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)

1.1 Write the time signature to show three dotted crotchets in each bar.


1.2 What is shown by this time signature?


1.3 Which key is enharmonically equivalent to G\# minor? ____________________________

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


1.5 Which note is the submediant of the major key shown by this key signature?


1.6 What is a hemiola? ____________________________________________________________

1.7 In figured bass notation what does $6_3$ mean? ________________________________

1.8 Write the note names of the notes in the dominant 7th chord in the key of Bb major.


1.9 Name this compound interval.


1.10 What is a pedal point? ________________________________________________________
Section 2 (15 marks)

Write the following one-octave scale and arpeggio in a rhythm to fit the given time signature. Use rests between some degrees of the scale.

2.1 D pentatonic major scale, ascending then descending. Do not use a key signature.

2.2 F# minor arpeggio ascending then descending. Use a key signature.

2.3 Transpose this melody so that an alto saxophone in Eb will be able to play it at the same pitch as the following notes. Use a key signature.

Rachmaninov
Section 3 (15 marks)

3.1 Write an 8-bar melody for flute using the Aeolian mode starting on A. You may use the following as a start if you wish:

Section 4 (15 marks)

4.1 Here is a chord progression. Make a harmonic sequence by repeating it one note lower each time to complete the phrase.
Section 5 (10 marks)

5.1 Transfer this chorale phrase to close score.

Stravinsky

Section 6 (15 marks)

6.1 Label the chords of this phrase with Roman numerals below the stave and chord symbols above and complete it with an appropriate cadence.

Old Hundredth
Look at the following movement and answer the questions on page 7.

Anon.

1.

2.

1.

2.

1.

2.

1.
7.1 In which form is this movement composed?

7.2 In which key is this movement?

7.3 To which related key has this movement modulated by bar 8?

7.4 In which bar of section A is there a broken chord of A major?

7.5 In which two bars of section B are there melodic and harmonic sequences lasting half a bar each time?

7.6 Put a box (□) around an interval of a diminished 7th (treble part).

7.7 Circle two examples of a lower auxiliary note.

7.8 Name the cadence at bars 3–4.

7.9 Name two bars where the bass part imitates the treble part.

7.10 Compare bars 1–2 and 9–10.