

Theory of Music Grade 8

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 **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)

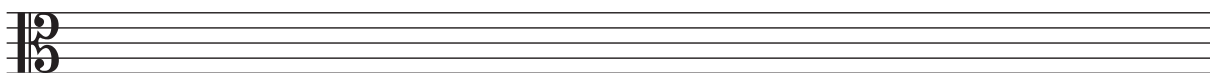
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1.1 Label this scale:

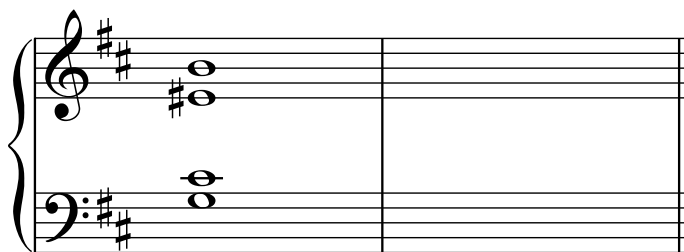


☐

1.2 Using minims write a one-octave diminished 7th arpeggio, ascending and descending, starting on F#. Use the correct spelling.


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1.3 Resolve this French 6th chord for SATB onto a dominant chord in the key shown:



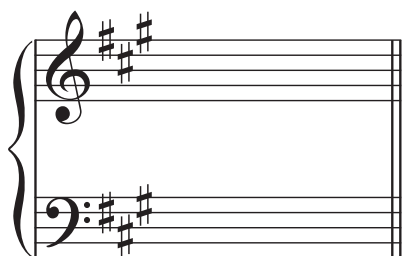
(B minor)

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1.4 Write a chord that could function as a pivot chord between G major and E minor.


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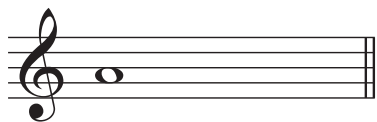
1.5 Write the following chord for SATB:



(F# minor) Vb

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- 1.6 The note shown is written for clarinet in A. Write next to it the pitch of the note actually sounded.



- 1.7 Give the main features of a Romantic-period concerto. _____

- 1.8 What is a **Mazurka**? Name a composer who wrote Mazurkas for piano. _____

- 1.9 Give the Italian for:

Playfully _____

All play together _____

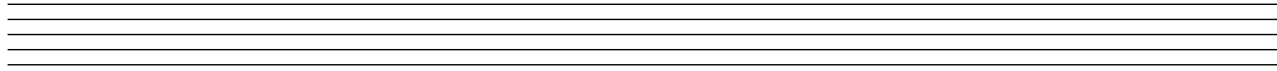
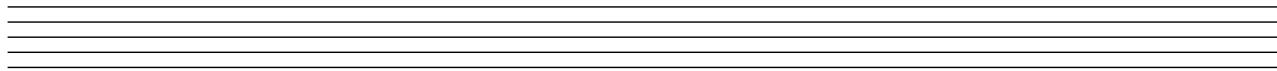
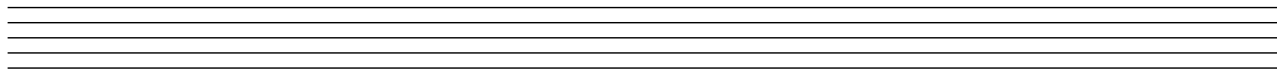
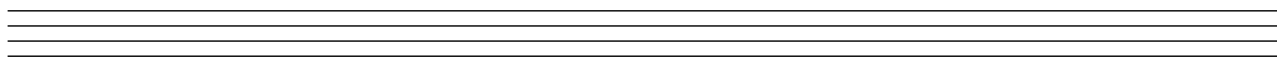
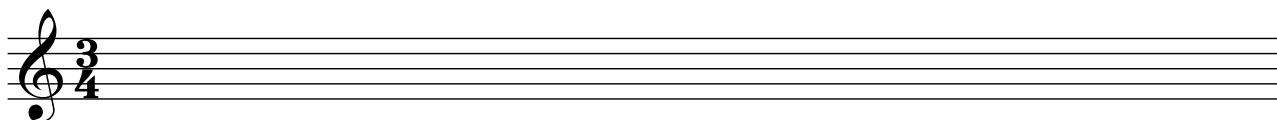
Subdued, in an undertone _____

- 1.10 What is a **Tierce de Picardie**? _____

Section 2 (15 marks)

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- 2.1 Write a 16-bar melody for oboe, using the mixolydian mode starting on C.
You may use the following as a start if you wish:



Section 3 (15 marks)

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

Wagner

Hob. *zu 2* *ff* *più f* *ff* *zu 2*

Klar. in B. *ff* *più f* *ff*

Engl. H. *ff* *più f* *ff*

Hr. in F. *ff* *più f* *ff*

Empty musical staves for the student to re-write the extract as it will sound (as a score in C).



Section 4 (20 marks)

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

Gott des Himmels

Section 5 (20 marks)

Look at this Lied and answer the questions on page 8.

Moderately fast

Schubert

6 *p*

1. Com - ing and leav - ing, seek - ing and cleav - ing,
2. High in the far__ night glim - mers the__ star - light,
3. Suf - fer with bold - ness, hate wrong with__ cold - ness,

10

Dread - ing, de - sir - ing, doubt - ing, as - pir - ing,
Out of des - pair - ing, cour - age comes flar - ing,
Scorn with - out spar - ing, strive with great dar - ing.

14 *f con vivacità*

Pov - er - ty, plen - ty, sim - plic - i - ty, might,
Faith binds to - geth - er in un - break - a - ble chains,
Fight the good fight, con - tin - ue the quest,

18

Fol - low each oth - er like twi - light and night,
Truth and tran - quil - li - ty in close - wo - ven skeins,
Strong is the heart with in - teg - ri - ty blessed,

22

Fol - low each oth - er like twi - light and night.
Truth and tran - quil - li - ty in close - wo - ven skeins.
Strong is the heart with in - teg - ri - ty blessed.

26

Fol - low each oth - er like twi - light and night.
Truth and tran - quil - li - ty in close - wo - ven skeins.
Strong is the heart with in - teg - ri - ty blessed.

5.1 In which key is this Lied? _____

5.2 Name two keys through which the music travels in bars 10-13. _____

5.3 Compare the two passages for piano solo (bars 1-5 and bars 25-29). _____

5.4 What is the form of the Lied? _____

5.5 Compare the texture of the piano writing in bars 6-13 with that in bars 14-17. _____

5.6 Name the chromatic chord in bar 22. _____

5.7 Explain what is meant by *fp* above the first piano note. _____

5.8 Which cadence occurs at bars 4-5? _____

5.9 Describe the F in bar 3 (piano, treble part). _____

5.10 Name the interval between the two notes marked with asterisks (*) in bar 15. _____

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