Past papers
for graded examinations
in music theory 2011

Grade 7
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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Section 1 (20 marks)

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? _______________

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

\[ F^\text{A7}/C \]

1.4 Explain the difference between C and C. ________________________________

____________________________________________________________________

____________________________________________________________________

1.5 What is a scherzo? ________________________________

____________________________________________________________________

____________________________________________________________________

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

\[ \text{\includegraphics[width=0.2\textwidth]{screenshot}} \]

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

_____________________________________________________________________________________

_____________________________________________________________________________________

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:

\[ \text{\includegraphics[width=0.2\textwidth]{screenshot}} \]

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

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IV & IV & I & I \\
F & Eb & Bb & F \\
V & IV & I & V \\
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**Section 3** (15 marks)

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

\[ \text{Giocoso} \]

\[ \text{f} \]

**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)

5.1 Transfer this passage for string quartet to open score.

Section 6 (15 marks)

6.1 Label the chords in this phrase with Roman numerals below the stave 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.
7.1 For which instruments is this music written? ____________________________________________
_________________________________________________________________________________

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? _________________
_________________________________________________________________________________

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. _________________________
_________________________________________________________________________________
_________________________________________________________________________________