

Past papers

for graded exams
in music theory

May 2013

Grade 5

Theory of Music Grade 5

May 2013

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 (10)	
2 (15)	
3 (10)	
4 (15)	
5 (15)	
6 (15)	
7 (20)	
Total	

Section 1 (10 marks)

Boxes for
examiner's
use only

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 Bb Eb

1.2 Which is the correct time signature?



$\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

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



z - z - - .

1.4 Which note is the enharmonic equivalent of this note?



C# G F#

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

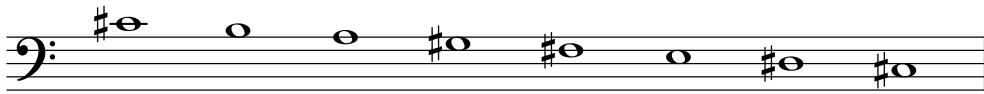


A# B C#

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

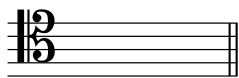
Boxes for
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1.6 The correct label for the following scale is:



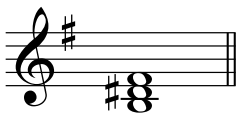
- C# harmonic minor scale descending
- C# natural minor scale descending
- C# major scale descending

1.7 Which of the following instruments often use this clef?



- Viola
- Clarinet
- Cello

1.8 Which chord symbol fits above this dominant triad?



- Bm
- B
- Em

1.9 The interval of a minor 3rd when inverted becomes:

- a minor 6th
- a perfect 4th
- a major 6th

1.10 Name this cadence:

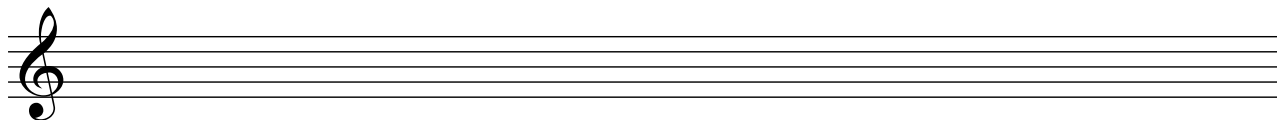


- plagal cadence in A minor
- imperfect cadence in A minor
- full close in E minor

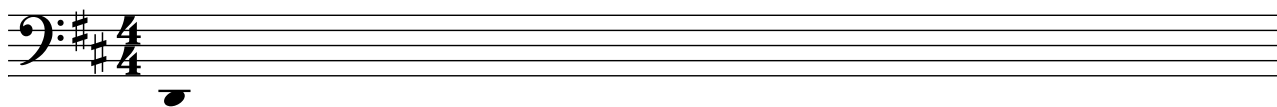
Section 2 (15 marks)

Boxes for
examiner's
use only

- 2.1 Write a one-octave B \flat melodic minor scale in crotchets, descending then ascending. Use the correct key signature.

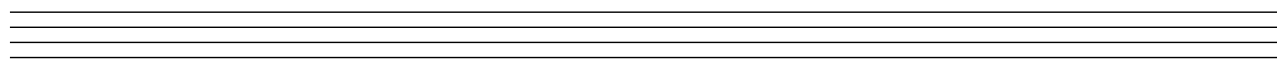


- 2.2 Using quavers, write a broken chord using D major tonic triad going up. Use patterns of four notes each time. Finish on the first D above the staff.



Section 3 (10 marks)

- 3.1 Circle five different mistakes in the following music, then write it out correctly.



Section 4 (15 marks)

Boxes for
examiner's
use only

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

Beethoven

sf *f* *pp*

Section 5 (15 marks)

5.1 Using minims, write out 4-part chords for SATB using the chords shown by the Roman numerals below.

(F minor)

Vc

(A major)

iib

Section 6 (15 marks)

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

Cm Cm/Eb G Fm G⁷ Cm

Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

Gurlitt

Musical score for measures 1-6. The piece is in 2/4 time. The right hand (treble clef) plays a melody of eighth and quarter notes, starting with a forte (*f*) dynamic. The left hand (bass clef) has a whole note chord in the second measure, marked with a 6, and rests in the other measures.

Musical score for measures 7-13. The right hand continues the melodic line with eighth and quarter notes. The left hand plays a steady eighth-note accompaniment. A whole note chord with a 6 is present in measure 10.

Musical score for measures 14-20. The right hand continues the melodic line. The left hand accompaniment features a crescendo leading to a mezzo-forte (*mf*) dynamic in measure 18, followed by a decrescendo.

Musical score for measures 21-26. The right hand continues the melodic line. The left hand accompaniment features a forte (*f*) dynamic in measure 24.

Musical score for measures 27-32. The right hand continues the melodic line. The left hand accompaniment features a fortissimo (*ff*) dynamic in measure 28, followed by a forte (*f*) dynamic in measure 30.

Boxes for
examiner's
use only

7.1 What is the key at the start of this piece? _____

7.2 To what related key does this piece modulate to in bars 7 and 8? _____

7.3 What cadence is formed by the last chord in bar 23 and the first chord in bar 24?

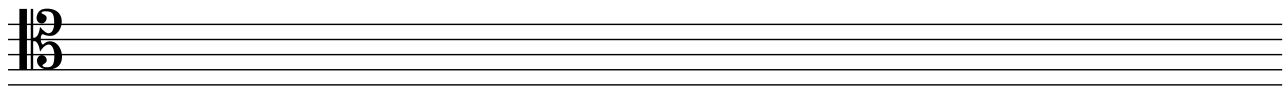
7.4 How would you describe the pattern formed by the notes in the first two bars?

7.5 Identify the ornament used in bar 23 (treble part). _____

7.6 Circle a lower auxiliary note in the treble part.

7.7 Circle a minor 3rd between two consecutive notes in the treble part.

7.8 Re-write the bass part from the last beat of bar 12 to the first beat of bar 14 in the tenor clef.



7.9 Write appropriate Roman numerals below the last three chords in this piece.

7.10 What cadence is formed by these chords? _____