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.
Section 1 (10 marks)

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

Example

Name this note:

This shows that you think C is the correct answer.

1.1 Name the circled note:

1.2 Which rest(s) should be put below the asterisk (*) to complete the bar?

1.3 Which is the correct time signature?

1.4 Which note is the enharmonic equivalent of this note?

1.5 Which note is the supertonic of the major key shown by this key signature?
Put a tick (√) in the box next to the correct answer.

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

![Key Signature]

D# [ ]  D [ ]  F# [ ]

1.7 The correct label for the following scale is:

![Scale]

C# harmonic minor scale descending [ ]
C# natural minor scale descending [ ]
C# harmonic minor scale ascending [ ]

1.8 Which Roman numeral fits below this subdominant triad?

![Subdominant Triad]

iv [ ]  IV [ ]  ii [ ]

1.9 Which of the following instruments often uses this clef?

![Clef]

French horn [ ]  cello [ ]  viola [ ]

1.10 Name this cadence:

![Cadence]

Plagal cadence in B minor [ ]
Perfect cadence in F# minor [ ]
Imperfect cadence in B minor [ ]
Section 2 (15 marks)

2.1 Write a one-octave G# melodic minor scale in minims ascending then descending. Use a key signature.

![Melodic Minor Scale]

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

\[ \begin{array}{ccccccc} 8 & 8 & 8 & 8 & 8 & 8 & 8 \end{array} \]

D major going down then up

Section 3 (10 marks)

3.1 Continue the rhythm to fit the following phrase.

The North Wind doth blow,
And we shall have snow,
And what will the robin do then, poor thing?
He'll sit in a barn,
To keep himself warm,
And hide his head under his wing, poor thing.
— Anon

\[ \begin{array}{cccc} 8 & 8 & 8 & 8 \end{array} \]

The North Wind doth blow,
Section 4 (15 marks)

4.1 Transpose this melody down a major 3rd. Use a key signature.

Section 5 (15 marks)

5.1 Using crotchets, write out 4-part chords for SATB using the chords shown by the Roman numerals below. Double the root in each case, even if the chord is in first or second inversion.

Section 6 (15 marks)

6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Decorate your tune once you have the main harmony notes in place.

Please turn over for Section 7
Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Moderato
Mozart
7.1 In which key is this piece? ________________________________

7.2 In what form is this piece composed? ________________________________

7.3 To which related key has this piece modulated by bar 10? ________________________________

7.4 Circle the first accidental that signals this modulation.

7.5 Are the sequences in bars 11-14 real sequences (treble part)? ________________________________

7.6 There is a hint of which new key in bars 11-12? ________________________________

7.7 Name the interval between the two notes marked with an asterisk (*) in bar 2 (bass part).

7.8 Compare the pitch in bars 5-6 and 17-18 (treble and bass parts). ________________________________

7.9 Circle an unaccented passing note in bar 1 (treble part). ________________________________

7.10 What kind of cadence does the composer use in bars 3-4?

______________________________