

# Theory of Music Grade 5

November 2008

# TRINITY GUILDHALL

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

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Your signature

Registration number

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Centre

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## Instructions to Candidates

1. The time allowed for answering this paper is **three (3) 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:



G  F#  D

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



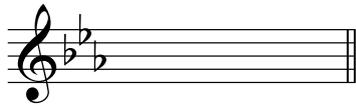
1.3 Which is the correct time signature?



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

Boxes for  
examiner's  
use only

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



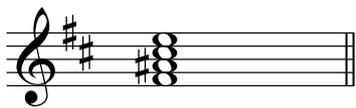
F $\flat$   F  E $\flat$

1.7 The correct label for the following broken chord is:



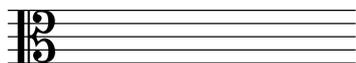
Chord I in G major   
Chord V in G major   
Chord i in E minor

1.8 Which symbol does **not** fit with this chord?



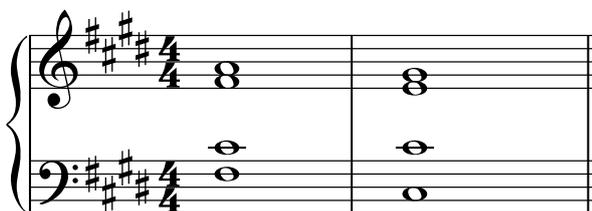
F $\sharp$ 7  V7  v7

1.9 Which of the following instruments often uses this clef?



cello  viola  bassoon

1.10 Name the following:

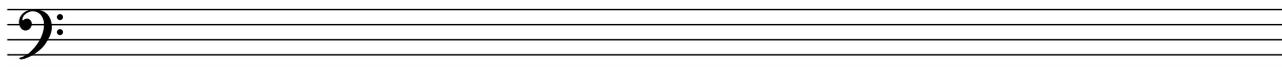


Plagal cadence in E major   
Amen cadence in C $\sharp$  minor   
Imperfect cadence in E major

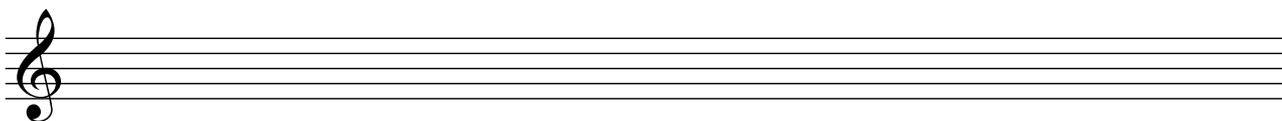
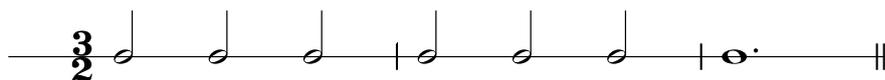
### Section 2 (15 marks)

Boxes for  
examiner's  
use only

2.1 Write a one-octave B♭ natural minor scale in minims descending then ascending.  
Use a key signature.



2.2 Write the key signature of the key shown. Then write its one-octave arpeggio in the rhythm given below:



A♭ major going up then down

### Section 3 (10 marks)

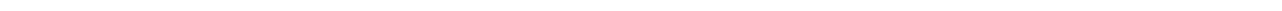
3.1 Continue the rhythm to fit the following phrase.

I'll do as much for my true-love  
As any young man may;  
I'll sit and mourn all at her grave  
For a twelvemonth and a day.

– Anon.



I'll do as much for



**Section 4** (15 marks)

Boxes for  
examiner's  
use only

4.1 Transpose this melody down a semitone. Use a key signature.

Moszkowsky

**Section 5** (15 marks)

5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals below. Double the root in each case, even if the chord is in first or second inversion.

(Eb major)      IVb

(F minor)      ic

**Section 6** (15 marks)

6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Decorate your tune once you have the main harmony notes in place.

G                  G/B          D                  C                  G

Please turn over for Section 7

**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

L van Beethoven

The musical score is for a piano piece in A major, 2/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-4) starts with a piano (*p*) dynamic in the right hand and a *sim.* (sforzando) dynamic in the left hand. The second system (measures 5-8) features a forte (*f*) dynamic in the left hand. The third system (measures 9-12) is marked with *sf* (sforzando) in the left hand, transitioning to piano (*p*) in the right hand at the end. The fourth system (measures 13-16) returns to a forte (*f*) dynamic in the left hand. The piece concludes with a repeat sign at the end of the fourth system.

Boxes for  
examiner's  
use only

7.1 In which key is this piece? \_\_\_\_\_

7.2 In what form is this piece composed? \_\_\_\_\_

7.3 To which related key has this piece modulated by bar 8? \_\_\_\_\_

\_\_\_\_\_

7.4 Describe the harmonic rhythm in this piece. \_\_\_\_\_

\_\_\_\_\_

7.5 Compare the positioning of the *sf* marks in bars 9-10 with those in bars 11-12. \_\_\_\_\_

\_\_\_\_\_

7.6 Compare the first four bars of each section of this piece (bass part). \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7.7 Name the bar where you can see the biggest interval (treble part). \_\_\_\_\_

\_\_\_\_\_

7.8 Compare the pitch in bars 13 and 15 (treble part). \_\_\_\_\_

\_\_\_\_\_

7.9 Name the notes that are unaccented passing notes in bar 5 (treble part). \_\_\_\_\_

\_\_\_\_\_

7.10 Give the number of two bars where you can see lower chromatic auxiliary notes (treble part).

\_\_\_\_\_

