

# Past papers

for graded examinations  
in music theory 2011

## Grade 5

# Theory of Music Grade 5

## May 2011

Your full name (as on appointment slip). Please use BLOCK CAPITALS.

\_\_\_\_\_

Your signature

Registration number

\_\_\_\_\_

Centre

### Instructions to Candidates

1. The time allowed for answering this paper is **three (3) hours**.
2. Fill in your name and the registration number printed on your appointment slip in the appropriate spaces on this paper, and on any other sheets that you use.
3. **Do not open this paper until you are told to do so.**
4. This paper contains **seven (7) sections** and you should answer all of them.
5. Read each question carefully before answering it. Your answers must be written legibly in the spaces provided.
6. You are reminded that you are bound by the regulations for written examinations displayed at the examination centre and listed on page 4 of the current edition of the written examinations syllabus. In particular, you are reminded that you are not allowed to bring books, music or papers into the examination room. Bags must be left at the back of the room under the supervision of the invigilator.
7. If you leave the examination room you will not be allowed to return.

Examiner's use only:

1	
2	
3	
4	
5	
6	
7	
Total	

## Section 1 (10 marks)

Put a tick (✓) in the box next to the correct answer.

### Example

Name this note:



A ☐ D ☐ C ☒

This shows that you think C is the correct answer.

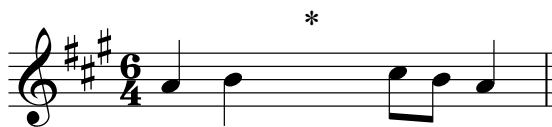
1.1 Name the circled note:



C ☐ D $\flat$  ☐ E $\flat$  ☐

☐

1.2 Which rest(s) should be put below the asterisk (\*) to complete the bar?



— ☐ ♯ ♯ ☐ — ☐

☐

1.3 Which is the correct time signature?



$\frac{3}{4}$  ☐  $\frac{3}{2}$  ☐  $\frac{9}{8}$  ☐

☐

1.4 Which note is the enharmonic equivalent of this note?



A ☐ A $\flat$  ☐ B $\flat$  ☐

☐

1.5 Which note is the dominant of the minor key shown by this key signature?



C $\sharp$  ☐ G $\sharp$  ☐ F $\sharp$  ☐

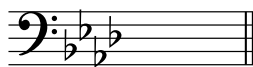
☐

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Put a tick (✓) in the box next to the correct answer.

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- 1.6 Which note is the subdominant of the major key shown by this key signature?



A $\flat$  ☐ E $\flat$  ☐ D $\flat$  ☐

☐

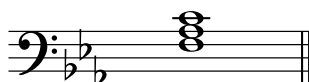
- 1.7 The correct name for the following scale is:



B $\flat$  natural minor scale ascending ☐  
 B $\flat$  melodic minor scale ascending ☐  
 B $\flat$  harmonic minor scale ascending ☐

☐

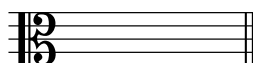
- 1.8 Which Roman numeral fits below this subdominant triad?



iv ☐ IV ☐ II ☐

☐

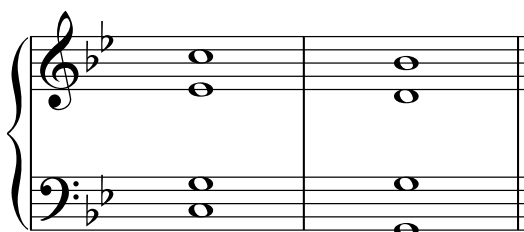
- 1.9 Which of the following instruments often uses this clef:



bassoon ☐ cello ☐ viola ☐

☐

- 1.10 Name this cadence:



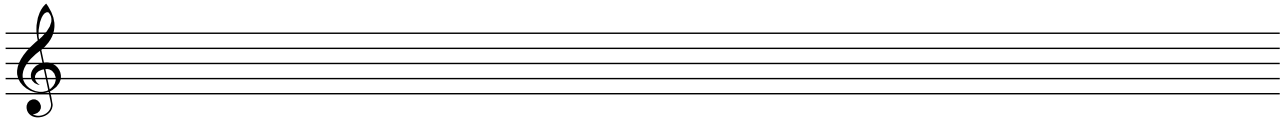
Plagal cadence in G minor ☐  
 Imperfect cadence in C minor ☐  
 Perfect cadence in B $\flat$  major ☐

☐

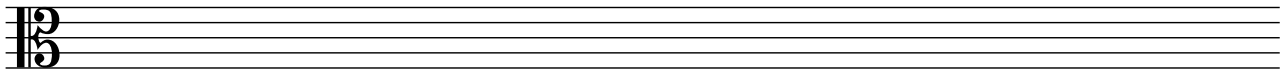
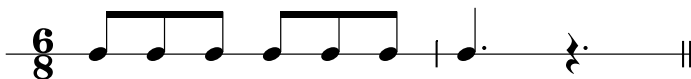
## Section 2 (15 marks)

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- 2.1 Write a one-octave G $\sharp$  melodic minor scale in minims ascending then descending. Use a key signature.



- 2.2 Write the key signature of the key shown. Then write its one-octave arpeggio in the rhythm given below:



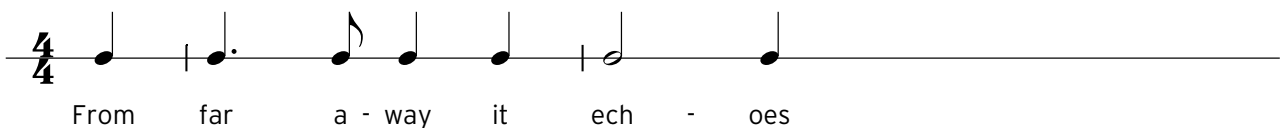
D $\flat$  major going up then down

## Section 3 (10 marks)

- 3.1 Continue the rhythm to fit the following phrase.

From far away it echoes,  
His clear and joyful song;  
It rings across the valley,  
In Spring the whole day long.

Traditional



## Section 4 (15 marks)

4.1 Transpose this melody down a perfect 4th. Use a key signature.

Mozart

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## Section 5 (15 marks)

5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals. Double the root in each case, even if the chord is in first or second inversion.

(F# minor)

V

(Eb major)

iib



## Section 6 (15 marks)

6.1 Use notes from the chords shown by the Roman numerals to write a tune above the bass line. Decorate your tune once you have the main harmony notes in place.



Please turn over for Section 7

**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

*Con moto* J S Bach

1

5

9

13 *senza rit.*

- 7.1 What is the key at the start of the piece? \_\_\_\_\_
- 7.2 To which related key has this piece modulated to by bar 7? \_\_\_\_\_
- 7.3 Name a lower auxiliary note in bar 4 (treble part). \_\_\_\_\_
- 7.4 Circle the unaccented passing notes in bars 1-4 (treble part).
- 7.5 Is the sequence in bars 7 and 8 a real sequence? \_\_\_\_\_
- 7.6 Put an appropriate Roman numeral under the first crotchet beat in bar 3.
- 7.7 Put an appropriate chord symbol over the first crotchet beat in bar 14.
- 7.8 What does **Con moto** mean? \_\_\_\_\_  
\_\_\_\_\_
- 7.9 Put a bracket (┌┐) over two consecutive notes which form the interval of a minor 6th (treble part).
- 7.10 What does **senza rit.** mean? \_\_\_\_\_  
\_\_\_\_\_

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