

**TRINITY
GUILDHALL**

Sample Grade 3 Theory Paper

Section 1 (10 marks)

Boxes for
examiner's
use only

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

Example

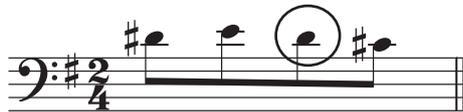
Name this note:



A D C

This shows that you think C is the correct answer.

1.1 Name the circled note:



D# D B

1.2 Add the total number of quaver beats in these tied notes.



7 4 8

1.3 A dot after a note means:

the note is played staccato

half its value again is added to its length

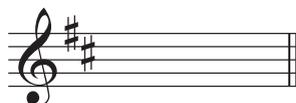
the note is beamed together with the next note

1.4 Which is the correct time signature?



$\frac{6}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

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



B D G

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

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1.6 The relative minor of B♭ major is:

- D minor
G minor
A minor

1.7 Here is the scale of E natural minor. Which degree(s) will you change to make the scale of E melodic minor?



- 4th & 5th degrees 7th degree 6th & 7th degrees

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



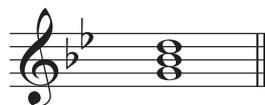
- A V Am

1.9 Name this interval:



- Major 2nd
Minor 2nd
Major 3rd

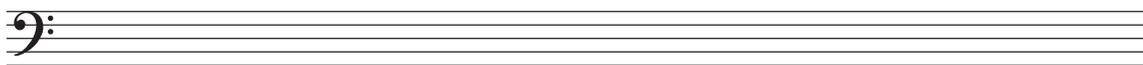
1.10 Name this triad:



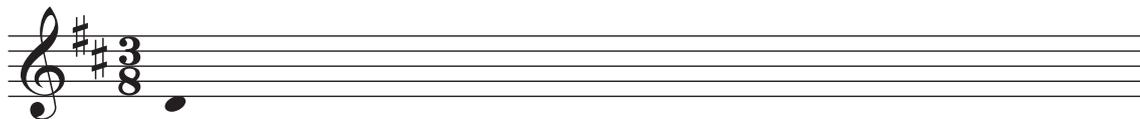
- Tonic triad of B♭ major in root position
Tonic triad of B♭ major in second inversion
Tonic triad of G minor in root position

Section 2 (15 marks)

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



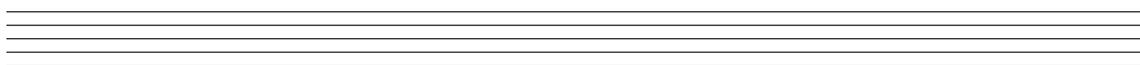
2.2 Using quavers, write a broken chord using D major tonic triad (going up). Use patterns of three notes each time. Finish on the first **A** above the staff.



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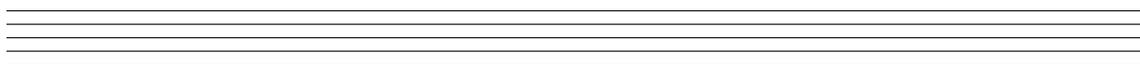
Section 3 (10 marks)

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



Section 4 (15 marks)

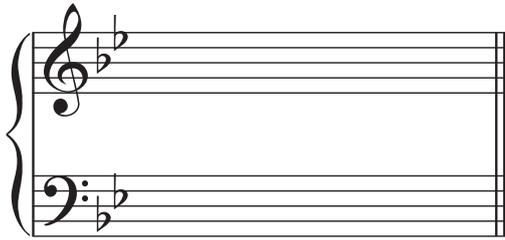
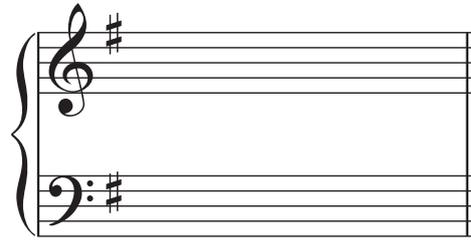
4.1 Transpose this tune down an octave into the bass clef to make it suitable for a cello or bassoon to play.



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 \flat major) I

(E minor) 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.

G D D G

A grand staff (treble and bass clefs) in the key of D major (one sharp) and 3/8 time. The bass line consists of four dotted minims: D4, F#4, G4, and D4. The treble staff is empty, intended for writing a tune using notes from the tonic (G) or dominant (D) triads.*Please turn over for Section 7*

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

1

Traditional (German)

Musical score for measures 1-4. The piece is in 3/4 time and B-flat major. The first two measures are marked *f* (forte) and the last two are marked *p* (piano). The melody consists of quarter notes in the right hand and quarter notes in the left hand.

5

Musical score for measures 5-8. The piece is in 3/4 time and B-flat major. The melody is marked *legato* and features a slur over the notes. The right hand plays eighth notes, while the left hand plays quarter notes.

9

Musical score for measures 9-12. The piece is in 3/4 time and B-flat major. The first two measures are marked *cresc.* (crescendo) and the last two are marked *mf* (mezzo-forte). The melody consists of quarter notes in the right hand and quarter notes in the left hand.

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 Write a chord symbol above the last crotchet beat of bar 11 to show that the dominant chord accompanies the tune here.

7.5 Looking at the chord symbols you have written by doing questions 3 and 4, write the chord progression that finishes this piece in Roman numerals.

7.6 Look at bar 5. Does the music move in similar or contrary motion?

7.7 Look at bar 7. Does the music move in similar or contrary motion?

7.8 How many notes higher or lower are the sequences in bars 5-8 repeated (treble part)?

7.9 Are the sequences in bars 5-8 real sequences?

7.10 What do you notice about the articulation marks in this piece?
