

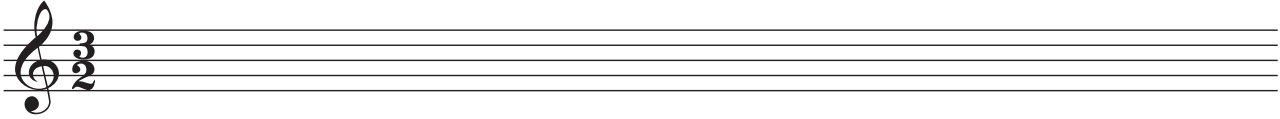
**TRINITY
GUILDHALL**

Sample Grade 8 Theory Paper 1

Section 1 (30 marks)

Boxes for
examiner's
use only

- 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:

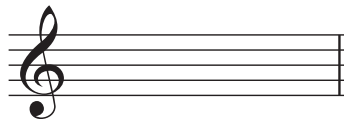


- 1.3 Name three methods by which composers modulate from one key to another in a piece of music.

- 1.4 Describe the function of a secondary dominant chord.

- 1.5 Write an appropriate chord:

A⁷/C[♯]



- 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.

☐

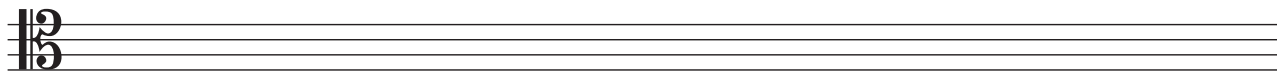
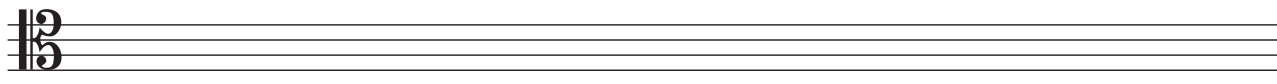
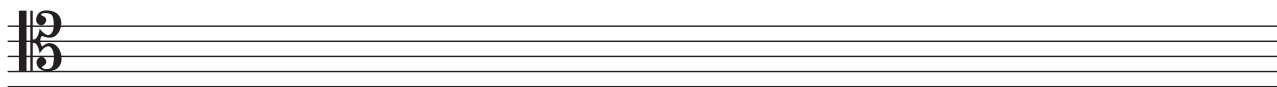
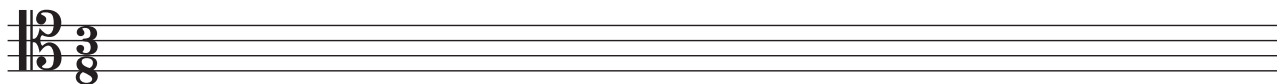
1.10 Give the Italian, French and German words for a recorder.

☐

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:



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Section 3 (15 marks)

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- 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
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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 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (half). The bass line is empty.

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 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (half). The bass line is empty.



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 A. Verstovsky, piano. It is written in 3/8 time and B-flat major. The score is divided into five systems, each containing a treble and bass staff. The piece begins with a forte (*f*) dynamic and a piano (*Ped.*) instruction. The first system includes a mezzo-forte (*mf*) dynamic. The second system features a piano (*p*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic, with a triplet of eighth notes. The third system includes a fortissimo (*ff*) dynamic, a forte (*f*) dynamic, a piano (*p*) dynamic, and a forte (*f*) dynamic, with a triplet of eighth notes. The fourth system includes a forte (*f*) dynamic, a fortissimo (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic, with a triplet of eighth notes. The fifth system includes a forte (*f*) dynamic. The score includes various articulations, such as slurs, accents, and slurs, and performance instructions, such as *Ped.*, *Ped. simile*, *8va*, and *8vb*.

31

f *p*

37

f

43

ff *ff* *f*

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- 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.
