

Theory of Music Grade 3

November 2008

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 **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 5 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

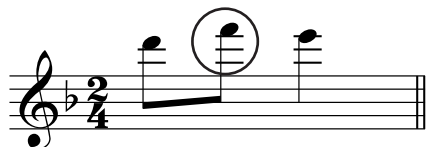
Name this note:



A D C

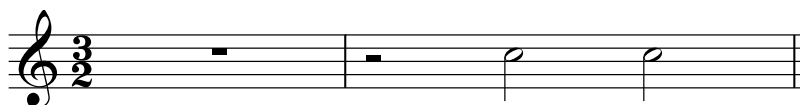
This shows that you think C is the correct answer.

1.1 Name the circled note:



E F D

1.2 Add the total number of minim beats of silence in these bars.



3 4 5

1.3 Which time signature is in compound time?

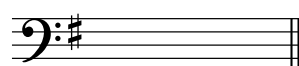
$\frac{3}{4}$ $\frac{3}{2}$ $\frac{9}{8}$

1.4 Which is the correct time signature?



$\frac{4}{4}$ $\frac{9}{8}$ $\frac{3}{4}$

1.5 Which note is the tonic of the major key shown by this key signature?

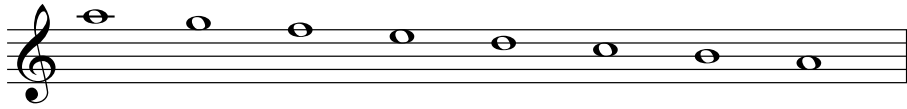


G E F

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

Boxes for
examiner's
use only

1.6 Here is the scale of A natural minor. Which degree(s) of the scale will you change to make the scale of A harmonic minor?



None 7th degree 6th degree

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



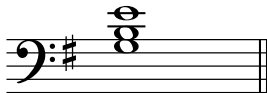
F V I

1.8 Name this interval:



Major 2nd Minor 2nd Major 3rd

1.9 Name this triad:



Tonic triad of E minor in root position
Tonic triad of E minor in first inversion
Tonic triad of G major in root position

1.10 A tempo mark tells a player:

How loudly or softly to play
How to play the notes, e.g. smoothly or with an accent
What speed to play the music

Section 2 (15 marks)

Boxes for
examiner's
use only

2.1 Write a one-octave B♭ major 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.

D major going up then down

Section 3 (10 marks)

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

Section 4 (15 marks)

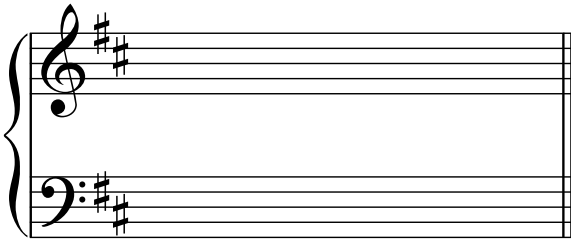
4.1 Transpose this tune down an octave into the bass clef to make it suitable for a cello or bassoon to play.

Traditional (American)

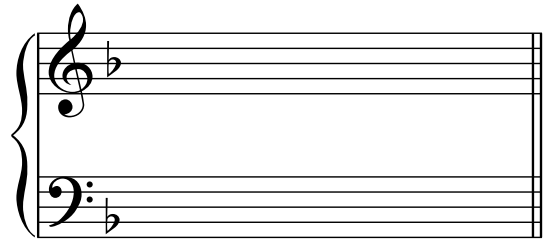
Section 5 (15 marks)

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.



(B minor) i



(F major) I



Section 6 (15 marks)

6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.



Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

1 **Allegretto** Traditional (Czech)

mf leggiero

5 *p*

9 *mf*

13 *p*

Boxes for
examiner's
use only

7.1 In which key is this piece? _____

7.2 What note is the dominant in this piece? _____

7.3 Write a chord symbol above the last chord of this piece to show that the tonic chord accompanies the tune here.

7.4 How many notes higher or lower are the sequences in bars 9-12 and 13-16 repeated (treble part)? _____

7.5 Does this piece start on an up-beat or a down-beat? _____

7.6 To which bar should a musician repeat when she/he has played bar 16? _____

7.7 Circle one example of syncopation in this piece.

7.8 How many phrases make up this piece (not counting the repeat)? _____

7.9 Which phrase ends on the dominant chord? _____

7.10 Describe the dynamic markings in this piece. _____
