

RIAM Music Theory Examination Paper

Grade 7

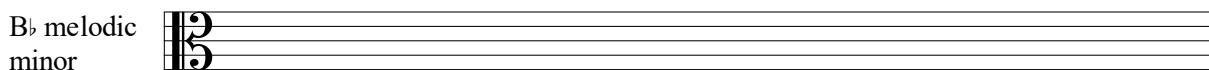
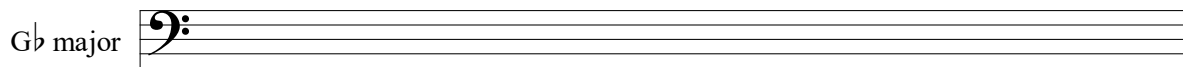
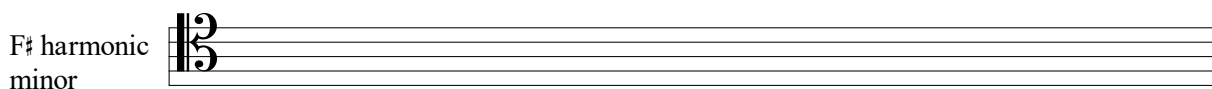
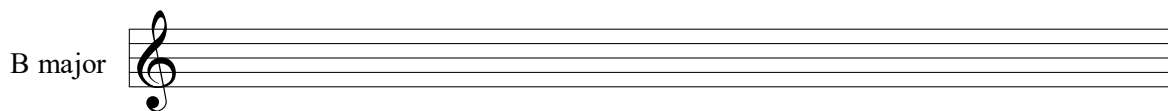
November 2025

Candidates should answer all questions. All answers must be written on this paper.

Candidate's name:

100 marks

- 1 a Write the following scales ascending one octave with key signature using the given clef.
Add any necessary accidentals.



- b Write the following tonic triads without key signatures in the given clef.



G# minor
1st inversion

Ab major
2nd inversion

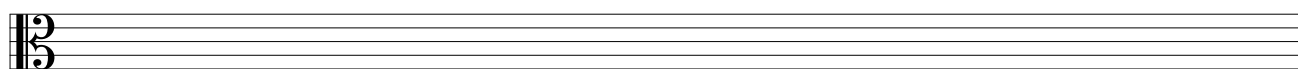
10

- 2 Name the key of this excerpt. Key: _____

Then transpose it down a major 6th using the alto clef. Include the new key signature.



Scarlatti



10

3 a Describe the marked intervals.

J.S. Bach

X _____ Y _____ Z _____

b Below, draw and describe the inversion of the intervals above marked X, Y and Z.

X _____ Y _____ Z _____

c Draw the following intervals above the given note.

Augmented 2nd Compound major 6th Diminished 7th Perfect 5th

10

4 Answer either question 4a or 4b. Do **not** answer both questions.

- a Compose a twelve bar melody using the given opening. Include a modulation to the relative major key. End in the tonic key. Add marks of tempo, phrasing and expression to the completed melody. (Copy to the staves below)

Or

- b Compose a melody for these words. Write each syllable under the note or notes to which it is to be sung.

'The upper skies are palest blue,
Mottled with pearl and fretted snow:
With tattered fleece of inky hue
Close overhead the storm-clouds go'.

Robert Bridges

- 5 Choose suitable cadence chords to harmonise the melody notes marked with * at the end of each phrase. Indicate your chosen chords by roman numerals and write the root note of each chord in the bass.

8

- 6 The following are cadences in G major for which the soprano and bass parts are given. Add the alto and tenor parts. Name each cadence.

8

- 7 Add roman numerals below the root notes in the bass and continue the soprano melody. (No inner parts are needed.)

9

- 8 a** In the following extract analyse each chord marked * by writing its roman numeral below the staff. Include **b** or **c** for any inversion used.

- b** Draw a circle around a passing note in the soprano part, mark it X.
c Draw a circle around a passing note in the bass part, mark it Y.

10

- 9** Study the Beethoven extract on page 5 to answer the following questions.

- a** Give the English name for each of these instruments:

Hb. _____ Kl. _____ Br. _____

- b** Which family of instruments is not represented on the score? _____

- c** Br. uses the _____ clef; the letter name of its first note is _____.

- d** Name 2 transposing instruments on the score. _____ and _____.

- e** Tick the correct statement:

Cellos and double basses are playing in unison. ☐

Double basses are playing an octave below the cellos. ☐

- f** Explain **zu2** in the first bar of the bassoon part. _____

10

Grade 7 continued. Musical score for Beethoven, showing staves for Hb., Kl. (B), Fg., Hrn. (F), VI. I, VI. II, Br., Vc., and Kb. The score includes dynamics such as *f*, *dim.*, and *pp*. The key signature is one flat (B-flat).

Staves and Dynamics:

- Hb.: *p*
- Kl. (B): *p*
- Fg.: *f*
- Hrn. (F): *f*, *dim.*, *pp*
- VI. I: *f*, *dim.*, *pp*
- VI. II: *f*, *dim.*, *pp*
- Br.: *f*, *dim.*, *pp*
- Vc.: *f*, *dim.*, *pp*
- Kb.: *f*, *dim.*, *pp*

10 a Describe any **three** of these types of musical composition:

Oratorio Sonata Opera String quartet Concerto

(i) _____

(ii) _____

(iii) _____

b Name the composer of any **three** of these well known works. In the case of any **one** work chosen, give the type of work (symphony, opera etc.)

	Composer	Type of work
The Jupiter	_____	_____
The Seasons	_____	_____
Ave Maria	_____	_____
The Moonlight	_____	_____
Don Giovanni	_____	_____