

ABRSM Grade 6 Music Theory | Free Practice Test

Time limit: 3 Hours

Total points available: 100

Pass: 66/100 Merit: 80/100 Distinction: 90/100

Q1. HARMONISATION [15 POINTS]

Answer **one** section only – (a) or (b).

EITHER

a) Write one chord at each of the places marked *, to harmonise this melody. Use Roman numerals or any other recognized method of notation between the staves, OR write notes on the staves, but only use one of these methods.

Moderato Melody by A.H. Brown

* * * * * * * * * — * * *

OR

Complete the bass line and add a figured bass as indicated, from the first beat of bar 3 at the places marked with an asterisk. Leave the space under the asterisk blank for 5-3 chords unless they are part of a 6-4 5-3 progression, or if chromatic alteration is needed.

* — * — * — * — * — * —

* — * — * — * * * — * — *

ABRSM Grade 6 Music Theory | Free Practice Test

Q2. FIGURED BASS [15 POINTS]

Realise this figured bass for soprano, alto, tenor and bass.

Q3. COMPOSITION [20 POINTS]

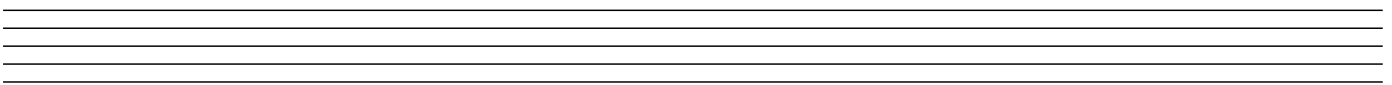
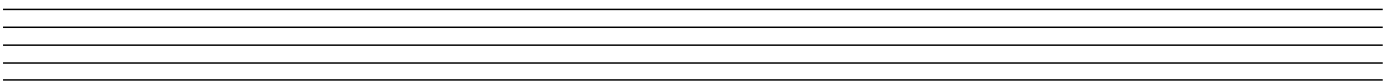
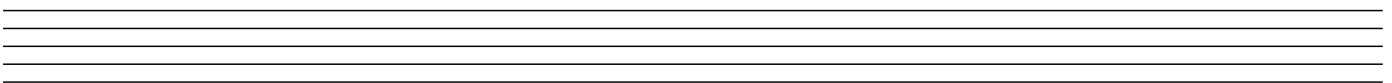
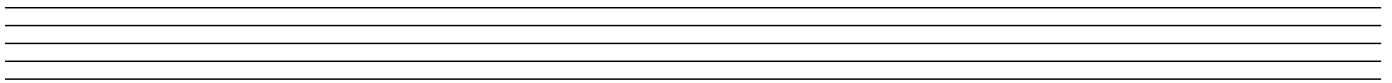
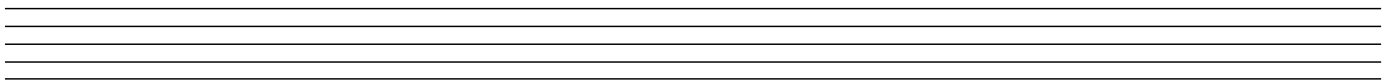
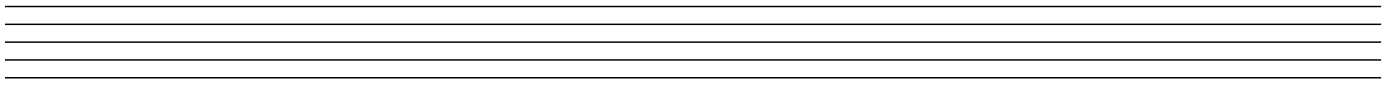
EITHER

(a) Write a composition for unaccompanied clarinet beginning with the given opening. The whole melody should be 8-10 bars in length, and must finish on a modulation to the relative minor. Include performance directions. Write the complete melody out below.

OR

(b) Continue this opening for unaccompanied cello, to make a complete piece at least eight bars long. Modulation is optional. Include performance directions. Write out the whole melody on the staves below.

ABRSM Grade 6 Music Theory | Free Practice Test



ABRSM Grade 6 Music Theory | Free Practice Test

Q4. SCORE [25 POINTS]

Look at this orchestral extract and then answer the questions below.

Allegro 5

The score is for an orchestral extract in 4/4 time, B-flat major, marked *Allegro*. The instruments and their parts are as follows:

- Piccolo:** Rests throughout.
- 2 Flutes:** Rests throughout.
- 2 Oboes:** Rests throughout.
- 2 Clarinets in B \flat :** Rests throughout.
- 2 Bassoons:** Play a rhythmic pattern of eighth notes, starting with *pp sempre e sotto voce*.
- Contrabassoon:** Play a rhythmic pattern of eighth notes, starting with *pp sempre e sotto voce*.
- Horns in F:** Play chords, starting with *pp*.
- 3 Trumpets in B \flat :** Rests throughout.
- 2 Trombones:** Rests throughout.
- Bass Trombone and Tuba:** Rests throughout.
- Timpani:** Play a rhythmic pattern of eighth notes, starting with *pp*.
- Triangle:** Rests throughout.
- Cymbals:** Play a rhythmic pattern of eighth notes, starting with *pp*.
- Bass Drum:** Play a rhythmic pattern of eighth notes, starting with *pp*.
- Violin I:** Play a melodic line, starting with *pp sempre e sotto voce*.
- Violin II:** Play a melodic line, starting with *pp sempre e sotto voce*.
- Viola:** Play a melodic line, starting with *pp sempre e sotto voce*.
- Cello:** Play a melodic line, starting with *pp sempre e sotto voce*. It includes markings for *div.* and *unis.*. A box highlights a specific passage in the Cello part.
- Double Bass:** Play a rhythmic pattern of eighth notes, starting with *pp sempre e sotto voce*.

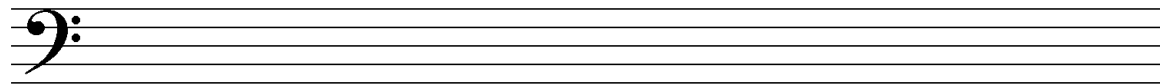
ABRSM Grade 6 Music Theory | Free Practice Test

- a. What does “*pp sempre e sotto voce*” mean? [2]
- b. What does “*div.*” mean? [2]
- c. Fully describe the chord marked * in bar 6. Give the position (inversion), say whether it is major, minor, augmented or diminished, and state the prevailing key. [4]

Bar 6: _____ Key: _____

- d. Find a perfect cadence preceded by cadential 6-4 in the score. Circle and mark the bass line notes where this occurs with a capital A. [2]
- e. Find a melodic interval of a diminished 3rd in the viola part. Circle the notes and mark with a capital B. [2]
- f. Name the type of ornament used in the Violin I part in bar 1. _____ [2]
- g. Fully describe the harmonic interval between the viola and cello which is boxed in bar 6. [2]

- h. Write out the horn parts of bars 4-5 at concert pitch, using the given clef. Do not use a key signature. [3]



- i. Which of the percussion instruments used here is **pitched**? _____ [2]
- Which of these is the most likely composer of this piece – Handel, Brahms, Debussy or Bach? [1]

- j. Give two reasons for your choice of composer. [2]

- k. True or false: [1]
- None of the string instruments has to use an open string in this extract. [1]

ABRSM Grade 6 Music Theory | Free Practice Test

Q5. SCORE [25 POINTS]

Look at the following extract, which is taken from the first movement of Weber's Clarinet Quintet, then answer the questions below.

- a. Give the complete names of the circled melodic decoration in bar 19.

A: _____ [2]

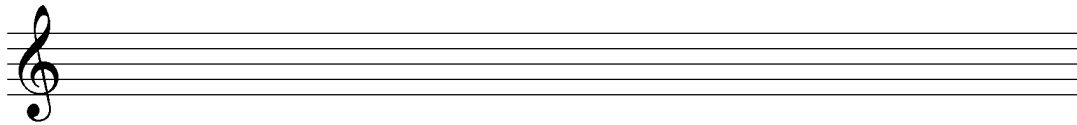
B: _____ [2]

- b. Fully describe (including inversion) the chords marked C (bar 3) and D (bar 28) and state the prevailing key.

C: _____ Key: _____ [4]

D: _____ Key: _____ [4]

- c. Write out the first four notes of the clarinet part (from bar 12) as they would sound at concert pitch. Include the new key signature. [2]



- d. Fully describe the melodic interval marked F in the viola part, bars 28-29. [2]

- e. Find and mark in the score with a capital E a place where the second violin plays with triple stopping. [2]

- f. Name a standard orchestral instrument from the string family which is not playing in this piece. [1]

- g. True or false: The viola and cello never play in unison in this extract. [2]

- h. True or false: The cello is playing pizzicato from bar 16 until bar 23. [2]

- i. True or false: This piece is contrapuntal in style. [2]

ABRSM Grade 6 Music Theory | Free Practice Test

Allegro

The image shows a musical score for a string quartet and piano. The top system includes parts for Klarinette in B (clarinet in B), Violinen I and II (violins I and II), Viola, and Violoncello (cello). The bottom two systems are for the piano. The score is in 4/4 time and B-flat major. The first system starts with a *p* dynamic. The second system begins at measure 8 with a *pp* dynamic, followed by a *mf* dynamic. The third system begins at measure 16 with a *p* dynamic and includes a *pizz.* marking for the cello.

19

Musical score for measures 19-21. Measure 19 has circled notes labeled A and B. The score includes a vocal line and piano accompaniment.

22

Musical score for measures 22-25. Measure 22 has a *mf* dynamic marking. Measures 24-25 have *ff* dynamic markings. The score includes a vocal line and piano accompaniment.

26

Musical score for measures 26-30. Measures 26-27 have *p* dynamic markings. Measures 28-30 have *ff* dynamic markings. The score includes a vocal line and piano accompaniment.

Would you like model answers to these exercises, plus lots more exercises, lessons and tips?

VIDEO COURSE & PDF: <https://mymusictheory.newzenler.com/courses/abrs-sm-music-theory-grade-6>

PDF only: <https://payhip.com/b/ZANO>

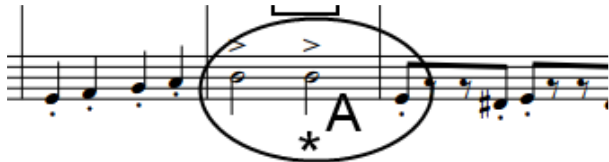
Marking: info@mymusictheory.com

ABRSM Grade 6 Music Theory | Free Practice Test

Answers to Q1-3 will vary. Answers to Q4 and Q5:

Q4. SCORE [25]

- a. Very quietly as an undertone [2]
- b. Divisi – the cello section is split into two halves [2]
- c. Bar 6: Va (D major, root position); key G minor [4]
- d. Circle the D, D and G in the double bass part, bar 6 [2]



- e. Circle one instance of the F# and Ab (occurs twice) in bar 7 [2]



- f. Grace notes [2]
- g. Compound major 3rd (or major 10th) [2]
- h. Horn parts: [3]



- i. Timpani [2]
- j. Brahms. (This is the opening of his “Academic Festival Overture”). [1]
- k. You can rule out Handel and Bach as the clarinet had not yet been invented in their day. The large orchestra with extended instrument families is typical of the Romantic era. The harmony is diatonic, which is not characteristic of Debussy. [2]
- l. False: violins and cellos both need to use an open string, because their melodies include the lowest playable note in the instrument. [1]

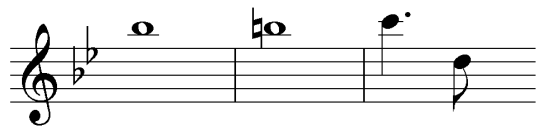
ABRSM Grade 6 Music Theory | Free Practice Test

Q5. SCORE [25 POINTS]

a. A: Unaccented chromatic passing note; B: Changing note [2]

b. C: V7d (F major 3rd inversion), prevailing key Bb major [4]; D: Vb (D major 1st inversion), prevailing key G minor. [4]

c. [2]



d. Augmented 6th [2]

e. [2]



f. Double bass [1]

g. False [2]

h. True [2]

i. False [2]