

# Theory of Music Grade 5

November 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 **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:

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:



A#  G#  E#

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



(3, 4)  (4, 1, 2)  (4, 3)

1.3 Which is the correct time signature?



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

1.4 Which note is the enharmonic equivalent of this note?



G  E#  Ab

1.5 Which term is **not** a tempo mark?

grave   
rubato   
niente

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

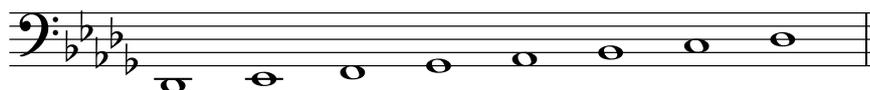
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1.6 Which note is the supertonic of the minor key shown by this key signature?



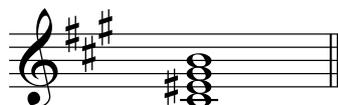
D  D#  F#

1.7 The correct label for the following scale is:



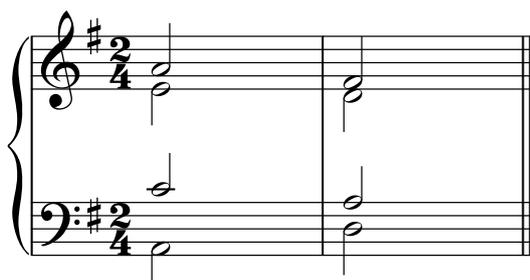
Bb natural minor scale ascending   
 Db major scale ascending   
 C# natural minor scale ascending

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



C#<sup>7</sup>  C#  V<sup>7</sup>

1.9 Name the following:



Perfect cadence in G major   
 Plagal cadence in G major   
 Imperfect cadence in G major

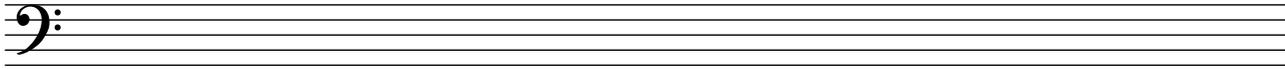
1.10 Composers use form to:

show where music is written an octave higher than it sounds   
 help listeners make sense of their music by sorting their ideas into contrasting sections   
 show in shorthand the way to decorate a tune

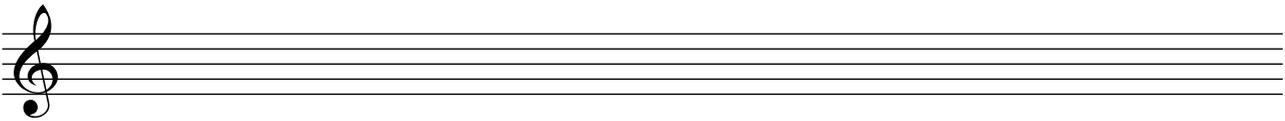
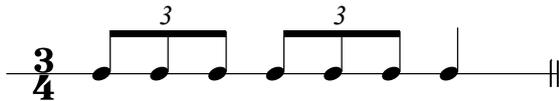
**Section 2** (15 marks)

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- 2.1 Write a one-octave G harmonic minor scale in crotchets ascending then descending. 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:



F# minor going down then up

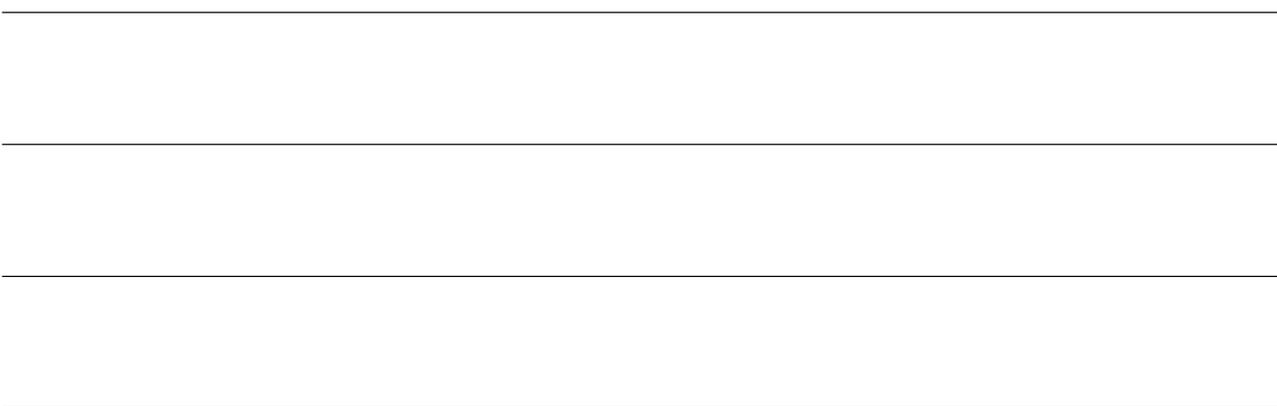
**Section 3** (10 marks)

- 3.1 Continue the rhythm to fit the following phrase.

Little bird of paradise,  
She works her work both neat and nice,  
She pleases God, she pleases man,  
She does the work that no man can.



Lit - tle bird of par - a - dise,

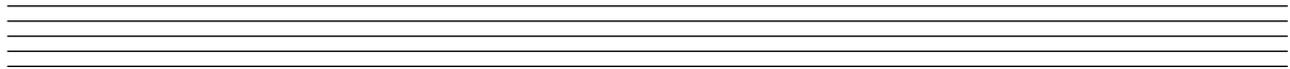
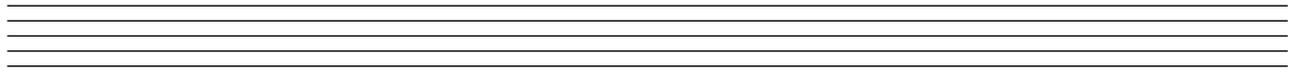


**Section 4** (15 marks)

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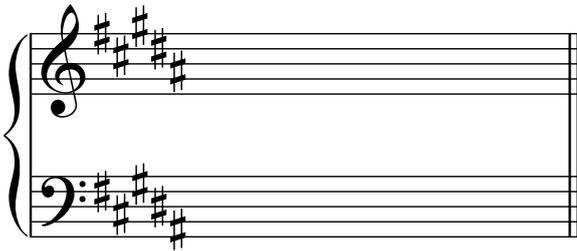
4.1 Transpose this music up a perfect 5th. Use a key signature.

Mozart

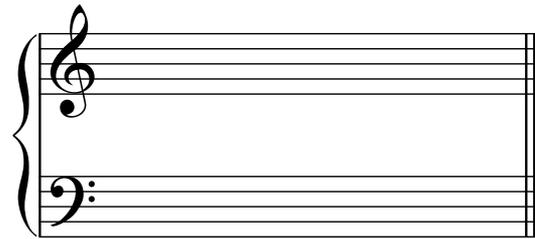


**Section 5** (15 marks)

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, even if the chord is in first or second inversion.



(B major) Ic



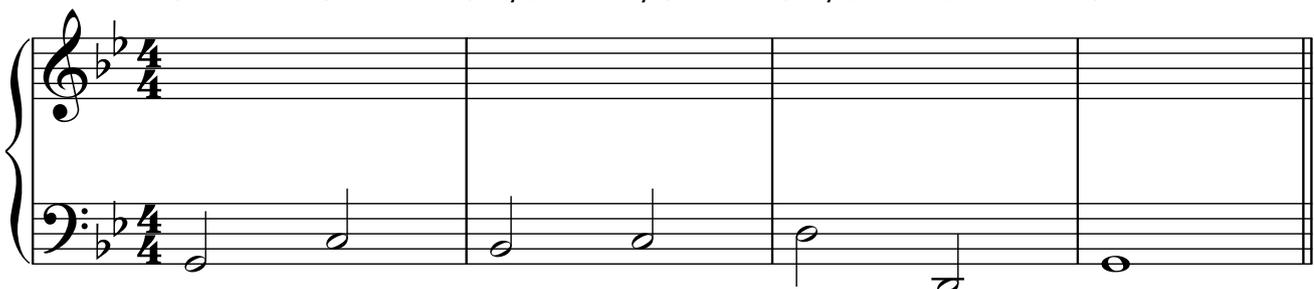
(A minor) V



**Section 6** (15 marks)

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

Gm Cm Gm/Bb A°/C Gm/D D Gm



Please turn over for Section 7

### Section 7 (20 marks)

Look at the following song and answer the questions on page 8.

Franz Schubert

1

Voice

Piano *mf*

6

11

*mf*

1. Hap - pi - ness un - end - ing

*p*

17

fills the hea - ven - ly air! An - gels, ce - les - tial

23

be - ings, As the pro - phets tell us.

29

I would love to be there, I would love to

35

be there! Bliss for e - ver - more.

2. Ev'ry one is smiling  
With the bride of Heaven,  
Harps and psalter sounding,  
Ev'ry one dancing and singing.  
I would love to be there,  
I would love to be there!  
Bliss for evermore.
3. I would rather stay here  
If Laura wished it,  
If she would only smile at me,  
Give me cause to hope  
I would always love her,  
I would always love her!  
Bliss for evermore.

Translation by Naomi Yandell

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

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

7.3 For which voice (soprano, alto, tenor or bass) is this song written? \_\_\_\_\_

\_\_\_\_\_

7.4 Why do you think that the dynamic marking changes from *mf* to *p* in bar 13 (piano part)?

\_\_\_\_\_

\_\_\_\_\_

7.5 Describe the harmonic rhythm in bars 13-20. \_\_\_\_\_

\_\_\_\_\_

7.6 Name the ornament in bar 13 (voice part). \_\_\_\_\_

\_\_\_\_\_

7.7 Write an appropriate Roman numeral below bar 9.

7.8 Write appropriate chord symbols above bars 37-38.

7.9 Look at bars 13-16 and 21-24. Compare the pitch (voice part).

\_\_\_\_\_

\_\_\_\_\_

7.10 Look at bar 37. How does the composer make the word 'bliss' sound important (voice part)?

\_\_\_\_\_

\_\_\_\_\_