

LEVEL 5

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 and tenor clefs)

1. Key signatures/scales:
 - Major: C, G, D, A, E, B, F, B \flat , E \flat , A \flat , D \flat
 - minor: a, e, b, f \sharp , d, g, c harmonic, natural and melodic
Descending melodic minor scales must include all accidentals, even if they appeared in the ascending scale
2. Intervals: identify 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave); Perfect, Major and minor
3. Triads/arpeggios:
 - Major and minor in root position, 1st, 2nd inversion (labeled R, 1st, 2nd) in C, G, D, A, E, B, F, B \flat , E \flat , A \flat , D \flat
 - Roots of inverted triads
 - Tonic (i) triad in root position a, e, b, f \sharp , d, g, c harmonic minor
4. Names and Roman numerals of primary triads in Major keys (I = Tonic, IV = Subdominant, V = Dominant)
Lines must be placed above and below Roman numerals for Major chords, such as $\underline{\text{V}}$

Music History

1. Know the four periods of music history in order: **Baroque, Classical, Romantic, 20th/21st Century** and one famous composer from each. The following composers may appear on the test: J.S. Bach, Vivaldi, Beethoven, Mozart, Brahms, Mendelssohn, Prokofiev, Stravinsky.
2. Know the instruments played in a string quartet, piano trio and string trio

Time and rhythm

1. Notes/rests: sixteenth, eighth, dotted eighth, triplet eighths, quarter, triplet quarters, dotted quarter, half, dotted half, whole, dotted whole
2. Complete measures using the note and rest values listed above
3. Identify the time signatures and place bar lines for examples in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ time
4. Know $\text{C} = \frac{4}{4}$ **common time** and $\text{C} = \frac{2}{2}$ **alla breve**

Signs and terms

Bowing terms

articulation the various ways in which notes are played, including legato and staccato

louré, portato several notes slightly separated within a slur

Musical form/structure

phrase natural division of the melodic line

relative Major and minor keys Major and minor sharing the same key signature (e.g. C Major, A minor)

theme musical motive that serves as the basis of a piece

Ornaments

appoggiatura*



mordent

Tempos

Allegretto

Vivace

Presto

allargando (*allarg.*)

Other terms

cantabile

pesante

sempre

sostenuto

subito, sub.



a little slower than Allegro

quickly, lively

very fast tempo

getting broader, slower

in a singing style

heavy

always

sustained

suddenly

* This is the definition that will be used for CM testing. The appoggiatura can be interpreted differently depending on the historic period and context of the music. Teachers are encouraged to study ornamentation further.

Ear training

1. Scales: Major and harmonic minor scales
2. Triads: Major and minor in root position in melodic (broken) form
3. Intervals: M2, 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