

# Past papers

for graded examinations  
in music theory 2011

## Grade 3

# Theory of Music Grade 3

November 2011

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

\_\_\_\_\_

Centre

\_\_\_\_\_

## Instructions to Candidates

1. The time allowed for answering this paper is **two (2) hours**.
2. Fill in your name and the registration number printed on your appointment slip in the appropriate spaces on this paper, and on any other sheets that you use.
3. **Do not open this paper until you are told to do so.**
4. This paper contains **seven (7) sections** and you should answer all of them.
5. Read each question carefully before answering it. Your answers must be written legibly in the spaces provided.
6. You are reminded that you are bound by the regulations for written examinations displayed at the examination centre and listed on page 4 of the current edition of the written examinations syllabus. In particular, you are reminded that you are not allowed to bring books, music or papers into the examination room. Bags must be left at the back of the room under the supervision of the invigilator.
7. If you leave the examination room you will not be allowed to return.

Examiner's use only:

1	
2	
3	
4	
5	
6	
7	
Total	

## Section 1 (10 marks)

Boxes for  
examiner's  
use only

Put a tick (✓) in the box next to the correct answer.

### Example

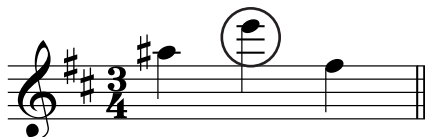
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



E ☐ F# ☐ D ☐

☐

1.2 Add the total number of dotted crotchet beats in these tied notes.



6 ☐ 9 ☐ 5 ☐

☐

1.3 Which time signature is in compound time?

$\frac{3}{4}$  ☐  $\frac{3}{2}$  ☐  $\frac{9}{8}$  ☐

☐

1.4 Which rest(s) would you put below the asterisk?



$\gamma$  ☐  $\gamma \gamma$  ☐  $\gamma$  ☐

☐

1.5 The minor key with two flats in its key signature is:

D minor ☐

E minor ☐

G minor ☐

☐

1.6 Which note is the tonic of the minor key shown by this key signature?



G ☐ E ☐ B ☐

☐

Put a tick (✓) in the box next to the correct answer.

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1.7 Which Roman numeral fits below this dominant triad?



i ☐    v ☐    V ☐

☐

1.8 Name this interval:



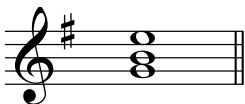
Minor 7th ☐

Major 6th ☐

Major 7th ☐

☐

1.9 Name this triad:



Tonic triad of G major in first inversion ☐

Tonic triad of E minor in first inversion ☐

Tonic triad of E minor in second inversion ☐

☐

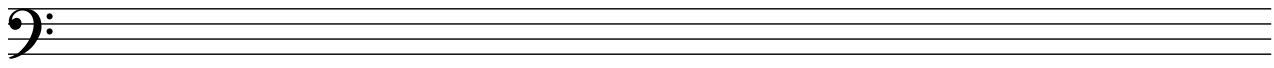
1.10 What does *al* mean?

but ☐    less ☐    like ☐

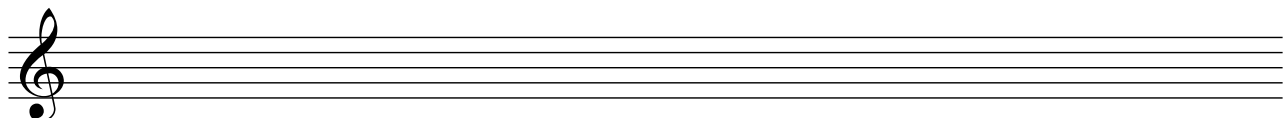
☐

## Section 2 (15 marks)

2.1 Write a one-octave D melodic minor scale in minims, going down then up. Do not use a key signature, but write in the necessary accidentals.


☐

2.2 Write the key signature for the key shown. Then write its one-octave arpeggio in the rhythm given below.


☐

B minor, going up then down.

### Section 3 (10 marks)

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3.1 Circle five different mistakes in the following music, then write it out correctly.

**Vio**

3

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9

### Section 4 (15 marks)

4.1 Transpose this tune down an octave into the bass clef to make it suitable for a cello to play.

trad. Welsh

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9

### Section 5 (15 marks)

5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.

(B minor)

i

(B $\flat$  major)

V

7

**Section 6** (15 marks)Boxes for  
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6.1 Use the root of each triad shown by the chord symbols to write a bass line.

Em B B Em

*Please turn over for Section 7*

**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

**Vivo** Hässler

5

9

13

*f*

*mf*

*p*

*f*

\*

\*

- 7.1 In which key is this piece? \_\_\_\_\_
- 7.2 Circle a rising one-octave arpeggio in this piece (bass part).
- 7.3 Put a bracket (┌─┐) above the sequences used in bars 13 and 14 (treble part).
- 7.4 Name the interval between the two notes marked with asterisks (\*) in bar 13 (bass part).  
\_\_\_\_\_
- 7.5 Write a chord symbol above the last right-hand note of this piece to show that the tonic chord accompanies the tune here.
- 7.6 Does the piece start on an up-beat or a down-beat? \_\_\_\_\_
- 7.7 Circle one example of syncopation in this piece.
- 7.8 Explain the two articulation signs in bar 6 (treble part). \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- 7.9 Name the cadence at the end of the piece. \_\_\_\_\_
- 7.10 What does **Vivo** mean? \_\_\_\_\_

Boxes for  
examiner's  
use only☐☐☐☐☐☐☐☐☐☐