Past papers
for graded exams
in music theory 2012

Grade 8
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 five (5) 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 (30 marks)

1.1 Using semibreves, write one octave ascending then descending of the minor scale (melodic) which is the relative minor of Eb major. Do not use a key signature.

1.2 Transpose the following tone row beginning on Bb:

1.3 What is another name for a sixteenth note? ________________________

1.4 What does Clavier (Klavier) mean? _____________________________

1.5 Name three composers who were writing at the same time as Schumann. __________________

1.6 What is another name for a fermata? ___________________________

1.7 Follow the chord written below with another chord to complete a plagal cadence with a Tierce de Picardie.
1.8 Add an accidental to two of the following notes to make the chord become a French sixth in the key of G major:

1.9 What does a niente mean? __________________________________________

1.10 Resolve the following diminished seventh chord:

Section 2 (15 marks)

2.1 Write a 12-bar melody in C for Cor Anglais. Write at written (rather than sounding) pitch. You may use the following as a start if you wish, which is also at written pitch:

Largo

mf
Section 3 (15 marks)

3.1 Using treble and bass clefs, write this short extract as it will sound.

Borodin

Cor Anglais

Clarinetti in Bb

Corni in F

cantabile
Section 4 (20 marks)

4.1 Harmonise the following phrases in an appropriate style, modulating as appropriate.

Bach

(Please turn over for section 5)
Section 5 (20 marks)

Look at the following extract and answer the questions which follow.
5.1 Which bars contain an inverted tonic pedal point? ________________________________

5.2 What type of chord occurs on the third quaver beat of bar 5? ____________________

5.3 Draw a circle around the accented passing note in bar 14.

5.4 What key is briefly passed through in bar 7? _________________________________

5.5 Which four bars comprise a two-bar sequence? _______________________________

5.6 Underline which of the following words best describes the style of the music:
   atonal    fugal    chromatic    whole-tone

5.7 Write the appropriate chord symbol above the first quaver chord in bar 13.

5.8 What do you notice about the first five crotchet beats in the melody line (bars 2–3) and the
   notes of the top line in bars 20 (last beat) and 21? ______________________________
   __________________________________________

5.9 What key is briefly passed through in bar 9? _________________________________

5.10 Write the appropriate Roman numeral beneath the last quaver of bar 18.