

Grade 8 theory model answer paper

for May 2013



Introduction and notes

This answer paper has been created to demonstrate the correct answers, or those which would attract the highest marks. Where it is possible to give an exact answer, this has been done. Where there are multiple correct answers, these may also be given. Where an answer is open ended and/or creative, then an indicative answer has been given to show the type of response that is expected.

Trinity College London reserves the right to alter the content of this publication at any time.

All syllabuses and further information about Trinity College London can be obtained from:

Trinity College London
89 Albert Embankment
London SE17TP UK

T +44 (0)20 7820 6100
F +44 (0)20 7820 6161
E music@trinitycollege.co.uk
www.trinitycollege.co.uk

© Trinity College London 2013

Theory of Music Grade 8

May 2013

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 (30)	
2 (15)	
3 (15)	
4 (20)	
5 (20)	
Total	

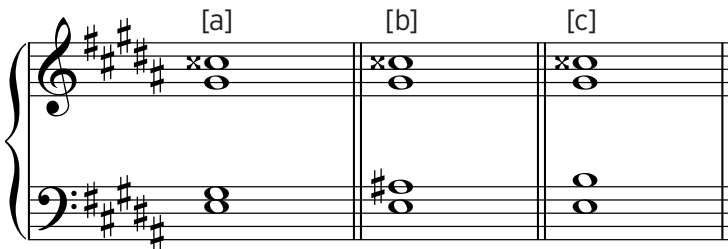
Section 1 (30 marks)

Boxes for
examiner's
use only

1.1 Using semibreves, write one octave ascending then descending of the scale which is the relative major of C# minor. Do not use a key signature.



1.2 In the key of G# minor, which of the following chords is a French sixth, [a], [b] or [c]? [b]



1.3 What does morceau mean? Piece

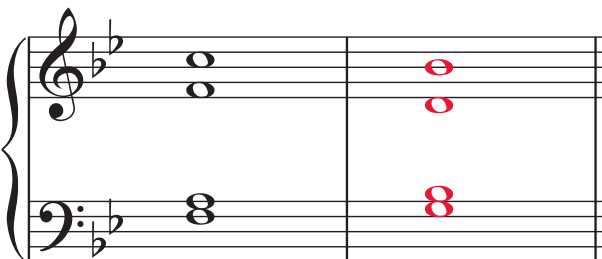
1.4 What is the usual translation of *Lied ohne Worte*? Song Without Words

1.5 Name three composers who were writing at the same time as J. S. Bach. Handel, Vivaldi

Rameau (or Corelli, Telemann, Couperin, Marcello, Scarlatti, Albinoni)

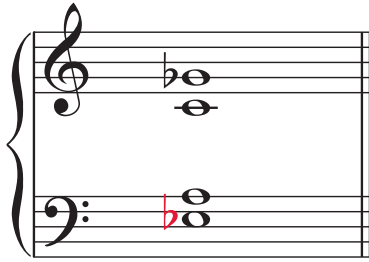
1.6 What is another name for a Chitarra? Guitar

1.7 Follow the chord written below with another chord to complete an interrupted cadence in Bb major.



Boxes for
examiner's
use only

1.8 Add an accidental to one of the following notes to make the chord become a diminished seventh:



1.9 What does *m.g.* mean? main gauche / left hand

1.10 What is the lowest written note of the cor anglais?

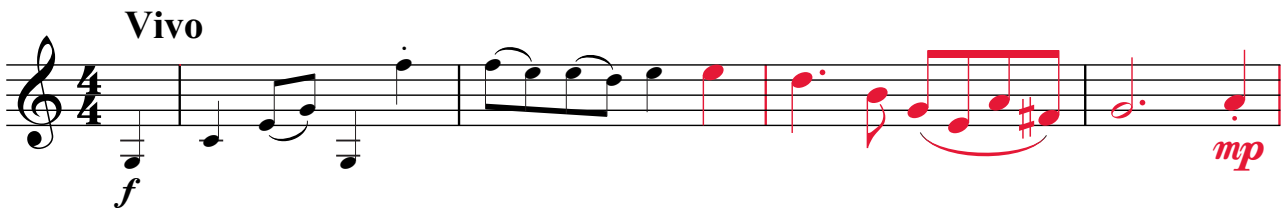


Section 2 (15 marks)

2.1 Write a 12-bar melody in C major for violin. You may use the following as a start if you wish:



There are many possible answers.
This response would attract full marks.



Section 3 (15 marks)

Boxes for
examiner's
use only

3.1 Rewrite this short extract as it will sound.

Bizet

Clarinet in B \flat *ff*

Alto Sax. *ff*

Trombones



Section 4 (20 marks)

4.1 Harmonise the following phrases in an appropriate style, modulating as necessary.

Bach



Section 5 (20 marks)

Look at the music below and answer the questions which follow.

Merkel

In ruhiger Bewegung.

The musical score is for a piano piece in 3/4 time, marked *In ruhiger Bewegung.* It consists of four systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature has three flats (B-flat, E-flat, A-flat). The first system starts with a piano (*p*) dynamic and the instruction *sempre legato*. The second system begins at measure 7. The third system starts at measure 12, featuring a crescendo (*cresc.*) and a pianissimo (*pp*) dynamic. The fourth system starts at measure 18, with dynamics of piano (*p*) and mezzo-forte (*mf*).

24

dimin. *p*

30

cresc.

36

42

cre - - - scen - - - do

47

dimin. *riten.* *pp*

5.1 Which are the two unaccented passing notes in bar 8? F# and A#

Boxes for
examiner's
use only

5.2 What is the function of the last quaver in bar 14 (the G \flat on the lowest stave)? _____

Upper auxiliary note

5.3 On the music, draw a circle around an accented passing note in bar 44.

5.4 What key does the music reach in bars 19–20? B \flat minor

5.5 What key does the music reach in bars 38–39? D \flat major

5.6 What single word best describes the structure of this movement? Ternary

5.7 Where is there a tierce de picardie? In the final chord

5.8 Which four bars contain a tonic pedal? 49–52

5.9 What is the main difference between bars 1–8 (first beat) and bars 28–35 (first beat)?

The lower line (pedal)

5.10 On the music, draw a circle around a suspension in bar 27.