

# Past papers

for graded exams  
in music theory

May 2013

## Grade 4

# Theory of Music Grade 4

## May 2013

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

Centre

### Instructions to Candidates

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7. If you leave the examination room you will not be allowed to return.

Examiner's use only:

1 (10)	
2 (15)	
3 (10)	
4 (15)	
5 (15)	
6 (15)	
7 (20)	
Total	

## Section 1 (10 marks)

Boxes for  
examiner's  
use only

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

### Example

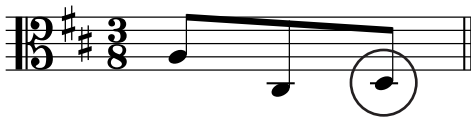
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



C# ☐ D ☐ E ☐

☐

1.2 Which is the correct grouping of main beats in this bar?



2, 2, 1 ☐ 4, 2 ☐ 3, 2 ☐

☐

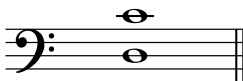
1.3 Which is the correct time signature?



$\frac{4}{4}$  ☐  $\frac{6}{8}$  ☐  $\frac{9}{8}$  ☐

☐

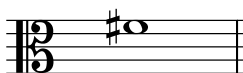
1.4 Name this interval:



major 6th ☐ minor 7th ☐ major 7th ☐

☐

1.5 Which note is the enharmonic equivalent of this note?



F ☐ F# ☐ Gb ☐

☐

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

Boxes for  
examiner's  
use only

- 1.6 Which note is the dominant in the minor key shown in this key signature?



D ☐ Eb ☐ C ☐

☐

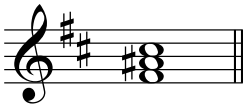
- 1.7 The correct label for the following scale is:



C melodic minor scale descending ☐  
C harmonic minor scale descending ☐  
C natural minor scale descending ☐

☐

- 1.8 Which note will you add to make a dominant 7th chord in the key of B minor?



B ☐ D ☐ E ☐

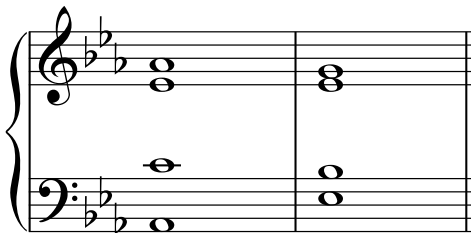
☐

- 1.9 *pesante* means:

smoothly ☐ heavily ☐ softly ☐

☐

- 1.10 Name this cadence:



plagal cadence in Eb major ☐  
perfect cadence in Eb major ☐  
plagal cadence in C minor ☐

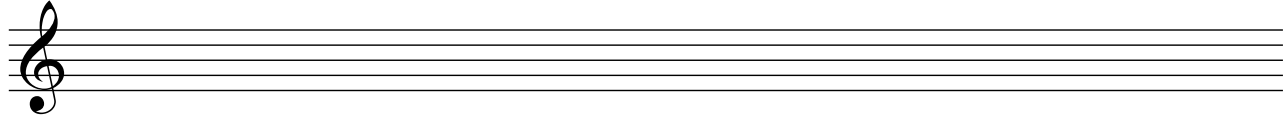
☐

Please turn over for Section 2

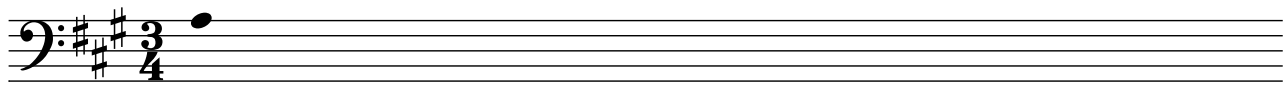
## Section 2 (15 marks)

Boxes for  
examiner's  
use only

- 2.1 Write a one-octave F# melodic minor scale in minims, going up then down. Do not use a key signature but write in any necessary accidentals.

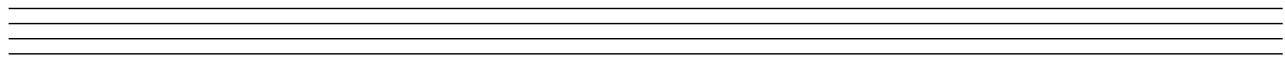

☐

- 2.2 Using crotchets, write a broken chord using A major tonic triad (going down). Use patterns of three notes each time. Finish on the first C# below the stave.


☐

## Section 3 (10 marks)

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


☐

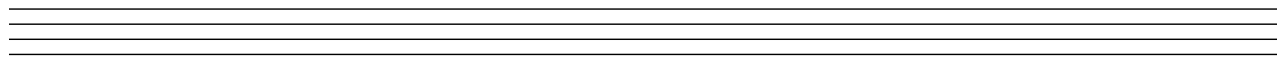
## Section 4 (15 marks)

Boxes for  
examiner's  
use only

4.1 Transpose this tune down a perfect 4th. Use a key signature.

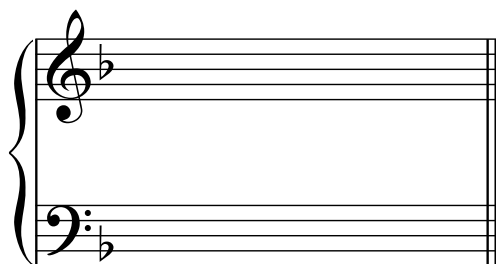


Beethoven



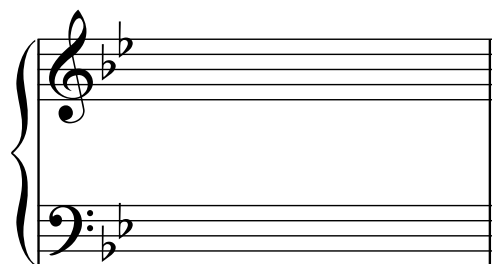
## Section 5 (15 marks)

5.1 Using crotchets, 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.



(D minor)

V



(Bb major)

IV

## Section 6 (15 marks)

6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes, once you have the main harmony notes in place.

Am                      Dm                      E                      Am

**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

**Vivo** J. W. Hässler

The musical score is for a piece by J. W. Hässler, marked 'Vivo'. It is in 2/4 time, key of D major (one sharp), and consists of four systems of music. The first system starts with a forte (*f*) dynamic. The second system starts with a measure rest. The third system starts with a mezzo-forte (*mf*) dynamic and includes two asterisks (\*) above measures 10 and 11. The fourth system starts with a measure rest. The piece ends with a double bar line.

- 7.1 In which key is this piece? \_\_\_\_\_
- 7.2 In how many sections is this piece? \_\_\_\_\_
- 7.3 Is the sequence starting at the end of bar 8 a real sequence (treble part)? \_\_\_\_\_
- 7.4 Write appropriate Roman numerals below the last chord in bar 7 and the first chord in bar 8.
- 7.5 What cadence is formed by these two chords? \_\_\_\_\_
- 7.6 Name the interval between the two notes marked with asterisks (\*) in bar 9 (treble part).  
\_\_\_\_\_
- 7.7 Circle a note which is an unaccented passing note in bar 5.
- 7.8 This piece begins on an up-beat. What is the musical term for this? \_\_\_\_\_
- 7.9 Name a woodwind instrument that could play the treble part of this piece. \_\_\_\_\_
- 7.10 What does **Vivo** mean? \_\_\_\_\_

Boxes for  
examiner's  
use only☐☐☐☐☐☐☐☐☐☐



# Past papers

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in music theory

November 2013

## Grade 4

# Theory of Music Grade 4

November 2013

**TRINITY**  
COLLEGE LONDON

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1 (10)	
2 (15)	
3 (10)	
4 (15)	
5 (15)	
6 (15)	
7 (20)	
Total	

## Section 1 (10 marks)

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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:



B ☐ D ☐ C ☐

☐

1.2 Which is the correct grouping of main beats in this bar?



3, 2 ☐ 2, 2, 1 ☐ 2, 3 ☐

☐

1.3 Which is the correct time signature?



6 ☐ 7 ☐ 8 ☐

☐

1.4 **Brio** means:

playfully ☐  
well ☐  
brilliantly ☐

☐

1.5 Name this interval:



perfect 4th ☐  
augmented 4th ☐  
diminished 5th ☐

☐

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

Boxes for  
examiner's  
use only

- 1.6 Which note is the subdominant in the major key shown by this key signature?



F# ☐ B ☐ D ☐

☐

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



7th degree ☐

none ☐

6th and 7th degrees ☐

☐

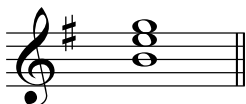
- 1.8 Which chord symbol fits above this dominant triad?



F#m ☐ D ☐ F# ☐

☐

- 1.9 Which Roman numeral fits below this triad?



Ic ☐ ic ☐ Ib ☐

☐

- 1.10 Name this cadence:



plagal cadence in Bb major ☐

full close in F major ☐

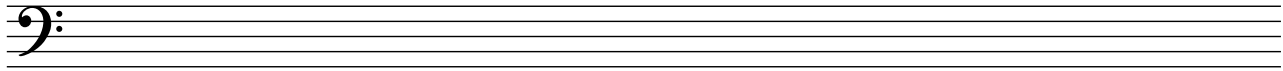
perfect cadence in Bb major ☐

☐

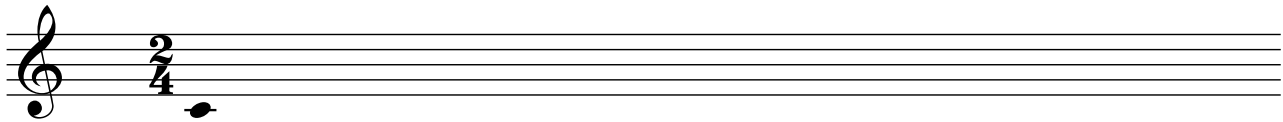
## Section 2 (15 marks)

Boxes for  
examiner's  
use only

- 2.1 Write a one-octave F# melodic minor scale in minims, going down then up. Use a key signature.



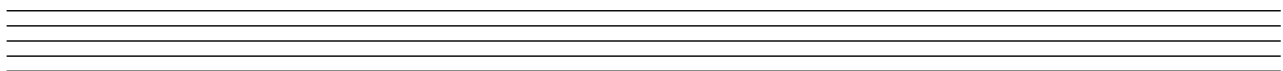
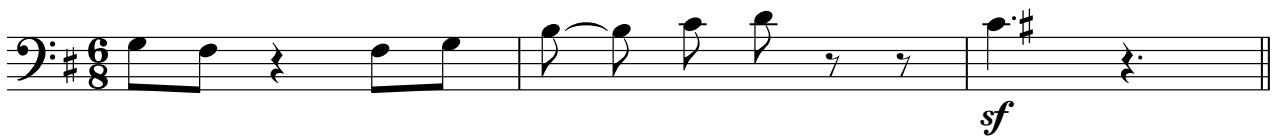
- 2.2 Write the key signature of the key shown, then write its one-octave arpeggio in the rhythm given below.



C minor going up then down

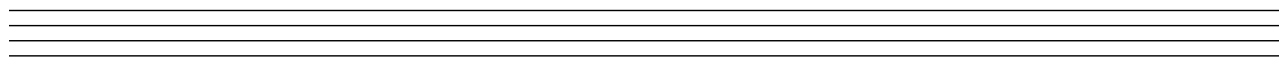
## Section 3 (10 marks)

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



## Section 4 (15 marks)

4.1 Transpose this tune up a perfect 4th. Use a key signature.

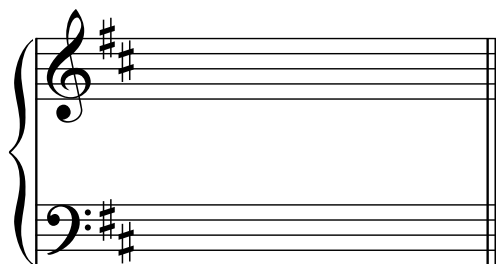


Boxes for  
examiner's  
use only



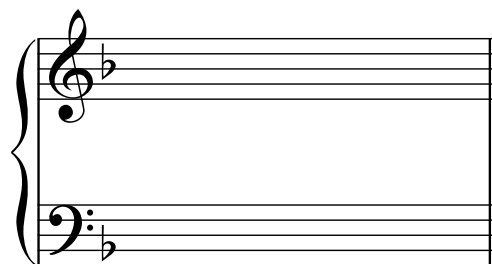
## Section 5 (15 marks)

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 minor)

V



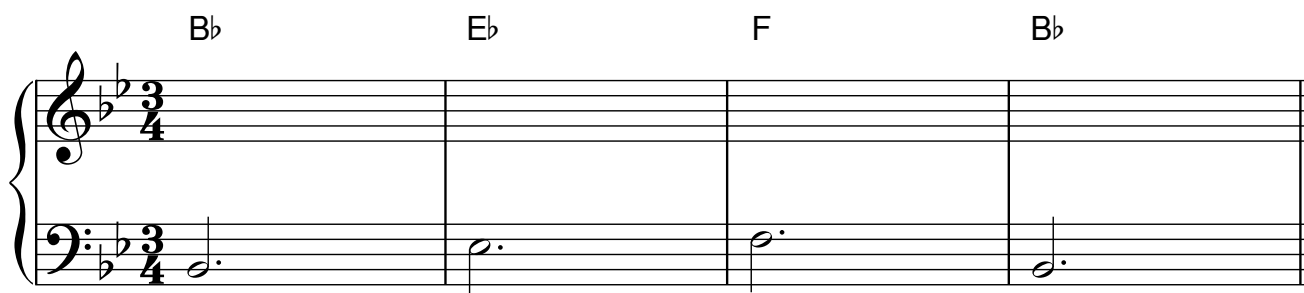
(F major)

IV



## Section 6 (15 marks)

6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes, once you have the main harmony notes in place.



**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

**Animato** A. Sartorio

5

9

13

*mf*

*cresc.*

*f*

\* \*

- 7.1 In which key is this piece? \_\_\_\_\_
- 7.2 Name a related key which has the same key signature. \_\_\_\_\_
- 7.3 Does this piece start on an up-beat or down-beat? \_\_\_\_\_
- 7.4 Name the interval between the two notes marked with asterisks (\*) in bar 8.  
\_\_\_\_\_
- 7.5 Circle two unaccented passing notes in bar 5.
- 7.6 Look at bars 9 and 10 (bass part). Comment on the pitch. \_\_\_\_\_  
\_\_\_\_\_
- 7.7 Write an appropriate chord symbol above the second crotchet beat in bar 6.
- 7.8 What do the dots over the quavers in the bass part in bar 1 mean? \_\_\_\_\_  
\_\_\_\_\_
- 7.9 Name a stringed instrument that could play the first five bars of the bass part of this piece.  
\_\_\_\_\_
- 7.10 What does **Animato** mean? \_\_\_\_\_

Boxes for  
examiner's  
use only☐☐☐☐☐☐☐☐☐☐



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# Theory of Music Grade 4

## May 2012

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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

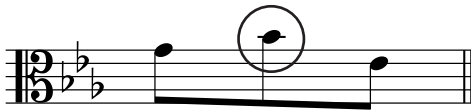
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



C ☐ Bb ☐ Ab ☐

☐

1.2 Which is the correct grouping of main beats in this bar?



2, 2, 3 ☐ 4, 3 ☐ 2, 3, 3 ☐

☐

1.3 Which is the correct time signature?



$\frac{3}{4}$  ☐  $\frac{2}{2}$  ☐  $\frac{9}{8}$  ☐

☐

1.4 Name this interval:



perfect 4th ☐ augmented 4th ☐ diminished 5th ☐

☐

1.5 Which note is the enharmonic equivalent of this note?



Gb ☐ Ab ☐ F ☐

☐

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

Boxes for  
examiner's  
use only

- 1.6 Which note is the subdominant in the minor key shown in this key signature?



C ☐ Eb ☐ F ☐

☐

- 1.7 The correct label for the following scale is:



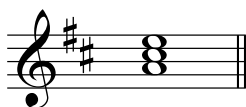
F# harmonic minor scale descending ☐

F# melodic minor scale descending ☐

F# natural minor scale descending ☐

☐

- 1.8 Which chord symbol fits above this dominant triad?



Am ☐ A ☐ F# ☐

☐

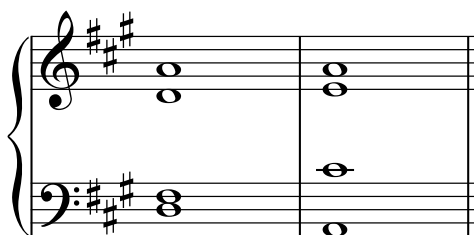
- 1.9 Which Roman numeral fits below this triad?



I ☐ Ib ☐ ib ☐

☐

- 1.10 Name this cadence:



plagal cadence in A major ☐

perfect cadence in A major ☐

plagal cadence in A minor ☐

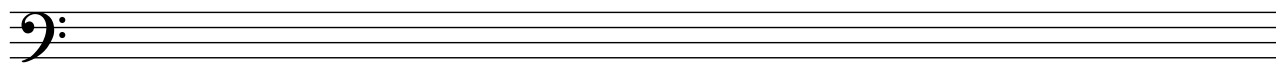
☐

Please turn over for Section 2

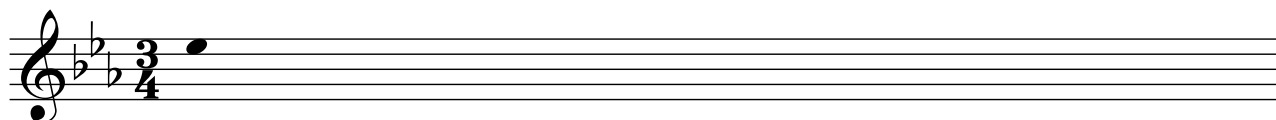
## Section 2 (15 marks)

Boxes for  
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- 2.1 Write a one-octave C melodic minor scale in minims, going up then down. Do not use a key signature but write in any necessary accidentals.

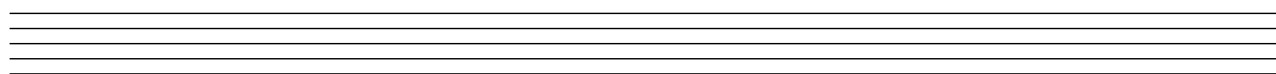

☐

- 2.2 Using crotchets, write a broken chord using E♭ major tonic triad (going down). Use patterns of three notes each time. Finish on the first G below the staff.


☐

## Section 3 (10 marks)

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


☐

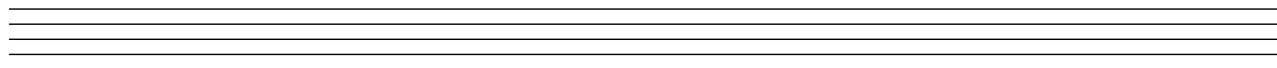
## Section 4 (15 marks)

Boxes for  
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4.1 Transpose this tune down a perfect 4th. Use a key signature.

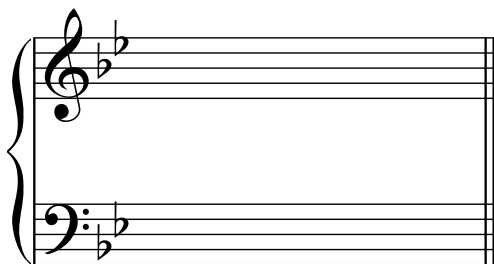


Haydn



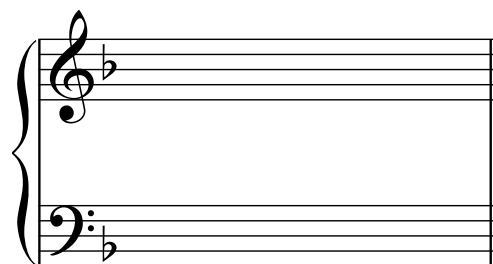
## Section 5 (15 marks)

5.1 Using crotchets, 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.



(Bb major)

IV



(D minor)

V

## Section 6 (15 marks)

6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes, once you have the main harmony notes in place.

Em                      Am                      B<sup>7</sup>                      Em

**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

**Andante** **Steibelt**

6

11

7.1 In which key is this piece? \_\_\_\_\_

7.2 Write an appropriate chord symbol above the first beat of bar 8.

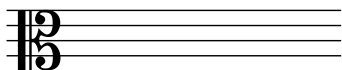
7.3 Comment on the harmonic rhythm of bars 1-8. \_\_\_\_\_

7.4 Write an appropriate Roman numeral below the last chord in bar 15 and the first chord in bar 16.

7.5 What cadence is formed by these two chords? \_\_\_\_\_

7.6 Name the interval between the two notes marked with asterisks (\*) in bar 3 (treble part). \_\_\_\_\_

7.7 Write the two notes of bar 1 (bass part) in the alto clef.



7.8 This piece begins on the last quaver of the bar. What is the musical term for this? \_\_\_\_\_

7.9 Name a woodwind instrument that could play the treble part of this piece. \_\_\_\_\_

7.10 What does **Andante** mean? \_\_\_\_\_

Boxes for  
examiner's  
use only

☐
☐
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6 (15)	
7 (20)	
Total	

## Section 1 (10 marks)

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

### Example

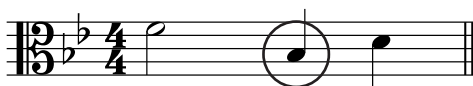
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



G ☐ Bb ☐ Eb ☐

☐

1.2 Which is the correct grouping of main beats in this bar?



4, 3 ☐ 3, 4 ☐ 2, 2, 3 ☐

☐

1.3 Which is the correct time signature?



$\frac{3}{8}$  ☐  $\frac{2}{4}$  ☐  $\frac{6}{8}$  ☐

☐

1.4 *simile* means:

always ☐ play in a similar way ☐ very ☐

☐

1.5 Name this interval:



perfect 5th ☐ diminished 4th ☐ diminished 5th ☐

☐

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

Boxes for  
examiner's  
use only

1.6 Which minor key has two flats in its key signature?

D minor ☐

G minor ☐

C minor ☐

☐

1.7 Which note is the enharmonic equivalent of this note?



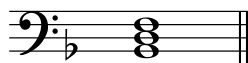
D# ☐

F# ☐

F $\sharp$  ☐

☐

1.8 Which chord symbol fits above this subdominant triad?



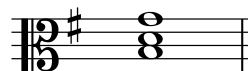
B $\flat$  ☐

Gm ☐

F ☐

☐

1.9 Which Roman numeral fits below this triad?



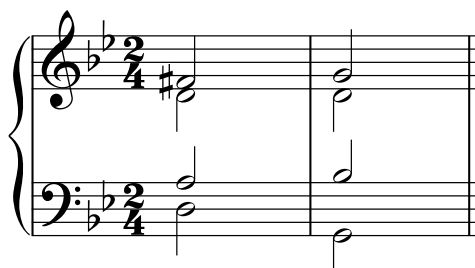
ic ☐

ib ☐

I $\flat$  ☐

☐

1.10 Name this cadence:



plagal cadence in G minor ☐

perfect cadence in G minor ☐

Amen cadence in G minor ☐

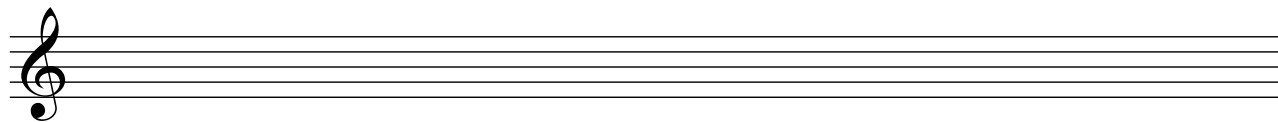
☐

Please turn over for Section 2

## Section 2 (15 marks)

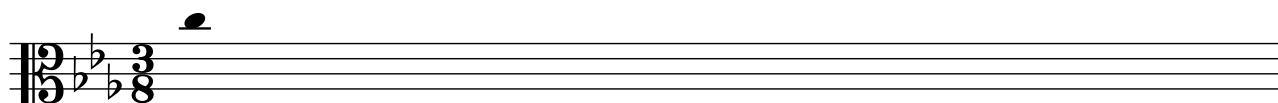
Boxes for  
examiner's  
use only

- 2.1 Write a one-octave F# harmonic minor scale in crotchets, going down then up. Use a key signature.



7

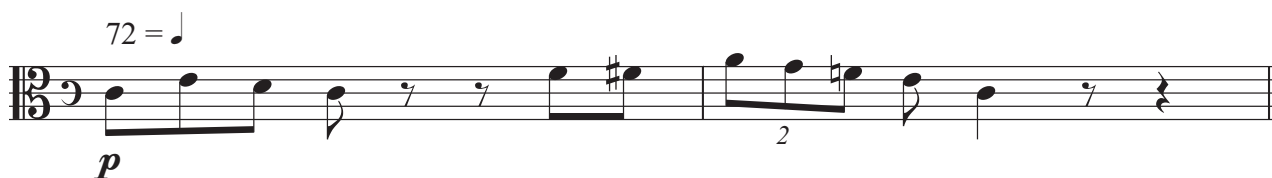
- 2.2 Using quavers, write a broken chord using C minor tonic triad (going down). Use patterns of three notes each time. Finish on the first **C** below the staff.



9

### Section 3 (10 marks)

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



---

---

---

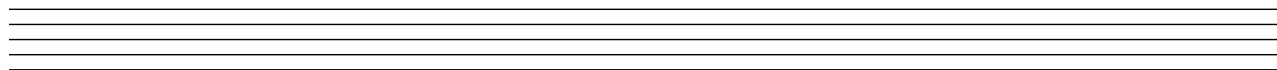
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7

## Section 4 (15 marks)

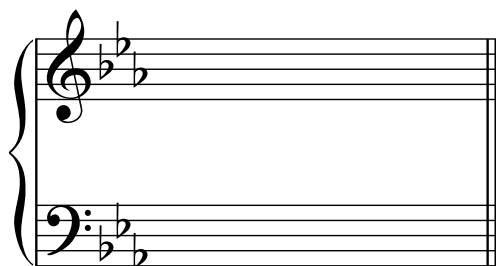
Boxes for  
examiner's  
use only

4.1 Transpose this tune up a perfect 4th. Use a key signature.

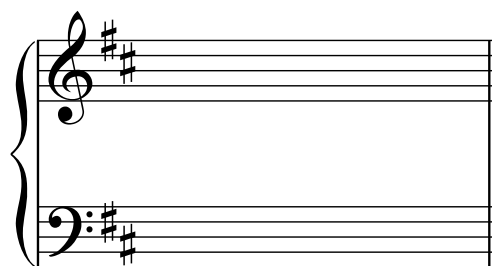


## Section 5 (15 marks)

5.1 Using crotchets, 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.



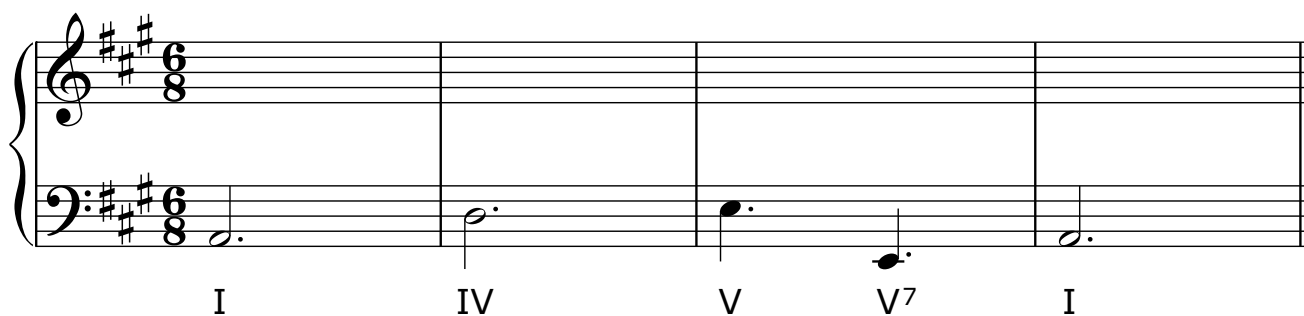
(C minor)      iv



(B minor)      V

## Section 6 (15 marks)

6.1 Use notes from the chords shown by the Roman numerals to write a tune above the bass line. Add some unaccented passing notes, once you have the main harmony notes in place.



## Section 7 (20 marks)

Look at the following song and answer the questions opposite.

Sea shanty

**Allegretto**

VERSE *mp*

I\_\_\_ thought I heard the\_\_\_

CHORUS *mf*

skip - per\_\_\_ say, leave her, John - ny, leave her! "To -

CHORUS *f*

mor-row you will get your\_ pay:" It's time for us to leave her

\*

\*

Boxes for  
examiner's  
use only

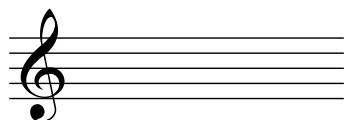
7.1 In which key is this piece? \_\_\_\_\_

☐

7.2 Circle an unaccented note in bar 4.

☐

7.3 Give the range of the voice part in this song.

☐

7.4 Write an appropriate Roman numeral below the last beat of bar 7.

☐

7.5 Name the cadence from the second chord of bar 5 to the first chord of bar 6. \_\_\_\_\_

☐

7.6 Name the interval between the two notes marked with asterisks (\*) in bar 8 (bass part).

\_\_\_\_\_

☐

7.7 Which bar only contains the notes of the tonic chord? \_\_\_\_\_

☐7.8 What does **Allegretto** mean? \_\_\_\_\_

\_\_\_\_\_

☐

7.9 Does the song start on an up-beat or down-beat? \_\_\_\_\_

☐

7.10 Describe the dynamic markings in this song. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

☐



# Past papers

for graded examinations  
in music theory 2011

## Grade 4

# Theory of Music Grade 4

May 2011

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

\_\_\_\_\_

Centre

\_\_\_\_\_

## Instructions to Candidates

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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.
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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 the circled note:



B ☐ C# ☐ D ☐

☐

1.2 Add the total number of minim beats of silence in these rests.



4 ☐ 5 ☐ 6 ☐

☐

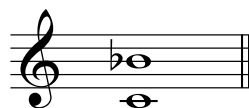
1.3 Which is the correct time signature?



$\frac{4}{4}$  ☐  $\frac{9}{8}$  ☐  $\frac{12}{8}$  ☐

☐

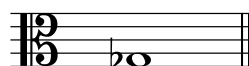
1.4 Name this interval:



Major 6th ☐ Major 7th ☐ Minor 7th ☐

☐

1.5 Which note is the enharmonic equivalent of this note?



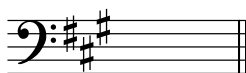
F# ☐ G# ☐ A# ☐

☐

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

Boxes for  
examiner's  
use only

- 1.6 Which note is the tonic of the minor key shown by this key signature?



A ☐ C ☐ F# ☐

☐

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



3rd degree ☐  
6th degree ☐  
3rd & 6th degree ☐

☐

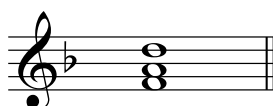
- 1.8 Which chord symbol fits above this dominant triad?



F ☐ F# ☐ F#m ☐

☐

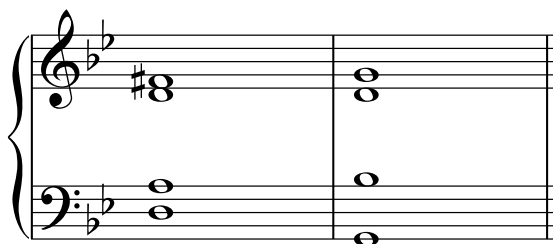
- 1.9 Which Roman numeral fits below this triad?



I ☐ Ib ☐ ib ☐

☐

- 1.10 Name this cadence:

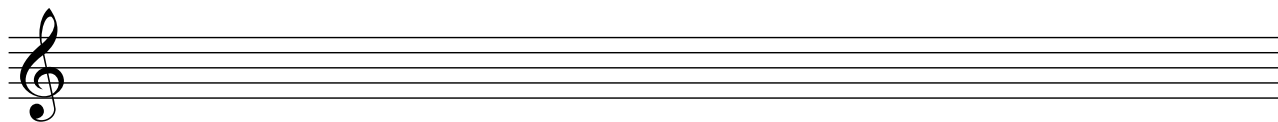


Perfect cadence in G minor ☐  
Plagal cadence in G minor ☐  
Full close in G major ☐

☐

## Section 2 (15 marks)

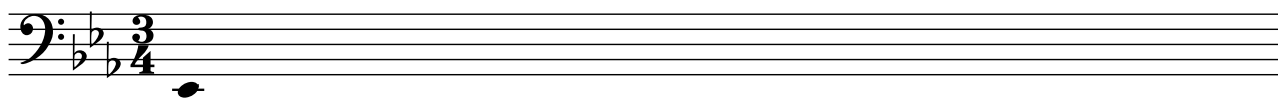
- 2.1 Write a one-octave F# harmonic minor scale in minims going up then down. Do not use a key signature but write in any necessary accidentals.



Boxes for  
examiner's  
use only

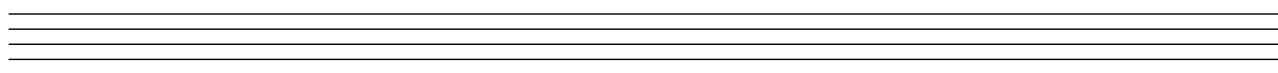
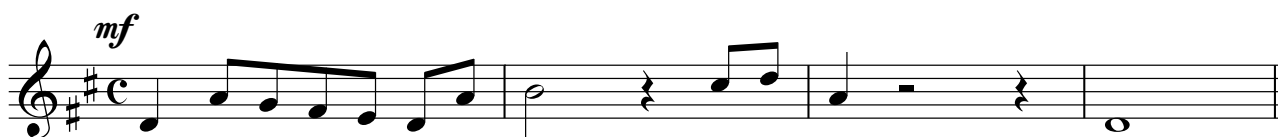
☐

- 2.2 Using triplet quavers, write a broken chord using Eb major tonic triad (going up). Use patterns of three notes each time. Finish on the first Bb above the stave.


☐

## Section 3 (10 marks)

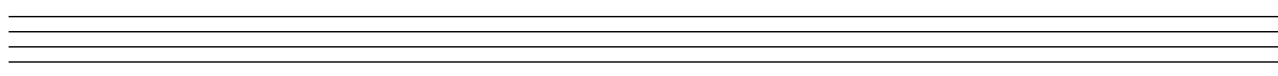
- 3.1 Circle five different mistakes in the following music, then write it out correctly.


☐

## Section 4 (15 marks)

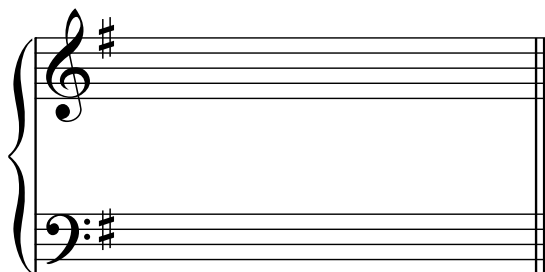
- 4.1 Transpose this tune down a perfect 4th. Use a key signature.

Beethoven


☐

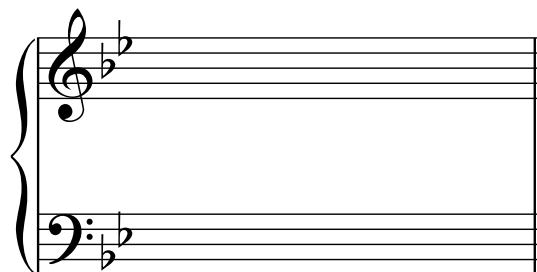
## Section 5 (15 marks)

- 5.1 Using crotchets, 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.



(E minor)

V



(Bb major)

IV

Boxes for  
examiner's  
use only

## Section 6 (15 marks)

- 6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes.

Dm                      Gm                      A                      Dm



Please turn over for Section 7

**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

Clementi

**Un poco adagio**

1

*p dolce* *fz* *p*

\* \*

5

*cresc.* *f* *dim.* *p*

9

*dolce*

13

*cresc.* *dim.* *p*

Boxes for  
examiner's  
use only

7.1 In what key is this piece? \_\_\_\_\_

☐

7.2 Name the only note which does not belong to the key of this piece. \_\_\_\_\_

☐

7.3 In how many sections is this piece? \_\_\_\_\_

☐

7.4 Write an appropriate Roman numeral below the last chord in bar 8.

☐

7.5 Is the sequence in bars 9-12 a real sequence? \_\_\_\_\_

☐

7.6 Name the interval between the two notes marked with asterisks (\*) in bar 3 (bass part).

\_\_\_\_\_

☐

7.7 Circle a note which is an unaccented passing note in bar 15 (treble part).

☐

7.8 Put a bracket (┌┐) over a place where you can see four notes of a chromatic scale put one after another.

☐

7.9 Name a woodwind instrument that could play the treble part of this piece. \_\_\_\_\_

\_\_\_\_\_

☐7.10 What does *dolce* mean? \_\_\_\_\_☐



# Past papers

for graded examinations  
in music theory 2011

## Grade 4

# Theory of Music Grade 4

November 2011

**TRINITY**  
COLLEGE LONDON

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

\_\_\_\_\_

Centre

\_\_\_\_\_

## Instructions to Candidates

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Examiner's use only:

1	
2	
3	
4	
5	
6	
7	
Total	

## Section 1 (10 marks)

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:



A $\flat$  ☐ C ☐ B $\flat$  ☐

☐

1.2 Which is the correct grouping of main beats in this bar?



3, 2, 3 ☐ 2, 2, 3 ☐ 4, 3 ☐

☐

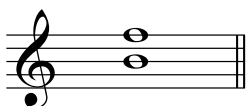
1.3 Which is the correct time signature?



$\frac{2}{4}$  ☐  $\frac{3}{8}$  ☐  $\frac{5}{4}$  ☐

☐

1.4 Name this interval:



Perfect 5th ☐  
Augmented 4th ☐  
Diminished 5th ☐

☐

1.5 *assai* means:

well ☐ very ☐ without ☐

☐

Boxes for  
examiner's  
use only

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

Boxes for  
examiner's  
use only

1.6 Which note is the enharmonic equivalent of this note?



D# ☐

F# ☐

C# ☐

☐

1.7 Which minor key has three flats in its key signature?

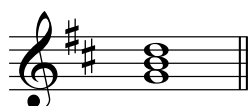
G minor ☐

C minor ☐

D minor ☐

☐

1.8 Which chord symbol fits above this subdominant triad?



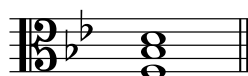
Bm ☐

Em ☐

G ☐

☐

1.9 Which Roman numeral fits below this triad?



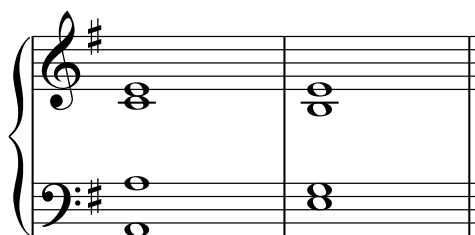
Ic ☐

ic ☐

Ib ☐

☐

1.10 Name this cadence:



Perfect cadence in E minor ☐

Full close in E minor ☐

Plagal cadence in E minor ☐

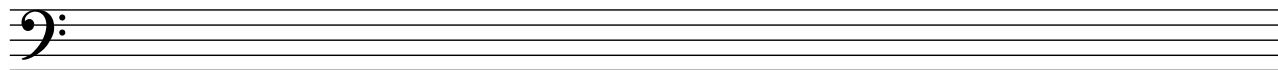
☐

Please turn over for Section 2

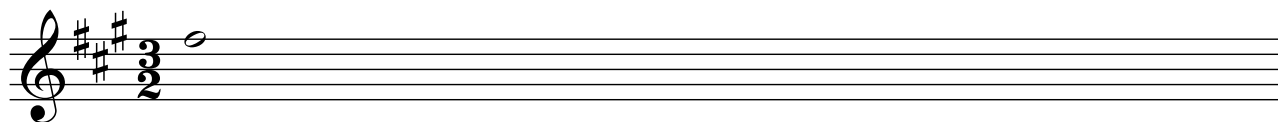
## Section 2 (15 marks)

Boxes for  
examiner's  
use only

- 2.1 Write a one-octave E $\flat$  major scale in crotchets going down then up. Do not use a key signature, but write in the necessary accidentals.

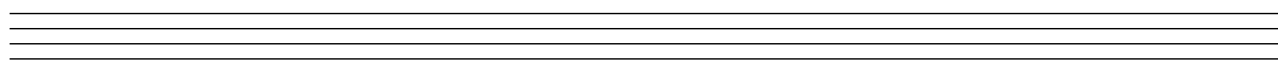


- 2.2 Using minims, write a broken chord using F# minor tonic triad (going down). Use patterns of three notes each time. Finish on the first A below the staff.



### Section 3 (10 marks)

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





## Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Reinagle

**Allegretto**

4

8

11

14

Boxes for  
examiner's  
use only

7.1 In which key is this piece? \_\_\_\_\_

☐

7.2 In how many sections is this piece? \_\_\_\_\_

☐

7.3 Name a related key which has the same key signature. \_\_\_\_\_

☐

7.4 Write an appropriate Roman numeral below the first chord of bar 3.

☐

7.5 Name the interval between the two notes marked with asterisks (\*) in bar 1. \_\_\_\_\_

\_\_\_\_\_

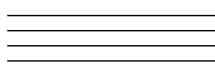
☐

7.6 Comment on the harmonic rhythm in bars 1-4. \_\_\_\_\_

\_\_\_\_\_

☐

7.7 Write the first two notes of the bass part of this piece in the alto clef and remember to add the key signature.

☐

7.8 Name a string instrument that could play the treble part of the first section of this piece.

\_\_\_\_\_

☐

7.9 Name the cadence in the music that leads from bar 7 to bar 8. \_\_\_\_\_

☐

7.10 Name two bars where phrases start on an anacrusis. \_\_\_\_\_

☐



# Theory of Music Grade 4

## May 2010

# TRINITY GUILDHALL

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

Centre

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Examiner's use only:

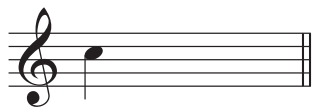
1	
2	
3	
4	
5	
6	
7	
Total	

## Section 1 (10 marks)

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:



B ☐ D ☐ C# ☐

☐

1.2 Which is the correct grouping of main beats for this bar?



3, 2 ☐ 2, 2, 1 ☐ 2, 3 ☐

☐

1.3 Which is the correct time signature?



$\frac{2}{4}$  ☐  $\frac{3}{8}$  ☐  $\frac{5}{8}$  ☐

☐

1.4 *senza* means:

the same ☐ always ☐ without ☐

☐

1.5 Which note is the enharmonic equivalent of this note?



F# ☐ D# ☐ Db ☐

☐

Boxes for  
examiner's  
use only

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

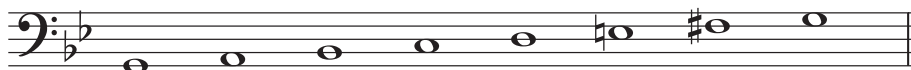
Boxes for  
examiner's  
use only

1.6 Which minor key has three flats in its key signature?

G minor ☐ C minor ☐ D minor ☐

☐

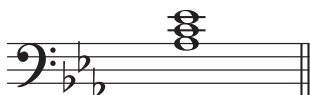
1.7 Here is the scale of G melodic minor. Which degree of the scale will you change to make the scale of G harmonic minor?



7th degree ☐ none ☐ 6th degree ☐

☐

1.8 Which chord symbol fits above this subdominant triad?



Fm ☐ Ab ☐ Cm ☐

☐

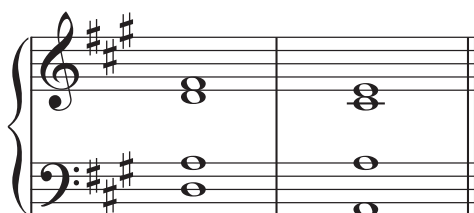
1.9 Which Roman numeral fits below this triad?



ic ☐ Ic ☐ ib ☐

☐

1.10 Name this cadence:



Perfect cadence in A major ☐

Full close in A major ☐

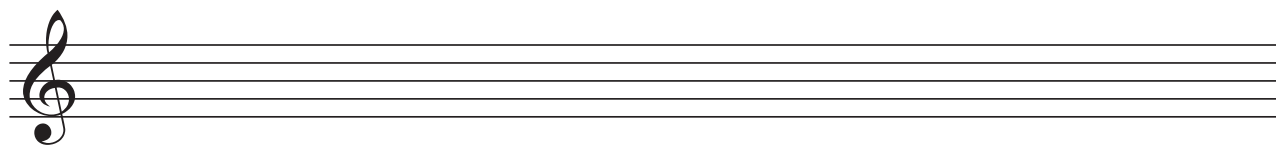
Plagal cadence in A major ☐

☐

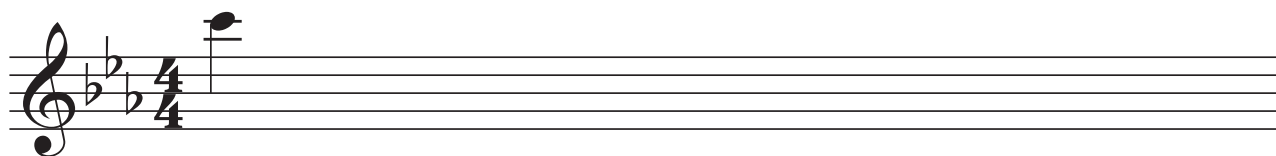
## Section 2 (15 marks)

Boxes for  
examiner's  
use only

- 2.1 Write a one-octave F# melodic minor scale in minims going up then down. Use a key signature.


☐

- 2.2 Using triplet quavers, write a broken chord using C minor tonic triad (going down). Use patterns of three notes each time and finish on E $\flat$  (first line of the staff).


☐

## Section 3 (10 marks)

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

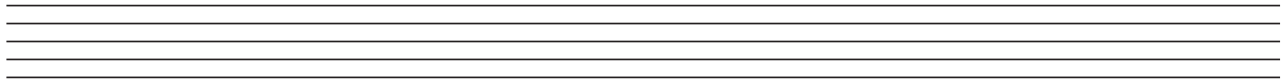

☐

## Section 4 (15 marks)

Boxes for  
examiner's  
use only

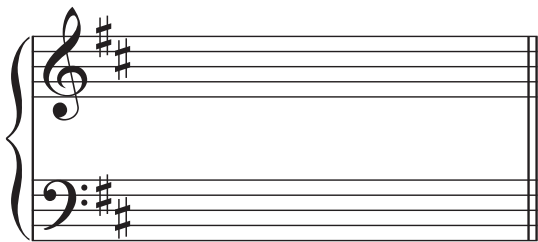
4.1 Transpose this tune down a perfect 4th. Use a key signature.

J S Bach



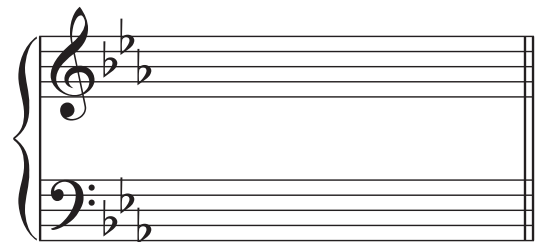
## Section 5 (15 marks)

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 minor)

iv

(E $\flat$  major)

V



## Section 6 (15 marks)

6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes.

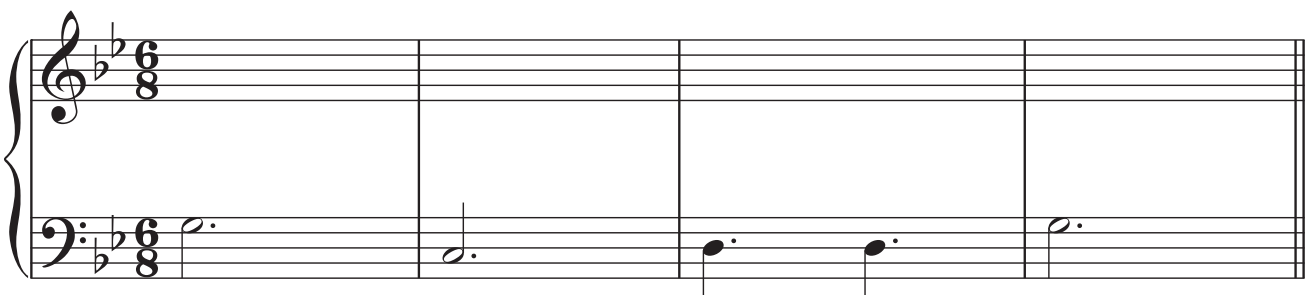
Gm

Cm

D

D<sup>7</sup>

Gm



**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

**Vivace moderato**

Beethoven

5

9

13

17

*p*

*f*

*mf*

*p*

*f*

*p*

Boxes for  
examiner's  
use only

7.1 In how many sections is this piece? \_\_\_\_\_

☐

7.2 In which key is this piece? \_\_\_\_\_

☐

7.3 Comment on the harmonic rhythm in bars 1 and 2. \_\_\_\_\_

\_\_\_\_\_

☐

7.4 Comment on the harmonic rhythm in bars 9 and 10. \_\_\_\_\_

\_\_\_\_\_

☐

7.5 In which bars is there an exact repeat of bars 1-8? \_\_\_\_\_

☐

7.6 Bracket (┌┐) a rising broken chord pattern based on the tonic triad (treble part) in section 1.

☐

7.7 Circle a dominant 7th chord.

☐7.8 What does **Vivace** mean? \_\_\_\_\_☐

7.9 Name the cadence that ends this piece. \_\_\_\_\_

\_\_\_\_\_

☐

7.10 Bracket (┌┐) a place where there are three notes of a chromatic scale put one after another (treble clef) in section 2.

☐





# Theory of Music Grade 4

November 2010

TRINITY  
GUILDHALL

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

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Your signature

Registration number

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Centre

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## Instructions to Candidates

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7. If you leave the examination room you will not be allowed to return.

Examiner's use only:

1	
2	
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7	
Total	

## Section 1 (10 marks)

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

### Example

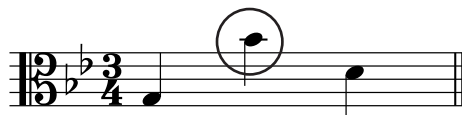
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



A ☐ C ☐ B $\flat$  ☐

☐

1.2 Which is the correct grouping of main beats in this bar?



3, 3, 1 ☐ 2, 2, 3 ☐ 4, 3 ☐

☐

1.3 Which is the correct time signature?



$\frac{4}{4}$  ☐  $\frac{6}{8}$  ☐  $\frac{5}{8}$  ☐

☐

1.4 L'istesso means:

the same ☐ always ☐ very ☐

☐

1.5 Which note is the enharmonic equivalent of this note?



G $\sharp$  ☐ G $\flat$  ☐ F $\sharp$  ☐

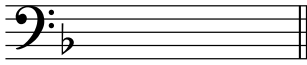
☐

Boxes for  
examiner's  
use only

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

Boxes for  
examiner's  
use only

- 1.6 Which note is the tonic of the minor key shown by this key signature?



F ☐ B♭ ☐ D ☐

☐

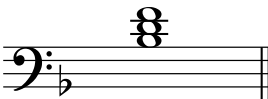
- 1.7 Here is the scale of G melodic minor. Which degree(s) of the scale will you change to make the scale of G natural minor?



none ☐  
6th and 7th degrees ☐  
7th degree ☐

☐

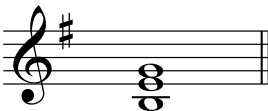
- 1.8 Which chord symbol fits above this subdominant triad?



Gm ☐ B♭ ☐ Bm ☐

☐

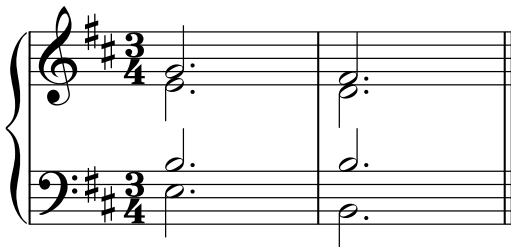
- 1.9 Which Roman numeral fits below this triad?



Ic ☐ ic ☐ Ib ☐

☐

- 1.10 Name this cadence:

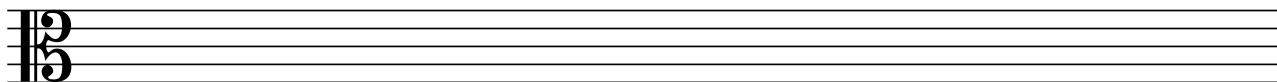


Full close in B minor ☐  
Plagal cadence in D major ☐  
Plagal cadence in B minor ☐

☐

## Section 2 (15 marks)

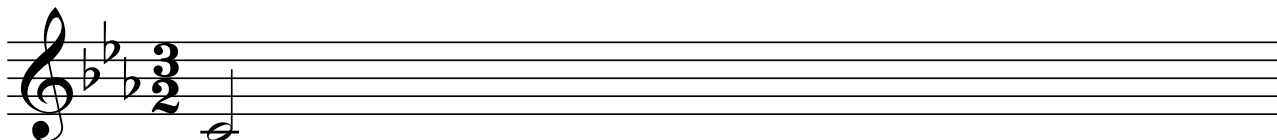
- 2.1 Write a one-octave F# melodic minor scale in crotchets going down then up. Use a key signature.



Boxes for  
examiner's  
use only

☐

- 2.2 Using minims, write a broken chord using C minor tonic triad (going up). Use patterns of three notes each time. Finish on G above the staff.

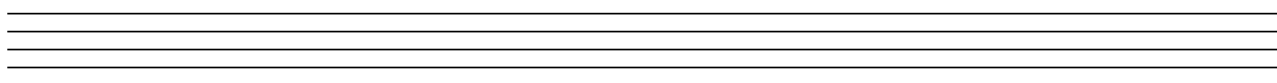
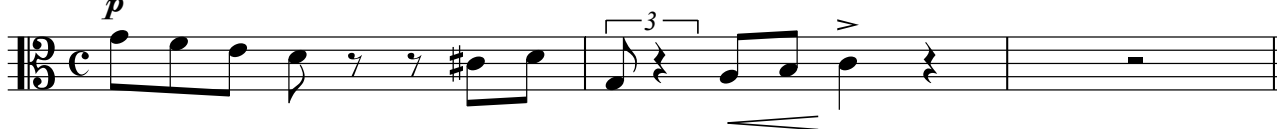

☐

## Section 3 (10 marks)

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

**Allegro**

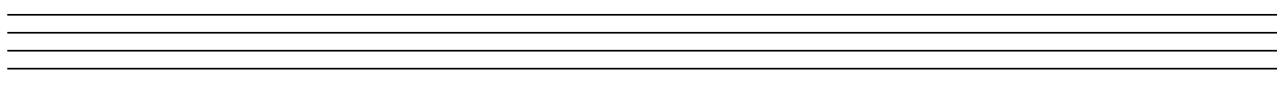
*p*


☐

## Section 4 (15 marks)

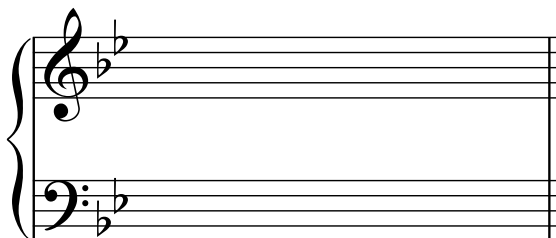
- 4.1 Transpose this tune down a perfect 5th. Use a key signature.

Mozart


☐

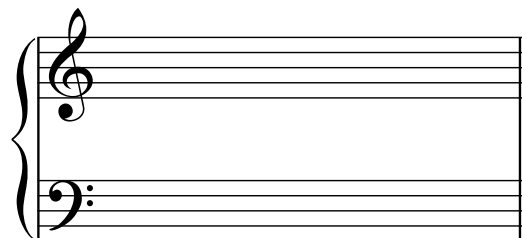
## Section 5 (15 marks)

- 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.



(Bb major)

IV



(A minor)

V

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examiner's  
use only



## Section 6 (15 marks)

- 6.1 Use notes from the chords shown by the Roman numerals to write a tune above the bass line. Add some unaccented passing notes.



i

iv

V

V<sup>7</sup>

i



Please turn over for Section 7

## Section 7 (20 marks)

Look at the following song and answer the questions opposite.

**Andante** Spiritual

VERSE 1

Voice

Not the preach-er, nor the dea-con, but it's me, O Lord,

Piano

*mp* *tranquillo*

3

Stand-in' in the need of prayer; Not the preach-er, nor the dea-con, but it's

*p* *mp*

6

REFRAIN

me, O Lord, Stand-in' in the need of prayer. It's me, it's

*p* *mf*

10

me, O Lord, Stand-in' in the need of prayer; It's me, it's

*subito p*

14

me, O Lord, Stand - in' in the need of prayer.

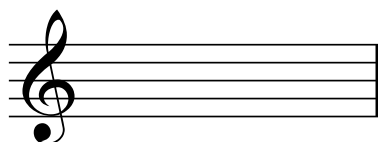
*pp*

Boxes for  
examiner's  
use only

7.1 In how many sections is this song? \_\_\_\_\_

7.2 In which key is this song? \_\_\_\_\_

7.3 Give the range of the vocal part in this song in crotchets:



7.4 Name the interval between the two notes marked with asterisks (\*) in bar 2 (voice part).

\_\_\_\_\_

7.5 Use Roman numerals to write the chord progression of the last two chords of this song.

\_\_\_\_\_

7.6 Name the cadence that finishes this song. \_\_\_\_\_

7.7 Comment on the harmonic rhythm in bars 12 and 13. \_\_\_\_\_

\_\_\_\_\_

7.8 What does *tranquillo* mean? \_\_\_\_\_

\_\_\_\_\_

7.9 Name two bars which move in similar motion. \_\_\_\_\_

7.10 Describe the dynamic markings in the refrain. \_\_\_\_\_

\_\_\_\_\_





# Theory of Music Grade 4

May 2009

TRINITY  
GUILDHALL

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Examiner's use only:

1	
2	
3	
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5	
6	
7	
Total	

## Section 1 (10 marks)

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

### Example

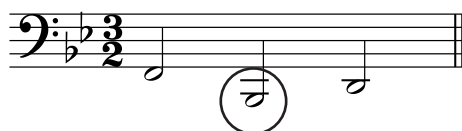
Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

1.1 Name the circled note:



G ☐ B $\flat$  ☐ E $\flat$  ☐

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



7 ☐ 8 ☐ 6 ☐

1.3 Which is the correct time signature?



$\frac{2}{4}$  ☐  $\frac{3}{8}$  ☐  $\frac{5}{8}$  ☐

1.4 *assai* means:

without ☐ well ☐ very ☐

1.5 Which note is the enharmonic equivalent of this note?



A $\sharp$  ☐ A ☐ G $\sharp$  ☐

Boxes for  
examiner's  
use only

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

Boxes for  
examiner's  
use only

1.6 Which minor key has three flats in its key signature?

D minor ☐ G minor ☐ C minor ☐

☐

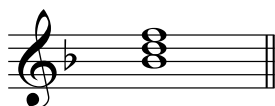
1.7 Here is the scale of F# natural minor. Which degree(s) of the scale will you change to make the scale of F# melodic minor?



none ☐ 7th degree ☐ 6th & 7th degrees ☐

☐

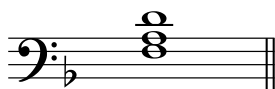
1.8 Which chord symbol fits above this subdominant triad?



D ☐ Bb ☐ Bm ☐

☐

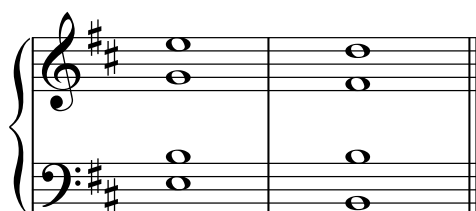
1.9 Which Roman numeral fits below this triad?



ic ☐ Ic ☐ ib ☐

☐

1.10 Name this cadence:

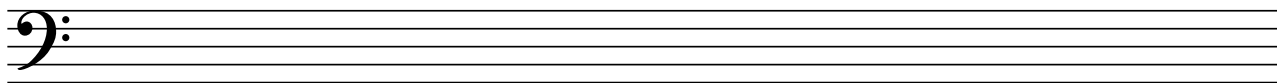


Full close in D major ☐  
Plagal cadence in B minor ☐  
Perfect cadence in B minor ☐

☐

## Section 2 (15 marks)

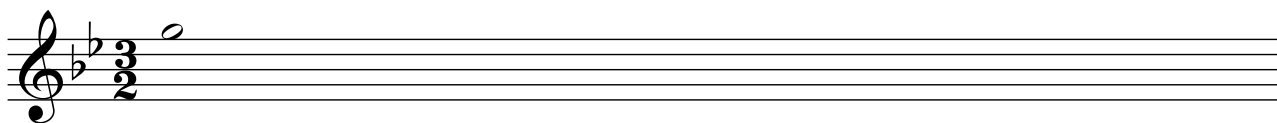
- 2.1 Write a one-octave E $\flat$  major scale in crotchets going down then up. Do not use a key signature but write in the necessary accidentals.



Boxes for  
examiner's  
use only

☐

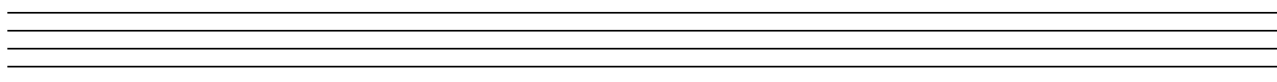
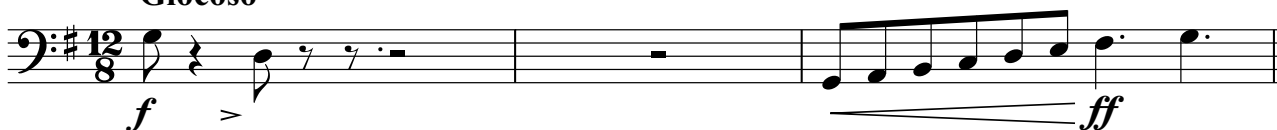
- 2.2 Using minims, write a broken chord using G minor tonic triad (going down). Use patterns of three notes each time. Finish on the first B $\flat$  below the stave.


☐

## Section 3 (10 marks)

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

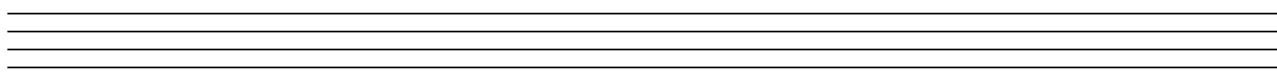
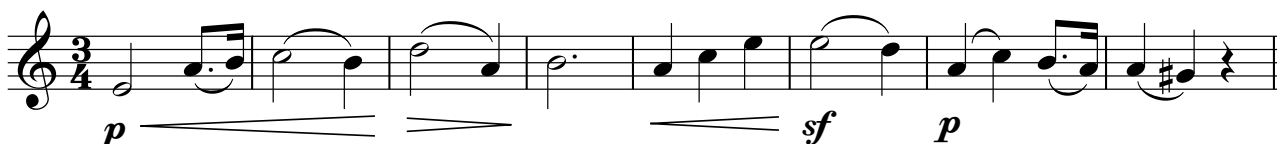
### Giocoso


☐

## Section 4 (15 marks)

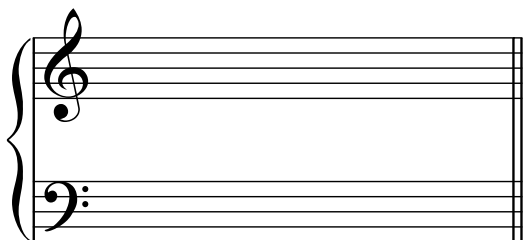
- 4.1 Transpose this tune down a perfect 4th. Use a key signature.

Mendelssohn


☐

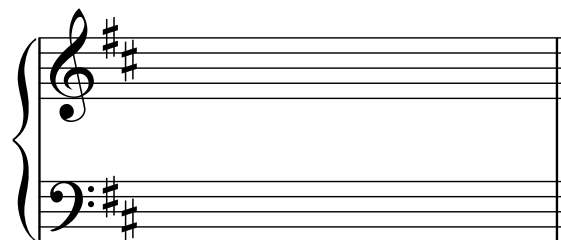
## Section 5 (15 marks)

- 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.



(A minor)

V



(D major)

IV

Boxes for  
examiner's  
use only

## Section 6 (15 marks)

- 6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes.

 A musical staff with a treble clef and a bass clef, both with a colon indicating a 4-part SATB setting. The key signature has two sharps (F# and C#). The staff is divided into four measures. Above the staff, the chord symbols A, E, E<sup>7</sup>, and A are written. The bass line is pre-filled with minims: A in the first measure, E in the second, E in the third, and A in the fourth. The treble line is empty for the student to write a tune.


Please turn over for Section 7

**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

Czerny

**Allegro moderato**

Measures 1-4 of the piece. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The first measure has a forte (f) dynamic. The right hand plays a series of chords and a melodic line, while the left hand plays chords and rests.

Measures 5-8 of the piece. The right hand continues with chords and a melodic line, while the left hand plays chords and rests.

Measures 9-12 of the piece. The right hand continues with chords and a melodic line, while the left hand plays chords and rests.

Measures 13-16 of the piece. The right hand continues with chords and a melodic line, while the left hand plays chords and rests.

7.1 In how many sections is this piece? \_\_\_\_\_

7.2 In which key is this piece? \_\_\_\_\_

7.3 Name the note(s) that do not belong to the key of this piece. \_\_\_\_\_

7.4 What is the difference between the harmonic rhythm in bar 9 and in bar 15? \_\_\_\_\_

\_\_\_\_\_

7.5 Write an appropriate Roman numeral below the minim chord in bar 6.

7.6 Write appropriate Roman numerals below bars 1 and 5.

7.7 Compare the way the composer decorates the perfect cadences (bars 7-8 and 15-16).

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7.8 Name two bars that move in similar motion (treble part). \_\_\_\_\_

7.9 Look at bars 13 and 14 (bass part). Comment on the pitch. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7.10 Bracket (┌┐) a one-octave scale that starts and finishes on the dominant of the home key.

Boxes for  
examiner's  
use only

☐
☐
☐
☐
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☐
☐





# Theory of Music Grade 4

November 2009

TRINITY  
GUILDHALL

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

\_\_\_\_\_

Centre

\_\_\_\_\_

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Examiner's use only:

1	
2	
3	
4	
5	
6	
7	
Total	

## Section 1 (10 marks)

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:



G♭ ☐ B♭ ☐ A♭ ☐

☐

1.2 Which is the main beat in the following bar?



♪ ☐ ♩ ☐ ♪ ☐

☐

1.3 Which is the correct time signature?



$\frac{6}{8}$  ☐  $\frac{12}{8}$  ☐  $\frac{9}{8}$  ☐

☐

1.4 Name this interval:



Augmented 4th ☐

Perfect 4th ☐

Perfect 5th ☐

☐

1.5 Which note is the enharmonic equivalent of this note?



E♭ ☐ G♯ ☐ G♭ ☐

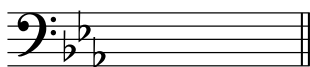
☐

Boxes for  
examiner's  
use only

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

Boxes for  
examiner's  
use only

- 1.6 Which note is the dominant in the minor key shown by this key signature?



F ☐ G ☐ D ☐

☐

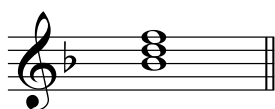
- 1.7 The correct label for the following scale is:



Bb major scale going up ☐  
C natural minor scale going up ☐  
C melodic minor scale going up ☐

☐

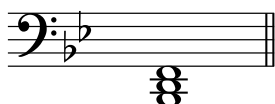
- 1.8 Which symbol does **not** fit with this subdominant triad?



Bbm ☐ IV ☐ Bb ☐

☐

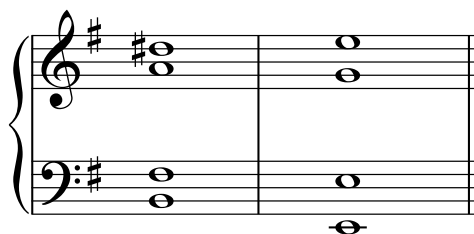
- 1.9 Which Roman numeral fits below this triad?



Ib ☐ Ic ☐ I ☐

☐

- 1.10 Name this cadence:

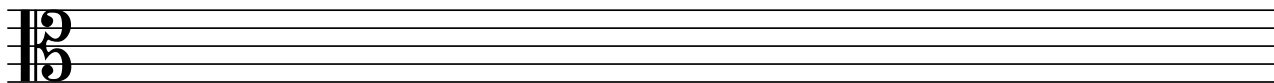


Full close in E minor ☐  
Plagal cadence in E minor ☐  
Perfect cadence in G major ☐

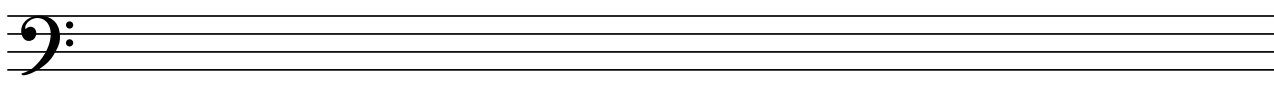
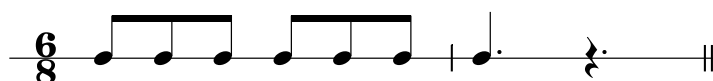
☐

## Section 2 (15 marks)

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



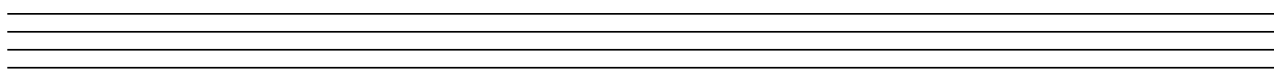
- 2.2 Write the key signature for the key shown. Then write its one-octave arpeggio in the rhythm given below.



B minor going down then up

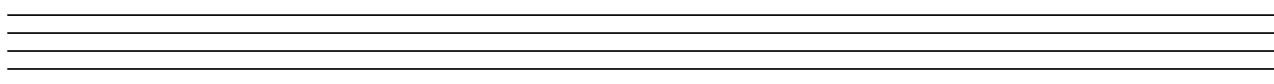
## Section 3 (10 marks)

- 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 a perfect 4th. Use a key signature.

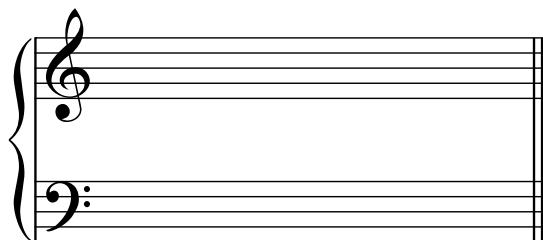


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use only



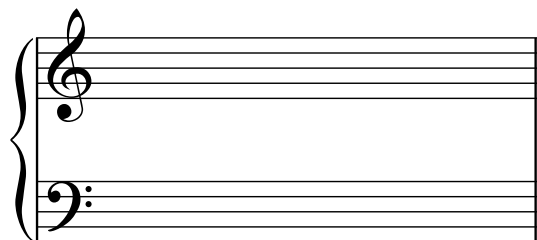
## Section 5 (15 marks)

- 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.



(A minor)

V



(C major)

IV

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## Section 6 (15 marks)

- 6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes.

G C D<sup>7</sup> G

 A musical staff with a grand staff (treble and bass clefs) and a key signature of one flat (B-flat). The bass line is pre-filled with four minims: G2, C2, D2, and G2. The treble staff is empty, intended for writing a tune using notes from the chords G, C, D7, and G.


Please turn over for Section 7

## Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

**Con brio** J C Bach/Ricci

1 **Con brio** J C Bach/Ricci

6

11

16

20

25

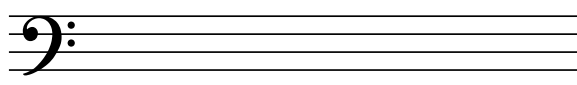
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7.1 In how many sections is this piece? \_\_\_\_\_

7.2 In which key is this piece? \_\_\_\_\_

7.3 Write an appropriate Roman numeral below the last crotchet beat of bar 8.

7.4 Write the lowest and highest notes in this piece as semibreves (bass part).



7.5 Look at bars 1-6 (treble and bass parts). In which bars is there an exact repeat of this music later in the piece?

\_\_\_\_\_

7.6 Circle a place where there are three notes of a chromatic scale put one after another.

7.7 Name one bar where the music moves in similar motion (treble part).

\_\_\_\_\_

7.8 How does the composer use dynamic markings to add interest to bars 5 and 6?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7.9 Comment on the pitch of the notes in bars 24 and 25 (bass part).

\_\_\_\_\_

\_\_\_\_\_

7.10 What does **Con brio** mean? \_\_\_\_\_

\_\_\_\_\_

