

GRADE EIGHT

POPULAR MUSIC THEORY EXAMINATION

Winter 2015

Time allowed: 3 hours

Candidate NAME: _____
(Surname last)

Entry NUMBER: _____ Examination CENTRE: _____

Instructions to candidates

1. Write your name, examination centre and entry number (details provided in your attendance letter) in the spaces provided above, but do not open this examination paper until instructed to do so by the invigilator.
2. All answers must be written in the spaces provided. These answers may be copies of rough work done in the examination room, on paper provided by the invigilator, but all rough work must be handed to the invigilator with the examination script at the end of the examination.
3. Candidates are not permitted to bring *any* paper, notes or books into the examination room.
4. Candidates are not permitted to talk to one another in the examination room, but reasonable questions may be addressed to the invigilator.
5. Candidates must stop writing immediately when requested to do so by the invigilator.
6. Ensure that you return the complete examination script to the invigilator upon completion of the examination.
7. Please leave the examination room *as quietly as possible* if other candidates are still completing their examination.

***Examinations* Registry**

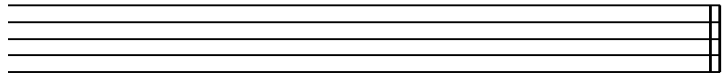
Registry Mews, 11 to 13 Wilton Rd, Bexhill, Sussex, TN40 1HY
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Section 1: SCALES AND KEYS

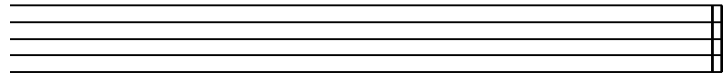
Q1-5: 4 marks each. Total: 20 marks

All scales should be written using whole notes (semibreves).

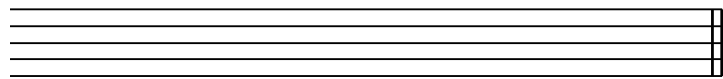
Q1. Without using a key signature, write one octave descending of the D# Locrian modal scale in the treble clef.



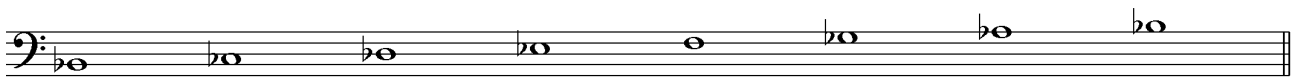
Q2. Using the key signature of five sharps, write one octave ascending of the appropriate jazz melodic minor scale in the bass clef.



Q3. Without using a key signature, write one octave descending of the F# altered scale in the treble clef.



Q4. Which scale is this?



Q5A. Write the scale spelling of the Lydian $\flat 7$ modal scale. _____

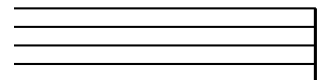
Q5B. Which scale has this scale spelling: 1 2 $\flat 3$ 4 $\flat 5$ $\flat 6$ $\flat \flat 7$ 8? _____

Section 2: CHORDS

Q1-5: 4 marks each. Total: 20 marks

All chords should be written without a key signature using whole notes (semibreves).

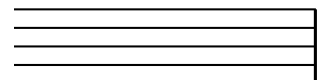
Q1. Write $D\flat 7\flat 9$ in the treble clef.



Q2. Write the chord symbol for this altered bass 'slash chord'.



Q3. Write $Fm(add9)$ in the treble clef.



Q4. Write the chord symbol for this chord inversion.



Q5A. Write the chord spelling of the dominant 7th #11 chord. _____

Q5B. Which type of chord has this chord spelling: 1 3 5 9? _____

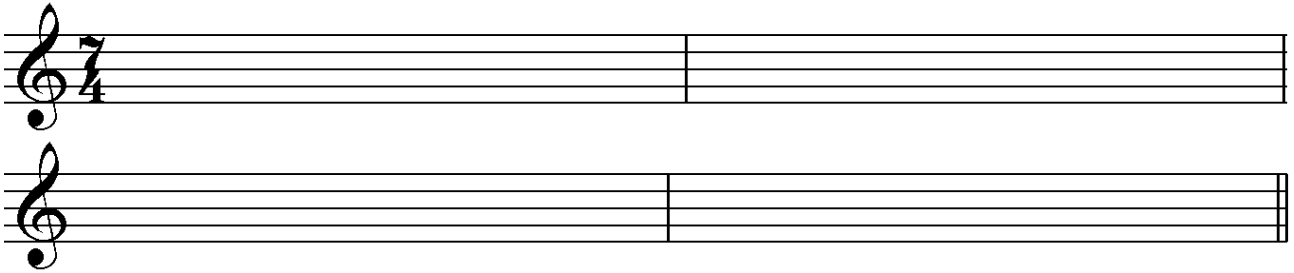
Section 3: RHYTHM NOTATION

Q1: 2 marks; Q2-3: 4 marks each. Total: 10 marks

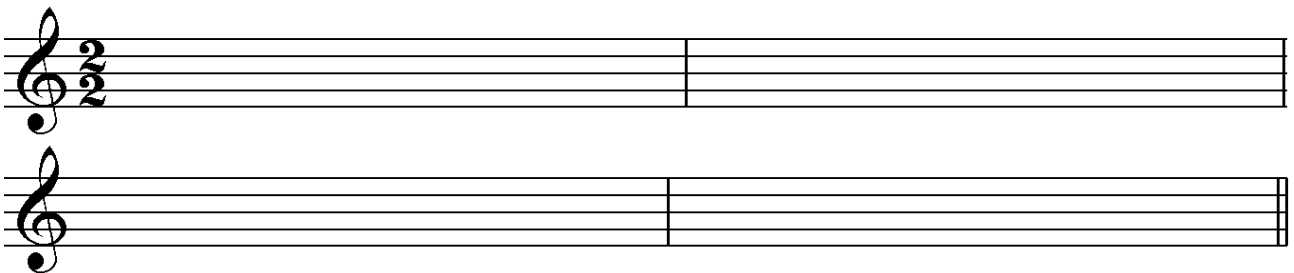
Q1. Add the time signature and bar lines to this four-bar rhythm.



Q2. Write four different bars of rhythm in $\frac{7}{4}$ time with a 3+2+2 grouping and use two ties. Only include the following types of notes on any pitch and some of their equivalent rests: dotted quarter notes (dotted crotchets); quarter note (crotchet) triplets; quarter notes (crotchets); dotted eighth notes (dotted quavers); eighth notes (quavers); 16th notes (semiquavers); 32nd notes; and 64th notes.



Q3. Write four different bars of rhythm in $\frac{2}{2}$ time and use some syncopation by means of ties and accents. Only include the following types of notes on any pitch and some of their equivalent rests: half notes (minims); dotted quarter notes (dotted crotchets); quarter note (crotchet) triplets; quarter notes (crotchets); dotted eighth notes (dotted quavers); eighth notes (quavers); 16th notes (semiquavers); and 32nd notes.



Section 4: KNOWLEDGE OF POPULAR MUSIC

Answer one question only. Total: 15 marks

Write an essay of approximately 400 – 500 words on ONE of the following topics.

Q1. Describe, with reference to at least three well-known groups, instrumentalists, vocalists or songwriters, how a post-1950 style of popular music has been influenced by musicians active before 1950.

OR

Q2. Choose a style of popular music and, with reference to at least three well-known groups, instrumentalists, vocalists or songwriters, describe how the societal context influenced the way the music developed.

PLEASE WRITE YOUR ESSAY ON THE FOLLOWING PAGE(S).

Section 4: KNOWLEDGE OF POPULAR MUSIC

continued

Please write the number of the question that you are answering here: _____

{Continue on next page if necessary}

Section 5: HARMONY

Q1-3: 5 marks each. Q4: 10 marks. Total: 25 marks

Q1. Harmonise this melody using chord symbols.

Q2. Analyse this chord progression by writing the relevant Roman Numerals below each chord. The progression may contain some non-diatonic chords.

|| A^b maj7 Fm9 | B^b m9 E^b 7 | B^b m7 Cm7 | F^b maj7 E^b 9 |

| D^b maj7 A^b 6 | F7 Cm7 | B^b m11 D^b m7 | A^b maj9 ||

Q3. Choose a scale that could be used for improvising over each of these chord types:

- A) Dominant 7th #9 #11 chord. _____
- B) Minor 7th b5 chord. _____
- C) Dominant 7th b9 b13 chord. _____
- D) Minor (major 7th) chord. _____
- E) Dominant 9th #11 chord. _____

Q4. Write a sixteen-bar chord progression that begins in the key of E^b major using at least one different diatonic chord per bar. Modulate by a pivot chord and a perfect cadence to a related key at bar 8 using the dominant 7th chord (taken from the harmonic minor scale if the new key is minor). Then modulate from that key by direct modulation with a perfect cadence to an unrelated key at bar 16 using the dominant 7th chord (taken from the harmonic minor scale if the new key is minor). Include different cadences (other than perfect) from bar 3 to bar 4 and from bar 11 to bar 12, and identify all cadences and modulations by technical names and Roman numerals where they occur.

Section 6: TRANSPOSITION

Q1-2: 5 marks each. Total: 10 marks

Q1. Transpose this chord progression, which may contain one or more non-diatonic chords, to the key of D major.

A ^b maj7	Cm9	D ^b maj7	E ^b 13	
Cm7	D ^b maj7	Fm11	G ^b 7	A ^b maj7

Q2. Transpose this melody up to the key of G major. Write your answer in the treble clef one octave higher using the appropriate key signature.