# Musicianship - Grade 5

**Time allowed: One and a half hours**

Write your candidate number in the space at the top of this paper. Write your answers neatly and clearly on this paper and return it to the Supervisor.

<table>
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<th>Question 1</th>
<th>FORM and HISTORY</th>
<th>Total Marks</th>
<th>8</th>
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(i) What is a song cycle?

(ii) Describe the musical means by which composers unify song cycles.

(iii) Give an example of a song cycle and its composer.
Study the extract below, which is from a work for strings by Schumann.

Give the names of the instrument indicated by

- Stave 1
- Stave 3
- Stave 4
Write the scale of D♯ melodic minor.

- Write the key signature.
- Use minims.
- Write one octave descending and then one octave ascending.
- Mark the tones with slurs.
- Complete the scale with a double barline.

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Write the open-string tuning of the violoncello. Use an appropriate clef.

(i) Is music for the double bass written an octave higher than it sounds? Yes or No?

(ii) What is the Italian term used to indicate bowing on or near the bridge?

(iii) What is the Italian term used to indicate bowing on the fingerboard?

(iv) How many sections of violins are usually found in the symphony orchestra?
Write a balanced melody to the following couplet in a key of your choice.

- Write the words clearly under the notes.
- Use hyphens for words of more than one syllable.
- Mark the phrasing.

My berries cluster black and thick

For rich and poor alike to pick.

[Parker: The Song of the Blackberry Fairy]
In four-part vocal style, harmonise:

- the first note.
- the cadence at the end of each of the phrases.
- the chord preceding each cadence.

Then complete the bass part, showing an appropriate harmonic basis.

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Add a simple melody to this given bass. The added part may include unessential notes.
A

FINZI, *O mistress mine* from *Let us Garlands Bring* Op. 18 No 4

(i) How many stanzas does this song contain? ................................................................. 1
(ii) Name a key other than the tonic key (E♭ major) used in this song. ......................... 1
(iii) Briefly discuss how the piano writing supports the vocal writing in this song. ................................................................................................................................................................................................. 2

B

MOZART, *String quartet* No 14 in G Major K 387, first movement

(i) In what key is the second subject in the exposition? ...................................................... 1
(ii) Name the instrument/s that announces the second subject in the exposition. .......... 1
(iii) Give a brief outline of the tonal structure of the development section. .................. 2
SCHUBERT, *Frühlingstraum* from *Winterreise* D 911

(i) In what key is the fifth stanza of this song? ................................................................. 1

(ii) How does the Schubert musically illustrate the crowing of the raven in bar 25? .................. 1

(iii) Through which musical means does Schubert create contrast between the first and second stanzas? .................................................................................................................................................. 2

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