

# **GRADE EIGHT**

## **POPULAR MUSIC THEORY EXAMINATION**

Summer 2016

**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***

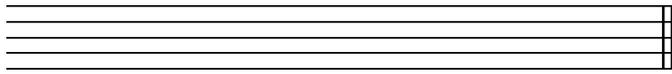
Registry Mews, 11 to 13 Wilton Rd, Bexhill, Sussex, TN40 1HY  
Tel: 01424 22 22 22 Fax: 01424 21 32 21  
info@examregistry.com

## Section 1: SCALES AND KEYS

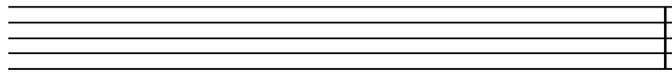
Q1-5: 4 marks each. Total: 20 marks

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

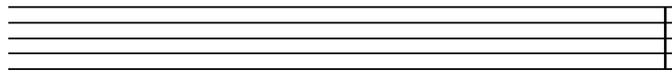
Q1. Without using a key signature, write one octave ascending of the A# Locrian modal scale in the bass clef.



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



Q3. Without using a key signature, write one octave ascending of the D<sup>b</sup> altered scale in the treble clef.



Q4. Which scale is this? \_\_\_\_\_



Q5A. Write the scale spelling of the half/whole diminished scale. \_\_\_\_\_

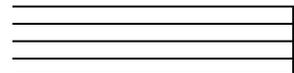
Q5B. Which scale has this scale spelling: 1 b2 3 4 5 b6 b7 8? \_\_\_\_\_

## 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 C#m7<sup>b</sup>9 in the bass clef.

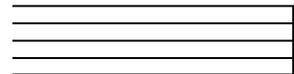


Q2. Write the chord symbol for this altered bass 'slash chord'.



\_\_\_\_\_

Q3. Write E<sup>b</sup>m(add9) in the treble clef.



Q4. Write the chord symbol for this chord inversion.



\_\_\_\_\_

Q5A. Write the chord spelling of the dominant 7<sup>th</sup> #9 chord. \_\_\_\_\_

Q5B. Which type of chord has this chord spelling: 1 3 5 7 9 #11? \_\_\_\_\_



**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 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 E major.

D <sup>b</sup> maj7	G <sup>b</sup> maj9	Fm7	B <sup>b</sup> m7	
Cm7 <sup>b</sup> 5	B <sup>b</sup> 7	E <sup>b</sup> m7	A <sup>b</sup> 9	D <sup>b</sup> maj13

**Q2.** Transpose this melody up to the key of D<sup>b</sup> major. Write your answer in the bass clef one octave lower using the appropriate key signature.