

Theory of Music Grade 6

November 2010

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 **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 4 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.

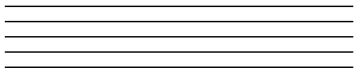
Examiner's use only:

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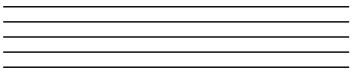
Section 1 (10 marks)

Boxes for
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- 1.1 Write the time signature which indicates three minim beats in each bar.


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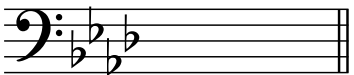
- 1.2 Write one irregular time signature.


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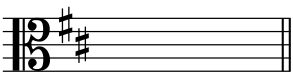
- 1.3 Which key is enharmonically equivalent to A \flat minor? _____

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- 1.4 Which note is the submediant of the minor key shown by this key signature?


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- 1.5 Which note is the supertonic of the major key shown by this key signature?


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- 1.6 What is a **courante**? _____

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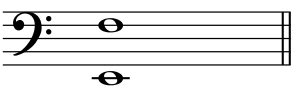
- 1.7 Using figured bass notation, write the correct figuring for a triad in root position.

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- 1.8 Using the correct spelling, write the note names of the notes in a diminished 7th chord on C \sharp .

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- 1.9 Name this compound interval.


☐

- 1.10 What is an **interrupted cadence**? _____

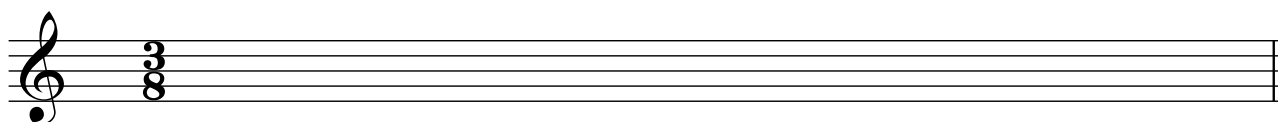
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Section 2 (15 marks)

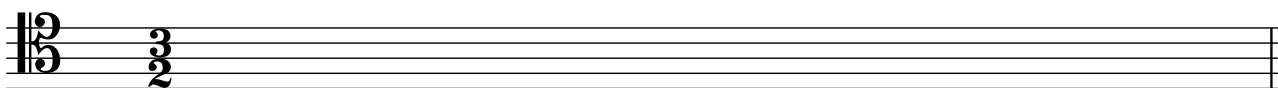
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Write the following one-octave scale and arpeggio in a rhythm to fit the given time signature.
Use key signatures.

- 2.1 E♭ major scale, ascending then descending. Use rests between some degrees of the scale.

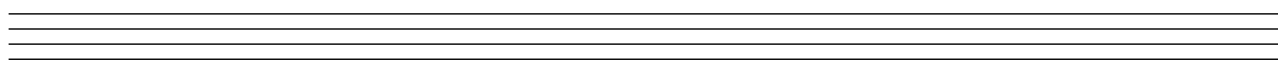
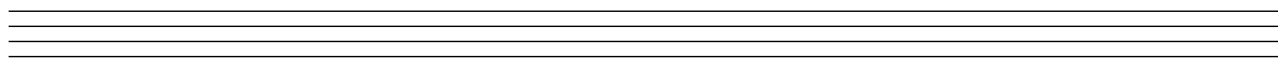
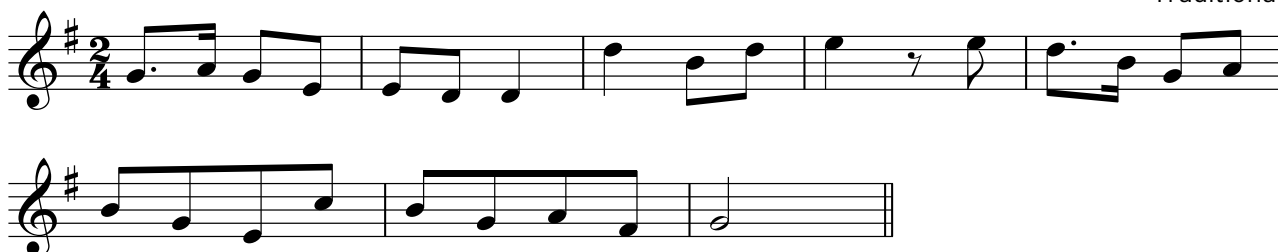

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- 2.2 F♯ minor arpeggio, ascending then descending.


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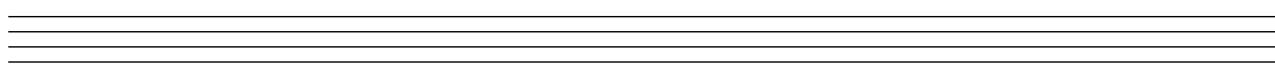
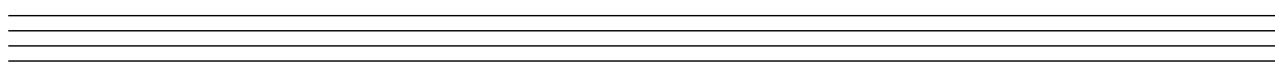
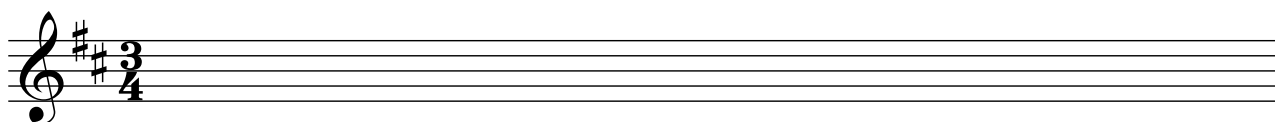
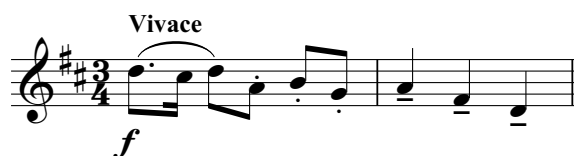
- 2.3 Transpose this melody so that a clarinet in B♭ will be able to play it at the same pitch as the following notes. Use a key signature.

Traditional


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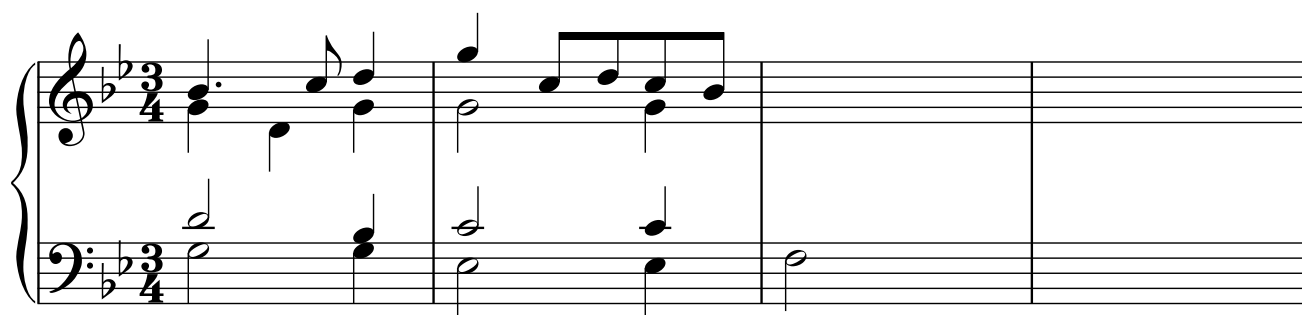
Section 3 (15 marks)

- 3.1 Write an 8-bar melody for violin in the key of D major. You may use the following as a start if you wish:

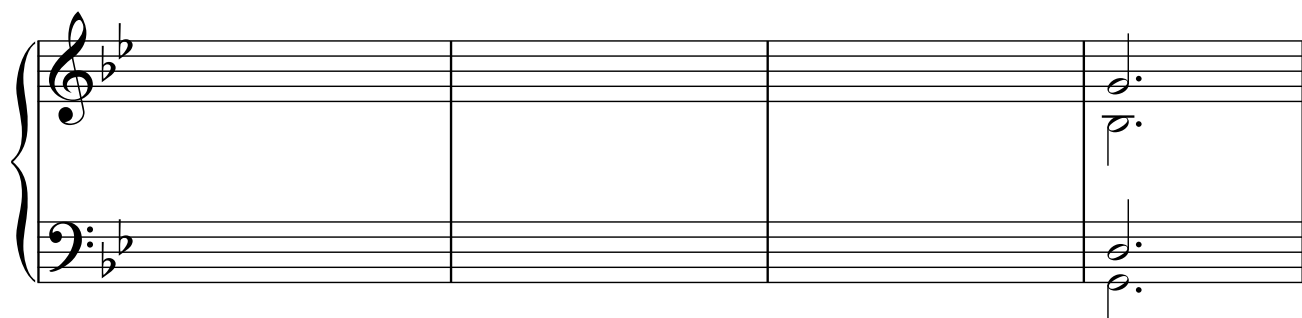


Section 4 (15 marks)

- 4.1 Here is a chord progression. Make a harmonic sequence by repeating it one note lower each time to complete the phrase.



(G minor)



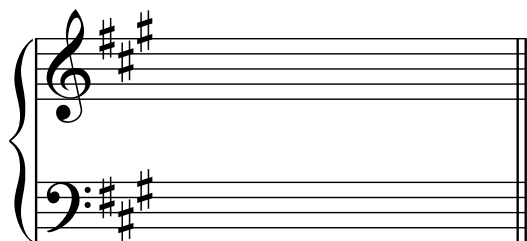
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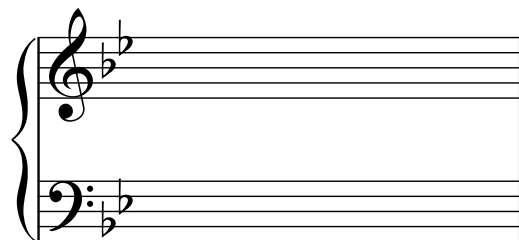
Section 5 (10 marks)

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



(A major) IV

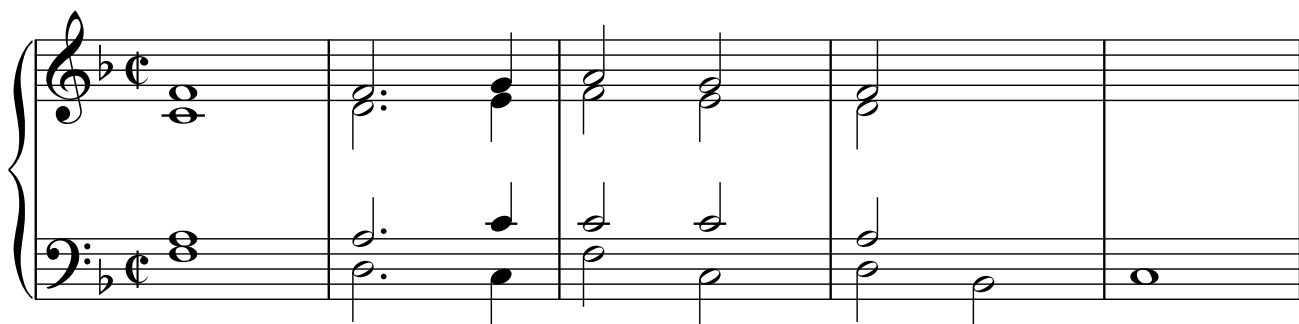


(G minor) Vb

Section 6 (15 marks)

- 6.1 Label the chords of this phrase with Roman numerals below the staff and chord symbols above and complete it with an appropriate cadence.

Tye



Section 7 (20 marks)

Look at the following piece, which is the first half of a short movement in binary form, and answer the questions on page 7.

J S Bach, BWV 871

The musical score is for J.S. Bach's BWV 871, the first half of a short movement in binary form. It is written for piano in G major, 3/4 time. The score consists of 11 measures, divided into two systems of two measures each, with the final measure being a repeat sign. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

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7.1 What is the tonic key?

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7.2 To which key does it change at bar 12?

☐

7.3 Name the cadence in bar 12.

☐

7.4 Bar 2 is similar to bar 1 but there is an important difference. What is it?

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7.5 In which bar is there a half-bar melodic and harmonic sequence?

☐

7.6 In which bars is there a whole-bar melodic and harmonic sequence?

☐

7.7 Write the chord progression beneath the lower line in bar 12, using either Roman numerals or figured bass.

☐

7.8 What is the name of the ornament which appears in bars 7 and 8?

☐

7.9 Circle each of the three lower auxiliary notes in bar 10 (treble part).

☐

7.10 Name the interval between the seventh and eighth notes in bar 8 (treble part).

☐

