

Theory Paper Grade 5 2014 A

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Duration 2 hours

This paper contains SEVEN questions, ALL of which should be answered. Write your answers on this paper – no others will be accepted. Answers must be written clearly and neatly – otherwise marks may be lost.

TOTAL MARKS 100

(a) The following extract begins on the first beat of the bar. Put in the missing bar-lines.

15

W. F. Bach, Fantasia in E minor, Fk 20 (adapted)

(b) Look at the following extract and then answer the questions below.

X. Scharwenka, Minuetto, Op. 62 No. 5

- (i) Give the technical names (e.g. tonic, dominant) of the two notes in the left-hand part marked A and B. The key is G major.
- A (bar 1) (2)
- B (bar 2) (2)
- (ii) Describe the chords marked [X], [Y] and [Z] as I, II, IV or V. Also indicate whether the lowest note of the chord is the root (a), 3rd (b) or 5th (c). Remember that the key is G major.
- Chord X (bar 1) (2)
- Chord Y (bar 2) (2)
- Chord Z (bar 4) (2)
- (iii) Rewrite the first left-hand note of the extract so that it sounds at the same pitch, but using the alto C clef. Remember to put in the key signature.

(2)

2 Describe fully each of the numbered and bracketed melodic intervals (e.g. major 2nd).

10

J. S. Bach, Cello Suite No. 4 in E flat, BWV 1010



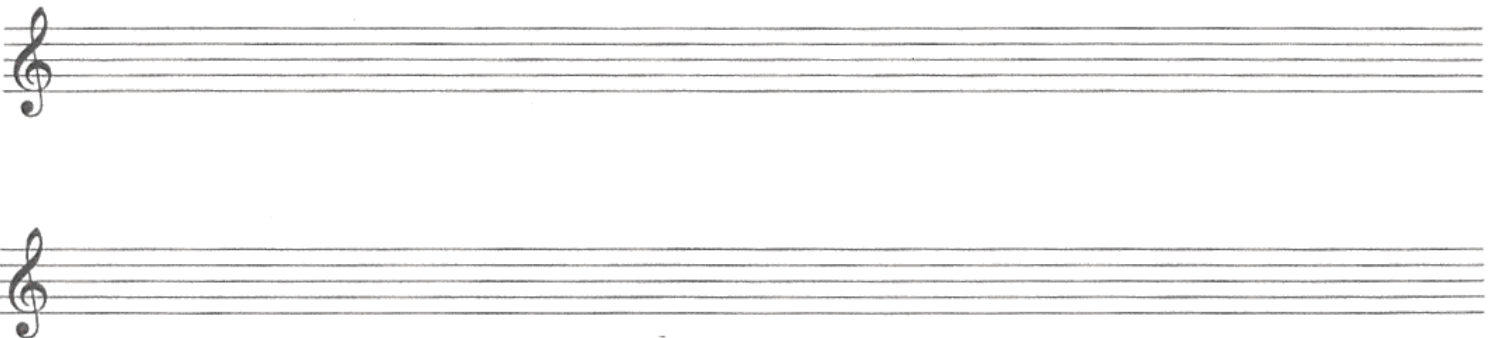
Intervals:

- 1
- 2
- 3
- 4
- 5

3 These are the actual sounds made by a clarinet in B \flat . Rewrite the passage as it would appear for the player to read, that is, transpose it *up* a major 2nd. Remember to put in the new key signature and add any necessary accidentals.

10

Reger, *Eine vaterländische Ouvertüre*, Op. 140



4 Look at this extract, which is from *Ballade* for flute and piano by Reinecke, and then answer the questions that follow.

Adagio

Flute

1 *f dolce* 2 A 3 *sf*

Piano

mf

4 *p* *mf* *p*

p

Ped.

6 *f* 7 *mf*

etc.

- (a) (i) **Mark clearly on the music**, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number of each of your answers, as shown in the answer to A.

10

In bars 1–5

- A a tie in the flute part (circle the notes concerned). Bar2....
- B in the flute part, a dominant note in the key of D minor (circle the note concerned). Bar (2)
- C in the piano part, a tonic chord of D minor in first inversion (Ib) (circle the notes concerned). Bar (2)
- D in the flute part, a melodic interval of an augmented 2nd (circle the notes concerned). Bar (2)
- (ii) Rewrite the first right-hand piano chord of the extract so that it sounds at the same pitch, but using the tenor C clef. Remember to put in the clef and the key signature.



(4)

- (b) (i) Give the meaning of:

10

Adagio (2)

dolce (2)

sf (flute, bar 3) (2)

- (ii) Name the ornament in the flute part of bar 6. (2)

- (iii) Describe the time signature as: simple or compound (1)

duple, triple or quadruple (1)

- (c) (i) Write as a breve (double whole-note) an enharmonic equivalent of the last flute note of the extract.

10



(2)

- (ii) Answer TRUE or FALSE to each of the following statements:

The sign above the last flute note of the extract (>) tells the player to get gradually quieter. (2)

The notes marked [] in bars 6–7 of the flute part form the descending scale of D melodic minor. (2)

- (iii) The flute is a member of the woodwind family of orchestral instruments. Name a *different* family of standard orchestral instruments and state its lowest-sounding member.

Family Instrument (4)

- (a) Using semibreves (whole notes), write one octave **ascending** of the **harmonic** minor scale that begins on the given note. Do *not* use a key signature but put in all necessary sharp or flat signs.

10



- (b) Write one octave **descending** of the major scale that has the given key signature. Use semibreves (whole notes) and begin on the tonic.

