

# Grade Five

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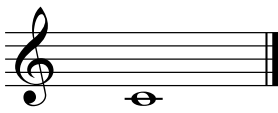
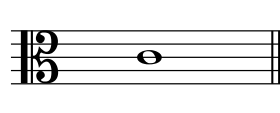
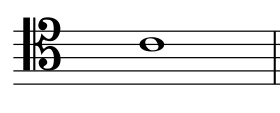
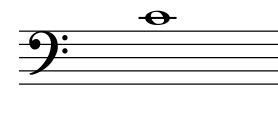
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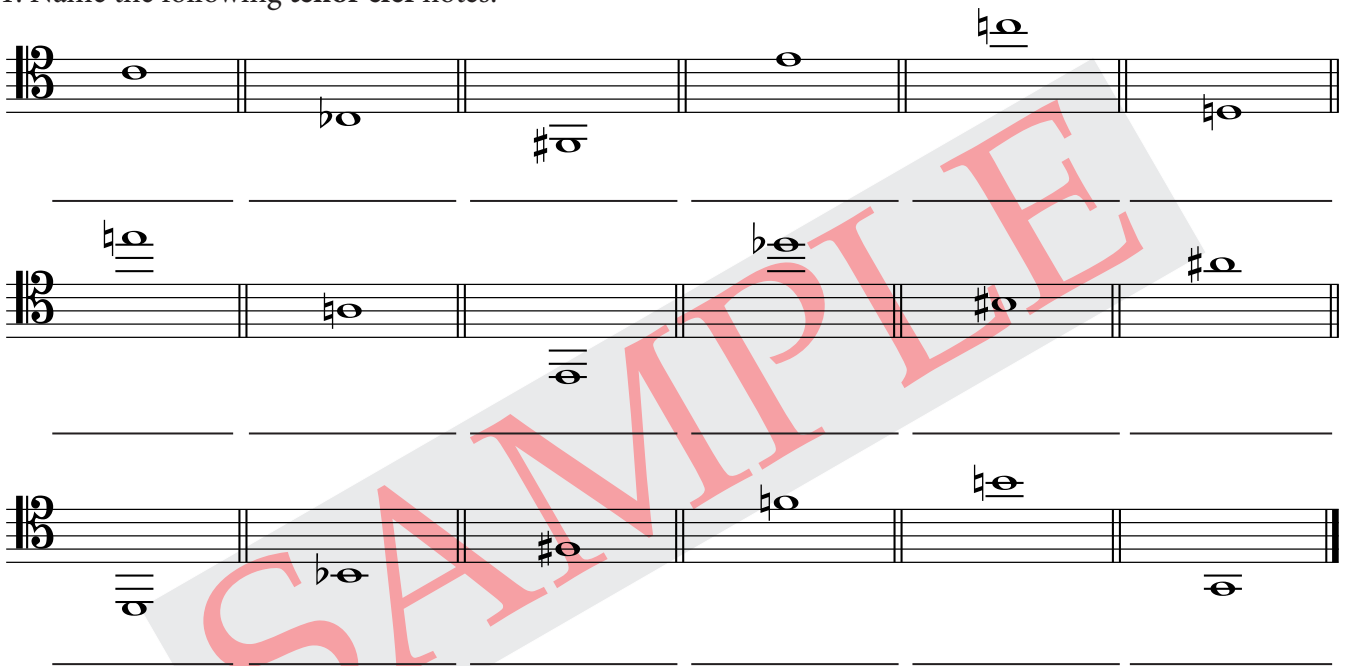
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# Tenor Clef

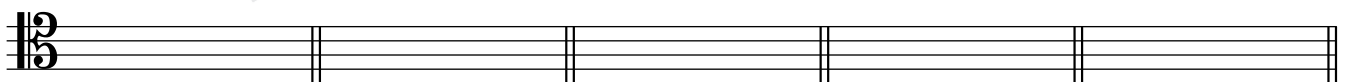
In previous grades you have been required to understand how to read and write **treble**, **bass** and **alto** clef notes. In Grade Five, you will also be using the **tenor** clef. Note where **Middle C** is located for each of the four different clefs below:

Treble Clef	Alto Clef	Tenor Clef	Bass Clef
			

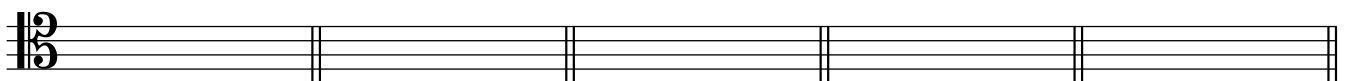
1. Name the following **tenor clef** notes:



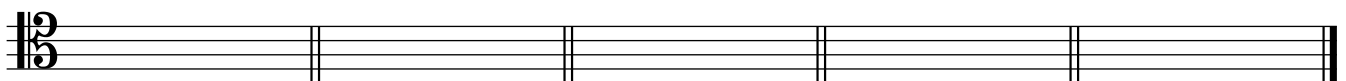
2. Write the following **tenor clef** notes as quavers:



C<sup>#</sup> above the staff    F<sup>b</sup> below the staff    A<sup>♮</sup> on a line    A above the staff    C<sup>#</sup> below the staff



D<sup>♮</sup> below the staff    Middle C    D<sup>b</sup> in a space    G above the staff    B<sup>#</sup> in a space

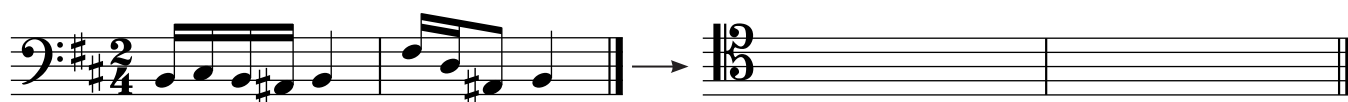
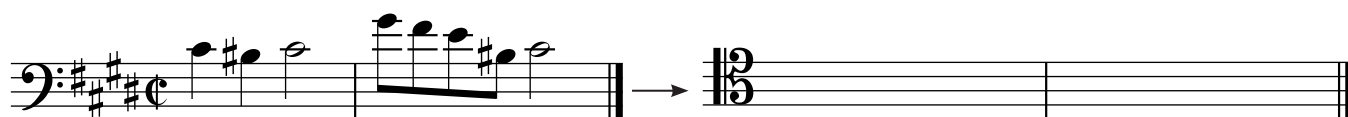
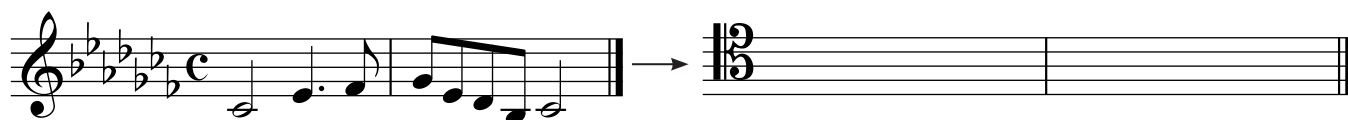
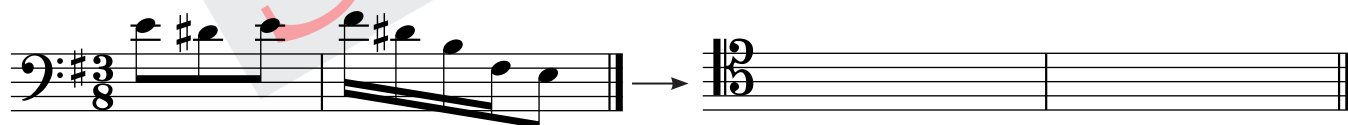
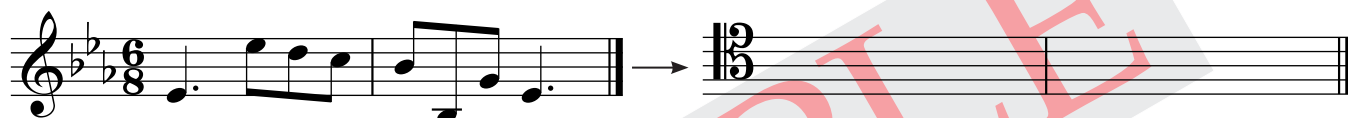
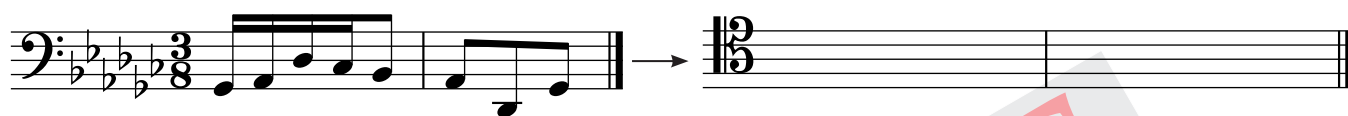
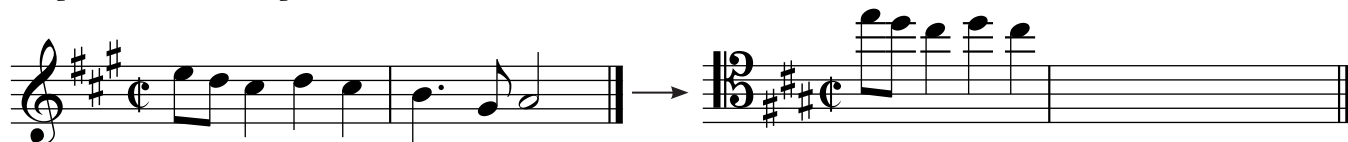


G<sup>b</sup> below the staff    E<sup>#</sup> above the staff    B<sup>♮</sup> above the staff    E<sup>♮</sup> in a space    E below the staff

Note where the sharps and flats are placed when writing key signatures using the **tenor clef**:



3. Transcribe the following short **treble**, **alto** and **bass** clef melodies into **tenor** clef (*the first bar has been completed as an example*):



Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Contains a melodic line with a quarter rest, followed by eighth and quarter notes. An asterisk is placed below the final note. An arrow points to an empty bass clef staff.

Musical staff 2: Treble clef, key signature of three sharps, 2/4 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 3: Bass clef, key signature of two flats (Bb, Eb), 3/4 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 4: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 5: Bass clef, key signature of three flats, 6/8 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 6: Treble clef, key signature of three flats, 6/8 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 7: Bass clef, key signature of three flats, 4/4 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 8: Bass clef, key signature of three flats, common time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 9: Bass clef, key signature of three sharps, 3/8 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 10: Bass clef, key signature of two flats, 3/4 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

Musical staff 11: Treble clef, key signature of three sharps, 2/4 time signature. Contains a melodic line of quarter notes. An arrow points to an empty bass clef staff.

# Diminished 7th Arpeggios

A diminished 7th chord is made up entirely of minor 3rd intervals:

diminished 7th chord

min. 3rd    min. 3rd    min. 3rd

A one octave diminished 7th arpeggio is formed by first using the notes of a diminished 7th chord, and then adding another keynote one octave above the starting note (*see the examples below*):

Diminished 7th arpeggio commencing on B

Diminished 7th arpeggio commencing on A

4. Using accidentals, write the following one octave diminished 7th arpeggios, ascending and descending in semibreves:

Diminished 7th arpeggio commencing on G

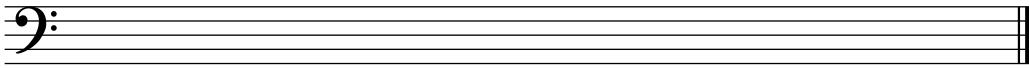
Diminished 7th arpeggio commencing on B<sup>b</sup>

Diminished 7th arpeggio commencing on E

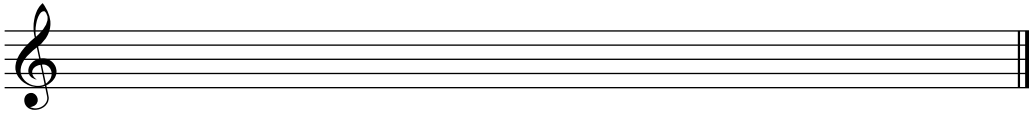
Diminished 7th arpeggio commencing on F<sup>#</sup>

Diminished 7th arpeggio commencing on A<sup>b</sup>

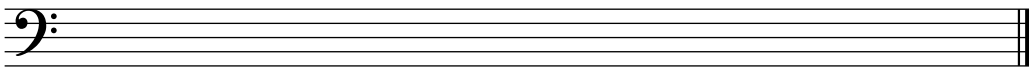
Diminished 7th arpeggio commencing on E<sup>b</sup>



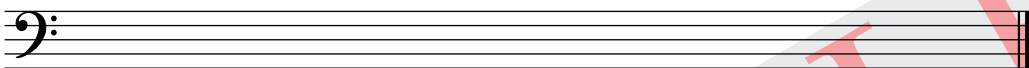
Diminished 7th arpeggio commencing on D



Diminished 7th arpeggio commencing on G<sup>#</sup>



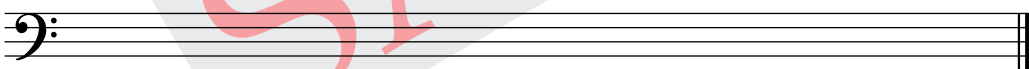
Diminished 7th arpeggio commencing on A



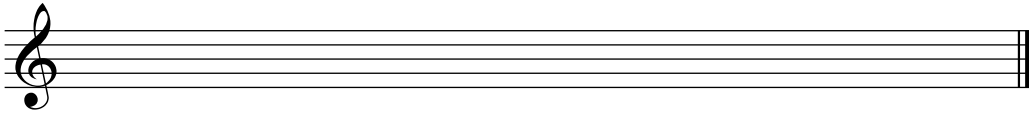
Diminished 7th arpeggio commencing on C



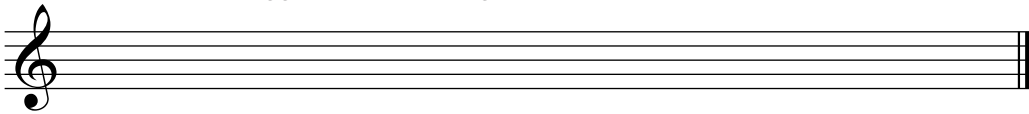
Diminished 7th arpeggio commencing on G<sup>b</sup>



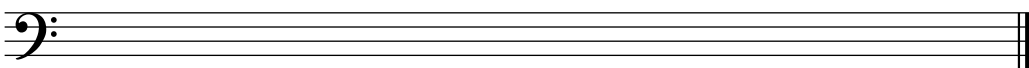
Diminished 7th arpeggio commencing on B



Diminished 7th arpeggio commencing on D<sup>b</sup>



Diminished 7th arpeggio commencing on A<sup>#</sup>





# Cadences

Cadences give phrases a distinctive ending. In Grade Four, you were required to write **perfect (V - I)** and **plagal (IV - I)** cadences. In Grade Five, you are also required to write **imperfect** and **interrupted** cadences for SATB.

## Imperfect Cadence

An imperfect cadence is any cadential progression that **ends on chord V**. In contrast to the **perfect** cadence which will bring closure to a phrase, the **imperfect** cadence creates the effect of a piece being incomplete, and needing to continue. In Grade Five, you will use three of the more common **imperfect** cadences:

Example 1

I V

Example 2

II<sub>3</sub><sup>6</sup> V

Example 3

IV V

In *example 1*, the progression is the exact opposite of a perfect cadence. The note that is common to both chords I and V should be allocated to the same voice (*this is also the case in example 2*). In *example 2*, chord II in is written in first inversion (*the 3rd of the chord is allocated to the bass part*). This creates an effective ascending bass line, as is also the case in *example 3*.

There are four rules that must be followed when writing harmony:

1. Spacing between voices should not exceed one octave except between the bass and tenor voices, where larger intervals are acceptable.
2. A voice that contains the leading note should rise to the tonic in the next chord.
3. You cannot overlap voices.
4. You must not have consecutive perfect 5ths or perfect 8ves between any two chords.

*More detailed explanations of these rules are contained in the Grade Four Music Theory book.*

5. Complete the following **imperfect** cadences by writing the required chord beneath each asterisk:

Major \* \* \* Minor \* \* \*

I V II<sub>3</sub><sup>6</sup> V IV V IV V I V II<sub>3</sub><sup>6</sup> V



6. Using minims, write **imperfect cadences** in the following **major** keys (see the example):

IV V

7. Using minims, write **imperfect cadences** in the following **minor** keys (remember to raise the 7th note):

# Interrupted Cadence

As the name suggests, an **interrupted** cadence (also known as the ‘*deceptive cadence*’) brings a phrase to an unexpected and unresolved closure. This is partly due to the fact that when a piece is in a major key, the second chord of an **interrupted** cadence will be a minor chord (*see example 1*). Likewise, when a piece is in a minor key, the second chord of an **interrupted** cadence will be a major chord (*see example 2*).

Example 1 (D Major)

V VI

Example 2 (D Minor)

V VI

Remember to double the 3rd in chord VI. This will help to avoid consecutive 5ths and/or 8ves.

8. Complete the following **interrupted** cadences by writing the correct chord beneath each asterisk:

Major

Minor

9. Using minims, write **interrupted cadences** in the following **major** keys (*see the example*):

10. Using minims, write **interrupted cadences** in the following **minor** keys:

11. Using minims, write the required cadences in the following **major** keys (see the example):

Plagal                  Imperfect                  Perfect                  Interrupted                  Interrupted

Imperfect                  Plagal                  Perfect                  Imperfect                  Interrupted

12. Name the key of the following **major** cadences, and identify them as being **perfect**, **plagal**, **imperfect** or **interrupted** (see the example):

Key: C major

Cadence: Perfect

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

13. Using minims, write the required cadences in the following **minor** keys (*see the example*):

Interrupted

Imperfect

Plagal

Perfect

Imperfect

Plagal

Plagal

Perfect

Interrupted

Perfect

14. Name the key of the following **minor** cadences, and identify them as being **perfect**, **plagal**, **imperfect** or **interrupted**:

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

# Revision Test - Cadences

Complete this revision test at your lesson.

1. Using minims, write the required cadences in the following **major** keys:

Perfect                      Imperfect                      Plagal                      Interrupted

/8

2. Using minims, write the required cadences in the following **minor** keys:

Imperfect                      Plagal                      Interrupted                      Perfect

/8

3. Name the key of the following cadences, and identify them as being **perfect**, **plagal**, **imperfect** or **interrupted**:

Major

Minor

/4

Key: \_\_\_\_\_

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

Cadence: \_\_\_\_\_

Total: /20

# Melody Writing

In Grade Four, you were introduced to melody writing by composing a short 4-bar melody. In Grade Five, you are required to compose an 8-bar melody appropriate to the requested style. Your composition should consist of four short phrases of even length (2 bars each).

There are many ways to structure an 8-bar melody. Some people can easily form a melody 'hearing' the notes in their head. Others write more effective melodies by following a structural template. The hints below are suggestions only. We encourage you to find other ways of structuring an interesting and effective melody.

*Example:* A 'march-like' melody in D major:

The musical notation shows an 8-bar melody in D major (one sharp, F#) and 4/4 time. The tempo is marked **Moderato**. The melody is written in treble clef. The first four bars are marked *mp* and *mf*. The last two bars are marked *f*. The melody consists of two staves of four bars each. A large 'SAMPLE' watermark is overlaid on the image.

Bar 1 - Tonic chord (D - F# - A)

Bar 2 - Dominant chord (A - C# - E)

Bar 3 - Bar 1 repeated one note higher (*sequence*).

Bar 4 - Imperfect cadence (I - V)

Bar 5 - Similar to bar 1 (Tonic chord), however the melodic line has been inverted.

Bar 6 - Subdominant chord

Bar 7 - Dominant chord, build to a climax.

Bar 8 - Tonic chord

*Note the use of staccato crotchets helping to give this melody a 'march-like' feel.*

Before writing your melody, choose an appropriate time signature and tempo indication, and then plan a rhythm that will capture the requested style/mood. For example:

'Galloping' or 'skipping':

'Swaying' or 'swinging':

'Dramatic':

# Composition Techniques

There are many techniques that you can use to help write an effective melody. Below are some of the more commonly used examples:

## Sequence/Imitation

Repeat a previous bar/phrase keeping the melodic line the same, but starting on a higher or lower note:

1 2 Bar 1 up a 2nd → 1 2 Bar 1 down a 5th

## Inversion

Invert the melodic shape of the bar or phrase:

1 2 → 1 2

## Augmentation

Lengthen the note values of the melody:

→

## Diminution

Shorten the note values of the melody:

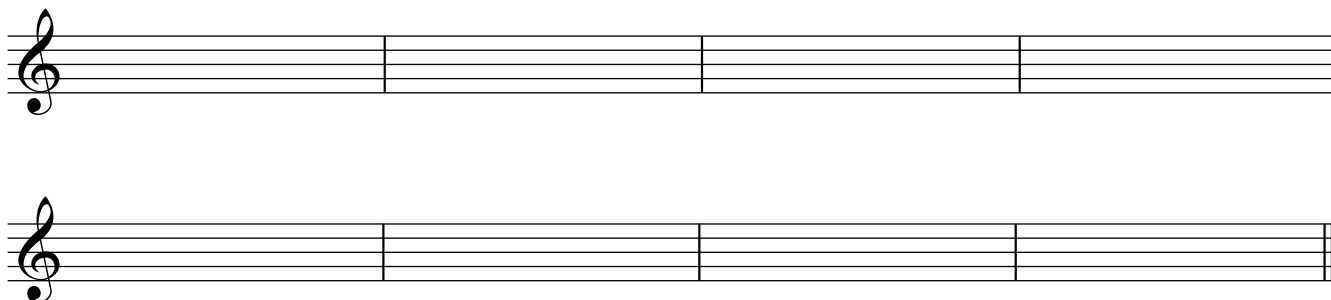
→ etc.

- The addition of dynamics and articulation markings (*staccato*, *legato*, *accent* etc.) will also enhance your composition.



15. Write 8-bar melodies in the following styles and keys:

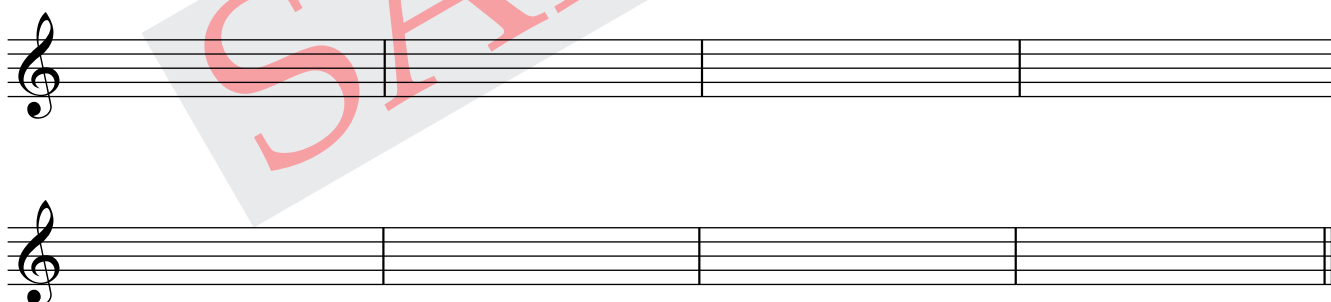
A 'galloping' melody in C major:



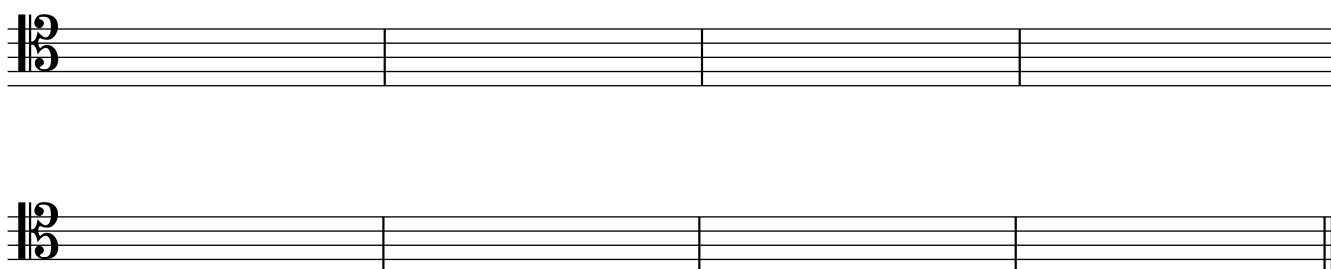
A 'dramatic' melody in E minor:



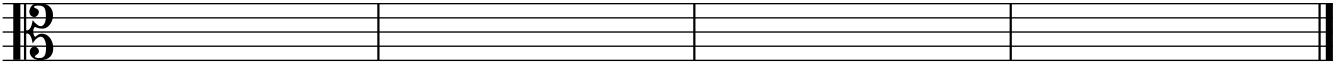
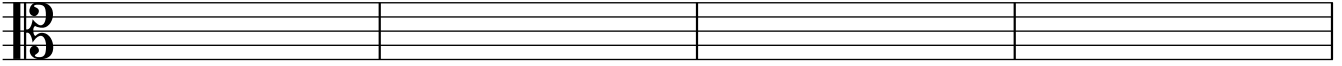
A 'march-like' melody in A major:



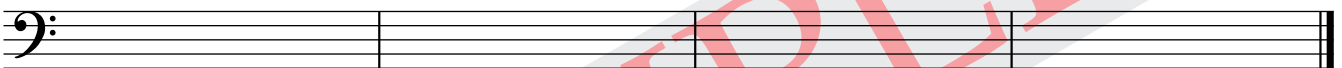
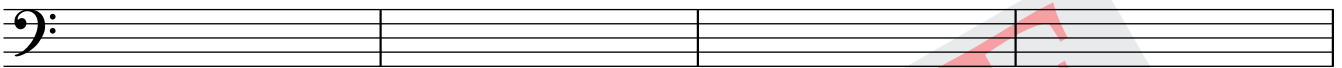
A 'gentle' melody in B<sup>b</sup> major:



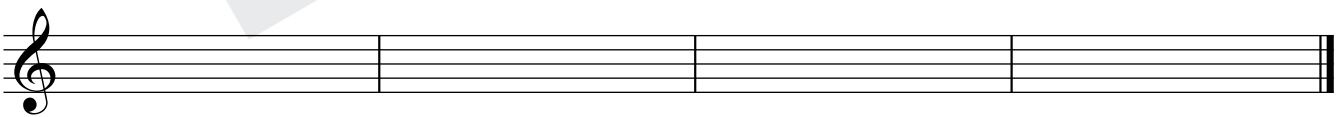
A 'skipping' melody in C major:



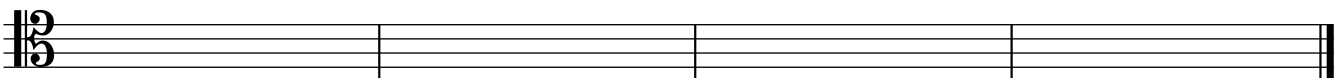
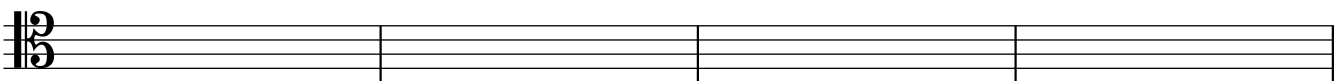
A 'swaying' melody in E<sup>b</sup> minor:



A 'march-like' melody in A minor:



A 'swinging' melody in E major:



A 'galloping' melody in G major:

Two blank musical staves in treble clef, each divided into four measures. The first staff ends with a double bar line, and the second staff ends with a double bar line and a repeat sign.

A 'swinging' melody in B<sup>b</sup> major:

Two blank musical staves in bass clef, each divided into four measures. The first staff ends with a double bar line, and the second staff ends with a double bar line and a repeat sign.

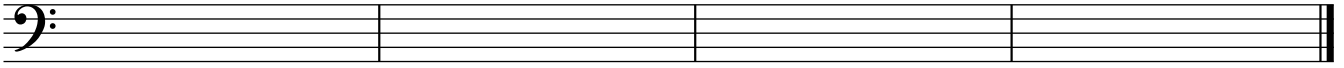
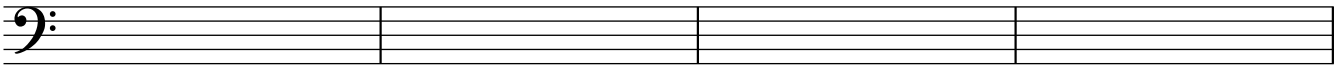
A 'dramatic' melody in D minor:

Two blank musical staves in alto clef (C-clef on the third line), each divided into four measures. The first staff ends with a double bar line, and the second staff ends with a double bar line and a repeat sign.

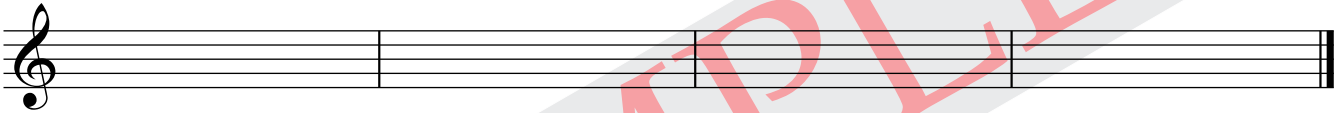
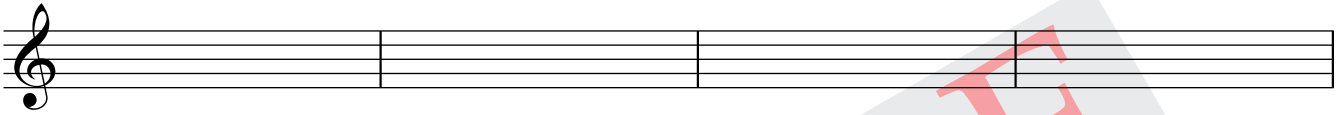
A 'skipping' melody in F major:

Two blank musical staves in alto clef (C-clef on the third line), each divided into four measures. The first staff ends with a double bar line, and the second staff ends with a double bar line and a repeat sign.

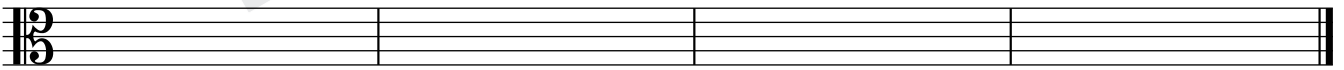
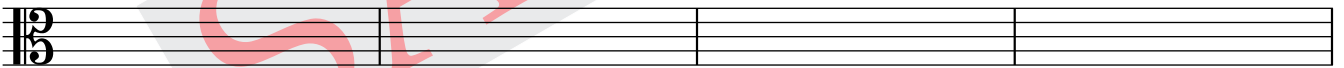
A 'dramatic' melody in C minor:



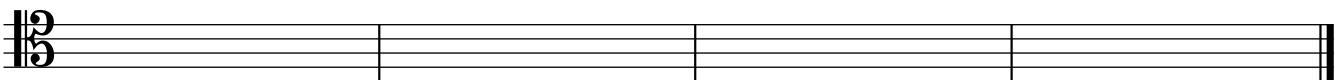
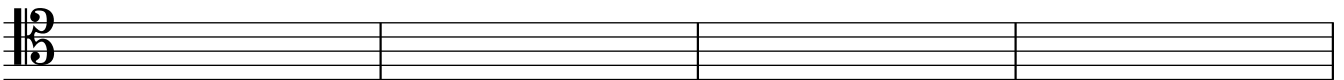
A 'swaying' melody in G major:



A 'gentle' melody in D minor:



A 'march-like' melody in B major:

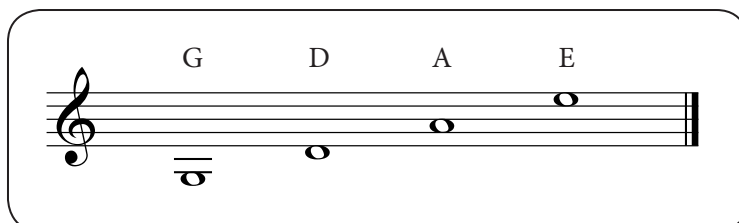


# The String Family - Tuning

In Beginner Grade, you were introduced to the instruments of the string family. For Grade Five, you are required to have a more detailed understanding of these instruments.

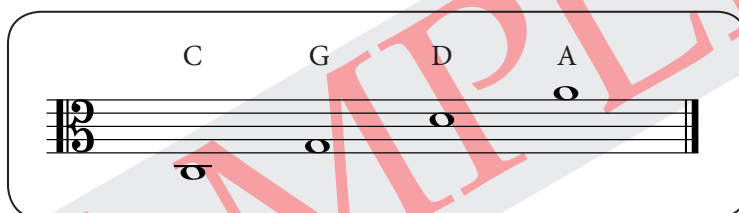
## Violin

A violin has four strings, which are tuned a perfect 5th apart. Violin music is notated using only the treble clef.



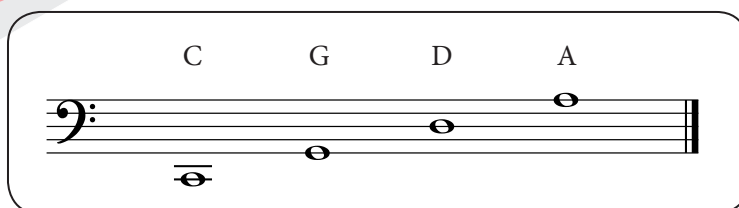
## Viola

A viola has four strings, which are tuned a perfect 5th apart. Viola music is notated using mainly the alto clef, and occasionally the treble clef so as to avoid excessive ledger lines.



## 'Cello (Violoncello)

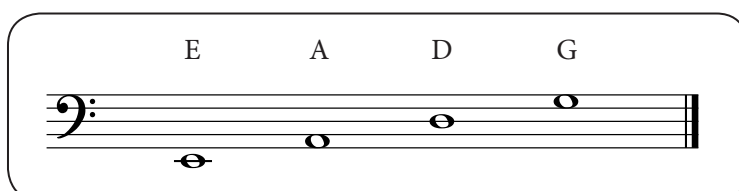
A 'cello has four strings, which are tuned a perfect 5th apart. 'Cello music is notated using mainly the bass clef, and occasionally the tenor or treble clef so as to avoid excessive ledger lines.



## Double Bass

A double bass has four strings, which are tuned a perfect 4th apart. Double bass music is notated using mainly the bass clef, and occasionally the tenor or treble clef so as to avoid excessive ledger lines.

*N. B. The actual pitch of double bass notes is one octave lower than notated.*



# The String Family - Range

The highest notes for string instruments may vary according to the individual size and set up of instruments. For examination purposes the ranges have been set as follows:

Violin	Viola	'Cello	Double Bass

16. Name the four strings (*in order of lowest to highest*) to which each of the following stringed instruments are tuned to:

Violin:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Double Bass:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Viola:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
'Cello:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

17. Circle the correct answer to each of the following:

- The clef mainly used for viola music is the:      bass clef      alto clef      treble clef
- The clef mainly used for double bass music is the:      bass clef      alto clef      treble clef
- The clef used for violin music is the:      bass clef      alto clef      treble clef
- The clef mainly used for 'cello music is the:      bass clef      alto clef      treble clef

18. Notate the ranges for each of the following instruments. Use the correct clef(s):

Violin	'Cello	Viola	Double Bass

# Revision Test - String Family

Complete this revision test at your lesson.

1. Circle the correct answer to each of the following:

/12

The clef used for violin music is the:      bass clef      alto clef      treble clef

The clef mainly used for viola music is the:      bass clef      alto clef      treble clef

The 'cello is tuned in:      3rds      4ths      5ths

The double bass is tuned in:      4ths      5ths      8ves

The lowest string on a 'cello is:      E      C      G

The highest string on a violin is:      E      A      G

2. Using the appropriate clef(s), notate the four notes to which the **viola** is tuned to:



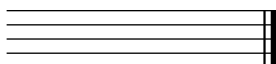
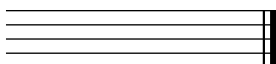
/4

3. Notate the ranges for each of the following instruments. Use the correct clef(s):

Violin

Viola

/4

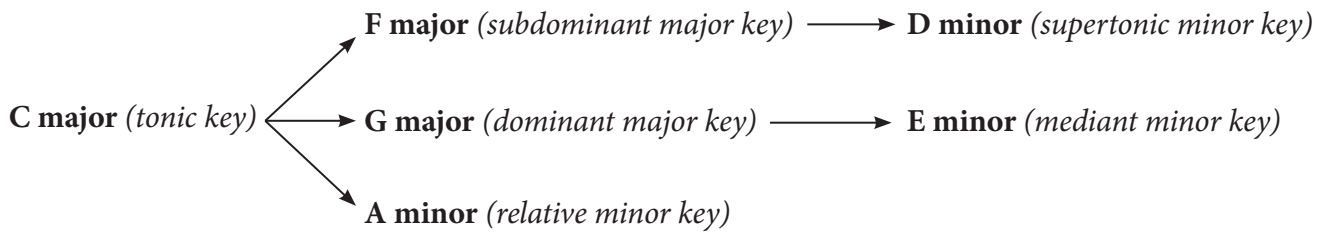


Total: /20

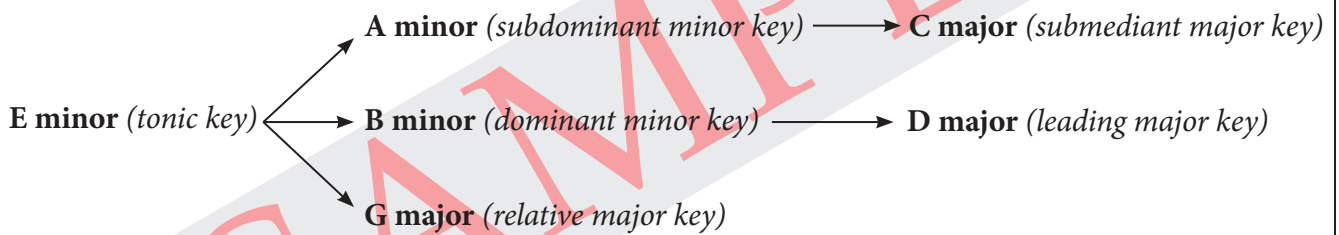
# Modulations

**Modulation** is the process of changing from one key to another. This may or may not be accompanied by a change in key signature.

A piece may modulate to any other key, however it is more common to modulate to one of the following:



The same rules apply when the original key is minor:



N. B. It is also quite common to modulate to the **tonic major** or **tonic minor** key (*i.e. from C major to C minor, or A minor to A major*).

The following steps will help you to work out which key a piece has modulated to:

- Map out the likely modulations (as illustrated above).
- Work out what the sharps/flats are in the modulated passage.
- Look for any cadence points in the modulated passage, as the cadence may feature the new tonic.
- Look for any raised 7ths (and/or 6ths). These will indicate that the passage has modulated to a minor key.



An occasional accidental within a piece does not necessarily signify a modulation. A modulation needs to be a total shift in tonality, and will most likely remain in that new key for a considerable number of bars (*see the example below*):

The piece starts in **D major** (F# & C#). From bar 6 onwards, 'G' has become 'G#'. The piece has modulated to the **dominant major** key, **A major** (F#, C# & G#).

The next example starts in **F major**. 'B<sup>b</sup>' has been raised to 'B<sup>n</sup>' from bar 5 onwards. There is a shift in tonality to the **dominant major** key, **C major**, even though there is an 'F#' in bar 7. The example ends with a perfect cadence in C major.

## Ties and Accidentals

When an accidental is applied to a note that is tied over to the following bar, the accidental will also apply to the second of the tied notes (*see example 1*).

Once the tie has been completed the accidental no longer applies to notes within the following bar, therefore it must be placed once again if it is required (*see example 2*).

Example 1

Example 2

19. Identify the modulations in the following pieces of music. In the boxes provided name the original key, the new key and the relationship of the new key to the original key (e.g. *supertonic minor*):

Original key:

New key:

Relationship:

Original key:

New key:

Relationship:

Original key:

New key:

Relationship:

Original key:

New key:

Relationship:



Original key: 

New key: Relationship: Original key: 

New key: Relationship: Original key: 

New key: Relationship: Original key: 

New key: Relationship:

20. Place accidentals next to the appropriate notes in order to successfully modulate to the nominated key (*the first exercise has been completed as an example*):

Modulate to the dominant major key from bar 3:



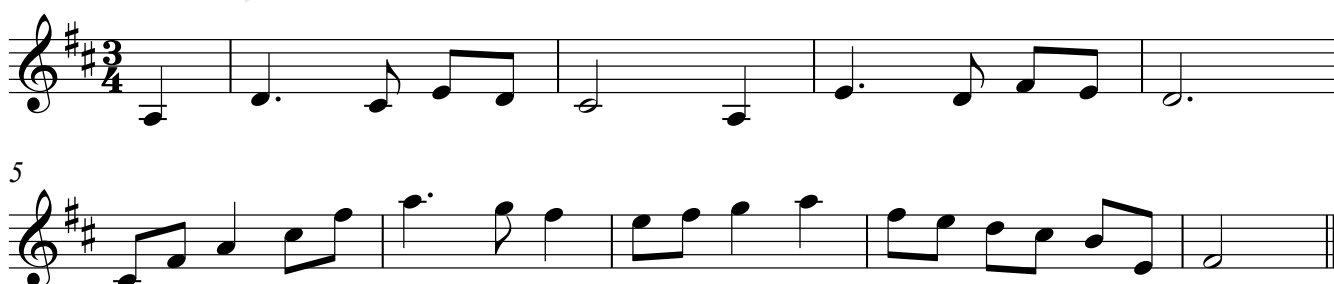
Modulate to the subdominant major key from bar 9:



Modulate to the relative minor key from bar 5:



Modulate to the mediant minor key from bar 5:



Modulate to the dominant minor key from bar 3:





# Binary Form

**Binary form**, sometimes called ‘**simple binary**’, refers to music that is divided into two sections (A and B). Section A begins in the tonic key, and usually moves to the dominant in major keys, or the relative major in minor keys. Section B is a contrasting theme, which will return to the tonic key to bring the piece to a close. Both sections are often repeated.

5

## Rounded Binary Form

Another variation of binary form is called ‘**rounded binary**’. This is when section B concludes with a return to the theme featured in section A, thus ‘rounding’ the piece off. It is not to be confused with **ternary form**, where section B is in complete contrast to section A. Another important difference between rounded binary and ternary form is that in rounded binary, when section A returns it will usually only contain half of section A, whereas ternary form will end with section A in its entirety.

7

12

theme from section A returns

# Ternary Form

Another form commonly used for short pieces is **ternary form**, or 'closed form'. The word 'ternary' refers to there being three distinct sections (A-B-A), and 'closed' refers to how the first section ends in the tonic key, thus sounding complete in itself. The first and third sections (section A) are musically identical (or very close to it), whilst section B is a contrasting section, often in quite a different style.

Section B is generally in a closely related key, usually the dominant key or the relative or tonic major or minor.

17

21. The following piece is in **rounded binary form**. Place a boxed letter (as in the example above) to mark the beginning of each section, and circle the bar in which the original theme returns:

7

12





Form:

The first exercise consists of two staves of music in 6/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written on a single treble clef staff. The first staff contains 8 measures, and the second staff contains 8 measures, ending with a double bar line.

Form:

The second exercise consists of four staves of music in 4/4 time. The key signature has one sharp (F#). The melody is written on a single treble clef staff. The first staff contains 8 measures. The second staff contains 8 measures, including a repeat sign. The third and fourth staves contain 8 measures each, with the fourth staff ending with a double bar line.

Form:

The third exercise consists of three staves of music in 3/4 time. The key signature has one sharp (F#). The melody is written on a single treble clef staff. The first staff contains 8 measures. The second staff contains 8 measures. The third staff contains 8 measures, ending with a double bar line.

Form:

The fourth exercise consists of two staves of music in 3/4 time. The key signature has one sharp (F#). The melody is written on a single treble clef staff. The first staff contains 8 measures. The second staff contains 8 measures, starting with a repeat sign and ending with a double bar line.

Form:

Three staves of musical notation in bass clef, 2/4 time signature. The first staff begins with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests and a final whole note. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the piece with a double bar line.

Form:

Three staves of musical notation in treble clef, 3/4 time signature. The first staff begins with a key signature of one sharp (F#). The music features a mix of quarter and eighth notes, with some rests. A large, semi-transparent red watermark reading "SAMPLE" is overlaid diagonally across the staves. The second and third staves continue the melodic development, ending with a double bar line.

Form:

Three staves of musical notation in treble clef, 4/4 time signature. The first staff begins with a key signature of three flats (Bb, Eb, Ab). The music is composed of quarter and eighth notes. The second staff includes a repeat sign (double bar line with two dots) followed by a melodic phrase. The third staff concludes the piece with a double bar line.

# Revision Test - Modulations & Form

Complete this revision test at your lesson.

1. Identify the modulation in the following piece of music. In the boxes provided name the original key, the new key and the relationship of the new key to the original key (e.g. *supertonic minor*):

Original key:  /9



# Sample Examination Paper 1

Your name: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

Exam centre: \_\_\_\_\_ Date: \_\_\_\_\_

*Time allowed for this examination: 3 Hours*

*Please complete all questions in pencil or ink. Read all questions carefully.*

## 1. Notation (20 marks)

Examiner's  
use only

Name the following tenor clef notes:

A tenor clef staff with four notes: a half note G2 (below the staff), a half note C3 (below the staff), a half note E2 (below the staff), and a half note G2 (below the staff).

/5

Transcribe the following short melody into tenor clef:

A musical staff showing a melody in treble clef, 2/4 time, key of D major. The melody consists of: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. An arrow points to an empty tenor clef staff for transcription.

/5

Using accidentals, write the following one octave diminished 7th arpeggio, ascending and descending in semibreves:

Diminished 7th arpeggio commencing on E

An empty treble clef staff with a double bar line at the end, intended for writing an ascending and descending diminished 7th arpeggio starting on E.

/5

Diminished 7th arpeggio commencing on B<sup>b</sup>

An empty bass clef staff with a double bar line at the end, intended for writing an ascending and descending diminished 7th arpeggio starting on B<sup>b</sup>.

/5

Sample Examination Paper 1 - Grade Five

Examiner's  
use only

2. Cadences (20 marks)

Using minims, complete the following **major** key cadences:

Perfect

Imperfect

Plagal

Interrupted

/8

Using minims, complete the following **minor** key cadences:

Imperfect

Plagal

Interrupted

Perfect

/8

Name the key of the following cadences, and identify them as being perfect, plagal, imperfect or interrupted:

Major

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

Minor

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

/4

## Sample Examination Paper 1 - Grade Five

## 3. Melody Writing (20 marks)

Examiner's  
use only

Write an 8-bar melody in a 'dramatic' style, in the key of E minor:



/20

## 4. Orchestral Strings (20 marks)

Name the four strings (*in order of lowest to highest*) that each of the following stringed instruments are tuned to:

Violin:

Double Bass:

Viola:

'Cello:

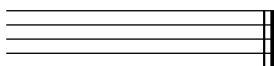
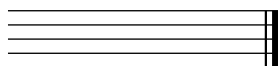
   

/8

Notate the ranges for each of the following instruments. Use the correct clef(s):

Violin

Double Bass



/6

Circle the correct answer to each of the following:

The clef mainly used for 'cello music is the:      bass clef      alto clef      treble clef

The clef mainly used for viola music is the:      tenor clef      alto clef      treble clef

The viola is tuned in:      3rds      4ths      5ths

/6

Sample Examination Paper 1 - Grade Five

5. Modulations (10 marks)

Examiner's use only

Identify the modulation in the following piece of music. In the boxes provided name the original key, the new key and the relationship of the new key to the original key (e.g. *supertonic minor*):

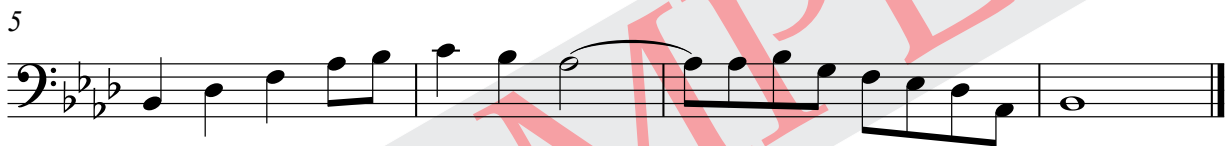
Original key:



5

New key:  Relationship:

Modulate to the supertonic minor key from bar 5:



5

6. Form (10 marks)

Is the following melody in **simple binary**, **rounded binary**, or **ternary form**? Write your answer in the space provided. Place a boxed letter to mark the beginning of each section, and if the form is rounded binary, circle the bar in which the original theme returns:



10

Form:

Total:



# Sample Examination Paper 2

Your name: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

Exam centre: \_\_\_\_\_ Date: \_\_\_\_\_

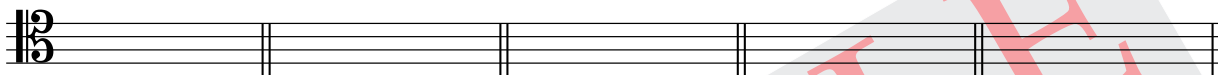
*Time allowed for this examination: 3 Hours*

*Please complete all questions in pencil or ink. Read all questions carefully.*

## 1. Notation (20 marks)

Examiner's  
use only

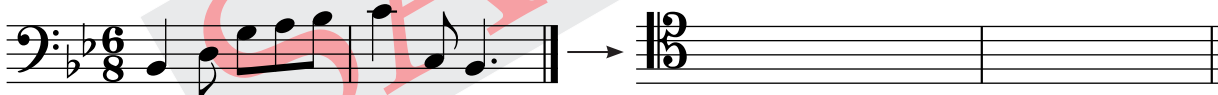
Write the following **tenor clef** notes as minims:



/5

C# above the staff   E<sup>b</sup> below the staff   F<sup>♯</sup> on a line   G above the staff   C# below the staff

Transcribe the following short melody into tenor clef:



Sample Examination Paper 2 - Grade Five

Examiner's  
use only

2. Cadences (20 marks)

Using minims, complete the following **major** key cadences:

Perfect

Plagal

Imperfect

Interrupted

/8

Using minims, complete the following **minor** key cadences:

Interrupted

Perfect

Plagal

Imperfect

/8

Name the key of the following cadences, and identify them as being perfect, plagal, imperfect or interrupted:

Major

Minor

Key: \_\_\_\_\_

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

Cadence: \_\_\_\_\_

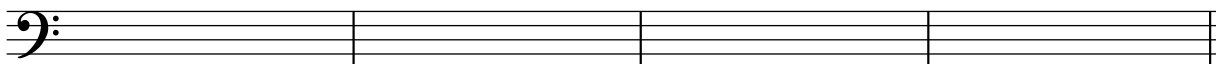
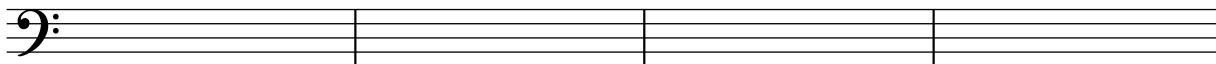
/4

## Sample Examination Paper 2 - Grade Five

## 3. Melody Writing (20 marks)

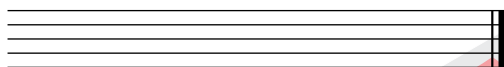
Examiner's  
use only

Write an 8-bar melody in a 'swinging' style, in the key of A major:



/20

## 4. Orchestral Strings (20 marks)

Using the appropriate clef, notate the four notes to which the **viola** is tuned to:

/4

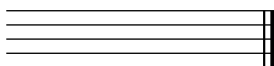
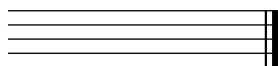
Using the appropriate clef, notate the four notes to which the **'cello** is tuned to:

/4

Notate the ranges for each of the following instruments. Use the correct clef(s):

Viola

'Cello



/6

Circle the correct answer to each of the following:

The clef mainly used for double bass music is the:    bass clef            alto clef            treble clef

The clef used for violin music is the:            bass clef            alto clef            treble clef

The double bass is tuned in:            3rds            4ths            5ths

/6

Sample Examination Paper 2 - Grade Five

5. Modulations (10 marks)

Examiner's use only

Identify the modulation in the following piece of music. In the boxes provided name the original key, the new key and the relationship of the new key to the original key (eg. *supertonic minor*):

Original key:



/5

New key:  Relationship:

Modulate to the relative minor key from bar 5:



/5

6. Form (10 marks)

Is the following melody in **simple binary**, **rounded binary**, or **ternary form**? Write your answer in the space provided. Place a boxed letter to mark the beginning of each section, and if the form is rounded binary, circle the bar in which the original theme returns:



/10

Form:

Total: