

## Level VIII Guide to Specific Sections

**Discoveries:** The information and requirements of the syllabus are cumulative.

Discoveries lists what is new for this level. Specific information on the sections are listed below.

1. Keys: A-flat Major and f minor
2. Figured bass notation for V7
3. Music History (listed in Syllabus)
4. Vocabulary (listed in Syllabus)

### 1. Time Signatures

Expectations: Use of all previous time signatures. Barring.

Teaching Tips: TT57

Student Handouts: A58, B84

### 2. Keys and Key Signatures

Expectations: Write and Identify: Major keys: C, G, D, A, E, F, B-Flat, E-flat, A-Flat. Minor keys: A, e, b, f#, c#, d, g, c, f.

Teaching Tips: TT 58

Student Handouts: A59A, A59B,

### 3. Scales

Expectations: Write and Identify Major scales and all three forms of the minor in all required keys.

Teaching Tips: TT59

Student Handouts: A60, B85

### 4. Chords

Expectations: Write and identify all triads of the required major and harmonic minor scale in all positions using roman numerals and figured bass notation. Write and identify the V7 chord of the required major and minor keys in all positions using roman numerals and figured bass notation.

Teaching Tips: TT60

Student Handouts: A61, A62, A63, B86, B87, B88, B89

### 5. Music History

Expectations: Information regarding specific composers as listed in Syllabus

Teaching Tips: TT61

Student Handouts: None

### 6. Vocabulary

Expectations: Know terms as listed in Syllabus

Teaching Tips: TT62

Student Handouts: None

7. Practice T-5

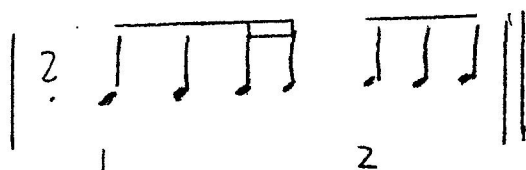
There are no new time signatures or note and rest values on this level. Students are tested on their ability to analyze a measure and determine the time signature. Full rhythm charts for simple and compound meter can be found on A34 and A35 in previous levels.

Example of question on a test:

Determine the time signature of the following measure:

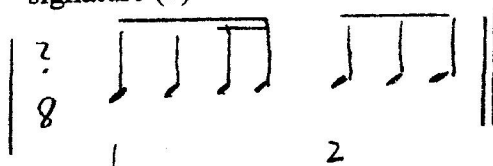


1. Look at how the notes are beamed. They should always be beamed in units.



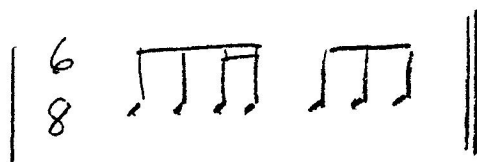
The unit =  $\text{♩.}$

2. Determine the bottom number. First determine the unit ( $\text{♩}$  or  $\text{♩.}$ ). If the unit is a quarter note it is in simple time. Place the corresponding unit number in the bottom of the ~~key~~ signature (2 or 4). If the unit is a dotted quarter note it is in compound time. Place the corresponding division number in the bottom of the ~~key~~ signature (8).



$\text{♩.} = \text{compound meter}$

3. Determining the top number. If it is in simple meter, count the number of units and place the corresponding number in the top of the key signature (2, 3 or 4). If it is in compound meter, count the number of divisions and place the corresponding number in the top of the key signature (6, 9 or 12)



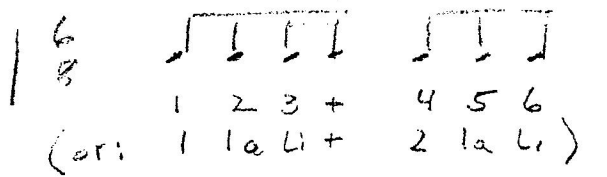
2 units = compound duple = 6  
( $\text{♩.} \text{♩.}$ )

unit : 1 2

division : 1 2 3+ 1 2 3

continued →

4. Write the counting below the measure to check the answer.



**This section corresponds to test question I**

**Common Mistakes:**

Not determining if the measure is in simple or compound time.

There are no new time or note and rest values on this level. You will be tested on your ability to look at an example and determine the time signature. You may wish to review simple and compound meters with your teacher. Simple meters have a 2, 3 or 4 on the top. Compound have a 6, 9 or 12 on the top.

Example of question:

Determine the time signature of the following examples:

A. 

B. 

**The first step is to analyze the beaming and determine the meter. Remember that music should be beamed by units. The unit in simple time divides into 2 and in compound time the unit divides into 3**

The unit in example A is a quarter note and it divides in 2 eighth notes

A: 

The unit in example B is a dotted quarter note and it divides into 3 eighth notes

B: 

**When you have determined the meter you know the bottom number of the time signature.**

A: The unit is a quarter note and therefore the bottom number is a 4.

X  
4

B: The unit is a dotted quarter note and therefore the bottom number is an 8.

X  
8

Continued →



Determine the top number by counting how many units are in the measure:

A

1 unit 1 unit 1 unit  
= 3 units =  $\frac{3}{4}$

B.

1 unit 1 unit  
= 2 units =  $\frac{6}{8}$

To check your analysis write the counting below the measure.

A

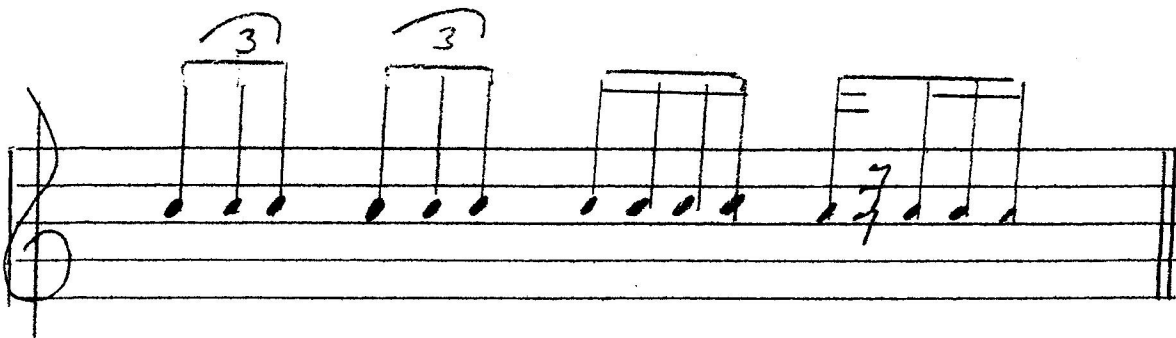
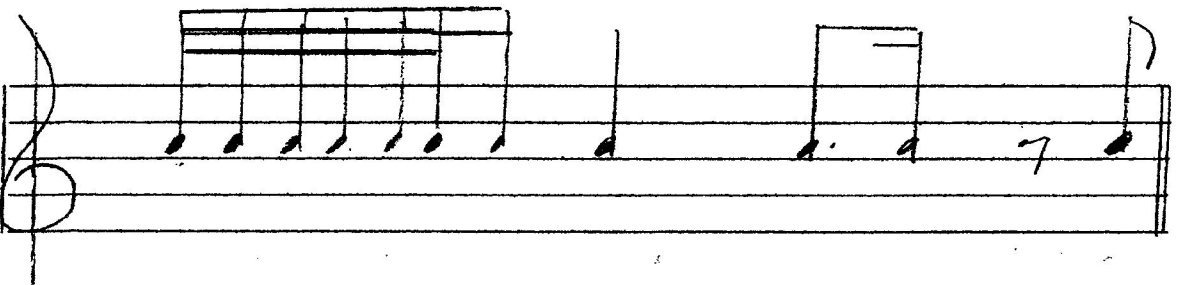
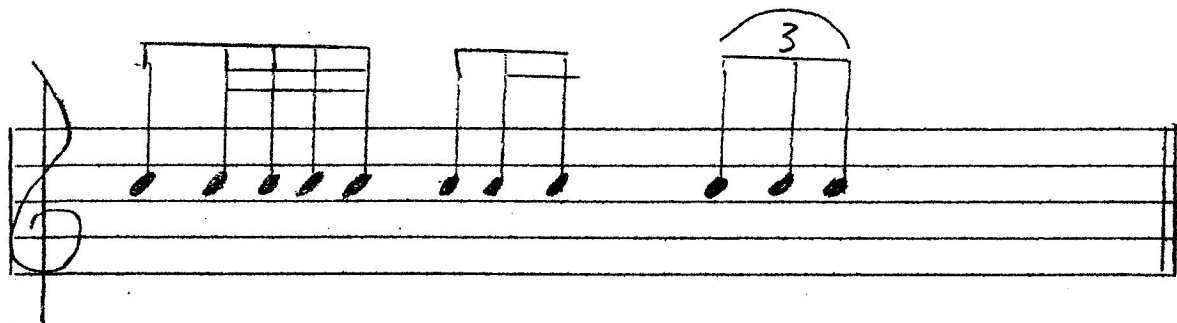
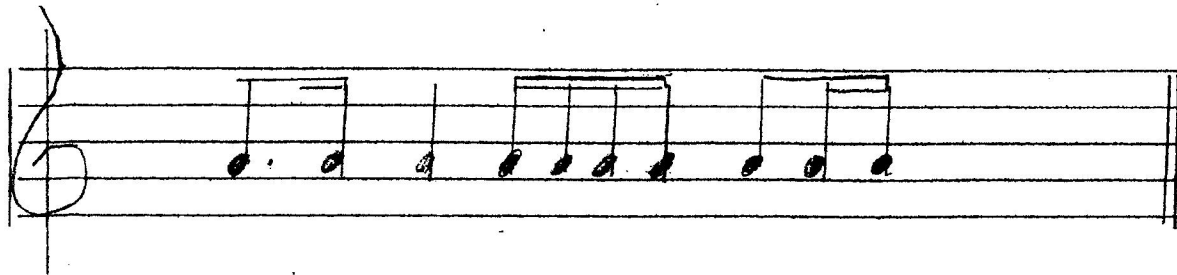
1 2 3  
1 + 2 + 3 +

B

1 2 3 4 5 6  
(1 1a 1i + 2 1a 1i)

Determine the time signature and place it next to the clef sign for each measure.

1374



**2013**

**Level VIII:**

**TT58**

The new keys for Level VIII are Ab Major and f minor. A partial circle of fifths is provided in this packet. The full circle is on Level 9.

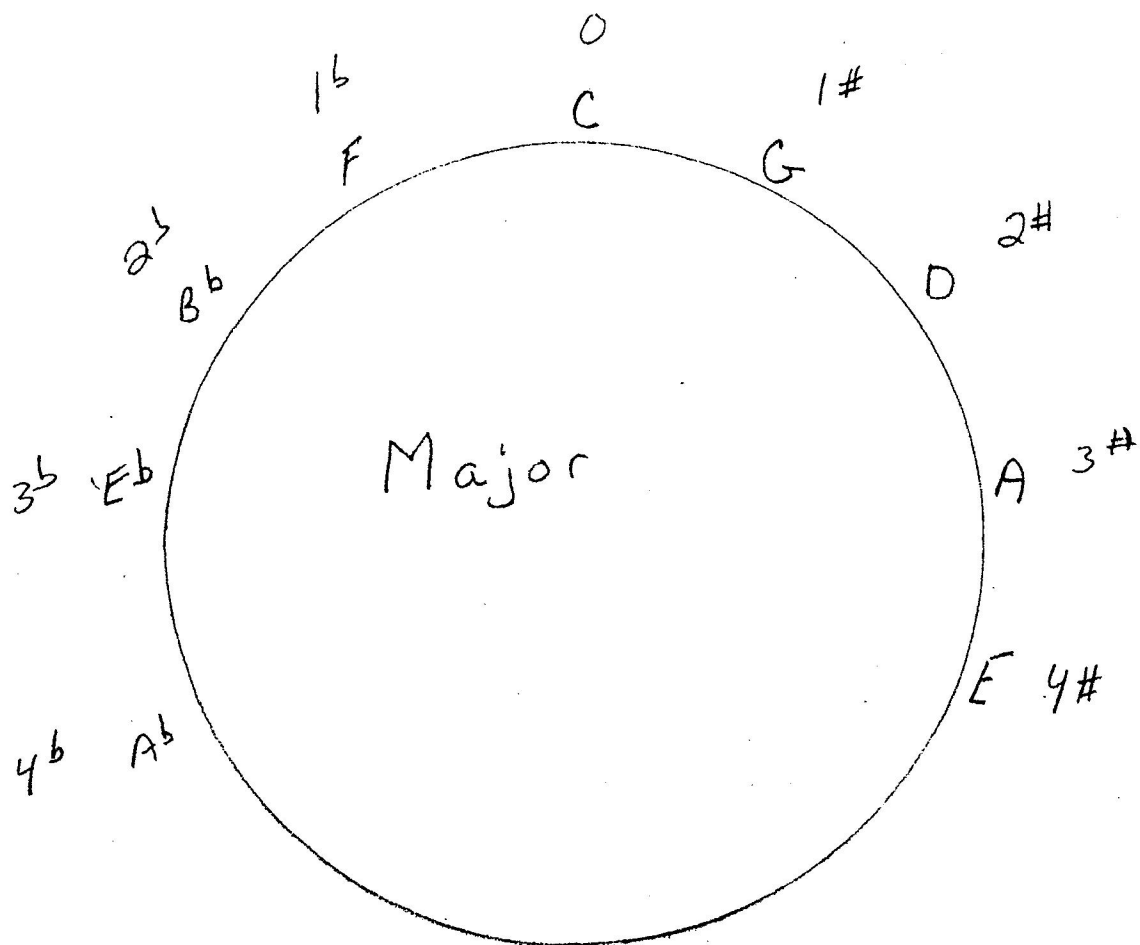
Students are not specifically tested on key signatures. Key signatures are a part of the questions on scale writing and chords.

**Common mistakes:**

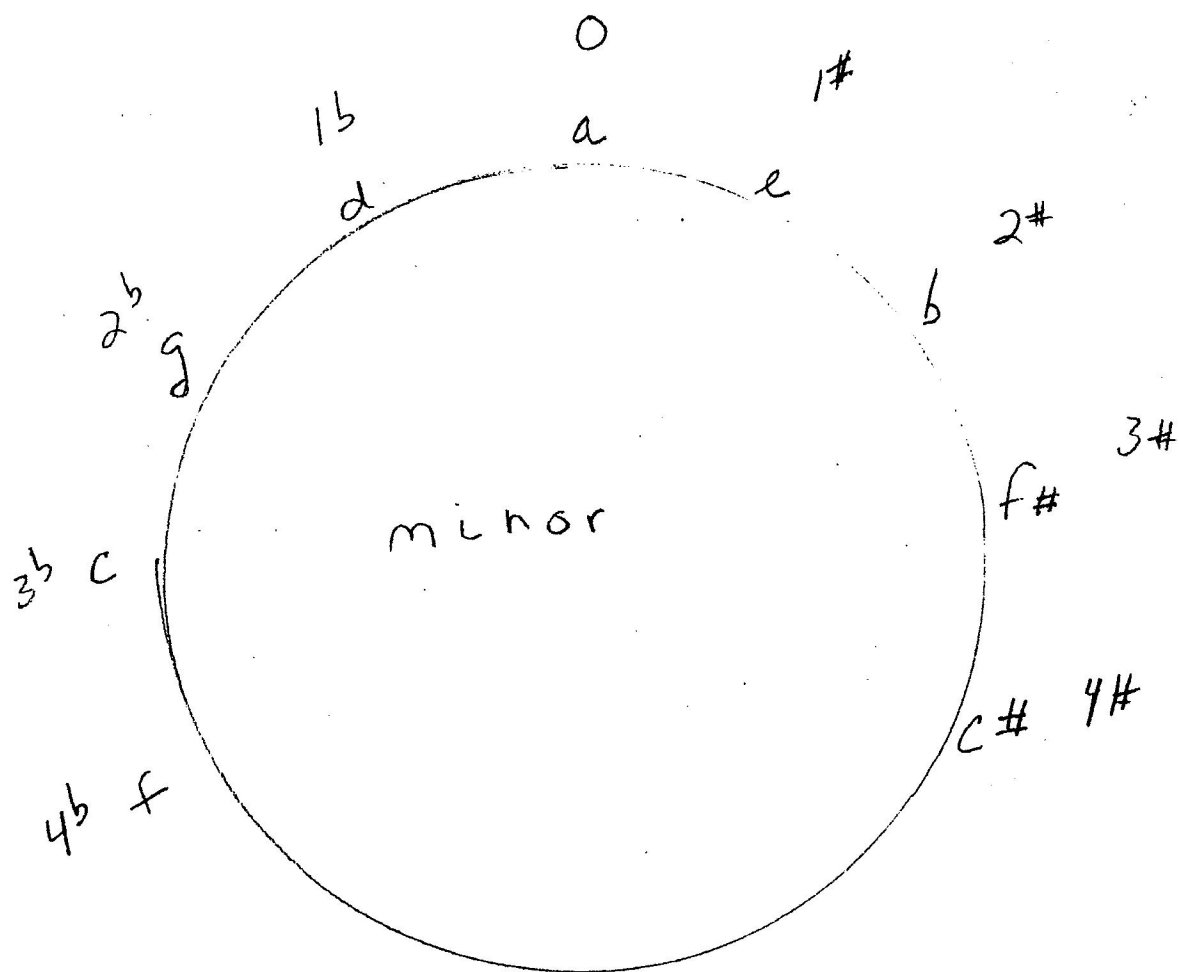
Penmanship

Wrong order or wrong octave of accidentals in the key signature

A59A



A59B



A. Identify three key signatures:

B84 A

\_\_\_\_\_ M                      \_\_\_\_\_ m                      \_\_\_\_\_ m

\_\_\_\_\_ M                      \_\_\_\_\_ m                      \_\_\_\_\_ M

\_\_\_\_\_ M                      \_\_\_\_\_ m                      \_\_\_\_\_ M

B. Write three key signatures

dm                      fm                      E<sup>b</sup>M

bm                      DM                      A<sup>b</sup>M

cm                      gmi                      AM

**2013**

**Level VIII: Scales**

**TT59**

The new keys for Level VII are Ab Major and f minor (see key signatures).

Students are required to write and identify the major scale and all three forms of minor (natural, harmonic and melodic).

**This section corresponds to test question II.**

**Common Mistakes:**

- Not drawing the melodic minor form ascending and descending
- Using the wrong key signature

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# Level VIII: Scales: Review of Forms

A60

## Major Scale

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

## Natural Minor Scale

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

## Harmonic Minor Scale (Raise the 7<sup>th</sup> degree of the natural form)

1 2 3 4 5 6 (7<sup>#</sup>) 8

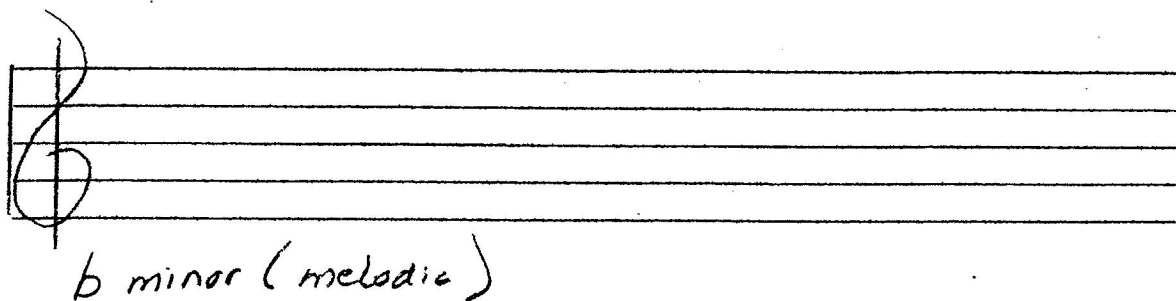
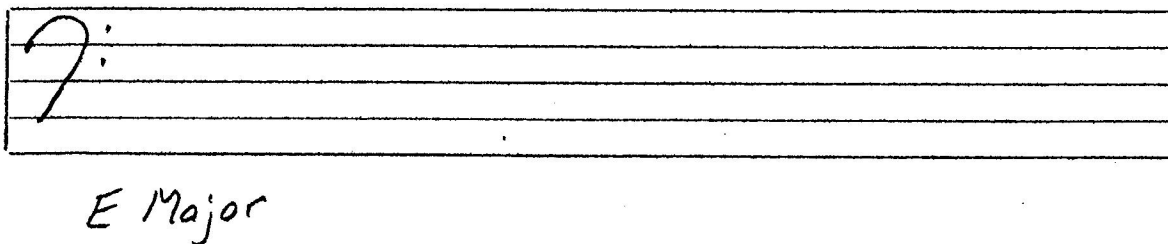
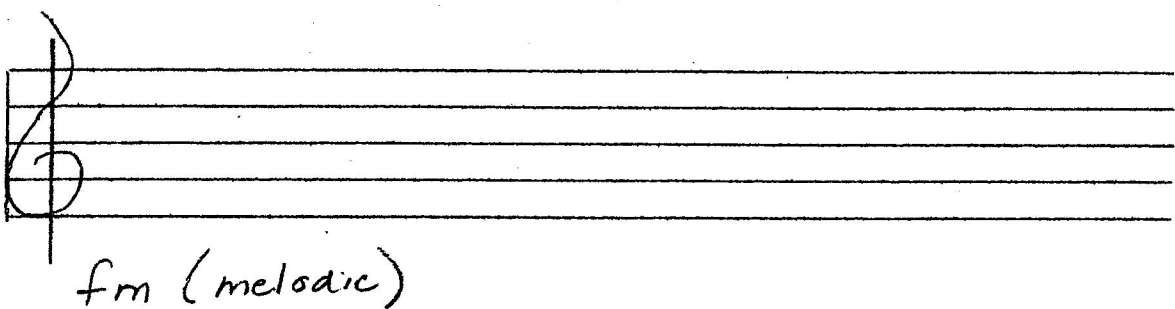
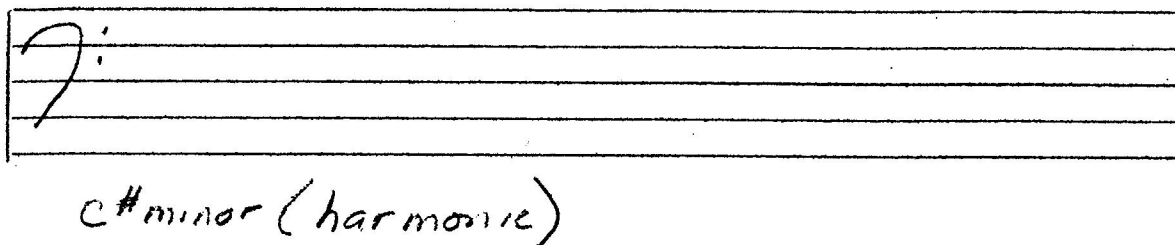
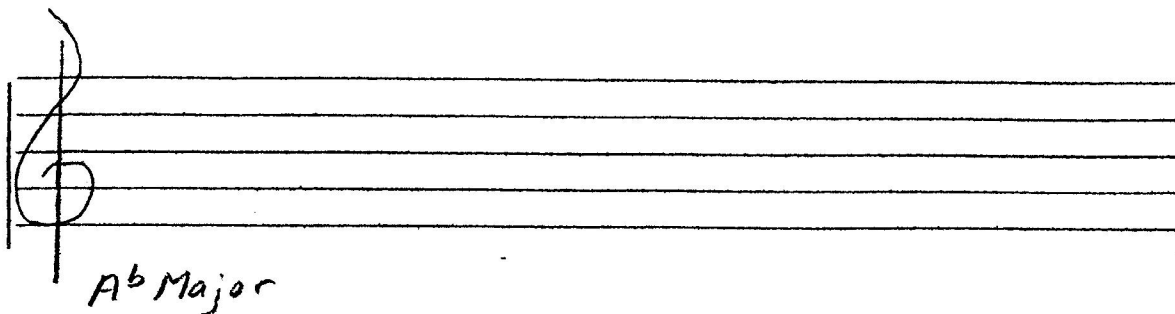
## Melodic Minor Scale (Raise the 6<sup>th</sup> and 7<sup>th</sup> degree of the natural minor form when ascending. Lower them when descending)

1 2 3 4 5 (6<sup>#</sup>) (7<sup>#</sup>) 8 (7<sup>b</sup>) (6<sup>b</sup>) 5 4 3 2 1



Draw the following scales. Use key signatures.

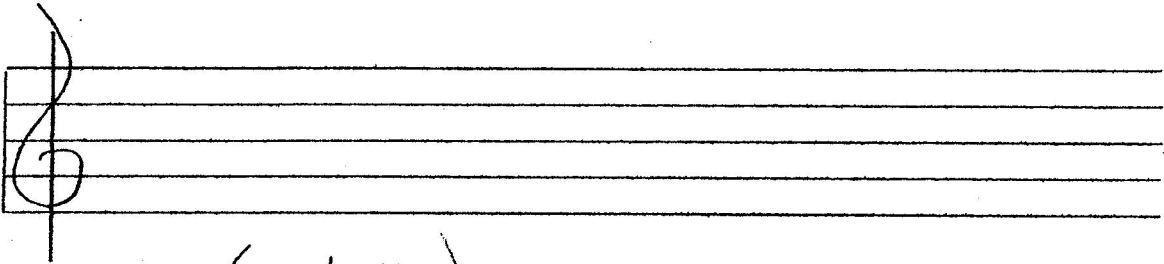
B85



Continued →



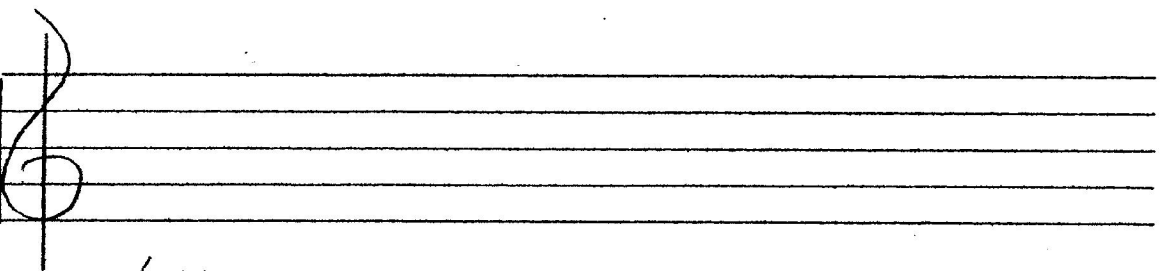
f minor (harmonic)



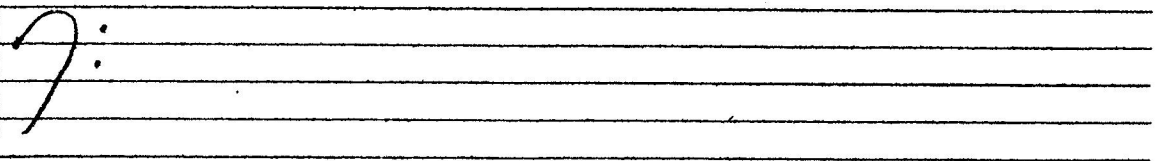
c m (melodic)



g minor (harmonic)



E<sup>b</sup> Major



f<sup>#</sup> minor (melodic)

end

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## Level VIII: Chords

TT60

1. Review writing and identifying triads and inversions with roman numerals and figured bass notation (TT53, A55)
2. Dominant Seventh Chords. On Level VII students were required to write and identify V7 chords in all positions. This level requires them to use figured bass notation.
3. Figured bass notation for V7 chords is determined by the same process as that for triads: The numbers are the measurement of the notes above the bass:

FM:  $\text{V } \frac{7}{5} \frac{3}{}$      $\text{V } \frac{6}{5} \frac{3}{}$      $\text{V } \frac{6}{4} \frac{3}{}$      $\text{V } \frac{6}{4} \frac{2}{}$

root    1st inv.    2nd inv.    3rd inv.

4. Short hand for V7 chords is commonly accepted

$$\text{root} = \text{V}^7, \text{ 1st inv} = \text{V}^{\frac{6}{5}}, \text{ 2nd inv} = \frac{4}{3}, \text{ 3rd inv} = 2$$

$$( \quad 7 \quad \dots \quad 6, 5 \quad \dots \quad 4, 3 \quad \dots \quad 2 )$$

5. Students need to know the members of the chord and which member is present in the bass for each position.

$$\begin{aligned} \text{root} &= \text{root in bass.} & \text{2nd} &= 5^{\text{th}} \text{ in bass.} \\ \text{1st inv.} &= 3^{\text{rd}} \text{ in bass.} & \text{3rd} &= 7^{\text{th}} \text{ in bass.} \end{aligned}$$

6. On the test, students are asked to identify triads and to identify triads and write V7 chords. Worksheets have been provided for analysis and writing for both triads and V7 chords.

This section corresponds to test question III.

### Common Mistakes:

Not raising the 7<sup>th</sup> degree in minor keys

Mixing up the figured bass notation between triads and V7 chords.

**2013**

**Level VIII: Review of Quality for Major  
and Harmonic Minor Keys**

**A61**

**Major keys**

**I Major**

**ii minor**

**iii minor**

**IV Major**

**V Major**

**vi minor**

**vii<sup>o</sup> diminished**

**Minor keys**

**i minor**

**ii<sup>o</sup> diminished**

**III+ Augmented \***

**iv minor**

**V Major \***

**VI Major**

**vii<sup>o</sup> diminished \***

**\* These chords contained the raised 7<sup>th</sup> degree of the harmonic minor.**

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## Level VIII: Review of Triads and Inversions

A62

After this review you are ready to do B86 and B 87. Answers are provided.

Triads appear in root, 1<sup>st</sup> and 2<sup>nd</sup> inversion depending on what member of the triad is in the bass.

I 5/3 (root is in bass)

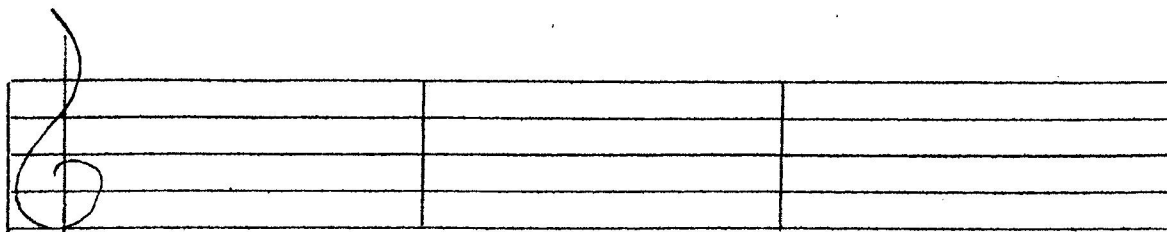
I 6/3 (3<sup>rd</sup> is in bass)

I 6/4 (5<sup>th</sup> is in bass)

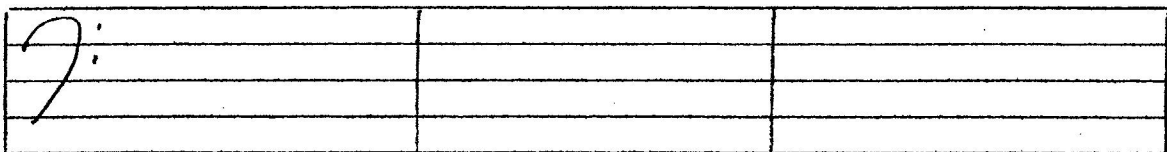
Short hand for the figured bass is acceptable and more common.

Root position	I	(omit both numbers)
1 <sup>st</sup> inversion	I 6	(omit the 3)
2 <sup>nd</sup> inversion	I 6/4	(no omission)

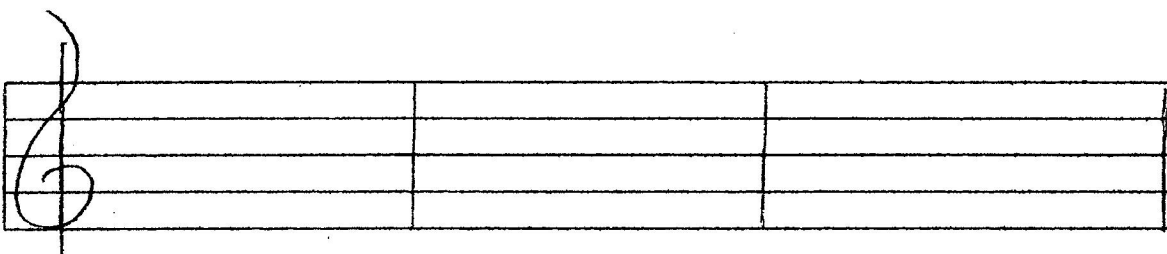
CM: I I<sup>6</sup> I<sup>6</sup><sub>4</sub>



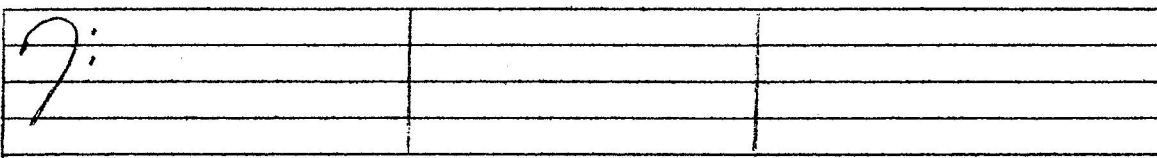
B<sup>b</sup>M:  $\text{IV} \frac{6}{4}$     e<sup>m</sup>:  $\text{vii}^{\circ} \frac{6}{3}$     DM:  $\text{iii} \frac{6}{3}$



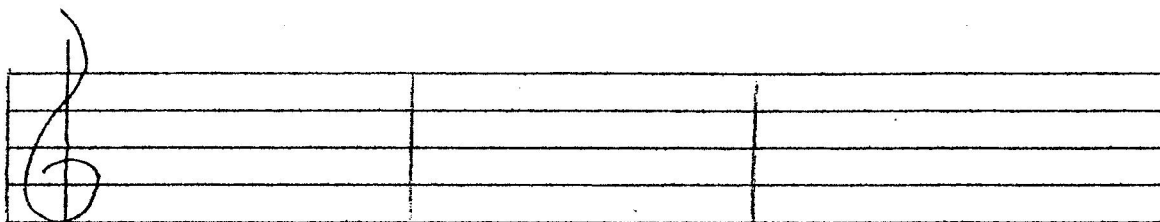
f<sup>m</sup>:  $\text{V}$  root    g<sup>m</sup>:  $\text{III}^{+} \frac{6}{4}$     AM:  $\text{vi} \frac{6}{3}$



C<sup>#</sup>m:  $\text{III}^{+} \frac{6}{3}$     E<sup>b</sup>M:  $\text{V} \frac{6}{4}$     b<sup>m</sup>:  $\text{VI} \frac{6}{3}$



G<sup>M</sup>:  $\text{ii} \frac{6}{4}$     F<sup>#</sup>m:  $\text{i} \frac{6}{3}$     EM:  $\text{vii}^{\circ} \frac{6}{3}$



C<sup>M</sup>:  $\text{vi} \frac{6}{4}$     d<sup>m</sup>:  $\text{III}^{+} \frac{6}{4}$     a<sup>m</sup>:  $\text{V} \frac{6}{3}$

$B^bM: IV^{\frac{6}{4}}$        $em: vii^{\circ \frac{6}{3}}$        $DM: iii^{\frac{6}{3}}$

$fm \quad V \text{ root} \quad gm: III^{+ \frac{6}{4}}$        $AM: vi^{\frac{6}{3}}$

$C^{\#}m: III^{+ \frac{6}{3}}$        $E^bM: V^{\frac{6}{4}}$        $bm: VI^{\frac{6}{3}}$

$GM: ii^{\frac{6}{4}}$        $f^{\#}m: i^{\frac{6}{3}}$        $EM: vii^{\circ \frac{6}{3}}$

$CM: vi^{\frac{6}{4}}$        $dm: III^{+ \frac{6}{4}}$        $am: V^{\frac{6}{3}}$

Level VIII: Analysis of Triads: Name the key. Write the roman numeral.  
Write the figured bass.

B87

1

M: \_ \_ \_ M \_ \_ \_ m: \_ \_ \_

2

M: \_ \_ \_ m: \_ \_ \_ M: \_ \_ \_

3

m: \_ \_ \_ m: \_ \_ \_ M: \_ \_ \_

4

m: \_ \_ \_ M: \_ \_ \_ M: \_ \_ \_

5

M: \_ \_ \_ m: \_ \_ \_ m: \_ \_ \_



1. Name the key signature. Write the roman numeral. 3. Write the figured bass notation

B87

1

EM ii 6/4 EM V 6/4 fm vii° 6/3

2

AM vi 6/4 C#m ii° 6/3 DM III 6/3

3

em III+ 6/4 Cm vii° 6/3 BbM V 6/3

4

dm I 6/3 AM vii° 6/3 FM vi 6/4

5

EbM I 6/4 ~~Gm 6/3~~ fm: VI 6/4

2013

# Level VIII: V7 Chords and Inversions Using Figured Bass Notation

A63

## Review:

V7 chords are four note chords arranged in thirds

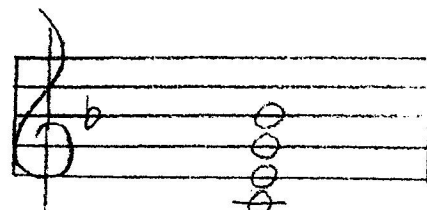
The members of the chord are root, 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup>

In root position the root is in the bass

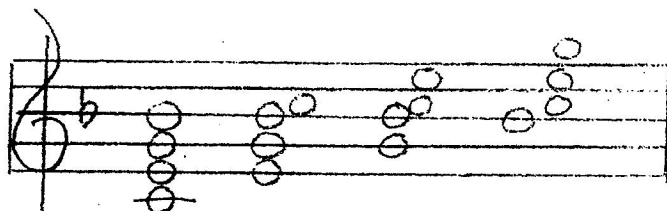
In 1<sup>st</sup> inversion the 3<sup>rd</sup> is in the bass

In 2<sup>nd</sup> inversion the 5<sup>th</sup> is in the bass

In 3<sup>rd</sup> inversion the 7<sup>th</sup> is in the bass



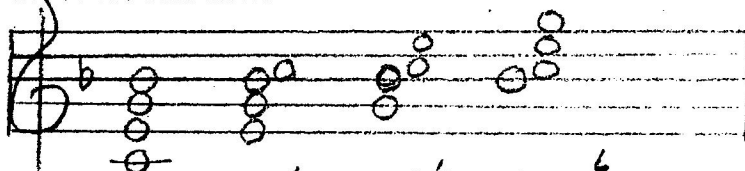
FM:  $\text{V}^7$



root 1st 2nd 3rd

## Figured Bass Notation

Just as in triads the figured bass notation is determined by measuring the notes above the bass note:



FM:  $\text{V}^7_3$   $\text{V}^6_3$   $\text{V}^4_3$   $\text{V}^2_2$   
 $(\text{V}^7)$   $(\text{V}^6_3)$   $(\text{V}^4_3)$   $(\text{V}^2)$

Short hand is allowed. Just think of the numbers as counting backwards from 7 (7.....6/5.....4/3.....2)

You now are now ready to do B88 and B89. Answers are provided.

Level VIII: Analysis of V7 Chords: Name the key. Write the roman numeral.  
Write the figured bass notation.

B88

1

\_\_\_ M: V \_\_\_ \_\_\_ m: V \_\_\_ \_\_\_ M: V \_\_\_

2

\_\_\_ M: V \_\_\_ \_\_\_ m: V \_\_\_ \_\_\_ M: V \_\_\_

3

\_\_\_ m: V \_\_\_ \_\_\_ m: V \_\_\_ \_\_\_ M: V \_\_\_

4

\_\_\_ M: V \_\_\_ \_\_\_ m: V \_\_\_ \_\_\_ m: V \_\_\_

5

\_\_\_ EbM: V \_\_\_ \_\_\_ M: V \_\_\_ \_\_\_ m: V \_\_\_

1. Name the key signature. 2. Write the roman numeral. 3. Write the figured bass notation

B88

Answers

1

$B^b$  M:  $\underline{V}$   $\underline{5}$   $f$  m:  $\underline{V}$   $\underline{5}$   $G$  M:  $\underline{V}$   $\underline{5}$

2

$C^\sharp$  M:  $\underline{V}$   $\underline{7}$   $d$  m:  $\underline{V}$   $\underline{2}$   $A$  M:  $\underline{V}$   $\underline{5}$

3

$C^\sharp$  m:  $\underline{V}$   $\underline{2}$   $g$  m:  $\underline{V}$   $\underline{5}$   $C$  M:  $\underline{V}$   $\underline{2}$

4

$D$  M:  $\underline{V}$   $\underline{5}$   $b$  m:  $\underline{V}$   $\underline{5}$   $f^\sharp$  m:  $\underline{V}$   $\underline{2}$

5

$E^b$  M:  $\underline{V}$   $\underline{2}$   $F$  M:  $\underline{V}$   $C$  m:  $\underline{V}$   $\underline{7}$

Draw the key signature and notes for each chord. (Answer)

B89

g<sup>m</sup>:  $V_3^4$       D<sup>m</sup>:  $V^2$       f<sup>#m</sup>:  $V_5^6$

E<sup>b</sup>M:  $V^2$       f<sup>m</sup>:  $V_3^4$       B<sup>b</sup>M:  $V_5^6$

c<sup>#m</sup>:  $V_5^6$       d<sup>m</sup>:  $V^2$       A<sup>M</sup>:  $V_3^4$

e<sup>m</sup>:  $V^2$       c<sup>m</sup>:  $V_5^6$       E<sup>M</sup>:  $V_3^4$

g<sup>m</sup>:  $V_7$       b<sup>m</sup>:  $V_3^4$       F<sup>M</sup>:  $V_5^6$

Draw the key signature and notes for each chord. (Answer)

B89

g<sup>m</sup>:  $V_3^4$       D<sup>m</sup>:  $V_2$       f<sup>#m</sup>:  $V_5^6$

E<sup>b</sup>M:  $V_2$       f<sup>m</sup>:  $V_3^4$       B<sup>b</sup>M:  $V_5^6$

C<sup>#m</sup>:  $V_5^6$       d<sup>m</sup>:  $V_2$       A<sup>M</sup>:  $V_3^4$

e<sup>m</sup>:  $V_2$       c<sup>m</sup>:  $V_5^6$       E<sup>M</sup>:  $V_3^4$

g<sup>m</sup>:  $V_7$       b<sup>m</sup>:  $V_3^4$       F<sup>M</sup>:  $V_5^6$

## **Level VIII: Music History**

**TT61**

Students are required to provide information regarding specific composers as listed in the syllabus. Make a copy of these pages for them. Consult TT 47 regarding how to answer this section.

This section corresponds to test question IV.

There are no common mistakes in test taking.

## **Level VIII: Vocabulary**

**TT62**

Students are required to know the terms as listed in the syllabus. Make a copy of this page for them.

This section corresponds to test question V.

There are no common mistakes in test taking.

# Level VIII Practice Test

## I. Time Signatures

Write the time signature at the beginning of each example

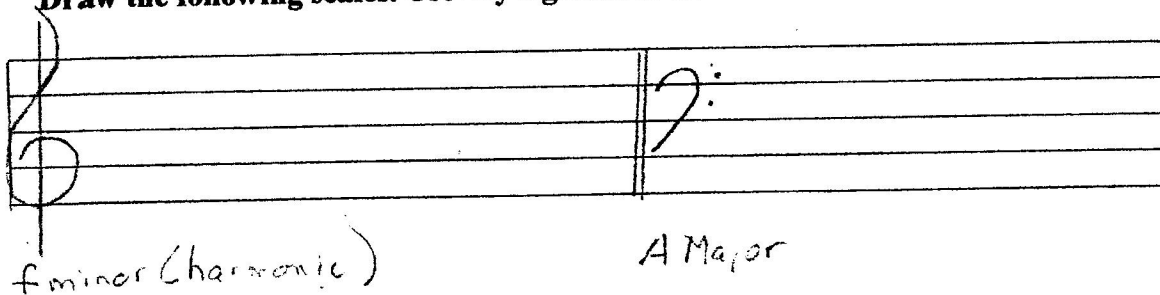


1.

2.

## II. Scales

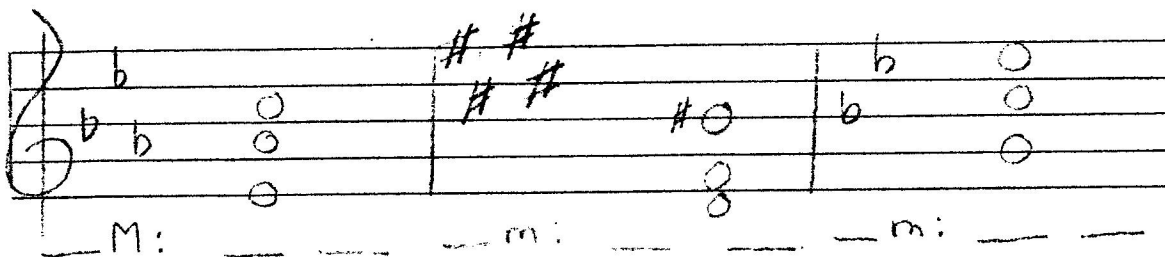
Draw the following scales. Use key signatures and whole notes



## III Chords

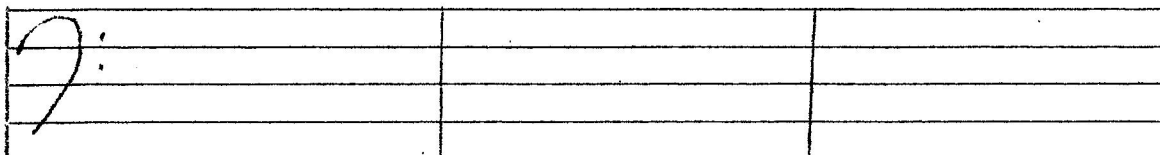
### A. Analysis of Triads

1. Identify the key 2. Label the roman numeral 3. Supply the figured bass



### B. Writing four voice chords

1. Draw the key signature 2. Draw the notes of the chord



A M:  $I^2$

g m:  $V^{\sharp}$

A<sup>b</sup> M:  $V^{\flat}_3$



**IV. Music History (for practice test only two composers are used. The actual test has more. See syllabus)**

**For each composer: A. Name the style period B. List one feature of the period  
C. List one fact or name one composition by the composer.**

**MacDowell** A  
B  
C

**Debussy** A  
B  
C

**V. Vocabulary (for practice test not all vocabulary words were used. See syllabus for others.)**

**Define the following terms:**

**Senza**

**Piu mosso**

**Sotto voce**

**Con fuoco**