

Past papers

for graded exams
in music theory 2012

Grade 6

Theory of Music Grade 6

May 2012



Your full name (as on appointment slip). Please use BLOCK CAPITALS.

Your signature

Registration number

Centre

Instructions to Candidates

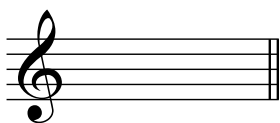
1. The time allowed for answering this paper is **three (3) hours**.
2. Fill in your name and the registration number printed on your appointment slip in the appropriate spaces on this paper, and on any other sheets that you use.
3. **Do not open this paper until you are told to do so.**
4. This paper 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	
4	
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7	
Total	

Section 1 (10 marks)Boxes for
examiner's
use only

- 1.1 Write the time signature that shows four minim beats in bar.

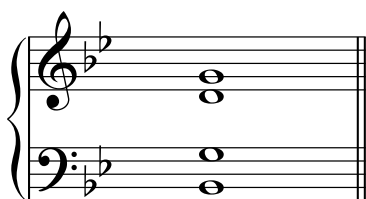


- 1.2 Which of the C clefs is sometimes used in music written for the cello? _____

- 1.3 Which key is enharmonically equivalent to B major? _____

- 1.4 Name a Baroque composer of oratorios. _____

- 1.5 Label this chord with figured bass:



Boxes for
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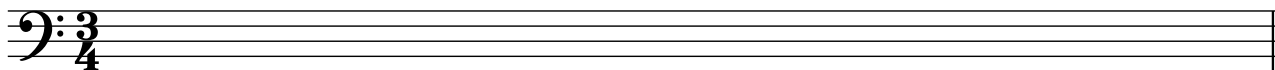
- 1.10 What is the mediant note of the minor key shown by this key signature?



7

Section 2 (15 marks)

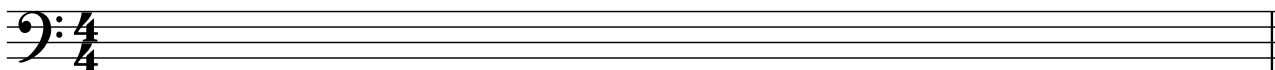
- 2.1 Write the following one-octave scale in a rhythm to fit the given time signature. Use rests between some degrees of the scale. Do not use a key signature, but write in the necessary accidentals.



7

Pentatonic minor scale starting on **D**, ascending then descending.

- 2.2 Using semiquavers, write a broken chord using the appropriate chord. Use patterns of four notes each time.



7

Diminished 7th on B, ascending.

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



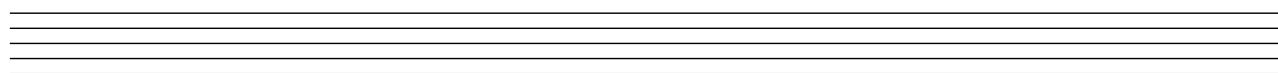
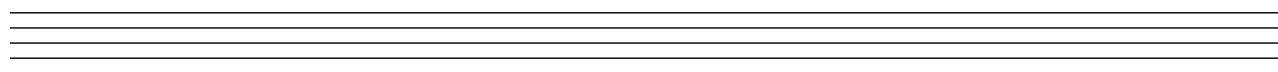
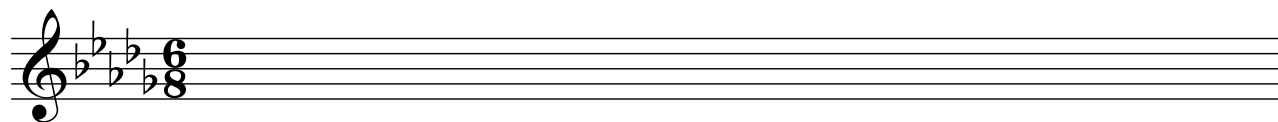
Berlioz

7

Section 3 (15 marks)

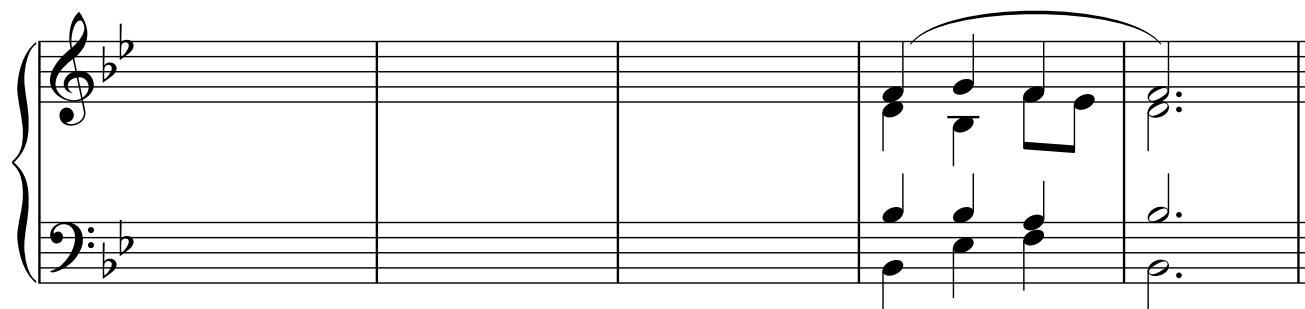
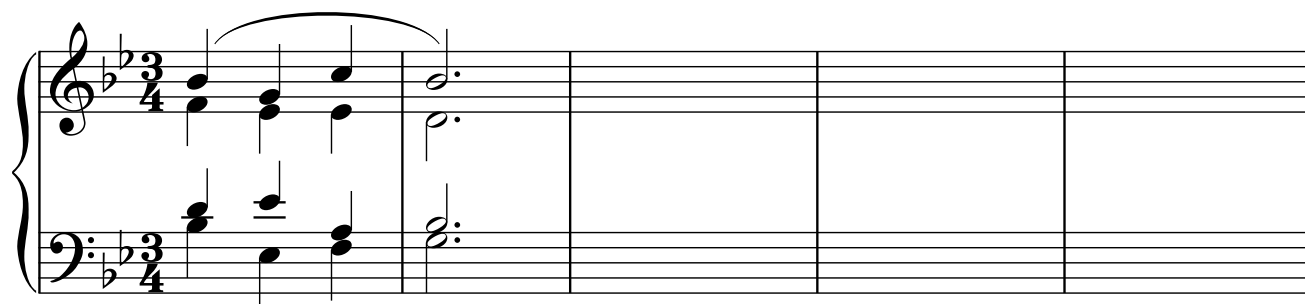
Boxes for
examiner's
use only

- 3.1 Write an 8-bar melody in D \flat major for flute. You may use the following as a start if you wish:



Section 4 (15 marks)

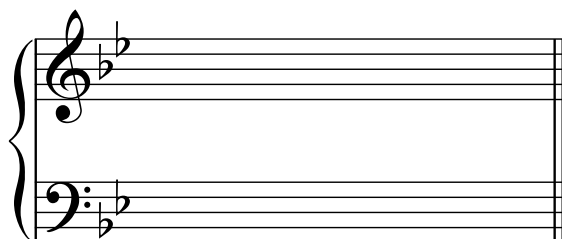
- 4.1 Make a harmonic sequence by repeating this chord progression one note lower each time to complete the phrase.



Section 5 (10 marks)

Boxes for
examiner's
use only

- 5.1 Using semibreves, write out 4-part chords for SATB using the chords shown by the Roman numerals.



(G minor)

VI



(Bb minor)

viib

Section 6 (15 marks)

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

Bach



(Please turn over for section 7)

Section 7 (20 marks)

Look at the following movement and answer the questions opposite.

Allemande Beethoven

leggiermente

(8a) (8b)

7 1. 2. 9

(16a) (16b)

13 1. 2. 17

(Fine)

19

26

(D.C.)

7.1 What is the interval between the two notes in the upper stave of bar 19? _____

☐

7.2 What do you notice about the harmony in bars 25–32? _____

☐

7.3 Place the appropriate Roman numeral beneath the first two beats of bar 15.

☐

7.4 Draw a circle around the auxiliary note in bar 14.

☐

7.5 To which key does the music move in bars 9–10? _____

☐

7.6 What type of cadence occurs in bars 7–8a? _____

☐

7.7 Which of the following terms most accurately describes the texture of this music?

[a] melody with accompaniment [b] polyphonic [c] chordal [d] homophonic

☐

7.8 Which note in bar 11 is an appoggiatura? _____

☐

7.9 Which four bars form a sequence? _____

☐

7.10 Write the appropriate chord symbol above the third quaver beat of bar 15.

☐