



British Columbia
Conservatory of Music

Grade 7

Theory

Examination

August 2019

Candidate Number: _____

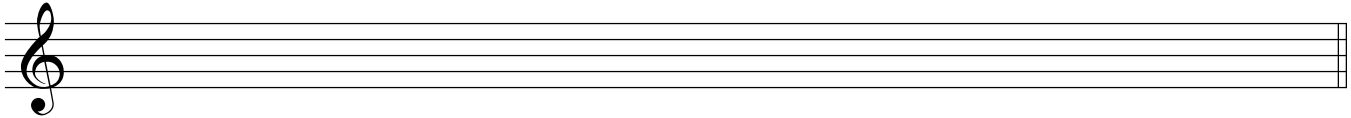
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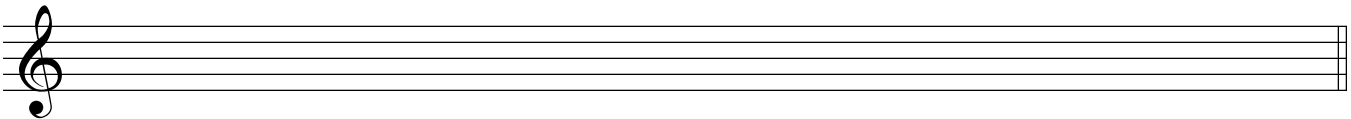
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1. Write the following scales using **WHOLE** notes.

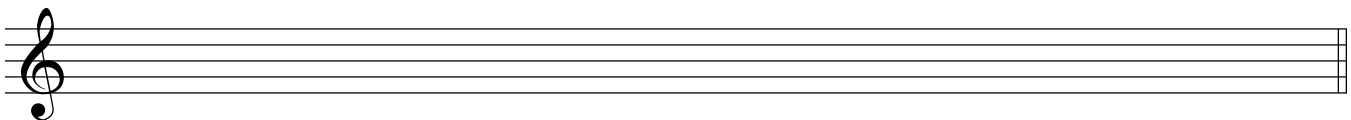
a) A **Chromatic scale** (in any form) starting on D, ascending and descending, using accidentals.



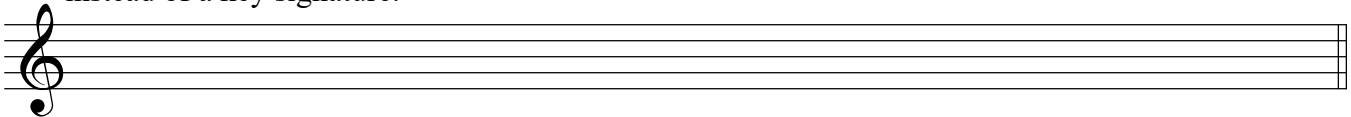
b) **D sharp minor melodic**, descending only, using a key signature and any necessary accidentals.



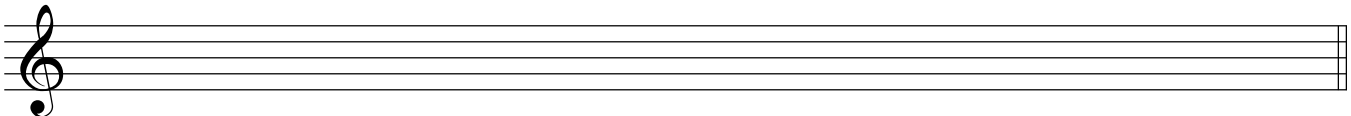
c) **E flat minor harmonic**, ascending and descending using accidentals instead of a key signature.



d) Write the **parallel minor melodic** scale of **E major**, ascending and descending using accidentals instead of a key signature.

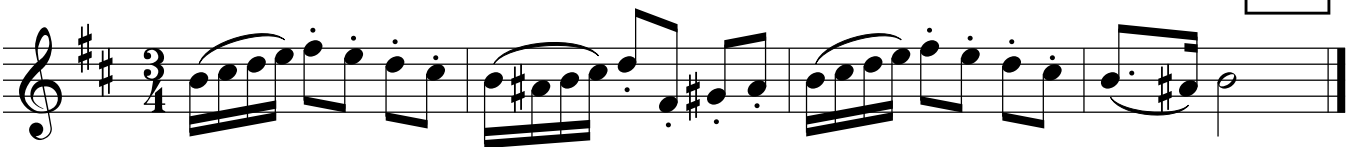


e) Write the **B minor natural scale**, descending only, using accidentals instead of a key signature.

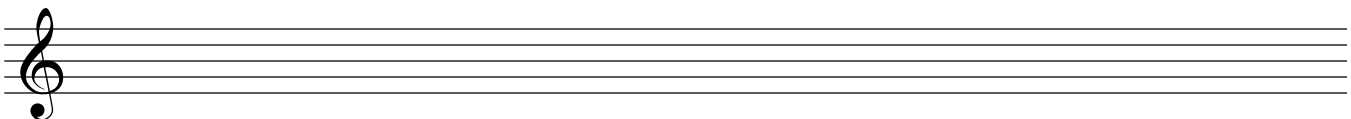


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2. Name the key of the following melody.
Transpose it **down a major third**. Name the new key.



Key: _____



New Key: _____

3. Write the following using accidentals instead of a key signature:

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- a) the **leading note triad** of **D minor** in second inversion; based on the *natural* scale.
- b) the **mediant triad** of **G sharp minor** in first inversion; based on the *harmonic* scale.
- c) the **dominant triad** of **E major** in second inversion.
- d) the **submediant triad** of **A major** in first inversion.
- e) the **supertonic triad** of **D flat major** in root position.

a) b) c) d) e)

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4. a) Write the following intervals **above** the given notes.

augmented 5
major 7
perfect 5
diminished 4
minor 6

b) Invert the above intervals and rename them.

5. The key has been given for each of the following **Dominant 7th chords**.

Complete the question by:

- 1) adding the **key signature** for each.
- 2) adding any necessary **accidentals**.
- 3) naming the **root** and
- 4) naming the **position** using *functional chord* symbols

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Root: _____

Position: _____

Key: G# minor B major E^b major B^b minor A major

6. For each of the following:

- a. Name the KEY.
- b. Write a cadence at the end of each phrase.
- c. Label the chords of each cadence using *root quality* chord symbols and *functional chord* symbols.
- d. Name the type of cadence.

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Key: _____

Cadence: _____

Key: _____

Cadence: _____

7. Match **ALL** of the following Italian terms in the left column with the English definition in the right column by placing the correct alphabet letter-name in the space provided.

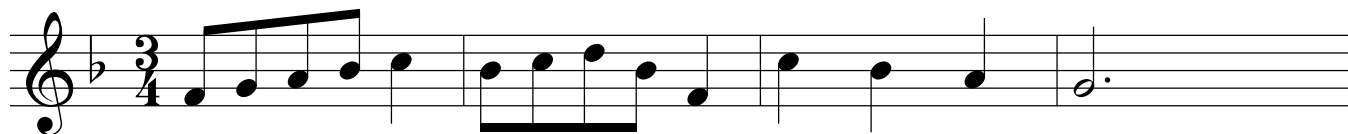
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<i>semplice</i>	_____	a) well
<i>ben</i>	_____	b) sadly, sorrowfully
<i>alla</i>	_____	c) lively
<i>agitato</i>	_____	d) with fire, passion
<i>con fuoco</i>	_____	e) hold back the speed
<i>ma</i>	_____	f) release the soft pedal
<i>sforzando, sfz</i>	_____	g) lively in a playful manner
<i>ad libitum</i>	_____	h) heavily
<i>una corda</i>	_____	i) less movement, not too fast
<i>pesante</i>	_____	j) play in a simple manner
<i>sotto voce</i>	_____	k) with intensity or forcefulness
<i>giocososo</i>	_____	l) at liberty, somewhat improvisational
<i>simile</i>	_____	m) use the soft pedal
<i>scherzando</i>	_____	n) but
<i>sostenuto</i>	_____	o) with expression
<i>dolente</i>	_____	p) agitated
<i>meno mosso</i>	_____	q) like
<i>tre corde</i>	_____	r) humorously
<i>con espressione</i>	_____	s) soft, a whisper-like feel
<i>vivo</i>	_____	t) a sudden accent
<i>con brio</i>	_____	u) in the style of

8. 5. For the following melody composition question:

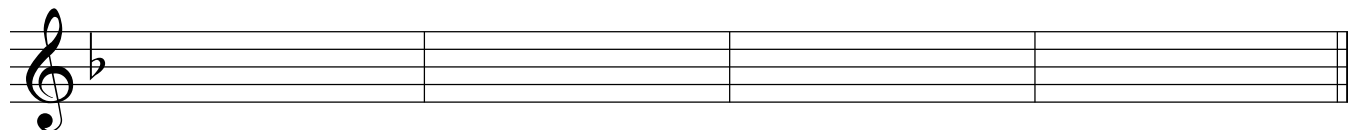
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- a) Name the key
- b) Compose a *contrasting answering phrase* and end on a *stable note*.
- c) Draw appropriate phrase marks.
- d) Name the type cadence used at each ending (*authentic or half*).



Key: _____

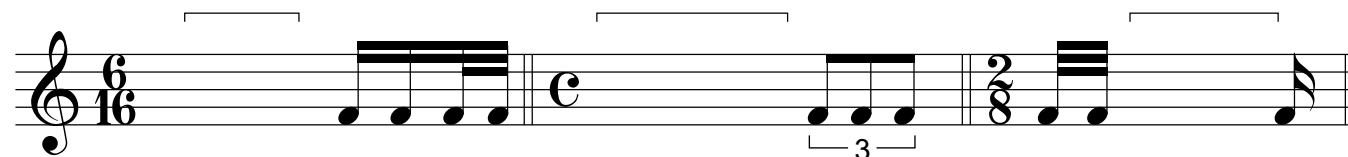
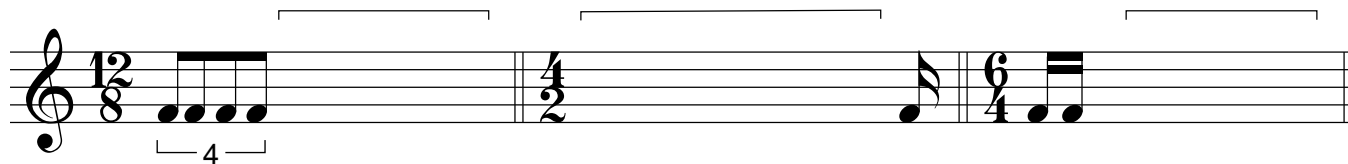
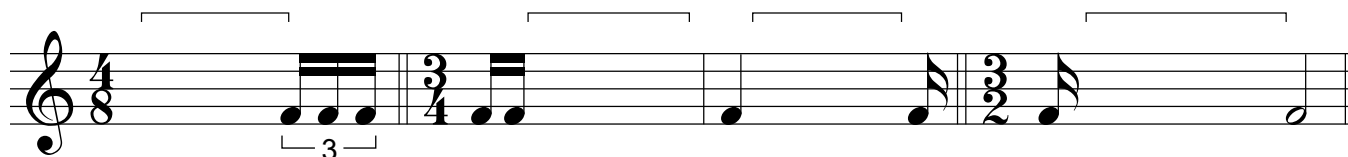
Cadence _____



Cadence _____

9. Add rests in the places indicated by brackets to complete each of the following measures.

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10. Analyse this composition by answering the following questions in the spaces below.

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SONATINA

op 36 no 5

M. Clementi

M.M. ♩ = 138

The musical score is for a piece in G major and 3/4 time. It consists of two systems of music. The first system has four measures, and the second system has four measures. The bass line is a continuous eighth-note pattern. The treble line has various rhythmic patterns and rests. Labels A-E point to specific musical features: A (triad), B (accents), C (rest), D (interval), and E (accent).

- Name the key of this composition. _____
- Place the *time signature* directly on the music.
- Name the *composer* of this piece. _____
- How many *measures* are in this piece? _____
- What is the *root* _____, the *position* _____ and the *kind* _____ of triad at letter A?
- What do the *dots* at letter B indicate? _____
- Write the correct rest(s) for the right hand at letter C. _____
- Name the *interval* at letter D? _____
- How many *beats per minute* are indicated for this composition? _____
- What does the sign above the note at letter E indicate? _____

End of Examination

ROUGH WORK

