

# Theory of Music Grade 7

May 2010

# TRINITY GUILDHALL

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

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Your signature

Registration number

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Centre

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## Instructions to Candidates

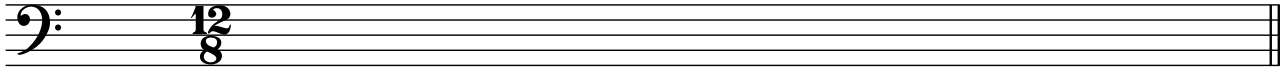
1. The time allowed for answering this paper is **three (3) hours**.
2. Fill in your name and the registration number printed on your appointment slip in the appropriate spaces on this paper, and on any other sheets that you use.
3. **Do not open this paper until you are told to do so.**
4. This paper 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	
2	
3	
4	
5	
6	
7	
Total	


**Section 1** (20 marks)Boxes for  
examiner's  
use only

- 1.1 Write a one-octave B $\flat$  melodic minor scale descending then ascending, in a rhythm to fit the given time signature. Use rests between some degrees of the scale. Use a key signature.


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- 1.2 Write in the correct time signature. 

☐

- 1.3 Write the key signature of C $\sharp$  minor. 

☐

- 1.4 Label this chord with a chord symbol.


☐

- 1.5 In open score, how is music for the tenor voice usually written?

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- 1.6 Which woodwind instrument has a range of three octaves from Middle C?

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Boxes for  
examiner's  
use only

- 1.7 In a movement in sonata form what is the main difference between the exposition and the recapitulation?

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- 1.8 What is a **Tierce de Picardie**?

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- 1.9 Why is the diminished 7th an unstable chord?

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- 1.10 Why is orchestration important?

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## Section 2 (10 marks)

Boxes for  
examiner's  
use only

- 2.1 Transpose this 12-bar blues chord progression into A 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

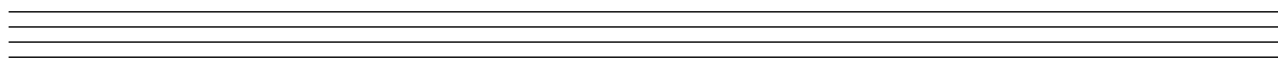
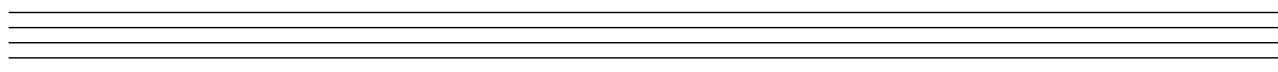
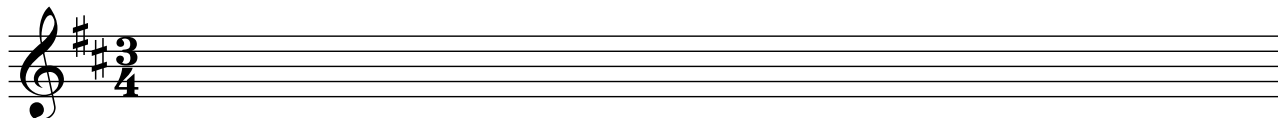
V IV I V



### Section 3 (15 marks)

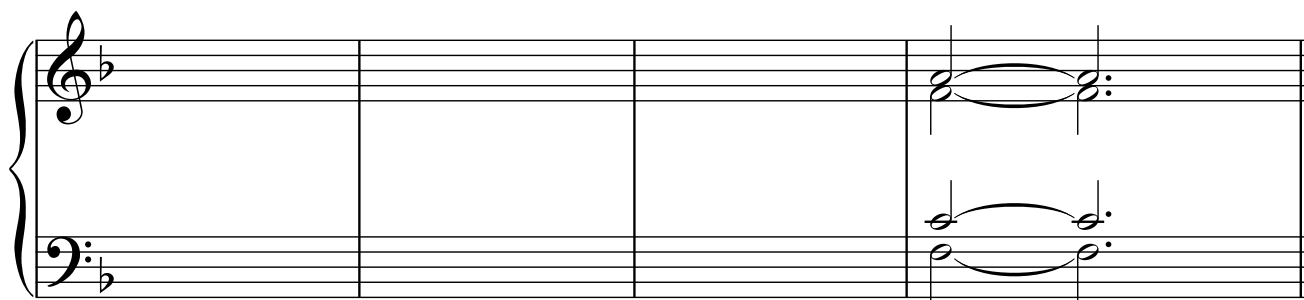
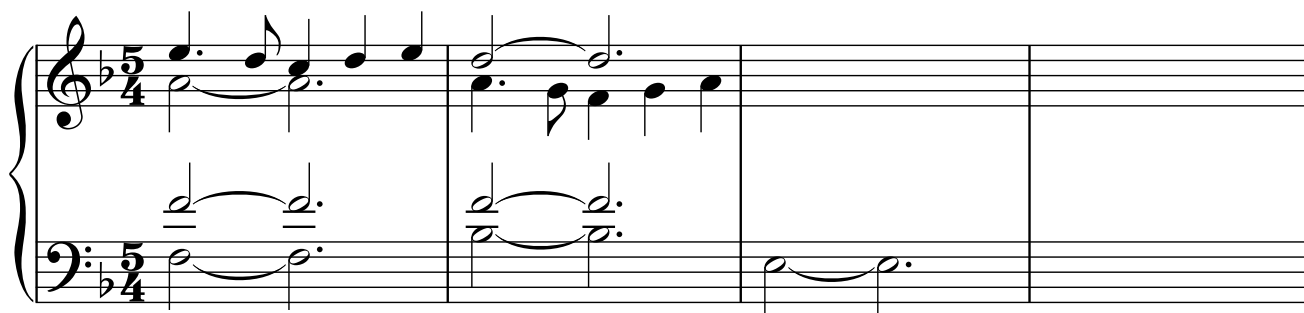
Boxes for  
examiner's  
use only

- 3.1 Write an 8-bar melody in B minor for flute. 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 phrase.



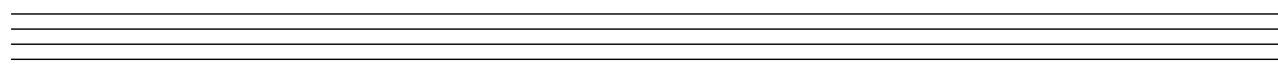
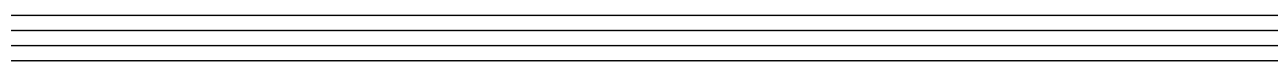
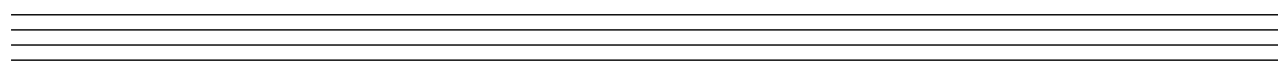
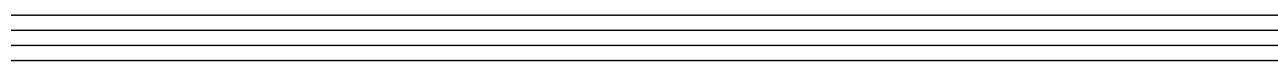
## Section 5 (10 marks)

Boxes for  
examiner's  
use only

5.1 Transfer this string quartet phrase to open score.

Violin I  
Violin II  
Viola  
Violoncello

Mozart



## 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.

Tallis

## Section 7 (20 marks)

Look at this movement and answer the questions on page 8.

Haydn

**Menuet**

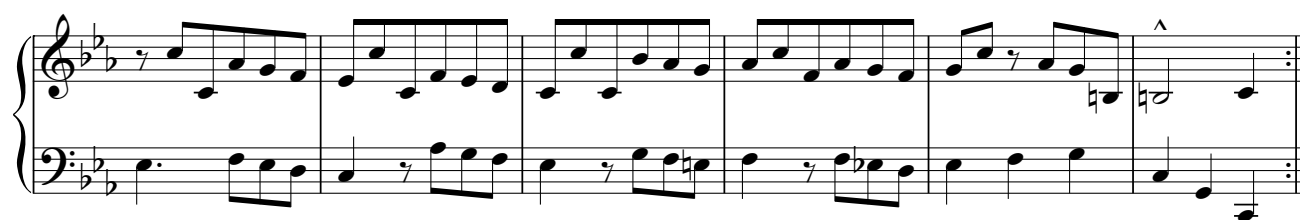
*mf*

*p*

*p molto legato*

*sempre molto legato*

**Trio**

**Menuet da capo**Boxes for  
examiner's  
use only

7.1 What is a Menuet? \_\_\_\_\_

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7.2 In which form is this movement composed? \_\_\_\_\_

☐

7.3 This music was written for keyboard in the Classical period. Name the features that make it pianistic.

☐
☐

7.4 In what key is the first section up to bar 8? \_\_\_\_\_

☐

7.5 To which key has it modulated at bar 16? \_\_\_\_\_

☐

7.6 Circle two examples of a Ic-V-I chord progression in C major.

7.7 Describe the two Fs in bar 6. \_\_\_\_\_

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7.8 In which two places is the player told to play smoothly? \_\_\_\_\_

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7.9 Compare bars 27-30 and bars 40-44 (texture). \_\_\_\_\_

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7.10 In which two bars of the Trio are there identical syncopated rhythms? \_\_\_\_\_

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