

Language Changes in MUSIC PROGRESSIONS From the 2009 corrections

This document gives you an overview of **the language changes** in the **Performance Evaluation test materials**. That language is also now used in the **Curriculum Guide**, and the **student Checklists** in the Resource Handbook. These changes were intended **to clarify, not to revise**, the questions asked in MUSIC PROGRESSIONS. There are no changes until level four.

Level Four:

Test materials language:

- Directions for the chord progressions include allowing hands separate or together.
- The keys are spelled out as major keys 1 & 2, and minor keys 1 & 2, with a note that three points are to be divided between the two minor key scale-forms.
- **A note is added that in minor keys the harmonic form is to be used for the chords.**

Level Five:

Test materials language:

- Keys for scales and chords are specified, as white key major & black key major, with two additional minor keys, with a note that three points are to be divided between the two minor key scale-forms.
- **A note is added that in minor keys the harmonic form is to be used for the chords.**

Level Six:

Test materials language:

- Keys for scales and chords are specified as white or black key majors, with two additional minor keys.
- **A note is added that in minor keys the harmonic form is to be used for the chords.**

Level Seven:

Test materials language:

- Keys for scales and chords are specified as white key major & minor, black key major and minor.
- The preposition **“on” instead of “in”** is used when requesting various kinds of triads and seventh chords.
- **A note is added that in minor keys the harmonic form is to be used for the chords**

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Level Eight:

Test materials language:

- **Directions for rhythm & pulse development include: “The score is based on rhythmic accuracy and steadiness of tempo. The student sets the tempo. Use of metronome is optional.”**
- Keys for scales and chords are specified, as white key major & minor, black key major and minor.
- When requesting intervals to be played, the language says **“from” any key.**
- When requesting triads and inversions, the language used is **“on” any key.**
- **A note is added that in minor keys the harmonic form is to be used for the chords**

Level Nine:

Test materials language:

- **Directions for rhythm & pulse development: same as Level 8.**
- The directions for playing scales specify white or black major or minor, and 3 points each are given for the three minor forms of scales, increasing the number of points possible for that section.
- The scoring directions for playing arpeggios in root position and inversions are also changed to give points for each position, increasing the points possible for that section.
- **A note is added that in minor keys the harmonic form is to be used for the chords**

Level Ten:

Test materials language:

- More points are given for naming the dates of the composer’s style period.
- **Directions for rhythm & pulse development: same as Levels 8 & 9.**
- Scale and arpeggio scoring is the same as Level 9.
- Language for the seventh chord arpeggios specifies **fully-diminished 7ths**, and says **“on” all keys** rather than “in” all keys. The request for chords says:
 - Dominant-seventh built on _____
 - diminished-seventh built on _____
- Intervals are requested **“from”** any key.