

Theory of Music Grade 7

November 2009

TRINITY GUILDHALL

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.

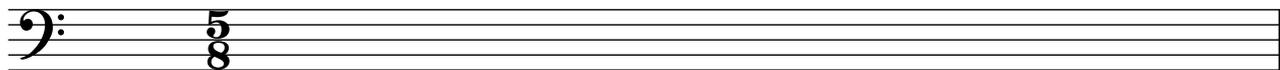
Examiner's use only:

1	
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Total	

Section 1 (20 marks)

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use only

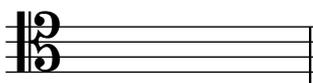
1.1 Write a one-octave C# harmonic minor scale ascending then descending, in a rhythm to fit the given time signature. Use rests between some degrees of the scale. Use a key signature.



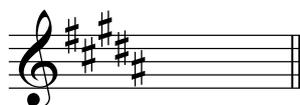
1.2 Write in the correct time signature.



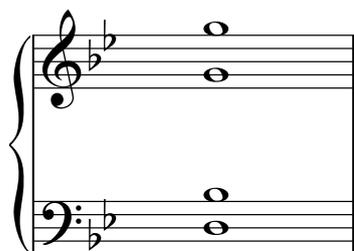
1.3 Write the key signature for Gb major.



1.4 Which note is the leading note of the minor key shown by this key signature?



1.5 Label this chord with figured bass.



1.6 Write the note names of the notes in a dominant 7th chord in the key of A major.

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1.7 Name five types of movement often found in a Baroque suite. _____

1.8 What is a Tierce de Picardie? _____

1.9 What are the approximate dates of the Baroque period and why are they approximate?

1.10 Why are diminished 7th chords useful for modulation to a new key? _____

Section 2 (10 marks)

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2.1 Transpose this 12-bar blues chord progression into A \flat major with Roman numerals below the staff and chord symbols above. Then fill in the keyboard part with a vamp of your choice. Use shorthand where appropriate.

I I I I

IV IV I I

V IV I V



Section 3 (15 marks)

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3.1 Write an 8-bar melody in C minor for oboe. You may use the following as a start if you wish:

Allegro

f tempo giusto



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 phrase.

(D minor)



Section 5 (10 marks)

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5.1 Transfer this string quartet phrase to close score.

Haydn



Section 6 (15 marks)

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

W Anchors



Section 7 (20 marks)

Look at the exposition of this short sonata-form movement and answer the questions on page 8.

Allegretto

f (r.h.)

6

11

17

23

28

33

p

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7.1 In which key is the first subject? _____

7.2 Compare bars 5-8 and 9-12. _____

7.3 Through which keys does the music travel in the bridge passage? _____

7.4 Comment on bars 13-16 and 17-20. _____

7.5 How does the **G** in bar 17 function as a pivot note between the key in bar 16 and that reached in bar 20?

7.6 In which bar does the second subject appear? _____

7.7 Circle two imperfect cadences.

7.8 Name three bars where the harmonic rhythm changes on each crotchet beat. _____

7.9 Bracket (\square) seven consecutive notes of D harmonic minor scale (treble part).

7.10 Which parts of a sonata-form movement come after the exposition?

