

## Grade 3 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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All syllabuses and further information about  
Trinity College London can be obtained from:

Trinity College London  
89 Albert Embankment  
London SE1 7TP UK

T +44 (0)20 7820 6100  
F +44 (0)20 7820 6161  
E [music@trinitycollege.co.uk](mailto:music@trinitycollege.co.uk)  
[www.trinitycollege.co.uk](http://www.trinitycollege.co.uk)

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# Theory of Music Grade 3

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 **two (2) 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 (10) |  |
| 4 (15) |  |
| 5 (15) |  |
| 6 (15) |  |
| 7 (20) |  |
| Total  |  |

## Section 1 (10 marks)

Boxes for  
examiner's  
use only

Put a tick (✓) in the box next to the correct answer.

### Example

Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



F# ☐ A# ☒ C# ☐

☐

1.2 Add the total number of dotted crotchet beats in these tied notes.



6 ☐ 9 ☐ 5 ☒

☐

1.3 Which rest(s) would you put below the asterisk (\*)?



$\gamma$  ☐  $\gamma/\gamma$  ☒  $\gamma$  ☐

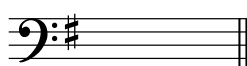
☐

1.4 The relative minor of D major is:

B minor ☒  
E minor ☐  
D minor ☐

☐

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



F ☐ E ☐ G ☒

☐

Put a tick (✓) in the box next to the correct answer.

Boxes for  
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- 1.6 Here is the scale of A natural minor. Which degree(s) of the scale will you change to make the scale of A melodic minor?



- none ☐  
 6th and 7th degrees ☒  
 7th degree ☐

☐

- 1.7 Name this interval:



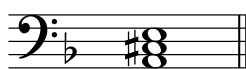
major 2nd ☐

minor 2nd ☒

major 3rd ☐

☐

- 1.8 Which chord symbol fits above this dominant triad?



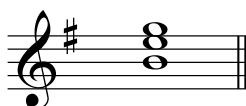
A ☒

Am ☐

Dm ☐

☐

- 1.9 Name this triad:



tonic triad of E minor in first inversion ☐

tonic triad of G major in second inversion ☐

tonic triad of E minor in second inversion ☒

☐

- 1.10 What does *leggiero* mean?

Sweetly ☐

Lightly ☒

Quickly ☐

☐

Please turn over for Section 2

## Section 2 (15 marks)

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examiner's  
use only

- 2.1 Write a one-octave B♭ major scale in minims, going down then up. Do not use a key signature but write in the necessary accidentals.



|  |  |
|--|--|
|  |  |
|--|--|

- 2.2 Using crotchets, write a broken chord using B minor tonic triad (going up). Use patterns of three notes each time. Finish on the first **B** above the staff.



7

### Section 3 (10 marks)

- 3.1 Circle five different mistakes in the following music, then write it out correctly.



7

## Section 4 (15 marks)

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examiner's  
use only

- 4.1 Transpose this tune up an octave into the treble clef to make it suitable for a violin to play.

Loeschhorn

## Section 5 (15 marks)

- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.

(G minor)      i

(C major)      I

## Section 6 (15 marks)

- 6.1 Use notes from the tonic or dominant triads shown by the Roman numerals to write a tune above the bass line.

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

Please turn over for Section 7

**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

**Vivace** Arne

The musical score is for a piece by Arne, marked **Vivace**. It is written for piano in 3/4 time and B-flat major. The score consists of three systems of piano accompaniment. The first system starts with a forte (*f*) dynamic and a triplet in the right hand. The second system begins at measure 4 and features triplets in both hands. The third system begins at measure 7 and includes red chord symbols **D** and **Gm** above the right hand. The piece concludes with a double bar line.

- 7.1 In which key is this piece? G minor
- 7.2 Which note is the leading note in this piece? F sharp
- 7.3 Write a chord symbol above the last chord of this piece to show that the tonic chord accompanies the tune here.
- 7.4 Write a chord symbol above the last crotchet beat of bar 8 to show that the dominant chord accompanies the tune here.
- 7.5 Looking at the chord progression you have written by answering questions 7.3 and 7.4, name the type of cadence that ends the piece. Perfect
- 7.6 Name the interval between the two notes marked with asterisks (\*) in bar 3. Minor 6th
- 7.7 What does **Vivace** mean? Lively
- 7.8 Look at the boxed notes in bars 1 and 5. What do you notice about the pitch? Bar 1  
is written an octave higher than bar 5
- 7.9 Does this piece start on an up-beat or a down-beat? Down-beat
- 7.10 Look at bar 4. Does the music move in similar or contrary motion? Similar

Boxes for  
examiner's  
use only☐☐☐☐☐☐☐☐☐☐