



British Columbia  
Conservatory of Music

Grade 6

# *Theory*

Examination

December 2018

Candidate Number: \_\_\_\_\_

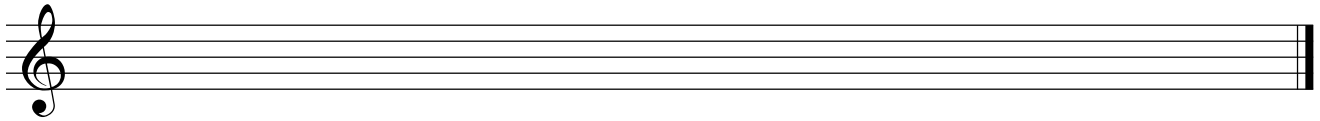
Mark: \_\_\_\_\_ / 100



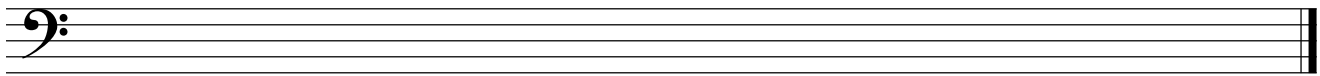
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1. Write the following scales using **WHOLE** notes.

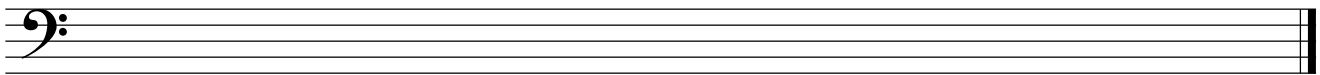
a) **G minor natural form**, ascending and descending, using accidentals instead of a key signature.



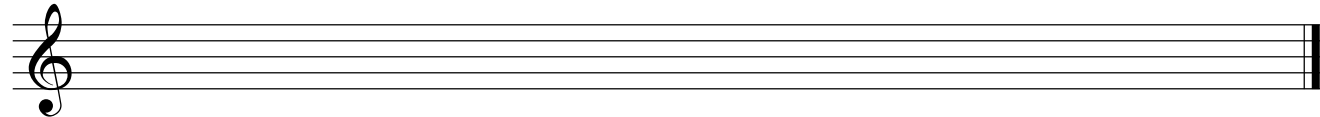
b) **B flat minor harmonic form**, ascending and descending, using a key signature.



c) **G sharp minor melodic form**, descending only, using accidentals instead of a key signature and mark the semitones with a slur.



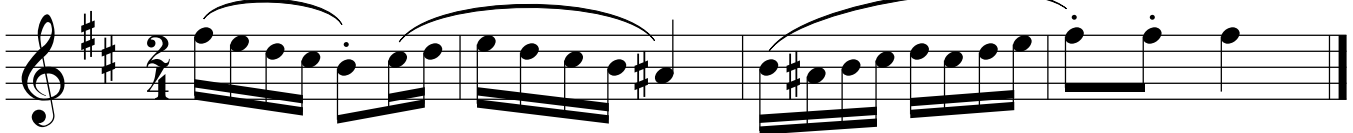
d) **A flat major**, descending only, using a key signature and mark the semitones with a slur.



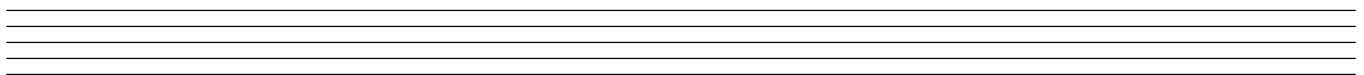
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2. Name the key of the following melody. Transpose it *up a major second* and name the *new key*.

Allegro



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



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

3. Write the following triads using a key signature:

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- a) the **subdominant** of **B flat minor** in second inversion.
- b) the **submediant** of **A flat major** in root position.
- c) the **dominant** of **G sharp minor** in first inversion; based on the harmonic scale.
- d) the **submediant** of **B major** in second inversion.
- e) the **supertonic** of **F sharp major** in first inversion.

a)                      b)                      c)                      d)                      e)

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4. a) Write the following intervals above the given notes.

augmented 4                      major 7                      minor 6                      perfect 5                      diminished 3

b) Name the following intervals.

\_\_\_\_\_

5. For the following melody composition question:

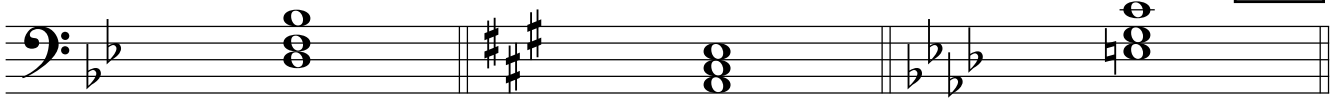
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- a) Name the key
- b) Complete the first phrase according to the chords symbols and end the phrase on an unstable note.
- c) Compose a parallel phrase according to the chords symbols and end the phrase on a stable note.
- d) Draw appropriate phrase marks.

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

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6. Identify the following triads by naming the **Root** of the chord, the **Position** and, the **Degree** of the scale (Tonic etc) upon which each is built.



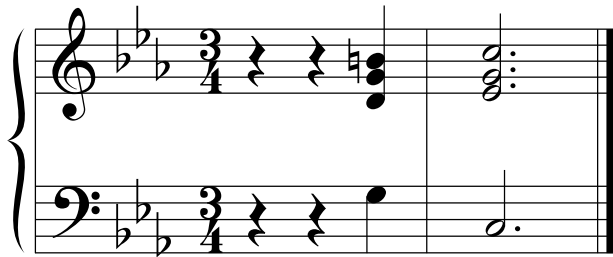
Root: \_\_\_\_\_                      Root: \_\_\_\_\_                      Root: \_\_\_\_\_  
 Position \_\_\_\_\_                      Position \_\_\_\_\_                      Position \_\_\_\_\_  
 Degree \_\_\_\_\_                      Degree \_\_\_\_\_                      Degree \_\_\_\_\_



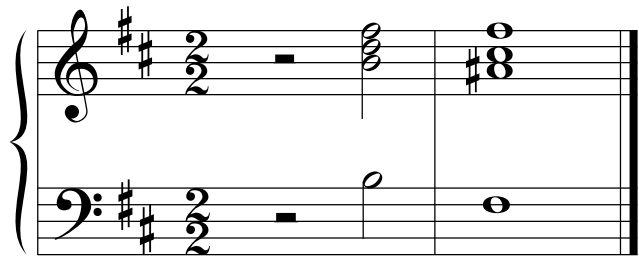
Root: \_\_\_\_\_                      Root: \_\_\_\_\_  
 Position \_\_\_\_\_                      Position \_\_\_\_\_  
 Degree \_\_\_\_\_                      Degree \_\_\_\_\_

7. For each of the following, name the **key** and name the **cadence**. Identify the chords using *functional chord symbols* for all cadences.

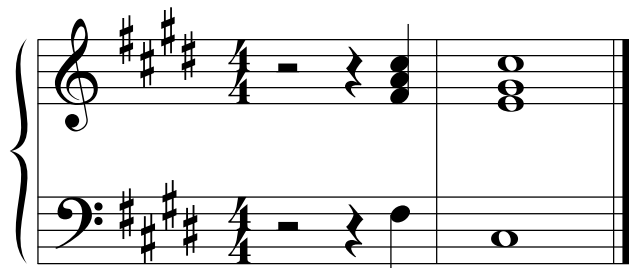
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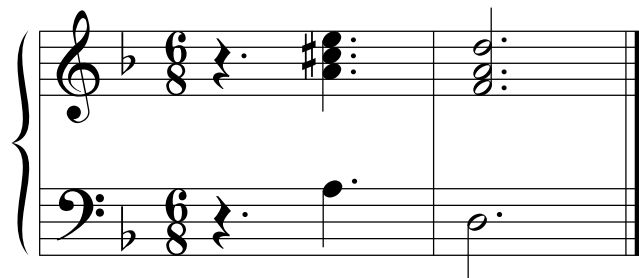
Key: \_\_\_\_\_                      V                      i  
 \_\_\_\_\_  
 Cadence



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



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



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

8. Match each Italian term in the left column with its English definition in the right column.

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- |                              |                |                                |
|------------------------------|----------------|--------------------------------|
| <b>Example:</b> <i>forte</i> | _____ <i>e</i> | a) slow, solemn and sober      |
| <i>molto</i>                 | _____          | b) suddenly                    |
| <i>sempre</i>                | _____          | c) without                     |
| <i>tacet</i>                 | _____          | d) always                      |
| <i>marcato</i>               | _____          | e) <del>loud</del>             |
| <i>largo</i>                 | _____          | f) decreasing in time and tone |
| <i>cantabile</i>             | _____          | g) be silent                   |
| <i>senza</i>                 | _____          | h) emphasized, accented        |
| <i>subito</i>                | _____          | i) in a singing style          |
| <i>grave</i>                 | _____          | j) slow and stately            |
| <i>morendo</i>               | _____          | k) very much, a great deal     |

9. Add rests in the places indicated by brackets to **complete each** of the following measures.

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10. Analyse this composition by answering the following questions.  
Use the spaces provided below.

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A.

M.M. ♩ = 72

## SONG OF LOVE, LOST

Transcription from "Old French Song"

TCHAIKOVSKY  
(1840 - 1893)

- Name the *key* in which this piece is written? \_\_\_\_\_
- What is *time signature* of this piece? \_\_\_\_\_
- Name the *composer* of this piece. \_\_\_\_\_
- How many *measures* are in this piece? \_\_\_\_\_
- What does the information in box **A** indicate? \_\_\_\_\_
- Identify the *root*: \_\_\_\_\_ and the *position*: \_\_\_\_\_ of the chord in box **B**.
- What does the *curved line* in box **C** indicate? \_\_\_\_\_
- Name the type of chord in box **D**. \_\_\_\_\_
- Why is there an F# on the score in box **D**? \_\_\_\_\_
- What does the marking under the staff in box **E** indicate? \_\_\_\_\_

End of Examination

# ROUGH WORK

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