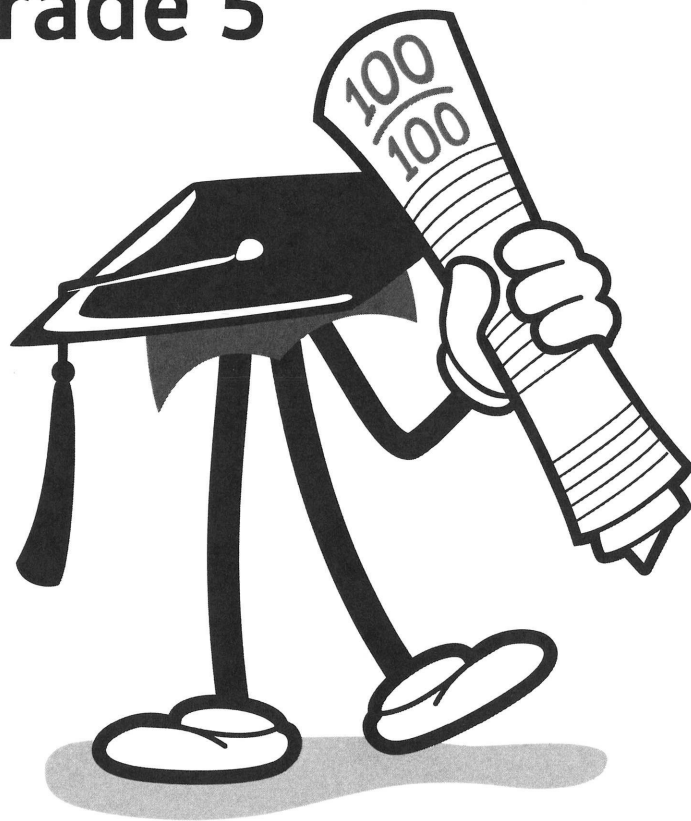


BLITZ!

# How To ~~Pass~~ ABRSM Theory Grade 5



by Samantha Coates



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# A Note From the Author

Dear theory student,

Congratulations! You have just done the very best thing for your theory education – you've bought this book. Not only that, this edition reflects the changes in the 2018 syllabus, so it covers everything you need to know and nothing you don't!

There are quite a lot of new things to learn in Grade 5, but what you really need to know is that this book builds on the knowledge you gained in Grades 1–4. If you are 'jumping in' at Grade 5 level because you have a practical exam coming up, there will be many things you need to brush up on. All of this is outlined on page 5, but the best strategy is to work through the workbooks from previous grades before you start this book. Discuss this more with your teacher, of course.

Every time you see this icon:



it means there are extra resources available on the website.

Go to [www.blitzbooks.com](http://www.blitzbooks.com) to download free worksheets, flashcards, manuscript and more!

Happy theory-ing,

Samantha

It takes more than an author and a publisher to produce a book – it takes enormous support from friends and family. Thank you to everyone who has helped me on the BlitzBooks journey, but most of all to Andrew, Thomas and Courtney... without you three, there would simply be no books.

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# Things You Should Know From Grades 1-4

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You'll need to do a crash course on this stuff with your teacher if you are jumping in at Grade 5 level! (The best way to do this, of course, is to work through *How to Blitz! ABRSM Theory Grades 1-4*)

**KEY SIGNATURES:** Major and minor keys with up to five sharps or flats, and the major and minor scales of these keys, as well as chromatic scales starting on any note.

**TIME SIGNATURES:** All simple and compound time signatures.

**NOTE VALUES:** All note and rest values from breve down to demisemiquaver, double-dotted notes, duplets, and the correct groupings of notes and rests within time signatures.

**TERMINOLOGY:** Names of ornaments, technical scale degree names, e.g. supertonic.

**CLEFS:** Recognising notes in the ALTO clef (in addition to treble and bass).

**OTHER STUFF:** You'll also need to know how to go about any of the following tasks, because these could easily crop up in your Grade 5 exam!

- ★ Write major, minor (both forms) or chromatic scales in any of the set keys/clefs
- ★ Rewrite melodies in any of the set clefs either at the same pitch or up/down an octave, sometimes converting from accidentals to key signature and vice versa
- ★ Fix beaming and grouping in rhythmic exercises containing errors
- ★ Rewrite melodies with notes of half or twice the value
- ★ Convert rhythms from simple to compound and vice versa
- ★ Write and recognise chords I, IV and V in root position in any of the set keys/clefs
- ★ Name any interval by number and type, including diminished and augmented intervals
- ★ Answer general questions about standard orchestral instruments
- ★ Recognise ornaments and signs, and translate all the Italian (and French) terms you learned in Grades 1-4! (These can be downloaded from [www.blitzbooks.com](http://www.blitzbooks.com))

Got all that? Woo hoo you're ready to tackle Grade 5! Turn the page!

# New Sharp Keys



Our new sharp keys for Grade 5 are F $\sharp$  major and its relative D $\sharp$  minor. These keys have SIX sharps! Here is the key signature in the treble clef. Rewrite it in bass and alto clefs:

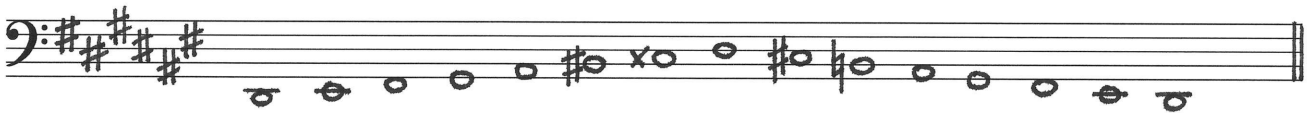


You'll remember from Grade 4 that G $\sharp$  minor needed a **double sharp** (x) to raise the leading note. Well, D $\sharp$  minor is the same:

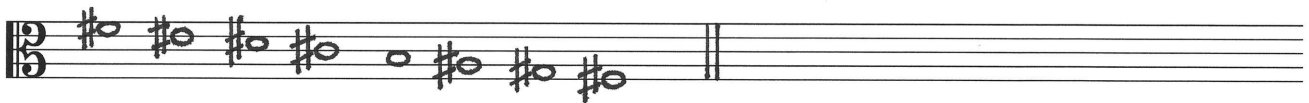


Look! The 7th note is already a C sharp! Add a double sharp here

Write a D $\sharp$  melodic minor scale below, using semibreves. Write the key signature, and write one octave ascending and descending. (You'll need to use a single sharp to cancel the double sharp on the way down.)



Now write an F $\sharp$  major scale, one octave descending, using accidentals instead of a key signature (also in semibreves). Check the clef!



Write these key signatures and scale degrees (again, in semibreves). Watch out for clef changes!



B major  
supertonic

A major  
submediant

C $\sharp$  minor  
subdominant

D $\sharp$  minor  
leading note

Write the tonic (I), subdominant (IV) and dominant (V) triads in root position in our two new keys with six sharps in the key signature. Check the clefs, and don't forget to raise the leading note in chord V of D# minor!

The image shows two musical staves. The left staff is in treble clef with a key signature of six sharps (F#, C#, G#, D#, A#, E#). It contains three triads: I (F# major), IV (B major), and V (D# major). The right staff is in bass clef with the same key signature. It contains three triads: I (D# minor), IV (G# minor), and V (A# minor). The leading note of the V chord (A#) is marked with an 'x' to indicate it should be raised.

Here is a melody with lots of sharps.

Beethoven

A single treble clef staff in common time (C) containing a melody. The melody starts with a quarter note F#, followed by eighth notes G# and A#, then a quarter note B. The next bar has quarter notes C#, D#, E#, and F#. The third bar has a quarter note G# and a dotted quarter note A#. The fourth bar has quarter notes B, C#, D#, and E#. The fifth bar has quarter notes F#, G#, A#, and B. The sixth bar has quarter notes C#, D#, E#, and F#. The seventh bar has quarter notes G#, A#, B, and C#. The eighth bar has quarter notes D#, E#, F#, and G#.

What key is it in? (Hint: bar 1 centres around the tonic, and the melody contains E sharps.) F# major

Rewrite the melody here, using a key signature instead of accidentals:

The same melody as above, but now written with a key signature of six sharps (F#, C#, G#, D#, A#, E#) instead of individual accidentals for each note.

Name this scale:

A bass clef staff showing a one-octave ascending scale. The notes are G#, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The notes G# and F are marked with an 'x' to indicate they should be raised to A and G respectively. The scale is labeled G# minor.

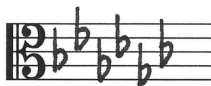
For your final trick using sharps, write a one-octave ascending **chromatic** scale beginning on F#. Use semibreves, and write the scale in any clef you like!

A bass clef staff showing a one-octave ascending chromatic scale starting on F#. The notes are F#, G, G#, A, A#, B, B#, C, C#, D, D#, E, E#, F. Each note is written as a semibreve.

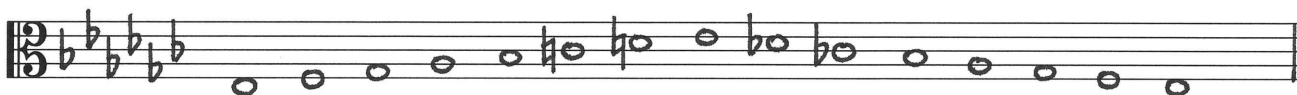
# New Flat Keys



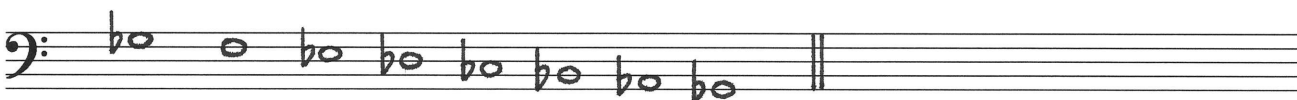
Our new flat keys for Grade 5 are  $G^b$  major and  $E^b$  minor. These keys have SIX flats! Here is the key signature in the bass clef. Rewrite it in alto and treble clefs:



Write an  $E^b$  melodic minor scale here, using semibreves. Write the key signature, and write one octave ascending and descending. Check the clef!



Now write a  $G^b$  major scale, one octave descending using accidentals (also in semibreves). Check the clef!



Name these key signatures. The note in each bar is the **mediant** of that key.



$G^b$  major    C minor    F major     $A^b$  major    G minor

Write these key signatures and scale degrees. Watch out for clef changes!



$B^b$  major  
supertonic

$E^b$  minor  
leading note

$B^b$  minor  
dominant


C minor  
leading note






# Tenor Clef




In Grade 4, you learned about the alto clef, which looks like this: . It is also known as a **C clef**, because it indicates where middle C lies in the staff.

In alto clef, middle C is on the third line: 

Now we're going to learn about another C clef! It is called a **tenor clef**. It looks just like an alto clef, but it is raised up by one line. It's kind of like an alto clef filled with helium!

The tenor clef shows middle C on the fourth line:  Wow! This is MIDDLE C! And yes, tenor clef is supposed to stick up above the staff a bit

So  sounds exactly the same as this  and this  !

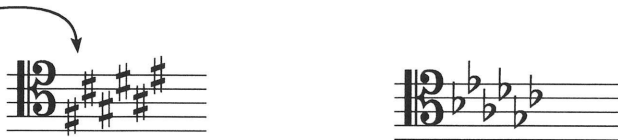
Draw a whole load of tenor clefs here. Make sure they're all centred on the fourth line:



The tenor clef is mostly used by cello, bassoon, and tenor trombone (more about these instruments on pages 47-51) because of the range they often play in. Here is 'Twinkle, Twinkle, Little Star' written in A major, at the same pitch in four different clefs. (Check out the look of the key signatures!) You can see that alto and tenor clefs are easier to read because there are no leger lines. Can you finish off the tune in the other three clefs?

Key signatures look rather different in tenor clef, especially sharp keys:

Check this out! The sharps go in the opposite zig zag direction!



Write these key signatures in tenor clef:



F# major

Ab major

G# minor

Eb minor

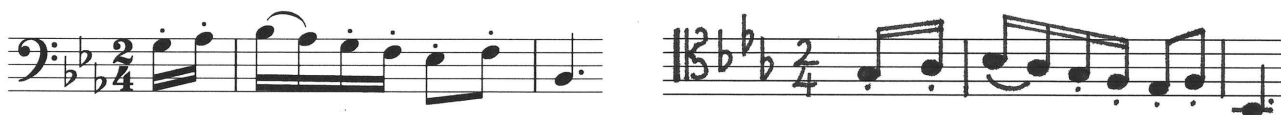
Db major

Rewrite the following notes in tenor clef, keeping the pitch the same. All you need to do is keep the position of middle C (shown in grey) in your head at all times.

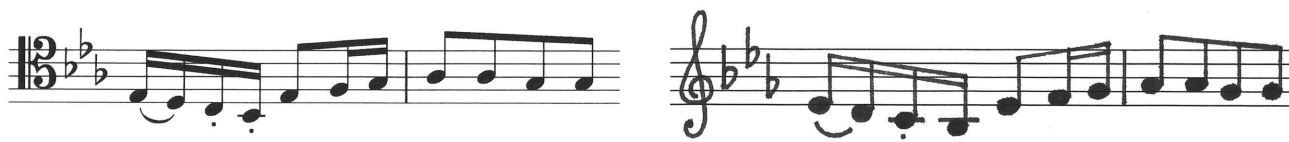


Rewrite these short Mozart melodies:

1. In tenor clef, keeping the pitch the same. Remember to write the key signature.







2. In treble clef, sounding one octave higher. First, work out the starting note at the same pitch, then put it up an octave!



# Irregular Time Signatures

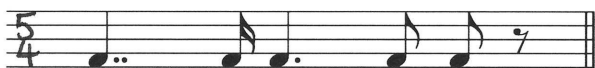


In Grade 5 we study four irregular time signatures:  $\frac{5}{4}$ ,  $\frac{5}{8}$ ,  $\frac{7}{4}$  and  $\frac{7}{8}$ . They are irregular because the top number cannot be divided evenly by two or three. This means you'll see a mixture of groups of twos and threes in the same bar!

<b>QUINTUPLE TIME</b>	$\frac{5}{4}$ 	<b>SEPTUPLE TIME</b>	$\frac{7}{4}$ 
	$\frac{5}{8}$ 		$\frac{7}{8}$ 

(The table above shows just a few of the many possible combinations in these time signatures!)

Write the correct time signatures for these one-bar rhythms (and yes, they're all irregular):



Insert the correct time signature AND the missing rests at the places marked \*:

Bennett



**REMEMBER:** these new time signatures are in addition to all the time signatures you learned in Grades 1-4!

The following extracts change time signatures at each place marked with an asterisk.  
 Insert the correct time signature, choosing from the list below:

- $\frac{7}{4}$      $\frac{7}{8}$      $\frac{5}{8}$      $\frac{5}{4}$      $\frac{3}{8}$      $\frac{2}{4}$      $\frac{7}{64}$      $\frac{3}{2}$      $\frac{4}{4}$

Bartók

Bartók

Mussorgsky

Bartók



**DID YOU KNOW...** time signatures with a 5 on top are called 'quintuple' time, and time signatures with a 7 on top are called 'septuple' time! Cool, huh?

# More Irregular Things



In Grades 3 and 4 you learned about triplets (three notes played in the time of two) and duplets (two notes played in the time of three). Well, there are even more unusual ways to group notes within a beat!

A group of five, six or seven notes, with that number written across the beam, is equal to FOUR notes of that value. Check these out:

Quintuplet: 

Sextuplet: 

Septuplet: 

A run of nine notes is equal to EIGHT of the same value. So:




**HERE'S A THOUGHT:** The quintuplets, sextuplets and septuplets above are written as semiquavers, and are equal to one crotchet beat. But if they were grouped with one beam only, i.e. as quavers, each group would be equal to four quavers... which is a minim beat!

Insert the correct time signature for these one-bar rhythms:






# Not Your Regular Quiz (get it?)



1. Check out this piece by Chopin and answer the questions below.

- Write the correct number above the irregular group of semiquavers.
- How many quaver beats would that group be worth? 2
- What is the key of the piece? D<sup>b</sup> major (Hint: the right-hand part begins on the mediant)
- What does 'sostenuto' mean? sustained

2. a) Insert the correct time signature for this extract by Bartók:

- Name the accents: marcato-  
strong accents

3. Add the time signature for this piece, also by Bartók (who was clearly very fond of irregular things):

- How many minims is  worth?  $\frac{1}{2}$  (Hint: the answer is a fraction)

# Compound Intervals



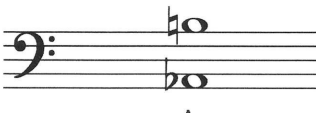

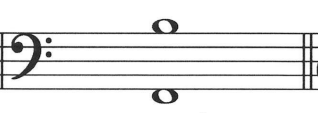

**IMPORTANT:** Before you go on, make sure you have revised all your Grade 4 interval skills!

Any interval that spans more than one octave is called a **compound** interval. It has the same number and type as if it were one octave smaller, so:

If  is a major 2nd, then  is simply a **compound major 2nd**!

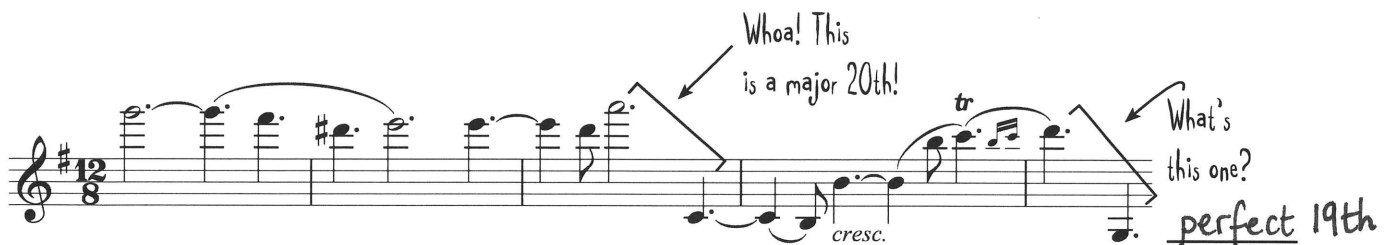
To name any compound interval, simply move the top note down an octave or the bottom note up an octave, then work out the number and type.


Name these intervals, remembering to put the word 'compound' before each:

compound augmented 2nd    compound augmented 4th    compound augmented 4th    compound minor 3rd

The other way to name an interval spanning more than an octave is to keep counting the distance between the notes, i.e. instead of 'compound major 2nd' you'd get 'major 9th'. This can really start to add up though, like in this Beethoven melody:





**HOT TIP:** No matter which naming system you choose, it's **ALWAYS** easiest to first rewrite the interval so that both notes are within an octave, before you try to figure out the number and type.

Complete the table on the next page (which uses a technique we learned in Grade 4) for great practice in naming compound intervals!



'Dressed' compound interval	Draw it within an octave and without accidentals ('undress' it)	Name the 'naked' interval	Describe how the accidentals affect the interval	Now name the original interval!
		minor 2nd	top note is one semitone higher, bottom note is one semitone lower, therefore the interval is two semitones larger	compound augmented 2nd
		augmented 4th	bottom note is one semitone higher, therefore the interval is one semitone smaller	compound perfect 4th
		perfect 5th	top note is one semitone lower, therefore the interval is one semitone smaller	compound diminished 5th
		minor 7th	top note and bottom note are one semitone lower, therefore the interval is the same	compound minor 7th
		perfect 5th	top note is two semitones higher, bottom note is one semitone higher, therefore the interval is one semitone larger	compound augmented 5th

Don't forget: if you need to identify intervals from a piece with a key signature, you'll need

to rewrite the interval with accidentals first. For example, simply convert into , then work out the name of the interval using the process above!

Describe fully the intervals (by number and type) marked with brackets in this melody:

Liszt

minor 3rd
minor 3rd
perfect 5th

# Intervals and Things



Name the intervals marked A, B and C with brackets. Remember, it's easiest to rewrite compound intervals within an octave, and with accidentals instead of a key signature, to work out the number and type. If you need spare manuscript go to [www.blitzbooks.com](http://www.blitzbooks.com).

Brahms

Interval A augmented 4th Interval B minor 3rd Interval C perfect 5th

Chopin

Interval A compound minor 3rd Interval B compound perfect 4th Interval C compound major 3rd

Mozart

Interval A compound diminished 5th Interval B compound diminished 4th Interval C compound minor 3rd

Schubert

Interval A compound minor 6th Interval B compound diminished 7th Interval C perfect 8ve

On this page you have to name the intervals AND insert the missing time signature for each example! There are also some Bonus Things To Do (after all, this isn't called Intervals and Things for nothing).

Saint-Saëns

Interval A compound perfect 8ve    Interval B compound minor 6th    Interval C compound perfect 4th

Bonus Thing To Do: Add the missing triplet signs in bar 2.

Rimsky-Korsakov

Interval A minor 3rd    Interval B compound perfect 5th    Interval C major 2nd

Bonus Thing To Do: True or False: The first tied note is equal to a dotted crotchet. True

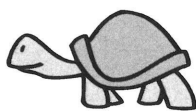
Fauré

Interval A minor 6th    Interval B compound minor 6th    Interval C major 3rd

Bonus Things To Do: Is the time signature simple or compound? compound

Is it duple, triple or quadruple? duple

What does 'espress.' mean? espressivo-play expressively



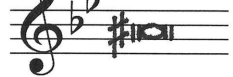
# Let's Test Your Skills So Far



Here are two pieces of music and a whole load of questions to answer on each. You'll need to use all of the skills you've learned so far in this book (plus ALL the skills you learned in Grades 1-4, of course!).

Mussorgsky

- ★ Name the two possible keys of the extract above: B<sup>b</sup> major and G minor
- ★ Insert time signatures at the places marked \*
- ★ Rewrite the first two bars an octave lower, using the tenor clef. Remember to include the key signature.

- ★ Write as a breve the enharmonic equivalent of the third note in bar 1. 
- ★ True or false: the left-hand part consists entirely of octaves. False
- ★ Name and explain the signs on the notes in bars 1 and 2: Tenuto-hold note for its full value/play with slight pressure
- ★ Who wrote this music? Mussorgsky (not difficult, if you're observant)
- ★ Fully describe the interval marked with the letter Y in bar 4: perfect 5th

- ★ The key of this piece is B<sup>b</sup> minor. Write one octave ascending of that scale here, using semibreves. Use accidentals instead of a key signature.

- ★ What is the relative major key of the scale you just wrote? D<sup>b</sup> major

- ★ Write as a breve the enharmonic equivalent of the note marked \*.

- ★ Insert the correct time signature (hint: it's compound time)

- ★ Name the ornament in bar 3: acciaccatura

- ★ Ignoring that ornament, rewrite bars 2 and 3 of the treble melody, using notes of HALF the value. Write the key signature, the new time signature, and make sure you group the notes correctly.

- ★ What does 'cantabile' mean? in a singing style

- ★ Fully describe the intervals marked with brackets under the bass stave. (Be careful! They are VERY tricky, because of the key signature! You may want to rewrite them with accidentals, on spare manuscript.)

Interval A minor 3rd      Interval B compound minor 3rd      Interval C minor 6th

# Transposing Instruments



Most instruments of the orchestra are non-transposing, which means they sound at **concert pitch**. For example, when flutes play a C, it actually comes out sounding like a C. This means:

Flute music that looks like this  sounds like this 

You may be thinking, 'that's SO obvious, why are we even discussing this?!' Well, it's because not all instruments behave like that! Some instruments are **transposing instruments**.

## INSTRUMENTS IN B FLAT (e.g. clarinet in B flat, trumpet)

When these guys play a C, they get the sound of... B flat! This is why they are called 'instruments in B flat' (and it's due to the convoluted evolution of these instruments, which we won't go into right now). So:

Trumpet music that looks like this  sounds like this 

★ Instruments in B flat sound a major 2nd ( 2 semitones) lower than written. ★

## INSTRUMENTS IN A (e.g. clarinet in A, cornet in A)

When these guys play a C, they get the sound of... A! So, for instruments in A:

Music that looks like this  sounds like this 

★ Instruments in A sound a minor 3rd ( 3 semitones) lower than written. ★

And finally...

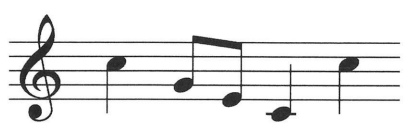




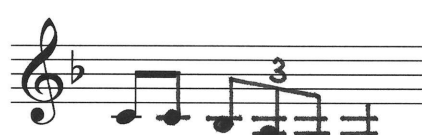
## INSTRUMENTS IN F (e.g. horn, cor anglais)


When these guys play a C, they get the sound of... you guessed it... an F! So:

Horn music that looks like this  sounds like this 

★ Instruments in F sound a perfect 5th ( 7 semitones) lower than written. ★

The way music is written for transposing instruments is called **written pitch**. The way it sounds is called **concert pitch**. Can you fill in the rest of the concert pitch notes?

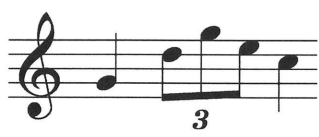

	Written pitch (i.e. what they play)	Will actually sound	Concert pitch (i.e. what we hear)
Instruments in B flat		Down a major 2nd	
Instruments in A		Down a minor 3rd	
Instruments in F		Down a perfect 5th	



**HOT TIP:** When transposing from concert pitch to written pitch, all the notes will go UP a major 2nd / minor 3rd / perfect 5th!

Some instruments are called transposing instruments but do not actually change key. They simply sound an octave higher/lower than written. For example:

**Piccolos** sound an octave **higher** than written. (Can you fill in the sounding pitch?)

Their music looks like  but sounds like  some serious leger lines needed here

**Double basses** sound an octave **lower** than written.

Their music looks like  but sounds like 

Did you know, there are quite a few more transposing instruments than are listed here? Can you research and list three? Alto saxophone in Eb, Trumpet in Bb and Alto flute in G.

# More about Transposing



When transposing from written pitch to concert pitch and vice versa, the rhythm and shape of the transposed melody must be the same as the original. However, lots of the time the accidentals will **CHANGE!** (Veeeery tricky)

For example, here is a melody in C major. In bar 2, you'll see it has a sharp which is straight away cancelled by a natural:



If we wanted a clarinet in B flat to make the sound of the melody above, we have to transpose it **up a major 2nd**, to D major. You'll notice that the accidentals remain the same (fill in the missing notes, which should all be two semitones higher than the original):



But what if the C major melody **WAS** the written pitch? To get concert pitch, we would have to transpose it **down a tone**, to B flat major (fill in the missing notes, all a tone lower). As you can see, in this version the accidentals **CHANGE!**:



The most important thing to remember is that accidentals do a job:

A sharp sign (#) always **raises** a note by one semitone

A flat sign (b) always **lowers** a note by one semitone

A natural sign (♮) could be raising or lowering a note - it depends on the key signature - or it could be cancelling out a sharp or a flat!





# Adjusting Accidentals




Each of the following melodies has been transposed for you (hooray!) except for the accidentals (boo). Work out what 'job' each accidental is doing: write 'R' for raised and 'L' for lowered on each one. Then add the correct accidentals to the transposed melodies!

up a minor 3rd →

up a minor 3rd →

down a tone →

down a perfect 5th →

 **HOT TIP:** when transposing a perfect 5th up or down, remember that B to F is not a perfect 5th! B up a perfect 5th is F#, and F down a perfect 5th is Bb.

Transpose these yourself! First, label the accidentals, then write the new notes, then adjust the accidentals where necessary.

down a minor 3rd →

up a perfect 5th →

# Transposing Tricks



Here is a cool trick to help you find the new notes in your transposed melody. You can write a table that shows you how each note changes. For example, if your original melody has two sharps in the key signature, write the letter names of the MAJOR scale with two sharps:

Original key: D major	D	E	F#	G	A	B	C#	D
-----------------------	---	---	----	---	---	---	----	---

Let's say you have to transpose it up a minor 3rd. Find the MAJOR scale of the note a minor 3rd (three semitones) higher: F major! Write these letter names directly below the D major letter names.

Original key: D major	D	E	F#	G	A	B	C#	D
Up minor 3rd: F major	F	G	A	B $\flat$	C	D	E	F

Now you can see that D will become F; E will become G; F# will become A (not A#!), etc.

Let's test this out with a melody in D major, so that we can use the table above. First, label all the accidentals with 'R' or 'L', just like we did on the previous page:



Now transpose the melody up a minor 3rd (to be written for, say, cornet in A). Write the new key signature, and move all the notes. Remember to use the table above to help! (Remember that you won't actually need to write a flat sign next to the Bs in your transposed melody, because you'll have a key signature.)



Now copy 'R' and 'L' in all the same spots, and adjust all the accidentals according to those labels. (Be careful when raising the Bs – you'll need a natural!) Yay, your melody is transposed!

**HOT TIP:** If you're transposing using key signatures, you can actually write your transposing table without any sharps/flats against the letter names. You'll still need to label and adjust all the accidentals!



# Let's Transpose



1. These are the actual sounds made by a horn in F. Transpose this to its written pitch, i.e. up a perfect 5th. Write the new key signature.

Chopin

2. This melody is written for clarinet in A. Write the melody in concert pitch, i.e. down a minor 3rd, without a key signature.

Tchaikovsky

3. Here is another melody by Tchaikovsky, written at concert pitch. Rewrite it for clarinet in B flat, i.e. up a major 2nd. Write the new key signature.

# A Bit of Revision



1. Write the scale of D<sup>#</sup> melodic minor:

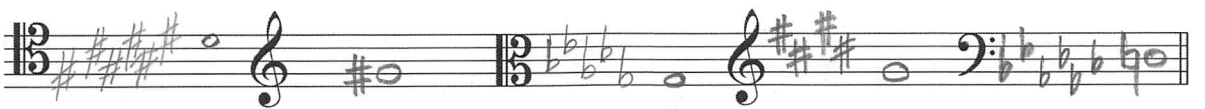
- ★ use a key signature
- ★ use crotchets
- ★ write one octave ascending and then descending



2. Transpose this melody so that it is at written pitch for cornet in A (so, up a minor 3rd).



3. Write the following key signatures and the named scale degree for each.



- |                      |              |                      |                      |                      |
|----------------------|--------------|----------------------|----------------------|----------------------|
| F <sup>#</sup> major | A minor      | D <sup>b</sup> major | C <sup>#</sup> minor | E <sup>b</sup> minor |
| submediant           | leading note | subdominant          | dominant             | leading note         |

4. Fill each of these bars with **one sound**. (Hint: you may need to use tied notes in some of them!)



# Chord II



In Grade 4 we studied the three primary triads: chords I, IV and V. Now we're going to add chord II! It's the SUPERTONIC chord, which of course is built on scale degree no. 2.

N.B. We always use Roman numerals when referring to chord numbers. For now, the numerals are always upper case. In higher grades, you'll learn about lower-case numerals.

Each of these chords is the supertonic triad of its key. Name each key.



Key: E<sup>b</sup> minor    G major    C# minor    B<sup>b</sup> major    C major

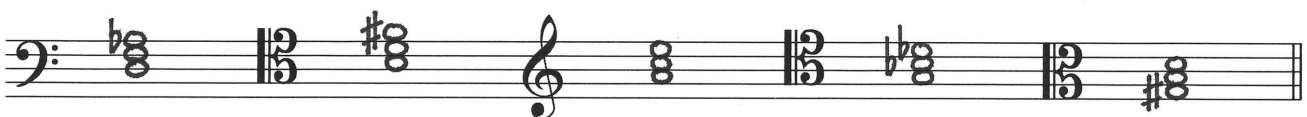
Label each chord marked with an asterisk below as I, II, IV or V. They are all in root position, so you really only need to look at the bottom note of each chord!

Your hint for identifying the key: the piece ends on the tonic chord.

Welsh ballad tune



Write chord II in root position in the named keys. Use accidentals. Watch out for clef changes!



C minor

A major

G major

F minor

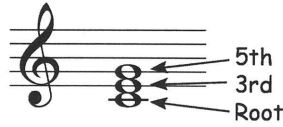
F# minor

# First and Second Inversion



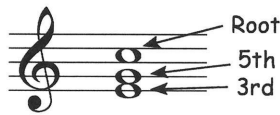
Up until now we've only dealt with triads in root position, i.e. the root of the chord is the bottom note, and the 3rd and 5th of the chord sit above it.

C major triad, root position

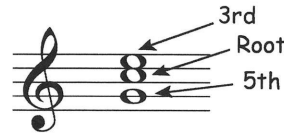


Here's the thing - if we change the order of the notes, we get two different **inversions**:

C major triad, first inversion



C major triad, second inversion



**First inversion** means that the **3rd** of the chord is the bottom note

**Second inversion** means that the **5th** of the chord is the bottom note

There are two shortcuts for naming the position of any chord. The first is to use the letters a (root position), b (first inversion) and c (second inversion) after the Roman numeral. So, if you are referring to chord IV in second inversion, you can just call it IVc!

The other shortcut is to use **figures**. Root position is called  $\frac{5}{3}$ , first inversion is called  $\frac{6}{3}$  and second inversion is called  $\frac{6}{4}$ . These figures refer to the intervals above the bass note:



Root position ( $\frac{5}{3}$ )    First inversion ( $\frac{6}{3}$ )    Second inversion ( $\frac{6}{4}$ )

3 ways to name chords!	Words	Letters	Figures
	Root position	a (e.g. Ia)	$\frac{5}{3}$ (e.g. I $\frac{5}{3}$ )
	<u>First</u> inversion	b (e.g. Ib)	$\frac{6}{3}$ (e.g. I $\frac{6}{3}$ )
	<u>Second</u> inversion	c (e.g. Ic)	$\frac{6}{4}$ (e.g. I $\frac{6}{4}$ )

## More on Chord Positions



The bottom note of ANY chord tells you its position, no matter what order the other notes are in! Here is the tonic chord of G major, in various positions. Write the letters a, b or c next to each Roman numeral to show the position. (The first one is done for you, yay)

Chord I of G major consists of the notes G, B and D in any order.

B is the bottom note here, which means this chord is in first inversion!

I<sub>b</sub>    I<sub>c</sub>    I<sub>b</sub>    I<sub>a</sub>    I<sub>b</sub>    I<sub>c</sub>

Let's do that again, this time using figures! These chords are all chord IV of A major.

Chord IV of A major contains D, F and A (and sometimes the A might be missing).

The bottom note is the one that tells you the position of the chord.

IV<sup>5</sup>/<sub>3</sub>    IV<sup>6</sup>/<sub>3</sub>    IV<sup>6</sup>/<sub>4</sub>    IV<sup>6</sup>/<sub>3</sub>    IV<sup>5</sup>/<sub>3</sub>    IV<sup>6</sup>/<sub>4</sub>

Here is a chord progression in B<sup>b</sup> major, with chord numbers underneath (and the notes of that chord written above, just to help out a bit). Can you label the position of each chord? You can use letters OR figures - choose a method and stick to it!

I<sub>a</sub>    V<sub>c</sub>    I<sub>b</sub>    IV<sub>a</sub>    II<sub>a</sub>    I<sub>a</sub>    I<sub>c</sub>    V<sub>a</sub>

The positions of the last two chords in the example above form a really important chord progression in music. Chord I in second inversion followed by chord V in root position is often referred to without Roman numerals and is known as the  $\frac{6}{4}$   $\frac{5}{3}$  progression. It always occurs on the dominant note of the key. More about this later!



# Identifying Chords

There is a super easy way to identify any chord and its position. All you need to do is draw a little grid containing the letter names of chords I, II, IV and V (in root position order) in any particular key. For example, complete this C major grid:

Key: C major			
I	C	E	G
II	D	F	A
IV	F	A	C
V	G	B	D
	a	b	c

This shows the position of the chord. It's much easier to call the columns a, b and c, rather than using figures!

## Things to Notice

- ★ There are three columns of letter names
- ★ Column a shows the **root** of each chord.
- ★ Column b shows the **3rd** of each chord.
- ★ Column c shows the **5th** of each chord.

So, this grid is going to help us identify the chord **number** by matching up the letter names, and the chord **position** by checking whether the bass note comes from column a, b or c!

Let's identify this chord. The key is D minor, so first we have to write a D minor grid!

Key: D minor			
I	D	F	A
II	E	G	B <sup>b</sup>
IV	G	B <sup>b</sup>	D
V	A	C <sup>#</sup>	E
	a	b	c



1. List the notes you see in the chord. Ignore repeated notes. G E B<sup>b</sup>
2. Which chord number in the grid contains those notes? II
3. Does the **bottom** note of the chord come from column a, b, or c? b That means this chord is in root position / first inversion / second inversion (circle correct answer)
4. So the final answer is: IIb. Easy! (IIb? Or not IIb? That IS the question. Ha. Ha ha. Ha ha ha ha.)

**HOT TIP:** You'll get used to reading your grids quickly the more you practise. The rows tell you the chords and the columns tell you the positions! Write out grids in lots of different keys.

# Let's I.D. Chords



In case it's not completely obvious from the title of this page, identify each chord marked with an asterisk, naming the chord number and its position. You can choose to use letters or figures to name the position (hooray).

To make it easy, complete a chord grid in the key of each new extract below (they are all major keys, hooray again).

All of the extracts contain the  $\frac{6}{4} \frac{5}{3}$  (Ic - Va) progression we talked about earlier. Put a circle around these two chords when you find them!

Key:		
I		
II		
IV		
V		
	a	b c

Traditional

Traditional

Rowlands

# SATB: Vocal Ranges

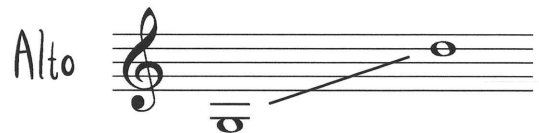
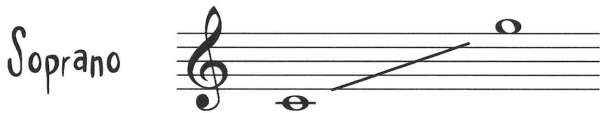


The letters SATB stand for the four voices in a choir - soprano, alto, tenor and bass.

The highest voice is called SOPRANO } ← These are usually female voices  
 The second-highest voice is called ALTO }


The second-lowest voice is called TENOR } ← These are usually male voices  
 The lowest voice is called BASS }

Here are the typical ranges used in vocal music:



In real life many singers can reach notes well outside these ranges! However, you can be sure that if you stick to these ranges when writing for voice you won't put anyone outside their comfort zone.

Sing some songs with your teacher. Which vocal range is best for you? Alto



**DID YOU KNOW...** Female voices with a range in between soprano and alto are called 'mezzo-soprano'. Male voices with a range in between tenor and bass are called 'baritone'. Interesting, huh?

Name the type of voice that best suits these melodies, given the range of notes:

Voice: Tenor Saint-Saëns

Voice: Soprano Puccini

# Short Test

1. This music adapted from Schubert is in the key of F major. Label the chords marked with an asterisk.

2. Now rewrite the soprano (top) part up a minor 3rd.

3. What is the name for the vocal range between soprano and alto? mezzo-soprano
4. What is the name for the vocal range between tenor and bass? baritone
5. Study this excerpt by Dvořák and answer the questions below.

Lento ♩ = 112

- a) What does lento mean? slow What does ♩ = 112 refer to? 112 quaver beats per minute
- b) There is an irregular time division in this melody. Find it and write the correct number underneath.
- c) Name two ornaments in this extract. acciaccatura (bar 1) / lower mordent (bar 3)
- d) Look ahead to the instrument ranges on pages 47-51. Name three instruments that could play this piece: violin, flute, oboe

Awesome work!

RESULT: BLITZED IT / PASSED / TRY AGAIN (circle correct answer)

# Another Short Test *(lucky you)*



As usual, answer questions about this music.

molto rall. Monti

1. Which two instruments is this music mostly likely written for? viola and piano.
2. Ignoring the ornaments, rewrite the solo part from the beginning until the end of bar 2 in the **treble clef**, sounding one octave higher. Write the key signature.

3. They key is G minor. Bar 1 of the piano part consists of chord I. Which inversion is played in the right hand? Second (Ic)
4. Working from your answer to question 2 above, transpose it down a major 2nd, as it would sound if played by a clarinet in B flat. Write the new key signature.

5. Find and circle the  $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$  (Ic - Va) chord progression in this traditional music.

RESULT: BLITZED IT / PASSED / TRY AGAIN *(circle correct answer)*

# Cadences



A cadence consists of two chords that finish off a musical phrase. On the next page we'll be talking about cadences in melodies. In Grade 5 we study three types of cadence. Here's an example of each, in C major:

**PERFECT CADENCE**

The **perfect cadence** consists of chords **V - I**. It is like a musical full stop. A LOT of pieces end with a perfect cadence!

**IMPERFECT CADENCE**

The **imperfect cadence** consists of **any chord leading to chord V**. Since chord V sounds very unfinished, the imperfect cadence is like a question mark in music. (II-V shown here, but I-V and IV-V are also imperfect cadences!)

**PLAGAL CADENCE**

The **plagal cadence** consists of chords **IV - I**. It is very common to hear this at the end of a hymn (the 'amen' bit), after the perfect cadence. Think of a plagal cadence as a few words in brackets after you've made your final point.

Complete this table:

NAME OF CADENCE	CHORDS USED	DESCRIBE IN PUNCTUATION TERMS
Perfect	V - I	A full stop.
Imperfect	II-V, I-V, IV-V	A question mark.
Plagal	IV-I	An extra comment after final point



**DID YOU KNOW...** There is a fourth type of cadence, called an 'interrupted cadence'. It consists of chords V-VI. This cadence is like a musical semicolon! You'll be learning more about this cadence in higher grades.

# More About Cadences



Can you identify the perfect, plagal and imperfect cadences in this music by Purcell? The key is.... well, you can work out the key. (Go back to page 38 to check out which chords make up which cadences)

Cadence X: imperfect

Cadence Y: perfect Cadence Z: plagal

Good work! In your exam it's a little different... rather than actually naming or identifying cadences, you have to choose which chords will sound best under certain melody notes. For example, you'll get a melody with sets of bracketed notes, like this:


Step 1: Identify the key of the melody (C, G, F, or D major): C major

Step 2: On some spare paper, write a chord grid in that key.

Step 3: Find the chord that contains the majority of the notes under each bracket - it will always be either I, II, IV or V.

Once you've decided on which chords will fit, write I, II, IV or V in the boxes underneath the staff. (Make sure you only use one chord per box!)

Good work! Now you can use exactly the same strategy to work out the best chords in the following melodies.

 **HERE'S A THOUGHT...** In a group of three chords, the first of the three chords is called the **approach chord** and the next two chords form the actual cadence.

Sometimes more than one chord will suit the note or notes under each bracket. You have to make a decision which is best, and this is where your knowledge of cadences really kicks in!

- ★ Remember there is no such thing as a cadence that ends on II or IV.
- ★ If you have a choice between chords II and IV, it's a safe choice to go with chord IV. Remember there is no such cadence as II - I!



# Practice Makes Perfect (and imperfect and plagal ha ha)



For each of these, identify the key and use chord grids to help you decide on the chords.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of three measures. Brackets below the notes indicate chord positions labeled I, II, and V.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of four measures. Brackets below the notes indicate chord positions labeled IV and I.

Musical staff 3: Treble clef, key signature of one flat (Bb), 3/4 time signature. The melody consists of four measures. Brackets below the notes indicate chord positions labeled IV, I, and V.

Musical staff 4: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of four measures. Brackets below the notes indicate chord positions labeled IV and I.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time signature (C). The melody consists of five measures. Brackets below the notes indicate chord positions labeled IV, I, II, V, and I.



# Ornaments



In Grade 4 you had to recognise and name ornaments. In Grade 5 you also need the skill of replacing the actual sound with the correct ornament!

Actual Sound	Replace with	Name of Ornament
		Upper mordent (no vertical line) / Lower mordent (with vertical line)
		Trill (or 'shake')
		Acciaccatura or 'crushed note' (little line through tail)
		Appoggiatura or 'leaning note' (no line through tail)
		Turn
		Turn (between notes)
		Arpeggiation (or 'fanning' of the notes)

Other things to know:

★ Ornaments may have accidentals, e.g.

★ When you draw a turn, think of it as a backwards 'S' lying on its side! ∞

★ Two or more grace notes look like this: . They can be played as acciaccaturas (crushed notes) or appoggiaturas (leaning notes), depending on the style of music!

# Repetitions and Repeats



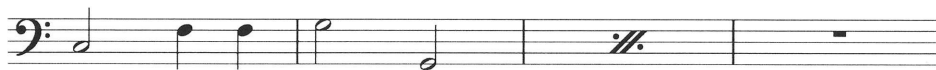
Composers use shortcuts when notes, bars, phrases and sections of music are repeated. You already know quite a few of these, like the repeat dots at a double bar, 'D.C. al fine', the 'dal segno' sign ( $\text{♩}$ ), that sort of thing. But here are a few you may not have seen before!

Written	Played	Written	Played

There are even repeat signs for whole bars of music:



Repeat the previous bar



Repeat the previous two bars

Let's test your skills. Check out this music by Wagner:



- ★ Write a sign here that could replace all the notes in bar 2.
- ★ Write bar 1 as it would sound:
- ★ True or false: This entire melody is to be repeated. True

# Quick Quiz



Andante religioso

Massenet

1. Add an ornament to make this bar sound the same as bar 3.

2. Draw a sign in bar 2 of the bass stave to show that it is a repeat of bar 1.

3. How many demisemiquavers is the quintuplet in bar 3 worth? 8

4. What does 'andante religioso' mean? at a walking pace in a religious manner  
(‘Religioso’ is not on your list of terms, but you could have a good pretty good guess)

5. Rewrite the treble melody one octave lower, using the alto clef.

6. What is the currency of New Zealand? dollar <sup>New Zealand</sup> (not essential Grade 5 knowledge)

7. Rewrite the following music by Scarlatti with correct grouping/beaming of notes and rests (it's been a while since you've been tested on this, lucky you).

# Terms



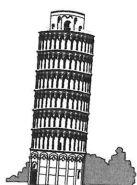
Notice how this page is not called 'Italian Terms'? That's because there are some GERMAN terms to learn in Grade 5 as well as Italian! (Lucky you) Remember, you need to know these in **addition** to all the terms you learned in Grades 1-4. Find them all at [www.blitzbooks.com](http://www.blitzbooks.com), and you can also check out **How to Blitz! Musical Knowledge**.

## Italian

## German



<i>attacca</i>	-	go on at once	<i>aber</i>	-	but
<i>dolente</i>	-	mournful, sad	<i>bewegt</i>	-	with quick movement, agitated
<i>dolore, doloroso</i>	-	grief, sorrowful	<i>breit</i>	-	broad
<i>doppio movimento</i>	-	twice as fast	<i>ein</i>	-	one
<i>estinto</i>	-	lifeless	<i>einfach</i>	-	simple
<i>incalzando</i>	-	getting quicker	<i>etwas</i>	-	somewhat
<i>lacrimoso</i>	-	sad	<i>fröhlich</i>	-	cheerful, joyful
<i>loco</i>	-	at normal pitch	<i>immer</i>	-	always
<i>lunga</i>	-	long (e.g. for a pause)	<i>langsam</i>	-	slow
<i>lusingando</i>	-	in a persuasive style	<i>lebhaft</i>	-	lively
<i>misura</i>	-	measure	<i>mässig</i>	-	at a moderate speed
<i>ossia</i>	-	or, alternative	<i>mit Ausdruck</i>	-	with expression
<i>piacevole</i>	-	pleasant	<i>nicht</i>	-	not
<i>piangevole</i>	-	plaintive	<i>ohne</i>	-	without
<i>pochettino (poch.)</i>	-	rather little	<i>ruhig</i>	-	at a moderate speed
<i>rinforzando (rf, rfz)</i>	-	reinforced sound	<i>schnell</i>	-	fast
<i>smorzando (smorz.)</i>	-	dying away (volume and tempo)	<i>sehr</i>	-	very
<i>teneramente</i>	-	tenderly	<i>süss</i>	-	sweet
<i>tenerezza</i>	-	tenderness	<i>traurig</i>	-	sad
<i>tosto</i>	-	swift	<i>und</i>	-	and
<i>volante</i>	-	flying (fast)	<i>voll</i>	-	full
			<i>wenig</i>	-	little
			<i>wieder</i>	-	again
			<i>zart</i>	-	tender, delicate
			<i>zu</i>	-	too



# Tiny Test



1. Translate these German instructions:

*mit Ausdruck aber nicht zu schnell* with expression but not too fast

*langsam und immer sehr ruhig* slow and always very calm

2. Here is some music by Chopin, followed by (surprise, surprise) some exercises relating to it:

★ What key is it in? The last note is the mediant. F# major

★ What does 'rfz' stand for and what does it mean? rinforzando - reinforced sound

★ What does 'teneramente' mean? tenderly

★ The quintuplet in bar 3 is the written form of which ornament? turn

★ Add an ornament to this chord which would make it sound the same as the circled notes in bars 3-4.

★ Add a sign to show that the last chord in the left hand should be arpeggiated.

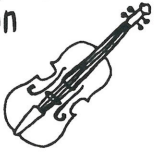





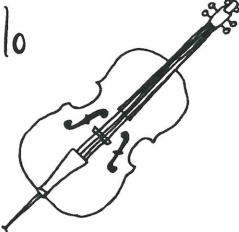


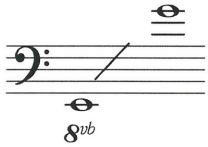
★ Add an Italian term to show that the last treble note should be played at normal pitch.

3. Fill in this table with matching terms in each of three languages (wow, you're multilingual now!):

FRENCH	GERMAN	ITALIAN
<i>cédez</i>	<i>langsamer</i>	<i>ritardando</i>
<i>lent</i>	<i>langsam</i>	<i>lento</i>
<i>moins</i>	<i>weniger</i>	<i>meno</i>
<i>modéré</i>	<i>ruhig</i>	<i>moderato</i>
<i>très</i>	<i>sehr</i>	<i>molto</i>

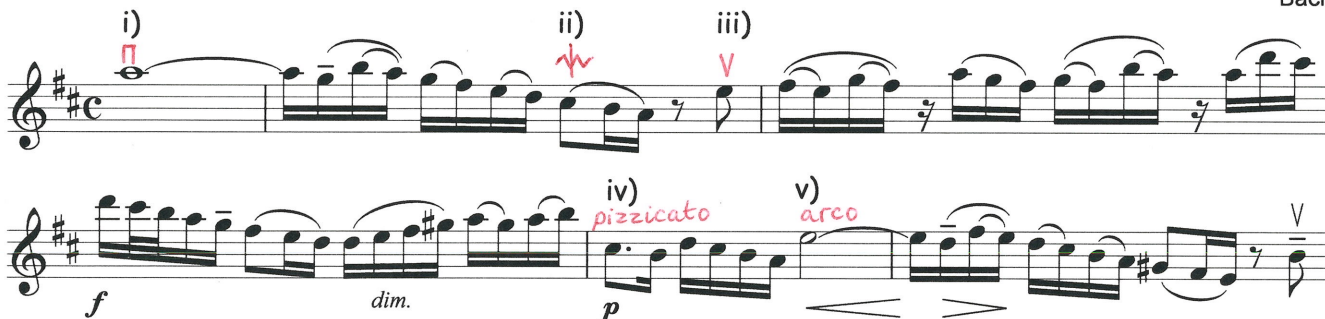
# The String Family



Instrument	Approximate Range	Common Terms and Signs	Interesting Facts About Strings
Violin 		<i>con sordino</i> : play with mute  <i>sul ponticello</i> : play on or near the bridge	★ The bow is drawn across the strings to make them vibrate and produce sound  ★ Double bass music is written an octave higher than it sounds
Viola 		 up bow   down bow	★ The full name for cello is actually 'violoncello'  ★ A slur over the notes indicates to play in one bow
Cello 		<i>arco</i> : with the bow  <i>pizzicato</i> : pluck the strings  <i>sul G</i> : play on the G string	★ The open strings of the violin, viola and cello are all a 5th apart
Double Bass 		double-stopping: playing two or more notes at once	★ The open strings of a double bass are a 4th apart

Insert the correct sign where indicated:

Bach



i) down bow

ii) lower mordent



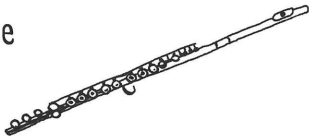
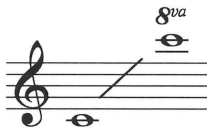

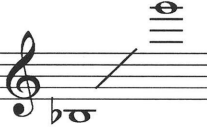


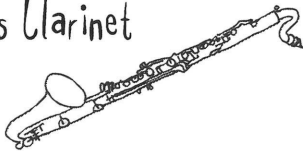

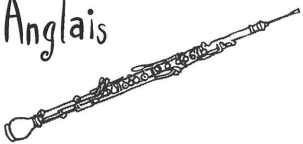
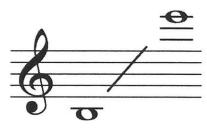
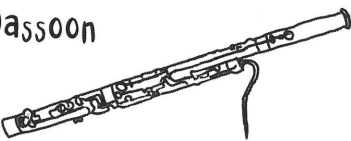

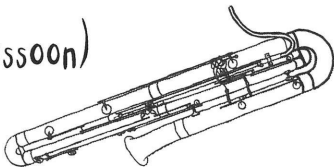
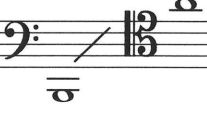
iii) up bow

iv) a direction to pluck the strings

v) a direction to play with the bow

# The Woodwind Family

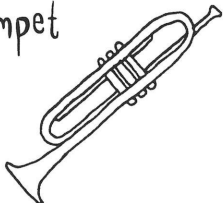
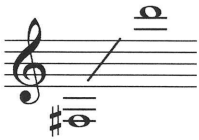
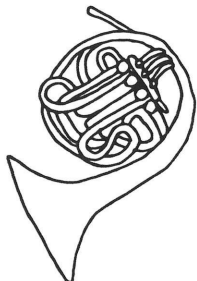

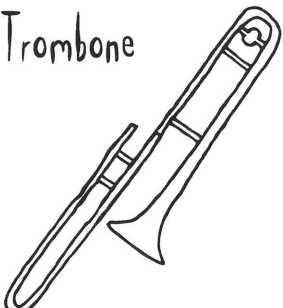

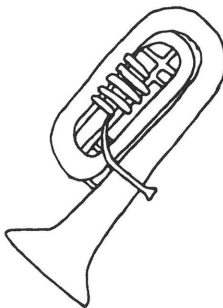
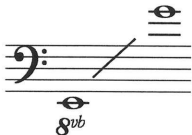


Instrument	Approximate Written Range	Common Terms and Signs	Interesting Facts About Woodwinds
Piccolo 		Flutter tonguing	<ul style="list-style-type: none"> <li>★ Air is blown across or into the mouthpiece or reed to make the column of air vibrate.</li> </ul>
Flute 		, (breath mark)	<ul style="list-style-type: none"> <li>★ The piccolo sounds an octave higher than written.</li> <li>★ Flute and piccolo are the only non-reed instruments.</li> </ul>
Oboe 			<ul style="list-style-type: none"> <li>★ The oboe, cor anglais and bassoon are double-reed instruments.</li> </ul>
Clarinet 			<ul style="list-style-type: none"> <li>★ The clarinet is a single-reed instrument.</li> </ul>
Bass Clarinet 			<ul style="list-style-type: none"> <li>★ The bass clarinet sounds one octave lower than the B<math>\flat</math> clarinet.</li> </ul>
Cor Anglais 			<ul style="list-style-type: none"> <li>★ All clarinets are notated within the same written range, and all in treble clef.</li> </ul>
Bassoon 			<ul style="list-style-type: none"> <li>★ The bassoon and contrabassoon often use tenor clef.</li> </ul>
Contrabassoon (or double bassoon) 			<ul style="list-style-type: none"> <li>★ The contrabassoon sounds one octave lower than written.</li> <li>★ The saxophone is another single-reed woodwind instrument but is not usually in an orchestra.</li> </ul>



# The Brass Family



Instrument	Approximate Written Range	Interesting Facts About Brass	Common Terms and Signs
Trumpet 		★ The brass section use mutes, but they are very different to string mutes. They are conical objects that are inserted into the bell of the instrument.	<i>con sordino</i> : play with mute  <i>fp</i> ( <i>forte-piano</i> ): loud then immediately soft
Horn 		★ The horn is the only brass instrument included in a wind quintet (along with flute, oboe, clarinet and bassoon).  ★ The horn, trombone and tuba are also known as the French horn, tenor trombone and bass tuba.	
Trombone 		Tuba 	

Here is the theme from Mozart's famous horn concerto. Answer the questions below:









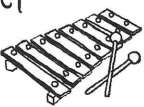
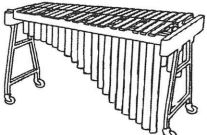
★ What does *senza sordino* mean? play without mute

★ Bar 5 is a repeat of bar 1. Write it as it will sound.

# The Percussion Family

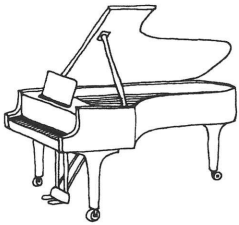
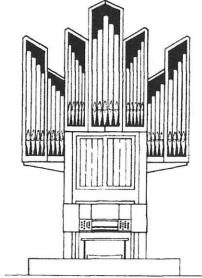


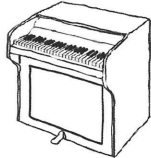


UNPITCHED PERCUSSION		
Instrument	Common Terms and Signs	Interesting Facts About Percussion
Cymbals 	Roll (like a trill) x (unpitched notehead)	★ Most percussion instruments are struck with sticks or mallets (or against each other, as with cymbals).  ★ Other unpitched percussion instruments also found in the orchestra include castanets and bongo drums.
Side drum 		
Bass drum 		
Triangle 		

PITCHED PERCUSSION		
Instrument	Common Terms and Signs	Interesting Facts About Percussion
Timpani 	Roll (like a trill)	★ Other pitched percussion instruments also found in the orchestra include tubular bells and chime bars.
Xylophone 		
Glockenspiel 		
Marimba 		

# The Keyboard Family



Instrument	Common Terms and Signs	Interesting Facts About Keyboard Instruments
<p>Piano</p> 	<p><i>una corda (u.c.)</i> ('one string'): depress the soft pedal</p> <p><i>tre corde (t.c.)</i> ('three strings'): release the soft pedal</p> <p><i>m.s/m.d.</i>: 'left hand'/'right hand' (Italian)</p>	<p>★ The first pianos were made in Italy in the early 1700s. Using hammers to strike the strings, they gave performers close control over a wide range of dynamics. Upright pianos came along around 100 years later.</p> <p>★ Modern pianos usually have 88 keys, giving just over seven octaves. Most have at least two pedals - a 'soft' pedal and a 'sustain' pedal - and some might have a 'sostenuto' pedal, which allows the performer to choose which notes to sustain, or a very quiet 'practice' pedal.</p>
<p>Organ</p> 	<p><i>m.g/m.d.</i>: 'left hand'/'right hand' (French)</p>	
<p>Harpsichord</p> 	<p>Harp*</p> 	<p>Celesta</p> 

\*Harp is not really a keyboard instrument but it has a range similar to piano. It is an orchestral instrument most often associated with the strings section.

Here is some piano music by Moszkowski that features many of the signs listed above. Discuss each one of these with your teacher!

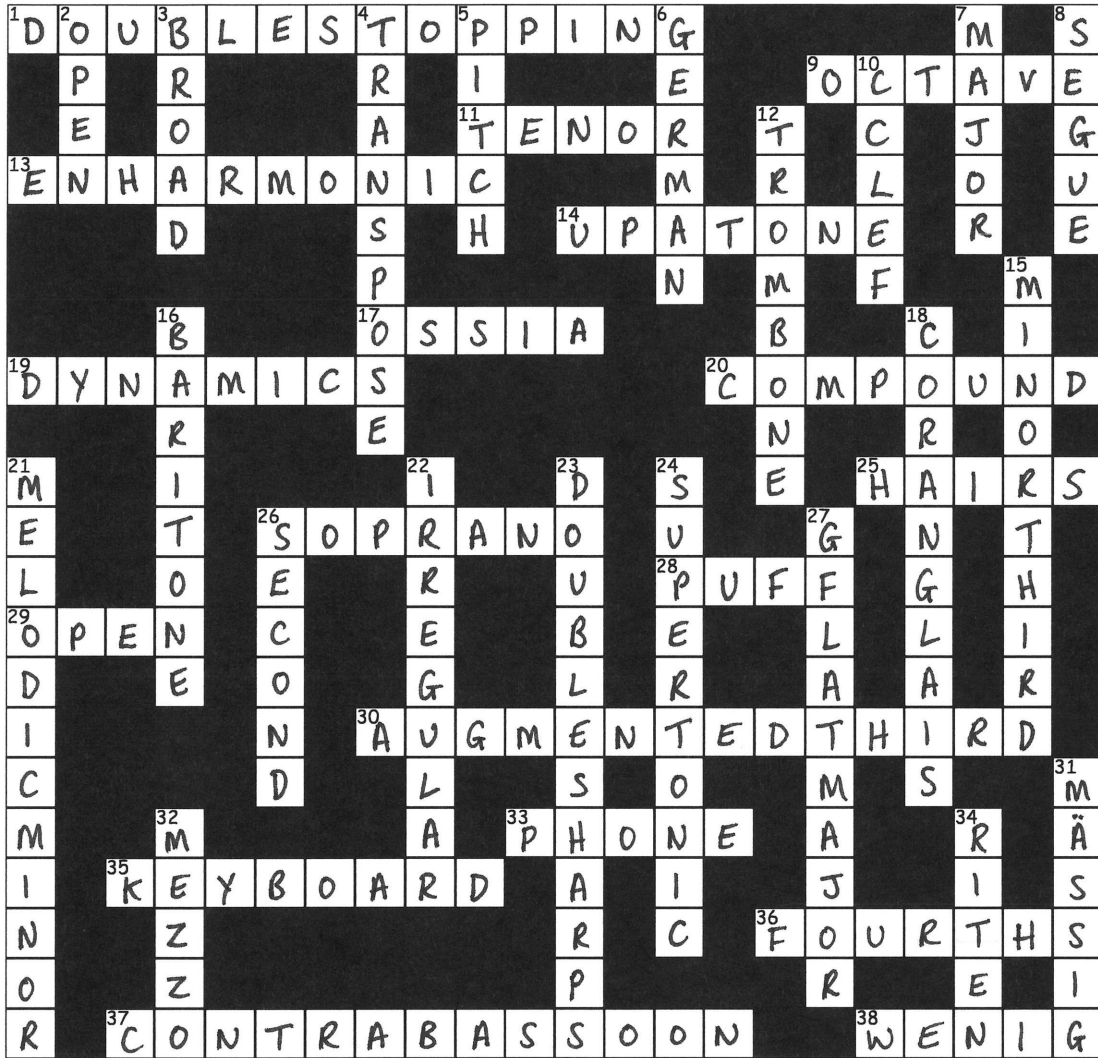


The musical score is in 4/4 time and features several performance signs: *Ped.* (pedal), *p* (piano), *\* u.c.* (una corda), *t.c.* (tre corde), *m.s.* (mezza sostenuto), and *m.d.* (mezza dolce).

# Crossword

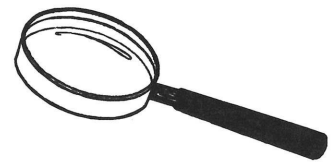



Wow, you have certainly learned a lot in this book, especially in the last few pages! It's time to put your knowledge to the test (but not a very serious test). Complete the crossword below by solving the 'across' and 'down' clues. Have fun!



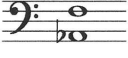
## Across

1. Term for bowing two strings at once *double stopping*
9. Piccolo music sounds this much higher than written *octave*
11. Clef often used by cello and bassoon *tenor*
13. G# is the enharmonic equivalent of A<sup>b</sup>
14. Music for B flat instruments must be transposed up a tone (2, 1, 4)
17. Italian term for 'alternative part' *ossia*
19. Word that applies both to volume in music and properties in physics *dynamics*



20. Interval spanning more than an octave Compound
25. The strings of a bow are actually made of these, from a horse's tail hairs
26. Highest female voice Soprano
28. Name of 'The Magic Dragon' Puff
29. G, D, A and E are the open strings on a violin.
30. Number and type of this interval:  augmented third
33. Something no teenager can do without phone
35. Family of instruments to which the celesta belongs keyboard
36. Unlike the rest of the string family, the double bass is tuned in fourths
37. Very low bassoon contrabassoon
38. German term for 'little' wenig

## Down

2. G, D, A and E are the open string tunings of the violin
3. English meaning of 'breit' broad
4. You must do this to written music for clarinet otherwise it will sound wrong with piano transpose
5. Non-transposing instruments sound at concert pitch
6. In Grade 5 you need to know Italian, French and German terms
7. Type of this 6th:  major
8. Italian term for 'go straight on' segue
10. Alto clef and tenor clef are both also known as a C clef
12. Brass instrument that sometimes uses tenor clef trombone
15. The clarinet in A sounds this much lower than written minor third
16. Male voice in between bass and tenor baritone
18. Relative of the oboe cor anglais
21. Type of scale with a raised 6th and 7th ascending melodic minor
22. Time signatures with 5, 7 or 8 as the top number are known as this irregular
23. These are used to raise the leading notes in G# and D# minor double sharps
24. Scale degree no. 2 supertonic
26.  $\frac{6}{4}$  chords are in this inversion second
27. Key with six flats (doesn't matter whether you pick major or minor) G flat major / E flat minor
31. German term for 'at a moderate speed' mässig
32. Lower type of soprano voice/Italian for 'medium' mezzo
34. Italian abbreviation for 'held back' riten

★

# Use Your Skills

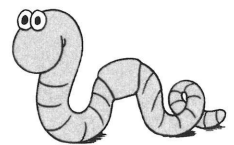




It's time to answer more questions about lots of different excerpts of music. Have fun!

Fauré

**Tosto**

- ★ Insert the missing time signature.
- ★ Name and explain the squiggly line on the first chord of the piano part:  
Arpeggiation - fanning of the notes
- ★ Why is the solo part in a different key from the piano part? The solo part is written for a transposing instrument
- ★ The key is E<sup>b</sup> major. Name the chord number and inversion of the circled chord in bar 9: Ic / I<sub>4</sub>
- ★ Give the English meaning of the following terms:
  - rf* rinforzando - reinforced sound
  - volante* flying (fast)
  - Tosto* swift



- ★ Name the ornament in bar 4: appoggiatura
- ★ Rewrite bar 2, replacing the first two notes with an ornament: 
- ★ Insert the time signature.
- ★ Bar 7 should sound like this:  Add the missing ornament above.
- ★ What is the value of the last note of bar 1? 1 demiseniquaver ( $\frac{1}{8}$  of a beat)
- ★ Fully describe the interval marked X: minor 6<sup>th</sup>
- ★ Put a bracket over four consecutive notes that form a chromatic scale.

- ★ Explain the signs 1. || 2. 1. = play first time 2. = play second time
- ★ For how many beats will the last chord sound? 7
- ★ How many different types of repeat signs are in this extract? 2
- ★ Name two instruments that could play this music: piano, harpsichord, (organ)
- ★ Add an Italian term to show that the second bar should be played twice as fast.
- ★ Rewrite the last chord of the right hand in the tenor clef:

Andante, quasi allegretto

1 2

*p dolce*

*m.d.*


3 4

*poco cresc.*

5 6

*mf* *p*

\*

- ★ Name two keys that share the key signature of this piece: Gb major, Eb minor
- ★ How many double flats are in this excerpt? 2
- ★ Explain the tempo marking: at a walking pace, nearly fairly quick
- ★ Explain 'm.d.' (bar 2): mano destra - play with right hand
- ★ Explain how the last five semiquavers in bar 3 are to be played: mezzo-staccato, play moderately short and detached
- ★ Rewrite the circled chord in bar 4 enharmonically, without accidentals: 
- ★ True or false: Hermione Granger's parents were dentists. True
- ★ There is a change of time signature in bar 6. Insert the correct one.
- ★ Insert the missing rest/s at the place marked with an asterisk in bar 6.



Nicht schnell

Satie



★ This music is written for a solo transposing woodwind instrument with piano accompaniment. Name the solo instrument: clarinet in A

★ Which bars contain irregular subdivisions? 2, 4

★ How many semiquavers is the circled note in bar 6 worth? 7

★ How many bars feature demisemiquavers? 3

★ Rewrite bar 4 (solo part) at concert pitch: 

★ How many times does the tonic chord feature in the piano part? (It's in a major key) 2

★ Explain the tempo marking: not too fast

# Test Paper... Sort Of



All theory books end with a test paper, but this one is DIFFERENT. It already has the answers in it (mostly wrong answers!) and your job is to be the teacher - you have to **mark** it.

When you've found all the mistakes, go to [www.blitzbooks.com](http://www.blitzbooks.com) and download the EXACT SAME PAPER - this time with no answers already in it. See if you can get 100%!

★★★★★★

## Theory Paper Grade 5

Time allowed: 2 hours

TOTAL MARKS  
100

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

15 **6**

(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 ..... **Ia** ✓ .....

(2)

Chord B ..... **5a Ia** (watch the change of clef!) .....

(2)

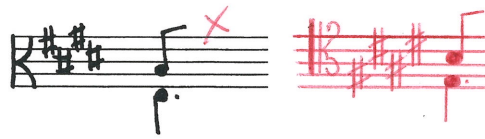
ii) Insert the correct time signature. (2)

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

E maj ✓ and C min ✗ C# minor (2)

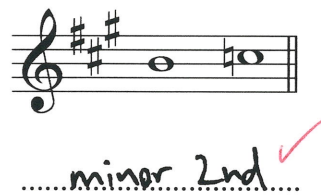
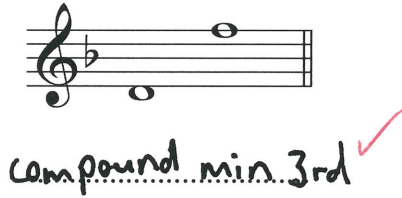
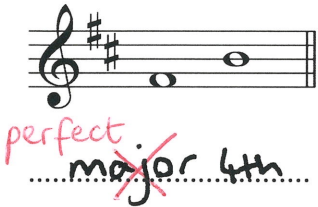
iv) True or false: the last bar contains the sound of a G natural. ....~~False~~ ✗ True (F double sharp) (1)

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)

7



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)

3 1/2

Leoncavallo



4 Study this music by Schumann and answer the questions that follow.

30 19

Mit Ausdruck

The musical score consists of three systems. The first system (bars 1-3) features a stringed instrument part with dynamics *fp* and *p*, and a keyboard part with *fp*. The second system (bars 4-6) includes trills (*tr*) and a *cresc.* marking in the stringed part, and a *Ped.* marking in the keyboard part. The third system (bars 7-9) shows dynamics *mf*, *f*, and *p* in both parts. Handwritten annotations include 'X Y' under the first system, 'Ped.' under the second, and 'upper' above the third.

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

Name the two most likely. ....Piano✓..... and ....viola✓.....

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

Ornament ....trill✓..... Ornament ....trill X..... Ornament <sup>upper</sup>....mordent✓.....

Bar ....4✓.....

Bar ....5..... X must be a different ornament

Bar ....7✓.....

- 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)



Your tenor clef is not clear!

- iv) Explain the Ped. sign under bar 5. ... Ped. = foot, so use your foot (2)

'Ped.' means 'pedal' - press down the sustain pedal and lift it up at the end of the line.

- 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 ..... I<sub>a</sub> ✓

Y ..... IV<sub>a</sub> X IV<sub>c</sub>

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

Mit Ausdruck ..... with feeling / expression

fp (bar 1) ..... loud and soft at the same time X forte-piano: loud then immediately soft

cresc. (bar 4) ..... Crescendo ✓

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

..... Sopralto X mezzo-soprano

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

oboe

french horn ✓

tambourine

celesta

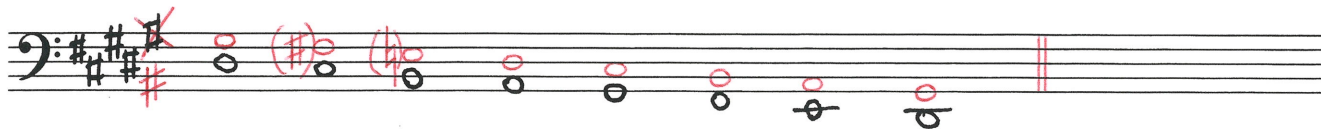
- ix) Name two instruments from the woodwind family that use bass clef. (2)

..... Bassoon and bass clarinet ✓

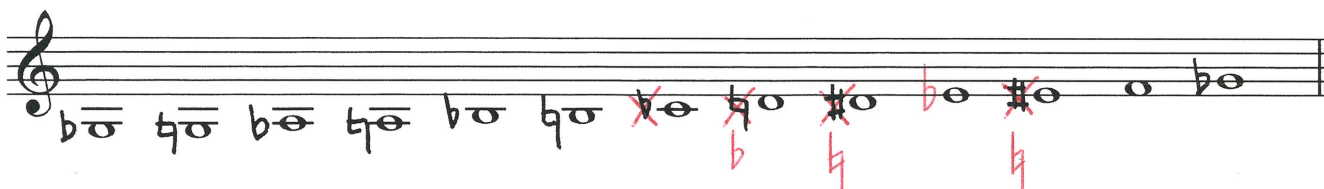
- 5 a) Write the key signature of five sharps and then one octave descending of the melodic minor scale with that key signature.

10 5

*should be G# melodic minor*



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



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

15 9½

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)

.....tonic X mediant (G)

(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..... **FALSE** ✓

(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 ..... **bassoon** ✓

Family ..... **reed** x **woodwind**

(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.

<sup>10</sup> 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 boxes underneath for chord suggestions. The first box is labeled 'IV' and the second is labeled 'I'. The second staff contains a melody with three boxes underneath for chord suggestions. The first box is labeled 'II', the second is labeled 'V', and the third is labeled 'I'. All boxes have a red checkmark next to them.

How did you do marking this paper? Did you find lots of mistakes? Now go to [www.blitzbooks.com](http://www.blitzbooks.com) and download the uncompleted version. Good luck!