

# Theory of Music Grade 4

November 2009

# TRINITY GUILDHALL

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

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Your signature

Registration number

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Centre

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## 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	
2	
3	
4	
5	
6	
7	
Total	

### Section 1 (10 marks)

Boxes for  
examiner's  
use only

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

#### Example

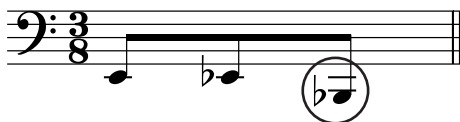
Name this note:



A     D     C

This shows that you think C is the correct answer.

1.1 Name the circled note:



G<sub>b</sub>     B<sub>b</sub>     A<sub>b</sub>

1.2 Which is the main beat in the following bar?



1.3 Which is the correct time signature?



$\frac{6}{8}$       $\frac{12}{8}$       $\frac{9}{8}$

1.4 Name this interval:



Augmented 4th   
Perfect 4th   
Perfect 5th

1.5 Which note is the enharmonic equivalent of this note?

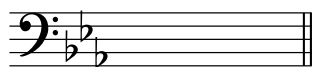


E<sub>b</sub>     G<sub>b</sub>     G<sub>b</sub>

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

Boxes for  
examiner's  
use only

1.6 Which note is the dominant in the minor key shown by this key signature?



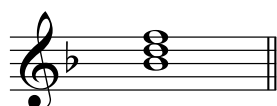
F  G  D

1.7 The correct label for the following scale is:



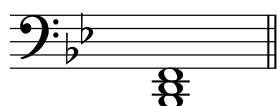
Bb major scale going up   
 C natural minor scale going up   
 C melodic minor scale going up

1.8 Which symbol does **not** fit with this subdominant triad?



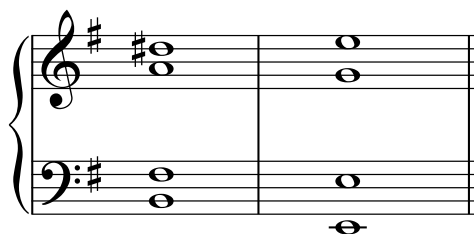
Bbm  IV  Bb

1.9 Which Roman numeral fits below this triad?



Ib  Ic  I

1.10 Name this cadence:



Full close in E minor   
 Plagal cadence in E minor   
 Perfect cadence in G major

**Section 2** (15 marks)

Boxes for  
examiner's  
use only

2.1 Write a one-octave A melodic minor scale in crotchets going up then down. Do not use a key signature but write in the necessary accidentals.

2.2 Write the key signature for the key shown. Then write its one-octave arpeggio in the rhythm given below.

B minor going down then up

**Section 3** (10 marks)

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

**Section 4** (15 marks)

4.1 Transpose this tune down a perfect 4th. Use a key signature.

Brahms

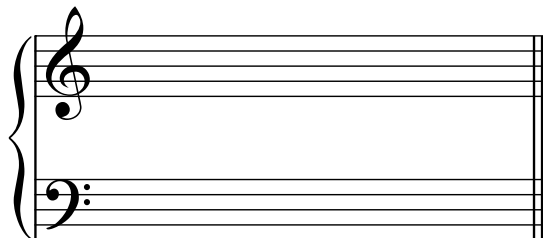
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### Section 5 (15 marks)

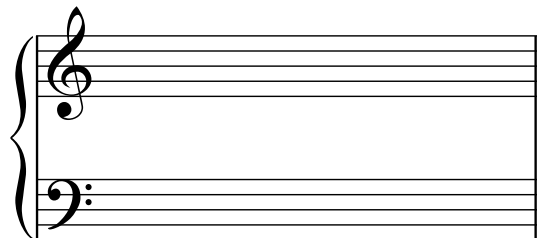
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Boxes for  
examiner's  
use only

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.



(A minor)          V



(C major)          IV



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### Section 6 (15 marks)

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

G                      C                      D<sup>7</sup>                      G

A musical staff with a treble clef and a bass clef, both with a colon to their right. The key signature has one sharp (F#) and the time signature is 6/8. The bass line contains four minims: G2, C2, D2, and G2. The treble clef staff is empty, intended for writing a tune above the bass line using notes from the chords G, C, D7, and G, with unaccented passing notes.

*Please turn over for Section 7*

### Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

**1** **Con brio** J C Bach/Ricci

6 *p*

11

16 *f*

20 *f* *p* *f*

25

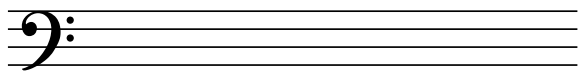
Boxes for  
examiner's  
use only

7.1 In how many sections is this piece? \_\_\_\_\_

7.2 In which key is this piece? \_\_\_\_\_

7.3 Write an appropriate Roman numeral below the last crotchet beat of bar 8.

7.4 Write the lowest and highest notes in this piece as semibreves (bass part).



7.5 Look at bars 1-6 (treble and bass parts). In which bars is there an exact repeat of this music later in the piece?

\_\_\_\_\_

7.6 Circle a place where there are three notes of a chromatic scale put one after another.

7.7 Name one bar where the music moves in similar motion (treble part).

\_\_\_\_\_

7.8 How does the composer use dynamic markings to add interest to bars 5 and 6?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7.9 Comment on the pitch of the notes in bars 24 and 25 (bass part).

\_\_\_\_\_

\_\_\_\_\_

7.10 What does **Con brio** mean? \_\_\_\_\_

\_\_\_\_\_

