

Past papers

for graded exams
in music theory 2012

Grade 3

Theory of Music Grade 3

May 2012

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 **two (2) 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 (10 marks)

Boxes for
examiner's
use only

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

Example

Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



C ☐ F ☐ E flat ☐

☐

1.2 Add the total number of minim beats in these tied notes.



4 ☐ 5 ☐ 6 ☐

☐

1.3 Which is the correct time signature?



$\frac{3}{4}$ ☐ $\frac{3}{2}$ ☐ $\frac{6}{8}$ ☐

☐

1.4 Which time signature is in simple time?

$\frac{9}{8}$ ☐ $\frac{12}{8}$ ☐ C ☐

☐

1.5 The relative major of G minor is:

G major ☐
B major ☐
B flat major ☐

☐

1.6 The major scale with two sharps in its key signature is:

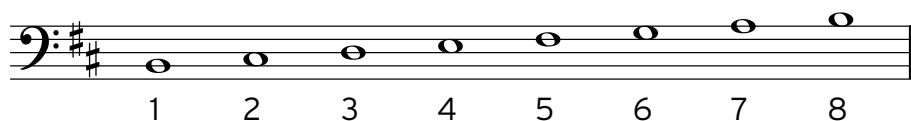
G major ☐
D major ☐
F major ☐

☐

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

Boxes for
examiner's
use only

- 1.7 Here is the scale of B natural minor. Which degree(s) of the scale will you change to make the scale of B melodic minor?



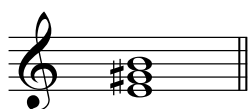
6th degree ☐

7th degree ☐

6th and 7th degrees ☐

☐

- 1.8 Which chord symbol fits above this dominant triad?



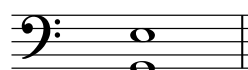
E ☐

Em ☐

Am ☐

☐

- 1.9 Name this interval:



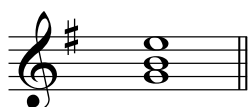
perfect 6th ☐

minor 6th ☐

major 6th ☐

☐

- 1.10 Name this triad:



tonic triad of G major in first inversion ☐

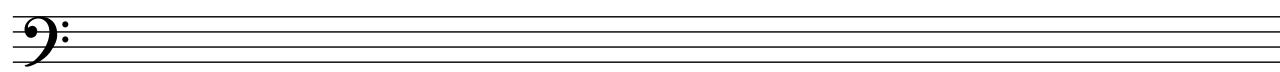
tonic triad of E minor in first inversion ☐

tonic triad of E minor in second inversion ☐

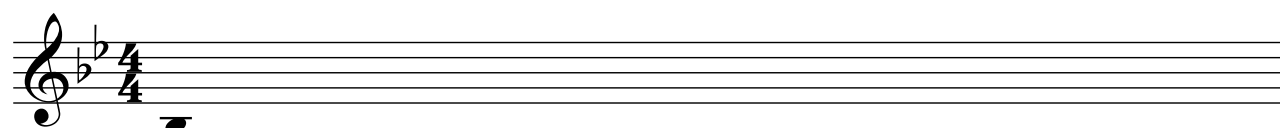
☐

Section 2 (15 marks)

- 2.1 Write a one-octave G melodic minor scale in crotchets going up then down. Use the correct key signature.


☐

- 2.2 Using quavers, write a broken chord using B flat major tonic triad (going up). Use patterns of four notes each time. Finish on the first B flat above the stave.


☐

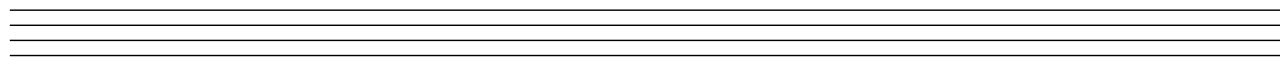
Section 3 (10 marks)

Boxes for
examiner's
use only

3.1 Circle five different mistakes in the following music, then write it out correctly.

Adagio

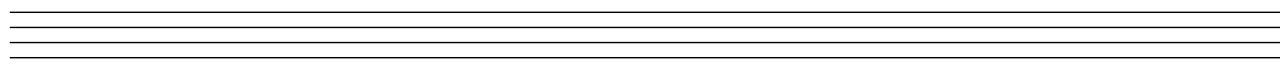
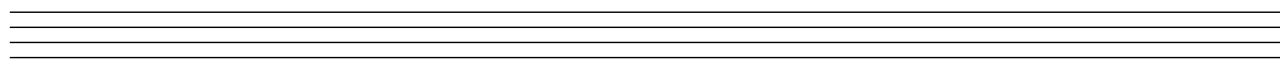
mf



Section 4 (15 marks)

4.1 Transpose this tune up an octave into the treble clef to make it suitable for a violin to play.

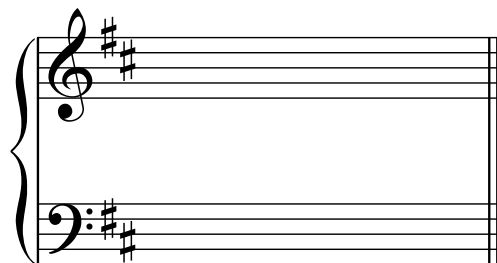
trad. Irish



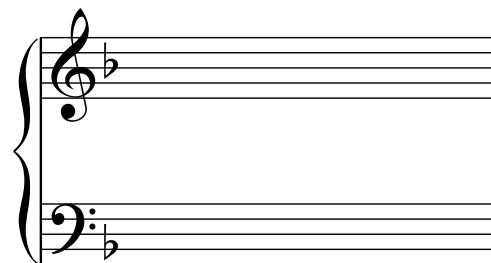
Section 5 (15 marks)

Boxes for
examiner's
use only

- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(B minor) i



(F major) I

Section 6 (15 marks)

- 6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.

Em B B Em

 A musical staff with a treble and bass clef, key signature of two sharps (F# and C#), and time signature of 3/4. The bass line is pre-filled with four minims: E (first line), B (third line), B (third line), and E (first line). The treble staff is empty, intended for writing a tune using notes from the tonic or dominant triads of the chords indicated above.

Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Collected by Leopold Mozart

Allegretto

f

5

9

7.1 In which key is this piece? _____

7.2 Which note is the dominant in this piece? _____

7.3 Name the cadence from the last beat of bar 11 to the first beat of bar 12. _____

7.4 Put a bracket (┌─) above each of the two sequences used in bars 5–8.

7.5 Are the sequences in bars 5–8 real or tonal? _____

7.6 What does **Allegretto** mean? _____

7.7 What is the interval between the two notes marked with asterisks (*) in bar 5? _____

7.8 What type of beat is shown in the time signature? _____

7.9 Which Roman numeral fits below the first crotchet beat of bar 3? _____

7.10 Name the two types of articulation marks used in this piece. _____

Boxes for
examiner's
use only

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