Past papers
for graded exams
in music theory

May 2013

Grade 7
Your full name (as on appointment slip). Please use BLOCK CAPITALS.

________________________________________________________________________________________

Your signature                                      Registration number

________________________________________________________________________________________

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:

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Section 1 (20 marks)

1.1 Write, in crotchets, the ascending pentatonic minor scale on F#. Do not use a key signature, but write in the necessary accidentals.

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\[ \text{\textbf{F#}} \quad \text{\textbf{G}} \quad \text{\textbf{A}} \quad \text{\textbf{B}} \quad \text{\textbf{C}} \]  
```

1.2 On the stave below write the submediant note of the harmonic minor key with the given key signature.

```
\[ \text{\textbf{A}} \]  
```

1.3 Write a chord in four parts using the notes shown by the chord symbol.

```
\[ E_b^o/G_b \]  
```

1.4 On the stave below write the highest sounding note of the flute.

```
\[ \text{\textbf{G}} \]  
```

1.5 Between which two pairs of notes (e.g. first and second, fourth and fifth) do semitones occur in the ascending form of the melodic minor scale?

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___________________________________________  
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_____________________________________________________________________________________

1.6 Which movements in a Classical symphony might be in ternary form?

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________________________  
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_____________________________________________________________________________________
1.7 Write in minims on the stave below the ascending whole tone scale on C#. Do not use a key signature, but write in the necessary accidentals.

1.8 What is the relative minor key of B major?

1.9 In the key of Ab major, which notes form the chord of VI7?

1.10 Which of the following sentences is correct?

a) The viola sounds an octave lower than the violin.
b) The viola is a transposing instrument.
c) Music for the viola usually uses the alto clef.
d) The lowest note playable on the viola is middle C.

Section 2 (10 marks)

2.1 Using the correct key signature, rewrite the following melody at the pitch it will sound when played by clarinets in A.
**Section 3** (15 marks)

3.1 Write an 8-bar melody in the Dorian mode on G for the bassoon. Do not use a key signature. You may use the following as a start if you wish.

Scherzando

![Audio sample]

**Section 4** (10 marks)

4.1 Continue this two-bar progression by repeating it a step lower each time to complete the phrase.

![Audio sample]
Section 5 (10 marks)

5.1 Transfer this passage for string quartet to open score.

Section 6 (15 marks)

6.1 Label the chords of this phrase with Roman numerals below the stave and chord symbols above, and complete it with an appropriate cadence.
Section 7 (20 marks)

The music below is a Bourré by Pauer. Look at it, and answer the questions opposite.
7.1 What is a bourrée?
_____________________________________________________________________________________
_____________________________________________________________________________________

7.2 Describe the interval which is formed by the top and bottom notes of the chord on the third beat of bar 11.
_____________________________________________________________________________________

7.3 Which two bars contain a quintuplet?
_____________________________________________________________________________________

7.4 On the music draw a circle around the two auxiliary notes in bar 9.

7.5 What type of chord occurs on the last beat of bar 15?
_____________________________________________________________________________________

7.6 Which keys are used in the sequence of bars 21-24?
_____________________________________________________________________________________

7.7 On the music, write the appropriate chord symbol above the last beat of bar 6.

7.8 Which bar contains a cadential second inversion chord?
_____________________________________________________________________________________

7.9 On the music, write the appropriate Roman numeral beneath the first beat of bar 25.

7.10 What type of cadence occurs in bars 15-16 (first quaver)?
_____________________________________________________________________________________