

# Past papers

for graded exams  
in music theory 2012

## Grade 8

# Theory of Music Grade 8

November 2012

**TRINITY**  
COLLEGE LONDON

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

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Centre

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## Instructions to Candidates

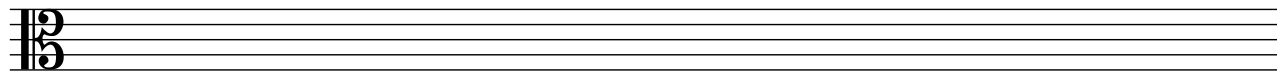
1. The time allowed for answering this paper is **three (3) hours**.
2. Fill in your name and the registration number printed on your appointment slip in the appropriate spaces on this paper, and on any other sheets that you use.
3. **Do not open this paper until you are told to do so.**
4. This paper contains **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 (30)	
2 (15)	
3 (15)	
4 (20)	
5 (20)	
Total	

**Section 1** (30 marks)Boxes for  
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use only

- 1.1 Using semiquavers, write a broken chord using the appropriate chord. Use patterns of four notes each time. Do not use a key signature, but write in the appropriate accidentals.

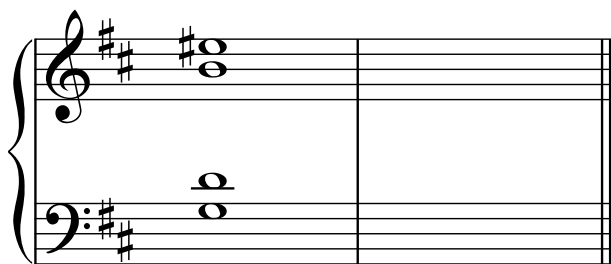


V<sup>7</sup> in C# minor ascending

- 1.2 Identify the following mode.



- 1.3 Resolve this German sixth chord for SATB to the dominant chord in the key shown.



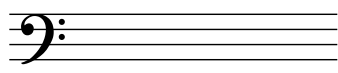
B minor

- 1.4 Underline which of the following instruments might be found in a standard Classical orchestra:

recorder    flute    cor anglais    horn    tuba    saxophone    bassoon

- 1.5 Write an appropriate chord:

G#<sup>Δ</sup>7



- 1.6 What term describes the following notes?



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1.7 Which composer wrote several collections of pieces entitled *Songs Without Words*?

\_\_\_\_\_

☐

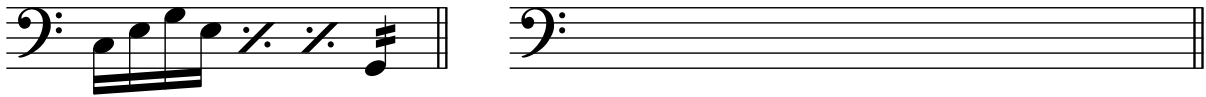
1.8 What does 'timbales' mean? \_\_\_\_\_

☐

1.9 Name two composers of studies. \_\_\_\_\_

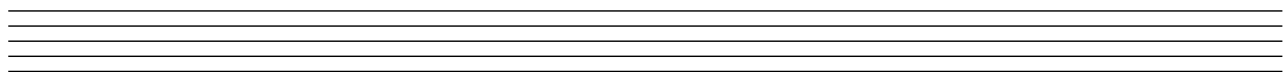
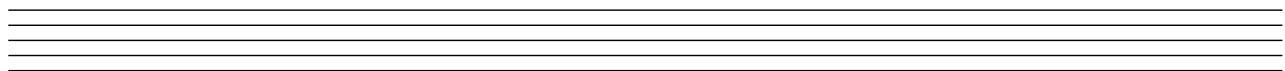
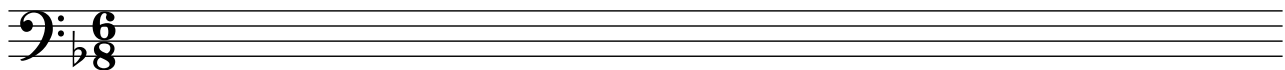
☐

1.10 Write the following bar as it would be played:


☐

## Section 2 (15 marks)

2.1 Write a 12-bar melody in D minor for tuba. You may use the following as a start if you wish.


☐

## Section 3 (15 marks)

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3.1 Rewrite this short extract as it will sound. Write all the instrument names in English.

**Andante** Wagner

Cor Inglese *p dolce*

Clarinetti in Bb *p dolce*

Fagotti *p dolce*

Corno I in F *p dolce*



**Section 4** (20 marks)Boxes for  
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4.1 Harmonise the following phrases in an appropriate style, modulating as appropriate.

Ravenscroft

The musical notation consists of two staves. The top staff is in treble clef, key of B-flat major (two flats), and 4/2 time. It contains a five-measure phrase: Measure 1: B-flat 4, D 4, F 4; Measure 2: G 4, A 4, B-flat 4; Measure 3: C 5, B-flat 4, A 4; Measure 4: G 4, F 4, E 4; Measure 5: D 4, C 4, B-flat 4. The bottom staff is in bass clef, key of B-flat major, and 4/2 time, and is empty for harmonization. The phrase is marked 'Ravenscroft' in the top right corner.

*(Please turn over for section 5)*

## Section 5 (20 marks)

Look at the following extract for organ and answer the questions which follow.

**Adagio** C A Fischer

Man. I Solo Flöte 8'

Manual **un poco rit.**

Man. II

*pp*

Pedal *pp*

**in Tempo**

5 Gamba 8'

10 Fl. 8'

Man. I

**un poco rit. in Tempo**

15 Man. II

20

5.1 Underline which of the following features may be seen in the opening bar:

appoggiatura    auxiliary note    syncopation    chromaticism    a minor chord

☐

5.2 Which six bars contain a dominant pedal? \_\_\_\_\_

☐

5.3 What form is used in this extract? \_\_\_\_\_

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5.4 Write the appropriate chord symbol above the fourth quaver of bar 20.

☐

5.5 Draw a circle around each auxiliary note in bar 14.

☐

5.6 Which of the following words best describes the harmonic style of this extract?

chromatic    static    atonal    modal \_\_\_\_\_

☐

5.7 Write the appropriate Roman numeral below the second quaver in bar 11.

☐

5.8 How would you describe the B natural in bar 10 (treble stave)? \_\_\_\_\_

\_\_\_\_\_

☐

5.9 Mention two differences between bars 1–4 (end of the second beat) and 17–20 (end of the second beat). \_\_\_\_\_

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5.10 What type of chord is used on the last two beats of bar 9? \_\_\_\_\_

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