

# “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:



D:    IV                  ii<sup>6</sup>                  I <sup>6</sup>/<sub>4</sub>                  vi                  vii<sup>o6</sup>                  V <sup>6</sup>/<sub>4</sub>

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:



5   6   5   4   6   5   5                  5   5   6   7   8  
3   3   3   2   3   3   3                  3   3   3   3   3

\_\_\_\_:    \_\_\_\_    \_\_\_\_    \_\_\_\_    \_\_\_\_    \_\_\_\_    \_\_\_\_    \_\_\_\_    \_\_\_\_

## 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<sup>8-7</sup> – I<sup>6-5</sup>  
4-3

(2) I – II<sup>6</sup> – V<sup>8-7</sup> – I<sup>6-5</sup>  
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

The image shows a musical staff in 6/8 time with a treble clef. The melody consists of four measures. Above the staff, the chords are labeled: Am, F, Dm, and E. Below the staff, the Roman numerals are labeled: Am: i, VI, iv, and V. The melody notes are: Am: i (A4, G4, F4, E4), VI (F4, G4, A4, B4), iv (D4, E4, F4, G4), and V (G4, A4, B4, C5).