

Theory of Music Grade 7

November 2010

TRINITY GUILDHALL

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 **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.

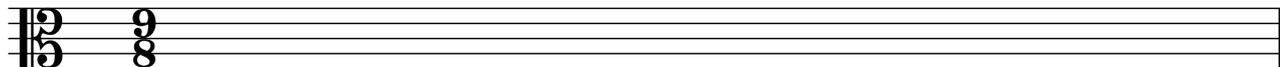
Examiner's use only:

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Total	

Section 1 (20 marks)

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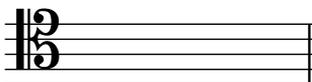
1.1 Write a one-octave scale of C melodic minor scale, descending then ascending, in a rhythm to fit the given time signature. Use rests between some degrees of the scale. Use a key signature.



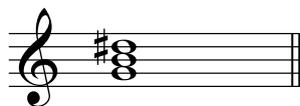
1.2 Write in the correct time signature.



1.3 Write the key signature of G \flat major.



1.4 Write the correct chord symbol for this triad.



1.5 What is a **sonatina**? _____

1.6 Name two brass instruments commonly found in the orchestra of the Classical period.

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1.7 In a movement in sonata form, what is meant by the **bridge passage**?

1.8 What is a Scherzo and Trio?

1.9 What is an inverted cadence?

1.10 Explain the difference between homophonic and polyphonic musical textures.

Section 2 (10 marks)

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2.1 Transpose this 12-bar blues chord progression into C 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.

Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. Staff 1: Four measures of a chord, each represented by a slash. Roman numerals below: I, I, I, I.

Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. Staff 2: Four measures of a chord, each represented by a slash. Roman numerals below: IV, IV, I, I.

Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. Staff 3: Four measures of a chord, each represented by a slash. Roman numerals below: V, IV, I, V. The final measure ends with a double bar line and repeat dots.

Grand staff (treble and bass clefs) for writing a keyboard vamp.

Grand staff (treble and bass clefs) for writing a keyboard vamp.

Grand staff (treble and bass clefs) for writing a keyboard vamp.

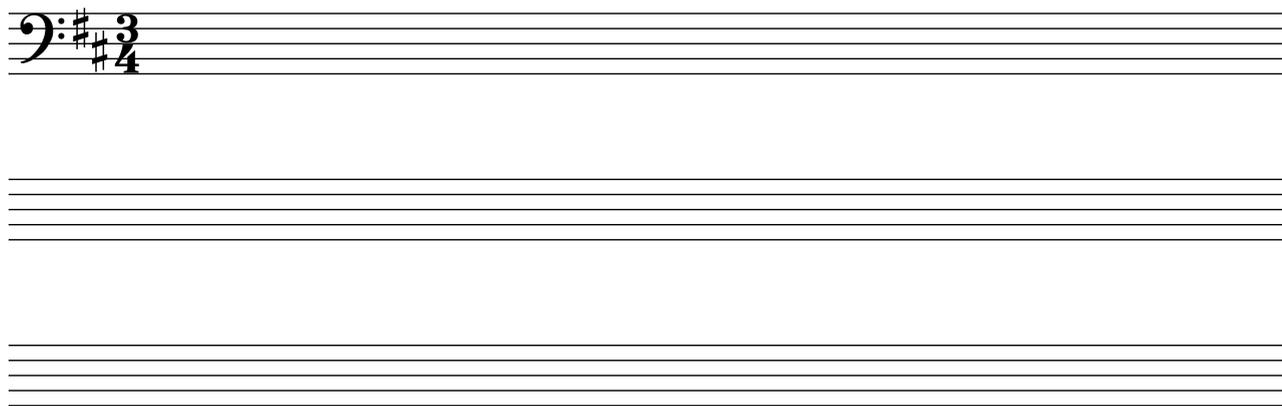


Section 3 (15 marks)

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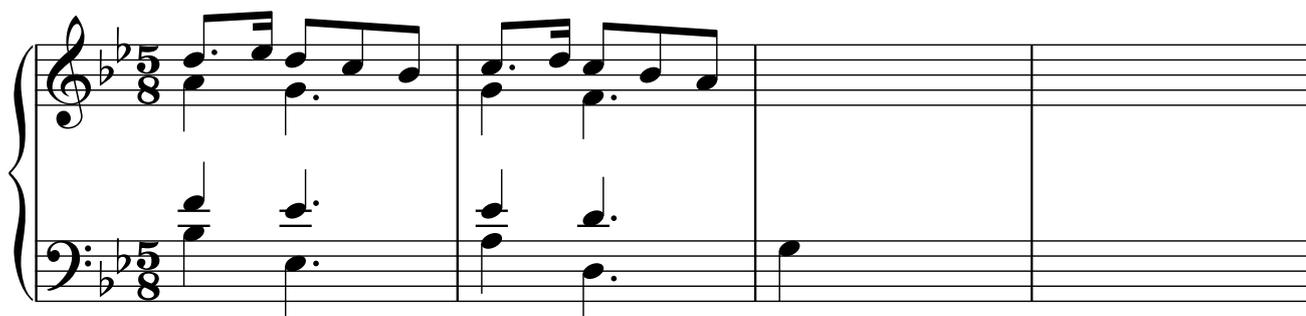
3.1 Write an 8-bar melody in B minor for bassoon. You may use the following as a start if you wish:

Andante

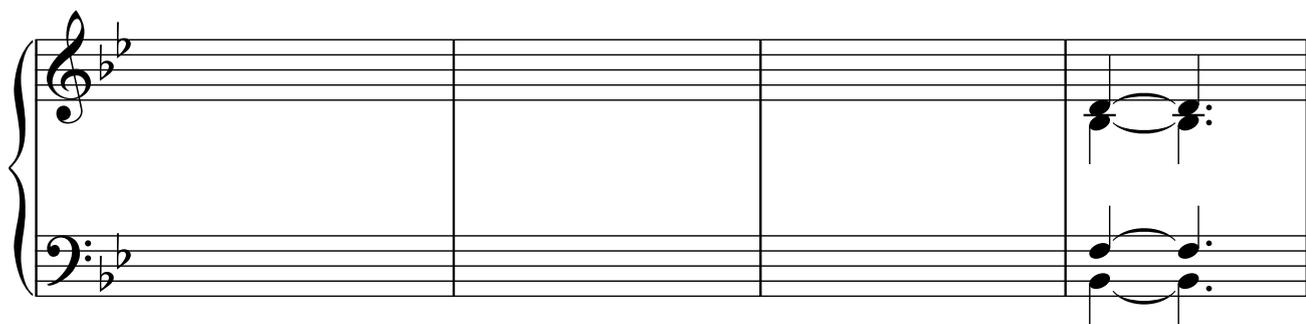


Section 4 (10 marks)

4.1 Here is a chord progression. Make a harmonic sequence by repeating it one note lower each time to complete the phrase.



(Bb major)



Section 5 (10 marks)

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5.1 Transfer this string quartet phrase to close score.

Haydn

Violin I

Violin II

Viola

Violoncello



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.

[Hanover]



Section 7 (20 marks)

Look at this exposition from a sonata-form movement and answer the questions on page 8.

Andante

The musical score is written for piano in 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Andante'. The score includes various dynamics and articulations:

- Measures 1-6: Treble clef has a melody starting with a quarter note, followed by eighth notes. Bass clef has a accompaniment of chords. Dynamics: *p* (piano) and *mfp* (mezzo-forte piano).
- Measures 7-13: Treble clef continues the melody. Bass clef accompaniment changes. Dynamics: *mfp* and *fp* (fortissimo).
- Measures 14-18: Treble clef has a more active melody. Bass clef has a steady eighth-note accompaniment. Dynamics: *p* and *(dolce)* (dolce).
- Measures 19-23: Treble clef has a melody with slurs. Bass clef accompaniment continues. Dynamics: *(dolce)*.
- Measures 24-28: Treble clef has a melody with slurs. Bass clef accompaniment continues. Dynamics: *(dolce)*.
- Measures 29-30: Treble clef has a melody with slurs. Bass clef accompaniment continues. Dynamics: *(dolce)*.

		Boxes for examiner's use only
7.1	In which key is the first subject? <hr/>	<input type="checkbox"/>
7.2	In which bar does the second subject begin, and in which key? <hr/>	<input type="checkbox"/>
7.3	Write appropriate Roman numerals below the bass line in bars 7-8.	<input type="checkbox"/>
7.4	Describe the texture in bars 16-23 and bars 25-32 (bass part). <hr/> <hr/>	<input type="checkbox"/>
7.5	Describe the E \sharp in bar 15 and the first E \flat in bar 28 (treble part). <hr/>	<input type="checkbox"/>
7.6	Circle an example of a chromatic passing note.	<input type="checkbox"/>
7.7	How does the composer give variety to the repetitions in bars 16-21 (treble part)? <hr/> <hr/>	<input type="checkbox"/>
7.8	Describe the function of the music from bar 29 (last two semiquavers) to bar 33. <hr/> <hr/>	<input type="checkbox"/>
7.9	What is the interval between the first two notes in bar 16 (treble part)? <hr/>	<input type="checkbox"/>
7.10	Name the period in which this music was written and suggest a composer. <hr/> <hr/> <hr/>	<input type="checkbox"/>