

**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  F#

1.2 Which rests should be put below the asterisk (\*) to complete this bar?



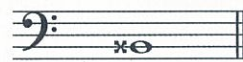
$\frac{3}{4}$    $\frac{2}{4}$    $\frac{3}{8}$

1.3 Which is the correct time signature?



$\frac{9}{8}$    $\frac{3}{8}$    $\frac{5}{8}$

1.4 Which note is the enharmonic equivalent of this note?



D  C  C#

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



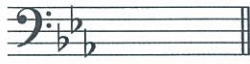
D#  F#  C#

2.

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

Boxes for  
examiner's  
use only

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



Bb  C  G

1.7 The correct label for the following scale is:



A melodic minor scale ascending   
A major scale ascending   
A chromatic scale ascending

1.8 Which Roman numeral fits below this subdominant triad?



iv  IV  V

1.9 The inversion of the following interval is:



Diminished 5th   
Augmented 4th   
Perfect 4th

1.10 Name this cadence.



Plagal cadence in B major   
Imperfect cadence in E minor   
Plagal cadence in E minor

**Section 2** (15 marks)

Boxes for  
examiner's  
use only

2.1 Write a one-octave G major pentatonic scale in crotchets ascending then descending.



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



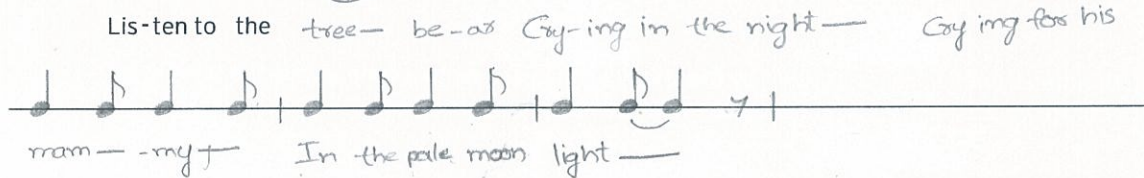
B major going down then up

**Section 3** (10 marks)

3.1 Continue the rhythm to fit the following phrase.

Listen to the tree bear  
Crying in the night  
Crying for his mammy  
In the pale moonlight.

- Anon.



Boxes for  
examiner's  
use only

**Section 4** (15 marks)

4.1 Transpose this melody up a minor 7th.

Frescobaldi

**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, even if the chord is in first or second inversion.

(D major) iib

(C minor) ivb

**Section 6** (15 marks)

6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Decorate your tune once you have the main harmony notes in place.

Please turn over for Section 7

### Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Ludwig van Beethoven

Verse  
**Un poco moderato**

Voice *p*  
To tra - vel is to miss the way And reach the odd-est

Piano *p*

4  
pla - ces. One day I left my home be - hind, But

7 **Chorus**  
took a - long my bra - ces. It seems you are a most ad -

*f*

10  
-vent'rous\_ man, So tell us some more Mis - ter Ur - i - an.

Translation by Ronald Duncan

Boxes for  
examiner's  
use only

7.1 Name the two sections of this song. Verse and Chorus

7.2 Give two ways in which the sections differ.

1. 1<sup>st</sup> section is in C major and 2nd section is in A major

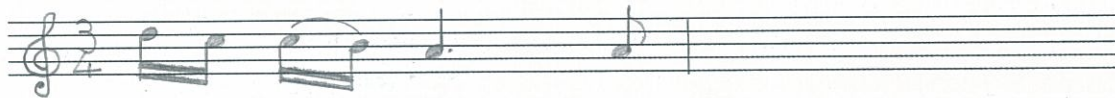
2. The chorus section should be played softer (p) and verse section should be played louder (f)

7.3 What do you notice about the pitch in bars 2 and 4 (bass line, piano part)? The pattern of music in bar 2 (bass) is repeated a perfect 4<sup>th</sup> lower in bar 4 (bass)

7.4 Write an appropriate Roman numeral below the second crotchet beat of bar 11.

7.5 Write appropriate Roman numerals below bar 12.

7.6 Write out bar 6 as it should be sung (voice part).



7.7 Circle an upper auxiliary note (voice part).

7.8 Circle a chromatic auxiliary note (piano part).

7.9 Give the number of a bar where the voice and bass line move in similar motion for a whole bar.

9

7.10 What does **un poco moderato** mean? play the music a little moderately