

## ADVANCED LEVEL

### 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 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, V6/5 or V6/5/3; 2<sup>nd</sup> inversion, V4/3 or V6/4/3; 3<sup>rd</sup> inversion,  $\text{V}^2$ , V4/2 or 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 (V6/5 of vi) vi, 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.