This paper contains SEVEN questions, ALL of which should be answered.

Write your answers on this paper – no others will be accepted.

Answers must be written clearly and neatly – otherwise marks may be lost.
(a) The following extract begins on the first beat of the bar. Put in the missing bar-lines.

Mozart, Piano Sonata in C minor, K. 457

Adagio

(b) Look at the following extract and then answer the questions below.

Haydn, Piano Sonata in B♭, Hob. XVI/18

(i) Describe the chords marked A, B and C 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 B♭ major.

Chord A (bar 3) ........................................

Chord B (bar 5) ........................................

Chord C (bar 6) ........................................

(ii) Name each of the ornaments in the right-hand part of bars 1 and 3.

Bar 1 ..................................................

Bar 3 ..................................................

(iii) Give the technical name (e.g. tonic, dominant) of the note in the right-hand part marked X. Remember that the key is B♭ major.

X (bar 4) .............................................
2 (a) Describe fully (e.g. minor 3rd, perfect 5th) each of these melodic intervals.

\[ \text{}\begin{array}{c}
\text{\includegraphics[width=0.3\textwidth]{image1}} \\
\text{\includegraphics[width=0.3\textwidth]{image2}} \\
\text{\includegraphics[width=0.3\textwidth]{image3}} \\
\end{array}\]

(b) After each of these notes write a higher note to form the named melodic interval.

\[ \text{\includegraphics[width=0.3\textwidth]{image4}} \quad \text{perfect 4th} \]
\[ \text{\includegraphics[width=0.3\textwidth]{image5}} \quad \text{perfect 5th} \]
Look at this extract, which is adapted from a piece for violin and piano by Adam Carse, and then answer the questions that follow.

Andante grazioso \( \text{\textit{j.}} = 52 \)

(a) (i) Mark clearly on the music, using the appropriate capital letter for identification, one example of each of the following. Also give the bar number of each of your answers, as shown in the answer to A.

A an instruction to get gradually quieter. Bar \( \ldots \ldots \).

B in bars 1–4 of the violin part, a supertonic note in the key of D major (circle the note concerned). Bar \( \ldots \ldots \).

C in bars 1–4 of the right-hand piano part, a note that is not in the key of D major (circle the note concerned). Bar \( \ldots \ldots \).

D in bars 5–8 of the piano part, a note that is an enharmonic equivalent of E\( \flat \) (circle the note concerned). Bar \( \ldots \ldots \).

(ii) Rewrite the first right-hand piano chord of the extract so that it sounds at the same pitch, but using the tenor C clef. Remember to put in the clef and the key signature.

Grade 5X
(b) (i) Describe the time signature as:

simple or compound ..........................................

duple, triple or quadruple ..................................

(ii) Complete the following statement:

The violin is the highest-sounding member of the string family of orchestral instruments, and the lowest-sounding member of this family is the ..........................................

(iii) Now name a different family of standard orchestral instruments and state its highest-sounding member.

Family ......................................................... Instrument .....................................................

(iv) Give the meaning of (violin, bar 1).

........................................................................................................................................................................

(c) (i) Tick one box for each term.

**Andante** means: ................................. **grazioso** means: ........................................

quick □  playfully, merry □

at a medium speed □ majestic □

slow □ graceful □

gradually getting quicker □ sweet □

(ii) Answer TRUE or FALSE to each of the following:

The largest melodic interval in the violin part is a major 6th. ......................

All the notes in the left-hand piano part of bars 5–7 can be found in the scale of E major. ......................

(iii) Which key has the same key signature as D major? ............................
4 (a) Put accidentals in front of the notes that need them to form the scale of D♭ major. Do not use a key signature.

(b) Write the key signature of four sharps and then one octave ascending of the harmonic minor scale with that key signature. Use semibreves (whole notes), begin on the tonic and remember to put in any necessary additional accidentals.

5 The following melody is written for horn in F. Transpose it down a perfect 5th, as it will sound at concert pitch. Do not use a key signature but remember to put in all necessary accidentals.
Look at this extract and then answer the questions below.

The technical names (e.g. tonic, supertonic) of each of the notes marked X and Y.

The key is D minor.

(a) Give the technical names (e.g. tonic, supertonic) of each of the notes marked X and Y.

X (bar 1) ................................................................. (2)

Y (bar 2) ................................................................. (2)

(b) Rewrite bar 1 in notes of half the value. Remember to include the new time signature.

(c) Rewrite the first note of bar 4 so that it sounds at the same pitch, but using the alto C clef. Remember to put in the clef and the key signature.

(d) Tick one box for each term.

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<thead>
<tr>
<th>Term</th>
<th>Langsam means:</th>
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<tr>
<td>slow</td>
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<td>moderately</td>
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<td>lively</td>
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<td>smoothly</td>
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7 Indicate suitable progressions for two cadences in the following melody by writing I, II, IV or V in the boxes underneath the stave. Use one chord per box.