

# Past papers

for graded exams  
in music theory

November 2013

## Grade 5

# Theory of Music Grade 5

## November 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:



G ☐ F# ☐ D ☐

☐

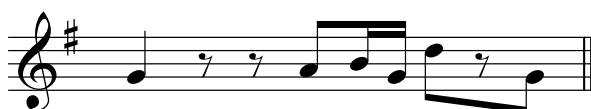
1.2 Which rest(s) should be put below the asterisk (\*) to complete the bar?



— 7 ☐ 7 7 7 ☐ 7 7 7 ☐

☐

1.3 Which is the correct time signature?



9 ☐ 4 ☐ 3 ☐

☐

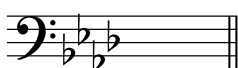
1.4 Which note is the enharmonic equivalent of this note?



F ☐ G ☐ Gb ☐

☐

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



Ab ☐ Bb ☐ C ☐

☐

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

1.6 *Tempo giusto* means:

in strict time ☐

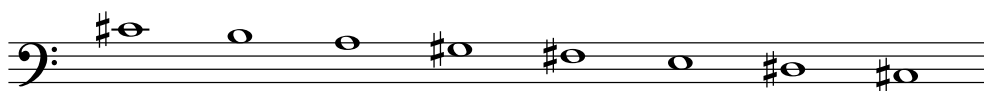
lively ☐

let the tempo ebb and flow within the structure of the piece ☐

Boxes for  
examiner's  
use only

☐

1.7 The correct label for the following scale is:



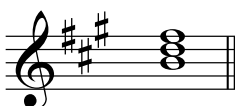
E major scale descending ☐

C# harmonic minor scale descending ☐

C# melodic minor scale descending ☐

☐

1.8 Which Roman numeral fits below this subdominant triad?



IV ☐ iv ☐ V ☐

☐

1.9 The following ornament is called:



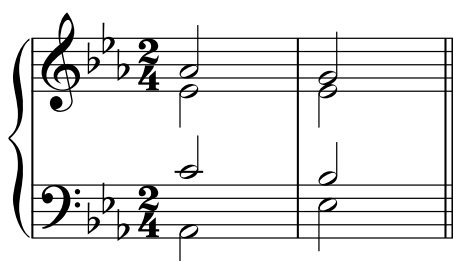
an appoggiatura ☐

an acciaccatura ☐

a lower mordent ☐

☐

1.10 Name this cadence:



plagal cadence in Eb major ☐

imperfect cadence in Eb major ☐

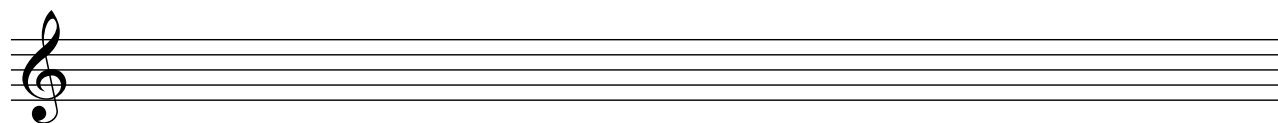
plagal cadence in Ab major ☐

☐

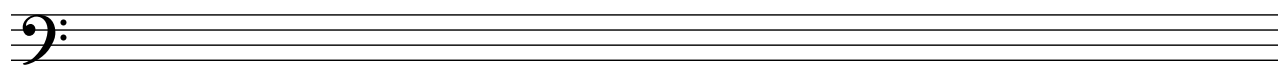
## Section 2 (15 marks)

Boxes for  
examiner's  
use only

- 2.1 Write a one-octave G# melodic minor scale in minims, ascending then descending. Use the correct key signature.



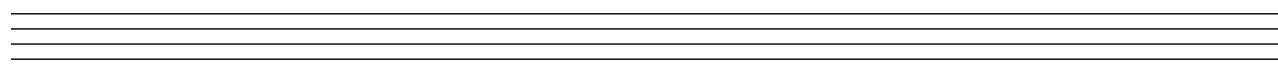
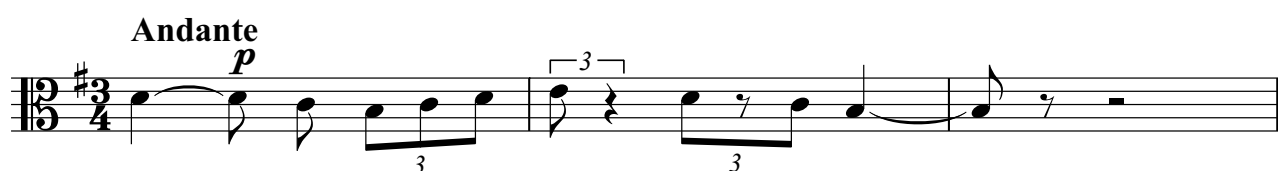
- 2.2 Write the key signature of the key shown. Then write its one-octave arpeggio in the rhythm given below:



A major going up then down

### Section 3 (10 marks)

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

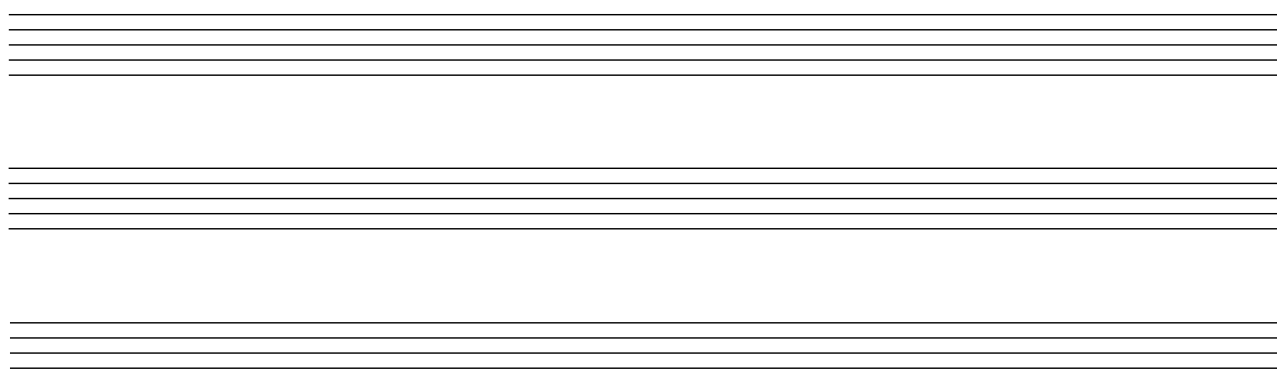


## Section 4 (15 marks)

Boxes for  
examiner's  
use only

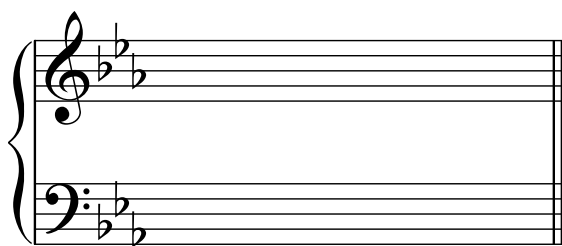
4.1 Transpose this melody down a perfect 4th. Use a key signature.

Bizet



## Section 5 (15 marks)

5.1 Using crotchets, 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.



(C minor)

Vb



(E major)

Ic

**Section 6** (15 marks)Boxes for  
examiner's  
use only

- 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.

The musical notation shows a 3/4 time signature in B-flat major. The bass line consists of seven measures with notes corresponding to the Roman numerals I, Ib, IV, ii, Ic, V7, and I. The treble staff is empty for the student to write a melody.

I      Ib      IV      ii      Ic      V<sup>7</sup>      I



*Please turn over for Section 7*



**Section 7** (20 marks)

Look at the following piece and answer the questions opposite.

**Allegretto** Mozart

*mf* *leggiero*

3

6

*mp*

10

*cresc.*

13

*mf*

Boxes for  
examiner's  
use only

7.1 In which key is this piece? \_\_\_\_\_

☐

7.2 To which related key has the music travelled in bar 11? \_\_\_\_\_

☐

7.3 In which form is this piece composed? \_\_\_\_\_

☐

7.4 Name the interval between the two notes marked with asterisks (\*) in bar 12. \_\_\_\_\_

\_\_\_\_\_

☐

7.5 Write appropriate Roman numerals below the last beat of bar 14 and the first beat of bar 15.

☐

7.6 Name the cadence which finishes the piece. \_\_\_\_\_

☐

7.7 Does this piece start on an anacrusis? \_\_\_\_\_

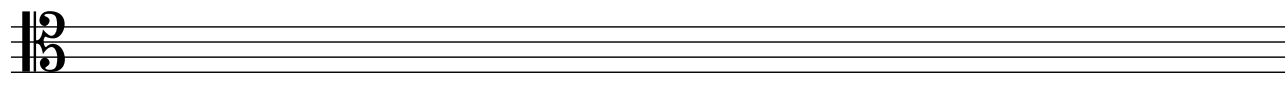
☐7.8 What does *leggiere* mean? \_\_\_\_\_☐

7.9 Name one complete bar where the upper part of the treble stave moves in contrary motion to the bass line.

\_\_\_\_\_

☐

7.10 Rewrite the bass part of bars 5 and 6 in the tenor clef. Remember to use a key signature.

☐