

**TRINITY  
GUILDHALL**

# **Sample Grade 6 Theory Paper 2**

**Section 1** (10 marks)

Boxes for  
examiner's  
use only

1.1 What type of notes are these?  \_\_\_\_\_

1.2 What is harmonic rhythm? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

1.3 What does **tempo giusto** mean? \_\_\_\_\_

1.4 What is the transposing interval for a French horn in F? \_\_\_\_\_  
\_\_\_\_\_

1.5 Give another name for an acciaccatura. \_\_\_\_\_

1.6 Write the note names of the notes in F pentatonic major scale. \_\_\_\_\_  
\_\_\_\_\_

1.7 On which chord do imperfect cadences close? \_\_\_\_\_

1.8 Describe a harmonic sequence. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

1.9 What does **sonata da chiesa** mean? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

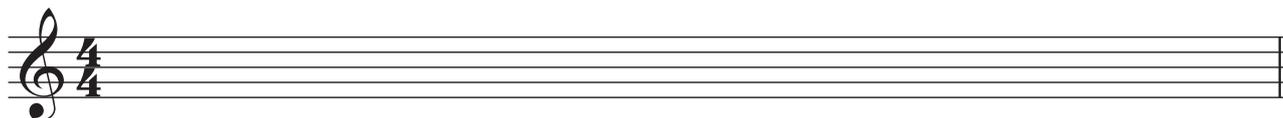
1.10 What is an **Allemande**? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Section 2 (15 marks)

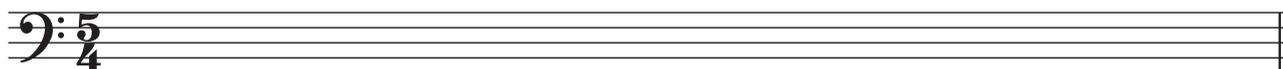
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Write the following one-octave scales in a rhythm to fit the given time signature. Use rests between some degrees of the scale. Do not use a key signature but write in the necessary accidentals.

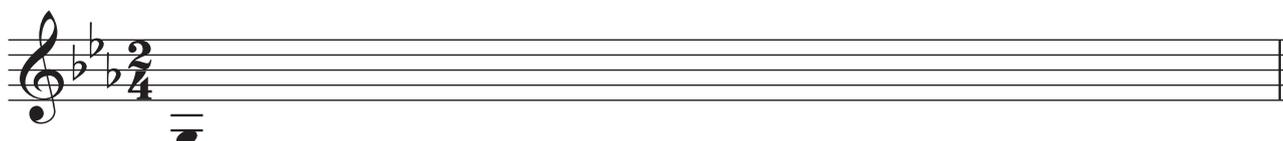
2.1 E blues scale ascending then descending



2.2 Aeolian mode starting on F# descending then ascending



2.3 Using quavers, write a broken chord using the appropriate chord. Use patterns of four notes each time. Finish on the first G above the staff.



v in C minor ascending

### Section 3 (15 marks)

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3.1 Write an 8-bar melody for double bass in F minor. You may use the following as a start if you wish:

**Moderato**  
v

*mf*



### Section 4 (15 marks)

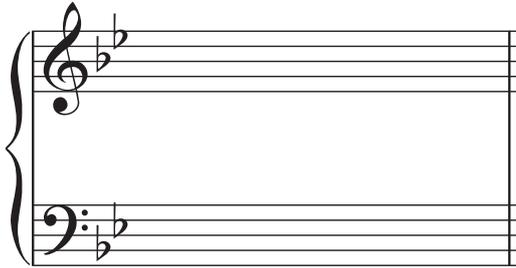
4.1 Here is a chord progression. Make a harmonic sequence by repeating it one note lower each time to complete the phrase.



## Section 5 (10 marks)

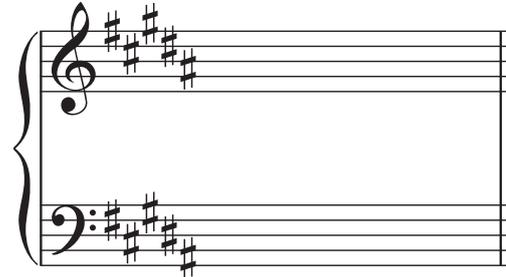
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- 5.1 Using crotchets, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case except where the chord is a 7th chord.



(G minor)

iib



(B major)

V<sup>7</sup>c

## Section 6 (15 marks)

- 6.1 Label the chords of this phrase with Roman numerals below the staff and chord symbols above and complete it with an appropriate cadence.

J D Edwards

A musical score in 2/4 time with a key signature of one sharp (F#). The score consists of four measures. The first measure has a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4. The bass line consists of quarter notes: F#3, G3, A3, B3. The second measure has a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: A4, B4, C5, D5. The bass line consists of quarter notes: G3, A3, B3, C4. The third measure has a treble clef and a bass clef. The melody in the treble clef consists of a half note: D5. The bass line consists of a half note: C4. The fourth measure has a treble clef and a bass clef. The melody in the treble clef is empty. The bass line consists of a dotted half note: C4.



### Section 7 (20 marks)

Look at the following movement and answer the questions on page 7.

#### Gigue

J S Bach

Measures 1-5 of the Gigue. The piece is in G major and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Measures 6-10. Measure 6 begins with a repeat sign. Measure 7 contains a fermata over the first note. Measure 8 contains a repeat sign. The piece concludes with a double bar line at the end of measure 10.

Measures 11-16. This section continues the melodic and rhythmic patterns established in the first six measures, featuring intricate sixteenth-note passages in the right hand.

Measures 17-22. The right hand has a fermata over the first note of measure 17. The piece continues with a mix of eighth and sixteenth notes in both hands.

Measures 23-28. This section features a dense texture with many sixteenth notes in the right hand, creating a lively and rhythmic feel.

Measures 29-34. The final section of the piece, ending with a double bar line. It features a melodic line in the right hand and a steady accompaniment in the left hand.

7.1 Name two features that make this movement typical of a Gigue. \_\_\_\_\_

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7.2 In which form is this movement composed? \_\_\_\_\_

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7.3 In which key is this movement? \_\_\_\_\_

7.4 To which related key has this movement modulated by bar 8? \_\_\_\_\_

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7.5 To which related key has this movement modulated by bar 22? \_\_\_\_\_

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7.6 In which bars is there a pedal point on the dominant of the home key (treble part)?

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7.7 Compare bars 1-2 and 9-10. What do you notice about the pitch? \_\_\_\_\_

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7.8 Write appropriate Roman numerals below bars 7-8.

7.9 Which notes should be played in the mordent in bar 7 (treble part)? \_\_\_\_\_

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7.10 Comment on the harmonic rhythm in bars 31-32.

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