The Universities of Melbourne, Adelaide and Western Australia, The Minister for Education in New South Wales, The Minister for Education in Tasmania, through the University of Tasmania and the Minister for Education, Queensland

**Theory - Grade 5**

**Time allowed: Three 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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<tr>
<th>Question 1</th>
<th>KEYS AND SCALES</th>
<th>Total Marks 10</th>
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| 5          |                 |               |

Write the scale of $A_b$ melodic minor.

- Write the key signature.
- Use minims.
- Write one octave descending and then one octave ascending.
- Mark each semitone with a slur.
- Complete the scale with a double barline.
B

Name these scales.

(i)

(ii)

C

(i) Write the key signature of G♭ major.

(ii) Write the key signature of G♯ minor.

(iii) Name the minor key that has this key signature.
Question 2

INTERVALS

Total Marks 7

A

Name these intervals by number and quality.

(i)

(ii)

B

Write these intervals as directed.

(i)

(ii)

major 2nd below

augmented 8ve below

C

(i) Write the inversion of this interval and then name the inversion.

Original interval

Inversion

(ii) Place a tick (✓) in the box that correctly identifies this interval:

- perfect 5th
- augmented 5th
- diminished 6th
- major 6th
This melody modulates from the tonic key twice. Name

- the original key.
- the key of each modulation.
- the relationship of each modulation to the original key.

Tonic key: ..............................................................

First modulation: ..............................................................

Relationship to the original key: ..............................................................

Second modulation: ..............................................................

Relationship to the original key: ..............................................................
Harmonise the following melody in four-part vocal style.
Make use of unaccented passing and auxiliary notes.
In pianoforte style, harmonise the notes above each of the four brackets with a cadence and an approach chord. The passage includes modulation to related keys. Show one example of each of the four principal cadences.
Write a melody in G major to the following stanza of poetry.

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

The blue-tongued lizard can’t be blamed
For always looking so ashamed;
What can a luckless creature do
Whose tongue is permanently blue?

[Gellert: The Blue-Tongued Lizard]
Study this extract from a quintet by Mozart.

Larghetto

This work is scored for string quartet and a woodwind instrument.

Which woodwind instrument is indicated? .................................................................

Give reasons for your answer. ......................................................................................
(i) Which woodwind instrument overblows at the twelfth? .................................................. 1

(ii) Name one woodwind instrument that has a bell................................................................. 1

(iii) Which woodwind instrument has an embouchure hole? ................................................ 1

(iv) Does the bassoon have a conical bore? Yes or No? ......................................................... 1

C

(i) Which woodwind instrument has this range? ................................................................. 2

\[ \text{\includegraphics[width=0.5\textwidth]{image}} \]

(ii) Using an appropriate clef, write the range of the flute. 2

\[ \text{\includegraphics[width=0.5\textwidth]{image}} \]

(iii) Rewrite this melody in the tenor clef. 4

\[ \text{\includegraphics[width=0.5\textwidth]{image}} \]
Study this example of a theme and two variations by Haydn. Describe how the theme has been treated in each of the variations.
MOZART, *Divertimento* in E♭ major K 563, *Minuet* and *Trio*, third movement

(i) Identify the section of the movement from which this extract is taken.

(ii) Name the instrument/s that announces the principal theme of the *Minuet*.

(iii) Briefly discuss:

- The form of the *Minuet* section;

- The form of the *Trio* section;

- The overall form of the movement.
HANDEL, *Ev'ry valley shall be exalted* from Messiah HWV 56 Part 1

(i) Is this movement an example of recitative? Yes or No. .................................................................

(ii) What is the form of this movement? ....................................................................................

HANDEL, *Comfort ye my people* from Messiah HWV 56 Part 1

Briefly define the term *ritornello*, and describe how it is applied in this movement.

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