

Centre

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WRITTEN EXAMINATIONS IN THE THEORY OF MUSIC

Spring, 2010

Wednesday 14th April 2pm – 5pm

GRADE VI – (3 hours)

Full Name of Candidate

(Surname Last)

Registration Number

Instructions to Candidates

1. All answers to questions must be given on this paper in the spaces provided.
2. These answers may be fair copies of rough work done in the examination room on paper provided by the Invigilator. All rough work must be left in the examination room.
3. Candidates are forbidden to bring into the examination room any paper for rough working, blotting paper, notes or text books.
4. They are not allowed to talk to one another in the examination room during the time of the examination, but reasonable questions may be addressed to the Invigilator.

GRADE SIX

Performers

1. Rewrite the following melody in compound time. (10)

Allegro

2. Continue the given opening to make a melody of 8 bars. Modulate to the relative minor by bar 8. Add *all* performance directions. (10)

Sarabande

3. Write the following cadences in four-part harmony (SATB). Bear in mind the given time signature. Add the key signature in each example. (10)

(i) Plagal in F# minor

(ii) Imperfect in B major

4. Writing in four parts (SATB), realise the chords indicated. (The key is G minor.) (10)

Andante

(Ib) Vc I IIc7 Ic V7 VI IIb Ib Vc7 I

GRADE SIX

5. (a) Rewrite the following ornaments in full as they might correctly be played. (20)

Vivace

(b) Harmonise in four parts (SATB) the following modulating melodic phrases.

(i) Andante

(ii) Adagio

6. Add secondary 7th chords (either II7 or IV7, using appropriate inversions where necessary) at the places marked with an * to complete the four part writing. (10)

i) Con moto

ii)

Now answer question 7 on page 6.

GRADE SIX

Composers

1. Add a simple chordal bass part to the following dance tune by Haydn. (20)
Include the chord indications and all performance directions.

Ib IV

2. Harmonise the following in four parts (SATB). Add all performance directions. (20)

Allegretto

GRADE SIX

3. Compose an 8-10 bar passage using the given 5 notes. The tonality of the piece should include the whole-tone scale. Write for pianoforte, adding *all* performance directions. (20)

4. Continue this passage of two-part counterpoint; maintain the imitative writing. (10)

J S Bach

Now answer question 7.

(Lullaby, with much expression)

Clara

p ⑰ Moderato ♩ = 96

Sum-mer time... an' the liv-in' is

Bells

rit.

espr. pp

R.H.

eas-y, Fish are jump-in', an' the cot-ton is high...

mp poco rit. a tempo

poco rit. mf a tempo

① (x)

Oh yo' dad-dy's rich, an' yo' ma is good look-in, So

pp

(y)

R.H.

hush, lit-tle ba-by, don' yo' cry...

poco animato

mf espr.

②

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