

# Local Centre Examination Paper

## Theory Grade 8

May 2022

Time allowed : 3 hours

Candidates should answer all questions.

# RIAM

Royal Irish  
Academy of Music

Candidate's name

Total marks 100

**N.B.** Answer **either** question **1 or 2**. Do **not** answer both questions.

- 1 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.)

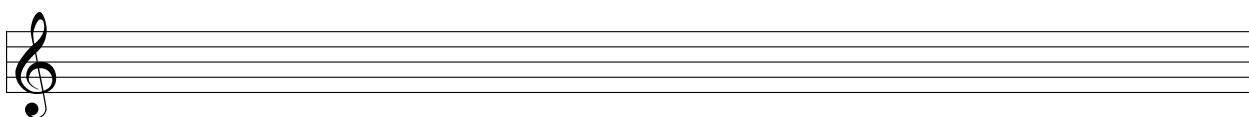
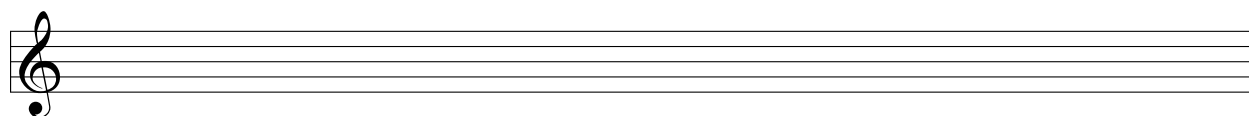
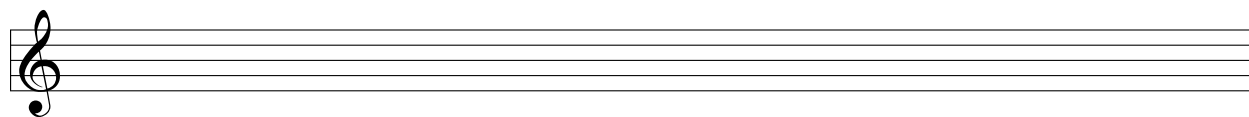
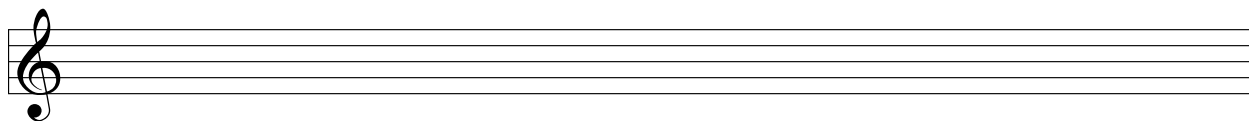


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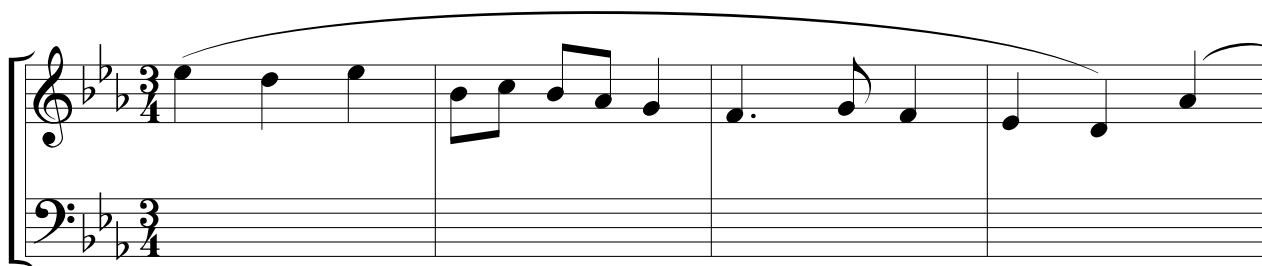
- 2 Compose a tune for this verse. Write each syllable under the note(s) to which it is to be sung.

*"They're hiding by the pebbles,  
They're running round the rocks.  
Each of them, and all of them  
In dazzling sea-green frocks".*

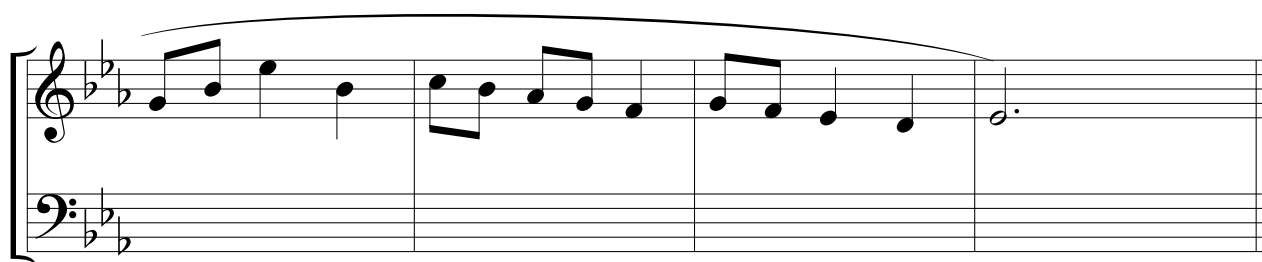
*Eileen Mathias*



- 3 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).



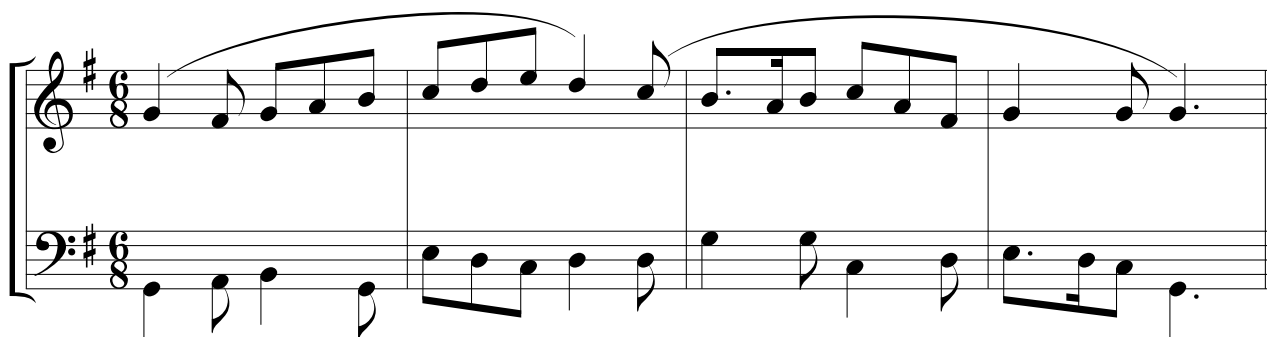
Numerals \_\_\_\_\_



Numerals \_\_\_\_\_

15

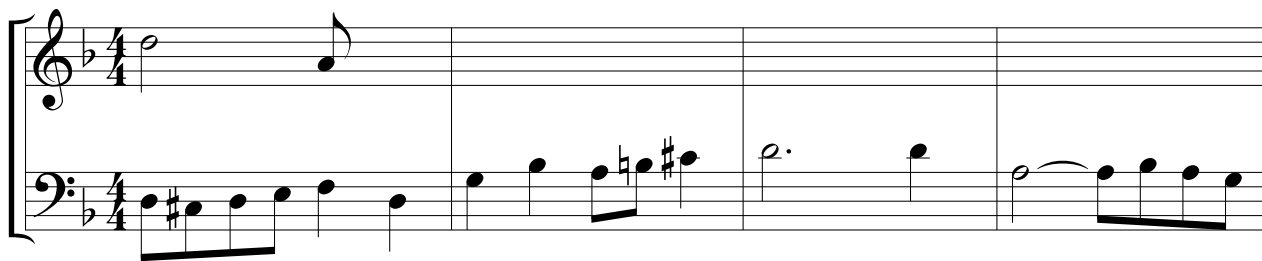
- 4 Analyse the chording implied by the given soprano and bass lines by using roman numerals. Complete the harmonisation by adding parts for alto and tenor voices.



Numerals \_\_\_\_\_

15

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



6. Study this piano extract. Then answer the questions that follow.

The piano extract is in 4/4 time and key of D major. It consists of 11 bars. Bars 1-4 are in D major. Bars 5-6 modulate to A major. Bars 7-8 modulate to E major. Bars 9-11 are in E major. Chords marked with an asterisk (\*) are: bar 2 (beat 1), bar 2 (beat 2), bar 3 (beat 2), bar 3 (beat 4), bar 10 (beat 2), and bar 11 (2nd half of beat 2). A suspension is marked in the last line of the music (bar 11).

- a Name the tonic key. \_\_\_\_\_
- b Name the key to which the music modulates in bars 5 and 6. \_\_\_\_\_
- c Name the key to which the music modulates in bar 8. \_\_\_\_\_
- d Using roman numerals, fully analyse the chords marked \* in these bars:  
bar 2 (beat 1) \_\_\_\_\_ bar 2 (beat 2) \_\_\_\_\_ bar 3 (beat 2) \_\_\_\_\_  
bar 3 (beat 4) \_\_\_\_\_ bar 10 (beat 2) \_\_\_\_\_ bar 11 (2nd half of beat 2) \_\_\_\_\_
- e Locate and circle a suspension in the last line of the music.

Fl. *a 2* *cresc.*

Cl. *a 2* *cresc.*

Si *b* *cresc.*

Fag. *a 2* *cresc.*

Cor. *2.* *cresc.*

(Fa) *cresc.*

Timp. *tr* *p* *mf*

Cimb. *p* *mf*

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

C.B. *cresc.*

7 Study the short orchestral score extract printed on page 5. Then answer the following questions.

a Give the full English name for each woodwind instrument on the score.

\_\_\_\_\_

b Name three different transposing instruments on the score.

\_\_\_\_\_

c Choose one of the instruments you have named in (b) above and write out bar 1 of its part at concert pitch. Instrument \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

d In relation to the phrase starting with the demisemiquavers to the end of the extract:

(i) Name an instrument that doubles the first violins in unison. \_\_\_\_\_

(ii) Name an instrument that doubles the first violins an octave lower. \_\_\_\_\_

e Transcribe bar 3 of the viola part to the treble stave.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

f How many horn players are required in this extract? \_\_\_\_\_

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

**a** Write a short paragraph about one of the following in relation to the Romantic period:

- (i) Concerto      (ii) Programme music      (iii) Opera

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**b** Explain one of the following:

- (i) Symphonic poem      (ii) Lieder      (iii) Incidental music

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**c** Name a work by each of these composers:

Dvorak \_\_\_\_\_

Brahms \_\_\_\_\_

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