

# Theory of Music Grade 4

May 2009

# 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 **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	
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**

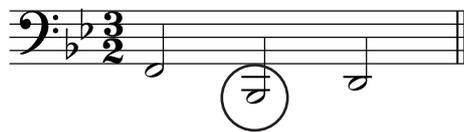
Name this note:



A  D  C

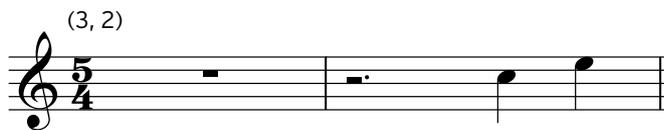
This shows that you think C is the correct answer.

1.1 Name the circled note:



G  Bb  Eb

1.2 Add the total number of crotchet beats of silence in these rests.



7  8  6

1.3 Which is the correct time signature?



$\frac{2}{4}$    $\frac{3}{8}$    $\frac{5}{8}$

1.4 *assai* means:

without  well  very

1.5 Which note is the enharmonic equivalent of this note?



A#  A  G#

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

Boxes for  
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use only

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

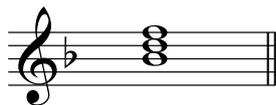
D minor  G minor  C minor

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



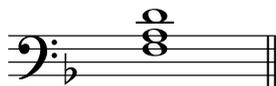
none  7th degree  6th & 7th degrees

1.8 Which chord symbol fits above this subdominant triad?



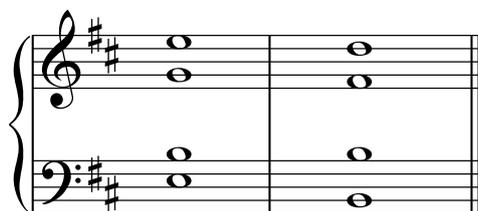
D  Bb  Bm

1.9 Which Roman numeral fits below this triad?



ic  Ic  ib

1.10 Name this cadence:



Full close in D major   
Plagal cadence in B minor   
Perfect cadence in B minor

**Section 2** (15 marks)

Boxes for  
examiner's  
use only

2.1 Write a one-octave E $\flat$  major scale in crotchets going down then up. Do not use a key signature but write in the necessary accidentals.

Bass clef staff with a brace on the left side.

2.2 Using minims, write a broken chord using G minor tonic triad (going down). Use patterns of three notes each time. Finish on the first B $\flat$  below the stave.

Treble clef staff with a 3/2 time signature and a fermata over the first measure.

**Section 3** (10 marks)

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

**Giocoso**

Bass clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The music includes dynamics *f*, *sf*, and *ff*.

Empty bass clef staff for writing the corrected music.

**Section 4** (15 marks)

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

Mendelssohn

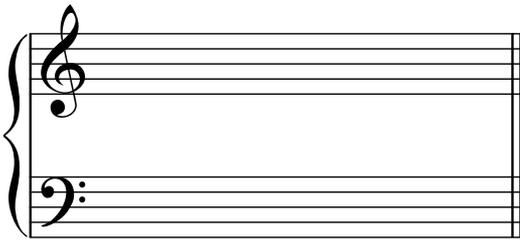
Treble clef staff with a 3/4 time signature. The music includes dynamics *p*, *sf*, and *p*.

Empty treble clef staff for writing the transposed music.

**Section 5** (15 marks)

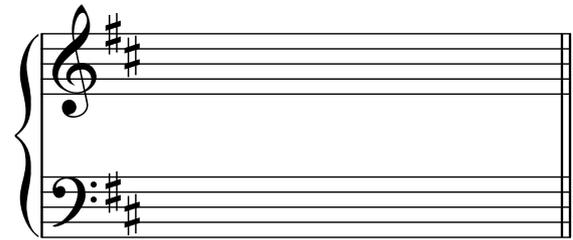
Boxes for  
examiner's  
use only

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.



(A minor)

V



(D major)

IV



**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.

A	E	E <sup>7</sup>	A
A musical staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The staff is empty, intended for writing a tune above the bass line for the A chord.	A musical staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The bass line contains a single minim note on E.	A musical staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The bass line contains a single minim note on E.	A musical staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The bass line contains a single minim note on A.



Please turn over for Section 7

### Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Czerny

**Allegro moderato**

Musical score for measures 1-4. The piece is in G major (one sharp) and common time (C). The tempo is Allegro moderato. The first measure is marked with a forte (f) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords.

Musical score for measures 5-8. The right hand continues the melodic line with eighth notes and rests. The left hand plays a steady accompaniment of chords and eighth notes.

Musical score for measures 9-12. The first measure of this system is marked with a forte (f) dynamic. The right hand features a more active melodic line with sixteenth notes. The left hand continues with a chordal accompaniment.

Musical score for measures 13-16. The right hand plays a complex melodic line with sixteenth notes and rests. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Boxes for  
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7.1 In how many sections is this piece? \_\_\_\_\_

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

7.3 Name the note(s) that do not belong to the key of this piece. \_\_\_\_\_

7.4 What is the difference between the harmonic rhythm in bar 9 and in bar 15? \_\_\_\_\_

\_\_\_\_\_

7.5 Write an appropriate Roman numeral below the minim chord in bar 6.

7.6 Write appropriate Roman numerals below bars 1 and 5.

7.7 Compare the way the composer decorates the perfect cadences (bars 7-8 and 15-16).

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7.8 Name two bars that move in similar motion (treble part). \_\_\_\_\_

7.9 Look at bars 13 and 14 (bass part). Comment on the pitch. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7.10 Bracket (┌┐) a one-octave scale that starts and finishes on the dominant of the home key.

