

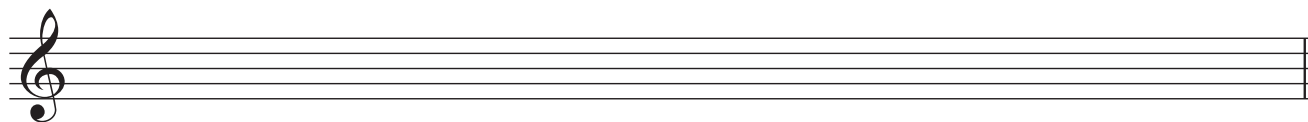
**TRINITY
GUILDHALL**

Sample Grade 7 Theory Paper 1

Section 1 (20 marks)

Boxes for
examiner's
use only

- 1.1 Using quavers, write a broken chord using the appropriate chord. Use patterns of four notes each time. Finish no more than two leger lines above the stave.

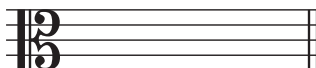


IV⁷ in D major ascending

- 1.2 Write in the correct time signature.



- 1.3 Write the key signature for G \flat major.



- 1.4 Which note is the mediant of the major key shown by this key signature?



- 1.5 Write a root-position chord using the notes shown by this chord symbol:



- 1.6 How would you transpose music for French horn in F? Give the interval (and say whether to transpose it up or down).

- 1.7 Give an outline of **sonata form**.

1.8 What is **ternary form**? _____

☐

1.9 List the types of movement you would expect to find in a Baroque suite.

☐

1.10  is played like: _____

☐

Please turn over to Section 2

Section 2 (10 marks)

Boxes for
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- 2.1 Transpose this 12-bar blues chord progression into B♭ major with Roman numerals below the staff and chord symbols above. Then fill in the keyboard part with block chords on each crotchet beat. Use shorthand where appropriate.

I I I I

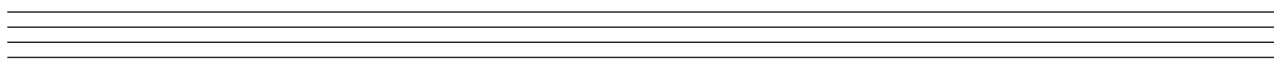
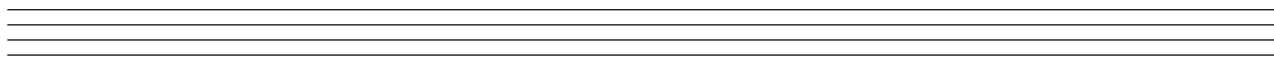
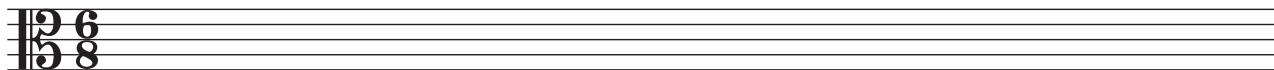
IV IV I I

V IV I V



Section 3 (15 marks)

- 3.1 Write an 8-bar melody for viola using notes from E pentatonic minor scale. Do not use a key signature. You may use the following as a start if you wish:



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.

(G major)

Boxes for
examiner's
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Section 5 (10 marks)

Boxes for
examiner's
use only

5.1 Transfer this string quartet phrase to open score.

Mozart

Violin I
Violin II

Viola
Violoncello

p *f*



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.

J S Bach



Section 7 (20 marks)

Boxes for
examiner's
use only

Look at the beginning bars of this movement from a symphony and answer the questions on page 8.

Menuetto
Allegretto

The musical score is for a Minuet in Allegretto tempo. It is written for a symphony orchestra. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 9, and the second system contains measure 10. The instruments listed on the left are Flauto, 2 Oboi, 2 Fagotti, 2 Corni in Re/D, Violino I, Violino II, Viola, and Violoncello e Basso. Dynamics include *f* (forte), *fz* (forzando), and *p* (piano). The score is marked with double bar lines and repeat signs at the beginning and end of the first system.

Measures 1-9:

- Flauto:** *f* (measure 1), *fz* (measures 3, 7), *fz* (measure 9).
- 2 Oboi:** *f* (measure 1), *fz* (measures 3, 7), *fz* (measure 9).
- 2 Fagotti:** *f* (measure 1), *fz* (measures 3, 7), *fz* (measure 9).
- 2 Corni in Re/D:** *f* (measure 1), *fz* (measures 3, 7), *fz* (measure 9).
- Violino I:** *f* (measure 1), *fz* (measures 3, 7), *fz* (measure 9), *p* (measure 10).
- Violino II:** *f* (measure 1), *fz* (measures 3, 7), *fz* (measure 9), *p* (measure 10).
- Viola:** *f* (measure 1), *fz* (measures 3, 7), *fz* (measure 9), *p* (measure 10).
- Violoncello e Basso:** *f* (measure 1), *fz* (measures 3, 7), *fz* (measure 9).

Measure 10:

- Flauto:** *f* (measure 10), *fz* (measures 11, 12, 13, 14).
- 2 Oboi:** *f* (measure 10), *fz* (measures 11, 12, 13, 14).
- 2 Fagotti:** *f* (measure 10), *fz* (measures 11, 12, 13, 14).
- 2 Corni in Re/D:** *f* (measure 10), *fz* (measures 11, 12, 13, 14).
- Violino I:** *f* (measure 10), *fz* (measures 11, 12, 13, 14), *p* (measure 15).
- Violino II:** *f* (measure 10), *fz* (measures 11, 12, 13, 14), *p* (measure 15).
- Viola:** *f* (measure 10), *fz* (measures 11, 12, 13, 14), *p* (measure 15).
- Violoncello e Basso:** *f* (measure 10), *fz* (measures 11, 12, 13, 14).

		Boxes for examiner's use only
7.1	In a four-movement symphony composed in the Classical period, where would you expect this type of movement to be positioned? <hr/>	<input type="checkbox"/>
7.2	Write in English the names of the woodwind and brass instruments needed to play in this movement. <hr/> <hr/>	<input type="checkbox"/>
7.3	Write the note names that will sound when the brass instruments play in bar 1. <hr/>	<input type="checkbox"/>
7.4	Why are the brass parts idiomatic for the instruments that were being played at the time this symphony was written? <hr/>	<input type="checkbox"/>
7.5	How does the composer use instrumentation to help the contrast between dynamic markings (bars 1-16)? <hr/> <hr/> <hr/> <hr/>	<input type="checkbox"/>
7.6	Comment on the role of the flute in this extract. <hr/> <hr/> <hr/>	<input type="checkbox"/>
7.7	Which instrument(s) doubles the cello part at the same pitch? <hr/>	<input type="checkbox"/>
7.8	In which bars are there 4-bar melodic sequences that are real (rather than tonal) in the violin I part? <hr/>	<input type="checkbox"/>
7.9	Give the note names of two different notes that function as lower auxiliary notes (bars 1-8). <hr/>	<input type="checkbox"/>
7.10	Circle two accented chromatic passing notes.	<input type="checkbox"/>