

## Grade 7 *(3 hours)*

- Section 1 10 questions *(20 marks)*
- Section 2 Transposition of a 12-bar blues chord progression or for a transposing instrument *(10 marks)*
- Section 3 Writing an 8-bar melody (using notes from major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or from the Aeolian or Dorian mode. Clef, time signature, instrument and tonality are prescribed and an optional start is given. *(15 marks)*
- Section 4 Harmonic sequence with suspensions *(10 marks)*
- Section 5 Transferring a short extract for string quartet from close to open score or vice versa *(10 marks)*
- Section 6 Labelling the chords of a phrase of a hymn/chorale with Roman numerals and chord symbols and completing it with an appropriate three-chord progression (bass line given) *(15 marks)*
- Section 7 Analysis – 10 questions *(20 marks)*

**Questions and tasks may cover all matters specified in previous grades and also the following:**

### **Rhythm and form**

1. Irregular rhythmic groupings (e.g. quintuplets, 5:4)
2. Unusual time signatures –  $\frac{9}{4}$ ,  $\frac{12}{4}$ ,  $\frac{2}{8}$ ,  $\frac{4}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{16}$ ,  $\frac{12}{16}$  and  $\frac{16}{32}$
3. Notational shorthand
4. Rondo and sonata rondo forms
5. Coda
6. Scherzo and trio
7. Sonata form
8. Sonatina

9. The number and type of movements likely to be found in Classical sonatas, string quartets and symphonies – definitions for each as defined in the workbook
10. 12-bar blues

### Composers

Composers of particular relevance to this grade are those writing in the Classical period (approximately 1750-1830), e.g. the early works of Beethoven, and works by J Haydn and W A Mozart

### Pitch

1. Transferring a short extract from close to open score for string quartet, or vice versa
2. Recognising and writing all pentatonic major, pentatonic minor, and blues scales
3. Recognising and writing Dorian mode scales starting on C, D, F or G
4. Identifying an extract written using Dorian mode
5. Recognising and writing whole-tone scales
6. Writing an 8-bar melody using notes from the major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or using notes from the Aeolian or Dorian mode
7. Identifying modulation turning points through pivot notes, pivot chords and diminished 7th or dominant 7th chords
8. Recognising and writing secondary 7ths
9. Recognising and writing pre-cadential chord progressions
10. Recognising and writing suspensions in a harmonic sequence
11. Labelling the chords of a phrase of a chorale/hymn in Roman numerals and chord symbols, and completing it with an appropriate 3-chord progression (bass line given)
12. Recognising and writing Tierce de Picardie and inverted cadences - including ivb-V (Phrygian cadence)
13. Transposing a simple 12-bar blues chord progression (I I I I IV IV I I V IV I V) and writing an accompaniment using it in piano style (block chords or vamping)
14. Recognising Alberti bass and other features in Classical piano/string composition
15. Inversion of pedal points and melodies
16. Transposing a melody for any transposing instrument for the grade (transposing intervals to be known include those for Grade 6 and also treble recorder, clarinet in A, soprano saxophone in B $\flat$ , baritone saxophone in E $\flat$ , tenor horn in E $\flat$ ), also understanding the way Baroque/Classical composers notated music for brass/timpani in orchestral scores
17. Ranges of timpani, tenor horn in E $\flat$ , trombone (tenor and bass), as defined in the workbook

### General knowledge

Classical period as defined in the workbook

Layout of Classical scores (for orchestra and string quartet) as defined in the workbook

Blues style as defined in the workbook

### Musical words and symbols

Bridge passage, development, exposition, recapitulation, transition and shorthand signs used in the workbook