

# Theory of Music Grade 8

November 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.

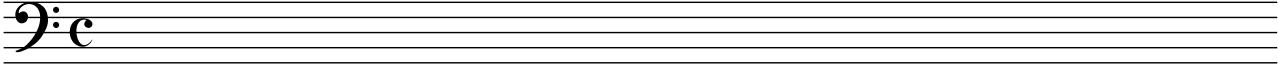
Examiner's use only:

1	
2	
3	
4	
5	
Total	

**Section 1** (30 marks)

Boxes for  
examiner's  
use only

1.1 Write a one-octave G# melodic minor scale 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 Explain the origin of the name **augmented 6th chord**. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

1.4 What is the difference between a suspension and retardation? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

1.5 Write a chord using the notes shown by this chord symbol:

D<sup>Δ7</sup>

1.6 How would you transpose music for tenor horn in E<sub>b</sub>? Give the interval (and say whether to transpose it up or down).

\_\_\_\_\_

1.7 List the type of movements you would expect to find in a three-movement concerto in the Classical period.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

1.8 What is **word painting**?

---

---

---

Boxes for  
examiner's  
use only

1.9 Describe the main features of a Nocturne in the Romantic period.

---

---

---

1.10 What is a **tone row**? \_\_\_\_\_

---

---

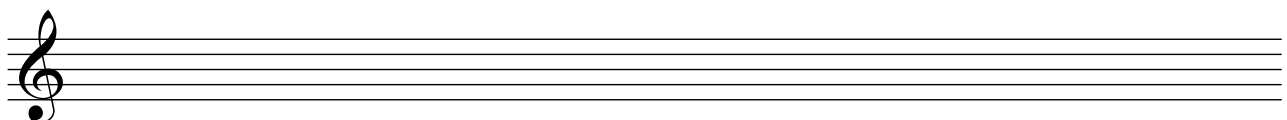
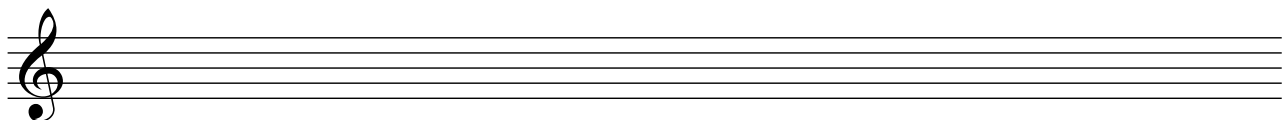
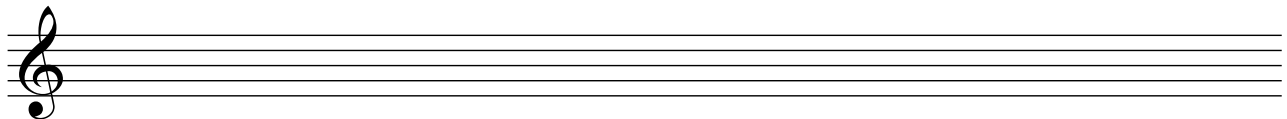
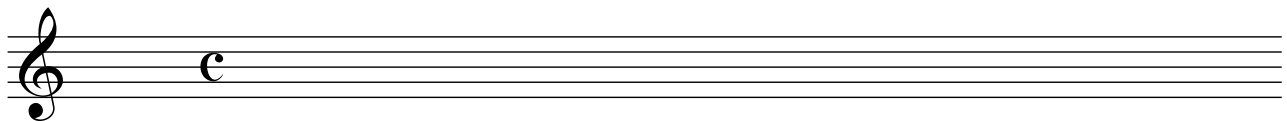
---

## Section 2 (15 marks)

---

2.1 Write a 12-bar melody in E $\flat$  major for clarinet in B $\flat$ . Use a key signature. Write at written (rather than sounding) pitch. You may use the following as a start if you wish:

**Allegro ma non troppo**



### Section 3 (15 marks)

Boxes for  
examiner's  
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

1. 2. Fl. *f* *ff*

1. 2. Ob. *f* *ff* *ff*

Engl. Horn *f* *ff*

1. 2. Clar. in B *f* *ff*

3. *f* *ff*

1. 2. Fag. *f* *ff*



---

**Section 4** (20 marks)

---

Boxes for  
examiner's  
use only

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

J S Bach



*Please turn over for Section 5*

### Section 5 (20 marks)

Look at the following Lied for voice and piano by Schubert and answer the questions on page 8.

1 **Mäßig** (M.M. ♩ = 54)

**Etwas geschwinder**

7 The Girl

That's it, now, It's all o - ver, grim rea - per get you

12

gone! I am still young, go, dear one, and

16

bo - ther me no more, and bo - ther me no more!

**Die erste Zeitmaß**22  
Death

Give me your hand, you beau - ti - ful young thing, a friend I

27

am, not here to harm you. Don't be dis - tressed! I am not

33

bad, but kind, come sleep, my arms a - round you.

38

5.1 In what form is this Lied composed? \_\_\_\_\_

\_\_\_\_\_

5.2 Compare the music sung by the Girl with that sung by Death. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5.3 Compare the piano accompaniment to the music sung by The Girl and Death.

\_\_\_\_\_

\_\_\_\_\_

5.4 Which chord accompanies the word 'reaper' in bar 11? \_\_\_\_\_

\_\_\_\_\_

5.5 Which cadence accompanies The Girl's final words, and in which key? \_\_\_\_\_

\_\_\_\_\_

5.6 Through which keys does the music travel from bars 27-33? \_\_\_\_\_

\_\_\_\_\_

5.7 Which cadence accompanies Death's final words, and in which key? \_\_\_\_\_

\_\_\_\_\_

5.8 Bracket (┌┐) two bars where you can see secondary dominant chords.

5.9 Circle two suspensions in the Coda.

5.10 Comment on the composer's use of dynamic markings in this Lied.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Boxes for  
examiner's  
use only