

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.

_____ 6 * _____ * _____ * _____ * _____ * _____ * * * * *

* _____ * _____ * _____ * _____ * _____ * _____ * * * * *

Q2. CHORALE [15 POINTS]

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

A

B

A

B

A

B

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Q3. COMPOSITION - CHOOSE EITHER 3A OR 3B [20 POINTS]

A. Complete the oboe part of this composition.

Allegretto grazioso

The musical score is for an oboe and piano. The tempo is 'Allegretto grazioso'. The key signature has two flats (B-flat major). The time signature is 2/4. The oboe part begins with a whole rest in the first measure, followed by a quarter note B-flat, a quarter note C, and a quarter note D. The piano accompaniment starts with a piano (p) dynamic. The first system shows the oboe part continuing with a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment consists of a bass line and a treble line with chords. The second system shows the oboe part with a whole rest, and the piano accompaniment continuing with chords and a bass line.

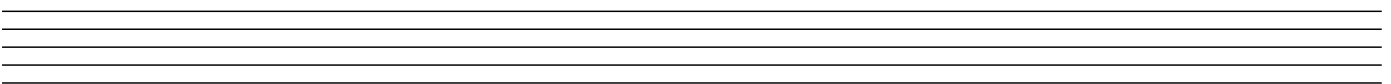
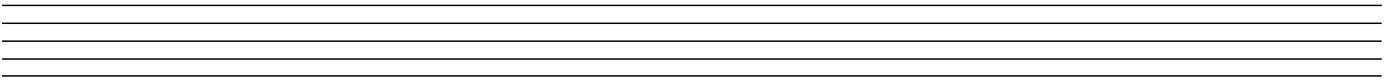
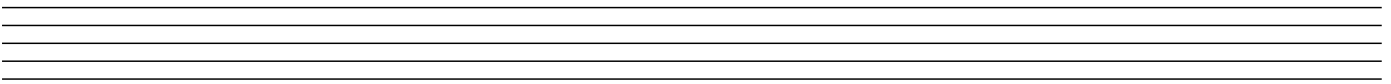
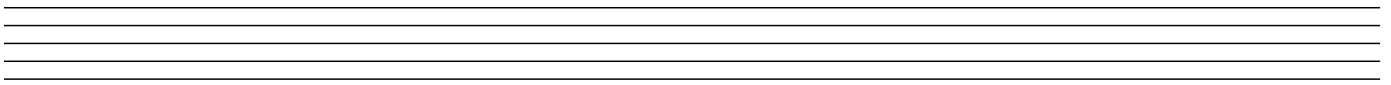
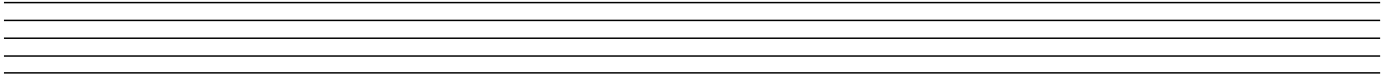
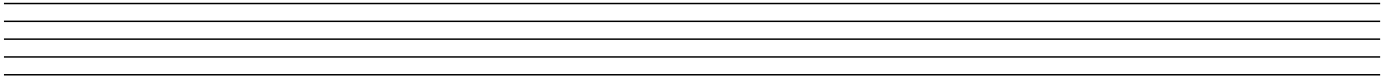
B. Use the given chord progression to make an 8-bar composition for either violin or horn (at concert pitch). You may use the given opening or write your own.

The chord progression is in D major (two sharps) and 2/4 time. The chords are: D major (D-F#-A), E major (E-G#-B), F# major (F#-A-C#), G major (G-B-D), A major (A-C#-E), B major (B-D-F#), C# major (C#-E-G#), and D major (D-F#-A). The progression ends with a double bar line.

Allegretto

The musical score is in D major (two sharps) and 6/8 time. It starts with a mezzo-forte (mf) dynamic and a quarter note D. The tempo is 'Allegretto'. The score shows a melodic line with eighth notes and quarter notes.

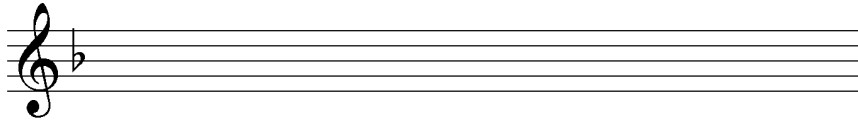
Instrument:



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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

(♩ = 100) Trio

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one flat. The right hand features a melodic line with trills (tr) and accents (>). The left hand provides a rhythmic accompaniment. A box labeled 'G' is drawn around the bass line in measure 4.

Musical notation for measures 6-11. The right hand continues with melodic lines and trills. The left hand has a steady accompaniment. A box labeled 'C' is drawn around the bass line in measure 7. Dynamics include *mp* and *mf*.

Musical notation for measures 12-17. The right hand has a more complex melodic texture with trills. The left hand accompaniment is consistent. A box labeled 'H' is drawn around the bass line in measure 12. Dynamics include *p*.

Musical notation for measures 18-22. The right hand features melodic lines with trills. The left hand accompaniment includes some rests. A box labeled 'A' is drawn around the bass line in measure 19. A box labeled 'D' is drawn around the right hand in measure 20. Dynamics include *mf*.

Musical notation for measures 23-27. The right hand has melodic lines with trills. The left hand accompaniment is present. A box labeled 'B' is drawn around the bass line in measure 24. Dynamics include *p*. The piece ends with the word 'etc.' in measure 27.

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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.

- Give the meaning of *arco*. (e.g. bar 8, double bass) _____ [2]
- Give the meaning of *unis*. (e.g. bar 7, 1st violins) _____ [2]
- Give the meaning of *tr* (e.g. bar 1, timpani) _____ [2]
- Write the horn parts (1, 2, 3 and 4) in bar 8 at concert pitch. [4]

The image shows a musical score for horns. The top staff is labeled 'Cor. 1, 2' and the bottom staff is labeled 'Cor. 3, 4'. Both staves are in treble clef with a key signature of one flat (B-flat). The score shows the first few notes of the horn parts in bar 8.

- Give the full name of the boxed harmonic interval on the third beat of bar 5 of the viola part. [2]
- Give the full name of the boxed harmonic interval on the third beat of bar 7 between the cor Anglais and 1st bassoon. [2]
- Identify the chord sounding on beat 2 of bar 4. [2]
- Identify the chord sounding on beat 4 of bar 8. [2]
- In which period was this music most likely composed? [1]
1650-1750 1750-1850 1850-1950
- All the intervals in bar 2 of the 2nd violin part are perfect 4ths – True or False? [2]
- The horns are muted throughout this extract – True or False? [2]
- The divisi viola parts cross – True or False? [2]

Larghetto

This musical score is for a symphony orchestra, marked *Larghetto*. The score is written for 11 staves, each representing a different instrument or section. The key signature is B-flat major (two flats) and the time signature is 4/4. The instruments and their parts are as follows:

- Flauti 1, 2:** Flutes 1 and 2, both parts are silent throughout this section.
- Flauto 3:** Flute 3, silent.
- Oboi 1, 2:** Oboes 1 and 2. They play a melodic line starting with a *pp* dynamic, featuring slurs and accents.
- Corno inglese:** English Horn, playing a similar melodic line to the oboes, also starting with *pp*.
- Clarinetto Basso Bb:** Bass Clarinet in B-flat, silent.
- Fagotti, 1, 2:** Bassoons 1 and 2. They play a rhythmic accompaniment starting with *pp*.
- Corno F 1, 2:** French Horns 1 and 2, silent.
- Corno F 3, 4:** French Horns 3 and 4, silent.
- Tromba Bb 1, 2:** Trumpets in B-flat 1 and 2, silent.
- Trombone 1, 2:** Trombones 1 and 2, silent.
- Tuba:** Silent.
- Timpani:** Drums, playing a rhythmic pattern with *pp* dynamics and trills.
- Arpa:** Harp, playing chords with *pp* dynamics.
- Violino 1:** Violin I, playing a melodic line with *pp* dynamics and accents.
- Violino 2:** Violin II, playing a rhythmic accompaniment with *pp* dynamics and *div. V.* (divisi) markings.
- Viola:** Viola, playing a rhythmic accompaniment with *pp* dynamics and *div. V.* markings.
- Violoncello:** Violoncello, playing a rhythmic accompaniment with *pp* dynamics and *pizz.* (pizzicato) markings.
- Contrabass:** Double Bass, playing a rhythmic accompaniment with *pp* dynamics.

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Fl. 1, 2 *p* *f* *ppp* etc.

Fl. 3 *ppp*

Ob. 1, 2

C. ing *p* *pp*

Cl. B. Bb *ppp*

Fg. 1, 2 *p* *pp*

Cor. 1, 2 *con sordini* *p* *mf* *naturale* *pp*

Cor. 3, 4 *pp*

Tr. Bb 1, 2 *ppp legato*

Tbn. 1, 2 *a2* *ppp legato*

Tba. *ppp*

Timp. *ppp*

Arp. *pp*

Vln. 1 *div.* *unis.* *f* *dim.* *ppp*

Vln. 2 *f* *dim.* *ppp*

Vla. *f* *dim.* *p* *ppp*

Vc. *mf* *f* *dim.* *p* *ppp*

Cb. *ppp arco* *pp*

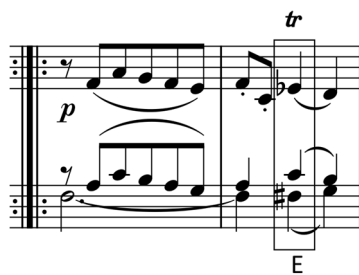
Answers to Q1-3 will vary. Answers to Q4 and Q5:

Q4.

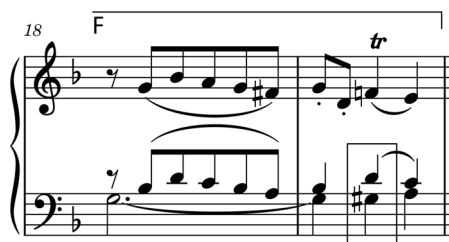
Source: Partita in D , Hob XVI/14, 2nd movement, by Joseph Haydn.

- a. Diminished 5th
- b. Minor 6th
- c. Pedal (tonic)
- d. Lower chromatic auxiliary note

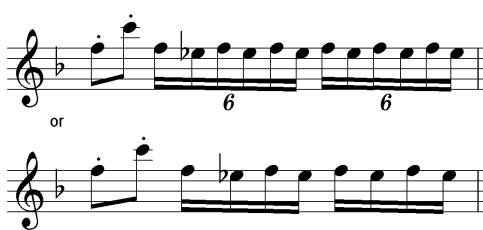
Bar 17

e. 

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)