Theory of Music Grade 8

May 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 **five (5) 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:

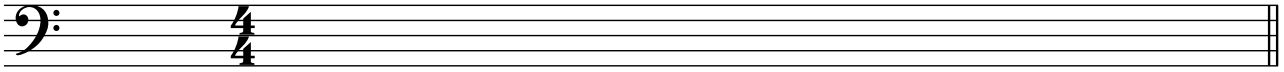
1	
2	
3	
4	
5	
Total	

Section 1 (30 marks)

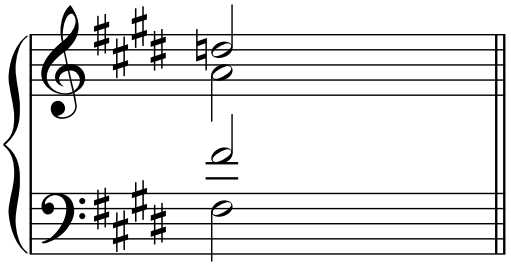
Boxes for examiner's use only

1.1 Label the following:

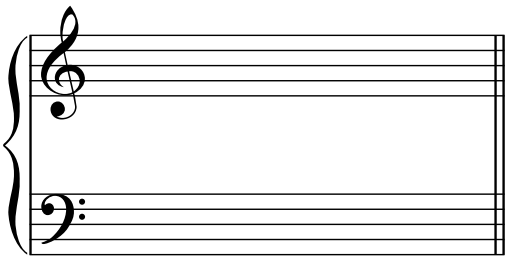
1.2 Write a one-octave D♯ melodic minor scale ascending, in a rhythm to fit the given time signature. Use a key signature.



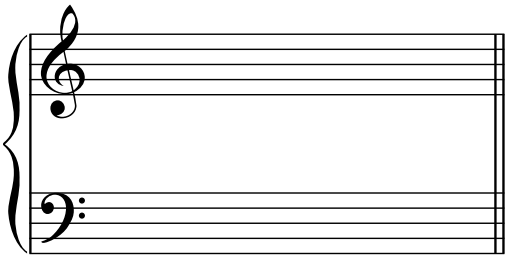
1.3 Resolve this Neapolitan 6th chord for SATB onto the dominant chord in the key shown.



1.4 Write a chord for SATB that could function as a pivot chord between the keys of D major and F♯ minor.

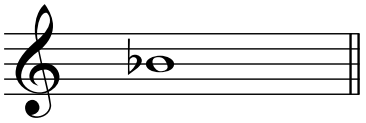


1.5 Write the following chord for SATB. Use a key signature.



(B minor) Vc

1.6 The note shown is written for tenor saxophone in B♭. Write next to it, as a semibreve, the pitch of the note that will sound.



1.7 What is a recapitulation (sonata form)? _____

_____

_____

1.8 Give the main features of the first movement of a concerto (Classical period).

_____

_____

_____

1.9 Give the English for:

divisi _____

con sordino _____

tutti _____

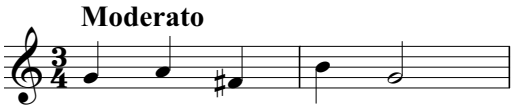
1.10 Give the Italian, French and German words for **score**.

_____

Boxes for examiner's use only

Section 2 (15 marks)

2.1 Write a 12-bar melody for violin using notes from the Dorian mode starting on **E.** Do not use a key signature but write in the necessary accidentals. You may use the following as a start if you wish:

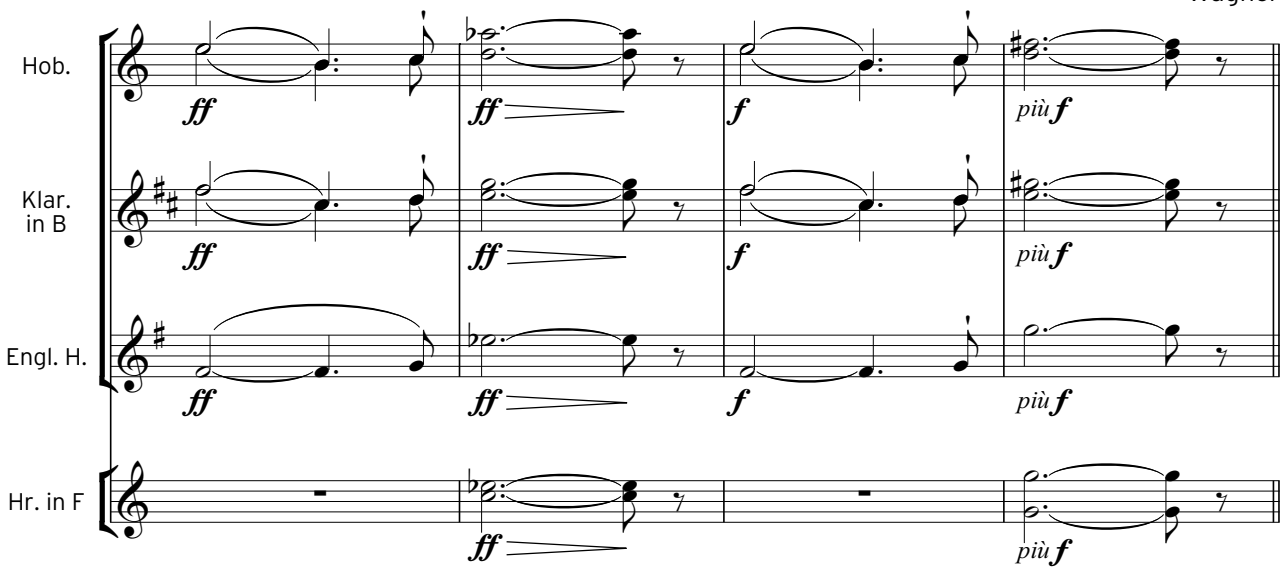


Section 3 (15 marks)

Boxes for examiner's use only

3.1 Re-write this short extract as it will sound (as a score in C). Write all instrument names in English.

Wagner

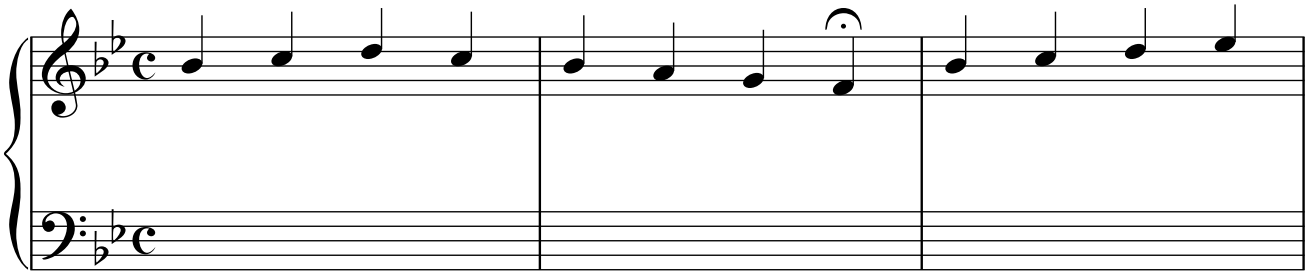


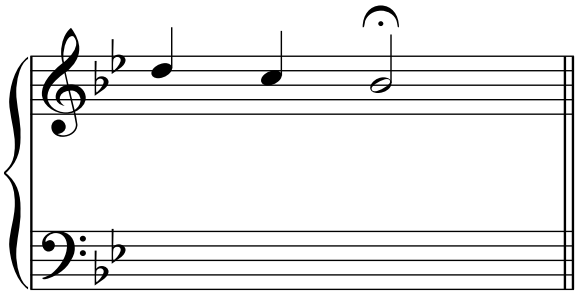
Section 4 (20 marks)

Boxes for examiner's use only

4.1 Harmonise these phrases in an appropriate style. Modulate as necessary.

J S Bach



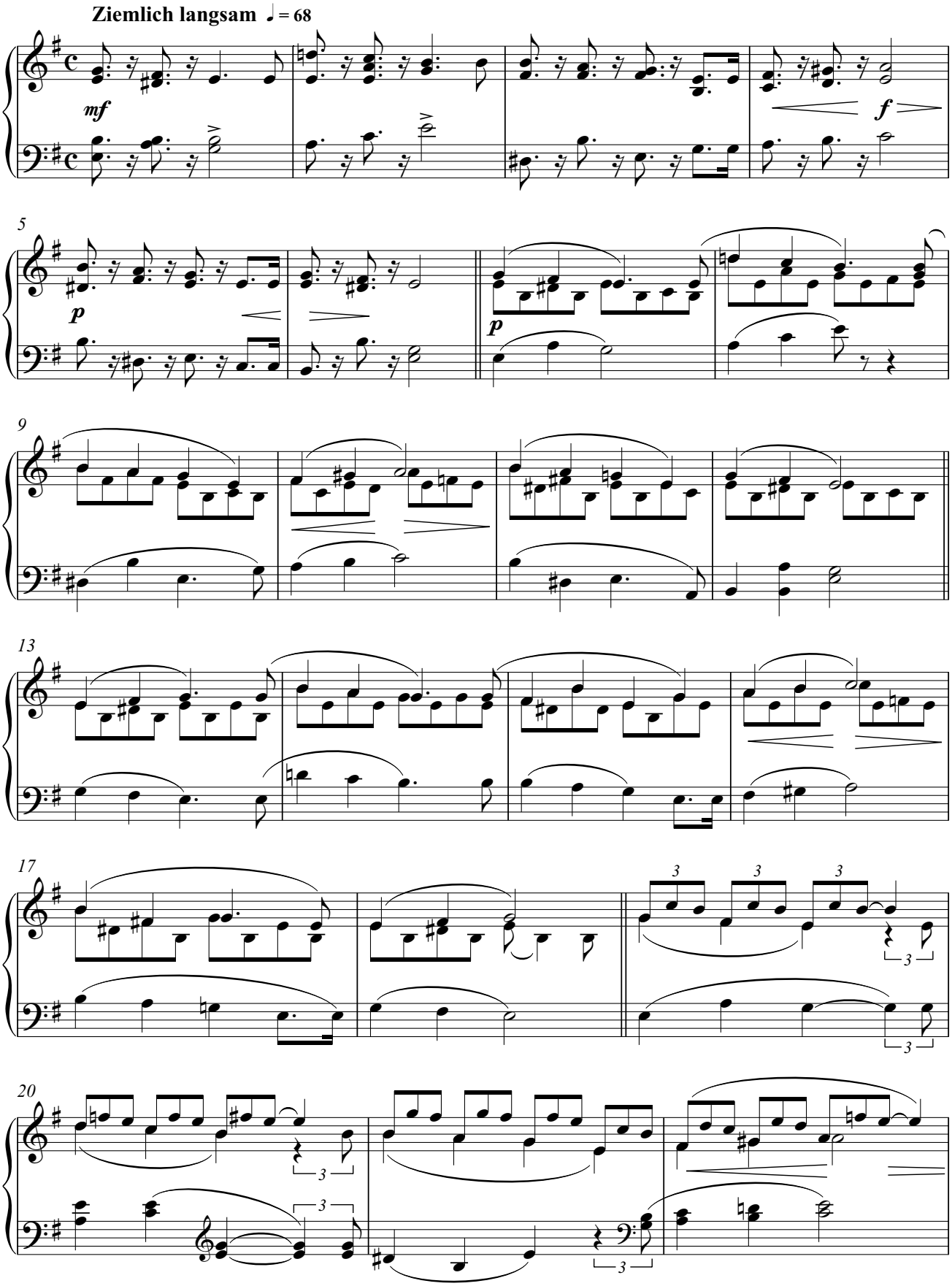


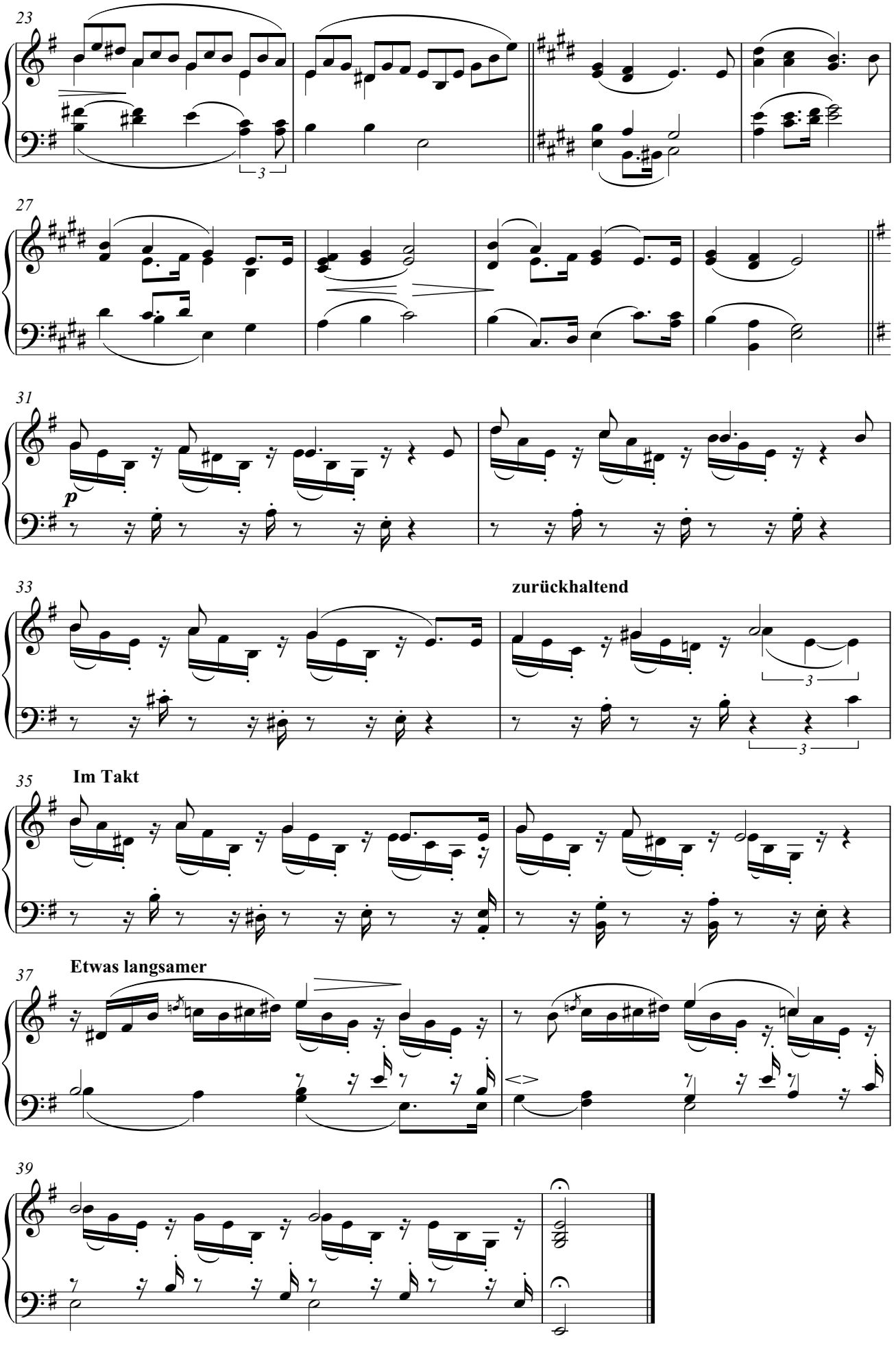
Please turn over for Section 5

Section 5 (20 marks)

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

Schumann




23
3
27
31
p
33
zurückhaltend
3
3
35
Im Takt
37
Etwas langsamer
39

Boxes for examiner's use only

5.1 In which form is this piece composed?

_____

5.2 What is the tonic key? To which key does it change at bar 25?

_____

5.3 In which bars are there notes only of the tonic chord?

_____

5.4 Name the cadence in bar 25. _____

5.5 Describe the chord progression in bar 30. _____

_____

5.6 Put a bracket (⌐) above an example of a passing $\frac{6}{4}$ chord progression.

5.7 Describe the **D** in bar 8. _____

5.8 Compare bars 1–6 and bars 19–24 (texture). _____

_____

_____

5.9 Compare bars 1–6 and bars 13–18 (melodic writing). _____

_____

_____

5.10 Describe the section from bar 37 to the end.

_____

_____

_____