ABRSM Grade 7 Music Theory | Free Practice Test

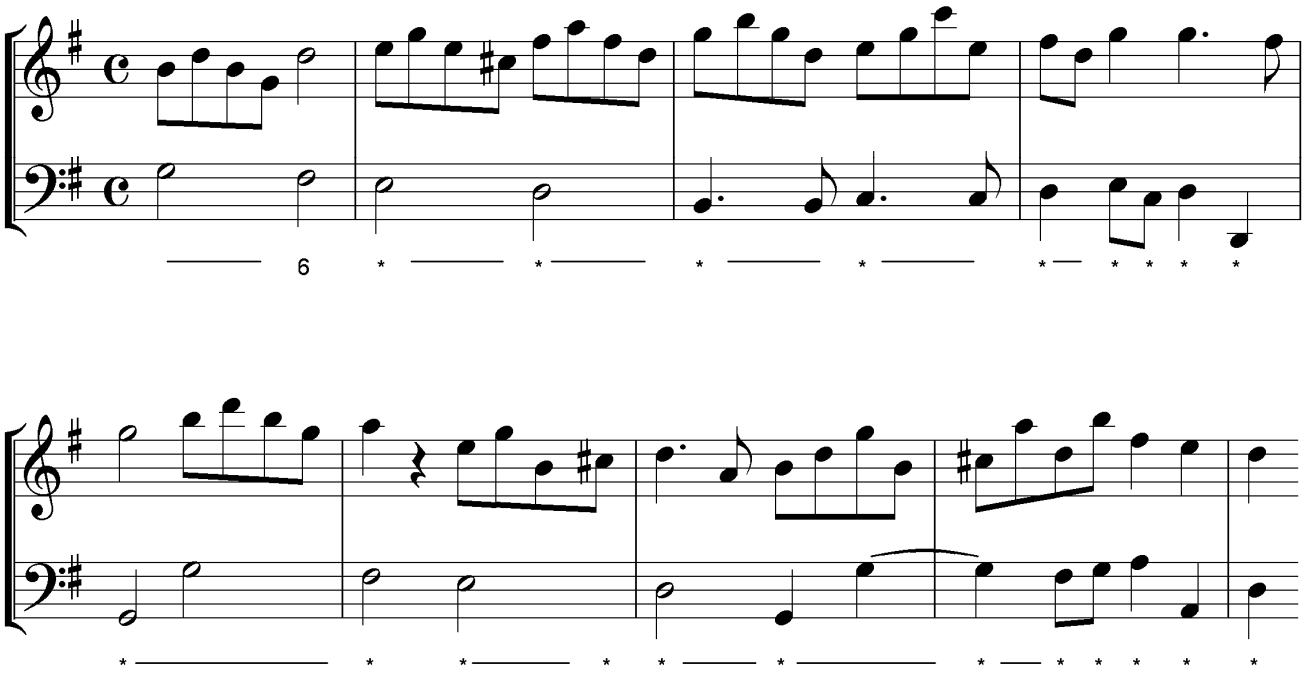
Time limit: 3 Hours Total points available: 100

Pass: 66/100 Merit: 80/100 Distinction: 90/100

Q1. HARMONISATION [15 POINTS]

Indicate suitable chords for a continuo player by figuring the bass as necessary at the places marked *.

5-3 chords should be left blank, unless they are part of a 6/4 – 5/3 progression, or need any chromatic alteration. All other chords should be indicated, as well as any suspended dissonances.



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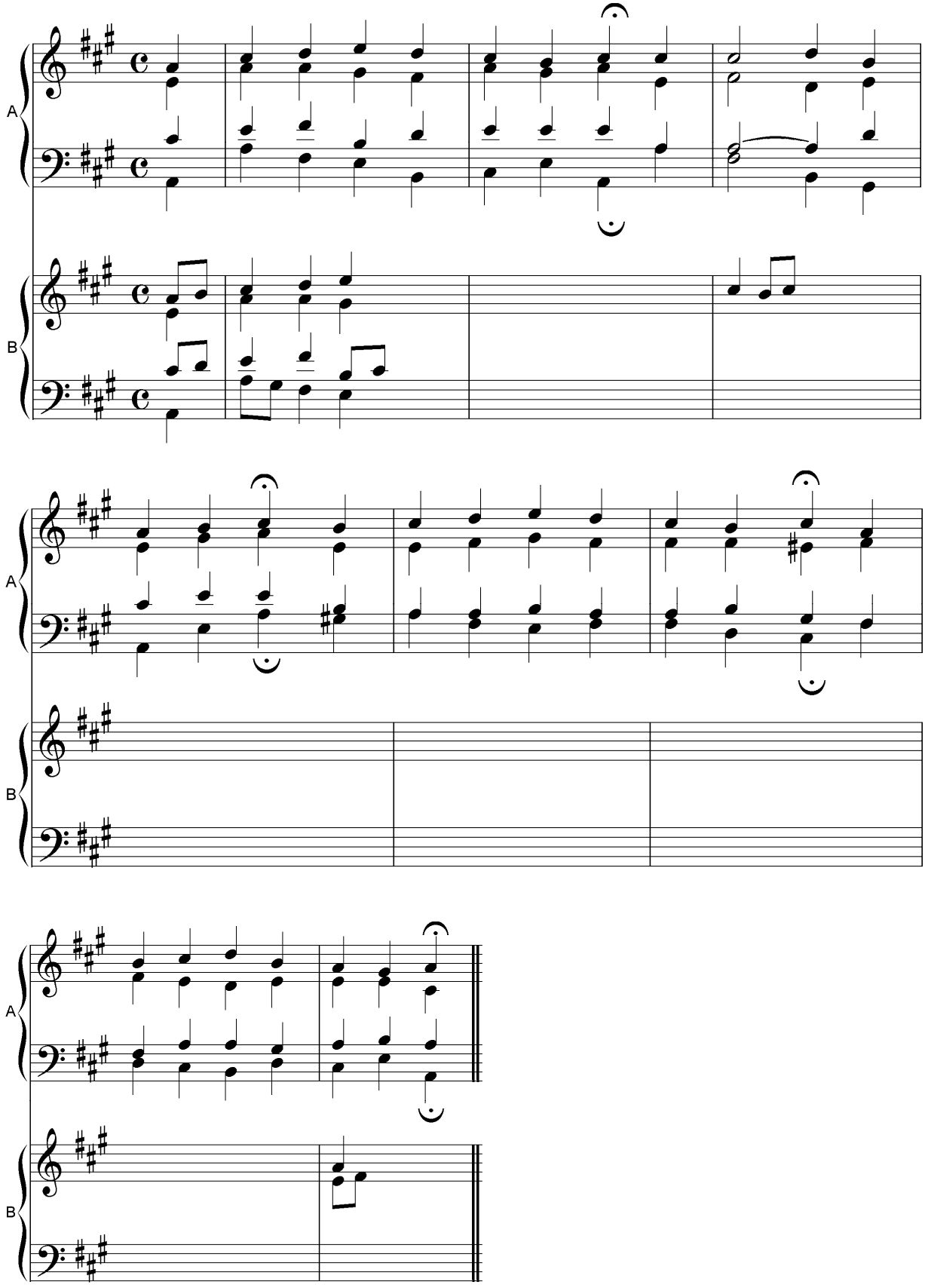
Q2. Chorale [15 points]

Using this harmonic outline (A), reconstruct this (adapted) Bach chorale on stave B.



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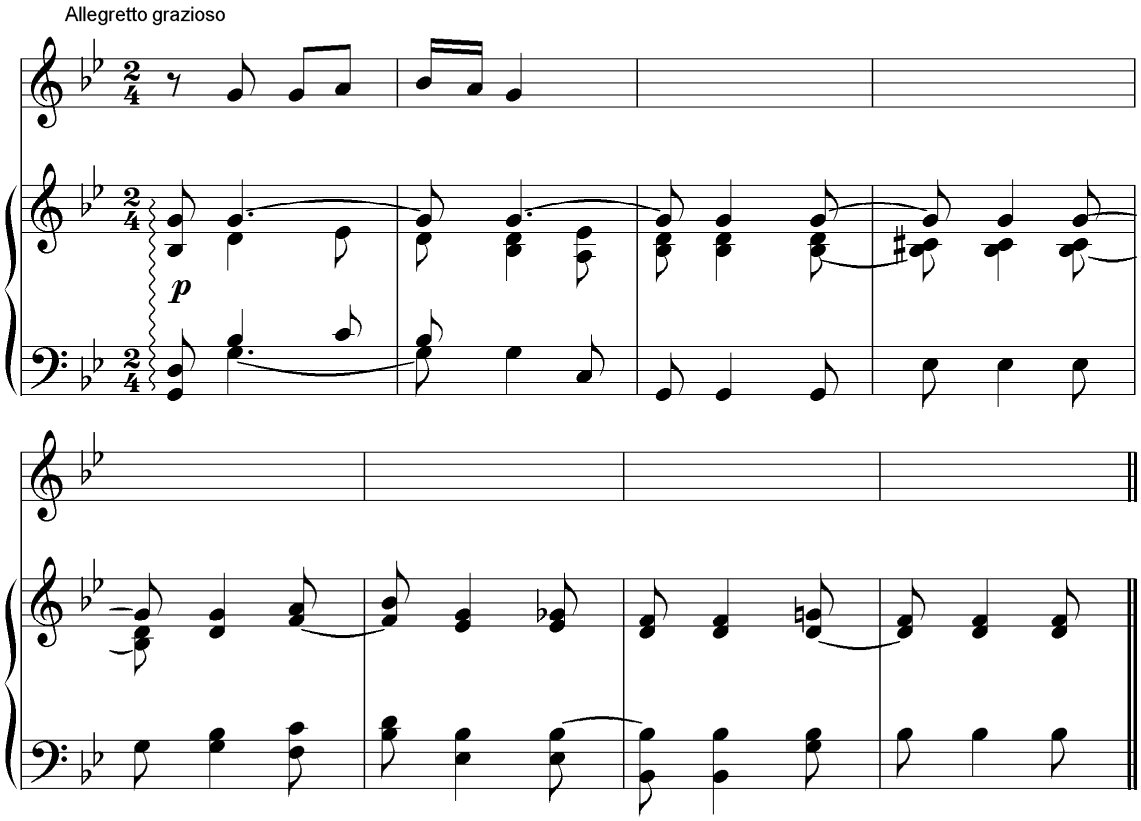
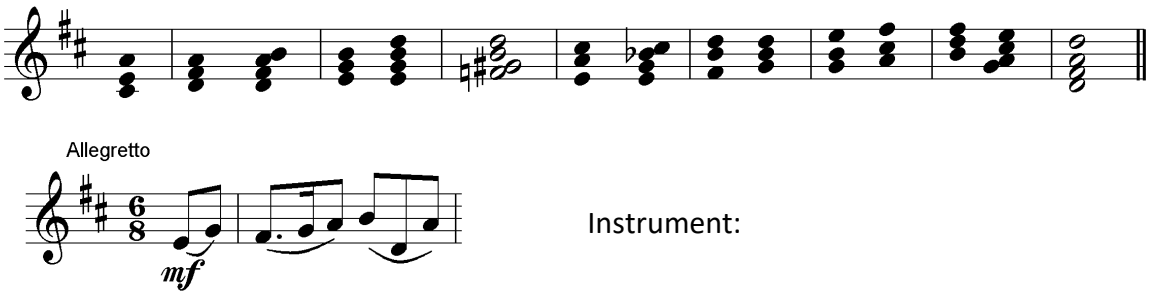
Q3. Composition - choose either 3A or 3B [20 points]

A. Complete the oboe part of this composition.



B. Use the given chord progression to make an 8-bar composition for either violin or horn (at concert pitch). You may use the given opening or write your own.



Instrument:

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Q4. Score

Look at the score on the next page, which is from a keyboard piece, then answer the questions below.

a. Name the interval in the box marked A in bar 19._____ [2]

b. Name the interval in the box marked B in bar 25. _____ [2]

c. Name the decoration marked C in bar 8. _____ [2]

d. Name the decoration marked D in bar 20. _____ [2]

e. From bar 16 onwards, find an incomplete diminished 7th chord in the subdominant key and mark it with the letter E. [2]

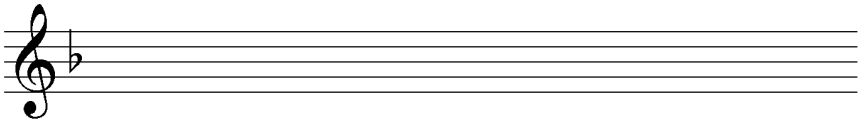
f. From bar 16 onwards, find a rising 2-bar sequence and mark it with a bracket and the letter F. [2]

g. Identify the chord marked G in bar 2. _____ [2]

h. Identify the chord marked H in bar 12 and state the prevailing key. [4]

_____

i. Write out the right-hand part of bar 13 as it should be played. [3]



j. The extract contains syncopation in the right-hand – True or False? [2]

k. Which of these composers is most likely to have written this music? [2]
Debussy Haydn Mahler Chopin

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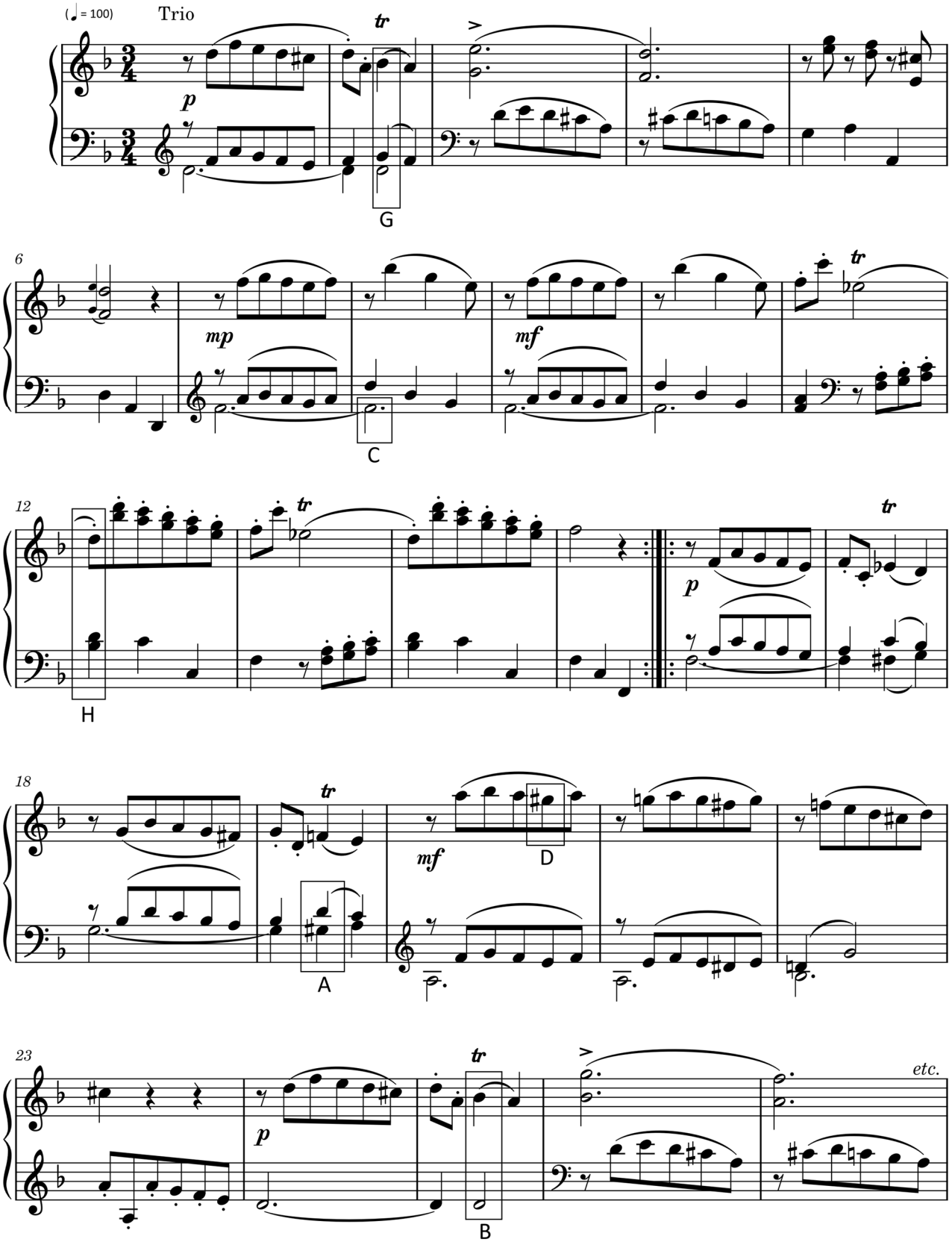

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Q5. Orchestral Score

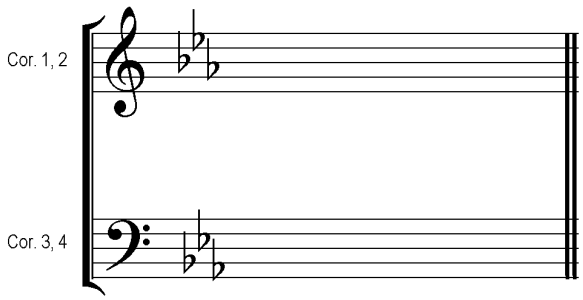
Look at the score on the next page, which is from an orchestral piece, then answer the questions below.

a. Give the meaning of *arco*. (e.g. bar 8, double bass) _____ [2]

b. Give the meaning of *unis.* (e.g. bar 7, 1st violins) _____ [2]

c. Give the meaning of *tr* (e.g. bar 1, timpani) _____ [2]

d. Write the horn parts (1, 2, 3 and 4) in bar 8 at concert pitch. [4]



e. Give the full name of the boxed harmonic interval on the third beat of bar 5 of the viola part. [2]

f. Give the full name of the boxed harmonic interval on the third beat of bar 7 between the cor Anglais and 1st bassoon. [2]

g. Identify the chord sounding on beat 2 of bar 4. [2]

h. Identify the chord sounding on beat 4 of bar 8. [2]

i. In which period was this music most likely composed? [1]

1650-1750 **1750-1850** **1850-1950**

j. All the intervals in bar 2 of the 2nd violin part are perfect 4ths – True or False? [2]

k. The horns are muted throughout this extract – True or False? [2]

l. The divisi viola parts cross – True or False? [2]

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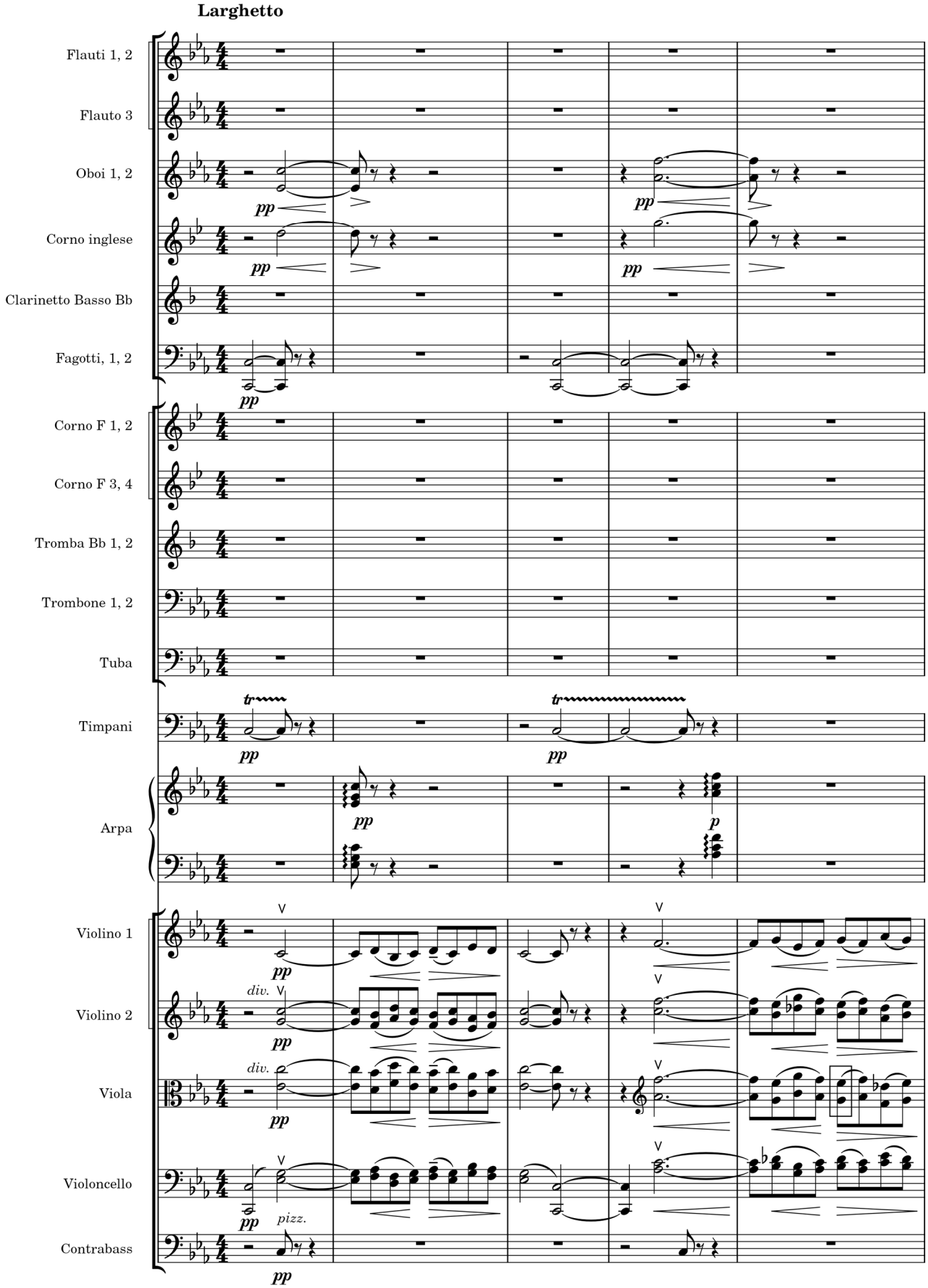

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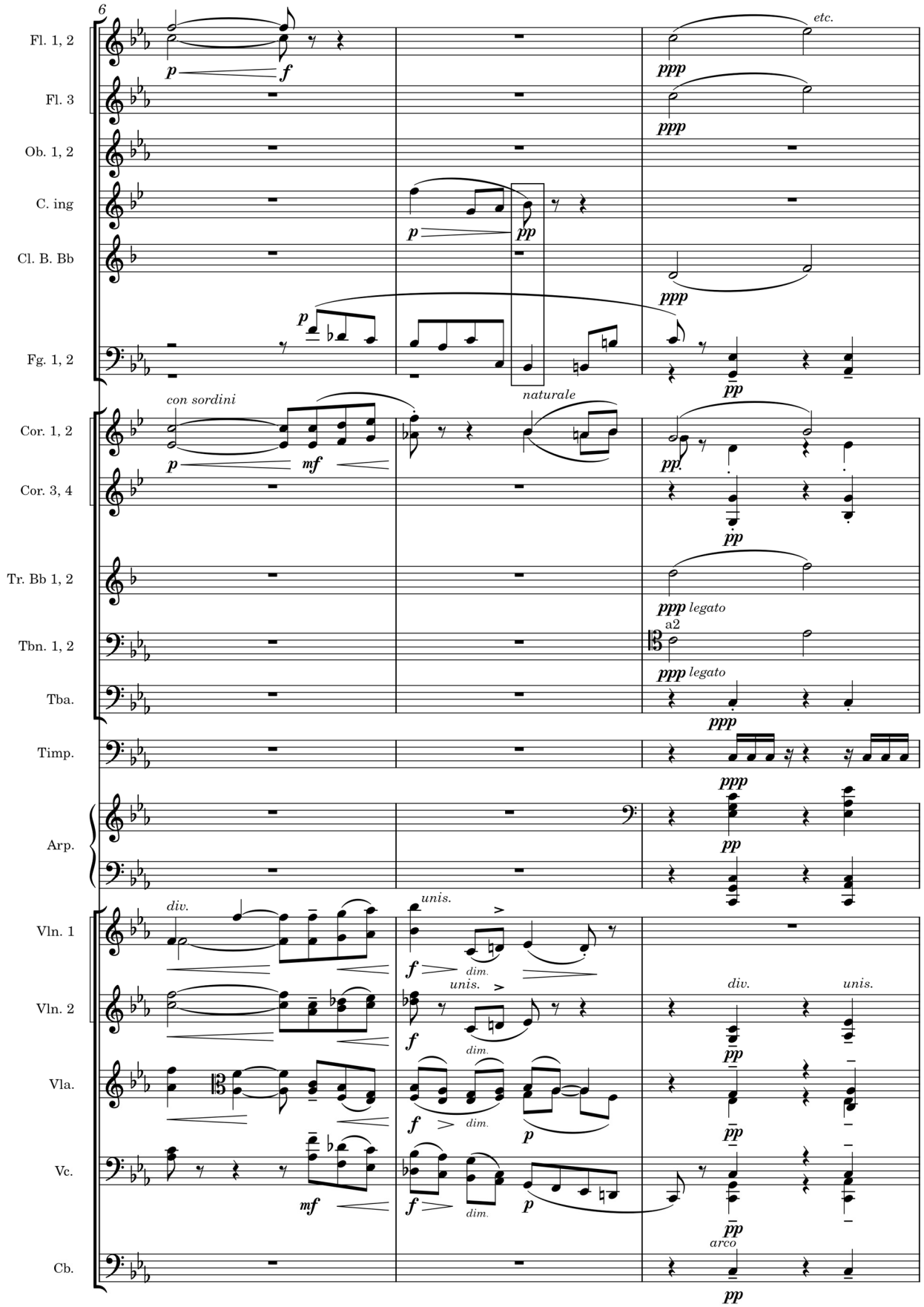

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Answers to Q1-3 will vary. Answers to Q4 and Q5:

Q4.

Source: Partita in D , Hob XVI/14, 2nd movement, by Joseph Haydn.

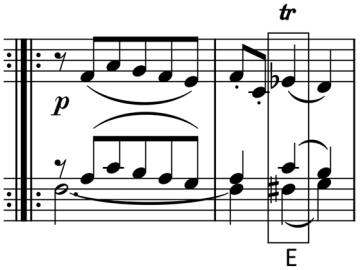
a. Diminished 5th

b. Minor 6th

c. Pedal (tonic)

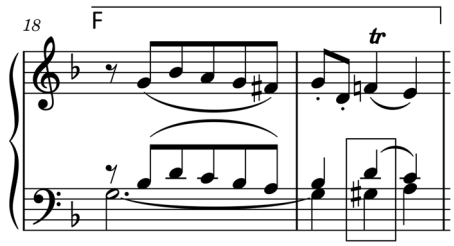
d. Lower chromatic auxiliary note

e. Bar 17



Bar 18

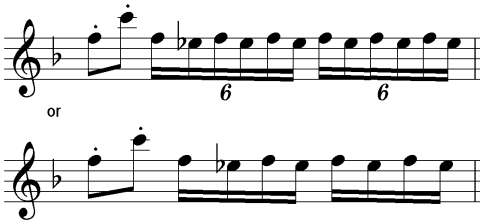
f.



g. ivc

h. Ia, Bb major

i.



j. True

k. Haydn

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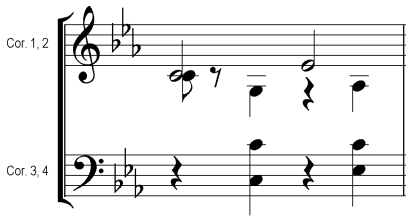
Q5.

Source: Symphony no.2, 2nd movement, by Sir Edward Elgar

a. Bowed/with the bow

b. Together/all players

c. Drum roll

d. 

e. Minor 6th

f. Compound perfect 4th / perfect 11th.

g. ivc

h. VIb

i. 1850-1950 (the date of composition was 1911)

j. False (Ab-D is an augmented 4th)

k. False (*naturale* is an indication to remove the mute)

l. True (bar 8)

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