

Local Centre Examination Paper

Theory Grade 7

November 2019

Time allowed : 3 hours



Royal Irish Academy of Music

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

Candidate's name

Total Marks 100

1 a Write the following scales decending one octave without key signature using the given clef. Add any necessary accidentals.

G# melodic minor

Bb harmonic minor

F major

Cb major

b Write the following tonic triads without key signatures in the given clef.

Eb minor  
2nd inversion

B major  
Root Position

10

2 Name the key of this excerpt. Then transpose it up a perfect 5th using the alto clef. Include the new key signature.

Key: \_\_\_\_\_

Marcello

10

3 a Describe the marked intervals.

X \_\_\_\_\_ Y \_\_\_\_\_ Z \_\_\_\_\_

b Below, draw and describe the inversion of the intervals above marked X, Y and Z.

\_\_\_\_\_

c Draw the following intervals from the given note.

Compound minor 3rd      Augmented 6th      Diminished 4th      Compound major 7th

4 Answer either question 4a or 4b. Do **not** answer both questions.

10

a Compose a twelve bar melody using the given opening. Include a modulation to the relative minor or to the dominant key. End in the tonic key. Add marks of tempo, phrasing and expression to the completed melody. (Copy to the staves below)

Hook

Or

b Compose a melody for these words. Write each syllable under the note or notes to which it is to be sung.

*Evening comes on, dusk grows cold,  
Bunny ears must droop and fold,  
Pussy purrs, curls and sighs,  
Mary darling close your eyes.*      Traditional

- 5 Choose suitable cadence chords to harmonise the melody notes marked with \* at the end of each phrase. Indicate your chosen chords by roman numerals and write the root note of each chord in the bass.

8

- 6 The following are cadences in G major for which the soprano and bass parts are given. Add the alto and tenor parts. Name each cadence.

8

- 7 Add roman numerals below the root notes in the bass and continue the soprano melody. (No inner parts are needed.)

9

8 a In the following extract analyse each chord marked \* by writing its roman numeral below the staff. Include **b** or **c** for any inversion used.

The musical score is for a piano extract in G major, 4/4 time, consisting of 5 bars. The tempo is marked 'Marcello'. The right hand contains several chords marked with an asterisk (\*). The left hand provides a simple accompaniment. Below the staff, there are seven horizontal lines for writing the Roman numerals and any inversion letters (b or c).

b Draw a circle around a passing note.

10

9 Study the Elgar extract on the opposite page to answer the following questions.

- a Explain:
- Con Sordini (violin I, bar 1): \_\_\_\_\_
  - Pizz. (cello, bar 1): \_\_\_\_\_
  - Div. (violin II, bar 1): \_\_\_\_\_
  - Arco (violin 1, bar 1): \_\_\_\_\_
  - Scherzando (violin I, bar 1): \_\_\_\_\_

b Name 2 transposing instruments found on the score. \_\_\_\_\_ & \_\_\_\_\_

c Name the two instrumental families which are not found on the score. \_\_\_\_\_ & \_\_\_\_\_

d How many woodwind players are needed to play in these 4 bars? \_\_\_\_\_

10

# Intermezzo

Allegretto

Elgar

The musical score is for the Intermezzo by Edward Elgar, in 3/4 time with a key signature of one sharp (F#). The tempo is marked Allegretto. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (Db.).

- Flute (Fl.):** Starts with a whole rest, then plays a series of eighth notes in the second measure, marked *pp*.
- Oboe (Ob.):** Starts with a whole rest, then plays a series of eighth notes in the second measure, marked *pp*.
- Clarinet (Cl.):** Starts with a whole rest, then plays a series of eighth notes in the second measure, marked *pp*.
- Violin I (Vln. I):** Plays a rhythmic pattern of eighth notes, marked *Scherzando pp* and *Con sordini arco*.
- Violin II (Vln. II):** Plays a rhythmic pattern of eighth notes, marked *Con sordini arco* and *Div. pp*.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes, marked *Con sordini pizz.* and *pp*.
- Double Bass (Db.):** Plays a rhythmic pattern of eighth notes, marked *Con sordini pizz.* and *pp*.

**10 a** Describe any **three** of these types of musical composition:

Song Cycle

Sonata Form

Lieder

Piano Concerto

String Trio

(i) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(ii) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(iii) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**b** Name the composer of any **four** of these works:

Don Giovanni \_\_\_\_\_

The Creation \_\_\_\_\_

Fidelio \_\_\_\_\_

Eine Kleine Nachtmusik \_\_\_\_\_

The Clock Symphony \_\_\_\_\_

Schwanengesang (Swan Song) \_\_\_\_\_

The Emperor Piano Concerto \_\_\_\_\_

10
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