

Past papers

for graded exams
in music theory 2012

Grade 4

Theory of Music Grade 4

November 2012

TRINITY
COLLEGE LONDON

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 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:

1 (10)	
2 (15)	
3 (10)	
4 (15)	
5 (15)	
6 (15)	
7 (20)	
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 ☐ Bb ☐ Eb ☐

☐

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



4, 3 ☐ 3, 4 ☐ 2, 2, 3 ☐

☐

1.3 Which is the correct time signature?



$\frac{3}{8}$ ☐ $\frac{2}{4}$ ☐ $\frac{6}{8}$ ☐

☐

1.4 *simile* means:

always ☐ play in a similar way ☐ very ☐

☐

1.5 Name this interval:



perfect 5th ☐ diminished 4th ☐ diminished 5th ☐

☐

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

Boxes for
examiner's
use only

1.6 Which minor key has two flats in its key signature?

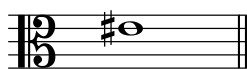
D minor ☐

G minor ☐

C minor ☐

☐

1.7 Which note is the enharmonic equivalent of this note?



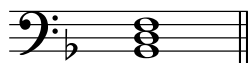
D# ☐

F# ☐

Fb ☐

☐

1.8 Which chord symbol fits above this subdominant triad?



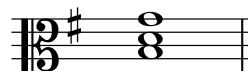
Bb ☐

Gm ☐

F ☐

☐

1.9 Which Roman numeral fits below this triad?



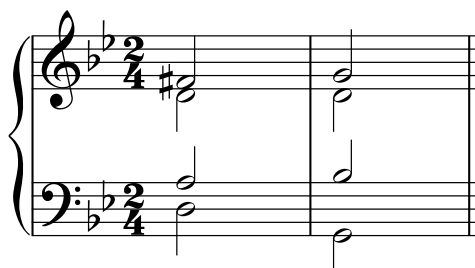
ic ☐

ib ☐

Ib ☐

☐

1.10 Name this cadence:



plagal cadence in G minor ☐

perfect cadence in G minor ☐

Amen cadence in G minor ☐

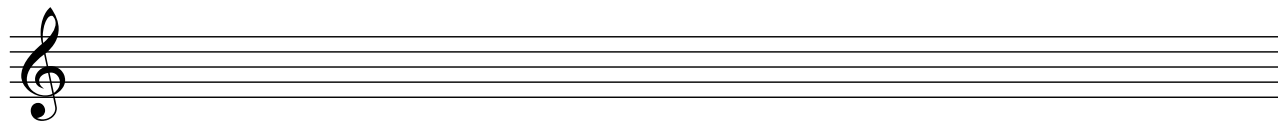
☐

Please turn over for Section 2

Section 2 (15 marks)

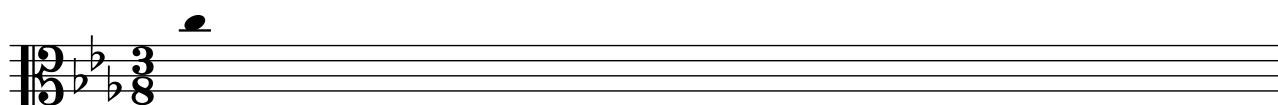
Boxes for
examiner's
use only

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



7

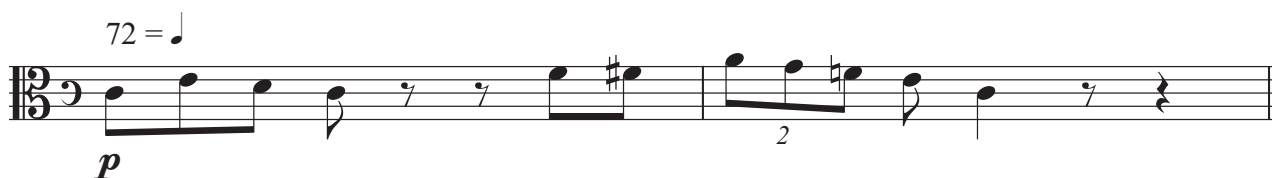
- 2.2 Using quavers, write a broken chord using C minor tonic triad (going down). Use patterns of three notes each time. Finish on the first **C** below the staff.



7

Section 3 (10 marks)

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

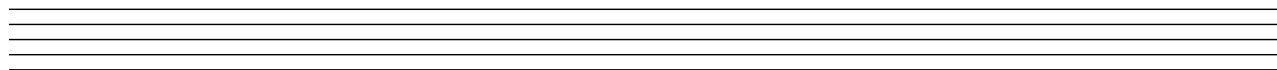


7

Section 4 (15 marks)

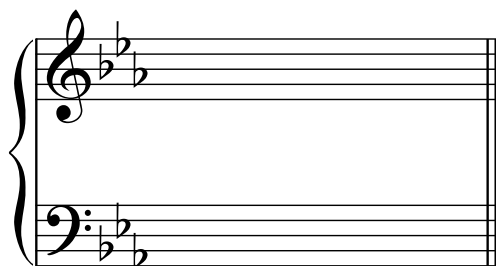
Boxes for
examiner's
use only

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

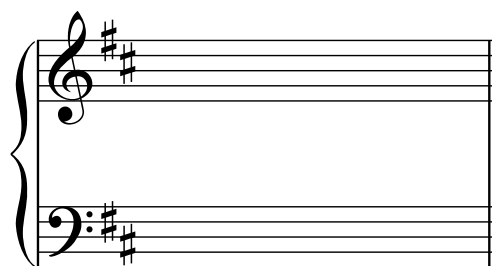


Section 5 (15 marks)

5.1 Using crotchets, 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.



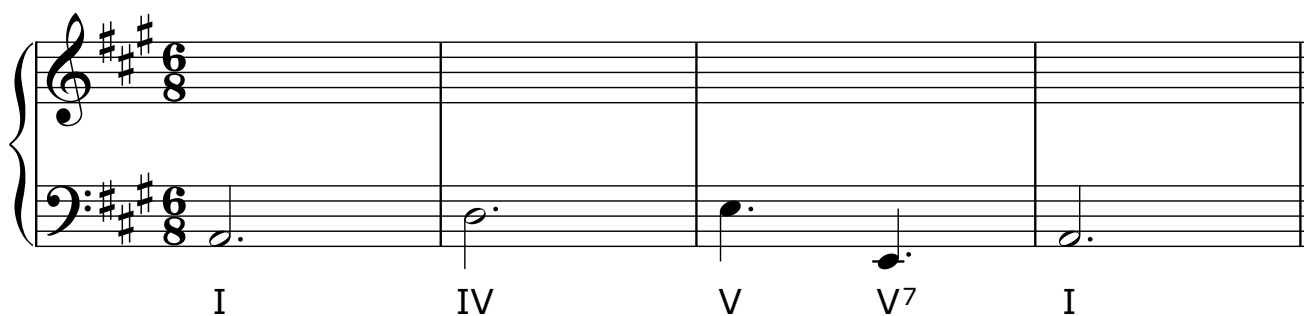
(C minor) iv



(B minor) V

Section 6 (15 marks)

6.1 Use notes from the chords shown by the Roman numerals to write a tune above the bass line. Add some unaccented passing notes, once you have the main harmony notes in place.



Section 7 (20 marks)

Look at the following song and answer the questions opposite.

Sea shanty

Allegretto

VERSE *mp*

I___ thought I heard the___

mf *mp*

CHORUS *mf* VERSE *mp*

skip - per___ say, leave her, John - ny, leave her! "To -

mf *mp*

CHORUS *f*

mor-row you will get your_ pay:" It's time for us to leave her

f *

Boxes for
examiner's
use only

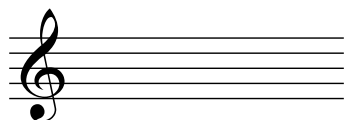
7.1 In which key is this piece? _____

☐

7.2 Circle an unaccented note in bar 4.

☐

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

☐

7.4 Write an appropriate Roman numeral below the last beat of bar 7.

☐

7.5 Name the cadence from the second chord of bar 5 to the first chord of bar 6. _____

☐

7.6 Name the interval between the two notes marked with asterisks (*) in bar 8 (bass part).

☐

7.7 Which bar only contains the notes of the tonic chord? _____

☐7.8 What does **Allegretto** mean? _____

☐

7.9 Does the song start on an up-beat or down-beat? _____

☐

7.10 Describe the dynamic markings in this song. _____

☐