

**TRINITY
GUILDHALL**

Sample Grade 5 Theory Paper

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:



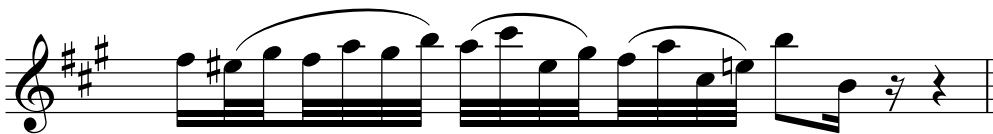
B G# B#

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



z - - zzzz

1.3 Which is the correct time signature?



$\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$

1.4 Which note is the enharmonic equivalent of this note?



E# Gb G

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



B G# E

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

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



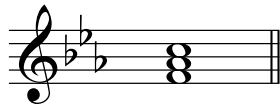
E♭ A♭ C

1.7 The correct label for the following scale is:



B♭ major scale ascending
B♭ natural minor scale ascending
B♭ melodic minor scale ascending

1.8 Which Roman numeral fits below this supertonic triad?



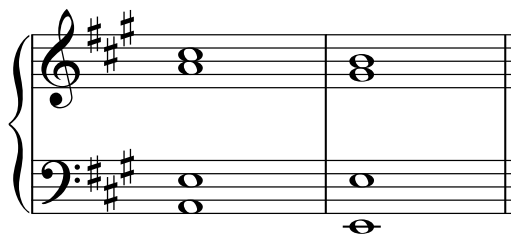
ii II IV

1.9 Which instrument often uses this clef?



cello bassoon viola

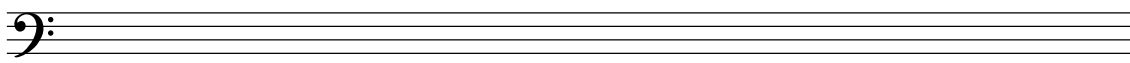
1.10 Name this cadence:



Perfect cadence in E major
Plagal cadence in A major
Imperfect cadence in A major

Section 2 (15 marks)

2.1 Write a one-octave F# melodic minor scale in crotchets ascending then descending. 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.



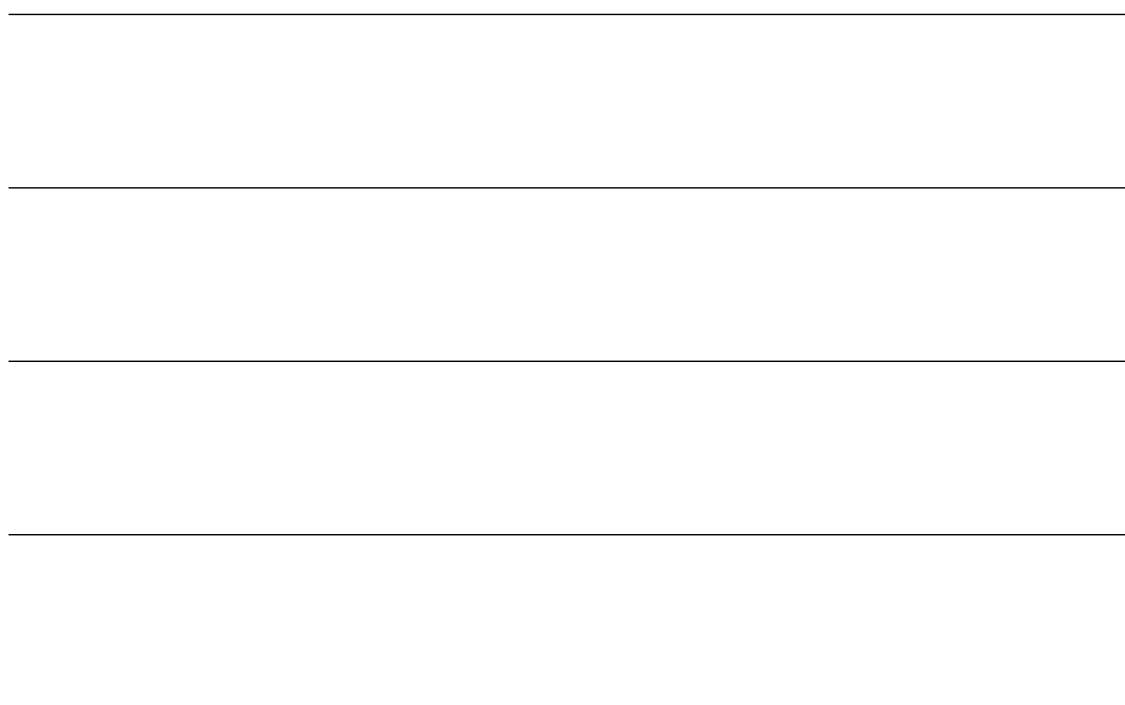
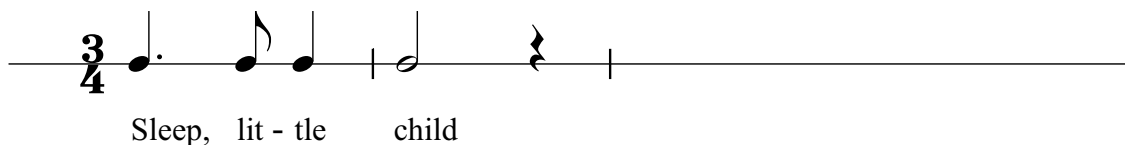
C# minor going down then up

Section 3 (10 marks)

3.1 Continue the rhythm to fit the following phrase.

Sleep, little child, go to sleep,
 Mother is here by your bed.
 Sleep, little child, go to sleep,
 Rest on the pillow your head.

- Anon.



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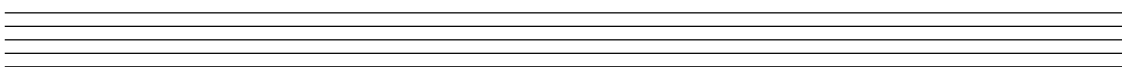
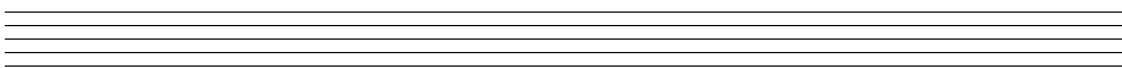


Section 4 (15 marks)

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- 4.1 Transpose this melody up a major 2nd so that a clarinet in B \flat will be able to play it at the same pitch as the following notes.

Mozart

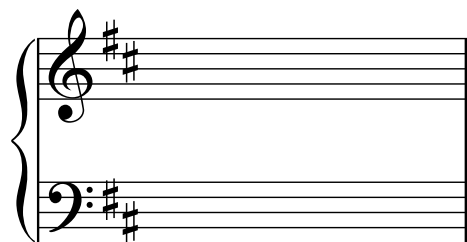


Section 5 (15 marks)

- 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, even if the chord is in first or second inversion.



(F minor) ib



(D major) Ic



Section 6 (15 marks)

- 6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Decorate your tune once you have the main harmony notes in place.

	Am	Am/C	Dm	B $^\circ$	B $^\circ$ /D	E 7	Am
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Please turn over to Section 7

Section 7 (20 marks)

Look at the following song and answer the questions on page 8.

Franz Schubert

Moderato

The musical score is for the song 'The Miller's Boy' by Franz Schubert. It is in 2/4 time, B-flat major, and marked 'Moderato'. The score is divided into four systems, each with a voice line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The lyrics are: '1. To wan - der is my one_ de - light, To wan - der, To wan - der is my one_ de - light, to wan - der; I'd_ be a wretch ed mil - ler's boy Were this old mill my on - ly_ joy, To

System 1: Voice line starts with a whole rest, followed by a quarter rest and a quarter note G4. Piano accompaniment begins with a *mf* dynamic. The piano part consists of eighth notes in the left hand and a melody in the right hand.

System 2: Voice line: 'wan - der is my one_ de - light, To wan - der, To'. Piano accompaniment continues with a *p* dynamic in the left hand and *mf* in the right hand.

System 3: Voice line: 'wan - der is my one_ de - light, to wan - der; I'd_'. Piano accompaniment continues with a *p* dynamic in the left hand and *mf* in the right hand.

System 4: Voice line: 'be a wretch ed mil - ler's boy Were this old mill my on - ly_ joy, To'. Piano accompaniment continues with a *p* dynamic in the left hand and *mf* in the right hand.

17 *pp*

wan - der, To_ wan - der, To wan - der To_ wan - der

21

2.The

- | | |
|--|--|
| <p>2.</p> <p>The water is to blame for this,
 The water,
 The water is to blame for this,
 The water;
 By watching it I'm restless too,
 It flows from me, it flows to you.
 The water.</p> | <p>3.</p> <p>The millwheel turning round and round,
 The millwheel,
 The millwheel turning round and round,
 The millwheel;
 It tells me it is wrong to stay,
 It turns by night, it turns by day,
 The millwheel.</p> |
| <p>4.</p> <p>The millstones grinding all the time,
 The millstones,
 The millstones grinding all the time,
 The millstones;
 They travel till they are quite worn,
 They grind their way through sacks of corn,
 The millstones.</p> | <p>5.</p> <p>To wander off is what I'd like,
 To wander,
 To wander off is what I'd like,
 To wander;
 Oh master, all the Earth's on show,
 I may come back but let me go,
 And wander.</p> |

Translation © Ronald Duncan

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 Look at the way the piano part is written (treble part). Why does it suits the words of this song?

7.5 Why does the dynamic marking of the piano part changes from *mf* to *p* in bar 5 (piano part)?

7.6 What kind of cadence does the composer use in bar 4?

7.7 This song does not modulate but name the bars in which you can find a hint of the relative minor key.

7.8 Circle an interval of a diminished 5th in bar 9 (voice part).

7.9 Look at the bass line in bars 13-16. How does it differ from the rest of the bass line?

7.10 Bracket (⌈⌋) the sequences (voice part) and say whether they are real or tonal.
