Past papers
for graded examinations
in music theory 2011

Grade 5
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.
**Section 1** (10 marks)

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

**Example**

Name this note:

\[ \text{A} \quad \text{D} \quad \text{C} \]

This shows that you think C is the correct answer.

1.1 Name the circled note:

\[ \text{F} \quad \text{A} \quad \text{E} \]

1.2 Which is the correct time signature?

\[ \frac{3}{8} \quad \frac{3}{4} \quad \frac{5}{4} \]

1.3 Which is the correct grouping of main beats in this bar?

1.4 Which rests should be put below the asterisk (*) to complete the bar?
Put a tick (✓) in the box next to the correct answer.

1.5 Which note is the supertonic of the major key shown by this key signature?

```
\[ \text{\#\#\#} \]
```

A ☐ E ☐ F# ☐

1.6 The correct label for the following arpeggio is:

```
\[ \text{\#\#\#} \]
```

1st inversion C♯ minor arpeggio descending then ascending ☐
2nd inversion C♯ minor arpeggio descending then ascending ☐
2nd inversion C♯ minor arpeggio ascending then descending ☐

1.7 Which Roman numeral fits below this subdominant triad?

```
\[ \text{\#} \]
```

iv ☐ IV ☐ ii ☐

1.8 Which of these ornaments should be played as follows:

```
\[ \text{\#\#\#} \]
```

○ ☐ ○ ☐ ○ ☐

1.9 What does quasi mean?

nothing ☐ less ☐ like ☐

1.10 Name this chord progression in D minor:

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\[ \text{I-\text{V}} \]
```

I-\text{V} ☐ ii\text{o}-\text{V} ☐ ii-\text{v} ☐
**Section 2** (15 marks)

2.1 Write a one-octave A♭ major scale in crotchets descending then ascending. Do not use a key signature but write in the necessary accidentals.

```
[getting notes here]
```

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

```
[getting notes here]
```

B major ascending then descending.

**Section 3** (10 marks)

3.1 Continue the rhythm to fit the following phrase.

"Care not we for martial men
Who do our states disdain
But we care for the merchant-men
Who do our states maintain"

— Anon.

```
[getting notes here]
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Care not we for martial
Section 4 (15 marks)

4.1 Transpose the following melody up a perfect 4th.

Liszt

Section 5 (15 marks)

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

(F# minor) ii°b (Eb major) V⁷

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.
Look at the following piece and answer the questions opposite.

Allegretto con moto

Handel

GUARDIAN ANGELS NOW PROTECT ME, SEND TO ME THE SWAIN I LOVE;

CUPID WITH THY BOW DIRECT ME, HELP ME ALL YE POW'RS ABOVE;

BEAR HIM MY SIGHS YE GENTLE BREEZES, TELL HIM I LOVE AND I DESPAIR;

TELL HIM FOR HIM I GRIEVE, SAY'TIS FOR HIM I LIVE, O MAY THE SHEPHERD BE SINCERE.
7.1 In which key is this song? _________________________________

7.2 In which form is this piece composed? ______________________

7.3 For which voice (soprano, alto, tenor or bass) is this song written? ________________

7.4 What does **Allegretto con moto** mean? _________________________________

7.5 To which related key has the song modulated by bar 8? ________________

7.6 Circle the first accidental which signals this modulation (voice part).

7.7 Name the three unaccented passing notes in bar 5 (voice part). ________________

7.8 Name the interval between the two notes marked with asterisks (*) in bar 11. ________________

7.9 Name the ornament in bar 4 (voice part). ________________________________

7.10 Write an appropriate Roman numeral below the first chord of bar 6.