

**TRINITY  
GUILDHALL**

# **Sample Grade 4 Theory Paper**

## 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

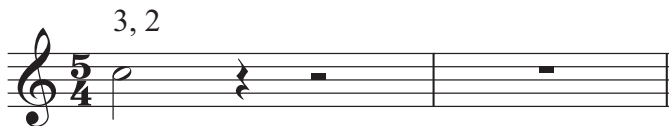
This shows that you think C is the correct answer.

1.1 Name the circled note:



F  E  F#

1.2 Add the total number of crotchet beats of silence in these rests.



7  8  9

1.3 Which is the correct time signature?



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

Boxes for  
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1.6 In a chromatic scale the distance between each degree of the scale and the next is:

- a tone
- a semitone
- a major 2nd

1.7 The correct label for the following scale is:



- D major scale going up
- F# harmonic minor scale going up
- F# natural minor scale going up

1.8 Which symbol does **not** fit with this dominant 7th chord?



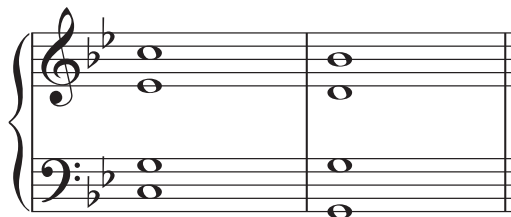
- B
- B<sup>7</sup>
- V<sup>7</sup>

1.9 Which chord symbol fits above this triad?



- Am/E
- Am/C
- Am

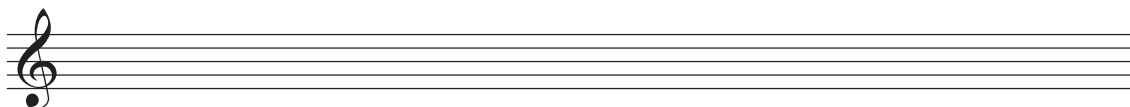
1.10 Which of the following describes this cadence in G minor?



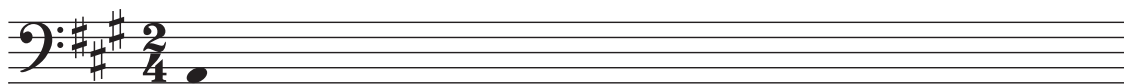
- IV-I
- IV-i
- iv-i

## Section 2 (15 marks)

2.1 Write a one-octave G natural minor scale in minims going up then down.  
Use a key signature.



2.2 Using quavers, write a broken chord using A major tonic triad (going up). Use patterns of four notes each time. Finish on the first **E** above the staff.



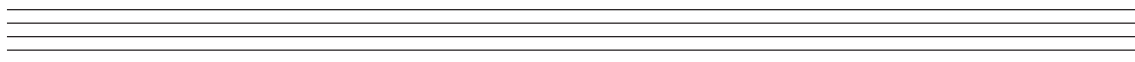
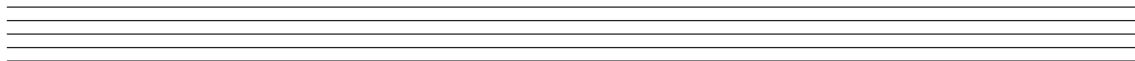
Boxes for  
examiner's  
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### Section 3 (10 marks)

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

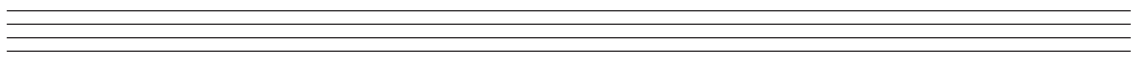
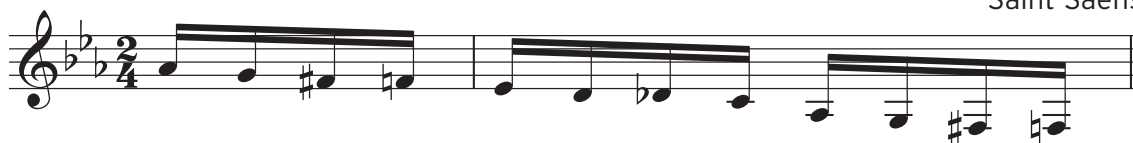
**Brightly**



### Section 4 (15 marks)

4.1 Transpose this tune up an octave so that a descant recorder will be able to play it at the same pitch as the following notes.

Saint-Saëns



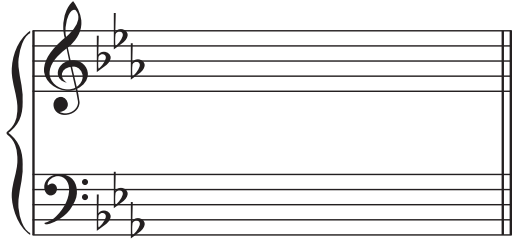
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**Section 5** (15 marks)

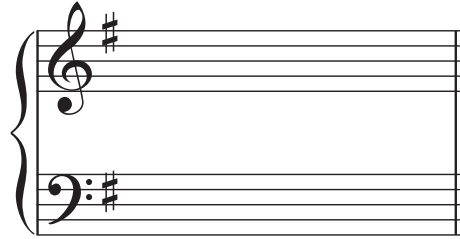
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Boxes for  
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- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(Eb major)

**I**

(E minor)

**V**

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**Section 6** (15 marks)

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- 6.1 Use notes from the chords shown by the Roman numerals to write a tune above the bass line. Add some unaccented passing notes.

**I****IV****V<sup>7</sup>****I***Please turn over for Section 7*

## Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Beethoven

Measures 1-4 of the musical score. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The music is marked *sf* (sforzando) and features a triplet of eighth notes in the right hand. Measure 4 contains two asterisks (\*) above the triplet. The left hand provides a simple harmonic accompaniment.

Measures 5-8 of the musical score. Measures 5-7 continue the triplet pattern. Measure 8 is a repeat sign. The piece concludes with a final triplet in measure 8.

Measures 9-12 of the musical score. The triplet pattern continues in the right hand, while the left hand accompaniment changes to a more complex rhythmic pattern of eighth notes.

Measures 13-16 of the musical score. Measures 13-15 continue the triplet pattern. Measure 16 is a repeat sign. The piece concludes with a final triplet in measure 16.

7.1 In which key is this piece?

\_\_\_\_\_

7.2 Is the harmonic rhythm regular or irregular in bars 2-7?

\_\_\_\_\_

7.3 Is this piece in simple or compound time?

\_\_\_\_\_

7.4 How does the articulation in this piece affect the beats in the bar that are usually strong?

\_\_\_\_\_

\_\_\_\_\_

7.5 Compare the type of intervals the composer uses in the first and second sections of the piece (treble part).

\_\_\_\_\_

\_\_\_\_\_

7.6 Name the interval between the two notes marked with asterisks (\*) in bar 3.

\_\_\_\_\_

7.7 Name the note that is an unaccented passing note in bar 1 (treble part).

\_\_\_\_\_

7.8 Name a string instrument that could play the treble part of this piece.

\_\_\_\_\_

7.9 Compare the rhythm in the first and second sections of the piece (bass part).

\_\_\_\_\_

7.10 Which marking would suit this piece best, **Giocoso** or **Largo**?

\_\_\_\_\_