

Theory of Music Grade 1

November 2010

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 **six (6) 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:

1	
2	
3	
4	
5	
6	
Total	

Section 1 (20 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:



G B D

1.2 Name this note:



B flat D flat F sharp

1.3 Name the notes to find the hidden word:

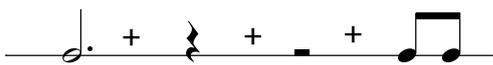


CAGE FACE CAFE

1.4 How many crotchet beats are there in a semibreve?

2 3 4

1.5 Add the total number of crotchet beats in these note values and rests.



_____ =

6 7 5

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

Boxes for
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1.6 For how many crotchet beats does this rest last?



2 3 4

1.7 Which is the correct time signature?



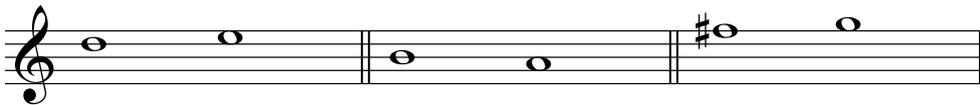
C $\frac{3}{4}$ $\frac{2}{4}$

1.8 To raise the pitch of this note by a semitone, which accidental would you put just before it?



\natural **b**

1.9 Which pair of notes has the distance of a semitone between them?

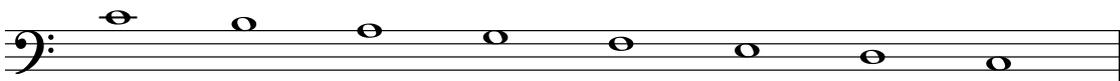


D and E B and A F sharp and G

1.10 Which note is **doh** in the key of G major?

C G F

1.11 Here is the scale of C major. Where are the semitones?



(1)8 7 6 5 4 3 2 1

Between the 7th & 8th degrees

Between the 3rd & 4th and 7th & 8th degrees

Between the 3rd & 4th and 5th & 6th degrees

1.12 Which major key has the following key signature?

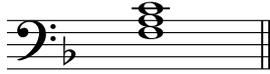


F major C major G major

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

Boxes for
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1.13 Which chord symbol fits above this tonic triad?



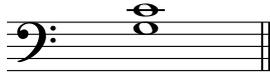
F G C

1.14 Which note needs to be added to make a tonic triad in the key of C major?



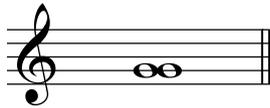
C F G

1.15 Name this interval:



5th 3rd 4th

1.16 Name this interval:



Unison 2nd 3rd

1.17 A dot after a note means:

- that the note should be played *staccato*
- that the note should be played smoothly
- that half its value again is added to its length

1.18 What does  mean?

- Getting gradually louder
- Getting gradually softer
- Play the marked notes smoothly

1.19 What does *mezzo piano* mean?

- soft
- medium soft
- very soft

1.20 What does **ritenuto** mean?

- Getting gradually slower
- Getting gradually faster
- Very slow

Section 6 (20 marks)

Boxes for
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Look at the following piece and answer the questions below.

1 **Moderato**

6.1 In which major key is this piece? _____

6.2 Write a Roman numeral below the last note of this piece to show that the tonic triad should accompany it.

6.3 **Doh** is written in two registers in this piece. Put a box (□) around an example of a high and low **doh**.

6.4 Put a bracket (⌈) above the place where there is a one-octave arpeggio in the key of the piece.

6.5 In which bars of this piece should the notes be played *staccato*? _____

6.6 At what tempo should this piece be played? _____

6.7 Name the interval between the notes marked with asterisks (*) in bar 6. _____

6.8 Which is the softest dynamic marking in this piece? _____

6.9 At which dynamic should a musician start to play this piece? _____

6.10 In which bar is the rhythm the same as in bar 6? _____

