

GRADE EIGHT

POPULAR MUSIC THEORY EXAMINATION

Summer 2017

Time allowed: 3 hours

Candidate NAME: _____
(Surname last)

Entry NUMBER: _____ Examination CENTRE: _____

Instructions to candidates

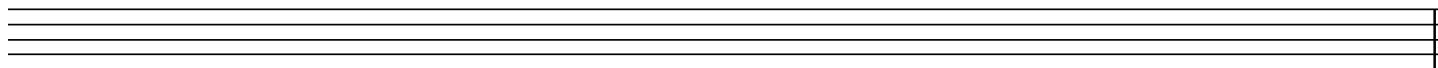
1. Write your name, examination centre and entry number (details provided in your attendance letter) in the spaces provided above, but do not open this examination paper until instructed to do so by the invigilator.
2. All answers must be written in the spaces provided. These answers may be copies of 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.

Section 1: Scales and Keys

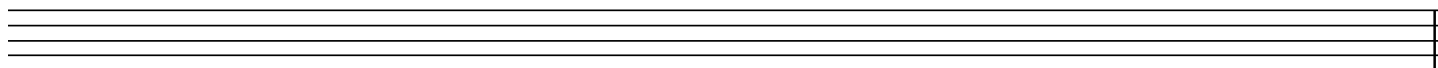
[Q1-5: 4 marks each. Total: 20 marks]

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

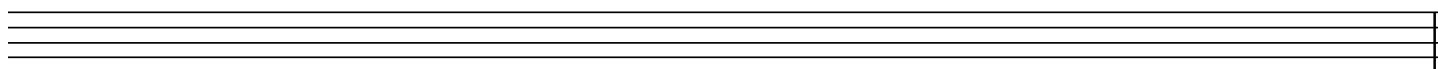
Q1 Without using a key signature, write one octave ascending of the G Locrian modal scale in the bass clef.



Q2 Without using a key signature, write one octave descending of the C# Lydian b7 modal scale in the bass clef.



Q3 Without using a key signature, write one octave descending of the E whole/half diminished scale in the treble clef.



Q4 Which scale is this? A4 _____



Q5A Write the scale spelling of the jazz melodic minor scale. A5A _____

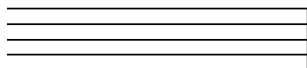
Q5B Which scale has this scale spelling: 1 b2 3 4 5 b6 b7 8? A5B _____

Section 2: Chords

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

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

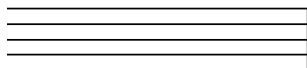
Q1 Write D^bmaj7(#11) in the bass clef.



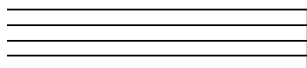
Q2 Write the chord symbol for this altered bass slash chord. A2 _____



Q3 Write B^(add9) in the treble clef.



Q4 Write A^b7 in 1st inversion in the bass clef.



Section 2: Chords

[continued]

Q5A Write the chord spelling of the minor (add 9) chord. **A5A** _____

Q5B Which type of chord has this chord spelling: 1 3 5 \flat 7 #9? **A5B** _____

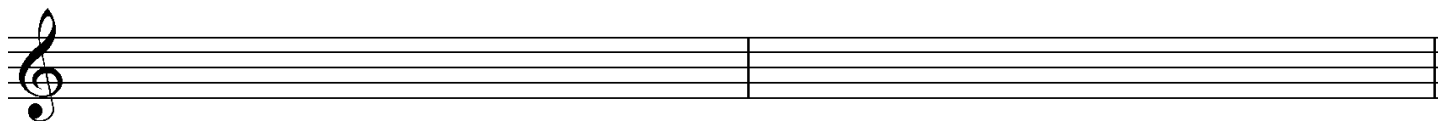
Section 3: Rhythm Notation

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

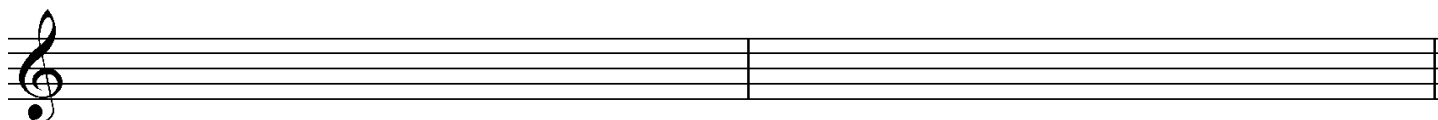
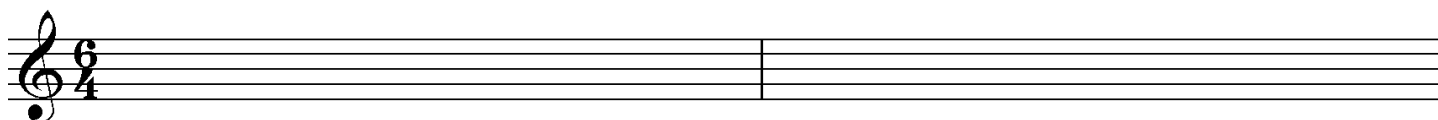
Q1 Add the time signature and bar lines to this four-bar rhythm.



Q2 Write four different bars of rhythm in $\frac{7}{4}$ time with a 2+2+3 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 $\frac{6}{4}$ 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 notes (crotchets); dotted eighth notes (dotted quavers); eighth notes (quavers); 16th notes (semiquavers); 32nd notes; and 64th notes.



Section 4: Knowledge of Popular Music

[Q1-2: 15 marks each. 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.
- 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.

Write the number of the question you are answering here: _____

Section 4: Knowledge of Popular Music

[essay continuation page]

Section 5: Harmony

[Q1: 10 marks; Q2-4: 5 marks each. Total: 25 marks]

Q1 Analyse this chord progression which includes two modulations by identifying each key. Also identify the chords using Roman numerals, and the cadences from bar 3 to bar 4 and from bar 11 to bar 12 by technical name.

A \flat maj7	D \flat (add9)	E \flat ¹³	Fm ⁷	
Key				
Chord				

Cadence _____

Cm ⁷	Fm ⁹	B \flat ⁷ (sus4)	B \flat ⁷	E \flat maj7	
Key					
Chord					

E \flat maj ⁹	B \flat ⁷	A \flat maj ⁷	E \flat maj ¹³	
Key				
Chord				

Cadence _____

Cm ^(add9)	Gm ⁷	G ⁷	Cmaj ⁷	
Key				
Chord				

Q2 Analyse this chord progression by identifying the chords using Roman numerals. The progression may include some non-diatonic chords.

Bmaj ⁷	E ^{maj9}	A \sharp m ⁷ (b5)	D \sharp m ⁷	G \sharp m ⁹	C \sharp ¹³	F \sharp ⁹	
E ^(add9)	F \sharp ⁷	D \sharp m ⁷	D ^{maj7}	C \sharp m ⁷	Em ⁷	B ^{maj13}	

Section 5: Harmony

[continued]

Q3 Harmonise each bar of this piece of music by using the exact chord symbol that is constructed from the melody within each bar. Bars 4 and 7 each contain two chords.

A3



A3



Q4 Which scale could be used for improvising over each of these chords?

$D\flat 7(\#9\#11)$ A4 _____ $G\# 7(\flat 9\flat 13)$ A4 _____

$C\# 9(\#11)$ A4 _____ $A\flat 07$ A4 _____

$Gm 7(\flat 5)$ A4 _____

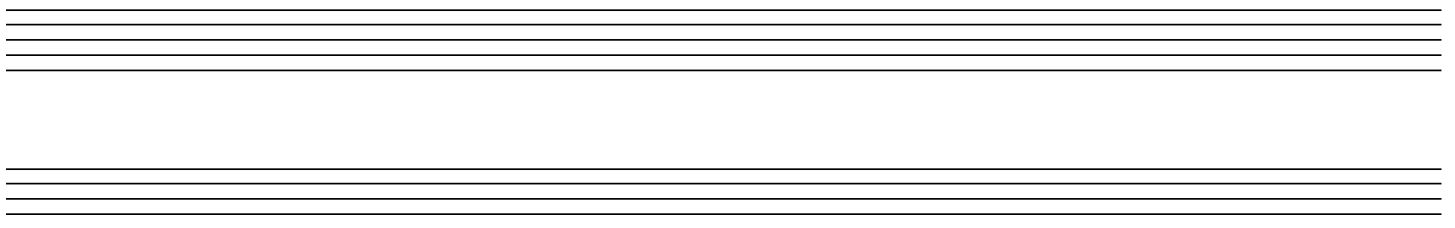
Section 6: Transposition

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

Q1 Transpose this chord progression, which may include one or more non-diatonic chords, to the key of $A\flat$ major.

$ D\flat(\text{add}9)$	$ F^7$	$ B\flat m^9$	$ G\flat m^7$	$A\flat^9$	
$ B\flat m^9$	$ Cm 7(\flat 5)$	$ E\flat m^7$	$G\flat(\text{add}9)$	$ D\flat \text{maj}13$	

Q2 Transpose this melody up to the key of $G\flat$ major. Write your answer in the treble clef using the appropriate key signature.



[End of exam script]