

**Local Centre Examination Paper**

**Theory Grade 8**

**May 2018**

Time allowed : 3 hours

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

**RIAM**

Royal Irish  
Academy of Music

Candidate's name

Total Marks 100

**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**

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

"One and two and three and four  
Practising is SUCH a bore!  
Five and six and seven and eight  
Scales are things I simply hate!" Dorothy Gray

Four blank musical staves in treble clef, each with a five-line staff and a brace on the left side, provided for the student to write their composition for question 1b.

Grade 8 continued

- 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 (no inner parts needed).

Numerals \_\_\_\_\_

Numerals \_\_\_\_\_

15

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

Numerals \_\_\_\_\_

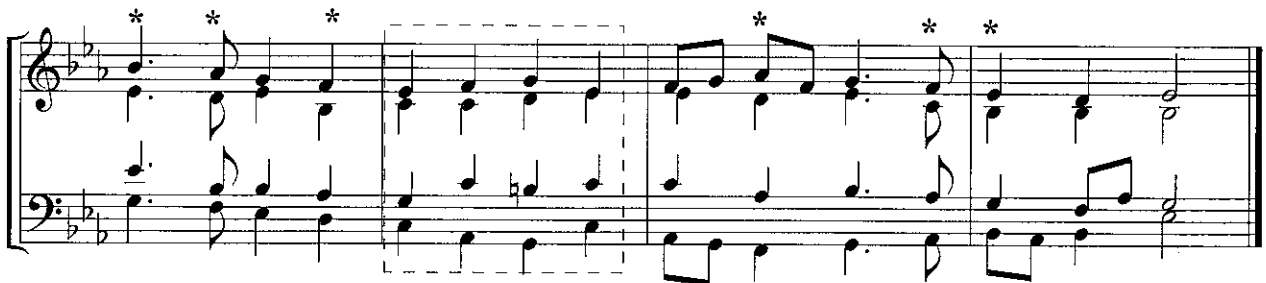
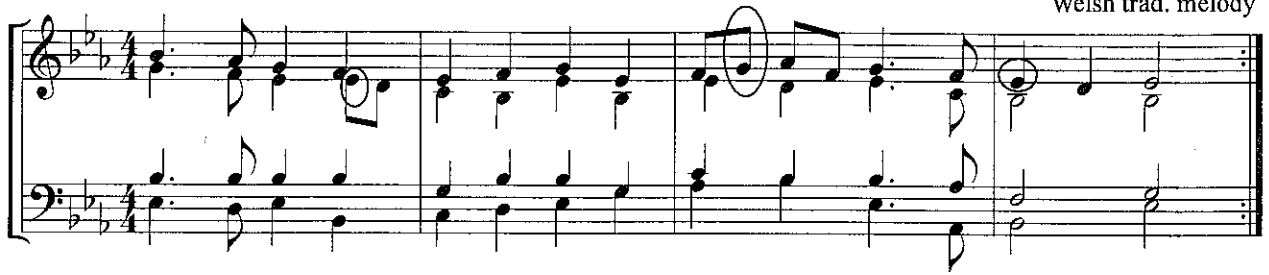
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- 4 Complete the treble over the given bass to create a simple two-part texture.

15

5 Study the music below, then answer the questions which follow.

Welsh trad. melody



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

(ii) Name the keys to which the music modulates in the boxed areas:  
 bar 8 \_\_\_\_\_ bar 10 \_\_\_\_\_

b Fully describe the chords marked with \*. Use roman numerals and include b, c, or d to indicate any inversions used. All are in the tonic key.

bar 5, beat 4 \_\_\_\_\_ bar 9, beat 1 \_\_\_\_\_ bar 9, beat 2 quaver \_\_\_\_\_ bar 9, beat 4 \_\_\_\_\_  
 bar 11, beat 2 \_\_\_\_\_ bar 11, beat 4 quaver \_\_\_\_\_ bar 12, beat 1 \_\_\_\_\_

c Describe each of the circled notes in bars 1, 3 & 4 as either unaccented passing note, accented passing note, suspension or auxiliary note.

bar 1 (Eb) \_\_\_\_\_ bar 3 (G) \_\_\_\_\_ bar 4 (Eb) \_\_\_\_\_

d Name the type of cadence in bar 4: \_\_\_\_\_

### Score Extract

Sibelius

The score extract shows the following parts and dynamics:

- Flauti:** *poco f*
- Oboi:** *poco f*
- Clarinetti in B $\flat$ :** *poco f*
- Fagotti:** *poco f*
- Corni in F:** *pp*
- Violini I:** *Div.*
- Violini II:** *Div.*
- Viola:** *Div.*

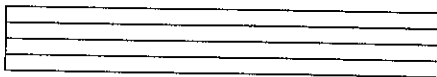
The score is written in 2/2 time with a key signature of one sharp (F#). The woodwinds and strings play sustained chords and textures, while the brass part is mostly silent.

6 The score extract on page 4 is from Symphony No 6 by Sibelius. Study the score, then answer the following questions.

a Name the clef used by bassoons: \_\_\_\_\_

Give the letter name of the upper note in bar 4: \_\_\_\_\_

b Clarinets are pitched in B $\flat$ , write out bar 3 of both clarinet parts at concert pitch.



c On the treble stave, write out the **first note** played by the lower viola part.



d Apart from clarinets name another transposing instrument playing on the score: \_\_\_\_\_

e Explain these terms:

Div. \_\_\_\_\_

poco *f* \_\_\_\_\_

g What are the normal abbreviations used for the following instruments:

Flauti \_\_\_\_\_

Fagotti \_\_\_\_\_

Clarineti \_\_\_\_\_

Corni \_\_\_\_\_

7 Answer questions **a, b and c.**

**a** Explain **two** of the following:

**symphony    overture    tone poem    cadenza**

1. \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**b** Name the composer of any **four** of the following works.

Hebrides Overture \_\_\_\_\_

Raindrop prelude \_\_\_\_\_

Ma Vlast \_\_\_\_\_

Swan Lake \_\_\_\_\_

Tosca \_\_\_\_\_

Elijah \_\_\_\_\_

The Ring \_\_\_\_\_

**c** From the following list, choose **one** composer and name the types of composition (opera etc.) for which he is most noted.

**Chopin    Wagner    Bruckner    Mahler**

Composer \_\_\_\_\_

Types of composition \_\_\_\_\_

\_\_\_\_\_