

Grade 5 theory model answer paper

for May 2013



Introduction and notes

This answer paper has been created to demonstrate the correct answers, or those which would attract the highest marks. Where it is possible to give an exact answer, this has been done. Where there are multiple correct answers, these may also be given. Where an answer is open ended and/or creative, then an indicative answer has been given to show the type of response that is expected.

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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?



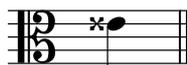
$\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

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?

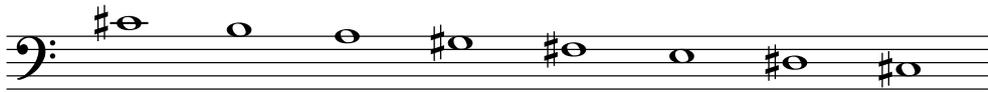


A# B C#

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

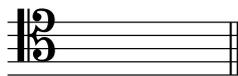
Boxes for
examiner's
use only

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?

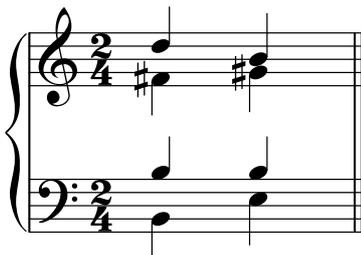


- Bm
- B
- Em

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:

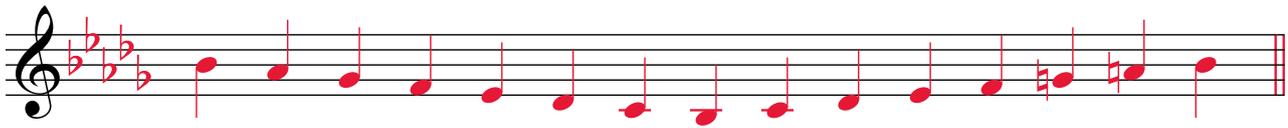


- plagal cadence in A minor
- imperfect cadence in A minor
- full close in E minor

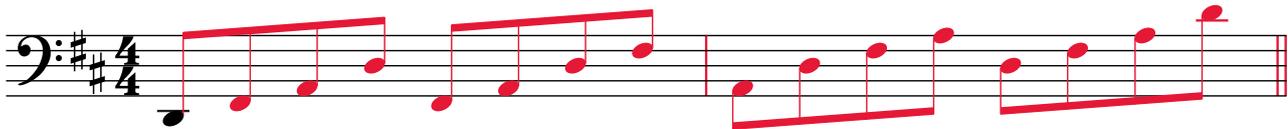
Section 2 (15 marks)

Boxes for
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use only

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

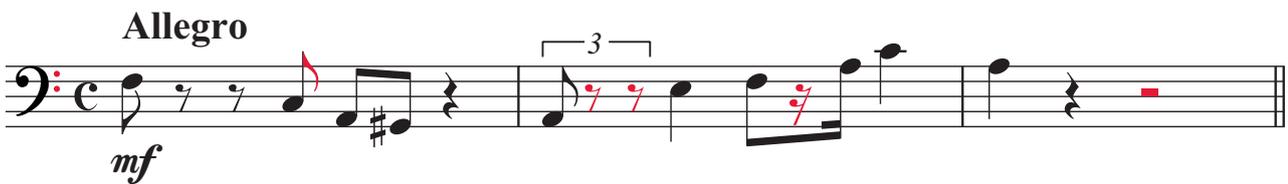
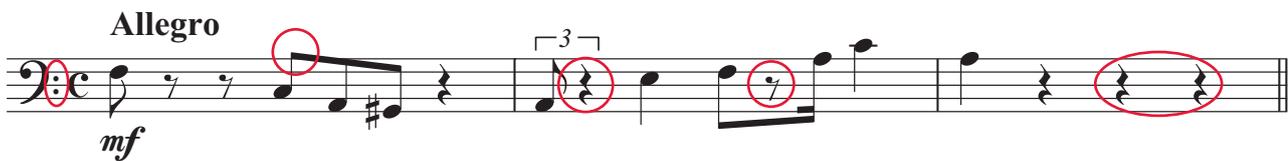


2.2 Using quavers, write a broken chord using D major tonic triad going up. Use patterns of four notes each time. Finish on the first D above the staff.



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



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/E \flat G Fm G 7 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 first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The first measure starts with a forte (*f*) dynamic. Red circles highlight the notes G4 and A4 in the first measure, and G4 and A4 in the second measure. A slur is present over the notes in the second measure.

Musical score for measures 7-13. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Red circles highlight the notes G4 and A4 in the first measure. A slur is present over the notes in the second measure.

Musical score for measures 14-20. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. A mezzo-forte (*mf*) dynamic is indicated. Red circles highlight the notes G4 and A4 in the fourth measure. A slur is present over the notes in the fifth measure.

Musical score for measures 21-26. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. A forte (*f*) dynamic is indicated. Red circles highlight the notes G4 and A4 in the second measure. A slur is present over the notes in the third measure.

Musical score for measures 27-32. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. A fortissimo (*ff*) dynamic is indicated. Red circles highlight the notes G4 and A4 in the second measure. A slur is present over the notes in the third measure. The piece ends with a cadence consisting of three measures: I, V⁷, and I.

Boxes for
examiner's
use only

7.1 What is the key at the start of this piece? C major

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

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

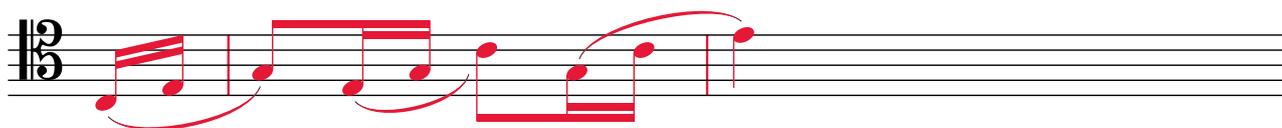
7.4 How would you describe the pattern formed by the notes in the first two bars?
C major ascending broken chord

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

7.6 Circle a lower auxiliary note in the treble part. (Either bar 19 or bar 23)

7.7 Circle a minor 3rd between two consecutive notes in the treble part.
(The circled notes in bars 1, 3 and 7 are three examples of an accurate answer)

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? Perfect