

The Associated Board of
the Royal Schools of Music

Theory of

Music

Exams

GRADE 7

2007

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Theory Paper Grade 7 2007 A

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Duration 3 hours

Candidates should answer all FIVE questions.

Write your answers on this paper — no others will be accepted.

Answers must be written clearly and neatly — otherwise marks may be lost.

TOTAL MARKS
100

15

1 Indicate suitable chords for a continuo player by figuring the bass as necessary, from the beginning of bar 4, at the places marked * in this passage. If you wish to use a $\frac{5}{3}$ chord, leave the space under the asterisk blank, but $\frac{5}{3}$ chords *must* be shown as part of a $\frac{4}{2}$ $\frac{5}{3}$ progression or when chromatic alteration is required. All other chords should be indicated, as should any suspended dissonances.

Adagio

Corelli, Sonate da camera a tre, Op. 2 No. 10

Violin

Basso continuo

3

6

etc.

2 On the staves marked **A** below is an outline of part of a chorale harmonized by J. S. Bach, leaving out certain suspensions, passing notes and other notes of melodic decoration. The music on the staves marked **B** is what the composer actually wrote. Continuing in the same style, reconstruct the blank and partially completed bars.

15

A

B

A

B

A

B

3 EITHER

(a) Complete the flute part in the following passage, which is adapted from a song by Fanny Mendelssohn. Phrase marks have been inserted above the flute staff to indicate the structure you might use.

Allegro vivace

Flute

Piano

p

cresc.

etc.

OR

(b) Compose a complete melody of not less than eight bars in length for unaccompanied cello or trombone, based on the given opening. Include appropriate performance directions for the instrument of your choice and state below which it is.

Andante con moto

p

mf

Instrument

Moderato

1
Violins
2
Viola
Violoncello

Violins 1 and 2: *f*, *tr*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*
Viola: *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*
Violoncello: *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*

10

Violins 1 and 2: *p*, *p*, *p*, *p*
Viola: *p*, *p*, *p*, *p*
Violoncello: *p*, *p*, *p*, *p*

15

20

Violins 1 and 2: *cresc.*, *cresc.*, *cresc.*, *cresc.*, *f*, *f*, *f*, *f*
Viola: *cresc.*, *cresc.*, *cresc.*, *cresc.*, *f*, *f*, *f*, *f*
Violoncello: *cresc.*, *cresc.*, *cresc.*, *cresc.*, *f*, *f*, *f*, *f*

25

Violins 1 and 2: *tr*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*
Viola: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*
Violoncello: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*

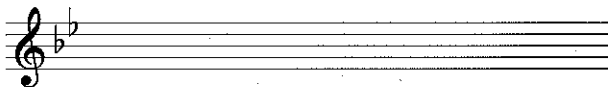
Look at the extract printed opposite, which is from a string quartet, and then answer the questions below.

(a) Complete the following statements:

In bars 7–8 there is a(n) cadence in the key of and then the music passes through the key of in bar(s) (4)

The music then passes through the key of before reaching a perfect cadence (Ic–V⁷–I) in this key in bar(s) (2)

(b) Write out in full the first violin part of bar 22 as you think it should be played.



(3)

(c) Identify the chord marked * in bar 21 by writing on the dotted lines below. Use either words or symbols. Indicate the position of the chord, whether it is major, minor, augmented or diminished, and name the prevailing key.

Chord Key (4)

(d) Mark clearly on the score, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number of each of your answers.

A a pair of simultaneous chromatic unaccented passing notes a 3rd apart (circle the notes concerned). Bar (2)

B a diminished 7th chord. Bar (2)

C a place where the first violin and viola sound in unison (circle the notes concerned). Bar (2)

D the harmonic interval of a compound diminished 4th (diminished 11th) sounding between the second violin and cello (circle the notes concerned). Bar (2)

E in bars 21–28, an ascending chromatic semitone. Bar (2)

(e) From the following list, underline the name of the most likely composer of this extract.

Brahms Handel Mozart Schoenberg (2)

The extract printed on pages 9–10 is from *Ibéria*, which is part of Debussy's orchestral work *Images*. Look at it and then answer the questions below.

(a) Give the meaning of:


- Lent (1)
- unis. (e.g. violas, bar 1) (2)
- Cédez (bar 3) (2)
- sourdines (e.g. second violins, bar 3) (2)
- très doux* (bassoon, bar 6) (2)

(b) (i) Write out the parts for clarinets in bars 3–5 as they would sound at concert pitch.

(4)

(ii) Using the blank staff on page 10, write out the parts for horns in bars 7–8 as they would sound at concert pitch. (2)

(c) Complete the following statements:

- (i) The diagonal lines in the first violin part in bar 8 () indicate that the performers should (2)
- (ii) A double-reed instrument (not playing in this extract) that has the same interval of transposition as the horn in F is the (2)
- (iii) The instrument that *sounds* in unison with the double basses on the first beat of bar 1 is the and the instrument that *sounds* in unison with the violas on the first beat of bar 6 is the (4)
- (iv) The harmonic interval *sounding* between the double basses and cellos on the first beat of bar 2 is a(n) (2)

(Lent et rêveur ♩ = 92)
En serrant

Cédez

5

a tempo
à 2 expressif

2 Flûtes

1 Hautbois

2 Clarinettes en A

2 Bassons

2 Cors en F

Harpe

à 2

p doux et soutenu

p doux et pénétrant

p doux

p doux

1 sola

p

(Lent et rêveur ♩ = 92)
En serrant

Cédez

a tempo

1ers Violons (sourdines)

2ds Violons (sourdines)

Altos (sourdines)

Violoncelles (sourdines)

Contrebasses (sourdines)

1.2.3.
4.5.6.
7.8.9. unis.
10.11.12.
p <

div.

ôtez les sourdines

ôtez les sourdines

ôtez les sourdines

p

div.

ôtez les sourdines

p

3

3

3

pizz.

arco

p

p sul tasto
p expressif et doucement soutenu
sul tasto
p expressif et doucement soutenu

p marc.

2 Fl.

Bn. 1

Cors (F)

1^{ers} Vln.

Alt.

Vlc.

p très doux

p

p

p

p

p

p

p

pp doux et pénétrant

3 soli

6 soli

ôtez les sourdines

etc.

(b) (ii)
Horns, bars 7-8

Theory Paper Grade 7 2007 B

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TOTAL MARKS
100

- 1 Indicate suitable chords for a continuo player by figuring the bass as necessary, *from the beginning of bar 4*, at the places marked * in this passage. If you wish to use a $\frac{3}{2}$ chord, leave the space under the asterisk blank, but $\frac{5}{3}$ chords *must* be shown as part of a $\frac{4}{3}$ $\frac{5}{3}$ progression or when chromatic alteration is required. All other chords should be indicated, as should any suspended dissonances.

15

Grave Corelli, Sonate a tre, Op. 1 No. 6

Violin

Basso continuo

4

7

On the staves marked A below is an outline of part of a chorale harmonized by J. S. Bach, leaving out certain suspensions, passing notes and other notes of melodic decoration. The music on the staves marked B is what the composer actually wrote. Continuing in the same style, reconstruct the blank and partially completed bars.

A

B

A

B

A

B

(a) Complete the violin part in the following passage, which is adapted from a piece by Dyson. Phrase marks have been inserted above the violin stave to indicate the structure you might use.

Andante

Violin

Piano

poco rall.

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OR

(b) Compose a complete melody of not less than eight bars in length for unaccompanied oboe or trumpet (at concert pitch), based on the given opening. Include appropriate performance directions for the instrument of your choice and state below which it is.

Allegretto *mf*

Instrument

Andante con moto

Musical notation for measures 1-4. Treble clef, 4/4 time. Dynamics: *p*. A long slur covers the entire passage.

Musical notation for measures 5-8. Treble clef, 4/4 time. Dynamics: *mf*, *cresc.*, *pp*. A long slur covers the entire passage. Measure 5 has a star symbol above it.

Musical notation for measures 9-12. Treble clef, 4/4 time. Dynamics: *cresc.*, *f*, *dim.*. A long slur covers the entire passage.

Musical notation for measures 13-15. Treble clef, 4/4 time. Dynamics: *f*, *dim.*, *p*, *pp*. A long slur covers the entire passage. Pedal markings are present below the bass line.

Musical notation for measures 16-18. Treble clef, 4/4 time. A long slur covers the entire passage. Pedal markings are present below the bass line.

Musical notation for measures 19-22. Treble clef, 4/4 time. Dynamics: *p*, *dim.*, *mf*. A long slur covers the entire passage. The tempo changes to **Allegro vivace** at measure 19. Pedal markings are present below the bass line. The piece ends with "etc." at the end of measure 22.

4 Look at the extract from a piano piece, printed opposite, and then answer the questions below.

(a) Give the meaning of **Andante con moto**

..... (3)

(b) Identify the chord marked * in bar 5 by writing on the dotted lines below. Use either words or symbols. Indicate the position of the chord, whether it is major, minor, augmented or diminished, and name the prevailing key.

Chord Key (4)

(c) In bars 1-12, identify the following named cadences by marking them with a bracket (┌.....┐) and the appropriate capital letter for identification. Also give the bar number(s) of each of your answers.

X Imperfect cadence. Bar(s) (2)

Y Perfect cadence. Bar(s) (2)

Z Interrupted cadence. Bar(s) (2)

(d) Mark clearly on the score, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number(s) of each of your answers.

A four consecutive melodic notes that form the chord of a *diminished* 7th (mark ┌.....A.....┐ over the notes concerned). Bar(s) (2)

B four consecutive melodic notes that form the chord of a *dominant* 7th (mark ┌.....B.....┐ over the notes concerned). Bar(s) (2)

C the harmonic interval of a diminished 5th in the left-hand part. Bar (2)

(e) Name three ways in which the composer creates a sense of surprise at bar 21.

1 (1)

2 (1)

3 (1)

(f) From the following list, underline the name of the most likely composer of this extract.

Haydn Debussy Mendelssohn (1)

Give a reason for *not* choosing each of the other two composers.

1 (1)

2 (1)

5 Look at the extract printed on pages 17–18, which is from Walton’s Violin Concerto, and then answer the questions below.

(a) Give the meaning of:

- a **tempo subito** (2)
- arco (cellos, bar 8) (2)
- secco* (e.g. first violins, bar 9) (2)
- a 2 (flutes, bar 10) (2)

(b) (i) Write out the part for clarinet in bars 1–2 as it would sound at concert pitch.

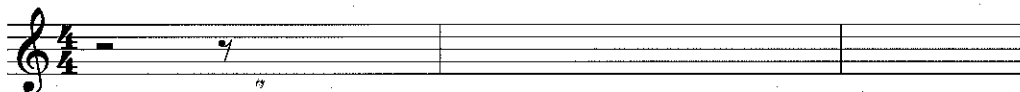


(4)

(ii) The part printed below is played earlier in this concerto by the horn in F. Write it out as it would sound at concert pitch.



etc.



etc.

(3)

(c) Mark **clearly** on the score, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number(s) of each of your answers.

- A a double stop in the part for solo violin. Bar (2)
- B a place where the second bassoon *sounds* at the same pitch as the double basses (circle the notes concerned). Bar(s) (2)
- C the melodic interval of an augmented 2nd in a part for a double-reed instrument (circle the notes concerned). Bar (2)
- D a place where the previously divided cellos are instructed to play the same part together. Bar (2)
- E a note and its enharmonic equivalent *sounding* at the same pitch at the same time in the first violin (*not* solo violin) and harp parts (circle the notes concerned). Bar (2)

Theory Paper Grade 7 2007 C

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TOTAL MARKS
100

- 1 Indicate suitable chords for a continuo player by figuring the bass as necessary, *from the beginning of bar 5*, at the places marked * in this passage. If you wish to use a $\frac{5}{3}$ chord, leave the space under the asterisk blank, but $\frac{5}{3}$ chords *must* be shown as part of a $\frac{6}{4}$ $\frac{5}{3}$ progression or when chromatic alteration is required. All other chords should be indicated, as should any suspended dissonances.

15

Moderato

J. S. Bach, Cantata, 'Ich bin in mir vergnügt' (adapted)

Oboe

Basso continuo

6 5 6# 6
4 3

5

10

etc.

2 On the staves marked **A** below is an outline of a passage adapted from a piano piece by T. Kirchner, leaving out certain passing notes and other notes of melodic decoration. The music on the staves marked **B** is what the composer actually wrote. Continuing in the same style, reconstruct the blank and partially completed bars.

Moderato

A

B

A

B

etc.

3 EITHER

(a) Complete the flute part in the following passage, which is adapted from a violin piece by Carse. Phrase marks have been inserted above the flute staff to indicate the structure you might use.

Lento

Flute

Piano

p

p

dim.

morendo

etc.

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OR

(b) Compose a complete melody of eight bars in length for unaccompanied cello or bassoon. Form your melody from the chord progression below, using the chords for each bar, together with any diatonic or chromatic decorations you consider appropriate. You may use the given opening or not, as you prefer. Write the complete melody on the staves below, include appropriate performance directions for the instrument of your choice and state below which it is.

Andante moderato

mp

Instrument

Adagio

Soprano

The fleet - ing sha - dows of de -

Piano

7

- light in me - mo - ry I trace, in - me - mo - ry I

15

trace. In - fan - - cy stop - - their -

cantabile

20

ra - - pid flight - - and all the past re - place, the past re - place, - in

26

fan - - cy stop - their ra - pid flight - and all the past re - place, the past re - place. etc.

4 Look at the extract from a song, printed opposite, and then answer the questions below.

(a) Identify the chord marked * in bar 27 by writing on the dotted line below. Use either words or symbols. Indicate the position of the chord and whether it is major, minor, augmented or diminished. The prevailing key is C minor.

Chord Key: C minor (3)

(b) Describe fully the numbered and bracketed harmonic intervals in the piano part:

1 bar 5, third beat (right-hand and top left-hand notes) (2)

2 bar 21, final quaver (right-hand and bottom left-hand notes) (2)

(c) Mark clearly on the score, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number(s) of each of your answers.

In bars 1-15

A a diminished 7th chord. Bar (2)

B a note of anticipation in the vocal part. Bar (2)

In bars 16-31

C two consecutive bars where every note of the right-hand piano part sounds in unison with the vocal part. Bars (2)

D the melodic interval of a diminished 3rd in an inner part (circle the notes concerned). Bar (2)

E a decorated interrupted cadence in C minor. Bars (2)

F two consecutive changing notes in the left-hand piano part (circle the notes concerned). Bar (2)

(d) Answer TRUE or FALSE to each of the following statements:

(i) The largest melodic interval in bars 1-24 of the vocal part is a minor 6th. (2)

(ii) The top line of the piano part always plays at the same pitch or below that of the singer. (2)

(e) From the following list, underline the name of the most likely composer of this extract, and give a reason for your answer.

Reason: Handel Schumann Haydn (1)

..... (1)

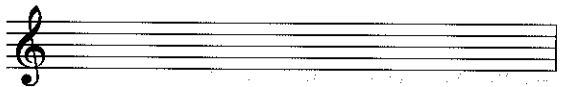
5 Look at the extract printed on pages 25–26, which is from Prokofiev’s *Peter and the Wolf*, and then answer the questions below.

(a) Mark clearly on the score, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number(s) of each of your answers:

- A the harmonic interval of a diminished 7th *sounding* between the double basses and third horn (circle the notes concerned). Bar (2)
- B in bars 10–15, *four* consecutive melodic notes that form a dominant 7th in first inversion in the key of D major (circle the notes concerned). Bar(s) (2)
- C a bar where a wind instrument and a string section play the same written notes but *sound* an octave apart (circle both parts). Bar (2)
- D a double stop that forms the harmonic interval of a major 6th. Bar (2)

(b) In this extract the parts for horns and clarinets are printed *at concert pitch*.

(i) Write out the first and second horn parts in bar 3 for *horns in F* at *written pitch* using the given clef. Do *not* use a key signature.



(4)

(ii) Using the blank staff on page 26, write out the clarinet part in bar 12 for *clarinet in Bb* at *written pitch*.

(5)

(c) Give the meaning of:

- Tamburo militare (2)
- Piatti (2)
- (e.g. cellos, bar 2) (2)
- precipitato* (clarinet, bar 13) (2)

(Andante molto)

poco rit.

a tempo

5

rit.

Nervoso (♩ = 96)

Oboe

Clarinetto in C

Fagotto

1
2
3
Corni in C

Tamburo militare

Piatti

The cat shot up into the tree.

(Andante molto)

poco rit.

a tempo

rit.

Nervoso (♩ = 96)

1
2
Violino

Viola

Violoncello

Contrabbasso



Cl. (C)

T. nil.

Vcl.

Cb.

10

accel.

pizz.

accel.

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Cl. (C) *ten.* *f precipitato* *f* 15 *a tempo* etc.

1 *a tempo*

2 *f* *f* *f*

Via. *pizz.* *arco* *f*

Vcl. *f*

(b) (ii)
Clarinet, bar 12

Theory Paper Grade 7 2007 S

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Duration 3 hours

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TOTAL MARKS
100

15

- 1 Indicate suitable chords for a continuo player by figuring the bass as necessary, from the third beat of bar. 3, at the places marked * in this passage. If you wish to use a $\frac{2}{3}$ chord, leave the space under the asterisk blank, but $\frac{5}{3}$ chords *must* be shown as part of a $\frac{6}{4}$ $\frac{5}{3}$ progression or when chromatic alteration is required. All other chords should be indicated, as should any suspended dissonances.

Allegro Locatelli, Sonata in D minor (adapted)

Violin

Basso continuo

4 4# 6 6 7 6 # 7 6# 6 7 6 * *

4

etc.

* * * * * * * * * *

2 On the staves marked **A** below is an outline of a passage adapted from a minuet by Mozart, leaving out certain rests, passing notes and other notes of melodic decoration. The music on the staves marked **B** is what the composer actually wrote. Continuing in the same style, reconstruct the blank and partially completed bars.

Minuetto

A

B

A

B

A

B

3 EITHER

(a) Complete the violin part in the following passage, which is adapted from a piece by Schumann. Phrase marks have been inserted above the violin staff to indicate the structure you might use.

[Andantino]

OR

(b) Compose a complete melody of eight bars in length for unaccompanied flute or violin. Form your melody from the chord progression below, using the chords for each bar, together with any diatonic or chromatic decorations you consider appropriate. You may use the given opening or not, as you prefer. Write the complete melody on the staves below, include appropriate performance directions for the instrument of your choice and state below which it is.

Andante grazioso

Instrument

Andante

MRS CRIPPS

Solo voice

Oh, bit-ter is my cup! How ev - er could I do it? I

5

mix'd those chil - dren up, And not a crea - ture knew it!

S. 1
A.
Chorus How ev - er could you
T.
B.

10

do it? Some day, no doubt, you'll rue it, Al - though no crea - ture knew it, So

15

In time each lit - tle waif For - sook his fos - ter -
ma - ny years a - go! Piano

20

- mo - ther: The well - born babe was Ralph - Your cap - tain was the o - ther! etc.

cresc. sf p

Look at the extract printed opposite, which is from Gilbert and Sullivan's operetta *HMS Pinafore*, and then answer the questions below.

(a) Identify the chord marked * in bar 7 of the piano part by writing on the dotted line below. Use either words or symbols. Indicate the position of the chord and whether it is major, minor, augmented or diminished. The key is E minor.

Chord Key: E minor (3)

(b) Mark clearly on the score, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number(s) of each of your answers.

A a two-bar sequence (not exact) a tone lower than the previous two bars (mark [A] over the bars). Bars (2)

B a modulation to D major. Bar(s) (2)

C an imperfect cadence in E minor. Bar(s) (2)

D the melodic interval of a diminished 3rd in the solo part. Bar (2)

(c) Give the full name (e.g. note of anticipation) of each of the numbered and circled notes of melodic decoration.

1 (bar 9, F#) (2)

2 (bar 17, G#) (2)

3 (bar 24, F#) (2)

(d) Complete the following statements:

(i) The interval between the lowest and highest notes of the solo vocal part in the extract is a(n) and the harmonic interval between the bass and alto parts in the chorus in bar 15 (bracketed) is a(n) (4)

(ii) The female solo voice category used in this extract has a range between those of the soprano and alto and is called a (2)

(iii) The writing for the chorus is not contrapuntal but more syllabic and chordal and this is called (2)

5 Look at the extract printed on pages 33–34, which is from Sibelius’s Violin Concerto, and then answer the questions below.

(a) Give the meaning of:

tr (timpani, bar 4) (2)

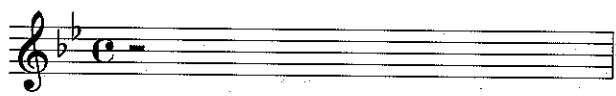
B nach H (here ‘nach’ means ‘to’) (timpani, bar 6) (2)

sonoro ed espressivo (solo violin, bar 6) (3)

(b) Identify the chord marked * in bar 8 by writing on the dotted line below. Use either words or symbols. Indicate the position of the chord and whether it is major, minor, augmented or diminished. The key is Bb major.

Chord Key: Bb major (3)

(c) (i) Write out the parts for clarinets in bar 1 as they would sound at concert pitch.



(3)

(ii) Using the blank staves at the foot of page 34, write out the parts for the four horns in bar 10 as they would sound at concert pitch, and using the given clefs.

(5)

(d) Name two ways in which the composer ensures that the solo violin will be heard at its entry in bar 6.

1 (2)

2 (2)

(e) Complete the following statements:

(i) In bar 13 the viola plays the ascending scale of and in bar 15 the notes that the viola plays can be found in the major scale of (2)

(ii) In bar 10 ‘2.’ in the bassoon part means (1)

Adagio di molto

Flöten 1 2

Oboen 1 2

Klarinetten in B 1 2

Pauken B, F

Kl. (B) 1 2

Fagotte 1 2

Hörner in F 1 2 3 4

Pk.

Violine Solo

5

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10

Fag. 1 2 *pp* *sempre*

Hnr. (F) 1 2 3 4 *pp* *sempre*

VI. Solo

Violoncello *pp* *p*

Kontrabass *pp* *p*

15

Fag. 2 *p* *pp*

Hnr. (F) 1 2 3 4 *p* *pp*

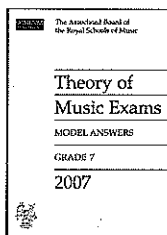
VI. Solo *poco f* etc.

Bratsche *pizz.* *pp*

Vc. *pizz.* *pp*

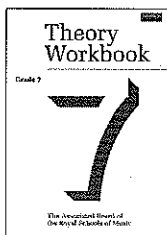
(c) (ii)
Horns, bar 10

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Music Theory in Practice

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Grades 6 to 8 (separately)

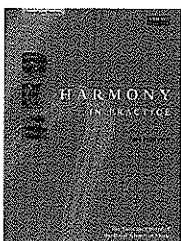
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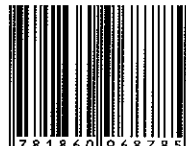
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