















<b>Scales</b>						
Major	A $\flat$	B $\flat$	C	3 octaves	$\text{♩} = 120$	
Melodic minor	G $\sharp$	B $\flat$	C			
Harmonic minor	G $\sharp$	B $\flat$	C			
<hr/>						
Artificial harmonics				1 octave	$\text{♩} = 80$	
Major	G					
<hr/>						
Chromatic on	C	D		2 octaves	$\text{♩} = 108$	
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<b>Arpeggios</b>						
Major	A $\flat$	B $\flat$	C	3 octaves	$\text{♩} = 72$	
Minor	G $\sharp$	B $\flat$	C			
<hr/>						
Dominant 7 <sup>th</sup> on	G	A	B $\flat$	3 octaves	$\text{♩} = 100$	
<hr/>						
Diminished 7 <sup>th</sup> on	G	A	A $\sharp$	3 octaves	$\text{♩} = 100$	
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<b>Double Stops</b>						
Major						
in 3 <sup>rds</sup> , 6 <sup>ths</sup> , 8 <sup>ves</sup>		B $\flat$	C	1 octave	$\text{♩} = 92$	
Melodic minor				double stops		
in 3 <sup>rds</sup> , 6 <sup>ths</sup> , 8 <sup>ves</sup>		B $\flat$	C			
<hr/>						
<b>Gammes</b>						
Majeure	la $\flat$	si $\flat$	do	3 octaves	$\text{♩} = 120$	
Mineur mélodique	sol $\sharp$	si $\flat$	do			
Mineur harmonique	sol $\sharp$	si $\flat$	do			
<hr/>						
Harmoniques artificielles						
Majeure	sol			1 octave	$\text{♩} = 80$	
<hr/>						
Chromatique sur:	do	ré		2 octaves	$\text{♩} = 108$	
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<b>Arpèges</b>						
Majeur	la $\flat$	si $\flat$	do	3 octaves	$\text{♩} = 72$	
Mineur	sol $\sharp$	si $\flat$	do			
<hr/>						
7 <sup>e</sup> de dominante sur	sol	la	si $\flat$	3 octaves	$\text{♩} = 100$	
<hr/>						
7 <sup>e</sup> diminuée sur	sol	la	la $\sharp$	3 octaves	$\text{♩} = 100$	
<hr/>						
<b>Doubles cordes</b>						
Majeures	si $\flat$	do				
en tierces, sixtes, octaves				1 octave	$\text{♩} = 92$	
Mineures mélodiques	si $\flat$	do		double stops		
en tierces, sixtes, octaves						

# Scales

Grade 7

N.B.: Candidates may play three-octave scales in any of the following three patterns. / Les candidats peuvent choisir l'un des trois modèles suivants pour exécuter des gammes de trois octaves.

Scales in Three Octaves / Gammes de trois octaves: ♩ = 120

**A $\flat$  Major** (pattern a) / **La $\flat$  majeur** (modèle a)

**A $\flat$  Major** (pattern b) / **La $\flat$  majeur** (modèle b)

**A $\flat$  Major** (pattern c) / **La $\flat$  majeur** (modèle c)

**G $\sharp$  Melodic minor** / **Sol $\sharp$  mineur mélodique**

**G $\sharp$  Harmonic minor** / **Sol $\sharp$  mineur harmonique**

B $\flat$  Major / Sib majeur

Two staves of musical notation for the B $\flat$  Major scale in treble clef, common time. The first staff shows the ascending scale with fingerings 1-2-3-4-5-6-7-8-9-10. The second staff shows the descending scale with fingerings 4-3-2-1-2-3-4-5-6-7-8-9-10.

B $\flat$  Melodic minor / Sib mineur mélodique

Two staves of musical notation for the B $\flat$  Melodic minor scale in treble clef, common time. The first staff shows the ascending scale with fingerings 1-2-3-4-5-6-7-8-9-10. The second staff shows the descending scale with fingerings 4-3-2-1-2-3-4-5-6-7-8-9-10.

B $\flat$  Harmonic minor / Sib mineur harmonique

Two staves of musical notation for the B $\flat$  Harmonic minor scale in treble clef, common time. The first staff shows the ascending scale with fingerings 1-2-3-4-5-6-7-8-9-10. The second staff shows the descending scale with fingerings 4-3-2-1-2-3-4-5-6-7-8-9-10.

## C Major / Do majeur

Two staves of musical notation for the C Major scale in treble clef, common time. The first staff shows the ascending scale with fingerings 1-2-3-4-5-6-7-8-9-10. The second staff shows the descending scale with fingerings 4-3-2-1-2-3-4-5-6-7-8-9-10.

## C Melodic Minor / Do mineur mélodique

Two staves of musical notation for the C Melodic minor scale in treble clef, common time. The first staff shows the ascending scale with fingerings 1-2-3-4-5-6-7-8-9-10. The second staff shows the descending scale with fingerings 4-3-2-1-2-3-4-5-6-7-8-9-10.

## C Harmonic minor / Do mineur harmonique

## Artificial Harmonics / Harmoniques artificielles ♩ = 80

G Major / Sol majeur

## Chromatic Scales in Two Octaves / Gammes chromatiques de deux octaves: ♩ = 108

Starting on C / Commencant sur do

Starting on D / Commencant sur ré

## Arpeggios

## Arpeggios in Three Octaves / Arpèges de trois octaves: ♩ = 72

Ab Major / Lab majeur

G# Minor / Sol# mineur

Bb Major / Sib majeur

Bb Minor / Sib mineur

## C Major / Do majeur



## C Minor / Do mineur

Dominant 7ths / 7<sup>e</sup> de dominante: ♩ = 100

Starting on G / Commençant sur sol



Starting on A / Commençant sur la



Starting on Bb / Commençant sur sib

Diminished 7ths / 7<sup>e</sup> diminuées: ♩ = 100

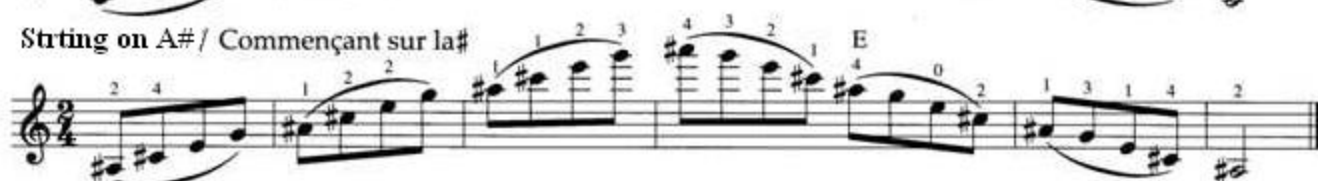
Starting on G / Commençant sur sol



Starting on A / Commençant sur la



String on A# / Commençant sur la#



## Double Stops / Doubles cordes

## In thirds / En tierces: ♩ = 92

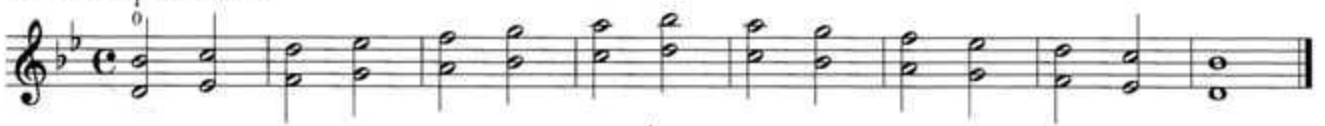
Bb Major / Sib majeur



C Major / Do majeur



In sixths / En sixtes: ♩ = 92

B $\flat$  Major / Sib majeur

C Major / Do majeur



In octaves / En octaves: ♩ = 92

B $\flat$  Major / Sib majeur

C Major / Do majeur



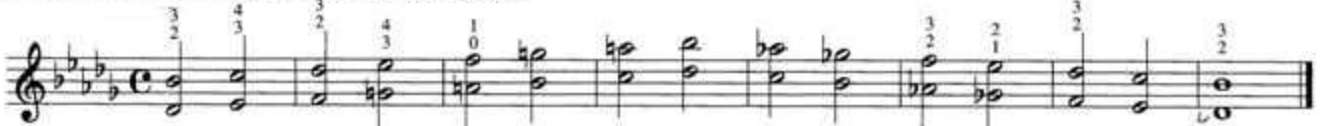
In thirds / En tierces: ♩ = 92

B $\flat$  Melodic minor / Sib mineur mélodique

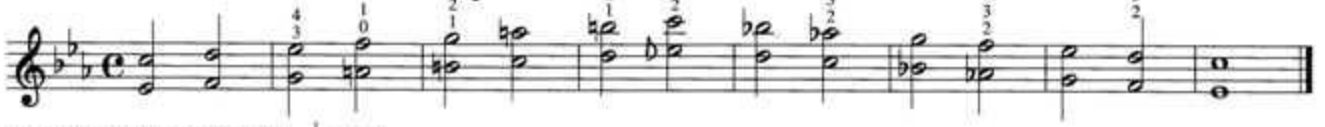
C Melodic minor / Do mineur mélodique



In sixths / En sixtes: ♩ = 92

B $\flat$  Melodic minor / Sib mineur mélodique

C Melodie minor / Do mineur mélodique



In octaves / En octaves: ♩ = 92

B $\flat$  Melodic minor / Sib mineur mélodique

C Melodic minor / Do mineur mélodique



# Studies

## Study No. 8

Rodolphe Kreutzer  
(1766 – 1831)

Allegro non troppo ♩ = 56

The musical score is written for a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The tempo is marked 'Allegro non troppo' with a quarter note equal to 56 beats per minute. The score begins with a dynamic marking of *f* (forte). The first staff contains the initial four measures, ending with a first ending bracket labeled 'A'. Subsequent staves are numbered 4, 7, 10, 13, 16, 19, 22, and 25, indicating the start of new phrases or sections. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are placed above notes to indicate fingerings. Some notes have accents or slurs. The piece concludes with a final cadence in the ninth staff.

Source: 42 Études

28

31

34

37

40

43

46

49

53



## Op. 37, No. 4

Jacob Dont  
(1815 - 1888)

$\text{♩} = 120$

*f* 3 3 3 *simile*

5 9 13 17 22 26 30 34 38 42

*cresc.* *p* *dim. e rit.* *p*

# Division of the Bow in the Cantilena

Op. 36, No. 8

Jacques-Féréol Mazas  
(1782 - 1849)

Andante espressivo ♩ = 100

*f espresso*

4

7

10

13

*Fine*

17

*p dolce*

21

25

30

34

*rall.*

*D.S. al Fine*