

2013

Level IX: Guide to Specific Sections

Discoveries: The requirements and information in the syllabus are cumulative. Discoveries lists what is new for this level. Information and requirements for specific sections are given below.

1. Major keys: B, F#, C#, D-Flat, G-Flat, C-Flat.
Minor Keys: g#, d#, a#, b-flat, e-flat, a-flat.
2. Enharmonic keys
3. Seventh chords built on all degrees of the scale.
4. Music History: See syllabus
5. Vocabulary: See Syllabus.

1. Key Signatures

Expectations: All Major and minor scales
Enharmonic keys

Teaching Tips: TT63

Student Handouts: A64, ~~A65A~~, ~~A65B~~, B90

2. Rhythm

Expectations: (see TT 64)

Teaching Tips: TT64

Student Handouts: A66, B91

3. Scales

Expectations: Write and identify all major and minor scales (in 3 forms)

Teaching Tips: TT65

Student Handouts: B92

4. Chords

Expectations: Write and identify all triads in all positions in all keys

Write and identify all 7th chords in all positions in all keys

Teaching Tips: TT66

Student Handouts: A67, B93, B94

5. Music History

Expectations: Know specific information about style periods and composers
as listed in syllabus.

Teaching Tips: TT67

Student Handouts: None

6. Vocabulary

Expectations: Know all terms as listed in syllabus

Teaching Tips: TT68

Student Handouts: A68, B95

Level IX: Key Signatures**TT63**

On this level students are required to write and identify all key signatures. A complete circle of fifths for major and minor is provided with the student handouts.

Students are not tested specifically on key signatures. Instead they are part of the questions regarding scales and chords.

Enharmonic keys

At the bottom of each circle of fifths there are keys that have been boxed. These are enharmonic keys. They look the same on the piano and they sound the same but they are spelled differently (see level 5 for more explanation and for work sheets on enharmonic notes).

Students are not tested specifically on enharmonic keys but information and worksheets have been provided.

The following keys are enharmonic:

Major	Minor
B \sharp M ----- C M	g \sharp m ----- a m
F \sharp M ----- G M	d \sharp m ----- e m
C \sharp M ----- D M	a \sharp m ----- b m

2013

Level Nine

Key Signatures: Enharmonic Keys

A64

Enharmonic keys look the same on the piano and sound the same but have different spellings. Notice on each circle of fifths that there are 3 keys boxed together. These are enharmonic keys.

Major Keys

BM ---- C M

F#M ---- G M

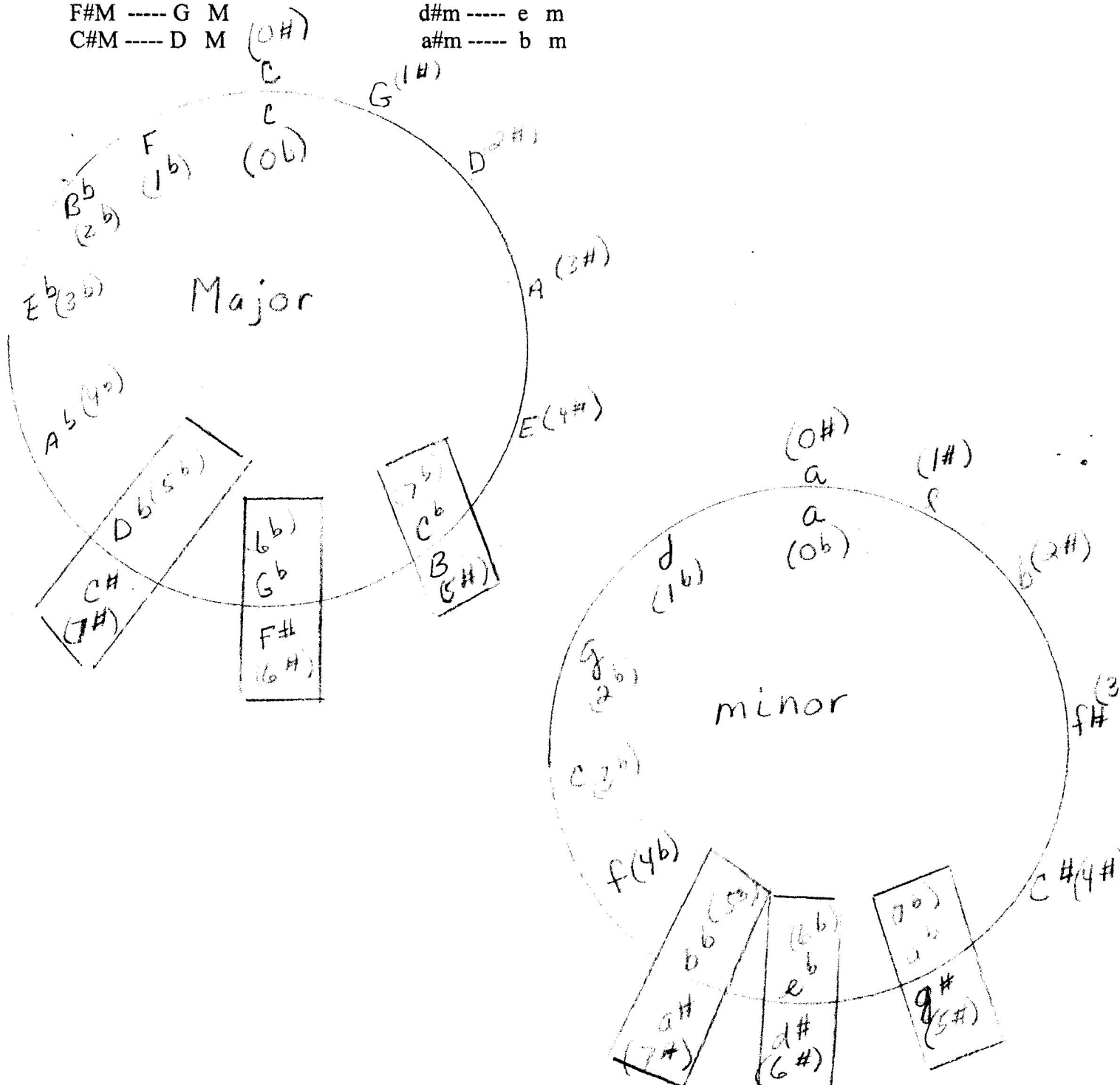
C#M ---- D M

Minor Keys

g#m ---- a m

d#m ---- e m

a#m ---- b m



B90

Draw the key signature in the first measure of each example. Label and draw the key signature for the enharmonic key in the second measure of each example. Answers are provided on the next sheet

Handwritten musical notation for two examples. The first example shows a treble clef staff with a key signature of one sharp (F#) and a minor key signature (m). The second example shows a treble clef staff with a key signature of two sharps (F# and C#) and a major key signature (M).

$G^\#m = \text{—}m$ $C^\#M = \text{—}M$

Handwritten musical notation for two examples. The first example shows a bass clef staff with a key signature of one sharp (F#) and a minor key signature (m). The second example shows a bass clef staff with a key signature of two sharps (F# and C#) and a major key signature (M).

$A^\#m = \text{—}m$ $F^\#M = \text{—}M$

Handwritten musical notation for two examples. The first example shows a treble clef staff with a key signature of two sharps (F# and C#) and a major key signature (M). The second example shows a treble clef staff with a key signature of two sharps (F# and C#) and a minor key signature (m).

$BM = \text{—}M$ $D^\#m = \text{—}m$

B90 (answers)

Draw the key signature in the first measure of each example. Label and draw the key signature for the enharmonic key in the second measure of each example. Answers are provided on the next sheet

g[#]m = a^bm c[#]M = D^bM

a[#]m = b^bm f[#]M = G^bM

B M = c^bM d[#]m = e^bm

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Level IX Rhythm

TT64

The rhythm section of the syllabus refers to augmentation and diminution. These terms are defined in vocabulary and are not tested in the rhythm portion of the test.

There are no new rhythms, note or rest values for this level. Instead, students are presented with a line of rhythm and asked to place bar lines, counting and name the meter. Worksheets have been provided to practice this.

Level 5: A34 and A35 are counting charts
A33 explains simple and compound time.

Typical question:

Name the meter

Write in the counting and draw the bar lines:

meter

Answer:

Simple triple meter

Students may benefit by the following procedure:

Discover the unit.

(♩) - simple

The unit is usually beamed together. This will determine if the meter is simple or compound

Write the counting below the notes and rests.

1 2 3

This will help determine the units. Use a consistent system such as 1 e + a for 16th notes.

Draw a bar line after the correct number of units.

2 units

For example: if the time signature is triple then draw a bar line after three units.

This section corresponds with Test Question I

Common mistakes: Penmanship (Not placing the numbers and syllables under the notes and rests they are defining so that it is discernible) Not using a consistent system for division and subdivision of the beat.

Level 9: Rhythm

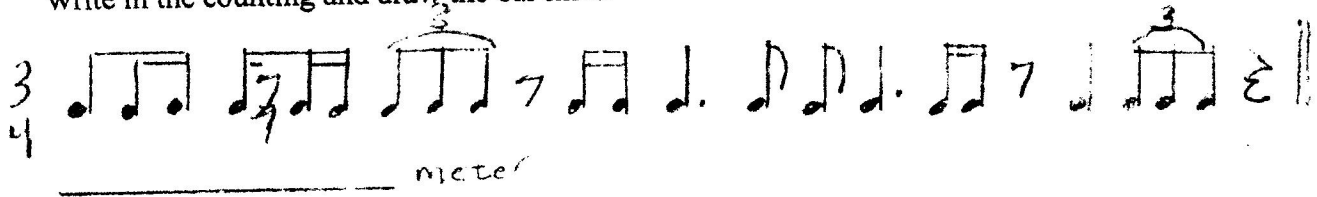
On the test you will be presented with a time signature and a line of rhythm. You are asked to name the meter, draw bar lines and write in the counting for each note and rest.

There are counting charts on A34 and A35 in level 5. An explanation of simple and compound meter is in level 5 on A33.

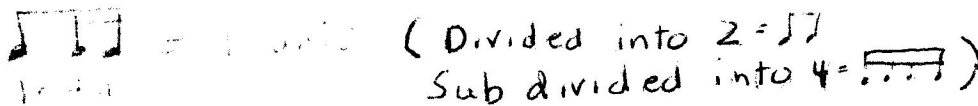
The question:

Name the meter

Write in the counting and draw the bar lines:



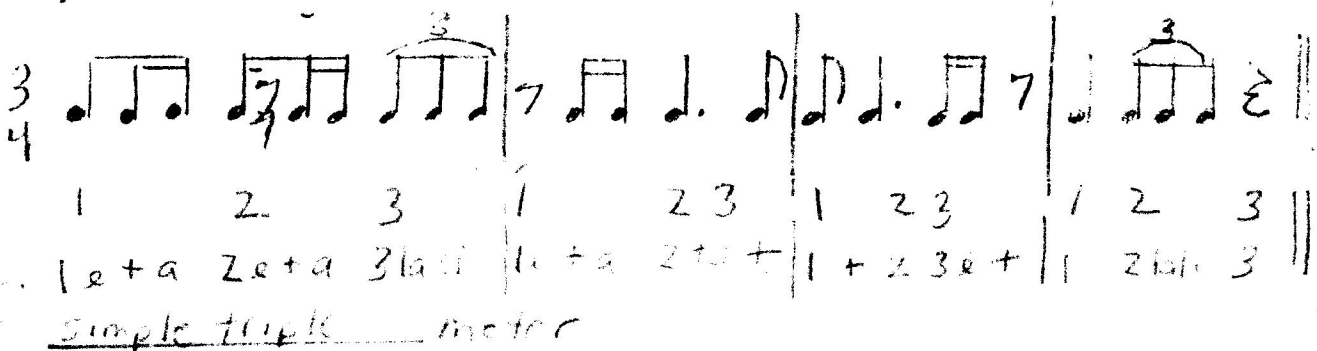
To determine the meter first identify a unit. Remember the simple units divide into two and compound units divide into three. A unit will be beamed together.



Place a number below the start of each unit. You may want to write in the counting at this as well.



Every three units draw a bar line. (answer)



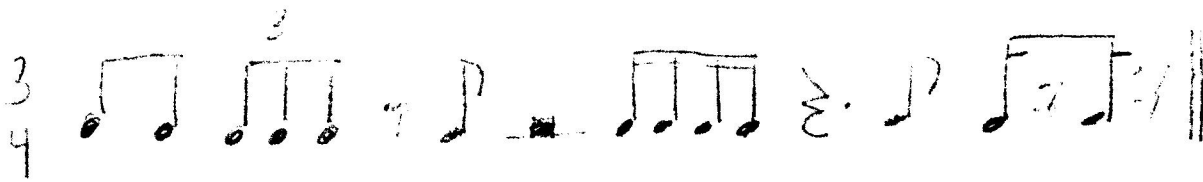
2013

B91

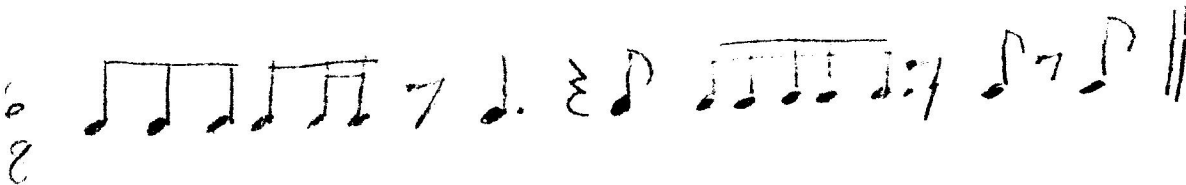
Name the meter

Write in the counting and draw the bar lines.

(Answers are on the next sheet)



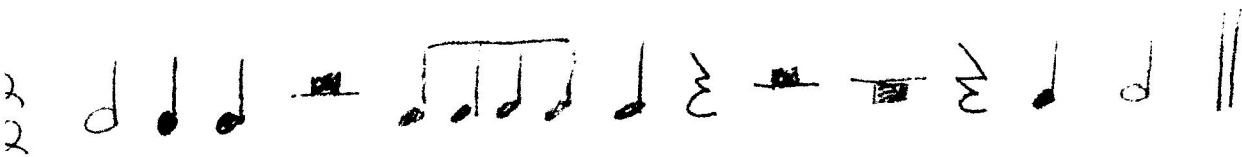
_____ meter



_____ meter



_____ meter



_____ meter

2013

B91

Name the meter

(answer)

Write in the counting and draw the bar lines.

(Answers are on the next sheet)

3
4

1 + 2 3 4 + 1 2 3 4 + 1 2 + 3 4 + 5

simple triple meter

6
8

1 2 3 4 5 + 6 1 2 3 4 5 6 1 + 2 + 3 + 4 5 6

compound duple meter

4
4

1 2 3 4 + 1 + 2 3 4 + 1 2 + 3 4 + 1 2 3 4

simple quadruple meter

2
2

1 2 + 1 2 3 4 + 1 + 2 1 2 1 + 2

simple duple meter

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Level IX: Scales

TT65

Students are expected to write and identify all major and minor (3 forms) scales.

This section corresponds to test question II

Common mistakes:

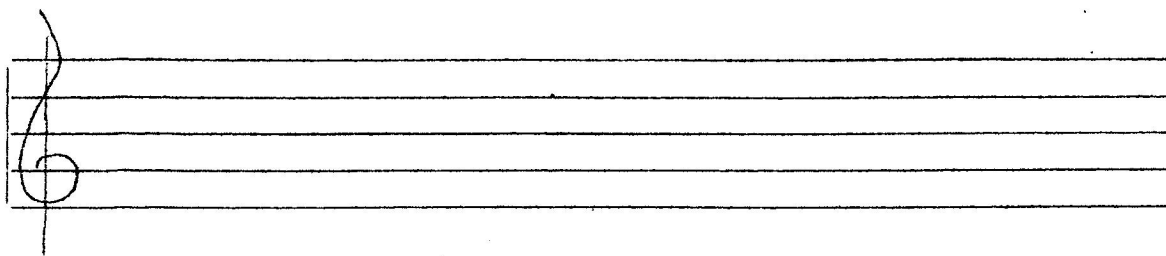
Wrong clef

Not drawing the melodic minor ascending AND descending

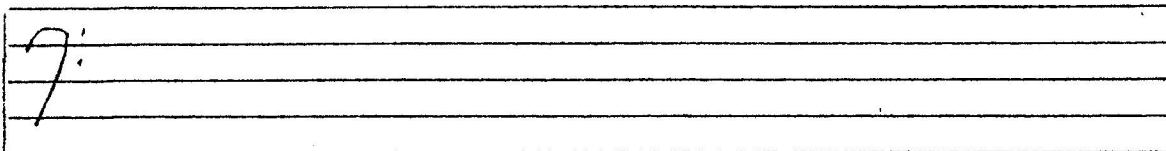
Mixing the minor forms up

Misplacing the accidentals in the key signature

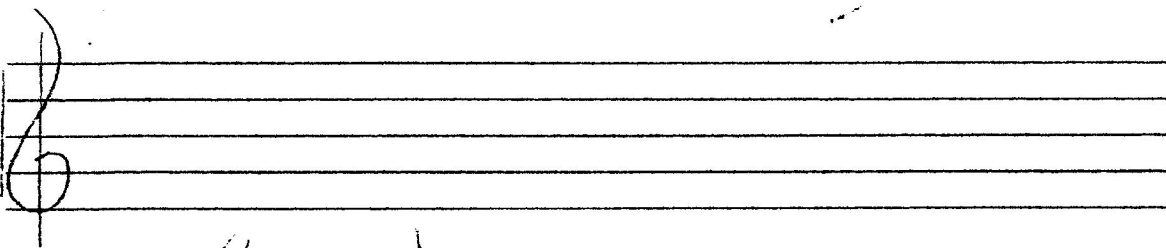
Penmanship



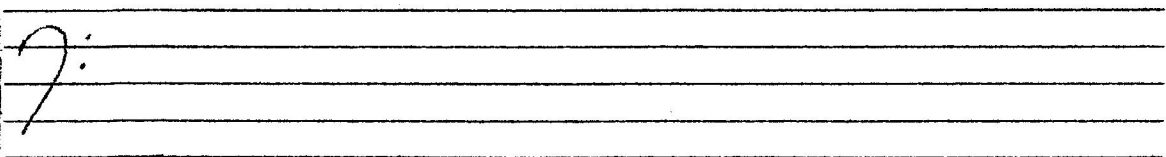
d[#] minor (melodic)



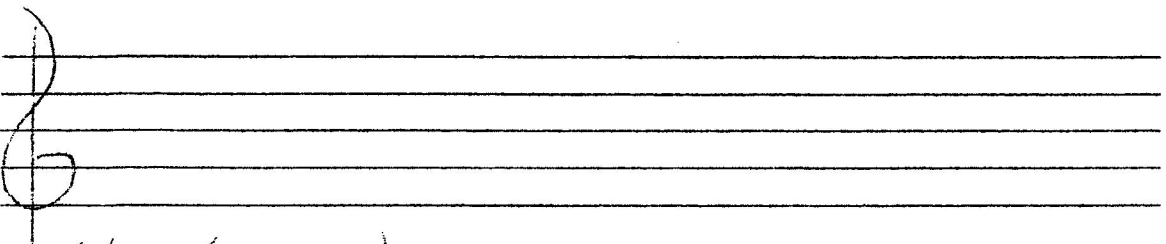
g[#] m (harmonic)



a[#] m (harmonic)



c[#] M



b^b m (melodic)

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Level IX: Chords

TT66

Students are required to write and identify all triads in all positions AND all 7th chords in all positions. These are required in all keys and with figured bass notation. A review of triads is available in level 8 A62 and A63

Discovery: Building 7th chords and inversions on all scale degrees.

Just as the V7 chord, a seventh chord made be built on any scale degree. The quality and roman numeral remain the same. The additional note is a diatonic third above the triad.

Major: I7 ii7 iii7 IV7 V7 vi7 vii^o7

Minor i7 ii^ø7 III+7 iv7 V7 VI7 vii^o7

- The harmonic form is used for minor keys. The raised 7th degree is in:

i7, III+7, V7, vii^o7

This section corresponds to test question IIIA and IIIB

Common mistakes: Not raising the 7th degree in harmonic minor examples

Using the wrong clef

Building a chord on tonic instead of on the required scale degree

Using the wrong case roman numeral for major or minor

Forgetting the ^o or + for diminished and augmented chords.

2013

Level IX: Chords

A67

On level IX you are required to write and identify:

Triads and inversions on all scale degrees and in all keys using figured bass notation
7th chords and inversions on all scale degrees and in all keys using figured bass notation

In earlier levels you learned how to do triads and V7 chords. This level requires 7th chords on all scale degrees. The resulting chords are:

Major: I7 ii7 iii7 IV7 V7 vi7 vii[♭]7

Minor: I7 ii[♭]7 III+7 iv7 V7 VI7 vii[♭]7

Harmonic minor form is used for minor keys. The raised 7th degree is in:

i7 III+7 V7 vii[♮]7

Short hand for figured bass for 7th chords is allowed:

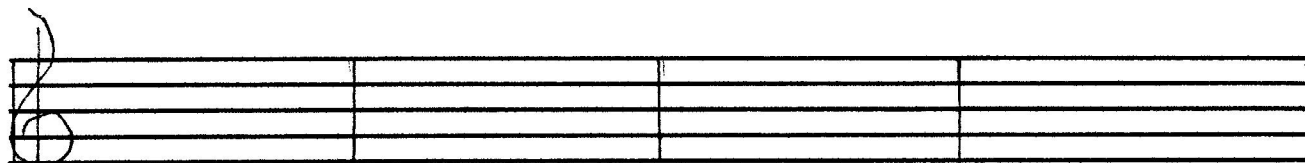
Root position = V7
1st inversion = V6/5
2nd inversion = V4/3
3rd inversion = V2

Review sheets are available in previous levels. Your teacher may have copies.

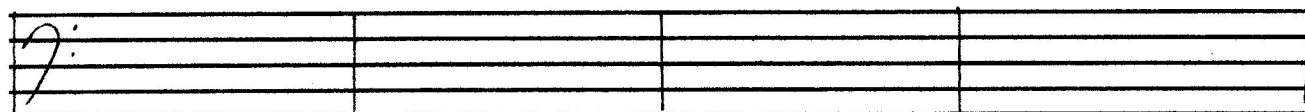
2013 Writing chords

B93A

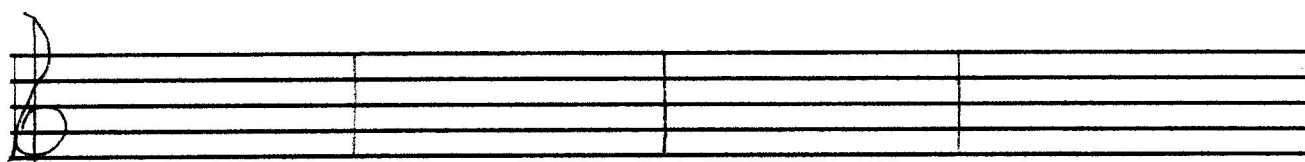
1. Name the key
 2. Write the roman numeral
 3. Write the figured bass notation
- Answers are included



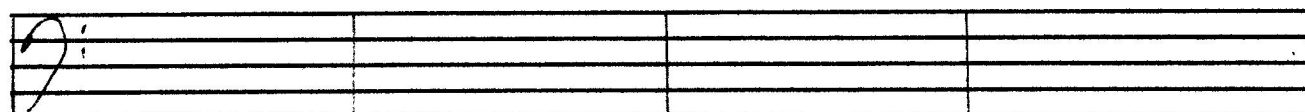
D^bM: ii⁶₄ a[#]m vii⁶₃ g^bm: ii⁶₃ c^bm: III⁶₃



E^bM: vi⁶₄ f^bm: iv⁴₃ A^bM: V² F[#]M: I⁷



B^bM: ii² e^bm: vii⁶₃ D^bM: IV⁴₃ A^bM: iii⁶₅



b^bm: VI⁶₄ A^bM: vii⁶₂ e^bm: ii⁶₃ F^bM: IV⁶₃



D^bM: IV⁴₃ B^bM: vi⁴₃ e^bm: i⁶₄ c^bm: V⁴₃

2013 Writing chords

1. Name the key 2. Write the roman numeral 3. Write the figured bass notation
Answers are included

$D^b M: ii^6_4$ $a^\# m: vii^{\circ 6}_3$ $g m: ii^{\circ 6}_5$ $C m: \text{III}^+ 6_3$

$E M: vi^6_4$ $f m: iv^4_3$ $A M: V^2$ $F^\# M: I^7$

$B M: ii^2$ $e m: vii^{\circ 6}_3$ $D M: IV^4_3$ $A^\# m: iii^6_5$

$b m: VI^6_4$ $A M: vii^{\circ 2}$ $e m: ii^{\circ 4}_3$ $F M: IV^6_3$

$D M: IV^4_3$ $B^b m: vi^4_3$ $d^\# m: i^6_4$ $c m: V^4_3$

2013 Identifying Chords

B94A

1. Draw the key signature
 - 2 Draw the chord
- Answers are included

M: m: m: M:

m: M: m: m:

M: m: M: m:

M: m: m: M:

M: M: m: M:

2013 Identifying Chords

Answers
B94A

1. Draw the key signature 2 Draw the chord
Answers are included

F M: ii^{\flat} $\frac{6}{4}$ G m: V^{\flat} $\frac{6}{5}$ B m: iv^{\flat} 2 A M: vi^{\flat} $\frac{6}{3}$

D m: vii^{\flat} $\frac{6}{4}$ F# M: IV^{\flat} $\frac{6}{3}$ C m: ii^{\flat} $\frac{4}{3}$ B m: V^{\flat} 2

Ab M: iii^{\flat} $\frac{6}{3}$ C# m: ii^{\flat} 2 Eb M: vi^{\flat} $\frac{6}{5}$ A m: i^{\flat} $\frac{6}{4}$

E M: vii^{\flat} $\frac{6}{3}$ F m: iv^{\flat} $\frac{6}{4}$ E m: V^{\flat} 2 D M: IV^{\flat} $\frac{6}{4}$

F M: I^{\flat} 7 Db M: ii^{\flat} $\frac{6}{3}$ G m: ii^{\flat} $\frac{6}{5}$ C M: I^{\flat} ($\frac{5}{3}$)

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Level IX: Music History

TT67

Students are required to list five features and five composers for each style period. Suggestions are given in the syllabus.

This is an example:

Baroque Composers:

1. Bach
2. Handel
3. Etc
- 4
- 5

Baroque Features:

1. Terraced dynamics
2. Counterpoint
3. Etc
- 4.
- 5.

There are no student handouts or worksheets for music history. Refer students to the syllabus

This section corresponds to test question V

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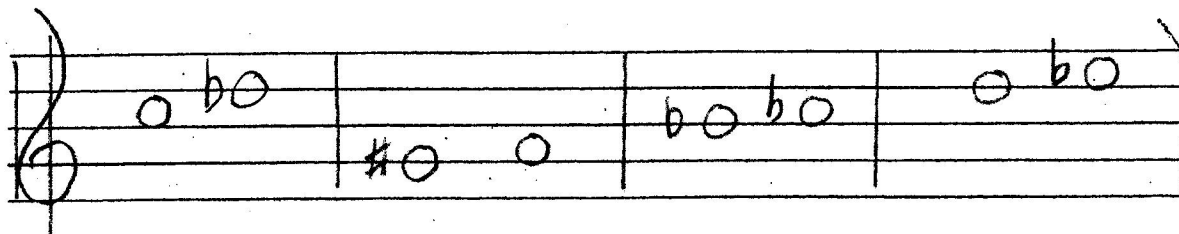
Level IX: Vocabulary

TT68

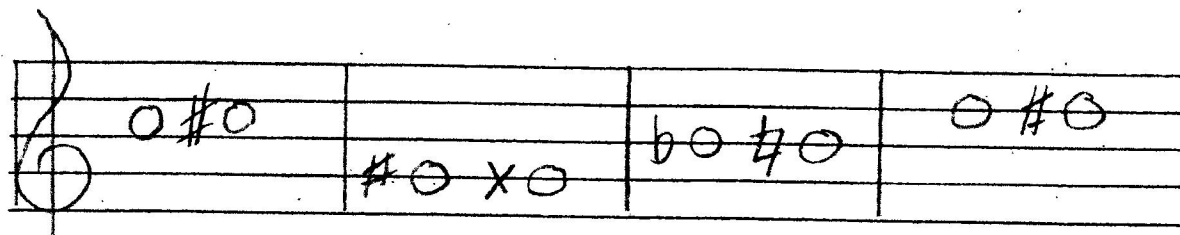
Students are expected to know all terms as listed in the syllabus.

Explanation and worksheets for diatonic and chromatic half steps have been included in this packet because they are tested separately ~~within the vocabulary section~~. On the test they are asked to write both types

Diatonic Half Steps: Half steps written with different letter names.



Chromatic Half Steps: Half steps that are written with the same letter name.



This section corresponds with test question ~~IV~~ IV

Common mistakes: Using the wrong clef

Mixing the two up

Mixing them up with enharmonic spellings.

The other vocabulary terms are listed on page II of the test

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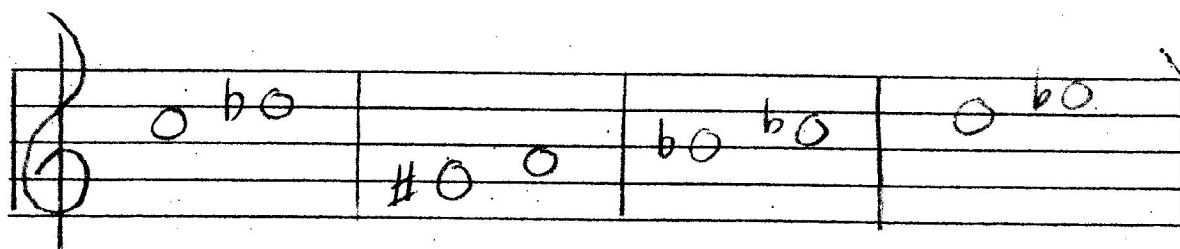
Level IX: Vocabulary

A68

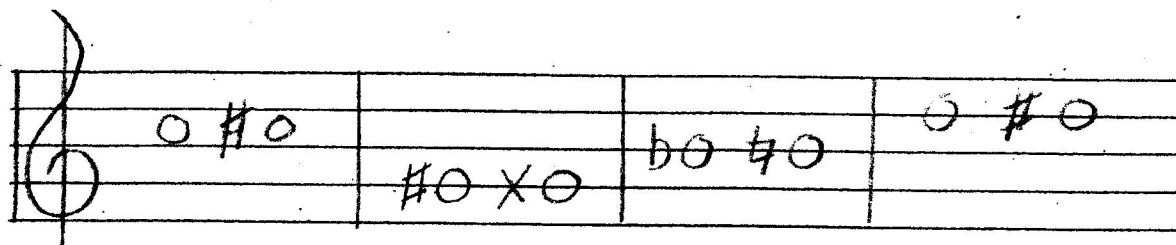
You are expected to know all the terms listed in the syllabus. Your teacher may provide you with these. In addition you will be tested on building diatonic and chromatic half steps.

A work sheet and an answer sheet are included

Diatonic Half Steps: Half steps written with different letter names.



Chromatic Half Steps: Half steps written with the same note name.



2013

Diatonic and Chromatic half Steps

B95

Draw the correct type of half step above the given note.

Chromatic Diatonic Chromatic

Diatonic Chromatic Diatonic

Diatonic Chromatic Diatonic

2013

Diatonic and Chromatic half Steps

Answers

B95

Draw the correct type of half step above the given note.

Handwritten musical notation on a treble clef staff. The first measure shows a half step from C4 to C#4, labeled "Chromatic". The second measure shows a half step from D4 to E4, labeled "Diatonic". The third measure shows a half step from E4 to F#4, labeled "Chromatic".

Handwritten musical notation on a bass clef staff. The first measure shows a half step from G2 to Gb2, labeled "Diatonic". The second measure shows a half step from Ab2 to A#2, labeled "Chromatic". The third measure shows a half step from Bb2 to B2, labeled "Diatonic".

Handwritten musical notation on a treble clef staff. The first measure shows a half step from Bb3 to Bbb3, labeled "Diatonic". The second measure shows a half step from C#4 to C4, labeled "Chromatic". The third measure shows a half step from D4 to Dbb4, labeled "Diatonic".

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Level IX Practice Test

I Rhythm

1. Name the meter
2. Add the bar lines
3. Write in the counting

_____ meter

II. Scales

1. Write in the key signature
2. Draw the scales

d# minor (melodic form)

a# minor (harmonic form)

III. Chords

A. Writing chords

1. Draw the key signature
2. Draw the chord

AM: $V \frac{4}{3}$ D#M: $IV \frac{6}{4}$ b m: $vii^o 2$ g m: $VI 6$

B. Analysis

1. Name the key
2. Label the Roman numeral
- B. Label the figured bass

Handwritten musical notation on a treble clef staff. The first measure contains notes B \flat , B \flat , and B \flat with a figured bass 'm:'. The second measure contains notes D \sharp and E \sharp with a figured bass 'm:'. The third measure contains notes B \flat , B \flat , and B \flat with a figured bass 'M:'.

IV. Half Steps

Draw the note to give the correct diatonic or chromatic half step. ^{above the given note}

Handwritten musical notation on a bass clef staff. The first measure contains a note B \flat with the label 'chromatic' below it. The second measure contains a note D \sharp with the label 'diatonic' below it. The third measure contains a note F with the label 'chromatic' below it.

V. Music History

- List 5 composers of the period
- List 5 features of the period

Baroque

- A. _____
- B. _____

Classical

- A. _____
- B. _____

Romantic

- A. _____
- B. _____

Contemporary

- A. _____
- B. _____

B. Analysis

1. Name the key
2. Label the Roman numeral
- B. Label the figured bass

IV. Half Steps

Draw the note ^{above the given note} to give the correct diatonic or chromatic half step.

V. Music History

- A. List 5 composers of the period
- B. List 5 features of the period

Baroque

- A. _____
- B. _____

Classical

- A. _____
- B. _____

Romantic

- A. _____
- B. _____

Contemporary

- A. _____
- B. _____

VI. Vocabulary (Not all vocabulary words are used for the practice test)

Define the following

Modulation

Cadenza

Invention

Etc....