

**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

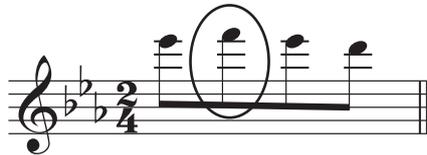
Name this note:



A  D  C

This shows that you think C is the correct answer.

1.1 Name the circled note:



Ab  F  Eb

1.2 Which is the correct grouping of main beats for this bar?



(5, 2)  (4, 3)  (3, 4)

1.3 Which is the correct time signature?



$\frac{5}{4}$    $\frac{3}{2}$    $\frac{12}{8}$

1.4 Name this interval:



Perfect 4th   
Augmented 4th   
Diminished 5th

1.5 Which note is the enharmonic equivalent of this note?

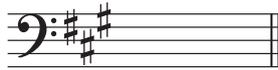


C $\flat$   C $\sharp$   Eb

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

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



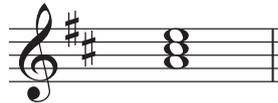
B  D  D#

1.7 The correct label for the following scale is:



F major scale going up   
G major scale going up   
G natural minor scale going up

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



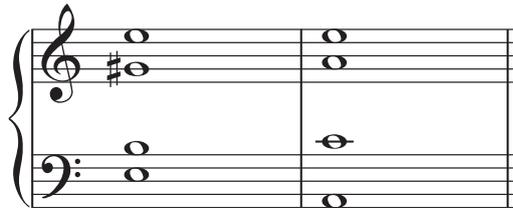
V  A  I

1.9 Which Roman numeral fits below this triad?



I  Ic  Ib

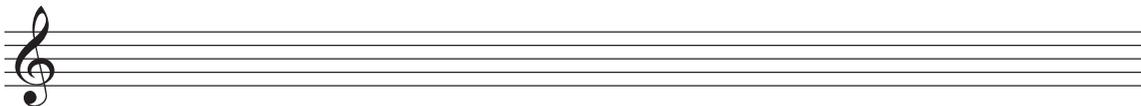
1.10 Name this cadence:



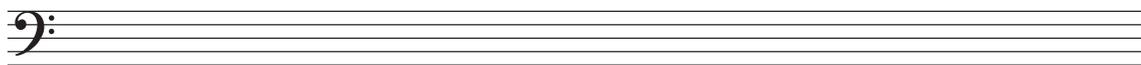
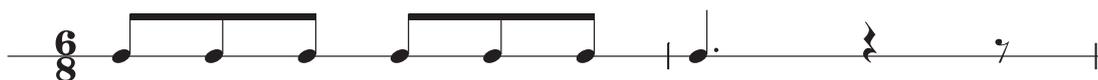
Plagal cadence in A minor   
Perfect cadence in A minor   
Amen cadence in A minor

## Section 2 (15 marks)

2.1 Write a one-octave C harmonic minor scale in crotchets going down then up. 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.



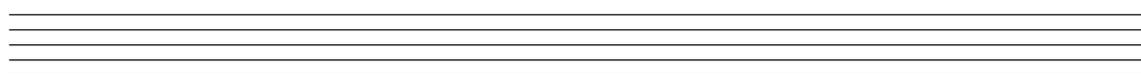
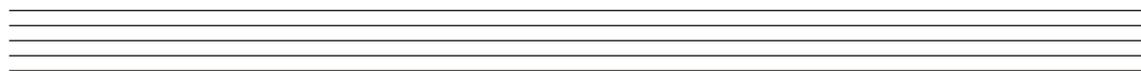
C minor going up then down

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### Section 3 (10 marks)

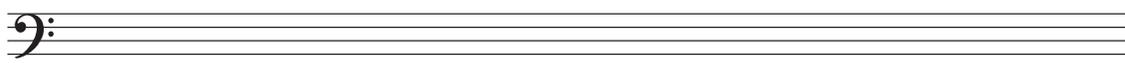
3.1 Circle five different mistakes in the following music, then write it out correctly.



### Section 4 (15 marks)

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

Brahms



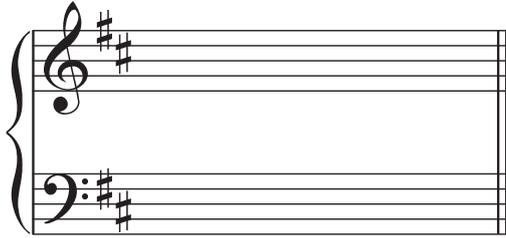
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**Section 5** (15 marks)

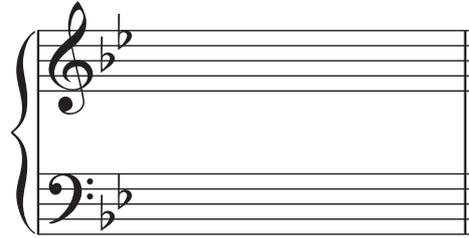
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- 5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case and make sure that each chord is in root position.



(B minor) iv

(B $\flat$  major) V

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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.

Gm Cm D Gm

A grand staff in 2/4 time with a key signature of two flats (Bb and Eb). The bass line contains four minims: Bb, Eb, D, and Eb. The treble staff is empty, intended for writing a tune using notes from the chords Gm, Cm, D, and Gm, with unaccented passing notes.*Please turn over for Section 7*

## Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

A. Titov

1

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The first measure starts with a forte (*f*) dynamic. The second measure is marked piano (*p*). The third measure is also marked piano (*p*). The fourth measure returns to forte (*f*). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

5

Measures 5-8 of the piece. The first measure is marked piano (*p*). The second measure is also marked piano (*p*). The third measure is marked piano (*p*). The fourth measure is marked mezzo-forte (*mf*). The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

9

Measures 9-12 of the piece. The melody in the right hand continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

13

Measures 13-16 of the piece. The first measure is marked fortissimo (*ff*). The second measure is marked piano (*p*). The third measure is marked piano (*p*). The fourth measure is marked piano (*p*). The melody in the right hand continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

7.1 In how many sections is this piece?

\_\_\_\_\_

7.2 In which key is this piece?

\_\_\_\_\_

7.3 Put a bracket (┌┐) above the place where you can see a one-octave scale in the key of the piece.

7.4 Write an appropriate chord symbol above bar 5.

7.5 Describe the harmonic rhythm in bars 9-12.

\_\_\_\_\_

7.6 Name the notes that are unaccented passing notes in bar 11 (treble part).

\_\_\_\_\_

7.7 In which bar are there only the notes of the subdominant chord (treble and bass parts)?

\_\_\_\_\_

7.8 Give the number of a bar where you can see every note of the dominant 7th chord (bass part).

\_\_\_\_\_

7.9 Give the number of a bar where the rhythm is the same in both treble and bass parts.

\_\_\_\_\_

7.10 Comment on the dynamic markings in this piece.

\_\_\_\_\_

\_\_\_\_\_