

Level VI: 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. Order of all 7 sharps and 7 flats in the key signature on the grand staff
2. Secondary triads of the harmonic minor scale
3. 2nd and 3rd inversion of V7
4. Music History: Dates and 2 features for each period. Information about composers: the period, one fact and one composition. (see syllabus)
5. Vocabulary: New terms as listed in syllabus

Rhythm: The Syllabus for this level has no section on rhythm because there is nothing new. Students will be tested on cumulative skills. Review other levels for practice .

1. Key Signatures

Expectations: Write and identify key signatures for: Major keys: C, G, D, A, F, B-Flat and E-Flat and Minor keys: a, e, b, f#, d, g, and c. Be able to draw the key signature for all 7 sharps and 7 flats on the grand staff.

Teaching Tips: TT42

Student Handouts: A44, A45, ~~A46~~, B64, B65, B66

2. Scales

Expectations: Write and identify major, natural minor and harmonic minor scales for all required keys.

Teaching Tips: TT43

Student Handouts: B67

3. Intervals

Expectations: Write and identify all intervals of the required scales by quantity and quality.

Teaching Tips: TT44

Student Handouts: A46, B68 (answers included)

4. Chords

Expectations: Write and identify all primary and secondary triads in all positions in the required keys.

Write and identify V7 chords in all positions in the required keys

Teaching Tips: TT45

Student Handouts: A47, A48, B69, B70, B71, B72, B73 (order has been changed)

answers included

5. Cadences

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

Teaching Tips: TT46

Student Handouts: A50, B74 *(answers included)*

6. Music History

Expectations: Know the dates and 2 features for each style period. Know information on specific composers as listed in the syllabus.

Teaching Tips: TT47

Student Handouts: none

7. Vocabulary

Expectations: Know the terms as listed in the syllabus

Teaching Tips: TT48

Student Handouts: A51

8 *Practice Test*

2013

Level VI: Rhythm

TT41A

There is no new material for this section.

Students are tested on knowledge of simple and compound meter (see level V) and counting. Worksheets are not provided. Consult the practice test and guidelines for test taking if you have questions

This section corresponds with test question I

Common mistakes: None

2013

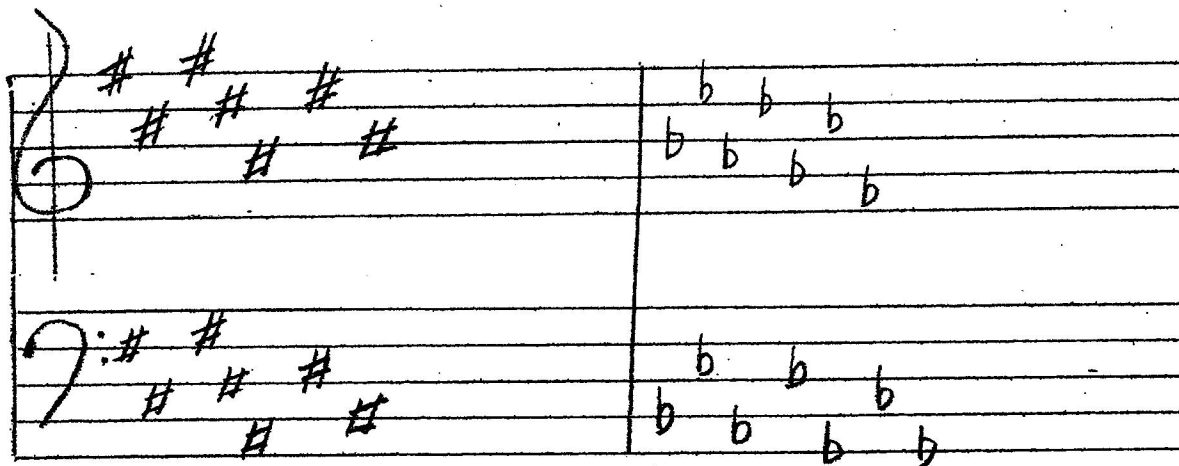
Level VI: Key Signatures

TT42

Review: There are no new keys required at this level. However, worksheets are provided to review the skill. A partial circle of fifths is also provided. The full circle is on level 9.

The Seven Sharps and Seven Flats on the Grand Staff: On this level, students are required to be able to place all seven sharps and flats on the grand staff. Students often ask why these accidentals must be placed in certain octaves. The practice dates back to ancient lines when staves only had four lines. When music went to using five lines, the bottom line of the treble clef and the top line of the bass clef were added.

The correct placement:



Remind students to write big enough so that the order of accidentals can be determined.

This section corresponds to test question II.

Common Mistakes:

- Placement of accidental in the wrong octave.
- Wrong order of accidentals.

2013

Level VI: Key Signatures

A44

Review: There are no new key signatures on this level. The following chart is a review of the keys you have had so far. A partial circle of fifths is provided on A45.

Major Keys

C (0#, 0b)

G (1#) F#

D (2#) F#, C#

A (3#) F#, C#, G#

F (1b) Bb

Bb (2b) Bb, Eb

Eb (3b) Bb, Eb, Ab

Minor Keys

a (0#, 0b)

e (1#) F#

b (2#) F#, C#

f# (3#) F#, C#, G#

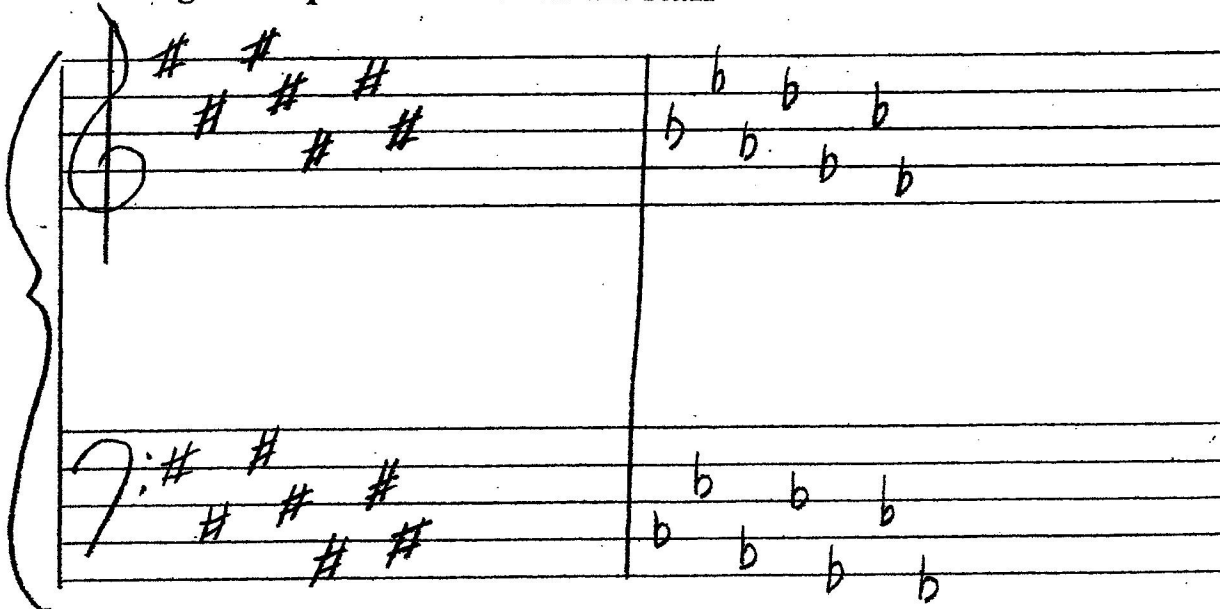
d (1b) Bb

g (2b) Bb, Eb

c (3b) Bb, Eb, Ab

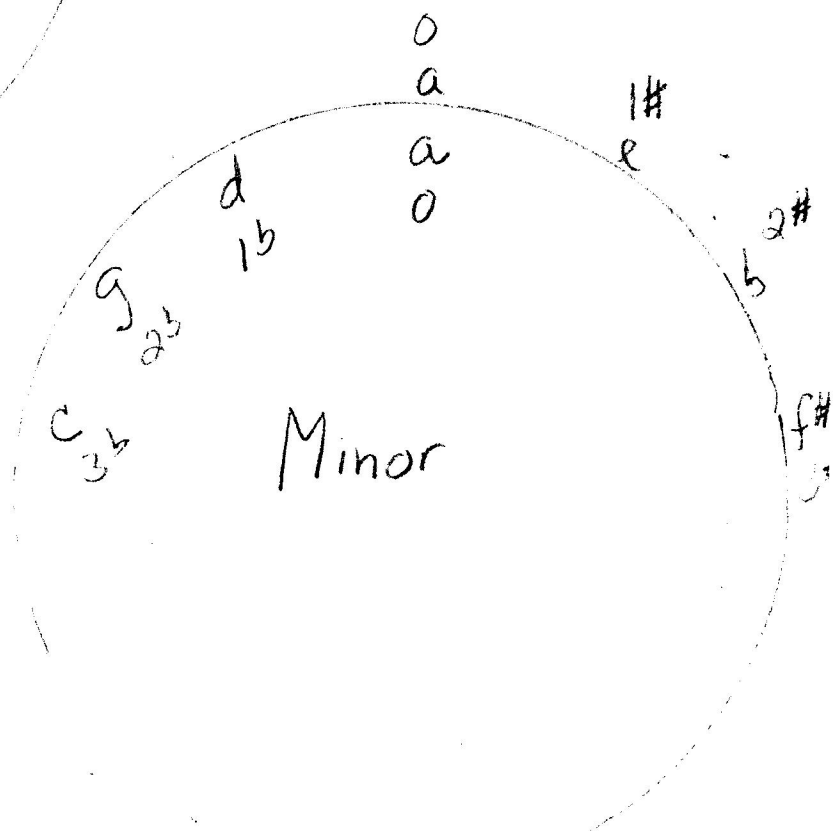
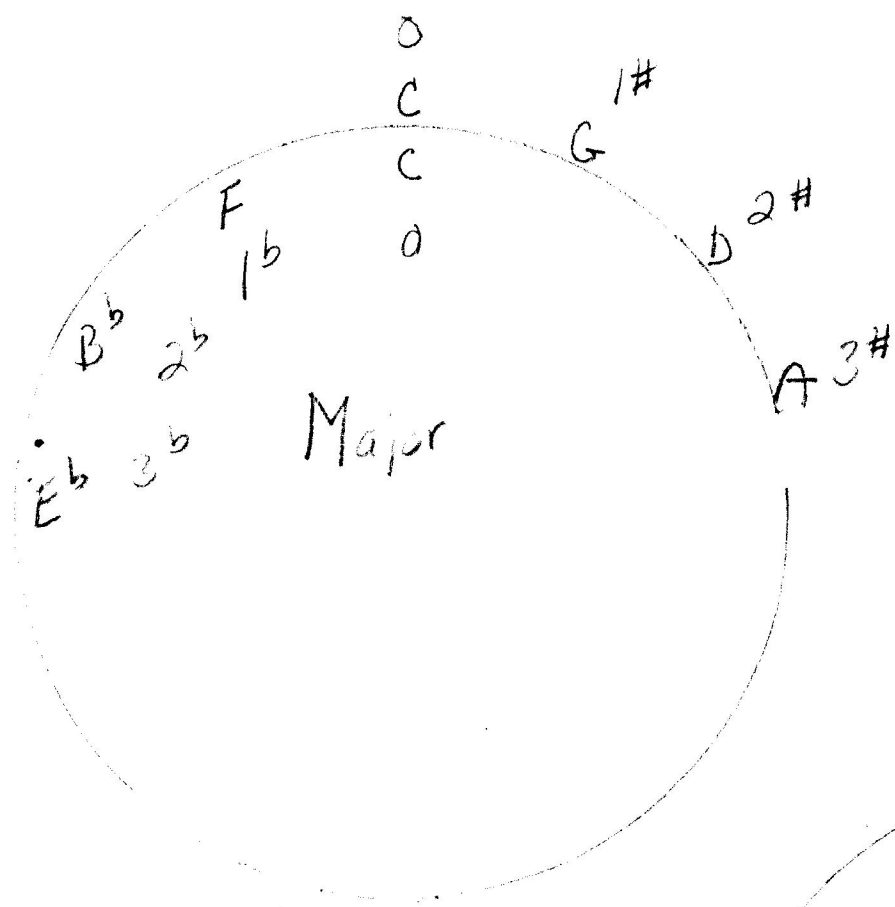
New: On this Level you are required to place all seven sharps and seven flats on the grand staff. Below is the correct placement.

Drawing 7 sharps and 7 flats on the staff



Level VI: Circle of Fifths

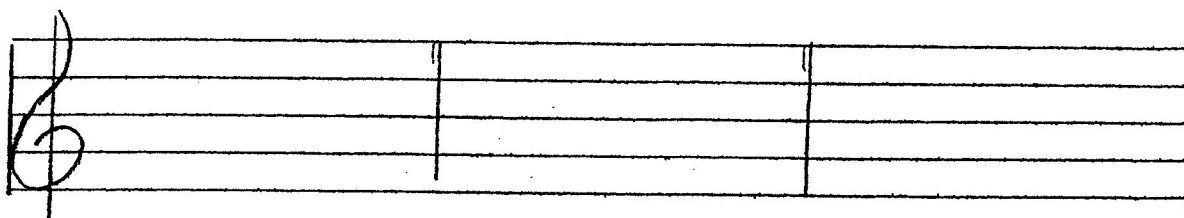
A45



Review Sheets: Key Signatures.

Draw the key signature for each measure

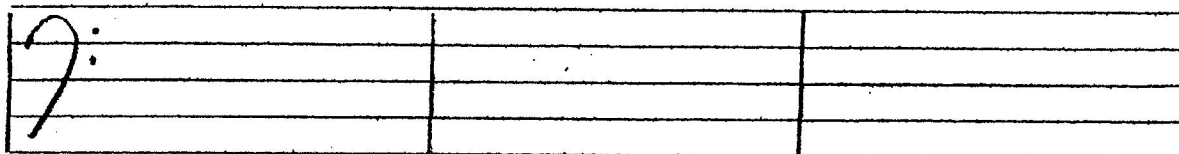
B64



A Major

e minor

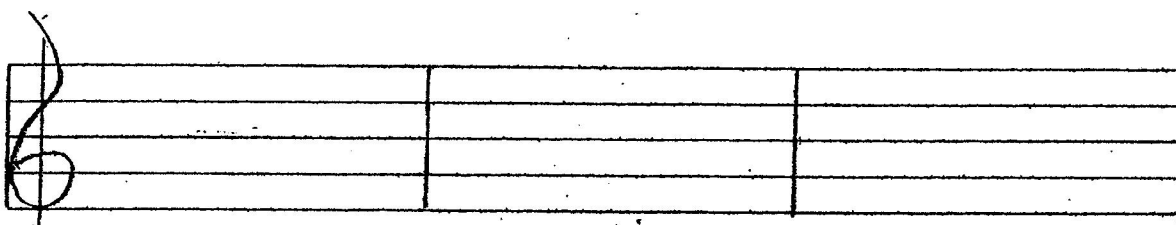
C Major



b minor

E^b Major

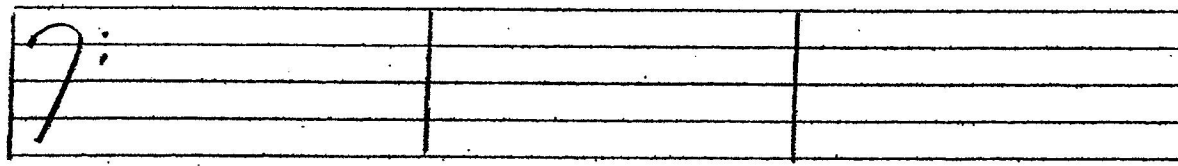
a minor



F Major

d minor

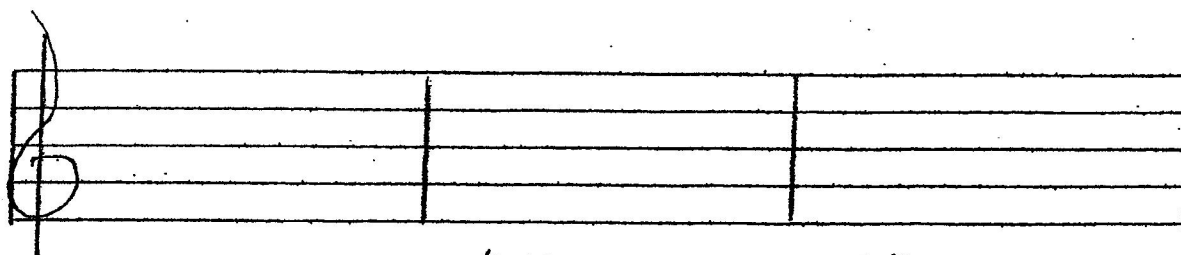
G Major



B^b Major

A Major

g minor



c minor

B^b Major

f[#] minor

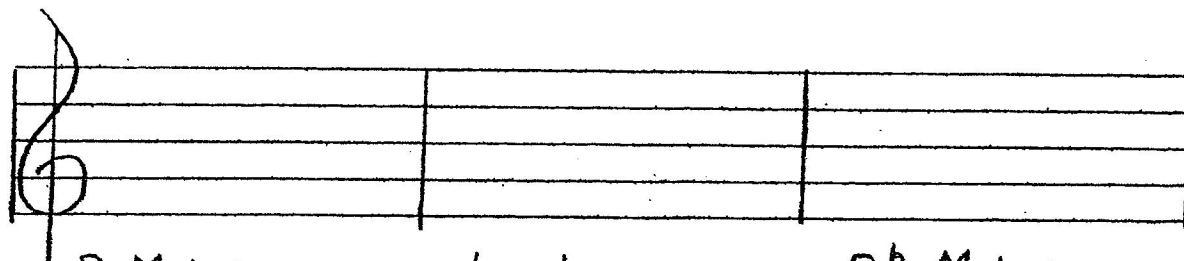
Continued →



F Major

g minor

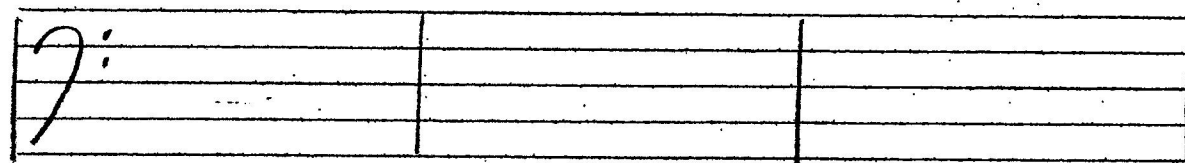
C Major



D Major

b minor

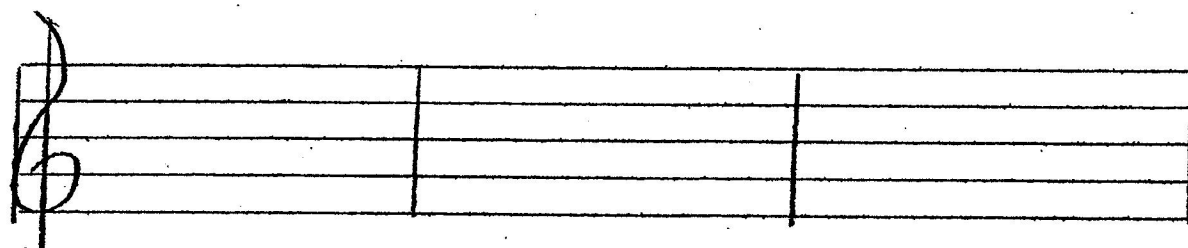
B^b Major



c minor

G Major

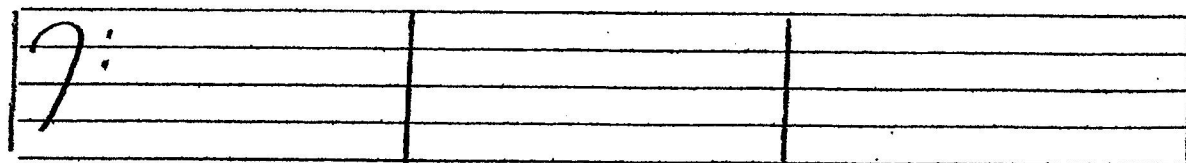
f[#] minor



E^b Major

g minor

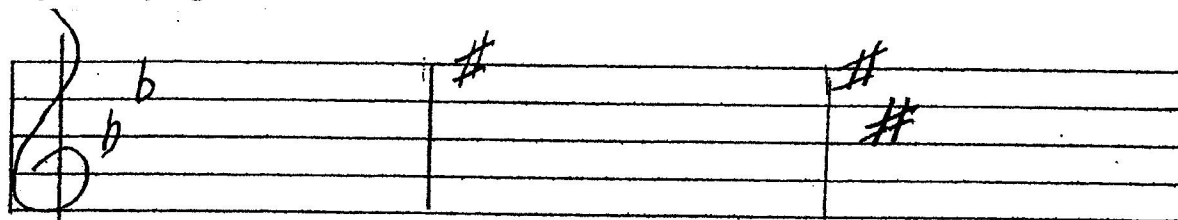
a minor



e minor

d minor

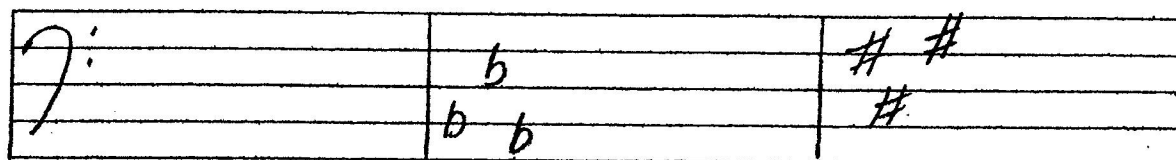
D Major



___ Major

___ Major

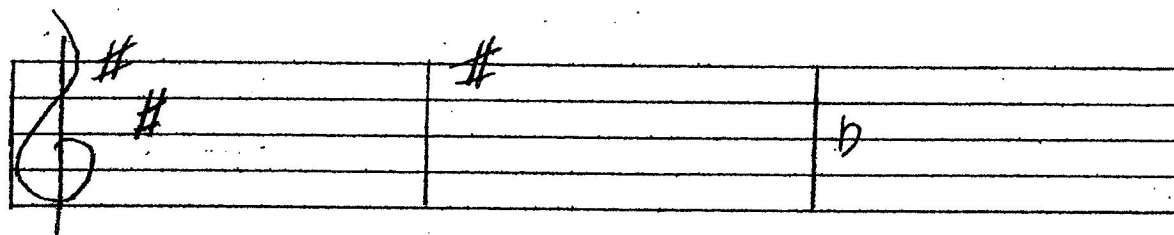
___ minor



___ minor

___ Major

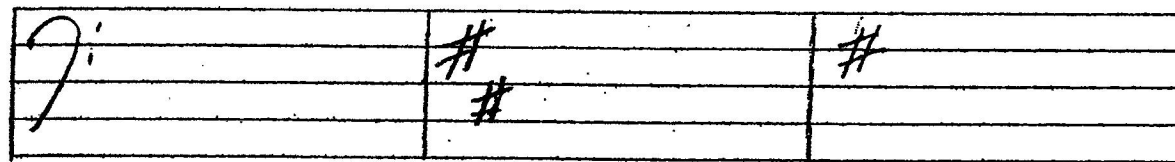
___ minor



___ Major

___ minor

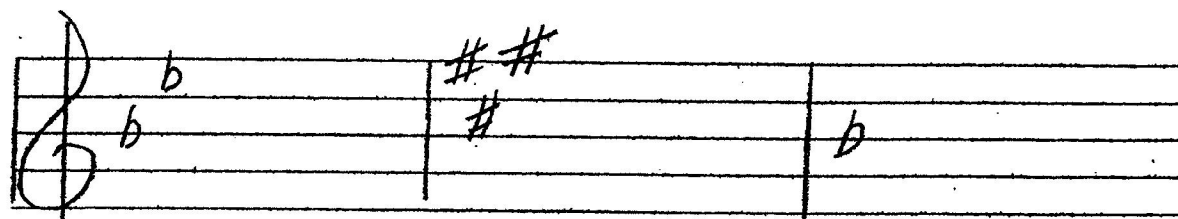
___ Major



___ Major

___ minor

___ minor



___ minor

___ Major

___ minor

continued →

___ Major ___ minor ___ Major

___ Major ___ minor ___ Major

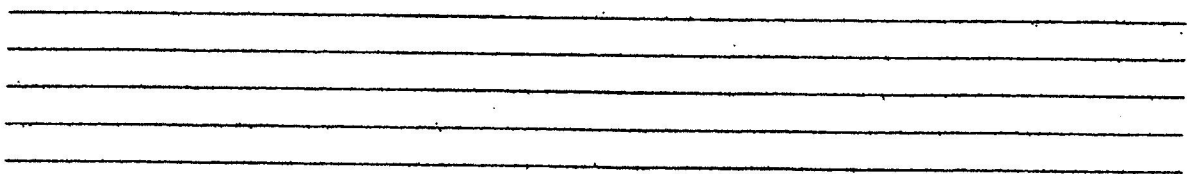
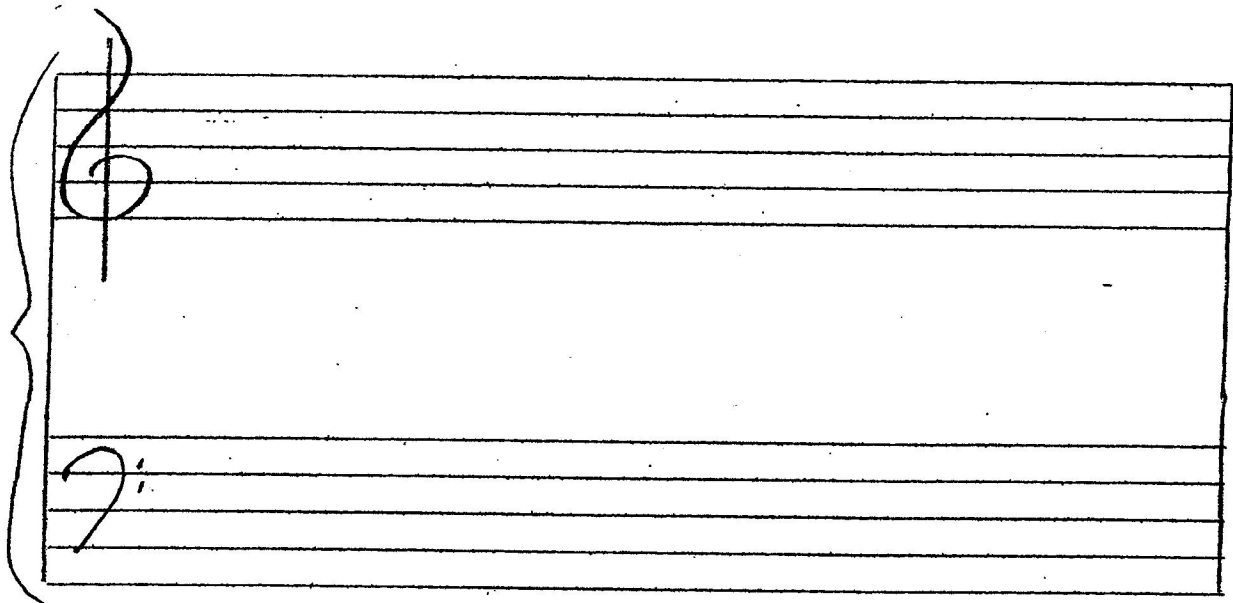
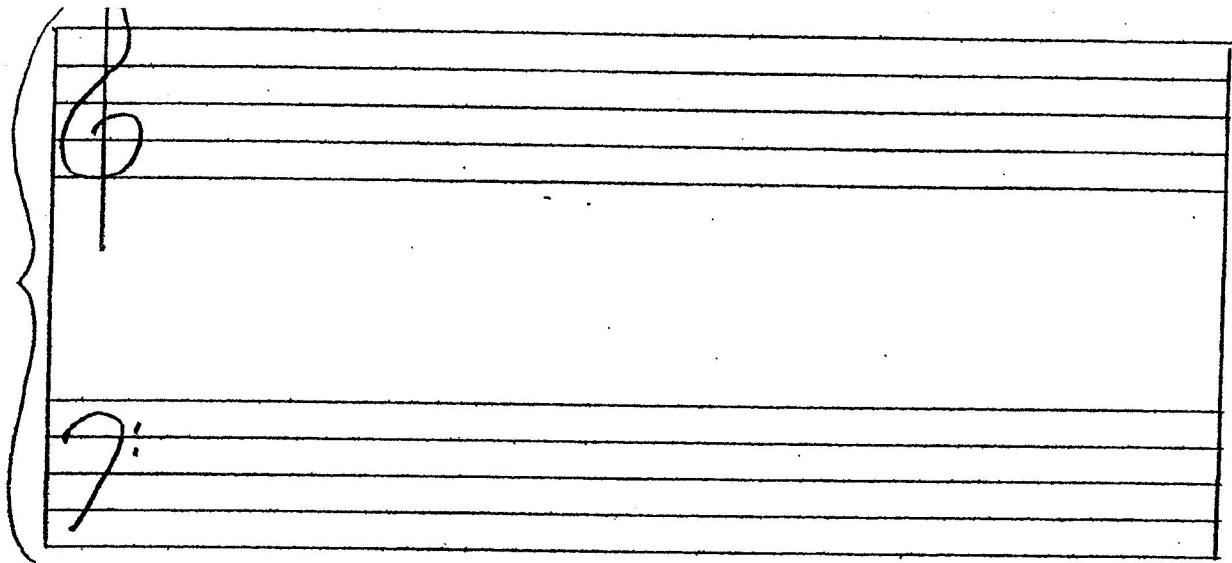
___ minor ___ Major ___ minor

___ Major ___ minor ___ minor

___ Major ___ minor ___ Major

New: Draw the seven sharps and seven flats on the grand staff

B66



2013

Level VI: Scales

TT43

There are no new keys or scales on this level. Worksheets have been provided for review. Students are tested on writing major, natural minor and harmonic scales.

This section corresponds to test question III.

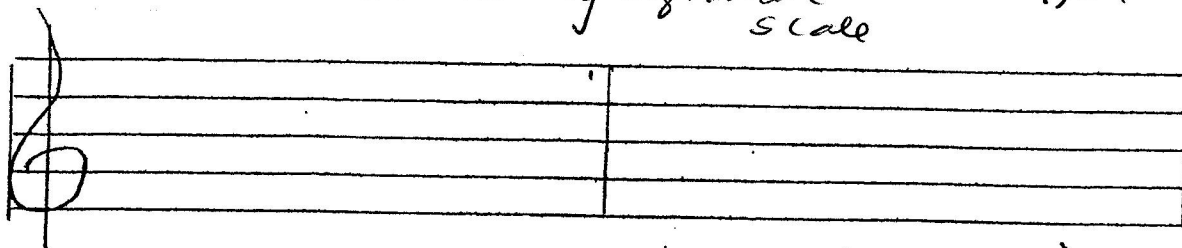
Common Mistakes:

Using the wrong clef

Mixing up natural and harmonic forms

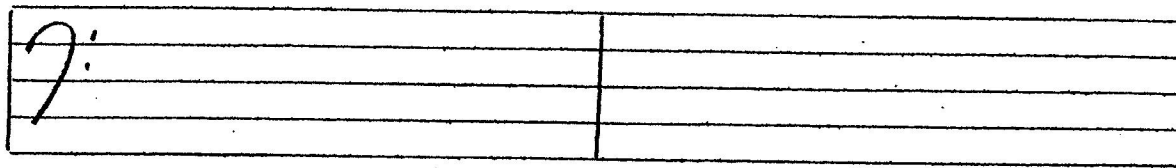
Review: Scale: Draw key signature & scale

B67



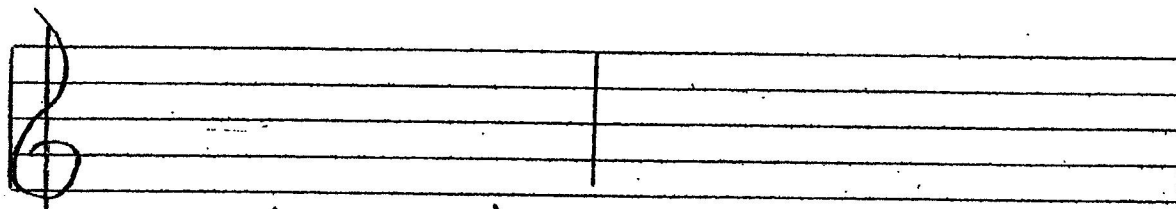
D Major

b minor (harmonic)



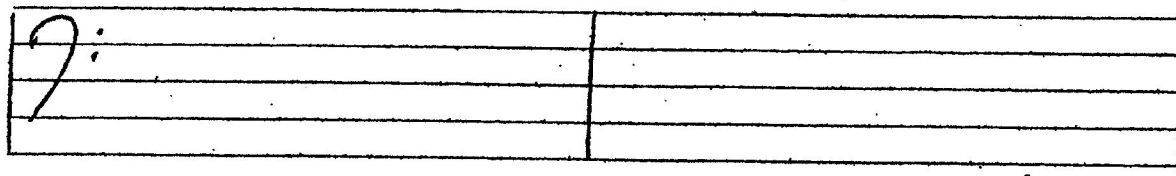
E^b Major

f[#] minor (harmonic)



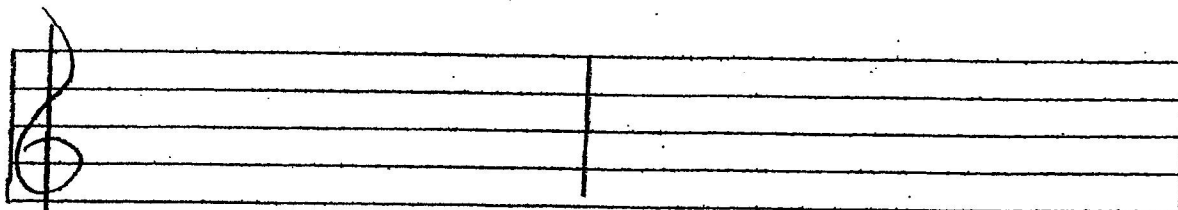
c minor (harmonic)

A Major



g minor (harmonic)

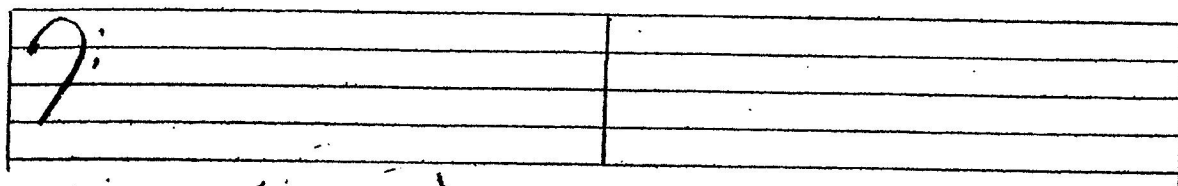
e minor (natural)



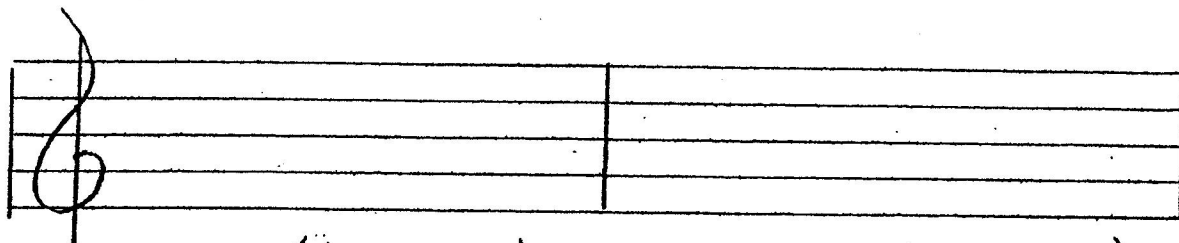
d minor (harmonic)

F Major

Continued →

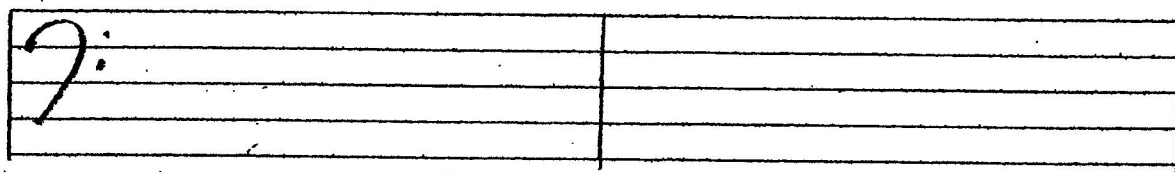


b minor (natural)

B^b Major

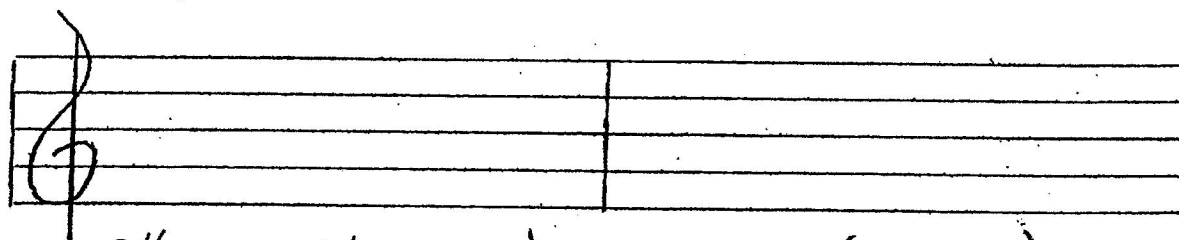
e minor (harmonic)

a minor (harmonic)

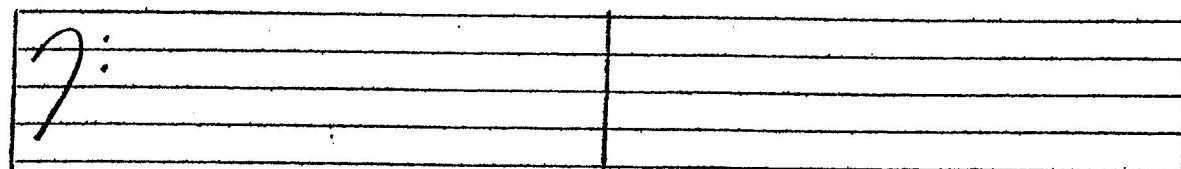


d minor (harmonic)

G Major

f[#] minor (harmonic)

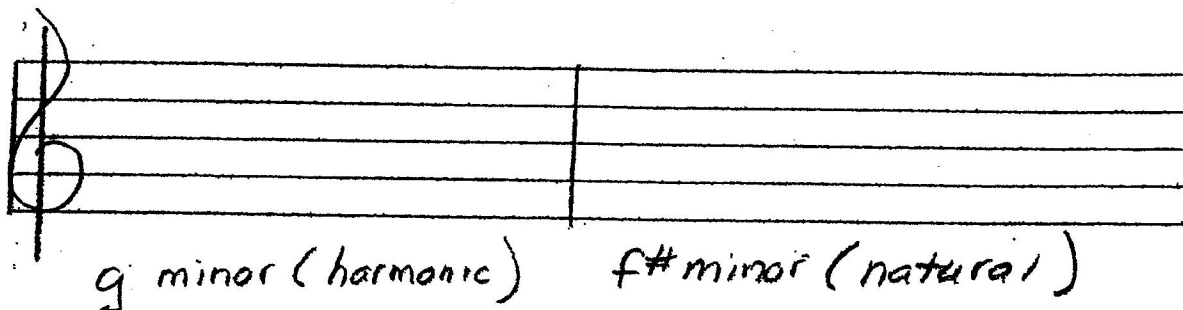
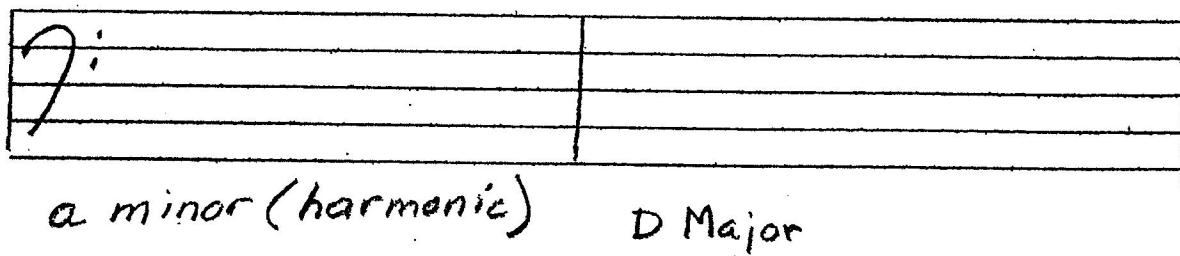
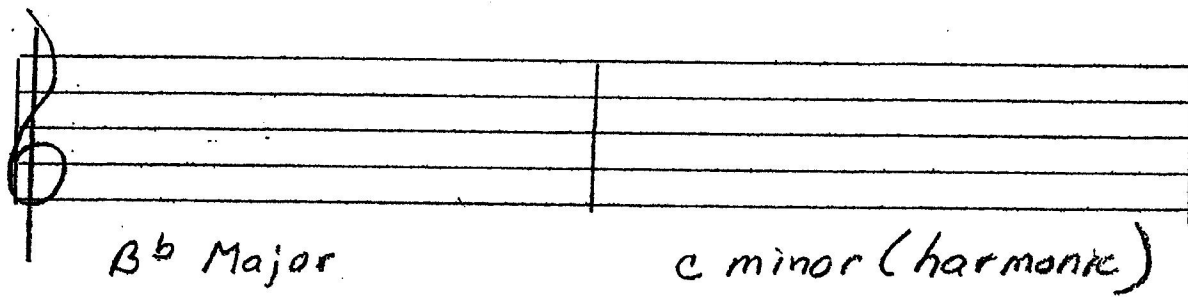
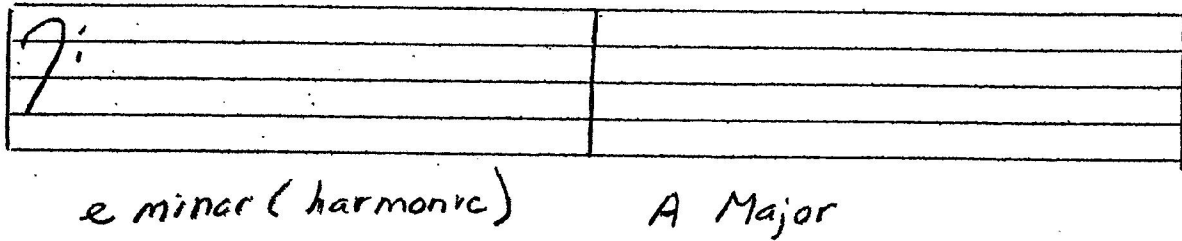
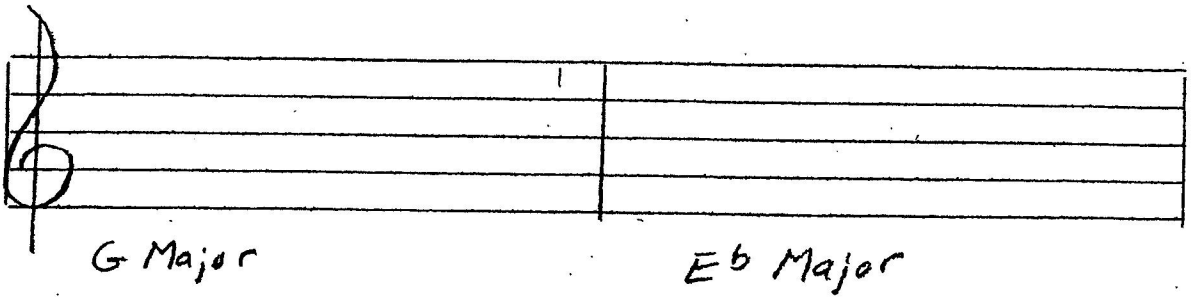
g minor (natural)



F Major

b minor (harmonic)

continued →



end.

2013

Level VI: Intervals

TT44

There are no new interval on this level. Review sheets have been provided to help maintain the skill.
Students are tested on analysis only

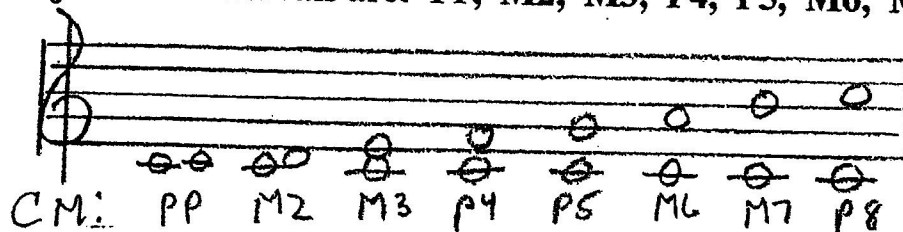
This section corresponds to test question IV

Common mistakes:

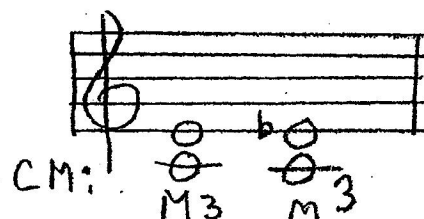
Wrong clef

Wrong case for quality (M, m, A, d)

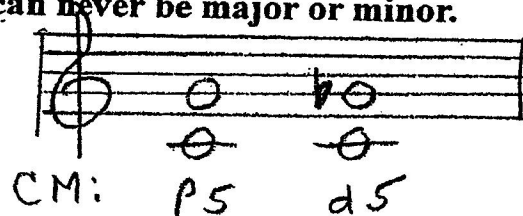
The Major scale intervals are: PP, M2, M3, P4, P5, M6, M7, P8



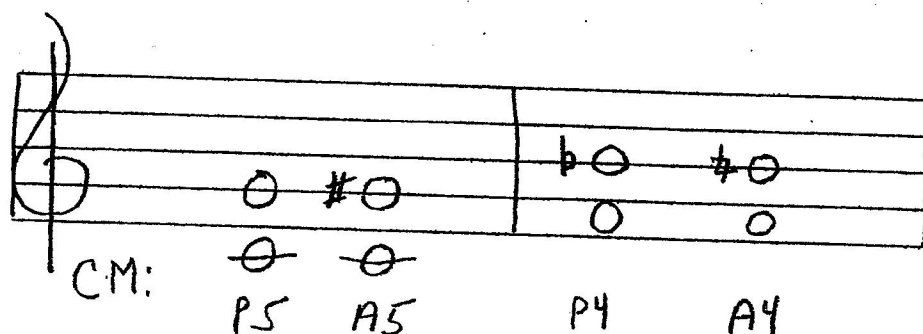
Major intervals may become minor. They are one $\frac{1}{2}$ step smaller than the major. They can never be perfect intervals



Perfect Intervals can be diminished. They are $\frac{1}{2}$ step smaller than perfect. They can never be major or minor.



Perfect intervals can be augmented. They are $\frac{1}{2}$ step larger than perfect. They can never be major or minor.



1

2

3

4

5

6

7

Write the correct analysis for each interval. The first one is done for you.

B68

(Answers)

1

m3 P4 d5 M6 M7

2

mb d2 P5 m7 M6

3

d2 A4 M3 m3 A8

4

m2 P4 m3 m7 A5

5

M2 m3 M6 M7 d4

6

PP d4 M3 m7 M6

7

P5 A8 m3 m7 M6

2013

Level VI: Chords

TT45

Triads and Inversions: On previous levels students learned to write and identify primary and secondary triads in all positions for major keys and primary triads in all positions for minor keys. On this level students are required to write and identify secondary triads in minor keys as well as primary. For a review TT38

Students need to be constantly reminded to raise the 7th degree in minor keys. Figured bass is not required on this level but is accepted.

Brief Review of quality:

Major Keys	Quality	Minor Keys	Quality
I	major	i	minor
ii	minor	ii ^o	diminished
iii	minor	III+	augmented *
IV	major	iv	minor
V	major	V	major *
vi	minor	VI	major
vii ^o	diminished	vii ^o	diminished *

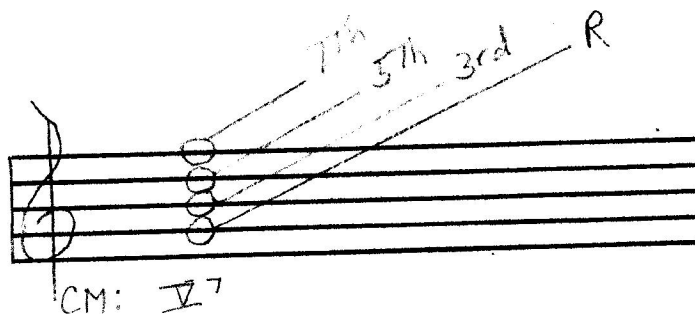
- These chords contain the raised 7th degree from the harmonic minor form.

After students have reviewed triads and inversions (A47) they are ready for worksheets B69, B70, B71

Dominant Seventh Chords in all positions: On this level students are required to write and identify the V7 (dominant 7th) Chord in all positions.

Reminders:

The members of a V7 chord are: root, 3rd, 5th and 7th



Each inversion has a different member of the chord in the bass.

DM: V^1 1st 2nd
root inv. inv.

This section corresponds to test question V.
Common mistakes:

- Wrong clef
- Not raising the 7th degree for harmonic minor.
- Using the wrong case in labeling roman numerals.

Level VI: Review of Chord Quality

A47

Major Keys

I	Major
ii	minor
iii	minor
IV	Major
V	Major
vi	minor
vii ^o	diminished

Minor Keys (harmonic)

i	minor
ii ^o	diminished
III+	Augmented *
iv	minor
V	Major *
VI	Major
vii ^o	diminished *

* These chords are affected by the raised 7th degree of the harmonic minor scale and must contain that accidental.

After this review you are ready to do worksheets B69, B70 and B71. Answer sheets are provided.

Chord Qualities of the Major and Harmonic Minor scales

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:

F G A^b B^b C D^b E⁷

Name _____

Quality _____

Roman
Numeral _____

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

B76

M: m: M:

m: M: m:

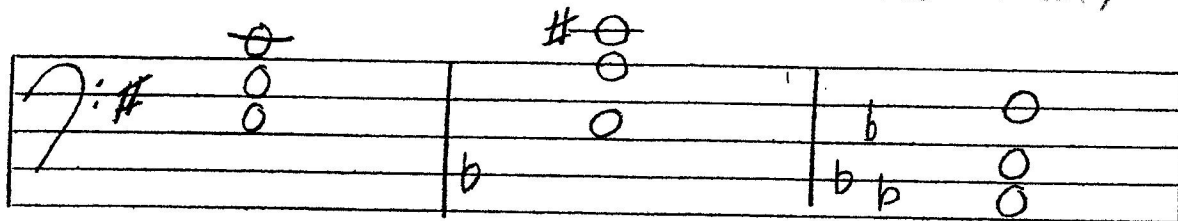
M: m: M:

M: m: M:

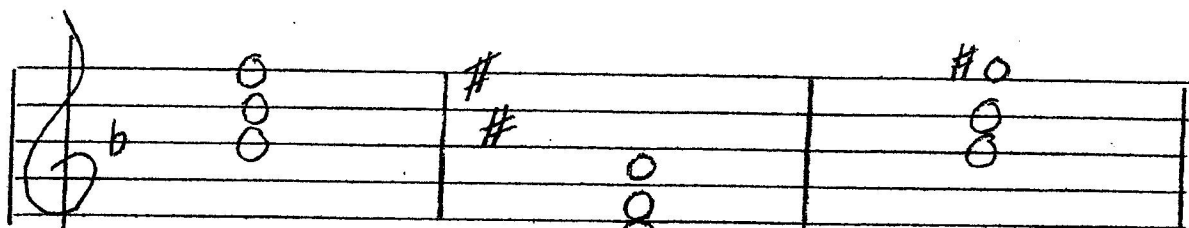
m: M: m:

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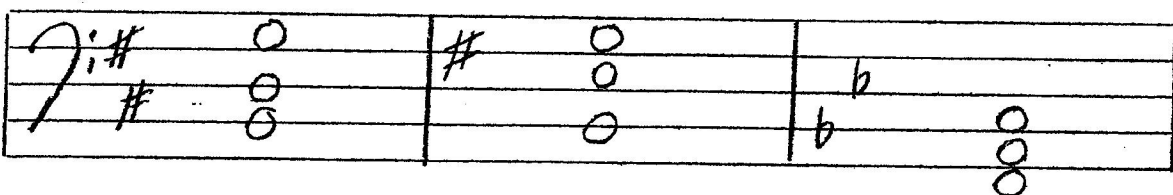
B70 (continued)



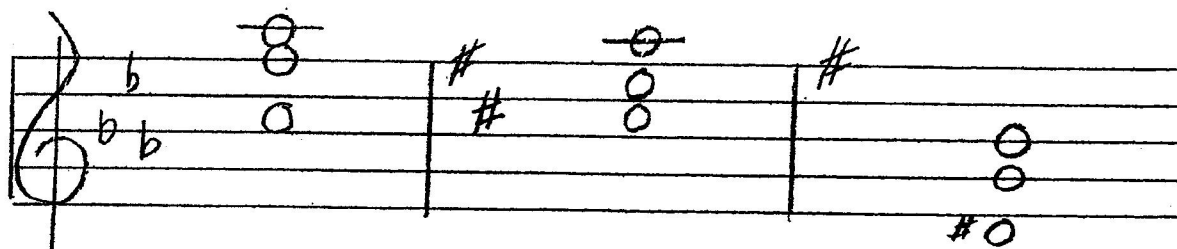
___ M: ___ ___ ___ m: ___ ___ ___ M: ___ ___



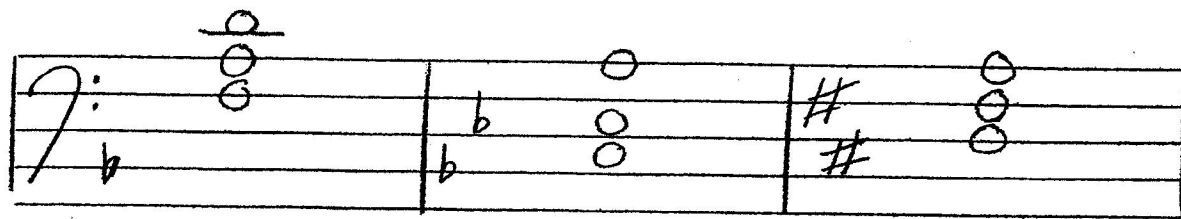
___ m: ___ ___ ___ M: ___ ___ ___ m: ___ ___



___ M: ___ ___ ___ m: ___ ___ ___ M: ___ ___

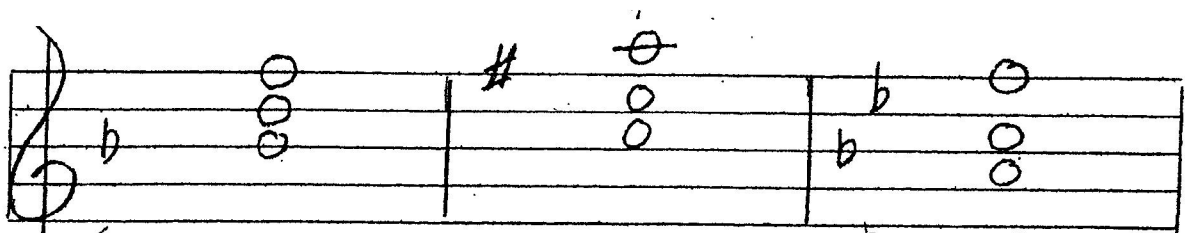


___ m: ___ ___ ___ M: ___ ___ ___ m: ___ ___

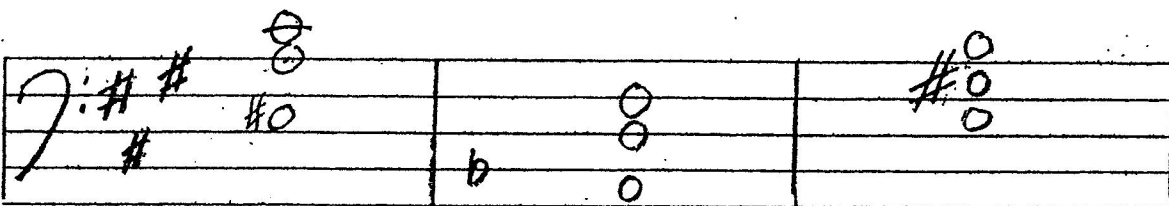


___ M: ___ ___ ___ m: ___ ___ ___ M: ___ ___

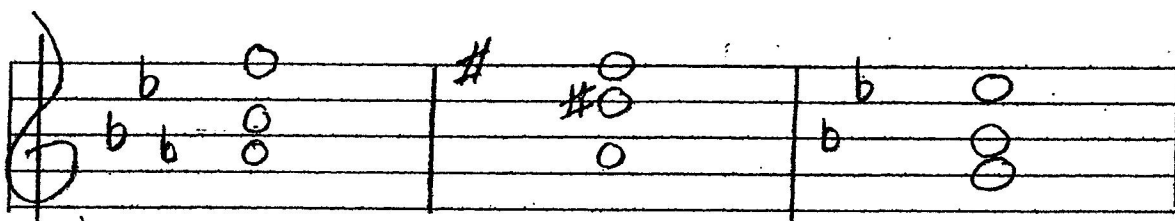
P70 (ANSWERS)



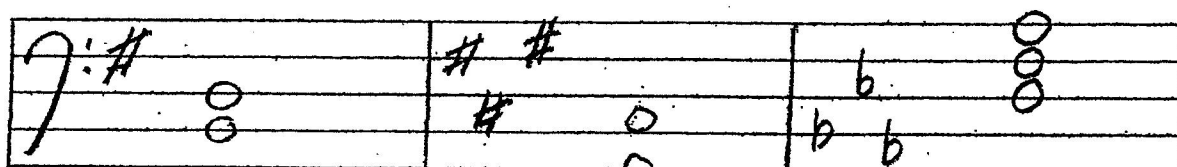
F M IV R e m iv 1st B^b M V 1st



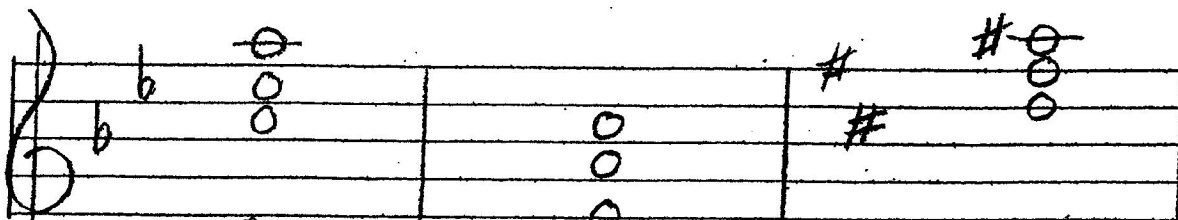
F# m III⁺ 2nd F M vi 2nd a m I R



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



G M iii 2 F# m V 1st E^b M IV R



g m ii^o 1st C M vi 2 b m III⁺ R

continued →

6

G M IV I d m V 2nd E^b M ii 1st

7

d m VI R D M I R a m VII° 1st

8

D M IV 1st e m I 2nd B^b M V R

9

e m iv 2nd D M V 1st e m III⁺ 2nd

10

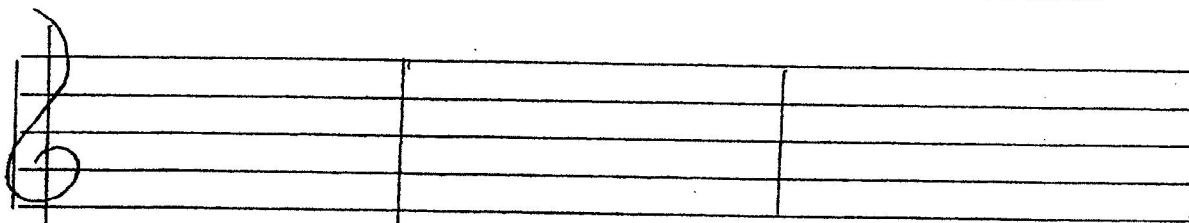
F M VI 1st g m ii° 1st D M I R

Writing Triads

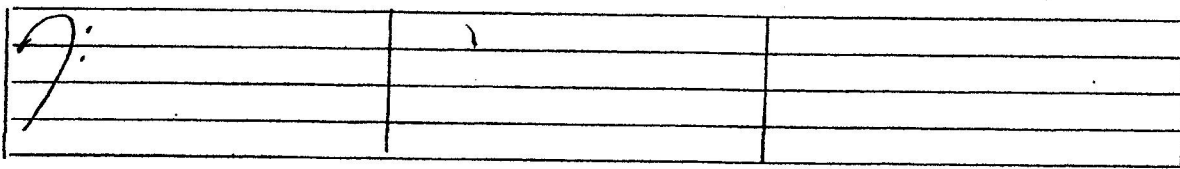
1. Draw the key signature

2. Draw the notes of the chord in the correct inversion

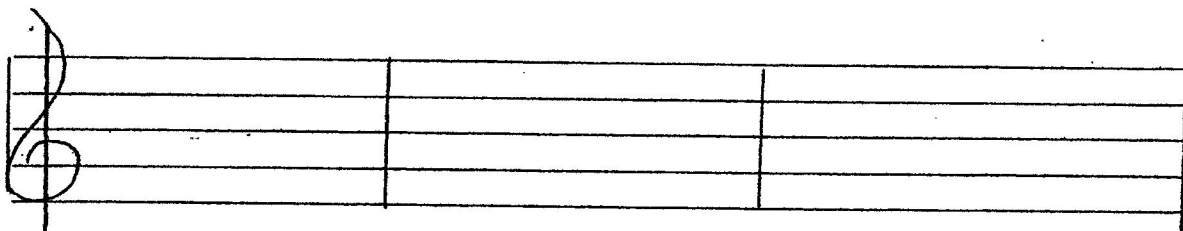
B71



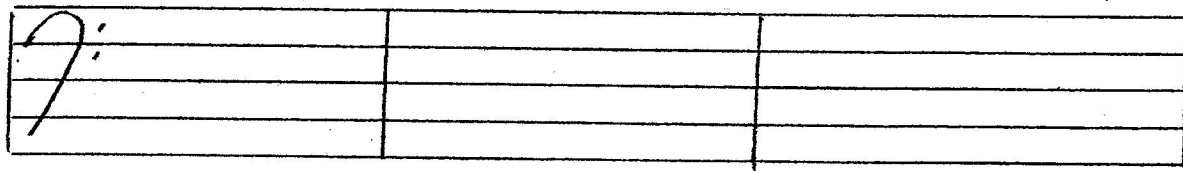
G^M: vi 1st b^m: - V 2nd F^M: ii 1st



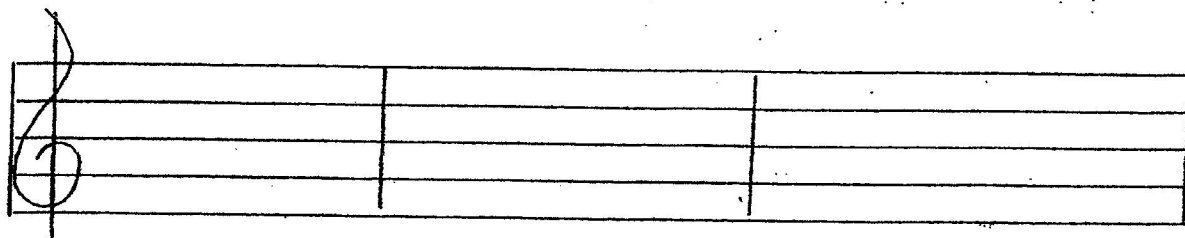
d^m: vii° Root E^bM: IV 2nd D^M: iii 1st



a^m: ii° 2nd B^bM: vi 1st c^m: V root



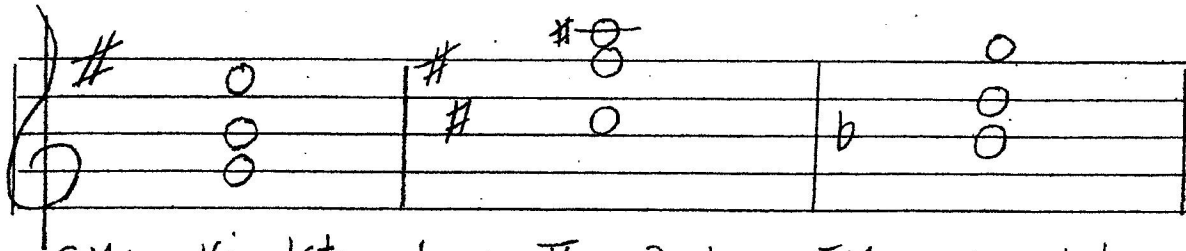
f[#]m: III⁺ 2nd C^M: iii 1st g^m: vii° 2nd



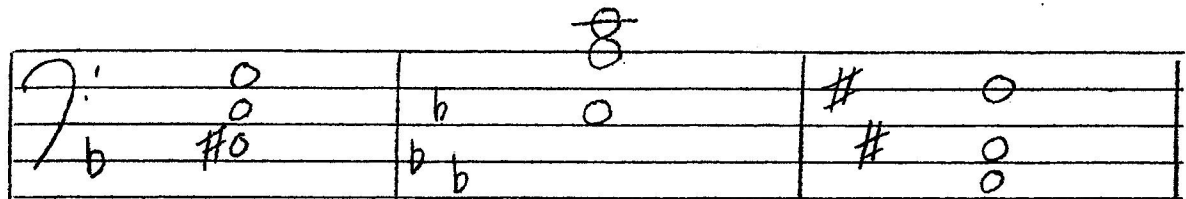
b^m: iv 1st F^M: vi 2nd d^m: VI 2nd

answer

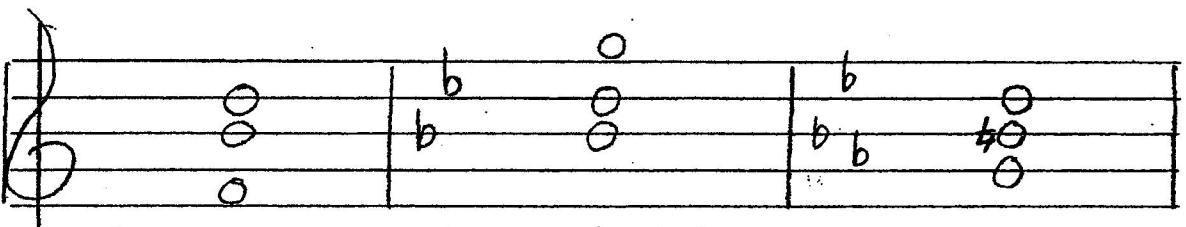
B7I (answer)



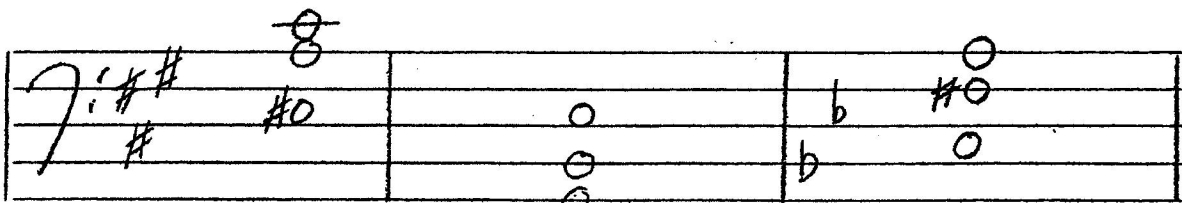
GM: vi 1st bm: V 2nd FM: ii 1st



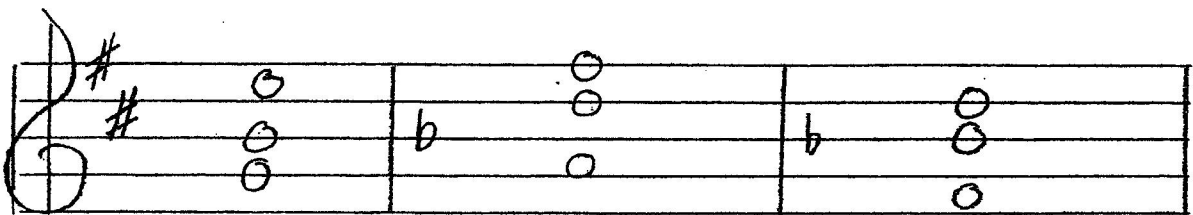
dm: vii° root EbM: IV 2nd DM: iii 1st



am: ii° 2nd Bbm: vi 1st cm: V root



f#m: III⁺ 2nd CM: iii 1st gm: vii° 2nd

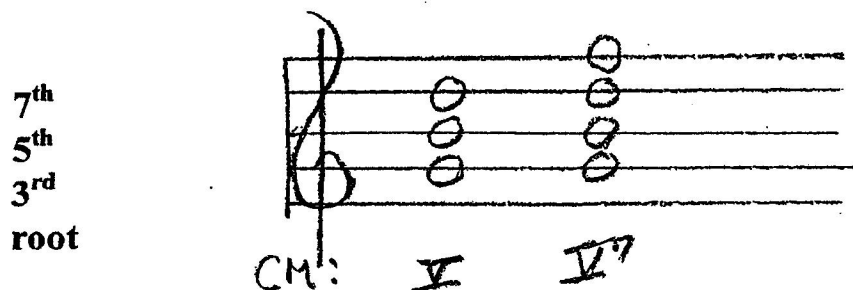


bm: iv 1st FM: vi 2nd dm: VI 2nd

Dominant 7th Chords (V7) and inversions for Level 6

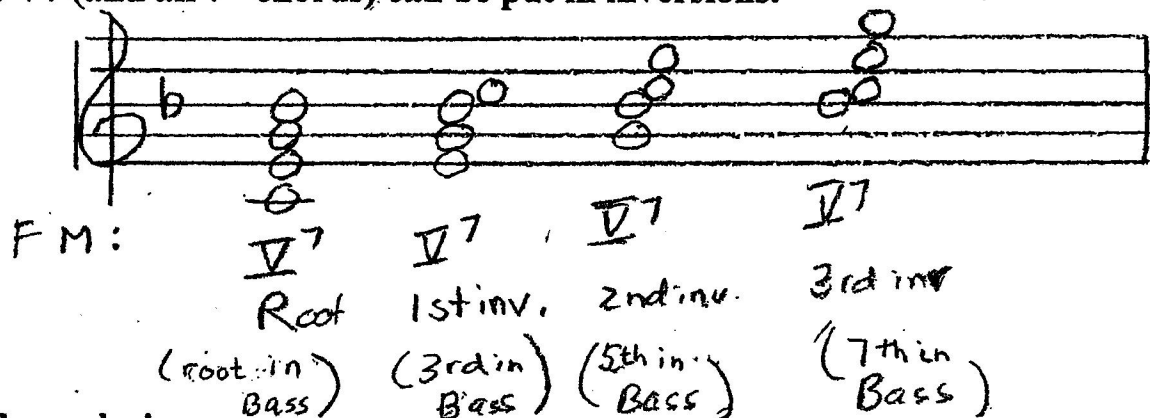
A48

In level V we learned that 7th chords were four voice chords arranged in thirds. Any triad can become a 7th chord by adding another 3rd on the top.



A common 7th chord is the V7. It is built on the 5th note of the scale.

The V7 (and all 7th chords) can be put in inversions.



To do analysis

1. Identify the root and pencil in the chord in root position next to the given chord.
2. Identify which chord member is in the bass of the given chord.
3. Write in your answer and erase the penciled in chord.

After this review you are ready to do worksheets B72 and B73. Answers are provided.

1

M: \underline{V} — — — m: \underline{V} — — — m: \underline{V} — — —

2

M: \underline{V} — — — m: \underline{V} — — — m: \underline{V} — — —

3

M: \underline{V} — — — m: \underline{V} — — — M: \underline{V} — — —

4

M: \underline{V} — — — m: \underline{V} — — — m: \underline{V} — — —

5

M: \underline{V} — — — m: \underline{V} — — — M: \underline{V} — — —

6

M: \underline{V} — — — m: \underline{V} — — — m: \underline{V} — — —

7

M: \underline{V} — — — m: \underline{V} — — — m: \underline{V} — — —

Name the key. Write the roman numeral. Write the position (R, 1st, 2nd, 3rd)

B72 (answers)

1

F M: V 1st G M: V 2nd d m: V 2nd

2

eb M: V 3rd a m: V R C m: V 3rd

3

D M: V 1st b m: V 3rd Bb M: V 2nd

4

C M: V R f# m: V 2nd g m: V 1st

5

A M: V 3rd e m: V 1st Eb M: V R

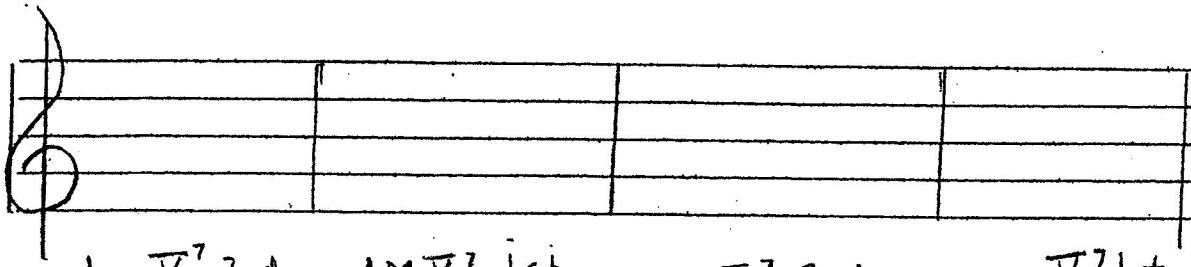
6

F M: V 2nd C m: V 2nd C m: V 2nd

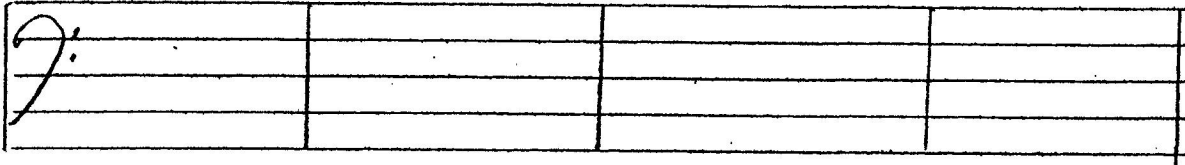
7

G M: V 1st d m: V 2nd f# m: V R

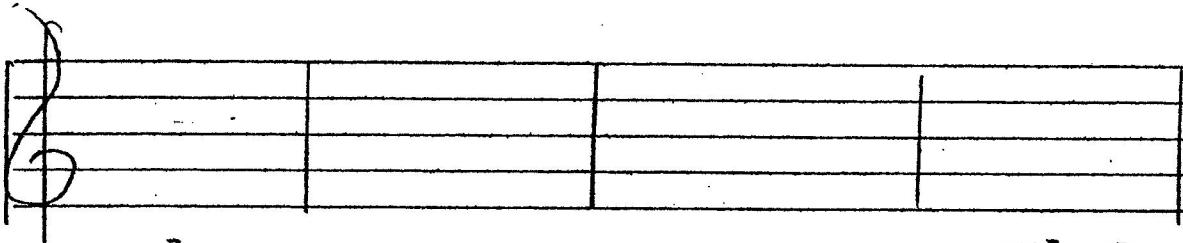
B73



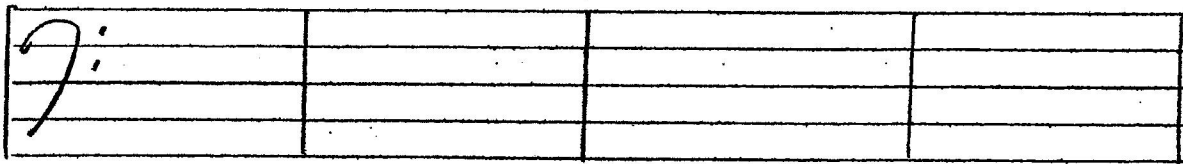
dm: \bar{V}^7 2nd AM \bar{V}^7 1st GM: \bar{V}^7 3rd am: \bar{V}^7 1st



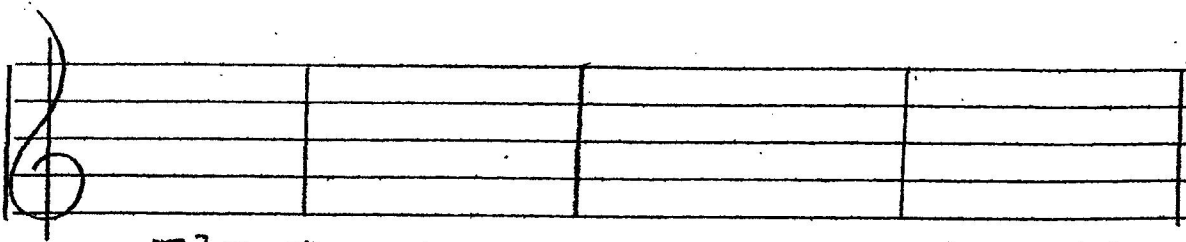
B b M: \bar{V}^7 3rd em: \bar{V}^7 2nd f $^\sharp$ m: \bar{V}^7 R E b M: \bar{V}^7 1st



em: \bar{V}^7 3rd FM: \bar{V}^7 2nd dm: \bar{V}^7 1st cm: \bar{V}^7 R

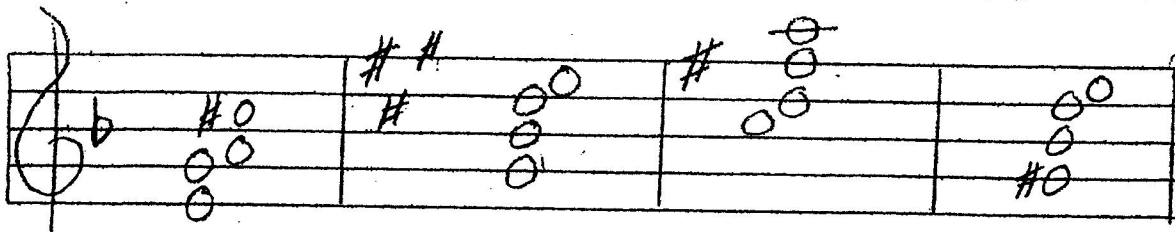


CM \bar{V}^7 3rd dm: \bar{V}^7 2nd gm: \bar{V}^7 1st E b M: \bar{V}^7 3rd

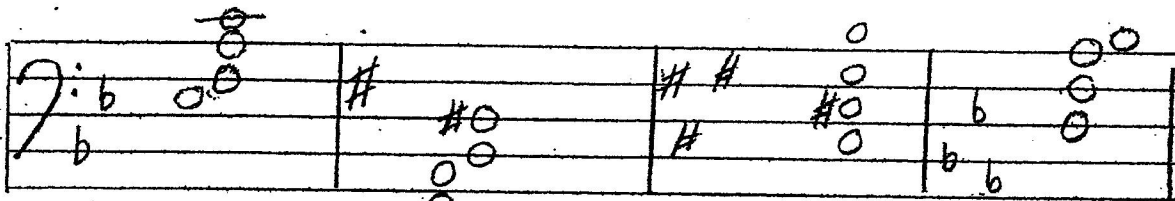


bm: \bar{V}^7 R f $^\sharp$ m: \bar{V}^7 2nd DM: \bar{V}^7 3rd B b M: \bar{V}^7 1st

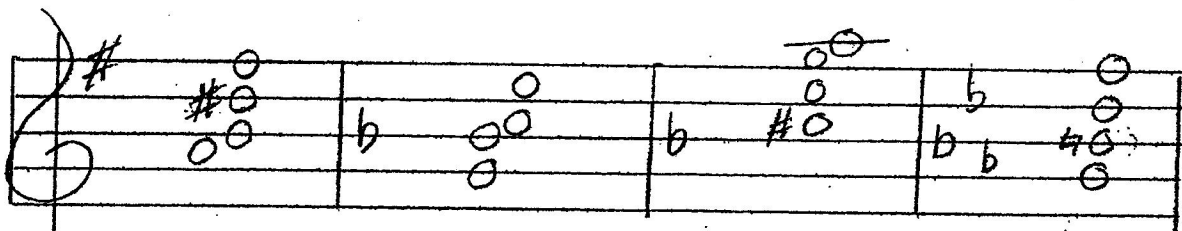
B73 (answers)



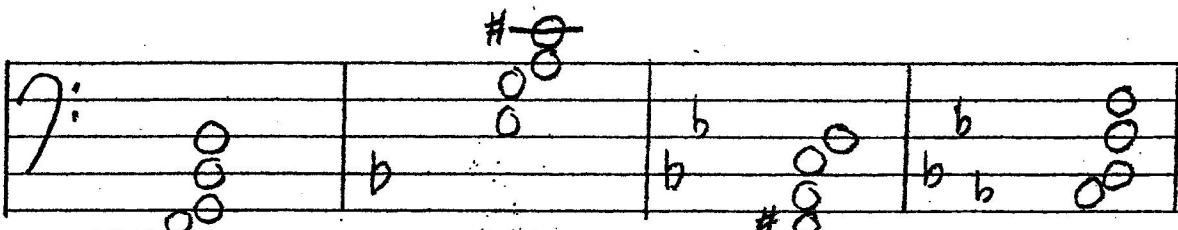
dm: \bar{V}^7 2nd AM: \bar{V}^7 1st GM: \bar{V}^7 3rd am: \bar{V}^7 1st



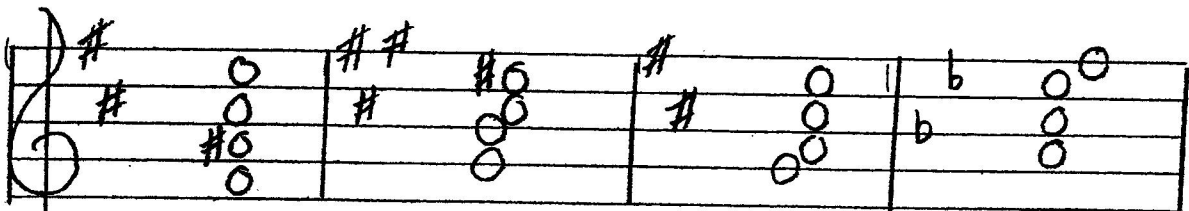
B^bM: \bar{V}^7 3rd em: \bar{V}^7 2nd f#m: \bar{V}^7 R E^bM: \bar{V}^7 1st



em: \bar{V}^7 3rd Fm: \bar{V}^7 2nd dm: \bar{V}^7 1st c#m: \bar{V}^7 root



CM: \bar{V}^7 3rd dm: \bar{V}^7 2nd gm: \bar{V}^7 1st E^bM: \bar{V}^7 3rd



bmi: \bar{V}^7 Root f#m: \bar{V}^7 2nd DM: \bar{V}^7 3rd B^bM: \bar{V}^7 1st

2013

Level VI: Cadences

TT46

There are no new cadences required on this level. A review of cadences using common tones is on TT29 and TT39.

This section corresponds to test question VI

Common mistakes:

Wrong clef

Wrong case when labeling roman numerals

Not raising the 7th degree for harmonic minor form

Level VI: Review of Cadences Using Common Tones A50

Cadences are common chord patterns often found at the end of sections of pieces or the ends of pieces. Three common ones are:

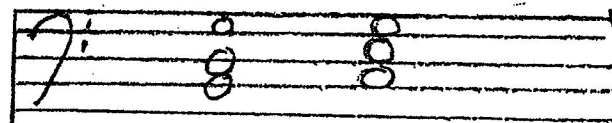
Authentic (V-I)

Plagal (IV-I)

Half (I-V)

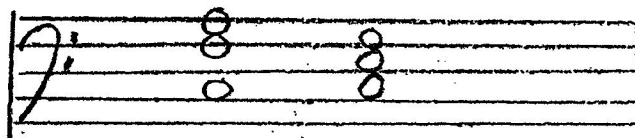
In all three it's smoother to play if you use common tones and inversions. To achieve this always use the following patterns:

Authentic



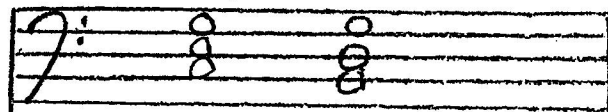
CM: V(1st) I(R)

Plagal



CM: IV(2nd) I(R)

Half

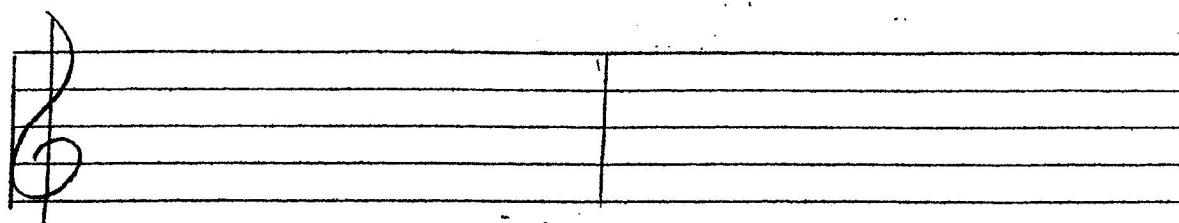


CM: I(R) V(1st)

Notice the Tonic chord remains in root position for all three. It is often easier to write the I chord first and then deal with the inversion of the other. Remember to use the correct case for minor chords and to raise the 7th degree when in minor.

1. Draw the key signature 2. Write the Roman numeral 3. Draw the cadence using common tones

B74



DM: _____

Authentic

bm: _____

Plagal

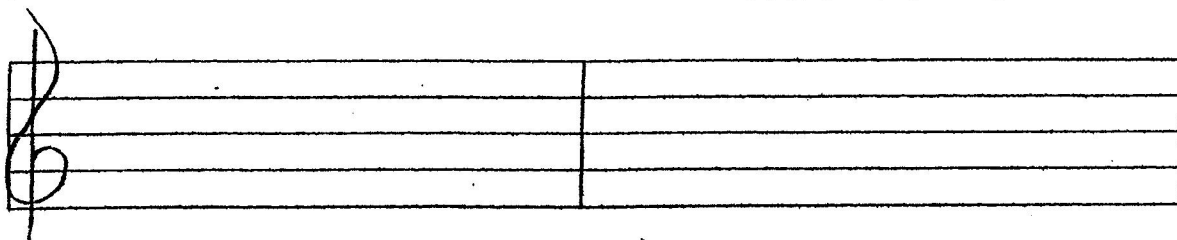


CM: _____

Half

dm: _____

Authentic

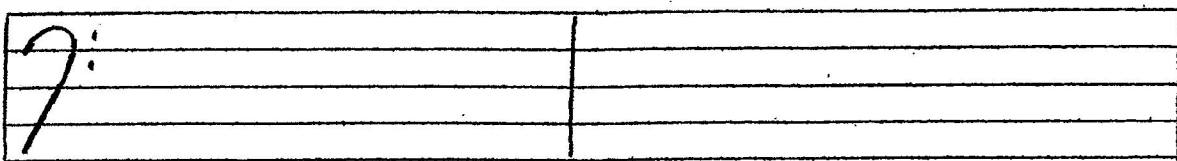


E^bM: _____

Plagal

bm: _____

Half

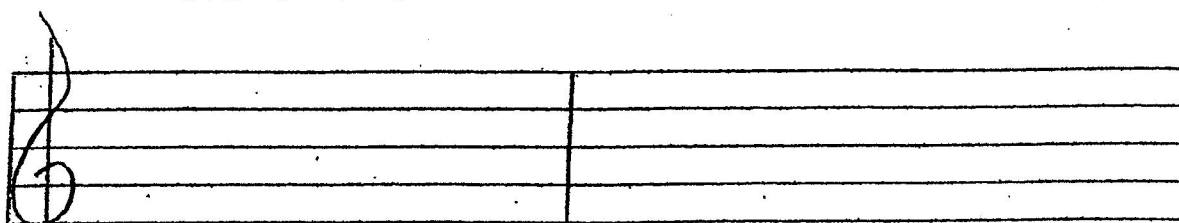


f[#]m: _____

Authentic

em: _____

Half



B^bM: _____

Plagal

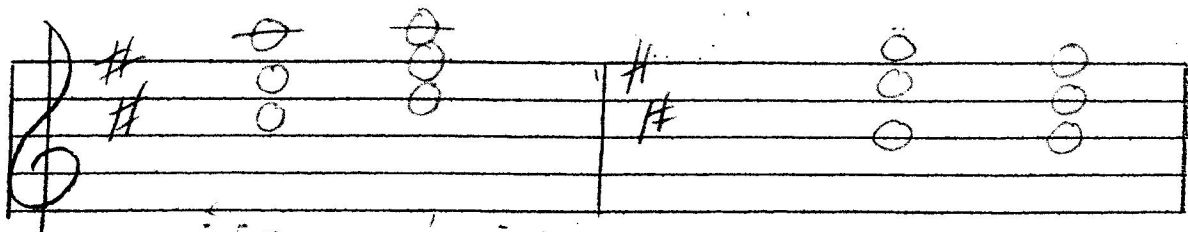
cm: _____

Authentic

1. Draw the key signature 2. Write the Roman numeral 3. Draw the cadence using common tones

B74

Answers

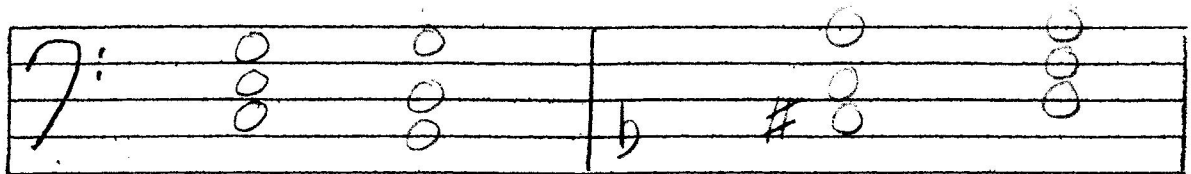


DM: V I

Authentic

bm: iv i

Plagal



CM: I V

Half

dm: IV i

Authentic

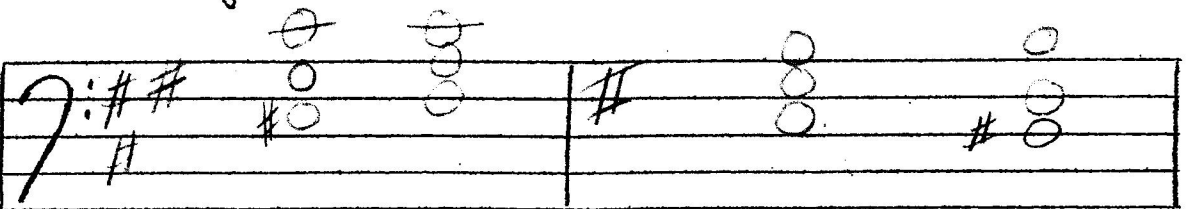


E^bM: IV I

Plagal

bm: i V

Half

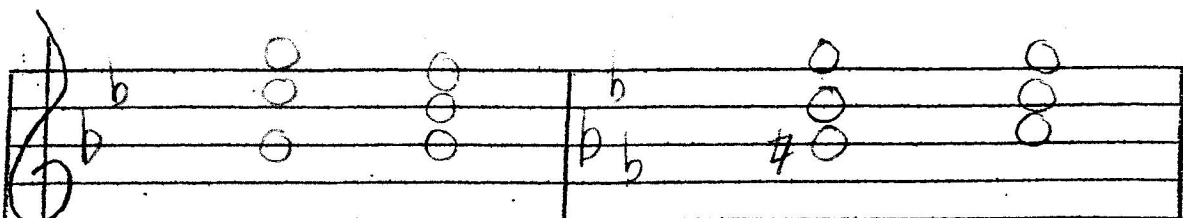


f#m: V i

Authentic

em: i V

Half



B^bM: IV I

Plagal

cm: V i

Authentic

Level VI: Music History

TT47

Review the dates and features of the four style periods as listed in the syllabus. Students are expected to know information about specific composers. Check the syllabus for this information. For each composer they should know what periods they are from, a fact about them and a composition they have written.

At this level students should be identifying works by Opus, key or other number when applicable. For example: To simply answer "He wrote a sonata" is inadequate. A better answer is "Sonata in fm, Opus 2" or "Moonlight Sonata".

This section corresponds to test question VII.

Common Mistakes: None

2013

Level VI: Vocabulary

TT48

Terms for this level are in the syllabus. Make a copy for your students to study. A special learning sheet (A51) on Sonata Allegro Form is included in this packet.

This section corresponds to test question VIII

Common mistakes:

The questions most often missed are:

The order of tempo markings

Fill in the blank for sonata allegro form

Your teacher can provide you with a list of the terms you are required to know. Below is a special learning sheet on sonata allegro form.

Sonata Allegro Form refers to the first movement of most sonatas from the classical period.

It consists of three parts:

Exposition

Development

Recapitulation (often called Recap)

In the exposition there are usually two themes. The first theme is in the tonic. The second theme ends (cadences) in a related key. (In major key sonatas this is usually the dominant key. In minor key sonatas this is usually the relative major.)

In the Development the themes from the exposition are used in various ways that could include sequencing, a change in accompaniment, or a change in texture, for example. In other words the themes are "developed".

In the recapitulation the first theme is brought back in the tonic as it was in the exposition. The second theme is brought back as well but ends (cadences) in tonic for the end of the movement.

This formula was used very often but not always. You should look at your classical pieces and discuss its form with your teacher.

Sometimes there is a Coda.

A sonatina is a "little sonata". Most sonatinas have little or no development section.

Level VI: Practice Test

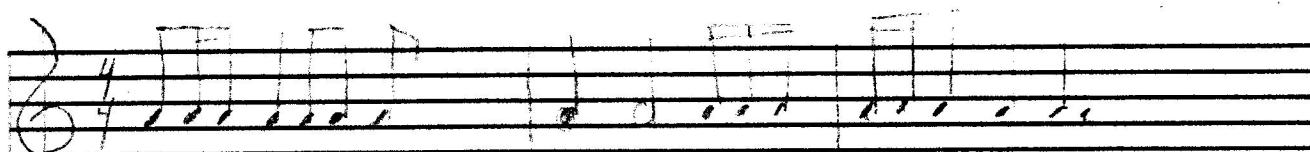
I. Counting

A. Meter

Name three top numbers for simple meter _____

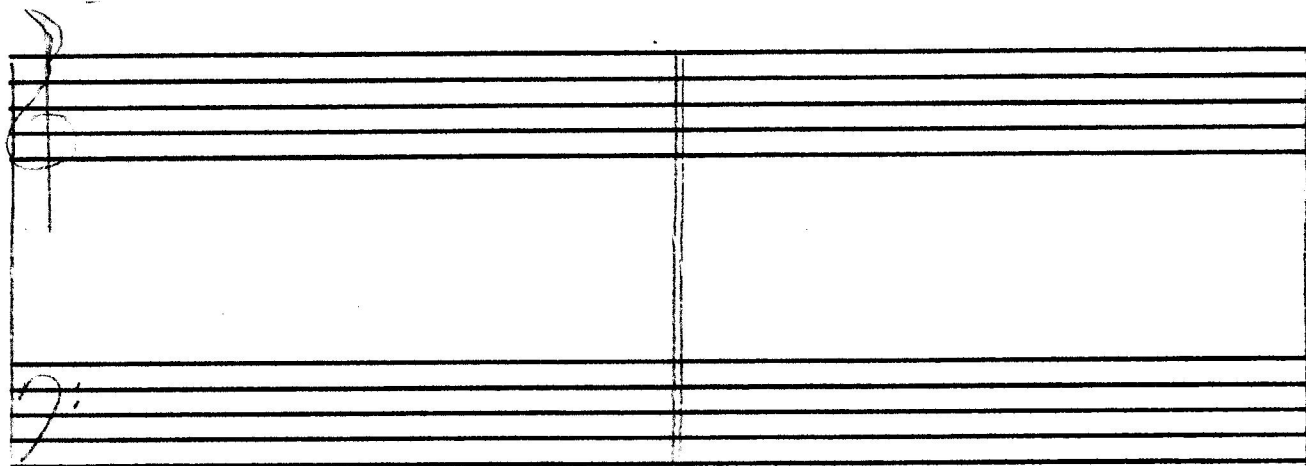
Name Three top numbers for compound meter _____

B. Complete the bar with 1 rest



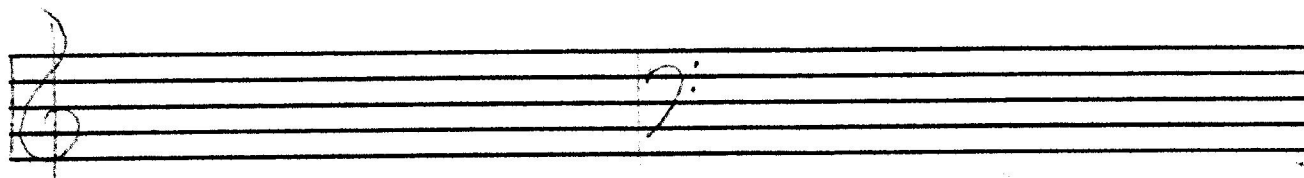
II. Key Signatures

Draw the seven sharps and seven flats



III. Scales

Draw the key signature and draw the notes of the scale.

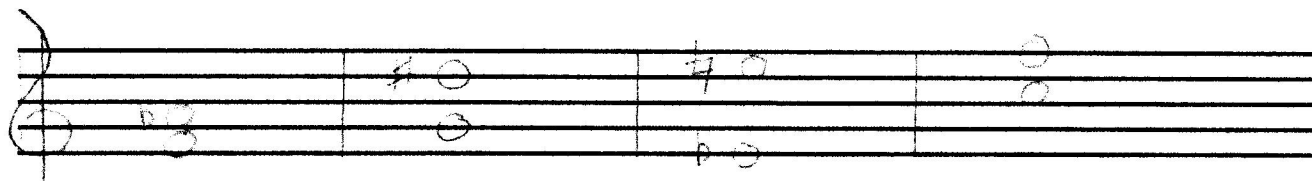


D Major

d minor (Chromatic form)

IV. Intervals

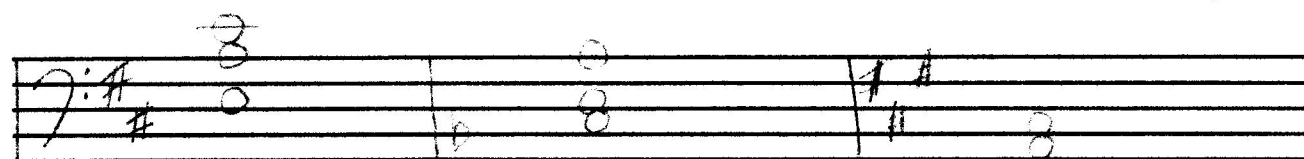
Name the following intervals



V. Chords

A. Triad Identification: Label the roman numeral

Label the position as root, 1st or 2nd inversion.



DM: ——— FM: ——— AM: ———

B. V7 Identification: Label the Roman numeral (V7).

Label the position (root, 1st, 2nd or 3rd)



GM: ——— dm: ———

VI. Cadences

Write common tone cadences:

Draw the key signature

Label the roman numeral

Draw the chords using common tones and inversions



B♭M: ——— Fm: ——— CM: ———
Authentic plag Half

VII. Music History

A . Give dates of the period

List two features of the period

Baroque Dates:

Features:

Classical Dates:

Features:

Romantic Dates:

Features:

Contemporary Dates:

Features:

B. Composers:

List the period

List a fact about the composer

List a composition by the composer

(Composers vary for actual exam)

Mozart _____

VIII. Vocabulary

A. Define the following terms: (terms vary for actual exam)

Allegro _____

Ritard _____

Rewrite the following tempos from the slowest to the fastest:

1. Andante, Lento, Vivace

2. Presto, Allegro, Largo