

LEVEL 7 VIOLIN

Complete Requirements

Repertoire

Three pieces: one from the Baroque Period, one from the Classical Period, one from the Romantic Period or Twentieth Century. Two pieces must be memorized.

The listings below are for reference only. Other repertoire of similar difficulty may be used.

Anthologies	
Publisher	
Harris	Royal Conservatory of Music: <i>Violin Series, Repertoire 7</i>
Summy-Birchard	Suzuki: <i>Violin School, Vol. 7</i>
Additional Examples	
Peters	Telemann: <i>Twelve Fantasias for Violin Alone</i>
Peters	Haydn: <i>Concerto No. 2 in G Major</i>
Breitkoph and Hartel	Mozart: <i>Concerto No. 2, K. 211</i>
Peters	Mendelssohn: <i>Concerto in D Minor</i>
Carl Fischer	Debussy: <i>Beau Soir</i>







Oral Questions

Questions may be asked about musical terms and signs found in the student's repertoire. In addition, the student should know the style period represented by each piece, as well as one or more facts about the composer. If the repertoire includes pieces in binary, rounded binary, ternary, or Sonata Allegro form, the student may be asked to identify the form.

Sight Reading

Sight read a short musical example, equal in difficulty to a Level 5 piece.

Technique

Major Scales	Bb, C Major	3 octaves	Bowing pattern  <i>(Galamian Pattern)</i>	♩ = 116
Minor Scales	bb, c harmonic and melodic minor	3 octaves		♩ = 116
Chromatic Scale	C, D	2 octaves		♩ = 104
Double Stops in 6ths	Bb C Major	1 octave		♩ = 88
Tonic Arpeggios	Bb, C Major bb, c minor	3 octaves		♩. = 69
Dominant 7th Arpeggio	C major <i>(starting on G)</i>	3 octaves		♩ = 96

Terms and Signs

chordal texture	homophonic texture	polyphonic texture
canon	Invention	theme and variations
non-harmonic tones	passing tones	upper and lower neighbors
Alberti bass	accelerando	rallentando
con fuoco	giocoso	grazioso
sempre	senza	sopra
pesante	lento	

Composers

<i>Baroque</i>	<i>Classical</i>	<i>Romantic</i>	<i>20th Century</i>
Bach	Mozart	Chopin	Bartok
Handel	Beethoven	Schumann	Kabalevsky
Scarlatti	Haydn	Brahms	Prokofiev
Telemann	Clementi	Grieg	Shostakovich

Aural Training/Listening Skills

- Identify the quality of root position chords as major, minor, augmented, diminished, or dominant 7th.
- Identify the texture of a musical example as homophonic, polyphonic, or chordal.
- Identify a scale as major, natural minor, harmonic minor, or chromatic.
- Dictation: Write a four measure melody in 2/4 time.

Time signature, key signature and first note will be given.

Intervals will be no larger than a 5th.

Note values: sixteenth notes, eighth notes, quarter notes, half notes.

Music Literacy

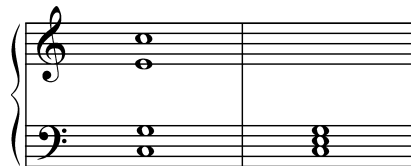
The student is responsible for all terms, signs, and concepts from previous levels.

- Write any major scale and its relative harmonic or melodic minor scale.
- Write the circle of fifths, including enharmonic keys.
- Write or identify dominant 7th (V7) chords in all positions. Label them with figured bass.

<i>root position</i>	<i>first inversion</i>	<i>second inversion</i>	<i>third inversion</i>
V ⁷	V ⁶ ₅	V ⁴ ₃	V ⁴ ₂ or V ₂

- Reduce a 4 note chord in open position (a triad with one note doubled) to a 3 note triad in close position.

Example:



The musical notation shows two staves, treble and bass, with a brace on the left. The first measure shows a 4-note chord in open position: the treble staff has a G4 (open), and the bass staff has a G3 (open), a B3 (open), and a D4 (open). The second measure shows a 3-note triad in close position: the treble staff has a G4 (open), and the bass staff has a B3 (open) and a D4 (open).

- Identify passing tones and/or upper and lower neighbors in a musical example.
- Write or identify augmented or diminished intervals above a given note.
- Match musical style periods with composers.
- Match terms and signs to their definitions.
- Locate appearances of the main theme (subject) and identify the tonality of cadences in a Bach Invention.
- Identify the texture of a musical example as homophonic, polyphonic, or chordal.
- Score analysis: Questions will involve concepts from this and earlier levels.

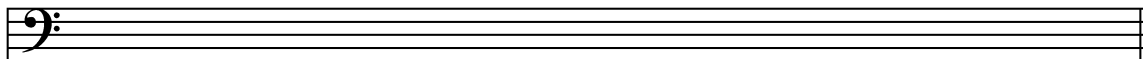
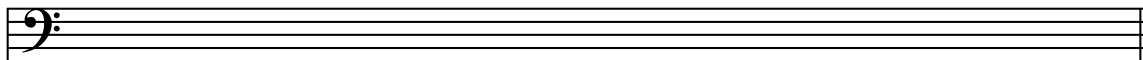
LEVEL 7

Sample Written Test

Scales

___ (4 pts.)

Write the Ab major scale and its relative melodic minor.



Intervals

___ (5 pts.)

Write the indicated interval above the given note.

diminished 5th
augmented 4th
augmented 3rd
diminished 6th
diminished 7th

Composers

___ (6 pts.)

Match the composer with the appropriate musical period. Write “B” for Baroque, “C” for Classical, “R” for Romantic or “T” for Twentieth Century.

- ___ Shostakovich
- ___ Grieg
- ___ Telemann

- ___ Brahms
- ___ Haydn
- ___ Prokofiev

Matching

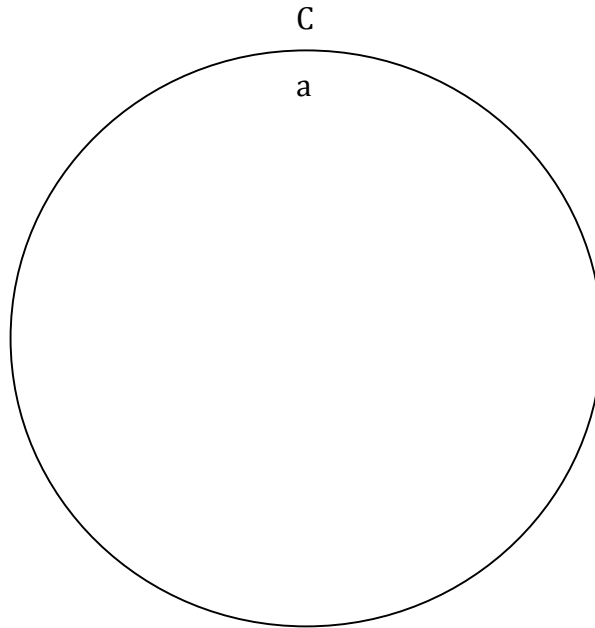
___ (11 pts.)

- | | |
|-----------------|---|
| ___ con fuoco | a. above; right (or left hand) above the other |
| ___ accelerando | b. without |
| ___ pesante | c. gradually getting faster |
| ___ lento | d. humorous, playful |
| ___ canon | e. always |
| ___ senza | f. graceful |
| ___ sopra | g. in a heavy, firm manner |
| ___ rallentando | h. slow |
| ___ giocoso | i. with fire |
| ___ grazioso | j. gradually slowing in speed |
| ___ sempre | k. polyphony in which one part overlaps another playing the same melody |

Circle of Fifths

___ (12 pts.)

Complete the Major and minor circle of fifths, including enharmonic keys.



Chord Reduction

___ (3 pts.)

Reduce the given chord to a three-note chord with the notes spaced as closely as possible, using the given note as the lowest note.

Musical notation example showing four chords in two systems. The first system has two chords in treble and bass clefs. The second system has two chords in bass clef.

(example)

Dominant Sevenths

___ (4 pts.)

Write a dominant seventh chord in all four positions in the key of E Major, using a key signature. Label each chord with Roman numerals and figured bass.

A single treble clef staff with a blank space for writing a dominant seventh chord.

Musical Excerpt

___ (4 pts.)

- Name the left hand accompaniment pattern in measure 1. _____
- Name the circled non-harmonic tones in measure 2.
A _____ B _____
- What is the texture of the music? ___ homophonic ___ polyphonic

Score Analysis

___ (12 pts.)

The following questions refer to the musical example *Invention 7* by Bach.

- Identify the following key areas:
 - a) The beginning key of the piece _____
 - b) The key of the cadence in measures 6-7 _____
 - c) The key of the cadence in measure 9 _____
 - d) The key of the cadence in measure 23 _____
 - c) The key area from measure 11 to the middle of measure 13 _____
- What is the texture of the music? ___ homophonic ___ polyphonic
- Name the compositional device used in the bass clef of measures 13-14. _____
- Name the ornament in measure 1. _____
- Name the ornament in measure 2. _____
- In the musical example, mark three or more entrances of the opening theme or subject, using the letter **T**.

59 Possible points

___ Student points

Invention 7

Bach

Measures 1-2 of the piece. The treble clef staff begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a dotted quarter note B4. The bass clef staff begins with a quarter note G3, followed by eighth notes A3, B3, C4, and a quarter rest. Both staves feature mordent ornaments over the final notes of each measure.

Measures 3-4. The treble clef staff contains eighth-note patterns: G4-A4-B4-C5, A4-B4-C5-D5, and B4-A4-G4. The bass clef staff contains eighth-note patterns: G3-A3-B3-C4, A3-B3-C4-D4, and B3-A3-G3.

Measures 5-6. The treble clef staff features eighth-note patterns: G4-A4-B4-C5, A4-B4-C5-D5, and B4-A4-G4. The bass clef staff features eighth-note patterns: G3-A3-B3-C4, A3-B3-C4-D4, and B3-A3-G3. A mordent ornament is placed over the final note of measure 6 in the treble staff.

Measures 7-8. The treble clef staff has a half note G4 with a mordent ornament, followed by a whole note G4. The bass clef staff contains eighth-note patterns: G3-A3-B3-C4, A3-B3-C4-D4, and B3-A3-G3.

Measures 9-10. The treble clef staff has a dotted quarter note G4 with a mordent ornament, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. The bass clef staff contains eighth-note patterns: G3-A3-B3-C4, A3-B3-C4-D4, and B3-A3-G3.

11

Musical notation for measures 11 and 12. The piece is in G major (one sharp). Measure 11 features a treble clef with a sixteenth-note melody and a bass clef with a steady eighth-note accompaniment. Measure 12 continues the melody and accompaniment.

13

Musical notation for measures 13 and 14. The treble clef melody consists of quarter and eighth notes, while the bass clef accompaniment continues with eighth notes.

15

Musical notation for measures 15 and 16. Measure 15 includes a fermata over the final note of the treble clef melody. Measure 16 features a long, sweeping slur under the bass clef accompaniment.

17

Musical notation for measures 17 and 18. Measure 17 has a treble clef melody with eighth-note patterns and a bass clef accompaniment with a long slur. Measure 18 continues with a treble clef melody featuring a slur and a bass clef accompaniment.

19

Musical notation for measures 19 and 20. Measure 19 includes a fermata over the final note of the treble clef melody. Measure 20 features a treble clef melody with a slur and a bass clef accompaniment.

21

Musical notation for measures 21, 22, and 23. Measure 21 includes a fermata over the final note of the treble clef melody. Measure 22 features a treble clef melody with a slur and a bass clef accompaniment. Measure 23 includes a fermata over the final note of the treble clef melody.