



Available Marks	Total Marks Gained
100	

ENTRANT NAME

# NEW ZEALAND MUSIC EXAMINATIONS BOARD

## THEORY - FIFTH GRADE

Time: 9.30 am - 12.30 am

Saturday, 1st November, 2008

Time Allowed: 3 Hours

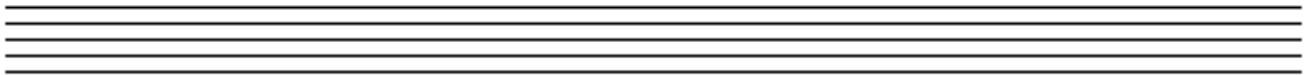
Write your name in the box labelled 'Entrant Name'

Question 1	SCALES	Total Marks	12
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<b>A</b>		<b>6</b>	
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Write a treble clef then write the melodic minor scale which has F flat as its submediant.

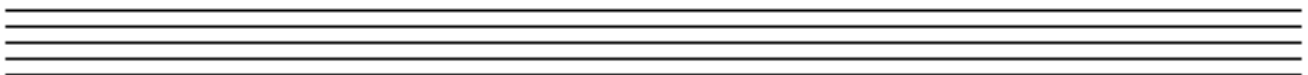
- Use accidentals - NOT the Key Signature
- Use minims
- Write one octave descending and one octave ascending
- Complete the scale with a double barline.



<b>B</b>		<b>6</b>	
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Write a bass clef and key signature of six sharps.

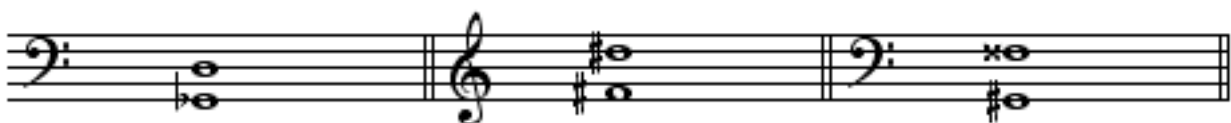
- Write the harmonic minor scale with this key signature.
- Write one octave ascending
- Use crotchets
- Mark each tone with a slur
- Complete the scale with a double barline



Question 2	INTERVALS	Total Marks	11
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<b>A</b>		<b>3</b>	
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1. Name the following intervals by number and quality.
2. Name one scale in which each interval may be found.



Interval \_\_\_\_\_

Scale \_\_\_\_\_

**Question 2****INTERVALS contd.****B****3**

Write the inversions of these intervals and name them.

**C****5**

Write these intervals above or below the given notes as indicated.

Augmented 4th  
BelowMinor 7th  
AboveAugmented 2nd  
BelowPerfect 5th  
AboveDiminished 6th  
Below**Question 3****MODULATION****Total Marks****4****A****2**

Each of these melodies modulates and ends in a new key. For each melody, name the new key and state its relationship to the original tonic key.

New Key: \_\_\_\_\_ Relationship to tonic: \_\_\_\_\_

**B****2**

New Key: \_\_\_\_\_ Relationship to tonic: \_\_\_\_\_

A

16

Harmonize the following melody in four vocal parts.

B

12

**Cadences**

In four part vocal style, harmonize the bracketed notes with a cadence and the approach chord. Show one example of each of the four principal cadences. The passage contains modulations.

**A**

Write a detailed account of the structure and keys of a typical 18th Century Minuet and Trio movement. Give an example of such a movement and name the composer.

6

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2

Composer: \_\_\_\_\_ Work: \_\_\_\_\_

**B**

11

a) Describe the usual structure of an 18th Century Aria. \_\_\_\_\_

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b) Name two kinds of work in which an aria may be found. \_\_\_\_\_

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c) What is the function of the aria in such works? \_\_\_\_\_

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d) Give an example, from an 18th Century work, of an aria and name the composer.

Aria: \_\_\_\_\_ Composer \_\_\_\_\_

**C**

Name 4 ways in which an "Air" may be varied in the form "Air and Variations."

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

A

8

Write a full description of the bassoon. Mention the construction, method of tone production and tonal qualities. Quote its range using correct clef.

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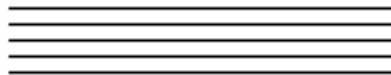


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Range

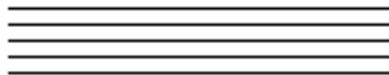


B

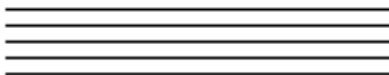
4

Give the written range for the following instruments:

Oboe



Clarinet



Explain what is meant by the term "Transposing Instrument."

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Name a Transposing Instrument:

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**EITHER**

Write a melody in A flat major to the following verse:

- Write the words clearly under the notes
- Hyphenate the syllables
- Phrase marks are to be used
- Modulation is optional

**Contemplation - lovely word -  
 Day dreaming too - that's fine,  
 I'd sit for hours and contemplate  
 If I could find the time.**

J.M.

Four sets of empty musical staves for writing the melody.

**OR**

Continue the given opening to create a balanced eight-bar melody.

- Add phrasing
- Modulation is optional

Three sets of empty musical staves for continuing the melody.