

# Past papers

for graded exams  
in music theory 2012

## Grade 5

# Theory of Music Grade 5

May 2012

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)

Boxes for  
examiner's  
use only

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

#### Example

Name this note:



A  D  C

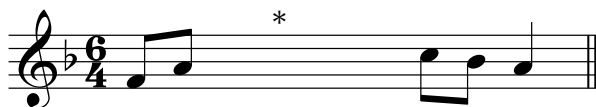
This shows that you think C is the correct answer.

1.1 Name the circled note:



G  F#  C#

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



- ♪  ♪ -  ♪ ♪ ♪

1.3 Which is the correct time signature?



$\frac{7}{8}$    $\frac{3}{4}$    $\frac{6}{8}$

1.4 Which note is the enharmonic equivalent of this note?



E $\times$   G $\flat$   A $\flat$

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



B  G#  F#

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

Boxes for  
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1.6 *morendo* means:

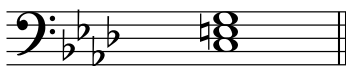
- dying away       getting gradually louder       agitated

1.7 The correct label for the following scale is:



- B♭ major scale descending   
 B♭ harmonic minor scale descending   
 B♭ melodic minor scale descending

1.8 Which Roman numeral fits below this dominant chord?



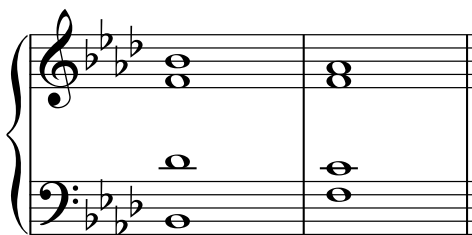
- IV       v       V

1.9 Which of these ornaments should be played as follows?



- mw       mw       tr

1.10 Name this cadence:

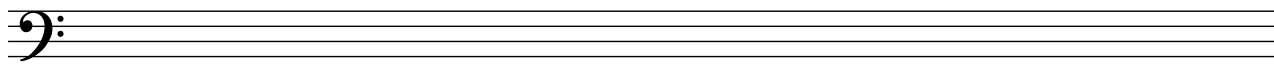


- plagal cadence in F minor   
 imperfect cadence in A♭ minor   
 imperfect cadence in B♭ minor

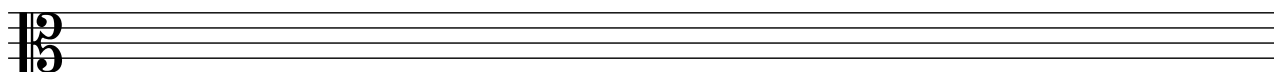
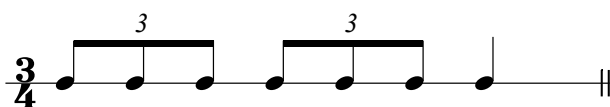
### Section 2 (15 marks)

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:



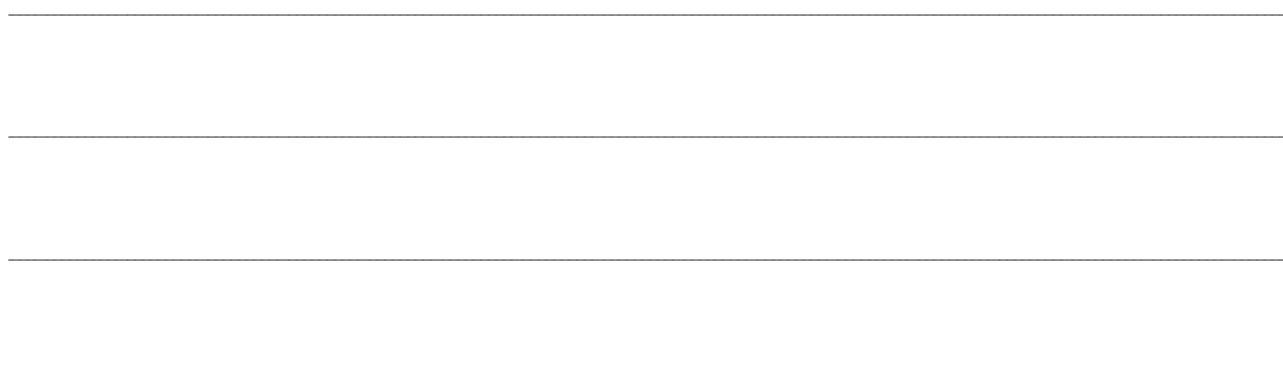
E major going up then down.

### Section 3 (10 marks)

- 3.1 Continue the rhythm to fit the following phrase.

Flow gently, sweet Afton! Among thy green braes,  
Flow gently, I'll sing thee a song in thy praise.

Burns



**Section 4** (15 marks)

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use only

4.1 Transpose this melody down a perfect 5th. Use a key signature.

Mendelssohn

**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.

(G# minor) Vb

(Eb major) IVb

**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.

### Section 7 (20 marks)

Look at the following piece and answer the questions opposite.

**Moderato** Böhm

1. 2. 9

*f* *p* *mf* *f*

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use only

7.1 What is the key at the start of this piece? \_\_\_\_\_

7.2 To what related key has this piece modulated to by bar 10? \_\_\_\_\_

7.3 Write appropriate Roman numerals below the last chord in bar 1 and the first chord in bar 2.

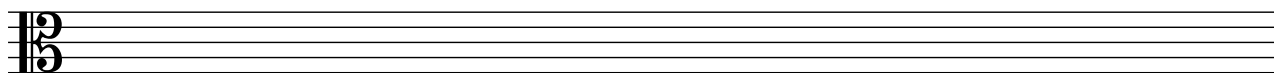
7.4 Are the sequences in bars 5 and 6 (treble part) real sequences? \_\_\_\_\_

7.5 Circle a lower auxiliary note in bar 16 (bass part).

7.6 Name an unaccented passing note in bar 25 (treble part). \_\_\_\_\_

7.7 Circle two adjacent notes in the treble part which make the interval of a minor 3rd.

7.8 Re-write bars 21–24 (treble part) in the alto clef. Insert a key signature.




7.9 What is the cadence formed by the last chord in bar 7 and the first chord in bar 8?

\_\_\_\_\_

7.10 What cadence finishes the piece? \_\_\_\_\_