

## Description of Test Questions LEVEL SIX

### CLEFS

Students will be asked to rewrite a brief melody from a C-clef to the G-clef or F-clef.

### FAMILIARITY WITH NON-PIANO SCORES

Students will be asked to reduce a brief excerpt from a vocal score (SATB) to a score for piano (grand staff). Students should also be prepared to analyze a brief excerpt from a string quartet (a homophonic texture with a viola part in the alto clef).

**Example**

### INTERVALS

Students should understand the harmonic overtone series through the twelfth partial as well as traditional concepts of dissonance and perfect and imperfect consonance. Students should also have a familiarity with traditional resolutions of the following dissonant intervals:  $^{\circ}5$ ,  $+6$  and  $m7$ . Students should also be prepared to understand intervals in terms of the 12 semitone divisions of the octave:  $m2 = 1$  semitone;  $M2 = 2$  semitones;  $m3 = 3$  semitones;  $M3 = 4$  semitones; etc.

**Examples**

Overtone Series

1 2 3 4 5 6 7 8 9 10 11 12

Imperfect consonances
Perfect consonances
Dissonant Interval Resolutions

**Description of Test Questions**  
**LEVEL SIX**

**SCALES, KEYS AND MODES**

Students should be able to recognize and label any type of scale or mode, including diminished (octatonic), chromatic, whole tone, pentatonic and phrygian. In addition, students should be able to identify scales suggested by a tetrachord and a minor key that might be suggested by a labeled chord.

**Examples**

What scales does the following tetrachord imply?

a) D ♭ Maj. and A ♭ Maj.    b) G ♭ Maj. and D ♭ Maj.    c) A ♭ Maj. and G ♭ Maj.

**COMPLETING A MELODY (Multiple choice)**

Students should be prepared to choose an answering phrase for a given melody, demonstrating a knowledge of motives and compositional devices like strict or free imitation, inversion, diminution, augmentation and sequence.

**HARMONIZATION**

Students should be prepared to add inner voices of a four-voice choral texture (SATB), given the Soprano and Bass lines and chord symbols - a modulation may be included. Students should also be prepared to complete a four-voice harmonization, given only a melody. Instructions will include modulating to a closely-related key and using specific cadences. Proper voice leading (avoidance of parallel octaves and parallel fifths) should be demonstrated.

**ANALYSIS OF TWO MUSICAL EXCERPTS**

Students should be prepared to examine musical excerpts from the Baroque and Romantic Periods for the following elements: melodic motives and phrases; cadence types; textures; dynamic and formal schemes; genre; historical style period; harmonic structure; key and modulations (if any) and expressive character.

**TERMS**

|                     |             |                   |                              |
|---------------------|-------------|-------------------|------------------------------|
| Violin (Vln I & II) | Viola (Vla) | Violoncello (Vcl) | Arco, Pizzicato              |
| Ordinario           | Con sordino | Senza sordino     | Primo                        |
| Secundo             | Divisi      | Tacet             | Duet, Trio, Quartet, Quintet |
| Semplice            | Sonore      | Sotto voce        | Stringendo, stretto          |
| Organ               | Clavier     | Harpichord        | Clavichord                   |

French Impressionism  
 Sonata, Fugue, Partita, Fantasy, Invention, Ostinato, Variations, Rondo  
 Minuet and Trio, Impromptu, Canon