

GRADE 7

■ Performance (60 marks):

9 tunes from a prepared list of 15 as follows:

Candidates will be asked to play **one Slow Air, two Double Jigs** (connected), **two Slip Jigs** (connected), **two Reels** (connected), and **one Single Jig or one Slide** (chosen by candidate).

Also to play **one** of the following: Mazurka, Fling, Barndance, Hornpipe, Schottische, Polka, Set Dance, (as chosen by the Examiner).

Note: Slow Air may be chosen from list of suggested slow airs on page 17 of Syllabus

■ Aural Awareness (10 marks):

Candidates will be asked

1) to identify tune type **and** time signature based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig, Reel, Slide, Hornpipe, Slip Jig, Mazurka, Barndance, Fling, Clan March. Candidates should also be able to identify any use of ornaments within the sample melody.

2) to repeat on their instrument a 2-bar phrase in 4/4 time in the key of D or G major with use of ornamentation, as played **three times** by the Examiner.

3) From a 32-bar tune sample played **once** by Examiner, candidates should recognise whether tune is based around Doh Mode (Ionian) of G or D, or alternatively based around the Ray Mode (Dorian) of G or D. Candidates should also explain how they arrived at their answer.

Examples: ■ **Doh (Ionian) Mode tunes:** Sally Gardens (Reel) or Boys of Bluehill (Hornpipe)

■ **Ray (Dorian) Mode tunes:** Drowsy Maggie (Reel), The Sligo Maid (Reel), Old Man Dillon (Double Jig)

■ Research Project, Discussion & Repertoire (20 marks):

■ Research Project

The Research Project at Grade 7 level involves a minimum 750-word analysis of **two** prominent recorded musicians, one from pre-1960s era & one from post-1960s era. The project should compare and contrast specific recorded material from both musicians to illustrate consistency and/or changes in performance styles during the time span under discussion. All audio, video and written (including online) sources utilised must be acknowledged, and written reference made to any original research (e.g. interview, visit to regional or national archives) pursued. (see also page 9)

■ Discussion

The Research Project will be discussed with the candidate during the examination, with an ability to recall and discuss relevant information being of critical importance. Candidates will be also expected to discuss the evolution of playing styles in Ireland and amongst the Irish diaspora abroad across a number of different instruments from early 20th century to present.

■ Repertoire

Candidates are required to present a **Repertoire List**, comprising a suggested minimum of **50 tunes** (containing at least 8 different tune types), not including tunes already played in Performance section.

They should be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

■ Literacy (10 marks):

Candidates should be able to play the scales of D major, G major, A major, C major and F major, one octave up and down, on their instrument. Candidates will also be asked to play the following 2 Modal Scales, one octave up and down: Dorian Mode (Ray Mode) in D, i.e. E, F#, G, A, B, C#, D', E' and back down to E, along with the Lah Mode (Aeolian Mode) [of D major i.e. B, C#, D', E', F#, G', A', B'].

Candidates will be asked to play an 8-bar sight-reading test in 2/4, 4/4, 6/8 or 9/8 in the key of G major, D major or A major, using crotchets, quavers, semiquavers and dotted notes. Candidates will be allowed a 1-minute period to study the staff notation prior to commencing.