

Theory of Music Grade 5

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 **three (3) 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 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	
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5	
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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 B E

1.2 Which is the correct time signature?



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

1.3 Which rest(s) should be put below the asterisk (*) to complete the bar?



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

1.4 Which note is the enharmonic equivalent of this note?



F# C# G

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



A B# B

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

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1.6 The correct label for the following arpeggio is:



C# minor arpeggio ascending then descending

A# arpeggio descending then ascending

C# minor arpeggio descending then ascending

1.7 Which Roman numeral fits below this subdominant triad?



iv IV ii

1.8 Which of these ornaments should be played as follows?



✪  ✪

1.9 What does **niente** mean?

dying away

nothing

hushed

1.10 Name this chord progression in A minor:



I - V

i - V

ii - V

Section 7 (20 marks)

Look at the following song and answer the questions opposite.

Handel

Largo

Voice

1. Faith - less un - grate - ful! how could'st thou de - ceive me
2. Wit - ness ye Po - wers, how much I a - dor'd ye;

Continuo

5

When I so con - stant to thee still did prove? In - hu - man
Whilst my poor heart you most false - ly be - trayed; And now not

10

Trai - tor, no more I'll be - lieve thee: Fly quick, then, from my sight,
one smi - ling look can af - ford me, Nor ought but cruel - ty,

15

Fly quick, then, from my sight, Hence far re - move.
Nor ought but cruel - ty, To a lost maid.

1. 2.

7.1 In which key is this song? _____

7.2 In what form is this song composed? _____

7.3 For which voice (soprano, alto, tenor or bass) is this song written? _____

7.4 What does **Largo** mean? _____

7.5 To which related key has the song modulated by bar 8? _____

7.6 Circle the first accidental which signals this modulation (voice part).

7.7 Circle an interval of a diminished 5th (continuo part, first section).

7.8 Are the sequences in bars 10-12 real sequences (bass part)? _____

7.9 Write the appropriate chord symbols above bars 7 and 8.

7.10 Name two bars where there are lower auxiliary notes (voice part). _____

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