

# Theory of Music Grade 7

May 2009

# TRINITY GUILDHALL

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

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Your signature

Registration number

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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:

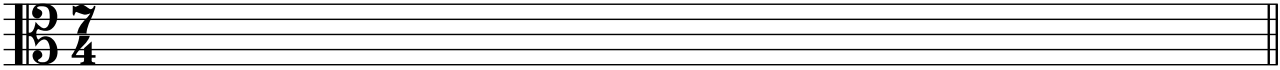
1	
2	
3	
4	
5	
6	
7	
Total	

**Section 1** (20 marks)

Boxes for  
examiner's  
use only

1.1 Write a one-octave whole-tone scale starting on **C** ascending then descending, in a rhythm to fit the given time signature. Use rests between some degrees of the scale. Do not use a key signature but write in the necessary accidentals. Use the correct spelling.

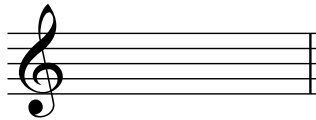
(4,3)



1.2 Write in the correct time signature.

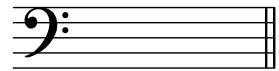


1.3 Write the key signature for F# major.



1.4 Write a root-position chord using the notes shown by this chord symbol. Use the correct spelling.

G<sup>o7</sup>



1.5 How would you transpose music for tenor horn in E $\flat$ ? Give the interval (and say whether to transpose it up or down).

\_\_\_\_\_

\_\_\_\_\_

1.6 List the types of movement you would expect to find in a four-movement sonata in the Classical period.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Boxes for  
examiner's  
use only

1.7 In a Classical-period score, why are the horn and trumpet parts often written for instruments in the key of the symphony?

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1.8 What is a **Scherzo and Trio**? \_\_\_\_\_

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1.9 What is the function of a Coda? \_\_\_\_\_

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1.10 What is a **folk ballad**? \_\_\_\_\_

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**Section 2** (10 marks)

Boxes for  
examiner's  
use only

2.1 Transpose this 12-bar blues chord progression into E $\flat$  major with Roman numerals below the staff and chord symbols above. Then fill in the keyboard part with a vamp of your choice. Use shorthand where appropriate.

D / / / / I  
D / / / / I  
D / / / / I  
D / / / / I

G / / / / IV  
G / / / / IV  
D / / / / I  
D / / / / I

A / / / / V  
G / / / / IV  
D / / / / I  
A / / / / V



**Section 3** (15 marks)

Boxes for  
examiner's  
use only

3.1 Write an 8-bar melody in A $\flat$  major for trumpet in B $\flat$ . Write at written (rather than sounding) pitch. You may use the following as a start if you wish:

**Allegretto**  
*mf tranquillo*



**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.

(D minor)



**Section 5** (10 marks)

Boxes for  
examiner's  
use only

5.1 Transfer this string quartet phrase to open score.

Haydn



**Section 6** (15 marks)

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

Musikalisch Handbuch (Hamburg)



### Section 7 (20 marks)

Look at section A of this binary-form Allemande and answer the questions on page 8.

**Allemande**

The musical score is for an Allemande in G major, binary form. It is written in 3/4 time. The score consists of five systems of two staves each. The first system starts with a treble clef and a common time signature. The second system begins with a measure number '3'. The third system begins with a measure number '5'. The fourth system begins with a measure number '7'. The fifth system begins with a measure number '9' and includes an asterisk '\*' above a measure in the treble staff. The piece concludes with a double bar line and repeat dots.

7.1 Write down a rhythmic feature from this extract which is typical of an Allemande.

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Boxes for  
examiner's  
use only

7.2 In which period was this movement composed? \_\_\_\_\_

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7.3 To which related key has this movement modulated by bar 11? \_\_\_\_\_

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7.4 Describe the texture in bars 3-4. \_\_\_\_\_

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7.5 Name three bars where there are harmonic sequences. \_\_\_\_\_

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7.6 Describe the Gs in bars 9-10 (bass line). \_\_\_\_\_

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7.7 Describe the G in the second half of bar 10 (treble part). \_\_\_\_\_

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7.8 Describe the Middle C in bar 5. \_\_\_\_\_

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7.9 In which bar does the extract briefly travel through the relative minor key? \_\_\_\_\_

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7.10 Look at the chord below the asterisk (\*) and say why it could be considered as a pivot chord to the new key.

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