

Grade 7 Theory

Examination Length: 2 Hours

Questions will be based on all material from the previous grades plus the following requirements.

Recommended Prerequisites

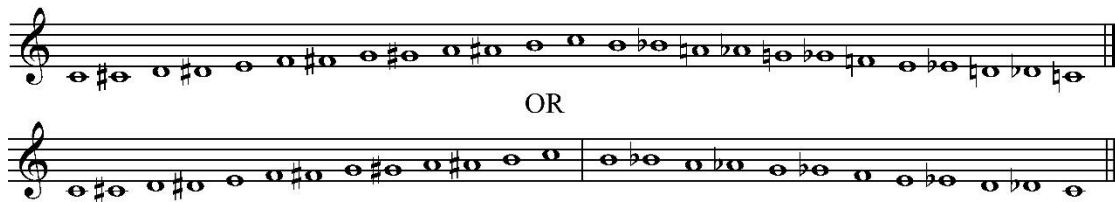
- Grade 5 Theory
- Grade 6 Theory

Keys and Pitch

- all major and minor keys
- accidentals - sharp, double sharp, flat, double flat, natural and enharmonic equivalents
- whole tones and semitones - diatonic and chromatic

Scales

- to write and identify: all major, minor – harmonic, melodic and natural
- relative major and minor keys including enharmonic equivalents
- parallel (tonic) major and minor keys
- degree names including: tonic, supertonic, mediant, subdominant, dominant, submediant leading note and subtonic
- chromatic scale, beginning on any note



- to identify only: Whole Tone, Pentatonic (major and minor form), Blues and Octatonic scales beginning on the first note of the scale

Intervals

- to write and identify all intervals within an octave, the inversions, in harmonic and melodic form above a given note, and enharmonic equivalents
- writing the inversion may involve a change of clef
- with or without a key signature

Given

+3 -3 -3 x3 o3 P4 x4 o4 o4

Inverted

-6 +6 +6 o6 x6 P5 o5 x5 x5

Chords and Harmony

- to write or identify major, minor, diminished and augmented quality triads in root position and inversions in close or open position.
- on every degree of the scale, in major or harmonic minor scales
- in solid/blocked or broken form with or without a key signature
- dominant 7th chords, root position and inversions using *functional* or *root quality* chords symbols in close position
- identify the implied harmonies of a melody using *functional* or *root quality* chords symbols using root position, I, IV or i, iv and V chords

A_7 $A_7/C\#$ A_7/E A_7/G $C\#_{o7}$
 V_7 V_{65} V_{43} V_{42} vii_{o7}

- leading note diminished 7th chords in minor keys using *functional* or *root quality* chord symbols

Transposition

- transpose a melody up or down *any* interval within the octave
- in a major or minor key

Rhythm and Meter

- time signatures, bar lines, and rests, in *simple* and *compound* time, doubled dotted notes/rests
- irregular groupings: quintuplets and septuplets in *simple time*
duplets and quadruplets in *compound time*
- questions will be based on the following time signatures:

$\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{12}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Cadences

- identify and write Authentic (Perfect); V – I or V - i, and half-cadences (Imperfect); I-V, IV-V or i-V, iv-V, Plagal; IV-I, iv-i, in *keyboard style* in major or minor keys

D A Gm A D G C G
 I V iv V V I iv i
 Half or imperfect Half or imperfect Authentic or perfect Plagal

Melody and Composition

- add unaccented passing and neighboring tones based on a harmonic text of I, IV, V in major keys and i, iv, V in minor keys
- compose an answering phrase to a given opening phrase (antecedent-consequent) in a major key

The image shows two musical staves in G major, 3/4 time. The first staff contains a four-measure phrase with the following chords and tones: G (I) with a neighboring tone (nt) and a passing tone (pt), C (IV) with a passing tone (pt), G (I) with a passing tone (pt), and D (V). The second staff contains an answering phrase with the following chords and tones: G (I) with a neighboring tone (nt) and a passing tone (pt), C (IV) with a passing tone (pt), D (V) with a neighboring tone (nt) and a passing tone (pt), and G (I).

Analysis

- to analyze a musical composition based on the elements of this, and previous grades
- the use of *functional* chord symbols and *root quality* chords symbols with a melody based on the *primary triads*, I, IV, V in major keys and i, iv, V in minor keys

Terms

- define musical terms, words, and signs from the list below and from the list from previous grades

Italian

Musical definition or application

<i>ad libitum</i>	at liberty, somewhat improvisational
<i>agitato</i>	agitated
<i>alla</i>	in the style of
<i>animato</i>	animated, come to life
<i>ben</i>	well
<i>con brio</i>	with intensity or forcefulness
<i>con espressione</i>	with expression
<i>con fuoco</i>	with fire, passion
<i>con grazia</i>	with grace
<i>con moto</i>	with movement, more active
<i>dolente</i>	sadly, sorrowfully
<i>e, ed</i>	and
<i>giocoso</i>	humorously
<i>grandioso</i>	grand, in a full-sounding manner
<i>ma</i>	but

<i>meno mosso</i>	less movement, not so fast, slower
<i>pesante</i>	heavily
<i>più mosso</i>	more movement, faster
<i>scherzando</i>	in a playful manner
<i>semplice</i>	play in a simple manner
<i>sforzando, sfz</i>	a sudden accent
<i>simile</i>	like
<i>sostenuto</i>	hold back the speed
<i>sotto voce</i>	soft, a whisper-like feel
<i>tre corde</i>	release the soft pedal
<i>tutti</i>	all, an indication for the entire ensemble to play
<i>una corda</i>	use the soft pedal
<i>vivo</i>	lively