


**TRINITY
GUILDHALL**

Sample Grade 6 Theory Paper 1

Section 1 (10 marks)

1.1 What does  mean? _____

1.2 Write one irregular time signature. _____

1.3 Which minor key is enharmonically equivalent to D# minor? _____

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



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



1.6 Give another name for Aeolian mode starting on G. _____

1.7 Label this chord with figured bass.



1.8 Write the note names of the notes in a diminished 7th chord on C. Use the correct spelling. _____

1.9 What is a **Gavotte**? _____

1.10 What is a **Gigue**? _____

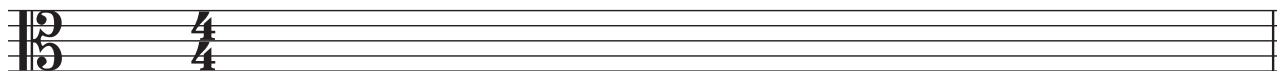
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examiner's
use only☐☐☐☐☐☐☐☐☐☐

Section 2 (15 marks)

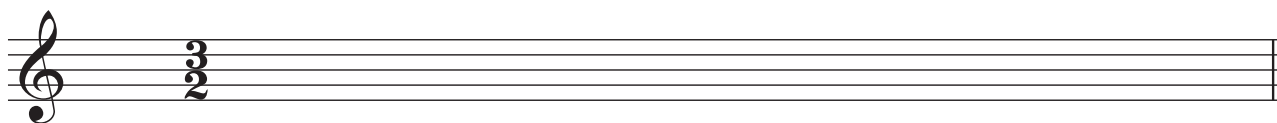
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Write the following one-octave scale and arpeggio in a rhythm to fit the given time signature. Use key signatures.

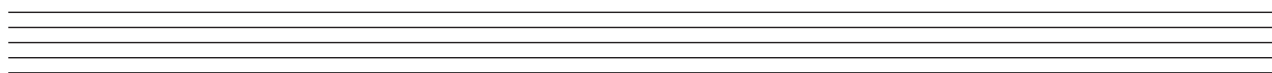
- 2.1 F# harmonic minor scale, descending then ascending. Use rests between some degrees of the scale.


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- 2.2 D♭ major arpeggio ascending then descending.

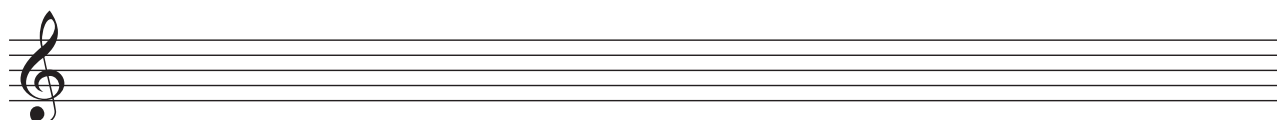
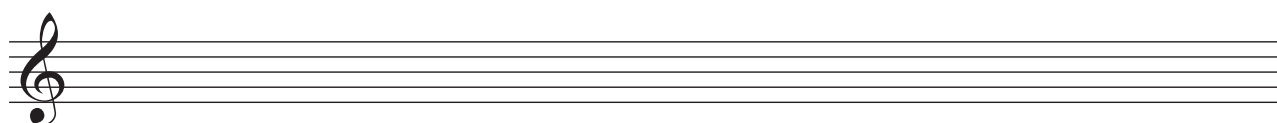
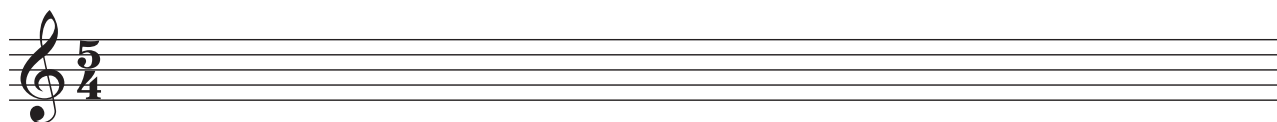

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- 2.3 Transpose this melody so that a clarinet in B♭ will be able to play it at the same pitch as the following notes. Use a key signature. Tchaikovsky


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Section 3 (15 marks)

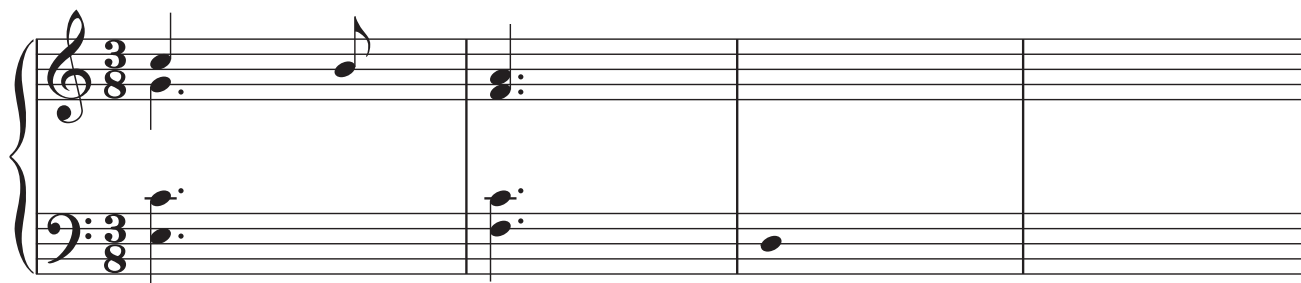
- 3.1 Write an 8-bar melody for violin using notes from G pentatonic major scale. Do not use a key signature but write in any necessary accidentals. You may use the following as a start if you wish:


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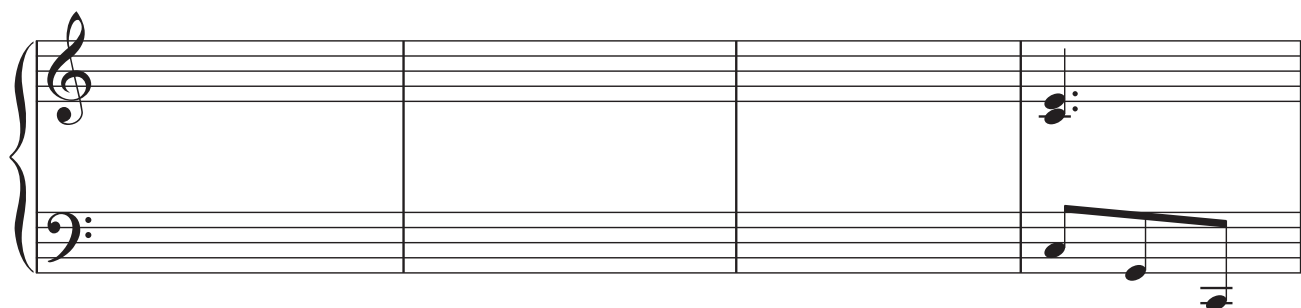
Section 4 (15 marks)

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- 4.1 Here is a chord progression. Make a harmonic sequence by repeating it one note lower each time to complete the phrase.

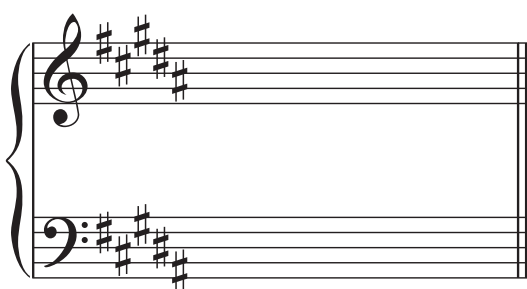


(C major)



Section 5 (10 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 except where the chord is a 7th chord.



(B major)

iib



(C minor)

V⁷b

Section 6 (15 marks)

- 6.1 Label the chords of this phrase with Roman numerals below the staff and chord symbols above and complete it with an appropriate cadence.

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Section 7 (20 marks)

Look at the following song and answer the questions on page 6.

Traditional (English)

1
There were se-ven gyp-sies in a row, And they were__ fine and

4
hand-some oh, They rode till they came__ to the yel-low cas-tle gates, And

7
there they sang so sweet-ly, oh.

2. The castle lady she came down
A waiting maid beside her, oh,
They gave to her a nut brown bowl.
Twas finer than the best you know.
3. Now when the lord came home that night
Enquiring of his lady, oh,
The waiting maid made this reply:
She's following the gypsies, oh!

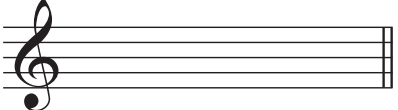
7.1 In which key or mode is this song? _____

7.2 Which voice (soprano, alto, tenor or bass) would be best suited to singing this song?

7.3 In what form is this song composed? _____

7.4 How many phrases are there in one verse of this song? _____

7.5 Name the interval between the two notes marked with asterisks (*) in bar 3 and circle a place where you can see another interval of this type.

7.6 Write the lowest and highest notes in this song as semibreves: 

7.7 Give two possible names for the interval between the lowest and highest notes in this song. _____

7.8 Name one rhythmic feature that is common to every phrase. _____

7.9 Name one melodic feature that is common to the first and last phrase. _____

7.10 Write out the second line of verse 2 below this music:

