

## LVMTA MUSICIANSHIP EXAMS

### THEORY EXAM GUIDELINES LEVEL 7

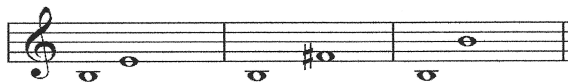
#### INTERVALS

Identify in treble or bass clefs:

- Major 2<sup>nd</sup> 3<sup>rd</sup> 6<sup>th</sup> 7<sup>th</sup>
  - Perfect 4<sup>th</sup> 5<sup>th</sup> 8<sup>th</sup>
  - Minor 2<sup>nd</sup> 3<sup>rd</sup> 6<sup>th</sup> 7<sup>th</sup>
- above the notes in the keys of B/Cb F#/Gb C#/Db



Maj 2nd Maj 3rd Maj 6th Maj 7th



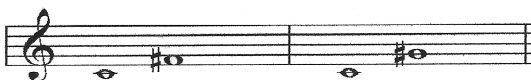
Perf 4th Perf 5th Perf 8th



min 2nd min 3rd min 6th min 7th

Draw in treble or bass clefs:

- Augmented 4<sup>th</sup> 5<sup>th</sup>
  - Diminished 4<sup>th</sup> 5<sup>th</sup> 7<sup>th</sup>
- above the notes in the keys of C F G D A E Bb Eb Ab



Aug 4th Aug 5th

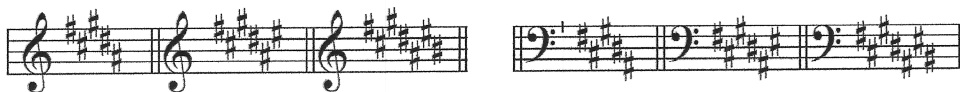


dim 4th dim 5th dim 7th

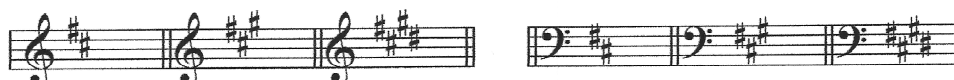
#### KEY SIGNATURES

Identify in treble or bass clefs:

- Keys of B F# C# Major



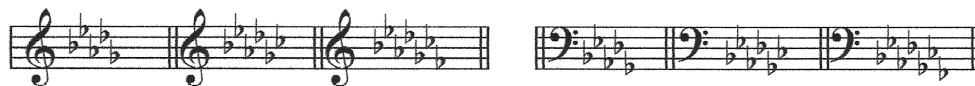
- Relative minors of D A E Major (b f# c#)



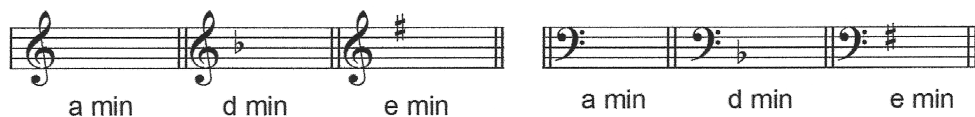
b min f# min c# min      b min f# min c#min

**Draw in treble or bass clefs:**

- Keys of Db Gb Cb Major



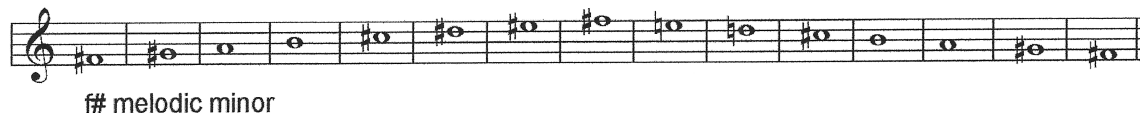
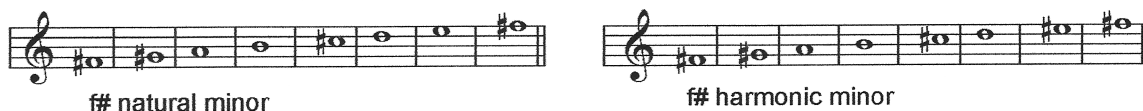
- Relative minors of C F G Major (a d e)



**SCALES AND CHORDS**

**Identify in treble or bass clefs:**

- B F# C# Major scales
- f# c# minor scales (3 forms)

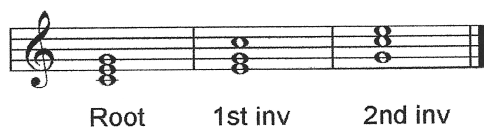


- Major, minor, diminished, augmented triads in root position built on C F G D A E.



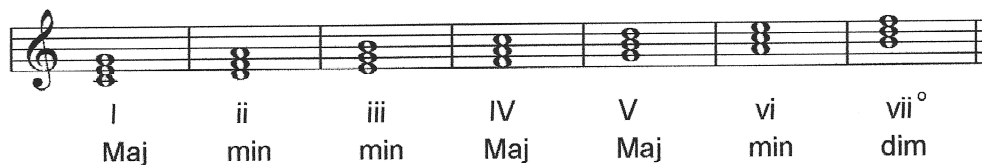
**Draw in treble or bass clefs:**

- Db Gb Cb scales and their tonic (I) triads
- Triads and inversions (root 1<sup>st</sup> 2<sup>nd</sup>) in C F G D A E



- Triads on each note of a major scale. Label with Roman numeral and quality.

**Example:**




**RHYTHM****Identify:**

- All note values
- All time signatures, including 5/4 6/4 7/8 12/8

**Draw:**

- Complete measures by adding notes, rests, bar lines, or time signatures.

**EAR TRAINING****Identify:**

- Major, minor (3 forms), chromatic and whole tone scales.
- Major, minor, augmented and diminished triads in root position.
- Major 7 and Dominant 7 in root position
- Intervals M2 m2 M3 m3 P4 P5 M6 M7 P8
- Rhythmic and melodic dictation or correction using 3/8, 6/8 time signature and note values  In dictation, some rhythm and notes will be given.

**Example:** Rhythmic / melodic correction

Given






Write "R" where the rhythm is incorrect, "N" where note is incorrect.

Played


**VOCABULARY****Define the vocabulary words by:**

1. Filling in the blank
2. Matching
3. True or False
4. Choose from a short list

<i>Con pedale</i>	Use damper pedal
<i>Una corda ( u.c.)</i>	Use soft pedal
<i>Tre corde (t.c.)</i>	Release soft pedal
<i>Senza (Italian)</i>	Without
<i>Sans (French)</i>	Without
<i>Con fuoco</i>	With fire
Coda	A closing statement, a 'tail'
Rondo	A form in which a principal theme (A) is repeated between several other different themes, such as A B A C A. It is often used as the final movement of a sonata.
Trill	tr or 
Turn	
Mordent	

(continued p.4)

(Vocabulary)

String quartet	Chamber Ensemble with 1 <sup>st</sup> violin, 2 <sup>nd</sup> violin, viola, and cello
Woodwind quintet	Chamber ensemble with flute, oboe, clarinet, bassoon, horn
Piano quintet	Chamber ensemble with string quartet with piano

## HISTORY

Know the information given for each composer. Answer questions by:

1. Filling in blanks 2. Matching 3. True or False 4. Choose from

### **Bach, Johann Sebastian – 1685-1750 German – Baroque Period**

Bach held three major positions in his life: first he worked for a duke, then for a prince, and finally, became director of music at the St. Thomas Church and School in Leipzig, Germany. He taught his own children and presented his wife with the *Notebook for Anna Magdalena Bach* which introduces piano students to his works. Students subsequently learn the 2 and 3 part Inventions, Preludes and Fugues, and the French and English Suites. He studied the orchestral music of Antonio Vivaldi, violin virtuoso, which inspired him to write sonatas and partitas for violin and cello suites transcribed for viola. These are standard string requirements on many auditions. Flute students are familiar with his flute suites. Having studied organ with the great Buxtehude, the famous *Tocatta and Fugue in D minor* is considered his first masterpiece. His vocal works include about 200 sacred cantatas and the Mass in B minor.

### **Mozart, Wolfgang Amadeus – 1756-1791 Austrian – Classical Period**

Mozart played both piano and violin and began composing at the age of 5. He is, to this day, the most enduringly favorite composer. His piano sonatas and concertos are staples of piano literature and the *Rondo alla Turca* from Sonata in A Major is played often. During his travels performing with his sister Nannerl, he met Johann Christian Bach and studied works by J. S. Bach whose influence shines through the fugal passages of his opera *The Magic Flute*. Mozart met Haydn in Vienna where they often played together in a string quartet. His six quartets are dedicated to Haydn. He also composed violin concertos and a concertante for violin and viola. Movements from the violin concertos are frequently used for professional and collegiate auditions. Two other famous operas are *The Marriage of Figaro* and *Don Giovanni*. The last year of his life produced the clarinet concerto and a great quintet. Mozart's works greatly influenced Beethoven.

### **Chopin, Frederic – 1810-1849 Polish – Romantic Period**

Chopin was one of the greatest pianists of his day. He was born in a town near Warsaw, Poland. By the time he was six, Chopin played extremely well and was starting to compose. He gave his first concert at the age of eight. At age 20, he left Poland to seek fame and fortune in other European cities. When Chopin arrived in Paris, he decided to stay, never to return to Poland. His many works include 2 concertos for piano and orchestra, sets of Preludes, Etudes, Nocturnes, Polonaises, Waltzes, Ballades, and Scherzi for piano solo, and 3 opuses for chamber music. Chopin was never healthy and died of tuberculosis at age 39.

### **Fauré, Gabriel – 1845-1924 French - Impressionistic Period**

Fauré studied music in Paris with Saint-Saëns, another great French composer. He won first prizes in piano, organ, harmony and composition. He eventually taught composition at Paris Conservatory. For much of his life, Fauré served as organist at large Paris cathedrals. As a teacher he introduced new forms of music to his students, influencing many young composers, including Ravel and Debussy. He composed many works for piano plus songs and chamber music, but never wrote a concerto or a symphony. His piano music was greatly influenced by Chopin. His songs are lovely; a master at setting words to music. Like Beethoven Fauré was plagued by deafness, but continued to write for orchestra, solo instruments, operas, songs, and church music.

**Gershwin, George - 1898-1937 American - Contemporary Period**

A very successful composer of light music, songs, and musicals. His *Rhapsody in Blue* for piano and orchestra joins jazz with the classical concerto and the opera *Porgy and Bess* has become part of the repertoire of the Metropolitan Opera Company. Students enjoy learning the *Three Preludes* or songs like *Embraceable You*. Gershwin incorporated American Jazz in his compositions.

**Khachaturian, Aram - 1903-1978 Russian - Contemporary Period**

A popular composer of Soviet Russian history. His first symphony was composed in 1934. More dramatic in impact was the Concerto for Piano and Orchestra (1936). The Concerto for Violin and Orchestra (1940) in which he carefully balanced folk-like elements with strong virtuosity, won the Stalin prize. His *Gayane Ballet* with its rustic dances, violent rhythms, and clanging percussion includes the popular *Sabre Dance*. *Toccata*, for piano, is another favorite. Khachaturian was a cellist and composed for his instrument, as well as chamber groups and films.

**FORM**

**Define the terms by:** 1. Filling in the blank 2. Matching 3. True or False 4. Choose from

<b>Theme</b>	Chief idea in a composition, used for the purpose of development as in Sonata form, Theme and Variations, Inventions, Fugues.
<b>Exposition</b>	First section of Sonata-form which introduces the musical ideas or 'themes' of the first movement in a sonatina, sonata, concertina, concerto, or symphony.
<b>Development</b>	The second section of Sonata-form. It gives the composer freedom to develop the exposition themes.
<b>Recapitulation</b>	Contains all the material of the exposition with one change. The second theme is almost always in the tonic key. The "recap' is the third section of the first movement.