



British Columbia  
Conservatory of Music

Grade 8

# *Theory*

Examination

August 2020

Candidate Number: \_\_\_\_\_

Mark: \_\_\_\_\_/100

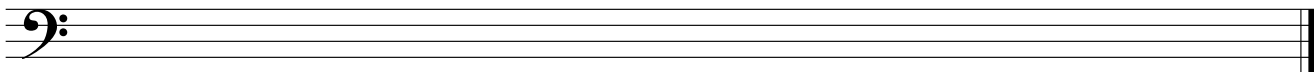


Answer all questions in the space provided.

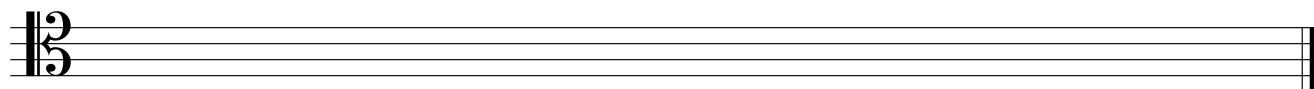
1. Write the following scales, **ascending and descending** using **whole notes**:

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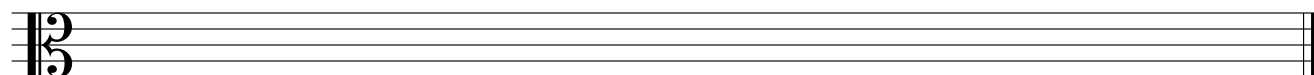
a) **Mixolydian** mode starting on **E**.



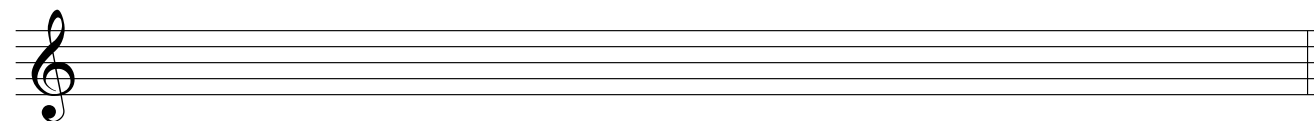
b) D sharp minor melodic from **mediant to mediant** using a key signature.  
Mark the semitones with a slur.



c) E flat minor harmonic from **dominant to dominant** using accidentals instead of a key signature.



d) A flat major from **leading note to leading note** using a key signature.



2. Name the key of the following passage.

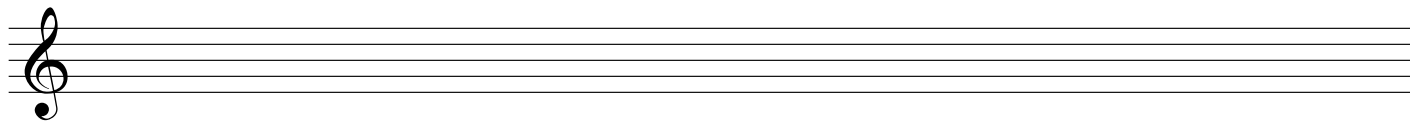
Transpose it **up a diminished 4th** using the key signature of the new key.  
Name the new key.

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**Moderato**



Key: \_\_\_\_\_

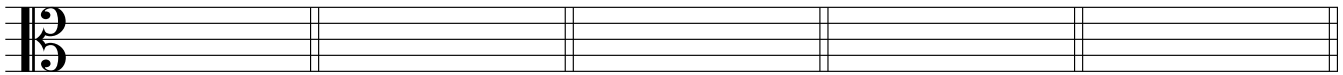


New Key: \_\_\_\_\_

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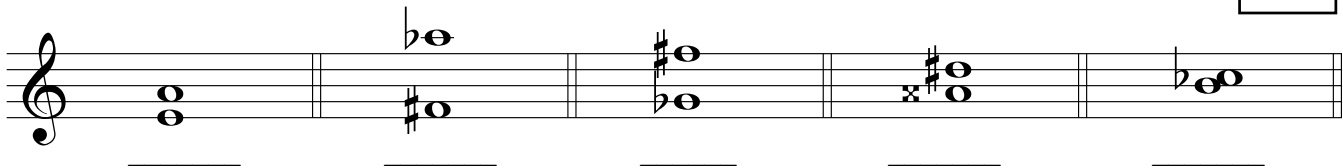
3. Write the following using *accidentals* instead of a key signature:

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

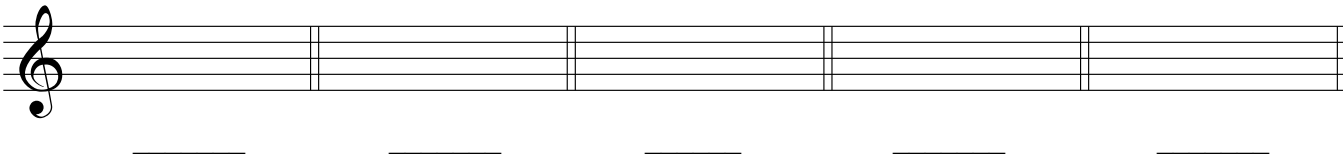


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4. a) Name the following intervals.



b) Invert the above intervals and name the inversions.



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

Complete the question by:

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

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	Dominant 7th	Diminished 7th	Diminished 7th	Dominant 7th	Diminished 7th

Key: F# major      B<sup>b</sup> minor      F minor      D<sup>b</sup> major      E minor

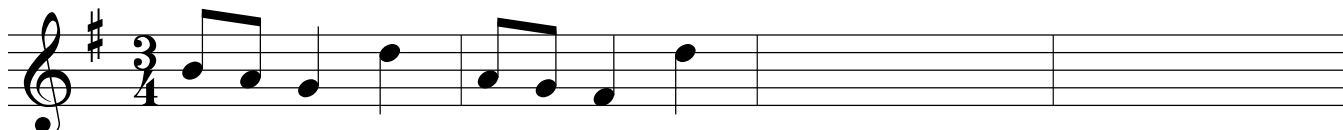
Root: \_\_\_\_\_

Position: \_\_\_\_\_

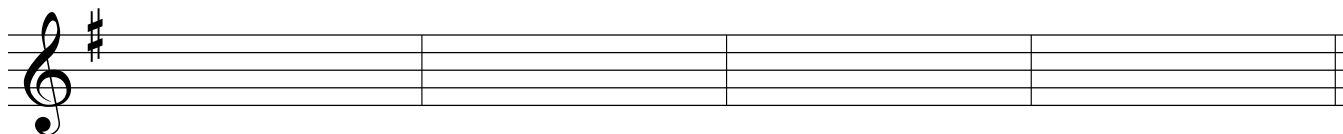
6. For the following melody composition question:

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- a) Name the key
- b) Complete the first phrase and end on an unstable note.
- c) Compose a *contrasting answering phrase* and end on a stable note.
- d) Draw appropriate phrase marks.



Key: \_\_\_\_\_



- 7. a) Name the key for each of the following melodies.
- b) Write a cadence in *Keyboard Style* at the end of each phrase.
- c) Name each cadence.
- d) Write the *root quality* chords symbols above each cadence.
- e) Add rests in measures where required.

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i.

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

ii.

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

8. Match each term in the *left* column with its English definition in the *right* column.

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- |  |                                       |
|--|---------------------------------------|
| <b>Example:</b> <i>forte</i> <u>    <i>j</i>    </u> | a) slowly                             |
| <i>comodo</i> <u>          </u>                      | b) not too much                       |
| <i>mouvement</i> <u>          </u>                   | c) fairly slow                        |
| <i>doux</i> <u>          </u>                        | d) tempo, motion                      |
| <i>langsam</i> <u>          </u>                     | e) pluck the strings with the fingers |
| <i>non troppo</i> <u>          </u>                  | f) with expression                    |
| <i>arco</i> <u>          </u>                        | g) at a comfortable, easy-going speed |
| <i>pizzicato</i> <u>          </u>                   | h) fast                               |
| <i>lenement</i> <u>          </u>                    | i) sweet, gently, calm                |
| <i>schnell</i> <u>          </u>                     | j) loud                               |
| <i>mit Ausdruck</i> <u>          </u>                | k) play with the bow                  |

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

The image shows three musical staves with various time signatures and notes. Brackets indicate where rests should be added to complete the measures.

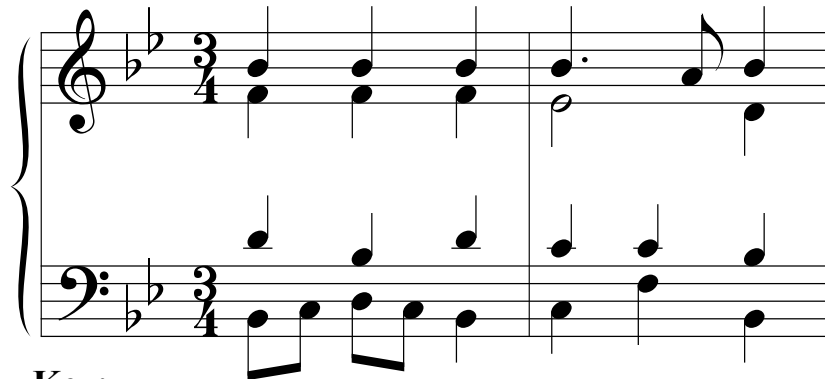
- Staff 1:**
  - Measure 1: 5/4 time signature, two eighth notes. A bracket above the staff indicates a rest should be added to complete the measure.
  - Measure 2: 2/8 time signature, two eighth notes. A bracket above the staff indicates a rest should be added to complete the measure.
  - Measure 3: 6/4 time signature, four quarter notes. A bracket below the staff indicates a rest should be added to complete the measure.
  - Measure 4: 3/8 time signature, two eighth notes. A bracket above the staff indicates a rest should be added to complete the measure.
- Staff 2:**
  - Measure 1: 3/4 time signature, one quarter note. A bracket above the staff indicates a rest should be added to complete the measure.
  - Measure 2: 6/16 time signature, one eighth note. A bracket above the staff indicates a rest should be added to complete the measure.
  - Measure 3: 12/8 time signature, one quarter note. A bracket above the staff indicates a rest should be added to complete the measure.
- Staff 3:**
  - Measure 1: 3/8 time signature, two eighth notes. A bracket above the staff indicates a rest should be added to complete the measure.
  - Measure 2: 4/8 time signature, two eighth notes. A bracket above the staff indicates a rest should be added to complete the measure.
  - Measure 3: 7/8 time signature, one eighth note. A bracket above the staff indicates a rest should be added to complete the measure.

10. Name the key of the following passage. Complete question A **and** question B.

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**Chorale**

Anon.



Key: \_\_\_\_\_

**Question A.** (5marks)

Rewrite the above passage for **String Quartet**.  
Name the instruments in the space provided above each staff.

**Question B.** (5marks)

Rewrite the above passage for **Modern Vocal Score** (also known as **Novello Score**).

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-- End of Examination --

- Rough Work -

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The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically and are separated by a thin horizontal line. The top and bottom of the page are also bounded by thin horizontal lines.