

LEVEL 7

Be able to write, recognize, and identify the elements in musical examples that are presented below. Students should know the theory for their level AND the theory for the previous level(s).

Tonality (cello: bass, tenor and treble clefs; viola: alto and treble clefs)

1. Key signatures/scales:
 - Major: all keys
 - minor: a, e, b, f \sharp , c \sharp , g \sharp , d \sharp , a \sharp , d, g, c, f, b \flat , e \flat , a \flat harmonic, natural and melodic
Descending melodic minor scales must include all accidentals, even if they appeared in the ascending scale
2. Intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave); Perfect, Major and minor; Augmented 4th (A4)
3. Triads/arpeggios:
 - Major and minor in root position and inversions using figured bass (R = $\frac{5}{3}$ or no figured bass; 1st = $\frac{6}{3}$ or $\frac{6}{4}$, 2nd = $\frac{6}{4}$) in all keys
 - Diminished and Augmented triads in root position
 - Roots of inverted triads
 - Primary (I, IV, V) and secondary (ii, iii, iv, vii $^{\circ}$) triads in all Major keys in root position
 - Primary triads in all harmonic minor keys in root position [tonic (i), subdominant (iv), Dominant (V) triads]
Lines must be placed above and below Roman numerals for Major chords, such as $\underline{\text{V}}$
Lower case Roman numerals must be used for minor and diminished chords, such as vi or vii $^{\circ}$
4. Names and Roman numerals of scale degrees in Major keys (I = Tonic, ii = supertonic, iii = mediant, IV = Subdominant, V = Dominant, vi = submediant, vii $^{\circ}$ = leading tone)
5. Identify authentic, plagal and **half** (end on the Dominant V) cadences, Major keys, root position only

Music History

1. Know the four periods of music history in order: **Baroque, Classical, Romantic, 20th/21st Century** and three famous composers from each. The following composers may appear on the test: J.S. Bach, Handel, Vivaldi, Beethoven, Haydn, Mozart, Brahms, Mendelssohn, Tchaikovsky, Prokofiev, Shostakovich, Stravinsky.
2. Know the four sections of a symphony orchestra: strings, woodwinds, brass, percussion

Time and rhythm

1. Notes/rests: all rhythms
2. Complete measures using all rhythms
3. Identify the time signatures and place bar lines for examples in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ time

Signs and terms

Bowings terms

flautando	flute-like sound produced by bowing lightly over the fingerboard
sul tasto (tastiera)	bow lightly over the fingerboard
sul Ponticello	bow near the bridge

Musical form/structure

solo

one player to a part (soloist's entry in orchestra)

tutti

passage for the whole orchestra

Tempos

calando, morendo

gradually diminishing in volume and tempo

rubato

flexible tempo; rhythmically free

stringendo

gradually getting faster

Other terms

attacca

next section follows without break

assai

very

con brio

with vigor, energetic

maestoso

majestic

ma non troppo

but not too much

Ear training

1. Scales: Major, harmonic and melodic minor scales
2. Triads: Major, minor and Augmented in root position in melodic (broken) form
3. Intervals: m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8, blocked and broken
4. Meter: identify the rhythm in a four-measure phrase in $\frac{3}{4}$ or $\frac{4}{4}$
5. Articulation: identify the difference between two melodies (staccato and legato)
6. Intonation: determine whether the second note is sharp or flat (quarter step intervals)