



UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

GRADE FIVE

POPULAR MUSIC THEORY EXAMINATION

Summer 2016

Time allowed: 3 hours

Candidate NAME: _____
(Surname last)

Entry NUMBER: _____ Examination CENTRE: _____

Instructions to candidates

1. Write your name, examination centre and entry number (details provided in your attendance letter) in the spaces provided above, but do not open this examination paper until instructed to do so by the invigilator.
2. All answers must be written in the spaces provided. These answers may be copies of rough work done in the examination room, on paper provided by the invigilator, but all rough work must be handed to the invigilator with the examination script at the end of the examination.
3. Candidates are not permitted to bring *any* paper, notes or books into the examination room.
4. Candidates are not permitted to talk to one another in the examination room, but reasonable questions may be addressed to the invigilator.
5. Candidates must stop writing immediately when requested to do so by the invigilator.
6. Ensure that you return the complete examination script to the invigilator upon completion of the examination.
7. Please leave the examination room *as quietly as possible* if other candidates are still completing their examination.

Examinations Registry

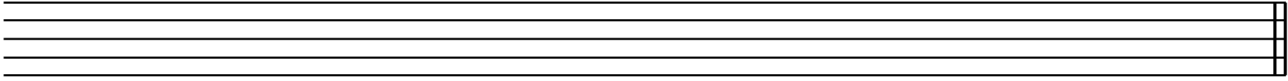
Registry Mews, 11 to 13 Wilton Rd, Bexhill, Sussex, TN40 1HY
Tel: 01424 22 22 22 Fax: 01424 21 32 21
info@examregistry.com

Section 1: Scales and Keys

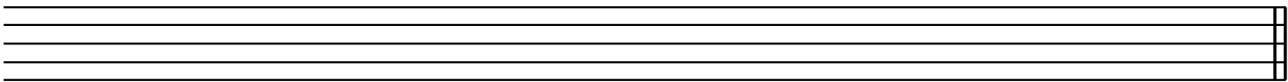
Q1-5: 4 marks each. Total: 20 marks

All scales should be written ascending using whole notes (semibreves).

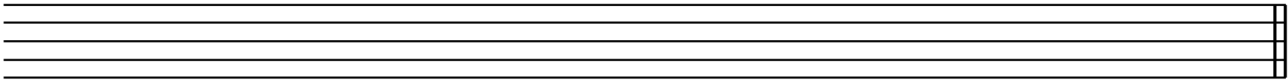
Q1. Without using a key signature, write one octave of the E Dorian modal scale in either the treble or bass clef.



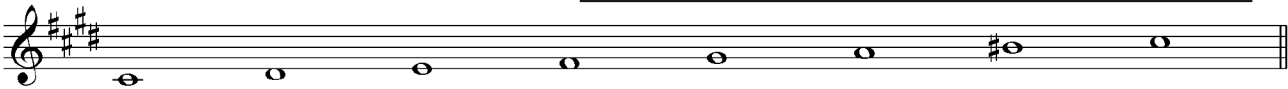
Q2. Without using a key signature, write one octave of the F Mixolydian modal scale in either the treble or bass clef.



Q3. Using the key signature of four flats, write one octave of the appropriate major scale in either the treble or bass clef.



Q4. Which scale is this?



Q5. Which scale has this scale spelling:
1 2 3 4 5 6 b7 8?

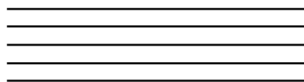


Section 2: Chords

Q1-5: 4 marks each. Total: 20 marks

All chords should be written without a key signature using whole notes (semibreves).

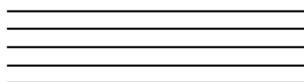
Q1. Write F^o7 in either the treble or bass clef.



Q2. Write the chord symbol for this chord inversion.



Q3. Write the dominant 7th chord built from the C# harmonic minor scale in either the treble or bass clef.



Q4. Write the chord spelling of the minor 6th chord.



Q5. What is the interval between the root and A in D6?



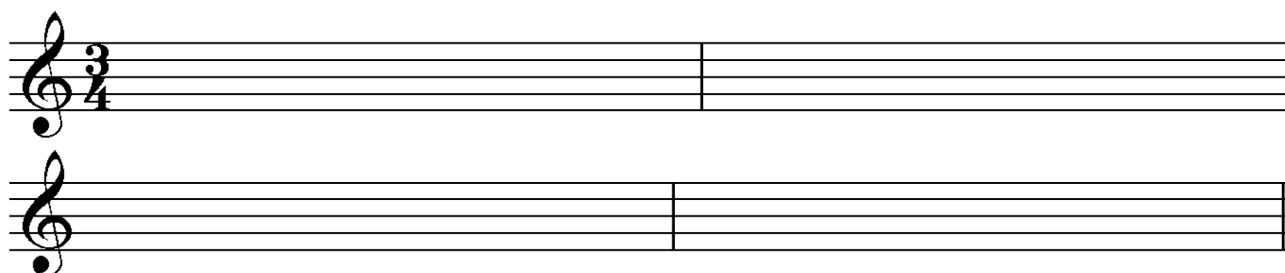
Section 3: Rhythm Notation

Q1: 2 marks; Q2-3: 4 marks each. Total: 10 marks

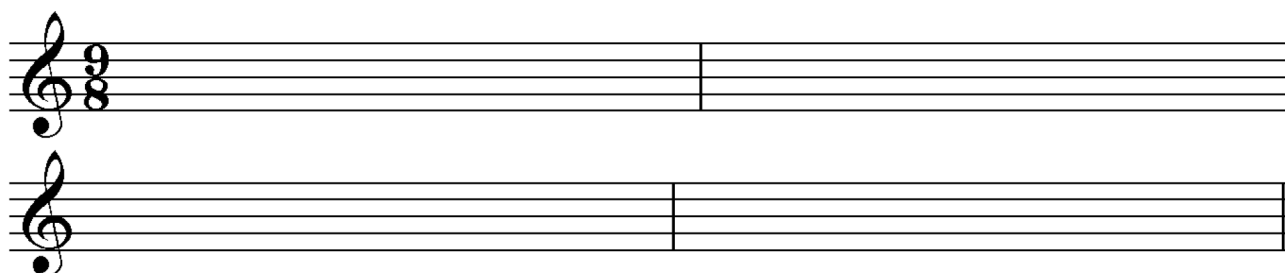
Q1. Re-write this rhythm correctly.



Q2. Write four different bars of rhythm in $\frac{3}{4}$ time. Only include the following types of notes on any pitch and some of their equivalent rests: dotted quarter notes (dotted crotchets); quarter notes (crotchets); dotted eighth notes (dotted quavers); eighth note (quaver) triplets; eighth notes (quavers); and 16th notes (semiquavers).



Q3. Write four different bars of rhythm in $\frac{9}{8}$ time and use two ties. Only include the following types of notes on any pitch and some of their equivalent rests: dotted quarter notes (dotted crotchets); quarter notes (crotchets); dotted eighth notes (dotted quavers); eighth notes (quavers); and 16th notes (semiquavers).



Section 4: Knowledge of Popular Music

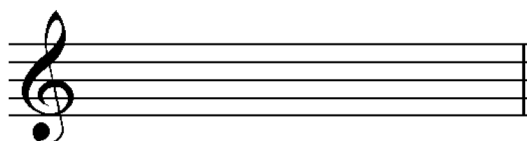
Q1: 7 marks; Q2-7: 2 marks each. Total: 15 marks

Q1. See next page for this question.

Q2. From what symbols do bass guitarists often improvise bass lines?

Q3. How must soprano saxophone notation be transposed to sound its notes at standard (concert) pitch?

Q4. Notate the normal range of notes that can be played on a trumpet.



Q5. What does the direction **D.C. al Fine** tell the performer to do?

Section 4: Knowledge of Popular Music

continued

Q1. Write a brief essay, of approximately 200 to 300 words, describing the musical career of **ONE** musician or group of your choice from the list below:

Elvis Presley
Oasis

Led Zeppelin
Sting

Michael Jackson
Tina Turner

The Sex Pistols
The Beach Boys

Little Richard
Otis Redding

The focus of the essay should be on:

- a) *The main features of their music.*
- b) *An explanation of how their music was influenced by musicians from earlier periods.*

You should also include some information about:

- a) *The development of their musical career, including significant dates.*
- b) *Group members and the instruments played, or the groups/musicians the musician has played with.*
- c) *Recordings, including hit singles and albums.*

Section 5: Harmony

Q1-3: 4 marks each; Q4: 5 marks; Q5-6: 4 marks each. Total: 25 marks

Q1. Write as chord symbols the 7th chords that are built from each degree of the E^b major scale.

Q2. Write as chord symbols the 7th chords that are built from each degree of the C# natural minor scale.

Q3. Identify by Roman numerals and technical name the cadences that are created between the two chords in bar 2 and the two chords in bar 4 in this chord progression in the key of A major.

Bar 2: _____

Bar 4: _____

|| A6 Bm6 | E7 Amaj7 | C#m7 F#m7 | Dmaj7 Amaj7 ||

Q4. Write a four-bar chord progression in the key of F minor using at least three different diatonic chords with the last two chords forming a V-^bVI (interrupted) cadence.

|| | | | ||

Q5. Name a scale that could be used effectively for improvising over this chord progression.

|| A^bmaj7 | Cm7 Fm7 | B^bm7 E^b7 | A^bmaj7 ||

Q6. Write a four-bar chord progression using at least three different diatonic chords over which the E blues scale could be used for improvising.

|| | | | ||

Section 6: Transposition

Q1-2: 5 marks each. Total: 10 marks

Q1. Transpose this chord progression to the key of B^b major.

|| E^b6 A^bmaj7 | Gm7 Cm7 | Fm6 B^b7 | E^bmaj7 ||

|| | | | ||

Q2. Transpose this chord progression to the key of G minor.

|| C#m7 B7 | A6 F#m6 | D#m7^b5 G#7 | C#m7 ||

|| | | | ||