

Grade 3 theory model answer paper

for May 2013



Introduction and notes

This answer paper has been created to demonstrate the correct answers, or those which would attract the highest marks. Where it is possible to give an exact answer, this has been done. Where there are multiple correct answers, these may also be given. Where an answer is open ended and/or creative, then an indicative answer has been given to show the type of response that is expected.

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Theory of Music Grade 3

May 2013

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 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 (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:



F A C

1.2 Add the total number of quaver beats in these tied notes.



4 5 6

1.3 Which is the correct time signature?



$\frac{9}{8}$ $\frac{6}{8}$ $\frac{3}{4}$

1.4 Which sign shows the longest rest?

z — —

1.5 The relative minor of D major is:

D minor
G minor
B minor

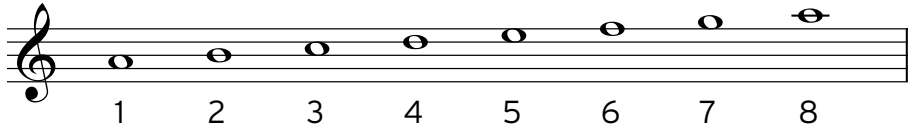
1.6 The major scale with two flats in its key signature is:

B \flat major
F major
D major

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

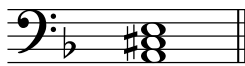
Boxes for
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- 1.7 Here is the scale of A natural minor. Which degree(s) of the scale will you change to make the scale of A melodic minor?



- none
 7th degree
 6th and 7th degrees

- 1.8 Which chord symbol fits above this dominant triad?



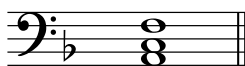
- Am A F

- 1.9 Name this interval:



- major 7th minor 7th major 6th

- 1.10 Name this triad:



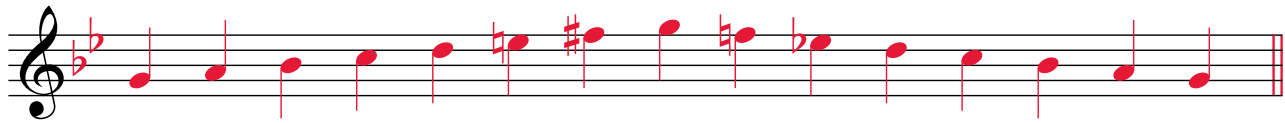
- tonic triad of D minor in first inversion
 tonic triad of F major in second inversion
 tonic triad of F major in first inversion

Please turn over for Section 2

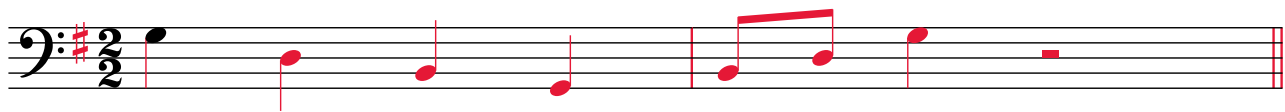
Section 2 (15 marks)

Boxes for
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2.1 Write a one-octave G melodic minor scale in crotchets, going up then down. Use the correct key signature.



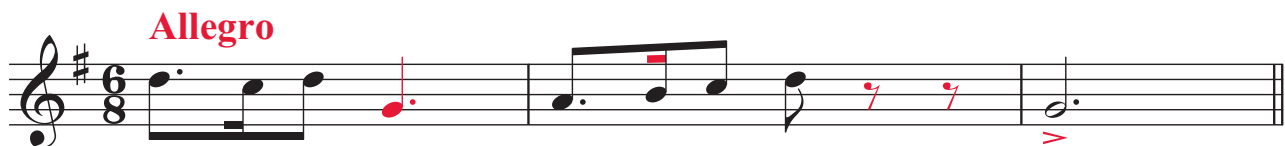
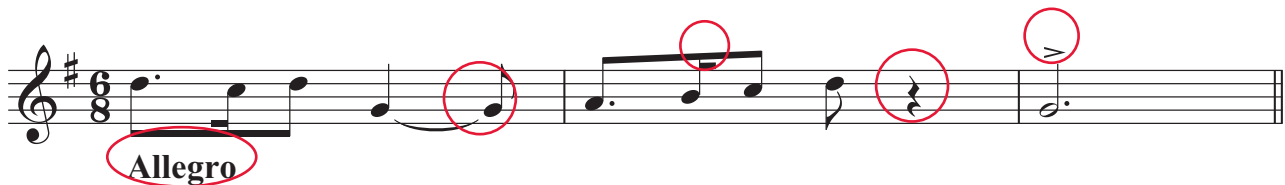
2.2 Write the key signature for the key shown. Then write its one-octave arpeggio in the rhythm given below.



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.



Section 4 (15 marks)

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examiner's
use only

4.1 Transpose this tune down an octave into the bass clef to make it suitable for a cello to play.

Anon, 13th century

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.

(D minor) i

(C major) I

Section 6 (15 marks)

6.1 Use notes from the tonic or dominant triads shown by the chord symbols to write a tune above the bass line.

Please turn over for Section 7

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Corelli

Vivo

Measures 1-3 of the piece. The music is in 2/2 time with a key signature of one flat. The first staff (treble clef) starts with a piano (*p*) dynamic. The second staff (bass clef) has a whole rest in the first measure, followed by a half note in the second measure and a half note in the third measure.

Measures 4-6. Measure 4 starts with a piano (*p*) dynamic. Measure 5 has a *cresc.* marking. There are two asterisks (*) above the notes in measure 5. The piece ends with a double bar line.

Measures 7-9. Measure 7 starts with a mezzo-forte (*mf*) dynamic. Measure 8 has a piano (*p*) dynamic. The piece ends with a double bar line.

Measures 10-12. Measure 10 starts with a mezzo-piano (*mp*) dynamic. Measure 12 has a mezzo-forte (*mf*) dynamic. The piece ends with a double bar line.

Measures 13-15. Measure 13 starts with a mezzo-forte (*mf*) dynamic. Measure 14 has a forte (*f*) dynamic. A red circle highlights the notes in measure 14. The piece ends with a double bar line.

- 7.1 In which key is this piece? F major
- 7.2 Which note is the dominant in this piece? C
- 7.3 Circle a bar which contains only the three notes of the tonic triad (treble part).
- 7.4 Name the cadence from the last beat of bar 15 to the beginning of bar 16. Perfect
- 7.5 Is the sequence in bars 9–12 real or tonal? Tonal
- 7.6 What does **Vivo** mean? Lively
- 7.7 What is the interval between the two notes marked with asterisks (*) in bar 5? _____
Major 6th
- 7.8 What type of beat is shown in the time signature? Minim
- 7.9 Which chord symbol fits above the first beat in bar 8? C
- 7.10 Does this piece start on an up-beat or a down-beat? Up-beat

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