



STUDENT AFFILIATE TEXAS MUSIC TEACHERS ASSOCIATION

Theory Syllabus



*TEXAS MUSIC TEACHERS ASSOCIATION
STUDENT AFFILIATE THEORY*



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Acknowledgements

Founders

Dr. E. Clyde Whitlock – A charter member of TMTA
Mrs. Jimmie Mansfield – organizer of the original TMTA-SA Theory Program
Mary Loving – her past work in the TMTA-SA Theory Program

Vision

It was the vision of Glenda Lanier, NCTM, when she served as TMTA Theory Coordinator to update and revise the TMTA-SA Theory Program.

TMTA Collaboration

Through a survey and various forms of communication, input from the membership of TMTA was a valuable tool in the revision process.

TMTA Theory Syllabus Ad-hoc Committee

The work of the Theory Syllabus Ad-hoc Committee to review and update the TMTA Theory Program includes the work of the following committee members:

Rebecca Landreth, NCTM – Chair
Karen Wallace
Glenda Lanier, NCTM
Alecia Russell, NCTM
Jennifer Wells Clay
Janelle Schlaudt, NCTM

Allen Long
Shelly Davis, NCTM
Sherry Frush, NCTM
Teresa Crawford, NCTM
Debra Hadfield, NCTM

Syllabus Revision Support

Bonnie Dove – Illustrator Assistant
Beverly Ryan – Typing Assistant
Susan Paradis – Cover Art

TMTA Officers during the Revision Process

The Officers were a valuable part of the revision process and the final editing process.

Glenda Lanier, NCTM
Janelle Schlaudt, NCTM
Sharon Callahan
Debra Hadfield, NCTM
Karen Wallace

Rick Valentine
Teresa Crawford, NCTM
Lydia Bratcher, NCTM
Roy Wylie, NCTM
Michelle Crawford



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DIVISION I

Level 1 Syllabus

Testing Instructions for Administrator

Read each question aloud. If needed, help the young student understand the meaning of a question, without revealing the answer. A maximum of two hours is allowed for testing, if necessary.

Notation Guide

Notation which may be used for questions in Level 1 includes:

- Quarter, half, dotted half, and whole notes
- Quarter, half, and whole rests

The TMTA Notation Guide details correct construction.

TEST CONTENT

Music Alphabet

- Print the next six letters of the musical alphabet after the given “A”.

Keyboard

- Print the names of the white keys beginning on C on a keyboard illustration.

Staff

- Fill in the blanks for the number of lines and the number of spaces in a staff.
“A staff has ___ lines and ___ spaces.”
- Identify notes printed on the grand staff including Middle C and D below the treble clef, B and C above the bass clef by writing the note name in the blank below the staff.
- On the grand staff, mark any incorrectly named notes with an “X”.

Notation

- Draw quarter, half, and whole notes on a blank line as directed using correct notation.



Intervals

- Identify how each group of notes moves: up, down, or repeated (same).
- Identify intervals of seconds and thirds as a step or skip.

Rhythm

- Write the total number of beats each note or rest receives in 4/4 meter.
- Draw bar lines for four measures of 4/4 meter.
- Place numbers below notes and rests as they would be counted in 4/4 meter.

Vocabulary

- Identify the correct music symbol by circling one of two symbols placed by each word.

Symbols: treble clef, bass clef, whole note, half note, quarter note, quarter rest, whole rest, half rest, bar line, double bar line, measure, staff, time signature, skip, step, *piano* (*p*), and *forte* (*f*)

Musical Terms and Definitions Appendix contains examples of symbols.

Theory Application/Analysis

- A musical example will be given. One analysis-type application will be on each test from the following:
 - Circle a step or skip (as directed) within a given musical example.
 - Circle notes moving up, down, or repeated (as directed) within a musical example.
 - Circle the musical example with notes that move up by steps, down by skips, or repeated (varied each test) with two different musical examples given.
 - Identify within a given musical example any of the musical terms for this level.

Ear Training

- Single notes will be played high (G above Middle C and higher) or low (F below Middle C and lower). Circle the correct identifying word (Low or High).
- Various Major Pentascales will be played ascending from tonic or descending to tonic. Circle the correct word (Down or Up).
- Groups of two notes will be played in which the notes will be the same or different pitches. Circle the correct word (Same or Different).



Bonus Question

- Two musical examples will be given with one designated as “*p*” for soft and the other as “*f*” for loud. Circle the example with the specified dynamic level as “Loud” or “Soft.” No partial credit (NPC) will be awarded. There is no deduction for an incorrect answer.

STUDENT MANUAL - THEORY CONCEPTS

LEVEL I

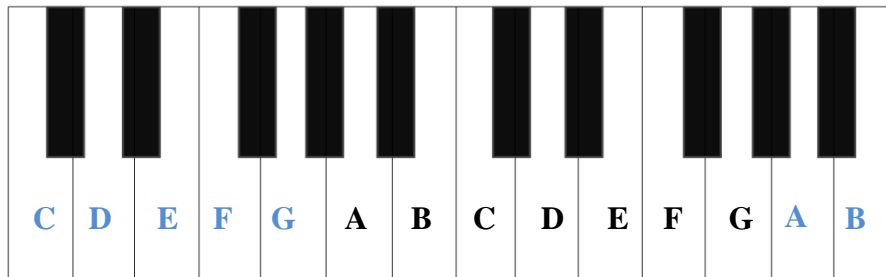
Music Alphabet

The **musical alphabet** is the first seven letters of the English alphabet.

A B C D E F G

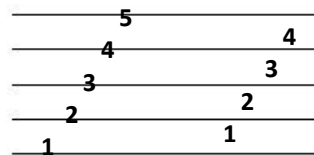
Keyboard

The **keyboard** is made up of white and black keys in a pattern. The pattern is repeated using the seven letters of the musical alphabet.



Staff

A **staff** is a group of **five** parallel lines, with **four** spaces, in between the lines.



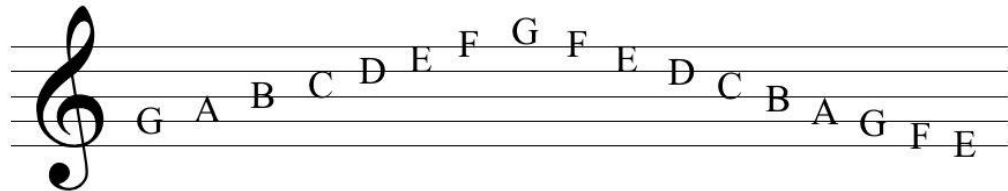


Treble Clef Sign

The **treble clef** is a symbol like the old English letter “G” which is used to name the second line from the bottom. It indicates the notes to be played in the higher range.



When naming each of the lines on the Treble Staff, use the musical alphabet progressing in the alphabet on each line and space to name all of the lines and spaces.

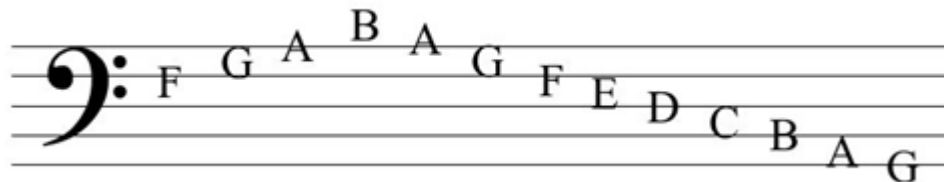


Bass Clef Sign

The **bass clef**, also called the F Clef, is the symbol like the old English letter “F”, which is used to name the fourth line from the bottom of the staff, or F. It indicates notes to be played in the lower range. There is a large dot on the fourth line. The line then curves up to the top of the staff, and then goes down into the first space. A dot is drawn in the top space and in the space below the fourth line.



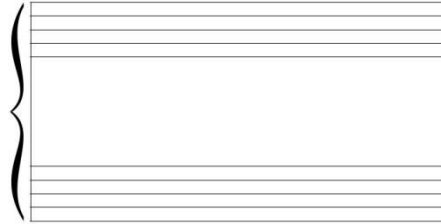
When naming each of the lines on the **bass staff**, use the musical alphabet. If using the hint of the letter **F** from the **bass clef**, go forward and backward to name all of the lines and spaces.





Grand Staff

The **grand staff** is two staves joined by a brace and a bar line.

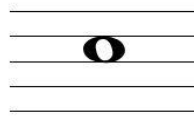


Note Head

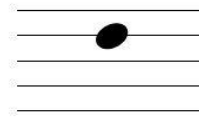
A **note head** is a symbol that is oval shaped (like an egg) and placed on the staff. It can be on a line or in a space. It can be colored in, or not colored in.



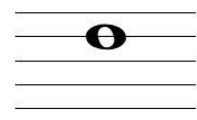
Line Note



Space Note



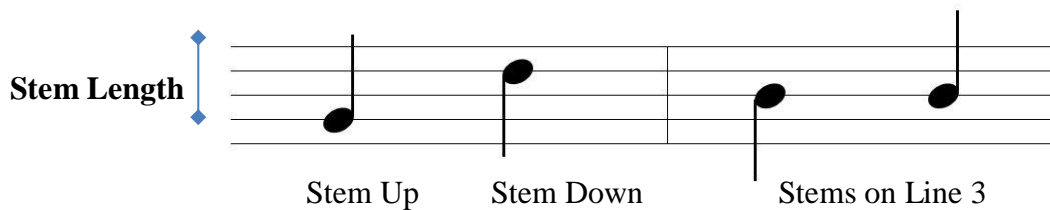
Filled



Not Filled

Note Stem

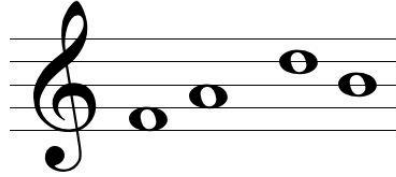
A **note stem** is a vertical line that attaches to some note heads. The stem should be drawn going up, on the right side which looks like a lower case “d”; or drawn going down, on the left side which looks like a lower case “p”. Note stems extend through three additional lines or three additional spaces which is one octave. Stems that begin below the third line of the staff go up, and those that begin above the third line, go down. The stems on the middle line can be drawn up or down.





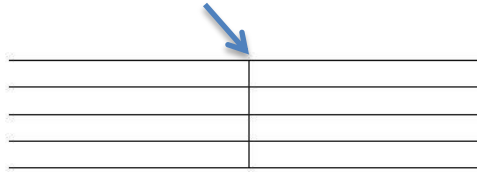
Pitch Notation

When notes are placed on certain lines or spaces of the staff, each note indicates a specific **pitch** or sound.



Bar Line

A **bar line** is a vertical line, on the staff, which groups a set number of beats.



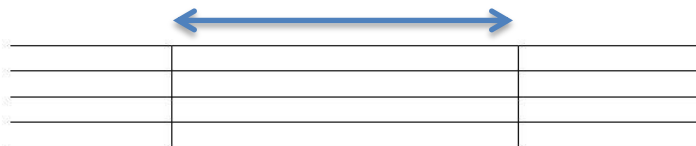
Double Bar Line

A **double bar line** is two, parallel, vertical lines that are placed at the end of the music.



Measure

A **measure** is the distance on the staff from one bar line to the next.





Rhythmic Notation



Whole Note

A note head, not colored in, without a stem is a **whole note**.



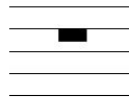
Half Note

A note head, not colored in, with a stem is a **half note**. It represents one of the two halves of a whole note.



Quarter Note

A colored-in note head with a stem is a **quarter note**. It represents one of four parts of a whole note.



Whole Rest

A colored-in rectangle that hangs from the fourth line is a **whole rest**. It represents silence. It can be used to fill any measure with silence. Count the silence for the number of beats in the measure, or equal to a whole note if the rest does not fill the measure.



Half Rest

A colored-in rectangle that sits on the third line is a **half rest**. It represents silence. Count the silence the same number of beats as the half note.



Quarter Rest

A symbol that looks like an open “Z” with a “C” stuck on the bottom is a **quarter rest**. It represents silence. Count the silence the same number of beats as the quarter note.

Beat

A **beat** is a regular pulsation, like a heartbeat, which organizes music in time.

Meter

Meter is an organizing pattern of strong and weak beats.



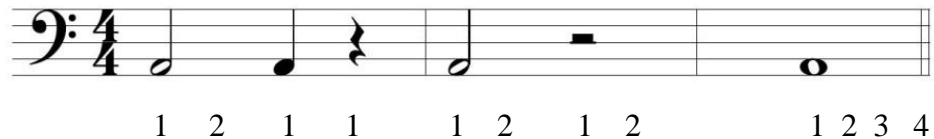
Time Signature

A **time signature** is a symbol of numbers that is placed at the beginning of the music. The bottom number tells which note gets one beat and the top number tells how many beats are in every measure. The bottom number can only be a number that represents the type of notes used in music such as “2” (half note), “4” (quarter note), or “8” (eighth note), while the top number can be any number.



Rhythmic Notation

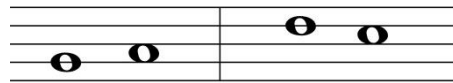
Rhythmic notation is the grouping of notes or rests in a measure that tells the length of time each note or rest should last. See the *Notation Guide* for alternative examples of writing the counts.



Note Steps

(Interval recognition)

When notes move from one line or space to the very next space or line, the distance is a **step**, also known as a 2nd.



Note Skips

(Interval recognition)

When notes move from one line to the very next line, or from a space to the very next space, the distance is a **skip**, also known as a 3rd.



Dynamic Signs

The musical direction to play or sing softly or quietly is the Italian word *piano*, and is often written in music as *p*.

The musical direction to play or sing with strength or loudly is the Italian word *forte*, and is often written as *f*.



DIVISION I

Level 2 Syllabus

Testing Instructions for Administrator

Read each question aloud. If needed, help the young student understand the meaning of a question without revealing the answer. A maximum of two hours is allowed for testing, if necessary.

Notation Guide

Notation which may be used for questions in Level 2 includes:

- Quarter, half, dotted half, and whole notes
- Quarter, half, and whole rests

The TMTA Notation Guide details correct construction.

TEST CONTENT

Music Alphabet

- Print the letters of the musical alphabet twice ascending from a given “A” and ending with the second given “G”.

Keyboard

- Print the names of specified white keys on the keyboard example. Six of the seven key names will be given; and the letter names will vary with each testing period.

Notation

- Draw quarter, half, dotted half, and whole notes on a staff as directed.

Intervals

- Identify the correct size of intervals drawn on a staff as seconds and thirds, ascending and descending by circling the correct interval size (2nd or 3rd).
- On a keyboard example, different lines will be drawn between two neighboring white keys. Identify the distance between the two keys as half step or whole step by circling the correct words (Half Step or Whole Step).



Rhythm

- Write the number of beats each note or rest receives in 3/4 or 4/4 meter.
- Draw bar lines for four measures of a rhythmic example displaying combinations of notes and rests in 3/4 or 4/4 meter.
- Write numbers below notes and rests in a rhythmic example as they would be counted in 3/4 or 4/4 meter. *See the Notation Guide for alternative examples of writing counts.*

Vocabulary

- Identify the correct music symbol by circling one of two symbols placed by each word.

Musical Terms and Definitions Appendix contains examples of symbols. (Levels 1-2)

Theory Application/Analysis

- A musical example will be given. One analysis-type question will be on each test from the following:
 - Identify a 2nd or 3rd moving up or down as directed by circling the correct notes.
 - Identify how many beats are in each measure.
 - Identify the dynamic sign (*p*, *mp*, *mf*, *f*).
 - Write the counts below the example.
 - Name specific notes in an example.

Ear Training

- Groups of four tones will be played, some with steps and some with skips, based on various major scales ascending from tonic or descending to tonic. Identify the direction of each group by circling the correct word (Up or Down).
- Groups of three notes will be played starting on different notes within the C Major scale. Two of the notes played will be printed in each measure. Draw the third note on the correct line or space. The third note will repeat the second note, or go up or down by a step from the second note.
- Individual measures of rhythm patterns in both 3/4 and 4/4 meters composed of quarter, half, dotted half, and whole notes will be played. Circle “*Same*” if the rhythm played is the same as the measure on the test, or “*Different*” if rhythmic pattern is different than the measure printed on the test.

Bonus Question

- Print the letters of an ascending major five-note pattern (Pentascle) on the given keyboard beginning either on C or G, as requested. No partial credit (NPC) will be awarded. There is no deduction for an incorrect answer.



STUDENT MANUAL – THEORY CONCEPTS

LEVEL 2

Dotted Notes

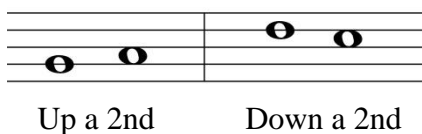
Placing a **dot** after a note adds half of the value of the note to the note. In other words, if a half note is worth 2 beats, a dot would be worth 1 beat. Together the half note and dot add up to 3 beats. Any note can have a dot after it.



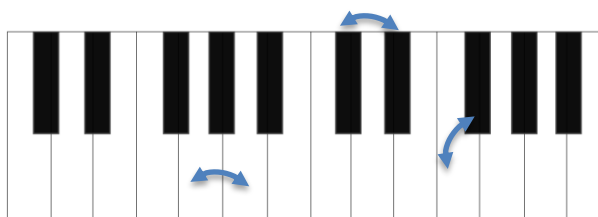
Intervals

An **interval** is the distance (how far it is) between two notes.

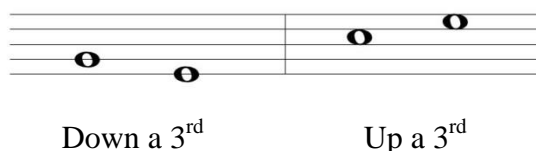
Notes which move from a line to the very next space or from a space to the very next line form an interval of a **2nd**, also known as a **step**.

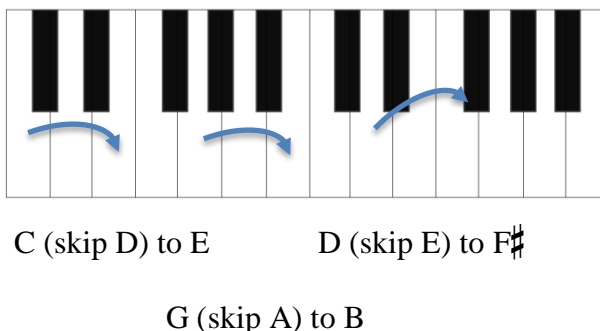


On a keyboard, two notes that form a 2nd are next to each other. They can be two white notes, two black notes, or a black and a white note.



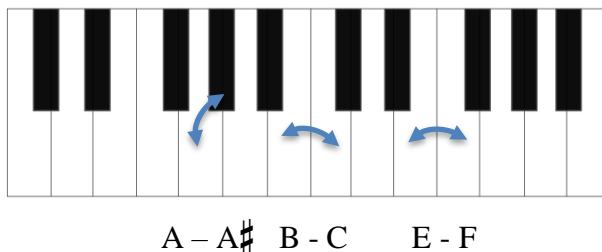
Notes which move from a line to the very next line, or a space to the very next space form an interval of a **3rd**, also known as a **skip**.





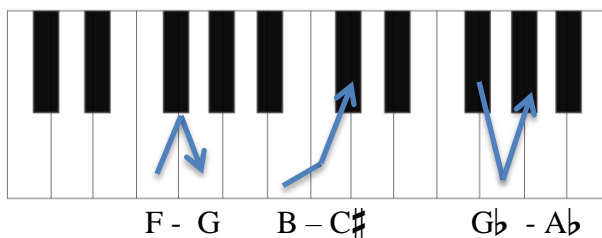
Half Step

A **half step** is the smallest distance between two notes. It moves from one note to the closest note. On the keyboard, half steps usually move from a white key to a black key or a black key to a white key. There are two white-key half steps because there is no key between B to C and E to F.



Whole Step

A **whole step** is the combination of two half steps. On the keyboard, whole steps “skip over” a key.



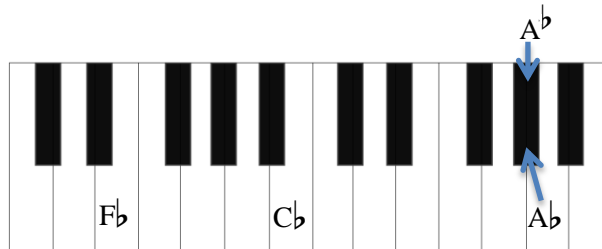
Flat



A **flat** is a symbol that **lowers** the named note/pitch a half step. On the keyboard, a flat symbol lowers a note by a half step, or to the next key to the left. On the keyboard, there are only two white key flats: C \flat and F \flat .



Example: For $A\flat$, the key a half step down from A, the next key to the left of A.

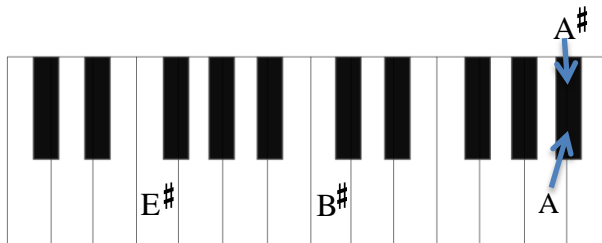


Sharp



A **sharp** is a symbol that **raises** the named note/pitch a half step. On the keyboard, a sharp symbol raises a note by a half step, or to the next key to the right. On the keyboard, there are only two white key sharps: $B\sharp$ and $E\sharp$.

Example: For $A\sharp$, the key a half step up from A is $A\sharp$, the next key to right of A.



Dynamic Signs

The musical direction to play or sing medium softly or medium quietly is the Italian words *mezzo piano* and is often written in music as *mp*. This dynamic is louder than *piano*, but softer than *mezzo forte*.

The musical direction to sing or play with medium strength or medium loudly is the Italian words *mezzo forte*, and is often written as *mf*. This dynamic is louder than *mezzo piano*, but softer than *forte*.



DIVISION I

Level 3 Syllabus

Testing Instructions for Administrator

Reading the test aloud to students is not a TMTA requirement at this level, but it is permitted. Help the young student understand the meaning of a question, as needed, without revealing the answer. A maximum of two hours is allowed for testing, if necessary.

Notation Guide

Notation which may be used for questions in Level 3 includes:

- Quarter, half, dotted half, and whole notes
- Quarter, half, and whole rests

The TMTA Notation Guide details correct construction.

TEST CONTENT

Music Alphabet

- Print the letters of the musical alphabet descending from given “G.”

Staff Identification

- On either the treble or bass staff, draw whole notes on the correct line or space for the given letter name. Only one note per measure is required.

Notation

- Draw quarter, half, dotted half, and whole notes, and whole, half, and quarter rests on a staff as directed.



Intervals

- Identify the correct size of intervals of seconds (2^{nds}), thirds (3^{rds}), fourths (4^{ths}), and fifths (5^{ths}) ascending and descending by writing the correct interval size (2nd, 3rd, etc.).
- On a keyboard example, lines will be drawn between any two neighboring keys, white or black. Identify the distance between the two keys as whole step or half step by circling the correct words (Whole Step or Half Step).

Rhythm

- Write the number of beats each note or rest receives in 4/4 meter.
- Draw bar lines for four measures of a rhythmic example using combinations of notes and rests in 3/4 or 4/4 meter.
- Write numbers below notes and rests in a rhythmic example as they would be counted in 3/4 or 4/4 meter. *See the Notation Guide for acceptable counting examples.*
- Write the upper number to complete the time signature for each measure. Simple rhythm patterns in meters of 2/4, 3/4, 4/4, 5/4, and 6/4 will be given.

Scales and Key Signatures

- Print the whole and half step pattern of major scales. Use “W” for whole and “H” for half.
- Draw slurs (curved lines) between half steps of C, G, or F major scale.
- Identify the key signature of C, G, and F major by matching a display of the key signature in treble and bass with the correct key name.

Vocabulary

- Identify the correct music symbol by circling one of two symbols placed by each word. Only basic music symbols are used.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1-3)



Theory Application/Analysis

- A musical example will be given. One analysis-type application will be on each test from the following:
 - Identify a 2nd, 3rd, 4th, or 5th moving up or down as directed by circling the correct notes
 - Identify the key signature as C, G, or F Major
 - Identify a slur or tie as directed by circling the correct symbol
 - Identify staccato or legato notes as directed
 - Identify as directed any concept in levels 1 – 3.

Ear Training

- **Rhythmic Dictation:** Fill in the missing measure of a two-measure rhythm in 3/4 meter and a two-measure rhythm in 4/4 meter. Blank measure notes will be completed using quarter, half, dotted half, or whole notes.
- **Groups** of three notes will be played within the C Major scale beginning on any note. Two of the notes played will be printed in each measure. The third note is to be written on the correct line or space which will repeat the second note, or go up or down by a step or a skip from the second note.
- **Recognize** four-note tonal patterns as stepping or skipping by circling the correct pattern heard. Two patterns are printed on the test for each example played. Notes of each pattern will be within various major scales ascending from or descending to tonic.

Bonus Question

- Fill in the blanks up and down an interval of a 5th from C. No partial credit (NPC) will be awarded. There is no deduction for wrong answer.



STUDENT MANUAL - THEORY CONCEPTS

LEVEL 3

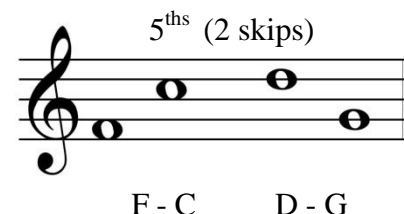
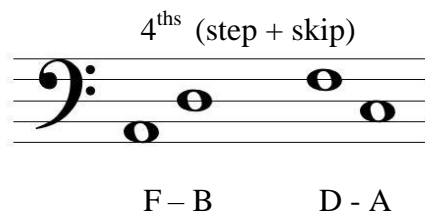
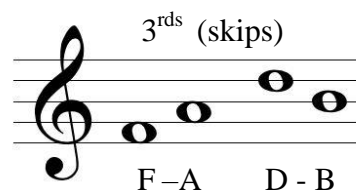
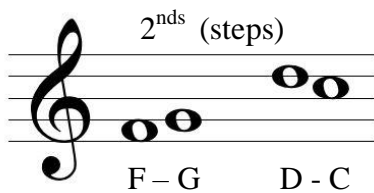
Interval

An **interval** is the distance or how far it is between two notes.

Interval Size

The **interval size** is measured by the number of steps from one note to the next.

Examples:



Scale

A **scale** consists of pitches arranged in alphabetical order, beginning from any one of the seven musical letters according to a specific whole step and half step pattern.

For example: C - D - E - F - G - A - B - C

G - A - B - C - D - E - F[#] - G

F - G - A - B^b - C - D - E - F

Scale Degree

A **scale degree** is a number assigned to each note of a scale in ascending order, beginning on the first note of the scale.



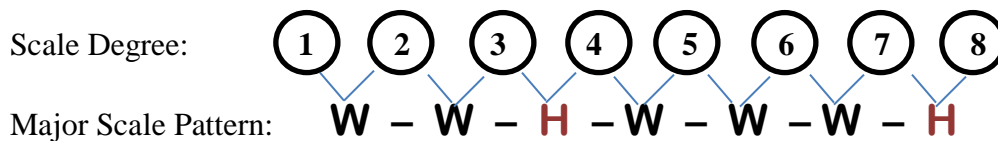
Tonic

The first note of a scale is called “**Tonic**.” The tonic is also called the “Keynote.”

Major Scale

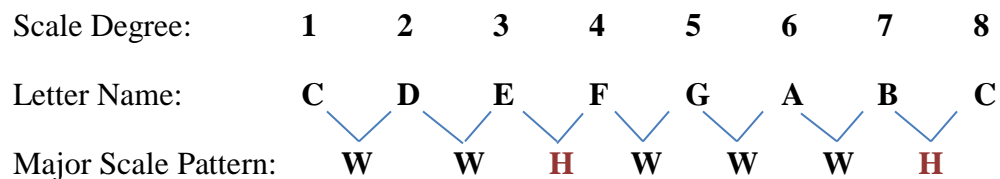
A **major scale** is constructed by arranging pitches in a specific order of whole steps and half steps. There are five whole steps and two half steps.

The order of the whole steps and the half steps for all **major scales** is:

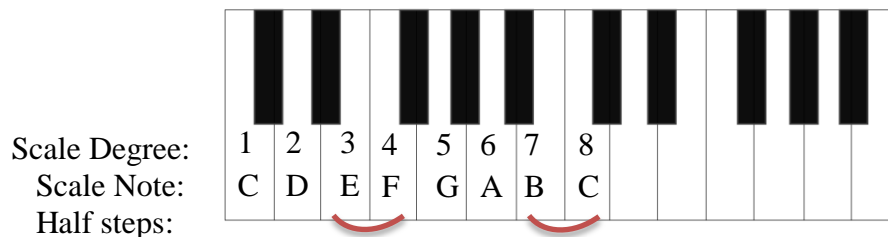


The C Major, G Major, and F Major scales are presented in Level 3.

C Major Scale



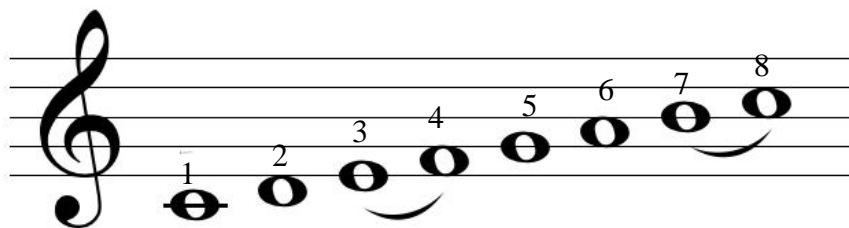
Shown on the Keyboard:



The half steps are marked with **slurs**.



Written on the Staff: Half steps are marked with slurs.



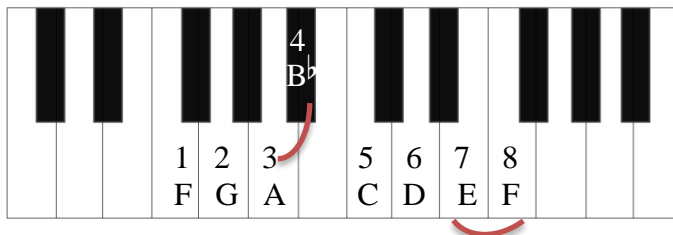
F Major Scale

Scale Degree: 1 2 3 4 5 6 7 8

Letter Name: F G A B^b C D E F

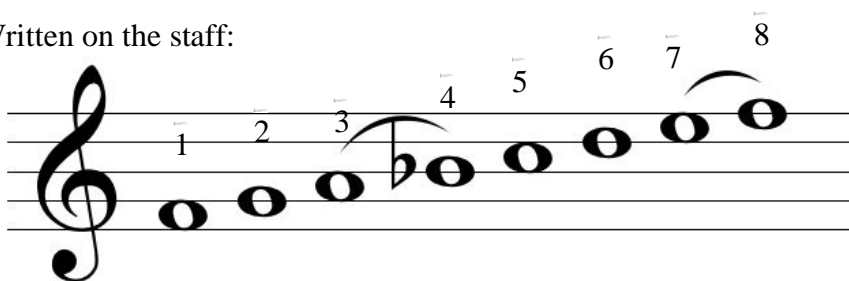
Major Scale Pattern: W W H W W W H

Shown on the Keyboard:



Scale Degree:
Scale Note:

Written on the staff:



G Major Scale

Scale Degree: 1 2 3 4 5 6 7 8

Letter Name: G A B C D E F[#] G

Major Scale Pattern: W W H W W W H



Shown on the Keyboard:

Scale Degree:
Scale Note:

			1	2	3	4	5	6	7	8		
			G	A	B	C	D	E	F#	G		

Written on the staff:

Key Signature

A **key signature** is an arrangement of sharps or flats after the clef sign on each staff, that tells the performer the tone (pitch) center.

The Major Key Signatures are based on the corresponding Major Scale.

In **C Major**, there are no sharps or flats.

In **F Major**, there is one flat: B \flat .

In **G Major**, there is one sharp: F \sharp .



Slur

A **slur** is a curved line connecting two or more notes of *different pitches*, telling the performer to play smoothly. Slurs are used to call attention to the half steps in the major scales.



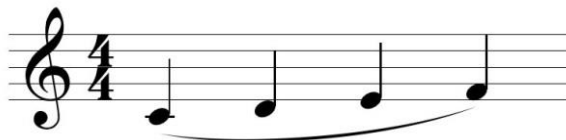
Tie

A **tie** is a curved line that connects two notes of the *same pitch*, telling the performer to hold the note through the value of the second note.



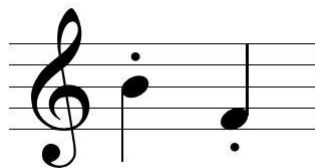
Legato

To play in a smooth and connected manner is called **legato**. A curved line is used to join all of the notes that should be played this way.




Staccato

A dot above or below the head of the note, indicates that the performer is to play the note **staccato**, in a disconnected manner, not smooth. The dot is placed at the opposite end from the stem.

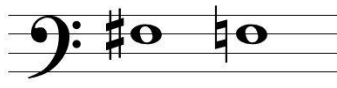




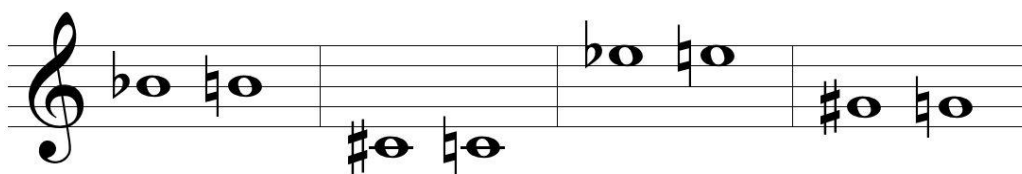
Natural

 A **natural** is a symbol which cancels a sharp or a flat. The sign looks like a square, with a line going up on the left side, and a line going down on the right side.

Example: An F[#] followed by an F with a natural sign would be played as F. When written on the staff, a natural sign is drawn in front of the note cancels a preceding chromatic sign.

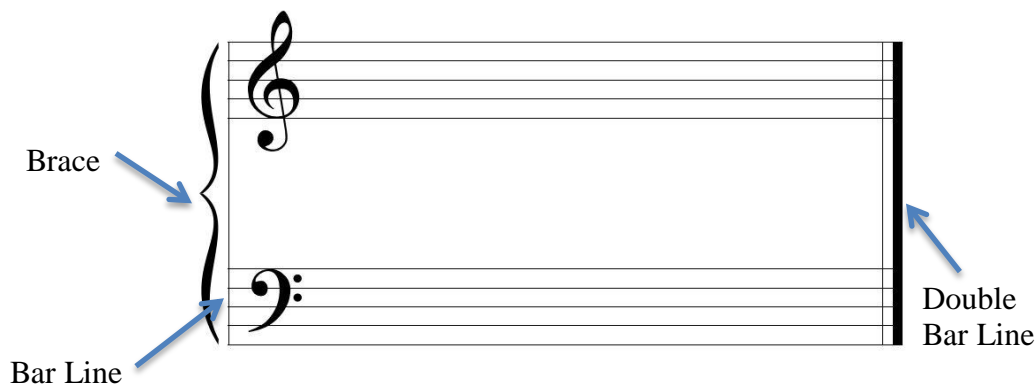


Additional examples:



Brace

A **brace** is a bracket connecting two or more musical staves, which are to be performed at the same time. In piano music, the brace connects two staves for the right and left hands. After the brace, a bar line is drawn through both staves, and then the clef signs.



Grand Staff

When two staves, one treble and one bass are joined by a brace, it is called a **Grand Staff**. All bar lines, including the double bar line at the end of the piece, are drawn from the fifth line of the treble staff to the first line of the bass staff.



DIVISION II

Level 4 Syllabus

Testing Instructions for Administrator

A maximum of 2 hours is allowed for testing, if necessary.

Notation Guide

Notation which may be used for questions in Level 4 includes:

- Eighth (flagged and beamed), quarter, half, dotted half, and whole notes
- Eighth, quarter, half, and whole rests
- Sharp and flat signs

The TMTA Notation Guide details correct construction.

TEST CONTENT

Staff

- A grand staff with bass and treble clef signs, brace, bar line, and double bar line will be printed on the test. Label each item. Required words will be given in a word bank.
- Draw notes and rests on treble and bass staves as directed.
- On a treble and bass staff, write the letter name of each note printed.

Intervals

- Measure and identify pairs of notes written on a treble or bass staff as a whole step using “W” or half step using “H”.
- Identify seconds (2nd), thirds (3rd), fourths (4th), fifths (5th), and octaves (8^{ve}) written on a treble or bass staff using the number and letters.



Rhythm

- Draw one missing rest or note, as directed, in each measure of $\frac{3}{4}$ or $\frac{4}{4}$ meter. An arrow indicates where the rest or note should be drawn. Questions will be interchangeable or both may be asked.
- Write numbers below notes and rests in a rhythmic example as they would be counted in $\frac{3}{4}$ or $\frac{4}{4}$ meter. *Student Theory Manual demonstrates acceptable counting examples.*
- Write the upper number to complete the time signature for each measure. One-measure rhythmic patterns in meters of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, and $\frac{6}{4}$ will be given.
- Draw the missing bar lines for four measures of $\frac{3}{4}$ or $\frac{4}{4}$ meter.

Scales, Key Signatures, and Tonic Triad

Level 4 tests will include major keys through four sharps and one flat.

- Draw sharps or flats before the notes on the given scale to make a major scale in the keys of C, G, D, A, E, or F major. No partial credit. Treble or bass staves may be used.
- Draw slurs (curved lines over or under connecting two notes) between the half steps.
- Write the order of the seven sharps in a key signature on the blanks. Sharp signs will be provided.
- Identify the key signature and draw the tonic (keynote): C, G, D, A, E, or F major.

Vocabulary

- Write the number of the correct definition in the blank beside each symbol or term. The number of definitions will be one more than the number of terms listed.

**The “Musical Terms and Definitions” Appendix contains terms and symbols.
(Levels 1-4)**



Theory Application/Analysis

- A musical example will be given. One or more analysis-type applications will be on each test from the following:
 - Identify the key signature as C, G, D, A, E, or F major.
 - Identify a C, G, D, A, E, or F major tonic triad within the musical example.
 - Identify intervals as directed: 2nd, 3rd, 4th, 5th, and/or 8^{ve}.
 - Identify a slur or tie as directed by circling the correct symbol.
 - Identify a staccato or legato as directed.
 - Identify musical dynamic signs as directed.
 - Identify any music concepts presented in Levels 1 – 4 as directed.

Ear Training

- **Rhythmic Dictation:** Fill in the missing 2nd and 4th measure of a four-measure rhythm in 3/4 meter or 4/4 meter. The notes used to complete the measures will be quarter, half, dotted half, or whole notes.
- **Compare** written examples of four-note groups played within a major scale. Circle the correct pattern heard.
- **Identify** the major triad in pairs containing one major and one minor triad. Triads are to be performed broken and blocked. Circle “1” if the first triad is major, or circle “2” if the second triad heard is major.

Bonus Question

- Fill in the blanks up and down an interval of a 5th from C through four sharps and four flats. The flats will be pre-printed on the test. No partial credit (NPC) will be awarded. There is no deduction for an incorrect answer.



STUDENT MANUAL - THEORY CONCEPTS

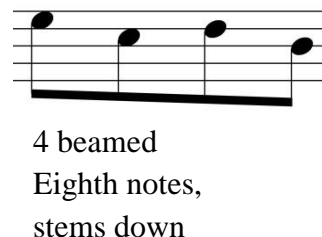
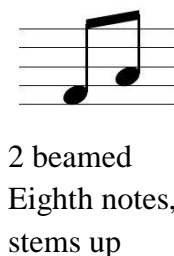
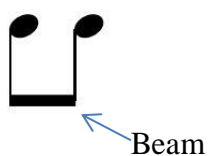
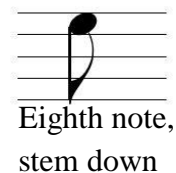
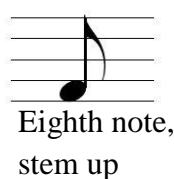
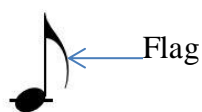
LEVEL 4

Notation

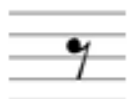


Eighth Note

A colored-in note head with a stem and an added symbol called a *flag* is an eighth note. The flag is drawn on the right side of the stem, whether the stem goes up or down. Two or more eighth notes, side-by-side, may have a *beam* connection at the stem ends.



An eighth note is equal to one half of a quarter note. Two eighth notes equal one quarter note.



Eighth Rest

A symbol indicating silence equal in time to the sound of an eighth note is an eighth rest.



Rhythm

When counting the beats in a measure, usually the word “and” is used when counting the last half of a beat. The example below shows how the beats or parts of beats are counted when the time signature is $\frac{4}{4}$. The “&” is used for the word “and” in the example. The beat or portion of the beat on which the sound begins should be written directly below the note.

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

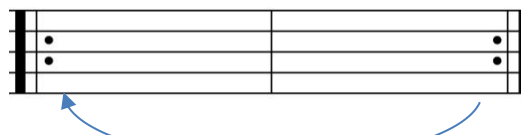
See the TMTA Notation Guide for acceptable methods of counting and proper construction.

Repeat Sign

A **repeat sign** is a symbol consisting of two dots drawn before or after a double bar. The dots are drawn in the second and third spaces of the staff. If the section to be repeated is not at the beginning of the music, two sets of dots are used as shown in the example below.



Repeat Sign – Repeat from the beginning of the piece.



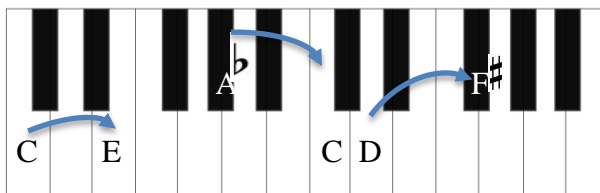
Repeat to a specific measure.

Intervals



Major Third

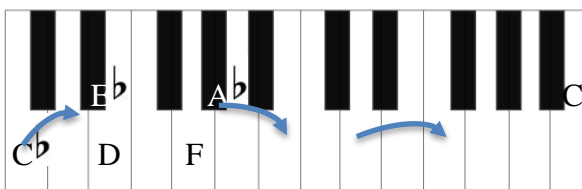
A **major third** is an interval of four half steps, spelled as a skip by skipping one letter name.



Examples: C to E A^b to C D to F[#]

Minor Third

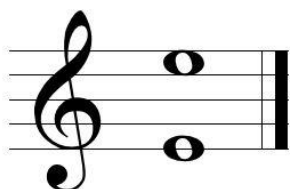
A **minor third** is an interval of three half steps, spelled as a skip by skipping one letter name.



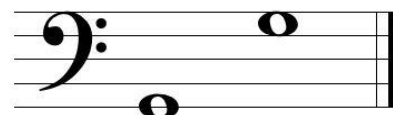
Examples: C to E^b A^b to C^b D to F

Octave (8ve)

An **octave** is an interval which is eight lines and spaces apart. The note names are the same, but are 12 half steps, or eight lines and spaces apart.



E to E



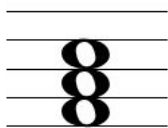
G to G



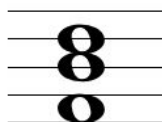
Chords

Chord

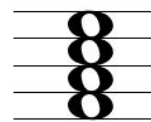
A Chord is *three or more* pitches sounding together.



Chord in 3rds



Chord with 3 notes



Chord with 4 notes

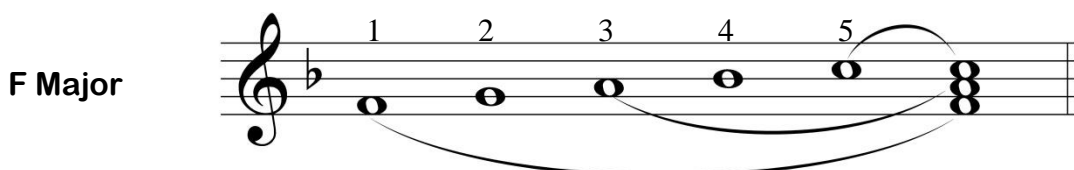
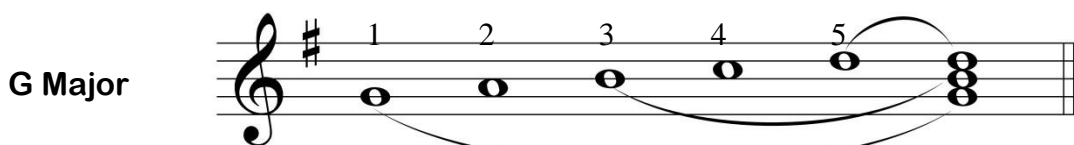
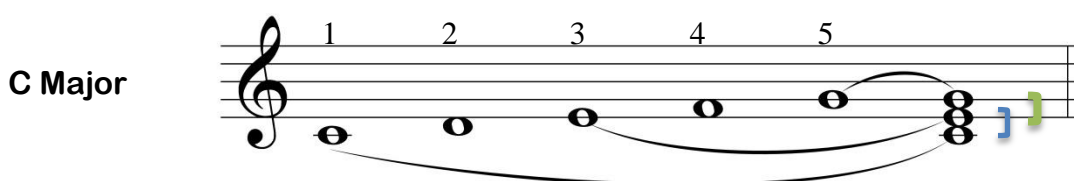
Triad

A **triad** is *three pitches*, sounded together or in succession, built from the root upward with an interval of a third between the lower pair of notes (1 or Root and 3) and a third between the upper pair (3 and 5) of notes. The interval between the lowest note and the top note is a 5th.



Major Triad

A major triad has **four half steps** also known as a **major 3rd** between the notes in the **lower third (Root/1 and 3)** and **three half steps** also known as a **minor 3rd** between the **notes in the upper third (3 and 5)**. The examples below show the triad built on the tonic (scale step 1, keynote) of three major scales.





Primary Chords

Triads that are built on scale degrees 1, 4, and 5 are called **primary triads or chords**. The Roman numerals I, IV, and V are used to identify these chords.

Primary Chords in C Major

I
Tonic

IV V
Subdominant Dominant

Key Signatures and Scales

Order of Sharps in a Key Signature

The sharps in a key signature are always arranged in the same order. The first sharp (F \sharp) is always on a line. None of the sharps are drawn on a ledger line in a key signature.

F \sharp C \sharp G \sharp D \sharp A \sharp E \sharp B \sharp

The sharps in a key signature are always drawn in the same order beginning with F \sharp and continuing through the number of sharps needed for the desired key signature.



Major Keys/Scales

The chromatic signs (not accidentals) indicate the key the composer has chosen to use in a piece of music.

See Level 3 for: C Major (no sharps or flats), G Major (one sharp), and F Major (one flat).

In Level 4, D Major, A Major, and E Major scales and key signatures are introduced. The key signatures presented in Level 4 are all “sharp” keys, meaning that they all have sharps in their key signatures.

In **D Major**, there are two sharps: F \sharp and C \sharp .

The image shows the D Major scale in both treble and bass clefs. The key signature has two sharps: F# and C#. The treble clef scale starts on D4 and goes up to D5. The bass clef scale starts on D3 and goes up to D4. Both scales are written in whole notes with slurs over the ascending and descending lines.

In **A Major**, there are three sharps: F \sharp , C \sharp , and G \sharp .

The image shows the A Major scale in both treble and bass clefs. The key signature has three sharps: F#, C#, and G#. The treble clef scale starts on A4 and goes up to A5. The bass clef scale starts on A3 and goes up to A4. Both scales are written in whole notes with slurs over the ascending and descending lines.

In **E Major**, there are four sharps: F \sharp , C \sharp , G \sharp , and D \sharp .

The image shows the E Major scale in both treble and bass clefs. The key signature has four sharps: F#, C#, G#, and D#. The treble clef scale starts on E4 and goes up to E5. The bass clef scale starts on E3 and goes up to E4. Both scales are written in whole notes with slurs over the ascending and descending lines.



DIVISION II

Level 5 Syllabus

Testing Instructions for Administrator

A maximum of two hours is allowed for testing, if necessary.

Notation Guide

Notation which may be used for questions in Level 5 includes:

- Sixteenth (flagged and beamed), eighth (flagged and beamed), quarter, dotted quarter, half, dotted half, and whole notes
- Sixteenth, eighth, quarter, half, and whole rests
- Sharp and flat signs

The TMTA Notation Guide details correct construction.

TEST CONTENT

Staff

- On the grand staff, draw the brace, treble and bass clef signs.
- Draw notes on treble and bass staves as directed.

Notation

- Draw notes and rests on the treble or bass staff as directed.
- Use sharp or flat signs as needed for the correct notes.

Intervals

- Identify pairs of notes written on a treble or bass staff as a whole step using “W”, half step using “H”, and no step/enharmonic using “O”.
- Identify intervals of seconds (2nd), thirds (3rd), fourths (4th), fifths (5th), sixths (6th), sevenths (7th), and octaves (8^{ve}) written on the treble or bass staff.
- Draw notes one octave (8^{ve}) above or below given notes as directed using ledger lines as needed.
- Circle one key on a drawn keyboard that is a major third (MAJ 3rd) or minor third (min 3rd), as directed, up or down from the key labeled with an “X” or an arrow.



Rhythm

- Draw one missing note or rest, as directed, in each measure of $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{5}{4}$ meter. An arrow indicates where the note or rest should be drawn.
Questions will be interchangeable or both may be asked.
- Write numbers below notes and rests in a rhythmic example as they would be counted in $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{5}{4}$ meter.
- Complete the upper number of the time signature for each measure. One-measure rhythmic patterns in meters of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, and $\frac{6}{4}$ will be given.
- Draw the missing bar lines for four measure of $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, or $\frac{6}{4}$ meter.

Scales, Key Signatures, and Primary Triads

Level 5 will include major keys through four sharps and four flats.

- Write the order of sharps and flats in a key signature on the blank lines.
- Draw sharps or flats before the notes on the given scale to make a major scale in the keys of C, G, D, A, E, F, B^b, E^b, or A^b Major. No partial credit. Treble or bass staff may be used.
- Draw slurs (curved lines over or under connecting two notes) between the half steps in a major scale.
- Write the name of the tonic and the dominant notes of each scale on the blanks provided.
- Draw key signature and tonic triad in root position of the major scale named for each measure on the treble staff, and the root of the tonic triad on the bass staff. The order of sharps or flats in the key signature must be correct to receive credit for the key signatures.
- Identify drawn major key signatures.

Vocabulary

- Write the number of the correct definition in the blank beside each symbol. The number of definitions will be one more than the number of terms listed.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1-5)



Theory Application/Analysis

- Identify in a musical example two or more of the following which will vary for each testing period.
 - Identify the key signature as C, G, D, A, E, F, B \flat , E \flat , or A \flat major.
 - Identify a tonic or dominant triad within the musical example written in the key of C, G, D, A, E, F, B \flat , E \flat , or A \flat major.
 - Identify intervals as directed: 2nd, 3rd, 4th, 5th, 6th, 7th, and/or Octave (8^{ve}).
 - Identify a slur or tie as directed by circling the correct symbol.
 - Identify staccato or legato notes as directed.
 - Identify dynamic signs.
 - Identify any concept in Levels 1 – 5.

Ear Training

- Rhythmic Dictation: Fill in the missing 2nd and 4th measures of a four-measure rhythm in 3/4 or 4/4 meter. Notes to be drawn in the blank measures will be eighth, quarter, half, dotted half, or whole notes.
- Melodic Dictation: Fill in the missing 2nd and 4th measures of a four-measure melodic example in 4/4 meter. Notes to be drawn in the blank measures will be steps or skips within a 5-note major scale pattern. Grading is by interval and rhythm.
- Interval Identification: Identify intervals heard as 2nd or 5th. Intervals will be perfect 5ths or major 2nds played ascending or descending as melodic intervals, then as harmonic intervals.
- Triad Identification: Identify the major triad in pairs containing one major and one minor triad. Triads are to be performed broken and blocked.

Bonus Question

- Fill in the blanks up and down by intervals of 5^{ths} from “C” through seven sharps and seven flats. Sharp and flat signs will be provided. No partial credit (NPC) will be awarded. There is no deduction for an incorrect answer.



STUDENT MANUAL - THEORY CONCEPTS

LEVEL 5

Notation



Dotted Quarter Note A quarter note with a stem and a dot

In any meter where the quarter note receives one beat, the **dotted quarter note** receives 1 ½ beats. The dotted quarter note is usually followed by an eighth note, an eighth rest, or two sixteenth notes.



Sixteenth Note A colored-in note with a stem and **two flags or beams** is a sixteenth note. The sixteenth note is equal to half of an eighth note, or it takes two sixteenth notes to equal an eighth note.



Sixteenth note, stem up



Sixteenth note, stem down

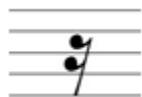


Two sixteenth notes, stems and beams up



Four sixteenth notes, stems and beams down

The example in 4/4 meter below shows how the quarter note is divided into eighth notes and subdivided into sixteenth notes.

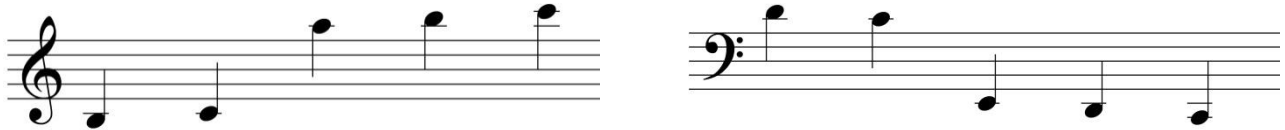


Sixteenth Rest A symbol which calls for silence equal in time to a sixteenth note is the sixteenth rest. The slant extends to the bottom line with the tails in the second and third spaces.



Ledger Line

A line added above or below the five-line staffs to extend the staff is a ledger line. It allows the composer greater range in sound, higher or lower. Look at the examples below. It has several common ledger lines. Ledger lines must be spaced exactly like the lines of the staff.



Chromatic Sign The group name for the sharp, flat and natural.

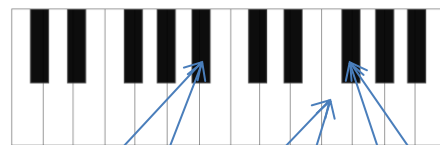
Accidental

A chromatic sign used in front of a note in a piece of music to change the note from what the key signature requires. The illustration below shows several different ways to use accidentals.

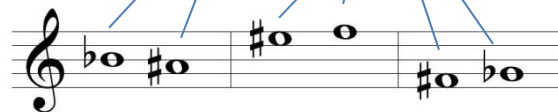


Enharmonic Spelling Two notes that share the same sound, but are spelled differently.

On the keyboard:

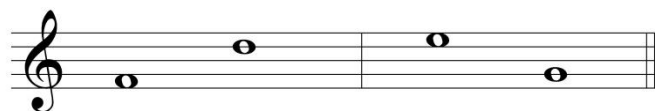


On the staff:



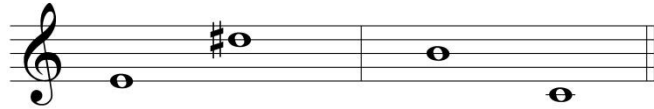
Interval Sizes

An **interval of a 6th** is six lines and spaces from one note to another, and is always a space to a line, or a line to a space.





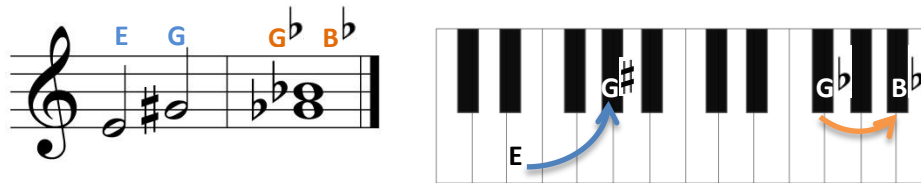
An **interval of a 7th** is seven lines and spaces from one note to another, and is always two line notes or two space notes.



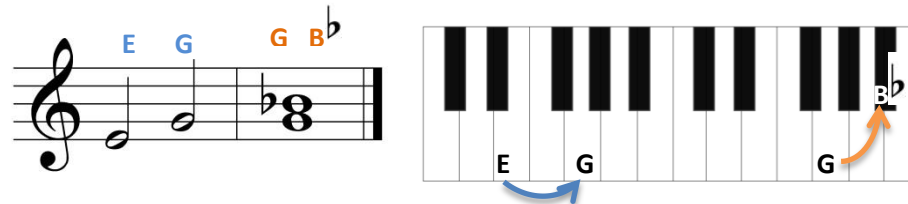
An **interval of an OCTAVE (8^{ve}/8^{va})** is two notes that are the same, but are eight steps (twelve half steps) from one note to another, and is always a space to a line, or a line to a space. This interval is called an **Octave** or written as **8^{ve}** or **8^{va}**.



An **interval of a major 3rd** is a 3rd with four half steps written as a skip on the staff.



An **interval of a minor 3rd** is a 3rd with three half steps written as a skip on the staff.



Key Signatures, Scales, Scale Degrees, and Chords

The **chromatic signs** (not accidentals) indicate the key the composer has chosen to use.

Order of Flats in a Key Signature

The flats in a key signature are always arranged in the same order. The first flat (B^b) is always on a line. None of the flats are drawn on a ledger line in a key signature.

B^b E^b A^b D^b G^b C^b F^b

The flats are drawn in the order as shown.

See Level 4 for the correct order of sharps in key signatures.



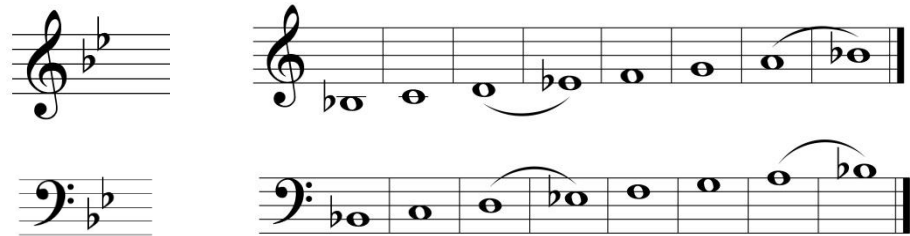


Key Signatures and Scales

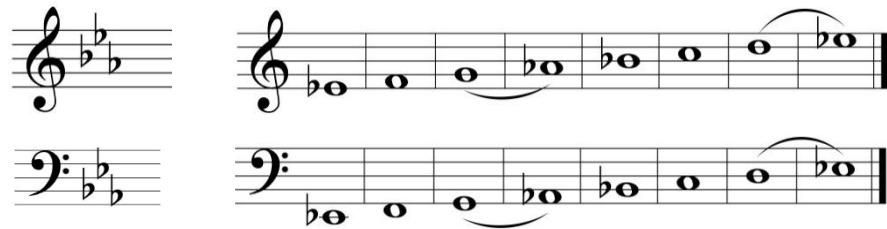
Major keys presented in Levels 3 and 4 were: **C** (no sharps or flats), **G** (1 sharp), **D** (2 sharps), **A** (3 sharps), **E** (4 sharps), and **F** (1 flat).

Key signatures new to Level 5 are the following major flat keys: **B^b**, **E^b**, and **A^b**.

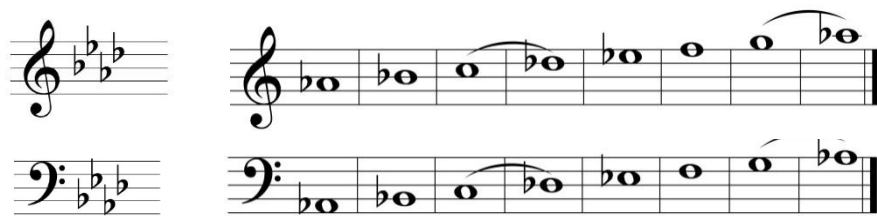
In **B^b Major**, there are 2 flats: B^b and E^b.



In **E^b Major**, there are 3 flats: B^b, E^b, and A^b.

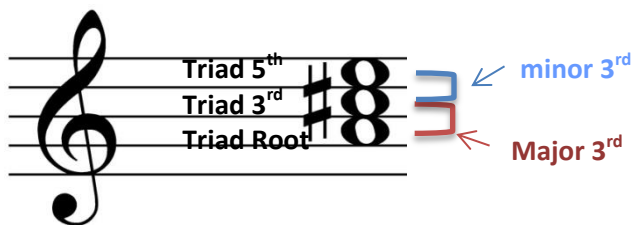


In **A^b Major**, there are 4 flats: B^b, E^b, A^b, and D^b.

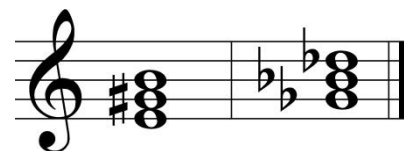


Triad

A **major triad** is a triad with a **major 3rd** between the triad root (first note of the triad) and the triad third (second note of the triad, a 3rd above the root), with an interval of a **minor 3rd** between the upper two notes (the triad third and triad fifth).



Examples of major triads



Notice the placement of chromatic signs.



Tonic and Tonic Triad

Tonic is scale degree one, or **keynote**. It makes clear that scale step one is the **tone center** in a piece of music. Built on scale degree one, the **tonic triad** is labeled with the Roman numeral **I** (if triad is major) or **i** (if triad is minor). The tonic triad is the chord on which the music seems to come to rest.



I

Tonic triad, C Major

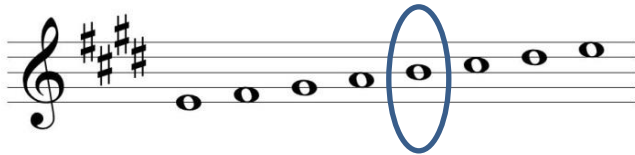


I

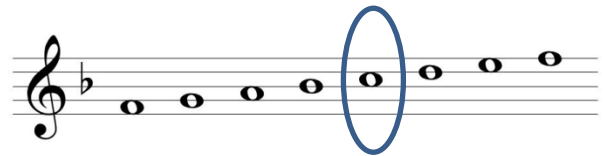
Tonic triad, E^b Major

Dominant and Dominant Triad

Dominant is scale degree five, a fifth above tonic. The name indicates its importance. The sound of dominant to tonic (5 to 1) makes the listener feel solidly “in the key” of scale degree one, the tonic. Built on scale degree 5, the **dominant triad** is labeled with the Roman numeral **V**.



Dominant, E Major



Dominant, F Major

Dominant triad in D Major



V

Dominant Triad in D Major is A Major

Cadence

A cadence is a progression of tones or chords at the end of a phrase leading to a resting point in the music. It can make the sound resolve (restful sound) or be unsettling. The strongest cadence we hear is the Dominant note/chord going to the Tonic note/chord, or 5 - 1 or V - I or V - i. This progression is called an **Authentic Cadence**.

Example of Authentic Cadence:



Dominant Tonic



DIVISION II

Level 6 Syllabus

Testing Instructions for Administrator

A maximum of two hours is allowed for testing, if necessary.

Notation Guide

Notation which may be used for questions in Level 6 includes:

- Sixteenth (flagged and beamed), eighth (flagged and beamed), dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes
- Sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, and whole rests
- Sharp, flat and natural signs

The TMTA Notation Guide details correct construction.

TEST CONTENT

Notation

- Draw notes and rests on the treble or bass staff, as directed. Use sharp, flat, or natural signs as needed for the correct notes.

Intervals

- Measure and identify whole step using “W”, half step using “H”, whole + half step using “W + H”, and no step/enharmonic using “O” from written examples on treble or bass staff.
- Identify intervals of seconds through octaves written on treble or bass staff by writing: 2nd, 3rd, 4th, 5th, 6th, 7th, and 8^{ve}.
- Draw intervals second (2nd) through one octave (8^{ve}) above or below given notes as directed using ledger lines as needed.
- Identify major thirds (MAJ 3rd) or minor thirds (min 3rd) drawn on the treble or bass staff.



Rhythm

- Draw one missing note or rest, as directed, in each measure of 2/4, 3/4, 4/4, 5/4, or 6/8 meter. An arrow indicates where the note or rest should be drawn.
Each test question will be exclusively rests or exclusively notes to complete the measures. Questions will be alternated randomly for testing periods, or both questions may be asked.
- Write the upper number to complete the time signature in each measure.

Scales and Key Signatures

Level 6 will include all major keys.

- Draw sharps or flats before the notes on the given scale to make a major scale in any major keys. Notes are provided on bass or treble staff. No partial credit.
- Draw the key signature of the major key named below each measure. Grand staff will be used. The order of sharps and flats must be correct to receive credit. No partial credit.
- Name the major key for each given key signature.
- Complete the circle of fifths for the major keys by filling in the tonic keys indicated by the number of sharps or flats. Refer to Student Manual, Level 5.

Triads

- On the grand staff:
 - Draw the key signature named below each measure. No partial credit.
 - Construct the I (tonic), IV (subdominant), and V (dominant) triads in root position on the treble staff in the given major key. No partial credit.
 - Draw only the root of each chord in the bass staff. No credit for entire triad in bass clef.
- Identify the designated note of a root position triad as the root (R), third (3rd) or fifth (5th).
- Identify a primary chord drawn in root position in a given major key as I, IV, or V.

Vocabulary

- Write the number of the correct definition in the blank beside each symbol. The number of definitions will be one more than the number of terms listed.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1-6)



Theory Application/Analysis

- Identify in a musical example two or more of the following which will vary for each testing period.
 - Identify the major key signature.
 - Identify a Tonic, Subdominant, or Dominant Triad within the musical example written in any major key.
 - Identify a major or minor 3rd as directed by circling the correct notes.
 - Identify intervals as directed: 2nd, 3rd, 4th, 5th, 6th, 7th, and/or Octave (8^{ve}).
 - Identify or label any concept in Levels 1 – 6.

Ear Training

- **Rhythmic Dictation:** Fill in the missing 2nd through 4th measure of a four-measure rhythm in 3/4 or 4/4 meter. Missing notes for the blank measures may include eighth, quarter, half, dotted half, or whole notes.
- **Melodic Dictation:** Fill in the missing 2nd and 4th measure of a four-measure melodic example in 3/4 or 4/4 meter. Blank measures will be steps or skips within a major scale. Note values for the blank measures will be eighth, quarter, half, dotted half, or whole notes. Grading is by interval and rhythm.
- **Intervals:** Identify intervals heard as 2nd, 5th, or 7th. Intervals will be perfect 5^{ths}, major 2^{nds}, or major 7^{ths} played ascending or descending as melodic intervals, then as harmonic intervals.
- **Triad Identification:** Identify each triad in a series of triads as major (MAJ) or minor (min).

Bonus Question

- Fill in the blanks up and down by intervals of 5^{ths} from “a” through seven sharps and seven flats. Sharp and flat signs will be provided as needed for the key name in accordance with the minor circle of 5^{ths}. No partial credit (NPC) will be awarded. There is no deduction for an incorrect answer. Lower case letters should be used for minor key names, but there is no penalty for upper case letters.



STUDENT MANUAL - THEORY CONCEPTS

LEVEL 6

Notation



Dotted Eighth Note The dotted eighth note receives the value of the eighth note plus a sixteenth note value, or is equal to three sixteenth notes.



Dotted Quarter Rest The dotted quarter rest is equal to a quarter rest plus an eighth rest, and is used in a meter where the bottom number of the time signature is an eight.



Dotted Eighth Rest The dotted eighth rest is equal to the value of an eighth rest plus a sixteenth rest, or is equal to three sixteenth rests.

Intervals

Unison

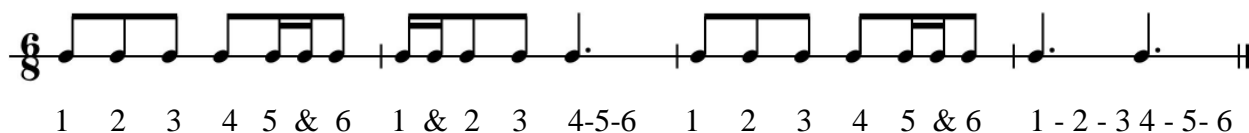
Unison is the name for the sound we get when we repeat the very same pitch, or the same pitch is sung or played by two different voices or instruments at the same time. The Harvard Dictionary of Music calls the unison a “pseudo-interval” (pseudo meaning false). The word unison means “one sound”.

Rhythm

Meters with a “4” as the bottom number of the time signature mean that the **quarter note receives 1 beat or pulse**.

Meters with an “8” as the bottom number of the time signature indicate that the **eighth note receives 1 beat or pulse**. The quarter note would then receive 2 beats or pulses, and all other note and rest values would likewise be doubled.

An example of counting in 6/8 time is as follows:



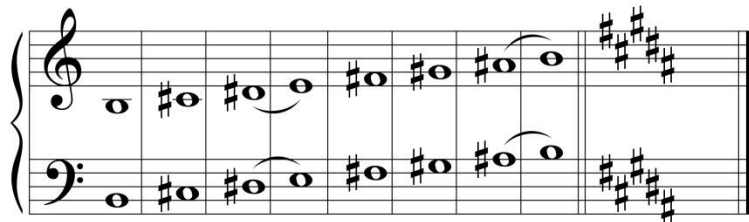


Key Signatures, Circle of Fifths, Scales, and Scale Degrees

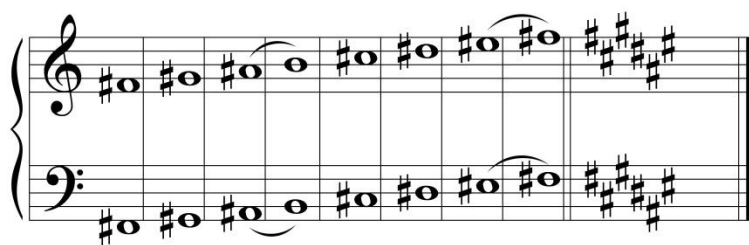
Major Keys presented in Levels 3, 4, and 5: C, G, D, A, E, F, B^b, E^b, and A^b.

Major Keys added in Level 6: B, F[#], C[#], D^b, G^b, and C^b.

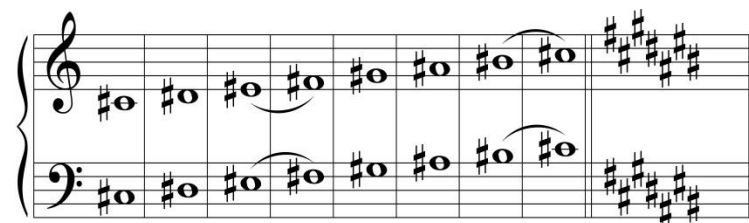
In **B Major**, there are 5 sharps:
F[#], C[#], G[#], D[#], A[#]



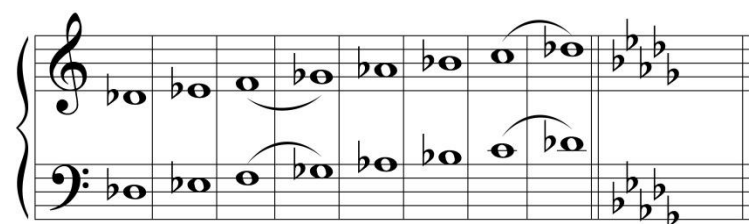
In **F[#] Major**, there are 6 sharps:
F[#], C[#], G[#], D[#], A[#], E[#]



In **C[#] Major**, there are 7 sharps:
F[#], C[#], G[#], D[#], A[#], E[#], B[#]



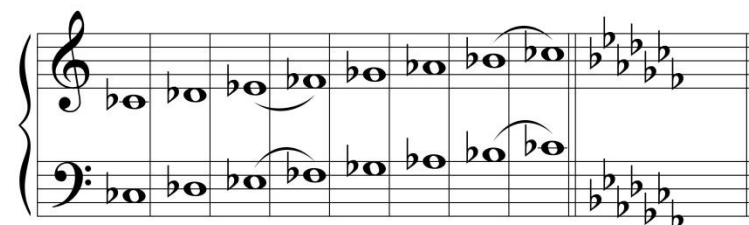
In **D^b Major**, there are 5 flats:
B^b, E^b, A^b, D^b, G^b



In **G^b Major**, there are 6 flats:
B^b, E^b, A^b, D^b, G^b, C^b



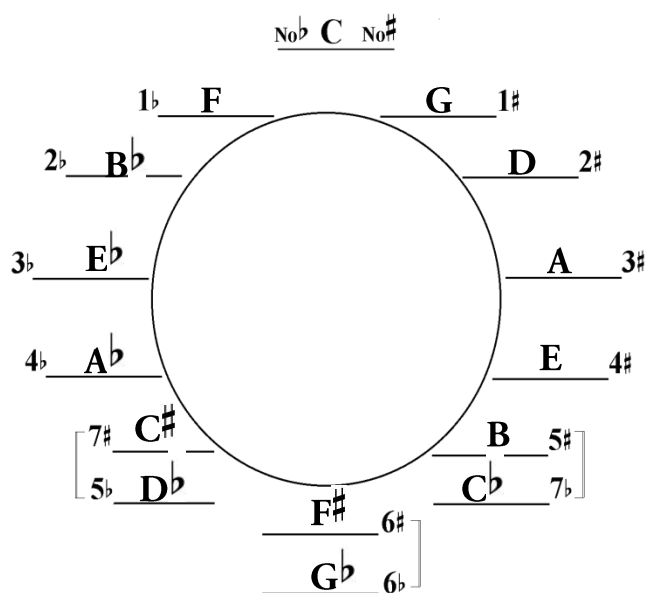
In **C^b Major**, there are 7 flats:
B^b, E^b, A^b, D^b, G^b, C^b, F^b





Circle of Fifths

The **Circle of Fifths** is an easy way to remember the order of the sharps and flats. Begin with C Major (no sharps/flats) at the top and count forward by fifths, or 7 half steps, to name each of the sharp major keys. Count backwards from C Major by fifths, or 7 half steps, to name each of the flat major keys.

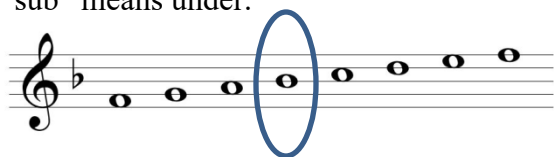


The six scales introduced in level 6 are actually only three different scales in sound. The G^b (six flats) and the F[#] (six sharps) are on top of each other because they are the same scale enharmonically (same sound). Likewise, C[#] (seven sharps) and D^b (five flats) are enharmonic, and the B (five sharps) and C^b (seven flats) are enharmonic. **Enharmonic** means the spelling of one scale is different from the spelling of the other, but to the ear, they sound the same.

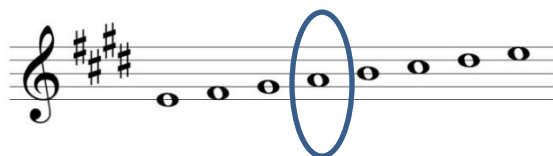
Scale Degrees

Subdominant

Subdominant is scale degree four, which is also located a fifth *below* tonic. The prefix “sub” means under.



Subdominant, F Major



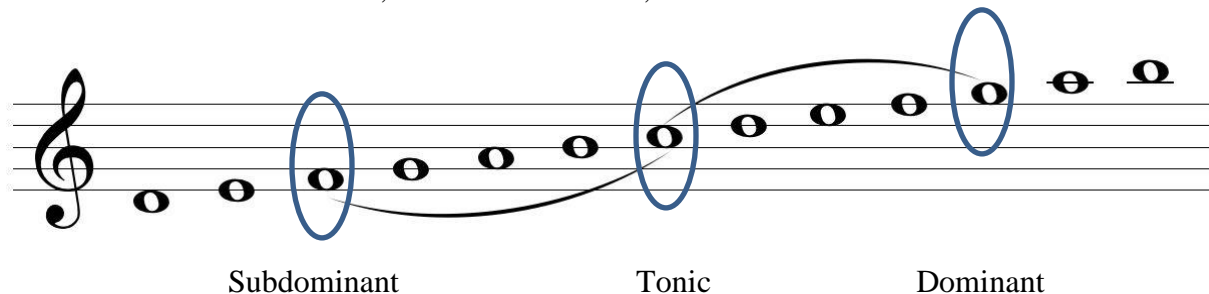
Subdominant, E Major



Tonic, Subdominant, and Dominant

If C is tonic, a fifth above C is G, which is called dominant.

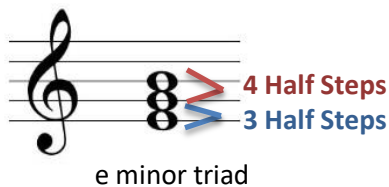
If C is tonic, a fifth below C is F, which is called subdominant.



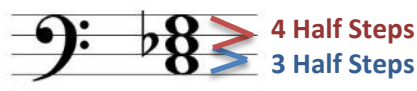
Triads

Minor Triads

A **minor triad** is a triad (3-note chord) that has three half steps between the notes in the lower third (1 and 3) and four half steps between the notes in the upper third (3 and 5). The examples show the triad built on a given note.



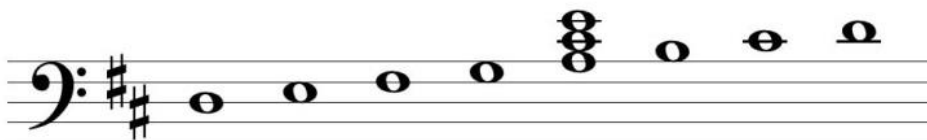
e minor triad



c minor triad

Dominant Triad

The **dominant triad** is built on scale degree five using scale steps “5-7-2”. A Roman numeral is used to indicate which chord is being played. (Arabic numbers are used to indicate single notes within the scale.) The dominant triad is “V”. The example below is the dominant triad in the Key of D Major.

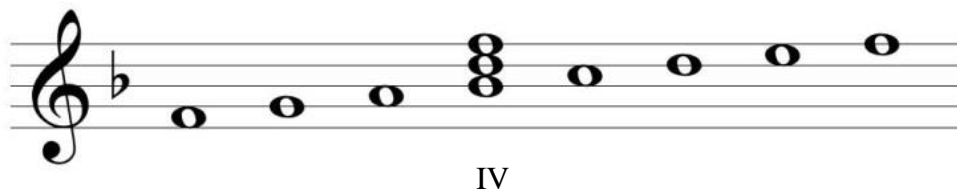


V



Subdominant Triad

The **subdominant triad** is **built on scale degree four** using scale steps “4-6-1”. A Roman numeral “IV” is used to indicate the subdominant triad when it is a major triad or “iv” if the triad is minor. The example below is the subdominant triad in the Key of F Major.



Primary Triads

In any given key, the I (tonic triad), IV (subdominant triad), and V (dominant triad) triads are the most often used triads, and so they are called the **primary triads**. The primary triads are always major triads in a major key.

Triad Root

The **triad root** is the note upon which the triad is built. The root is the note that gives the chord its name.



The triad root is C.
 The chord name is C major.

Triad Third

The **triad third** is the note that is an interval of a 3rd above the root when the triad is in root position.



The triad third is E.

Triad Fifth

The **triad fifth** is the note that is an interval of a 5th above the root when the triad is in root position.



The triad fifth is G.



DIVISION III

Level 7 Syllabus

Testing Instructions for Administrator

A maximum of 2 hours is allowed for testing if necessary.

Notation Guide

Notation which may be used for questions in Level 7 includes:

- Sixteenth (flagged and beamed), eighth (flagged and beamed), eighth note triplets, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes
- Sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, and whole rests
- Sharp, double sharp, flat, double flat, and natural signs

The TMTA notation appendix details correct construction.

TEST CONTENT

Staff

- Draw notes on the treble staff when the given notes are printed on the bass staff, or draw the notes on the bass staff when the given notes are printed on the treble staff which is the same pitch as the given note in each measure on a grand staff.
- Circle the higher or lower sounding note in each measure as directed. Pairs of notes will be drawn on the grand staff.

Intervals

- Classify intervals given on either treble or bass staff by type and size. Only major and perfect intervals will be used from unison through octave.
- Draw diatonic half steps and whole steps, as directed, above or below each given note on the treble or bass staff.

See the notation guide for proper placement of chromatic signs.



Rhythm

- Draw one missing note or rest, as directed, in each measure of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, or $\frac{6}{8}$ meter. An arrow indicates where the note or rest should be drawn.
Each test question will be exclusively rests or exclusively notes to complete the measures. Questions will be alternated randomly for testing periods, or both questions may be asked.
- Write the upper number to complete the time signature in each given measure which is labeled as “Simple,” “Asymmetrical,” or “Compound.” The meters may be $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{7}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$.

Scales and Key Signatures

Major Scales

- Draw sharps or flats before the notes on the given scale, not the key signature, to make a major scale. Notes are provided on the grand staff. No partial credit will be awarded.
- On the grand staff:
 - Draw the key signature of the major key named below each measure. The order of sharps and flats must be correct to receive credit. No partial credit will be awarded.
 - Draw the tonic (I), subdominant (IV), and dominant (V) triads on the treble staff.
 - Draw the root of each triad (I, IV, and V) on the bass staff for each measure.

Minor Scales, Natural Form

- Draw sharps or flats where necessary to complete the designated natural minor scale. Draw the key signature of the designated minor key in the measure indicated. Order of sharps and flats must be correct to receive credit. No partial credit
- Name each minor key represented by each given key signature.
- Print the name of the relative minor key beside each major key given. Any key through 7 sharps or 7 flats may be used. *Lower case letters should be used in naming the minor keys.*

Circle of Fifths

- Complete the circle of fifths for the major and minor keys by filling in the key names as indicated by the number of sharps or flats. Key names must include any necessary sharp or flat signs to receive credit. *Upper case letters should be used for major keys and lower case letters for minor keys.* No sharps or flats are pre-printed on the tests.



Triads

- Build major triads in blocked form on each given note which is the triad root. Use accidentals when necessary. The given whole notes will be on the treble staff or bass staff and must not be changed. *See the notation guide for proper placement of chromatic signs.*
- On a grand staff:
 - Identify a primary chord in a given major key as I, IV, or V.
 - Identify the note on the bass staff as the Root (R), third (3rd), or fifth (5th) of the triad.

Lead Sheet Triads

- On the grand staff, chords will be provided with a triad in the treble staff in root position, first inversion, or second inversion, and a single note of the triad in the bass staff.
 - Identify the root of the triad by letter name to the left of the slash.
 - Identify the letter name of the bass staff note to the right of the slash.Example: C / G
 triad root / bass note

Vocabulary

- Write the number of the correct definition in the blank beside each symbol. The number of definitions will be one more than the number of terms listed.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1 – 7)

Theory Application/Analysis

- Analyze a musical example written in 3/4, 4/4, 5/4, 3/8, or 6/8 meter. Answer two or more of the following questions which will vary for each testing period.
 - Identify the major or minor key signature.
 - Identify the meter as simple, asymmetrical, or compound.
 - Identify the Tonic, Subdominant, or Dominant Triad within the musical example.
 - Identify or label any concept in levels 1 – 7.



Ear Training

- **Rhythmic Dictation:** Fill in the missing 2nd through 4th measures of a four-measure rhythm in 3/4 or 4/4 meter. Missing notes will be eighth through whole notes.
- **Melodic Dictation:** Fill in the missing 2nd through 4th measure of a four-measure melodic example in a major key in 3/4 or 4/4 meter. Grading is by interval and rhythm. Note values will be eighth through whole notes.
- **Interval Dictation:** Identify the intervals of unison (U), second (2nd), third (3rd), fifth (5th), seventh (7th), or octave (8ve) within a given major scale. Intervals will be perfect or major and played ascending or descending as melodic intervals then again as harmonic intervals. Omitted the intervals of 4th and 6th.
- **Triad Identification:** Identify each triad in a series of triads as major (MAJ), minor (min), or neither (N). Triads played in broken and blocked forms will be major, minor, diminished, or augmented.
- **Scale Dictation:** Identify scales as Major (MAJ) or natural minor (nat min).

Bonus Question

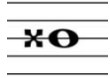
Spell two major triads on the given roots using letter names as well as sharps and/or flats as needed. Roots will be C, F, or G for question 1, and D, E, A, or B for question 2. Each correctly spelled triad, including correct chromatic signs, will receive ½ point. No partial credit will be awarded for a triad if any of the letters or chromatic signs is incorrect, and no enharmonic spellings will be accepted. There is no deduction for an incorrect answer.



STUDENT MANUAL - THEORY CONCEPTS

LEVEL 7

Notation



Double Sharp

The double sharp is a chromatic sign used to raise the pitch one whole step. *Two sharp signs are not used for a double sharp.*



Double Flat

The double flat is a chromatic sign used to lower the pitch one whole step.

To cancel a double sharp or a double flat and return the note to the scale pitch of one sharp or flat, there are two acceptable notations: (1) a single sharp or flat sign; (2) a natural sign followed by a single sharp or flat sign.

See the notation guide on proper placement of chromatic signs when more than one sign is required per interval, triad, or chord.

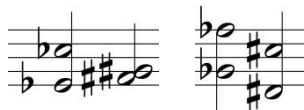


Eighth Note Triplets

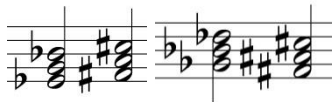
Eighth note triplets are three eighth notes that are played together on one beat. *See the rhythm section in Level 7 for more information.*

Drawing of chromatic signs for intervals and triads

When an interval or a triad requires that more than one note will have a chromatic sign drawn in front of the note, the alignment of the signs is important for the ease of reading the signs.



When two chromatic signs are required, the bottom sign is drawn further away from the note than the top sign. If there is a space of a fifth or more between signs, the signs may be drawn one above the other.



When two chromatic signs are required, the bottom sign is drawn further away from the note than the top sign. If there are three chromatic signs required for a triad, the middle sign is drawn furthest away from the note, then the bottom sign, and the top sign is closest to the note.

See the notation guide for more details.



Intervals

Quality of Intervals (Interval Type)

There are two types of intervals in a major scale when the intervals are drawn from the tonic up to each scale degree. All major scales have the same types and sizes of intervals when drawn from the tonic, which are **perfect** or **major** intervals.

Perfect Intervals

The **perfect intervals** in a major scale are those drawn between scale degrees **1 – 1, 1 – 4, 1 – 5, and 1 – 8**. Perfect is abbreviated as **PER**. The interval of 1 – 1, which is the same note, is called “Unison.” The interval of 1 – 8, which is an octave apart, is called an “Octave” (8^{ve}).

Major Intervals

The **major intervals** in a major scale are those drawn between scale degrees **1 – 2, 1 – 3, 1 – 6, and 1 – 7**. Major is abbreviated as **MAJ**.

Examples of Major and Perfect Intervals:

PER	MAJ	MAJ	PER	PER	MAJ	MAJ	PER
------------	------------	------------	------------	------------	------------	------------	------------

Prime or Unison	2 nd	3 rd	4 th	5 th	6 th	7 th	Octave or 8ve
--------------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	------------------

Rhythm

Eighth Note Triplets

Eighth note triplets are equal to one quarter note or two eighth notes on one beat or pulse.

Example of triplets in music:

1	2	&	3	4	1	2	3	4
1	la	li	2	&	3	la	li	4



Types of Meter

As presented in Level 1, a meter of any piece of music is the organization of strong and weak beats or pulses. There are three types of meters: simple, compound, and asymmetrical.

Simple Meter

A **simple meter** is any meter whose time signature has 2, 3, or 4 as its top number. This tells the performer that the beats will be divided into two parts and subdivided into four parts. A quarter note beat can have two eighth notes or four sixteenth notes; while a half note beat can have two quarter notes or four eighth notes, and so on.

Examples of **Simple Meters**

$$\frac{2}{4} \quad \frac{3}{4} \quad \frac{3}{8} \quad \frac{4}{4} \quad \frac{2}{4}$$

Compound Meter

A **compound meter** is any meter whose signature has 6, 9, or 12 as its top number. This tells the performer that the beats will be divided into three parts and subdivided into six parts. A dotted quarter note beat can have three eighth notes or six sixteenth notes. A dotted half note beat can have three quarter notes or six eighth notes, and so on.

Examples of **Compound Meters**

$$\frac{6}{8} \quad \frac{6}{4} \quad \frac{9}{8} \quad \frac{12}{8}$$

Asymmetrical Meter

An **asymmetrical meter** is a combination of an even and odd simple meter whose time signature has 5, 7, or 11 as its top number. The 5/4 meter is a combination of 2/4 and 3/4, or 3/4 and 2/4. This combination causes the pulse of the piece feel irregular or asymmetrical.

Simple meters combined = Asymmetrical Meter

$$\frac{2}{4} + \frac{3}{4} = \frac{5}{4} \quad \frac{3}{4} + \frac{4}{4} = \frac{7}{4}$$

Examples of **Asymmetrical Meters**

$$\frac{5}{4} \quad \frac{5}{8} \quad \frac{7}{4} \quad \frac{7}{8} \quad \frac{11}{4} \quad \frac{11}{8}$$



Scales, Key Signatures, and Circle of Fifths

Minor Scales

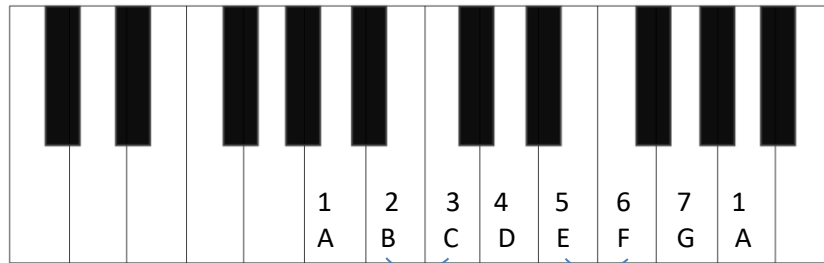
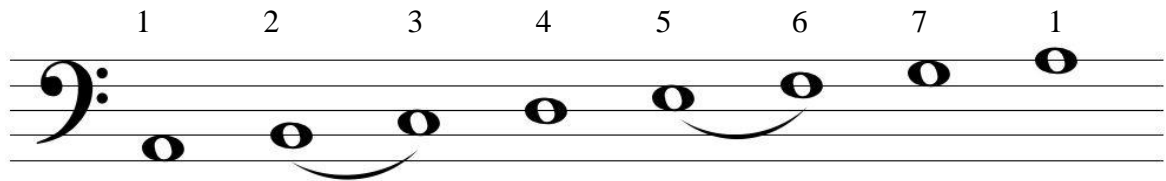
As with the major scale, a **minor scale** consists of whole and half steps in a pattern. The **natural minor form**, also called the pure minor form, has a sad quality to its sound. It uses the same notes and key signature as its relative major and starts on the 6th note of the major scale. The pattern of whole and half steps is:

Scale Degrees: (1) (2) (3) (4) (5) (6) (7) (1)

Minor Scale Pattern: **W – H – W – W – H – W – W**

Arabic numerals are used to indicate single notes within a scale.

Example of the **natural or pure form** of the *a minor scale* with the half steps indicated by slurs is below:



Major and Minor Scale and Key Names

For ease of identification as a major key/scale or a minor key/scale, upper case letters are used for major and lower case letters are used for minors.

Examples:

For a major scale or key: **B** or **B Major** or **B MAJ**

For a minor scale or key: **g** or **g minor** or **g min**



Relative Major and Minor Keys

A major scale that shares the same key signature with a minor scale is called a **relative** scale or key. The tonics will be different, but the **key signatures will be the same**.

There are two commonly used ways to arrive at the relative key.

First method: Starting with tonic (scale degree 1) of the major scale, ascend to the sixth scale degree, which is the tonic of the relative minor.

Second method: Starting with the tonic of the major scale, count down three half steps, a minor third, for the tonic of the relative minor.

F Major D Minor

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

W W H W W W H W H W W W H W

Ascending a Major 6th

Descending a minor 3rd

Key Signature
F Major

Key Signature
d minor

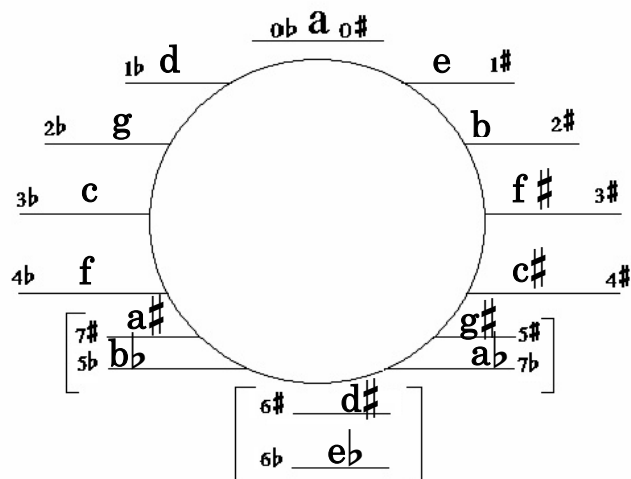
A chart of relative major and minor keys is below. Notice that as with the major keys, the minor keys are also in the same series of letters, a fifth apart, read forward and backward.

Sharp Keys			Flat Keys		
MAJOR	minor		MAJOR	minor	
C	a	0 sharps	C	a	0 flats
G	e	1 sharp	F	d	1 flat
D	b	2 sharps	B \flat	g	2 flats
A	f \sharp	3 sharps	E \flat	c	3 flats
E	c \sharp	4 sharps	A \flat	f	4 flats
B	g \sharp	5 sharps	D \flat	b \flat	5 flats
F \sharp	d \sharp	6 sharps	G \flat	e \flat	6 flats
C \sharp	a \sharp	7 sharps	C \flat	a \flat	7 flats



Minor Circle of Fifths

The **minor circle of fifths** is constructed by moving up a perfect fifth (seven half steps) from “a” to the next key. Continue, ascending by perfect fifths, to complete the sharp keys. Descend from “a” by perfect fifths for the flat keys. Lower case letters are used to show the keys are minor. The bottom of the circle still contains the enharmonic scales. Notice that as with the major keys, the minor keys are also in the same series of letters, a 5th apart, read forward and backward.



Chords/Triads

In traditional theory, Roman numerals are used to indicate the chord to be played. The number corresponds to the scale degree of the chord’s root. The Roman numerals allow for ease of transposing to other keys and also indicate the relationship of one chord to the next. For instance, V *dominant* to I or i *tonic* is typically a final cadence.

An upper case Roman numeral is used to identify a triad as major, and a lower case Roman numeral is used to identify the triad as minor.

Primary Triads in Minor Keys

The primary triads of any scale are **tonic**, **subdominant**, and **dominant**.

In any major key, the triads built on tonic, subdominant, and dominant are major; therefore, use upper case Roman numerals **I** for **tonic**, **IV** for **subdominant**, and **V** for **dominant**.

In any minor key, not all of the primary triads are major; therefore, use the case as indicated for either major or minor: **i** for **tonic**, **iv** for **subdominant**, and **V** for



dominant. The dominant is always major because the 7th note of the scale is raised (harmonic form) to make it major.

Lead Sheet Triads

In contemporary music, Roman numerals are not used. Letters, which indicate the root of each chord, are used to name the chord.

If one of the notes of the chord other than the root is to be in the bass, it is notated with the chord name/bass note. For example, a C major chord with C in the bass would be labeled as “C,” and a C major chord with an E in the bass would be labeled as “C/E,” and a C major chord with G in the bass would be labeled as “C/G.” An example of how these chords may be interpreted or played is below. The upper three notes may be played in an inversion instead of root position.

C	C/E	C/G



DIVISION III

Level 8 Syllabus

Testing Instructions for Administrator

A maximum of 2 hours is allowed for testing if necessary.

Notation Guide

Notation which may be used for questions in Level 8 includes:

- Sixteenth (flagged and beamed), eighth (flagged and beamed), eighth note triplet, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes
- Sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole rests *Clarification: For a whole measure of rest regardless of the time signature, whole rests are used exclusively.*
- Sharp, flat and natural signs

The TMTA notation appendix details correct construction.

TEST CONTENT

Staff and Intervals

- Draw a note above each given note which is the interval named below each measure. All major and perfect intervals unison through octave may be used. No partial credit will be given if the accidental is omitted. *See the notation guide for chromatic sign placement.*
- Draw diatonic half steps and chromatic half steps, as directed, above or below each given note on the treble or bass staff. *See the notation guide for chromatic sign placement.*

Rhythm

- Draw one missing note or rest, as directed, in each measure of 6/8, 9/8, or 12/8 meter. An arrow indicates where the note or rest should be drawn.
Each test question will be exclusively rests or exclusively notes to complete the measures. Questions will be alternated randomly for testing periods, or both questions may be asked.
- In 2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 6/4 or 6/8 meter, write the correct time signature in each measure. Label will be provided as “Simple,” “Asymmetrical,” or “Compound.”



Scales and Key Signatures

Minor Scale Forms

- Draw the key signature, notes and any necessary accidentals to complete each of the indicated ascending minor scale forms: natural, harmonic, and melodic. A different key will be designated for each scale.

Parallel Keys

- In pairs of measures, draw the key signatures of parallel major and minor keys. The key names are given.

Triads

- Spell with letters the major triads on each given note which is the root. Use chromatic signs when necessary.
- On a grand staff :
 - Draw the key signature of the given key in the first measure on both staves.
 - On the treble staff, draw the root position, first inversion and second inversion of the I, IV, and V triads in a specified major key or the i, iv, and V triads in a specified minor key using whole notes.
 - On the bass staff, draw the root of each triad, which is not necessarily the lowest note of the treble triad.

Lead Sheet Triads

- With the given chord names and bass note indication, draw the corresponding notes of the chords on the grand staff using whole notes. Chords will be written with a triad in the treble clef and the root, third, or fifth of the triad on the bass staff as indicated. Chords will be major. *See the notation guide for placement of chromatic signs.*

Transposition

- Transpose a 4-measure phrase to the new major key indicated below the second staff. The key signatures will be pre-printed and the major keys named for each staff.

Composition

- Complete a 4-measure melody in a major key in simple meter. The first measure is given.
 - End melody with a strong beat on the tonic (keynote).
 - Use a melodic sequence or rhythmic imitation in measure two.
 - Each measure must contain the correct number of beats.
 - Use a good final melodic cadence of 2 down to 1, 7 up to 1, or 5-1; also acceptable is 3 down to 1.



Vocabulary

- Write the number of the correct definition in the blank beside each symbol. The number of definitions will be one more than the number of terms listed.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1-8)

Theory Application/Analysis

- A musical example will be given in 3/4, 4/4, 5/4, or 6/8 meter within which students will identify the form of minor scale used in the example.
- Other concepts contained in Levels 1 – 8 can also be requested.

Ear Training

- **Rhythmic Dictation:** Fill in the missing 2nd through 4th measures of a four-measure rhythm in 3/4 or 4/4 meter. Missing notes will be sixteenth through whole notes.
- **Melodic Dictation:** Fill in the missing 2nd through 4th measures of a four-measure melodic example in a major key in 3/4 or 4/4 meter. Grading is by interval and rhythm. Note values will be eighth through whole notes.
- **Interval Dictation:** Identify by type and size (PER UNI, MAJ 2nd, etc.) any intervals within a given major scale. Intervals will be Perfect or Major, and played ascending or descending as melodic intervals, then as harmonic intervals.
- **Triad Identification:** Identify each triad in a series of triads as Major (MAJ) or minor (min), or diminished (dim).
- **Scale Dictation:** Identify scales as Major (MAJ), natural minor (nat min), harmonic minor (har min), or melodic minor (mel min).

Bonus Question

One-half point for 50 to 89% correct; one point for 90 to 100% correct. Two attempts are allowed.

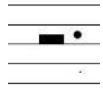
- **Rhythmic Sight Reading** of a 4-measure rhythm in simple or compound meter, using sixteenth through whole note/rest values including dotted notes, beat division, and subdivision including: dotted quarter, eighth; and dotted eighth, sixteenth. Syncopation may be included. All numerical counting systems are permitted. The student may tap, clap, say, or play the rhythm patterns while keeping a steady beat at the student's selected tempo.



STUDENT MANUAL - THEORY CONCEPTS

LEVEL 8

Notation



Dotted Half Rest A **dotted half rest** indicates silence for the number of beats equal to a dotted half note. These rests are mostly used in meters where the eighth note receives one beat.

Special note: **Whole rests are to be used exclusively for a whole measure of rest.** Even though a dotted half rest will fill a whole measure of rest in 3/4 or 6/8 time, the whole rest is to be used to indicate a whole measure of rest in any full measure of rest regardless of the meter used in TMTA theory materials.

Diatonic Half Step

A **diatonic half step** is a half step that always uses **two different letter names**:

C – D \flat A – G \sharp

E – F

Chromatic Half Step

A **chromatic half step** is a half step that always uses the **same letter names**.

C – C \sharp A – A \flat E – E \sharp

Intervals

Major and Minor Intervals

All **minor intervals** are one half step smaller than the major intervals.

Example: A diatonic whole step is a major second. A minor second is a diatonic half step.

To identify major and minor intervals, consider the lower of the two pitches as keynote of a major scale. If the upper note of an interval of a 2nd, 3rd, 6th, or 7th belongs to the scale, the interval is major. If the upper note is one half step too low to belong to the major scale, the interval is minor. Use the abbreviations **MAJ** for major and **min** for minor.



Examples of intervals using the F Major scale:

MAJ 2nd min 2nd MAJ 3rd min 3rd MAJ 6th min 6th MAJ 7th min 7th

Augmented Second

An **augmented second** is one half step larger than a major second. To make larger is to “augment.” For example, a second with three half steps is an augmented second. It is the same size enharmonically as a minor third; both are three half steps. When the interval of an augmented second is played by itself in ear training, its sound is the same as a minor third. The interval of three half steps between natural 6 and raised 7 in the harmonic form of any minor scale is an example of an augmented second.

Examples:

AUG 2nd min 3rd MAJ 2nd AUG 2nd MAJ 2nd AUG 2nd

Scales

Melodic Form of the Minor Scale

The **melodic form of the minor scale** is used to create a smooth melody line by **raising the 6th and 7th scale degrees each one half step when ascending to tonic**. The ascending melodic minor scale borrows scale degrees 6 and 7 from the major scale to create a pull toward the upper tonic. *The raised 6th and 7th scale degrees must ascend to tonic.* **Descending from tonic**, the scale reverts to the natural or pure minor. The 6th and 7th scale degrees will use chromatic signs to lower to the natural form if previously raised in the same measure. The contrast between the melodic form ascending and the natural form descending sounds especially nice, because the half step from 6 down to 5 has a pulling feeling toward dominant.

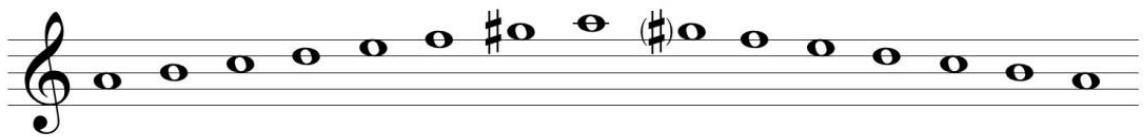
Example: Melodic form of the a minor scale



Harmonic Form of the Minor Scale

Music in minor keys usually contains the **raised 7th degree for harmonization**. **This makes the triad built on dominant (scale degree 5) a Major triad**. If the 7th degree is not raised, this triad is minor, and moving from it to the minor tonic triad does not define the key center as strongly. The raised 6th scale degree does not appear often when the emphasis is on chords. It would change **iv** (minor) to **IV** (major), but **iv – V – i** is a more likely harmonic progression. Using a natural 6 and raised 7 creates an interval of three half steps (augmented second) and is not a good melodic interval. Unlike the melodic form, the harmonic form of a minor scale is the same ascending and descending.

Example: Harmonic form of the a minor scale



Parallel Major and minor Keys

Major and minor pairs of keys which **share the same tonic** (Example: D and d, B and b) are **parallel keys** because the letter names of the scale occur in the same order; but differences exist in the key signatures. Compare the parallel keys below, using the natural form of the minor since it produces the key signature.

D Major

d minor

B^b Major

b^b minor



Important differences to notice between the major and minor scales:

1. Only three scale degrees are different: degrees 3, 6, and 7 are one-half step lower in the minor form.
2. Changing from major to parallel minor, lower scale degrees 3, 6, and 7 one-half step to find the new key signature.
3. Changing from minor to parallel major, raise scale degrees 3, 6, and 7 one-half step higher to find the new key signature.

Note some uses of the different forms of the minor scale:

1. Using the harmonic and melodic forms of the minor scale is a borrowing from the parallel major through the use of accidentals.
 - In the **harmonic form of the minor scale**, scale degree 7 is raised in both the ascending and descending scale. The raised 7th scale degree creates a leading tone just as it occurs in a major scale, and creates a major dominant chord for harmonization.
 - In the **melodic form of the minor scale**, scale degrees 6 and 7 are raised as the scale ascends to tonic, but return to the natural form in the descending scale. The scale pattern for scale degrees 5 - 8 in the ascending melodic form of the minor scale is the same pattern as that of scale degrees 5 - 8 of the parallel major scale. The melodic form is usually found in melodies, and **the raised 6th and 7th scale degrees must ascend to tonic.**
 - Regardless of which form of the minor scale is used, scale degree 3 must remain in its minor form to preserve the effect of the minor mode.
2. A temporary borrowing, usually of the minor 6th degree, from the parallel minor in a generally major composition creates very beautiful harmonies.

The Level 7 Student Manual explains relative keys as a major and minor pair of keys or scales which share the same set of pitches but focus on two different tones as key center or tonic.



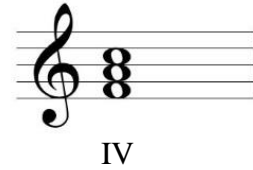
Triads

Root Position Triads

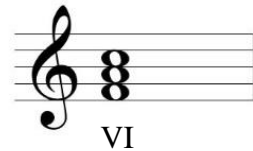
A **root position triad** is a triad with its **root as the lowest pitch** so that there is an interval of a third between each pair of notes. The note which names the chord appears as the **root** or bottom note of the chord. A Roman numeral is used to indicate that the chord is in root position, such as I or vi.

Examples:

In the **key of C major**, the F chord shown would be a IV (subdominant) chord because F is the root of the chord which is the 4th scale degree of C major.



In the **key of a minor**, the F chord shown would be VI because the root (F) is the 6th scale degree of a minor.



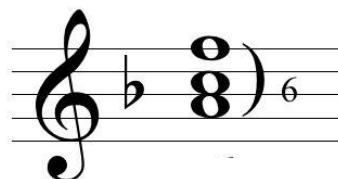
Both are upper case Roman numerals because the chord built on F in these keys is a major chord.

First Inversion Triad

A triad arranged so that its **third is on the bottom** is in **first inversion**. The word “**invert**” means to turn in position. Unlike changing the order of letters within words, the order of notes within a chord may be altered without changing the name of the chord. In a first inversion triad, there is an interval of a sixth between the bottom note which is the triad third and the top note which is the triad root. An interval of a fourth is between the middle which is the triad fifth and top note which is the triad root.

First inversion triads have a root that is an interval of a sixth from the triad third, which is the bottom note.

Example: F Major, tonic triad in first inversion



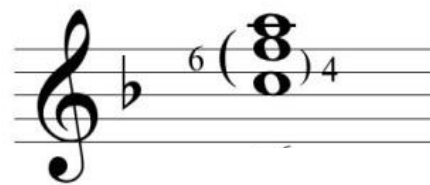
Triad Root
Triad Fifth
Triad Third



Second Inversion Triad

A triad arranged so that its **fifth is on the bottom** is in **second inversion**. The interval of a fourth is now between the lowest and the middle notes. There is an interval of a sixth between the bottom note which is the triad fifth and the top note which is the triad third. There is an interval of a fourth between the bottom note and the middle note (triad root).

Example: F Major, tonic triad in second inversion



Triad Third
Triad Root
Triad Fifth

Lead Sheet Chords

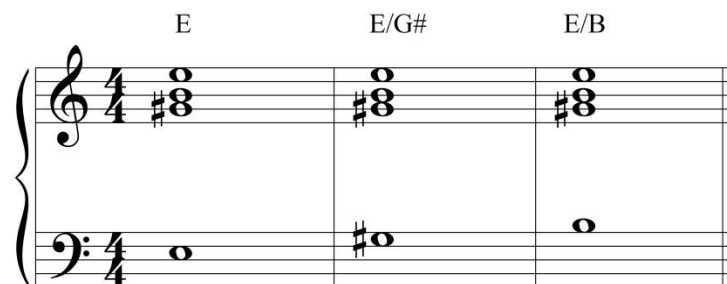
Lead sheet chords are the same as the chords described in the previous section, but the chord indications are written using the chord name based on the root and another letter after a slash “/” to indicate if a note other than the root is the bass note of the chord. The upper three notes of the chord can vary as to the position of the notes: root, 1st inversion, or 2nd inversion.

E Major chord with the root as the bass note would be: **E** (first measure below)

E Major chord with triad third (G \sharp) as the bass note would be: **E/G \sharp** (second measure below)

E Major chord with triad fifth (B) as the bass note would be: **E/B** (third measure below)

Examples as they might be played on a keyboard:





Transposition

The performing or writing of music in a key other than the one in which it is written in is called **transposition**. All of the intervals and rhythms remain the same, but the key signature changes as does the starting note. The starting note will be the same scale degree in the new key as in the original key, which is not always tonic. Transposing music does not change the overall sound of the music itself, just its range. An example is to play or sing the exact same melody such as “Twinkle, Twinkle Little Star” in a higher or lower key than the printed music.

“Twinkle, Twinkle Little Star” begins on tonic which is F in **F Major**:



F Major

“Twinkle, Twinkle Little Star” in C Major, beginning on tonic which is C in **C Major**:



C Major

Composition

To **compose** music is to put notes of various pitches and rhythms together in succession to form phrases. Various tools may be used when creating a piece of music.

Motif or Motive

A **motif**, also called a **motive**, is a short rhythmical or melodic idea which is usually repeated and sometimes varied within a composition.

Sequence

A **melodic sequence** is a repetition of a motif/motive beginning on a different pitch than the original motif/motive. The intervals, direction of the intervals, and rhythm are the same, but the pitches are different.



Rhythmic Imitation

A **rhythmic imitation** is a repetition of a rhythmic motif/motive, but the intervals are different from the original motif/motive.

Final Cadence

A **closing cadence** that brings the phrase or music to a feeling of rest will end on tonic and move from one of the following prior to tonic.

Examples:

2 moving down to 1 Supertonic moving down to Tonic

7 moving up to 1 Leading Tone moving up to Tonic

5 prior to 1 Dominant prior to Tonic

Also acceptable as a final cadence for a melody:

3 moving down to 1 Mediant moving down to Tonic

Example of a simple composition using motif, sequence, rhythmic imitation and a final cadence:

The musical notation is written on a single staff in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is divided into four sections:

- Motif:** The first four measures, starting with a quarter note on G4, followed by quarter notes on A4 and B4, and a dotted quarter note on C5.
- Sequence:** The next four measures, which repeat the motif with a stepwise upward motion (A4, B4, C5, D5).
- Rhythmic Imitation:** The next four measures, which repeat the motif with a stepwise downward motion (D5, C5, B4, A4).
- Final Cadence:** The final two measures, consisting of a quarter note on G4 (labeled '7') followed by a half note on G4 (labeled '1').



DIVISION III

Level 9 Syllabus

Testing Instructions for Administrator

A maximum of 3 hours is allowed for testing if necessary.

Notation Guide

Notation which may be used for questions in Level 9 includes:

- Sixteenth (flagged and beamed), eighth (flagged and beamed), eighth note triplet, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes
- Sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole rests *Clarification: For a whole measure of rest regardless of the time signature, whole rests are used exclusively.*
- Sharp, double sharp, flat, double flat and natural signs

The TMTA notation appendix details correct construction.

TEST CONTENT

Intervals

Natural, sharp, double sharp, flat, and double flat signs are to be used where necessary. *No partial credit (NPC) will be awarded if the sign is incorrect or missing.*

- **Interval classification:** Classify given harmonic or melodic intervals by type (major, perfect, augmented, diminished, and minor) and size (unison through octave). There will be no diminished 2nds, 3rds, 6ths, or 7ths included. Use the abbreviations “PER”, “MAJ”, “AUG”, “dim”, or “min” to classify each interval.
- **Chromatic half steps:** Draw chromatic half steps, as directed, above or below each given note on the treble or bass staff.
- **Diatonic half steps:** Draw diatonic half steps, as directed, above or below each given note on the treble or bass staff.
- **Enharmonic equivalents:** On the treble or bass staff, draw two enharmonic equivalents for each of the given notes.



Rhythm

- Identify the time signature of each measure. Meters to be used are 2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 6/4, 6/8, 9/8, and 12/8. Meters will be identified and printed on the test as Simple, Compound, or Asymmetrical Meter. Rhythmic combinations of notes and rests listed in the Notation section may be used.

Scales, Key Signatures

Minor Scales

- On either the treble or bass staff:
 - Draw the key signature of the minor key indicated. No partial credit will be awarded.
 - Place the notes of the minor scale in the specified form, ascending and descending. Natural (pure), melodic, and harmonic forms of minor scale will be used in different keys. No partial credit will be awarded.

Parallel Keys

- In pairs of measures, draw the key signatures of parallel major and minor keys. The key names are given.

Triads

- Identify root position, first inversion, or second inversion triads printed on the treble or bass staff by letter name and type (MAJ or min).

Chord Analysis/Figured Bass

- Identify figured bass chord definitions of I, I₆, I₆/4, IV, IV₆, IV₆/4, V, V₆, or V₆/4 by matching each with the explanation of the chord.

Example: ___I	A. Tonic chord with 3 rd in the bass
___I ₆	B. Tonic chord with 5 th in the bass
___I ₆ ⁴	C. Tonic chord with root in the bass



Four-Part Harmony

- Analyze authentic cadence(s), major or minor, in terms of common tone, leading tone location, and leading tone resolution.
 - Identify and label the cadence(s) as perfect or imperfect authentic.
 - Draw the bass notes.
 - Label the chords as V and I or V and i, with any Arabic numerals as needed to indicate the root.
 - Identify soprano, alto, tenor, and/or bass voices.
 - Identify in what voice the common tone occurs.
 - Identify in what voice the leading tone occurs.

Any combination of the questions above may be used, and will vary with each testing season.

Lead Sheet Triads

- On a grand staff, draw whole notes on the staff with the three notes of the triad in any position on the treble staff, and the note indicated after the slash on the bass staff. If only a chord is indicated without a slash and bass note, then the root of the chord is to be drawn on the bass staff. Major, minor, diminished, and augmented chords will be indicated.

Transposition

- Draw the indicated key signature and time signature on the second staff. Only major keys will be used.
- Transpose a four-measure phrase to the new major key indicated below the second staff. The first note may or may not be the tonic.

Composition

- Complete an eight-measure melody in a major key in simple meter. The first measure is given. Points are awarded for each of the following:
 - End the phrase on a strong beat.
 - End the phrase on tonic.
 - Use a melodic sequence or rhythmic imitation in measure two.
 - Use of melodic writing principles such as unity, variety, contrast, and balance are to be demonstrated. *See pages 13 and 14 of the Level 9 TMTA Student Manual.*
 - Each measure must contain the correct number of beats
 - Use a good final cadence of 2 down to 1, 7 up to 1, or 5-1. Also acceptable is 3 down to 1.



Vocabulary

- Write the number of the correct definition in the blank beside each symbol. The number of definitions will be one more than the number of terms listed.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1-9)

Ear Training

- **Rhythmic Dictation:** Fill in the missing measures two through four of a four-measure rhythm in 6/8 meter. Missing notes will be sixteenth through dotted- half notes.
- **Melodic Dictation:** In an 8-measure melody in a major key in 4/4 meter, fill in the missing notes in measures 2 – 3, and 6 - 7. The first and last measure of each phrase is given. Grading is by interval and rhythm. Note values will be sixteenth through whole notes.
- **Interval Dictation:** Identify by type and size (PER UNI, MAJ 2nd, etc.) any intervals of unison through octave within a given major scale. Intervals will be perfect or major, and played ascending or descending as melodic intervals, then again as harmonic intervals.
- **Triad Identification:** Identify each triad in a series of triads as major (MAJ) or minor (min), diminished (dim), or augmented (AUG).

Bonus Question

One-half point is awarded for 50 to 89% correct; or one point for 90 to 100% correct. Two attempts are allowed. Sight singing **or** rhythmic sight reading is selected by the student.

- **Sight Singing** of a 4-measure melody in a major key.
- **Rhythmic Sight Reading** of a 4-measure rhythm in 6/8 meter, using sixteenth through whole note/rest values including dotted notes, beat division, and subdivision including: dotted quarter, eighth; and dotted eighth, sixteenth. Syncopation may be included. All numerical counting systems are permitted. Tapping, clapping, saying, or playing the rhythm patterns while keeping a steady beat at the student's selected tempo is acceptable.



STUDENT MANUAL - THEORY CONCEPTS

LEVEL 9

Notation



Thirty-second Note A **thirty-second note** is a colored-in note with a stem and three flags or beams. The thirty-second note is equal to one-half of a sixteenth note.



Flags/Stem Up Flags/Stem Down Beams above Beams below

Below is a sample measure with 32nd notes shown on beat four.



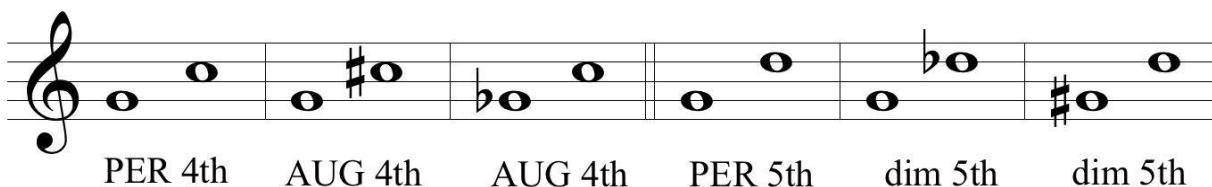
Thirty-second Rest A **thirty-second rest** is a symbol which calls for silence equal in time to the sound of a thirty-second note. See the Notation Guide for construction.

Intervals

Augmented and Diminished Intervals

The **perfect** intervals (unison, fourth, fifth, and octave) become **augmented** when increased in size by a half step and become **diminished** when decreased by a half step.

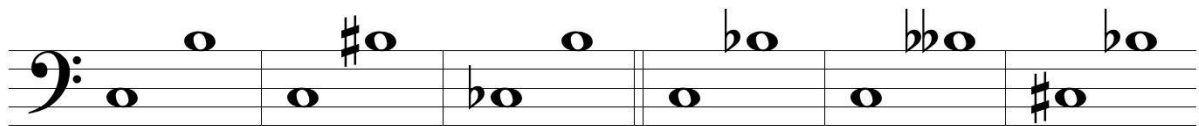
Diminished ← Perfect → Augmented





The **major** intervals (second, third, sixth and seventh) also become **augmented** when increased in size by a half step, but are minor when decreased by a half step. The **minor** interval decreased by a half step smaller becomes **diminished**.

Diminished ← Minor ← Major → Augmented



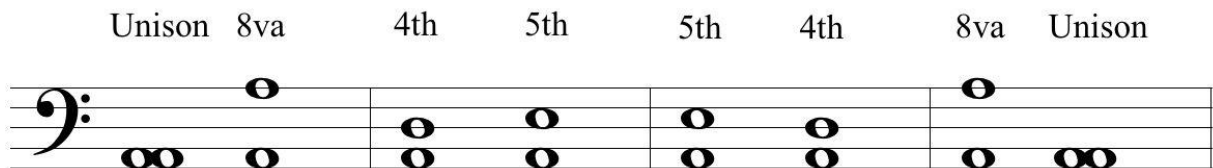
MAJ 7th AUG 7th AUG 7th min 7th dim 7th dim 7th

The augmented and diminished intervals measure the same enharmonically as other more common intervals.

Example: diminished 2nd written as C – D^{bb} = perfect unison written as C – C (in sound)

Interval Inversions/Complements

Inverting an interval, or “turning it upside down” by transferring the lower note up an octave or the upper note down an octave is an **interval inversion**, also known as a complement.



Notice that subtracting the original interval from 9 indicates the interval of the inversion.

Examples: 2nd (9 – 2 = 7) inverts to a 7th

4th (9 – 4 = 5) inverts to a 5th



The **inversion**, or complement, of a major interval is a minor one and vice versa.

Major and minor complements

2nd 7th 2nd 7th 3rd 6th 3rd 6th 6th 3rd 6th 3rd 7th 2nd 7th 2nd

The **inversion**, or complement, of a diminished interval is augmented and vice versa. These are the commonly used augmented and diminished intervals.

Augmented and diminished complements

2nd 7th 4th 5th 5th 4th 7th 2nd

AUG dim AUG dim dim AUG dim AUG

The **inversion**, or complement, of perfect interval is always perfect.

Perfect complements

5th 4th 4th 5th 4th 5th

PER PER PER PER PER PER

Scales

Major scales are presented in Levels 3 - 6 TMTA Student Manual.

Minor scales (natural form only) are presented in Level 7 TMTA Student Manual.

Minor scale forms are presented in the Level 8 TMTA Student Manual.

Relative major and minor keys are presented in the Level 7 TMTA Student Manual.

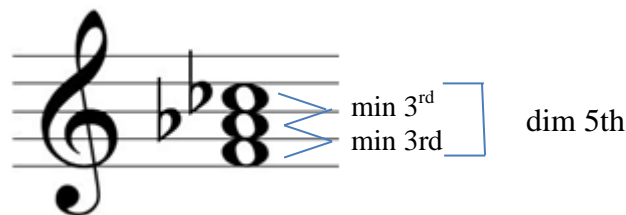
Parallel major and minor keys are presented in the Level 8 TMTA Student Manual.



Triads

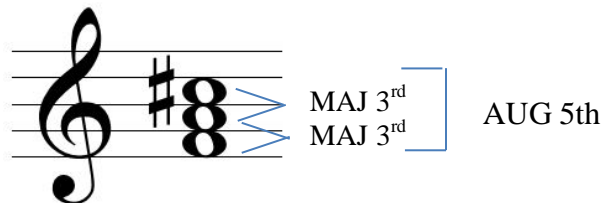
Diminished Triad

A triad which has a minor third from root to the triad third and a minor third from the triad third to the triad fifth is a **diminished triad**. To make smaller is to “diminish”. The distance from the root to the fifth of the triad is a half-step smaller (a diminished 5th) than in the major and minor triads (a perfect 5th). The diminished chord is referred to as “**dissonant**”. It sounds as if it must move on to a more stable sounding or “**consonant**” chord. A small circle in the upper right-hand corner is used with the Roman numeral to indicate that it is diminished. (Example: vii^o)



Augmented Triad

An **augmented triad** is one which has a major third from root to third and a major third from third to fifth. The distance from root to fifth is an augmented fifth. The sound is dissonant. A small “plus” sign is used to indicate that it is augmented. Example: III⁺



Chords and Cadences

Harmonic Cadence

Level 5 defined “cadence” as a progression of tones or chords at the end of a phrase leading to a resting point in the music. Working with music made up of chords, harmony instead of melody, these resting points (similar to commas or periods in sentence structure) will be classified in terms of the chords involved. The most common cadence is the Authentic, so called because it “authenticates” the key tonally.

Authentic Cadence



The **authentic cadence** is a progression from V to I (i), and is the most frequent closing point in music, especially those which are final sounding. This closing progression has strict rules for its voice leading (moving from one chord to the next). There are two types of Authentic Cadences.

Perfect Authentic

The **perfect authentic cadence** is the strongest sounding cadence. A **perfect authentic cadence V-I (i)** has the roots in the bass of both chords and the root also in the soprano of the tonic chord.

Imperfect Authentic

An **imperfect authentic cadence** is any authentic cadence (V – I or V – i) that is not

Perfect	Imperfect	Imperfect	Perfect	Imperfect	Imperfect	
C Maj: V	I	V	I	V	I	
			a min: V	i	V	i

Voice Leading

Voice Leading is the term used to describe and explain the way each voice moves from one chord to the next chord.

Four-Voice or Four-Part Harmony Texture

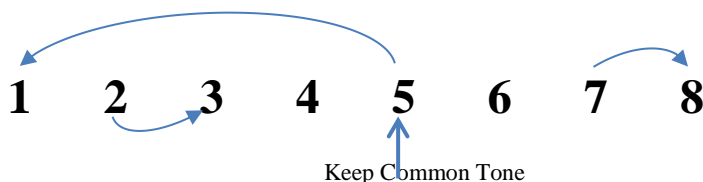
Four-Voice or Four-Part Harmony is the particular **texture** which makes it easy to understand the relationship of chords to each other. This four-part harmony (texture) is used in hymns, carols, and patriotic songs. The voice parts, ranging from high to low, are soprano, alto, tenor, and bass.



Voice Leading Rules

The rules used below are applied to the **Authentic Cadence**.

1. Each chord – the V and the I (or i) -- has the root in the bass and one other voice. This is called **doubling**. The three-tone chord in four-voice harmony (Texture) requires doubling of one of the chord tones.
2. In the **bass voice**, the **root** of V moves **to the root** of I (i).
3. The doubled root in one of the upper voices of the V chord is repeated in I (i) where it becomes the fifth of the chord. This is called **keeping the common tone**.
4. The third of the V chord, scale degree 7, moves up a half step to scale step 1. So strongly do our ears demand this half step movement from scale degree 7 to 1, that **scale degree 7 has been given the name Leading Tone**.
5. The fifth of V, which is scale degree 2, moves up a whole step to scale degree 3 in I in major keys, or up a half step to scale degree 3 in i, in minor keys.



C Maj: V I

Chord Analysis and Figured Bass

Roman numerals are used to identify chords within a composition. Each scale degree (1-7) has its own Roman numeral to separate it from the others. The chord built on the first note (tonic) of any key is called the tonic chord and is represented by the Roman numeral I. For example, the chord built on scale degree 2 is designated with “ii”. Upper case Roman numerals are used to identify major and augmented chords, and lower case Roman numerals are used for minor and diminished chords.

Figured bass is a series of Roman numerals and Arabic numbers under the bass line that tells the performer what intervals are to be played over a specific note.

When a note other than the root of the chord is in the bass, add Arabic numbers to the right-side of the Roman numeral. When there is no Arabic number, the root is in the bass. The addition of the number “6” indicates that the root note is an interval of a sixth



from the bass note, which is the third of the chord. This indicates that the chord is in First Inversion. Second Inversion is indicated with a “6” and a “4”; written with the six stacked on top of the four. In four-part harmony, combine the chord tones to determine the chord name then determine the correct bass notation using the lowest note in the bass.

I I₆ I₄⁶ V V₆ V₄⁶

Example of chord analysis:

I iv ii₆ V I I₆ V I IV I₄⁶ V⁷ I

Lead Sheet Chords

Unlike figured bass which uses Roman numerals and identifies chords by their relationship within a key, **lead sheet chords** identify chords with letters and symbols. Only upper case letters are used, regardless of the chord quality, i.e. major, minor, augmented, or diminished). To indicate the chord quality, there are several popular notations.

Popular methods of lead sheet notation are listed below.

For **major chords**, use only an upper case letter.

Example for a G major chord: **G**

For **minor chords**, an upper case letter is written followed by either “min,” “m,” or “-.”



Examples for a G minor chord: **Gmin** or **Gm** or **G-**

Although all examples are correct, for TMTA materials, “min” will be used to indicate a minor chord in lead sheet notation.

For **diminished chords**, an upper case letter is written followed by either “dim,” or “5^b” above “min.” The “5” with a flat sign indicates the diminished 5th between the root and 5th of the chord.

Examples for a G diminished chord: **Gdim** or **Gmin^{5^b}**

Although both examples are correct, for TMTA materials, “dim” will be used to indicate a diminished chord in lead sheet notation.

For **augmented chords**, an upper case letter is written followed by either “aug” or “+.”

Examples for a G augmented chord: **Gaug** or **G⁺**

Although both examples are correct, for TMTA materials, “+” will be used to indicate an augmented chord in lead sheet notation.

If a note other the root is the lowest note, the bass note is written following a slash.

Example for a G major chord with B in the bass: G/B

Example for a G minor chord with D in the bass: Gmin/D

Example for a G diminished chord with D^b in the bass: Gdim/D^b

Example for a G augmented chord with D[#] in the bass: G⁺/D[#]

Traditional Principles of Melody Writing

1. A melody should have **unity**. Rhythm and pitch elements heard at the beginning should be heard again, so that later portions develop logically from the beginning.



2. A melody should have **variety**, provided by **contrast** in rhythm patterns and in use of wider pitch intervals as well as stepwise motion.
3. A melody should build toward an important point (not necessarily a climax tone) and then settle back toward its beginning to create a sense of **balance**. The approach to the final tonic is usually from scale degrees 7, 2, or occasionally 5 or 3.



Analysis of the melody reveals the characteristics of melody writing:

1. The melody is divided into two four-measure sections, coming to rest on the dotted half note A in measure 4. This is a melodic cadence (a). The A is scale step 2, a pitch of the dominant chord, in G Major. Often the mid-point cadence is a pitch of the dominant chord and suggests a half cadence. The dotted half note G in measure 8 has the effect of an authentic cadence (b).
2. The rhythm pattern of measure 1 appears again in measures 3 and 5. The rhythm pattern of measure 2 appears again in measure 6, thus measures 5 and 6 repeat the rhythm of 1 and 2, and again give rhythmic **unity** to the two sections.
3. Measure 7 starts with a different rhythm pattern which is a **contrast** with what has gone before, thus providing **variety**.
4. **Unity** in the pitch materials is provided by the scale-wise groups of three eighth notes in measure 1, 3, 5, and 7. They are ascending in the first section and descending in the second.
5. **Contrast** and **variety** in pitch materials is provided by the wider intervals; third, sixth, and fourth in the first section; two thirds, a fourth and a fifth in section two.
6. In measure 6, the top space G stands out as an important point of arrival, after which the melody moves down to its conclusion. This illustrates what is called a **climax tone** (c), a highest pitch heard just once in a brief melody such as this one.
7. The last five notes are the first five notes in reverse order. This gives a feeling of **balance**, of returning to a starting point.



DIVISION IV

Level 10 Syllabus

Testing Instructions for Administrator

A maximum of 3 hours is allowed for testing if necessary.

Notation Guide

Notation which may be used for questions in Level 10 includes:

- Thirty-second (flagged and beamed), sixteenth (flagged and beamed), eighth, (flagged and beamed), eighth note triplet, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes
- Thirty-second, sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole rests *Clarification: For a whole measure of rest regardless of the time signature, whole rests are used exclusively.*
- Sharp, double sharp, flat, double flat and natural signs

The TMTA notation appendix details correct construction.

TEST CONTENT

Intervals

- Build specified intervals above each given note on treble or bass staff. Intervals may be major, perfect, augmented, minor, or diminished
- Classify given intervals on treble or bass staff by type and size. Use the abbreviations “PER”, “MAJ”, “AUG”, “dim”, or “min”.

See the Notation Guide for placement of the chromatic signs.

Rhythm

- Identify the time signature of each measure.
Meters to be used are: 2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 6/8, 7/8, 9/8, and 12/8.
- Label the meters as “Simple,” “Compound,” or “Asymmetrical” meter. A word bank will be provided within the question.



Scales and Key Signatures

Minor Scales

On either the treble or bass staff, the seventh tone of two different minor scales is given.

- Draw the notes of the minor scale in the specified form, ascending or descending.
- Identify the scale.
- Draw the key signature of the minor scale.

Parallel and Relative Keys

On the grand staff:

- Draw the key signatures of parallel keys in pairs of measures.
- Name the relative minor of the major key.
- The major keys are named. Identify the parallel minor key signatures by letter name, using lower case letters.

Chromatic Scale

- Draw the chromatic scale ascending or descending one octave from the printed note. Use sharps or flats as necessary. Do not use enharmonic spellings of notes.

Triads and Chords *See Notation Guide for correct placement of chromatic signs.*

- Identify triads given on treble or bass staff as major, minor, augmented, or diminished. (“MAJ”, “min”, “AUG”, “dim”) Inversions may be included. Name the root of the chord and type of chord.
- Construct major, minor, diminished, and augmented triads as indicated on given notes which are the roots. Treble or bass staff will be used.
- Construct triads on each scale degree of a major scale on treble or bass staff, ascending only. Identify each triad as to type, using “MAJ”, “AUG,” “min”, or “dim”, and write the name of the scale degrees under the type of chord.
- Dominant Seventh Chord (V^7)
Construct the dominant seventh chord of the named key and each of its three inversions on the treble or bass staff as indicated.

Chord Analysis

- Analyze a short musical example in Classical style by identifying the basic chords in each measure using Roman numerals, and Arabic numerals when applicable. Chords may be any inversions of primary chords I, IV, V, and root positions of ii, V^7 , or vi.
- Identify the cadence at the end of the first phrase as half or plagal.



Four-Part Harmony

- In each two-measure example(s) of four-part harmony in a major key:
 - Write Roman numerals below each chord to identify the chord. Chords may be any inversion of primary chords I, IV, and V, and root positions of ii, V⁷, and vi. Use Arabic numbers to indicate any inversions.
 - Identify the final cadence in each example. Cadences may include plagal, half, perfect authentic, or imperfect authentic. No partial credit will be awarded.
- In each two-chord cadence in major or minor keys:
 - Complete the second chords of authentic, plagal and half cadences as directed using proper voice leading. Chords will be written in close or open harmony as specified.
 - Identify each chord with a Roman numeral. Roots of each chord will be in the bass.

Lead Sheet Chords

- Four blank measures will be provided with lead sheet chord notation above the grand staff. Chords will be within the given key and dominant seventh chords will be designated. No suspensions or accidentals other than the raised 7th in a minor key will be used.
 - Draw the indicated chord in each measure in the treble, with only the indicated bass note on the bass staff. Upper voices may be in root position or inversions.

Composition

- Complete an eight measure melody in a major key in compound meter. The first and fifth measures are given. Points are awarded for each of the following:
 - End each four-measure phrase on a strong beat.
 - End the first phrase on dominant, and the second phrase on tonic.
 - Use a melodic sequence in measure two.
 - Use a rhythmic imitation of measure 5 in measure 6.
 - Each measure must contain the correct number of beats.
 - Use a good final melodic cadence of 2 down to 1, 7 up to 1, or 5-1. Also acceptable is 3 down to 1.

Vocabulary

- Write the number of the correct definition in the blank beside each symbol. The number of definitions will be one more than the number of terms listed.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1-10)



Ear Training

- **Melodic Dictation:** In an 8-measure melody in a major key in 3/4 or 4/4 meter, fill in the missing measures. The first measure of each phrase is given. Grading is by interval and rhythm. Note values will be sixteenth through whole notes.
- **Interval Dictation:** Identify and classify intervals unison through octave, each based on a different root, as to type and size.
- **Triad Identification:** Identify each triad in a series of triads as Major (MAJ), minor (min), diminished (dim), or augmented (AUG) in root position.
- **Cadence Identification:** In each two-measure example, identify final cadence as half or authentic cadence.

Bonus Question

One-half point for 50 to 89% correct; one point for 90 to 100% correct. Two attempts are allowed. Students may choose Sight Singing OR Rhythmic Sight Reading.

- **Sight Singing:** Student sings a 4-measure melody in a major key.
- **Rhythmic Sight Reading** of 4 measures of rhythm in simple or compound meter, using sixteenth through whole note/rest values including dotted notes, beat division, and subdivision including: dotted quarter, eighth, and dotted eighth, and sixteenth notes. Syncopation may be included. All numerical counting systems are permitted. The student may tap, clap, say, or play the rhythm patterns while keeping a steady beat at the student's selected tempo.



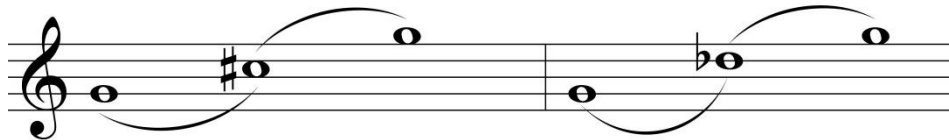
STUDENT MANUAL – THEORY CONCEPTS

LEVEL 10

Intervals

Tritone

The interval of an augmented 4th (i.e. G up to C \sharp) or a diminished 5th (C \sharp up to G) is called a **tritone**. It spans three whole tones (whole steps).



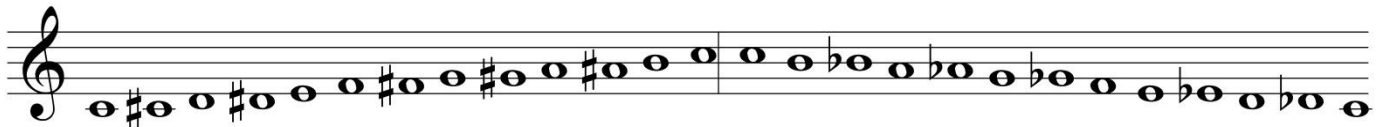
Tri means three, and tonus means (whole) tone.

The **tritone** is a very important interval. In the V7 chord, the interval from the chord third up to the chord seventh is a diminished 5th, or its inversion of an augmented 4th when the chord third is above the chord seventh. A **tritone** is the only interval which sounds the same when inverted, because it divides the octave exactly in half.

Scales

Chromatic Scale

A **chromatic scale** is a twelve-tone scale which is made up of only half steps.



Usually, sharps are used ascending and flats when the scale is descending. Enharmonic spellings such as E \sharp , B \sharp , F \flat , and C \flat are not used.

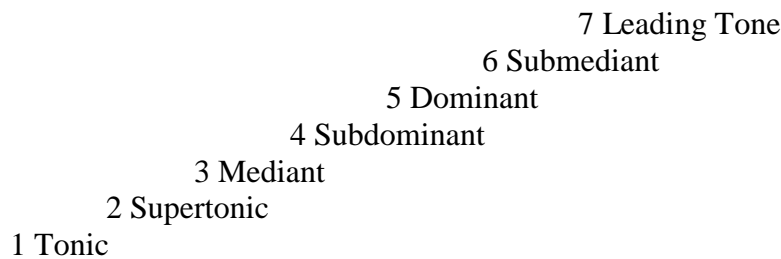


Scale Degree Names

Scale degrees within a major or minor scale each have a name which is descriptive of their position in relation to the tonic: sub (under tonic) or super (over tonic). The following diagram uses the parenthetical prefix “super” where it is not customarily used to clarify these balancing relationships.

Degree Number	Degree Name	Distance from Tonic
5	(Super) Dominant	5 th above Tonic
3	(Super) Mediant	3 rd above Tonic
2	Supertonic	2 nd above Tonic
1	Tonic	Tonic
7	Subtonic*/Leading Tone	2 nd below Tonic
6	Submediant	3 rd below Tonic
4	Subdominant	5 th below Tonic

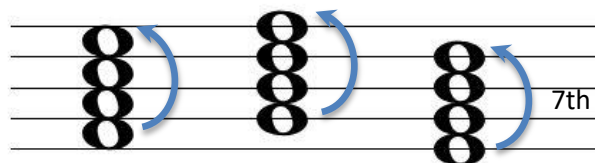
*The name “subtonic” is used **only** when naming scale degree 7 in the natural form of the minor scale. In the major scale, harmonic form of the minor scale, and the melodic form of the minor scale, scale degree seven is named “leading tone” because it is a half step from tonic and leads the sound to tonic.



Chords

Seventh Chord

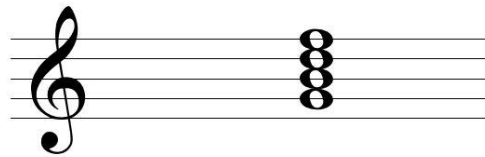
A **seventh chord** is a triad with an added third on the top. The distance from the chord root to the new pitch is an interval of a seventh; thus they are called seventh chords.





Dominant Seventh Chord

A seventh chord built on scale degree 5 (dominant, V) is called a dominant seventh chord and is written as V^7 .



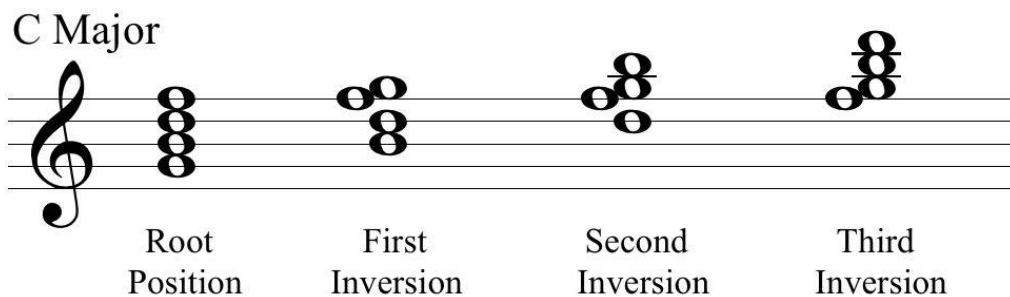
C Major

V^7

Dominant 7th chord

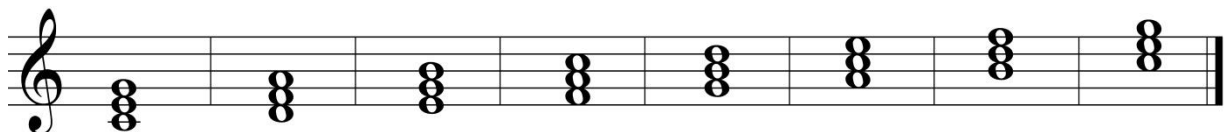
Inversions of the Dominant Seventh Chord

Like the triad, the V^7 chord may be inverted. Because there are four notes in the chord, there are three inversions.



Diatonic Triad Types on the Degrees of the Major Scale

A triad built on each scale degree of the major scale using the notes of the major scale will always be the same type. A Roman numeral is used to identify the scale degree and triad type.



I major	ii minor	iii minor	IV major	V major	vi minor	vii^o diminished	I major
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Arpeggio

An **arpeggio** is three or more tones of a chord played or sung in succession.

The chord notes may be written in succession, or in instrumental music, they may be aligned vertically with a wavy line along the left side to tell the performer to play the notes in succession or as an arpeggio.

Chord Analysis in Classical Style

Recognizing chords in forms other than blocked form is fairly easy to identify if the chord is changed to a blocked chord by stacking the notes one on top of the other. Roman numerals are used to indicate the root of the chord and the chord type. Arabic numerals are used to indicate the lowest note of the chord.

C Major

Twinkle, Twinkle Little Star

I I IV⁴ I IV⁴ I V⁶ I



Four-Part Harmony

Close Harmony

Four-part or four-voice harmony with less than an octave between the soprano and tenor is called **close harmony**.

Example of a measure of a progression in close harmony in *a minor*:

i i V i

Open Harmony

Four-part or four-voice harmony with more than an octave between the soprano and tenor is called **open harmony**.

Example of a measure of a progression in open harmony in *a minor*:

i i V i



Voice-Leading Rules

Rules for All Cadences and Chord Progressions

1. There should be **no parallel perfect intervals** (4th, 5th, or 8^{ve}) between voices as they move from one chord to the next.
2. The **voices should not cross**. For example, a note in the alto voice in a chord should not move to a note above the note in the soprano voice or below the tenor note in the following chord.
3. When a chord is repeated as the next chord in the progression, change the **position of the upper voices**.
4. Use **smooth voice movement** by avoiding large leaps or dissonant intervals within the same voice.
5. **Keep the common tone** in the same voice.
6. Choose to use **contrary, oblique, or similar motion** over parallel motion between the upper voices and the bass.
7. Shape the soprano voice with a **good melodic line**.

Example of **infractions** of the above rules:

I vi IV V ii V I

Analysis of above example reveals the following errors to avoid:

1. **Parallel 5ths** occur between the bass and tenor voices of the IV chord and the V chord on beats in the first measure.
2. **Parallel octaves** occur in the alto and bass voices between the IV chord and the V chord in measure one.



3. **Parallel 4ths** occur in the tenor and alto between the IV chord and the V chord in measure one.
4. **Voice crossing** occurs when the soprano of the V in measure one moves to G in the ii chord in measure two. The soprano voice in the ii chord is below the alto voice in the V chord in measure one.
5. **Parallel 5ths** occur in the bass and tenor voices between the V chord in measure one and the ii chord in measure two.

Rules for Half Cadence

A **half cadence** is a two-chord progression moving from either **IV (iv) to V**, or **ii to V** at a closing point. These rules will avoid parallel 4ths, 5ths, and octaves.

1. The **roots are doubled** to provide the fourth voice.
2. In the **bass voice**, the **root of V moves to the root of I (i)**.
3. There are no common tones between IV (iv) and V, but there is a common tone between ii and V. **Keep the common tone in the same voice, if there is one.**
4. When the progression is **IV (iv) to V**, move each of the upper three voices to the nearest chord tone of V and in **contrary motion** to the movement of the bass notes.

C Major: IV V ii V



Rules for Plagal Cadence

The progression of **IV to I** (iv to i) occurring at a closing point is called a **plagal cadence**.

1. The **roots are doubled** to provide the fourth voice.
2. In the **bass voice**, the **root of IV (iv)** moves **to the root of I (i)**.
3. There is a common tone between the triad 5th of the IV (iv) chord and the triad root of the I (i) chord. **Keep the common tone in the same voice.**
4. **Other voices move by a step.**

C Major: IV I IV I IV I

Principles of Choosing a Melodic Line in a Harmonic Progression

Using only chords built on tonic, subdominant, and dominant in root position, it is difficult to write an interesting **melodic line**. The following example shows, however, that it can be done. This melody has contrast between scale-wise-motion and leaps. Notice the rising and falling of the soprano voice in the example on the next page.



C Major

1 2 3

I I V I IV I V V I IV V V I

Half Cadence Perfect Authentic Cadence

4

Analysis of the melody:

1. When a chord is **repeated**, the top three voices move to the nearest chord position, up or down. This made possible the melodic leaps in measure 1, between measures 2 and 3, and in measures 3 and 4.
2. The **leap** in the progression IV to V in measures 3 to 4 is the skip formed in the half cadence.
3. All other voice leading involving chord change follows the rules for the authentic cadence: keep the common tone and move other voices stepwise.
4. Measure 4 ends on a **perfect authentic cadence**.

Lead Sheet Chords

The **seventh chord in lead sheet writing** is written in addition to the type of chord, but it depends on the distance from the root to the 7th as to type of 7th chord.

If the distance is a minor 7th as occurs naturally in a dominant 7th chord, then just a “7” is added after the type of chord.

Examples:

D⁷ indicates a D major chord with a minor 7th, and D (root) is the lowest note.

D⁷/F[#] indicates a D major chord with a minor 7th, and F sharp is the lowest note.

D7/A indicates a D major chord with a minor 7th, and A is the lowest note.

D7/C indicates a D major chord with a minor 7th, and C is the lowest note.



D7 D7/F# D7/A D7/C

g minor

The above examples have minor 7ths (10 half steps) from the root to the 7th of the chord. If one of the chord tones other than the root is to be played as the lowest note, a slash and lowest tone name will follow the chord name.

Example: Gmin⁷/D – indicates G minor chord with a minor 7th, and D as the lowest note.

Gmin⁷/D Gmin⁷/D

Principles of Minor Melody Writing

The **melodic form** of the minor scale should be used when **writing a melody in a minor mode**. Since the raised scale degrees 6 and 7 ascending from 5 to 1 define the melodic minor form, the melody should contain or imply that pattern. ***The ascending line must move up to tonic when the 6th and 7th scale degrees are raised.*** A melody that only ascends through scale degree 6 and then descends to 5 retains the half step between 5 and 6 as in the natural minor scale. If a pattern descends from the upper tonic (scale degree 1), the natural minor is used. The augmented 2nd and the tritone are not acceptable intervals in melody writing. *Melody writing principles presented in Levels 8 and 9 also apply to writing melodies in all keys.*



DIVISION IV

Level 11 Syllabus

Testing Instructions for Administrator

A maximum of 3 hours is allowed for testing if necessary.

Notation Guide

Notation which may be used for questions in Level 11 includes:

- Thirty-second (flagged and beamed), sixteenth (flagged and beamed), eighth (flagged and beamed), eighth note triplet, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes
- Thirty-second, sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole rests *Clarification: Whole rests are to be used exclusively for a whole measure of rest, regardless of the time signature.*
- Sharp, double sharp, flat, double flat and natural signs

The notation appendix details correct construction.

TEST CONTENT

Intervals

See the notation guide for correct placement of chromatic signs.

- Pair(s) of measures on either the treble or bass staff will be given with one note printed in the first measure. All sizes (unison – octave) and types of intervals (perfect, major, minor, diminished, augmented) may be indicated on the treble or bass staff.
 - In the first measure, construct the specified type and size interval above or below the given note as directed. Natural, sharp, double sharp, flat, and double flat signs are to be used where necessary.
 - In the second measure, draw the inverted interval constructed in the first measure.
 - Identify the type and size of interval constructed in the second measure.
 - No partial credit will be awarded if sign is incorrect or missing.



Scales and Key Signatures

- **Chromatic Scale:** From the given note, draw the notes of a chromatic scale ascending or descending as directed. Do not use enharmonic spelling of white keys.
- **Whole Tone Scale:** From the given note, draw the notes of a whole tone scale ascending or descending as directed. Do not use enharmonic spelling of white keys.
- **Key Signatures:** The major key name will be given.
 - Draw the major key signature in the first measure.
 - In the second measure, draw the key signature for the parallel minor key and write the key name.
 - In the third measure, draw the key signature for the relative minor key, and write the key name.
- **Modal Scales:** Match the name of the modal scale(s) with the written scale. The scales will be written using letters only.

Triads and Chords *See the Notation Guide for placement of chromatic signs.*

- Construct major, minor, diminished, and augmented triads as indicated from the given notes which will be the roots of the triads. Treble or bass staff will be used.
- On a treble or bass staff:
 - Draw the named minor key signature in the first measure.
 - Construct root position diatonic triads on each scale degree of an ascending minor scale using the harmonic form.
 - Identify each constructed diatonic triad by type, using “MAJ”, “min”, “AUG”, or “dim”.
 - Write the name of each scale degree of the root of the chord.
- Using letter names and accidentals, spell the tonic, subdominant, and dominant triads of the given key(s). Harmonic form is to be used for minor keys.

Chord Analysis and Four-Part Harmony

- On the grand staff, resolve the printed V^7 chord to the I chord in four part harmony.
 - Use proper voice leading.
 - Roots will be in the bass.
 - The upper three voices will be in various positions.



- On the grand staff, write a two-measure phrase in a specified major or minor key using chords in **close harmony**.
 - The first two chords in each progression are pre-printed.
 - The other chords to be drawn are indicated with Roman and Arabic numerals below the staff.
 - Chords which may be used in **major keys** are: I, ii, iv, V, and vi in root position or any inversion, and the V⁷ chord in root position. Chords which may be used in **minor keys** are i, iv, and V in root position or any inversion, and V⁷ in root position.
 - Use correct note values and proper voice leading.
- In a four measure example of four-part harmony:
 - Write Roman numerals below each chord to identify the chords. Chords which may be used are: I, IV, V, ii, and vi chords in any inversion, and the V⁷, iii, and vii chords in root position.
 - Identify the cadences formed by the last two chords in measures two and four.
 - Cadences may include plagal, half, deceptive, perfect authentic, and imperfect authentic.

Lead Sheet Chords

- Four blank measures will be provided with chord notation above the grand staff.
 - Chords may include any major, minor, augmented, diminished chord with any bass note, and sevenths chords with major, minor, and diminished sevenths.
 - Draw the indicated chord in each measure.
 - Use any chord position in upper voices.
 - Draw the root or indicated bass note in the bass clef.
 - Use chromatic signs as needed to construct the specified chord and bass note.

Composition

- Complete an eight measure melody in a minor key in simple or compound meter. The first and fifth measures are given. (See the Student Manual, Levels 9 – 11, for principles of traditional and minor melody writing.) Points are awarded for each of the following:
 - End each four-measure phrase on a strong beat.
 - End the first phrase (measure 4) on a tone of the dominant chord.
 - End the second phrase on tonic. Use a good final melodic cadence of 2 down to 1, 7 up to 1, or 5-1. Also acceptable is 3 down to 1.
 - In measure 2 or 3, write a melodic sequence of measure 1. In measure 6 or 7, write a melodic inversion of measure 5 or 6.
 - Proper use of the melodic form of the minor scale, ascending and descending, must be demonstrated -- which does not have to occur sequentially.
 - A climatic point must be evident in the melody either within each 4-measure phrase, or over the entire 8-measure melody.
 - Each measure must contain the correct number of beats.



Musical Analysis

- A four to eight measure musical example on the grand staff will be printed to use for musical analysis. Questions will vary from test to test and will include one or more of the following.
 - Analyze and name the type of cadence for each identified cadence.
 - Identify key signature and meter.
 - Identify specified melodic composition elements.
 - Identify specified composition elements such as motif/motive, sequence, imitation, inversion, or rhythmic imitation.
 - Identify specified chords in the composition.
 - Identify or answer questions related to any concept in the TMTA Student Manual Levels 1 – 11.

Vocabulary

- Write the number of the correct definition in the blank beside each symbol. The number of definitions will be one more than the number of terms listed.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1-11)

Ear Training

- **Melodic Dictation:** In an 8-measure melody in a major key in 6/8 meter, fill in the missing measures. The first measure of each phrase is given. Grading is by interval and rhythm. Note values will be sixteenth through dotted half notes.
- **Interval Dictation:** Identify and classify intervals, each based on a different root and played above or below the given note, as to type and size. Major, minor, and perfect intervals will be used, played broken and blocked.
- **Triad Identification:** Identify each triad played in root position or 1st inversion in a series of triads as Major (MAJ) or minor (min). Triads will be played in both broken and blocked form.
- **Cadence Identification:** Identify each cadence played as authentic, plagal, or half.



Bonus Question

One-half point for 50 to 89% correct; one point for 90 to 100% correct. Two attempts are allowed. Students choose to perform either Sight Singing or Rhythmic Sight Reading.

- **Sight Singing:** Student sings a 4-measure melody in a major key or melodic form of a minor key.
- **Rhythmic Sight Reading** of 8 measures of rhythm in simple or compound meter, using sixteenth through whole notes and rest in any combination. Syncopation may be included. All numerical counting systems are permitted. The student may tap, clap, say, or play the rhythm patterns while keeping a steady beat at the student's selected tempo.



STUDENT MANUAL - THEORY CONCEPTS

LEVEL 11

Scales

Church Modes

The **church modes** are a group of seven different scales that originated around 1000 A.D. They are distinguished from each other by the placement of half steps within the scale pattern. The most common modes used in Western music are the Ionian mode, which is the major scale, and the Aeolian mode, which is the natural minor scale.

MODE NAME	SCALE PATTERN							EXAMPLE OF MODAL SCALE							
Ionian	W	W	H	W	W	W	H	C	D	E	F	G	A	B	C
Dorian	W	H	W	W	W	H	W	D	E	F	G	A	B	C	D
Phrygian	H	W	W	W	H	W	W	E	F	G	A	B	C	D	E
Lydian	W	W	W	H	W	W	H	F	G	A	B	C	D	E	F
Mixolydian	W	W	H	W	W	H	W	G	A	B	C	D	E	F	G
Aolian	W	H	W	W	H	W	W	A	B	C	D	E	F	G	A
Locrian	H	W	W	H	W	W	W	B	C	D	E	F	G	A	B

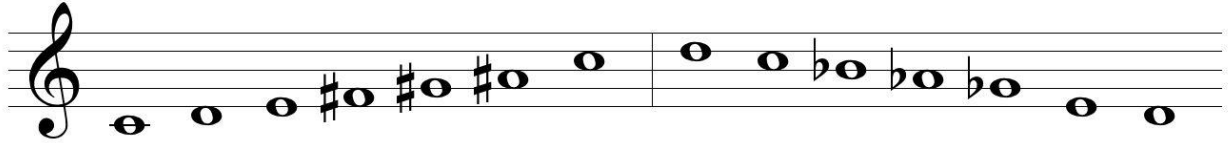
One way to remember the whole and half step modal patterns is to use the white keys on the keyboard. Each scale uses only white keys beginning on the key indicated below for each scale. The modes, just as the major and minor scales, can begin on any note using the whole and half step pattern for the selected scale.





Whole Tone Scale

A **whole tone scale** is a six-tone scale which is made up of only whole steps.



Usually, sharps are used ascending and flats when the scale is descending. Enharmonic spellings such as E#, B#, Fb, and Cb are not used.

Chords

Use of the Augmented Triad

Like the diminished triad, the **augmented triad** is dissonant and demands to move on to a consonant chord. The augmented triad is seldom used independently in harmonic progression. The sound is heard most often when the fifth of a major triad moves up a chromatic half step on its way to resolving to the next half step.



The augmented chord is easy to recognize by ear because of the dissonance caused by the augmented 5th, which is an enharmonic equivalent to a minor 6th. When inverted, the distance from the fifth of the chord up to the root is a diminished 4th, which is an enharmonic to a major 3rd because both intervals are four half steps.





Diatonic Triad Types Built on the Degrees of the Harmonic Form of the Minor Scale

Two diminished triads and one augmented triad are found among the triads built on the degrees of the harmonic minor scale. The degree sign (small circle) added to lower case indicates diminished. The plus sign added to upper case letters indicates augmented.

I ii^o III⁺ iv V VI vii^o

min dim AUG min MAJ MAJ dim

Four-Part Harmony

Deceptive Cadence

A **deceptive cadence** is a chord progression at a closing point moving from V to vi. This cadence is called deceptive because the music moves in an unexpected direction. This cadence is often used to move to the relative minor of the original major key of a composition.

Rule for voice-leading in the deceptive cadence in a major key

- Move upper three voices in **contrary motion** to the bass **to avoid parallel octaves and parallel fifths**.

V vi



Resolution of the Root Position Dominant 7th Chord

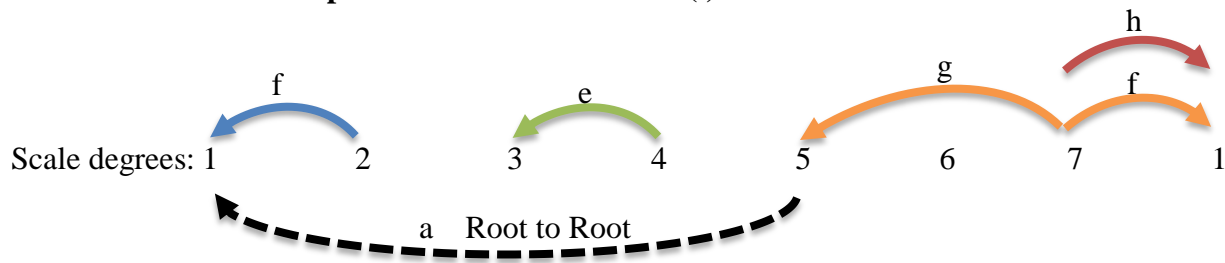
V⁷ I or V⁷ I V⁷ I or V⁷ I V⁷ I V⁷ I

The progressions shown here reveal several important points about voice leading involving the dominant seventh chord in **root position**.

- The **root** of the V⁷ chord moves to the root of the I chord in the bass.
- With a four-tone chord in four-voice texture there is **no doubling** in the V⁷ chord **unless a chord tone of the V⁷ is omitted**. See rule “c”.
- When the root of the V⁷ chord, dominant, is in the soprano as well as in the bass, it is necessary to omit one tone of the V⁷. In this case, the **5th** of the V⁷ chord is omitted since the strong resolution of the third and seventh of the V⁷ into the tonic and the third of the I is needed.
- A complete V⁷ chord usually resolves to an incomplete I chord with the triad 5th, dominant, omitted. An incomplete V⁷ with triad 5th omitted, scale degree 2, the chord resolves to a complete I chord containing a doubled root, triad third and triad fifth.
- The chord seventh, **scale degree four, resolves down to scale step three**.
- The fifth of the chord, **scale degree two, moves down to tonic**.
- The third of the chord, **scale degree seven, may move up to tonic, or it may move down to supply dominant in the tonic triad**. EXCEPTION: When the leading tone is in the soprano (see rule “h”).
- When the third of the V⁷ chord, the **leading tone, is in the soprano, it must resolve up to tonic**. This results in a tonic chord with a tripled root and no triad fifth.



Visual representation of the V⁷ to I (i) rules:



Harmonic Analysis

In analyzing a harmonic passage, the chord must first be identified. Then the bass note is indicated by the Arabic numeral if other than the root.

Lead Sheet Chords

C Major C C/E F d/F G a F/A F a G⁷ C

Figured Bass I I IV ii₆ V iv IV₆ IV iv V⁷ I

Lead Sheet Chords

In **lead sheet** chord reading, both the quality of the chord and the quality of the 7th above the root must be understood. Since there are several possible combinations of 7th chords, each combination has a distinct notation to indicate the type of chord and type of 7th.

It is important to understand the **quality of each chord**, or **the triad without the 7th**:

major, minor, or diminished

It is also important to understand the **quality of the 7th** or the distance from the root to the 7th:

major 7th – 11 half steps from the root

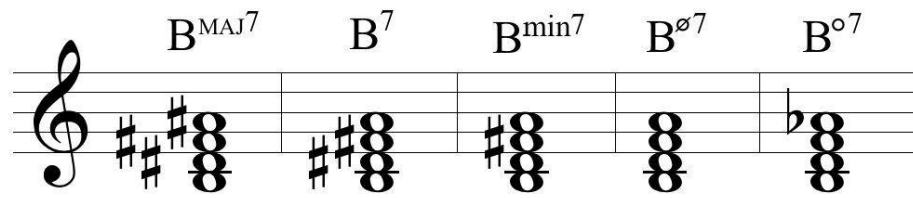
minor 7th – 10 half steps from the root

diminished 7th – 9 half steps from the root



The following 7th chords are most commonly used. “B” is given as an example only.

- B^{maj7}** Major chord with a major 7th
- B⁷** Major chord with a minor 7th
- B^{min7}** Minor chord with a minor 7th
- B^{ø7}** Half diminished chord, which is a diminished chord with a minor 7th
- B^{o7}** Fully diminished chord, which is a diminished triad with a diminished 7th

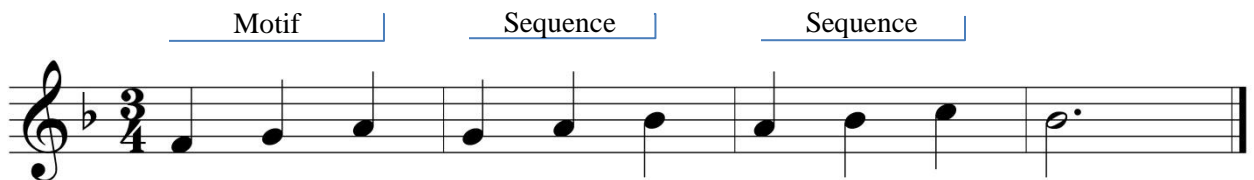


Composition

Traditional principles of melody writing have been presented in Levels 8 through 10 of the TMTA Theory Student Manual. These principles are present throughout music written through the centuries. Understanding how a melody is formed is important for performance as well as helpful in memorization.

Sequencing

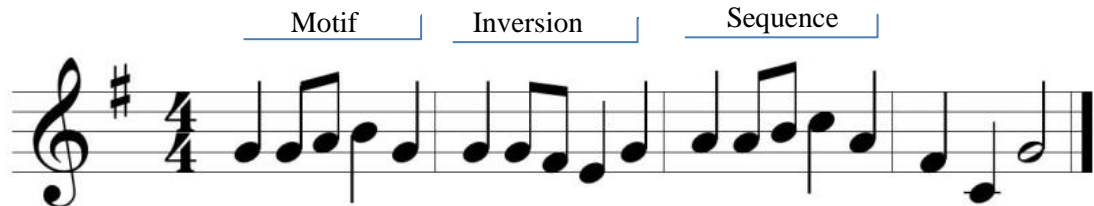
Sequencing is the process of repeating a motif or motive starting on different pitches. A sequence must repeat the same intervals and rhythm moving in the same direction as the original motive.





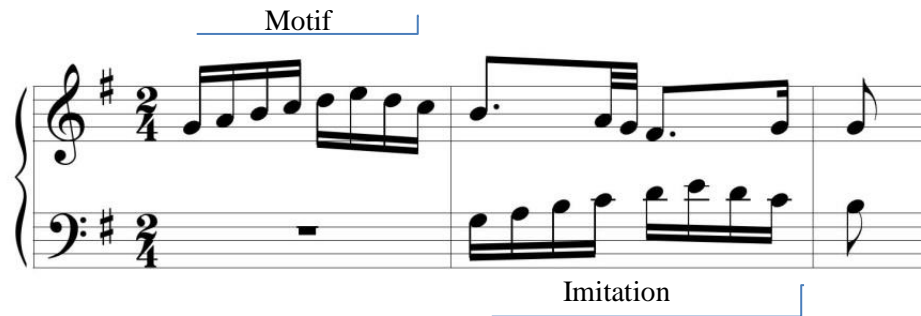
Inversion

An **inversion** is a sequence of a motif which moves in the opposite direction from the original motif.



Imitation

Imitation is the process of repeating a motif/motive in different voices in a polyphonic composition.



Rhythmic Imitation

A **rhythmic imitation** is the repetition of a rhythmic motif/motive. While the rhythm of the original motif/motive remains the same, a rhythmic imitation is different than a sequence because the intervals and direction of the notes do not follow the original motif.





DIVISION IV

Level 12 Syllabus

Testing Instructions for Administrator

A maximum of 3 hours is allowed for testing if necessary.

Notation Guide

Notation which may be used for questions in Level 12 includes:

- Thirty-second, sixteenth (flagged and beamed), eighth (flagged and beamed), eighth note triplet, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes
- All notes from whole through sixty-fourth *Clarification: Whole rests are to be used exclusively for a whole measure of rest, regardless of the time signature.*
- Sharp, double sharp, flat, double flat and natural signs

The notation appendix details correct construction.

TEST CONTENT

Intervals

See Notation Guide for correct placement of chromatic signs.

Natural, sharp, double sharp, flat, and double flat signs are to be used where necessary. No partial credit will be awarded if sign is incorrect or missing.

- Two measures on either the treble or bass staff will be given with one note printed in the first measure. All sizes (unison – octave) and types of intervals (perfect, major, minor, diminished, augmented) may be used on the treble or bass staff.
 - Construct the specified type and size interval **below** the given note.
 - In the second measure, draw the inverted interval constructed in the first measure.
 - Identify the type and size of interval constructed in the second measure.



Scales and Key Signatures

- From the given letter name of the major key:
 - Draw the major key signature in the first measure.
 - In the second measure, draw the key signature for the parallel minor key and write the key name.
 - In the third measure, draw the key signature for the relative minor key, and write the key name.
- Match the name of the modal scales to the letter names of the scale as it would be played using only white keys on the piano. All modal scales are included.

Triads and Chords *See Notation Guide for correct placement of chromatic signs.*

- Construct major, minor, diminished, and augmented triads as indicated from the given notes which will be specified as being root, 3rd, or 5th of the triad. Treble or bass staff will be used.
- Using letter names and accidentals, spell a major, augmented, minor, and diminished triad built on each given root.

Chord and Cadence Analysis

- Analyze each given two-measure chord progression and cadence.
 - Identify the key name.
 - Write figured bass notation using Roman numerals and Arabic subscripts. Chords may include I, IV, V, and V⁷ chords in root position or any inversion, and ii, ii₆, iii, vi, and vi₆ chords.
 - Identify the type of cadence: perfect authentic, imperfect authentic, half, plagal, or deceptive.

Four-Part Harmony

- On the grand staff, resolve the V⁷ chord as written to the I chord in four-part harmony.
 - Use proper voice leading.
 - Root position and inversions will be used.
- On the grand staff, write the indicated four measures of chord progressions in four-part harmony. The time signatures and key signatures are given for a major *and* a minor key, and the chords are indicated by figured bass below the staff.
 - Name the key.
 - For minor key, use the harmonic minor form.
 - Use close or open harmony, as indicated.



- Use correct note values and rhythm within each measure.
- Use proper voice leading.
- End on a strong beat.
- Root position and inversions of all chords within the key may be used.
- In a four measure example of four-part harmony:
 - Write Roman numerals and subscript Arabic numerals below each chord to identify the chord (figured bass). Chords which may be used are root positions and all inversions of all chords within the given key.
 - Identify the cadences formed by the two chords in measures two and four. Cadences may include plagal, half, perfect authentic, imperfect authentic, or deceptive.
- Identify printed key, and the chord(s) drawn on the grand staff as a Secondary Dominant Chord(s) (V or V⁷) of ___ chord in the original key. *Example: V/ii*

Lead Sheet Chords

- Four blank measures will be provided with chord notation above the grand staff.
 - Chords may include any chord within the given key, plus suspended 4ths, major sevenths, minor sevenths, half-diminished sevenths, and fully-diminished sevenths.
 - Draw the indicated chord in each measure.
 - Use root position or inversions in upper voices.
 - Draw the root or indicated bass note in the bass clef.

Musical Analysis

- The textures of three or more musical examples are to be identified as Homophonic, Polyphonic, or Monophonic.
- Analyze the first movement of a specified sonatina or sonata. The measures will be numbered. Give the measure numbers where each of the principal parts and themes of Parts I and III begin. All parts and themes are analyzed as to key except the Development section.
 - Sonatinas and sonatas (first movement) which may be designed for analysis are:
 - Sonatina Op. 20, No. 1 Kuhlau
 - Sonatina Op. 55, No. 1 Kuhlau
 - Sonatina Op. 36, No. 2 Clementi
 - Sonatina Op. 36, No. 3 Clementi
 - Sonatina Op. 36, No. 4 Clementi
 - Sonata Op. 49, No. 2 Beethoven
 - Sonata in C Major, K545 Mozart



Composition

- Complete an eight measure melody in a minor key in simple or compound meter. The first measure is given.
 - Each measure must contain the correct number of beats.
 - End each four-measure phrase on a strong beat.
 - End the first phrase (measure 4) on a tone of the dominant chord.
 - End the final phrase (measure 8) on a tone of the tonic triad.
 - In measure 2 or 3, use a melodic sequence or rhythmic imitation of measure 1.
 - In measure 6 or 7, write a melodic inversion of measure 5.
 - Melody must demonstrate use of melodic writing principles – unity, variety, contrast, and balance.
 - A climatic point must be evident either within each 4-measure phrase, or over the entire 8-measure melody.
 - Use a final melodic cadence of leading tone up to tonic, super tonic down to tonic, dominant to tonic, or mediant down to tonic.
 - The melodic minor form must be demonstrated in the melody, both ascending and descending, but do not have to be written together.

Scale Degree Names

- Identify the designated scale degree names in a given 2-measure melody as tonic, supertonic, etc.

Vocabulary

- Write the number of the correct definition in the blank beside each symbol. The number of definitions will be one more than the number of terms listed.

Musical Terms and Definitions Appendix contains terms and symbols. (Levels 1-12)

Ear Training

- **Melodic Dictation:** In an 8-measure melody in a minor key using the melodic form of the scale in 3/4 or 4/4 meter, fill in the missing measures. The first measure of each phrase is given. Grading is by interval and rhythm. Note values will be sixteenth through whole notes.
- **Interval Dictation:** Identify and classify intervals, each based on a different root and played ascending or descending as to type and size. Major, minor, and perfect intervals will be used, played broken and blocked.



- **Triad Identification:** Identify each triad played in a series of triads as major (MAJ), minor (min), diminished (dim), or augmented (AUG). Triads will be played in both broken and blocked form. Major or minor triad played in root position, 1st inversion, or 2nd inversion. Diminished and augmented triads will be played in root position. Identification of the triad as played in root or inverted is not required.
- **Cadence Identification:** Identify cadences played as authentic, half, plagal, and deceptive.

Bonus Question

One-half point for 50 to 89% correct; one point for 90 to 100% correct. Two attempts are allowed. Students choose to perform either Sight Singing OR Rhythmic Sight Reading.

- **Sight Singing:** Student sings a 4-measure melody in the melodic form of a minor key.
- **Rhythmic Sight Reading** of 8 measures of rhythm in simple or compound meter, using sixteenth through whole notes and rests in any combination. Syncopation may be included. All numerical counting systems are permitted. The student may tap, clap, say, or play the rhythm patterns while keeping a steady beat at the student's selected tempo.



STUDENT MANUAL - THEORY CONCEPTS

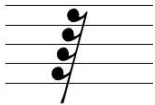
LEVEL 12

Notation



Sixty-Fourth Note

Sixty-fourth notes are colored-in notes with three flags or beams. Eight sixty-fourth notes equal the value of an eighth note.



Sixty-Fourth Rest

Sixty-fourth notes are colored-in notes with three flags or beams. A sixty-fourth rest is silence equal to a sixty-fourth note.

Intervals

Simple and Compound Intervals

The basic intervals of unison through octave are called simple intervals. Any intervals larger than an octave are called **compound intervals**. These intervals may be given their literal size names. For example, the compound 4th becomes an 11th by adding 7 to the simple interval.

Figured Bass for Seventh Chords

The numbers are added to the right side of the Roman numerals to indicate which note is to be the lowest note. The Arabic numbers are derived from the intervallic relationship between the lowest note and the other notes of the chord. The system of labeling seventh chords is illustrated below.



Root Position First Inversion Second Inversion Third Inversion

Intervals ascending from lowest note

7th
5th
3rd

6th
5th
3rd

6th
4th
3rd

6th
4th
2nd

Most of the numbers are omitted when labeling the chords.

The labels would be as follows for a dominant seventh chord:

Root position	V ⁷
First inversion	V ₅ ⁶
Second inversion	V ₃ ⁴
Third inversion	V ₂ ⁴ or simply V ²

The first three chords played by the solo piano in the second movement of Beethoven's fourth piano concerto, Op. 58, are used to illustrate the figured bass system of labeling.

e minor: V V₂⁴ i⁶



Figured Bass

Figured Bass is a series of Arabic numbers under the bass line that indicates which intervals are to be played over a specific note. The bass line below shows an example of figured bass.



- The **first two notes** do not have Arabic numbers under them because the triad is in root position.
- The **third note** has a “6” beneath it which indicates that the note is the third of a triad or its first inversion.
- The **fourth note** has the numbers that indicate it is the fifth of a triad and therefore that the root and third of the chord must be played in the upper voices.
- The **fifth note** has a “7” beneath it indicating that the chord is a root position seventh chord.

Chords and Cadences

Half-Diminished 7th Chord

A half-diminished 7th chord is a diminished triad with a minor 7th added to it. The chord is built with two minor thirds from root to third and third to fifth and a major third from fifth to seventh. The symbol for a half-diminished chord is a circle with a slash through it.



Fully-Diminished 7th Chord

A fully-diminished 7th chord is a diminished triad with a diminished 7th added to it. The chord is built with three minor thirds. The symbol for a fully-diminished chord is a circle with a 7 following the circle.

The fully-diminished 7th chord is used in a similar function as the secondary dominant which is explained in the next section.





Secondary Dominant Chords

A secondary dominant is a dominant chord of one of the scale degrees of the original key except tonic. To find the scale degree which is the “tonic” for the secondary dominant, do the following:

1. Determine the name of the chord which may or may not be the same as the name of the lowest note.
2. Go down a perfect 5th from the root of the chord. This scale degree is the “tonic” for the secondary dominant.

Label the chord using V/ii, V/V, etc. It is read as V of ii, etc. These are often V⁷ chords. The secondary dominant resolves to the scale degree upon which the secondary dominant is based. Example: V/ii or V⁷/ii will resolve to a ii chord in the original key.

The fully-diminished 7th chord is used in a similar capacity as the V chord described in this section. There will always be an accidental for the chord root, and may be other accidentals to create the diminished 7th chord. To label the chord:

1. Determine the name of the chord which may or may not be the same as the name of the lowest note.
2. Go up a half step from the root of the chord. This scale degree is the “tonic” for the secondary dominant.

Examples of secondary dominants:

C Major

I V/V I

The musical notation shows three measures in 4/4 time. The first measure contains a C major chord (C4, E4, G4) labeled 'I'. The second measure contains a D major chord (D4, F#4, A4) labeled 'V/V'. The third measure contains a C major chord (C4, E4, G4) labeled 'I'.

The example to the right is a C major chord moving to a D major chord, which is the dominant chord in the key of G major, and the root of which is the dominant of C major (G). The V of V resolves to the chord that would serve as tonic of the secondary dominant. If the next section continues in G major with F sharp used instead of F natural, then the chord labeling is based on the chords in G major, even though the key signature does not change. The new labeling will show the G major chord as “I” and all other chords within the G major section will be based on the G major scale. If the next section returns to C major, then the label for the third chord in the example will be “V.”



The example to the right is a C major chord moving to an A major chord which is the dominant in the key of D minor, the root of which is the supertonic (ii) of C major. In the example above, the next section does not continue in D minor, so the third chord will be labeled as “ii” which is its function in the key of C Major. If the next section did continue in D minor, then the “ii” will become the tonic “i” in “d,” or D minor.

C Major

I V/ii C:ii
d: i

Four-Part Harmony

Resolution of Inversions of the Dominant Seventh Chord

When resolving a dominant seventh chord (V^7) to its tonic (I), there are specific rules that must be followed. The V^7 has four different notes that must move to the I, which only has three different notes, and one that is doubled.

With the chord root in one of the upper voices, the voice leading is consistent.

1. **The dominant is kept as the common tone.**
2. **The leading tone moves up to tonic.**
3. **The supertonic moves down to tonic.**
4. **The subdominant moves to mediant.**

Scale Degrees: 1 2 3 4 5 6 7 1

First Inversion

V_5^6 I V_5^6 I V_5^6 I

Second Inversion

V_3^4 I V_3^4 I V_3^4 I



Third Inversion

V² I₆ V² I₆ V² I₆

Supertonic Chord in Harmonic Progression

The supertonic (ii or ii^o) is often used in place of the subdominant (IV or iv) chord – they share two common tones. The supertonic leads strongly into the dominant because the roots are a fifth apart as in the authentic cadence (V to I).

Voice Leading Rules for the ii – V Progression

1. In a major key, the voice leading rules for the progression of ii – V will follow the same rules as in the authentic cadence, V – I.
2. In a minor key, resolve to the V with three roots and no fifth, and may be used for the major as well. This is important to avoid the interval of an augmented second due to the harmonic minor form.
3. When the ii chord is inverted to have the third of the chord in the bass (subdominant), the bass steps up to dominant for the root of the V chord and the other three voices move in contrary motion to the bass.

D Major

ii V I

b minor

ii^o V i or ii⁶ V i



Supertonic 7th Chord in Harmonic Progression

The addition of a 7th to the supertonic chord produces another **stepwise down resolution** of the 7th and permits smooth voice leading. The root position supertonic 7th chord in the minor mode does not have too much emphasis on the tritone and will be found frequently in analysis.

D Major

ii⁷ V⁷ I

b minor

ii⁶ V⁷ i

Submediant Triad in Harmonic Progression

The triad that is built on median (scale degree 6) is likely to appear in harmonic progression following the tonic and leading to the subdominant or to the supertonic.

In the progression from tonic to submediant and from submediant to subdominant is the remaining category of root progression -- roots a third apart. There are two common tones to keep, and the remaining upper voice moves up stepwise. When vi progresses to ii, roots are a fifth apart, but in the minor mode ii⁶ is more likely to appear.

B^b Major

I vi IV I vi ii

g minor

i VI iv i VI ii⁶

Tonic Triad in Second Inversion Used Before the Dominant

The following excerpt from “America” introduces a new concept and reinforces what has just been presented regarding chord progressions.

- Before each of the dominant chords, there is a second inversion tonic chord with the bass note (dominant) doubled.
- **In measure three**, the tonic is in second inversion and is called a **Cadential Six-Four**, since it introduces a V⁷ at a cadence point.



- **In measure two**, the tonic in second inversion introduces a V^7 which moves not to I, but to vi. (If this were a cadence point, the V^7 to vi would be called a deceptive cadence.)
- The six-four chord does not have the expected stability of a Tonic – it seems rather to be a part of the Dominant effect. Six-four chords are always unstable and dependent on stronger chords around them.

Excerpt from
“America”

F Major

I vi ii⁶ I₄ V⁷ vi ii⁶ I₄ V I

Harmonizing Melodies

Simple melodies, such as Nursery Rhymes, are very easy to **harmonize**. Most of these tunes are based on the primary chords of the key in which they are written.

“Hot Cross Buns”

C Major

I I I V₆ I

Analysis:

- The note in the melody is always one of the notes in the chord.
- In this type of simple music, the first chord is nearly always the tonic and the final cadence is nearly always authentic.
- The chord progression is simple.

Lead Sheet Chords

Suspended 4ths

A **suspended 4th** is a note which is the fourth note of the scale named by the root of the chord. While the name would indicate it is a note held over, or *suspended*, from the previous chord and is intended to add interest and tension as in Classical music, a



suspended 4th indicates to add a note which is a fourth above the root of the named chord. A suspended 4th is written as superscript “sus4” next to the chord name.

Example:

A^{sus4} A^{sus4}/D A^{sus4}/E

The D which is the suspended 4th in the example is the fourth note of the A major scale. Because A is the root of the chord, the A scale is used to determine the required note (D) which takes the place of the triad third (C#) in the chord.

Musical Forms

Much of the music performed today is not four-part or four-voice music with the voices following the principles of voice leading and chord progression. The following information and examples relate to some of the many different aspects of the wide variety of music available for performance.

Sonata-Allegro Form

The **Sonata-Allegro** form consists of **three main sections**, frequently found in the first movement of a classical sonata or symphony. The Sonata-Allegro Form illustrates **three-part form, usually represented by ABA**. This is also the form of a simple melody, “Twinkle, Twinkle Little Star.” A musical idea is stated, some contrasting material is introduced then the first idea returns.

Exposition (A) The first part of the three-part form is called the Exposition.

A **primary** or **principal** or **first theme** is presented establishing the **tonic key**.

A **secondary** or **subordinate** or **second theme** appears in a different key. If tonic is a major key, the secondary theme will be in the dominant (sometimes in a relative minor). If tonic is a minor key, the secondary theme will be in a relative major key. A repeat sign indicates the end of this section, but is not always performed.



Development (B) The **second section** of this form is called the Development.

Portions of the first and second themes are likely to appear in fragmentary or modified form and in different keys from those of the exposition. There may be new material as well.

Recapitulation (C) The **third section** in this form is called the Recapitulation and “recaps” or restates the original themes.

The **first theme** will be in the **tonic key**.

The **second theme** will be transposed to the tonic key if the first theme was a major key. If the tonic was minor, with the second theme in the relative major in the A section, the parallel major will be used for its return in section C.

Examples of the Sonata-Allegro form.

Sonatina Op. 36, No. 2	First Movement	Clementi
Sonatina Op. 36, No. 3	First Movement	Clementi
Sonatina Op. 36, No. 4	First Movement	Clementi
Sonatina Op. 55, No. 1	First Movement	Kuhlau
Sonatina Op. 20, No. 1	First Movement	Kuhlau
Sonata Op. 49, No. 2	First Movement	Beethoven
Sonata in C Maj, K545	First Movement	Mozart

Rondo Form

A composition in **Rondo Form** is one in which the **first theme returns repeatedly** – **ABACA....**

Examples of the Rondo Form:

Sonata K.545	Final Movement	Mozart
Sonata K.331	Final Movement	Mozart
Sonata Op. 49, No. 1	Final Movement	Beethoven
Sonata Op. 13	Final Movement	Beethoven



Invention

An **invention** is a short composition with two-part or three-part polyphonic texture.

Examples of Inventions:

Two-Part Inventions

J.S. Bach

Three-Part Inventions (Sinfonias)

J.S. Bach

Fugue

A **fugue** is an imitative contrapuntal composition alternating exposition with episodic portions.

Examples of Fugue:

Any of the Fugues from the Well-Tempered Clavier J.S. Bach

Musical Textures

There are three basic textures used in musical composition: **Monophonic**, **Homophonic**, and **Polyphonic**.

Monophonic Music

Music composed in monophonic texture is a single line of melody. It may be performed by one voice or instrument, or many may join in performing together.

Examples:

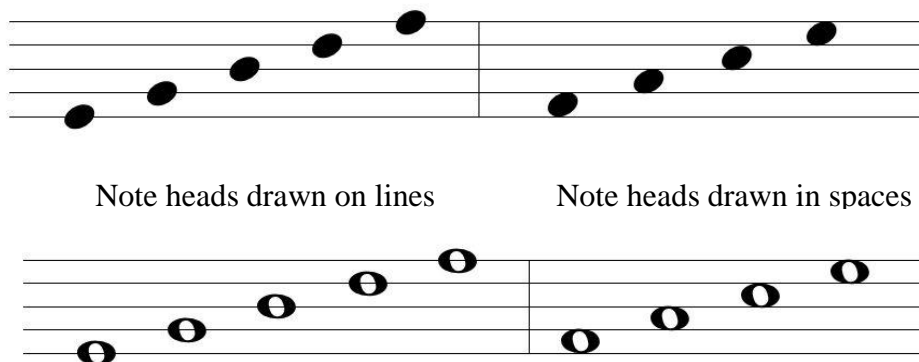




NOTATION GUIDE FOR ALL LEVELS

Note Heads

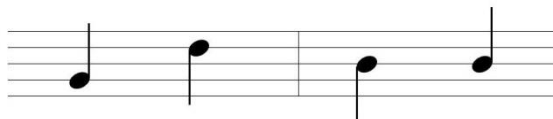
Note heads must be placed on the line or space named. For line notes, the note head is drawn with the named line in the middle of the note. For space notes, the note head is drawn in the named space, not crossing any line.



All notes, other than half and whole notes must be filled in to be considered correct.

Stem Direction

The stem is drawn up on the right side of the note head if the note is below the third line. The stem is drawn down on the left side of the note head if the note is above the third line. The stem may be drawn in either direction if the note is on the third line.



All notes, other than whole notes, must have stems to be considered correct.

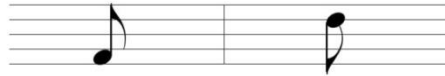
Stem Length

Note **stems** should extend through three additional spaces from a note head in a space or through three additional lines from a note head on a line. The total stem length should be an octave from the note head. (see example under “Stem Direction”)



Flags

The **flags** of eighth notes, sixteenth notes, etc., must always be drawn on the right side of the stems, regardless of whether the stem direction is up or down. It is recommended that the flag hook somewhat back toward the stem so that it is clearly seen by the grader.



Beams

Beams connecting eighth notes, sixteenth notes, etc. should be slanted to follow the direction of the note heads. The line should be thicker than the staff lines.



Stems for beamed notes whose note heads are both above and below the third line are drawn using the direction rule for the note that is farthest from the third line.

Dotted Notes

Dots to extend the value of a note must be drawn in the middle of the space above a line note, or in the middle of the same space as a space note.



Triplets

Triplet eighth notes should be beamed together following the beaming rules with a “3” written above the beams drawn above the notes or written below a beam drawn below the notes.



Rests

Whole rests must hang from the fourth line and be colored in to be correct. Exception for use: If an entire measure of rest is indicated, one whole rest is used regardless of the meter.

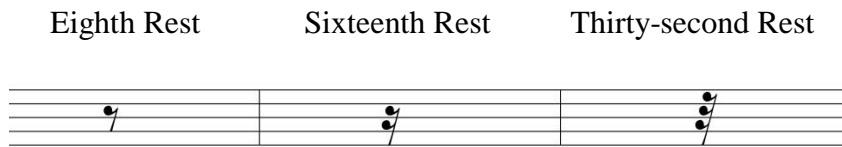
Half rests must sit on the third line and be colored in to be correct.

Quarter rests should be drawn in the middle of the staff between the 2nd and 4th lines. A “Z” drawn in spaces two and three is also considered correct for the quarter rest.



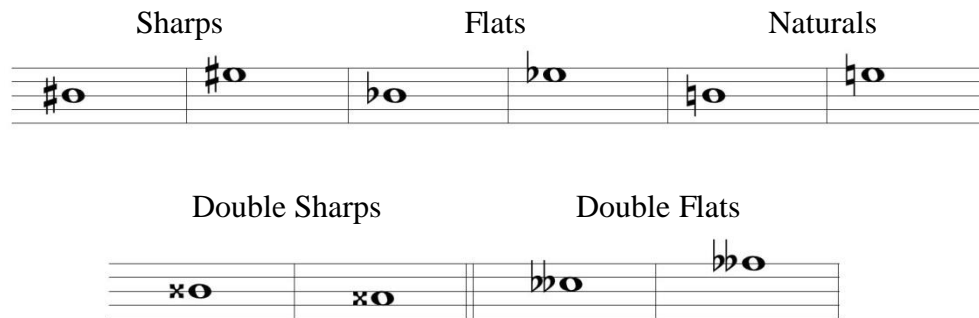


Eighth rests, sixteenth rests, and thirty-second rests should be drawn in the middle of the staff with the flags pointing to the left as shown.



Chromatic Signs/Accidentals

All **chromatic signs** used as accidentals must be centered on the lines or in the spaces to the left of the notes they affect.



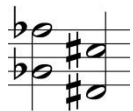
When **drawing more than one chromatic sign** for an interval, a triad, or a chord, the chromatic signs are drawn in a particular alignment so that the signs do not overlap.



Think of the sign alignment as the shape of the arm from the head to the hand when the hand is on the waist. The note closest to the head has the sign drawn closest to the note.



For two notes with two chromatic signs in intervals less than a 7th, draw the lower note's sign further away from the note and the upper note's sign closer to the note.



For two notes with two chromatic signs that are a 7th or greater, draw the signs next to the notes as they would normally be drawn if there were only one sign.



For notes in a triad with two chromatic signs, draw the lower note's sign further from the note and the upper note's sign close to the note.



For notes in a triad with three chromatic signs, draw the middle note's sign furthest from to the left, then the lowest note's sign, then the upper note's sign closest to the note.



For chords that have four notes and more than one chromatic sign, follow the rules as above for two or three chromatic signs. If there are four chromatic signs, the lower of the two middle notes' sign is drawn furthest away from the note, followed by the sign for the upper of the two middle notes, then the sign for the bottom note, and finally the sign for the top note closest to the note.

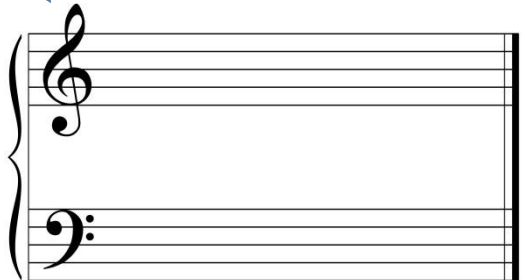
Examples:



Clef Signs

The **treble clef** (G Clef) should be drawn and recognizable as shown.

The **bass clef** (F Clef) should be drawn and recognizable as shown.

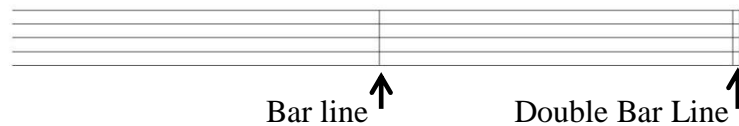


Brace

A **brace** joining two staves together should be drawn at the far left side only. The ends of the brace may, but do not have to, touch the top and bottom lines of the grand staff.

Bar Lines

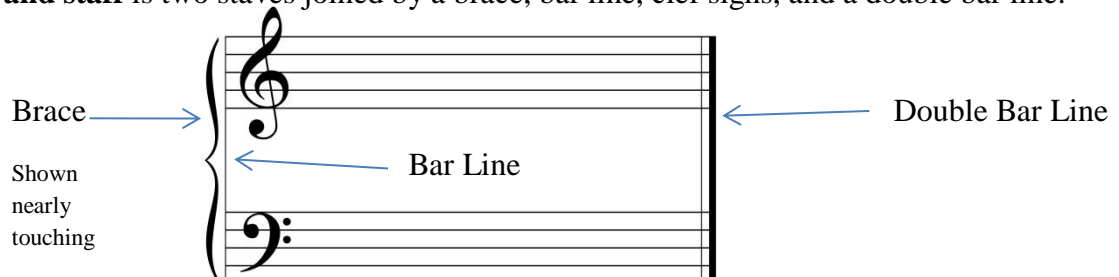
All **bar lines** should be made as straight as possible, and touch the first and fifth lines of the staff, but not extend above or below the staff.



The **double bar line** may be drawn with two thin lines or a thin line followed by a thick line to the right of the thin line.

Grand Staff

A **grand staff** is two staves joined by a brace, bar line, clef signs, and a double bar line.





Half Steps

Correct direction to draw above (higher) or below (lower) must be followed on the staff or keyboard. No partial credit (NPC) will be allowed.

Diatonic half steps must be drawn on a different line or space above or below the given note, and the correct chromatic sign used as required for the correct answer. No partial credit (NPC) will be allowed.

Chromatic half steps must be drawn on the same line or space as the given note, and the correct chromatic sign used as required for the correct answer. No partial credit (NPC) will be allowed.

Key Signatures

All **key signatures** must have the correct number of sharps or flats drawn centered on the correct line or space, and in the correct order for the named key. This is absolute in all grade levels. No partial credit is awarded.

Major keys/scales will be identified with a capital letter and minor keys/scales with a lower case letter.

Rhythm

All beats in an example must be indicated in a consistent manner.

A whole rest is used to indicate an entire measure of rest in any meter.

The proper number or counting symbol must be aligned under the beat or portion of the beat on which the beginning of the note or rest falls within the measure.

Examples are given for reference.

Examples for Levels 1 – 3 only: All are acceptable; dashes are optional.



Example #1	1	2	3	4	1	2	3	4	1	2	3	4
Example #2	1	2	3 - 4	1 - 2	3 - 4	1 - 2 - 3 - 4						
Example #3	1	1	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2 - 3 - 4					



Examples for Levels 4 and higher: All are acceptable; dashes are optional.

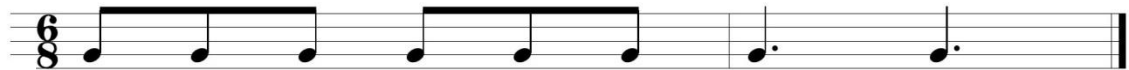
For two-part subdivided beat, use “and,” “te,” “+,” or “&.”



- Example #1 1 2 3 4 1 2 3 4 1 2 3 4
- Example #2 1 - 2 3 4 1 - 2 3 - 4 1 - 2 - 3 - 4
- Example #3 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
- Other Examples 1 te 2 te 3 te 4 te *(OR)* 1 + 2 + 3 + 4 + *(OR)* 1 and 2 and 3 and 4 and



- Example #1 1 + 2 + 1 e + a 2
- Example #2 1 e & a 2 e & a 1 e & a 2 e & a



- Example #1 1 2 3 4 5 6 1 2 3 4 5 6
- Example #2 1 2 3 4 5 6 1 - 2 - 3 4 - 5 - 6
- Example #3 1 & 2 & 3 & 4 & 5 & 6 & 1 & 2 & 3 & 4 & 5 & 6 &
- Example #4 1 la li 2 la li 1 la li 2 la li

Acceptable methods of counting divided and subdivided beats:

1 + 2 + “&” or “and” may be substituted for “+”

1 te 2 te

1 e + a 2 e + a

1 ti te ta 2 ti te ta

Regardless of which method is chosen to subdivide the beat, it must be used consistently throughout the musical example.



Meter

Meter is the organizing pattern of strong and weak beats.

In meters where the top number is a 6, 9, or 12, the meter is called compound because three beats are grouped together and counted as one beat.

For example, music in 6/8 meter is usually counted as below:

Actual beats per time signature: 1 2 3 4 5 6			
Compound meter felt as: 1 la li 2 la li			
Examples of Simple Meters:			
			Beat
2/2	3/2	4/2	(♩ = 1)
2/4	3/4	4/4	(♩ = 1)
2/8	3/8	4/8	(♩ = 1)
Examples of Compound Meters:			
			Beat Felt As:
6/4	9/4	12/4	(♩ = 1) (♩. = 1)
6/8	9/8	12/8	(♩ = 1) (♩. = 1)
6/16	9/16	12/16	(♩ = 1) (♩. = 1)

Examples of Asymmetrical Meters:					
5/4	7/4	(♩ = 1)	5/8	7/8	(♩ = 1)

Melodic Dictation

The grading will be by interval and rhythm. If an interval is missed, but the following notes in the melodic line would be a sequence to the original melody, the remaining intervals will be counted correct and only the interval missed is counted incorrect. Credit will be given for the correct rhythm. If a rhythm is missed, only a deduction for the incorrect note(s) will be made.

A chart of melodic dictation guidelines for writing the melodies used in melodic dictation in each level is included on the following page. The specifics of meters, note values, and tonality are included in the chart.



Melodic Dictation Writing Guidelines

Level	Tonality	Specifications for Intervals and Notes <i>For All Levels</i> NO RESTS in any level NO ACCIDENTALS outside of those needed for the melodic or harmonic scale	Meter
Level 5	Major	Steps and skips within a 5-note Major Scale 4 Measures: first and third measures are preprinted Eighth through whole note – No dotted quarter notes	Meter: 3/4 or 4/4
Level 6	Major	Steps and skips within a 5-note Major Scale 4 Measures: first and third measures are preprinted Eighth through whole note – No dotted quarter notes	Meter: 3/4 or 4/4
Level 7	Major	Steps and skips within a Major Scale Range: an octave above tonic 4 Measures: first and third measures are preprinted Eighth through whole notes - No dotted quarter notes	Meter: 3/4 or 4/4
Level 8	Major	2nds, 3rds, 5ths within a Major Scale Range: an octave above tonic to a 2 nd below tonic 4 Measures: first measure is preprinted Sixteenth through whole note - No dotted quarter notes	Meter: 3/4 or 4/4
Level 9	Major	2nds, 3rds, 4ths, 5ths within a Major Scale Range: an octave above tonic to a 4 th below tonic 8 Measures: measures 1, 4, 5, and 8 are preprinted Sixteenth through whole note - No dotted quarter notes	Meter: 3/4 or 4/4
Level 10	Major	2nds, 3rds, 4ths, 5ths, 6th within a Major Scale Range: an octave above tonic to a 4 th below tonic 8 Measures: 1 and 5 are printed on the test Sixteenth through whole note - Dotted quarter included	Meter: 3/4 or 4/4
Level 11	Major	2nds, 3rds, 4ths, 5ths, 6th within a Major Scale Range: an octave above tonic to a 4 th below tonic 8 Measures: 1 and 5 are printed on the test Sixteenth through dotted half notes Dotted quarter and dotted eighth notes included	Meter: 6/8
Level 12	Minor, Melodic Form	2nds, 3rds, 4ths, 5ths, 6th within a Minor Scale using the Melodic Form Range: an octave above tonic to a 4 th below tonic Measures 1 and 5 are printed on the test Sixteenth through whole notes Dotted quarter and dotted eighth included	Meter: 3/4 or 4/4

Scales



All chromatic signs must be correct to receive credit in any scale. No partial credit (NPC) will be awarded.

Points will be deducted if the chromatic signs are placed in a key signature at the beginning of a scale when the directions state to place the chromatic signs next to the notes within the scale.

Points will be deducted if chromatic signs are placed within a scale when the directions state to draw the key signature at the beginning of the scale.

Points will be deducted if a scale is written ascending when descending is stated in the test instructions, or vice versa.

Minor Scales

Lower case letters must be used in naming minor scales (ex: d minor, b minor). Capital letters must be used in naming major scales (ex: C Major, F Major).

Forms of the minor scale:

A **Natural (pure)** scale must be constructed according to the designated minor key signature using the following whole (W) and half (H) step pattern:

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

The **Harmonic** form of the minor scale is the natural minor form modified by raising the seventh scale degree a half step ascending and descending.

The **Melodic** form of the minor scale is the natural minor modified by raising the sixth and seventh scale degrees a half step ascending, but restored to original natural minor form for descending. When **writing melodies** using the melodic form of the minor scale, scale steps six and seven should only be raised when ascending to tonic.

Triads

If no key signature is drawn or provided, all triads must have the correct chromatic signs/accidentals to be correct for the named triad. No partial credit will be awarded.

Triads will be drawn in root position, 1st inversion, 2nd inversion, or 3rd inversion (only for seventh chords). Triads may be any octave on the staff to avoid ledger line usage.



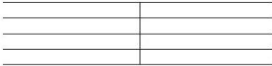

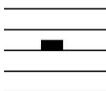
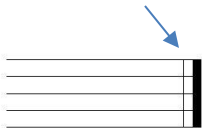


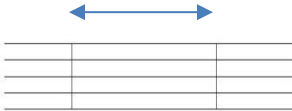




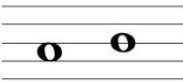
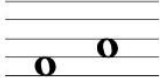


SYMBOLS, TERMS, AND DEFINITIONS

DIVISION I -- Levels 1 – 3

All Symbols, Terms, and Definitions are listed by INTRODUCTION level.

Level 1

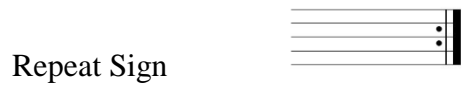
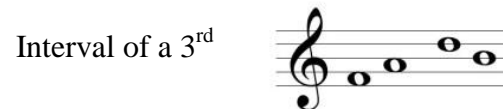
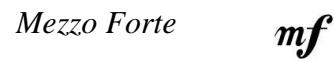
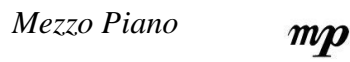
Quarter Note		Quarter Rest		Bar Line	
Half Note		Half Rest		Double Bar Line	
Whole Note		Whole Rest		Measure	
Treble Clef		Bass Clef		Staff	
Time Signature		Step		Skip	
<i>Piano</i>	<i>p</i>	<i>Forte</i>	<i>f</i>		

Piano Soft

Forte Loud



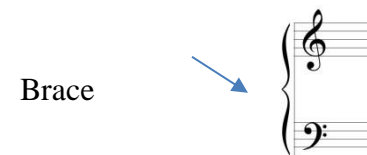
Level 2



Mezzo Piano Moderately soft

Mezzo Forte Moderately loud

Level 3





TERMS AND DEFINITIONS FOR LEVELS 3 - 12

Section One - All Terms and Definitions Listed by INTRODUCTION Level

INTRODUCTION LEVEL	TERM <i>Italian Terms are in Italics</i>	DEFINITION
Level 3	Half Step	The distance on the keyboard from one key to the very next key
Level 3	Key Signature	Placement of sharps or flats at the beginning of each line of music indicating which notes are to be raised or lowered in performance of the music
Level 3	Major Scale	A scale made up of whole steps and half steps used in ascending order: W W H W W W H
Level 3	Scale Degree	An Arabic number given to each note of the ascending scale
Level 3	Tonic	The first note of a scale, scale degree one, sometimes called a keynote
Level 3	Whole Step	A combination of two half steps
<hr/>		
Level 4	Chord	Three or more tones sounding together
Level 4	<i>Crescendo</i>	Increasing in volume
Level 4	<i>Decrescendo</i> and <i>Diminuendo</i>	Decreasing in volume



INTRODUCTION LEVEL	TERM Italian Terms are in Italics	DEFINITION
Level 4	<i>Fortissimo</i>	Very loud
Level 4	Interval	The distance in pitch between two tones
Level 4	<i>Legato</i>	Play in a smooth and connected manner
Level 4	Major Triad	A triad with a major 3rd (four half steps) between the root and third of the chord and a minor 3rd (three half steps) between the third and fifth of the chord
Level 4	<i>Mezzo Forte</i>	Moderately loud
Level 4	<i>Mezzo Piano</i>	Moderately soft
Level 4	Natural	A chromatic sign that cancels a sharp or flat
Level 4	Ornament	A note or notes added to a melody to decorate or embellish the music
Level 4	<i>Pianissimo</i>	Very soft
Level 4	Tempo	The speed of steady beats, moving in time
Level 4	Time Signature	Two numbers, one on top of the other, that indicate the number of beats in each measure and the type of note that receives one beat



**INTRODUCTION
LEVEL**

TERM
*Italian Terms
are in Italics*

DEFINITION

Level 4 Tonic Triad A triad built on the tonic/scale degree one

Level 4 Triad A three-note chord built of thirds

Level 5 Accidental A chromatic sign used in front of a note to change the note from what the key signature requires or from what has occurred previously in the measure

Level 5 *Andante* A walking tempo

Level 5 Cadence A two-chord progression at the end of a phrase or a section in the music

Level 5 Chromatic Sign The group name for Sharps, Double Sharps, Flats, Double Flats, and Naturals

Level 5 *Da Capo* A term to indicate a repeat from the beginning of the piece

Level 5 *Dal Segno* A term to indicate a repeat from the given sign

Level 5 Dominant The fifth note of a scale, scale degree five, the fifth note above tonic

Level 5 Enharmonic spelling Using more than one spelling for the same pitch (C# - D \flat)

Level 5 Ledger Line A lines above or below the five-line staff, to extend the staff



**INTRODUCTION
LEVEL**

TERM
**Italian Terms
are in Italics**

DEFINITION

Level 5	<i>Moderato</i>	A tempo a little faster than <i>Andante</i>
Level 5	<i>Motive/Motif</i>	A repeated rhythmic or melodic idea, usually short and very distinctive
Level 5	Pentatonic Scale	A scale that has only five pitches
Level 5	Subdominant	The fourth note of a scale, scale degree four, a fifth below tonic
Level 5	Syncopation	A rhythmic beat that does not follow the written pulse or meter; an off-beat
<hr/>		
Level 6	<i>Adagio</i>	A slow tempo
Level 6	<i>al Fine</i>	Play to the point marked <i>fine</i> ; the end
Level 6	<i>Allegro</i>	A fast tempo
Level 6	Binary Form	A piece that has two section: sections A and B
Level 6	<i>Con Moto</i>	With motion
Level 6	Consonant	The mixing of sounds that blend together



INTRODUCTION LEVEL	TERM Italian Terms are in Italics	DEFINITION
Level 6	Dissonant	The mixing of sounds that do not blend together
Level 6	Dominant Triad	A triad built on the dominant/scale degree five
Level 6	Major Third	An interval that has four half steps, and is spelled as a skip (C - E)
Level 6	Meter	The organizing patterns of stronger and weaker beats
Level 6	Minor Third	An interval that has three half steps, and is spelled as a skip (c - e \flat)
Level 6	Minor Triad	A triad that has a minor 3rd (three half steps) between the root and third of the chord and a major 3rd (four half steps) between the third and the fifth of the chord
Level 6	Octave	An interval of two notes with the same letter name, but are eight steps (twelve half steps) apart
Level 6	<i>Poco a Poco</i>	Little by little
Level 6	Primary Triads	The triads built on tonic, subdominant, and dominant.
Level 6	<i>Rallentando</i>	Slowing the tempo
Level 6	Subdominant Triad	A triad built on scale degree four



**INTRODUCTION
LEVEL**

TERM
*Italian Terms
are in Italics*

DEFINITION

Level 6 Ternary Form A piece that has three parts: sections A, B, and A

Level 6 Triad Root The note upon which a triad is built; the name of the triad

Level 6 Unison An interval that repeats the very same pitch

Level 7 *Animato* Animated, lively

Level 7 Asymmetrical Meter A meter which is a combination of an even and odd simple meter

Level 7 Compound Meter A meter in which the beat can be divided into groups of three

Level 7 *Dolce* Sweetly

Level 7 Double Flat A chromatic sign that lowers a tone two half steps

Level 7 Double Sharp A chromatic sign that raises a tone two half steps

Level 7 *Lento* A slow tempo

Level 7 Major Interval The set of intervals in the major scale, using scale degrees 1-2 (Major 2nd), 1-3 (Major 3rd), 1-6 (Major 6th), or 1-7 (Major 7th)



INTRODUCTION LEVEL	TERM <i>Italian Terms are in Italics</i>	DEFINITION
Level 7	Natural (or Pure) Minor Scale	A scale made up of whole steps and half steps used in ascending order: W H W W H W W
Level 7	Perfect Interval	The set of intervals in the major scale, using scale degrees 1-1 (Per. Unison), 1-4 (Per. 4th), 1-5 (Per. 5th), 1-8 (Per. Octave)
Level 7	<i>Piu Mosso</i>	More motion; quicker
Level 7	<i>Sempre</i>	Always
Level 7	Simple Meter	A meter in which the beat can be subdivided into groups of two
Level 7	Suite	A collection or set of pieces that are related to one another in some way
Level 7	Theme and Variation	A piece that states a musical idea in the opening section and then alters it, usually rhythmically
Level 7	Triad Fifth	The highest pitch of a triad (a fifth above the root)
Level 7	Triad Third	The middle pitch of a triad (a third above the root)
Level 8	<i>Accelerando</i>	Increasing the tempo gradually
Level 8	<i>Arpeggio</i>	A chord whose pitches are sounded in succession, harp-like



INTRODUCTION LEVEL	TERM Italian Terms are in Italics	DEFINITION
Level 8	<i>Cantabile</i>	In a singing style
Level 8	Chromatic Half Step	A half step using the same letter name (C - C \sharp)
Level 8	Diatonic Half Step	A half step using two letter names; a minor second (C - D \flat)
Level 8	Diminished Triad	A triad built with two minor thirds
Level 8	First Inversion Triad	A triad with its third as its lowest pitch
Level 8	Harmonic Minor Scale	A minor scale that raises scale degree 7 a half step
Level 8	<i>Marcato</i>	Marked, emphasized
Level 8	Melodic Minor Scale	A minor scale that raises degrees 6 and 7 when ascending to tonic, and uses the natural minor when descending
Level 8	Root Position Triad	A triad with its root as the lowest pitch
Level 8	Second Inversion Triad	A triad with its fifth as the lowest pitch
Level 8	<i>Subito</i>	Suddenly
Level 8	Transposition	To move music (melodic or chordal) to a different pitch level, keeping the pattern exactly the same



INTRODUCTION LEVEL	TERM <i>Italian Terms are in Italics</i>	DEFINITION
Level 9	Ad Libitum	Freedom to improvise or vary the tempo
Level 9	Alto	In four-part harmony, the second highest voice
Level 9	<i>Aria</i>	A composition for solo voice from an opera or oratorio, and must be accompanied
Level 9	Augmented Interval	A perfect or major interval that has been increased by a half step
Level 9	Augmented Triad	A triad built with two major thirds
Level 9	Bass	In four-part harmony, the lowest voice
Level 9	Diminished Interval	A perfect or minor interval that has been decreased by a half step
Level 9	Half Cadence	Any cadence which ends on the dominant (V) triad
Level 9	Harmonic Interval	Two tones played or sung at the same time
Level 9	Imperfect Authentic Cadence	Any authentic cadence (V-I) which does not have the root in the bass on both chords and the soprano voice of the I chord is not tonic
Level 9	Melodic Interval	The distance between two tones played or sung in succession



INTRODUCTION LEVEL	TERM Italian Terms are in Italics	DEFINITION
Level 9	Melody	An organized group of tones, heard one at a time, which is divided into phrases; a tune
Level 9	Names of Scale Degrees	Tonic (1), Supertonic (2), Mediant (3), Subdominant (4), Dominant (5), Submediant (6), Leading Tone/Subtonic (7)
Level 9	Parallel Keys	Major and minor keys that have the same tonic (keynote)
Level 9	Perfect Authentic Cadence	An authentic cadence (V-I) which has the root of both chords in the bass and the tonic in the soprano of the I chord
Level 9	Phrase	Part of a melody which pauses or ends with a cadence
Level 9	Prelude	A smaller composition that is usually followed by a larger composition, in the same key
Level 9	Relative Keys	Major and minor keys that share the same key signature
Level 9	<i>Semplice</i>	To play simply; without ornament
Level 9	Soprano	In four-part harmony, the highest voice
Level 9	Tenor	In four-part harmony, the third highest voice
Level 9	Whole Tone Scale	A six-tone scale built only of whole steps



INTRODUCTION LEVEL	TERM Italian Terms are in Italics	DEFINITION
Level 10	<i>Cadenza</i>	An improvised section in a composition that allows the performer artistic creativity
Level 10	Chromatic Scale	A twelve-note scale built using only half steps
Level 10	Close Harmony	Four-part harmony with less than an octave between the soprano and tenor
Level 10	Diatonic Scale	A stepwise scale with seven different tones conforming to a pattern of whole and half steps
Level 10	Dominant Seventh Chord	A seventh chord built on the dominant (V) written as V7 in root position
Level 10	Homophonic Music	A melody line supported by a chordal accompaniment
Level 10	Monophonic Music	A single line of melody
Level 10	Open Harmony	Four-part harmony with more than an octave between the soprano and tenor
Level 10	Overture	An orchestral composition used to introduce a large dramatic work
Level 10	Plagal Cadence	A cadence which progresses from the subdominant triad (IV or iv) to the tonic triad (I or i)
Level 10	Polyphonic Music	Music in which two or more melodies are heard at the same time
Level 10	Rondo Form	A composition in which the first theme returns repeatedly: A-B-A-C-A, etc.



**INTRODUCTION
LEVEL**

TERM
**Italian Terms
are in Italics**

DEFINITION

Level 10

Senza

Without

Level 10

Seventh Chord

A four-tone chord, built by adding another third on top of a triad

Level 10

Tritone

The interval of an augmented 4th or diminished 5th, so-called because it spans three whole steps

Level 10

Troppo

Too much

Level 11

Ballet

A theatrical dance

Level 11

Church Modes

Seven diatonic scales, each using a different arrangement of whole and half steps

Level 11

Counterpoint

The use of two or more melodic lines

Level 11

Duet

A piece written for two performers

Level 11

Invention

A short piece with two-voice or three-voice contrapuntal texture

Level 11

Opera

A theatrical drama that is set to music and sung

Level 11

Oratorio

A sacred theatrical drama that is sung, but performed without acting, costumes, or scenery



**INTRODUCTION
LEVEL**

TERM
*Italian Terms
are in Italics*

DEFINITION

Level 11

Presto

A very fast or rapid tempo

Level 11

Trio

A piece written for three performers

Level 11

Vivo

A lively, spirited, quick tempo

Level 12

Alberti Bass

A bass line made up of broken chords

Level 12

Atonal Music

Music that lacks a sense of key

Level 12

Bitonal Music

Music that uses two tonalities simultaneously

Level 12

Compound
Interval

An interval that is greater than an octave

Level 12

Deceptive
Cadence

A cadence that moves from V-VI or V-vi.

Level 12

Figured Bass

A bass line under which numbers tell what intervals should be played over the bass notes

Level 12

Fugue

An imitative contrapuntal composition alternating exposition and episodic portions

Level 12

Half Diminished
Seventh Chord

A seventh chord that has a minor 3rd from the root to the third and third to the fifth of the chord, and has a major third from the fifth to the seventh



INTRODUCTION LEVEL	TERM Italian Terms are in Italics	DEFINITION
Level 12	Simple Interval	An interval that is no greater than an octave
Level 12	Sonata-Allegro Form	A form consisting of three main sections: Exposition, Development, and Recapitulation frequently found in the first movement of a classical sonata or symphony
Level 12	Tonal Music	Music that has a sense of key



TERMS AND DEFINITIONS FOR LEVELS 3 - 12

Section Two - All Terms and Definitions Listed Alphabetically

INTRODUCTION LEVEL	TERM Italian Terms are in Italics	DEFINITION
Level 8	<i>Accelerando</i>	Increasing the tempo gradually
Level 5	Accidental	A chromatic sign used in front of a note to change the note from what the key signature requires or from what has occurred previously in the measure
Level 9	Ad Libitum	Freedom to improvise or vary the tempo
Level 6	<i>Adagio</i>	A slow tempo
Level 6	<i>al Fine</i>	Play to the point marked <i>fine</i> ; the end
Level 12	Alberti Bass	A bass line made up of broken chords
Level 6	<i>Allegro</i>	A fast tempo
Level 9	Alto	In four-part harmony, the second highest voice



**INTRODUCTION
LEVEL**

TERM
Italian Terms
are in Italics

DEFINITION

Level 5	<i>Andante</i>	A walking tempo
Level 7	<i>Animato</i>	Animated, lively
Level 9	<i>Aria</i>	A composition for solo voice from an opera or oratorio, and must be accompanied
Level 8	<i>Arpeggio</i>	A chord whose pitches are sounded in succession, harp-like
Level 7	Asymmetrical Meter	A meter which is a combination of an even and odd simple meter
Level 12	Atonal Music	Music that lacks a sense of key
Level 9	Augmented Interval	A perfect or major interval that has been increased by a half step
Level 9	Augmented Triad	A triad built with two major thirds
Level 11	Ballet	A theatrical dance
Level 9	Bass	In four-part harmony, the lowest voice



**INTRODUCTION
LEVEL**

TERM
Italian Terms
are in Italics

DEFINITION

Level 6	Binary Form	A piece that has two section: sections A and B
Level 12	Bitonal Music	Music that uses two tonalities simultaneously
Level 5	Cadence	A two-chord progression at the end of a phrase or a section in the music
Level 10	<i>Cadenza</i>	An improvised section in a composition that allows the performer artistic creativity
Level 8	<i>Cantabile</i>	In a singing style
Level 4	Chord	Three or more tones sounding together
Level 8	Chromatic Half Step	A half step using the same letter name (C - C \sharp)
Level 10	Chromatic Scale	A twelve-note scale built using only half steps
Level 5	Chromatic Sign	The group name for Sharps, Double Sharps, Flats, Double Flats, and Naturals
Level 11	Church Modes	Seven diatonic scales, each using a different arrangement of whole and half steps



**INTRODUCTION
LEVEL**

TERM
Italian Terms
are in Italics

DEFINITION

Level 10	Close Harmony	Four-part harmony with less than an octave between the soprano and tenor
Level 12	Compound Interval	An interval that is greater than an octave
Level 7	Compound Meter	A meter in which the beat can be divided into groups of three
Level 6	<i>Con Moto</i>	With motion
Level 6	Consonant	The mixing of sounds that blend together
Level 11	Counterpoint	The use of two or more melodic lines
Level 4	<i>Crescendo</i>	Increasing in volume
Level 5	<i>Da Capo</i>	Words to indicate a repeat from the beginning of the piece
Level 5	<i>Dal Segno</i>	Words to indicate a repeat from the given sign
Level 12	Deceptive Cadence	A cadence that moves from V-VI or V-vi.



**INTRODUCTION
LEVEL**

TERM
**Italian Terms
are in Italics**

DEFINITION

Level 4	<i>Decrescendo</i> and <i>Diminuendo</i>	Decreasing in volume
Level 8	Diatonic Half Step	A half step using two letter names; a minor second (C-D \flat)
Level 10	Diatonic Scale	A scale with seven different tones conforming to a pattern of whole and half steps
Level 9	Diminished Interval	A perfect or minor interval that has been decreased by a half step
Level 8	Diminished Triad	A triad built with two minor thirds
Level 6	Dissonant	The mixing of sounds that do not blend together
Level 7	<i>Dolce</i>	Sweetly
Level 5	Dominant	The fifth note of a scale, scale degree five, the fifth note above tonic
Level 10	Dominant Seventh Chord	A seventh chord built on the dominant (V) written as V7 in root position
Level 6	Dominant Triad	A triad built on the dominant/scale degree five



**INTRODUCTION
LEVEL**

TERM
Italian Terms
are in Italics

DEFINITION

Level 7	Double Flat	A chromatic sign that lowers a tone two half steps
Level 7	Double Sharp	A chromatic sign that raises a tone two half steps
Level 11	Duet	A piece written for two performers
Level 5	Enharmonic spelling	Using more than one spelling for the same pitch (C \sharp - D \flat)
Level 12	Figured Bass	A bass line under which numbers tell what intervals should be played over the bass notes
Level 8	First Inversion Triad	A triad with its third as its lowest pitch
Level 4	<i>Fortissimo</i>	Very loud
Level 12	Fugue	An imitative contrapuntal composition alternating exposition and episodic portions
Level 9	Half Cadence	Any cadence which ends on the dominant (V) triad
Level 12	Half Diminished Seventh Chord	A seventh chord that has a minor 3rd from the root to the third and third to the fifth of the chord, and has a major third from the fifth to the seventh



**INTRODUCTION
LEVEL**

TERM
Italian Terms
are in Italics

DEFINITION

Level 3	Half Step	The distance on the keyboard from one key to the very next key
Level 9	Harmonic Interval	Two tones played or sung at the same time
Level 8	Harmonic Minor Scale	A minor scale that raises scale degree 7 a half step
Level 10	Homophonic Music	A melody line supported by a chordal accompaniment
Level 9	Imperfect Authentic Cadence	Any authentic cadence (V-I) which does not have the root in the bass on both chords and the soprano voice of the I chord is not tonic
Level 4	Interval	The distance in pitch between two tones
Level 11	Invention	A short piece with two-voice or three-voice contrapuntal texture
Level 3	Key Signature	Placement of sharps or flats at the beginning of each line of music indicating which notes are to be raised or lowered in performance of the music
Level 5	Ledger Line	Lines above or below the five-line staff, to extend the staff
Level 4	<i>Legato</i>	Play in a smooth and connected manner



**INTRODUCTION
LEVEL**

TERM
**Italian Terms
are in Italics**

DEFINITION

Level 7	<i>Lento</i>	A slow tempo
Level 7	Major Interval	The set of intervals in the major scale, using scale degrees 1-2 (Major 2nd), 1-3 (Major 3rd), 1-6 (Major 6th), or 1-7 (Major 7th)
Level 3	Major Scale	A scale made up of whole steps and half steps used in ascending order: W W H W W W H
Level 6	Major Third	An interval that has four half steps, and is spelled as a skip (C - E)
Level 4	Major Triad	A triad with a major 3rd (four half steps) between the root and third of the chord and a minor 3rd (three half steps) between the third and fifth of the chord
Level 8	<i>Marcato</i>	Marked, emphasized
Level 9	Melodic Interval	The distance between two tones played or sung in succession
Level 8	Melodic Minor Scale	A minor scale that raises degrees 6 and 7 when ascending to tonic, and uses the natural minor when descending
Level 9	Melody	An organized group of tones, heard one at a time, which is divided into phrases; a tune
Level 6	Meter	The organizing patterns of stronger and weaker beats



**INTRODUCTION
LEVEL**

TERM
Italian Terms
are in Italics

DEFINITION

Level 4	<i>Mezzo Forte</i>	Moderately loud
Level 4	<i>Mezzo Piano</i>	Moderately soft
Level 6	Minor Third	An interval that has three half steps, and is spelled as a skip (c - e \flat)
Level 6	Minor Triad	A triad that has a minor 3rd (three half steps) between the root and third of the chord and a major 3rd (four half steps) between the third and the fifth of the chord
Level 5	<i>Moderato</i>	A tempo a little faster than <i>Andante</i>
Level 10	Monophonic Music	A single line of melody
Level 5	<i>Motive/Motif</i>	A repeated rhythmic or melodic idea, usually short and very distinctive
Level 9	Names of Scale Degrees	Tonic (1), Supertonic (2), Mediant (3), Subdominant (4), Dominant (5), Submediant (6), Leading Tone/Subtonic (7)
Level 4	Natural	A chromatic sign that cancels a sharp or flat
Level 7	Natural (or Pure) Minor Scale	A scale made up of whole steps and half steps used in ascending order: W H W W H W W



**INTRODUCTION
LEVEL**

TERM
**Italian Terms
are in Italics**

DEFINITION

Level 6	Octave	An interval of two notes with the same letter name, but are eight steps (twelve half steps) apart
Level 10	Open Harmony	Four-part harmony with more than an octave between the soprano and tenor
Level 11	<i>Opera</i>	A theatrical drama that is set to music and sung
Level 11	<i>Oratorio</i>	A sacred theatrical drama that is sung, but performed without acting, costumes, or scenery
Level 4	Ornament	A note or notes added to a melody to decorate or embellish the music
Level 10	Overture	An orchestral composition used to introduce a large dramatic work
Level 9	Parallel Keys	Major and minor keys that have the same tonic (keynote)
Level 5	Pentatonic Scale	A scale that has only five pitches
Level 9	Perfect Authentic Cadence	An authentic cadence (V-I) which has the root of both chords in the bass and the tonic in the soprano of the I chord
Level 7	Perfect Interval	The set of intervals in the major scale, using scale degrees 1-1 (Per. Unison), 1-4 (Per. 4th), 1-5 (Per. 5th), 1-8 (Per. Octave)



**INTRODUCTION
LEVEL**

TERM
**Italian Terms
are in Italics**

DEFINITION

Level 9	Phrase	Part of a melody which pauses or ends with a cadence
Level 4	<i>Pianissimo</i>	Very soft
Level 7	<i>Piu Mosso</i>	More motion; quicker
Level 10	Plagal Cadence	A cadence which progresses from the subdominant triad (IV or iv) to the tonic triad (I or i)
Level 6	<i>Poco a Poco</i>	Little by little
Level 10	Polyphonic Music	Music in which two or more melodies are heard at the same time
Level 9	Prelude	A smaller composition that is usually followed by a larger composition, in the same key
Level 11	<i>Presto</i>	A very fast or rapid tempo
Level 6	Primary Triads	The triads built on tonic, subdominant, and dominant.
Level 6	<i>Rallentando</i>	Slowing the tempo



**INTRODUCTION
LEVEL**

WORD
Italian words
are in *Italics*

DEFINITION

Level 9	Relative Keys	Major and minor keys that share the same key signature
Level 10	Rondo Form	A composition in which the first theme returns repeatedly: A-B-A-C-A, etc.
Level 8	Root Position Triad	A triad with its root as the lowest pitch
Level 3	Scale Degree	An Arabic number given to each note of the ascending scale
Level 8	Second Inversion Triad	A triad with its fifth as the lowest pitch
Level 9	<i>Semplice</i>	To play simply; without ornament
Level 7	<i>Sempre</i>	Always
Level 10	<i>Senza</i>	Without
Level 10	Seventh Chord	A four-tone chord, built by adding another third on top of a triad
Level 12	Simple Interval	An interval that is no greater than an octave



**INTRODUCTION
LEVEL**

WORD
Italian words
are in *Italics*

DEFINITION

Level 7	Simple Meter	A meter in which the beat can be subdivided into groups of two
Level 12	Sonata-Allegro Form	A form consisting of three main sections: Exposition, Development, and Recapitulation frequently found in the first movement of a classical sonata or symphony
Level 9	Soprano	In four-part harmony, the highest voice
Level 5	Subdominant	The fourth note of a scale, scale degree four, a fifth below tonic
Level 6	Subdominant Triad	A triad built on scale degree four
Level 8	<i>Subito</i>	Suddenly
Level 7	Suite	A collection or set of pieces that are related to one another in some way
Level 5	Syncopation	A rhythmic beat that does not follow the written pulse or meter; an off-beat
Level 4	Tempo	The speed of steady beats, moving in time
Level 9	Tenor	In four-part harmony, the third highest voice



**INTRODUCTION
LEVEL**

WORD
Italian words
are in *Italics*

DEFINITION

Level 6	Ternary Form	A piece that has three parts: sections A, B, and A
Level 7	Theme and Variation	A piece that states a musical idea in the opening section and then alters it, usually rhythmically
Level 4	Time Signature	Two numbers, one on top of the other, that indicate the number of beats in each measure and the type of note that receives one beat
Level 12	Tonal Music	Music that has a sense of key
Level 3	Tonic	The first note of a scale, scale degree one, sometimes called a keynote
Level 4	Tonic Triad	A triad built on the tonic/scale degree one
Level 8	Transposition	To move music (melodic or chordal) to a different pitch level, keeping the pattern exactly the same
Level 4	Triad	A three-note chord built of thirds
Level 7	Triad Fifth	The highest pitch of a triad (a fifth above the root)
Level 6	Triad Root	The note upon which a triad is built; the name of the triad



**INTRODUCTION
LEVEL**

WORD
Italian words
are in *Italics*

DEFINITION

Level 7	Triad Third	The middle pitch of a triad (a third above the root)
Level 11	Trio	A piece written for three performers
Level 10	Tritone	The interval of an augmented 4th or diminished 5th, so-called because it spans three whole steps
Level 10	<i>Troppo</i>	Too much
Level 6	Unison	An interval that repeats the very same pitch
Level 11	<i>Vivo</i>	A lively, spirited, quick tempo
Level 3	Whole Step	A combination of two half steps
Level 9	Whole Tone Scale	A six-tone scale built only of whole steps