

# SECTION 3: COMPLETE EVALUATION REQUIREMENTS

## LEVEL 1

### TECHNICAL REQUIREMENTS

Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

The student should be able to write and recognize all elements of music in every category.

#### TONALITY

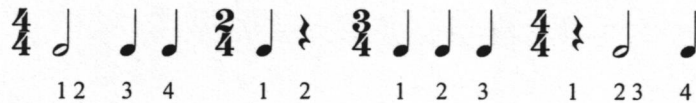
1. Staff notes with proper stem direction.
2. Distinguish between whole steps and half steps on the staff.
3. Scales and key signatures in Major: C, G, D, F, B $\flat$
4. Tonic triads/arpeggios in root position in Major: C, G, D, F, B $\flat$

#### TIME AND RHYTHM

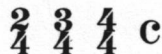
The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position

Rhythms such as:



1. Time Signatures:







2. Note and rest values:



#### TERMS AND SIGNS (Definitions are on page 225)

<i>p</i> piano		bar line
<i>mp</i> mezzo piano		<i>fine</i>
<i>mf</i> mezzo forte		double bar line
<i>f</i> forte		repeat sign
slur		measure
tied notes		treble clef (for treble clef instruments)
<i>staccato</i>		bass clef (for bass clef instruments)
<i>legato</i>		staff

## TERMS AND SIGNS (cont.)

<i>Adagio</i>		<i>fermata</i>
<i>Allegro</i>		dynamics
 natural		sharp
 flat		accidental

## INSTRUMENTAL KNOWLEDGE REQUIREMENTS

The student should be able to identify his or her instrument and know the key of the instrument:

Instrument	Key of Instrument
Flute	Key of C
Clarinet	Key of B $\flat$
Oboe	Key of C
Alto Saxophone	Key of E $\flat$
Bassoon	Key of C
Trumpet	Key of B $\flat$
French Horn	Key of F
Trombone	Key of C
Euphonium	Key of C

## EAR-TRAINING REQUIREMENTS

1. Identify Major and Natural Minor scales
2. Identify whole steps and half steps
3. Intonation
4. Rhythmic Patterns
5. Like and unlike phrases

## SIGHT-READING REQUIREMENTS

The test material will only use quarter, half, dotted half, or whole notes and rests, and may include *staccato*, *slurs*, and dynamics.

## IMPROVISATION REQUIREMENTS (Optional)

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 5-30 seconds in length.

## REPERTOIRE REQUIREMENT

Number of pieces – two; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 1 Repertoire List is required for CM evaluations. The second piece must be at least a level 1 piece or higher, but does not need to be from the syllabus Repertoire Lists.

## LEVEL 2

### TECHNICAL REQUIREMENTS

Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

The student should be able to write and recognize all elements of music in every category. The student is responsible for all theory, signs and terms, and ear-training from Level 1 through Level 2.

#### TONALITY

1. Staff notes with proper stem direction.
2. Distinguish between whole steps and half steps on the staff.
3. Scales and key signatures in Major: C, G, D, A, F, B<sup>b</sup>, E<sup>b</sup>
4. Tonic triads/arpeggios in root position in Major: C, G, D, A, F, B<sup>b</sup>, E<sup>b</sup>

#### TIME AND RHYTHM

The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position

Rhythms such as:

1 2 3 4      1 2 3      1 2      1 2 3 4
   
 1 2 3 4 +      1+2+3      1+2+      1 2 3 4

1. Time Signatures:

2. Note and rest values: whole, dotted half, half, dotted quarter, quarter, eighth

#### TERMS AND SIGNS (Definitions are on page 226)

**pp** pianissimo

**ff** fortissimo

Moderato

*a tempo*

*ritardando, ritard., rit.*

*crescendo, cresc.*

*decrescendo, decresc.*

*diminuendo, dim.*

> accent

tenuto

articulation

breath mark

1<sup>st</sup> and 2<sup>nd</sup> ending

*Da Capo, D.C.*

*Da Capo al Fine, D.C. al Fine*

## INSTRUMENTAL KNOWLEDGE REQUIREMENTS

The student should be able to identify his or her instrument and know the key of the instrument.  
(See the chart in Level 1, page 21)

## EAR-TRAINING REQUIREMENTS

1. Identify Major and Natural Minor scales
2. Identify rhythmic patterns in  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  c
3. Identify if an interval is higher or lower than a given pitch
4. Identify whole steps and half steps
5. Intonation: Identify if a note is flat or sharp
6. Identify a musical phrase between two similar excerpts

## SIGHT-READING REQUIREMENTS

The test material will only use eighth, quarter, half, dotted half, or whole notes and rests, and may include *staccato*, *slurs*, and dynamics.

## IMPROVISATION REQUIREMENTS (Optional)

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 5-30 seconds in length.

## REPERTOIRE REQUIREMENT

Number of pieces – two; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 2 Repertoire List is required for CM evaluations. The second piece must be at least a level 2 piece or higher, but does not need to be from the syllabus Repertoire Lists.

## LEVEL 3

### TECHNICAL REQUIREMENTS

Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

The student should be able to write and recognize all elements of music in every category. The student is responsible for all theory, signs and terms, and ear-training from Level 1 through Level 3.

#### TONALITY

1. Ledger line notes above and below the staff.
2. Intervals: unison, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup> or octave, by number only.
3. Scales and key signatures in Major: C, G, D, A, E, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>
4. Know the pattern for a Major scale: WWHWWWH
5. Tonic triads/arpeggios in root position in Major: C, G, D, A, E, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>
6. Scales and key signatures in natural minor: a, e, b, f<sup>#</sup>, c<sup>#</sup>, d, g, c, f
7. Tonic triads/arpeggios in root position in minor: a, e, b, f<sup>#</sup>, c<sup>#</sup>, d, g, c, f

#### TIME AND RHYTHM

The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position
- add missing notes to a measure

Rhythms such as:

1 2 | 1 2 | 1 2 3 4 5 6 | 1 2 3 4

1 2 + 1 e + a 2 + 1 + a 2 + a 3 e + a 4

1. Time Signatures:



2. Note and rest values:

TERMS AND SIGNS (Definitions are on page 226)

**ppp** pianississimo

**fff** fortississimo

*Andante*

*Vivace*

*alla breve*

**8<sup>va</sup>** octava

*Dal Segno, D.S.*

§ sign

*loco*

*accelerando, accel.*

interval

Relative Major and minor

## INSTRUMENTAL KNOWLEDGE REQUIREMENTS

The student should be able to identify his or her instrument and know the key of the instrument.  
(See the chart in Level 1, page 21)

## EAR-TRAINING REQUIREMENTS

1. Identify Chromatic scale
2. Identify intervals up to and including an octave, by number only—choose from two written examples
3. Identify rhythmic pattern in §

## SIGHT-READING REQUIREMENTS

Cumulative skills, adding dotted quarter notes and rests and more dynamics.

## IMPROVISATION REQUIREMENTS (Optional)

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 10-45 seconds in length.

## REPERTOIRE REQUIREMENT

Number of pieces – two; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 3 Repertoire List is required for CM evaluations. The second piece must be at least a level 3 piece or higher, but does not need to be from the syllabus Repertoire Lists.

## LEVEL 4

### TECHNICAL REQUIREMENTS

Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

The student should be able to write and recognize all elements of music in every category. The student is responsible for all theory, signs and terms, and ear-training from Level 1 through Level 4.

#### TONALITY

1. Intervals: unison, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup> or octave, by number and quality of Perfect or Major
2. Scales and key signatures in Major: C, G, D, A, E, B, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>
3. Primary triads/arpeggios: Root position, identified by letter name (root) and quality or Roman Numerals (I: Tonic; IV: Subdominant; V: Dominant) in the following Major keys:

C, G, D, A, E, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>

Lines must be placed above and below the Roman Numerals, such as:  $\text{V}$

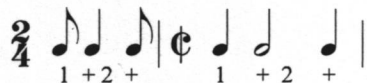
4. Scales and key signatures in natural and harmonic minor: a, e, b, f $\sharp$ , c $\sharp$ , g $\sharp$ , d, g, c, f, b $\flat$
5. Tonic triads/arpeggios in root position in minor: a, e, b, f $\sharp$ , c $\sharp$ , g $\sharp$ , d, g, c, f, b $\flat$
6. Chromatic scale beginning on any note, ascending with sharps, descending with flats

#### TIME AND RHYTHM

The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive within a given time signature
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position
- determine the time signature for a rhythm
- add missing notes or rests to a measure

Rhythms such as:



1. Time Signatures:



2. Meter: Identify simple duple and simple triple meters

TERMS AND SIGNS (Definitions are on page 227)

	<i>Allegretto</i>	<i>piu</i>
	<i>Lento</i>	<i>poco</i>
<i>fp</i>	<i>forte-piano</i>	<i>poco a poco</i>
<i>sf sfz fz</i>	<i>sforzando, sforzato</i>	<i>simile</i>
$\flat\flat$	double flat	simple meter
$\sharp\sharp$	double sharp	Primary Triads
<i>dolce</i>		I Tonic
<i>meno</i>		IV Subdominant
<i>molto</i>		V Dominant
<i>mosso</i>		syncopation
<i>moto</i>		

## INSTRUMENTAL KNOWLEDGE REQUIREMENTS

The student should know how to adjust his/her instrument to play in tune:

To raise the pitch, push in the head joint, barrel, reed, or slide

To lower the pitch, pull out the head joint, barrel, reed, or slide

## HISTORY REQUIREMENTS

Know the four periods of music history in order:

**Baroque      Classical      Romantic      Contemporary**

## EAR-TRAINING REQUIREMENTS

1. Identify harmonic minor scale
2. Identify Major and minor triads
3. Identify rhythmic pattern in  $c \frac{9}{8}$
4. Identify the meter of a melody: simple duple or simple triple

## SIGHT-READING REQUIREMENTS

Cumulative skills, adding syncopation and more dynamics and articulations.

## IMPROVISATION REQUIREMENTS (Optional)

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 10-45 seconds in length.

## REPERTOIRE REQUIREMENT

Number of pieces – two; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 4 Repertoire List is required for CM evaluations. The second piece must be at least a level 4 piece or higher, but does not need to be from the syllabus Repertoire Lists.





**TERMS AND SIGNS** (Definitions are on page 227)

<i>Largo</i>	<i>subito</i>
<i>Presto</i>	<i>tr</i> trill
<i>allargando</i>	Secondary Triads
<i>con</i>	ii supertonic
<i>piu mosso</i>	iii mediant
<i>meno mosso</i>	vi submediant
<i>senza</i>	vii <sup>o</sup> leading tone
<i>cantabile</i>	enharmonic
<i>leggiero</i>	

**INSTRUMENTAL KNOWLEDGE REQUIREMENTS**

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The student should know how to adjust his/her instrument to play in tune:

To raise the pitch, push in the head joint, barrel, reed, or slide

To lower the pitch, pull out the head joint, barrel, reed, or slide

**HISTORY**

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Know the four periods of music history in order. Know at least one composer from each period. A complete list of composers is on page 239. When asked to name a composer from a particular period, students may use any composer's name from that period

**Baroque      Classical      Romantic      Contemporary**

**EAR-TRAINING REQUIREMENTS**

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1. Identify harmonic minor scale
2. Identify Major and minor triads
3. Identify rhythmic pattern in  $c \frac{3}{8}$   $\frac{12}{8}$
4. Identify the meter of a melody: simple duple or simple triple

**SIGHT-READING REQUIREMENTS**

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Cumulative skills, adding dotted eighth notes and rests and more dynamics.

**IMPROVISATION REQUIREMENTS (Optional)**

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Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 10-45 seconds in length.

**REPERTOIRE REQUIREMENT**

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Number of pieces – two; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 5 Repertoire List is required for CM evaluations. The second piece must be at least a level 5 piece or higher, but does not need to be from the syllabus Repertoire Lists.

## LEVEL 6

### TECHNICAL REQUIREMENTS

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Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

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The student should be able to write and recognize all elements of music in every category. The student is responsible for all theory, terms and signs, history, and ear-training from Level 1 through Level 6.

#### TONALITY

1. Scales and key signatures
  - Major: all keys
  - Minor: natural, harmonic and melodic in all keys
  - Chromatic scale: beginning on any note
2. Intervals: Perfect, Major, minor, Augmented and diminished on any note
3. Triads/Arpeggios
  - Primary and secondary triads/arpeggios in all Major keys in root position and first and second inversions: labeled R, 1<sup>st</sup>, 2<sup>nd</sup> (optional figured bass is acceptable)
  - Identify roots of inverted triads
  - Diminished triads in root position
  - Names and Roman numerals of scale degrees in Major keys:  
I – Tonic; ii – supertonic; iii – mediant; IV – Subdominant; V – Dominant  
vi – submediant; vii<sup>o</sup> – leading tone  
Lines must be placed above and below the Roman numeral, such as  $\underline{\text{V}}$
  - Primary triads/arpeggios in root position in all harmonic minor keys
  - Cadences: authentic and plagal cadences in root position
4. Write and identify enharmonic equivalents of notes

#### TIME AND RHYTHM

The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position
- determine the time signature for a rhythm
- add missing notes or rests to a measure

Using any time signature and rhythm or similar combination from a previous level.

1. Identify note and rest values:





2. Time Signatures:



3. Meter: Identify simple duple, simple triple, simple quadruple, compound duple, compound triple, compound quadruple

**TERMS AND SIGNS** (Definitions are on page 228)

<i>cedez</i>		<i>vivo</i>
<i>con brio</i>		turn
<i>con moto</i>		grace note
<i>l'istesso tempo</i>		motif, motive
<i>maestoso</i>		phrase
<i>morendo</i>		cadence
<i>rubato</i>		compound meter
<i>sempre</i>		repetition
<i>spiritoso</i>		imitation
<i>marcato</i>		

**HISTORY**

Know the four periods of music history in order. Know at least two composers from each period. A complete list of composers is on page 239. 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>Contemporary</u>
J.S. Bach	Mozart	Chopin	Hindemith
Handel	Haydn	Schumann	Dello Joio

**EAR-TRAINING REQUIREMENTS**

1. Identify melodic minor scale
2. Identify intervals with quantity and quality
3. Identify Authentic and Plagal cadences in root position
4. Identify the meter of a melody: simple duple, simple triple and simple quadruple meters

**SIGHT-READING REQUIREMENTS**

Cumulative skills, with more attention to dynamics, phrasing and accidentals.

**IMPROVISATION REQUIREMENTS (Optional)**

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 15-60 seconds in length.

**REPERTOIRE REQUIREMENT**

Number of pieces – three; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 6 Repertoire List is required for CM evaluations. The second and third pieces must be at least a level 6 piece or higher, but do not need to be from the syllabus Repertoire Lists.

## LEVEL 7

### TECHNICAL REQUIREMENTS

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Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

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The student should be able to write and recognize all elements of music in every category. The student is responsible for all theory, terms and signs, history, and ear-training from Level 1 through Level 7.

#### TONALITY

1. Notation: Write and identify bass clef notes (for treble clef instruments) and tenor clef notes (for bass clef instruments)
2. Scales and key signatures
  - Major: all keys
  - Minor: natural, harmonic and melodic in all keys
  - Chromatic scale: beginning on any note
  - Identification of parallel Major and minor keys
3. Names and Roman numerals of scale degrees in Major and harmonic minor keys:  
Major: I – Tonic; ii – supertonic; iii – mediant; **IV** – Subdominant; **V** – Dominant  
vi – submediant; vii<sup>o</sup> – leading tone  
Harmonic minor: i – tonic; ii<sup>o</sup> – supertonic; **III**<sup>+</sup> – Mediant; iv – subdominant;  
**V** – Dominant; **VI** – Submediant; vii<sup>o</sup> – leading tone  
Lines must be placed above and below the Roman numeral, such as **V**
4. Intervals: Perfect, Major, minor, Augmented and diminished on any note
5. Triads/Arpeggios
  - Major and minor triads/arpeggios in root position and first and second inversions using figured bass: R = 5/3 or no figured bass; 1<sup>st</sup> = 6 or 6/3; 2<sup>nd</sup> = 6/4. Students need to know full and abbreviated forms of figured bass (for example, 6 and 6/3 for first inversion)
  - Primary and secondary triads/arpeggios using figured bass in all Major and harmonic minor keys in root position and first and second inversions.
  - Identify roots of inverted triads
  - Diminished and Augmented triads in root position
  - Dominant 7<sup>th</sup> chord, root position: Identify by note name and label Dominant 7, Dominant Seventh, Roman numeral V<sup>7</sup> in all Major keys
  - Write the I-IV-V<sup>7</sup>-I progression in root position in all Major keys
  - Cadences: authentic, plagal and half cadences in root position
6. Transposition: Transpose a given melody to a different key

#### TIME AND RHYTHM

The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position
- determine the time signature for a rhythm
- add missing notes or rests to a measure

Using any time signature and rhythm or similar combination from a previous level.

- Meter: Identify simple duple, simple triple, simple quadruple, compound duple, compound triple, compound quadruple and irregular meters

**TERMS AND SIGNS** (Definitions are on page 228)

<i>Prestissimo</i>	AA, AB	binary form
<i>Grave</i>	ABA	ternary form
<i>animato</i>		<i>Minuet</i>
<i>tranquillo</i>		<i>Gig, Gigue, Jig</i>
<i>pesante</i>		sequence
<i>tacet</i>		Parallel Major and minor
<i>troppo</i>		transposition
<i>non troppo</i>		
<i>ma non tanto</i>		

**HISTORY**

Know the four periods of music history in order. Know at least two composers from each period. A complete list of composers is on page 239. 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>Contemporary</u>
J.S. Bach	Mozart	Chopin	Hindemith
Handel	Haydn	Schumann	Della Joia
Telemann	Beethoven	Schubert	Bloch

**EAR-TRAINING REQUIREMENTS**

- Major and minor phrases
- Diminished and Augmented triads
- Identify Authentic, Plagal and Half cadences in root position
- Identify the meter of a melody: simple duple, triple, and quadruple and compound duple, triple, and quadruple.

**SIGHT-READING REQUIREMENTS**

Cumulative skills, requiring more knowledge of terms and signs/symbols. For bass clef instruments, the sight-reading may include tenor clef.

**IMPROVISATION REQUIREMENTS (Optional)**

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 15-60 seconds in length.

**REPERTOIRE REQUIREMENT**

Number of pieces – three; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 7 Repertoire List is required for CM evaluations. The second and third pieces must be at least a level 7 piece or higher, but do not need to be from the syllabus Repertoire Lists.

## LEVEL 8

### TECHNICAL REQUIREMENTS

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Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

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The student should be able to write and recognize all elements of music in every category. The student is responsible for all theory, terms and signs, history, and ear-training from Level 1 through Level 8.

#### TONALITY

1. Notation: Write and identify bass clef notes (for treble clef instruments) and tenor clef notes (for bass clef instruments)
2. Scales and key signatures
  - Major: all keys
  - Minor: natural, harmonic and melodic in all keys
  - Chromatic scale: beginning on any note
  - Identification of parallel Major and minor keys
  - Circle of Fifths in Major and minor keys in the correct order
  - Modes: Ionian on C, G; Dorian on D, A; Mixolydian on G, D; Aeolian on A, E
3. Names and Roman numerals of scale degrees in Major and harmonic minor keys:  
Major: I – Tonic; ii – supertonic; iii – mediant; **IV** – Subdominant; **V** – Dominant  
vi – submediant; vii<sup>o</sup> – leading tone  
Harmonic minor: i – tonic; ii<sup>o</sup> – supertonic; **III**<sup>+</sup> – Mediant; iv – subdominant;  
**V** – Dominant; **VI** – Submediant; vii<sup>o</sup> – leading tone  
Lines must be placed above and below the Roman numeral, such as **V**
4. Intervals: Perfect, Major, minor, Augmented and diminished on any note, ascending or descending
5. Triads/Arpeggios
  - Major, minor, diminished and Augmented triads/arpeggios in root position and first and second inversions using figured bass: R = 5/3 or no figured bass; 1<sup>st</sup> = 6 or 6/3; 2<sup>nd</sup> = 6/4. Students need to know full and abbreviated forms of figured bass (for example, 6 and 6/3 for first inversion)
  - Primary and secondary triads/arpeggios by name, quality and Roman numeral, using figured bass in all Major and harmonic minor keys in root position and first and second inversions.
  - Identify roots of inverted triads
  - Dominant 7<sup>th</sup> chord in root position, V<sup>7</sup>; 1<sup>st</sup> inversion, V6/5 or V6/5/3; 2<sup>nd</sup> inversion, V4/3 or V6/4/3; 3<sup>rd</sup> inversion, V<sup>2</sup>, V4/2 or V6/4/2;  
– Identify by note name and Dominant 7, Dominant Seventh, Roman numeral V<sup>7</sup>) in all Major keys
  - diminished 7<sup>th</sup> (<sup>o</sup>7): root position using figured bass—all roots
  - Write the I-IV-V<sup>7</sup>-I progression in all Major keys in root position
  - Write the i-iv-V-i progression in all harmonic minor keys in root position
  - Cadences: authentic, plagal, half and deceptive cadences in root position
6. Transposition: Transpose a given melody to a different key

## TIME AND RHYTHM



The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position
- determine the time signature for a rhythm
- add missing notes or rests to a measure

Using any time signature and rhythm combination from a previous level.

1. Meter: Identify simple duple, simple triple, simple quadruple, compound duple, compound triple, compound quadruple, irregular, and complex/changing meters

## TERMS AND SIGNS (Definitions are on page 229)

<i>Scherzando</i>		mordent
<i>Andantino</i>		appoggiaturas
<i>stringendo</i>		cadenza
<i>ad libitum</i>		coda
<i>appassionato</i>		codetta
<i>brillante</i>		ritenuto
<i>espressivo</i>		con fuoco
<i>furioso</i>		Ionian mode
<i>giocoso</i>		Dorian mode
<i>grazioso</i>		Mixolydian mode
<i>semplice</i>		Aeolian mode
<i>segue</i>		

## HISTORY

Know the four periods of music history in order. Know at least two composers from each period. A complete list of composers is on page 239. 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>Contemporary</u>
J.S. Bach	Mozart	Chopin	Hindemith
Handel	Haydn	Schumann	Dello Joio
Telemann	Beethoven	Schubert	Bloch
Vivaldi	Kuhlau	Bizet	Ibert



## EAR-TRAINING REQUIREMENTS

1. Major and minor phrases
2. Diminished and Augmented triads
3. Identify Authentic, Plagal and Half cadences
4. Identify the meter of a melody: simple duple, triple and quadruple and compound duple, triple, quadruple
5. Ornaments: Identify trills, turns and grace notes

## SIGHT-READING REQUIREMENTS

Cumulative skills, requiring more knowledge of terms and signs/symbols. For bass clef instruments, the sight-reading may include tenor clef.

## IMPROVISATION REQUIREMENTS (Optional)

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 15-60 seconds in length.

## REPERTOIRE REQUIREMENT

Number of pieces – three; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 8 Repertoire List is required for CM evaluations. The second and third pieces must be at least a level 8 piece or higher, but do not need to be from the syllabus Repertoire Lists.

## LEVEL 9

### TECHNICAL REQUIREMENTS

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Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

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The student should be able to write and recognize all elements of music in every category. The student is responsible for all theory, terms and signs, history, and ear-training from Level 1 through Level 9.

#### TONALITY

1. Notation: Write and identify treble clef, alto clef, tenor clef and bass clef notes.
2. Scales and key signatures
  - Major: all keys
  - Minor: natural, harmonic and melodic in all keys
  - Chromatic scale: beginning on any note
  - Identification of parallel and relative Major and minor keys
  - Circle of Fifths in Major and minor keys in the correct order
  - Whole Tone Scale on any note
  - Modes: Ionian on C, F, G; Dorian on D, G, A; Mixolydian on G, C, D; Aeolian on A, D, E; Locrian on B, F#
3. Names and Roman numerals of scale degrees in Major and harmonic minor keys:  
Major: I – Tonic; ii – supertonic; iii – mediant; **IV** – Subdominant; **V** – Dominant  
vi – submediant; vii<sup>o</sup> – leading tone  
Harmonic minor: i – tonic; ii<sup>o</sup> – supertonic; **III**<sup>+</sup> – Mediant; iv – subdominant;  
**V** – Dominant; **VI** – Submediant; vii<sup>o</sup> – leading tone  
Lines must be placed above and below the Roman numeral, such as **V**
4. Intervals: Perfect, Major, minor, Augmented and diminished on any note
5. Triads/Arpeggios
  - Major, minor, diminished and Augmented triads/arpeggios in root position and first and second inversions using figured bass: R = 5/3 or no figured bass; 1<sup>st</sup> = 6 or 6/3; 2<sup>nd</sup> = 6/4. Students need to know full and abbreviated forms of figured bass (for example, 6 and 6/3 for first inversion)
  - Primary and secondary triads/arpeggios by name, quality and Roman numeral, using figured bass in all Major and harmonic minor keys in root position and first and second inversions.
  - Identify roots of inverted triads
  - Dominant 7<sup>th</sup> chord in root position, V<sup>7</sup>; 1<sup>st</sup> inversion, V6/5 or V6/5/3; 2<sup>nd</sup> inversion, V4/3 or V6/4/3; 3<sup>rd</sup> inversion, V<sup>2</sup>, V4/2 or V6/4/2;  
– Identify by note name and Dominant 7, Dominant Seventh, Roman numeral V<sup>7</sup>) in all Major keys
  - Major, minor, half-diminished and diminished 7<sup>th</sup> chords in root position and all inversions. Identify with letter name, quality (M, m, ø, o) and inversion number.
  - Write the I-IV-V<sup>7</sup>-I progression in all Major keys
  - Write the i-iv-V-i progression in all harmonic minor keys
  - Cadences: authentic, plagal, half and deceptive cadences in root position
6. Transposition: Transpose a given melody to a different key
7. Write a 12 tone row

## TIME AND RHYTHM

The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position
- determine the time signature for a rhythm
- add missing notes or rests to a measure

Using any time signature and rhythm combination from a previous level.

1. Meter: Identify simple duple, simple triple, simple quadruple, compound duple, compound triple, compound quadruple, irregular, and complex/changing meters

## TERMS AND SIGNS (Definitions are on page 230)

<i>tempo giusto</i>	<i>smorzando</i>
<i>calando</i>	Locrian mode
<i>perdendosi</i>	polyphonic texture
<i>affettuoso</i>	homophonic texture
<i>agitato</i>	basso continuo
<i>assai</i>	continuo
<i>energico</i>	Sonata form
<i>grandioso</i>	bitonality
<i>misterioso</i>	atonality
<i>sotto voce</i>	12 tone row

## HISTORY

Know the four periods of music history in order. Know at least two composers from each period. A complete list of composers is on page 239. 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>Contemporary</u>
J.S. Bach	Mozart	Chopin	Hindemith
Handel	Haydn	Schumann	Dello Joio
Telemann	Beethoven	Schubert	Bloch
Vivaldi	Kuhlau	Bizet	Ibert

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

### Romantic

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

### Classical

- Homophonic texture predominates
- Cadence points usually obvious
- Multi-movement sonata/sonatina developed

### Contemporary

- Compositional style that can include atonality, bitonality and polytonality
- Irregular and complex/changing meters
- More uses of polyphonic texture
- A return to the uses of older forms such as sonata and suite

## EAR-TRAINING REQUIREMENTS

1. Whole Tone scales
2. Identify Authentic, Plagal, Half and Deceptive cadences
3. Identify the Dominant 7<sup>th</sup> chord
4. Ornaments: Identify mordents and appoggiaturas

## SIGHT-READING REQUIREMENTS

Cumulative skills, requiring more knowledge of terms and signs/symbols. For bass clef instruments, the sight-reading may include tenor clef.

## IMPROVISATION REQUIREMENTS (Optional)

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 15-60 seconds in length.

## REPERTOIRE REQUIREMENT

Number of pieces – three; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level 9 Repertoire List is required for CM evaluations. The second and third pieces must be at least a level 9 piece or higher, but do not need to be from the syllabus Repertoire Lists.

## ADVANCED LEVEL

### TECHNICAL REQUIREMENTS

---

Students must prepare all the listed elements for their instrument on the level they are enrolled. Memorization is required. Elements may be played in any order.

### THEORY REQUIREMENTS

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The student should be able to write and recognize all elements of music in every category. The student is responsible for all theory, terms and signs, history, and ear-training from Level 1 through Level Advanced. Students who pass the Advanced Level theory examination with a grade of 90% or higher are exempt from taking the examination again in subsequent years of Certificate of Merit enrollment.

#### TONALITY

1. Notation:

- Write and identify treble clef, alto clef, tenor clef, and bass clef notes.
- Ability to read and write on the Grand Staff

2. Scales and key signatures

- Major: all keys
- Minor: natural, harmonic and melodic in all keys
- Chromatic scale: beginning on any note
- Identification of parallel and relative Major and minor keys
- Circle of Fifths in Major and minor keys in the correct order
- Whole Tone Scale 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 $\sharp$

3. Names and Roman numerals of scale degrees in Major and harmonic minor keys:

Major: I – Tonic; ii – supertonic; iii – mediant;  $\text{IV}$  – Subdominant;  $\text{V}$  – Dominant  
vi – submediant; vii $^\circ$  – leading tone

Harmonic minor: i – tonic; ii $^\circ$  – supertonic;  $\text{III}^+$  – Mediant; iv – subdominant;  
 $\text{V}$  – Dominant;  $\text{VI}$  – Submediant; vii $^\circ$  – leading tone

Lines must be placed above and below the Roman numeral, such as  $\text{V}$

4. Intervals: Perfect, Major, minor, Augmented and diminished on any note

5. Triads/Arpeggios

- Major, minor, diminished and Augmented triads/arpeggios in root position and first and second inversions using figured bass: R = 5/3 or no figured bass; 1<sup>st</sup> = 6 or 6/3; 2<sup>nd</sup> = 6/4. Students need to know full and abbreviated forms of figured bass (for example, 6 and 6/3 for first inversion)
- Primary and secondary triads/arpeggios by name, quality and Roman numeral, using figured bass in all Major and harmonic minor keys in root position and first and second inversions.
- Identify roots of inverted triads
- Dominant 7<sup>th</sup> chord in root position,  $\text{V}^7$ ; 1<sup>st</sup> inversion,  $\text{V6/5}$  or  $\text{V6/5/3}$ ; 2<sup>nd</sup> inversion,  $\text{V4/3}$  or  $\text{V6/4/3}$ ; 3<sup>rd</sup> inversion,  $\text{V}^2$ ,  $\text{V4/2}$  or  $\text{V6/4/2}$ ;
  - Identify by note name and Dominant 7, Dominant Seventh, Roman numeral  $\text{V}^7$  in all Major keys
- Secondary Dominant
  - All Major and minor keys, using all primary and secondary triads and inversions, labeled, for example ( $\text{V6/5}$  of vi) vi,  $\text{V6/5/vi}$  vi.

- Chord progression on the Grand Staff:
    - including secondary dominant
    - pivot chord
  - Major, minor, half-diminished and diminished 7<sup>th</sup> chords in root position and all inversions. Identify with letter name, quality (M, m, ø, °) and inversion number.
  - Write the I-IV-V<sup>7</sup>-I progression in all Major keys
  - Write the i-iv-V-i progression in all harmonic minor keys
  - Cadences: authentic, plagal, half and deceptive cadences in root position
6. Transposition: Transpose a given melody to a different key
  7. Write a 12 tone row
  8. Secondary Dominant
    - All Major and minor keys, using all primary and secondary triads and inversions, labeled, for example (V6/5 of vi) vi, V6/5/vi vi.

### TIME AND RHYTHM

The student should be able to:

- identify notes and rests with their names
- give the number of beats each note will receive
- write counts using numbers
- match notes and rests of the same value
- notate bar lines in the correct position
- determine the time signature for a rhythm
- add missing notes or rests to a measure

Using any time signature and rhythm combination from a previous level.

1. Meter: Identify simple duple, simple triple, simple quadruple, compound duple, compound triple, compound quadruple, irregular, and complex/changing meters

### TERMS AND SIGNS (Definitions are on page 231)

*augmentation*

*diminution*

Phrygian mode

Lydian mode

*pivot chord*

*Dances of a Baroque Suite*

*allemande*

*courante/corrente*

*sarabande*

*gigue, giga, jig*

*bourée*

*gavotte*

*minuet*

*polonaise*

hemiola

## HISTORY

Know the four periods of music history in order. Know at least two composers from each period. A complete list of composers is on page 239. 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>Contemporary</u>
J.S. Bach	Mozart	Chopin	Hindemith
Handel	Haydn	Schumann	Dello Joio
Telemann	Beethoven	Schubert	Bloch
Vivaldi	Kuhlau	Bizet	Ibert
Marcello	Gluck	Brahms	Poulenc

Know the characteristics of the music of each period (see chart in Level 9, page 39)

## EAR-TRAINING REQUIREMENTS

1. Whole Tone scales
2. Identify Authentic, Plagal, Half and Deceptive cadences
3. Identify the Dominant 7<sup>th</sup> chord
4. Ornaments: Identify mordents and appoggiaturas

## SIGHT-READING REQUIREMENTS

Cumulative skills, requiring more knowledge of terms and signs/symbols. For bass clef instruments, the sight-reading may include tenor clef.

## IMPROVISATION REQUIREMENTS (Optional)

Any improvisation assignment from the Improvisation source list may be played during the performance portion of the evaluation. The improvisation should last between 15-60 seconds in length.

## REPERTOIRE REQUIREMENT

Number of pieces – three; Memorization is optional. Pieces must be from different musical periods and of contrasting styles. One piece from the Level Advanced Repertoire List is required for CM evaluations. The second and third pieces must be at least a level Advanced piece or higher, but do not need to be from the syllabus Repertoire Lists.