

Level 5

TECHNICAL REQUIREMENTS

OVERALL REQUIREMENTS	SCALES	CADENCES/CHORD PROGRESSIONS	CHORDS	ARPEGGIOS
<p>Level 5</p> <p>All elements must be performed</p> <p>Elements may be played in any order</p> <p>All Hands Together</p> <p>5:00 minutes to perform</p> <p>Minimum Scale tempo: ♩ = 80</p>	<p>E A\flat E\flat Major</p> <p>♩ = 2 octaves and ♩ = 3 octaves</p> <p>f c harmonic and melodic minor</p> <p>♩ = 2 octaves ----- Chromatic scale, parallel motion, 1 octave, begin on C</p>	<p>E A\flat E\flat Major</p> <p>I - IV - ii - V7 - I</p> <p>f c minor</p> <p>i - iv - ii$^{\circ}$ - V7 - i</p> <p>RH common tone chords LH single notes (root) with legato pedal</p>	<p>f harmonic minor Primary first, then secondary, root position</p> <p>-----</p> <p>V7, root position & inversions, broken, up first, then down, in the keys of</p> <p>A E\flat Major</p>	<p>A E\flat Major</p> <p>f c minor</p> <p>2 octaves</p>

THEORY REQUIREMENTS

Be able to write elements, recognize them individually, and recognize them in musical excerpts. The student is responsible for all theory elements from Preparatory Level through Level 5.

Tonality

- Scales and key signatures:
 - Major: all keys
 - minor, natural and harmonic: a, e, b, d, g, c, f
 - melodic: a, c, f
 - Chromatic scale on any white key
- Intervals: Perfect, Major and minor, ascending and descending, on any note
- Names and Roman numerals of scale degrees in Major keys:

I - Tonic	V - Dominant
ii - supertonic	vi - submediant
iii - mediant	vii $^{\circ}$ - leading tone
IV - Subdominant	

Lines must be placed above and below Roman numerals for Major chords, such as V , and lower case Roman numerals must be used for minor and diminished chords, such as vi or vii $^{\circ}$.

- Chords/triads:
 - Triads: Major and minor, blocked and broken in root position and inversions using figured bass:
R = $\frac{5}{3}$ or no figured bass; 1st = $\frac{6}{3}$ or $\frac{6}{3}$; 2nd = $\frac{6}{4}$. Students need to know full and abbreviated forms of figured bass (for example, $\frac{6}{3}$ and $\frac{6}{3}$ for first inversion). Roots of C G D A E B F B \flat E \flat A \flat
 - Diminished triads in root position: C G D A E B F \sharp C \sharp F B \flat

- c. Roots of inverted triads
- d. Primary and secondary triads in Major keys: C G D A E F B \flat E \flat
- e. Primary triads in harmonic minor: a e d
- f. Dominant 7th chord, root position V⁷ and first inversion V⁶₅ or V⁶₃
 - in the keys of: C G D A E B F B \flat E \flat Major;
 - a e d harmonic minor
 - on these roots: C G D A E B F \sharp F B \flat
 - identify by word and figured bass symbol (Dominant seventh, Dominant 7th, V7)
- g. Cadences: authentic, half, plagal, root position & common tone: C G D A F Major
a harmonic minor
- h. Arpeggio: Identify in music, beginning on any white key

Time and Rhythm

Be able to:

- identify notes and rests with their names
- give the number of beats each note receives
- write counts using numbers
- match notes and rests of the same value
- determine the time signature for a rhythm
- add missing notes or rests to a measure
- add barlines to a rhythm

Rhythms such as:



Signs and Terms (Definitions are on page 48)

animato

con

con brio

con moto

largo

tranquillo

vivo

enharmonic

ostinato

arpeggio

Know how to play the following ornaments:



appoggiatura



turn



mordent

HISTORY

Know the four periods of music history in order. Know at least one composer from each period. A list of composers is on pages 161-169. When asked to name a composer from a particular period, students may use any composer's name from that period.

The following composers may appear on the test:

Baroque

J.S. Bach

Classical

Mozart

Romantic

Schumann

20th/21st Centuries

Kabalevsky

EAR TRAINING REQUIREMENTS (13 questions; included on written theory test)

1. Identify Major and Perfect intervals up to and including an octave, ascending and descending, blocked and broken.
2. Identify the difference between Major and minor triads in root position, blocked and broken.
3. Hear the difference between a Major or minor scale in harmonic form.
4. Be able to hear the difference between 2/4 and 3/4, and between 3/4 and 4/4 meters.
5. Identify the tonality of a simple four-measure phrase in Major or minor.
6. Identify a half or authentic cadence at the end of a chord progression, using common tone.
7. Be able to hear the difference between a mordent and a turn.
8. Be able to hear the difference between *Vivo* and *Largo*, and between *tranquillo* and *animato*.
9. Be able to hear whether a chord progression is in a Major key or a minor key.

SIGHT-READING REQUIREMENTS

Be able to sight-read Level 3 music. All skills from previous levels may be included, with the addition of compound meters, tied notes, and dynamic voicing (bass clef *f*, treble clef *p*). Students will have 30 seconds to preview the example.

IMPROVISATION REQUIREMENTS (Optional)

Students may perform an optional Improvisation at their CM Evaluation. Improvisation is an optional performance segment. Any improvisation may be played during the performance portion of the evaluation.

- Improvisation is not rated by the evaluator.
- Improvisation is limited to 5 – 60 seconds in length, as listed in the CM Syllabus according to the CM level.
- Improvisation is done in addition to and not in place of the other required segments of the CM evaluation (technique, sight-reading, and repertoire). Students must prepare the entire technical requirements as indicated for their level. All segments (including improvisation) need to be performed within the appropriate evaluation length of each level.
- Improvisation may be from any resource and is independent of a student's registered CM level.

REPERTOIRE REQUIREMENTS

Repertoire requirements for Level 5 begin on page 115.