






Level 7

TECHNICAL REQUIREMENTS

OVERALL REQUIREMENTS	SCALES	CADENCES/ MODULATION	CHORDS	ARPEGGIO	POLY-RHYTHM
<p>Level 7</p> <p>All elements must be performed</p> <p>Elements may be played in any order</p> <p>All Hands Together</p> <p>5:00 minutes to perform</p> <p>Minimum Scale tempo:</p> <p>$\text{♩} = 88$</p>	<p>F# D\flat Major</p> <p> = 3 octaves</p> <p>and</p> <p> = 4 octaves</p> <p>d# b\flat harmonic and melodic minor</p> <p> = 3 octaves</p> <p>-----</p> <p>Ionian mode on C Aeolian mode on A</p> <p> = 3 octaves</p> <p>-----</p> <p>Whole Tone Scale on F#</p> <p> = 2 octaves</p>	<p>F# D\flat Major Authentic cadence</p> <p>I-vi-IV-ii-I⁶-V7-I</p> <p>d# b\flat minor Deceptive cadence</p> <p>i - IV - ii^o - V7 - VI</p> <p>RH common tone chords LH single notes (root) with legato pedal</p>	<p>7th chords, root position, blocked, Major Dominant, minor, half-diminished ($\flat 7$), diminished ($^o 7$) on B</p> <p>V7 chords, root position & inversions, broken, up first then down, in the key of B Major</p>	<p>F# D\flat Major</p> <p>d# b\flat minor</p> <p>4 octaves</p>	<p>2 against 3</p> <p>Begin on B</p> <p>Triplets in RH, eighths in LH first;</p> <p>then triplet in LH, eighths in RH</p> <p>Within 1 octave</p>

THEORY REQUIREMENTS

Be able to write elements, recognize them individually, and recognize them in musical excerpts. The student is responsible for all theory elements from Preparatory Level through Level 7.

Tonality

- Scales and key signatures:
 - Major: all keys
 - minor, natural, harmonic and melodic: all keys
Descending melodic minor scales must include all accidentals, even if they appeared in the ascending scale.
 - Circle of fifths
 - Chromatic scale on any note
 - Whole Tone Scale on any white key
 - Modes: Ionian on C, Dorian on D, Mixolydian on G, Aeolian on A
- Intervals: Perfect, Major, minor, Augmented, diminished, ascending and descending, on any note

3. Chords/triads:



- a. Triads: Major and minor, diminished, Augmented: all roots
 Root position and inversions using figured bass: R = $\frac{5}{3}$ or no figured bass; 1st = $\frac{6}{3}$ or $\frac{6}{3}$; 2nd = $\frac{6}{4}$
 Students need to know full and abbreviated forms of figured bass (for example, $\frac{6}{3}$ and $\frac{6}{3}$ for first inversion)
- b. Primary and secondary triads by name, quality and Roman numeral, using figured bass: all Major and harmonic minor keys
- Lines must be placed above and below Roman numerals for Major and Augmented chords, such as $\overline{\text{V}}$, and lower case Roman numerals must be used for minor and diminished chords, such as vi or vii^o
- c. Dominant 7th chord, root position V⁷, first inversion V $\frac{6}{5}$ or V $\frac{6}{3}$, second inversion V $\frac{4}{3}$ or V $\frac{4}{3}$, and third inversion V², V $\frac{4}{2}$, or V $\frac{4}{2}$
- Identify by word and figured bass symbol (Dominant seventh; Dominant 7th, V7)
 - in all Major and minor keys
 - on all roots
- d. Diminished 7th (^o7), root position and inversions, using figured bass: all roots
- e. Cadences: authentic, half, plagal and deceptive, root position and common tone, one and two staves: all Major and minor keys
- f. Chord progressions: all Major and minor keys, one and two staves

I - IV - ii - V - I
 i - iv - ii^{o6} - V - i
 I - IV - ii - V7 - vi
 I - iv - ii^{o6} - V7 - VI

Time and Rhythm

Write in counts for $\frac{2}{2}$ $\frac{3}{2}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ using any combination of notes from previous levels.

Signs and Terms (Definitions are on page 49)

<i>allargando</i>	lento
<i>con fuoco</i>	canon
<i>meno</i>	 trill with prefix from below
<i>meno mosso</i>	 trill with prefix from above
<i>piu</i>	Alberti bass
<i>piu mosso</i>	Sonata form (Sonata Allegro form)
<i>pesante</i>	whole tone scale
<i>rallentando</i>	Ionian mode
<i>ritenuto</i>	Dorian mode
<i>senza</i>	Mixolydian mode
<i>sempre</i>	Aeolian mode
<i>giocoso</i>	
<i>grazioso</i>	

HISTORY

Know the four periods of music history in order. Know at least three composers from each period. A list of composers is on pages 161-169. When asked to name a composer from a particular period, students may use any composer's name from that period.

The following composers may appear on the test:

<u>Baroque</u>	<u>Classical</u>	<u>Romantic</u>	<u>20th/21st Centuries</u>
J.S. Bach	Beethoven	Chopin	Bartók
Handel	Clementi	Grieg	Kabalevsky
Scarlatti	Haydn	Schubert	Prokofiev
Telemann	Kuhlau	Schumann	Shostakovich
	Mozart		

EAR TRAINING REQUIREMENTS (13 questions; included on written theory test)

1. Identify all intervals up to and including an octave, ascending and descending, blocked and broken.
2. Identify the difference between Major, minor, diminished and Augmented triads in root position, blocked and broken.
3. Hear the difference between natural, harmonic and melodic minor scales.
4. Be able to hear the difference between 2/4 and 3/4, and between 3/4 and 4/4 meters.
5. Identify the tonality of a four-measure phrase in Major or minor.
6. Distinguish between plagal, half, deceptive and authentic cadences in a chord progression.
7. Be able to hear the difference between Alberti bass and ostinato.
8. Be able to hear the difference between *giocoso* and *doloroso*, and between *grazioso* and *con fuoco*.
9. Be able to identify a chord progression when given the Roman numerals and figured bass.

SIGHT-READING REQUIREMENTS

Be able to sight-read Level 5 music. All skills from previous levels may be included, in addition to sixteenth notes and the use of more terms, signs and symbols. Students will have 30 seconds to preview the example.

IMPROVISATION REQUIREMENTS (Optional)

Students may perform an optional Improvisation at their CM Evaluation. Improvisation is an optional performance segment. Any improvisation may be played during the performance portion of the evaluation.

- Improvisation is not rated by the evaluator.
- Improvisation is limited to 5 – 60 seconds in length, as listed in the CM Syllabus according to the CM level.
- Improvisation is done in addition to and not in place of the other required segments of the CM evaluation (technique, sight-reading, and repertoire). Students must prepare the entire technical requirements as indicated for their level. All segments (including improvisation) need to be performed within the appropriate evaluation length of each level.
- Improvisation may be from any resource and is independent of a student's registered CM level.

REPERTOIRE REQUIREMENTS

Repertoire requirements for Level 7 begin on page 127.