## Level 8

### TECHNICAL REQUIREMENTS

<table>
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<tr>
<th>OVERALL REQUIREMENTS</th>
<th>SCALES/MODES WHOLE TONE SCALE</th>
<th>CADENCES/ MODULATION</th>
<th>ARPEGGIO</th>
<th>POLY-RHYTHM</th>
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<td>Level 8</td>
<td></td>
<td>Modulation to the Dominant with legato pedal</td>
<td>G♭ B♭ Major</td>
<td>2 against 3</td>
</tr>
<tr>
<td>All elements must be performed</td>
<td></td>
<td></td>
<td></td>
<td>Begin on D♭</td>
</tr>
<tr>
<td>Elements may be played in any order</td>
<td></td>
<td></td>
<td></td>
<td>RH 3 octaves using triplets</td>
</tr>
<tr>
<td>All Hands Together</td>
<td></td>
<td></td>
<td></td>
<td>LH 2 octaves using eighth notes</td>
</tr>
<tr>
<td>5:00 minutes to perform</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Minimum Scale tempo:</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>( \frac{\text{d}}{\text{s}} = 92 )</td>
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</tbody>
</table>

### THEORY REQUIREMENTS

Be able to write elements, recognize them individually, and recognize them in musical excerpts. The student is responsible for all theory elements from Preparatory Level through Level 8.

**Tonality**

1. Scales and key signatures:
   - Major: all keys
   - Minor, natural, harmonic and melodic: all keys
     Descending melodic minor scales must include all accidentals, even if they appeared in the ascending scale.
   - Circle of fifths
   - Chromatic scale on any note
   - Whole Tone Scale on any note
   - Modes: Ionian on C, G; Dorian on D, A; Phrygian on E, B; Lydian on F, C; Mixolydian on G, D; Aeolian on A, E; Locrian on B, F♯
2. Intervals: Perfect, Major, minor, Augmented, diminished, ascending and descending, on any note
3. Chords/triads:
   a. Triads: Major, minor, Augmented, diminished: all roots
      Root position and inversions using figured bass: $R = \frac{5}{3}$ or no figured bass; 1st = $\frac{6}{3}$ or $\frac{6}{4}$
      Students need to know full and abbreviated forms of figured bass (for example, $\frac{6}{3}$ and $\frac{6}{4}$ for first inversion)
   b. Primary and secondary triads by name, quality and Roman numeral, using figured bass: all Major and harmonic minor keys
      • Lines must be placed above and below Roman numerals for Major and Augmented chords, such as $\text{IV}$, and lower case Roman numerals must be used for minor and diminished chords, such as vi or vii°.
   c. Dominant 7th chord, root position $V^7$, first inversion $V^5_3$ or $V^5_z$, second inversion $V^3_1$ or $V^3_z$, and third inversion $V^2$, $V^4_2$ or $V^4_z$
      • Identify by word and figured bass symbol (Dominant seventh; Dominant 7th, V7)
      • in all Major and minor keys
      • on all roots
   d. Diminished 7th ($\text{vii}^7$), root position and inversions, using figured bass: all roots
   e. Cadences: authentic, half, plagal and deceptive, root position and common tone, one and two staves: all Major and minor keys
   f. Secondary Dominant: all Major and minor keys, using all primary and secondary triads and inversions, labeled, for example, $V^5_3$ of vi vi, or $V^3_z/vi$ vi
   g. Chord progressions: identify a modulation from C to G, G to D, and D to A. Be able to identify the pivot chord within the progression.

**Time and Rhythm**

Write in counts for any time signature.
Syncopation (be able to define and recognize)

**Signs and Terms** (Definitions are on page 50)

polyphonic texture  
homophonic texture  
augmentation  
diminution  
pedal point (organ point)  
pivot chord  
m.d. (mano destra)  
m.s. (mano sinistra)  
Phrygian mode  
Lydian mode  
Locrian mode
HISTORY

Know the four periods of music history in order. Know at least three composers from each period. A list of composers is on pages 161-169. When asked to name a composer from a particular period, students may use any composer’s name from that period.

The following composers may appear on the test:

<table>
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<th>Baroque</th>
<th>Classical</th>
<th>Romantic</th>
<th>20th/21st Centuries</th>
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<td>J.S. Bach</td>
<td>Beethoven</td>
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<tr>
<td>Handel</td>
<td>Clementi</td>
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<td>Scarlatti</td>
<td>Czerny</td>
<td>Grieg</td>
<td>Dello Joio</td>
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<tr>
<td>Telemann</td>
<td>Diabelli</td>
<td>Mendelssohn</td>
<td>Kabalevsky</td>
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<tr>
<td>Vivaldi</td>
<td>Haydn</td>
<td>Schubert</td>
<td>Poulenc</td>
</tr>
<tr>
<td></td>
<td>Kuhlau</td>
<td>Schumann</td>
<td>Prokofiev</td>
</tr>
<tr>
<td></td>
<td>Mozart</td>
<td></td>
<td>Shostakovich</td>
</tr>
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</table>

Know the following characteristics of the music of each period:

**Baroque:**
- Polyphonic texture
- Use of ornamentation
- Dance suite
- Limited use of dynamic and expression marks written by the composer
- Terraced dynamics used in keyboard music due to instruments' limitations: \( p \ mp \ mf \ f \)

**Classical**
- Homophonic texture predominates
- Cadence points usually obvious
- Multi-movement Sonata/Sonatina form developed
- Use of Alberti bass

**Romantic**
- Programmatic music with descriptive titles
- Use of colorful harmonies with altered and unusual chords
- More chromaticism
- Lyrical melodies

**20th/21st Centuries**
- Compositional style that can include atonality, bitonality and polytonality
- Irregular and changing time signatures
- More use of polyphonic texture
- A return to use of older forms such as Sonata and Suite
EAR TRAINING REQUIREMENTS (13 questions; included on written theory test)

1. Identify all intervals up to and including an octave, ascending and descending, blocked and broken.
2. Identify the difference between Major, minor, diminished and Augmented triads in root position, blocked and broken.
3. Hear the difference between natural, harmonic and melodic minor scales.
4. Be able to hear the difference between 2/3 and 3/4, 3/4 and 4/4, 4/4 and 5/4, and 5/4 and 6/8 meters.
5. Identify the tonality of a four-measure phrase in Major or minor.
6. Distinguish between two chord progressions using authentic, half, plagal or deceptive cadences.
7. Identify Polyphonic and Homophonic textures.
8. Distinguish between two chord progressions when given Roman numerals and figured bass.

SIGHT-READING REQUIREMENTS

Be able to sight-read Level 6 music. All skills from previous levels may be included, with the addition of sixteenth and leger line notes, clef changes (example: both hands playing bass or treble clef) and more specific tempo markings. Students will have 45 seconds to preview the example.

IMPROVISATION REQUIREMENTS (Optional)

Students may perform an optional Improvisation at their CM Evaluation. Improvisation is an optional performance segment. Any improvisation may be played during the performance portion of the evaluation.

- Improvisation is not rated by the evaluator.
- Improvisation is limited to 5 – 60 seconds in length, as listed in the CM Syllabus according to the CM level.
- Improvisation is done in addition to and not in place of the other required segments of the CM evaluation (technique, sight-reading, and repertoire). Students must prepare the entire technical requirements as indicated for their level. All segments (including improvisation) need to be performed within the appropriate evaluation length of each level.
- Improvisation may be from any resource and is independent of a student's registered CM level.

REPERTOIRE REQUIREMENTS

Repertoire requirements for Level 8 begin on page 131.
Vocabulary List: Signs and Terms

Students are responsible for all terms up to and including the Level for which they are being evaluated.

TEMPO MARKINGS FROM SLOWEST TO FASTEST
largo, lento, adagio, andante, andantino, moderato, allegretto, allegro, vivace, presto

PREPARATORY LEVEL

\[ p \] piano: soft
\[ f \] forte: loud
\[ > \] accent: play louder, stressed, marked
\[ \rightarrow \] slur: a curved line that indicates legato - to play smoothly
\[ \downarrow \] staccato: not connected, crisp
\[ \uparrow \downarrow \uparrow \downarrow \] tie: a curved line connecting notes of the same pitch - hold for full value of both notes
\[ \vdash \vdash \] repeat sign: play the music again
dynamics: symbols or terms that indicate loud or soft

fine: the end
D.C. at fine (da capo at fine): return to the beginning and play to fine
C fermata: hold longer
rit, ritard., ritardando: gradually slower
a tempo: return to the original tempo
bar line
measure
treble clef
treble clef barline
brace
bass clef
brace
Grand Staff

LEVEL 1
crescendo: gradually louder
decrescendo, dim., diminuendo: gradually softer
\[ mp \] mezzo piano: medium soft
\[ mf \] mezzo forte: medium loud
\[ pp \] pianissimo: very soft
\[ ff \] fortissimo: very loud
\[ \downarrow \] tenuto: hold the note for its full value.
\[ \uparrow \] May also mean to stress the note.

or \[ \#\# \] \[ \& \] damper pedal: the pedal on the far right; depress and release the damper pedal
\[ \# \[ \] \] play eight notes (an octave) higher
\[ \# \] or \[ \# \] play eight notes (an octave) lower

1. first and second endings

repetition: exact repeating of a melodic pattern in the same voice, on the same pitch and with the same rhythm

accidental: sharps (\#), flats (♭) or naturals (♮) placed before notes, usually to indicate a note which is not in the key signature
**LEVEL 2**

allegro: fast, quick (cheerfully, merrily)
andante: walking tempo
moderato: moderate tempo
vivace: quickly, lively

*ppp* pianississimo: very, very soft
*fff* fortississimo: very, very loud
*sf* *sfz* *fz* sforzando: a sudden, sharp accent
cadence: the chords that end a phrase or section of a composition

**LEVEL 3**

adagio: slow tempo, slower than *andante*
spiritoso: spirited
accelerando, *accel.*: gradually faster, accelerate tempo
dolce: sweetly
*molto*: much, very
*poco*: little
*una corda*: apply the soft pedal (pedal on the left)

tre corde: the release of the soft pedal (pedal on the left)
relative Major and minor: Major and minor keys sharing the same key signature
motif, motive: a short musical idea
legato pedal (syncopated pedal, overlapping pedal): creating a seamless, un-blurred legato by raising and quickly re-depressing the damper pedal at the same time as, or immediately after, the keys are played

**LEVEL 4**

andantino: a little faster than *andante* *
allegretto: a little slower than *allegro*
presto: very fast tempo
cantabile: in a singing style
espressivo: expressively
leggiero: lightly
subito: suddenly
---*etto*: suffix meaning little or less
---*ino*: suffix meaning little or less
articulation: the various ways in which notes are executed, including, but not limited to, staccato and legato

parallel Major and minor: keys sharing the same tonic note
transposition: the act of performing or writing a musical work in a key other than the key in which it was originally written
meter: the arrangement of beats into groups of equal size (measures) and with regular recurring accents
imitation: statement of a motive in another voice or hand

*tr** trill:**

---

*This is the definition that will be used for CM testing, and indicates the most common use of the term. Some composers use it to mean slightly slower than *andante.*

**This is the definition that will be used for CM testing. The trill can be interpreted differently depending on the historical period and the context of the music. Teachers are encouraged to study ornamentation further. See the list of resources on pages 173-174.*
LEVEL 5

animato: animated, with spirit
con: with
con brio: with brilliance
con moto: with motion
largo: stately, broadly, dignified, very slow, slower than adagio
tranquillo: peacefully, tranquil, calm
vivo: brisk, lively
arpeggio: a broken chord in which the notes are performed melodically rather than harmonically. The arpeggio may be written out or indicated with a wavy line placed in front of a chord.

ostinato: a short musical pattern that is repeated throughout a composition or section of a composition
enharmonic: pitches that are the same but named or spelled differently, such as C♯ and Db

ornaments:
mordent: 
appoggiatura: Italian: "to lean"
turn: to turn around the note

*This is the definition that will be used for CM testing. The appoggiatura can be interpreted differently depending on the historical period and the context of the music. Teachers are encouraged to study ornamentation further. See the list of resources on pages 173-174.

LEVEL 6

doloroso: sadly, sorrowfully
marcato: marked
robusto: boldly, robustly
scherzando: jokingly, lightly, playfully
simile: similarly, the same as
sostenuto: sustained, giving note full value
\textit{\textbf{fp}} \textit{forte piano}: loud followed immediately by soft

syncopation: a momentary contradiction of the meter or pulse, often by changing strong and weak beats within a measure

opus: the term used to indicate the chronological number of a composer's works, often as they are published
deceptive cadence: one in which the dominant is followed by a harmony other than the tonic, most often the submediant
modulation: changing from one key (tonality) to another within a composition or section of a composition.
\textless \textless double flat: an accidental that lowers the pitch of a note by two half-steps
\textgtr \textgtr double sharp: an accidental that raises the pitch of a note by two half-steps
LEVEL 7

**allargando:** broadening, gradually slower, usually accompanied by a crescendo at a climax
**con fuoco:** with fire
**meno:** less
**meno mosso:** with less motion, slower
**piu:** more
**piu mosso:** with more motion, quicker

**pesante:** heavily, ponderously
**rallentando:** gradually slower
**ritenuto:** immediately slower
**senza:** without
**sempre:** always
**giocoso:** humorously, jokingly
**grazioso:** gracefully, elegantly
**lento:** slow tempo, not as slow as largo

**whole tone scale:** a six-note scale consisting entirely of whole steps (Major 2nds)

- trill with prefix from below

- trill with prefix from above

**canon:** a strict form of contrapuntal writing in which each voice imitates the melody of the first voice exactly

**Alberti bass:** an accompaniment figure, usually in the left hand, using a three-pitch chord, played lowest, highest, middle, highest:

**Sonata form** (also known as Sonata Allegro form):

- **Exposition:** a section with two contrasting themes called first and second themes; expositions often, but not always, end in the key of the dominant, or in the relative Major if the piece is in a minor key
- **Development:** themes are developed through key changes and the use of compositional devices; new material may appear.
- **Recapitulation:** expository material returns with the original key of the piece emphasized; the section typically ends in the tonic key

**Ionian mode:** a scale or tonality in which half steps occur between notes 3-4 and 7-8, like the Major scale

**Dorian mode:** a scale or tonality in which half steps occur between notes 2-3 and 6-7, as if playing all the white keys from D to D

**Mixolydian mode:** a scale or tonality in which half steps occur between notes 3-4 and 6-7, as if playing all white keys from G to G

**Aeolian mode:** a scale or tonality in which half steps occur between notes 2-3 and 5-6, as if playing all white keys from A to A; the same as natural minor
LEVEL 8

polyphonic texture: music made up of two or more melodic lines, independently treated
homophonic texture: a melody in one voice or part with accompaniment; chordal texture is a type of homophonic texture, with pitches sounding simultaneously
augmentation: the presentation of a subject or theme with note values doubled, for example, \( \text{\normalfont J} \) becomes \( \text{\normalfont J} \)
dimination: the presentation of a subject or theme with note values halved, for example, \( \text{\normalfont J} \) becomes \( \text{\normalfont J} \)
pivot chord: a chord which precedes a modulation, and is common to both the original key and the key to which the music modulates
pedal point (organ point): a sustained or repeated tone, usually in the bass, over which a succession of other harmonies occurs

\textit{m.d. (mano destra)}: a direction to play a note or passage with the right hand
\textit{m.s. (mano sinistra)}: a direction to play a note or passage with the left hand

Phrygian mode: a scale or tonality in which half steps occur between notes 1-2 and 5-6, as if playing all the white keys from E to E
Lydian mode: a scale or tonality in which half steps occur between notes 4-5 and 7-8, as if playing all the white keys from F to F
Locrian mode: a scale or tonality in which half steps occur between notes 1-2 and 4-5, as if playing all the white keys from B to B

LEVEL 9

Dances of a Baroque Suite:

\textit{allemande}: German origin, simple binary form, usually in \( \frac{4}{4} \) time
\textit{courante}: French origin, shifting meters at cadences (usually a hemiola)
\textit{corrente}: Italian origin, quick triple meter
\textit{sarabande}: Spanish origin, triple meter, slow, dignified
\textit{gigue, giga, jig}: Irish origin, compound duple meter, usually quick
\textit{bourrée}: French origin, duple meter, begins on an upbeat
\textit{gavotte}: French origin, duple meter (\textit{alla breve} \( \text{\normalfont e} \)), often begins on an upbeat
\textit{minuet}: French origin, simple triple meter, moderate tempo
\textit{polonaise}: Polish origin, triple meter, moderate tempo

counterpoint / contrapuntal: "note against note," or "melody against melody; " music consisting of two or more independent lines sounding simultaneously - contrapuntal is often (but not always) considered synonymous with polyphonic

\textit{fugue}: a polyphonic contrapuntal form of music consisting of two or more (usually 3 or 4) voices; the subject or theme enters alone at the beginning of the composition and is imitated by the other voices in succession
1. Write the key signature for each of the following Major keys. (6 points)

   E♭ Major  F♯ Major  A♭ Major  B Major  G♯ Major  E Major

2. Write the minor key signature for each of the following minor keys. (6 points)

   b♭ minor  g♯ minor  c minor  f♯ minor  d minor  b minor

3. Write each of the following scales, one octave. Do not use key signatures. Write accidentals before the notes. (4 points)

   c♯ minor, natural form, ascending

   f minor, harmonic form, descending

   g minor, melodic form, ascending and descending (Use the first measure for the ascending scale and the second measure for the descending scale.)

   C♯ Major, ascending

4. Add accidentals to complete each of the following scales. (2 points)

   Chromatic

   Whole Tone
5. a. Check the correct name for this mode. (1 point)

- Lydian
- Phrygian
- Locrian

b. Add the accidental that will make this the Dorian mode. (1 point)

6. Write a note above the given note to complete each of the following intervals. (8 points)

P8  P4  A2  m6  M3  d7  A5  d4

7. Write each of the following triads. (5 points)

- b minor 4
- c diminished 3
- f# minor 5
- b diminished 5
- Cb Major 6

8. Name each of the following triads with its root, quality, and figured bass. (5 points)

9. Write each of the following chords. Use the Major or minor key as indicated under each measure. (6 points)

- V 3 (Major key)
- V 5 (Major key)
- V 3 (minor key)
- V 7 (Major key)
- V 7/iii (Major key)
- V 6/ V (Major key)

10. Add accidentals to complete each of the following diminished 7th chords. (6 points)

- g dim. 3
- e dim. 5
- d dim. 7
- f# dim. 5
- g# dim 7
- b dim. 2

11. Complete the circle of fifths by filling in the missing keys. (4 points)

C Major
F Major
  Major
    Major
      D Major
    A Major
  A Major
    Major
C#/D Major
  B/C# Major
F#/G# Major

Level 8 2010
12. a. Write counts under the notes for each measure of the following example. (4 points)

b. What rhythmic term identifies the circled notes in question 12-a? (1 point)---------------------

13. Add barlines to the following example. (3 points)

14. Write Roman numerals and figured bass under the chords for this example. Use the new key to determine the Roman numerals for the final three measures. (9 points)

New key: I __________________________

15. Circle the pivot chord in question 14. (Circle the chord or the Roman Numeral.) (1 point)

16. To what key does the music modulate in measure 3? (1 point) ---------------------

17. Transpose the following example to the key of D Major. (1 point)

18. Write each of the following half steps above the given note. (2 points)

a. Diatonic Half Step

b. Chromatic Half Step

19. Name each of the following cadences. Give the name, not the Roman numerals. (4 points)

(Major key) (Major key) (minor key) (minor key)

Level 8 2010
20. Check each correct answer. (11 points)

a. Which characteristic is prevalent in Baroque music?

b. Which of these chords is the secondary dominant?

\[
\begin{align*}
&\text{Chord 1} \\
&\text{Chord 2} \\
&\text{Chord 3} \\
&\text{Chord 4}
\end{align*}
\]

c. What is the meaning of m.s.?

d. What term is used for music that uses two keys at the same time?

e. What term describes this example?

\[
\begin{align*}
&\text{bitonality} \\
&\text{descriptive titles} \\
&\text{polyphonic texture} \\
&\text{irregular rhythm}
\end{align*}
\]

f. Which of these composers is from the Romantic period?

\[
\begin{align*}
&\text{Britten} \\
&\text{Mozart} \\
&\text{Grieg} \\
&\text{Poulenc}
\end{align*}
\]

g. During which historic period was the sonata form predominant?

\[
\begin{align*}
&\text{Romantic} \\
&\text{Contemporary} \\
&\text{Baroque} \\
&\text{Classical}
\end{align*}
\]

h. What is the meaning of pedal point or organ point?

\[
\begin{align*}
&\text{staccato notes} \\
&\text{loud melody} \\
&\text{fast music} \\
&\text{continuous held or repeated note}
\end{align*}
\]

i. During which period was programmatic music most prevalent?

\[
\begin{align*}
&\text{Romantic} \\
&\text{Baroque} \\
&\text{Classical} \\
&\text{Contemporary}
\end{align*}
\]

j. Atonality is most likely to be found in music from which period?

\[
\begin{align*}
&\text{Classical} \\
&\text{Romantic} \\
&\text{Contemporary} \\
&\text{Baroque}
\end{align*}
\]

k. Which historic period does Vivaldi represent?

\[
\begin{align*}
&\text{Contemporary} \\
&\text{Classical} \\
&\text{Baroque} \\
&\text{Romantic}
\end{align*}
\]
Answer questions 21-28 about the music above. (14 points)

21. Give the English meaning of the tempo. 

22. According to the key signature, what is the key?

23. Determine the time signature.

24. What is the texture of measures 7-12?

25. Name each circled chord with its root and quality.
   a. 
   b. 
   c. 

26. What type of cadence ends the example?

27. Which historic period does Bartok represent?

28. Name each boxed interval with its number and quality.
   1. 
   2. 
   3. 
   4. 
   5. 

Bartok: Three Rondos
Answer questions 29-36 about the music above. (15 points)

29. How else can the time signature be written?

30. What is the key?

31. Which form of minor is used?

32. Name each circled chord with its Roman numeral and figured bass (for example, I4).
   a. __________   b. __________   c. __________   d. __________   e. __________   f. __________

33. What dynamic occurs in measure 8?

34. In the correct order, name the three sections of sonata form (also known as sonata allegro form). (3 points)

35. Which is the most likely tempo for the second movement of the sonata?

36. Which historical period does Beethoven represent?

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Beethoven: Sonata, Op. 2, No. 1

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Level 8 2010
This is your Level 8 ear training evaluation. Listen to each question and its musical example. Mark your answer. Each example will be played two times. (13 points)

1. Recognition of Major or minor in a four-measure phrase.
   Major ____        minor ____

2. Recognition of texture.
   Polyphonic ____    Homophonic ____

3. Recognition of the quality of a triad.
   Major ____        minor ____        diminished ____        Augmented ____

4. Recognition of a chord progression.
   A. I ii₆ Ⅰ₆ V₇ I ____        B. I IV V₇ I ____

5. Recognition of intervals.
   Ex. 1 Perfect 4th ____        Perfect 5th ____
   Ex. 2 Major 7th ____        Augmented 4th ____
   Ex. 3 minor 6th ____        Major 6th ____

6. Recognition of scales: natural, harmonic, or melodic minor.
   Ex. 1 natural minor ____        harmonic minor ____        melodic minor ____
   Ex. 2 natural minor ____        harmonic minor ____        melodic minor ____
   Ex. 3 natural minor ____        harmonic minor ____        melodic minor ____

7. Recognition of meter.
   ⁴⁄₄ time ____        ⁸⁄₈ time ____

   Meas. 1 ____        Meas. 2 ____        Meas. 3 ____        Meas. 4 ____

   Authentic ____        Deceptive ____