

Past papers

for graded exams
in music theory

May 2013

Grade 3

Theory of Music Grade 3

May 2013

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

Your signature

Registration number

Centre

Instructions to Candidates

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Examiner's use only:

| | |
|--------|--|
| 1 (10) | |
| 2 (15) | |
| 3 (10) | |
| 4 (15) | |
| 5 (15) | |
| 6 (15) | |
| 7 (20) | |
| Total | |

Section 1 (10 marks)

Boxes for
examiner's
use only

Put a tick (✓) in the box next to the correct answer.

Example

Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



F ☐ A ☐ C ☐

☐

1.2 Add the total number of quaver beats in these tied notes.



4 ☐ 5 ☐ 6 ☐

☐

1.3 Which is the correct time signature?



$\frac{9}{8}$ ☐ $\frac{6}{8}$ ☐ $\frac{3}{4}$ ☐

☐

1.4 Which sign shows the longest rest?

ζ ☐ — ☐ — ☐

☐

1.5 The relative minor of D major is:

D minor ☐

G minor ☐

B minor ☐

☐

1.6 The major scale with two flats in its key signature is:

B \flat major ☐

F major ☐

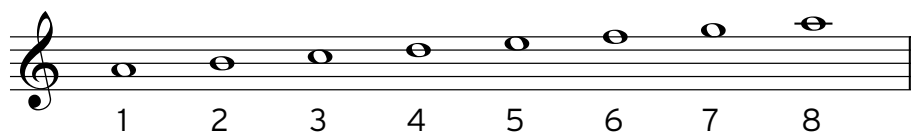
D major ☐

☐

Put a tick (✓) in the box next to the correct answer.

Boxes for
examiner's
use only

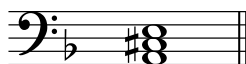
- 1.7 Here is the scale of A natural minor. Which degree(s) of the scale will you change to make the scale of A melodic minor?



none ☐
 7th degree ☐
 6th and 7th degrees ☐

☐

- 1.8 Which chord symbol fits above this dominant triad?



Am ☐ A ☐ F ☐

☐

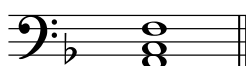
- 1.9 Name this interval:



major 7th ☐ minor 7th ☐ major 6th ☐

☐

- 1.10 Name this triad:



tonic triad of D minor in first inversion ☐
 tonic triad of F major in second inversion ☐
 tonic triad of F major in first inversion ☐

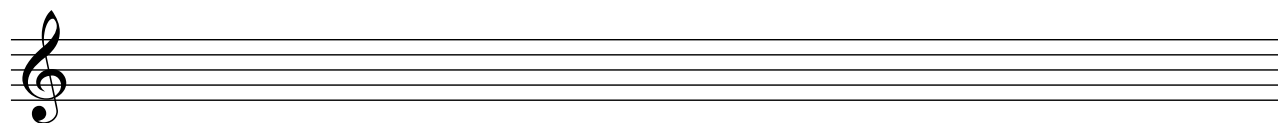
☐

Please turn over for Section 2

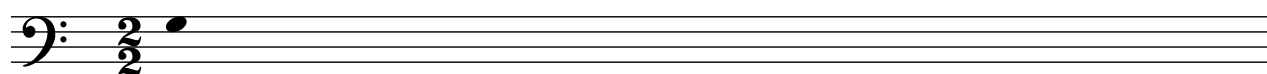
Section 2 (15 marks)

Boxes for
examiner's
use only

- 2.1 Write a one-octave G melodic minor scale in crotchets, going up then down. Use the correct key signature.


☐

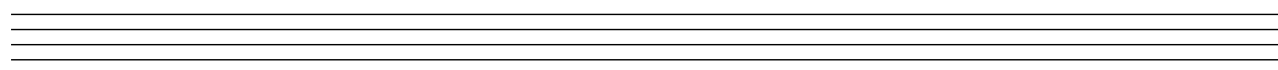
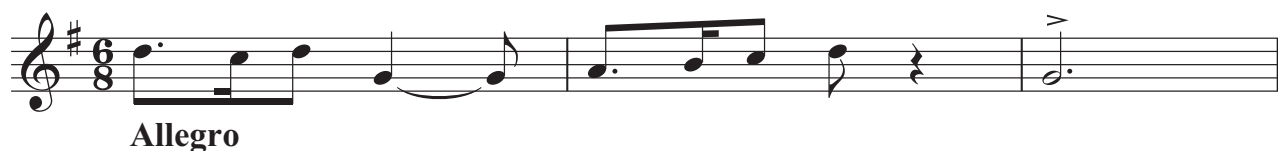
- 2.2 Write the key signature for the key shown. Then write its one-octave arpeggio in the rhythm given below.


☐

G major going down then up

Section 3 (10 marks)

- 3.1 Circle five different mistakes in the following music, then write it out correctly.

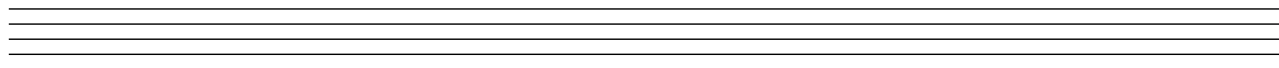

☐

Section 4 (15 marks)

Boxes for
examiner's
use only

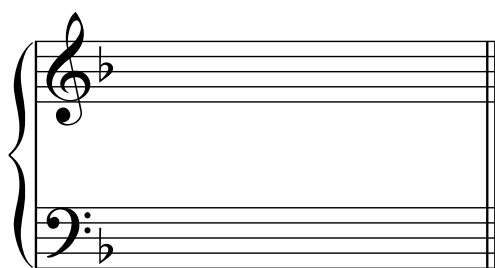
- 4.1 Transpose this tune down an octave into the bass clef to make it suitable for a cello to play.

Anon, 13th century

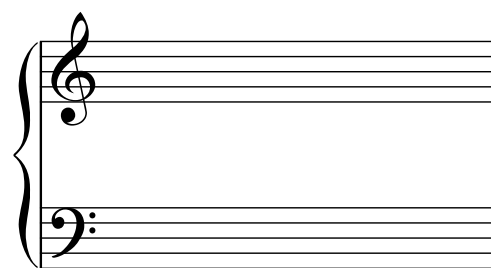


Section 5 (15 marks)

- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(D minor) i



(C major) I

Section 6 (15 marks)

- 6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.

Em B B Em

Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Corelli

Vivo

p

4

cresc.

mf

p

10

mp

mf

13

f

7.1 In which key is this piece? _____

7.2 Which note is the dominant in this piece? _____

7.3 Circle a bar which contains only the three notes of the tonic triad (treble part).

7.4 Name the cadence from the last beat of bar 15 to the beginning of bar 16. _____

7.5 Is the sequence in bars 9–12 real or tonal? _____

7.6 What does **Vivo** mean? _____

7.7 What is the interval between the two notes marked with asterisks (*) in bar 5? _____

7.8 What type of beat is shown in the time signature? _____

7.9 Which chord symbol fits above the first beat in bar 8? _____

7.10 Does this piece start on an up-beat or a down-beat? _____

Boxes for
examiner's
use only

☐☐☐☐☐☐☐☐☐☐

Past papers

for graded exams
in music theory

November 2013

Grade 3

Theory of Music Grade 3

November 2013



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Your signature

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| 2 (15) | |
| 3 (10) | |
| 4 (15) | |
| 5 (15) | |
| 6 (15) | |
| 7 (20) | |
| Total | |

Section 1 (10 marks)

Boxes for
examiner's
use only

Put a tick (✓) in the box next to the correct answer.

Example

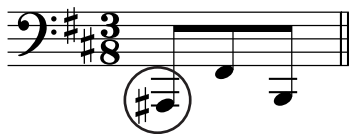
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



F# ☐ A# ☐ C# ☐

☐

1.2 Add the total number of dotted crotchet beats in these tied notes.



6 ☐ 9 ☐ 5 ☐

☐

1.3 Which rest(s) would you put below the asterisk (*)?



7 ☐ 7/7 ☐ 7 ☐

☐

1.4 The relative minor of D major is:

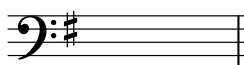
B minor ☐

E minor ☐

D minor ☐

☐

1.5 Which note is the tonic of the major key shown by this key signature?



F ☐ E ☐ G ☐

☐

Put a tick (✓) in the box next to the correct answer.

Boxes for
examiner's
use only

- 1.6 Here is the scale of A natural minor. Which degree(s) of the scale will you change to make the scale of A melodic minor?



- none ☐
 6th and 7th degrees ☐
 7th degree ☐

☐

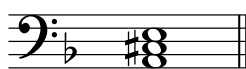
- 1.7 Name this interval:



- major 2nd ☐ minor 2nd ☐ major 3rd ☐

☐

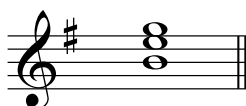
- 1.8 Which chord symbol fits above this dominant triad?



- A ☐ Am ☐ Dm ☐

☐

- 1.9 Name this triad:



- tonic triad of E minor in first inversion ☐
 tonic triad of G major in second inversion ☐
 tonic triad of E minor in second inversion ☐

☐

- 1.10 What does *leggiero* mean?

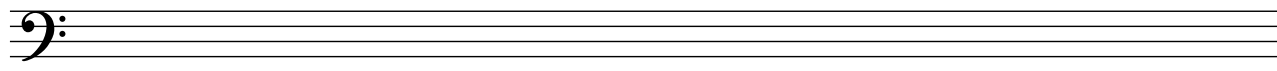
- Sweetly ☐
 Lightly ☐
 Quickly ☐

☐

Please turn over for Section 2

Section 2 (15 marks)

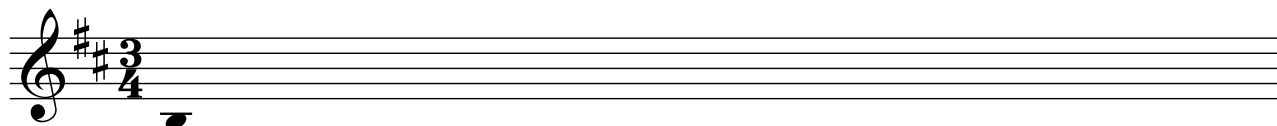
- 2.1 Write a one-octave B \flat major scale in minims, going down then up. Do not use a key signature but write in the necessary accidentals.



Boxes for
examiner's
use only

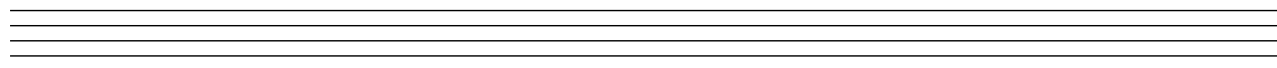
☐

- 2.2 Using crotchets, write a broken chord using B minor tonic triad (going up). Use patterns of three notes each time. Finish on the first B above the stave.


☐

Section 3 (10 marks)

- 3.1 Circle five different mistakes in the following music, then write it out correctly.


☐

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Vivace Arne

4

7

- 7.1 In which key is this piece? _____
- 7.2 Which note is the leading note in this piece? _____
- 7.3 Write a chord symbol above the last chord of this piece to show that the tonic chord accompanies the tune here.
- 7.4 Write a chord symbol above the last crotchet beat of bar 8 to show that the dominant chord accompanies the tune here.
- 7.5 Looking at the chord progression you have written by answering questions 7.3 and 7.4, name the type of cadence that ends the piece. _____
- 7.6 Name the interval between the two notes marked with asterisks (*) in bar 3. _____
- 7.7 What does **Vivace** mean? _____
- 7.8 Look at the boxed notes in bars 1 and 5. What do you notice about the pitch? _____

- 7.9 Does this piece start on an up-beat or a down-beat? _____
- 7.10 Look at bar 4. Does the music move in similar or contrary motion? _____

Boxes for
examiner's
use only☐☐☐☐☐☐☐☐☐☐

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Grade 3

Theory of Music Grade 3

May 2012

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| | |
|-------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| Total | |

Section 1 (10 marks)

Boxes for
examiner's
use only

Put a tick (✓) in the box next to the correct answer.

Example

Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



C ☐ F ☐ E flat ☐

☐

1.2 Add the total number of minim beats in these tied notes.



4 ☐ 5 ☐ 6 ☐

☐

1.3 Which is the correct time signature?



$\frac{3}{4}$ ☐ $\frac{3}{2}$ ☐ $\frac{6}{8}$ ☐

☐

1.4 Which time signature is in simple time?

$\frac{9}{8}$ ☐ $\frac{12}{8}$ ☐ C ☐

☐

1.5 The relative major of G minor is:

G major ☐
B major ☐
B flat major ☐

☐

1.6 The major scale with two sharps in its key signature is:

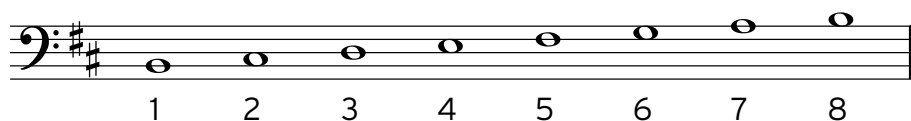
G major ☐
D major ☐
F major ☐

☐

Put a tick (✓) in the box next to the correct answer.

Boxes for
examiner's
use only

- 1.7 Here is the scale of B natural minor. Which degree(s) of the scale will you change to make the scale of B melodic minor?



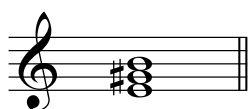
6th degree ☐

7th degree ☐

6th and 7th degrees ☐

☐

- 1.8 Which chord symbol fits above this dominant triad?



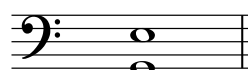
E ☐

Em ☐

Am ☐

☐

- 1.9 Name this interval:



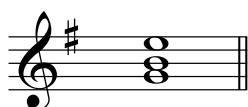
perfect 6th ☐

minor 6th ☐

major 6th ☐

☐

- 1.10 Name this triad:



tonic triad of G major in first inversion ☐

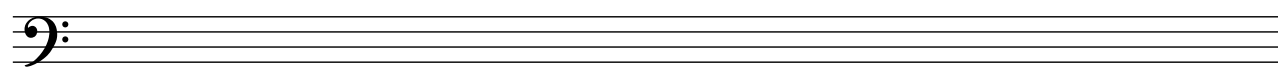
tonic triad of E minor in first inversion ☐

tonic triad of E minor in second inversion ☐

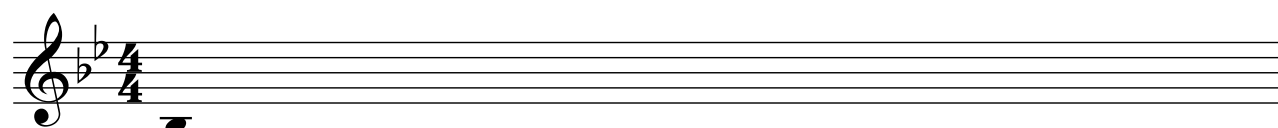
☐

Section 2 (15 marks)

- 2.1 Write a one-octave G melodic minor scale in crotchets going up then down. Use the correct key signature.


☐

- 2.2 Using quavers, write a broken chord using B flat major tonic triad (going up). Use patterns of four notes each time. Finish on the first B flat above the stave.


☐

Boxes for
examiner's
use only

9

9

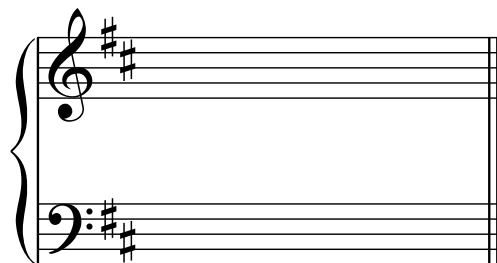
trad. Irish

[illegible]

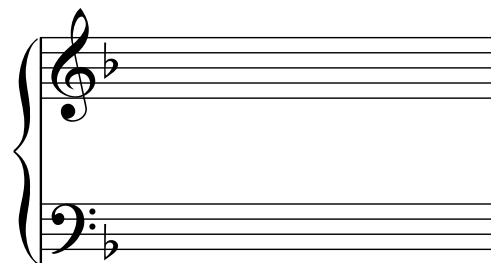
Section 5 (15 marks)

Boxes for
examiner's
use only

- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(B minor) i



(F major) I

Section 6 (15 marks)

- 6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.

Em B B Em

 A musical staff with a treble and bass clef, key signature of two sharps (F# and C#), and time signature of 3/4. The bass line is pre-filled with four minims: E (first line), B (second line), B (second line), and E (first line). The treble staff is empty, intended for writing a tune using notes from the tonic or dominant triads of the chords indicated above.

Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Collected by Leopold Mozart

Allegretto

The musical score is written for piano (f) and is in 4/4 time. The key signature has one flat (B-flat major). The tempo is marked **Allegretto**. The score consists of 12 measures, divided into three systems of four measures each. The first system (measures 1-4) begins with a forte (f) dynamic. The second system (measures 5-8) includes two asterisks (*) above the first two measures, indicating a repeat or a specific performance instruction. The third system (measures 9-12) concludes the piece with a double bar line and repeat dots.

7.1 In which key is this piece? _____

7.2 Which note is the dominant in this piece? _____

7.3 Name the cadence from the last beat of bar 11 to the first beat of bar 12. _____

7.4 Put a bracket (┌─) above each of the two sequences used in bars 5–8.

7.5 Are the sequences in bars 5–8 real or tonal? _____

7.6 What does **Allegretto** mean? _____

7.7 What is the interval between the two notes marked with asterisks (*) in bar 5? _____

7.8 What type of beat is shown in the time signature? _____

7.9 Which Roman numeral fits below the first crotchet beat of bar 3? _____

7.10 Name the two types of articulation marks used in this piece. _____

Boxes for
examiner's
use only

☐
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| 7 (20) | |
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Section 1 (10 marks)

Boxes for
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Put a tick (✓) in the box next to the correct answer.

Example

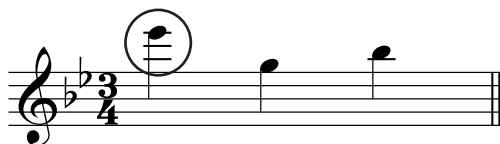
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



E♭ ☐ G ☐ C ☐

☐

1.2 Add the total number of minim beats of silence in these bars.



3 ☐ 4 ☐ 5 ☐

☐

1.3 Which rest(s) fit below the asterisk (*)?



⏏ ☐ ⏏⏏ ☐ ⏏⏏ ☐

☐

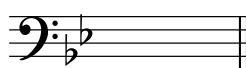
1.4 Which is the correct time signature?



$\frac{4}{4}$ ☐ $\frac{9}{8}$ ☐ $\frac{3}{4}$ ☐

☐

1.5 Which note is the tonic of the minor key shown by this key signature?



B♭ ☐ G ☐ F ☐

☐

1.6 The relative major of B minor is:

G major ☐

E minor ☐

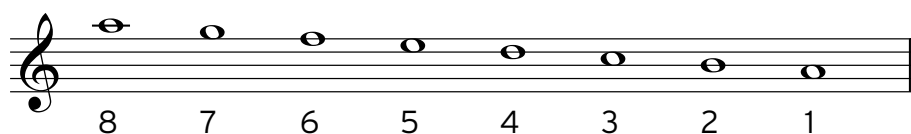
D major ☐

☐

Put a tick (✓) in the box next to the correct answer.

Boxes for
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- 1.7 Here is the scale of A natural minor. Which degree(s) of the scale will you change to make the scale of A harmonic minor?

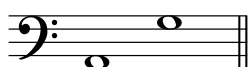


None ☐

7th degree ☐

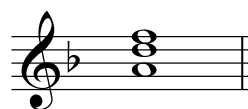
6th degree ☐

- 1.8 Name this interval:



minor 7th ☐ major 7th ☐ major 6th ☐

- 1.9 Name this triad:



tonic triad of D minor in first inversion ☐

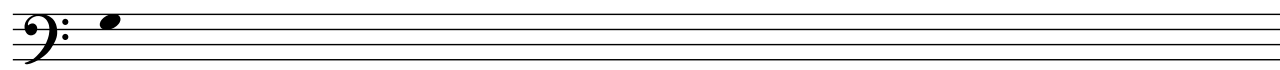
tonic triad of D minor in second inversion ☐

tonic triad of F major in second inversion ☐

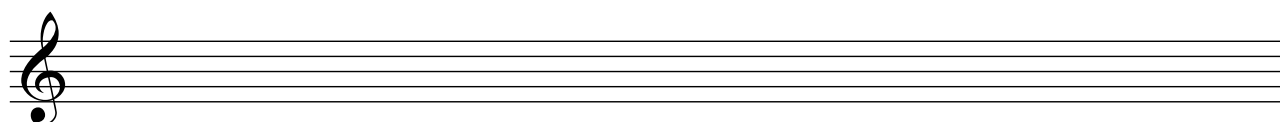
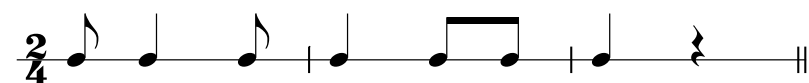
- 1.10 What does **moto** mean? Less ☐ Not ☐ Movement ☐

Section 2 (15 marks)

- 2.1 Write a one-octave G melodic minor scale in crotchets, going down then up. Do not use a key signature, but write in the necessary accidentals.



- 2.2 Write the key signature shown below. Then write its one-octave arpeggio in the rhythm given below.



D major going up then down

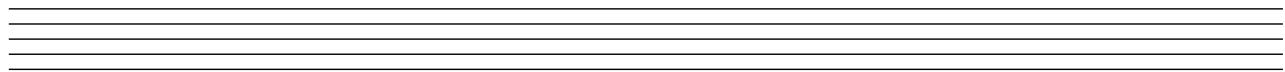
Section 3 (10 marks)

Boxes for
examiner's
use only

3.1 Circle five different mistakes in the following music, then write it out correctly.

Allegro

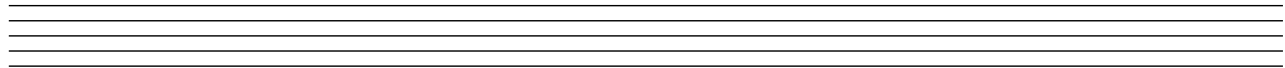
p



Section 4 (15 marks)

4.1 Transpose this tune up an octave into the treble clef to make it suitable for a violin to play.

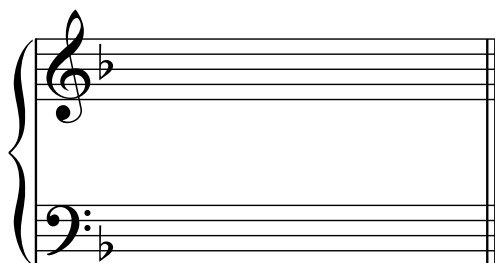
Blow



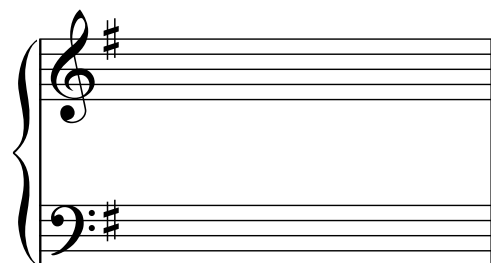
Section 5 (15 marks)

Boxes for
examiner's
use only

- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(D minor) i



(G major) I

Section 6 (15 marks)

- 6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.

Am E E Am

 A musical staff in 2/4 time with a treble clef. The bass line consists of four minims: A (first measure), E (second measure), E (third measure), and A (fourth measure). The staff is intended for writing a tune above the bass line using notes from the tonic or dominant triads indicated by the chord symbols above.

Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Allegretto Purcell

p *cresc.*

6 *f* *mf*

11 *mp* *cresc.* *f*

7.1 In which key is this piece? _____

Boxes for
examiner's
use only

☐

7.2 Which note is the leading note in this piece? _____

☐

7.3 Name the cadence which ends this piece. _____

☐

7.4 Write an appropriate chord symbol above the first beat of bar 7 to show that the dominant chord accompanies the tune here.

☐

7.5 Look at bars 11 and 12. Does the music move in similar or contrary motion? _____

☐

7.6 How many notes higher or lower are the sequences in bars 9–12 repeated (treble part)?

☐

7.7 Are the sequences in bars 9–12 real or tonal sequences (treble part)? _____

☐

7.8 Name the interval between the two notes marked with asterisks (*) in bars 3–4 (treble part).

☐

7.9 What does **Allegretto** mean? _____

☐

7.10 Name two types of articulation marks used in this piece. _____

☐

Past papers

for graded examinations
in music theory 2011

Grade 3

Theory of Music Grade 3

May 2011

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

Your signature

Registration number

Centre

Instructions to Candidates

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Examiner's use only:

| | |
|-------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| Total | |

Section 1 (10 marks)

Put a tick (✓) in the box next to the correct answer.

Example

Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



D ☐ D# ☐ F# ☐

☐

1.2 Add the total number of minim beats in these tied notes.



5 ☐ 6 ☐ 8 ☐

☐

1.3 Which time signature is in compound time?

C ☐ $\frac{4}{4}$ ☐ $\frac{12}{8}$ ☐

☐

1.4 Which is the correct time signature?



$\frac{3}{4}$ ☐ $\frac{6}{8}$ ☐ $\frac{9}{8}$ ☐

☐

1.5 The relative major of B minor is :

B major ☐ D major ☐ B \flat major ☐

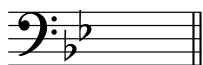
☐

Boxes for
examiner's
use only

Put a tick (✓) in the box next to the correct answer.

Boxes for
examiner's
use only

- 1.6 Which note is the tonic of the major key shown by this key signature?



Bb ☐ F ☐ G ☐

☐

- 1.7 Here is the scale of G harmonic minor. Which degree(s) of the scale will you change to make the scale of G natural minor?



6th degree ☐

7th degree ☐

6th & 7th degrees ☐

☐

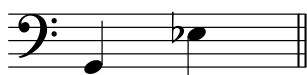
- 1.8 Which chord symbol fits above this dominant triad?



A ☐ Am ☐ Dm ☐

☐

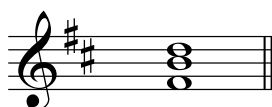
- 1.9 Name this interval:



Minor 7th ☐ Major 6th ☐ Minor 6th ☐

☐

- 1.10 Name this triad:



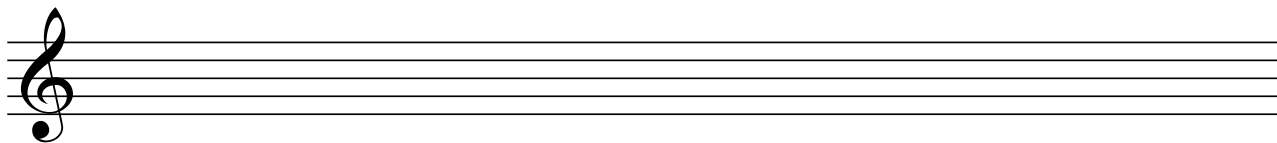
Tonic triad of B minor in first inversion ☐
Tonic triad of B minor in second inversion ☐
Tonic triad of D major in second inversion ☐

☐

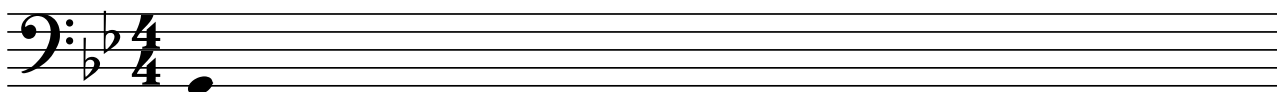
Section 2 (15 marks)

Boxes for
examiner's
use only

- 2.1 Write a one-octave E melodic minor scale in crotchets going up then down. Use a key signature.

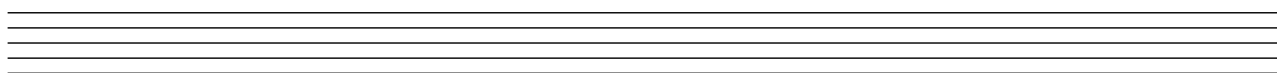

☐

- 2.2 Using quavers, write a broken chord using G minor tonic triad (going up). Use patterns of four notes each time. Finish on the first G above the stave.


☐

Section 3 (10 marks)

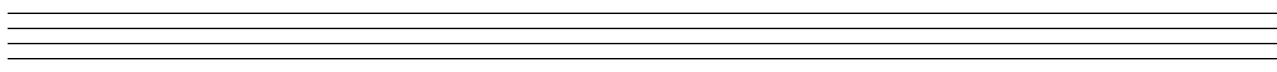
- 3.1 Circle five different mistakes in the following music, then write it out correctly.


☐

Section 4 (15 marks)

- 4.1 Transpose this tune down an octave into the bass clef to make it suitable for a cello or bassoon to play.

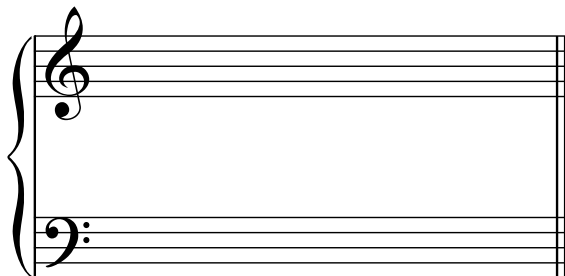
Morley


☐

Section 5 (15 marks)

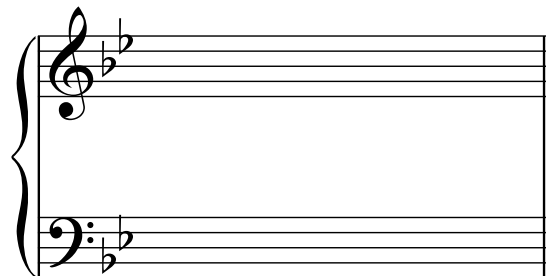
Boxes for
examiner's
use only

- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(A minor)

i



(Bb major)

I



Section 6 (15 marks)

- 6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.

Dm A A Dm

 A musical staff with a treble clef and a key signature of one flat (Bb). The time signature is 3/4. The staff is divided into four measures. The first measure contains a bass line with a single minim note (Bb). The subsequent three measures are empty, intended for writing a tune above the bass line using notes from the tonic or dominant triads indicated by the chord symbols above.


Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

1 **Vivo** Blow

4

7 *cresc.* * *

10 *f*

7.1 In which key is this piece? _____

7.2 What note is the dominant in this piece? _____

7.3 Name the cadence that finishes this piece. _____

7.4 Look at bar 2. Does the music move in similar or contrary motion? _____

7.5 How many notes higher or lower is the sequence in bars 9-10 repeated? _____

7.6 What does **Vivo** mean? _____

7.7 What is the interval between the two notes marked with asterisks (*) in bar 9? _____

7.8 What type of beat is shown in the time signature? _____

7.9 Which Roman numeral fits below the first beat in bar 9? _____

7.10 To which bar should a musician repeat when they have played bar 12? _____

Boxes for
examiner's
use only

☐☐☐☐☐☐☐☐☐☐

Past papers

for graded examinations
in music theory 2011

Grade 3

Theory of Music Grade 3

November 2011

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

Your signature

Registration number

Centre

Instructions to Candidates

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Examiner's use only:

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| 3 | |
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| 7 | |
| Total | |

Section 1 (10 marks)

Boxes for
examiner's
use only

Put a tick (✓) in the box next to the correct answer.

Example

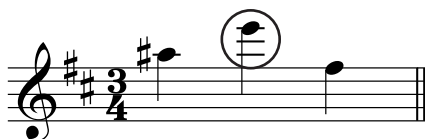
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



E ☐ F# ☐ D ☐

☐

1.2 Add the total number of dotted crotchet beats in these tied notes.



6 ☐ 9 ☐ 5 ☐

☐

1.3 Which time signature is in compound time?

$\frac{3}{4}$ ☐ $\frac{3}{2}$ ☐ $\frac{9}{8}$ ☐

☐

1.4 Which rest(s) would you put below the asterisk?



γ ☐ $\gamma \gamma$ ☐ γ ☐

☐

1.5 The minor key with two flats in its key signature is:

D minor ☐

E minor ☐

G minor ☐

☐

1.6 Which note is the tonic of the minor key shown by this key signature?



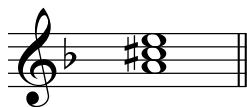
G ☐ E ☐ B ☐

☐

Put a tick (✓) in the box next to the correct answer.

Boxes for
examiner's
use only

1.7 Which Roman numeral fits below this dominant triad?



i ☐ v ☐ V ☐

☐

1.8 Name this interval:



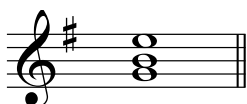
Minor 7th ☐

Major 6th ☐

Major 7th ☐

☐

1.9 Name this triad:



Tonic triad of G major in first inversion ☐

Tonic triad of E minor in first inversion ☐

Tonic triad of E minor in second inversion ☐

☐

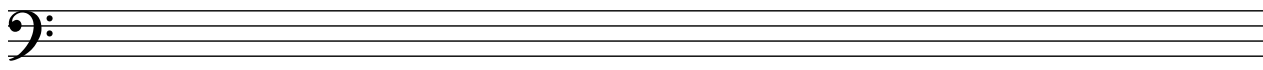
1.10 What does *al* mean?

but ☐ less ☐ like ☐

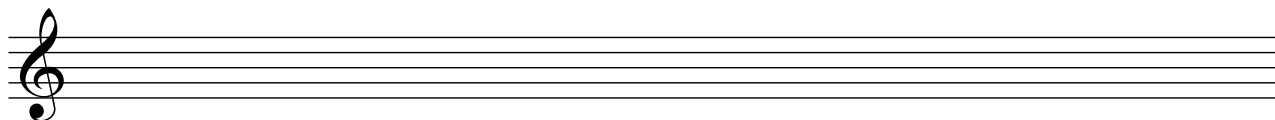
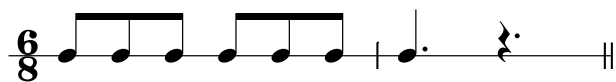
☐

Section 2 (15 marks)

2.1 Write a one-octave D melodic minor scale in minims, going down then up. Do not use a key signature, but write in the necessary accidentals.


☐

2.2 Write the key signature for the key shown. Then write its one-octave arpeggio in the rhythm given below.


☐

B minor, going up then down.

Section 3 (10 marks)

Boxes for
examiner's
use only

3.1 Circle five different mistakes in the following music, then write it out correctly.

Vio

Violin part, measures 1-3. The notation is in 3/4 time with a key signature of one flat (B-flat). Measure 1 contains a quarter note B-flat, a quarter rest, and a quarter note D. Measure 2 contains a quarter note E, a quarter note F, and a quarter note G. Measure 3 contains a quarter note A, a quarter note B-flat, and a quarter note C. Above the first measure is a bracket with the number 3, indicating a triplet. Above the second measure is a bracket with the number 3, indicating a triplet.

7

Section 4 (15 marks)

4.1 Transpose this tune down an octave into the bass clef to make it suitable for a cello to play.

trad. Welsh

9

Section 5 (15 marks)

5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.

(B minor)

i

(B \flat major)

V

7

Section 6 (15 marks)Boxes for
examiner's
use only

6.1 Use the root of each triad shown by the chord symbols to write a bass line.

The musical notation is for a piano piece in 2/4 time, key of D major. It consists of four measures. The treble staff has the following notes: Measure 1: D4 (quarter), F#4 (quarter); Measure 2: B4 (quarter), D5 (quarter); Measure 3: B4 (quarter), D5 (quarter); Measure 4: D5 (half). The bass staff is empty. Chord symbols are placed above the treble staff: Em above Measure 1, B above Measure 2, B above Measure 3, and Em above Measure 4.

Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Vivo Hässler

5

9

13

f

mf

p

f

*

*

- 7.1 In which key is this piece? _____
- 7.2 Circle a rising one-octave arpeggio in this piece (bass part).
- 7.3 Put a bracket (┌─┐) above the sequences used in bars 13 and 14 (treble part).
- 7.4 Name the interval between the two notes marked with asterisks (*) in bar 13 (bass part).

- 7.5 Write a chord symbol above the last right-hand note of this piece to show that the tonic chord accompanies the tune here.
- 7.6 Does the piece start on an up-beat or a down-beat? _____
- 7.7 Circle one example of syncopation in this piece.
- 7.8 Explain the two articulation signs in bar 6 (treble part). _____

- 7.9 Name the cadence at the end of the piece. _____
- 7.10 What does **Vivo** mean? _____

Boxes for
examiner's
use only☐☐☐☐☐☐☐☐☐☐

Theory of Music Grade 3

May 2010

TRINITY GUILDHALL

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

Your signature

Registration number

Centre

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| | |
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| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| Total | |

Section 1 (10 marks)

Put a tick (✓) in the box next to the correct answer.

Example

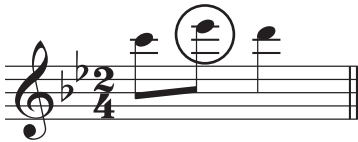
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



G ☐ Eb ☐ F ☐

☐

1.2 Add the total number of minim beats of silence in these bars.



3 ☐ 4 ☐ 5 ☐

☐

1.3 Which is the main beat in $\frac{12}{8}$ time?

 ☐  ☐  ☐

☐

1.4 Which is the correct time signature?



$\frac{3}{4}$ ☐  ☐ $\frac{9}{8}$ ☐

☐

1.5 The relative minor of D major is:

D minor ☐ B minor ☐ G minor ☐

☐

Boxes for
examiner's
use only

Put a tick (✓) in the box next to the correct answer.

Boxes for
examiner's
use only

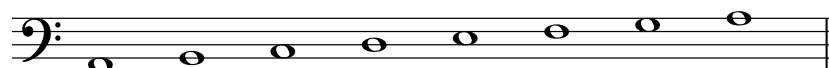
- 1.6 Which note is the tonic of the minor key shown by this key signature?



D ☐ Bb ☐ G ☐

☐

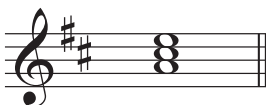
- 1.7 Here is the scale of A natural minor.
Which degree(s) of the scale will you change to make the scale of A melodic minor?



none ☐
6th and 7th degrees ☐
7th degree ☐

☐

- 1.8 Which symbol does **not** fit with this dominant triad?



A ☐ V ☐ I ☐

☐

- 1.9 Name this interval:



Minor 7th ☐ Major 6th ☐ Major 7th ☐

☐

- 1.10 Name this triad:

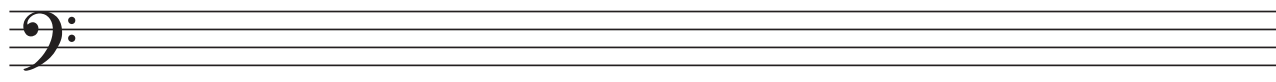


Tonic triad of B minor in first inversion ☐
Tonic triad of B minor in second inversion ☐
Tonic triad of G major in second inversion ☐

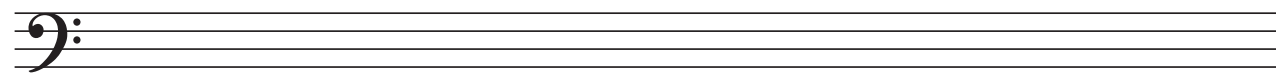
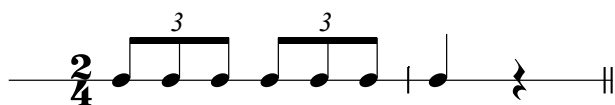
☐

Section 2 (15 marks)

- 2.1 Write a one-octave D melodic minor scale in minims going up then down. Use a key signature.



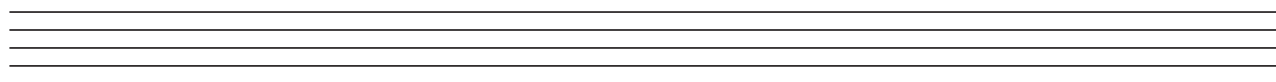
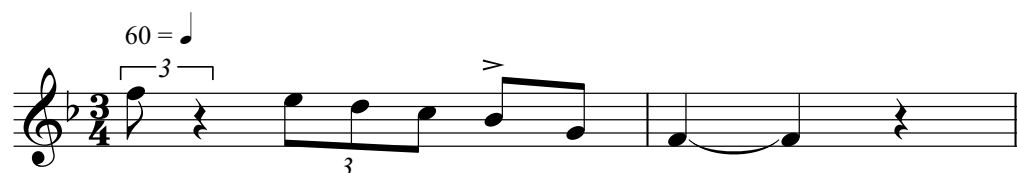
- 2.2 Write the key signature for the key shown. Then write its one-octave arpeggio in the rhythm given below.



B flat major going up then down.

Section 3 (10 marks)

- 3.1 Circle five different mistakes in the following music, then write it out correctly.

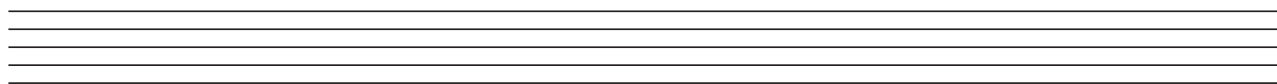
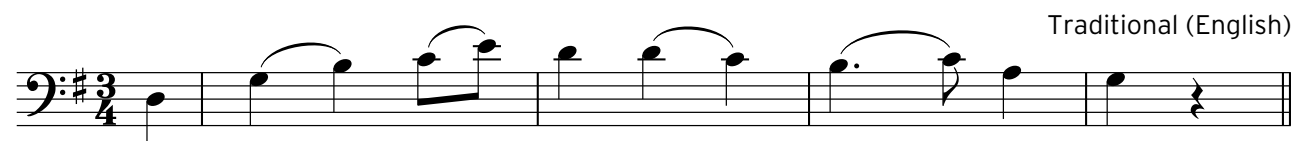


Boxes for
examiner's
use only

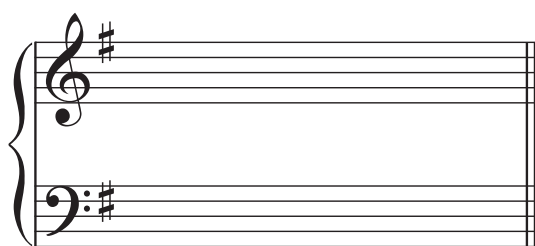


Section 4 (15 marks)Boxes for
examiner's
use only

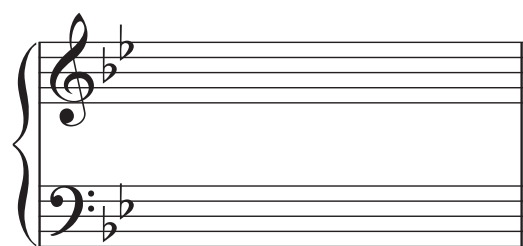
- 4.1 Transpose this tune up an octave into the treble clef to make it suitable for a violin to play.

**Section 5** (15 marks)

- 5.1 Using crotchets, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(E minor) i

(B \flat major) I**Section 6** (15 marks)

- 6.1 Use the root of each triad shown by the chord symbols to write a bass line.

*Please turn over for Section 7*

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Henry Purcell

Allegretto

1

p *crescendo*

5

f *mp*

9

mf

13

f

7.1 In which key is this piece? _____

7.2 What note is the dominant in this piece? _____

7.3 Write an appropriate Roman numeral below the first crotchet beat of bar 12.

7.4 How many notes higher or lower are the sequences in bars 9-11 repeated? _____

7.5 Name the cadence (bars 15-16). _____

7.6 Circle a one-octave arpeggio in this piece (bass part).

7.7 Does this piece start on an up-beat or a down-beat? _____

7.8 What does **Allegretto** mean? _____

7.9 Name two types of articulation marks used in this piece. _____

7.10 Circle any major and minor 6ths you can find in bars 9-11 (treble part).

Boxes for
examiner's
use only

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Theory of Music Grade 3

November 2010

TRINITY
GUILDHALL

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

Your signature

Registration number

Centre

Instructions to Candidates

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Examiner's use only:

| | |
|-------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| Total | |

Section 1 (10 marks)

Put a tick (✓) in the box next to the correct answer.

Example

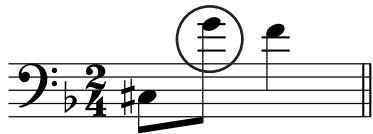
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



E ☐ G ☐ F ☐

☐

1.2 Add the total number of dotted crotchet beats in these tied notes.



6 ☐ 9 ☐ 5 ☐

☐

1.3 Which is the main beat in $\frac{3}{2}$ time?

$\frac{1}{2}$ ☐ $\frac{3}{4}$ ☐ $\frac{1}{4}$ ☐

☐

1.4 Which is the correct time signature?



$\frac{9}{8}$ ☐ $\frac{3}{4}$ ☐ $\frac{6}{8}$ ☐

☐

1.5 The relative major of B minor is :

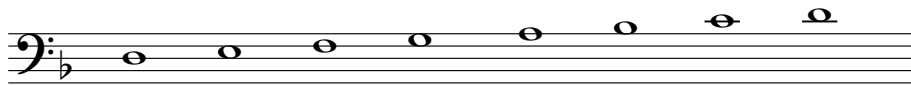
C major ☐ G major ☐ D major ☐

☐

Boxes for
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use only

Put a tick (✓) in the box next to the correct answer.

- 1.6 Here is the scale of D natural minor. Which degree(s) of the scale will you change to make the scale of D melodic minor?

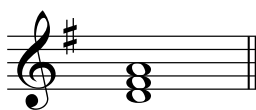


- none ☐
 6th and 7th degrees ☐
 7th degree ☐

Boxes for
examiner's
use only

☐

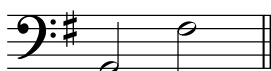
- 1.7 Which symbol does **not** fit with this dominant triad?



- D ☐ V ☐ I ☐

☐

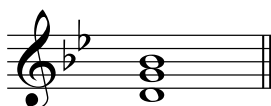
- 1.8 Name this interval:



- Major 7th ☐ Minor 7th ☐ Major 6th ☐

☐

- 1.9 Name this triad:



- Tonic triad of Bb major in 2nd inversion ☐
 Tonic triad of G minor in root position ☐
 Tonic triad of G minor in 2nd inversion ☐

☐

- 1.10 What does **al** mean?

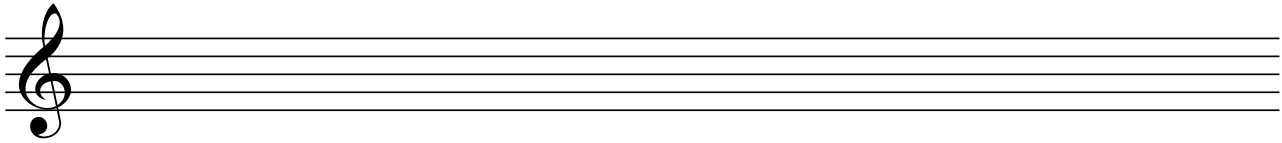
- but ☐ like ☐ more ☐

☐

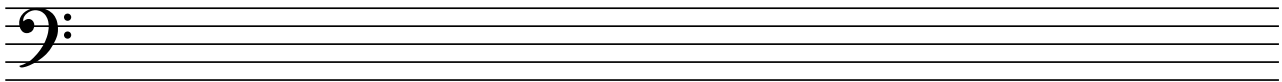
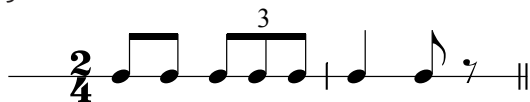
Section 2 (15 marks)

Boxes for
examiner's
use only

- 2.1 Write a one-octave G melodic minor scale in minims going up then down. Use a key signature.


☐

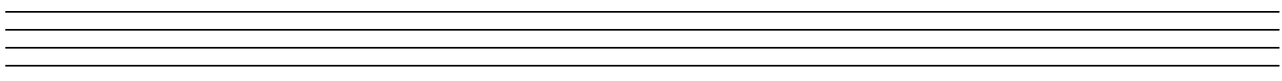
- 2.2 Write the key signature for the key shown. Then write its one-octave arpeggio in the rhythm given below.


☐

B minor going down then up

Section 3 (10 marks)

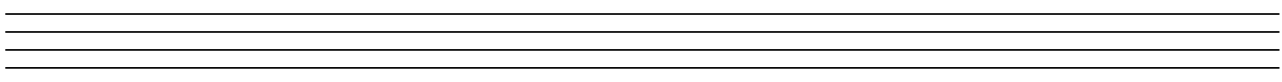
- 3.1 Circle five different mistakes in the following music, then write it out correctly.


☐

Section 4 (15 marks)

- 4.1 Transpose this tune up an octave into the treble clef to make it suitable for a violin to play.

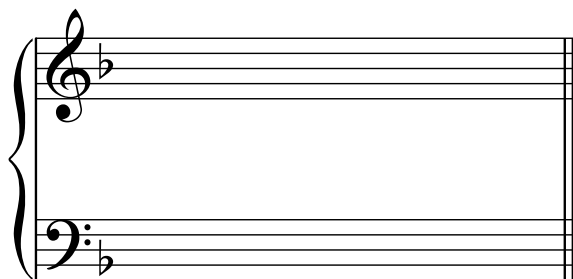
Traditional (English)


☐

Section 5 (15 marks)

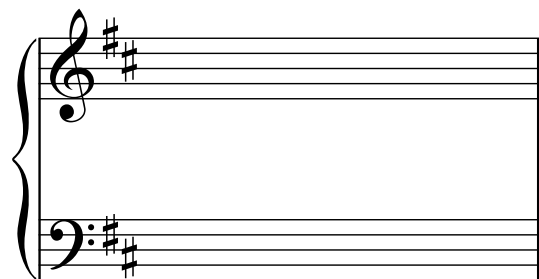
Boxes for
examiner's
use only

- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(F major)

I



(B minor)

i



Section 6 (15 marks)

- 6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.

Gm D D Gm

 A musical staff with a treble clef and a key signature of two flats (B-flat major/D minor). The staff is divided into four measures. The first measure contains a Gm chord symbol and a bass line starting with a G note. The second measure contains a D chord symbol and a bass line starting with a D note. The third measure contains a D chord symbol and a bass line starting with a D note. The fourth measure contains a Gm chord symbol and a bass line starting with a G note. The treble clef staff is empty for writing a tune.


Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

1 **Adagio** Spiritual

p

5 **poco rit.** Fine

p

9 **a tempo**

mf *cresc.*

13 **Da Capo al Fine**

f *mp* *p*

Boxes for
examiner's
use only

7.1 In which key is this piece? _____

☐

7.2 There are eight phrases in this piece. On which chord does the seventh (7th) phrase finish in bar 13?

☐

7.3 What is the musical word that describes the  rhythm in bar 9? _____

☐

7.4 Name the cadence at the end of the piece. _____

☐

7.5 Name the interval between the two notes marked with asterisks (*) in bars 3 and 4. _____

☐

7.6 What does **Da Capo al Fine** mean? _____

☐

7.7 In which bars should a musician slow down a little? _____

☐

7.8 Which phrases start on an upbeat? _____

☐

7.9 What does **Adagio** mean? _____

☐

7.10 Put a bracket (┌─┐) above two bars where the treble and bass parts play in octaves, in similar motion.

☐

Theory of Music Grade 3

May 2009

TRINITY GUILDHALL

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| | |
|-------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| Total | |

Section 1 (10 marks)

Put a tick (✓) in the box next to the correct answer.

Example

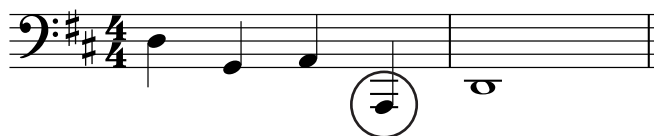
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



C ☐ A ☐ C# ☐

☐

1.2 Add the total number of dotted crotchet beats in these tied notes.



6 ☐ 9 ☐ 5 ☐

☐

1.3 Which rest(s) would you put below the asterisk (*)?



7 ☐ 7/7 ☐ 7 ☐

☐

1.4 Which is the correct time signature?



9 ☐ 6 ☐ 3 ☐

☐

1.5 The relative minor of D major is:

B minor ☐ D minor ☐ G minor ☐

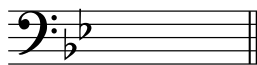
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Boxes for
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use only

Put a tick (✓) in the box next to the correct answer.

Boxes for
examiner's
use only

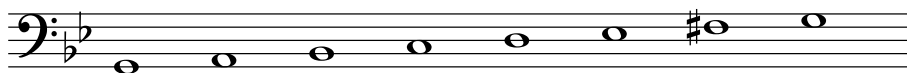
- 1.6 Which note is the tonic of the major key shown by this key signature?



D ☐ Bb ☐ G ☐

☐

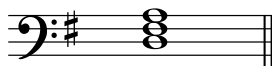
- 1.7 Here is the scale of G harmonic minor. Which degree(s) of the scale will you change to make the scale of G natural minor?



6th degree ☐
7th degree ☐
6th and 7th degrees ☐

☐

- 1.8 Which symbol does **not** fit with this dominant triad?



D ☐ I ☐ V ☐

☐

- 1.9 Name this interval:



Minor 7th ☐ Major 6th ☐ Major 7th ☐

☐

- 1.10 Name this triad:



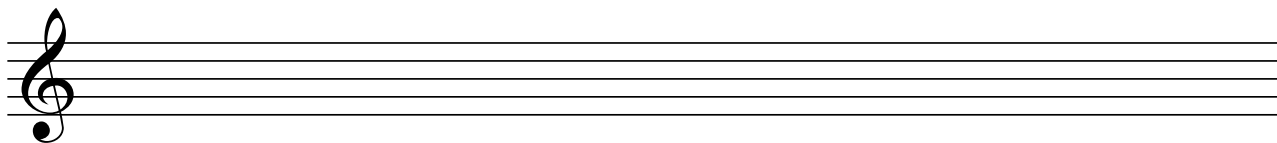
Tonic triad of G major in first inversion ☐
Tonic triad of G minor in second inversion ☐
Tonic triad of G minor in root position ☐

☐

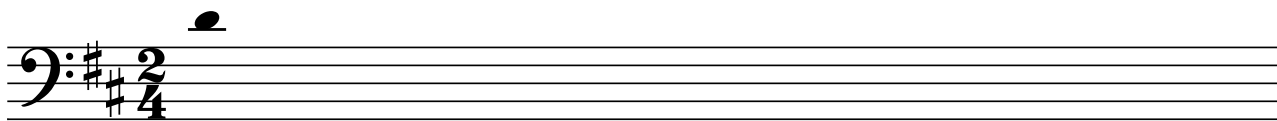
Section 2 (15 marks)

Boxes for
examiner's
use only

- 2.1 Write a one-octave D melodic minor scale in minims going up then down. Use a key signature.

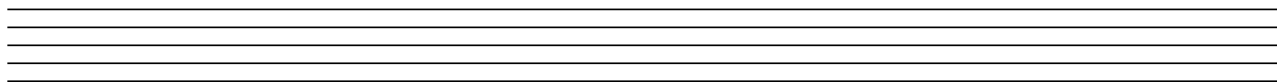
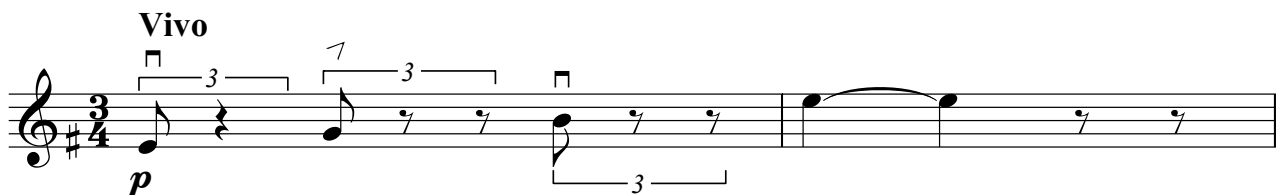

☐

- 2.2 Using quavers, write a broken chord using D major tonic triad (going down). Use patterns of four notes each time. Finish on the first D below the stave.


☐

Section 3 (10 marks)

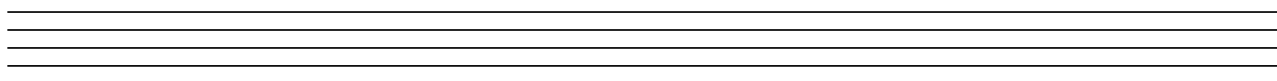
- 3.1 Circle five different mistakes in the following music, then write it out correctly.


☐

Section 4 (15 marks)

- 4.1 Transpose this tune up an octave into the treble clef to make it suitable for a violin to play.

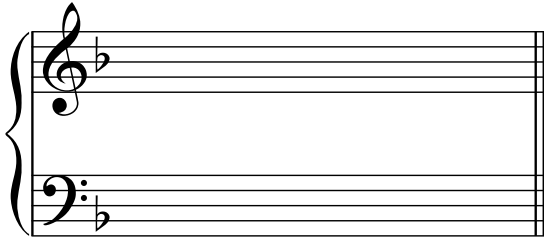
Handel


☐

Section 5 (15 marks)

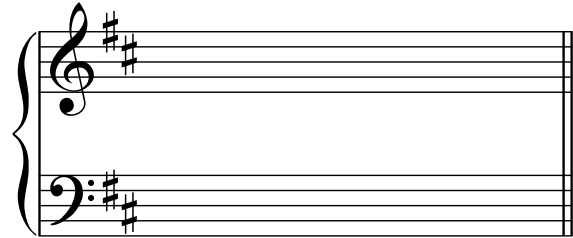
Boxes for
examiner's
use only

- 5.1 Using semibreves, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(F major)

I



(B minor)

i



Section 6 (15 marks)

- 6.1 Use the root of each triad shown by the chord symbols to write a bass line.

Chord symbols: Dm A A Dm

 A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is divided into four measures. The first measure contains a Dm triad (D, F, A) with a dotted quarter note D and eighth notes F and A. The second measure contains an A triad (A, C, E) with a dotted quarter note A and eighth notes C and E. The third measure contains an A triad (A, C, E) with a dotted quarter note A and eighth notes C and E. The fourth measure contains a Dm triad (D, F, A) with a dotted quarter note D and eighth notes F and A. The bass line is empty for the student to write.


Please turn over for Section 7

Section 7 (20 marks)Boxes for
examiner's
use only

Look at the following piece and answer the questions opposite.

Marziale Jeremiah Clarke

f

5

mp

13

f

- 7.1 In which key is this piece? _____
- 7.2 Write a chord symbol above all the bars where the music has only the tonic in the bass line, to show that the tonic chord accompanies the tune here.
- 7.3 Which Roman numeral fits below bar 9? _____
- 7.4 How many notes higher or lower are the sequences in bars 13-14 repeated (treble part)?

- 7.5 Are the sequences in bars 13-14 real sequences (treble part)? _____
- 7.6 Look at bars 1-2 (treble and bass parts). In which bars is there an exact repeat of this music later in the piece?

- 7.7 Look at bar 4. Does the music move in similar or contrary motion? _____

- 7.8 Name two types of articulation marks shown in this piece. _____

- 7.9 Does this piece start on an up-beat or a down-beat? _____
- 7.10 What does **Marziale** mean? _____

Boxes for
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use only☐☐☐☐☐☐☐☐☐☐

Theory of Music Grade 3

November 2009

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| | |
|-------|--|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |
| 6 | |
| 7 | |
| Total | |

Section 1 (10 marks)

Put a tick (✓) in the box next to the correct answer.

Example

Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



D# ☐ F# ☐ B# ☐

☐

1.2 Add the total number of dotted crotchet beats in these tied notes.



3 ☐ 7 ☐ 9 ☐

☐

1.3 Which time signature is in simple time?

$\frac{9}{8}$ ☐ $\frac{2}{2}$ ☐ $\frac{6}{8}$ ☐

☐

1.4 Which is the correct time signature?



$\frac{12}{8}$ ☐ $\frac{9}{8}$ ☐ $\frac{6}{8}$ ☐

☐

1.5 Which major key has two sharps in its key signature?

G major ☐ D major ☐ B \flat major ☐

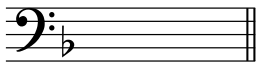
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use only

Put a tick (✓) in the box next to the correct answer.

Boxes for
examiner's
use only

- 1.6 Which note is the tonic of the minor key shown by this key signature?



Bb ☐ D ☐ G ☐

☐

- 1.7 Here is the scale of E natural minor. Which degree(s) of the scale will you change to make the scale of E melodic minor?



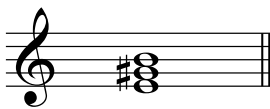
6th and 7th degrees ☐

none ☐

7th degree ☐

☐

- 1.8 Which symbol does **not** fit with this dominant triad?



V ☐ Em ☐ E ☐

☐

- 1.9 Name this interval:



Major 6th ☐ Minor 6th ☐ Minor 7th ☐

☐

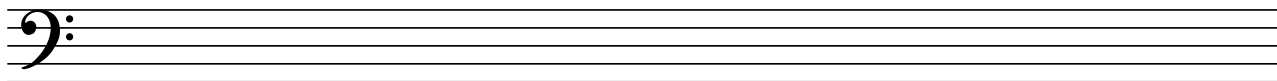
- 1.10 What does *dolce* mean?

little ☐ lightly ☐ sweetly ☐

☐

Section 2 (15 marks)

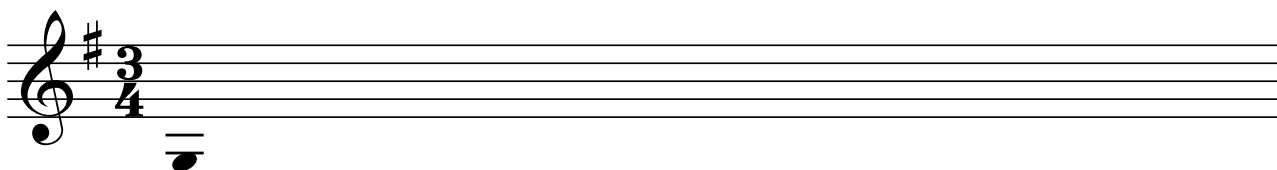
- 2.1 Write a one-octave G harmonic minor scale in crotchets going up then down. Use a key signature.



Boxes for
examiner's
use only

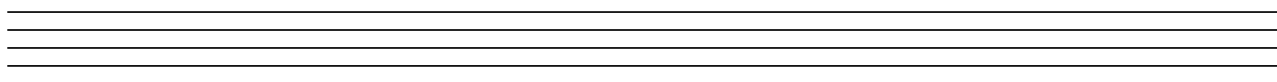
☐

- 2.2 Using crotchets, write a broken chord using G major tonic triad (going up). Use patterns of three notes each time. Finish on the first G above the stave.


☐

Section 3 (10 marks)

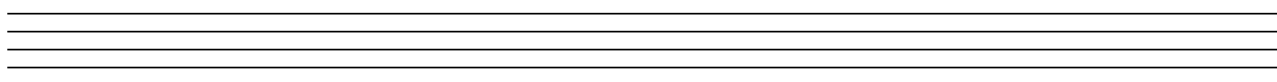
- 3.1 Circle five different mistakes in the following music, then write it out correctly.


☐

Section 4 (15 marks)

- 4.1 Transpose this tune up an octave into the treble clef to make it suitable for a violin to play.

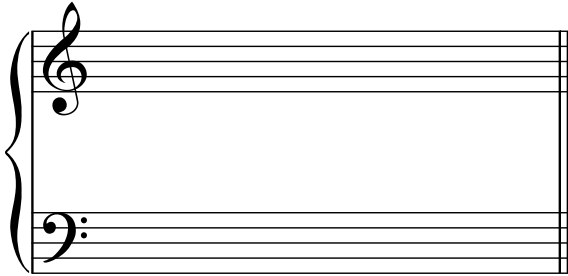
Spiritual


☐

Section 5 (15 marks)

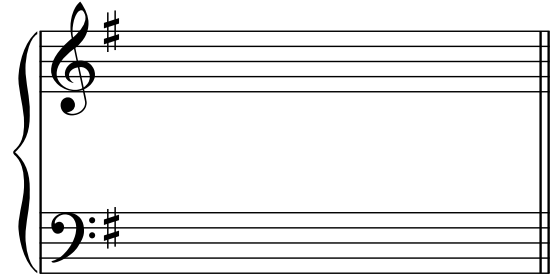
Boxes for
examiner's
use only

- 5.1 Using semibreves, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(C major)

I



(E minor)

i



Section 6 (15 marks)

- 6.1 Use the root of each triad shown by the chord symbols to write a bass line.

Chord symbols: Dm, Dm, A, Dm

 A grand staff (treble and bass clefs) in 3/2 time with a key signature of two flats (Bb and Eb). The treble staff contains a melody: D4 (quarter), F4 (quarter), Ab4 (quarter), D5 (half), F4 (quarter), Ab4 (quarter), D5 (half), F4 (quarter), Ab4 (quarter), D5 (half), F4 (quarter), Ab4 (quarter), D5 (half), F4 (quarter), Ab4 (quarter), D5 (half). The bass staff is empty, intended for writing a bass line.


Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

1 **Andante** Traditional (German)

mf tranquillo e dolce

5

9

7.1 In which key is this piece? _____

7.2 What note is the dominant in this piece? _____

7.3 Circle the place where there are the first five degrees of the scale of the piece.

7.4 Put a bracket (┌┐) above each of the two sequences used in bars 7 and 8 (bass part).

7.5 Are the sequences in bars 7 and 8 real sequences (bass part)? _____

7.6 Look at bars 3-4 (treble part). Does the music move in similar or contrary motion?

7.7 Does the music (bass part) start to sound on an up-beat or a down-beat? _____

7.8 What type of beat is shown in the time signature? _____

7.9 Name the interval between the two notes marked with asterisks (*) in bar 7.

7.10 What does *tranquillo e dolce* mean? _____

Boxes for
examiner's
use only

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