






## Level 9

### TECHNICAL REQUIREMENTS

OVERALL REQUIREMENTS	SCALES/MODES WHOLE TONE SCALE	CADENCES/ MODULATION	ARPEGGIO	POLY- RHYTHM
<p>Level 9</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: ♩ = 96</p>	<p>E Major scale in 6ths RH starts on tonic LH starts on mediant</p> <p> = 4 octaves</p> <p>A A<math>\flat</math> E<math>\flat</math> Major F<math>\sharp</math> C<math>\sharp</math> melodic minor</p> <p> = 4 octaves</p> <p>Octave scale E Major</p> <p> = 2 octaves (Students with small hands may break octaves)</p> <p>Mixolydian mode on D Locrian mode on E</p> <p> = 2 octaves</p> <p>Whole Tone scale on C</p> <p> = 2 octaves</p>	<p>Modulation to the Dominant with legato pedal</p> <p>A<math>\flat</math> to E<math>\flat</math> E<math>\flat</math> to B<math>\flat</math> B<math>\flat</math> to F</p> <p>(See example on page 36)</p>	<p>V7 in the keys of</p> <p>A<math>\flat</math> E<math>\flat</math> Major</p> <p>4 octaves</p> <p>Diminished 7th (<math>^{\circ}7</math>) on A<math>\flat</math> (G<math>\sharp</math>) E<math>\flat</math> (D<math>\sharp</math>)</p> <p>4 octaves</p>	<p>2 against 3</p> <p>Begin on A<math>\flat</math></p> <p>RH 2 octaves using eighth notes</p> <p>LH 3 octaves using triplets</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 9.

#### Tonality

1. Scales and key signatures:
  - Major: all keys
  - minor, natural, harmonic and melodic: all keys  
Descending melodic minor scales must include all accidentals, even if they appeared in the ascending scale.
  - Circle of Fifths
  - Chromatic scale, beginning on any note
  - Whole Tone Scale, beginning on any note
  - Modes: Ionian on C, F, G; Dorian on D, G, A; Phrygian on E, A, B; Lydian on F, B $\flat$ , C; Mixolydian on G, C, D; Aeolian on A, D, E; Locrian on B, E, F $\sharp$
2. Intervals: Perfect, Major, minor, Augmented, diminished, ascending and descending, on any note

3. Chords/triads:
- Triads: Major, minor, diminished, Augmented, on any note  
Root position and inversions using figured bass: R =  $\frac{5}{3}$  or no figured bass; 1st =  $\frac{6}{3}$  or  $\frac{6}{3}$ ; 2nd =  $\frac{6}{4}$   
Be able to identify full and abbreviated forms of figured bass (for example,  $\frac{6}{3}$  and  $\frac{6}{3}$  for first inversion)
  - Triads built on the whole tone scale
  - Primary and secondary triads by name, quality and Roman numeral, using figured bass: all Major and harmonic minor keys
    - Lines must be placed above and below Roman numerals for Major and Augmented chords, such as  $\underline{\text{V}}$ , and lower case Roman numerals must be used for minor and diminished chords, such as vi or vii<sup>o</sup>.
  - Dominant 7th chord, root position V<sup>7</sup>, first inversion V  $\frac{6}{5}$  or V  $\frac{5}{3}$ , second inversion V  $\frac{4}{3}$  or V  $\frac{4}{3}$ , and third inversion V<sup>2</sup>, V  $\frac{4}{2}$  or V  $\frac{6}{2}$ 
    - Identify by word and figured bass symbol (Dominant seventh; Dominant 7th, V7)
    - in all Major and minor keys
    - on all roots
  - 7th chords: root positions and inversions, using figured bass: Major 7th, Dominant 7th, minor 7th, half-diminished 7th ( $\flat 7$ ), diminished 7 ( $^{\circ}7$ ): all roots
  - Cadences: authentic, half, plagal and deceptive, root position and common tone, one and two staves: all Major and minor keys
  - Secondary Dominant: all Major and minor keys, using all primary and secondary triads and inversions, labeled, for example, V  $\frac{6}{5}$  of vi vi, or V  $\frac{6}{5}$ /vi vi
  - Chord progressions: including secondary dominants and pivot chords

### Time and Rhythm

Write in counts for any time signature, including syncopation and hemiola

### Signs and Terms (Definitions are on pages 50-51)

fugue	<i>hemiola</i>
Dances of a Baroque Suite:	<i>rubato</i>
<i>allemande</i>	<i>smorzando</i>
<i>courante/corrente</i>	<i>sotto voce</i>
<i>sarabande</i>	<i>toccata</i>
<i>gigue, giga, jig</i>	counterpoint/contrapuntal
<i>bourrée</i>	
<i>gavotte</i>	
<i>minuet</i>	
<i>polonaise</i>	

## HISTORY

Know the four periods of music history in order. Know at least three composers 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:

<u>Baroque</u>	<u>Classical</u>	<u>Romantic</u>	<u>20th/21st Centuries</u>
J.S. Bach	Beethoven	Brahms	Bartók
Corelli	Clementi	Chopin	Britten
Handel	Czerny	Dvořák	Copland
Rameau	Diabelli	Grieg	Dello Joio
Scarlatti	Haydn	Liszt	Kabalevsky
Telemann	Kuhlau	Mendelssohn	Poulenc
Vivaldi	Mozart	Schubert	Prokofiev
		Schumann	Shostakovich
		Tchaikovsky	

**Impressionism in Music:** A style of composition in the late 19th Century, inspired by the Impressionistic movement in art; musical style includes (but is not limited to) unresolved dissonances, the addition of non-chord tones to triads, parallel motion, whole-tone scales and irregular phrasing; Debussy and Ravel are the two composers most associated with Impressionism in music.

Know the following characteristics of the music of each period.

### Baroque:

- Polyphonic texture
- Use of ornamentation
- Dance suite
- Limited use of dynamic and expression marks written by the composer
- Terraced dynamics used in keyboard music due to instruments' limitations: *p mp mf f*

### Classical

- Homophonic texture predominates
- Cadence points usually obvious
- Multi-movement Sonata form developed
- Use of Alberti bass

### Romantic

- Programmatic music with descriptive titles
- Use of colorful harmonies with altered and unusual chords
- More chromaticism
- Lyrical melodies

### 20th/21st Centuries

- Compositional style that can include atonality, bitonality, and polytonality
- Irregular and changing time signatures
- More use of polyphonic texture
- A return to use of older forms such as Sonata and Suite

### **EAR TRAINING REQUIREMENTS** (16 questions; included on written theory test)

1. Identify all intervals up to and including an octave, ascending and descending, blocked and broken.
2. Identify the difference between Major, minor, diminished and Augmented triads in root position and inversions, blocked and broken.
3. Be able to hear the difference between natural, harmonic and melodic minor scales.
4. Be able to hear the difference between 2/4 and 3/4, 3/4 and 4/4, 4/4 and 5/4, and 5/4 and 6/8 meters.
5. Identify the tonality of a four-measure phrase in Major or minor.
6. Be able to identify the Roman numerals and figured bass for a modulating chord progression.
7. Identify Major, Dominant, minor, half-diminished, or diminished 7th chords, root position only.
8. Be able to identify the difference between Allemande, Courante, Corrente, Sarabande and Gigue.
9. Be able to identify a chord progression with its Roman numerals and figured bass.
10. Be able to hear the difference between music of the Classical and 20th/21st Centuries Periods.
11. Be able to hear the difference between a Baroque Fugue and a Classical Sonata.
12. Identify Polyphonic and Homophonic textures.

### **SIGHT-READING REQUIREMENTS**

Be able to sight-read Level 7 music. All skills from previous levels may be included, with the addition of triplets, melody shifting between clefs, and finger pedaling. Students will have 45 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 9 begin on page 137.