

Theory of Music Grade 2

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

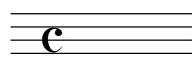
This shows that you think C is the correct answer.

1.1 Name this note:



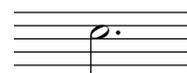
C B A

1.2 How many crotchet beats are there in a bar with this time signature?



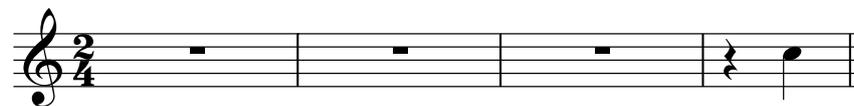
2 3 4

1.3 For how many crotchet beats does this note last?



1 1/2 3 2 1/2

1.4 Add the total number of crotchet beats of silence in these rests.



13 10 7

1.5 Which metronome marking shows the slowest beat per minute?

♩ = 60 ♩ = 42 ♩ = 84

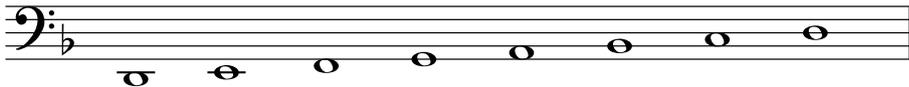
Put a tick (✓) in the box next to the correct answer.

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1.6 How would you find the tonic of a relative minor key?

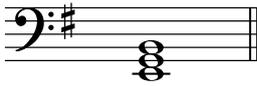
- Count **up** three semitones from the tonic of the minor key
- Count **down** three semitones from the tonic of the major key
- Count **down** three tones from the tonic of the major key

1.7 The correct label for the following scale is:



- E natural minor scale going up
- D natural minor scale going up
- D harmonic minor scale going up

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



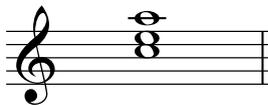
- Em
- i
- I

1.9 Name this interval:



- Perfect 5th
- Unison
- Octave

1.10 The following is:

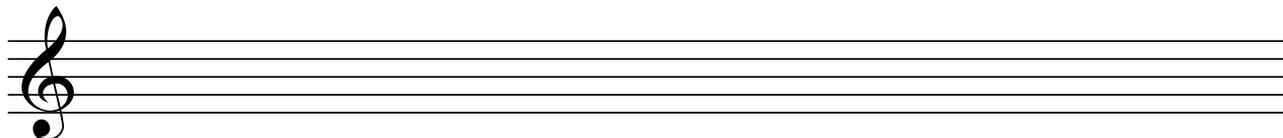


- C major tonic triad in root position
- A minor tonic triad in root position
- A minor tonic triad in first inversion

Section 2 (20 marks)

Write the following, using key signatures:

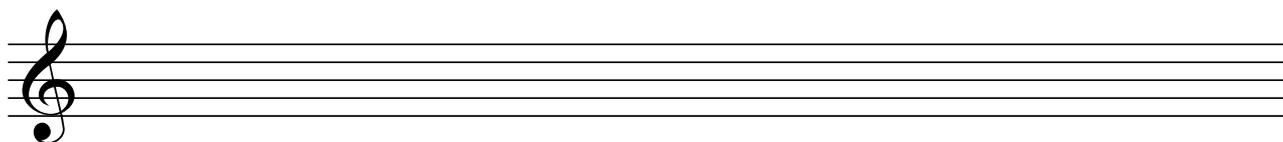
2.1 Write a one-octave A harmonic minor scale in minims going down.



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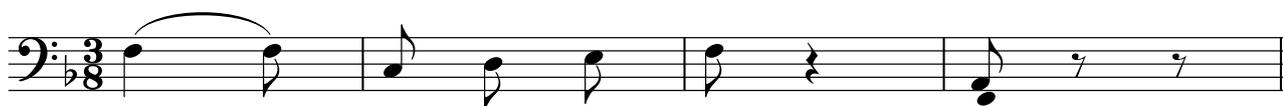


2.2 Using crotchets, write a one-octave arpeggio of G major going down then up.

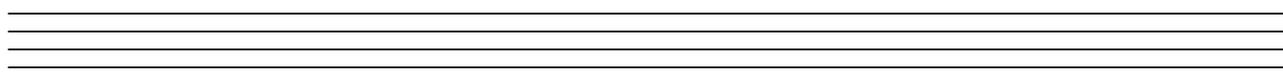


Section 3 (10 marks)

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

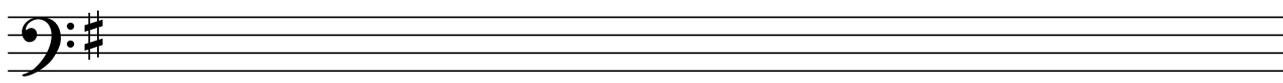
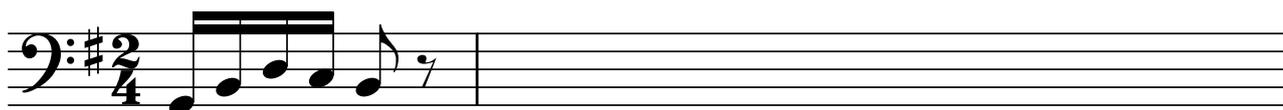


Vivace



Section 4 (10 marks)

4.1 Here is a section of a tune. Make a sequence by repeating it twice, beginning one note higher each time.



Section 5 (15 marks)

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5.1 Transpose this tune down an octave to make it suitable for a bass voice to sing.

Three empty staves for the student's answer.



Section 6 (15 marks)

6.1 Write a tune using notes of the tonic triad in any register to the given rhythm. Use a key signature and finish on the tonic.

F major



Please turn over for Section 7

Section 7 (20 marks)

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Look at the following piece and answer the questions below.

- 7.1 Name the note with an accidental in bar 2. _____
- 7.2 What note is the tonic in this piece? _____
- 7.3 In which key is this piece? _____
- 7.4 Write a Roman numeral below the last note of this piece to show that the tonic triad should accompany it.
- 7.5 Put a bracket (⌈) above each of the two sequences in bars 5 and 6.
- 7.6 Name the interval between the two notes marked with asterisks (*) in bar 1. _____

- 7.7 At what tempo should a musician play this piece? _____
- 7.8 Comment on the length of the phrases in this piece. _____

- 7.9 What does *espressivo* mean? _____
- 7.10 What is the softest dynamic marking in this piece? _____
