

Past papers

for graded examinations
in music theory 2011

Grade 6

Theory of Music Grade 6

May 2011

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:

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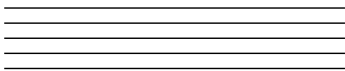
Section 1 (10 marks)

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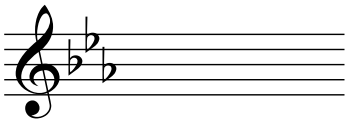
1.1 What is the Roman numeral used for the second chord of an interrupted cadence?

1.2 What does **con sordino** mean? _____

1.3 Using an appropriate clef, write the note sounded when an alto saxophone in E \flat plays a written middle C:



1.4 Write the dominant triad of the minor key with the following key signature:



1.5 Name two composers of the Baroque period. _____

1.6 What notes form an augmented triad built on F? _____

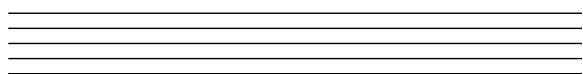
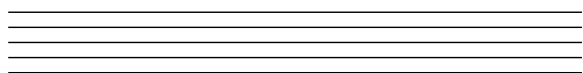
1.7 Give an enharmonic name for F \sharp . _____

1.8 What is another way of describing the interval of a major 10th? _____

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1.9 What time signature indicates five quaver beats in each bar? _____

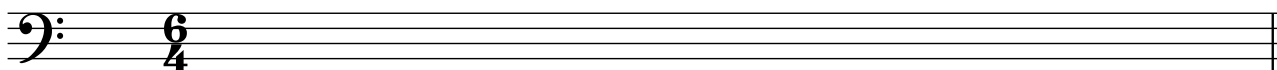
1.10 Write two bars containing six quavers, one in $\frac{3}{4}$ time and one in $\frac{6}{8}$.



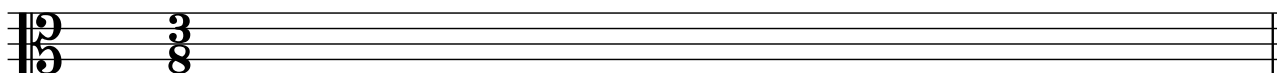
Section 2 (15 marks)

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

2.1 B \flat melodic minor scale ascending then descending.

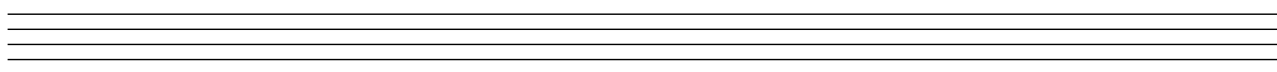


2.2 B major arpeggio, descending then ascending.



2.3 Transpose the following melody so that a clarinet in A will be able to play it at the same pitch as the following notes.

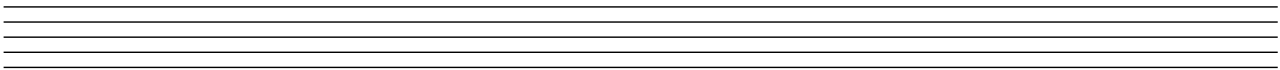
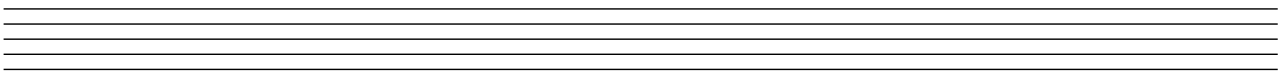
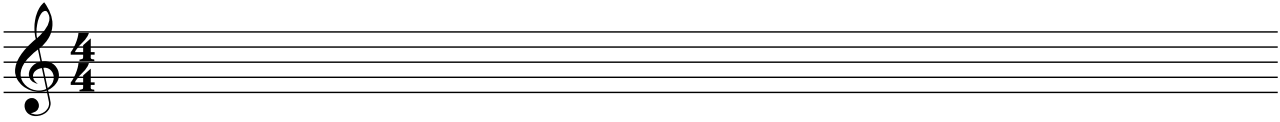
Schumann



Section 3 (15 marks)

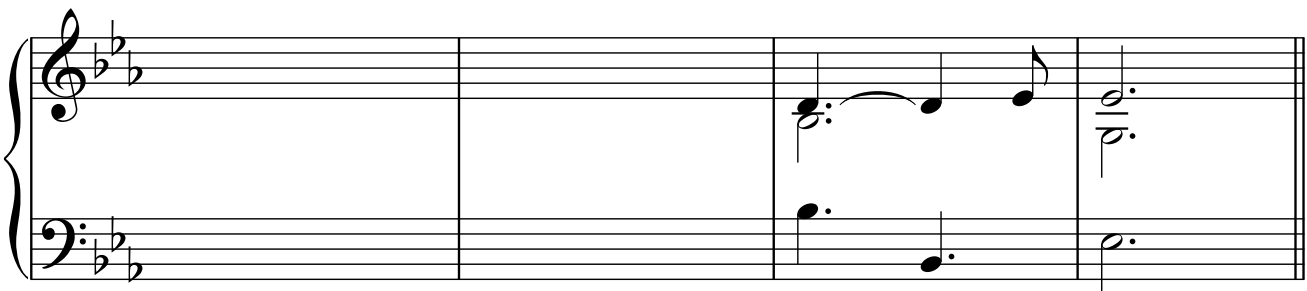
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- 3.1 Write an 8-bar melody for oboe using the Aeolian mode starting on A. Do not use a key signature but write in the necessary accidentals. You may use the following as a start if you wish:



Section 4 (15 marks)

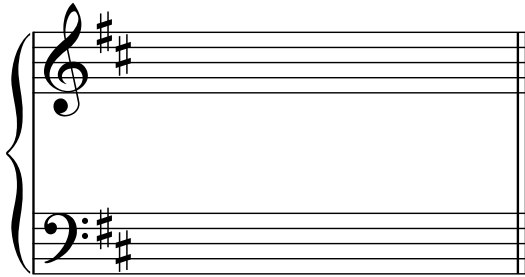
- 4.1 Here is a chord progression. Make a harmonic sequence by repeating it one note lower each time to complete the phrase.



Section 5 (10 marks)

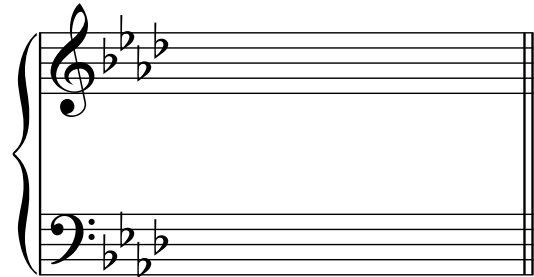
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5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case except where the chord is a 7th chord.



(B minor)

IV^b



(Ab major)

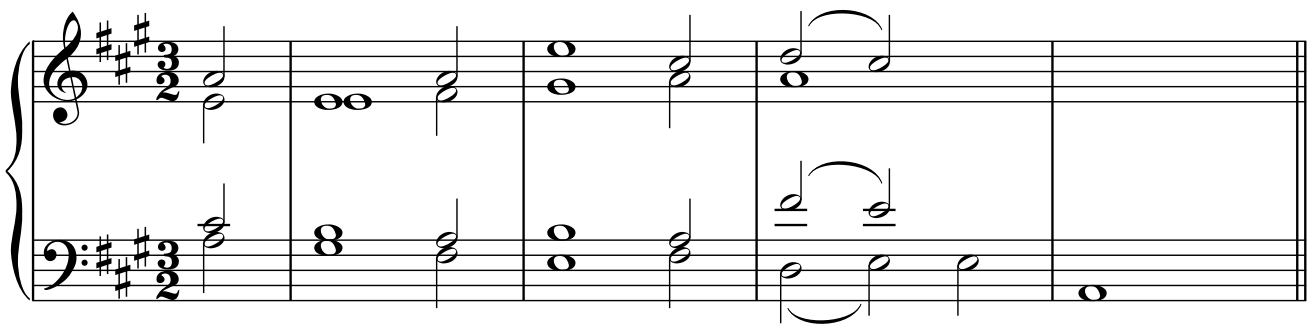
V⁷c



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.

Wilkins



Section 7 (20 marks)

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Look at the following extract and answer the questions below and opposite.

Rheinberger

Molto andante

7.1 Name the key at the opening of this extract. _____

7.2 What chord is formed by the notes in bar 1? _____

7.3 What key is briefly touched on in bars 6-7? _____

7.4 Which word describes the type of writing in this extract? _____

7.5 In which two consecutive bars is the same rhythm used? _____

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7.6 In which bars is there a perfect cadence in F major? _____

7.7 Place an appropriate Roman numeral beneath the chord on the fifth quaver beat of bar 10.

7.8 Circle an unaccented passing note in bar 8.

7.9 Name the interval between the last two notes in bar 4. _____

7.10 Look at the fourth quaver beat of bar 10. What note needs to be added to make this chord a diminished 7th?
