

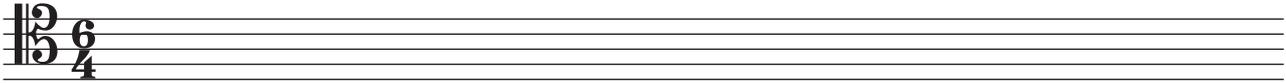
**TRINITY
GUILDHALL**

Sample Grade 8 Theory Paper 2

Section 1 (30 marks)

Boxes for
examiner's
use only

- 1.1 Write a one-octave Myxolydian mode scale starting on **D** ascending then descending, in a rhythm to fit the given time signature. Use rests between some degrees of the scale. Do not use a key signature but write in the necessary accidentals.



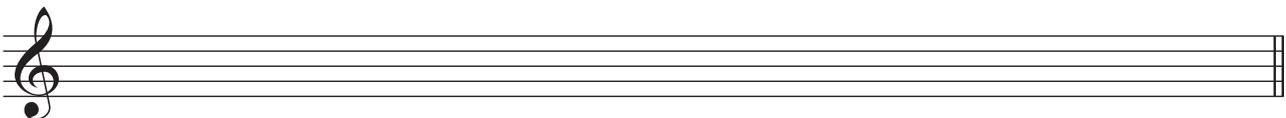
- 1.2 Label this scale: 

- 1.3 Resolve this Italian 6th chord for SATB onto the dominant chord in the key shown.



(F minor)

- 1.4 Write the chords that are most commonly borrowed for the key shown. Label them with Roman numerals below the staff and chord symbols above.



(G major)

- 1.5 Write a chord using the notes shown by this Roman numeral: 

(G minor) viib

- 1.6 How much higher or lower does written music for xylophone sound?

1.7 Give the main features of a solo concerto in the Baroque period.

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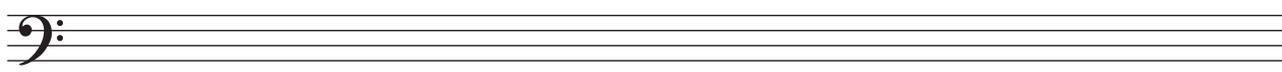
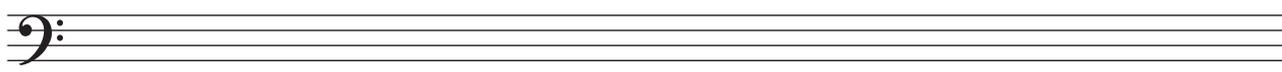
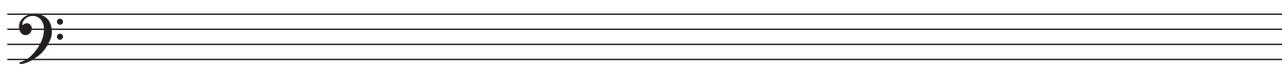
1.8 List the type of movements you would expect to find in a four-movement sonata in the Classical period.

1.9 What is a Lied? _____

1.10 Give the Italian, French and German words for a mute. _____

Section 2 (15 marks)

- 2.1 Write a 12-bar melody for tenor trombone using notes from C blues scale. Do not use a key signature but write in the necessary accidentals.
You may use the following as a start if you wish:

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Section 3 (15 marks)

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

Borodin

The musical score is for Borodin's 'The Golden Age' in 4/4 time. It features six staves for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl. (B)), and Bassoon (Fg.). The key signature is Bb major (two flats). The score consists of two measures. The Piccolo and Flute parts play a melodic line with slurs and accents. The Oboe part plays a similar melodic line. The Clarinet in G part plays a rhythmic pattern of eighth notes. The Clarinet in Bb and Bassoon parts play a harmonic accompaniment with slurs and accents.

A series of ten blank musical staves provided for the student to write their answer.

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Section 4 (20 marks)

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

J S Bach



Section 5 (20 marks)

Look at this extract from an Étude for piano and answer the questions on page 8.

Lento ma non troppo ♩ = 100
legato Chopin

5

9

13

17

p

cresc.

stretto

ten. rit.

cresc.

stretto

cresc.

con forza

rit.

ten.

ff

sempre legato

dim.

rall.

pp

etc.

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5.1 In which key is this extract? _____

5.2 Describe the treble part, the bass line and the function of the inner parts in bars 1-8.

5.3 In which bar is there a secondary dominant chord? _____

5.4 Circle an augmented 6th chord and say which chord it resolves to in the following bar.

5.5 This extract does not modulate but name two bars where you can see a hint of the relative minor key.

5.6 How does the composer use tempo markings to shape the phrases? _____

5.7 Which bar is homophonic throughout? _____

5.8 How does the composer use harmonic rhythm to emphasise the tonic key in bars 20-21?

5.9 Give the note names of the auxiliary notes in bars 1-3 (treble part).

5.10 Name two places where there are two-bar harmonic sequences.
