

Theory of Music Grade 8

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 **five (5) 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.

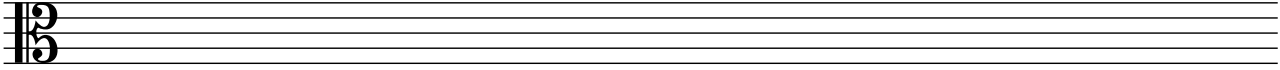
Examiner's use only:

1	
2	
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5	
Total	

Section 1 (30 marks)

Boxes for
examiner's
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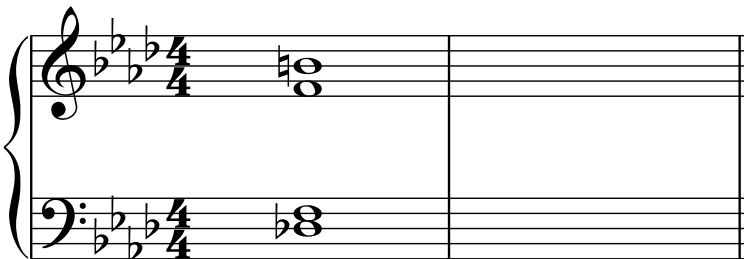
1.1 Using semiquavers, write a broken chord using the appropriate chord. Use patterns of four notes each time. Finish no more than two leger lines above the staff.



IV in C minor descending

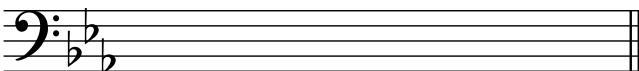
1.2 Label this scale: 

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



(F minor)

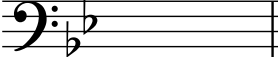
1.4 Write a chord that could function as a pivot chord between this pair of keys.



E \flat major

C minor

pivot
chord

1.5 Write an appropriate chord: 

(B \flat major) viib

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1.6 How would you transpose music for baritone saxophone in Eb? Give the interval (and say whether to transpose it up or down).

1.7 What is a **development** (sonata form)?

1.8 Explain the term **concerto grosso**, giving its main features.

1.9 Give definitions for the following:

ad libitum _____

tacet _____

divisi _____

sotto voce _____

di bravura _____

morendo _____

1.10 Give the Italian, French and German words for **piece**. _____

Section 2 (15 marks)

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- 2.1 Write a 16-bar melody in E \flat major for clarinet in B \flat . Write at written (rather than sounding) pitch. You may use the following as a start if you wish:

(2,3) **Andante cantabile**
p tranquillo



Section 3 (15 marks)

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use only

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

Mahler

Hörner (F)
1 2
3 4
p cresc. *ff* *cresc.*

Tromp. (B)
1 2 3
p *cresc.* *cresc.*

Pos. 3 Tuba
mf *cresc.*



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 the following movement and answer the questions on page 8.

Menuet I

12

17

Menuet II

23

27

32

37

42

repetatur Menuet I

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5.1 In which period was this movement composed? _____

5.2 In which form is this movement composed? Give the key relationships between the Menuets.

5.3 Name the cadence in bars 29-30. _____

5.4 Bracket (┌┐) the melodic sequences in the first section of Menuet II and say whether they are real or tonal.

5.5 Through which keys does the music travel from bars 9-21? _____

5.6 Through which keys does the music travel from bars 30-39? _____

5.7 Compare the use of texture in Menuet I and II. _____

5.8 In which bars is there a tonic pedal point? _____

5.9 Circle the top four notes (ascending then descending) of a melodic minor scale.

5.10 Name the two types of ornaments in this movement and explain how to play them.
