

# Theory of Music Grade 4

November 2008

# TRINITY GUILDHALL

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

---

Your signature

Registration number

---

---

Centre

---

## Instructions to Candidates

1. The time allowed for answering this paper is **two (2) hours**.
2. Fill in your name and the registration number printed on your appointment slip in the appropriate spaces on this paper, and on any other sheets that you use.
3. **Do not open this paper until you are told to do so.**
4. This paper contains **seven (7) sections** and you should answer all of them.
5. Read each question carefully before answering it. Your answers must be written legibly in the spaces provided.
6. You are reminded that you are bound by the regulations for written examinations displayed at the examination centre and listed on page 5 of the current edition of the written examinations syllabus. In particular, you are reminded that you are not allowed to bring books, music or papers into the examination room. Bags must be left at the back of the room under the supervision of the invigilator.
7. If you leave the examination room you will not be allowed to return.

Examiner's use only:

1	
2	
3	
4	
5	
6	
7	
Total	

### Section 1 (10 marks)

Boxes for  
examiner's  
use only

Put a tick (✓) in the box next to the correct answer.

#### Example

Name this note:



A  D  C

This shows that you think C is the correct answer.

1.1 Name the circled note:



B  D  C

1.2 Which is the correct grouping of main beats for this bar?



3,2  2,2,1  2,3

1.3 Which is the correct time signature?



$\frac{9}{8}$    $\frac{3}{2}$    $\frac{3}{4}$

1.4 *Sempre* means: without  play in a similar way  always

1.5 Which note is the enharmonic equivalent of this note?

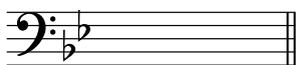


G $\flat$   F $\sharp$   G $\sharp$

Put a tick (✓) in the box next to the correct answer.

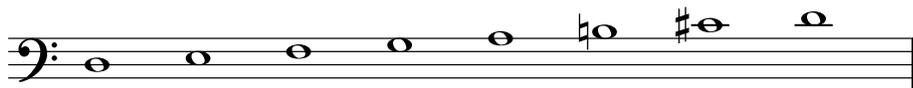
Boxes for  
examiner's  
use only

1.6 Which note is the tonic of the minor key shown by this key signature?



E $\flat$   B $\flat$   G

1.7 Here is the scale of D melodic minor. Which degree(s) of the scale will you change to make the scale of D natural minor?



7th degree  none  6th & 7th degrees

1.8 Which chord symbol fits above this subdominant triad?



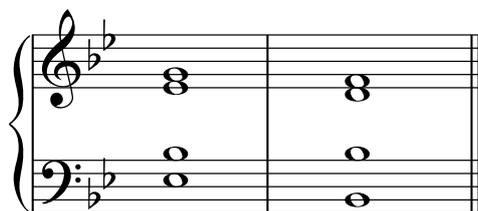
E $m$   E  E $^7$

1.9 Which Roman numeral fits below this triad?



I $c$   i $c$   I $b$

1.10 Name this cadence:



Perfect cadence in B $\flat$  major

Full close in B $\flat$  major

Plagal cadence in B $\flat$  major

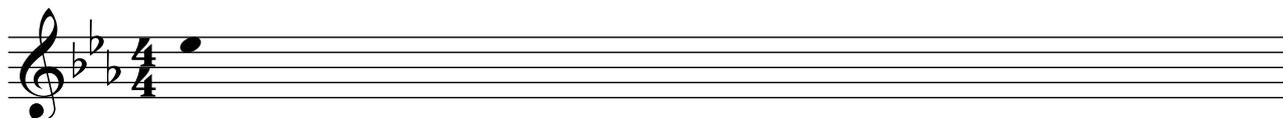
**Section 2** (15 marks)

Boxes for  
examiner's  
use only

2.1 Write a one-octave F# harmonic minor scale in minims going down then up. Use a key signature.

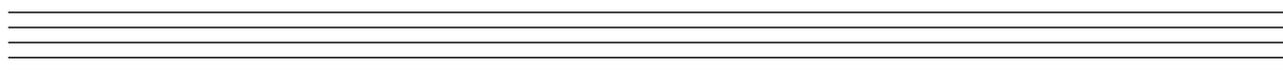
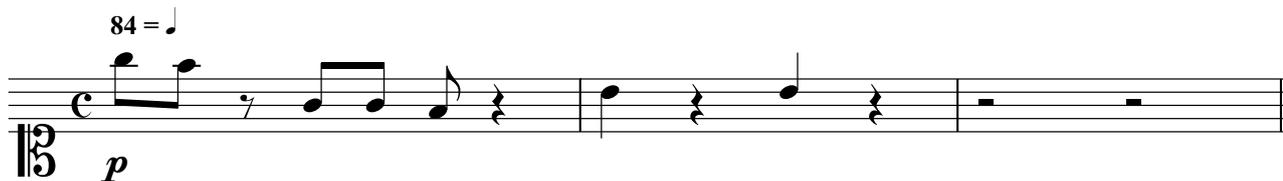


2.2 Using triplet quavers, write a broken chord using Eb major tonic triad (going down). Use patterns of three notes each time. Finish on the first G below the staff.



**Section 3** (10 marks)

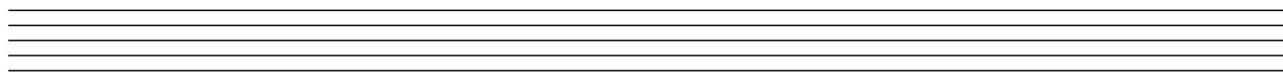
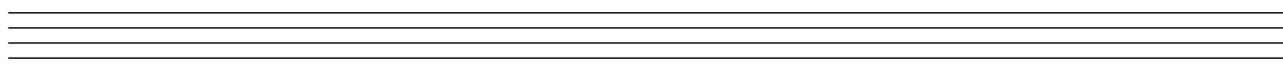
3.1 Circle five different mistakes in the following music, then write it out correctly.



**Section 4** (15 marks)

4.1 Transpose this tune down a perfect 4th. Use a key signature.

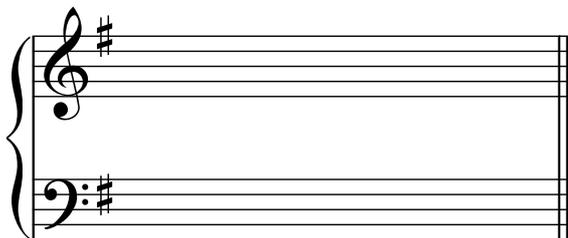
Haydn



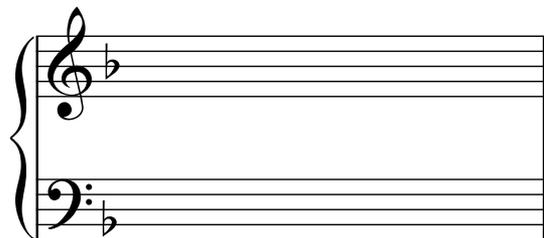
**Section 5** (15 marks)

Boxes for  
examiner's  
use only

5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(E minor) IV

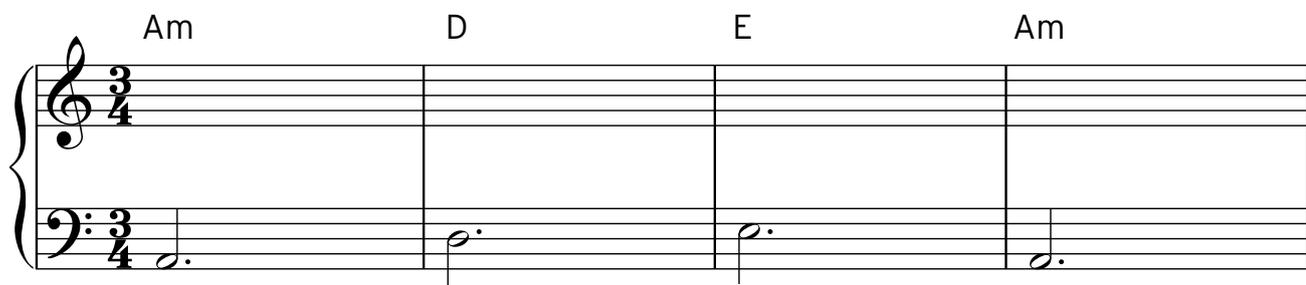


(F major) V



**Section 6** (15 marks)

6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes.



*Please turn over for Section 7*

### Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

**Verse** Spiritual

**Andante**

1

Voice

When Is - rael was in E - gypt's land, let my peo - ple go; op -

Piano

*mf* *pesante*

5

pressed so hard they could not stand let my peo - ple go.

9 Refrain

Go down, Mo - ses, way down in E - gypt's land...

*subito f*

13

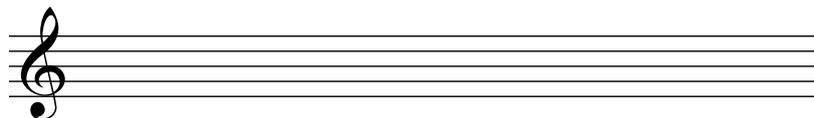
Tell old Pha - raoh to let my peo - ple go.

Boxes for  
examiner's  
use only

7.1 In how many sections is this song? \_\_\_\_\_

7.2 In which key is this song? \_\_\_\_\_

7.3 Give the range of the voice part in this song.



7.4 Name four bars where the piano part moves in similar motion in octaves. \_\_\_\_\_

\_\_\_\_\_

7.5 Use Roman numerals to write the chord progression of the last two chords of this song.

7.6 Name the cadence that finishes this song. \_\_\_\_\_

\_\_\_\_\_

7.7 Is the harmonic rhythm regular or irregular in bars 9-11? \_\_\_\_\_

7.8 Name the interval between the two notes marked with asterisks (\*) in bar 10 (bass part).

\_\_\_\_\_

7.9 Why does *pesante* suit the mood of this song? \_\_\_\_\_

\_\_\_\_\_

7.10 Describe the dynamic markings in this song. \_\_\_\_\_

\_\_\_\_\_

