

Musical Knowledge

Musical Knowledge sample questions for
Trinity College London examinations

Initial Violin

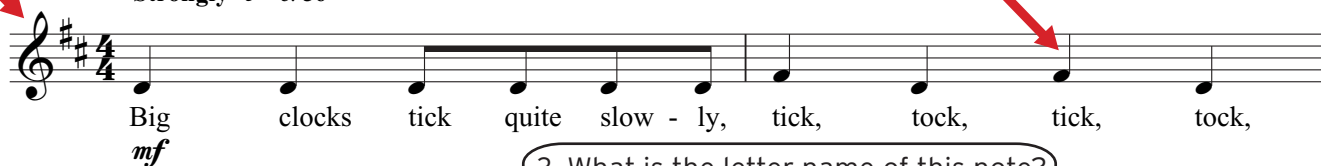
Big Clocks

1. What is this sign called?

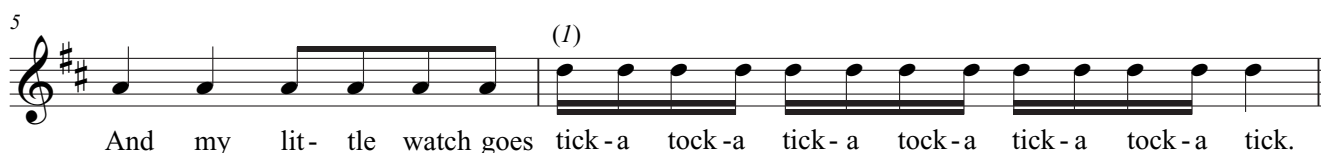
Strongly $\text{♩} = c. 56$

2. How many beats is this worth?

Traditional



3. What is the letter name of this note?



(I) May be played as a harmonic.

It is not intended that the words be sung or spoken in the examination.

4. Point to the shortest type of note.

5. Why do you think this piece is called 'Big Clocks'?

6. How do we know if it is to be played loud or soft?

Initial Electronic Keyboard

Lullaby

Voice: Violin
Style: Waltz
Andante [$\text{♩} = 80$]

Brahms



Grade 1 Piano

Menuett in F

K. 2

Wolfgang Amadeus Mozart
(1756–1791)

1. Point to a dotted minim

5. What is a 'menuett'?

[♩ = 110-120]

p

4. What does the '3' mean here?

mf

2. What is the pitch name of this note?

mp

3. What do you do when you see this?

p

p

Grade 1 Singing

MY UNCLE RUMBOLD

Work out whether you like Uncle Rumbold's odd eating habits or whether you think it is a most unpleasant diet, because you will sing the song differently in each case. Articulate the words clearly and enjoy all the time-changes, so that the humour of this song can come through.

Words: Samuel Edenborough

Paul Harris
(1957-)

In a rotund and hearty manner $\text{♩} = c. 60$
rit.

a tempo

In a rotund and hearty manner $\text{♩} = c. 60$
rit.

a tempo

4 *f*

My un - cle Rum - bold was cra - zy and fat, He

mf

7 rit. *a tempo*

liked no - thing more than a pot - roast - ed bat.

rit. *f a tempo*

10

poco rit. *a tempo mf cresc.*

He ate puff - ins with muff - ins and once ate two slugs (They were

poco rit. *a tempo mf cresc.*

13

f *Slowly mp espress.*

mal - ted then sal - ted and fried with fresh bugs), But

Slowly mp

15

rit. *a tempo f*

poor Rum - bold's feasts were soon brought to a stop, When he

rit. *a tempo*

17

f

choked and ex - pired on a cro - co - dile chop!

Grade 2 Recorder

1. What key is this piece in?

2. Explain this mark; which beat in the bar does this piece start on?

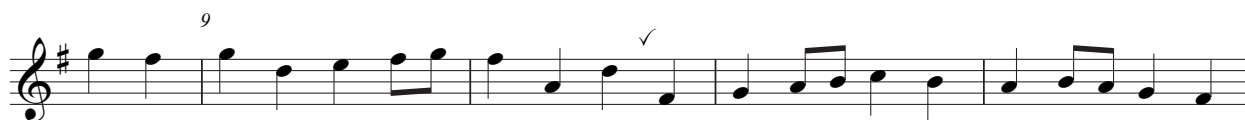
3. What is a 'Gavotte'?

Gavotte

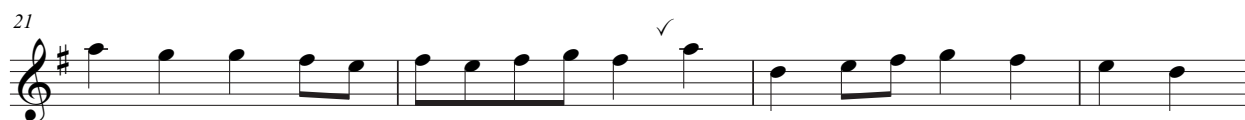
from Alcina

George Frideric Handel
(1685–1759)

All breve [♩ = 78]



4. What is this interval?



6. What is this?



5. What happens to a note when a dot is placed after it?

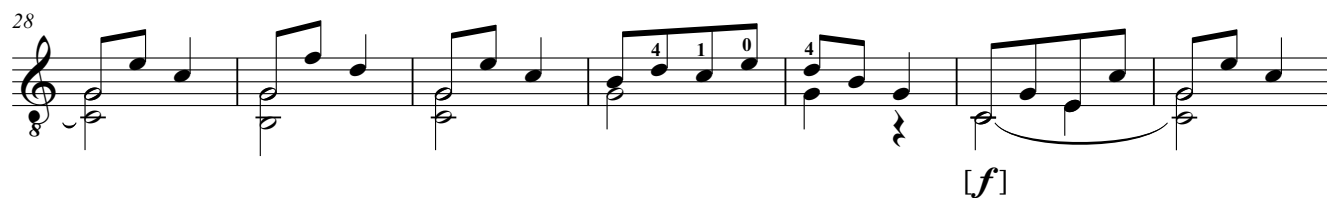
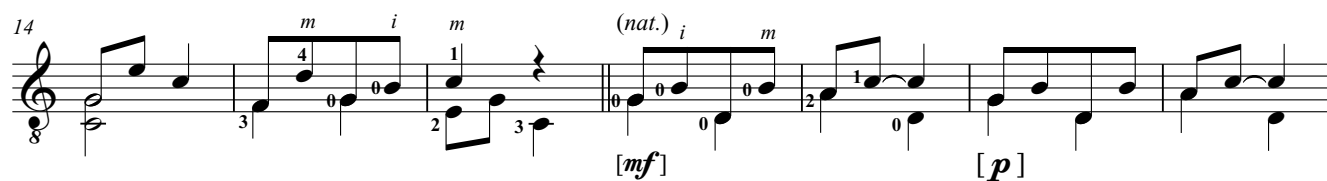
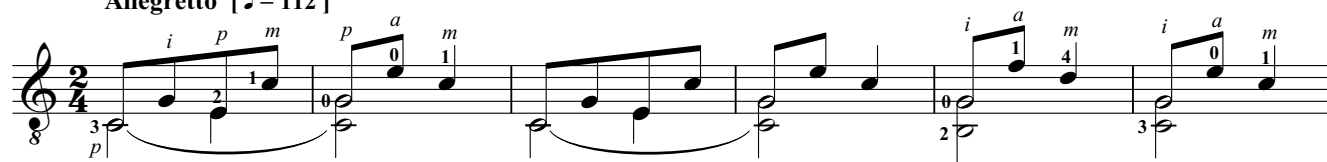
Grade 2 Guitar

Etude

op. 44 no. 2

Fernando Sor
(1778–1839)

Allegretto [♩ = 112]



Grade 3 Electronic Keyboard

1. What key is this piece in?

2. What is the relative minor of this key?

Toreadors' Song

Voice: Trumpet/Strings
Style: March

Crisply [♩ = 105-115]

Bizet

3. Explain this.

Trumpet

f

6 *mp*

10 *f*

14 *ff*

18 *mf*

22

To Strings

PLEASE SET UP FOR THE NEXT PIECE

5. Show me an ascending/rising scale.

(1)

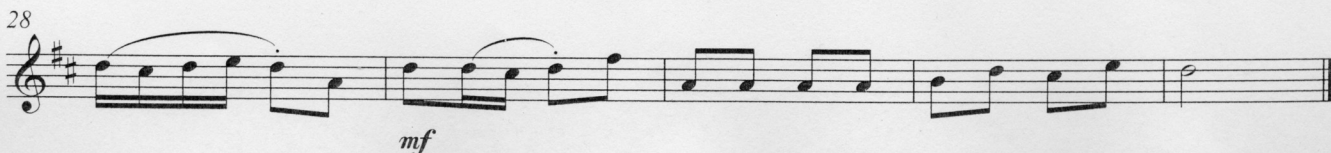
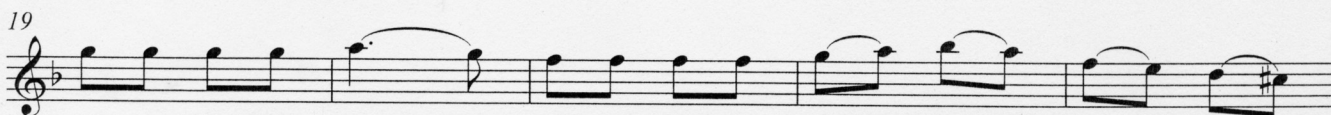
Grade 3 Clarinet

DIVERTIMENTINO

James Hook wrote one of the first concertos for the clarinet but perhaps his best-known work is the song *Sweet Lass of Richmond Hill*.

James Hook
(1746–1827)

Allegro spiritoso ♩ = 96



Grade 4 Singing

24

SNOWDROPS

(Schneeglöckchen, op. 79 no. 27)

The melted snow is dripping from branches and eaves, making a small sound which the poet describes as being like a little bell. The tempo should be very relaxed — the metronome marking is Schumann's own — and the semiquavers unhurried. The accompaniment is very smooth (*sehr gebunden*), but there is a clear representation of the dripping snow in the right-hand F#s at the opening.

2. Name the notes in the tonic triad.

1. What key is this piece in?

Words: Friedrich Rückert

Robert Schumann
(1810–1856)

Nicht schnell ♩ = 80

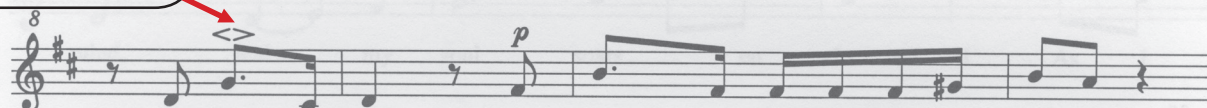


1. The swirl - ing snow-flakes that were fal - ling
1. Der Schnee, der ges - tern noch in Flöck - chen



all yes - ter - day, Have — melt - ed fast and now are cal - ling
vom Him - mel fiel, hängt — nun ge - ron - nen heut' als Glöck - chen

5. What does this mean?

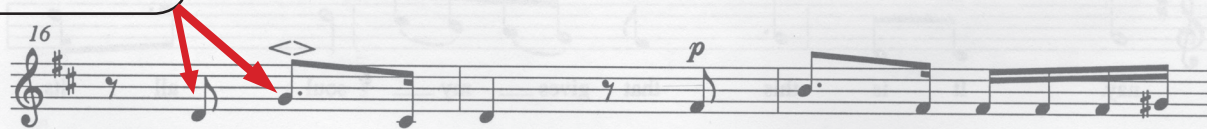


as bells in play. 2. Me - lo - dious snow-drops soft - ly ring - ing
am zar - ten Spiel. 2. Schnee - glöck - chen läu - tet; was be - deu - tet's

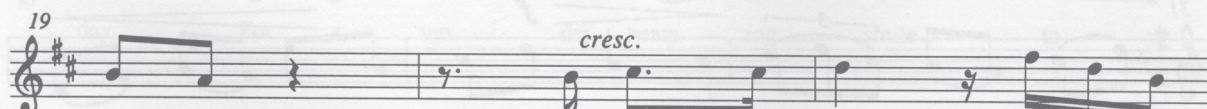


what do you sing? O come and hear! Their gen - tle sing - ing
im stil - len Hain? O komm ge-schwind! Im Hai - ne läu - tet's

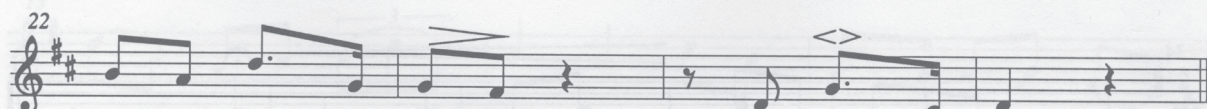
4. What is this interval?



pro - claims the spring. 3. O come, you leaves and buds and
den Früh - ling ein. 3. O kommt, ihr Blät - ter, Blüt' und



flow - ers that dream of May And close - ly
Blu - me, die ihr noch träumt, all zu des



trea - sured Ap - ril show - ers, come, don't de - lay!
Früh - lings Hei - lig - tu - me! kommt un - ge - säumt!

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3. There are four kinds of rests used.
Can you find them and explain them?

6. How do you bring out the meaning of the
words in bars 12-16?

Grade 4 Violin

Pastorale

op. 23 no.2

Oskar Rieding
(1840–1918)

Moderato [♩ = c. 112]

The musical score is written for violin in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'Moderato' and a metronome indication of approximately 112 beats per minute. The score is divided into two sections: 'Moderato' and 'Più mosso'.

Moderato Section (Measures 1-18):

- Measures 1-4: Introduction with a 4-measure rest, followed by a half note G4 and a quarter note F#4. Dynamics: *mf*.
- Measures 5-8: Quarter notes G4, A4, B4, and C5. Dynamics: *f*.
- Measures 9-12: Quarter notes B4, A4, G4, and F#4. Dynamics: *f*.
- Measures 13-16: Quarter notes E4, D4, C4, and B3. Dynamics: *f*.
- Measures 17-18: Quarter notes A3 and G3. Dynamics: *f*.

Più mosso Section (Measures 19-36):

- Measures 19-22: Quarter notes F#4, E4, D4, and C4. Dynamics: *p*.
- Measures 23-26: Quarter notes B3, A3, G3, and F#3. Dynamics: *f*.
- Measures 27-30: Quarter notes E3, D3, C3, and B2. Dynamics: *mf*.
- Measures 31-34: Quarter notes A2, G2, F#2, and E2. Dynamics: *f*.
- Measures 35-36: Quarter notes D2 and C2. Dynamics: *f*.

39 *mf* *mf* *mf* *mf*

43 *mf* *f* *mf* *mf*

47 *f* 2

53 **Tempo I** *mf*

57 *f*

61 *mf* *f*

66 *p*

70 III 1 II 3 *p*

Grade 5 Guitar

1. What is a 'sarabande'?

2. Describe the structure of the piece.

Sarabande

from Violin Partita no. 1, BWV 1002

Johann Sebastian Bach

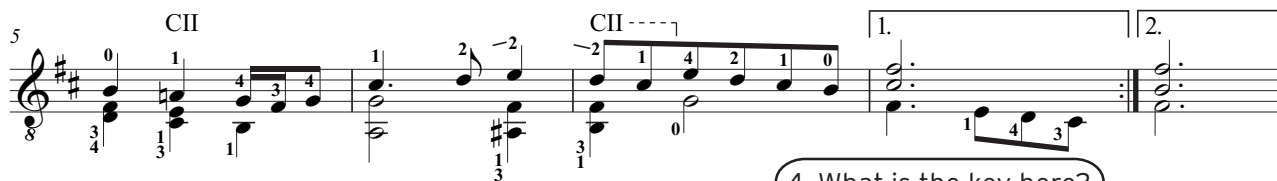
(1685–1750)

[Grave ♩ = 54]

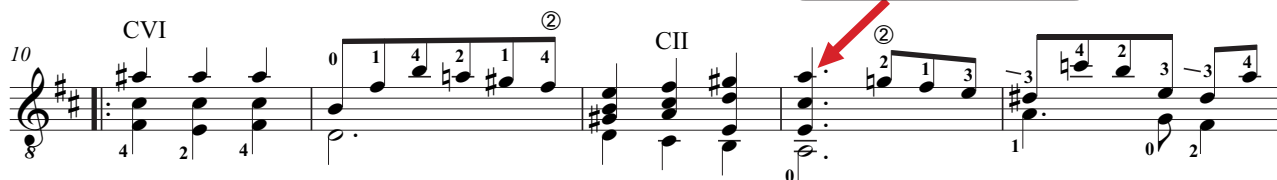
CII -----



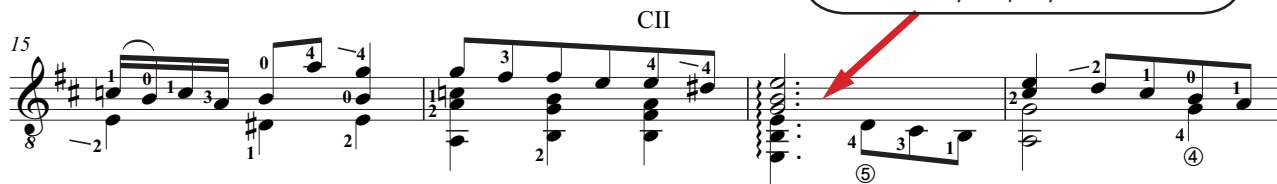
3. What does this mean?



4. What is the key here?



5. How do you play these notes?



6. From which period/style is this music?

7. Which is the most difficult bar?
Why is it difficult?

Grade 5 Piano

Kinder-Sonate in G

no. 1 of *Drei Klavier-Sonaten für die Jugend* op. 118

Robert Schumann
(1810–1856)

Lebhaft [♩ = c. 92]

p

cresc.

fp

f

non legato (1) *f*

(1) Non-legato quavers from bar 16 to bar 33.

23

f

28

f

33

p

37

42

cresc.

fp

46

fp

Musical Knowledge

These questions test the candidate's understanding of their chosen pieces, the context of their performance and their knowledge of their instrument and its technical demands, including best practice for rehearsal and performance.

Five questions, each worth 2 marks, will normally be asked. Questions will include discussions on most of the areas mentioned below, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as appropriate. Candidates must ensure that copies are not so heavily annotated that a reasonable range of questions for the grade is precluded. For melody line instrumentalists, questions will be based only on the instrumental line, and not on the accompaniment.

Initial

1. The pitch names, and durations of any notes (excluding those with leger lines except middle C) in the pieces played.
2. To identify, but not to explain clefs, stave, bar lines and key/time signatures in the pieces played.
3. Very simple musical terms and signs in the pieces, such as ♩ , 'repeat', *f* and *p*.
4. Questions about the connection between the titles of the pieces and the music played (e.g. what is a Minuet? Why is this piece called 'Squabble'?)

Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain *p/f*, accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*, when appearing in the pieces played.
4. Comment on any significant, interesting or unusual features of piece(s) played. Show a basic understanding of the instrument, including the names of its main parts (e.g. tone holes, reed, ligature etc) and maintenance.

Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression in the pieces played.
2. Identify and explain any metronome marks, grace notes, ornaments etc. appearing in the pieces played.
3. The numerical value (only) of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when playing.

Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys, (together with their relative major/minor), in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns in the pieces played.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).
4. The difference between sounding pitch of their instrument (transposing instruments only, including descant recorder, double bass and other octave transposing instruments).

Grade 4

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the 3 notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

Grade 5

As for previous grades, and additionally:

1. Comment on any significant features of the musical style and period, (e.g. Baroque, Romantic, Bebop) of the pieces played.
2. Point out any interesting or noteworthy structural/formal aspects of the pieces played.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

Grades 6-8

Musical Knowledge questions are not available at these grades.