

## Corrections to 2017 Handbook

p. 13, #6- “overall score of **70..**” (not 80).

p. 20- Chord Harmonization and Harmonizing a Bass Line instructions should also say “**They are allowed an additional minute of preparation time to prepare for the chord harmonization or harmonizing a bass line.**” (The same as it says for Transposition.)

p. 34 under Melody Playback- “**repeated notes, 2nds or 3rds**” (no 5ths)

p. 82 & p. 99- “enharmonic” is used (Levels 3 and 4) but not defined until the glossary for Level 6. Enharmonic needs to be defined in the Glossary of Terms.

p. 112- under Melody Playback- fix **2nds**

p.124, #3- m. 2- Changed the C to a B.

p. 172- “secondary dominants”- We need a definition in the Glossary of Terms.

Triads & Inversions- p. 179- Add “**See page 154 for an example of triads and inversions.**”

p. 204,- The wording is confusing. Teachers are seeing the word “inversions” and thinking that students have to do more than they do. Change wording to “Play HT, RH playing the chords *mf* as indicated below, while the RH plays the roots *p.*”

p. 180- d minor arpeggio LH fingering- change 3 to 4.

p. 190- #6- key signature should be C Minor.

p. 200- The instructions for f, bb and eb minor should say “all three forms”

p. 205- “Top and bottom notes of **an inverted 7<sup>th</sup>** chord are usually on the same side of the stem, with one of the inner notes on the other side.” (“**inverted**” is missing)

p.225- Lydian scales in the examples should have the same rhythm as the instructions. The Mixolydian modal scale has the right rhythm.

p. 227- Descending chords should be written from top down, not bottom up. Should be F-D-Bb-Ab- Bb-D-F then blocked, etc.

p. 228- F min 7- LH is missing the flats.

p. 246- Authentic cadence, last example- there’s no 3<sup>rd</sup> in the V7 chord.

p. 258- 2<sup>nd</sup> measure- beat 2 to beat 3 has parallel octaves (sop- tenor)- Change soprano A in IV chord to F.

p. 272- Diminished 7<sup>th</sup> chord fingerings- Fingerings need to be omitted.

p. 279- last line Gdim 7, 2<sup>nd</sup> Gdim7 is really Edim 6/5. The 2<sup>nd</sup> chord has an enharmonic spelling, but it turns the chord into a different diminished 7<sup>th</sup> chord.