TRINITY
COLLEGE LONDON

Grade 6 theory model answer paper

for November 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.

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Theory of Music Grade 6

November 2013

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 **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 **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:

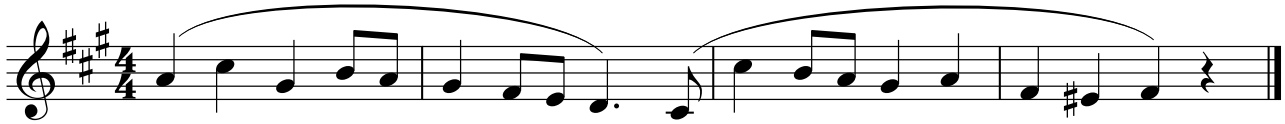
1 (10)	
2 (15)	
3 (15)	
4 (15)	
5 (10)	
6 (15)	
7 (20)	
Total	

Section 1 (10 marks)

Boxes for examiner's use only

1.1 What is another word for *niente*? Nothing

1.2 State the key of the following: F♯ minor



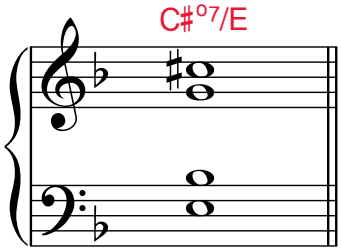
1.3 Which note is a diminished fifth above E? B♭

1.4 Add appropriate accidentals to the following notes to make the first inversion of the augmented chord built on F♯.

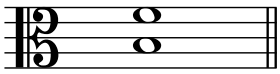
A♯ C𝄪 F♯

1.5 Above this chord write its chord symbol.

C♯^{o7}/E



1.6 What interval is formed when the following notes are inverted? Augmented 4th



1.7 What is the mediant note of E♭ minor? G♭

1.8 Which of the following was not a Baroque composer?

J. S. Bach Handel Schubert

Schubert

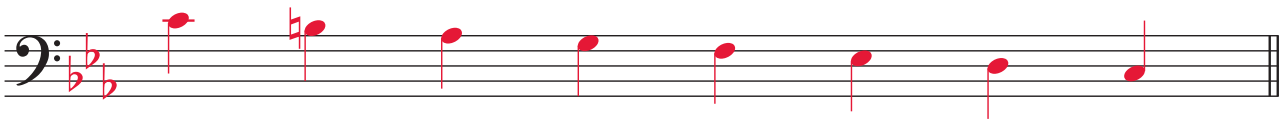
Boxes for examiner's use only

1.9 Which note is the enharmonic equivalent of E? Fb or D𝄪

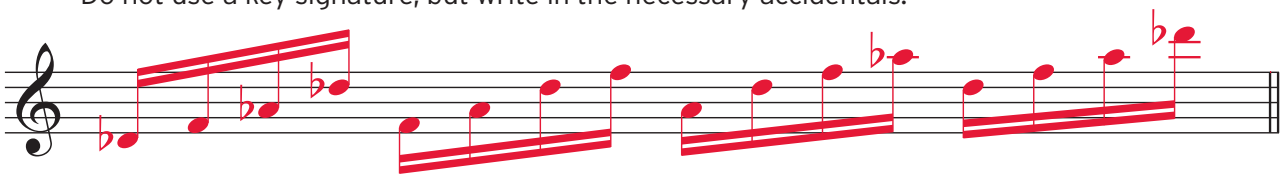
1.10 Explain what is meant by *arpeggiando*. Spread the notes of a chord from bottom to top

Section 2 (15 marks)

2.1 Write, in crotchets, descending only, the one-octave harmonic minor scale which has F as its subdominant note. Use the correct key signature.



2.2 Using patterns of four semiquavers, write a broken chord of the subdominant of A♭, ascending. Do not use a key signature, but write in the necessary accidentals.

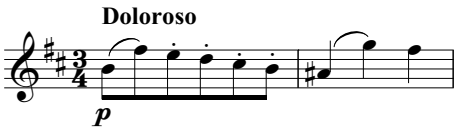


2.3 Write the blues scale on A, in semibreves, ascending then descending. Do not use a key signature, but write in the necessary accidentals.

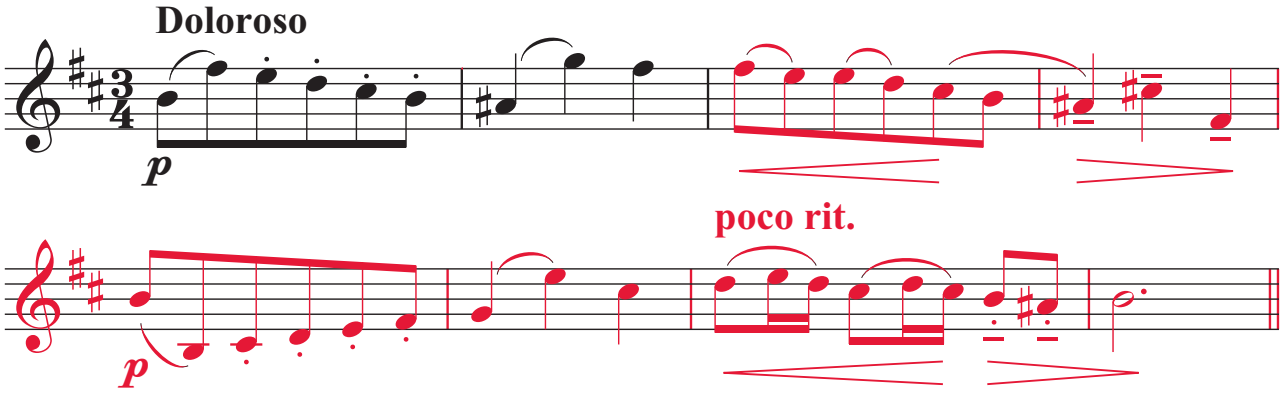
Section 3 (15 marks)

Boxes for examiner's use only

3.1 Write an 8-bar melody in B minor for trumpet at sounding pitch. You may use the following as a start if you wish:

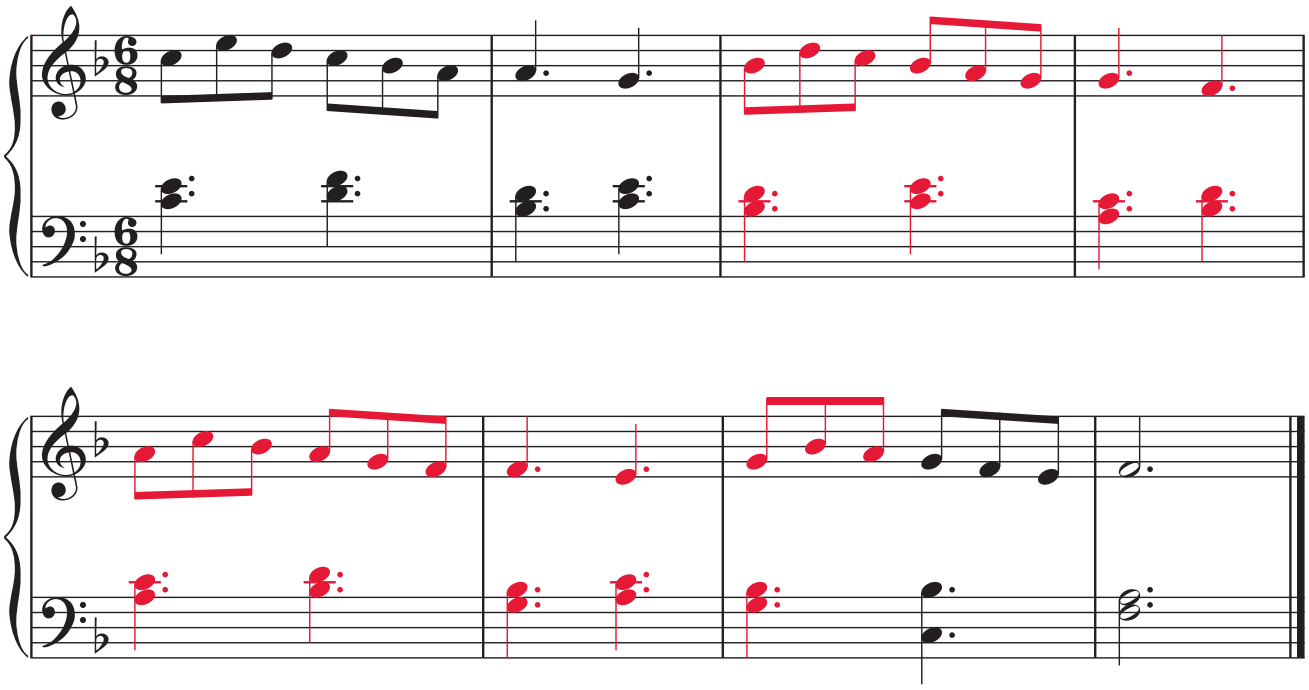


There are many possible answers.
This response would attract full marks.



Section 4 (15 marks)

4.1 Make a harmonic sequence by repeating this chord progression one note lower each time to complete the phrase.

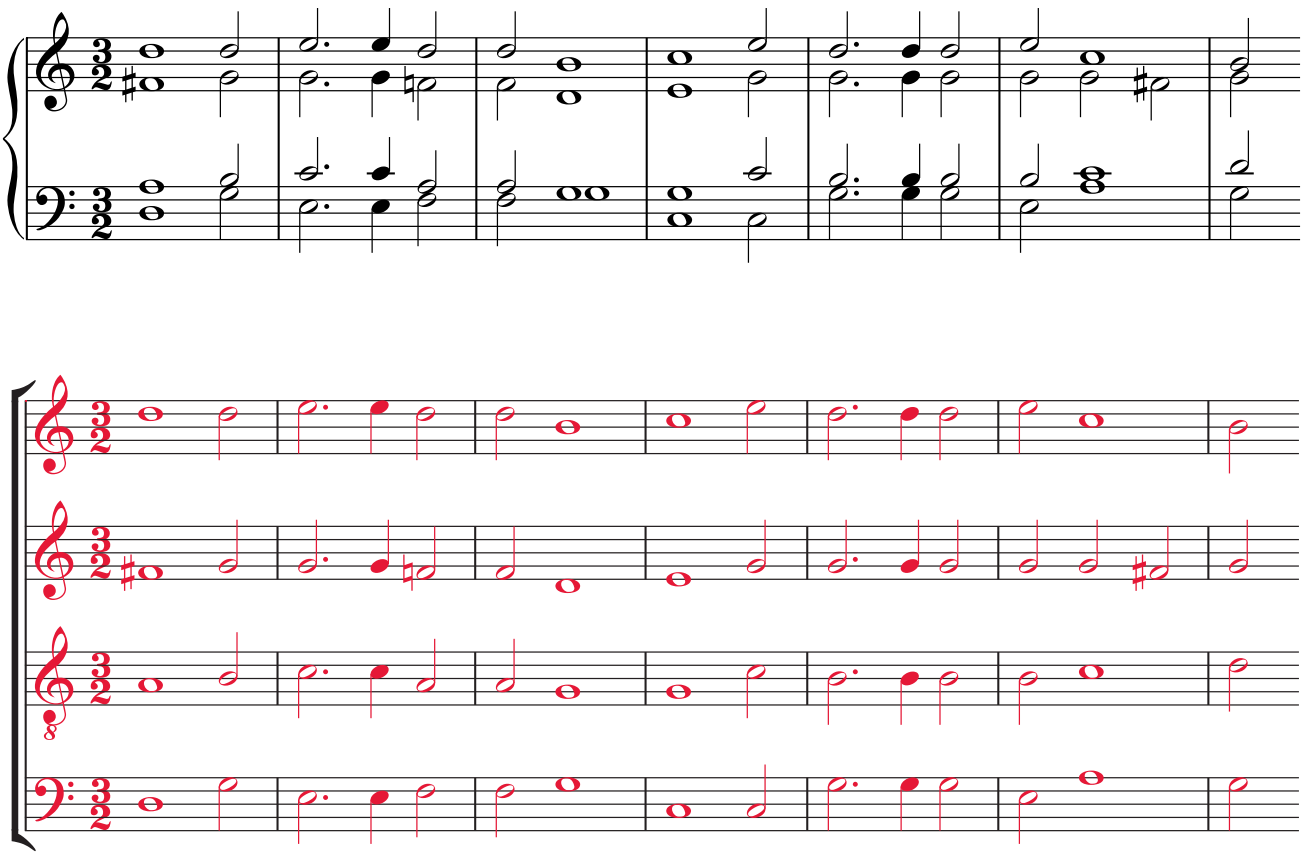


Section 5 (10 marks)

Boxes for examiner's use only

5.1 Rewrite the following passage in open score using treble and bass clefs.

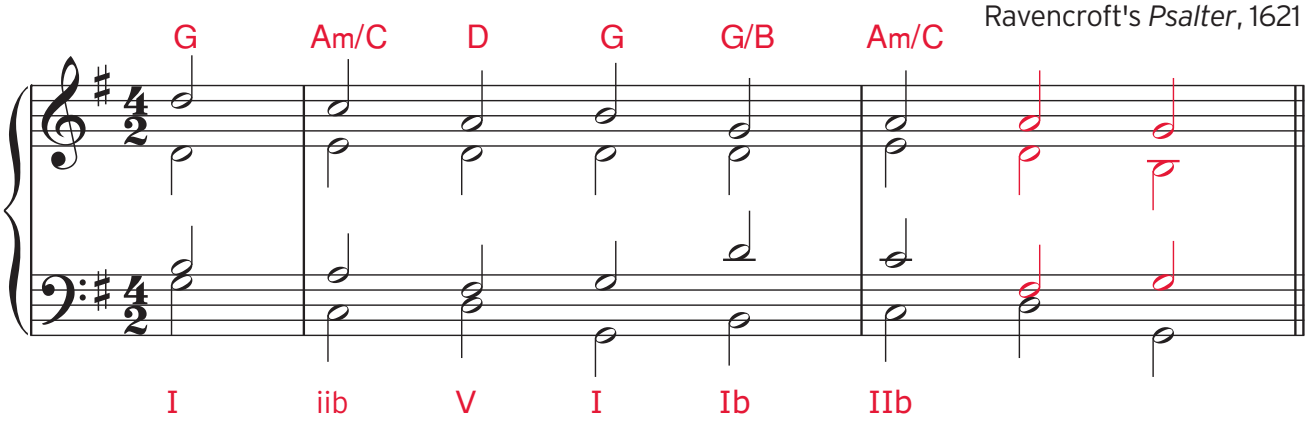
Galuppi



Section 6 (15 marks)

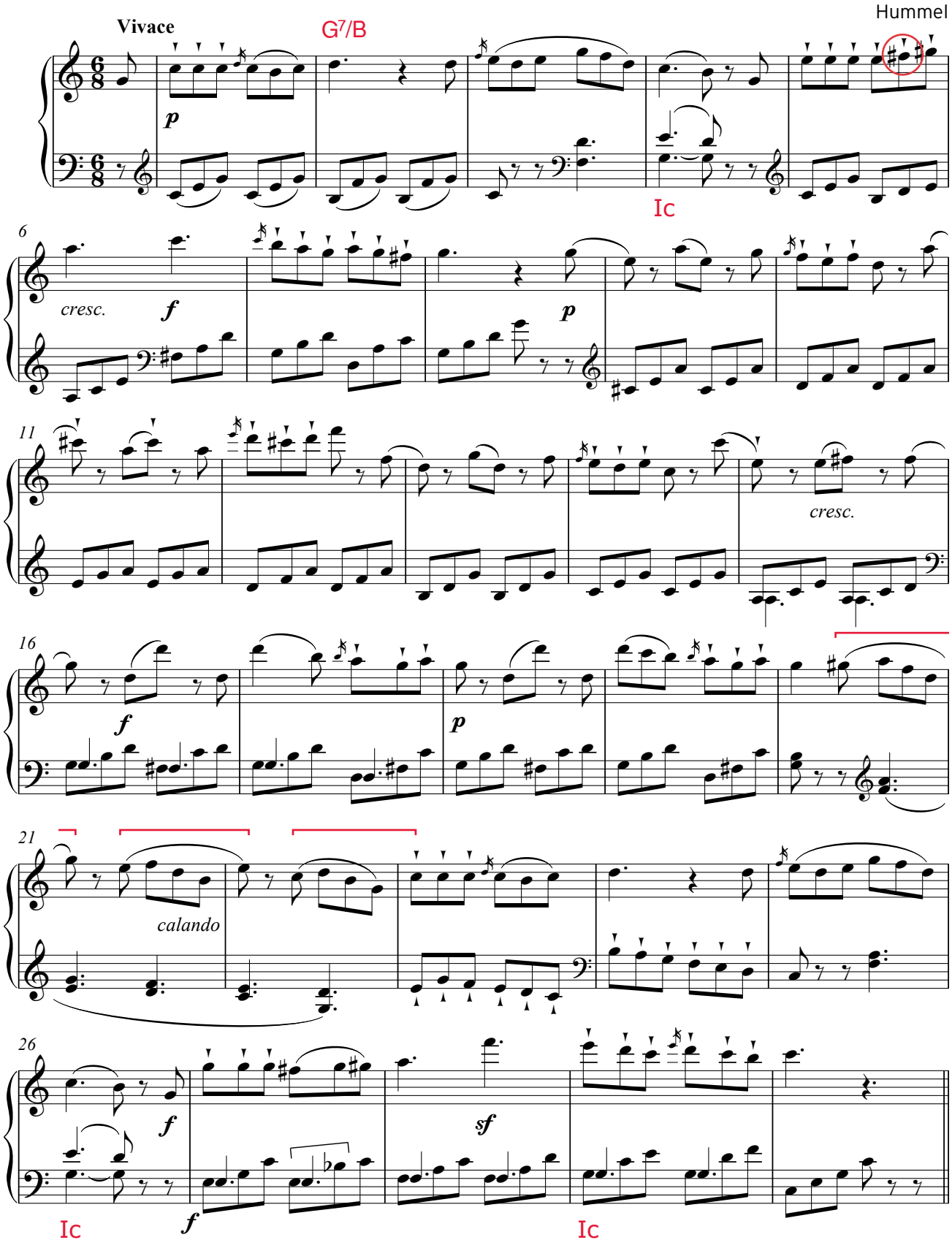
6.1 Label the chords of this phrase with Roman numerals below the stave and chord symbols above, and complete it with an appropriate cadence.

Ravencroft's *Psalter*, 1621



Section 7 (20 marks)

Look at the following music and answer the questions opposite.



Boxes for examiner's use only

7.1 Write the appropriate chord symbol above bar 2.

7.2 The first phrase finishes in bar 4; what type of cadence is formed at the end of this phrase?

Imperfect

7.3 What key does the music quickly pass through in bars 5–6? A minor

7.4 Using square brackets (⌐¬) on the music mark each step of a three bar sequence in the upper stave.

7.5 Draw a circle around an unaccented passing note in bar 5.

7.6 Look at bar 11. In the key of D minor, what is this chord? V^7c

7.7 Which note in bar 12 is an auxiliary note? C♯

7.8 Describe the interval formed by the two notes beneath the bracket in bar 27.

Diminished 5th

7.9 On the music write the Roman numeral Ic beneath an appropriate chord.
(Three possibilities are indicated)

7.10 Which of the following most aptly describes the texture of the music?

a] homophonic
b] dense
c] melody and accompaniment
d] polyphonic
e] imitative

c] melody and accompaniment