

LEVEL 6

Be able to write, recognize, and identify the elements in musical examples that are presented below. Students should know the theory for their level AND the theory for the previous level(s).

Tonality (cello: bass, tenor and treble clefs; viola: alto and treble clefs)

- Key signatures/scales:
 - Major: C, G, D, A, E, B, F#, C#, F, Bb, Eb, Ab, Db, Gb, Cb
 - minor: a, e, b, f#, c#, g#, d, g, c, f, bb harmonic, natural and melodic
Descending melodic minor scales must include all accidentals, even if they appeared in the ascending scale
- Intervals: identify and write 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave); Perfect, Major and minor
- Triads/arpeggios:
 - Major and minor in root position, 1st, 2nd inversion (labeled R, 1st, 2nd) in C, G, D, A, E, B, F#, C#, F, Bb, Eb, Ab, Db, Gb, Cb
 - Diminished and Augmented triads in root position
 - Roots of inverted triads
 - Primary triads in all Major keys in root position
Lines must be placed above and below Roman numerals for Major chords, such as $\underline{\text{V}}$
 - Tonic (i) and subdominant (iv) triads in root position a, e, b, f#, c#, g#, d, g, c, f, bb harmonic minor
- Names and Roman numerals of scale degrees in Major keys (I = Tonic, ii = supertonic, iii = mediant, IV = Subdominant, V = Dominant, vi = submediant, vii^o = leading tone)
Lower case Roman numerals must be used for minor and diminished chords, such as vi or vii^o
- Identify authentic and plagal cadences, Major keys, root position only
authentic Dominant to Tonic V – I
plagal Subdominant to Tonic IV – I
- Enharmonic equivalent of any note (C# and Db)

Music History

- Know the four periods of music history in order: **Baroque, Classical, Romantic, 20th/21st Century** and two famous composers from each. The following composers may appear on the test: J.S. Bach, Vivaldi, Beethoven, Mozart, Brahms, Mendelssohn, Prokofiev, Stravinsky.

Time and rhythm

- Notes/rests: sixteenth, eighth, dotted eighth, triplet eighths, quarter, triplet quarters, dotted quarter, half, dotted half, whole, dotted whole
- Complete measures using the note and rest values listed above
- Identify the time signatures and place bar lines for examples in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ time

Signs and terms

Accidentals

double flat bb

lowers the pitch of a note by two half steps

double sharp x

raises the pitch of a note by two half steps

Bowings terms

collé

press, then lift the bow

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|-------------------------------|---|
| martelé | very strongly accented, sharp attack with clean stop |
| sautillé | bouncing bow, rapid spiccato, very close to string |
| <u>Musical form/structure</u> | |
| coda | ending passage of a composition |
| <u>Tempos</u> | |
| Largo | extremely slow; stately, broadly |
| Lento | slow tempo, not as slow as Largo |
| Andantino* | a little faster than Andante |
| ritenuto | immediately slower |
| <u>Other terms</u> | |
| enharmonics | notes that sound the same but are written differently |
| harmonic | flute-like tone produced by touching the string lightly |
| L'istesso tempo | beat remains the same though the meter changes |
| loco | return to the written pitch after 8va |
| octava (8va-----) | play an octave higher than written |
| simile | similarly, the same way |

* This is the definition that will be used for CM testing and indicates the most common use of the term. However, some composers use it to mean slightly slower than Andante.

Ear training

1. Scales: Major, harmonic and melodic minor scales
2. Triads: Major and minor in root position in melodic (broken) form
3. Intervals: m2, M2, m3, M3, P4, P5, M6, M7, P8, blocked and broken
4. Meter: identify the rhythm in a four-measure phrase in $\frac{3}{4}$ or $\frac{4}{4}$
5. Articulation: identify the difference between two melodies (staccato and legato)
6. Intonation: determine whether the second note is sharp or flat (quarter step intervals)