

Level II: Guide to Specific Sections

Discoveries for Level II: The Information and requirements of the syllabus are cumulative. The following is a summary of information that is new for Level II. Specifics are given below.

1. Note Naming: 2 ledger lines above, below and between staves.
2. Counting: ♪, 7, ♪. ♪, ♪
3. Time Signatures: Common Time (C)
4. Keys: am, em, dm
5. Scales: Major: C, G, F. Natural Minor: a, e, d
6. Chords: V and I in Major
7. Intervals: 6ths, 7ths and octaves
8. Music History
9. Vocabulary additions (see below)

Specific Guide

1. Notes on the Grand Staff

A. Expectations: Write and Identify all notes on the grand staff plus up to 2 ledger lines above, below and between the staves.

B. Teaching Tips (TT8)

C. Student Handouts: (B21), ~~flash cards~~
(B 21 A)

2. Counting

A. Expectations: Know the value and names for:

(new) ♪, 7, ♪. ♪, ♪

B. Teaching Tips: (see 3B below)

C. Student Handouts: (see 3C below), ~~flash cards~~

3. Time Signatures

A. Expectations: Know 2/4, 3/4, 4/4, and Common Time (C)

B. Teaching Tips: (TT9)

C. Student Handouts: (A7, B22), ~~flash cards~~

4. Keys and Key Signatures

A. Expectations: Write and Identify in CM, GM FM and am, em, and dm.

B. Teaching Tips: (TT10)

C. Student Handouts: (A8, B23, B24)

5. Scales

- A. Expectations: Write and Identify CM, GM FM, and am, em, dm in the natural form only
- B. Teaching Tips: (TT11)
- C. Student Handouts: (A9, B25)

6. Intervals

- A. Expectations: Write and Identify 2nds through octaves in the major keys of C, G and F by quantity only
- B. Teaching Tips: (TT12)
- C. Student Handouts: (A10, B26, B27), ~~flash-cards~~

7. Chords

- A. Expectations: Write and Identify I and V in CM, GM and FM. Know the roman numerals and the words tonic and dominant..
- B. Teaching Tips: (TT13)
- C. Student Handouts: (A11, B28)

8. Music History

- A. Expectations: Know the four style periods of Music: Baroque, Classical, Romantic and Contemporary.
- B. Teaching Tips: (TT14)
- C. Student Handouts: (A12)

9. Vocabulary

- A. Expectations: Know terms, definitions and symbols of vocabulary as listed in the Syllabus
- B. Teaching Tips: (TT15)
- C. Student Handouts: ~~Flash-cards~~.

10. Practice Test

Notes with ledger lines

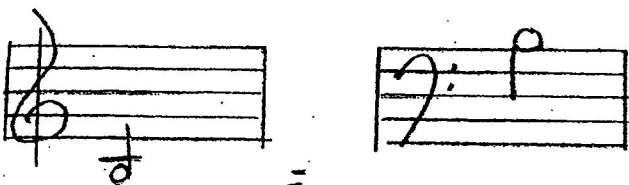
1. Teaching ledger notes with ledger lines

There are several methods for teaching this. Here are two:

- a. Intervallic reading: Reading up or down by thirds
- b. Guide notes: Students learn that two lines below the grand staff is a "C" and 2 lines above the grand staff is a "C". The rest are measured from the guide notes

The term ledger note is a vocabulary term on this level.

Even though students are not tested on the writing of ledger lines on this level it is a good time to start doing this as well as the identification and playing. The biggest problem in writing is drawing ledger lines between the staves. Students should practice drawing, identifying and playing the same note in both clefs. For example:



This section corresponds with test question I.

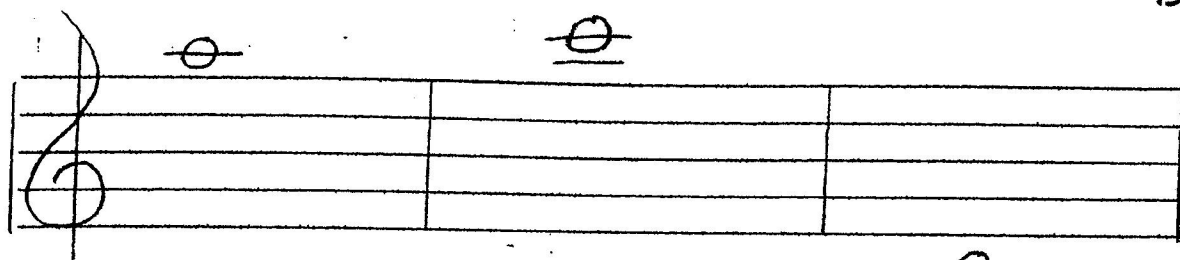
Common Mistakes:

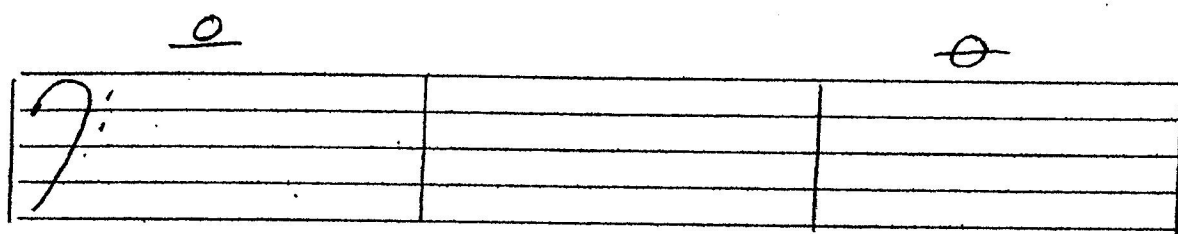
- Penmanship
- Wrong clef

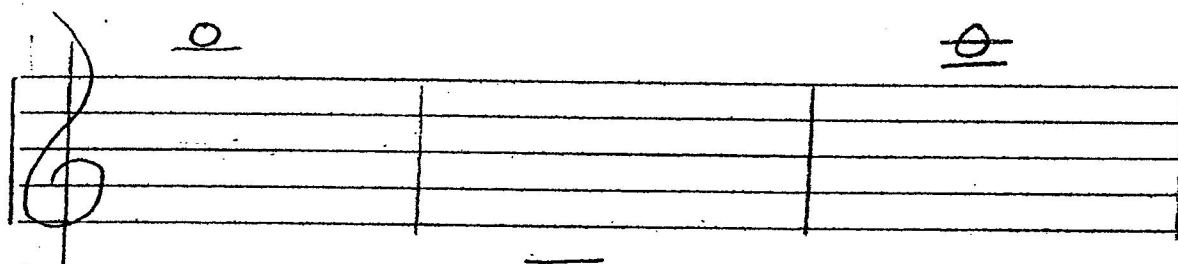
Place the correct note name on the line below the note

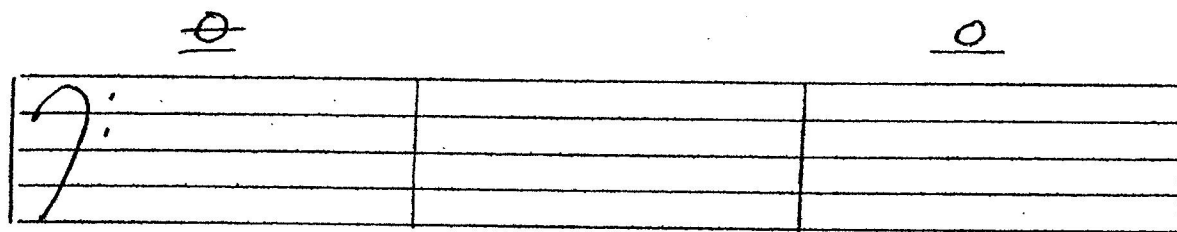
~~B21A~~

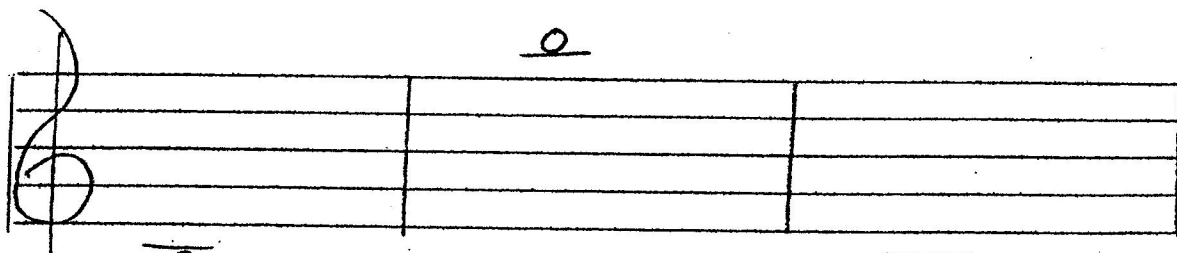
B21A











2013

Level II: Counting and Time Signatures

TT9

Beaming 8th Notes.

In simple time, Eighth notes are beamed together by the unit:



If the music requires a rest the eighth note is drawn with out a beam:



This is correct:

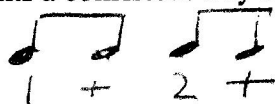


This is wrong:



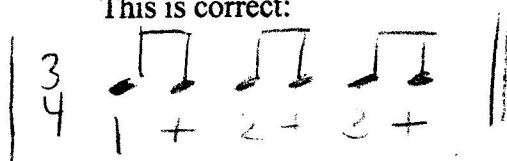
Counting 8th Notes

Give students a consistent way to count 8th notes. The most common is to use 1-and 2-and etc:

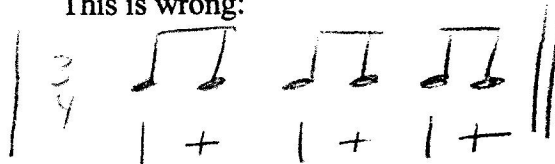


The syllabus requires students to count in a time signature. This means they must use sequential numbering rather than counting each unit individually.

This is correct:



This is wrong:



Common Time

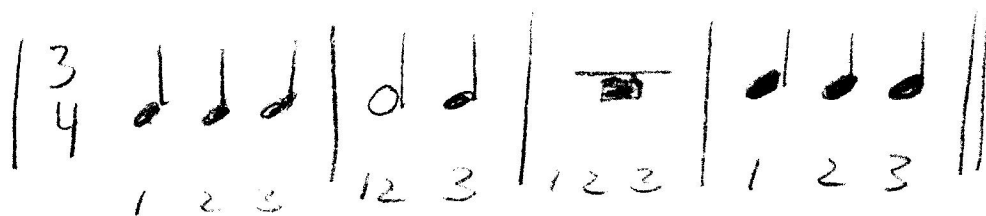
The syllabus introduces C to designate common time (4/4)



Continued →

Using the whole rest in $\frac{3}{4}$ time.

In $\frac{3}{4}$ time, the whole rest is used to designate silence for an entire measure. Some music may use a dotted half rest but this is very rare.



This section corresponds to test question II

Common mistakes:

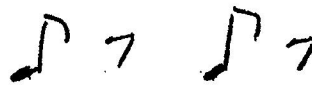
- Inconsistent system for labeling counting
- Penmanship (not placing the counting directly under the note or rest)
- Not using sequential counting

Counting and Time Signatures

A7

Eighth Notes

Eighth Notes may occur as single notes:

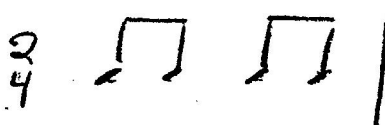


or beamed together:

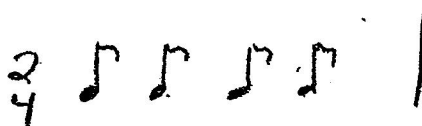


Eighth notes should be beamed together when they can equal 1 beat:

This is correct:



This is incorrect.



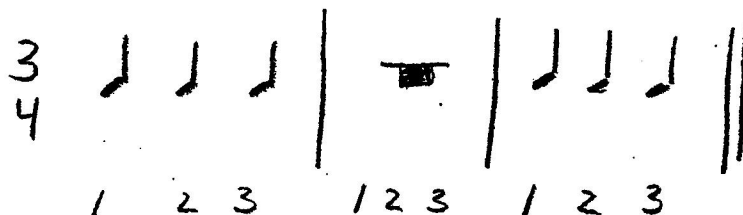
Common Time

Common time appears as a large "C" where the time signature is normally placed. It means the same as 4/4

Using the whole rest in the 3/4 time signature

You have learned that the whole rest equals four notes.

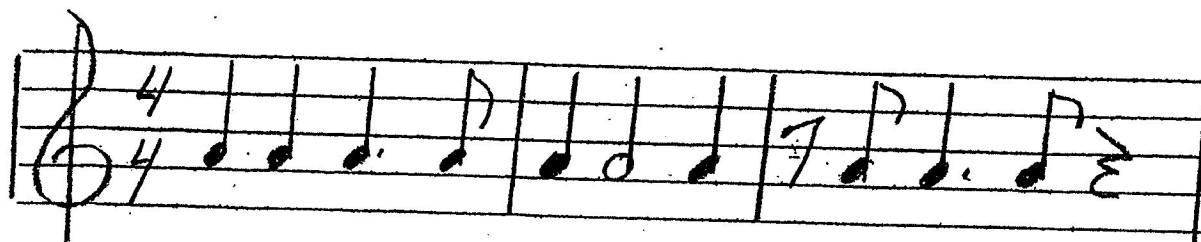
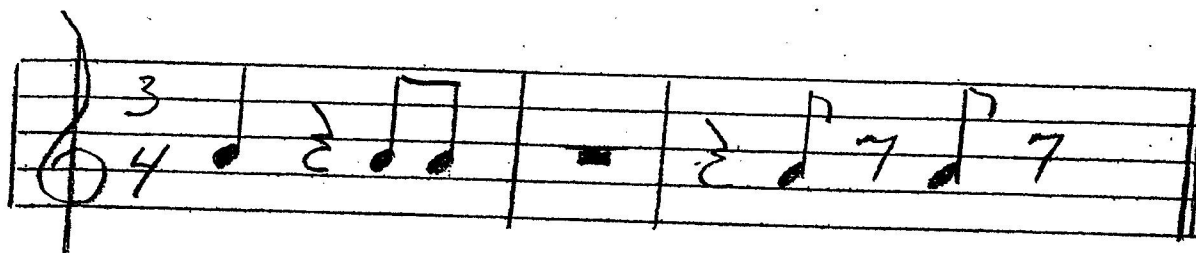
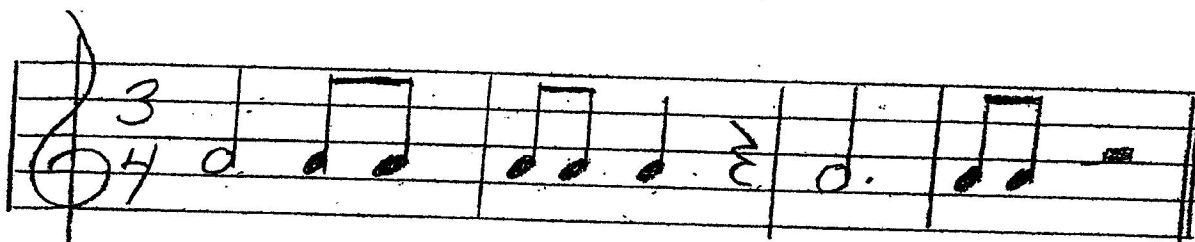
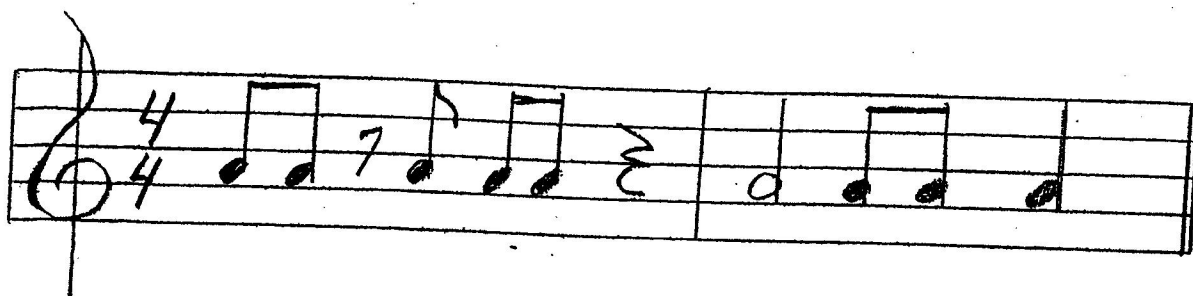
In 3/4, the whole rest is used when there is an entire bar of silence (3 beats)



Counting

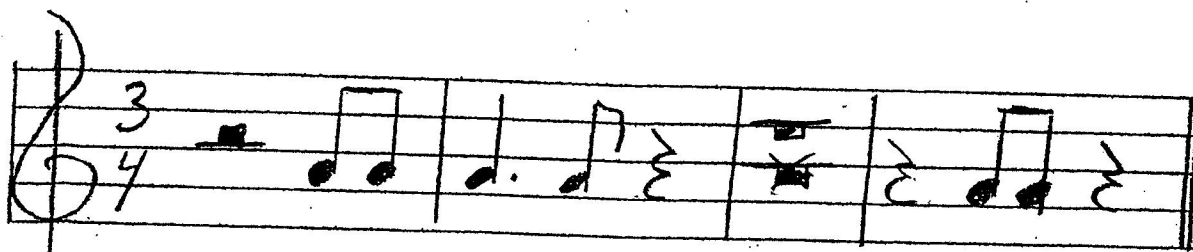
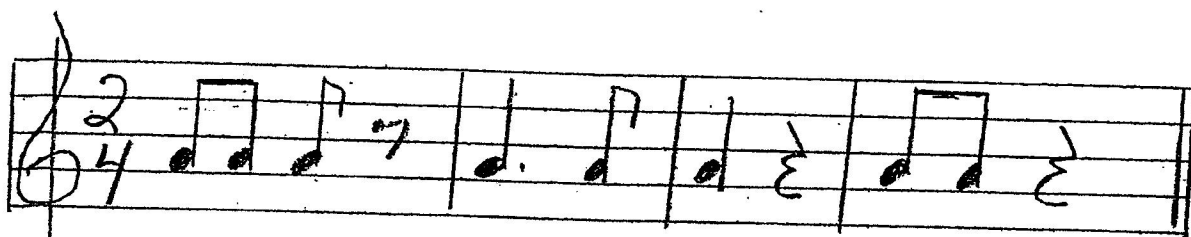
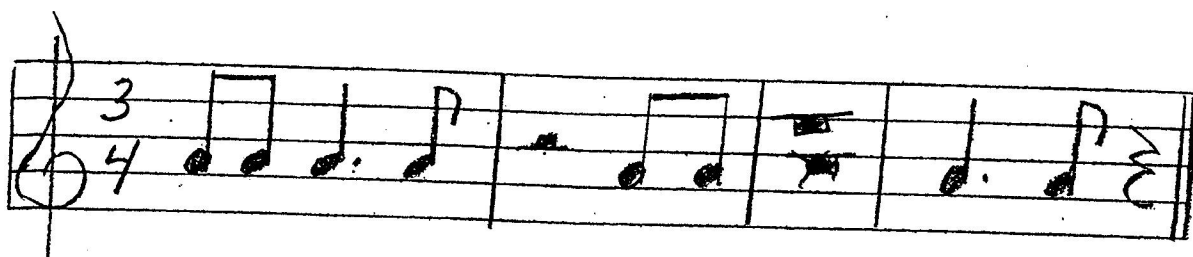
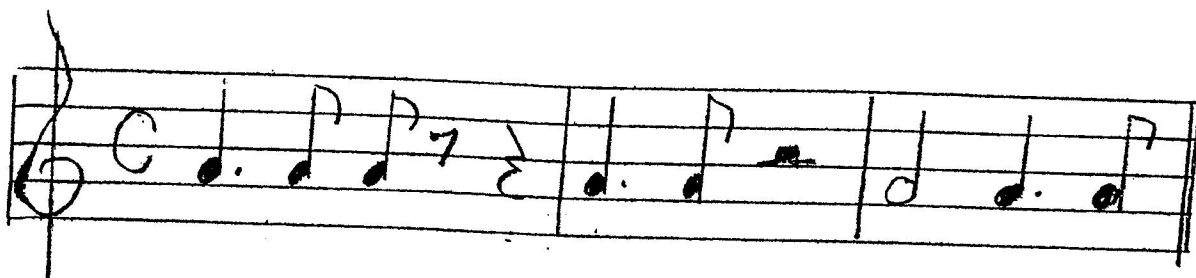
Write the counting below each measure

B22



Continued on next
class

B22
continued



Level II: Keys and Key Signatures

TT10

Upper and Lower Case for Major and Minor

Students are not required to use upper and lower case on this level but it is a good practice to start. They will be required to do so on level 3. All references in the syllabus and in questions on the test from this level on will also be case sensitive.

Relative Keys

From this level on the new keys required for the level will be presented as relative Major and Minor keys. (In Level I, scales were presented as parallel). Students are not required to know this terminology or its use although it is explained on A9.

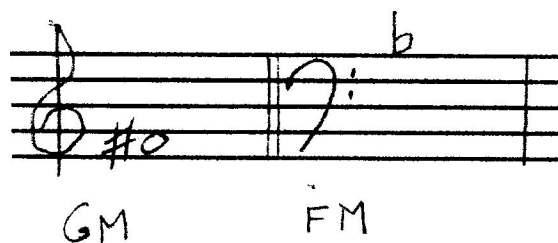
Drawing Key Signatures

- Accidentals required in key signatures must be placed in the correct octave and order.

Correct:



Wrong:



This section corresponds to test question III

Common Mistakes:

Penmanship

Wrong Clef

Drawing the accidental in the wrong octave for the key signature.

Keys for Level II

A8

Major

C = 0

G = 1 Sharp (F sharp)

F = 1 Flat (B Flat)

Minor

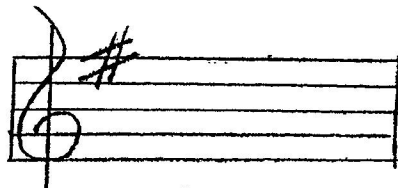
a = 0

e = 1 sharp (F Sharp)

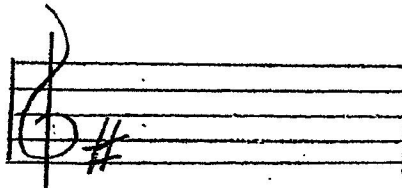
d = 1 flat (B Flat)

The placement of the accidental must be in the correct octave for the key signature to be correct:

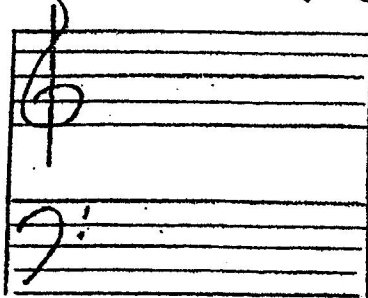
Correct:



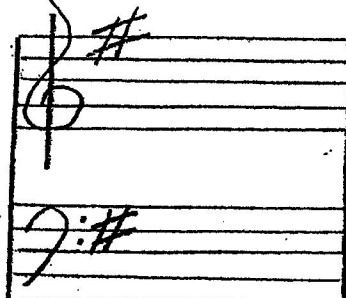
Incorrect:



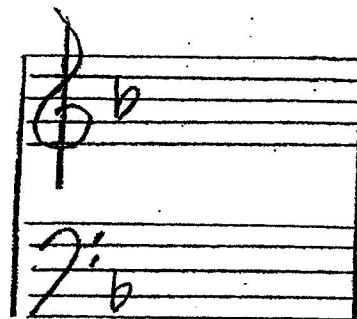
Here are the key signatures for this level:



C Major
a minor



G Major
e minor

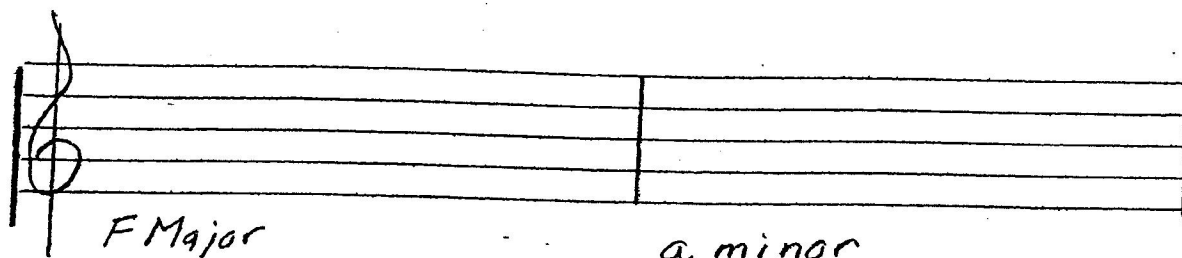


F Major
d minor

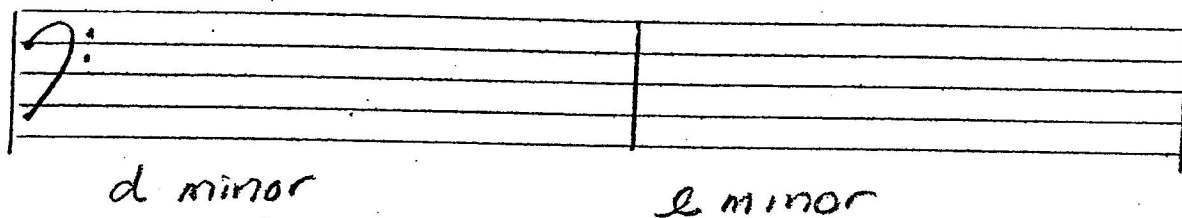
Key Signatures

Draw the correct key signature for each measure

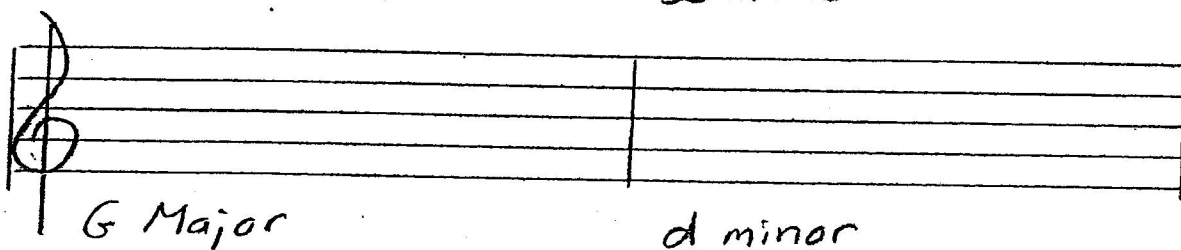
B23



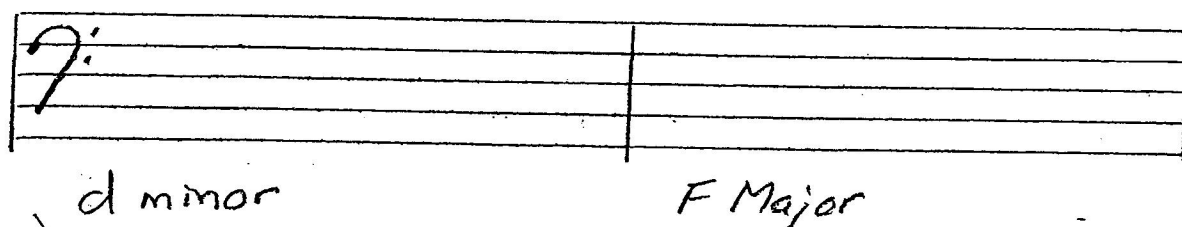
F Major a minor



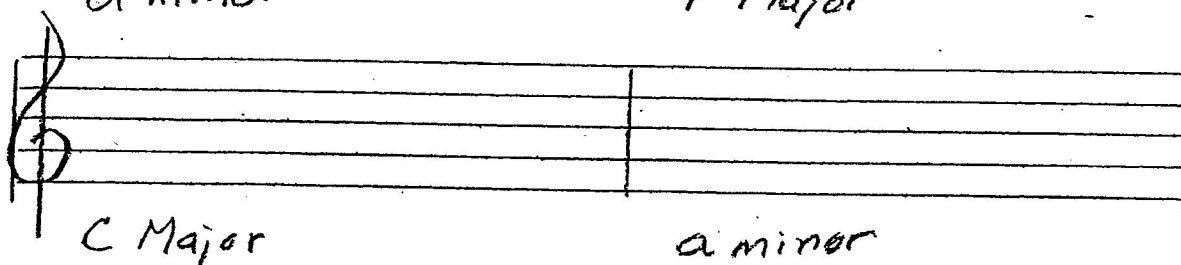
d minor e minor



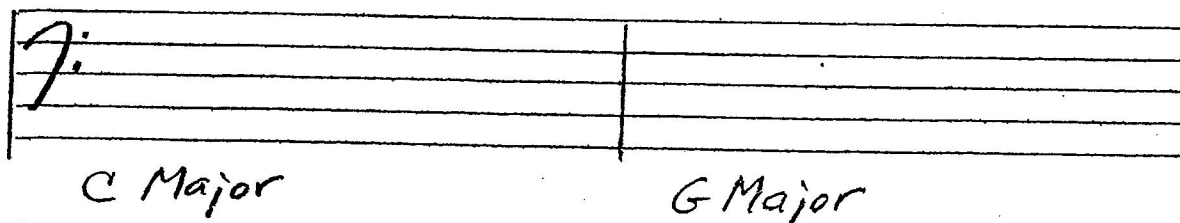
G Major d minor



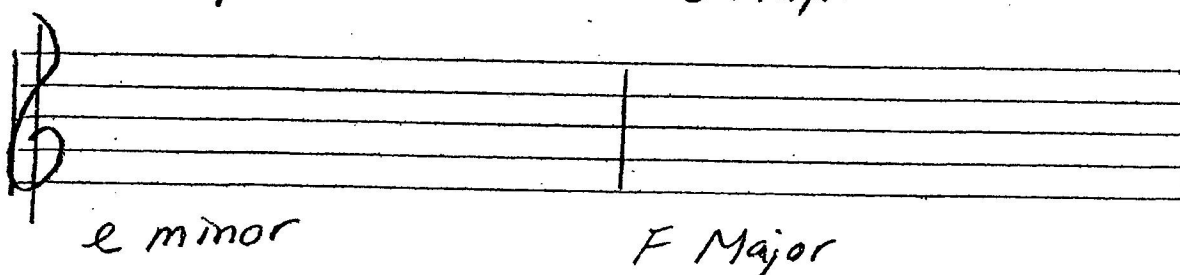
d minor F Major



C Major a minor



C Major G Major



e minor F Major

Key Signatures

Identify the key in each measure and write it on the line below

B24

_____ Major _____ minor

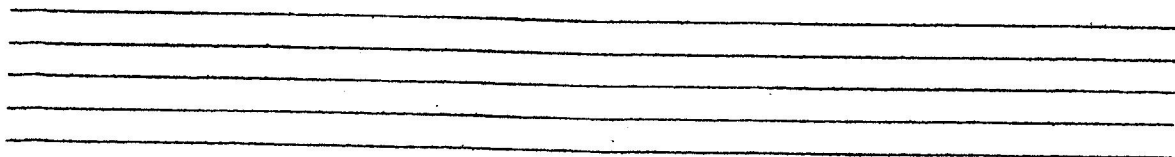
_____ minor _____ Major

_____ minor _____ Major

_____ minor _____ Major

_____ minor _____ Major

_____ Major _____ minor



2013

Level II: Scales

TT11

1. There are several methods for teaching the full scale:
 - a. Half and whole step patterns
 - b. Tertrachords (combining 2 five finger patterns)
 - c. Teaching the minor as a derivative of the parallel major
 - d. Teaching the minor as an extension of the relative major starting on the 6th note

Since b, c and d above assume the student is familiar with more keys than has been required so far in the syllabus it is systematically sound to use method a. (above).

2. Only the natural form of the minor is required on this level. However, it is common to introduce at least the harmonic form at this point
3. This section corresponds to test question IV

This section corresponds with Test Question IV

Common Mistakes:

Penmanship
Wrong Clef
Not following directions.

Scales For Level II

Scales can be Major or minor. They can also have the same key signatures. When a Major and a minor key has the same key signature they are called relative keys.

C Major (0) = a minor (0)

G Major (1 #) = e minor (1#)

F Major (1^b) = d minor (1^b)

All scales are made up of patterns of half and whole steps. This pattern is the same for all keys.

Major scales

1	2	3	4	5	6	7	8
✓	✓	✓	✓	✓	✓	✓	✓
W	W	h	W	W	W	W	h

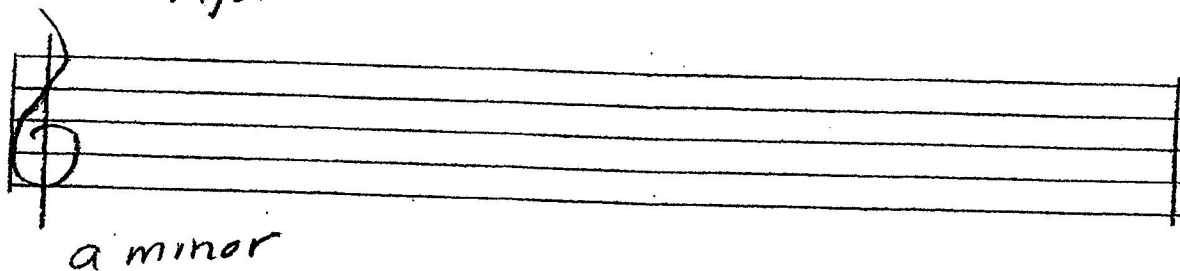
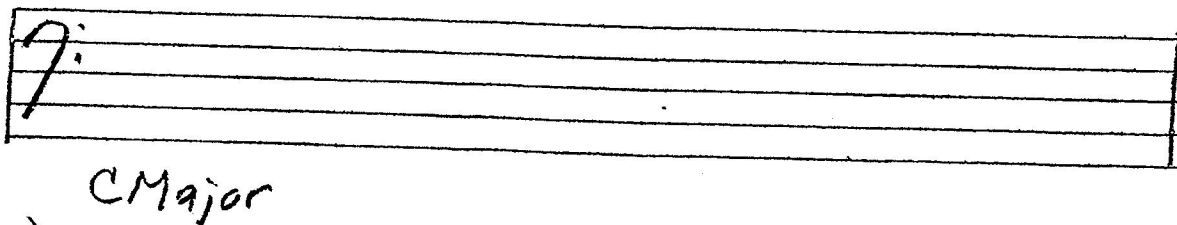
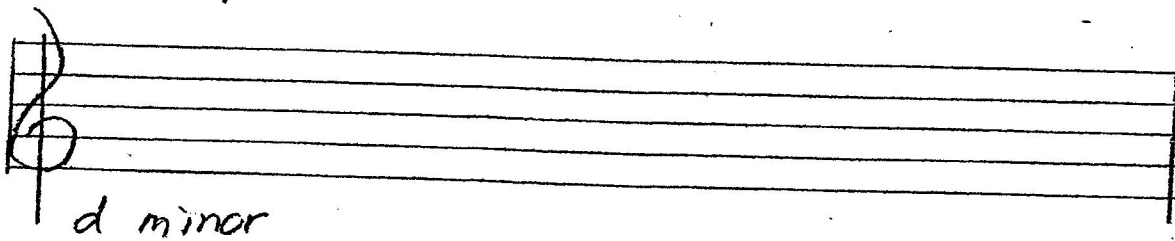
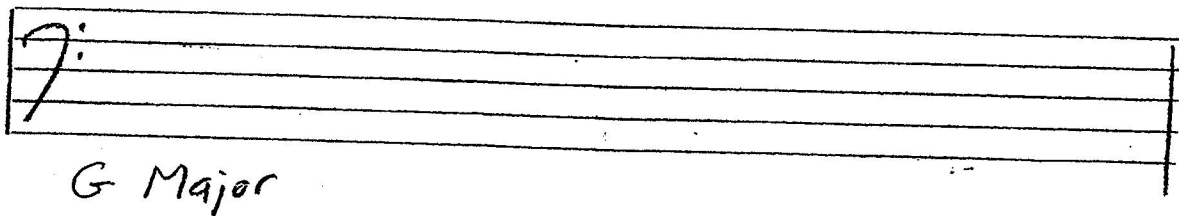
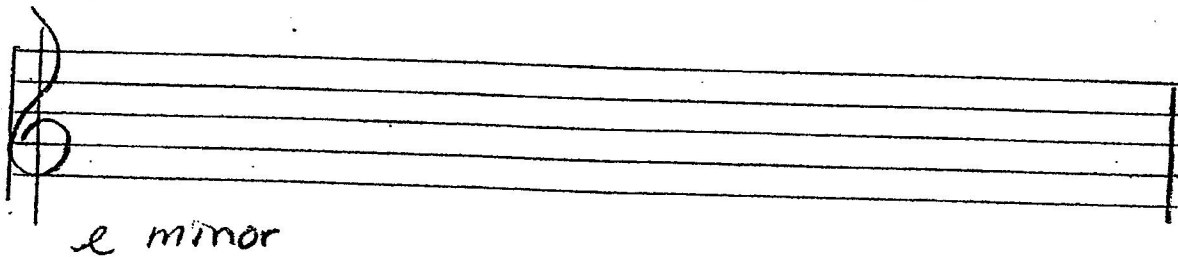
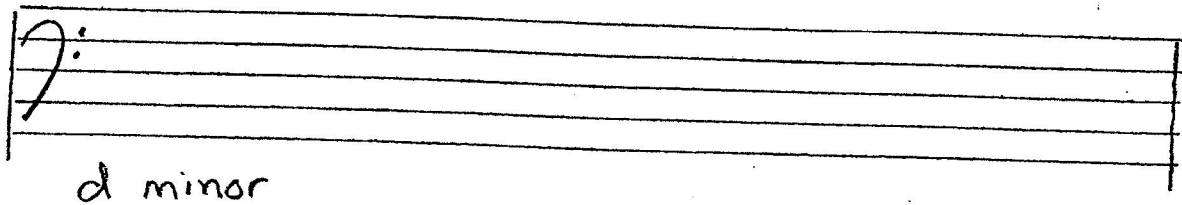
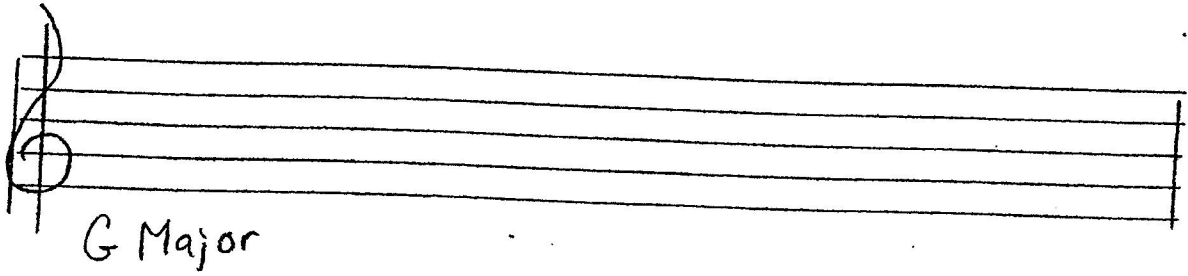
Minor Scales (natural form)

1	2	3	4	5	6	7	8
✓	✓	✓	✓	✓	✓	✓	✓
W	h	W	W	W	h	W	

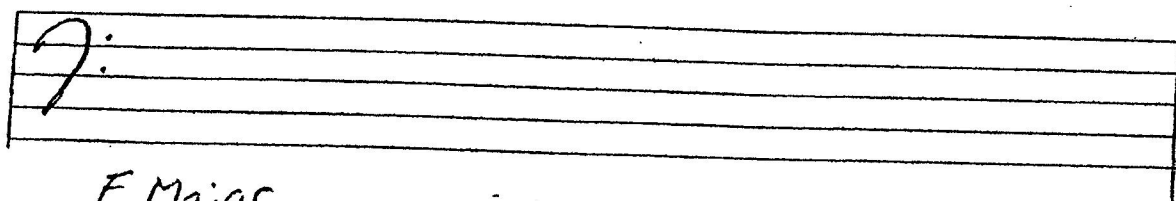
There are three forms of the minor. The one that is above is called the natural form.

Write the following scales. Use whole notes and accidentals

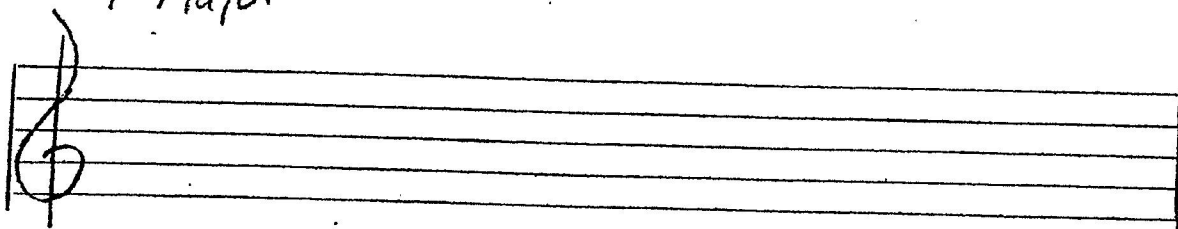
B25



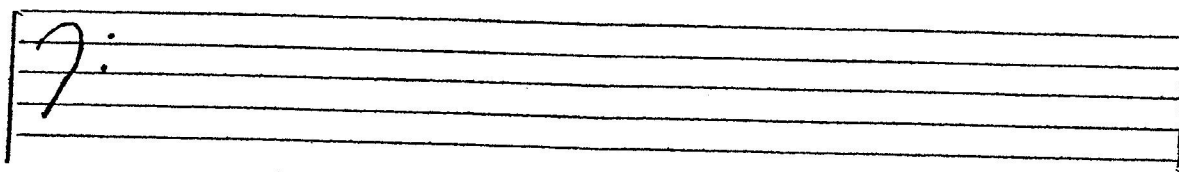
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sheet



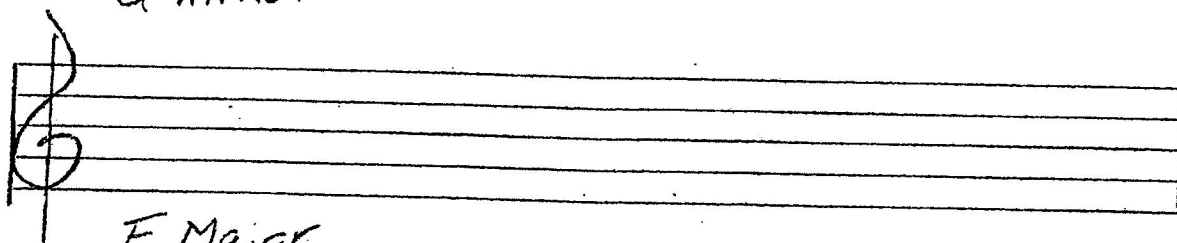
F Major



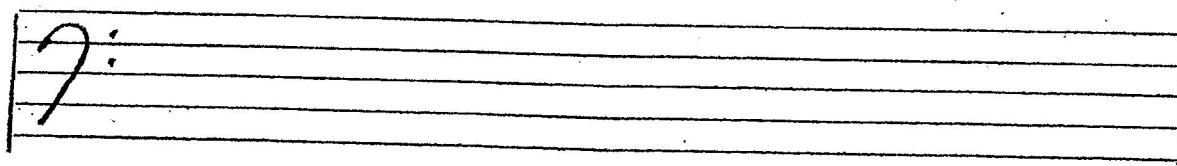
C Major



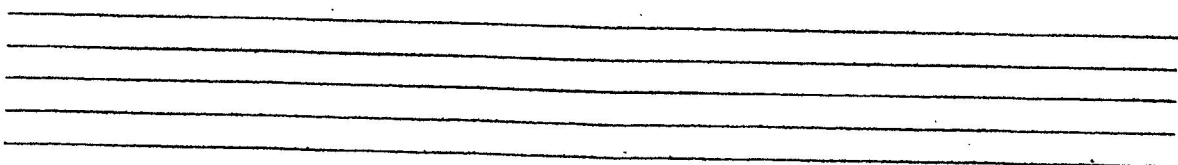
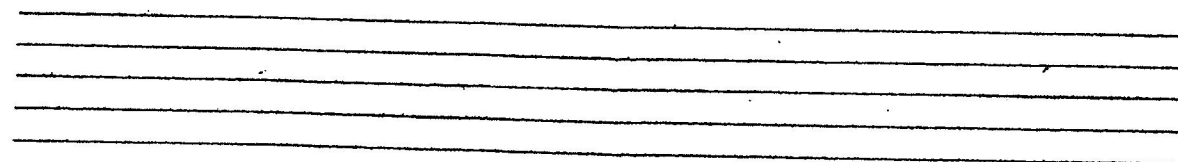
a minor



F Major



e minor



2013

Level II: Intervals

TT12

Quantity and Quality of Intervals

Quality refers to the number (2nd 3rd, 4th etc) of an interval. Quality refers to the kind of interval (perfect, major etc.). On Level II students are only required to know the quantity. Have them understand that an accidental on either note does not change the quantity of the interval.

Prime

The prime (or unison) is hard for students to understand. It is helpful if you draw it in the beginning as half notes and explain it is if the sopranos and altos were singing the same note.

$$p = p + d$$

Worksheets and Testing

Students are tested on identification of intervals only. The intervals used have lower notes of C, G, and F only. However, for the purpose of reinforcement, worksheets are provided for identification and writing intervals with any white note as a lower note.

This section corresponds to test question V

Common Mistakes:

There is rarely a mistake in the identification of intervals by quantity

Intervals

A10

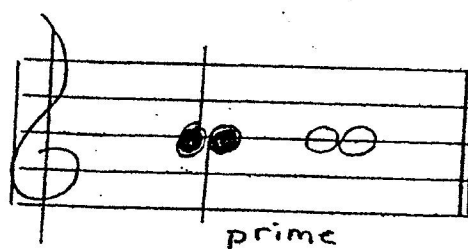
An interval is the distance between two notes.

Intervals are written and identified by quantity (the distance between the two notes) and by quality (the kind they are). In Level II you only need to know the quantity.

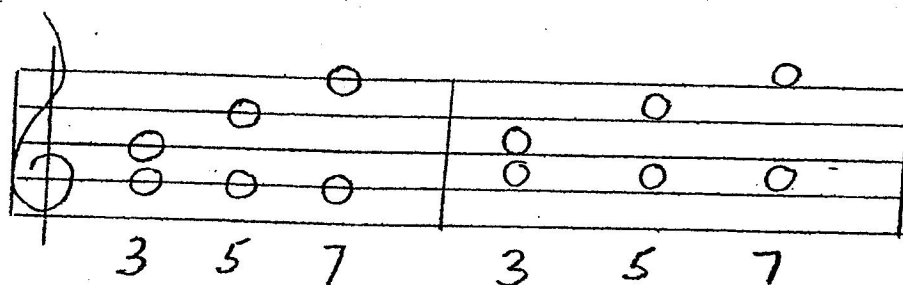
There are eight quantities:

Prime (unison), 2nd, 3rd, 4th, 5th, 6th, 7th and octave.

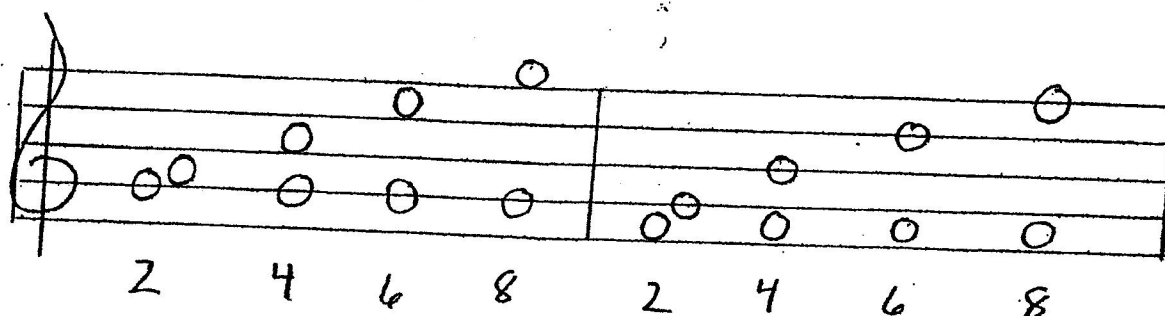
The Prime is the same note:



The 3rd, 5th and 7th are easy to recognize because both notes are either on lines or on spaces:



The others (the 2nd, 4th, 6th and octave) are a combination of lines and spaces:



Identify the interval by writing the quantity on the line below each measure.

1326

The page contains six systems of musical notation, each with a treble and bass staff. The exercises are as follows:

- System 1:** Treble staff has three measures. Measure 1: G4 (line 2) and E4 (line 1). Measure 2: G4 (line 2) and E4 (line 1). Measure 3: G4 (line 2) and F#4 (line 3).
- System 2:** Bass staff has three measures. Measure 1: G3 (line 1) and E3 (line 1). Measure 2: G3 (line 1) and E3 (line 1). Measure 3: G3 (line 1) and F#3 (line 2).
- System 3:** Treble staff has three measures. Measure 1: G4 (line 2) and E4 (line 1). Measure 2: G4 (line 2) and E4 (line 1). Measure 3: G4 (line 2) and F#4 (line 3).
- System 4:** Bass staff has three measures. Measure 1: G3 (line 1) and E3 (line 1). Measure 2: G3 (line 1) and E3 (line 1). Measure 3: G3 (line 1) and F#3 (line 2).
- System 5:** Treble staff has three measures. Measure 1: G4 (line 2) and E4 (line 1). Measure 2: G4 (line 2) and E4 (line 1). Measure 3: G4 (line 2) and F#4 (line 3).
- System 6:** Bass staff has three measures. Measure 1: G3 (line 1) and E3 (line 1). Measure 2: G3 (line 1) and E3 (line 1). Measure 3: G3 (line 1) and F#3 (line 2).

Write the correct note above the given note in each example.

B27

4 6 2

3 5 7

8 4 2

6 3 6

7 4 6

2013

Level II: Chords

TT13

1. You may wish to review definitions for chord, triad and root position triad at this point. (See A6 in Level I) Also review that I means tonic and V means dominant and that the number and the term refers to both the note of the scale and the chord that is built on that note.
2. Upper and lower cases for Roman numerals. Minor chords are not required on this level so students will not need to use the lower case for identification. However, it is a good time to give them a little "side lesson" on the writing of roman numerals. Roman numerals are taught at different times in school curriculum and this may be their 1st exposure to them. Be sure that they are writing the V chord with the upper and lower lines to distinguish it from the lower case which has no upper and lower lines.

Upper Case: I V

Lower Case: i v

3. The term primary chord is not required at this level but you may want to start using it in regard to I and V.
4. The syllabus lists major, minor, diminished and augmented triads under chords. Students are required to play these chords in their technique but are not required to identify or write them on the test. It is helpful when learning the technique however to have exposure to the words and how to form the chords at the piano. It is easiest to think of the minor, augmented and diminished chords as derived from the major (a major chord with alterations). See TT28 in Level IV.

This section corresponds to test question VI

Common Mistakes:

Penmanship

Wrong Clef

Not following directions

Forgetting the brackets on the V Chord:

(on the Major V chord)

Correct:

V

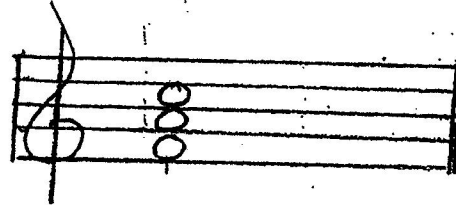
Wrong:

V

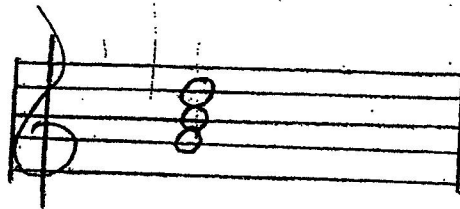
Chords for Level II

Triads are special chords that have three notes and are stacked in thirds.

They are either all spaces ;

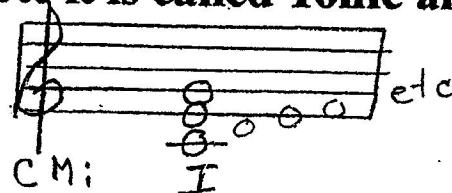


or all lines ;

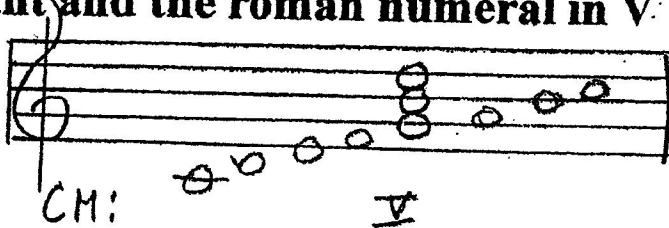


A triad may be built on any scale note.

If it is built on the first scale note it is called Tonic and the roman numeral is I



If it is built on the fifth note of the scale it is called dominant and the roman numeral is V



I and V are called primary triads.

1. Write the correct key on the line below each key signature
2. Draw the root position triad for each chord

Handwritten musical staff with treble clef, key signature of one sharp (F#), and a flat (b) in the second measure. Below the staff, the chords are labeled: — M: V I — M: V I

Handwritten musical staff with bass clef, key signature of one sharp (F#), and a flat (b) in the second measure. Below the staff, the chords are labeled: — M: V I — M: V I

Handwritten musical staff with treble clef, key signature of one flat (Bb), and a flat (b) in the second measure. Below the staff, the chords are labeled: — M: V I — M: V I

Handwritten musical staff with bass clef, key signature of one flat (Bb), and a sharp (#) in the second measure. Below the staff, the chords are labeled: — M: V I — M: V I

Handwritten musical staff with treble clef, key signature of one flat (Bb), and a flat (b) in the second measure. Below the staff, the chords are labeled: — M: V I — M: V I

Handwritten musical staff with bass clef, key signature of one sharp (F#), and a sharp (#) in the second measure. Below the staff, the chords are labeled: — M: V I — M: V I

Empty musical staff lines for additional practice.

2013

Level II: Music History

TT14

1. Students are expected to know that there are 4 main style periods in Music History. Misspelling does not result in point loss but encourage them to spell correctly.
2. Try having your students start a section in their note books where they put the composers of their pieces in the correct style period and perhaps something about them. They are not required to know the dates but it is helpful to give them a place in historical timelines. (see Syllabus)
3. An appendix has been included with the syllabus that lists age appropriate listening suggestions in all style periods and genre. This level is a good time to start regular listening and include the works in their history section started in 2, above.
4. The style periods are an excellent topic for group lessons and studio classes. The Alfred "Great Composer" series can help you get started with this.

This section corresponds to Test Question VII.

Common Mistakes:

None

Music History

A12

Music history is divided into different sections called style periods. Most of the music you will learn will come from one of these periods. They are listed here from the earliest period to the latest period.

Baroque

Classical

Romantic

Contemporary

2013

Level II: Vocabulary

TT15

Vocabulary required for this level is in the syllabus. You may run the section off or create your own.

Often a student can demonstrate a vocabulary word but can not come up with a verbal definition. Have them practice writing out the definitions.

It is helpful to learn vocabulary gradually and find examples in their music rather than wait until just before the exam. Try things like “word of the week” or use them in group lessons.

This section corresponds to test question VIII

Common Mistakes:

None

Practice Test Level II

I. Note naming

Write the note name on the line below each note.

Handwritten notes on a treble clef staff:

- Measure 1: Whole note on G4
- Measure 2: Whole note on B4
- Measure 3: Whole note on D5
- Measure 4: Whole note on F4
- Measure 5: Whole note on A4

Blank lines below the staff for note names: _____

Handwritten notes on a bass clef staff:

- Measure 1: Whole note on G3
- Measure 2: Whole note on B2
- Measure 3: Whole note on D3
- Measure 4: Whole note on F3
- Measure 5: Whole note on A2

Blank lines below the staff for note names: _____

II. Counting

Write the counting for each measure below each note and rest.

Handwritten notes on a treble clef staff in 4/4 time:

- Measure 1: Quarter, Quarter, Quarter, Quarter
- Measure 2: Eighth, Eighth, Eighth, Eighth
- Measure 3: Quarter, Quarter, Quarter, Quarter
- Measure 4: Eighth, Eighth, Eighth, Eighth

Blank line below the staff for counting: _____

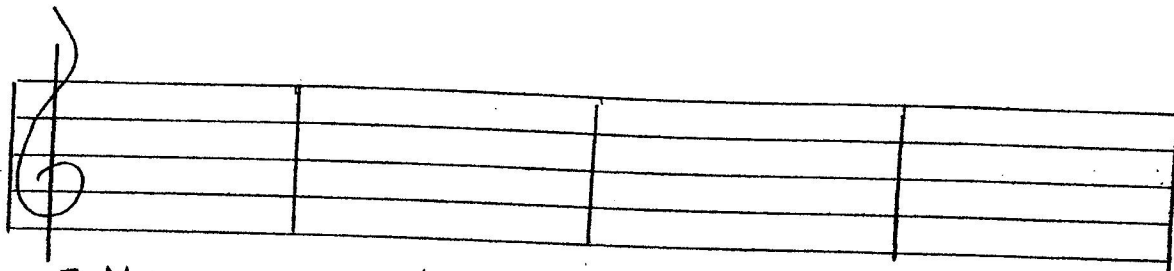
Handwritten notes on a treble clef staff in 3/4 time:

- Measure 1: Quarter, Quarter, Quarter
- Measure 2: Eighth, Eighth, Eighth
- Measure 3: Quarter, Quarter, Quarter
- Measure 4: Eighth, Eighth, Eighth

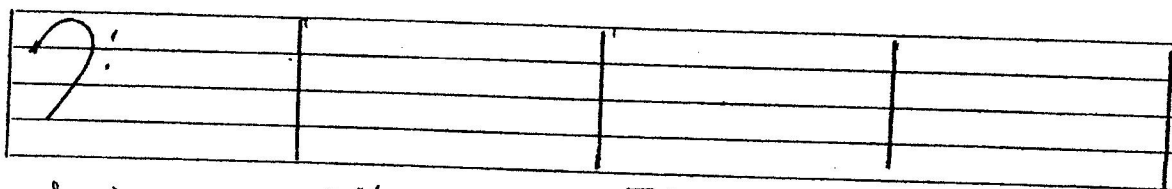
Blank line below the staff for counting: _____

III. Key Signatures

A. Draw the key signature for each measure

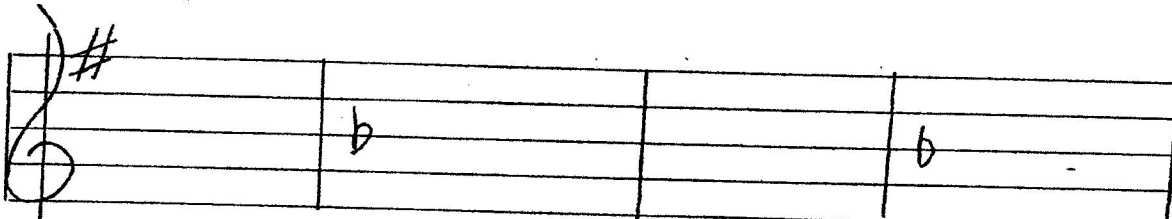


F Major e minor d minor G Major



d minor C Major F Major e minor

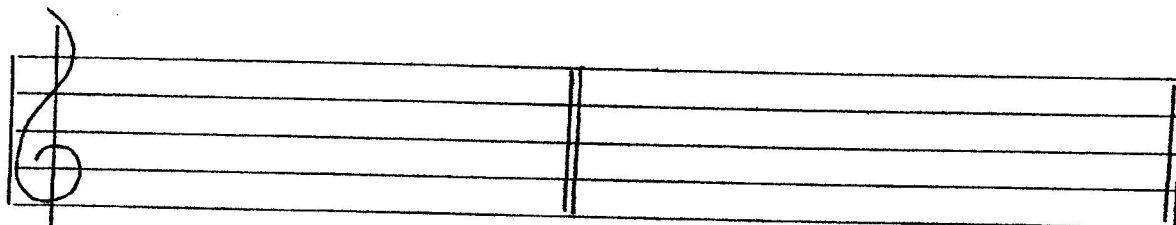
B. Identify the key



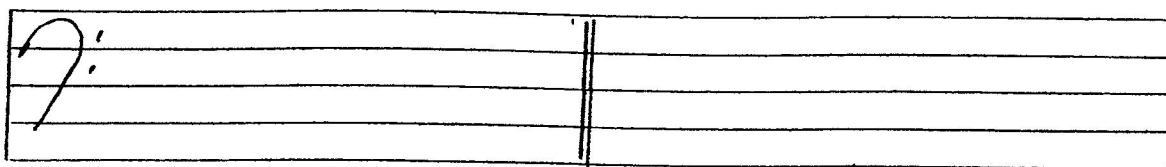
___ Major ___ minor ___ minor ___ Major

IV. Scales

Write the following scales. Use accidentals and whole notes



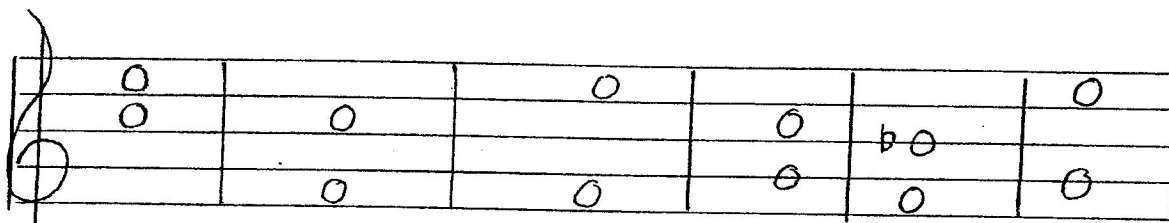
a minor (natural form) F Major



e minor (natural form) G Major

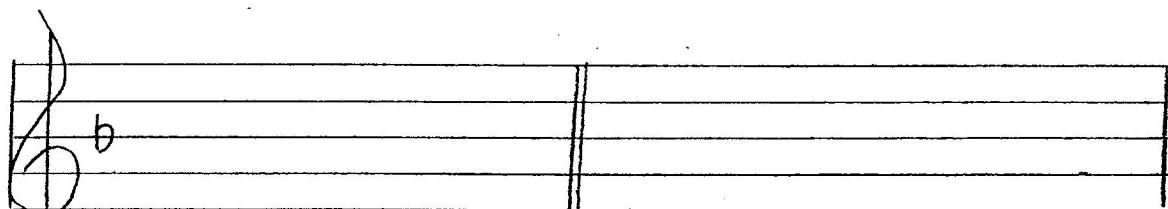
V. Intervals

Name each interval

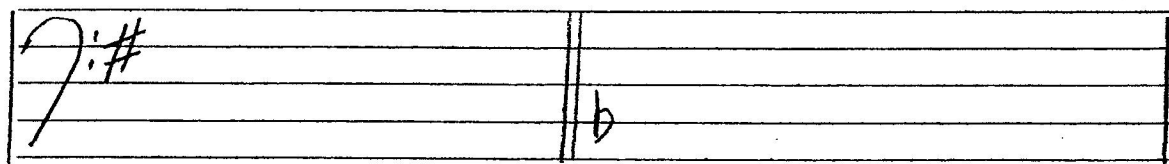


VI. Chords

1. Label the key 2. Draw the chord



___ Major: V I ___ Major: V I



___ Major: V I ___ Major: V I

VII. Music History

Name the four style periods

VII. Vocabulary

Match the word with the correct sign or definition (not all vocabulary words for level II were used in the practice test.

_____ **cantabile**

_____ **Allegro**

_____ **Dolce**

_____ **Fortissimo**

_____ **Ternary Form**

_____ **Binary Form**

_____ **Simile**

_____ **Scherzando**

A. Fast

B. Playfully

C. ff

D. In a similar manner

E. AB

F. In a singing manner

G. Sweetly

H. ABA