

Theory of Music Grade 6

May 2009

TRINITY GUILDHALL

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:

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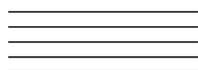
Section 1 (10 marks)

Boxes for
examiner's
use only

1.1 Write the time signature that shows four minim beats in a bar.



1.2 Write one irregular time signature.

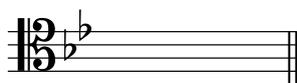


1.3 Which major key is enharmonically equivalent to F# major? _____

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



1.5 Which note is the supertonic of the major key shown by this key signature?



1.6 Write a guitar chord symbol to show an augmented chord on C. _____

1.7 Write the figured bass for a triad in second inversion. _____

1.8 Write the note names of the notes in a diminished 7th chord on A. Use the correct spelling.

1.9 Name this interval as a compound interval:



1.10 What is an **Bourrée**? _____

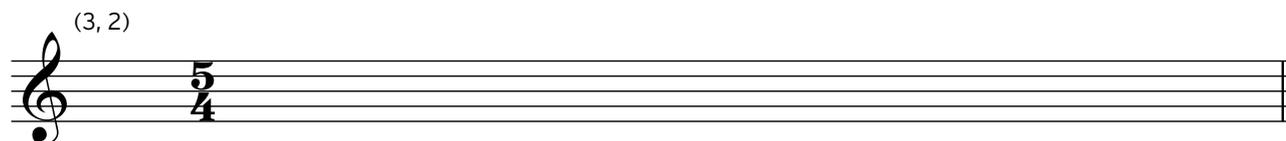
Section 2 (15 marks)

Boxes for
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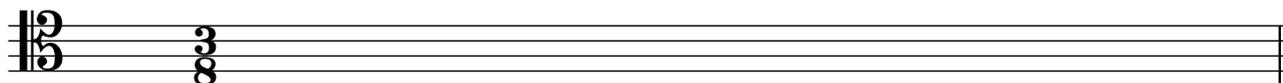
Write the following one-octave scale and arpeggio in a rhythm to fit the given time signature.
Use key signatures.

2.1 B major scale, ascending then descending. Use rests between some degrees of the scale.

(3, 2)

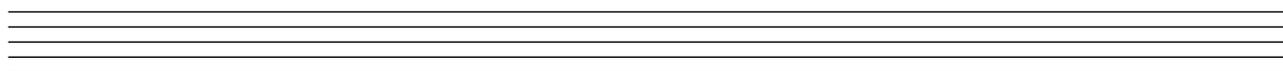
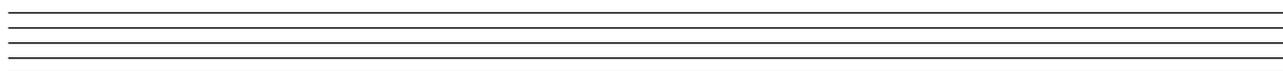
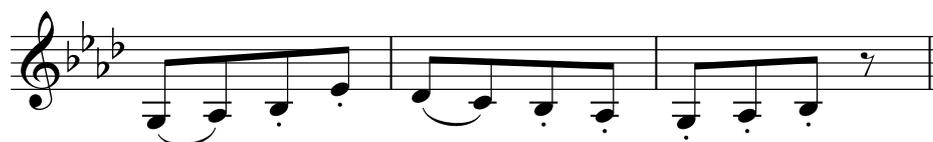


2.2 C# minor arpeggio ascending then descending



2.3 Transpose this melody so that an alto saxophone in E \flat will be able to play it at the same pitch as the following notes. Use a key signature.

Traditional (German)



Section 3 (15 marks)

Boxes for
examiner's
use only

- 3.1 Write an 8-bar melody for bassoon using notes from E pentatonic minor scale. Do not use a key signature but write in any necessary accidentals. You may use the following as a start if you wish:

Andante

mp



Section 4 (15 marks)

- 4.1 Here is a chord progression. Make a harmonic sequence by repeating it one note lower each time to complete the phrase.

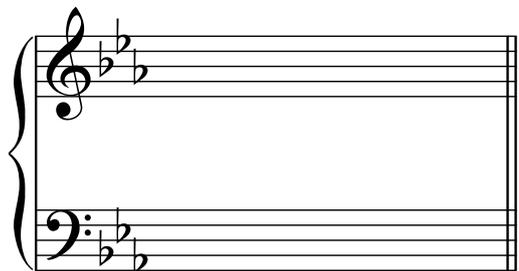
(D major)



Section 5 (10 marks)

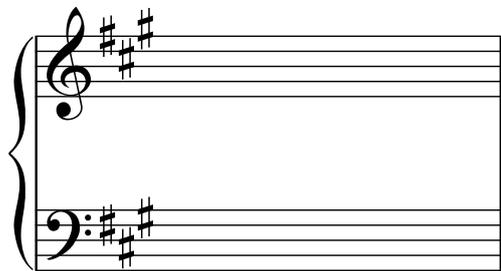
Boxes for
examiner's
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5.1 Using crotchets, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case except where the chord is a 7th chord.



(Eb major)

vii dim⁷



(F# minor)

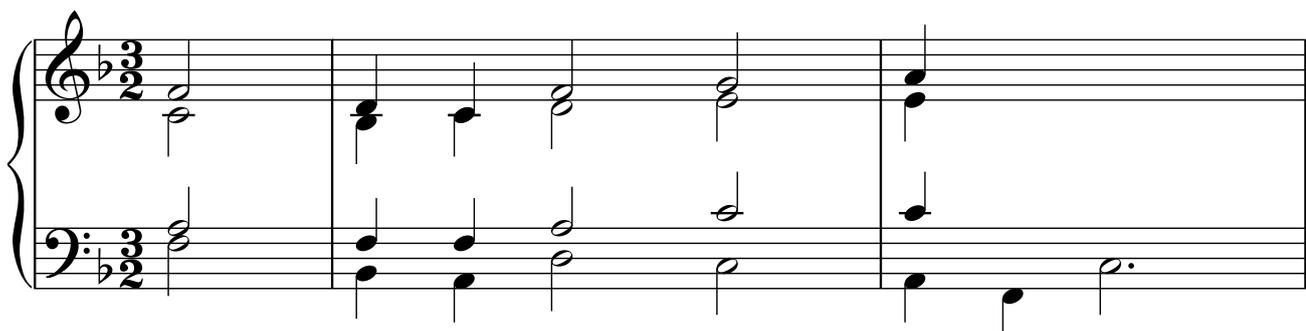
Vb⁷



Section 6 (15 marks)

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

Wesley
Melody from Praxis Pietatis Melica



Section 7 (20 marks)

Look at the following movement and answer the questions on page 7.

Menuett I Anon

6

11

16

Menuett II

21

26

32 **D.C. al Menuett I**

Boxes for
examiner's
use only

7.1 In which form is this music composed? _____

7.2 In which key is **Menuett I**? _____

7.3 In which key is **Menuett II**? _____

7.4 Name one key through which the music travels back to the tonic in bars 9-20.

7.5 Bracket (┌┐) an imperfect cadence in **Menuett I**.

7.6 Name four bars where there are both harmonic and melodic sequences. _____

7.7 Name the bars where there is a perfect cadence in C major. _____

7.8 Name three types of ornamentation that the composer uses to decorate the melody. _____

7.9 Look at bars 13 and 14. Which notes in these bars are **not** harmony notes? _____

7.10 Name the lower chromatic auxiliary note in bar 5. _____

