


2013

Level V: Guideline to Specific Sections

Discoveries: The information and requirements of the syllabus are cumulative. Discoveries tells you what is new in this level. Specifics regarding the sections are given below.

1. Enharmonic spelling, double flat and double sharp
2. Rhythm: 
3. Compound meter
4. New keys: A Major, E-flat Major, f# minor, c minor.
5. Scales: descending chromatic scale
6. Intervals: m2, m3, m6, m7, d4, A4, d5, A5, d8, A8, PP
7. Chords: Primary triads in all positions with roman numerals and name in minor keys
Primary and secondary triads in all positions with roman numerals and name in major keys
V7 chords in root position and 1st inversion in all major and minor keys
8. Cadences: Half cadence using common tones
9. Music History: Features, composers, facts about the composers and compositions by the composers for all style periods.
10. Vocabulary: See terms in Syllabus

1. Notes on the grand staff

Expectations: Read and identify double flats and double sharps and their enharmonic spellings

Teaching Tips: TT32

Student Handouts: A31, B48

2. Note and rest Values

Expectations:



Teaching Tips: TT33

Student Handouts: A32, B49

3. Time Signatures and meter

Expectations: Compound meters, 9/8, 12/8

Teaching Tips: TT34

Student Handouts: A33, A34, A35, B50

4. Key Signatures

Expectations: Write and identify: Major keys: A and E-Flat,
minor keys: f# and c

Teaching Tips: TT35

Student Handouts: A36, A37A, A37B, B51, B52

Continued →

5. Scales

Expectations: Write and Identify: AM, E-FlatM, f#m, cm (harmonic and natural forms)

Descending chromatic scale

Teaching Tips: TT36

Student Handouts: A38, B53

6. Intervals

Expectations: Write and identify: m2, m3, m6, m7, A4, d5, A4, d4 A8, d8, PP based on tonics of all required major and minor scales.

Teaching Tips: TT37

Student Handouts: A39, B54, B55 *→ answers included*

7. Chords

Expectations: Write and identify: All primary and secondary triads of the major scale in all positions by name and roman numeral. All primary triads of the harmonic minor scale in all positions by name and roman numeral. V7 in root and first inversion.

Teaching Tips: TT38

Student Handouts: A40, A41, B56, B57, B58, B59, B60 *→ answers included*

8. Cadences

Expectations: Write and identify authentic, plagal and half cadences using common tones in all required keys.

Teaching Tips: TT39

Student Handouts: A42, B62 *(answers included)*

9. Music History

Expectations: Know features, composers, facts about the composers and compositions by the composers for all four style periods.

Teaching Tips: TT40

Student Handouts: None

10. Vocabulary

Expectations: Know terms as listed in Syllabus

Teaching Tips: TT41

Student Handouts: A43

11. Practice Test

2013

LEVEL V: Notes on the Grand Staff

TT32

Double Sharps and Double Flats.

Double Sharp symbol: X or ##

Double Flat Symbol: bb

The syllabus used X for double sharp but either are acceptable.

When double accidentals appear in music students always ask why they are being used instead of the enharmonic note (which, of course, is easier for them to read). Double sharps can be explained easily. They are used when keys have a sharp on the seventh note and the harmonic minor form is wanted. For example: A piece is in a# minor. The 7th note is g#. To make it harmonic minor you would need to use a g##. The double flat is a little harder to explain. It is used as the result of descending notes in certain chromatic passages. You can easily find the double sharp and the double flat in French Impressionist music but it occurs in other styles also. Look for augmented and diminished 7th and 9th chords.

On the test, students are asked presented with a note and asked to draw 2 enharmonic notes and name them. These spellings often result in double accidentals. An information sheet (A31) and a worksheet (B48) have been provided in this packet.

This section corresponds to test question I.

Common mistakes:

Using the wrong clef

Penmanship

A note on penmanship: Students tend to get sloppier with manuscript as they advance. Encourage your students to place the notes and accidentals correctly. Often times there is point loss because the answer was not readable.

2013

Level V: Notes of the Grand Staff

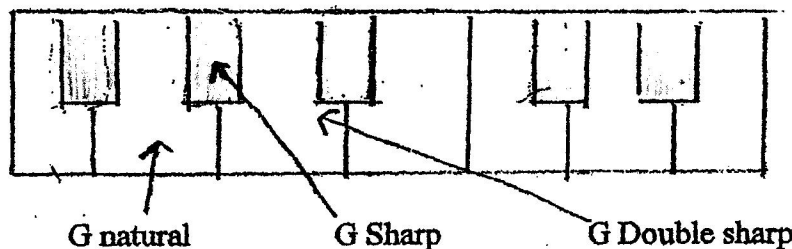
A31

Double Sharp and Double Flat

This is a double sharp: $\sharp\sharp d$ or $\times d$

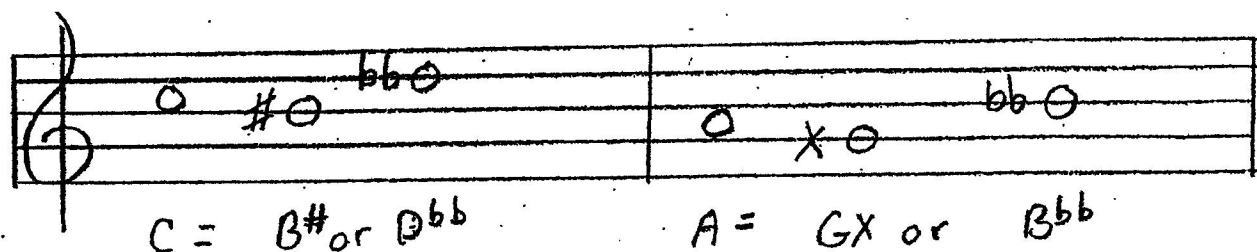
This is a double flat: $\flat\flat d$

Both symbols are accidentals. They raise or lower a note by a whole step. Look at them on a keyboard:



• Enharmonic notes

Reminder: An enharmonic note is a different spelling for the same pitch. It looks the same on the piano and sounds the same but has a different name. Each note has 2 enharmonic spellings. See the following examples:



Draw two enharmonic spellings of the given in each measure. Write the note names on the lines below the notes.

348

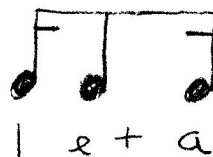
2013

Level V: Notes and Rest Values

TT33

Most students have already been counting with 16th notes. The dotted 8th/16th note is presented to them on this level.

New patterns are:



Using 1-e-+-a to count them is helpful consistent with the other levels. Information and worksheets are provided in this packet.

This section corresponds with test question II

Common mistakes:

Counting as if it were

Penmanship. Not putting the counts directly underneath the intended note or rest.

2013

Level V: Note and Rest Values

A32

Reminder:

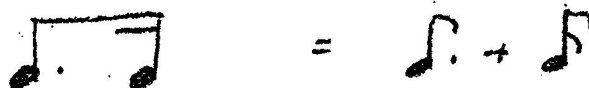
This is a 16th note:



They are usually grouped in fours:



The dotted 8th/16th pattern is very common in music:



The dotted 8th has a value of three 16th notes

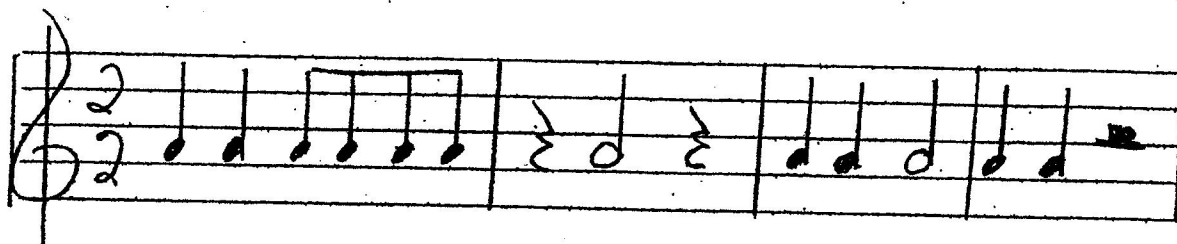
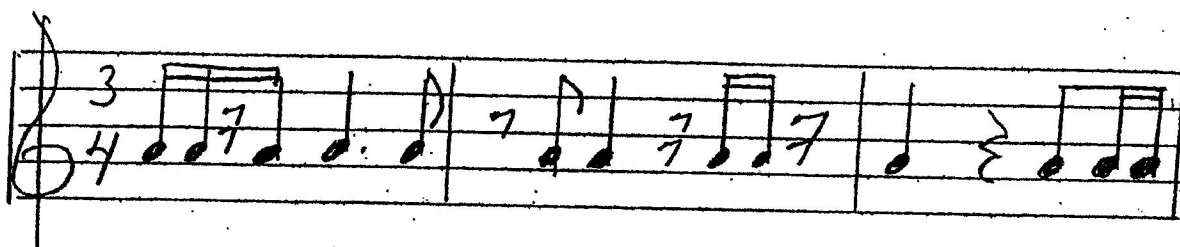
When counting this pattern use these syllables:



one - e - and - a

Write the counting below each measure.

B49



2013

Level V: Time Signatures and Meter

TT34

It would be helpful to review TT24 It explains simple and compound meter for the teacher. Students should review A23 for an explanation of simple meter. Compound meter is explained on this level.

Student may begin their understanding of compound meter by memorizing that the top number of a time signature in compound meter is either 6, 9 or 12. There are charts showing the break down of units and divisions on A34 and A35. Worksheets have been provided

This section corresponds with test question III

Common mistakes

Penmanship

Mixing up simple and compound meter.

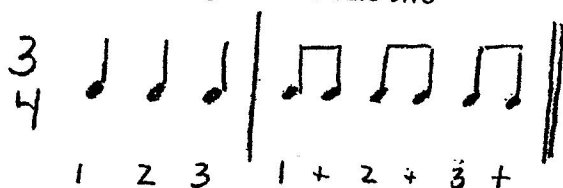
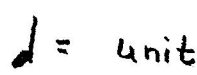
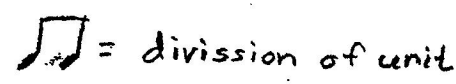
2013

Level V: Meter and Time Signatures

A33

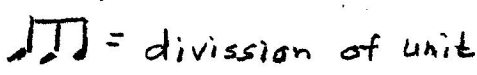
Reminder: Time signatures are the numbers that appear at the beginning of the music and tell us how to count. (Example): 6/8 or 4/4)
Meter is the way we feel the accents of a time signature. Meter can be simple or compound.

Simple meter has a time signature with 2, 3 or 4 on the top. The unit is the quarter note and it naturally divides into two

Compound meter has a time signature with 6, 9 or 12 on the top. The unit is the dotted quarter and it naturally divides into 3.





Simple and compound meters are either duple (2 units per bar), triple (3 units per bar) or quadruple (4 units per bar).

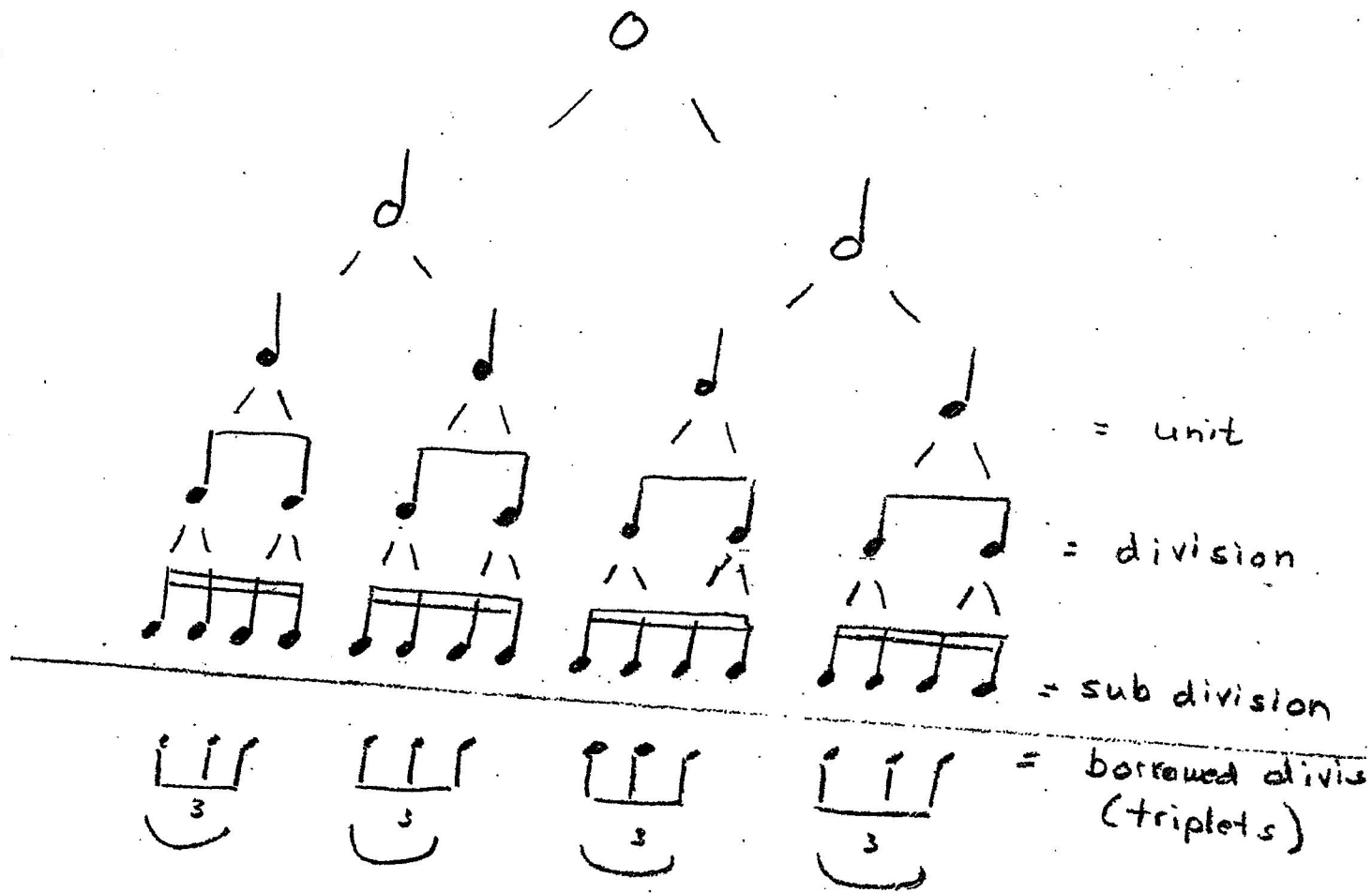
Here is a chart to help you learn them. It should be memorized

Simple duple = 2/4
 Simple triple = 3/4
 Simple quadruple = 4/4

Compound duple = 6/8
 Compound triple = 9/8
 Compound quadruple = 12/8

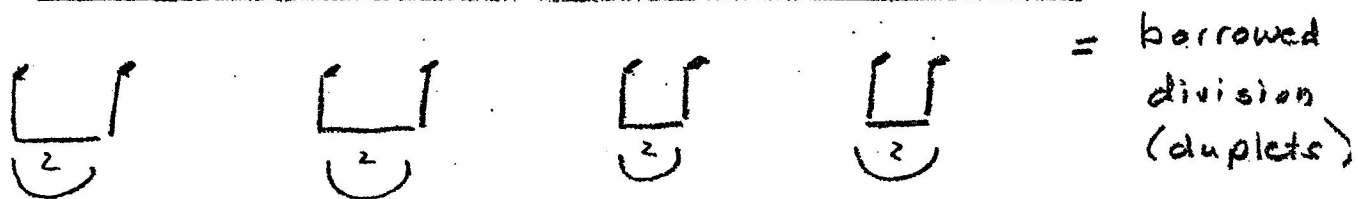
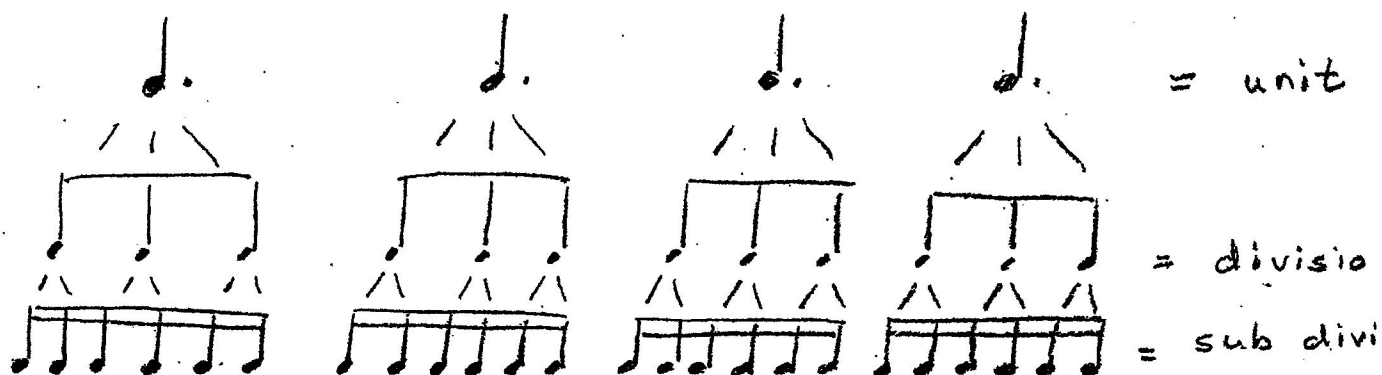
Simple Meter Value Chart (4/4)

A34



in simple meter The unit may also be d ($\frac{2}{2}, \frac{3}{2}$ or $\frac{4}{2}$)
It also divides naturally into 2 values ($d = \downarrow \downarrow$)

Compound Meter Value Chart (12/8) A35



2013

Level V: Key Signatures

TT35

New Keys for level V: AM, EbM, f#m, cm. A partial circle of fifths with the new keys is included in this packet. A complete circle is in Level 9.

Scale Degree Names. Each scale degree has a name. The name is for the scale degree as well as the chord built on that scale degree. Chords will be presented later in this packet. The names are the same for both major and minor keys. When referring to scale degrees by number the Arabic number is used (scale degree 5). When referring to the chord (see section VI), the roman numeral is used (the V chord)

The following chart should be memorized by the student:

Scale Degree	Name
1	Tonic
2	Super Tonic
3	Mediant
4	Sub Dominant
5	Dominant
6	Sub Mediant
7	Sub Tonic (or Leading Tone)

A note about the 7th degree name: Technically, in Major and harmonic minor the 7th degree should be called leading tone because there is a half step from 7 to 8 resulting in a strong need for resolution to the octave. Sub tonic is correct for the natural minor as it is a whole step from 7-8 and the tendency to resolve is not as strong. However, modern convention allows for either term to be used.

Testing and worksheets: Key signatures are not tested separately on this level. They are used however, for the scale writing, chords etc in other sections. Worksheets for writing and identifying key signatures are provided on this level for practice.

2013

Level V: Key Signatures

A36

New keys for level V: A Major, E-Flat Major, f-sharp minor, c minor

From now on you must use upper case for major keys: A Major

lower case for minor keys: a minor

You may use an abbreviation for major and minor.

upper case "M" for major:

lower case "m" for minor:

The new keys are added to the circle of fifths on A37A and A37B

Scale degree names

Each scale note has a name:

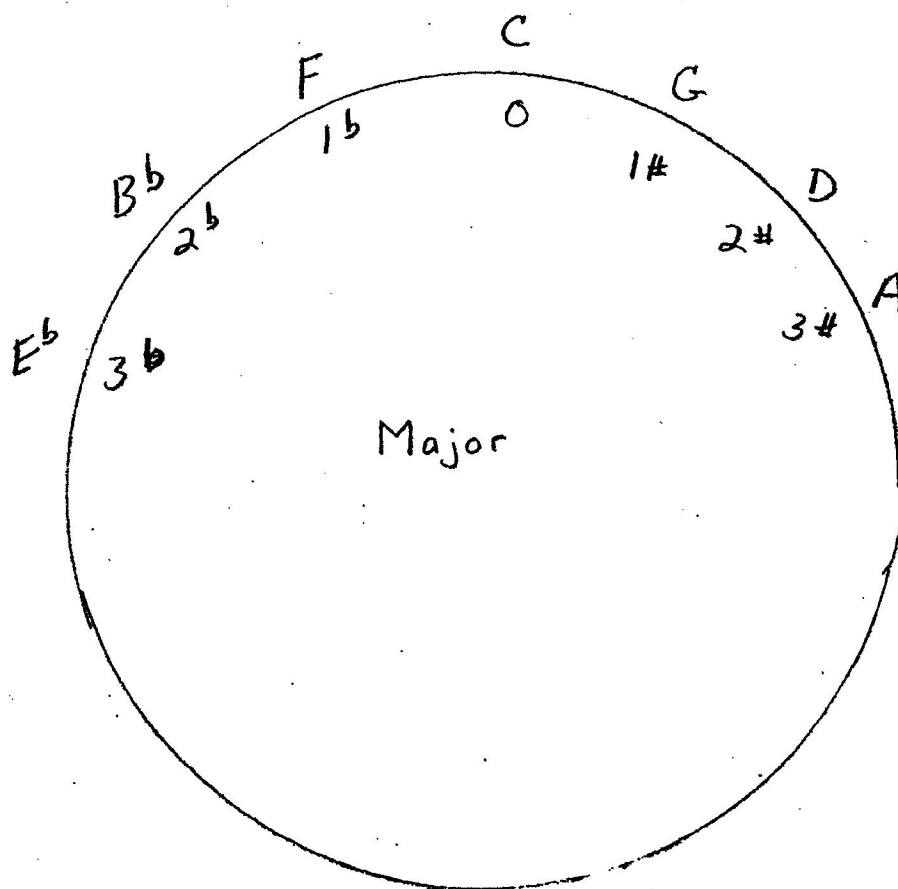
- 1. Tonic**
- 2. Super Tonic**
- 3. Mediant**
- 4. Sub Dominant**
- 5. Dominant**
- 6. Sub Mediant**
- 7. Leading tone (sub tonic)**

These names are the same for major and minor keys

Remember that these words stand for the scale degree as well as the chord built on that scale degree. On A49 you will learn the qualities for these chords.

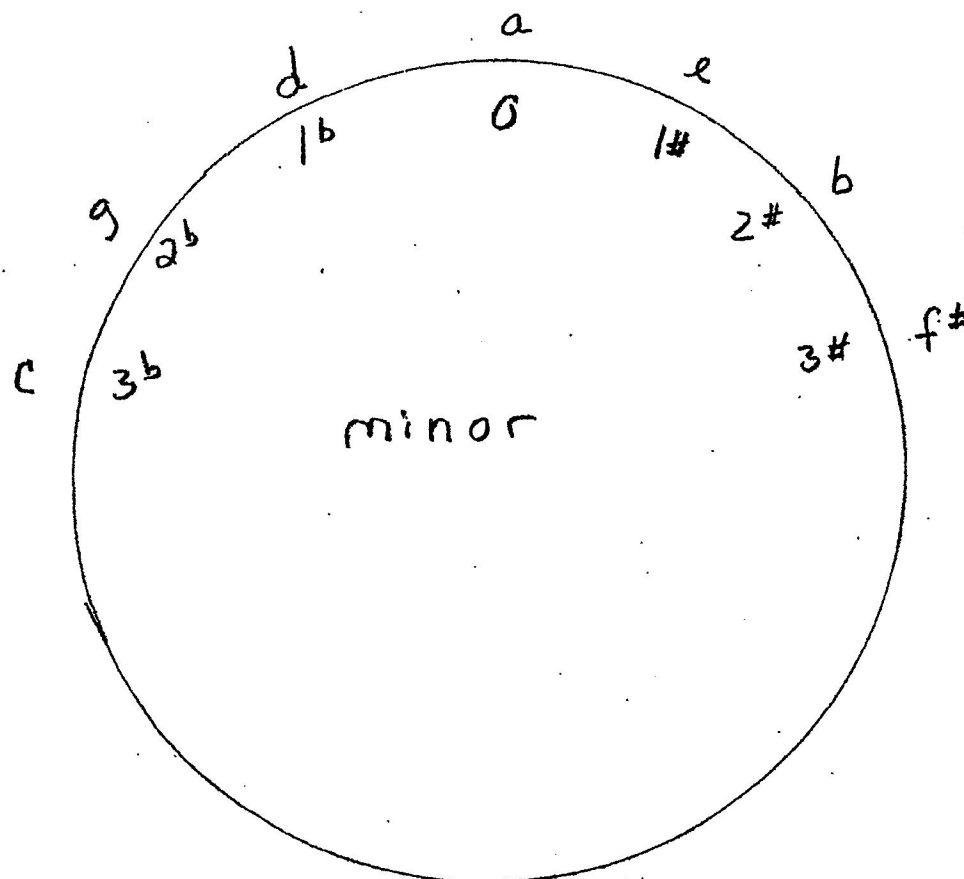
Circle of Fifths for Level V

A37A



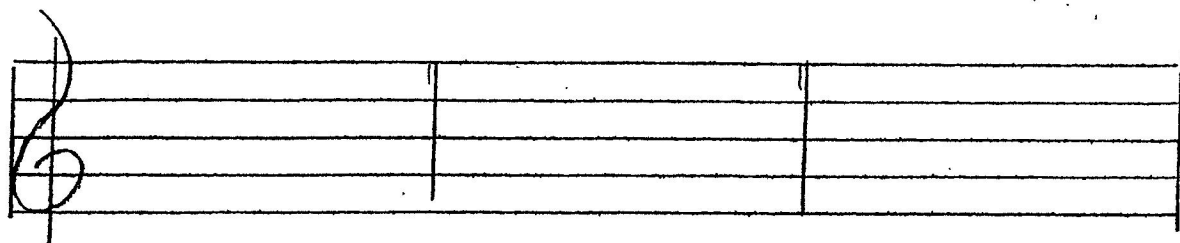
Circle of Fifths for Level V

A37B



Draw the correct key signature for each measure

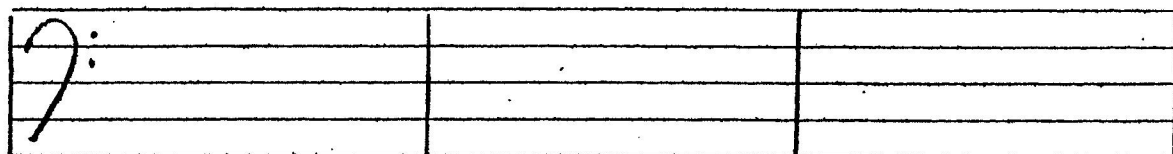
BS1



A Major

e minor

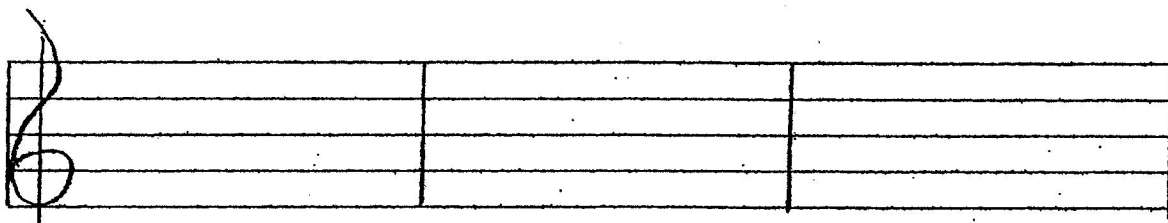
C Major



b minor

E^b Major

a minor



F Major

d minor

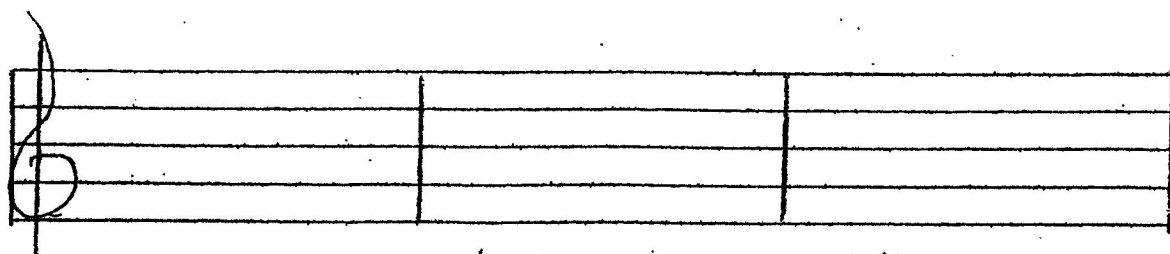
G Major



B^b Major

A Major

g minor

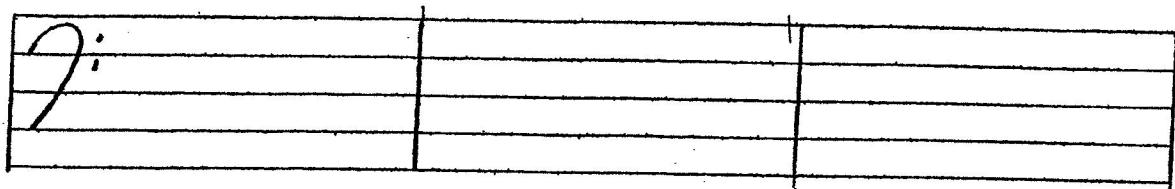


C minor

B^b Major

f[#] minor

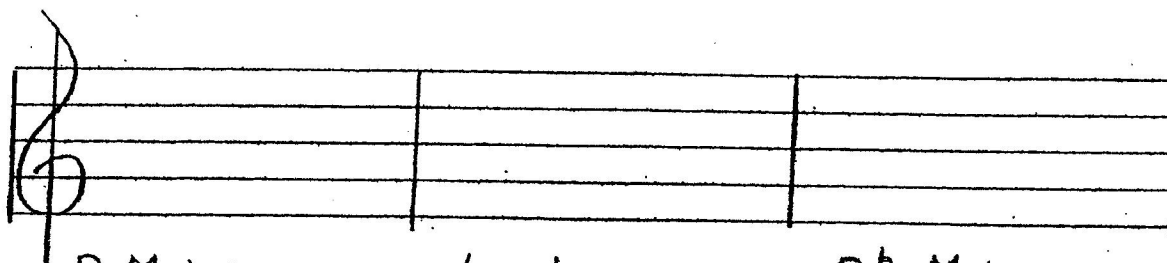
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F Major

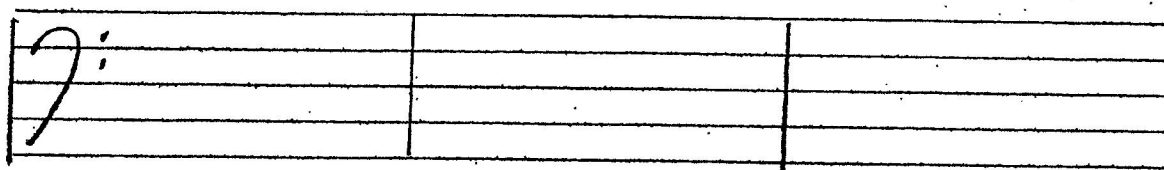
g minor

C Major



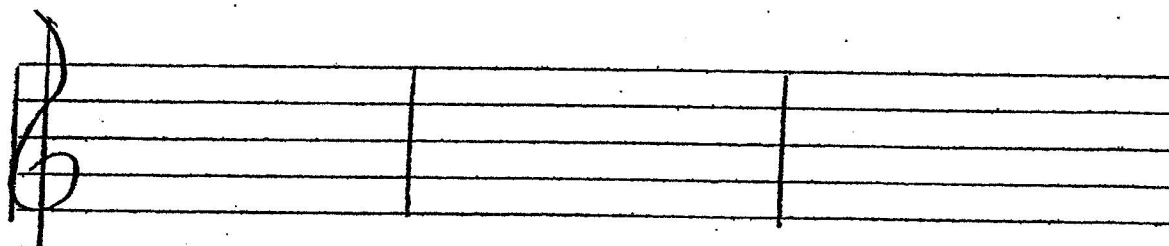
D Major

b minor

B^b Major

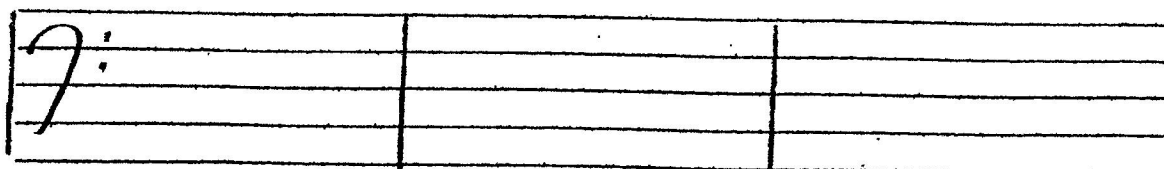
c minor

G Major

f[#] minorE^b Major

g minor

a minor



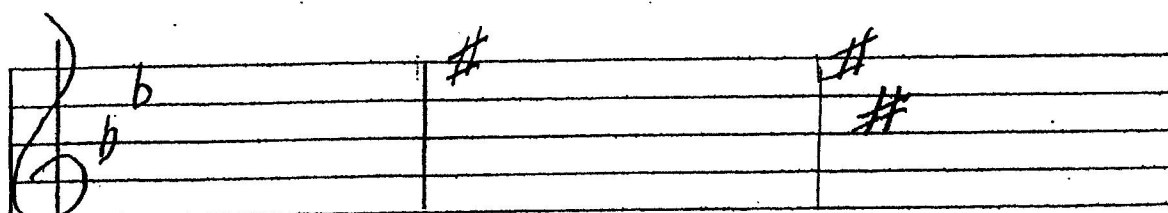
e minor

d minor

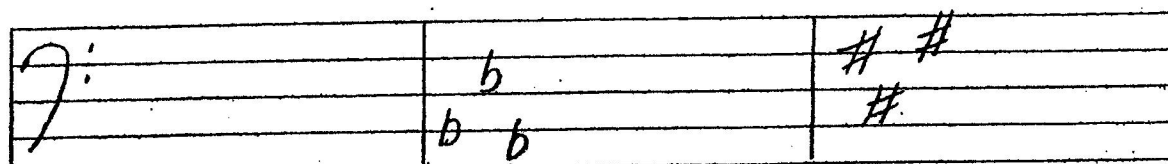
D Major

Write the correct key name on the line below each key signature

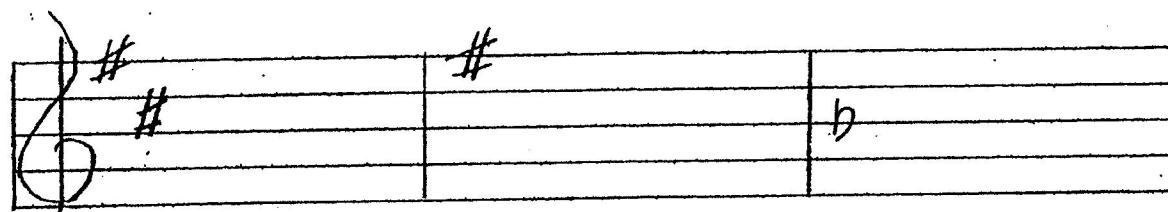
B52



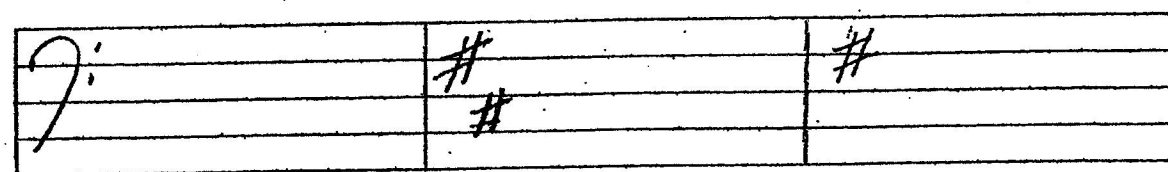
____ Major ____ Major ____ minor



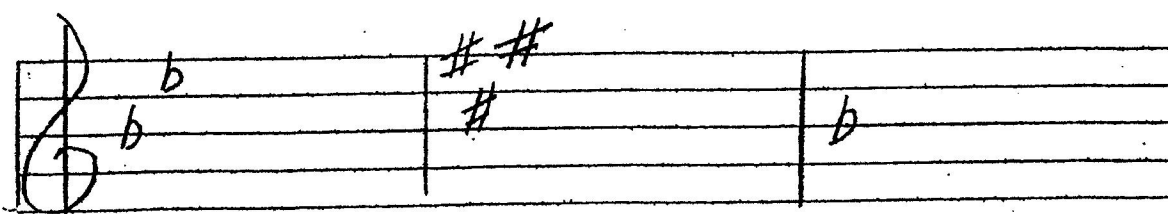
____ minor ____ Major ____ minor



____ Major ____ minor ____ Major



____ Major ____ minor ____ minor



____ minor ____ Major ____ minor continued →

___ Major	___ minor	___ Major

___ Major	___ minor	___ Major

___ minor	___ Major	___ minor

___ Major	___ minor	___ minor

___ Major	___ minor	___ Major

2013

Level V: Scales

TT36

Students are required to be able to write all major and minor scales (in harmonic minor form) for the keys on this level. Worksheets are included in this packet.

Descending Chromatic Scale: Students learned the ascending chromatic scale in Level IV. Level V requires them to write the descending chromatic scale from any starting note. When writing the descending scale use only flats for accidentals.

This section corresponds with test question IV

Common mistakes:

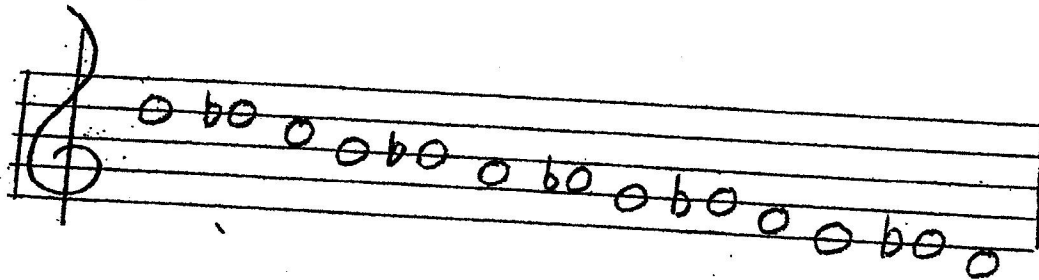
Wrong clef

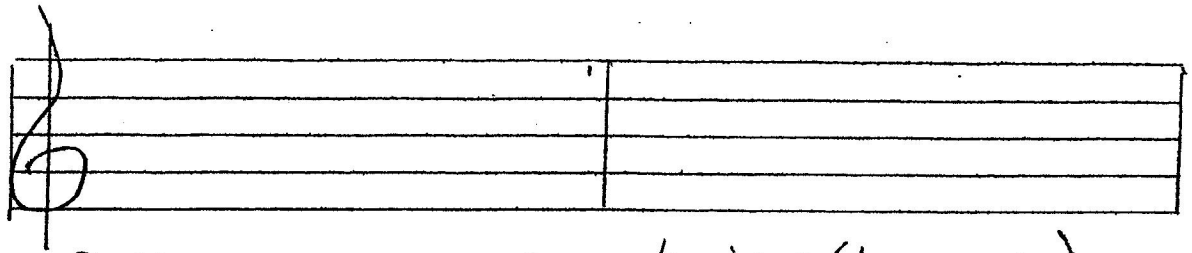
Using sharps in the descending chromatic scale

Penmanship

The descending chromatic scale

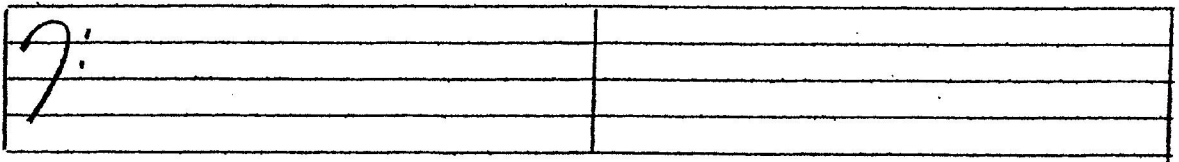
When writing a descending chromatic scale use only flats.
There are 13 notes from tonic to tonic.





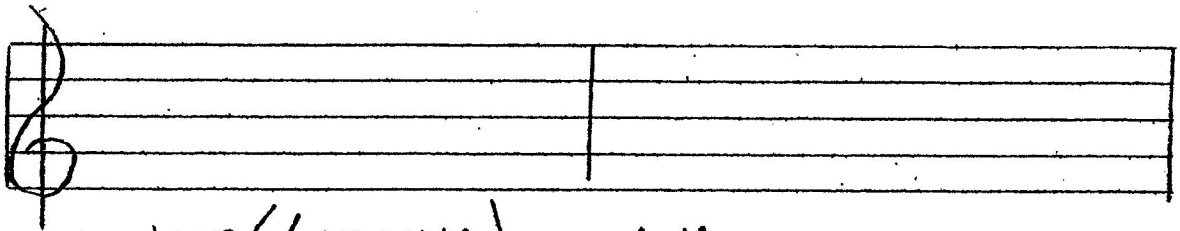
D Major

b minor (harmonic)



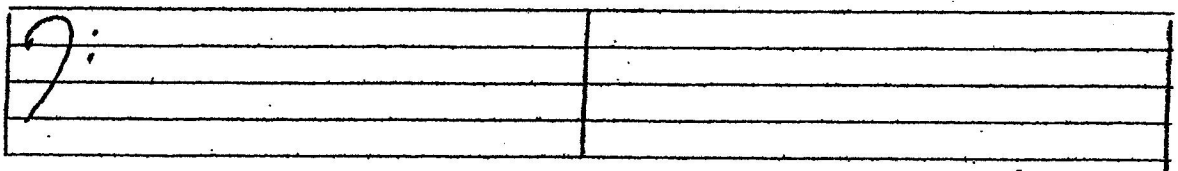
E^b Major

f[#] minor (harmonic)



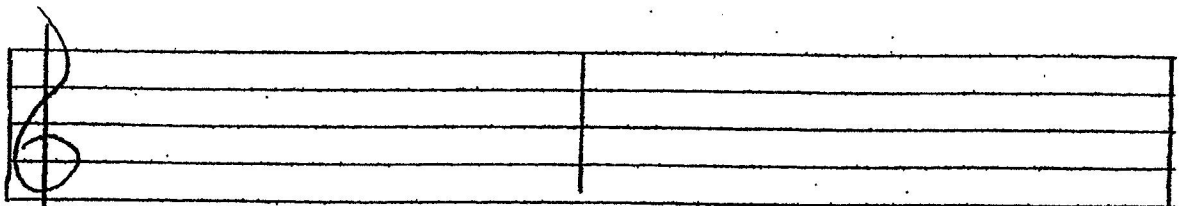
c minor (harmonic)

A Major



g minor (harmonic)

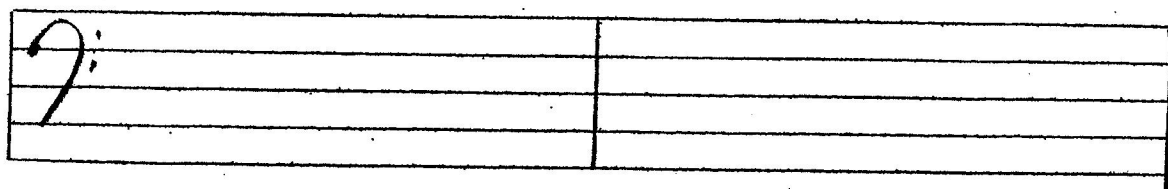
e minor (natural)



d minor (harmonic)

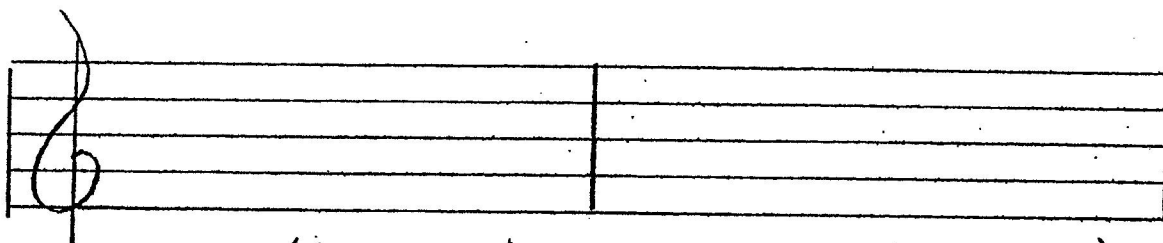
F Major

continued →



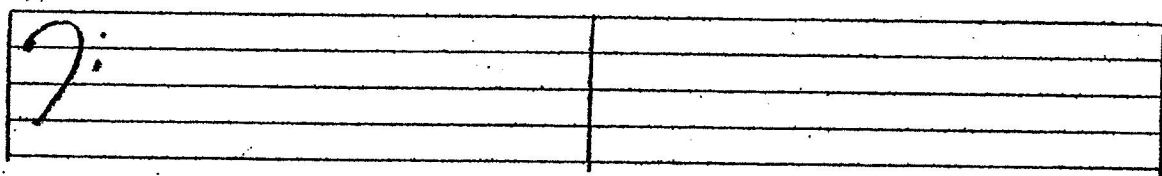
b minor (natural)

B^b Major



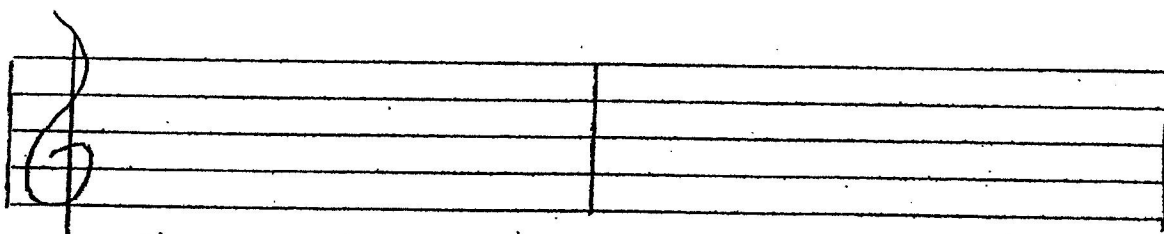
e minor (harmonic)

a minor (harmonic)



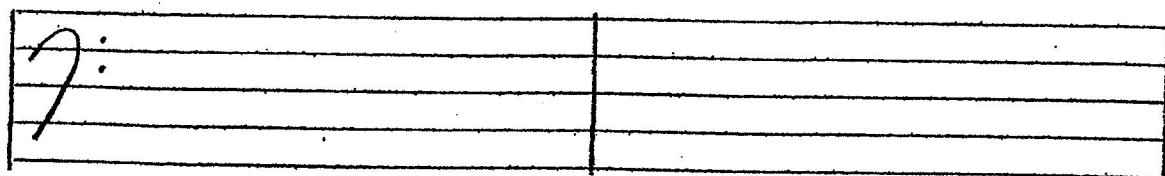
d minor (harmonic)

G Major



f[#] minor (harmonic)

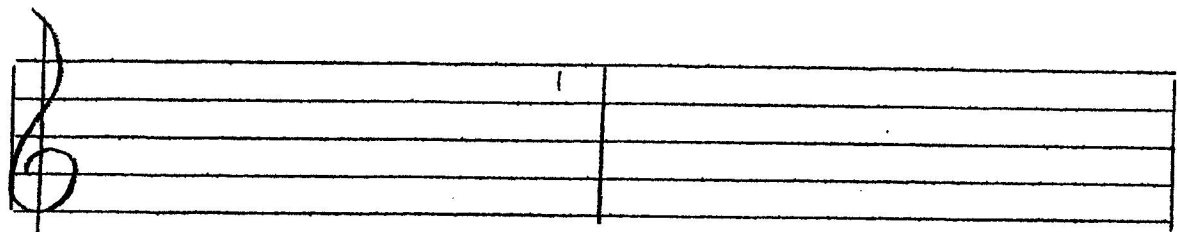
g minor (natural)



F Major

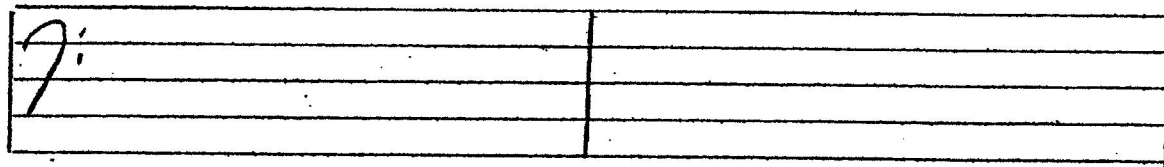
b minor (harmonic)

continued →



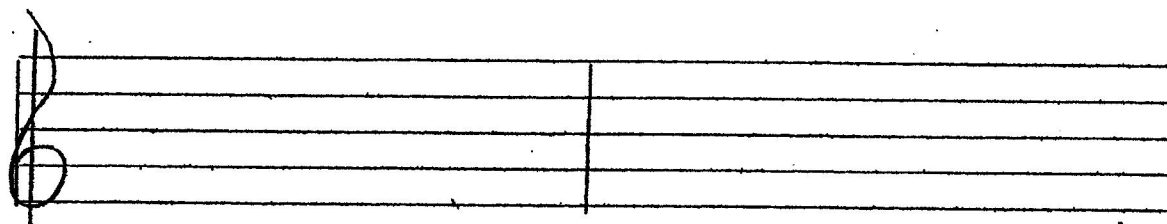
G Major

E^b Major



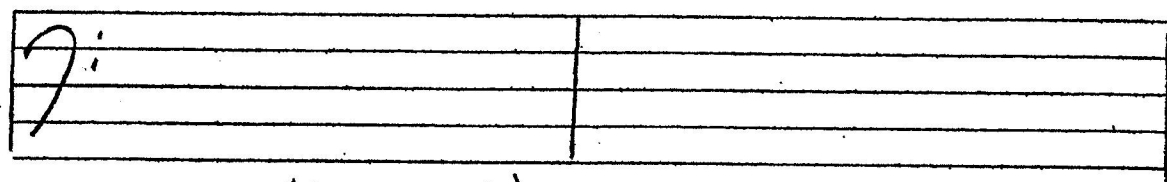
e minor (harmonic)

A Major



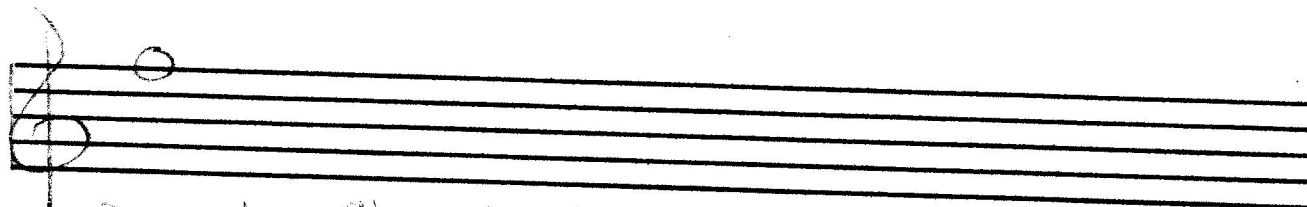
B^b Major

c minor (harmonic)



a minor (harmonic)

D Major



Descending Chromatic Scale

end.

2013

Level V: Intervals

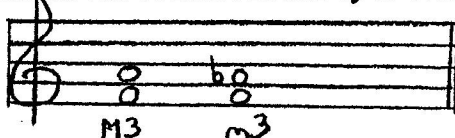
TT37

This section and the following section on chords contains a lot of material and will take longer to learn than previous sections. It will be helpful if you stagger the learning between the two of them. In most cases these two areas will also need reinforcement throughout the the term.

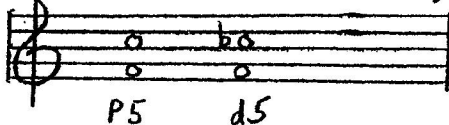
Answer sheets are provided for several of the worksheets.

1. Before starting the work with the new intervals review TT27 (students A26). You may also wish them to rework worksheets B43, B43A, B43B.
2. If students are secure with writing and identifying the intervals of the major scale it is not difficult to learn the new intervals. All new intervals can be thought of as alterations of the major scale intervals:

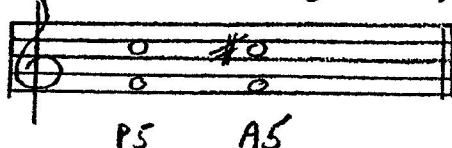
Major Intervals can be made minor by lowering the top note by 1/2 step.



Perfect Intervals can be made diminished by lowering the top note by 1/2 step.



Perfect intervals can be made augmented by raising the top note by 1/2 step.



On this level, students are only required to place notes above a given note.

Continued →

Some students prefer to memorize the intervals of the minor scale and the major scale and make the necessary alterations based on them. The intervals of the harmonic minor scale are:

PP, M2, m3, P4, P5, m6, M7, P8

It should be clear to students that perfect intervals can never be major or minor and that major and minor intervals can never be perfect. (Later they will learn that major intervals can be diminished and augmented.)

3. Using the correct case and abbreviations:

Major = M

Minor = m

Perfect = P

Augmented = Aug. (+ is also acceptable and used for chords)

Diminished = dim (° is also acceptable and used for chords)

4. Testing. Students are tested on the analysis and the writing of intervals. All intervals will be based only on the tonic notes of the required major and minor scales.

5. This section corresponds to test question V

6. Warnings: Common mistakes in test taking.

Penmanship

Not checking the clef

Using the wrong case for abbreviations

Altering the given note instead of the note they are to write.

2013

Level V: Intervals

A39

In level IV you learned the intervals of the major scale:

PP, M2, M3, P4, P5, M6, M7, P8

Major intervals can be converted to minor intervals by altering the top note.

To make a major interval minor lower the top note by $\frac{1}{2}$ step. The letter name must remain the same so use an accidental to do this.

Major and minor intervals may never become Perfect.

A musical staff in treble clef showing four pairs of intervals. Each pair consists of a major interval (top note) and its corresponding minor interval (bottom note, lowered by a half step). The intervals are: M3 (D4-F#4) and m3 (D4-F4), M3 (E4-G#4) and m3 (E4-G4), M6 (F4-A4) and m6 (F4-Ab4), and M7 (G4-B4) and m7 (G4-Bb4). The labels M3, m3, M6, m6, M7, m7 are written below the staff.

Perfect intervals: Perfect intervals may also be altered.

To make a perfect interval diminished lower the top note by $\frac{1}{2}$ step. The letter name must remain the same so use an accidental.

To make a perfect interval augmented raise the top note by $\frac{1}{2}$ step. The letter name must remain the same so use an accidental.

Perfect intervals may never become Major or minor.

A musical staff in treble clef showing four pairs of perfect intervals and their augmented/diminished forms. Each pair consists of a perfect interval (top note) and its altered form (bottom note, raised or lowered by a half step). The intervals are: P5 (D4-F4) and A5 (D4-F#4), P5 (E4-G4) and d5 (E4-Gb4), P8 (F4-F4) and A8 (F4-F#4), and P8 (G4-G4) and d8 (G4-Gb4). The labels P5, A5, P5, d5, P8, A8, P8, d8 are written below the staff.

Give and quantity and quality for each interval.

Intervals

B54

Give name and quantity and quality for each interval.

Answers

Handwritten musical staff with four intervals in treble clef:

- Interval 1: G4 (middle line) to Bb4 (first space below). Labeled M6.
- Interval 2: G4 (middle line) to C5 (second line). Labeled P4.
- Interval 3: G4 (middle line) to E5 (third space). Labeled M7.
- Interval 4: G4 (middle line) to A4 (first space). Labeled M2.

Handwritten musical staff with four intervals in bass clef:

- Interval 1: G2 (first line) to D3 (second space). Labeled P5.
- Interval 2: G2 (first line) to Ab3 (second space). Labeled A8.
- Interval 3: G2 (first line) to Bb2 (first space). Labeled m3.
- Interval 4: G2 (first line) to Eb3 (first space). Labeled m6.

Handwritten musical staff with four intervals in treble clef:

- Interval 1: G4 (middle line) to Ab4 (first space below). Labeled A4.
- Interval 2: G4 (middle line) to Bb4 (first space below). Labeled M6.
- Interval 3: G4 (middle line) to G4 (middle line). Labeled PP.
- Interval 4: G4 (middle line) to Eb4 (first space below). Labeled m6.

Handwritten musical staff with four intervals in bass clef:

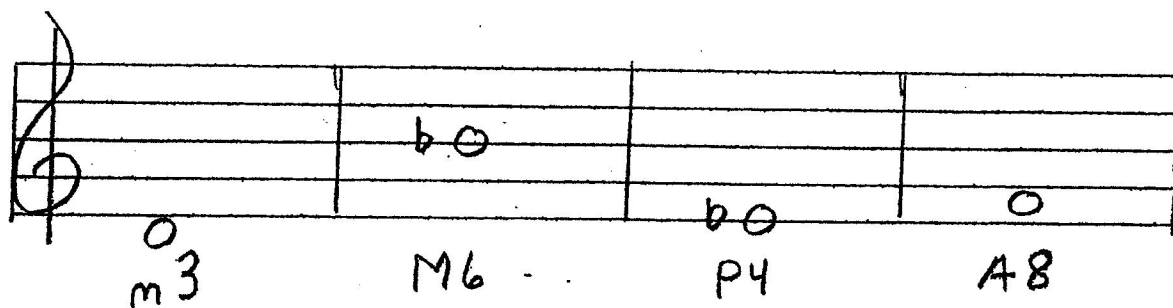
- Interval 1: G2 (first line) to D3 (second space). Labeled d4.
- Interval 2: G2 (first line) to Bb3 (second space). Labeled d8.
- Interval 3: G2 (first line) to C3 (first space). Labeled P4.
- Interval 4: G2 (first line) to Ab3 (second space). Labeled M7.

Handwritten musical staff with four intervals in treble clef:

- Interval 1: G4 (middle line) to Ab4 (first space below). Labeled m2.
- Interval 2: G4 (middle line) to D5 (third line). Labeled P5.
- Interval 3: G4 (middle line) to Ab4 (first space below). Labeled A4.
- Interval 4: G4 (middle line) to F#5 (third space). Labeled d8.

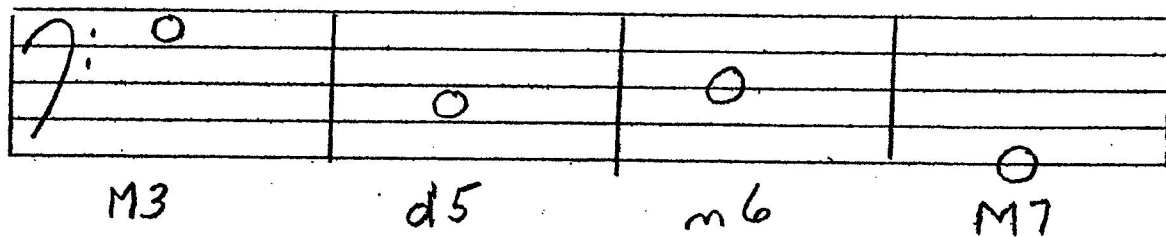
Draw the note above the given note to complete the interval

B55



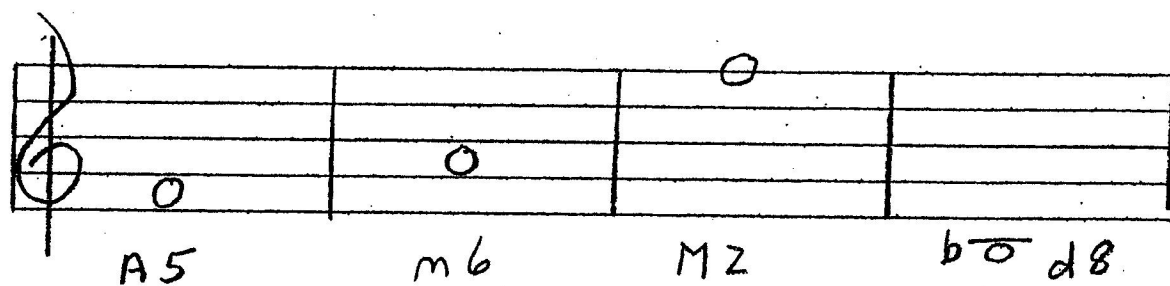
Handwritten musical staff 1 (Treble clef) showing intervals:

- Measure 1: C4 (labeled m3)
- Measure 2: B \flat 4 (labeled M6)
- Measure 3: B \flat 4 (labeled P4)
- Measure 4: C5 (labeled A8)



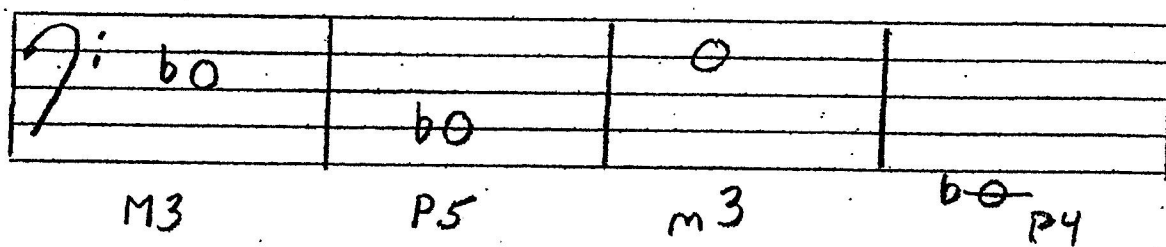
Handwritten musical staff 2 (Bass clef) showing intervals:

- Measure 1: C3 (labeled M3)
- Measure 2: G3 (labeled d5)
- Measure 3: E3 (labeled m6)
- Measure 4: C4 (labeled M7)



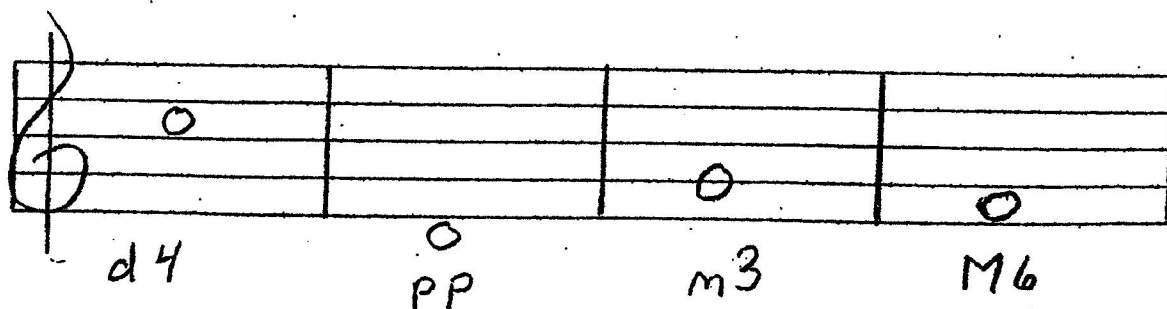
Handwritten musical staff 3 (Treble clef) showing intervals:

- Measure 1: C4 (labeled A5)
- Measure 2: G4 (labeled m6)
- Measure 3: A5 (labeled M2)
- Measure 4: B \flat 5 (labeled b7 d8)



Handwritten musical staff 4 (Bass clef) showing intervals:

- Measure 1: B \flat 3 (labeled M3)
- Measure 2: B \flat 3 (labeled P5)
- Measure 3: C4 (labeled m3)
- Measure 4: B \flat 3 (labeled b7 P4)



Handwritten musical staff 5 (Treble clef) showing intervals:

- Measure 1: D4 (labeled d4)
- Measure 2: C4 (labeled P4)
- Measure 3: E4 (labeled m3)
- Measure 4: G4 (labeled M6)

Draw the note above the given note to complete the interval

B55

Answers

m3 M6 P4 A8

M3 d5 m6 M7

A5 m6 M2 b7 d8

M3 P5 m3 b7 p4

d4 PP m3 M6

2013 Level V: Chords

TT38

Primary and Secondary Triads in All positions V7 Chords in root and 1st Inversion

Primary and Secondary Chords: It will be helpful to review primary triads (TT28 and A27). On this level students must know both primary and secondary triads, their names and their qualities in major keys and minor keys (harmonic form) for the keys required on this level. The following chart may be helpful:

Name of Chord	Major Key	Quality	Minor Key	Quality	
Tonic	I	Major	i	Minor	
Super Tonic	ii	Minor	ii ^o	Diminished	
Mediant	iii	Minor	III+	Augmented	*
Sub Dominant	IV	Major	iv	Minor	
Dominant	V	Major	V	Major	*
Sub Mediant	vi	Minor	VI	Major	
Sub Tonic (Leading Tone)	vii ^o	Diminished	vii ^o	Diminished	*

- The star indicates those chords that contain the raised 7th degree of the harmonic minor (III=, V, vii ^o). All examples and questions from this level on will be in the harmonic minor. It is important for the students to remember to raise the 7th degree in minor as it is the single most common mistake.

Triads in Root Position and Inversions: Students are expected to write and identify all primary and secondary triads in root position, 1st and 2nd inversion in major keys. Primary chords are also required in minor keys. Secondary chords in minor keys will be presented on a later level. Figured bass notation is not required on this level.

Students will benefit from reviewing the following information

Inversions are simply the rearrangement of the root position chord members.

The members of a triad are: root, 3rd and 5th.

Root position and inversions are determined by what member of the triad is in the bass

V7 Chord (Dominant 7th): The V7 chord is a four voice chord. It contains the V chord plus an added minor 3rd. Four voice chords are called "7th "chords because the interval from the bass to the top note is a 7th. Students often mix up "7th "chords and vii ^o chords. Make this distinction clear to them. The V7 chord occurs in root position, 1st, 2nd and 3rd inversions. Only the root position and 1st inversion are required on this level.

Testing and Worksheets: Students are tested on the analysis of triads. However for the purpose of practice worksheets are included in this packet for analysis and writing of triads. Likewise, Student are tested on the writing of V7 and 1st inversion. However for the purpose of practice worksheets are provided on this level for the analysis and writing of V7. Answers sheets are included in this packet.

This section corresponds with test question VIA and VIB

Common mistakes:

Wrong clef

Using the wrong case roman numerals for chords (VI or vi for example)

Using the wrong case and abbreviation for intervals (M, m, +, °)

Building the V7 chord on the tonic instead of on the 5th degree of the scale

Forgetting to raise the 7th degree in minor keys

Analyzing chords by the bass note instead of the root (in inversions)

2013

Level V: Chords

A40

Part I: Quality of Primary and Secondary Triads

Primary triads for all major and minor chords are I, IV and V (, iv, V). All other chords are called secondary chords.

In the section on scales you learned the names of the scale degrees. These are also the names of the chords built on these degrees. This level requires you to know the name and the quality for these chords. The following should be memorized:

Major Keys

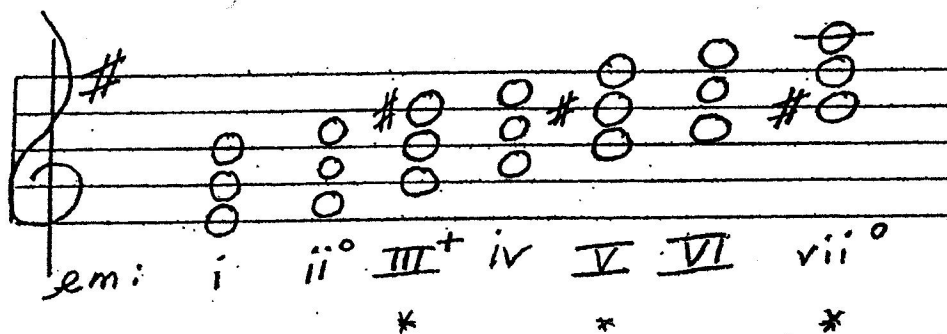
Minor Keys

(harmonic form)

Name	Roman	Quality	Roman	Quality
Tonic	I	Major	i	Minor
Super Tonic	ii	Minor	ii°	Diminished
Mediant	iii	Minor	III+	Augmented *
Sub Dominant	IV	Major	iv	Minor
Dominant	V	Major	V	Major *
Sub Mediant	vi	Minor	VI	Major
Sub Tonic (Leading Tone)	vii°	Diminished	vii°	Diminished *

- These chords contain the raised 7th degree from the minor. All examples and questions from now on will use harmonic minor unless otherwise stated.

An e minor scale with triads.



Do the B56 worksheet next

Chord Qualities of the Major and Harmonic Minor scales B56

Write the name of the chord, the quality, and the roman numeral for each chord built on the F Major scale:

F G A B^b C D E

Name tonic _____

Quality Major _____

Roman Numeral I _____

Write the name of the chord, the quality, and the roman numeral for each chord built on the f minor scale: (harmonic form)

F G A^b B^b C D^b E[#]

Name _____

Quality _____

Roman Numeral _____

1. Name the key 2. Write the Roman numeral 3. Write Root, 1st or 2nd

B57

M m M

m M m

M m M

M m M

m M m

continued →

Handwritten musical notation for the first system, bass clef, 3 measures. Measure 1: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 2: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 3: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Below the staff are three measures of a dashed line with 'M' and 'm' markers: M _ _ _ m _ _ _ M _ _ _

Handwritten musical notation for the second system, treble clef, 3 measures. Measure 1: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 2: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 3: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Below the staff are three measures of a dashed line with 'm' and 'M' markers: m _ _ _ M _ _ _ m _ _ _

Handwritten musical notation for the third system, bass clef, 3 measures. Measure 1: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 2: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 3: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Below the staff are three measures of a dashed line with 'M' and 'm' markers: M _ _ _ m _ _ _ M _ _ _

Handwritten musical notation for the fourth system, treble clef, 3 measures. Measure 1: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 2: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 3: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Below the staff are three measures of a dashed line with 'm' and 'M' markers: m _ _ _ M _ _ _ m _ _ _

Handwritten musical notation for the fifth system, bass clef, 3 measures. Measure 1: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 2: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Measure 3: Treble clef with a sharp sign, two whole notes (G4, A4), and a whole note (G4) below. Below the staff are three measures of a dashed line with 'M' and 'm' markers: M _ _ _ m _ _ _ M _ _ _

Level V: Analysis of Triads

1. Name the key 2. Write the Roman numeral 3. Write Root, 1st or 2nd

Answers
for B77

F M IV R e m iv 1st B^b M V 1st

f# m III⁺ 2nd F M vi 2nd a m V R

E b M ii 1st e m vii^o 2nd B^b M IV 1st

G M iii 2nd f# m V 1st E b M M vii^o R

g m ii^o 1st C M vi 2nd b m III⁺ R

continued →

G M IV 1st d m V 2nd Eb M ii 1st

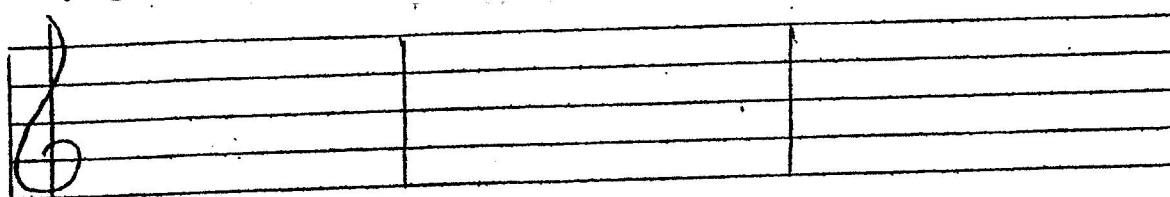
d m VI R D M I R a m vii° 1st

D M IV 1st e m i 2nd Bb M V R

e m IV 2nd D M V 1st e m III+ 2nd

F M vi 1st g m ii° 1st D M I R

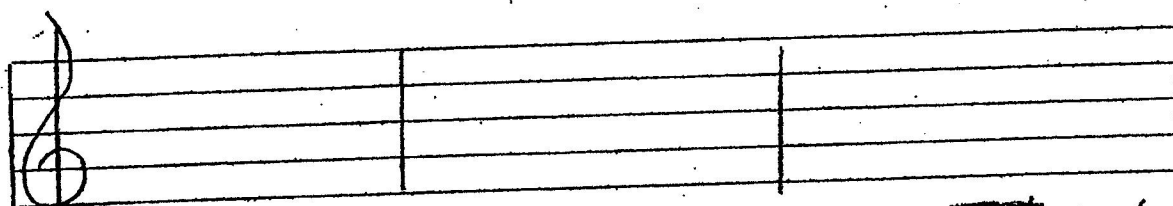
Draw the key signature and the notes to complete the chord.



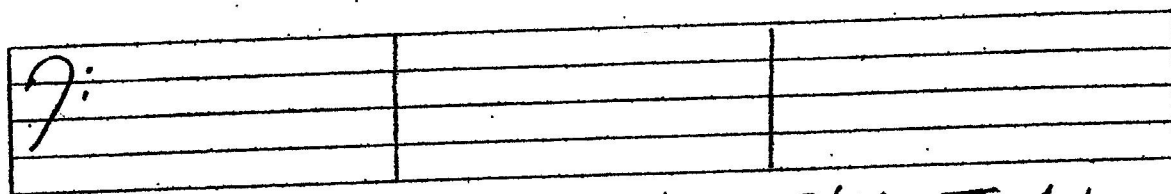
E^bM : ii 1st em : vii° 2nd B^bM : IV 1st



GM : iii 2nd $f^\#m$: V 1st E^bM : vii° root



gm : ii 1st CM : vi 2nd bm : III^+ root

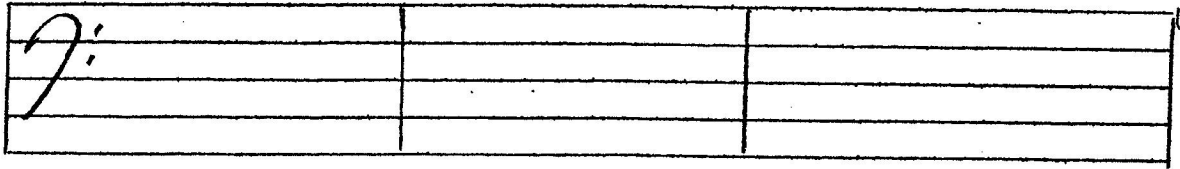


FM : IV root em : iv 1st B^bM : V 1st

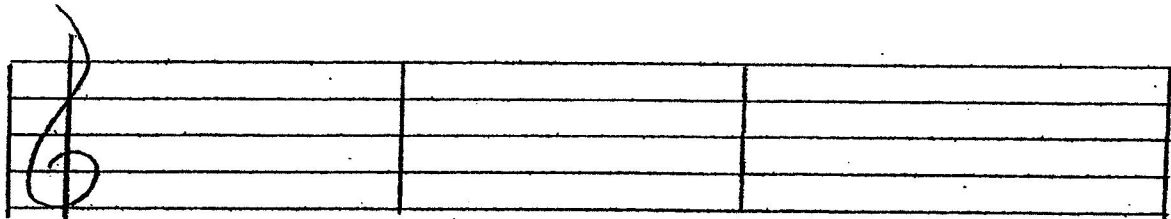


$f^\#m$: IV root FM : vi 2nd am V root

continued →



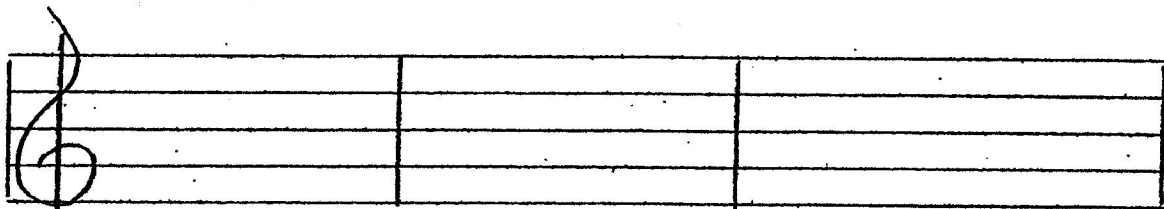
FM: vi 1st gm: ii° 1st DM: I root



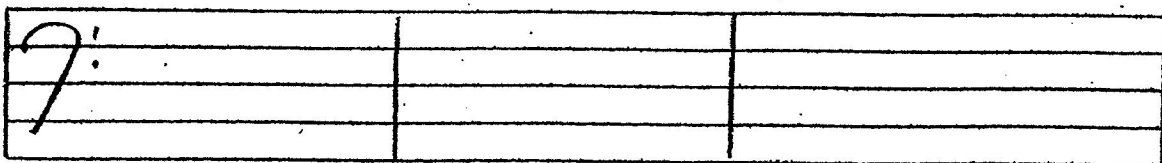
cm: iv 2nd DM: V 1st em: III⁺ 2nd



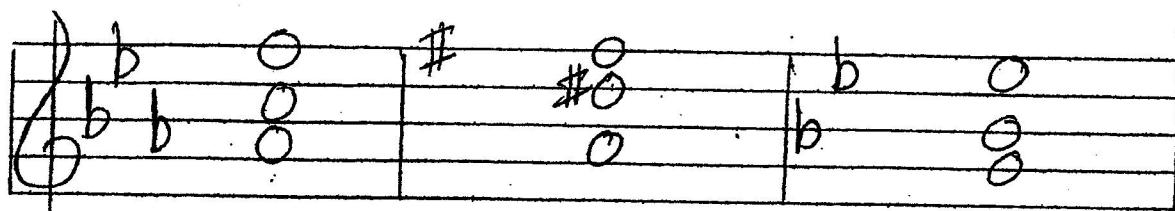
DM: IV 1st em: i 2nd B^bM: V root



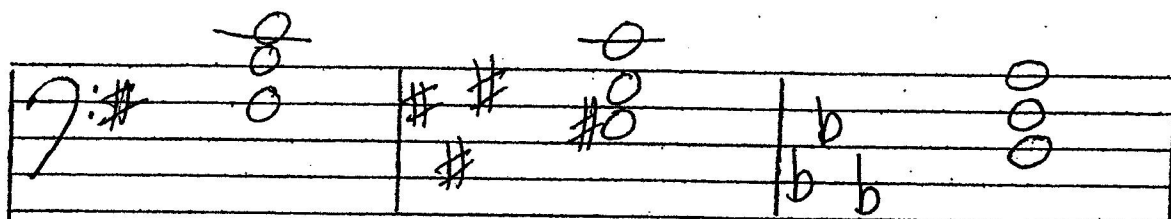
dm: VI root DM: I 2nd am: vii° 1st



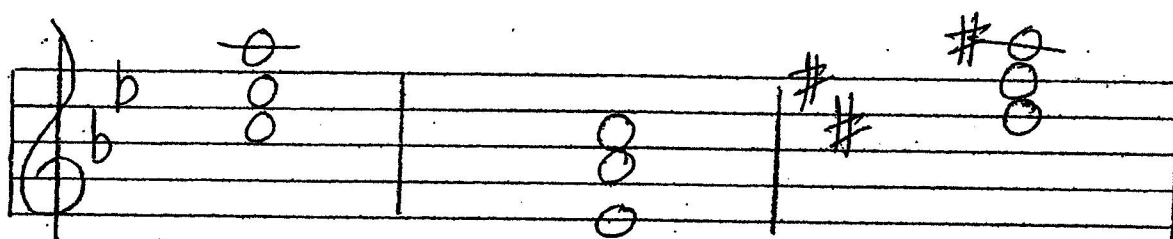
GM: IV 1st dm: V 2nd E^bM: ii 1st



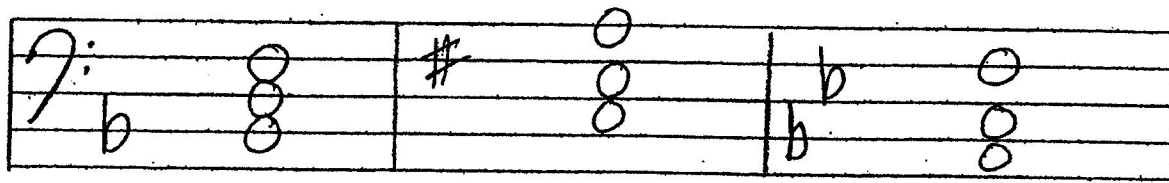
$E^b M: ii$ 1st $e m: vii^\circ$ 2nd $B^b M: IV$ 1st



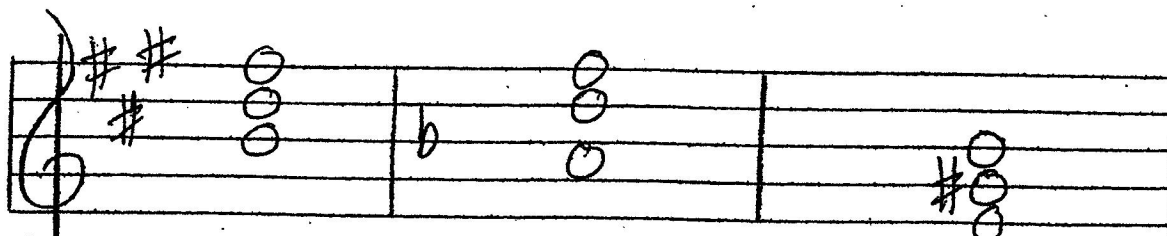
$G M: iii$ 2nd $f^\# m: V$ 1st $E^b M: vii^\circ$ root



$g m: ii$ 1st $C M: vi$ 2nd $b m: III^+$ root

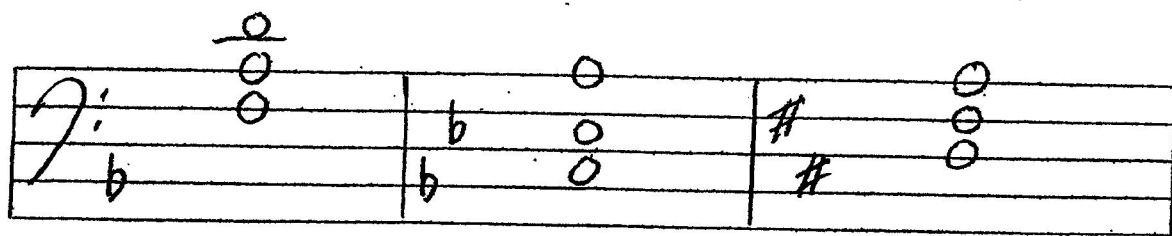


$F M: IV$ root $e m: iv$ 1st $B^b M: V$ 1st

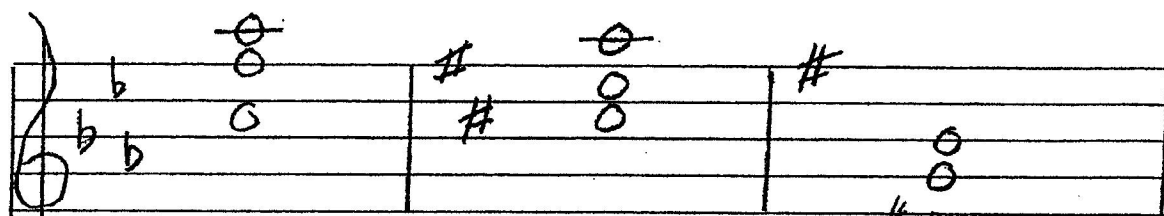


$f^\# m: IV$ root $F M: vi$ 2nd $a m: V$ root

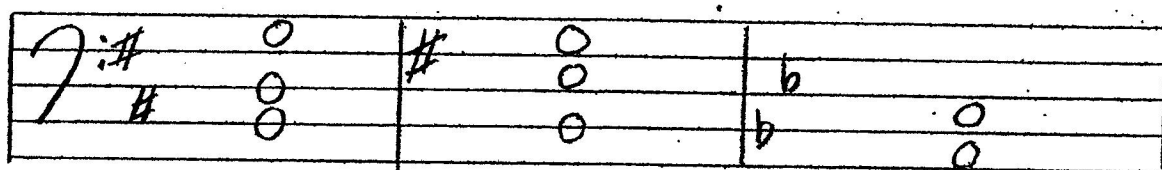
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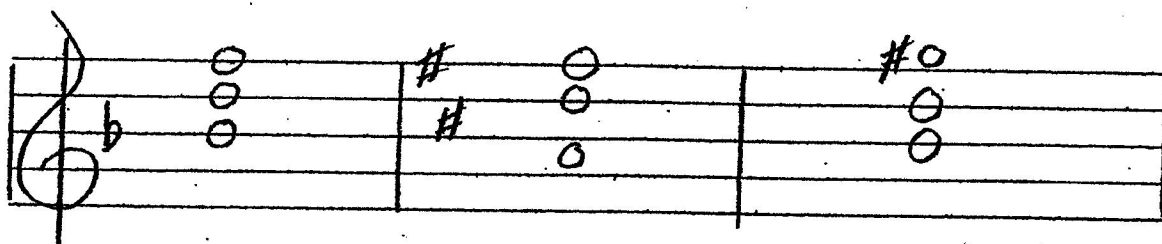
FM: vi 1st gm: ii° 1st DM: I root



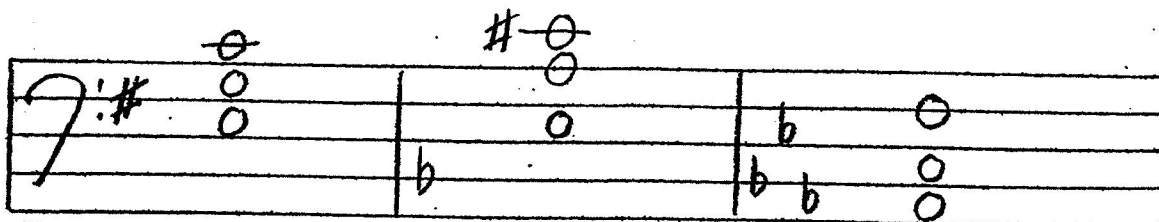
cm: iv 2nd DM: V 1st em: ~~III~~⁺ 2nd



DM: IV 1st em: i 2nd B^bM: V root



dm: VI root DM: I 2nd am: vii° 1st



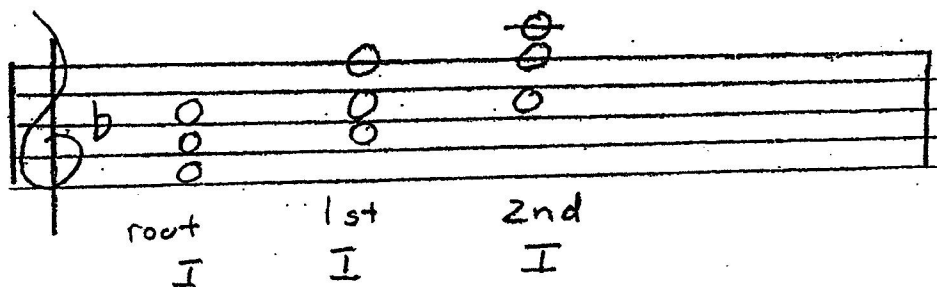
GM: IV 1st dm: V 2nd E^bM: ii 1st

Part II: Chords and Inversions

A41

Triad Review: In previous levels you learned a triad may be written in root position, 1st or 2nd inversion. On this level you are required to be able to write and identify both the primary and secondary triads in all positions in the keys for this level.

Examples:



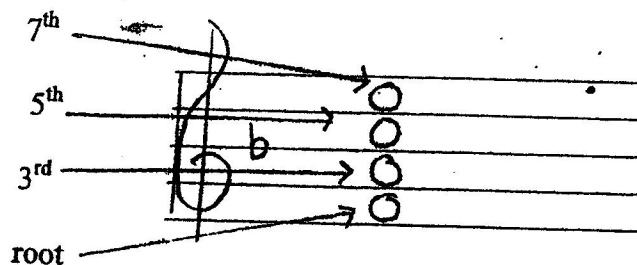
Do worksheets B57 and B58. Answers are provided.

Part III: Dominant 7th Chords (V7)

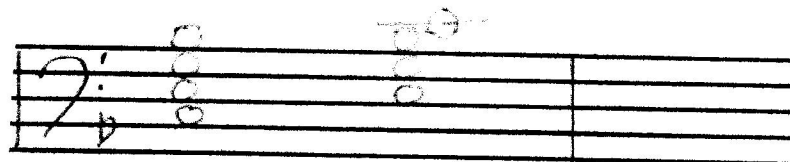
A 7th chord is a four voice chord. It consists of a triad with an additional 3rd. It is called a 7th chord because the interval between the root and the top note is a 7th. A 7th chord may be built on any scale note. The most common is the V7 and it is built on the dominant note.



Just like the triad, each member of the V7 chord has name:



The V7 chord may be in root position, 1st, 2nd or 3rd inversion. On this level you are required to know the root position and 1st inversion only. The 1st inversion has the 3rd of the chord in the bass:



FM: root 1st inversion

Common mistakes:

The V7 chord must be built on the 5th note of the scale. Students often build them on tonic by mistake.

The V7 chord in minor contains the raised 7th degree from the harmonic minor. You must raise this note or the quality is wrong.

Be sure to draw brackets on the V chord to designate major quality. It is difficult to distinguish in some fonts.



Major



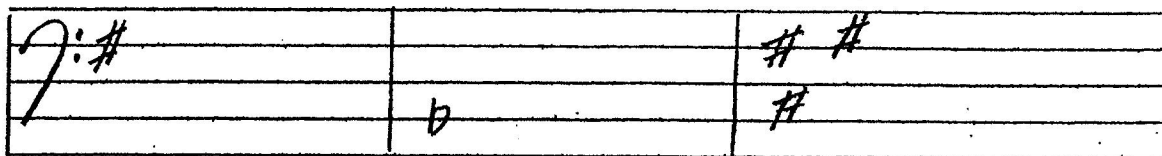
Minor

Do worksheets B59 and B60. Answers are provided

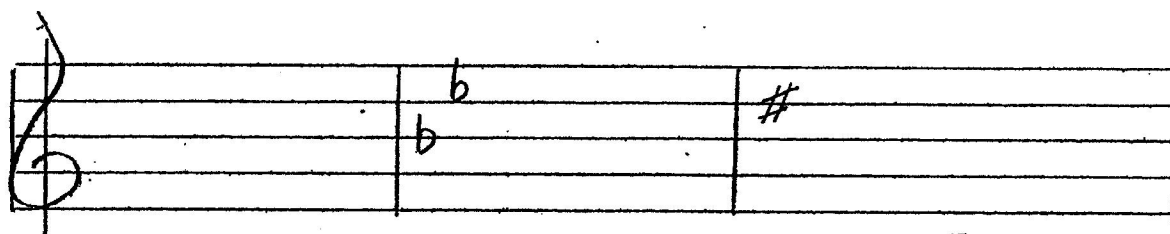
1. Name the key 2. Draw the notes



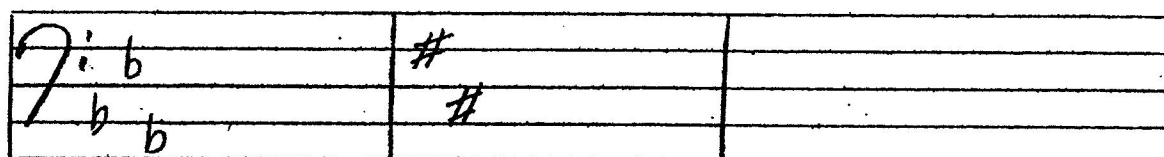
— M V⁷ root — m V⁷ 1st — m V⁷ root



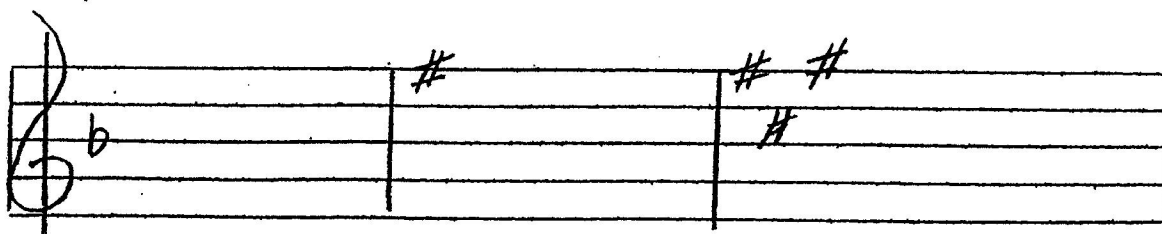
— M V⁷ 1st — M V⁷ root — m V⁷ 1st



— M V⁷ root — M V⁷ 1st — m V⁷ root



— m V⁷ 1st — M V⁷ root — m V⁷ 1st



— m V⁷ root — M V⁷ 1st — m V⁷ root

Writing V7 chord (Answers)

B59

1. Name the key 2. Draw the chord

E^b M V⁷ root a m V⁷ 1st g m V⁷ root

G M V⁷ 1st F M V⁷ root f# m V⁷ 1st

C M V⁷ root B^b M V⁷ 1st e m V⁷ root

c m V⁷ 1st D M V⁷ root a m V⁷ 1st

dm: V⁷ root GM: V⁷ root f#m: V⁷ root

Level V: Analysis of V7 Chords

B60

1. Name the key
2. Identify as root or 1st inversion (Use R or 1st)

— M $\underline{V^7}$ — — m $\underline{V^7}$ — — M $\underline{V^7}$ —

— m $\underline{V^7}$ — — M $\underline{V^7}$ — — m $\underline{V^7}$ —

— M $\underline{V^7}$ — — m $\underline{V^7}$ — — M $\underline{V^7}$ —

— m $\underline{V^7}$ — — M $\underline{V^7}$ — — m $\underline{V^7}$ —

— m $\underline{V^7}$ — — M $\underline{V^7}$ — — m $\underline{V^7}$ —

1. Name the key 2. Identify as root or 1st inversion (Use R or 1st)

E^b M V⁷ R a m V⁷ 1st B^b M V⁷ R

e m V⁷ 1st F M V⁷ 1st f# m V⁷ R

G M V⁷ R g m V⁷ 1st G M V⁷ R

c m V⁷ R D M V⁷ 1st a m V⁷ R

d m V⁷ 1st D M V⁷ R f# m V⁷ 1st

2013

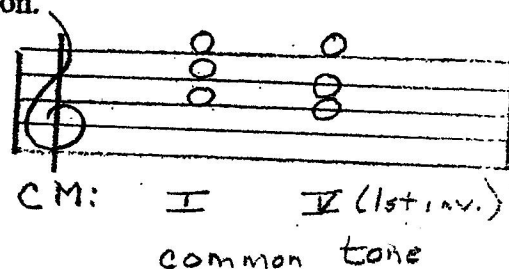
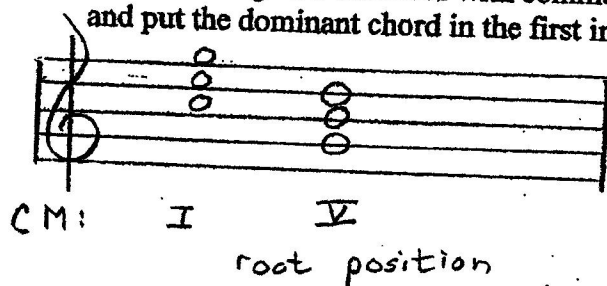
Level V: Cadences

TT39

1. Review cadences with common tones (TT29, A29, B46 and B47)
2. The Half Cadence. If students understand writing authentic and plagal cadences with common tones there should be little confusion about the half cadence.

The half cadence is I-V (i-V). It is often found in literature half way through a question answer phrase. It would be meaningful if you pointed out all types of cadences in their music.

When writing half cadences with common tones retain the tonic in root position and put the dominant chord in the first inversion.



This section corresponds to test question VII.

Common mistakes:

Wrong clef

Forgetting to raise the 7th degree in minor

Using the wrong roman numeral case for designating quality

Cadences for Level V

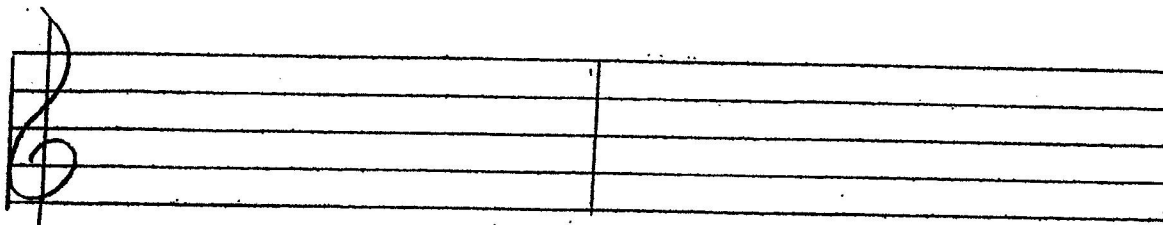
In level IV we learned that the authentic cadence (V-I) and the plagal cadence (IV-I) can be rewritten using common tones and inversions.

CM: $\underline{\text{IV}}$ $\underline{\text{I}}$ $\underline{\text{IV}}$ $\underline{\text{I}}$
 R R 1st inv.

A new cadence is the half cadence. This is the I chord going to the V chord. It is just the opposite of the authentic cadence. To rewrite it use the I in root position and the V in 1st inversion. This will keep the common tone in the same voice.

CM: $\underline{\text{I}}$ $\underline{\text{V}}$ CM: $\underline{\text{I}}$ $\underline{\text{V}}$
 R R R 1st inv.

1. Draw the key signature 2. Write the roman numerals 3. Draw the chords

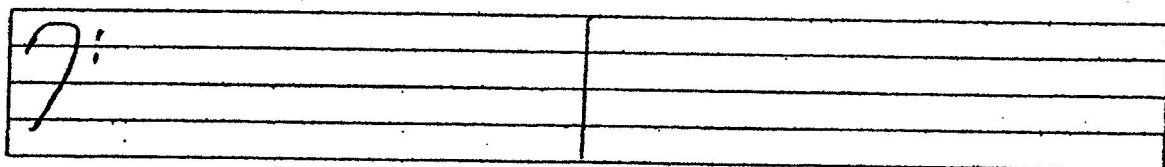


DM: _____

Authentic

bm: _____

Plagal

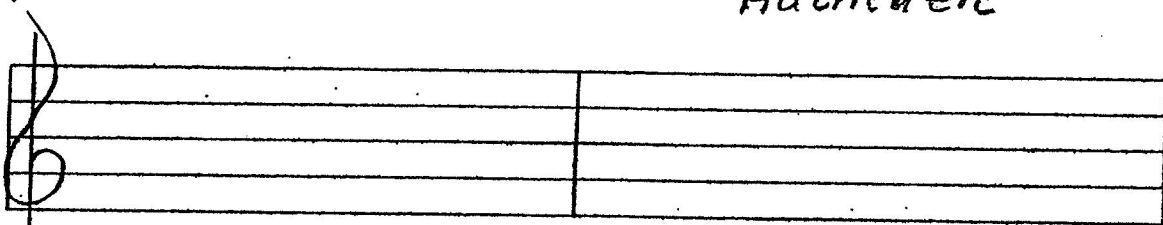


CM: _____

Half

dm: _____

Authentic

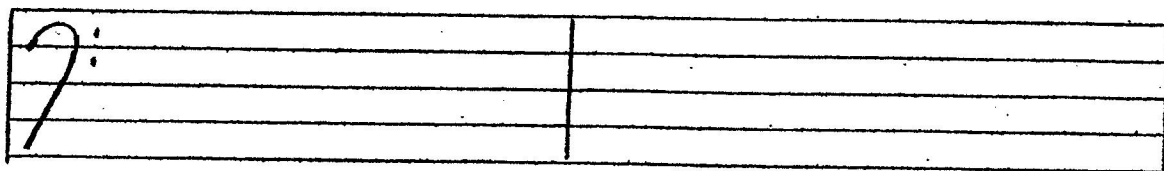


E^bM: _____

Plagal

bm: _____

Half

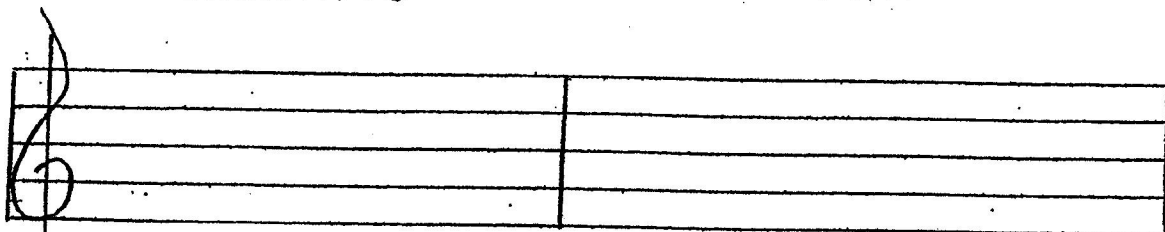


f[#]m: _____

Authentic

em: _____

Half



B^bM: _____

Plagal

cm: _____

Authentic

Bb2 (answers)

Handwritten musical notation for two triads. The first triad is in D major (key signature of two sharps) and consists of the notes D, F#, and A. The second triad is in B minor (key signature of two sharps) and consists of the notes B, D, and F. Below the notes, the chords are labeled as DM: and bm:.

DM: Authentic
bm: iv i
Plagal

Handwritten musical notation for two triads. The first triad is in C major (no sharps or flats) and consists of the notes C, E, and G. The second triad is in D minor (key signature of one flat) and consists of the notes D, F, and A. Below the notes, the chords are labeled as CM: and dm:.

CM: Half
dm: Authentic

Handwritten musical notation for two triads. The first triad is in E-flat major (key signature of three flats) and consists of the notes E-flat, G, and B-flat. The second triad is in B minor (key signature of two sharps) and consists of the notes B, D, and F. Below the notes, the chords are labeled as EbM: and bm:.

EbM: Plagal
bm: i half V

Handwritten musical notation for two triads. The first triad is in F# minor (key signature of three sharps) and consists of the notes F#, A, and C. The second triad is in E minor (key signature of one sharp) and consists of the notes E, G, and B. Below the notes, the chords are labeled as f#m: and em:.

f#m: Authentic
em: Half

Handwritten musical notation for two triads. The first triad is in B-flat major (key signature of two flats) and consists of the notes B-flat, D, and F. The second triad is in C minor (key signature of one flat) and consists of the notes C, E-flat, and G. Below the notes, the chords are labeled as BbM: and cm:.

BbM: Plagal
cm: Authentic

Level V: Music History

TT40

Students are required to know features, composers, facts about those composers and compositions by those composers for all four style periods. Suggestions are listed in the syllabus.

See TT 30 regarding this information.

This section corresponds to test question IX

Common Mistakes:

Sometimes words are so misspelled and penmanship so sloppy that the correctors can not understand what is written.

Mistakes in features include being too broad with the feature such as listing "dynamics" (all periods had dynamics). The term should be further defined such as "terraced dynamics" or "increased the range of dynamics".

By this level it is good practice to name specific works by a composer. The terms "sonata" or "minuet" are too broad. Instead the student should write (for example) "Sonata in fm, Opus 2", or Minuet in G from "The Note Book for Anna Magdalena".

2013

Level V: Vocabulary

TT41

The terms for this level are listed in the syllabus. Make a copy for your students.

A learning sheet (A43) is provided with examples of repetition, sequence and imitation. On the test students are asked to identify them from scores. (See practice test).

This section corresponds to test question VIII

Common mistakes:

Unreadable penmanship

2013

Level V: Vocabulary

A43

Ask your teacher for the terms required on this level.

A special part of vocabulary on this level is identifying the following three compositional devices often used by composers. On the test you will be given an example of music and asked to name the device.



Repetition: The same motive repeated in the same voice:

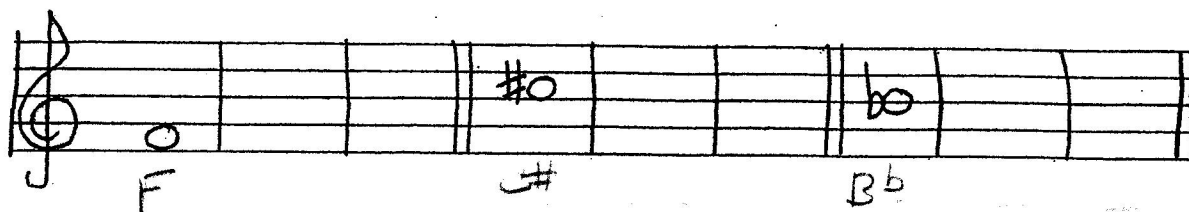


Imitation: The same motive in a different voice

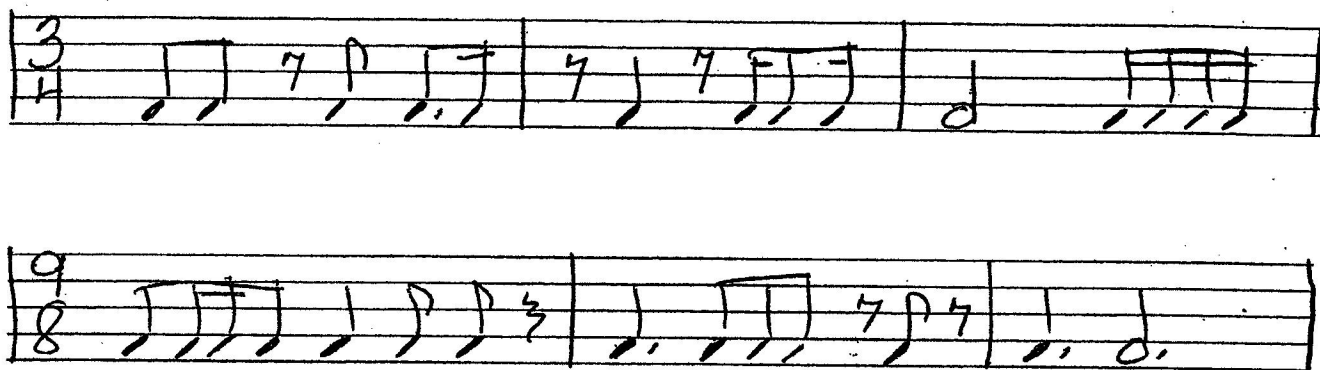


Level V Practice Test

I. Draw two more spellings for each given note.



II. Write the counting below the following rhythms.



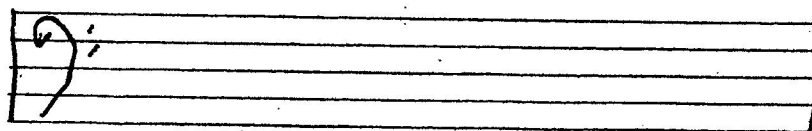
III. Fill in the blanks.

In simple meter the top number of the time signature is _____, _____ or _____ and the quarter note can be divided into _____ eighth notes.

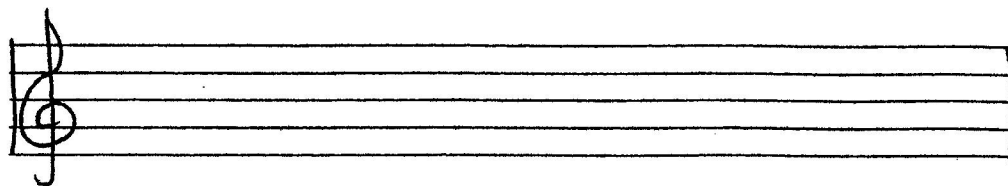
In compound meter the top number of the time signature is ____, ____ or ____ and the dotted quarter note can be divided into ____ eighth notes.

IV. A. Draw the following scales. Use accidentals. Use Key signature

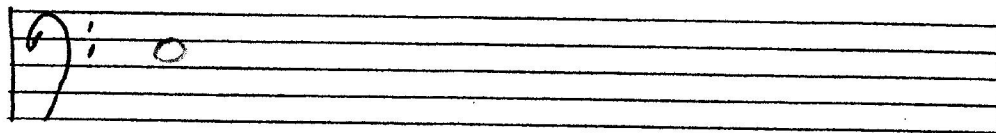
Eb Major



C harmonic minor

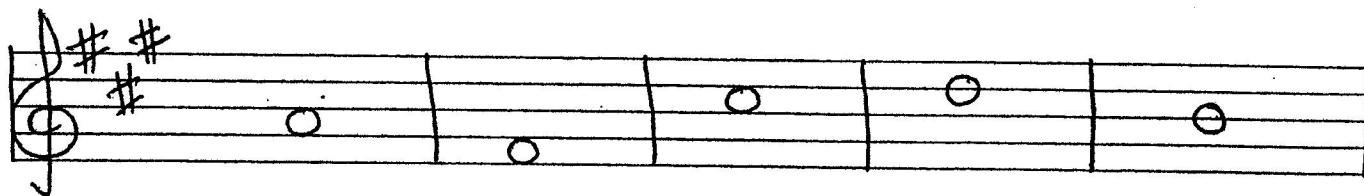


Descending chromatic scale beginning on E



B. Name the key.

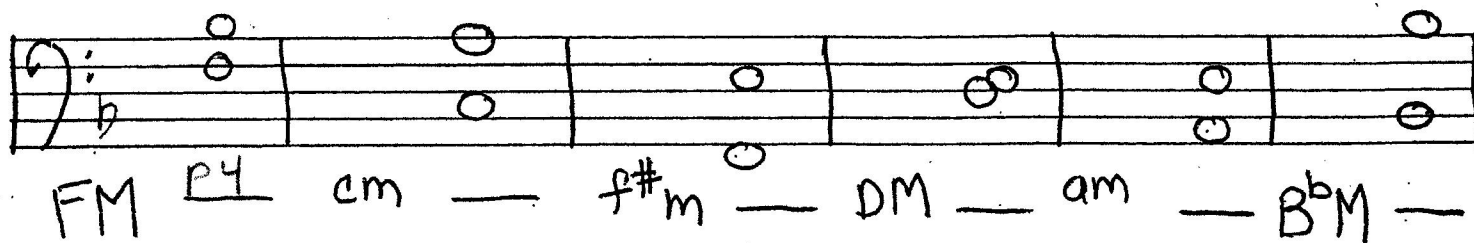
Name the scale degree for each note of that scale.



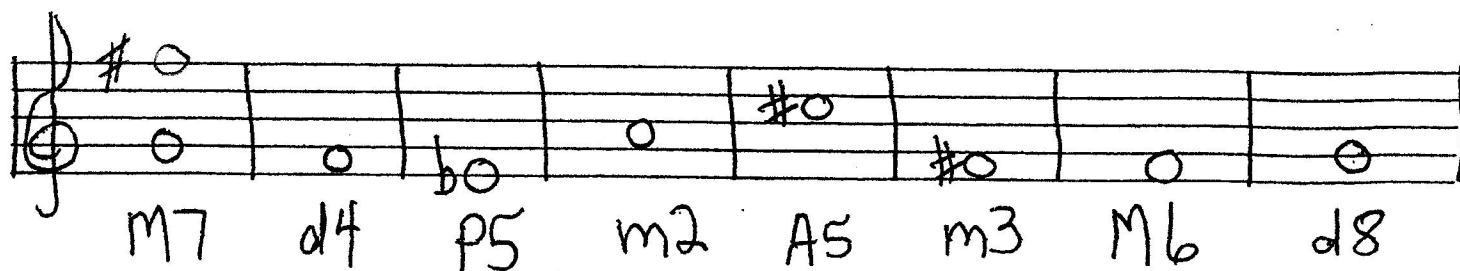
Key: _____

V. A. Draw the key signature for each key below.

Identify the interval by quantity and quality.

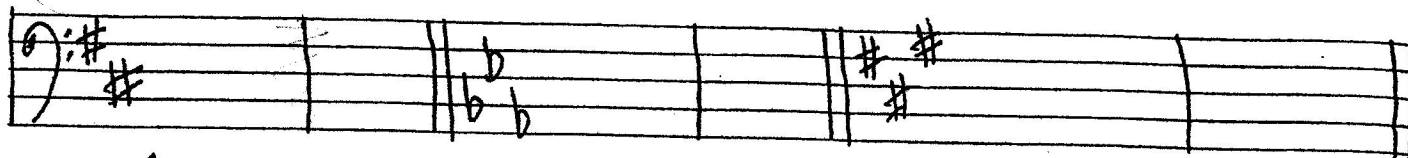


B. Draw the interval above each given note.



VI. A. Name the key.

Draw the root position and 1st inversion V7 chord in that key.

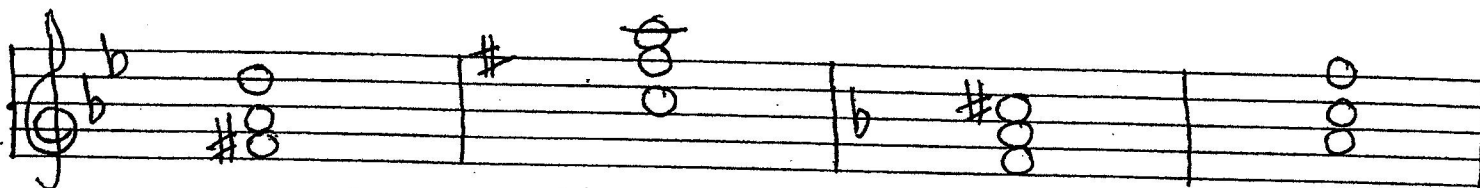


— M Root 1st — m — m

B. Name the key.

Write the Roman numeral for each chord.

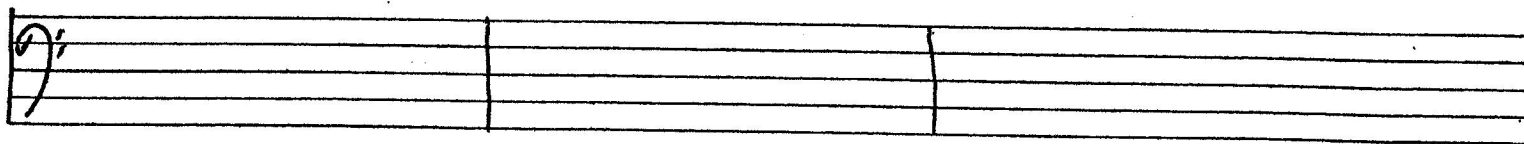
Identify the inversion.



— m — — — M — — — m — — — M — — —

VII. Draw the following cadences using common tones.

Draw the key, Write the Roman numeral, Draw the notes.



F#m — — — Ebm — — — GM — — —

Authentic

Plagal

Half