

Grade 5 Theory Test Paper (ABRSM)



At the end of the How to Blitz! ABRSM Theory Grade 5 workbook, there is a test paper that has been completed with MANY wrong answers. The following test paper is the same as the workbook example. Once you've marked the version in the workbook, do this test paper yourself and see if you can get 100%!

★★★★★★

Theory Paper Grade 5

Time allowed: 2 hours

TOTAL MARKS
100

15

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

(3)

- b) Look at the following extract by Albéniz and then answer the questions below.

- i) Describe the chords marked **A** and **B** as I, II, IV or V. Also indicate whether the lowest note of the chord is the root (a), 3rd (b) or 5th (c). The key is E major.

Chord A

(2)

Chord B

(2)

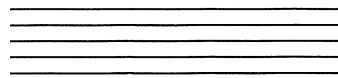
ii) Insert the correct time signature. (2)

iii) Name two keys that share the key signature of this extract

..... and (2)

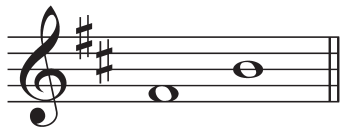
iv) True or false: the last bar contains the sound of a G natural. (1)

v) Rewrite the first chord of the left-hand (bass) part in the tenor clef at the same pitch. Remember to write the key signature. (3)

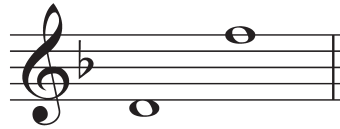


2 Describe fully (e.g. major 2nd) each of these melodic intervals.

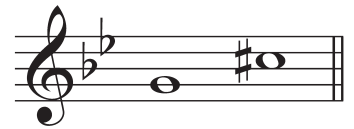
10



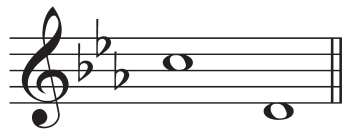
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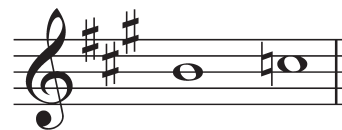
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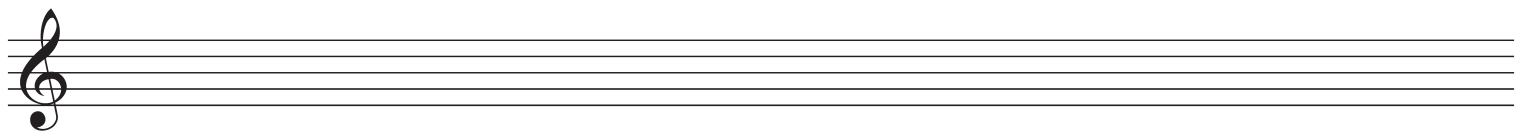
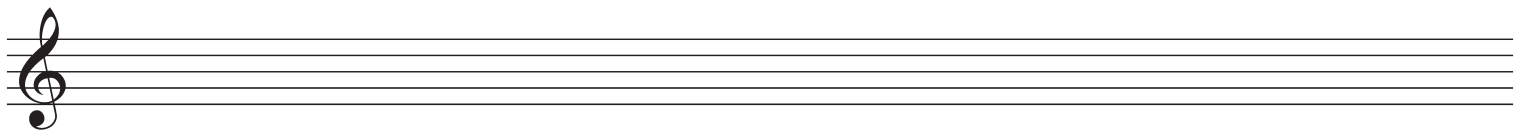


.....

3 The following melody is written for clarinet in B flat. Transpose it down a major 2nd, as will sound at concert pitch. Do not use a key signature, but add all necessary accidentals.

10

Leoncavallo



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The musical score consists of three systems. The first system (measures 1-3) features a stringed instrument part with a trill in measure 1 and a mordent in measure 3, and a keyboard part with a forte piano (fp) dynamic. The second system (measures 4-6) includes a trill in measure 4, a crescendo (cresc.) in measure 5, and a piano (p) dynamic in measure 6. The third system (measures 7-9) has a mezzo-forte (mf) dynamic in measure 7, a forte (f) dynamic in measure 8, and a piano (p) dynamic in measure 9. Specific markings include 'X' and 'Y' under measure 4, 'Ped.' under measure 5, and 'x' and 'x' under measure 9.

i) This music is written for one stringed instrument and one keyboard instrument. (2)

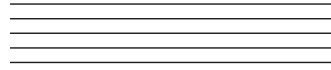
Name the two most likely. and

ii) Name three different ornaments in this piece, stating the bar in which each occurs. (6)

Ornament Ornament Ornament

Bar Bar Bar

- iii) Rewrite the circled chord in bar 3 so that it sounds at the same pitch, but using the tenor C clef. Remember to write the clef and the key signature. (4)



- iv) Explain the *Ped.* sign under bar 5. (2)

- v) Describe the chords marked X and Y in bar 4 as I, II, IV or V in the key of F major. Also indicate whether the lowest note of the chord is the root (a), 3rd (b) or 5th (c). (4)

X

Y

- vi) Give the English meaning of: (6)

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fp (bar 1)

cresc. (bar 4).....

- vii) Give the name of the voice part that lies between soprano and alto in vocal range. (2)

.....

- viii) Underline one instrument below that is a member of the orchestral brass family. (2)

oboe

french horn

tambourine

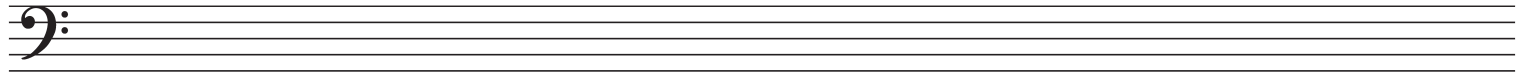
celesta

- ix) Name two instruments from the woodwind family that use bass clef. (2)

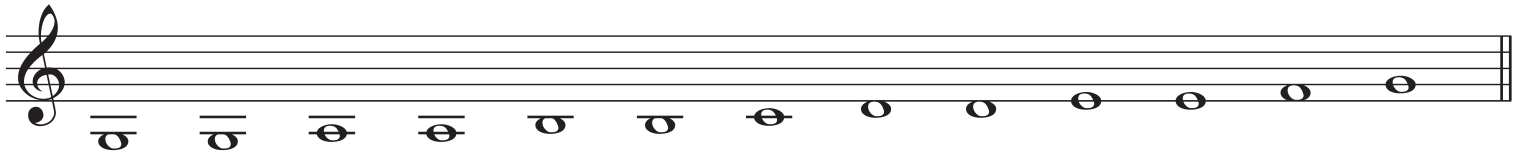
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- 5 a) Write the key signature of five sharps and then one octave descending of the melodic minor scale with that key signature.

10



- b) Place accidentals in front of any necessary notes in order to form a G^b chromatic scale. Do not use a key signature.



6 Look at the extract and then answer the questions below.

Gigue

X

Y

etc.

a) Tick one box. (1)

$\frac{12}{8}$ signifies:

compound quadruple

simple quadruple

compound triple

simple triple

b) (i) Give the technical name (e.g. tonic, dominant) of the note marked X.
Remember that the key is E \flat major.

..... (2)

(ii) Write as a breve (double whole-note) an enharmonic equivalent of the note marked Y. (2)

(iii) Rewrite bar 1 in simple time but without changing the rhythmic effect.
Remember to put in the key signature and the new time signature. (4)

c) (i) Answer TRUE or FALSE to the following statement:

The cello is a transposing instrument..... (2)

(ii) The cello is a member of the string family of orchestral instruments.
Name a standard orchestral instrument from a different family that could play this extract so that it sounds at the same pitch, and state the family of instruments to which it belongs.

Instrument Family (4)

7 Suggest chord progressions for two cadences in the following melody by writing I, II, IV or V in the boxes underneath the staff. 10
Use **one** chord per box.

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains a melody with two phrases at the end, each bracketed and followed by a square box for a chord suggestion. The second staff contains a melody with three phrases at the end, each bracketed and followed by a square box for a chord suggestion.