

Local Centre Examination Paper

Theory Grade 6

November 2017

Royal Irish
Academy of
Music

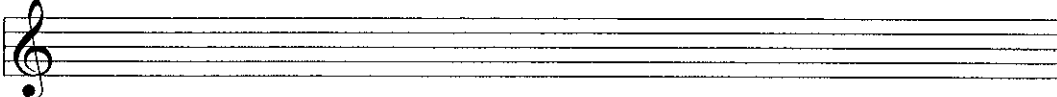
Time allowed : 3 hours

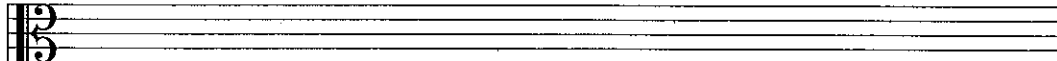
Candidates should answer all questions. All answers must be written on this paper.

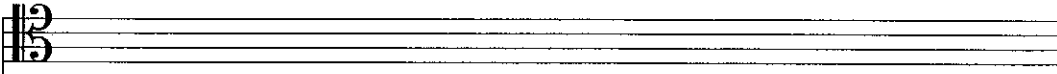
Candidate's name


Total Marks 100

- 1 a Write each of these scales with key signature, one octave ascending, using the given clef. Include any necessary accidentals.

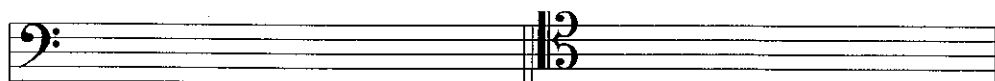
A \flat Major 

B Major 

C Melodic Minor 

F \sharp Harmonic Minor 

- b Write the following tonic triads with the key signatures in the requested position.



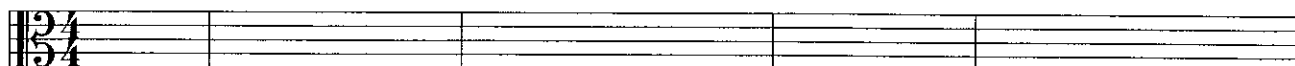
C \sharp Major
Second Inversion

B \flat Minor
First Inversion

10

- 2 a Transpose the following melody up an octave using the alto clef.

Ahbez



b Transpose this melody into the key a minor 3rd lower. Use the new key signature.

Lee

3 a Describe each of the marked intervals in the following melody.

10

Beethoven

X _____ Y _____ Z _____

b Describe each of these intervals, then draw and describe the inversion of each.

10

4 a Add the missing barlines to this melody.

Grieg

b Add the missing time signature to each of the following rhythms.

10

- 5 Using the given opening, compose a melody to make a total of 8 bars.
Add suitable marks of tempo, phrasing and expression to the completed melody.

Musical notation for question 5. The first staff shows a 4/4 time signature, a key signature of one flat (Bb), and a melody starting with a quarter note Bb, followed by quarter notes A, G, F, E, D, C, B, A. The second staff is empty for completion.

10

- 6 Write a rhythm for the following words. Copy the words onto the lines below the staves.
Then write one note for each syllable. Include a time signature.

"With these crayons I could draw
A crazy purple dinosaur
An orange mouse with yellow cheese
A big black dog with big brown fleas" James Carter

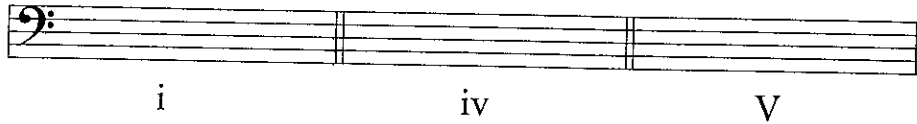
Six sets of musical staves for question 6. Each set consists of a five-line staff and a horizontal line below it for writing words.

10

- 7 a Describe each of the following triads as either major, minor, diminished or augmented.



- b Using a key signature write each of the primary triads in D minor.



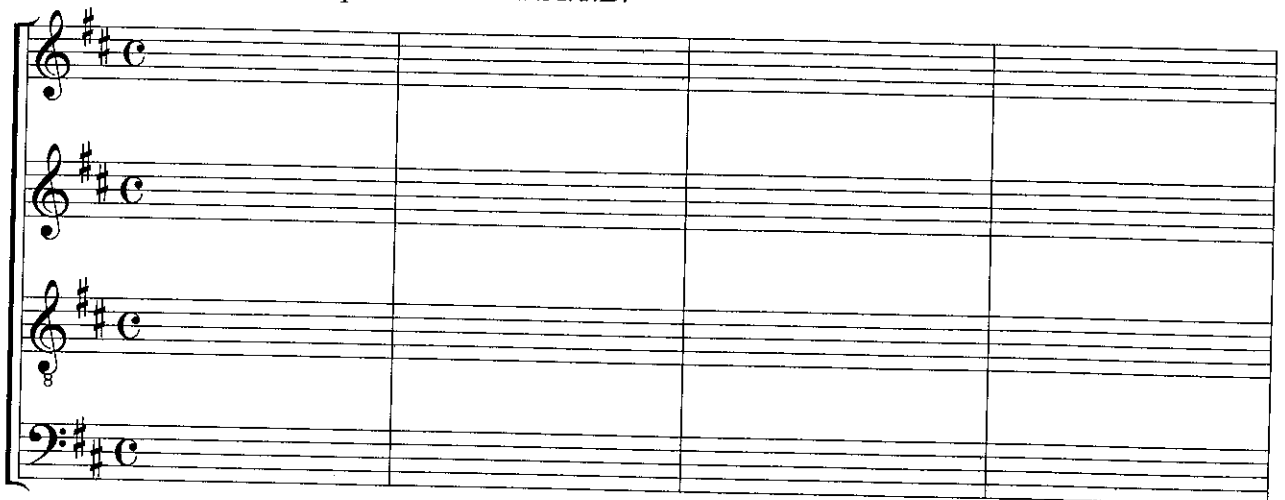
- c Add S.A.T. above the given bass notes to form 4 part chords in root position in E \flat major. Identify each chord as being I, IV or V.



- d Name the key of the extract: _____
Identify each chord marked * by writing its roman numeral below the staff.



- e Re-write the extract in open score for S.A.T.B.



Study the following excerpt taken from a keyboard sonata by W.F. Bach and answer the questions that follow

W.F. Bach

8 a Name the major key in which this piece is written: _____

Name the relative minor key: _____

b Give the technical terms (tonic, supertonic etc.) of the first three notes found in the treble line:

B \flat : _____ G: _____ D: _____

c The boxed chords marked X, Y and Z in bars 1 & 4 belong to the tonic triad. State the position of each (root position, 1st inversion or 2nd inversion):

X _____

Y _____

Z _____

d Name the ornament that appears in bar 1: _____

e Describe the circled interval marked A in bar 2: _____

9 a Choose four Baroque composers from this list, after each composer give the title of one of their compositions.

- Purcell _____
- Corelli _____
- Handel _____
- Vivaldi _____
- Bach _____
- Scarlatti _____

b Briefly explain **three** of the following terms.

Da capo aria Ritornello Concerto grosso Recitative Continuo

- (i) _____

- (ii) _____

- (iii) _____

- 10 Name one transposing woodwind instrument: _____
Name one transposing string instrument: _____
Name one transposing brass instrument: _____
Name an instrument that uses double stopping: _____
Name a percussion instrument that is unpitched: _____

10

5