

# Past papers

for graded examinations  
in music theory 2011

## Grade 8

# Theory of Music Grade 8

May 2011

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 **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.

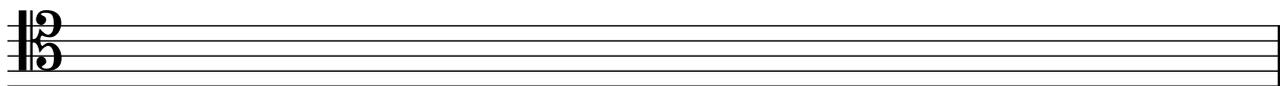
Examiner's use only:

1	
2	
3	
4	
5	
Total	

**Section 1** (30 marks)

Boxes for  
examiner's  
use only

1.1 Using semiquavers, write a broken chord using the appropriate chord. Use patterns of four notes each time. Do not use a key signature, but write in the necessary accidentals.



IV<sup>7</sup> in B $\flat$  major ascending

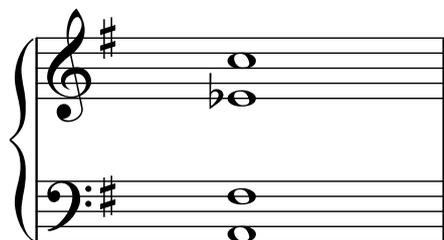
1.2 What is a retardation? \_\_\_\_\_  
\_\_\_\_\_

1.3 How much higher or lower does music written for a cor anglais sound? \_\_\_\_\_

1.4 What type of music is a nocturne? \_\_\_\_\_  
\_\_\_\_\_

1.5 What are the notes of the Neapolitan 6th chord in G major? \_\_\_\_\_

1.6 Name the following chord in G major:

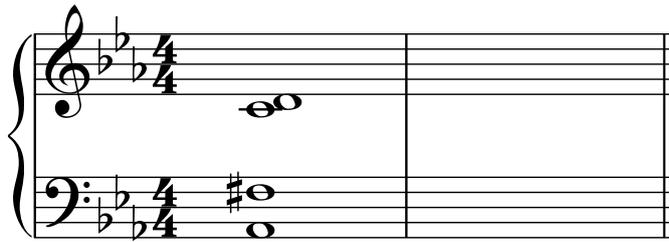


\_\_\_\_\_

1.7 Give the Italian, French and German words for **major**.  
\_\_\_\_\_

1.8 Which brass instruments were most often used in Classical symphonies?  
\_\_\_\_\_  
\_\_\_\_\_

1.9 Resolve the chord below:



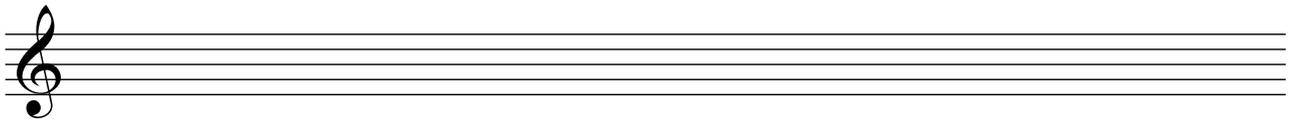
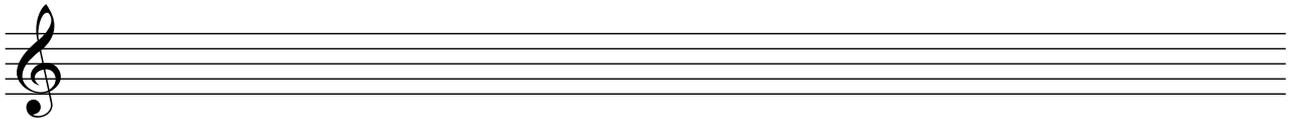
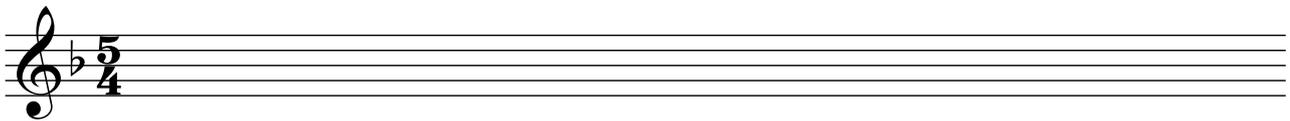
(C minor)

1.10 At the end of the Classical period, what type of movement replaced the Minuet in sonatas and symphonies?

\_\_\_\_\_

**Section 2** (15 marks)

2.1 Write a 16-bar melody in D minor for French horn. Write at written (rather than sounding) pitch. You may use the following as a start if you wish:



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**Section 3** (15 marks)

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3.1 Rewrite this short extract as it will sound (as a score in C).

Cui

Clarinet part: *f* *ff*

Horns in F: *f* *ff*

Trumpets in Bb: *f* *ff*

Trombone 1: *f* *ff*



**Section 4** (20 marks)

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4.1 Harmonise these phrases in an appropriate style. Modulate as necessary.

Damon



*Please turn over for Section 5*

### Section 5 (20 marks)

Look at the following piece and answer the questions opposite.

**Grazioso** Arnold

6 **Fine**

11

15

19

23 **Ad. lib.**

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5.1 In which two pairs of bars does a tonic pedal occur?

\_\_\_\_\_

5.2 What type of chord is found in the second half of bar 23?

\_\_\_\_\_

5.3 Place the appropriate Roman numeral below the first quaver of bar 15.

5.4 What type of chord occurs on the last three quavers of bar 15?

\_\_\_\_\_

5.5 To which key does the music move in bars 13-14? \_\_\_\_\_

5.6 What type of cadence occurs in bar 4? \_\_\_\_\_

5.7 Where does a cadenza occur? \_\_\_\_\_

5.8 What is the form of this piece? \_\_\_\_\_

5.9 Mention two differences between bars 1-3 and 5-7. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5.10 What is the function of the **G** on the first beat of bar 8 (lower part)?

\_\_\_\_\_