

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.

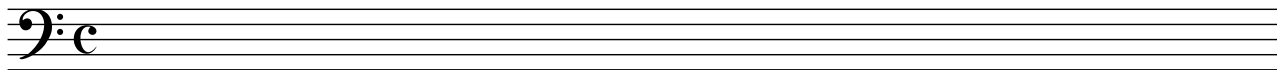
Examiner's use only:

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Section 1 (30 marks)

Boxes for
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- 1.1 Write a one-octave G \sharp 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.

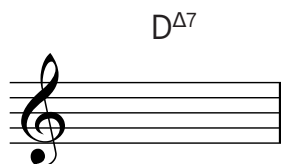


- 1.2 Label this scale:

- 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:



- 1.6 How would you transpose music for tenor horn in E \flat ? 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
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use only

☐

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

☐

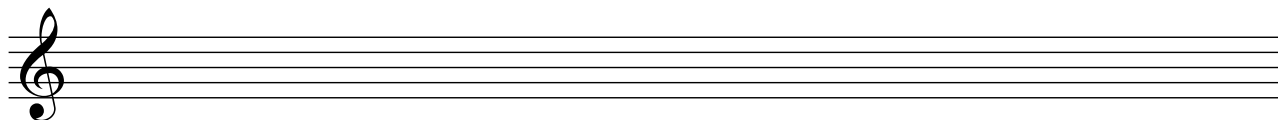
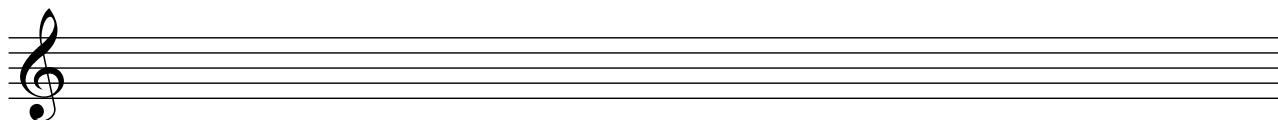
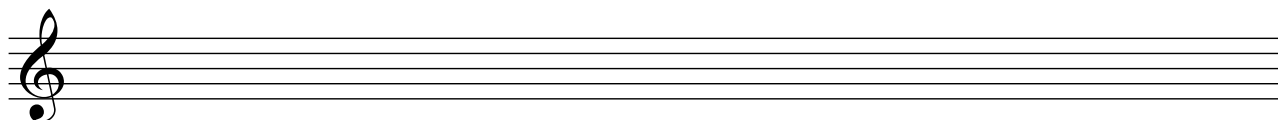
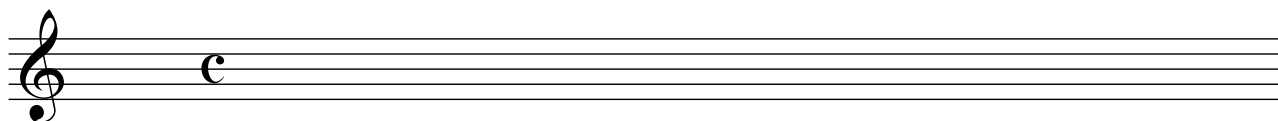
1.10 What is a **tone row**? _____

☐

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.

1. 2. Ob.

Engl. Horn

1. 2. Clar. in B

3.

1. 2. Fag.

f *ff* *ff* *ff* *ff* *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 Zeitmaß22
Death

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

pp

This system contains measures 22 through 26. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. The lyrics are: "Give me your hand, you beau - ti - ful young thing, a friend I". The piano part starts with a *pp* (pianissimo) dynamic marking.

27

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

This system contains measures 27 through 32. The vocal line continues with the lyrics: "am, not here to__ harm you. Don't be dis - tressed! I am not". The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "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.

This system contains measures 33 through 37. The vocal line continues with the lyrics: "bad, but kind, come sleep, my arms a - round you.". The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "bad, but kind, come sleep, my arms a - round you.".

38

This system contains measures 38 through 42. The vocal line is mostly silent, with a final note in measure 42. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in measure 42.

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

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Theory of Music Grade 8

May 2009

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Section 1 (30 marks)Boxes for
examiner's
use only

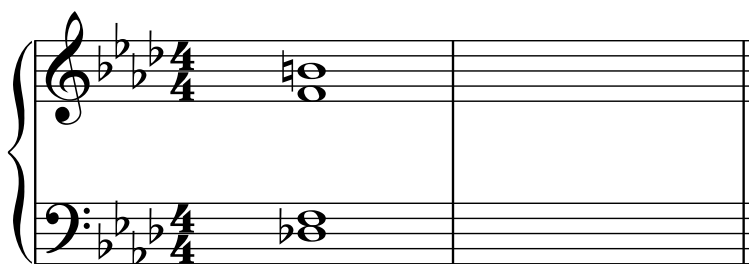
- 1.1 Using semiquavers, write a broken chord using the appropriate chord. Use patterns of four notes each time. Finish no more than two ledger lines above the stave.



IV in C minor descending

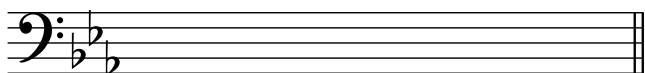
- 1.2 Label this scale: 

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



(F minor)

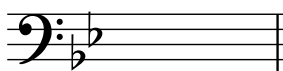
- 1.4 Write a chord that could function as a pivot chord between this pair of keys.

E \flat major

C minor

pivot
chord

- 1.5 Write an appropriate chord:

(B \flat major) viib

- 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 _____

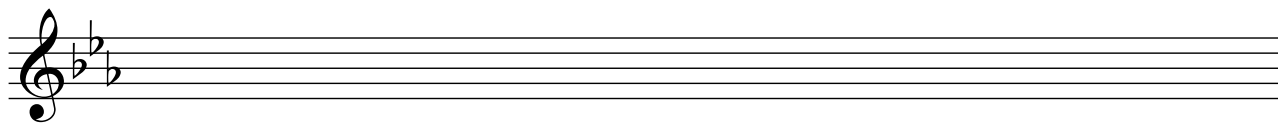
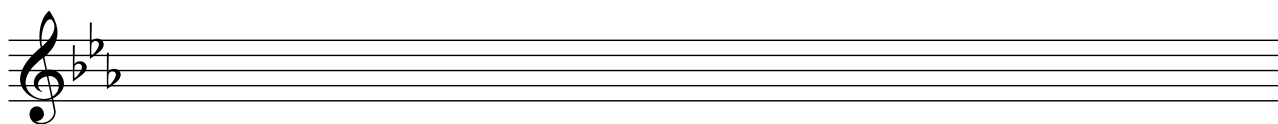
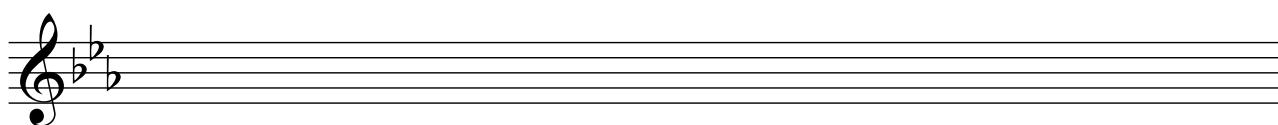
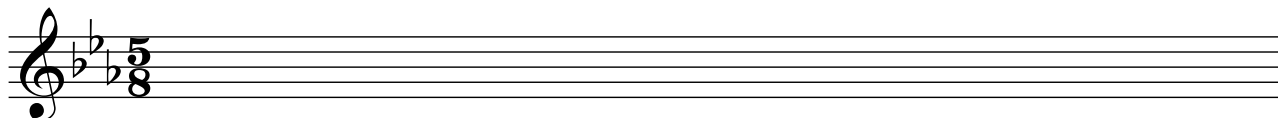
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- 1.10 Give the Italian, French and German words for **piece**. _____

☐

Section 2 (15 marks)Boxes for
examiner's
use only

- 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:



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 Hörner (F) *p cresc.* *ff* *cresc.*

3 4 *f* *cresc.*

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

3 4 *2.* *p* *cresc.*

Pos. 3 Tuba *mf* *cresc.*



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

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

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.

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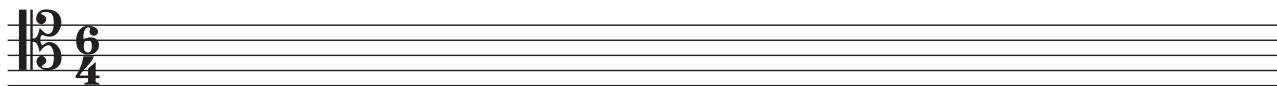
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Sample Grade 8 Theory Paper 2

Section 1 (30 marks)Boxes for
examiner's
use only

- 1.1 Write a one-octave Myxolydian mode scale starting on **D** ascending then 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:



1.7 Give the main features of a solo concerto in the Baroque period.

Boxes for
examiner's
use only

☐

1.8 List the type of movements you would expect to find in a four-movement sonata in the Classical period.

☐

1.9 What is a Lied? _____

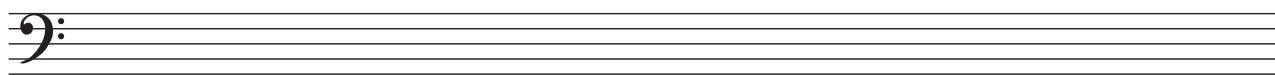
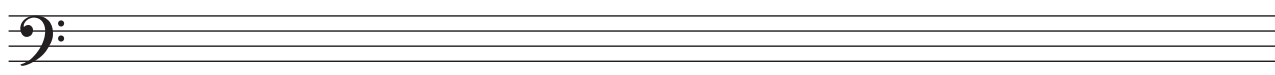
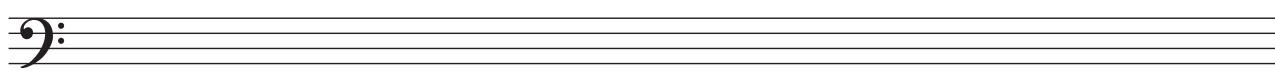
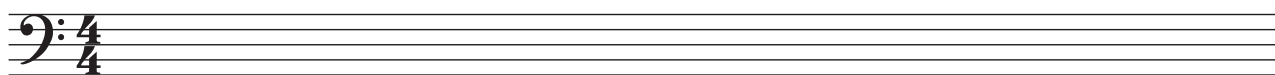
☐

1.10 Give the Italian, French and German words for a mute. _____

☐

Section 2 (15 marks)

- 2.1 Write a 12-bar melody for tenor trombone using notes from C blues scale. Do not use a key signature but write in the necessary accidentals.
You may use the following as a start if you wish:



Boxes for
examiner's
use only



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.

Borodin

Picc.

Fl.

Ob.

C. ingl.

Cl. (B♭)

Fg.

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

A musical staff in treble clef, key of B-flat major (one flat), and common time (C). The staff contains a single melodic line with the following notes: B-flat (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B-flat (half). The staff is otherwise empty for harmonic accompaniment.

A musical staff in treble clef, key of B-flat major (one flat), and common time (C). The staff contains a single melodic line with the following notes: B-flat (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B-flat (half). The staff is otherwise empty for harmonic accompaniment.



Section 5 (20 marks)

Look at this extract from an Étude for piano and answer the questions on page 8.

Lento ma non troppo ♩ = 100
legato Chopin

p

5 *cresc.* *stretto* *ten.* *rit.*

9

13 *cresc.* *stretto* *cresc.* *rit.* *con forza*

17 *ten.* *ff* *sempre legato* *ten.* *dim.* *rall.* *pp* etc.

5.1 In which key is this extract? _____

☐

5.2 Describe the treble part, the bass line and the function of the inner parts in bars 1-8.

☐☐

5.3 In which bar is there a secondary dominant chord? _____

5.4 Circle an augmented 6th chord and say which chord it resolves to in the following bar.

☐

5.5 This extract does not modulate but name two bars where you can see a hint of the relative minor key.

☐

5.6 How does the composer use tempo markings to shape the phrases? _____

☐☐

5.7 Which bar is homophonic throughout? _____

5.8 How does the composer use harmonic rhythm to emphasise the tonic key in bars 20-21?

☐

5.9 Give the note names of the auxiliary notes in bars 1-3 (treble part).

☐

5.10 Name two places where there are two-bar harmonic sequences.

☐

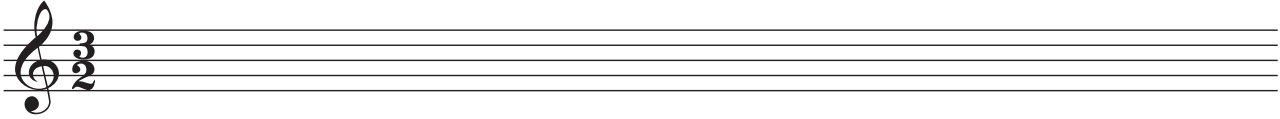
**TRINITY
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Sample Grade 8 Theory Paper 1

Section 1 (30 marks)

Boxes for
examiner's
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- 1.1 Write a one-octave Dorian mode scale starting on **A** descending then ascending, 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.



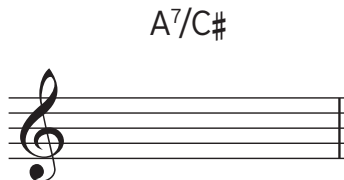
- 1.2 Label this scale:



- 1.3 Name three methods by which composers modulate from one key to another in a piece of music.

- 1.4 Describe the function of a secondary dominant chord.

- 1.5 Write an appropriate chord:



- 1.6 How much higher or lower does written music for glockenspiel sound? _____

1.7 Explain the word **virtuoso**.

☐

1.8 Name two types of concerti common in the Baroque period and explain the difference between them.

☐

1.9 Describe the main features of an Étude in the Romantic period.

☐

1.10 Give the Italian, French and German words for a recorder.

☐

Section 2 (15 marks)

- 2.1 Write a 16-bar melody for bassoon using notes from the whole-tone scale starting on **E \flat** . Do not use a key signature but write in the necessary accidentals.

You may use the following as a start if you wish:



Boxes for
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use only



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.

Franck

Hns. (F) I II *molto cresc.* *ff*
 III IV *molto cresc.* *ff*
 Tpts. (B \flat) I II *molto cresc.* *ff*
 Cnts. (B \flat) I II *ff*
 Tbns. I II *ff*
 Tuba III *p* *ff* a2

Section 4 (20 marks)Boxes for
examiner's
use only

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

from the Rheinhardt manuscript, 1754

First phrase of musical notation in 3/2 time, key of D major (two sharps). The melody is written in the treble clef and consists of four measures. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half). The first measure contains a whole note D4. The second measure contains a whole note E4. The third measure contains a whole note F#4. The fourth measure contains a whole note G4 with a fermata.

Second phrase of musical notation in 3/2 time, key of D major (two sharps). The melody is written in the treble clef and consists of four measures. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half). The first measure contains a whole note D4. The second measure contains a whole note E4. The third measure contains a whole note F#4. The fourth measure contains a whole note G4 with a fermata.



Section 5 (20 marks)

Look at this Mazurka for piano and answer the questions on pages 8 and 9.

A Verstovsky

The musical score is for a Mazurka by Alexander Verstovsky, piano. It is written in 3/8 time and B-flat major. The score is divided into five systems, each containing two staves (treble and bass). The piece begins with a forte (*f*) dynamic and a piano (*Ped.*) instruction. The first system (measures 1-6) features a series of chords and eighth notes. The second system (measures 7-13) includes a piano (*p*) dynamic, a triplet of eighth notes, and a forte (*f*) dynamic. The third system (measures 14-19) features a fortissimo (*ff*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic. The fourth system (measures 20-25) includes a fortissimo (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The fifth system (measures 26-32) features a forte (*f*) dynamic and a piano (*Ped.*) instruction. The score includes various musical markings such as accents, slurs, and performance instructions like *Ped.*, *Ped. simile*, *8va*, and *8vb*.

31

f *p*

37

f

43

ff *ff* *f*

Boxes for
examiner's
use only

- 5.1 Name three features that make this piece characteristic of music written for piano during the Romantic period.

☐

- 5.2 Name three features that make this movement typical of a Mazurka.

☐

- 5.3 Comment on the phrase lengths in this piece.

☐

5.4 Write the name of the chord that finishes each phrase below the music in Roman numerals.

5.5 Name the bars that are built on the submediant chord. _____

5.6 Name two bars where there are secondary dominant chords. _____

5.7 Circle an augmented 6th chord and say on which degree of the scale/key it is built.

5.8 Describe the passing note in bar 15.

5.9 Which notes are lower chromatic auxiliary notes in bar 37? _____

5.10 Compare the role of the treble and bass parts in this piece.
