# "What's New" in Theory Level 5 – 2<sup>nd</sup> Edition

# Chapter 1. Written Skills

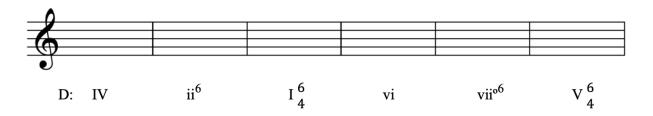
1-1. Rhythm: Students will have practice writing correct beaming.

1-2. Scales: No changes.

1-3. Intervals: No changes.

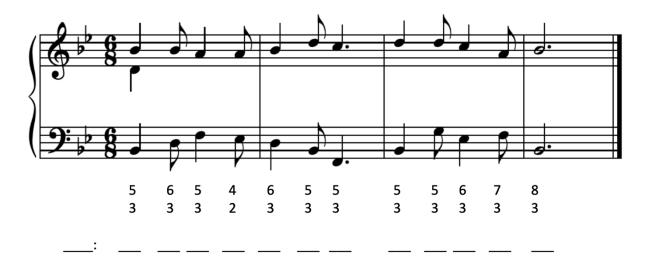
# 1-4. Chords:

In the first edition, students wrote triads only in root position. In the second edition, students will now write triads in all inversions. Example:



# 1-5. Harmony and Voice Leading:

In the first edition, students realized the alto voice with given bass, soprano, and figures. In the second edition, students will also add Roman numerals to the voice leading. Example:



## Chapter 2. Analysis

- Analysis pieces now draw from a more diverse set of composers, including equal representation of women and men composers.
- As has been added in level 3 and level 4, students will continue to identify chords by Roman numeral with blanks on the score.

# Chapter 3. Aural Skills.

3-1. Interval identification: no changes.

#### 3-2. Chord identification:

This exercise was not included in the first edition.

In the second edition, students will hear a chord and identify that chord as major, minor, diminished or V7. Students will also determine if this chord is in root position or first inversion.

## 3-3. Rhythmic dictation:

The concepts remain the same in first and second edition. But the second edition arranges rhythms to reflect a clear metrical hierarchy with longer rhythms appearing on strong beats (as they typically do in music).

## 3-4. Melodic dictation:

The first edition allowed for large leaps in all chords.

The second edition controls leaps so that they appear only within the tonic triad.

#### 3-5. Harmonic dictation:

The first edition had all diatonic chords and all in root position (but this rarely happens in tonal music).

The second edition limits harmonic dictation to include only tonic, pre-dominant, and dominant chords. These chords, however, can now appear in root position or first inversion.

Period identification (from the first edition) has been replaced with chord identification (3-2).

# Chapter 4. Practical Application

4-1. Scales: no change

4-2. Chords: no change (this exercise is only for practice and will not be tested).

4-3. Chord progressions.

First edition: Students played I-vi-IV-ii-V-I in all major keys or i-VI-iv-V-i in all minor keys.

Section edition: Students now have four chord progressions to play and in keys only up to four sharps and four flats. Those chord progressions are:

(1) 
$$I - IV - V \stackrel{\cdot}{0} \stackrel{8-7}{6-5} I \stackrel{4-3}{1}$$

(2) 
$$I - II^6 - V_{6-5}^{8-7}I_{4-3}$$

- (3) I vi IV ii V I (major keys only, as appeared in the first edition)
- (4) i VI iv V I (minor keys only, as appeared in the first edition)

4-4. Sight-reading and transposing: no major changes, but new melodies to reflect better musical ideas and writing.

4-5. Melody and harmony:

First edition: Students realized a melody with Roman numerals.

Second edition: Students will receive both Roman numeral (under the staff) and chords (above the staff) to reflect lead-sheet writing. Example

