

Local Centre Examination Paper

Theory Grade 8

May 2016

Time allowed : 3 hours

Candidates should answer all questions. All answers must be written on this paper.

Royal Irish

Academy of Music

Candidate's name
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Total Marks 100
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**N.B.** Answer **either** question 1a **or** 1b. Do **not** answer both questions.

**1a** Using this opening, compose a 16-bar melody. Include a modulation to any closely related key. Phrase the completed melody. Add tempo and expression marks. (Copy to the staves below.)



Or

**1b** Compose a tune for this verse. Write each syllable under the note(s) to which it is to be sung.

"They sailed to the Western Sea, they did,  
To a land all covered with trees,  
And they brought an Owl, and a useful Cart,  
And a pound of Rice, and a Cranberry Tart,  
And a hive of silvery Bees."

Edward Lear

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- 2 Choose suitable chords to accompany the following melody. Indicate the chords by roman numerals. Write in the complete bass line adding some passing or auxiliary notes where suitable (inner parts are not required).

Numerals \_\_\_\_\_

Numerals \_\_\_\_\_

15

- 3 Analyse the chords implied by the given soprano and bass lines by using roman numerals. Complete the harmonisation by adding parts for alto and tenor voices.

Numerals \_\_\_\_\_

15

- 4 Complete the treble over the given bass to create a simple two-part texture.

15

5 Study the following Hymn tune, then answer the questions which follow.

Arthur Henry Mann

(i) Name the tonic key: \_\_\_\_\_

(ii) Name the keys to which the music modulates in the following bars:

bars 6 - 7 \_\_\_\_\_ bars 9 - 10 \_\_\_\_\_

(iii) Name the type of cadence which occurs at the end of the Hymn tune: \_\_\_\_\_

(iv) Fully describe, using Roman numerals the chords marked with asterisks. All are in the tonic key.

bar 1, beat 4 \_\_\_\_\_ bar 2, beat 1 \_\_\_\_\_ bar 8, beat 3 \_\_\_\_\_ bar 12, beat 4 \_\_\_\_\_

(v) On the music, circle one example of a passing note (mark it P), and an auxiliary note (mark it A).

Musical score for the first system, featuring Flute (Fl.), Clarinet in C (Cl. in C), Cor in C, Trgl., Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p* and *arco*, and performance instructions like *div.* and *pizz.*. The key signature is one sharp (F#).

Musical score for the second system, featuring Oboe (Ob.), Fagotto (Fg.), Cor, Trgl., Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p* and *dolce*, and performance instructions like *arco* and *div.*. The key signature is one sharp (F#).

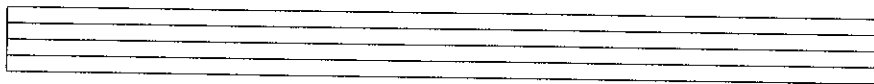
6 The score extract on page 4 is from Smetana's symphonic poem 'Vltava'. Study the score, then answer the following questions.

a Explain each of the following terms:

- div. \_\_\_\_\_
- pizz. \_\_\_\_\_
- arco \_\_\_\_\_
- dolce \_\_\_\_\_
- I. II. (Horns) \_\_\_\_\_

- b (i) What clef is used by the viola? \_\_\_\_\_
- (ii) Name one transposing string instrument on the score. \_\_\_\_\_
- (iii) Is the triangle tuned (pitched) or untuned (unpitched)? \_\_\_\_\_
- (iv) How many woodwind players are needed to play this extract? \_\_\_\_\_

c (i) Write out bars 1 & 2 of the viola part in the bass clef.



(ii) Write out bar 6 of the bassoon parts in the tenor clef.



