

# Past papers

for graded exams  
in music theory 2012

## Grade 7

# Theory of Music Grade 7

May 2012

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

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

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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.

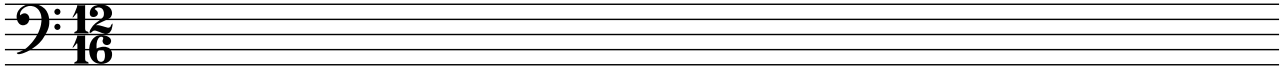
Examiner's use only:

1	
2	
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7	
Total	

**Section 1** (20 marks)

Boxes for  
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- 1.1 Write one octave of the Dorian mode starting on G, ascending then descending, in a rhythm to fit the given time signature. Do not use a key signature, but write in the necessary accidentals.

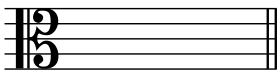


- 1.2 Which note is the submediant of the minor key shown by this key signature? \_\_\_\_\_



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

Dm<sup>7</sup>/A



- 1.4 Explain the difference between  $\frac{3}{4}$  and  $\frac{6}{8}$ . \_\_\_\_\_

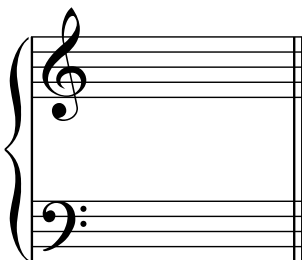
\_\_\_\_\_

- 1.5 Where does the coda occur in a movement in sonata form? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- 1.6 On the staves below write out, in four parts, for SATB the third inversion of the diminished seventh built on the leading note of G minor. Do not use a key signature, but write in the necessary accidentals. Use the correct spelling.



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1.7 Which Classical composer is best known for his symphonies and string quartets?

\_\_\_\_\_

1.8 What is a dominant pedal point? \_\_\_\_\_

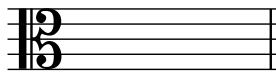
\_\_\_\_\_

1.9 Which of the following were written in the Classical period?

[a] trio sonata      [b] piano sonata      [c] sonata da camera      [d] sonatina

\_\_\_\_\_

1.10 Invert the following interval, and name the inversion:



\_\_\_\_\_

*(Please turn over for section 2)*

**Section 2** (10 marks)

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

Chord progression in C major:

- System 1: C (I)
- System 2: F (IV)
- System 3: G (V)
- System 4: C (I)
- System 5: F (IV)
- System 6: C (I)
- System 7: C (I)
- System 8: C (I)
- System 9: C (I)
- System 10: F (IV)
- System 11: G (V)
- System 12: C (I)



**Section 3** (15 marks)

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- 3.1 Write an 8-bar melody in G major for violin. Do not use a key signature, but write in the necessary accidentals. You may use the following as a start if you wish.

**Marziale**



**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)

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5.1 Transfer this passage for string quartet to open score.

**Allegro molto marcato** Grieg

*p* *p* *p* *p* *p*

*poco*

Four sets of empty musical staves for the student to write the string quartet parts.



### Section 6 (15 marks)

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

Bach

*Please turn over for section 7*



### Section 7 (20 marks)

Look at the following extract and answer the questions opposite.

[Angloise] Weyse

Clarinet in B $\flat$  <sup>a2</sup>

Horns in F

Violin I

Violin II

Basso

9

17

Boxes for  
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7.1 What do you notice about the notes in the basso line in bars 1–4? \_\_\_\_\_

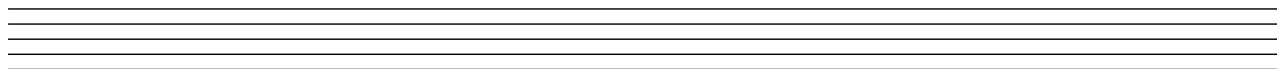
\_\_\_\_\_

7.2 Which key is reached in bar 8? \_\_\_\_\_

7.3 Which instruments play the line labelled 'Basso'? \_\_\_\_\_

\_\_\_\_\_

7.4 On the staff below write out the horn parts of bars 9–12 at sounding pitch.




7.5 Two passages contain a pedal point. One is bars 17–24 - which is the other? \_\_\_\_\_

7.6 Write the appropriate Roman numeral below the first quaver beat of bar 15.

7.7 Which instrument is missing from the string section? \_\_\_\_\_

7.8 How do bars 17–20 differ from bars 21–24? \_\_\_\_\_

\_\_\_\_\_

7.9 Write the appropriate chord symbol above the last quaver beat in bar 7.

7.10 Which of the following features are not present in this music?

[a] dynamics      [b] passing notes      [c] a dominant seventh chord

\_\_\_\_\_