TRINITY
COLLEGE LONDON

Past papers

for graded exams in music theory 2012

Grade 3

TCL 012050

Theory of Music Grade 3

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	

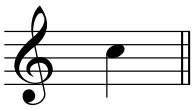
Section 1 (10 marks)

Boxes for examiner's use only

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

Example

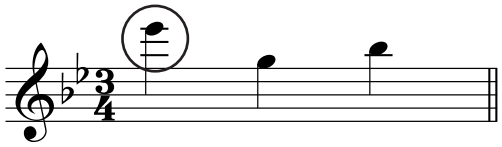
Name this note:



A ☐ D ☐ C ☑

This shows that you think **C** is the correct answer.

1.1 Name the circled note:

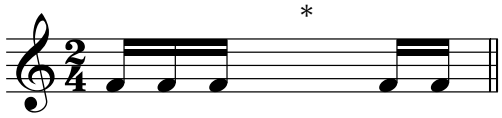


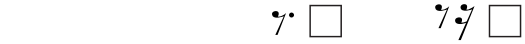
E♭ ☐ G ☐ C ☐ ☐

1.2 Add the total number of minim beats of silence in these bars.

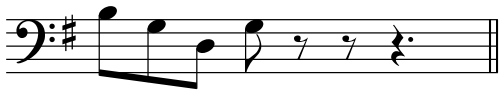
3 ☐ 4 ☐ 5 ☐ ☐

1.3 Which rest(s) fit below the asterisk (*)?



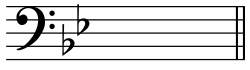
 ☐  ☐ ☐ ☐

1.4 Which is the correct time signature?



$\frac{4}{4}$ ☐ $\frac{9}{8}$ ☐ $\frac{3}{4}$ ☐ ☐

1.5 Which note is the tonic of the minor key shown by this key signature?



B♭ ☐ G ☐ F ☐ ☐

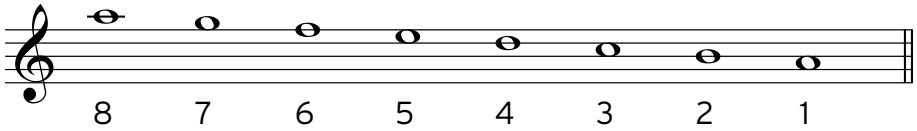
1.6 The relative major of B minor is:

G major ☐
E minor ☐
D major ☐ ☐

Boxes for examiner's use only

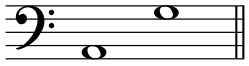
Put a tick (✓) in the box next to the correct answer.

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



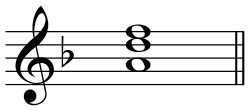
None ☐
7th degree ☐
6th degree ☐

1.8 Name this interval:



minor 7th ☐ major 7th ☐ major 6th ☐

1.9 Name this triad:

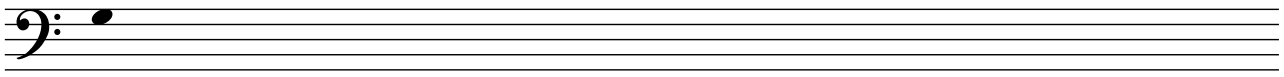


tonic triad of D minor in first inversion ☐
tonic triad of D minor in second inversion ☐
tonic triad of F major in second inversion ☐

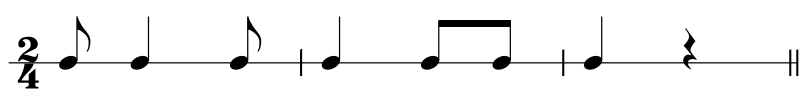
1.10 What does **moto** mean? Less ☐ Not ☐ Movement ☐

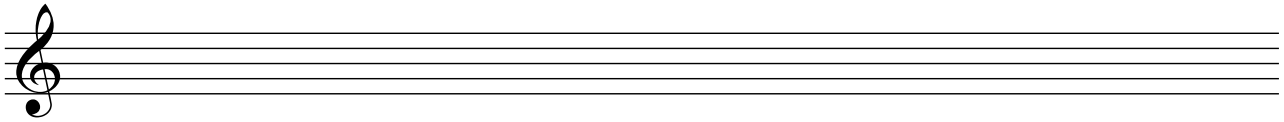
Section 2 (15 marks)

2.1 Write a one-octave G melodic minor scale in crotchets, going down then up. Do not use a key signature, but write in the necessary accidentals.



2.2 Write the key signature shown below. Then write its one-octave arpeggio in the rhythm given below.



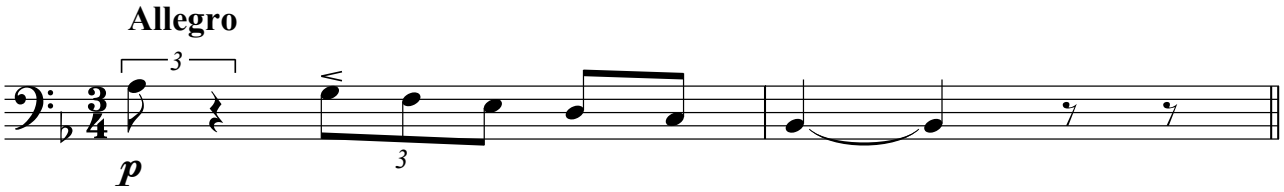


D major going up then down

Section 3 (10 marks)

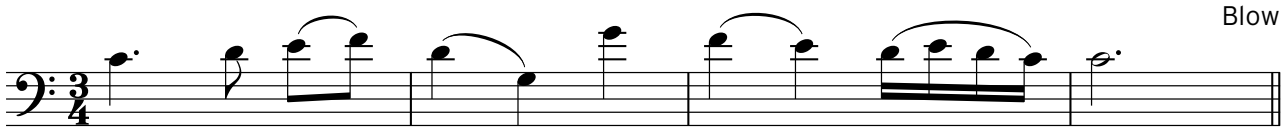
Boxes for examiner's use only

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



Section 4 (15 marks)

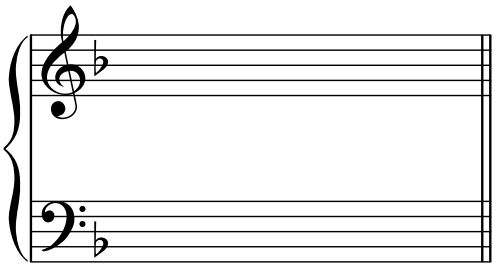
4.1 Transpose this tune up an octave into the treble clef to make it suitable for a violin to play.



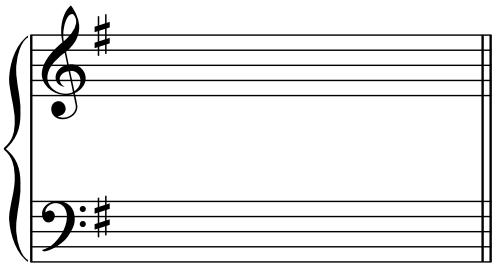
Boxes for examiner's use only

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 and make sure that each chord is in root position.



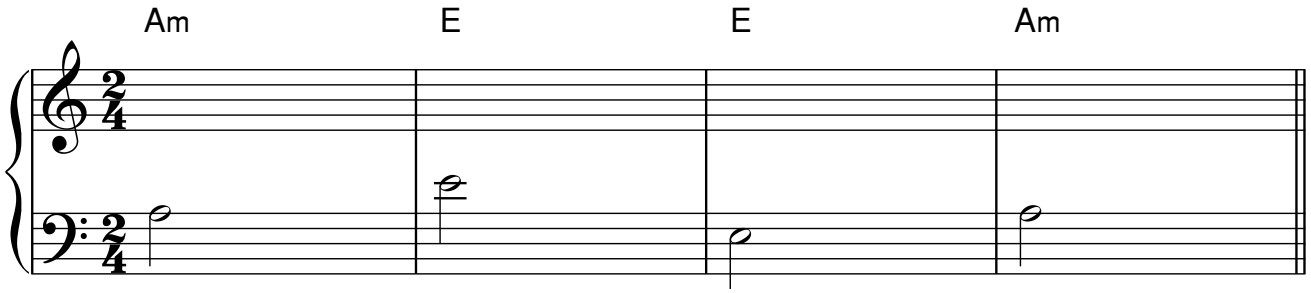
(D minor) i



(G major) I

Section 6 (15 marks)

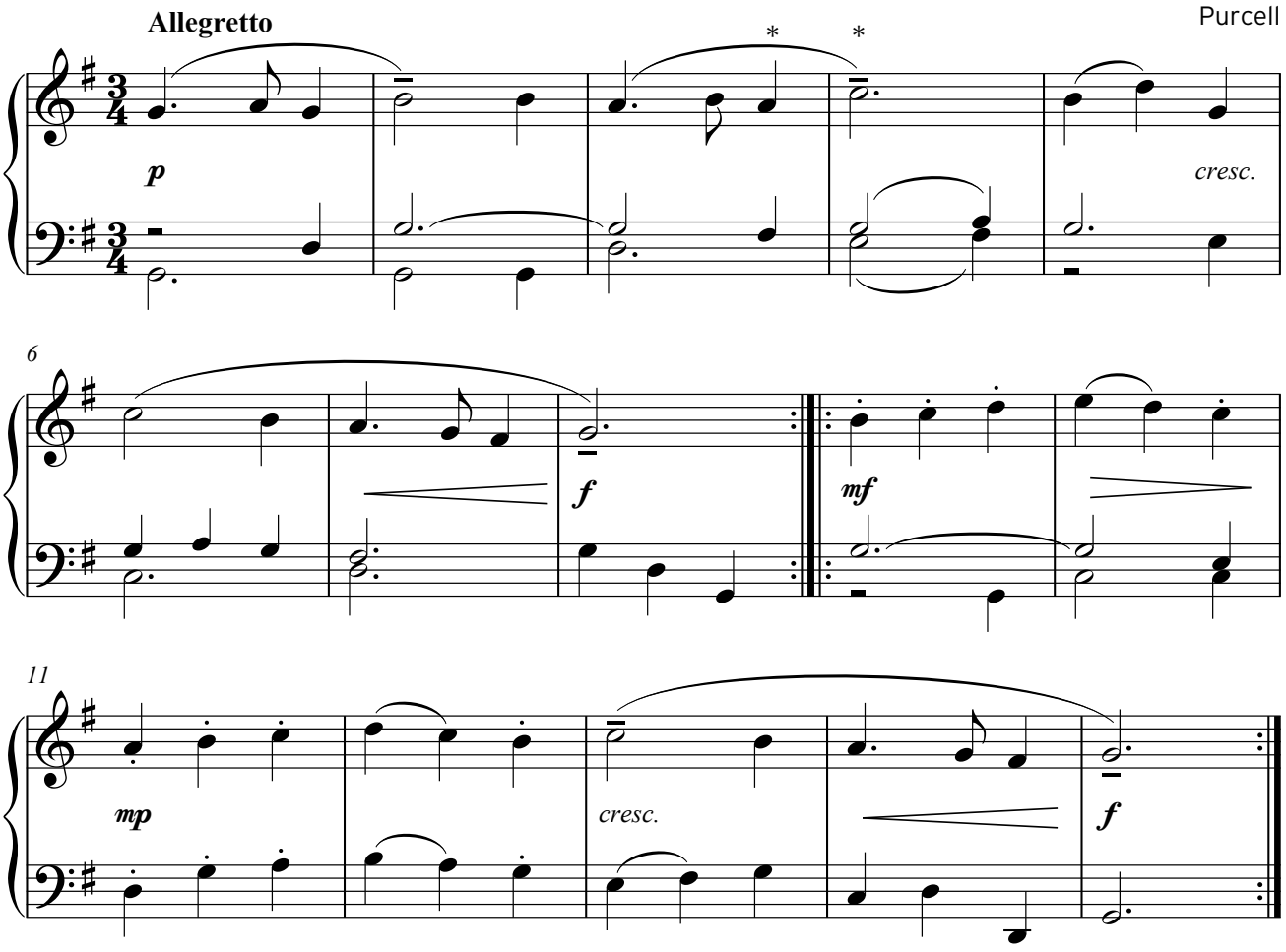
6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.



Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.



Boxes for examiner's use only

7.1 In which key is this piece? _____

7.2 Which note is the leading note in this piece? _____

7.3 Name the cadence which ends this piece._____

7.4 Write an appropriate chord symbol above the first beat of bar 7 to show that the dominant chord accompanies the tune here.

7.5 Look at bars 11 and 12. Does the music move in similar or contrary motion? _____

7.6 How many notes higher or lower are the sequences in bars 9–12 repeated (treble part)?

_____

7.7 Are the sequences in bars 9–12 real or tonal sequences (treble part)?_____

7.8 Name the interval between the two notes marked with asterisks (*) in bars 3–4 (treble part).

_____

7.9 What does **Allegretto** mean? _____

7.10 Name two types of articulation marks used in this piece. _____

_____