

# AS/A LEVEL MUSIC

## Induction Tasks

**Welcome to the department! 😊**

**We are very pleased that you have chosen to study Music  
and look forward to teaching you!**

In order to prepare you for the course and so that we can find out a bit more about you, please complete the following tasks:

1. New student questionnaire
2. Grade 5 theory paper

You should bring the two completed tasks to your first lesson.

If you have any questions or problems, please email me [CHB@godalming.ac.uk](mailto:CHB@godalming.ac.uk)

Good luck with the work!

Ceilidh Botfield

*Head of Music & Music Technology*





# AS/A LEVEL MUSIC



## New Student Questionnaire

Please answer the following questions. You should provide hand written answers and use continuous prose where possible. If you would prefer you may write your answers on a separate piece of paper. The size of each box indicates the length of the response you should provide.

Name:

Name of your last school/place of study:

Which instrument(s) do you play and to what standard? Give details of exams taken

Have you taken any theory exams? Do you consider yourself to be able to complete a grade 5 theory paper at pass standard?

Have you taken any other music courses? (E.g. Music GCSE) Give details of grades achieved.

Why have you chosen to study Music A-Level? What do you hope to get out of the course?

What experience do you have working with music notation and sequencing software, such as Sibelius, Logic, Cubase etc?

What would you say your musical strengths are?

What would you say your musical weaknesses are?

What musical ambitions do you have for the future?

Which composers, bands or artists do you enjoy performing and listening to and why?

Use this space to provide any extra musical information about yourself. E.g. Any performing you may have done, any musical work experience you have taken etc.  
You may also state if there is anything you would like to do or be involved in within the music department at Godalming College.

**THANK YOU!** 

We look forward to working with you this year!

Ceilidh & James



# Theory Paper Grade 5 2012 A

Duration 2 hours

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.



DO NOT PHOTOCOPY  
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TOTAL MARKS  
100

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


15

Berg, String Quartet, Op. 3

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(i) The extract begins on the first beat of the bar. Put in the time signature at the beginning and add the missing bar-lines. The first bar-line is given. (5)

(ii) Complete the following statement:

The sextuplet () means six demisemiquavers (32nd notes) in the time of ..... (2)

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

**Moderato** Haydn, Piano Sonata in C# minor, Hob. XVI/36

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

(4)

(ii) Give the meaning of *ten.* (short for *tenuto*) (bar 4). ..... (2)

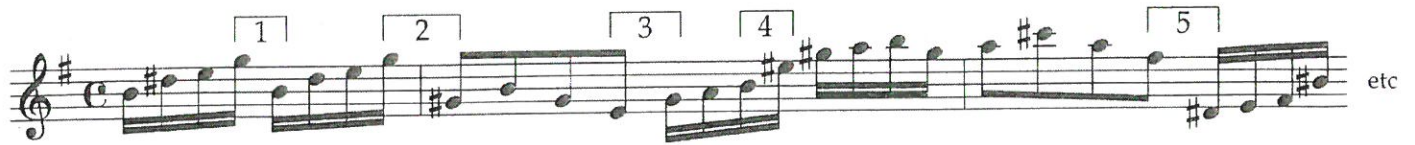
(iii) Write as a breve (double whole-note) an enharmonic equivalent of the first right-hand note of bar 3.

(2)

2 Describe fully each of the numbered and bracketed melodic intervals (e.g. major 2nd).

10

J. S. Bach, Sonata for two flutes in G, BWV 1039



Intervals:

- 1 .....
- 2 .....
- 3 .....
- 4 .....
- 5 .....

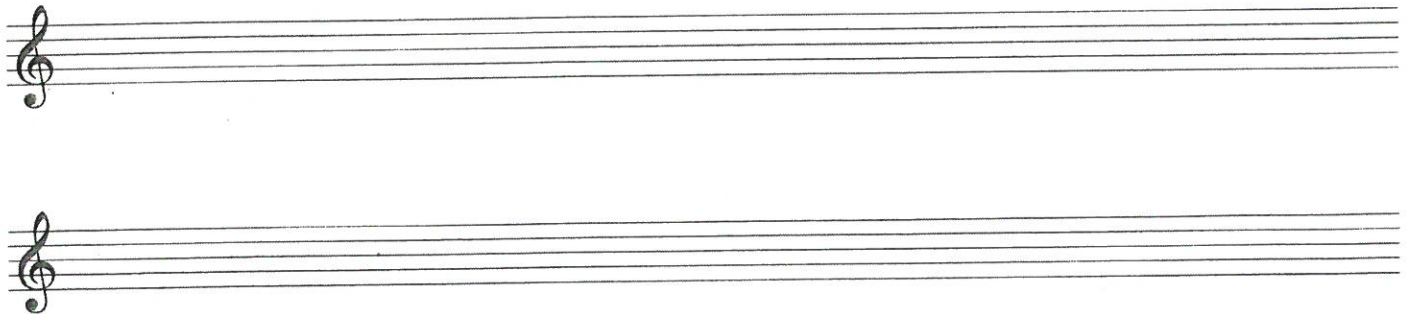
3 The following melody is written for clarinet in Bb. Transpose it *down* a major 2nd, as it will sound at concert pitch. Do *not* use a key signature but remember to put in all necessary sharp, flat or natural signs.

10

Gal, Clarinet Sonata, Op. 84



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Look at this extract from a piano sonatina by A. Diabelli and then answer the questions that follow.

**Andante cantabile**

(a) (i) Give the meaning of **Andante cantabile**. ..... (4)

(ii) Draw a circle around *four successive* notes that form part of a chromatic scale. (2)

(iii) Rewrite the first two right-hand notes of the extract so that they sound at the same pitch, but using the tenor C clef. Remember to put in the clef and the key signature.

(4)

- (i) Describe the chords in bar 3 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 B $\flat$  major.

10

Chord A ..... Chord B ..... (4)

- (ii) Below the staves write Ic-V ( $\frac{6}{4}$   $\frac{5}{3}$ ) under the *two successive* chords in bars 1-4 where this progression occurs. (2)

- (iii) Give the technical names (e.g. tonic, dominant) of the two notes in the right-hand part marked X and Y. Remember that the key is B $\flat$  major.

X (bar 6) ..... (2)

Y (bar 7) ..... (2)

10

- (i) Which other key has the same key signature as B $\flat$  major? ..... (2)

- (ii) Name two standard orchestral instruments, one string and one woodwind, that could play the right-hand part of bars 1-4 so that it sounds at the same pitch.

String ..... (2)

Woodwind ..... (2)

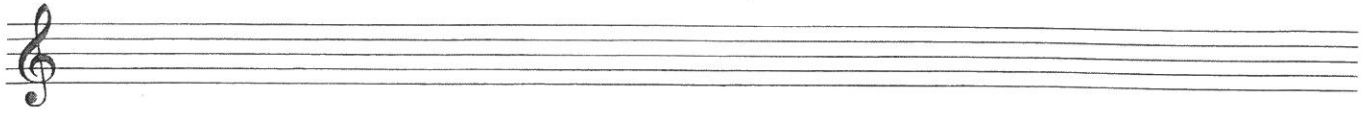
- (iii) Name two standard orchestral percussion instruments, one (other than the piano) that produces notes of definite pitch and one that produces notes of indefinite pitch.

Definite pitch ..... (2)

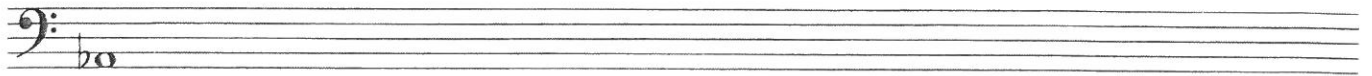
Indefinite pitch ..... (2)

- 5 (a) Write the key signature of five sharps and then one octave **descending** of the **melodic** minor scale with that key signature. Use semibreves (whole notes), begin on the tonic and remember to put in any necessary additional sharp, flat or natural signs.

10

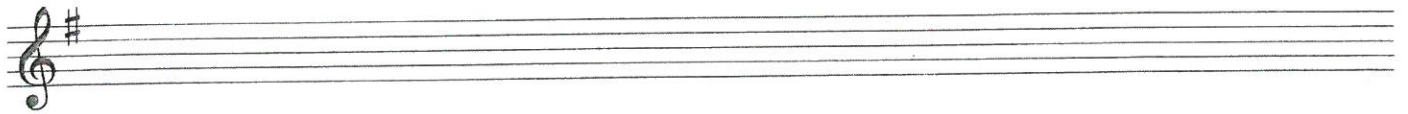


- (b) Using semibreves (whole notes), write one octave **ascending** of the major scale that begins on the given note. Do *not* use a key signature but put in all necessary sharp or flat signs.



- (a) Compose a complete melody for unaccompanied flute or violin, using the given opening. **Indicate the tempo and other performance directions**, including any that might be particularly required for the instrument chosen. The complete melody should be eight bars long.

Instrument for which the melody is written: .....

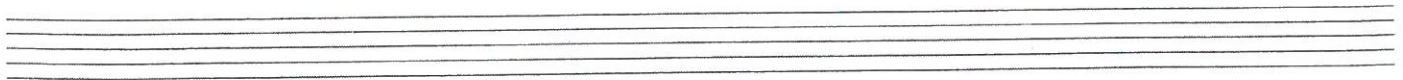


OR

- (b) Compose a complete melody to the following words for a solo voice. Write each syllable under the note or notes to which it is to be sung. Also **indicate the tempo and other performance directions as appropriate**.

It is, it is a glorious thing  
To be a Pirate King!

*W. S. Gilbert*



7 Suggest suitable progressions for two cadences in the following melody by indicating **ONLY ONE** chord (I, II, IV or V) at each of the places marked A–E. You do not have to indicate the position of the chords, or to state which note is in the bass.

10

Show the chords:

EITHER (a) by writing I, II etc. or any other recognized symbols on the dotted lines below;

OR (b) by writing notes on the staves.

FIRST CADENCE:

Chord A .....

Chord B .....

SECOND CADENCE:

Chord C .....

Chord D .....

Chord E .....

