

# Level 7

**Performance repertoire requirement: 4 pieces, at least 2 by memory**

## Theory

*Students must be able to identify all musical elements through Level 6.*

**Scales and Key Signatures:** All Major and minor keys

**Intervals:** Perfect, Major, minor, Augmented and diminished intervals in all keys, up and down on any note

**Triads:** Major, minor, diminished and Augmented, using figured bass: Root position:  $\frac{5}{3}$  or omitted; 1st inversion:  $\frac{6}{5}$  or  $\frac{6}{3}$ ; 2nd inversion:  $\frac{6}{4}$

**Roman Numerals and names of scale degrees in all keys.**

I or i = tonic    ii or ii<sup>o</sup> = supertonic    iii or III = mediant    IV or iv = Subdominant    V = Dominant  
vi or VI = submediant    vii<sup>o</sup> = leading tone

**Primary and Secondary Triads** in all keys, using name, quality, Roman numeral and figured bass

**Dominant 7th chords** in all keys. Root position: V<sup>7</sup>, 1st inversion: V<sup>6</sup><sub>5</sub>, 2nd inversion: V<sup>4</sup><sub>3</sub>, 3rd inversion: V<sup>2</sup> or V<sup>2</sup><sub>2</sub>

**Cadences:** be able to identify these cadences in all Major and minor keys

**Authentic:** V - I    **Half:** ends on dominant - V    **Plagal:** IV - I    **Deceptive:** ends on submediant (vi or VI)

**Chord progressions** in all keys: Authentic: I - IV - ii - V - I; i - iv - ii<sup>o</sup> - V - i; Deceptive I - IV - ii - V<sup>7</sup> - vi; i - iv - ii<sup>o</sup> - V<sup>7</sup> - VI

**Meter and rhythm:** Identify counts in  $\frac{2}{2}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{9}{8}$  with any note values from previous levels.

## Terms & Symbols

*Students must be able to identify all terms & symbols through Level 6.*

*allargando:* broadening, slower with *cresc.*

*con fuoco:* with fire, excitement

*meno:* less

*meno mosso:* less motion (slower)

*più:* more

*più mosso:* more motion (faster)

*pesante:* heavily

*rallentando (rall.):* gradually slower

*ritenuto (riten.):* suddenly slower

*senza:* without

*sempre:* always, continue the same way

*giocoso:* joking, humorous

*grazioso:* gracefully

*lento:* slow tempo

*canon:* strict contrapuntal form with each voice imitating the first voice exactly

*whole tone scale:* a scale using only whole steps (M2)

*Alberti bass:* accompaniment figure using a 3-note chord



Trill with prefix from above:



Trill with prefix from below:



**Sonata Form** (Sonata Allegro Form): **Exposition:** containing two contrasting themes, usually modulating to the dominant or relative Major; **Development:** free section usually moving through several keys, using sequences, to arrive back at the tonic at the beginning of the **Recapitulation:** restatement of the Exposition themes, all in the tonic key.

**Historical eras** in order: Baroque, Classical, Romantic, 20th-21st Centuries, and name at least three composers from each era.

## Technique for Exam

*Refer to the next pages for pattern examples.*

All patterns hands together		Minimum scale tempo: ♩ = 88	Suggested time limit: 6 minutes
<b>Scales</b> $\text{♪♪♪} = 3$ octaves and $\text{♪♪♪♪} = 4$ octaves	Choose 3 from E, F#, Cb, Db, Ab Major		
<b>Scales</b> $\text{♪♪♪} = 3$ octaves	d#, bb harmonic and melodic minor		
<b>Whole tone scale</b> , hands an octave apart, 2 octaves	starting on F#		
<b>Authentic cadences</b> in root position, using common tones with single root notes in the left hand, legato pedal	F#, Db Major: I - vi - IV - ii - I <sup>6</sup> - V <sup>7</sup> - I		
<b>Deceptive cadence</b> in root position, using common tones with single root notes in the left hand, legato pedal	d#, bb harmonic minor: i - iv - ii <sup>o</sup> - V <sup>7</sup> - VI		
<b>Chords:</b> 7 <sup>th</sup> chords in root position, blocked: Major, Dominant, minor, half-diminished, diminished	on B		
<b>Dominant 7th</b> (V <sup>7</sup> ) chord in root position & inversions, broken, up and down	in the key of B Major		
<b>Triad Arpeggios</b> , 4 octaves	F#, Db Major; d#, bb minor		
<b>Polyrhythm:</b> 2 v. 3, triplets in the RH, duplets in the LH; then triplets in LH, duplets in RH, within one octave	B Major		

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory through Level 5 music.
2. Examples use any note values and rests up to and including 16ths, simple and compound meters and tied notes.
3. Recognition of signs, terms and symbols, various dynamics, phrasing and accidentals.

1. Identify Major, minor, diminished and Augmented chords.
2. Identify Major, natural and harmonic minor scales.
3. Differentiate between a dominant 7<sup>th</sup> and fully diminished 7<sup>th</sup> chords.
4. Transcribe Major and Perfect intervals, as well as minor 2nds and tritones on the staff (up and down).
7. Transcribe a 2-measure rhythm made of quarter, half, eighth and sixteenth notes in 2/4, 3/4, 4/4 and 6/8
8. Be able to write missing notes in melodies, using eighth, quarter and half notes.
9. Identify authentic, half, plagal and deceptive cadences.

## Level 7 Technique Pattern Examples

Scales: F<sup>♯</sup>, D<sub>b</sub> Major; d<sup>♯</sup>, b<sub>b</sub> harmonic and melodic minor

F<sup>♯</sup> Major Scale

The first system shows the F<sup>♯</sup> Major Scale in treble and bass clefs. The treble clef starts on F<sup>♯</sup> and the bass clef starts on F<sup>♯</sup> below the staff. The scale is written in eighth notes with fingerings (1-4) and includes a trill exercise marked 'tr' with a dashed line.

d<sup>♯</sup> minor, harmonic form

The second system shows the d<sup>♯</sup> minor, harmonic form in treble and bass clefs. The treble clef starts on d<sup>♯</sup> and the bass clef starts on d<sup>♯</sup> below the staff. The scale is written in eighth notes with fingerings (1-4) and includes a trill exercise marked 'tr' with a dashed line.

d<sup>♯</sup> minor, melodic form

The third system shows the d<sup>♯</sup> minor, melodic form in treble and bass clefs. The treble clef starts on d<sup>♯</sup> and the bass clef starts on d<sup>♯</sup> below the staff. The scale is written in eighth notes with fingerings (1-4) and includes a trill exercise marked 'tr' with a dashed line.

Whole Tone Scale

The Whole Tone Scale is presented in two systems. The first system covers the first two octaves, and the second system covers the next two octaves. Fingering is indicated by numbers 1-5 above or below notes. The scale concludes with a final chord in F# major.

**Cadences & Chords**

F# Major Authentic Cadence      b♭ minor Deceptive Cadence      Seventh Chords

This section contains three parts: 1) F# Major Authentic Cadence (I vi IV ii I V7 I) with a 'con Ped.' marking. 2) b♭ minor Deceptive Cadence (i iv ii° V7 VI). 3) Seventh Chords (M7, Dom7, m7, o7, o7). Chord symbols are written below the bass line.

Dominant 7ths in B Major

The Dominant 7th chords in B major are shown in two systems. Each system contains four chords, with fingering numbers provided for both hands.

**Arpeggios: F#, D♭ Major; d#, b♭ minor**

F# Major Arpeggio

The F# Major Arpeggio is shown in two systems. The first system covers the first two octaves, and the second system covers the next two octaves. Fingering is indicated by numbers 1-5.

b♭ minor arpeggio

The b♭ minor arpeggio is shown in two systems. The first system covers the first two octaves, and the second system covers the next two octaves. Fingering is indicated by numbers 1-5. A '8va' marking is present above the second system.

## Polyrhythms

**Polyrhythm**

**Or:**

**Or:**

The first system, labeled "Polyrhythm", shows a treble staff with a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bass staff has a sequence of eighth notes: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5. The second system, labeled "Or:", shows a treble staff with a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bass staff has a sequence of eighth notes: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5.

## Sample Sight Reading

**Giacoso**

*mf*

*legato*

The first system, marked "Giacoso" and "mf", shows a treble staff with a sequence of eighth notes: Bb4, C5, D5, E5, F#5, G5, A5, Bb6. The bass staff has a sequence of eighth notes: Bb3, C4, D4, E4, F#4, G4, A4, Bb5. Fingerings are indicated by numbers 1-5. The second system, marked "legato", shows a treble staff with a sequence of eighth notes: Bb4, C5, D5, E5, F#5, G5, A5, Bb6. The bass staff has a sequence of eighth notes: Bb3, C4, D4, E4, F#4, G4, A4, Bb5. Fingerings are indicated by numbers 1-5.