

Centre

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WRITTEN EXAMINATIONS IN THE THEORY OF MUSIC

**Summer, 2010**

*Saturday 19th June 10am – 11.30am*

**PRELIMINARY (1½ hours)**

Full Name of Candidate .....

(Surname Last)

Registration Number .....

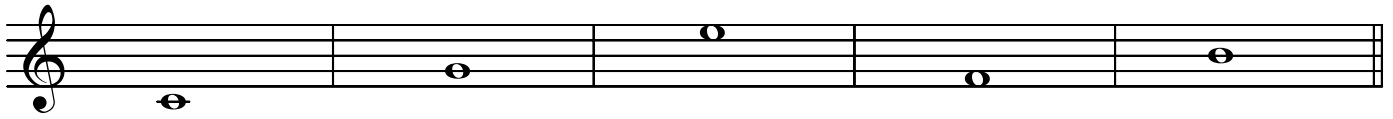
**Instructions to Candidates**

1. All answers to questions must be given on this paper in the spaces provided.
2. These answers may be fair copies of rough work done in the examination room on paper provided by the Invigilator. All rough work must be left in the examination room.
3. Candidates are forbidden to bring into the examination room any paper for rough working, blotting paper, notes or text books.
4. They are not allowed to talk to one another in the examination room during the time of the examination, but reasonable questions may be addressed to the Invigilator.

**PRELIMINARY**

(10)

1. **Either** (a) Give the letter names of these notes:



Name \_\_\_\_\_

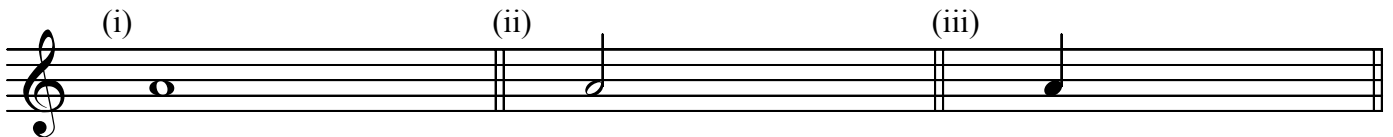
**OR** (b) Give the letter names of these notes:



Name \_\_\_\_\_

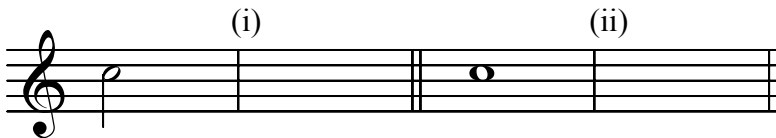
2. (a) Give the *time values* of these notes as part or whole crotchets:

(10)



Value \_\_\_\_\_

(b) Write *one* note which is half the value of the given note:



3. Give the *total* value of these bars in crotchet beats:

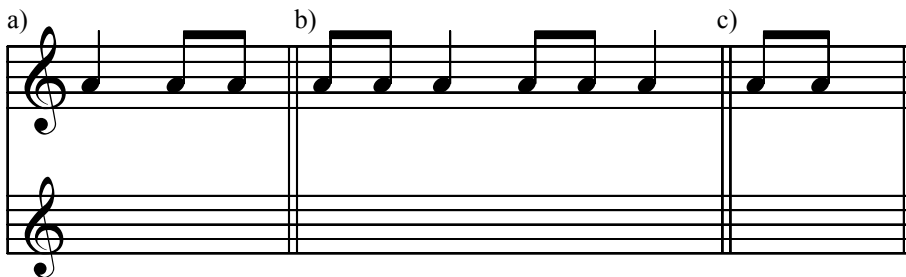
(10)



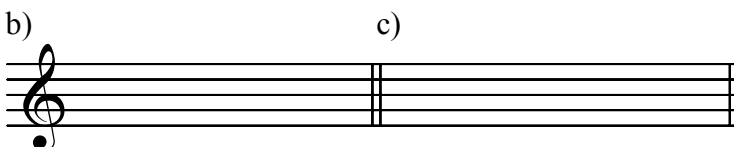
Value \_\_\_\_\_

4. Write the following note groups as *one* note:

(10)

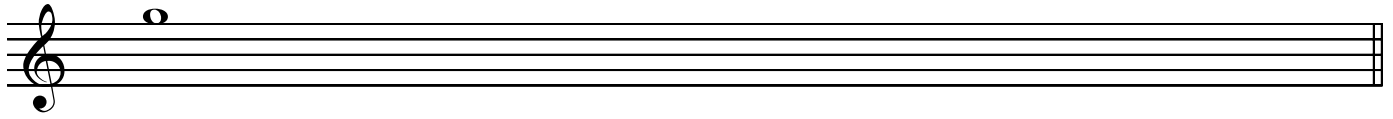


Now write the answers to b) and c) as a *rest* in each case:

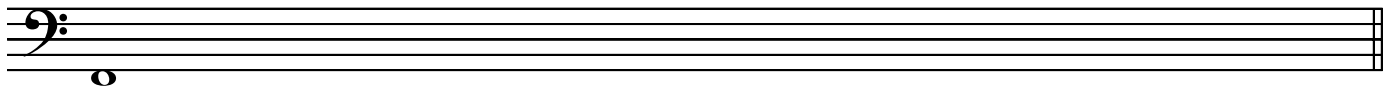


**PRELIMINARY**

5. **Either** (a) Write the scale of G major *descending* (going down) starting from the given note. (10)  
Add the correct key signature.



- OR** (b) Write the scale of F major *ascending* (going up) starting from the given note.  
Do not use a key signature, but remember to add the necessary accidental.



6. Name the keys of these two melodies: (10)

**Either** (a)

(i) Key \_\_\_\_\_

(ii) Key \_\_\_\_\_

**OR** (b)

(i) Key \_\_\_\_\_

(ii) Key \_\_\_\_\_

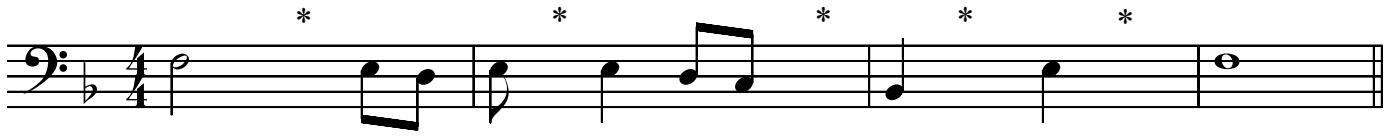
7. At the \* put in the correct time signature. (10)

(i) \* (ii) \* (iii) \*

(iv) \* (v) \*

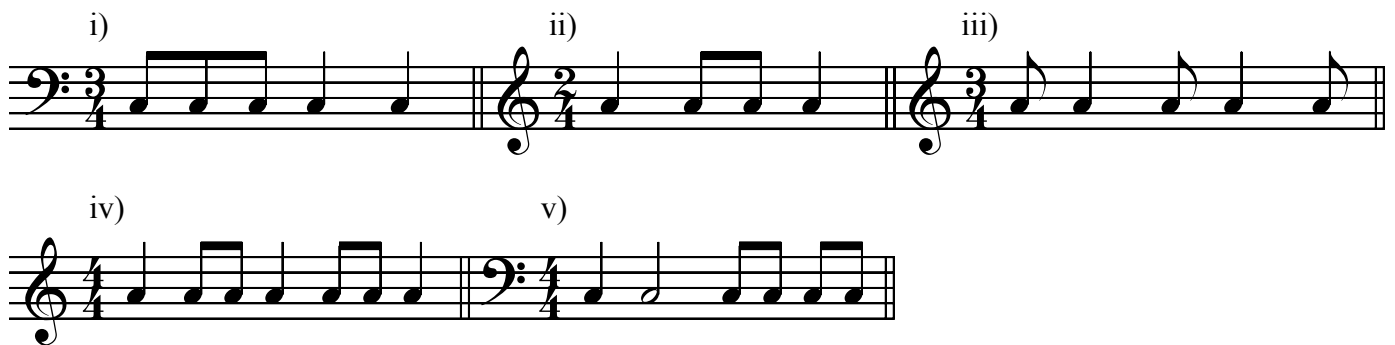
## PRELIMINARY

8. Add a *rest* at each \* to make the correct number of beats in each bar for the given time signature. (10)



A single staff of music in bass clef with a 4/4 time signature. The staff contains five measures. The first measure has a whole note. The second measure has a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter note, a quarter note, and a quarter note. The fifth measure has a whole note. There are five asterisks (\*) above the staff, one in each measure, indicating where a rest should be added.

9. In each bar cross out **ONE NOTE** to make the correct number of beats for the time signature shown. (20)



Five musical examples labeled i) through v).  
i) Bass clef, 3/4 time signature. Four measures: quarter, quarter, quarter, quarter.  
ii) Treble clef, 2/4 time signature. Four measures: quarter, quarter, quarter, quarter.  
iii) Treble clef, 3/4 time signature. Four measures: quarter, quarter, quarter, quarter.  
iv) Treble clef, 4/4 time signature. Four measures: quarter, quarter, quarter, quarter.  
v) Bass clef, 4/4 time signature. Four measures: quarter, quarter, quarter, quarter.