

### Playing

The student should be prepared to play eight chord progressions in keyboard style. Progressions can be found in the BCCM Grade 9 technique and studies book. Memory is not required.

**Keys:** D<sup>b</sup>+, D+, E<sup>b</sup>+, E+, C<sup>#</sup>-, D-, E<sup>b</sup>-, E-

C G/D C7/E F F<sup>#</sup>7 C/G G7 C

I V64 V65/IV IV viio7/V I64 V7 I

### Listening

#### Intervals

The student will be asked to identify all intervals within the octave including: +2, -2, +3, -3, P4, x4(o5), P5, +6, -6, +7, -7, P8 ascending and descending. The candidate can choose to name or sing (to "lah") the intervals.

#### Chords and Cadences

The student will be asked to:

- 1) identify the Tonic chord as major or minor.
- 2) identify cadences using *functional chord symbols* or *root quality chord symbols* (candidate's choice)
- 3) identify cadences as: Open-Half, Closed-Plagal, Closed-Authentic or Deceptive

The examiner will play the Tonic chord *once*, the student will identify it as major or minor. The examiner will name the key then play the 7-chord passage, *twice*. The second time, pausing after each chord, giving the student time to name the chords, and identify the cadence as, *Closed-Authentic* for example. Progressions can be found in the BCCM grade 9 technique and studies book.

**Keys:** D+, E<sup>b</sup>+, E+, D-, E-

C C G C F C C Am F G C C F Dm G Am

I I V I IV I I vi iv V I I IV ii V vi

Tonic Closed-Plagal Closed-Authentic Deceptive

C Am F C G C Am F Dm G C G C F G

I vi IV I V I vi IV ii V I V I IV V

Open-Half Open-Half Open-Half

## Playback

The student will be asked to play back **both parts** of **two** melodic phrases, containing approximately 10 notes each, time signatures indicated herein. The melody will start on the **tonic** or **mediant** with a range within an octave.

For the first phrase the examiner will:

- 1) name the time and key signature and will play the tonic chord once.
- 2) play the right hand melody through, once, then play both parts together, twice.

The candidate plays the melody alone once, then plays the passage with both parts.

The process will be repeated for the second phrase, which will be in a different key than the first.

Note: The range of the **left hand** will be within a five-finger position, with the exception of the reach to **vi** in the event of a deceptive cadence.

Observe that each complete phrase can be divided into sub-phrases

**Keys:** C+, G+, F+, D+, B<sup>b</sup>+



Chord progression: C C G F G

I V IV V

Chord progression: C C F Dm G

I IV ii V

Chord progression: C C Dm G C

I ii V I

Chord progression: C C F G Am

I IV V vi

# Sight Reading

## Rhythm

Clap or tap a single rhythmic passage in the time signatures indicated herein.

The first staff is in 4/4 time and contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The second staff is in 6/8 time and contains a sequence of eighth and sixteenth notes.

## Playing

Play at sight, 8 to 12 bars of music comparable to Grade 6 repertoire.

Moderato

The first staff is in 3/4 time with a key signature of one sharp (F#) and a dynamic marking of *mf*. The second staff is in 3/4 time with a key signature of one sharp (F#) and a dynamic marking of *rit.*