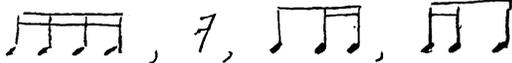


2013

## Level IV: Guideline to Specific Sections

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

1. Rhythm: 
2. Keys: Add B-Flat Major and g minor
3. Scales: add ascending chromatic scale
4. Intervals by quality: :PP (P1), M2, M3, P4, P5, M6, M7, P8
5. Chords: write and identify Major, minor, augmented and diminished triads.  
Primary triads in minor.
6. Cadences: Plagal and authentic cadences with retention of common tones.
7. Music History: Features of the periods and facts about composers.
8. Vocabulary: New terms as listed in syllabus

### 1. Note and rest values

Expectations: Counting with



Teaching Tips: (See TT24 below)  
Student Handouts: A22, B39

### 2. Rhythm and Time Signatures

Expectations: Understand simple meter and time signatures for simple meter  
Teaching Tips: TT24  
Student Handouts: A23, B39 (*same as above*)

### 3. Key Signatures

Expectations: Write and identify all previous keys plus B-Flat Major and g minor.  
Teaching Tips: TT25  
Student Handouts: A24, A24A, B40, B41

### 4. Scales

Expectations: Write and identify all major and minor scales (natural and harmonic forms) for all key required keys and the ascending chromatic scale.  
Teaching Tips: TT26  
Student Handouts: A25, B42

### 5. Intervals

Expectations: Write and identify M2, M3, P4, P5, M6, M7, P8 based on the tonic note required major keys for this level.  
Teaching Tips: TT27  
Student Handouts: A26, B43, B43A, B43B

## 6. Chords

Expectations: Write and identify primary triads in all required major and minor (harmonic form) keys.

Write and identify major, minor, augmented and diminished triads in root position based on the tonic note of all required keys

Teaching Tips: TT 28

Student Handouts: A27, A28, B44, B45, From Level III: B36, B37

## 7. Cadences

Expectations: Write 3-voice common tone authentic and plagal cadences in all required major and minor (harmonic form) keys using inversions.

Teaching Tips: TT29.

Student Handouts: A29, B46, B47

## 8. Music History

Expectations: Know dates, features, and composers (See Syllabus)

Teaching Tips: TT30

Student Handouts: See syllabus

## 9. Vocabulary

Expectations: Understand and define all terms as listed in syllabus

Teaching Tips: TT31

Student Handouts: A30

10. Practice Test

# Level IV: Note and Rest Values

# TT24

## And Rhythm and Time Signatures

1. **About division and subdivision.** When using these terms with students remember:

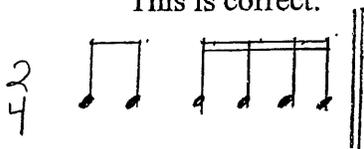
Division means the first value a unit can be divided by. For example, if the unit is the quarter note, the division is the 8<sup>th</sup> note.

Subdivision means the first value a division of a unit can be divided by. For Example, if the unit is a quarter note and the division is an 8<sup>th</sup> note, the subdivision is a 16<sup>th</sup> note.

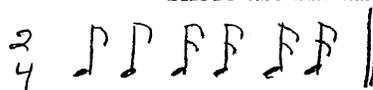
Understanding division and subdivision is important to understanding compound and simple meter. (See below) and how to beam correctly

2. **Beaming.** Groups of division and subdivision notes should be beamed together to equal a unit rather than written separately:

This is correct:



These are incorrect:



3. **Meter.** In western music there are two types of meter: simple and compound time. It is important to understand this so that natural accents are felt, appropriate tempos can be determined and hemiola can be interpreted correctly.

**The unit:**

Simple: quarter note   
 Compound: dotted quarter 

**The division:**

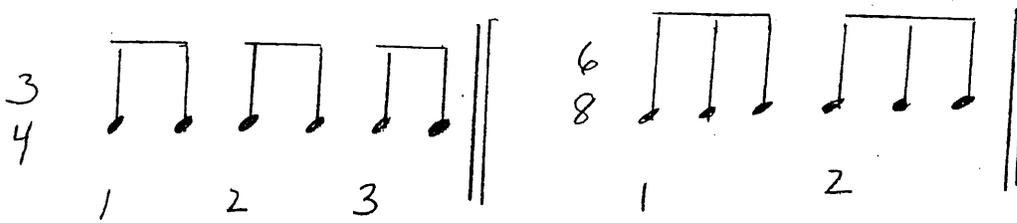
Simple: divide into two 8<sup>th</sup> notes   
 Compound: divide into three 8<sup>th</sup> notes 

**Borrowed division:** (This concept is not required on this level. It is here for your information)

Simple: triplets   
 Compound: duplets 

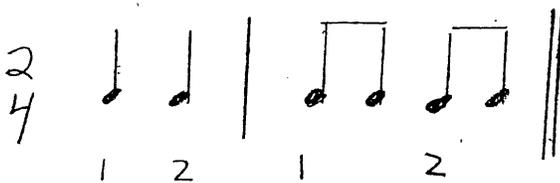
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It is because of the feel of the natural accent of the unit that we interpret  $3/4$  in 3 and  $6/8$  in 2.

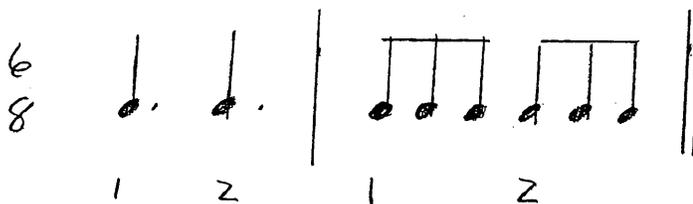


Meter is further categorized by the number of units. For example, if the meter has 2 units it is duple, 3 units it is triple, 4 units it is quadruple.

Simple duple therefore would be a meter that has 2 units per measure and the units divide into 2: This can result in a time signature of  $2/4$  (or  $2/2$ ).



Compound duple would be a meter that has two units per measure and the units divide into three. This can result in time signature of  $6/8$ .



#### Chart of meters:

Simple duple:  $2/4$ ,  $2/2$ ,  $2/8$

Simple triple:  $3/8$ ,  $3/4$ ,  $3/2$

Simple quadruple:  $4/4$ ,  $4/2$ ,  $4/8$

Compound duple:  $6/8$

Compound triple:  $9/8$

Compound quadruple:  $12/8$

Students who are having trouble with this concept can remember them easily if they memorize that in simple meter the top number is 2, 3 or 4 and in compound meter the top number is 6, 9 or 12.

continued →

Level IV requires students to know only simple meter. Compound meter is required on a later level.

4. **Counting 16<sup>th</sup> notes**

Students need a system to count out 16<sup>th</sup> notes in a measure. The most common one is:



(1-e-and-a)

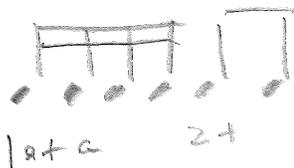
5. **This section corresponds to test question I.**

**Common mistakes:**

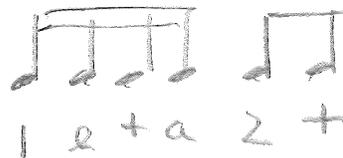
**Penmanship: Not placing the counts directly under the corresponding note or rest.**

**Not using sequential counts:**

**Wrong**



**Correct**



**I. 16<sup>th</sup> notes**

Notice the single 16<sup>th</sup> note has two flags on the stem  
 Notice the double 16<sup>th</sup> notes have two beams between the stem



Two 16<sup>th</sup> notes = one 8<sup>th</sup> note:



Four 16<sup>th</sup> notes = one quarter note:



**II. 16<sup>th</sup> Rests**

Notice the 16<sup>th</sup> rest has two flags on the stem. It looks like two 8<sup>th</sup> rests stacked.



**III. Beaming 16<sup>th</sup> notes**

16<sup>th</sup> notes are beamed in groups of 4. Four 16<sup>th</sup> notes = 1 quarter note.

Correct:



Incorrect:



**IV. Beaming with rests**

A rest can be included in a group of four 16<sup>th</sup> notes that have been beamed together. The rest temporarily interrupts the bottom line of the double beams.



**V. Counting 16<sup>th</sup> notes**

The example has the most common syllables used for counting 16<sup>th</sup> notes:



2013

Level IV : Meter + Time signatures

A23

Students often mix up the terms time signature and meter.

**Time Signatures:** Time signatures are the numbers that are located at the beginning of a piece such as  
4 or 6  
4 8

**Meter:** The natural accents one feels when in a certain time signature. There are two kinds of meter: simple and compound. In level four you are required only to know simple meter.

**Simple Meter:** Simple meter has a time signature with a 2, 3, or 4 for the top number

The bottom number tells you what the unit is:

4/4 unit: 

2/2 unit: 

In simple meter the unit divides naturally into two:

4/4 unit =  division =   
2/2 unit =  division = 

The top number also tells you how many units are in each bar:

4/4 unit =  There are 4 units  in each bar  
2/2 unit =  There are 2 units  in each bar.

**Labeling Meter:**

Meters are labeled by simple (or compound) and by how many units are in each bar,

- Simple duple = 2/2, 2/4,
- Simple Triple = 3/2, 3/4,
- Simple quadruple = 4/2 4/4,

These should be memorized. There are other simple meters but these are the most common.

2013

Write the counting below each note and rest

Musical staff 1: Treble clef, 3/4 time signature. The melody consists of three measures. The first measure has a quarter note, an eighth note, and a beamed eighth note. The second measure has a quarter note, an eighth note, and a beamed eighth note. The third measure has a quarter note, an eighth note, and a beamed eighth note. There are handwritten '3' and '4' in the staff.

Musical staff 2: Treble clef, 4/4 time signature. The melody consists of three measures. The first measure has a quarter note, an eighth note, and a beamed eighth note. The second measure has a quarter note, an eighth note, and a beamed eighth note. The third measure has a quarter note, an eighth note, and a beamed eighth note. There are handwritten '4' and '7' in the staff.

Musical staff 3: Treble clef, 2/4 time signature. The melody consists of three measures. The first measure has a quarter note, an eighth note, and a beamed eighth note. The second measure has a quarter note, an eighth note, and a beamed eighth note. The third measure has a quarter note, an eighth note, and a beamed eighth note. There is a handwritten '3' above the third measure.

Musical staff 4: Treble clef, 3/4 time signature. The melody consists of three measures. The first measure has a quarter note, an eighth note, and a beamed eighth note. The second measure has a quarter note, an eighth note, and a beamed eighth note. The third measure has a quarter note, an eighth note, and a beamed eighth note. There are handwritten '3' and '4' in the staff.

Musical staff 5: Treble clef, 4/4 time signature. The melody consists of three measures. The first measure has a quarter note, an eighth note, and a beamed eighth note. The second measure has a quarter note, an eighth note, and a beamed eighth note. The third measure has a quarter note, an eighth note, and a beamed eighth note. There are handwritten '4' and '7' in the staff.



2013

## Level IV: Key Signatures

TT25

**Circle of Fifths:** If you have not begun teaching the circle of fifths for major and minor keys it is helpful to start now. Students are not required to know the circle of fifths but it will make the addition of new keys on each level easier for them. A partial circle of fifths with the keys for this level is on A23. A full circle is on A64 in level 9.

**New Keys:** The new keys for level IV are Bb Major and g minor.

**Identifying Key Signatures:** Students must now use upper case to identify major key and lower case to identify minor keys.

D Major = DM

d minor = dm

This is also true for intervals and chords covered in later sections.

**Testing:** On this level students are tested on writing key signatures only. However, worksheets are included for both writing and identification.

**This section corresponds to test question II**

**Common mistakes:**

Writing key signatures:

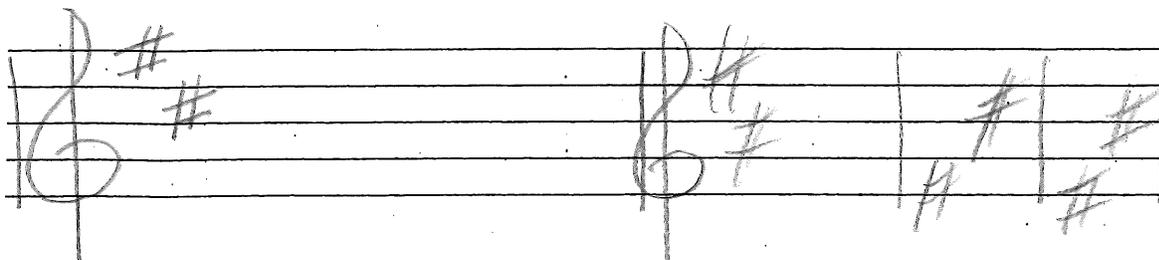
Placing accidental in the wrong order or in the wrong octave.

Not checking the clef.

Penmanship in drawing the accidentals.

Correct

Wrong



**Level IV: Key Signatures****A24****Major****Minor****C = none****a = none****G = 1 sharp (f-sharp)****e = 1 sharp (f-sharp)****D = 2 sharps (f sharp, c sharp)****b = 2 sharps (f sharp c sharp)****F = 1 flat (b flat)****d = 1 flat (b flat)****B<sup>b</sup> = 2 flats (b flat, e flat)****g = 2 flats (b flat, e flat)**

**Major and minor keys that have the same key signature are called relative keys**

**When writing the names of keys use upper case for major and lower case for minor for both the letter name and the "m":**

**DM = D Major****dm = d minor**

2013

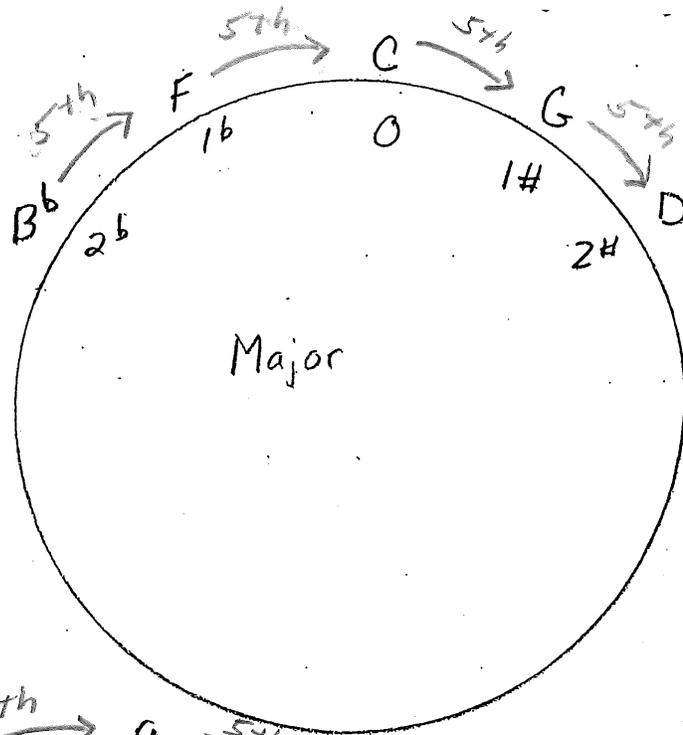
# Circle of Fifths

A24A

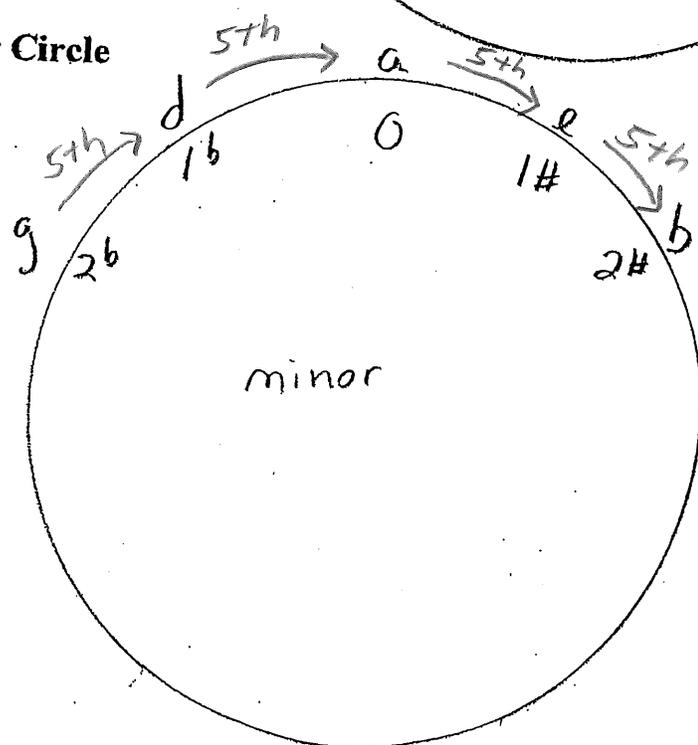
Understanding the circle of fifths will help you to remember key signatures. It is called the circle of fifths because keys are a fifth apart. There is a circle for major and a circle for minor. Each level will add the new keys required for that level. A64 in level 9 has the complete circle. Your teacher may have that handout.

C Major and a minor is at the top of the circle. They have 0 sharps and flats. The sharp keys proceed in order on the right side of the circle and the flat keys proceed in order on the left side of the circle, adding one more accidental each time.

**Major Circle**



**Minor Circle**



Draw the following key signatures

G Major                      d minor                      F Major

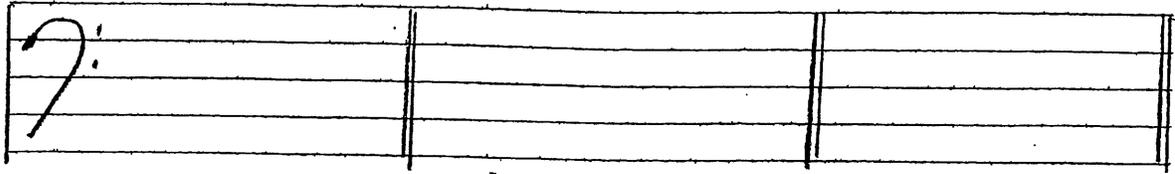
g minor                      B<sup>b</sup> Major                      e minor

D Major                      b minor                      C Major

G Major                      d minor                      F Major

g minor                      B<sup>b</sup> Major                      e minor

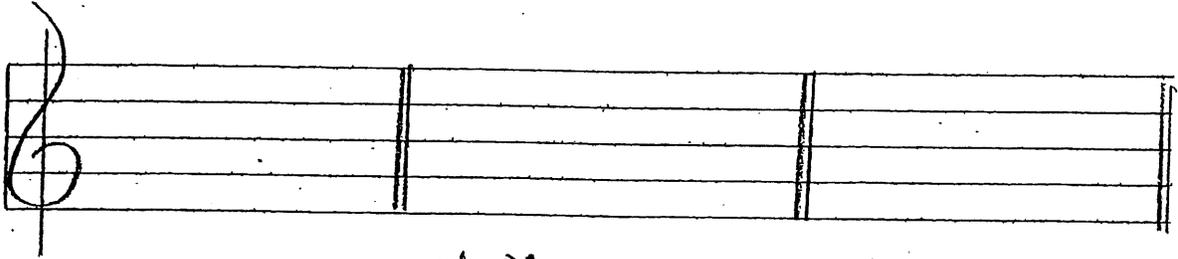
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D Major

b minor

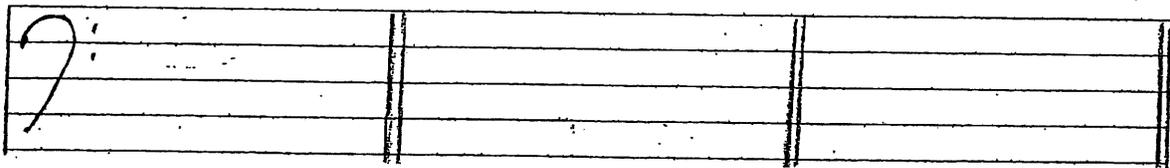
C Major



a minor

B<sup>b</sup> Major

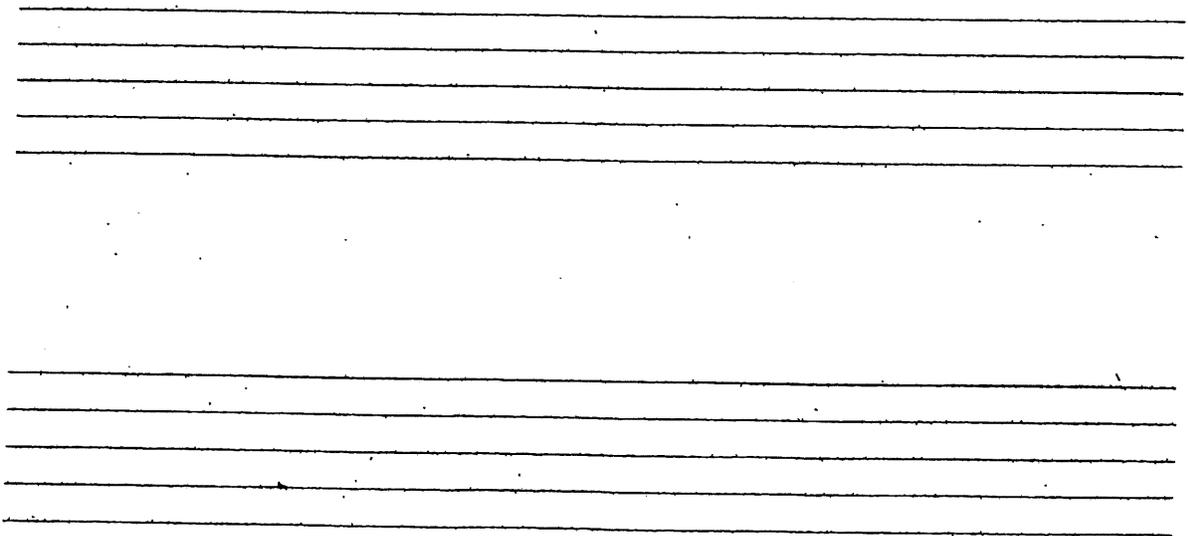
d minor



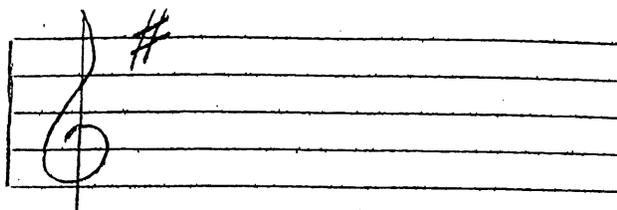
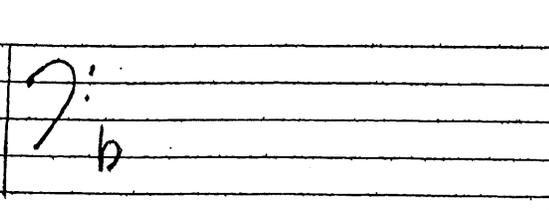
g minor

a minor

F Major

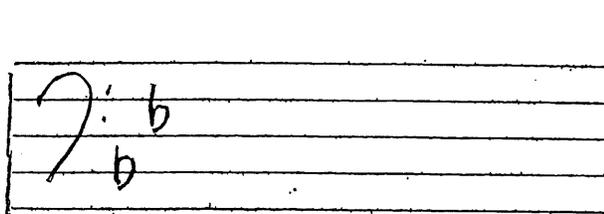
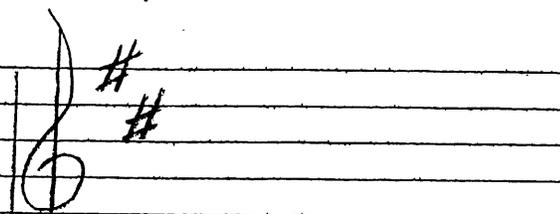


Write the name of the key below each example

	
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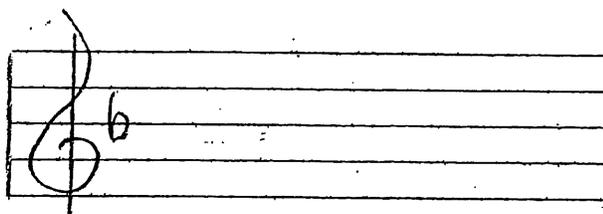
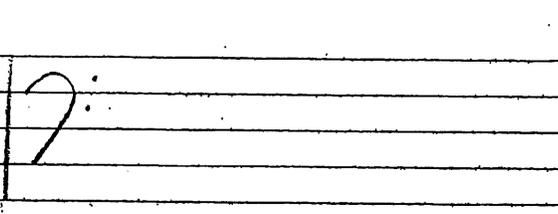
\_\_\_ Major

\_\_\_ Major

	
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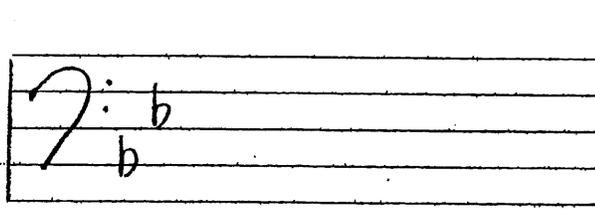
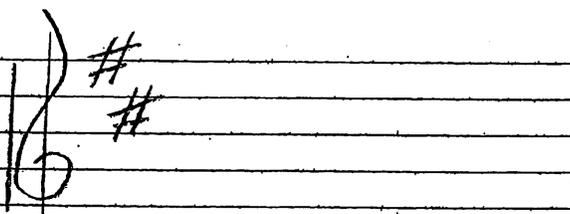
\_\_\_ minor

\_\_\_ minor

	
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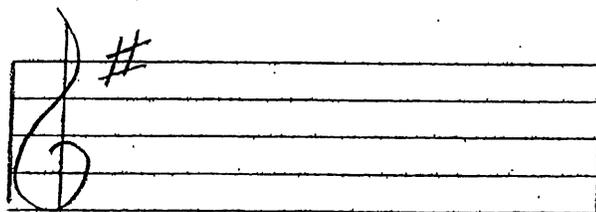
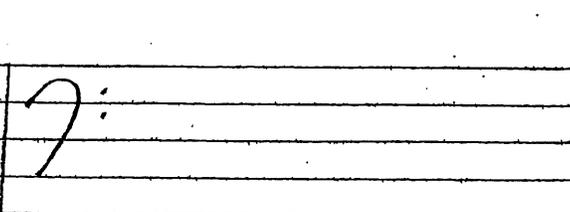
\_\_\_ minor

\_\_\_ Major

	
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\_\_\_ minor

\_\_\_ Major

	
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\_\_\_ minor

\_\_\_ minor

continued →



# 2013

## Level IV: Scales

TT26  
TT16

**Major, Natural Minor, Harmonic Minor Scales:** Students are expected to write and identify these scales in all the required keys for this level. In previous levels they have been asked to place the accidentals of a scale next to the note. Now they will be asked to use key signatures. This is done to help them understand the harmonic minor. The melodic minor form will be presented in a later level.

**Ascending Chromatic Scales:** Students are expected to write this scale from any starting note on the staff. When ascending, use sharps only. When descending, use flats only. Descending is not required on this level and is presented in level 5.

**This section corresponds to test question III**

### **Common mistakes:**

Not following directions such as using accidentals instead of key signatures, using quarter notes instead of whole notes etc.

Penmanship

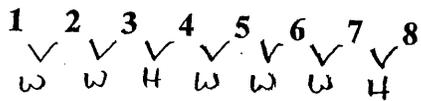
Not checking the clef

Not raising the 7<sup>th</sup> for harmonic minor form

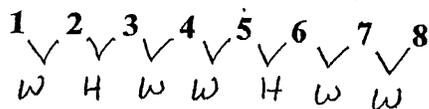
Not using the correct upper or lower case (CM cm)

Review:

Half and whole step for the major scale:



Half and whole step pattern for the minor scale (natural form)



To get the harmonic minor form, raise the 7<sup>th</sup> degree of the natural minor

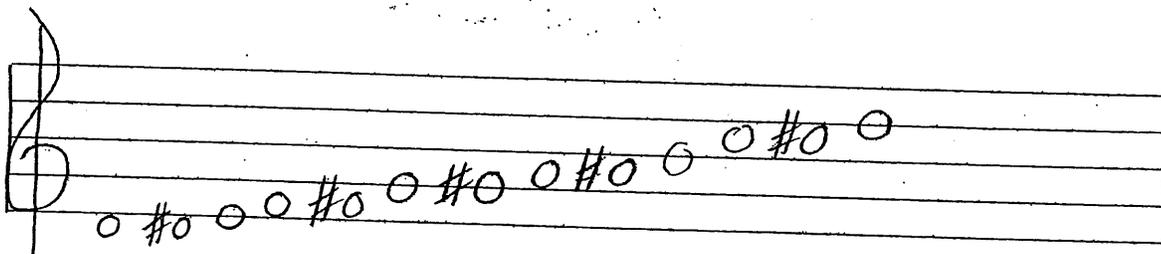
a (natural) minor = a b c d e f g a

a (harmonic) minor = a b c d e f **g#** a

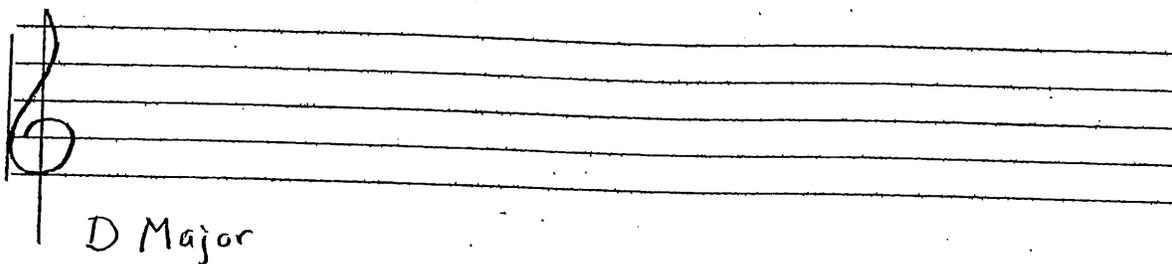
New:

The chromatic scale. The chromatic scale is a scale made up of all half steps. A one octave scale has 13 notes in it.

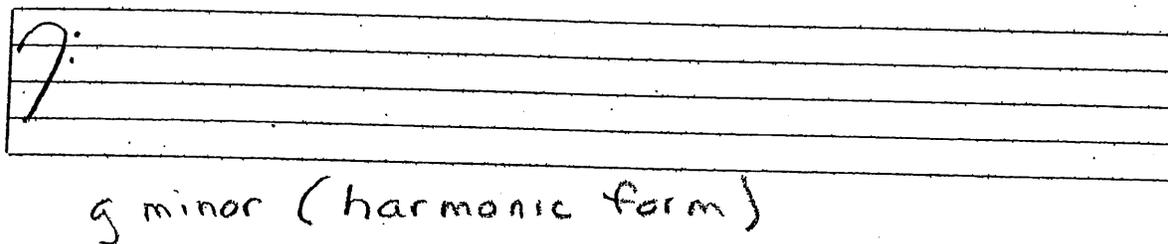
When writing an ascending chromatic scale, use all sharps:



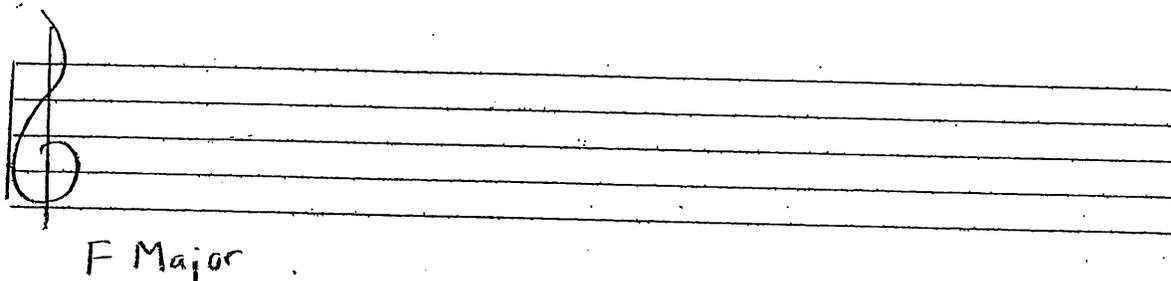
## 2013 Scale Writing: 1. Draw the key signature 2. Draw the scales



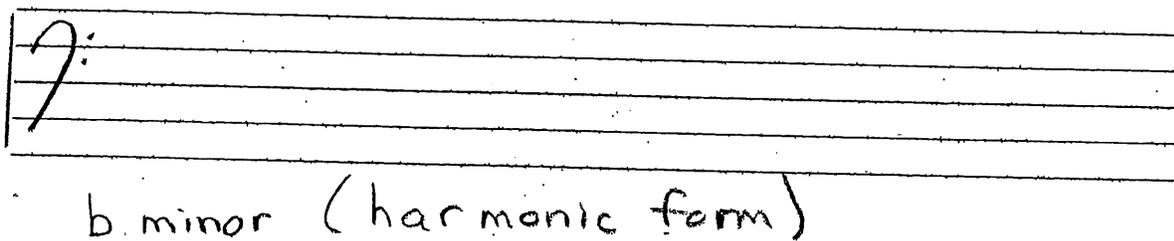
D Major



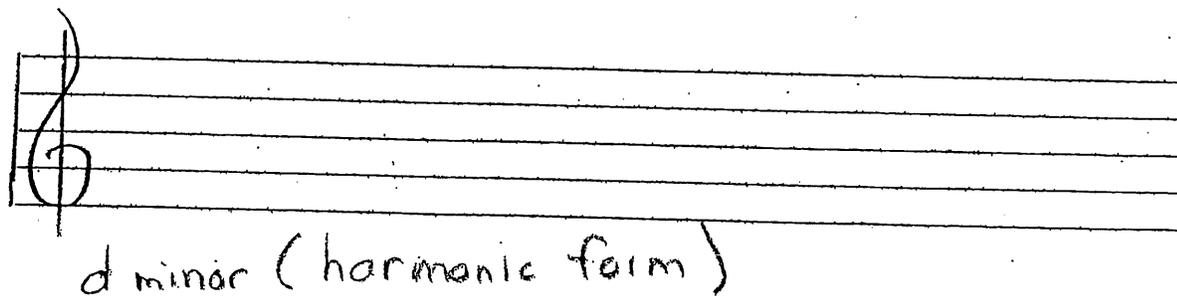
g minor (harmonic form)



F Major

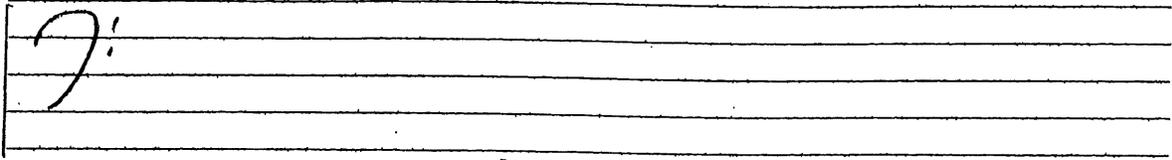


b. minor (harmonic form)

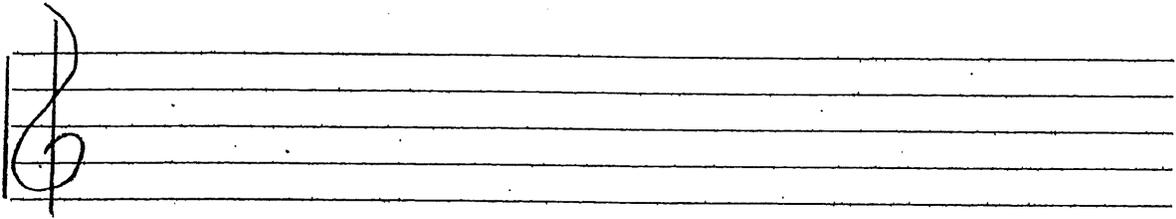


d minor (harmonic form)

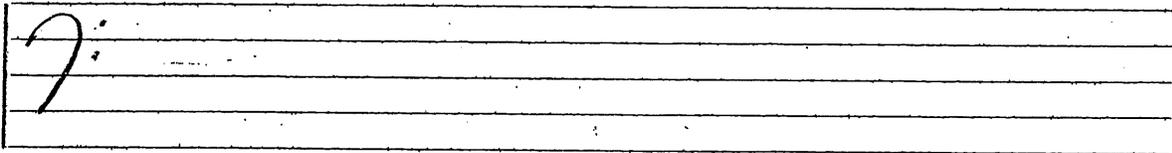
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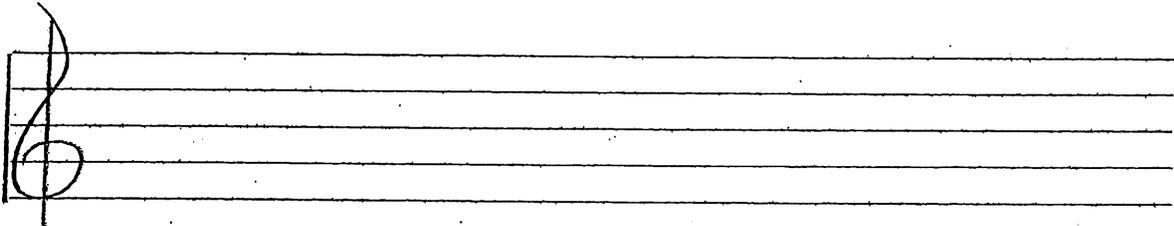
d minor (harmonic form)



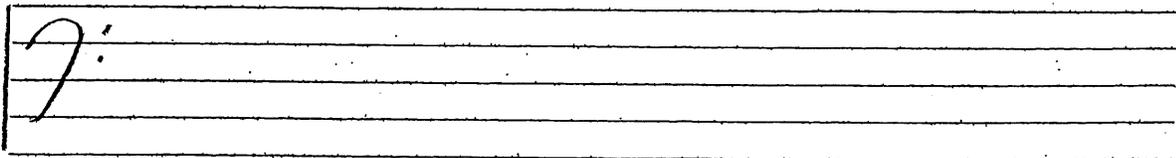
C Major



a minor (harmonic form)

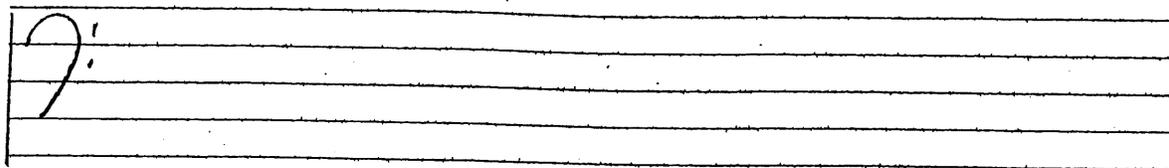


G Major

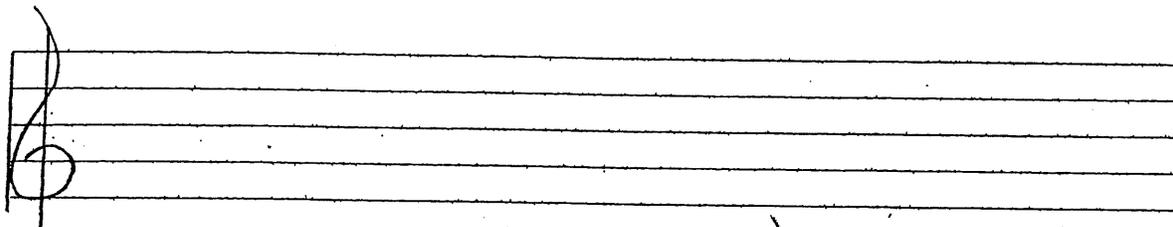


e minor (harmonic form)

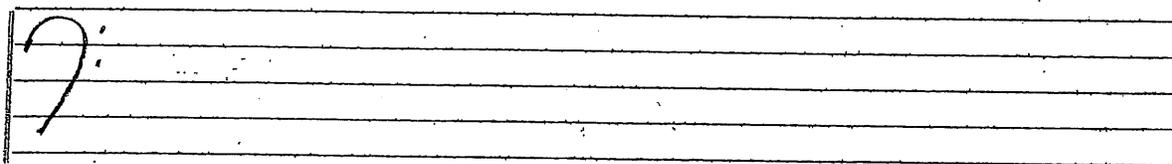
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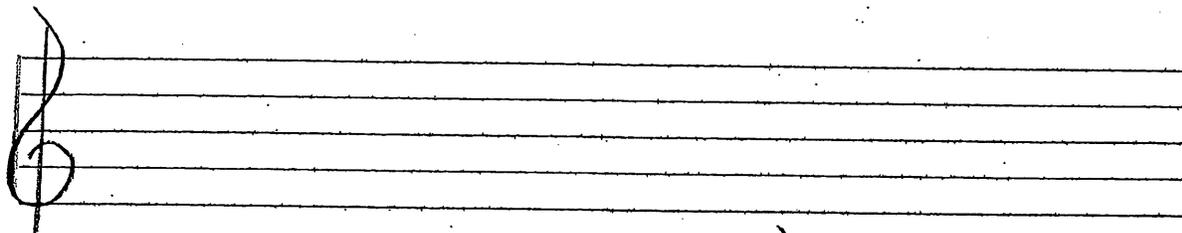
B<sup>b</sup> Major



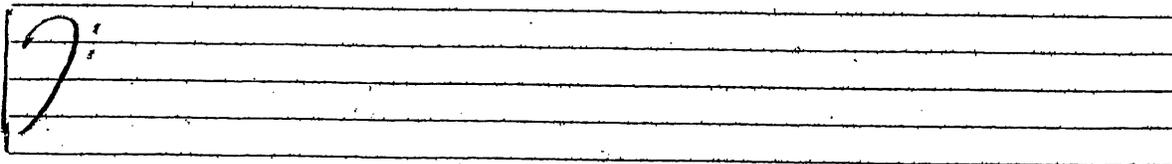
e minor (harmonic form)



D Major

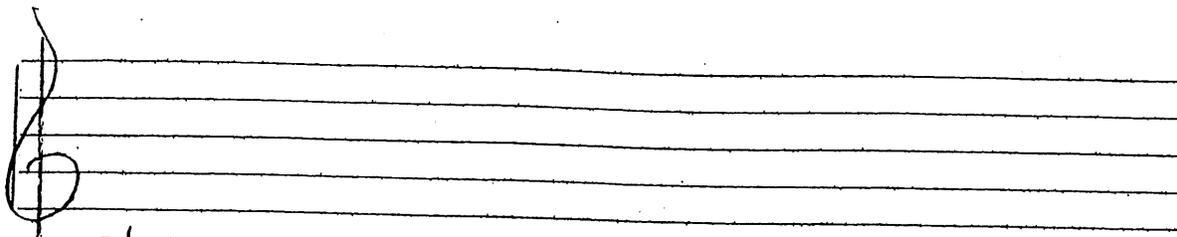


a minor (harmonic form)

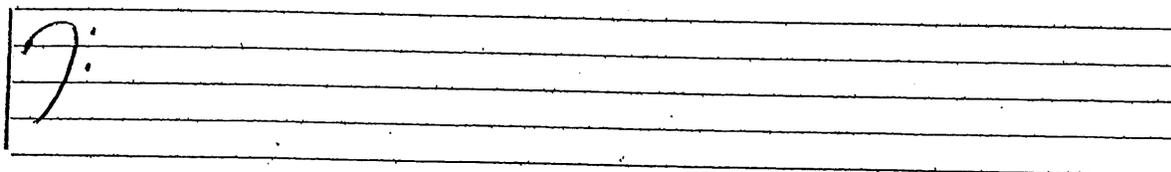


F Major

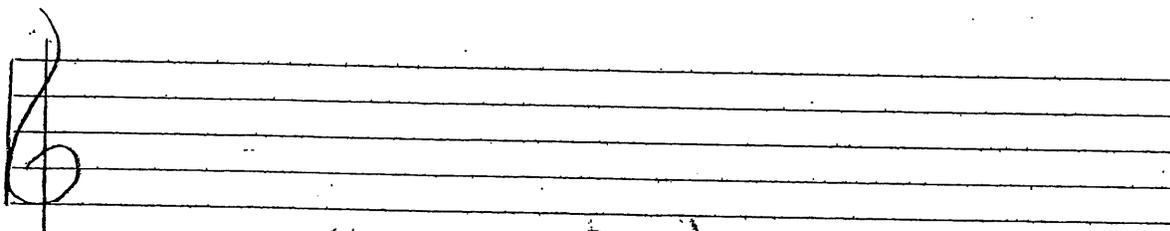
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B<sup>b</sup> Major



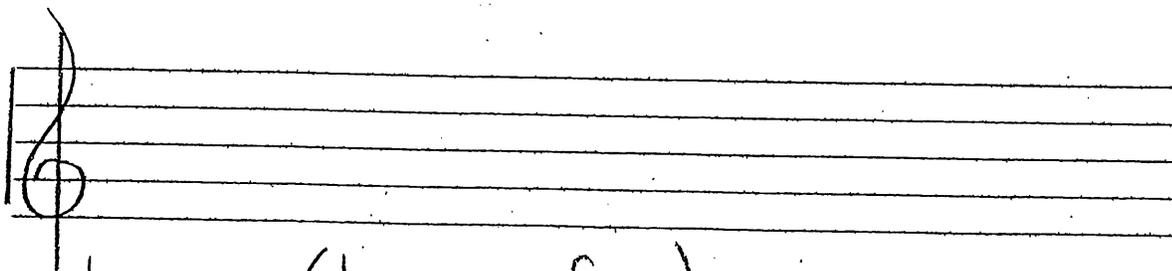
G Major



g minor (harmonic form)



C Major



b minor (harmonic form)

end

2013

## Level IV: Intervals

TT27

**Quantity and Quality:** Students are now expected to understand both quantity and quality of intervals. Quantity refers to the distance (the number of the interval). Quality refers to the kind (major, minor, diminished or augmented).

**Methods:** There are several ways to learn intervals. Here are two:

1. Measure the number of  $\frac{1}{2}$  steps for each kind of interval (a M3 = 4 half-steps)
2. Using the scale as the basis for learning all intervals.

The first method is an immediate fix and students think it is easy. In the long run this method is laborious and does nothing to help the student understand functional harmony. However, It may be used effectively as a way to proof their answers.

The second way involves using the major scale and memorizing interval relationships, These then may be applied to all keys to develop different kinds of intervals (besides perfect and major.) The intervals of the major scale are constant for every major scale. Measured from the tonic the intervals of the major scale are:

A handwritten musical staff in treble clef showing intervals from the tonic. The notes are placed on the lines and spaces of the staff. Below the staff, the intervals are labeled: P1, M2, M3, P4, P5, M6, M7, P8.

**Writing Intervals:** Students are asked to draw a specific interval above a given note.

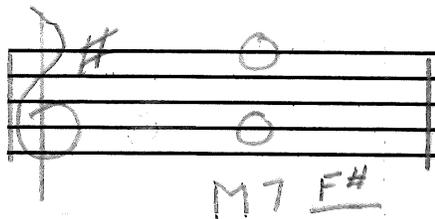
A handwritten musical staff in treble clef showing a major 7th interval. The tonic note is on the first line (G4), and the interval is marked with a circled note on the seventh space (F#5). The label "M7" is written below the staff.

Using the first method: Count the number of half steps and write the note.

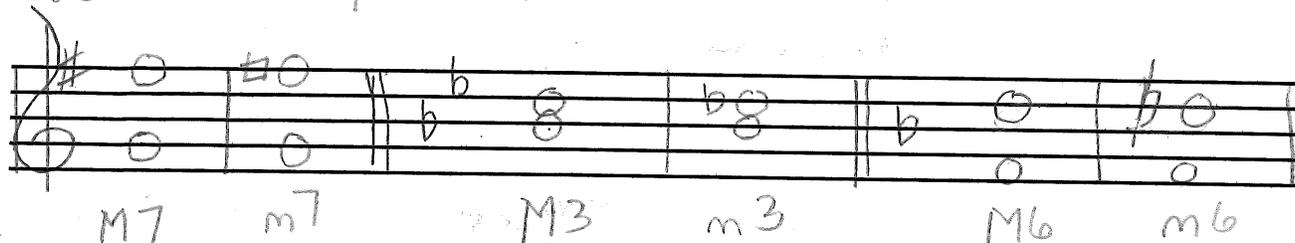
A handwritten musical staff in treble clef showing a major 7th interval. The tonic note is on the first line (G4), and the interval is marked with a circled note on the seventh space (F#5). The label "M7" is written below the staff.

M7 = 11 half steps  
(G - F#)

Using the second method: Think in the key of the bottom note (GM = 1#) Place the correct quantity of the interval above the given note (F). In the key of G, an F would be F#. By placing the F# you automatically have a major 7<sup>th</sup>.



Writing intervals that do not naturally occur in a major scale (m7): Alter the naturally occurring interval to get the correct interval (place a natural sign.) (A minor 3rd is 1 half step lower than a major 3rd)



**Worksheets:** The worksheets are done in steps.

B43: Students are asked to write in the major key signature of the given note and then place the note with adjustments if necessary. They are also asked to write the note name on the line below to ensure they are aware of accidentals.

B43A: Students are asked to write the interval without drawing the key signature but rather, think in the key of the given note. This is how the questions are asked on the test.

B43B: Students are asked to identify intervals. Student are not asked to identify intervals on the test. This worksheet has been provided to reinforce the writing of intervals.

**This section corresponds to test question IV**

**Common mistakes:**

Placing the wrong key signature

Not checking the clef

Penmanship

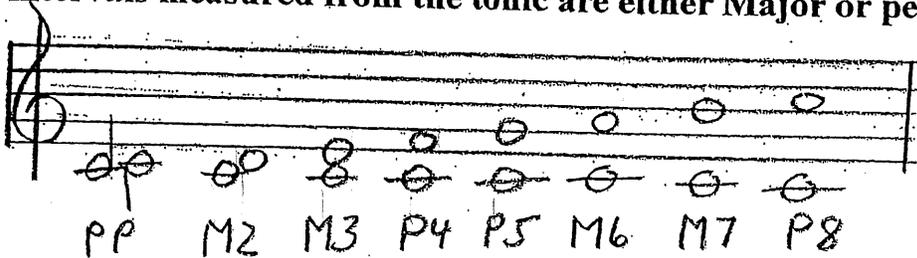
Forgetting to add the accidental when naming the note below the example

Directions (placing intervals below the given note, using key signatures, etc.)

## Intervals For Level IV

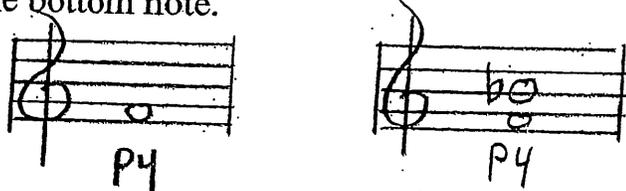
In Level III you learned how to make intervals by quantity (how far it is from one note to the next.) In level IV you learn how to make intervals by quantity AND quality (what kind of interval it is)

The following information is true for all Major keys. In Major keys, intervals measured from the tonic are either Major or perfect.



1-1 (prime)	Perfect 1	(PP)	(Sometimes this is called unison)
1-2	Major 2	(M2)	
1-3	Major 3	(M3)	
1-4	Perfect 4	(P4)	
1-5	Perfect 5	(P5)	
1-6	Major 6	(M6)	
1-7	Major 7	(M7)	
1-8	Perfect 8	(P8)	

When writing intervals always think of the bottom note as a tonic note and name its key signature. Then draw the note above it that is asked for in the key of the bottom note.



You are asked for a P4 from F. Think in the key of F (It has one flat---B-Flat). Place a note a 4<sup>th</sup> away from the F. It happens to be a B. since B is flatted in the key of F you must place a flat in front of it to make the interval a P4.

B43 continued

A bass clef staff with three measures. The first measure contains a whole note C2. The second measure contains a whole note G2. The third measure contains a whole note C2.

M7 \_\_\_\_\_ M3 \_\_\_\_\_ M7 \_\_\_\_\_

A treble clef staff with three measures. The first measure contains a whole note Bb3. The second measure contains a whole note D4. The third measure contains a whole note F4.

M2 \_\_\_\_\_ P4 \_\_\_\_\_ P8 \_\_\_\_\_

A bass clef staff with three measures. The first measure contains a whole note G2. The second measure contains a whole note D3. The third measure contains a whole note Bb2.

P4 \_\_\_\_\_ M3 \_\_\_\_\_ M7 \_\_\_\_\_

A treble clef staff with three measures. The first measure contains a whole note C4. The second measure contains a whole note E4. The third measure contains a whole note G4.

M6 \_\_\_\_\_ P4 \_\_\_\_\_ M3 \_\_\_\_\_

A bass clef staff with three measures. The first measure contains a whole note C2. The second measure contains a whole note Bb3. The third measure contains a whole note C2.

M7 \_\_\_\_\_ M2 \_\_\_\_\_ M6 \_\_\_\_\_

Intervals

~~113~~

B43

- 1. Draw the key signature
- 2. Place the note above the given note
- 3. Write the name of the note on the line beneath the staff

p4 \_\_\_\_\_ M3 \_\_\_\_\_ M7 \_\_\_\_\_

M6 \_\_\_\_\_ M2 \_\_\_\_\_ P5 \_\_\_\_\_

M3 \_\_\_\_\_ M2 \_\_\_\_\_ P8 \_\_\_\_\_

PP \_\_\_\_\_ M3 \_\_\_\_\_ P5 \_\_\_\_\_

M2 \_\_\_\_\_ P4 \_\_\_\_\_ M6 \_\_\_\_\_

continued →

2013

Place the note and accidental (if necessary) above the given note. Do not use key signatures

M7                      M3                      P4                      M3

P8                      P4                      M3                      M6

M7                      M3                      P4                      M6

M3                      P5                      M7                      M3

P5                      P4                      M6                      M7

2013

Write the quantity and quality for each interval

Handwritten labels:  $bo$ ,  $bO$ ,  $\#O$

\_\_\_\_\_

2013

# Level IV: Chords

TT28

**Primary Triads:** In previous levels students were required to write primary triads and label them with roman numerals in major keys. Level IV requires them to do it in minor keys as well. From now on all minor examples and questions will make use of harmonic minor only. This will affect the V chord because it contains the raised 7<sup>th</sup> degree. The tonic and the sub dominant chords are minor in minor keys:

Major: I IV V      minor: i iv V

Student need to be especially careful with the V chord. Some fonts have very little distinction upper and lower case V. The brackets must be on the upper case or it designates a minor chord.

dm: i iv V      DM: I IV V

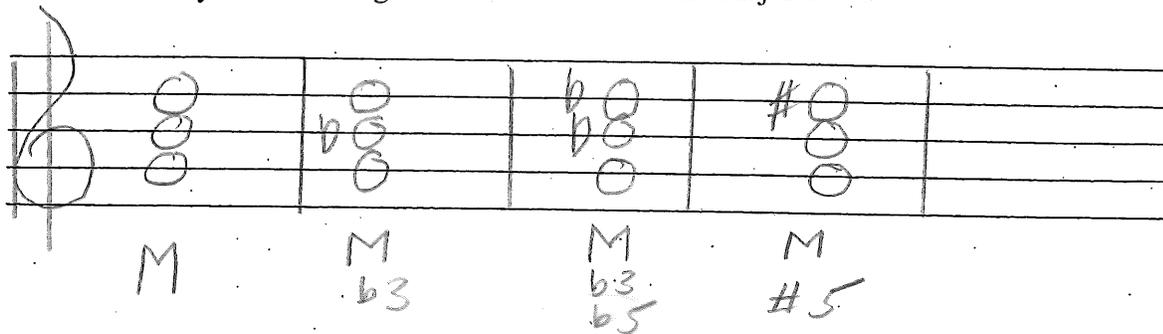
**Triad Quality:** Students are expected to write and identify chords by quality. Triads may be major, minor, diminished or augmented. They are built with different combinations of major and minor 3rds.

major =  $\begin{matrix} m3 \\ M3 \end{matrix} > P5$     minor =  $\begin{matrix} M3 \\ m3 \end{matrix} > P5$     diminished =  $\begin{matrix} m3 \\ m3 \end{matrix} > d5$     augmented =  $\begin{matrix} M3 \\ M3 \end{matrix} > A5$

GM      gm      g diminished (g°)      G Augmented (G+)

Continued →

These chords may also be thought of as derivatives of the Major chord



minor chord: a major chord with a lowered 3<sup>rd</sup>.

diminished chord: a major chord with a lowered 3<sup>rd</sup> and a lowered 5<sup>th</sup>

augmented 5<sup>th</sup>: a major chord with a raised 3<sup>rd</sup>.

**Root position and inversions:** See the TT and student handouts for a review of root position and inversions.

**Worksheets:** Information and worksheets have been provided for primary triads in major and minor keys (A27, B440), for building different triad qualities (A28, B45) and a review of tonic in root, 1st and 2nd inversions. (A28A, B36)

**This section corresponds with test questions VA and VB**

**Common mistakes:**

Writing the wrong key signature

Penmanship

Using the wrong clef

Forgetting to raise the 7<sup>th</sup> degree for harmonic minor

Using the wrong upper or lower case for roman numerals

**Student often mix up the concept of Primary Triads with Root and inversion.**

2013

# Primary Triads for Level IV

A27

## Review of primary triads in major keys:

In level three you learned there were 3 primary chords in every major key: I, IV and V. All three chords were major chords.

I	Tonic	1-3-5	Major Chord
IV	Sub Dominant	4-6-8	Major Chord
V	Dominant	5-7-2	Major Chord

## Primary triads in minor keys:

Primary chords are also in minor keys

i	Tonic	1-3-5	Minor chord
iv	Sub Dominant	4-6-8	Minor chord
V	Dominant	5-#7-2	Major chord

Notice the differences in the roman numerals for major triads and the roman numerals for minor triads. You must use lower case numerals for minor chords. Upper case: I, IV, V. Lower case: i, iv, v. Be very careful with the dominant chords. Some fonts do not show a large bracket with the upper case V. However, you must draw them or else it will designate a minor chord.

Major = V      Minor = v

Another thing to notice is the V chord in minor keys has a raised note. This is the raised 7<sup>th</sup> used in the harmonic minor. This is why the chord is major. From now on you will always use the harmonic minor form for examples and test questions.

a minor: i      iv      V  
                  m      m      M

1. Draw the key signature 2. Label the roman numerals 3. Draw the notes of the chord

A musical staff with a treble clef and a vertical bar line. The staff is empty, intended for drawing a key signature, Roman numerals, and notes for the F Major and g minor chords.

F Major: \_\_\_\_\_ g minor: \_\_\_\_\_

A musical staff with a bass clef and a vertical bar line. The staff is empty, intended for drawing a key signature, Roman numerals, and notes for the e minor and b minor chords.

e minor: \_\_\_\_\_ b minor: \_\_\_\_\_

A musical staff with a treble clef and a vertical bar line. The staff is empty, intended for drawing a key signature, Roman numerals, and notes for the D Major and a minor chords.

D Major: \_\_\_\_\_ a minor: \_\_\_\_\_

A musical staff with a bass clef and a vertical bar line. The staff is empty, intended for drawing a key signature, Roman numerals, and notes for the g minor and C Major chords.

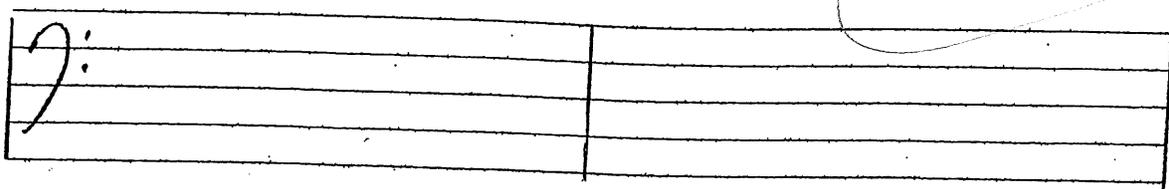
g minor: \_\_\_\_\_ C Major: \_\_\_\_\_

A musical staff with a treble clef and a vertical bar line. The staff is empty, intended for drawing a key signature, Roman numerals, and notes for the e minor and b minor chords.

e minor: \_\_\_\_\_ b minor: \_\_\_\_\_

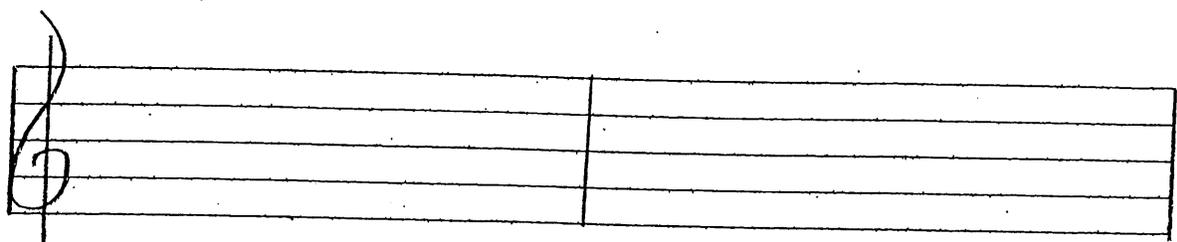
Continued →

B44 (cont.)



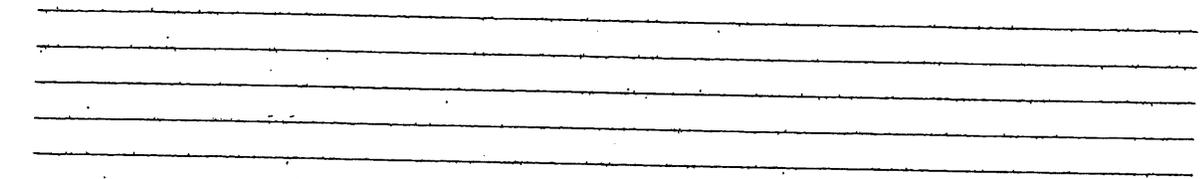
A handwritten musical staff with a bass clef on the left. A vertical bar line divides the staff into two equal halves. The staff is currently empty.

a minor: \_\_\_\_\_ F Major \_\_\_\_\_

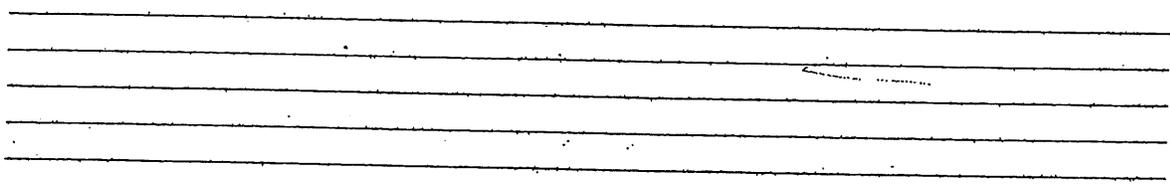


A handwritten musical staff with a treble clef on the left. A vertical bar line divides the staff into two equal halves. The staff is currently empty.

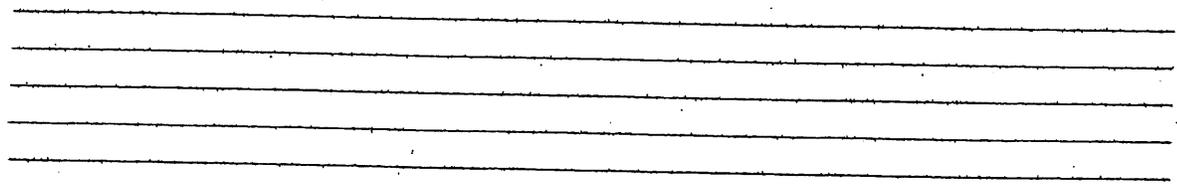
G Major: \_\_\_\_\_ d minor: \_\_\_\_\_



An empty musical staff consisting of five horizontal lines.



An empty musical staff consisting of five horizontal lines.



An empty musical staff consisting of five horizontal lines.

## Quality of triads for Level IV

Just like intervals, triads have quality (what kind they are). Triads can be: Major, minor, diminished or augmented. Each kind of triad can be written based on a Major tonic triad.

**Major triad:** 1-3-5 of a major scale (or The tonic triad in a major key)

**Minor triad:** 1- $\flat$ 3-5. Lower the third of a Major triad by  $\frac{1}{2}$  step. This may result in a natural or a flat.

**Diminished triad:** 1- $\flat$ 3- $\flat$ 5. Lower each the 3<sup>rd</sup> and the 5<sup>th</sup> of a major triad by  $\frac{1}{2}$  step. These may result in naturals or flats.

**Augmented triad:** 1-3- $\sharp$ 5. Raise the 5<sup>th</sup> of a major triad by  $\frac{1}{2}$  step. This may result in a sharp or a natural

Use the following upper and lower cases when designating quality:

Major = M

Minor = m

Diminished = d

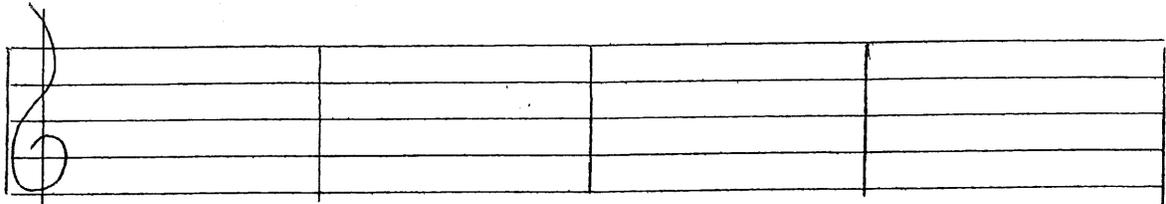
Augmented = A

CM: M m d A  
(I)

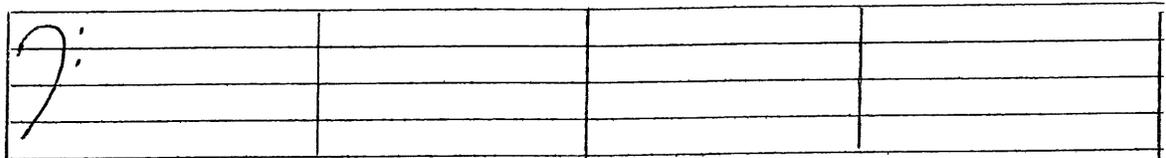
DM: M m d A  
(±)

Level IV: Quality of triads

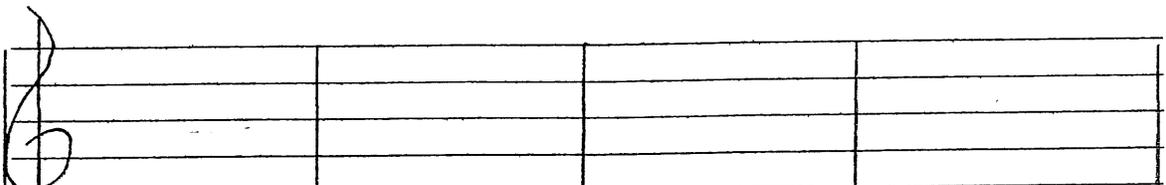
Draw the following chords. Use whole notes and accidentals.



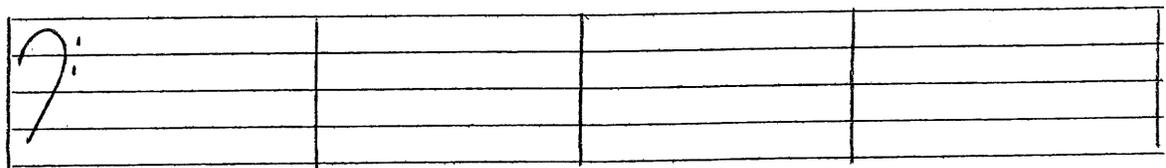
D Major      d minor      d dim.      D Aug



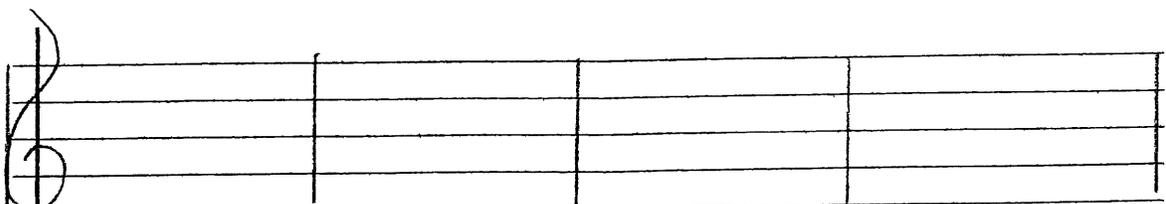
C Major      c minor      c dim      C Aug



B<sup>b</sup> Major      b<sup>b</sup> minor      b<sup>b</sup> dim      b<sup>b</sup> Aug



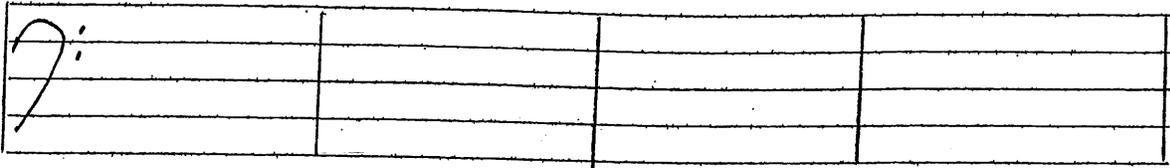
F Major      f minor      f dim      F Aug



G Major      g minor      g dim      G Aug

continued →

B45 (continued)

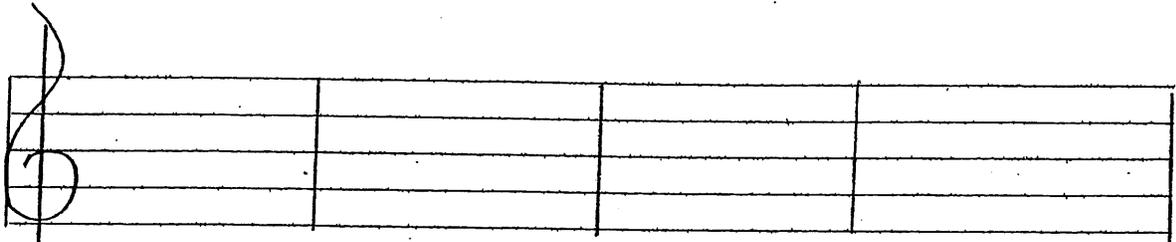


D Major

d minor

d dim

D Aug



F Major

f minor

f dim

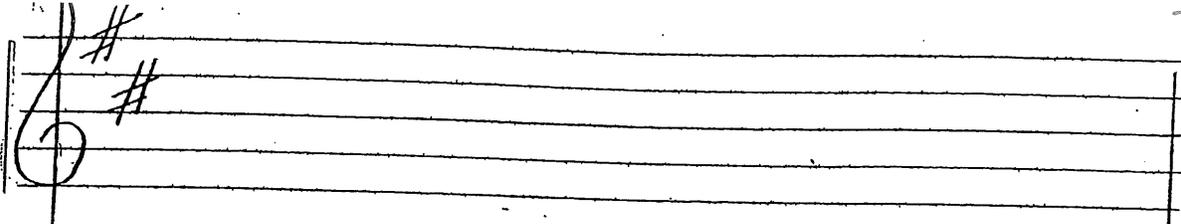
F Aug

2013

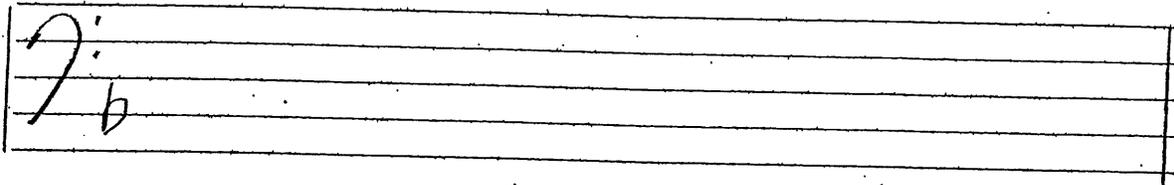
Level IV: Review of Tonic Chord in root, 1<sup>st</sup> and 2<sup>nd</sup> inversion.

Draw the tonic chord, the 1<sup>st</sup> inversion and the 2<sup>nd</sup> inversion for each key. Use whole notes.

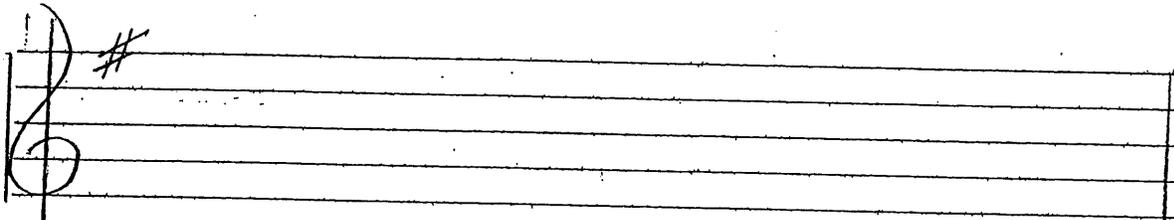
B36  
(from level  
III)



D Major: tonic 1st inv. 2nd inv.



F Major: tonic 1st inv. 2nd inv.



G Major: tonic 1st inv. 2nd inv.

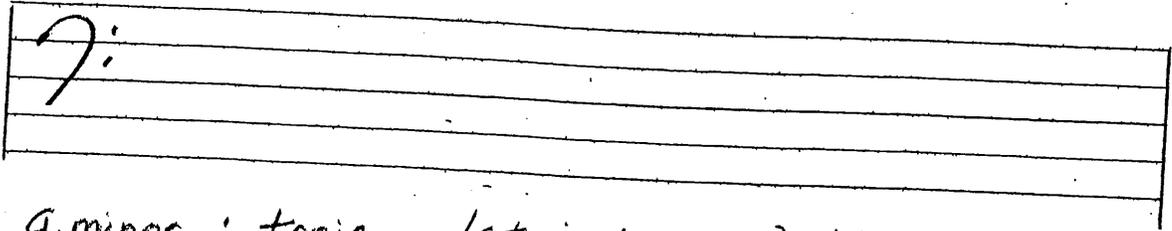


B minor: tonic 1st inv. 2nd inv.

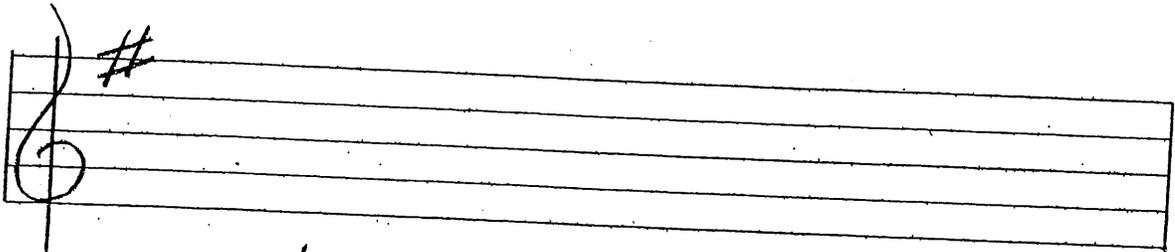


E minor: tonic 1st inv. 2nd inv.

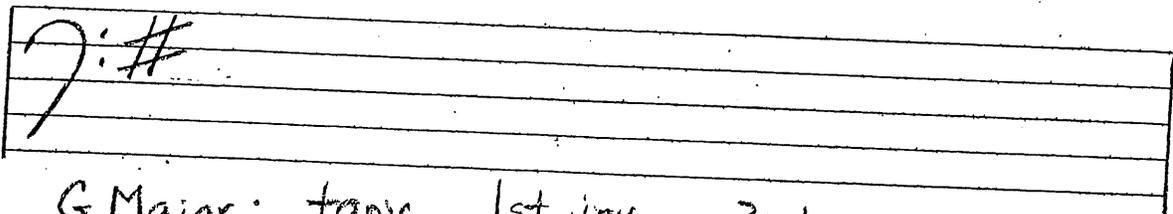
B36 continued →



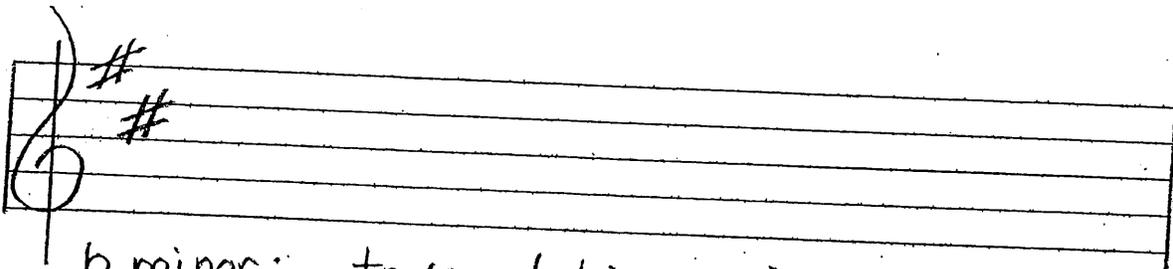
A minor: tonic 1st inv. 2nd inv.



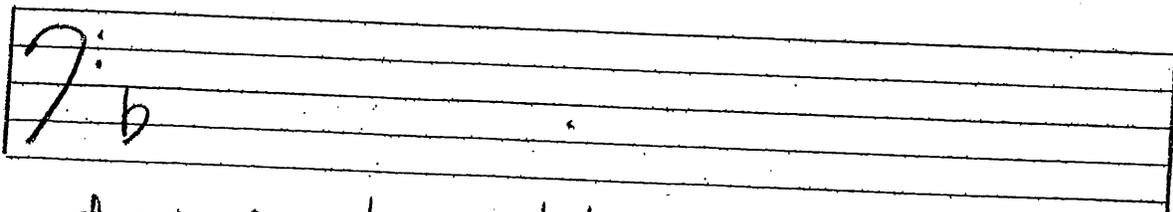
E minor: tonic 1st inv. 2nd inv.



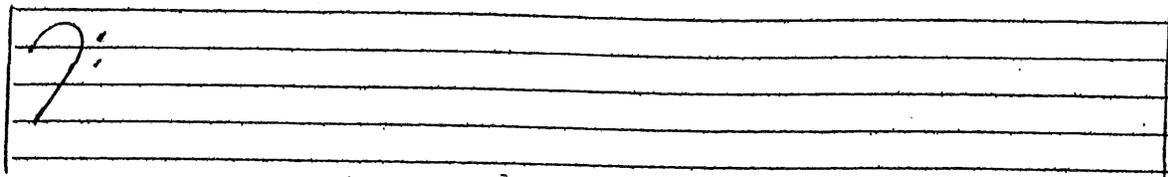
G Major: tonic 1st inv. 2nd inv.



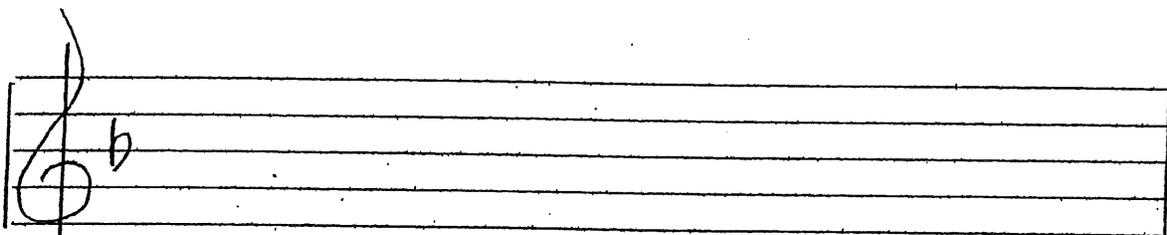
B minor: tonic 1st inv. 2nd inv.



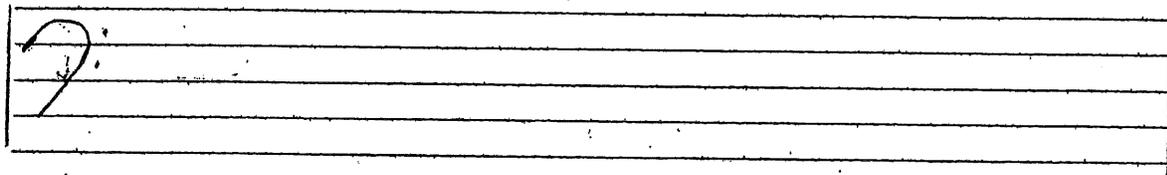
D minor: tonic 1st inv. 2nd inv.



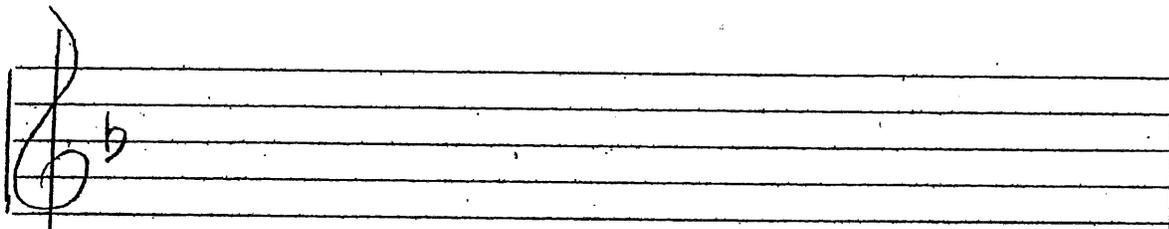
D Major: tonic 1st inv. 2nd inv.



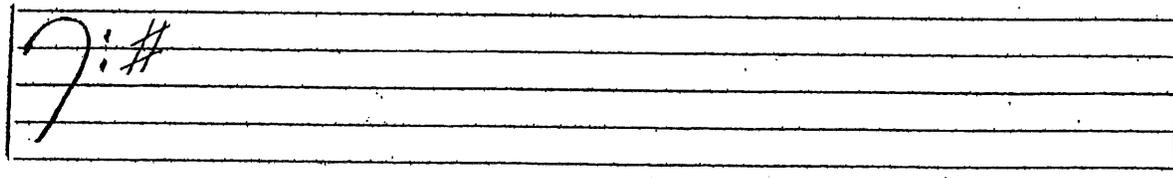
d minor: tonic 1st inv. 2nd inv.



C Major: tonic 1st inv. 2nd inv.



F Major: tonic 1st inv. 2nd inv.



e minor: tonic 1st inv. 2nd inv.

# Level IV: Cadences

## TT29

1. In level III students wrote plagal and authentic cadences in root position. Now they are asked to write them using common tones and inversions in both major and minor keys.
2. **Common Tone Cadences:** Plagal and authentic cadences contain chords that have common tones (the same note in both chords). Because of their regular occurrence in music, due to the desire of smooth voice leading, regular formulas have evolved.

### Plagal Cadence: IV-I or iv-i

The fifth of the IV chord is the same as the root of the tonic. To rewrite the root position cadence with common tones use the IV chord in the 2<sup>nd</sup> inversion and the I chord in root. The common tone remains in the bass.

CM: IV I

root position

CM:  $\overline{IV}(\frac{4}{2})$  I

common tone

### Authentic Cadence: V-I or V-i

The root of the V chord is the same note as the fifth of the I chord. To rewrite the root position cadence with common tones use the V chord in 1<sup>st</sup> inversion and the I chord in root position. The common tone will remain on the top.

gm: V i

root position

gm:  $\overline{V}(\frac{6}{3})$  i

common tone

Point out to the student that in both cadences the tonic chord is in root position. Some students benefit from writing the tonic chord first and then going back to manipulate the other chord. Some students may also benefit by writing the letter names of the notes beneath the chord so they can check themselves when the cadence is completed.

Continued →

**This section corresponds with test question VIA and VIB**

**Common mistakes:**

Using the wrong case for roman numerals for major and minor chords

Mixing the 2 cadences up

Using the wrong clef

Not raising the 7<sup>th</sup> degree for harmonic minor

Common tones are notes that are found in both chords of a cadence pattern. They are used to make the playing of the cadence smoother. The following is true for major and minor keys:

**Authentic Cadence (V-I):** The root of the V chord and the 5<sup>th</sup> of the I chord are the same note. They are common tones.

CM: V I

D  
B  
G ↔ G  
E  
C

If you use the V chord in the 1<sup>st</sup> inversion the common tone will be the top note of both chords:

CM: V I  
1st inv.

G ↔ G  
D  
B E  
C

**Plagal Cadence (IV-I):** The 5<sup>th</sup> of the four chord and the root of the I chord are the same note. They are common tones.

CM: IV I

C ↔ G  
A E  
F C

If you use the IV chord in the 2<sup>nd</sup> inversion the common tone will be in the bass of both chords:

CM: IV I  
2nd inv.

A  
F  
C ↔ G  
E  
C

Always keep the tonic in root position and change the other chord. Be sure to raise the 7<sup>th</sup> degree in minor keys.

# Analysis of cadences in root position

1. Name the key
2. Label the roman numerals
3. Identify the cadence as authentic or plagal

Major: \_\_\_\_\_ minor: \_\_\_\_\_

minor: \_\_\_\_\_ Major: \_\_\_\_\_

Major: \_\_\_\_\_ minor: \_\_\_\_\_

Major: \_\_\_\_\_ minor: \_\_\_\_\_

Major: \_\_\_\_\_ minor: \_\_\_\_\_

Use the handout B46. Rewrite each root position cadence from B46 with common tones. (Using inversions)

A musical staff with a treble clef. The first measure contains a flat symbol (b). The second measure contains a sharp symbol (#).

Major: \_\_\_\_\_ minor: \_\_\_\_\_

\_\_\_\_\_

A musical staff with a bass clef. The second measure contains a sharp symbol (#).

minor: \_\_\_\_\_ Major: \_\_\_\_\_

\_\_\_\_\_

A musical staff with a treble clef. The first measure contains two flat symbols (bb). The second measure contains a sharp symbol (#).

Major: \_\_\_\_\_ minor: \_\_\_\_\_

\_\_\_\_\_

A musical staff with a bass clef. The second measure contains two flat symbols (bb).

Major: \_\_\_\_\_ minor: \_\_\_\_\_

\_\_\_\_\_

A musical staff with a treble clef. The first measure contains two sharp symbols (##). The second measure contains a flat symbol (b).

Major: \_\_\_\_\_ minor: \_\_\_\_\_

\_\_\_\_\_

## Level IV: Music History

TT30

1. Students are tested on knowing a feature, a composer and a fact about that composer for each of the four style periods. Suggestions are listed in the syllabus but students are not required to use them. It is wise however, to use composers that are readily recognizable and not controversial for a style period. They should use verifiable facts.

When memorizing features, make their choices meaningful by pointing things out in their literature. Music History is a wonderful starting point for group lessons and studio classes.

An age appropriate listening list for all genres and periods is included as appendix C in the Syllabus.

Good spelling habits are important to develop now.

**This section corresponds with test question VII**

### **Common mistakes:**

Unreadable penmanship

Using features that are too general and easily applied to multiple levels such as “dynamics” or “pedal”. These should be clarified as (examples) “terraced dynamics” or “increased use of pedal”

**2013**

**Level IV: Vocabulary**

**TT31**

A list of terms and definitions has been provided in the syllabus. You may make copies of this for the students. A student handout (A30) with examples of texture is included in this packet.

**This section corresponds with test question VII  
Common mistakes:**

Not following directions for writing the tempos from slowest to fastest.

## Texture

## A30

1. **Homophonic texture:** Music with a melody and an accompaniment. The melody is dominant.
2. **Polyphonic texture:** Music with one or more independent and equal parts. Other words that are often used are contrapuntal and counterpoint.

Below are examples of both textures. You should be able to look at a piece of music and decide if it is homophonic or polyphonic.

## Homophonic

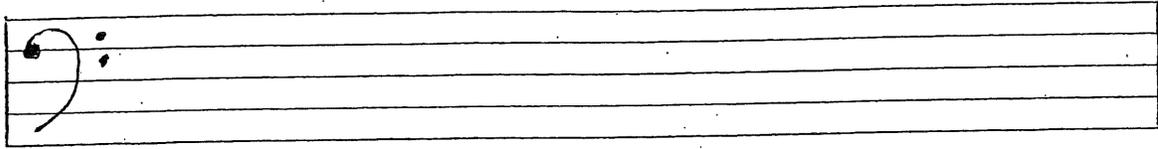
Two examples of homophonic texture in piano music. Each example consists of two staves (treble and bass clef). The first example starts at measure 5 and features a melody in the treble clef with a piano accompaniment in the bass clef. The second example starts at measure 10 and features a melody in the treble clef with a piano accompaniment in the bass clef. Both examples include dynamic markings *p* (piano) and *f* (forte).

## Polyphonic

Two examples of polyphonic texture in piano music. Each example consists of two staves (treble and bass clef). The first example starts at measure 5 and features two independent melodic lines in the treble clef and bass clef. The second example starts at measure 5 and features two independent melodic lines in the treble clef and bass clef. Both examples include dynamic markings *p* (piano) and *f* (forte).



2. Write one 8ve ascending chromatic scale starting on G.



#### IV. Intervals

- A. Write the note above the given note to complete the interval.
- B. Write the name of the note on the blank below it.

M3 \_\_\_\_\_ M6 \_\_\_\_\_ P5 \_\_\_\_\_ P8 \_\_\_\_\_ M2 \_\_\_\_\_ M7 \_\_\_\_\_

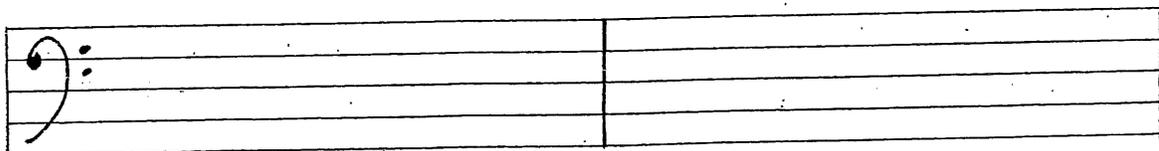
#### V. Chords

- A. Draw the following chords. Use whole notes and accidentals.

Bb Major                  Bb minor                  Bb diminished                  Bb Augmented

- B. Draw the primary triads

1. Draw the key signature.
2. Label the Roman numerals for primary triads.
3. Draw the notes.



G minor: \_\_\_\_\_  
(harmonic form)

C Major: \_\_\_\_\_

## VI. Cadences

### A. Analysis of cadences

1. Name the key
2. Write the Roman numerals
3. Identify the cadence as authentic or plagal

### B. Rewrite with common tones

1. Name the key
2. Write the cadence using common tones and inversions. Keep the tonic in root position

A.

Key of \_\_\_\_\_  
\_\_\_\_\_ M

Cadence \_\_\_\_\_

B.

\_\_\_\_\_ M

A.

Key of \_\_\_\_\_  
\_\_\_\_\_ m

Cadence \_\_\_\_\_

B.

\_\_\_\_\_ m

A.

Key of \_\_\_\_\_  
\_\_\_\_\_ m

Cadence \_\_\_\_\_

B.

\_\_\_\_\_ m

**VII. Music History**

**Fill in the blanks for each period of music.**

- A. Name one feature of the period
- B. Name one composer of the period
- C. Tell one fact about the composer

Baroque

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Classical

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Romantic

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Contemporary

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**VIII. Vocabulary**

**A. Define the following terms** This is a sampling of terms. See the syllabus for the complete list.

Spiritoso \_\_\_\_\_

Una corda \_\_\_\_\_

Accelerando \_\_\_\_\_

**B. Fill in the blanks**

Name 3 dance forms 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

To release the soft pedal is \_\_\_\_\_

**C. Tempo**

Arrange from slowest to fastest

1. Lento, allegretto, moderato \_\_\_\_\_

2. Allegro, vivace, moderato \_\_\_\_\_

3. Andante, Adagio, Moderato \_\_\_\_\_

Any dance form is acceptable. Be sure it is a form and not a style (such as "hip hop" )

D. Texture

1. Label each example as homophonic or polyphonic

Example 1 \_\_\_\_\_

Musical score for Example 1, featuring a treble and bass clef. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *mf*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 5, 3, 3, 2, 3, 2, 4, 2, 1, 1, 1, 3, 5, 3, 2).

Example 2 \_\_\_\_\_

Musical score for Example 2, featuring a treble and bass clef. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *mp*. The score includes a slur over the treble staff, a *Megato* marking in the bass staff, and fingerings (e.g., 2, 1, 2, 4, 5, 2, 1, 2, 3, 2, 4).

Example 3 \_\_\_\_\_

Musical score for Example 3, featuring a treble and bass clef. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked *p*. The score includes a slur over the treble staff, a *(a)* marking, and fingerings (e.g., 5, 1, 1, 5, 2, 2, 1, 1, 1).