

## Level VI VII VIII study guide

Keys: Major D A E B harmonic minors: d; a; e; b<sub>b</sub>, RH 4 1 23 1 234; e<sub>b</sub>, RH 3 1 234 1 2 3

KEYBOARD: (bold and underline = black keys) LH 2 1 32 1 432; LH 2 1 432 1 3 2

Scales: All Scales parallel motion two octaves ascending and descending, HT MM ♩ = 80 in sixteenth notes

Chords: Play BOTH

(1) Tonic(I), Sub-dominant(IV) and Dominant 7th (V7) triads and their inversions blocked, ascending and descending one octave, HT

(2) Major-augmented-major-minor-diminished triad sequence (built on any pitch), blocked, root position, HT

Also write these on staff paper

Cadence: as in Level III

Arpeggios: Root position tonic triads, 4 octaves with thumb tuck ascending and descending, HT MM ♩ = 100 in eighths

WRITTEN:

Ear training:

Recognize intervals: M2 m2 M3 m3 P4 A4/d5 P5 M6 M7 m7

Recognize major and minor triads & chord progressions: I IV I I V7 I I IV I V7 I

Recognize chord qualities in root position: maj-aug; min-dim; dom 7th

Match written rhythmic patterns in major and minor keys to patterns played in 3 4 6 meters.

4 4 8

Complete written melodic patterns by adding last 2 notes of the pattern played

Also Notate and identify ascending and descending scales from previous level and the new harmonic minors on separate staff paper

d \_\_\_\_\_; b<sub>b</sub> \_\_\_\_\_; e<sub>b</sub> \_\_\_\_\_;

a \_\_\_\_\_; e \_\_\_\_\_

Notate & identify key signatures; I-IV-V chords; V7 chords and all inversions; intervals as in ear training above any white key; maj, min, aug, dim triads in root position; rhythmic solutions as per theory section, incomplete measures with notes & rests, bar lines, time signatures.

NEW: notate and identify super-tonic and sub-mediants on all white major keys

TERMS: **articulation** - the manner in which notes are played and released

**senza** - without; **leggiero** - lightly; **sempre** - always

**rubato** - rhythmic flexibility for expressive effect

**marcato** - marked, emphasized

**tenuto** - hold notes for their full value

**simile** - in the same manner

**modulation** - change of key within a composition

**sostenuto** - sustained tones or slower tempo

**syncopation** - an emphasis on off-beats or weak beats; the shifting of accents to beats that aren't normally accented

**cadenza** - a brilliant virtuoso passage, sometimes improvised, for solo instrument or voice

**lento** - slow, between largo and adagio

**FORMS:**

**character piece** - a short composition designed to express a definite mood or programmatic idea

**Baroque suite** - an instrumental form consisting of several contrasting dance movements in the same key and in binary form.

the four basic movements are: allemande, courante, sarabande and gigue.

**opera** - a sung drama; a stage work whose actions and conversations are given to solo singers and choruses accompanied by instruments.

**chamber music** - music for a small ensemble with one performer per part.

**symphony** - a sonata for orchestra usually in four movements; the chief orchestral form of the Classical & Romantic periods.

**concerto** - a sonata for solo instrument and orchestra, usually in three movements.

**fugue** - a contrapuntal composition or process based on a theme (subject) which is stated at the beginning in one voice/part alone, then imitated by the other voices/parts in close succession; this theme reappears throughout the piece in various keys and in one voice/part or another

New chords for level VII

G+7   G7   Gm7   Gø7   G07

M7   V7   min.min.   half dim   fully dim

New progression for Level VIII

I   vi   IV   ii6   I6   V7   I

4

I   vi   IV   ii6   I6   V7   V7   I

4