

Past papers

for graded examinations
in music theory 2011

Grade 7

Theory of Music Grade 7

November 2011

TRINITY
COLLEGE LONDON

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 **three (3) 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.

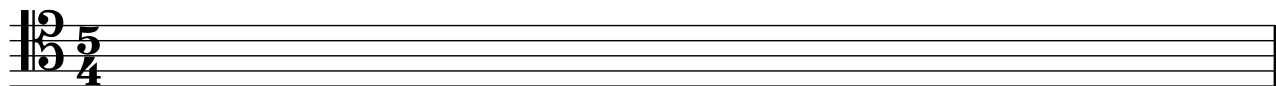
Examiner's use only:

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Total	

Section 1 (20 marks)

Boxes for
examiner's
use only

- 1.1 Write one octave of the Dorian mode starting on **F**, descending then ascending, in a rhythm to fit the given time signature. Do not use a key signature but write in the necessary accidentals.

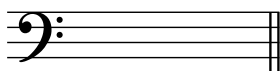

☐

- 1.2 Which note is the leading note of the minor key shown by this key signature? _____


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- 1.3 Write a chord using the notes shown by the chord symbol.

F^Δ7/C


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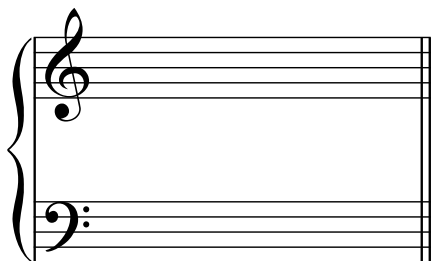
- 1.4 Explain the difference between **C** and **C**. _____

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- 1.5 What is a scherzo? _____

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- 1.6 On the staves below write out the third inversion of the dominant seventh in the key of G \flat major. Do not use a key signature, but write appropriate accidentals.


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- 1.7 What is the function of the transition passage in a movement in sonata form? _____

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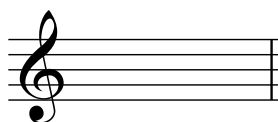
- 1.8 What is a pedal point? _____

☐

- 1.9 Name three composers of piano sonatas. _____

☐

- 1.10 Invert the following interval, and name the inversion:



☐

Section 2 (10 marks)

Boxes for
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use only

- 2.1 Transpose this 12-bar blues chord progression into D major with Roman numerals below the staff and chord symbols above. Then fill in the keyboard part with block chords on each crotchet beat. Use shorthand where appropriate.

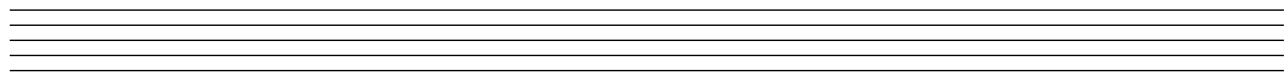
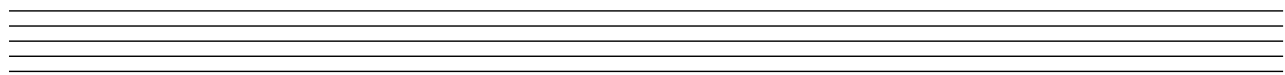
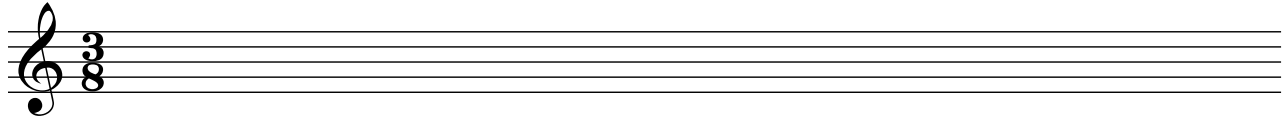
Chord progression (Bb major):

- Bar 1: B \flat (I)
- Bar 2: B \flat (I)
- Bar 3: B \flat (I)
- Bar 4: B \flat (I)
- Bar 5: E \flat (IV)
- Bar 6: E \flat (IV)
- Bar 7: B \flat (I)
- Bar 8: B \flat (I)
- Bar 9: F (V)
- Bar 10: E \flat (IV)
- Bar 11: B \flat (I)
- Bar 12: F (V)

Section 3 (15 marks)

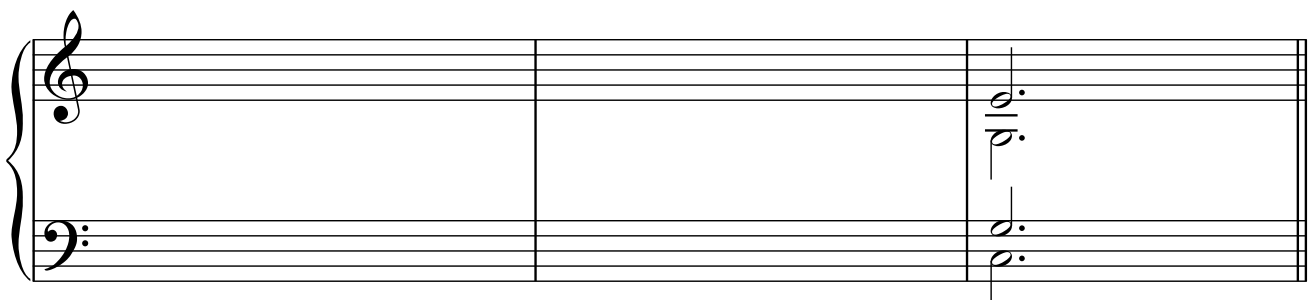
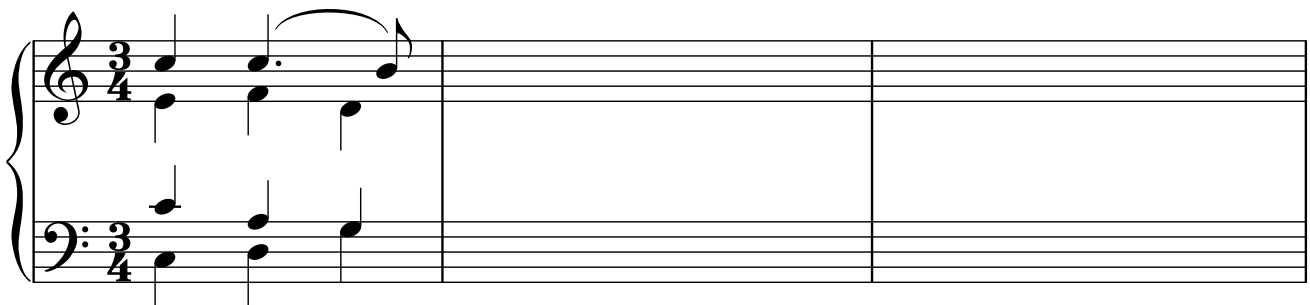
Boxes for
examiner's
use only

- 3.1 Write an 8-bar melody for French horn (at written pitch) using the notes of the whole tone scale on B \flat . Do not use a key signature but write in the necessary accidentals. You may use the following as a start if you wish.



Section 4 (10 marks)

- 4.1 Here is a chord progression. Make a harmonic sequence by repeating it one note lower each time to complete the piece.



Section 5 (10 marks)

Boxes for
examiner's
use only

5.1 Transfer this passage for string quartet to open score.

Allegro Mozart

f *f*

Section 6 (15 marks)

6.1 Label the chords in this phrase with Roman numerals below the staff and chord symbols above, and complete it appropriately.

J. Ramdall

Please turn over for section 7

Section 7 (20 marks)

Look at the following extract and answer the questions on the opposite page.

Poco Adagio Berwald

The musical score is presented in four systems, each containing four staves. The key signature is B-flat major (two flats). The tempo is 'Poco Adagio'. The score includes various dynamics and markings:

- System 1 (Measures 1-7):** Starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes.
- System 2 (Measures 8-13):** Features a forte (*f*) dynamic and a forzando (*fz*) marking. The music includes sixteenth-note patterns.
- System 3 (Measures 14-19):** Continues with a forte (*f*) dynamic. The music includes sixteenth-note patterns.
- System 4 (Measures 20-25):** Starts with a piano (*p*) dynamic and includes a forzando (*fz*) marking. The music includes sixteenth-note patterns.

The score ends with a repeat sign and a key signature change to three flats (B-flat, E-flat, and A-flat).

7.1 For which instruments is this music written? _____

Boxes for
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7.2 Which four bars contain a dominant pedal? _____

☐

7.3 To which key does the music move in bar 8? _____

☐

7.4 What type of chord is used on the first three quavers of bar 14? _____

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7.5 What minor key is suggested by the change of key signature at the end of the extract?

☐

7.6 Write the appropriate Roman numeral below the first chord in the final bar of the extract.

☐

7.7 Which word describes the texture of the first eight bars? _____

☐

7.8 What type of cadence is formed by the chords on the last quaver of bar 2 and the first quaver of bar 3? _____

☐

7.9 On the music, draw a circle around a suspension.

☐

7.10 Mention two ways in which bars 13-16 differ from bars 1-4. _____

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