

# Level VII

Recommended reference: *Fundamentals of Piano Theory* (Level VI)

## Technique Requirements (See appendix A for examples)

**Keys:** EM/c#m

1. **Scales:** Hands together, three octaves for major, harmonic minor and melodic minor
2. **Cadences:** Hands together, major and harmonic minor  
Authentic: V6/5-1, Plagal: IV6/4-1, Half: I-V6, Deceptive: V6-vi
3. **Arpeggio:** Hands together, 3 octaves
4. **Inversions:** Hands together, up and down: V7 - V6/5 - V4/3 - V2. Major and harmonic minor.

## Theory requirements

1. **Note and rest values:** 32<sup>nd</sup> note and 32<sup>nd</sup> rest
2. **Key Signatures:** Major: C, G, D, A, E, F, Bb, Eb  
Minor: a, e, b, f#, d, g, c
3. **Scales:** Major, natural minor, harmonic minor and melodic minor in all above mentioned keys.
4. **Intervals**  
Prime through octave: Major, minor, perfect, augmented and diminished based on the above mentioned keys. (Include diminished and augmented 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup> and 7<sup>b</sup>)
5. **Chords**  
Quality of triads: Major, minor, augmented, diminished in all positions.  
Triads of the scale: All positions with roman numerals and figured bass.  
Use harmonic minor for minor keys  
Dominant seventh chords: All positions with roman numerals (figured bass notation is not required on this level). Use harmonic minor for minor keys.
6. **Chords**  
**Dominant 7:** Root and all inversions. Major and harmonic minor form.  
(Figured bass symbols for 7<sup>th</sup> chords are not required on this level)
7. **Cadences** (Use major and harmonic minor)  
Half: I-V6          Deceptive: V-vi  
Authentic: V6-1    Plagal: IV6/4-1

## Music History Requirements

Periods of Music History (dates are approximate)

### Baroque 1600-1750

**Composer:** George Philip Telemann: German. Telemann was self-taught and wrote over 3000 compositions. Among his most popular keyboard works are three books of *Fantasies*.

**Composer:** CPE Bach: German. CPE Bach was the son of JS Bach and was very important for developing the sonata and symphony forms. He wrote an important book about the interpretation of ornaments. His works have characteristics of both the Baroque and the Classical Periods. (This composer will not be used for test)

**Composer:** Leopold Mozart: Austrian. He was the father of Wolfgang Amadeus Mozart, and like CPE Bach was a transitional composer. (This composer will not be used for test)

### Classical: 1750-1825

**Composer:** Friedrich Kuhlau: German. When Napoleon invaded Germany Kuhlau had to escape to Denmark. He wrote many sonatas and sonatinas as well as duets for the piano.

**Composer:** Ludwig van Beethoven: German. Beethoven bridged the Classical and Romantic Periods. Some of his famous pieces that are both Classical and Romantic are *The Pathetique Sonata* and *The Third Symphony: The Eroica*.

### Romantic 1825-1900

**Composer:** Edvard Grieg: Norwegian. Grieg was a pianist who wrote many compositions reflecting Scandinavian folk lore. Famous pieces include *Wedding Day at Trodhaugen* and *The Piano Concerto in A Minor*.

**Composer:** Peter Tchaikovsky: Russian: A wealthy widow paid him much money to compose but she chose to never meet him. Two of his most popular works are the *Nutcracker* and *The 1812 Overture*.

### Contemporary 1900-present

**Composer:** George Gershwin: American. Gershwin blended the characteristics of blues, jazz and ragtime with traditional art music. He wrote *Rhapsody in Blue* and *Three Preludes*.

**Composer:** Heitor Villa Lobos: Brazilian. Villa Lobos was very influenced by the Brazilian folk music and used its rhythms and harmonies in much of his music. He wrote *The Baby 's Family* and *Suite for Children*.

## Vocabulary

### Character and style

**Dolorosa:** sadly, sorrowfully

**Robusto:** boldly, robustly

**Tranquillo:** peacefully, tranquil, calm

**Pesante:** heavily

**Piu:** more

**Sostenuto:** Sustaining the tone beyond its normal value

**Harmonic Color: Consonance:** tones that are harmonious and restful

**Dissonance:** tones that are not harmonious and often require  
Resolution

### Form

**Concerto:** A virtuoso composition for orchestra and soloist

**Counterpoint:** Music with 2 or more independent parts or voices (polyphonic texture)

**Sonata:** Multi movement form with contrasting movements. The three movement form is usually:

**First movement:** Usually fast and most often in Sonata-Allegro Form

Exposition: First theme (cadence in tonic)

Second theme (cadence in dominant or relative key)

Closing section (optional)

Development: Themes are manipulated by key, texture, rhythm etc. Rarely a new theme is added

Recapitulation: First and second theme cadences in tonic (closing theme optional)

Coda: Optional

**Second movement:** Usually a slow tempo and generally written in AB or ABA form.

**Third movement:** Usually fast and often written in Rondo Form

### Other

**Sempre:** always

**Opus:** Work. Term used to catalogue the compositions of a composer.

**Mano destra (m.d.):** right hand

**Mano sinistra (m.s.):** left hand