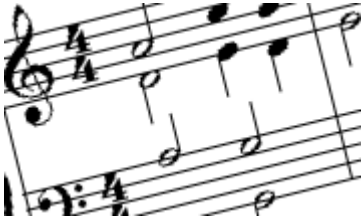

A short guide to passing the Grade 5 Theory Examination

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Introduction

NB This guide does not give you everything you need to know in order to achieve a 100% result, but if you know all of this, then you will be in a position to answer many of the examination questions efficiently, and will be very likely to reach more than the 66% pass mark. Additional study of one or more of the relevant publications is advised, together with practice on previous exam papers. No liability can be accepted for any mistakes made in examinations as a result of reading this guide.

First some guidance on examinations in general:

1. Be careful, calm, clear and concise, and always read the question twice!

2. Read the whole paper before commencing the first answer.

3. Select the question you find easiest and answer this first, then continue in order of your preferred questions, leaving the most difficult to last.

4. Look through the paper and your answers carefully before leaving the examination room.

5. One fact about music theory which sometimes surprises people is that there are no exceptions. The rules are always followed strictly in orthodox theory, unlike most languages.

Contents

Item 1 Scales, Key Signatures and the Circle of Fifths

Knowing the Circle of Fifths by heart will provide you with quick and accurate answers to a large proportion of the examination questions. You cannot, of course, take a copy of it into the examination room with you. However, you are always provided with blank paper in the examination room and there is no reason why you should not, from memory, write out the Circle of Fifths on a sheet of paper. If you do, it will provide you with a quick reference when relevant in any of the questions – and there will be several where it will help.

To remember the order of the Sharps in any (Sharp) Key, we need to memorise the following sequence:

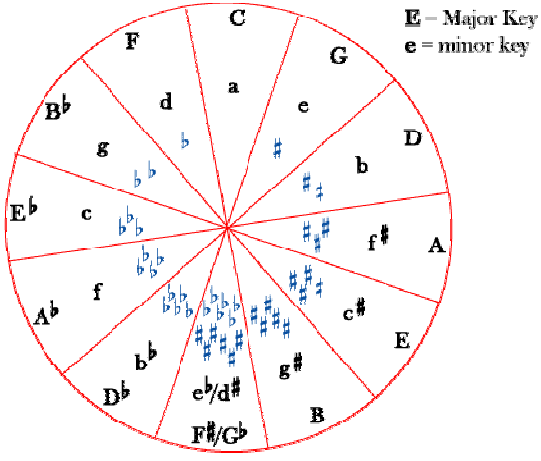
F C G D A E B

To do the same for Flats in (Flat) Keys, the sequence is reversed:

B E A D G C F

There are many ways of remembering these sequences, but most people use a mnemonic (memory aid). The most popular is "Frederick Charles Goes Down And Ends Battle". This can be said in reverse, "Battle Ends And Down Goes Charles Frederick". Many people find it better to make up their own sentences to remind them.

Here is a full version of the Circle of Fifths.



You will notice that if you start from the 1-Flat position (F Major), and continue clockwise, the Sharp sequence is followed. Once you reach B Major, then the sequence restarts with F but of course since this is the first note to be sharpened, it must be included in the 6 Sharp Key, which is therefore F#. Similarly, Starting from the 2-Flat position with the Flat sequence, the Key is Bb since B is the first note to be flattened and therefore is one of the 2 Flats.

When we turn to minor Keys, you will see that A minor is 3 positions anti-clockwise from A Major, (You could say it is 3 hours back). This applies to all the other Major and minor Keys in the same way. Of course when we reach Ab minor, because this appears on the Sharp side of the circle, we have to give it its enharmonic equivalent name of G# minor. Similarly, Db minor becomes C# minor because 4 Sharps is a more easily understandable Key than 8 Flats.

Normally when working in Flat Keys we use the Flat designation for accidentals, and similarly in Sharp Keys we use the Sharp name. Thus in a Flat Key we will talk about Ab, whilst in a Sharp Key we will use G#, even though on the keyboard and on most instruments the two notes are played the same way.

This brings us to another observation: If you know the Key signature of a Major Key, you can calculate the Key signature of the minor Key of the same name by subtracting 3 Sharps, or by adding 3 Flats as appropriate. In D Major and G Major, this means of combination of Sharp subtractions and Flat additions. So therefore whilst D Major has two Sharps, D minor has one Flat, G Major has one Sharp, G minor has two Flats.

You are therefore constantly in a position to identify the Key signature and the required Sharps and Flats using this single tool, the Circle of Fifths.

Note: in the remainder of this guide, we shall refer to Major Keys simply by the use of the capital letter (without the word Major). Minor Keys will be identified, by the capital letter followed by a small “m”.

Item 2 Pattern of Tones and Semitones in Major and Minor Keys

If you look at a piano Keyboard, you will find that the simplest Key of all, C, uses the white notes only. Between most of the pairs of adjacent white notes there are black notes, but between E and F, and between B and C, there are no black notes.

(If you are unfamiliar with the names of the notes on a piano Keyboard, you might find this will help you to identify C. It is the white note to the left of the pair of adjacent black notes. F is the white note to the left of the three adjacent black notes. The notes all read from left to right in alphabetical order. Some of the notes have alternative names, e.g., C#/Db. These are known as Enharmonic equivalents.)

The Piano Keyboard looks something like this:

```
   C#/Db   D#/Eb          F#/Gb   G#/Ab    Bb/A#
C        D         E   F        G         A         B     C
```

The interval between each of these notes, e.g., C to C#, is a semitone, and obviously two semitones make a tone. There are 12 semitone steps in an octave.

Major Scales:

The sequence of steps in all Major scales follows the pattern:

Tone, Tone, Semitone, Tone, Tone, Tone, Semitone.

You can see this pattern in the scale of C above, which uses the simple alphabetical notes with no Sharps or Flats

Minor Scales:

There are two types of Minor scale: Harmonic and Melodic. As you would expect, the Harmonic Minor is used mainly used for harmony and the Melodic Minor for melody, at least in European and Western music.

The Harmonic Minor uses the following pattern of steps: Tone, Semitone, Tone, Tone, Semitone, 1.5 Tones, Semitone. (1.5 Tones = 3 Semitones). Therefore the scale of C Harmonic Minor has the following notes. The Key Signature remains 3 Flats:

C D Eb F G Ab B C

All Major and Harmonic Minor scales use the same notes in both their ascending and descending forms. However, the Melodic Minor follows a different pattern in each direction.

The Ascending Melodic Minor uses the following pattern of steps: Tone, Semitone, Tone, Tone, Tone, Semitone, Tone. Therefore the Ascending C Melodic Minor Scale has the following notes:

C D Eb F G A B C

The Descending C Melodic Minor Scale has the following notes:

C Bb Ab G F Eb D C

In both forms of the Melodic Minor, the Key Signature remains 3 Flats.

You will notice two things about these two versions of the Melodic Minor. The Ascending version follows the same notes as the Major Scale of the same name (i.e., C Major) with the exception of the third note which is flattened. The Descending version uses exactly the notes of its own key signature (i.e., C Minor has 3 Flats). There are no exceptions to this pair of rules.

Some people prefer to remember the patterns of the Melodic Minor by observing that the Ascending version sharpens the 6^{th} and 7^{th} notes of its own Key Signature, but then flattens them again in the Descending version. Whichever version of the rule you find easier to remember is the one you should use.

Item 3 Intervals

In identifying intervals there are two elements to be recognised, the **number** and the **definition**. We always consider intervals from the lower note to the higher note, even if the higher note comes first.

The interval **number** is the more straightforward. These are always referred to as Unison, 2nd, 3rd, 4th, 5th, 6th, 7th and 8ve. Simply count from the lower note to the higher note ignoring accidentals - and this is the essential part, include both notes in the count. In other words, C to G is a 5th, A to C is a 3rd, G to E is a 6th.

For any numbers above 8, we have two choices. We can refer, for example, to a 9th as a Compound 2nd, a 12th as a Compound 5th. Note that the difference between these is 7, not 8 as you might at first imagine.

With practice, it becomes possible to recognise many intervals visually rather than having to count. In other words, where both notes are in the spaces, or where both are on the lines of the stave, then the interval is an odd number; 3rd, 5th, 7th etc. Where one is in the space and the other on the line, then the number is even; 2nd, 4th, 6th, 8ve.

Note also that once the number has been determined ignoring accidentals, then that does not change even after you have identified the definition.

Once you have identified the number, half the battle (and half the marks) have been achieved.

There are 5 possible **definitions** for any interval: Major, Minor, Perfect, Augmented and Diminished.

The following numbered intervals can be defined as Major or Minor (but can never be Perfect): 2nd, 3rd, 6th, 7th or any Compounds of these.

The following numbered intervals can be defined as Perfect (but can never be Major or Minor): Unison, 4th, 5th, 8ve or any Compounds of these.

All numbered intervals can be defined as Augmented or Diminished.

To identify the **definition** of an interval, work from the lower note and having identified the precise names of both notes; treat them both in relation to the Major Scale of the lower note. In other words, if the lower note is C and the upper note is E, (already identified as a 3rd) ask yourself what is the 3rd note of the scale of C Major. If this is the note you are trying to identify, then the interval is Major, i.e., a Major Third. The same conclusion will follow if the interval is a 2nd, 6th or 7th.

In the case of Unison, 4th, 5th or 8ve, if the upper note is in the Major scale, the interval is Perfect. However, if the upper note is not in the Major scale, then the interval can be neither Major nor Perfect. Remember you are always working in the Major Key of the lower note, regardless of what the actual key signature is.

We then follow the following rules:

A Major interval which is reduced (narrowed) by a semitone becomes Minor, e.g., C to Eb, a Minor 3rd.

A Major interval which is increased (widened) by a semitone becomes Augmented e.g., C to A#, an Augmented 6th.

A Major interval which is reduced (narrowed) by 2 semitones becomes Diminished e.g., C to Bbb, a Diminished 7th.

A Perfect interval which is increased (widened) by a semitone becomes Augmented e.g., C to F#, an Augmented 4th.

A Perfect interval which is reduced (narrowed) by a semitone becomes Diminished e.g., C to Gb, a Diminished 5th.

Here are some more examples:

D to A#	Augmented 5th.
F to Bb	Perfect 4th.
G to Eb	Minor 6th.
B to A#	Major 7th.
E to F	Diminished 2nd.

You will encounter some examples where the lower note would indicate a key signature with more than 7 Flats or Sharps. In such cases, it is preferable to adjust both the lower and upper notes up or down a semitone to a more familiar key (remembering that you must not change the letter name) and then work out the definition in this way.

Item 4 Chords

There are four chords we need to use in Grade 5 Examinations. These are known as Triads (three note chords). Chord I is known as the Tonic Triad.

	Chord I	**Chord II**	**Chord IV**	**Chord V**
5th (of chord)	5th (of key)	6th (of key)	Tonic (of key)	2nd (of key)
3rd (of chord)	3rd (of key)	4th (of key)	6th (of key)	7th (of key)
Root (of chord)	Tonic (of key)	2nd (of key)	4th (of key)	5th (of key)

All Chords required for this Grade are made up of two thirds on top of each other, so the first task in identifying a Chord is to rearrange it into order of thirds. For example, in the Key of C, the notes E, C, G need to be rearranged in the order C (Tonic), E (Third), G (Fifth) in order to identify the Chord as I.

Then we simply need to check which of the three notes is in the lowest part (Bass), and labelling the Chord "a" if the Root of the Chord is in the Bass, "b" if the Third of the Chord is in the Bass or "c" if the Fifth of the Chord is in the Bass.

In exams over recent years, the only keys used recently in this question have been Major Keys up to two flats or two sharps. (Other keys could be introduced.) Here are all the Chords they will have expected, and this allows identification of any chord required in these years.

Chord	**Key of Bb**	**Key of F**	**Key of C**	**Key of G**	**Key of D**
I	**Bb** D F	**F** A C	**C** E G	**G** B D	**D** F# A
II	**C** Eb G	**G** Bb D	**D** F A	**A** C E	**E** G B
IV	**Eb** G Bb	**Bb** D F	**F** A C	**C** E G	**G** B D
V	**F** A C	**C** E G	**G** B D	**D** F# A	**A** C# E

Please note that when the root of the chord is in the bass, the chord is known as in Root position, known as "a". If the 3rd is in the bass, then this is 1st inversion, known as "b" and if the 5th is in the bass, this is 2nd inversion, known as "c". Chords might be referred to as, e.g., Ia, IVb, Vc etc.

When selecting suitable chords from the above to harmonise melodies, use the following guide: As you can see, if the note to be harmonised is the tonic, you have two choices: I or IV. Here are the choices for every other note.

Note	**Choices**	**Note**	**Choices**
Tonic	I or IV	Fifth (Dominant)	I or V
Second (Supertonic)	II or V	Sixth (Submediant)	II or IV
Third (Mediant)	I	Seventh (Leading Note)	V
Fourth (Subdominant)	II or IV		

Here is the sequence to follow:

1. To Harmonise the Third, Select Chord I; to harmonise the Seventh select V – no other choices.

2. Then consider the final chord in the passage, select a chord for that and then work backwards. The final chord will most frequently be either I or V.

3. Avoid using the same Chord for two consecutive notes.

4. The notes specified for Chord selection will usually include two or more notes from one of the above Chords.

NB There will often be passing or auxiliary notes between two notes which appear to indicate a particular Chord. You should ignore these. A passing note is one which moves by step between two Chord notes, and an auxiliary note is one which moves one step up or down from a Chord note and then returns to it.

You might be asked to identify the Sequence Ic-V in a passage. To find this you will be looking for two consecutive chords with the Dominant (5th) of the Key as the lowest note. Above the first of these notes will be the Tonic (Keynote) and Mediant (3rd) of the Key, and above the second will be the Leading Note (7th) and Supertonic (2nd) of the Key. When you find these, they are the two chords to be identified.

6 5 This is the sequence you are given
4 3 when required to identify Chords Ic - V

Item 5 Composition

In the exam there is usually one question which requires you to compose a continuation of a two bar fragment for a further 6 bars, making 8 bars in all. There are a few basic guidelines to follow:

1. Keep it simple. You are not writing the next Number 1 hit, but just enough to pass the exam, so avoid trying to include too many different note lengths, ornaments and other complexities.

2. Be sure to complete exactly the number of bars specified. Often the fragment provided starts before the first barline. If so, make sure you make your answer contain exactly the right number of beats.

3. There is always a choice of instruments for which you are can write the piece. It is preferable to select an instrument with which you have some familiarity. In other words, woodwind players should select a woodwind instrument, string players a stringed instrument etc.

4. If you are not quite certain of the range of the instrument you are writing for, keep all your notes within the stave. That is almost always safe. You can use the range within the given fragment if this is greater. Whilst it is useful to know the written ranges of all the standard orchestral instruments, there are only a few occasions where these can be critical. This short guide does not include these details.

5. The vast majority of pieces of music contain some repetition and imitation especially of the rhythmic pattern, so it would be quite reasonable to copy the rhythmic pattern of the first two given bars in the next two, perhaps a little higher or lower, or even in inversion. You might then use this same pattern for the last two bars, being sure to end on the tonic of the key. Then any simple sequence of notes might be used to complete bars 5 and 6.

6. Finally, add in performance instructions. Remember that if you were to play this on your own instrument, you would need to know how fast to play, (e.g., Allegro, Moderato, etc.), and how loudly (e.g., forte, piano etc.) Add some articulation such as Slurs, Staccatos etc. You can of course add variations to these instructions, e.g., Rallentando, Crescendo, etc.

7. Then imagine you are playing the piece on your own instrument in order to check that it appears something which could be performed by you at sight without the need for further guidance.

As an alternative to composing a continuation of a given fragment, you can choose to compose a complete melody for voice to a given extract from a poem. In some ways this can prove easier than the other alternative. However you do have to be careful to provide a new note for each syllable in the text. Here are some steps you can take to complete the task:

1. Read out the text to yourself, using a rhythm which is implied by the lyrical pattern of the poem.

2. Identify the strong beats of the rhythmic pattern, marking these as the strong beats of your melody.

3. You might notice that the rhythm suggested is 6/8, since this is the most likely pattern in English poetry. However this will not always be the case. Remember that a 6/8 rhythm has two beats in a bar.

4. Once you have done this you can put in bar lines, remembering that there will quite frequently be a lead-in to the first full bar.

5. Then mark out a pattern of crotchets, quavers etc., to fit the syllables in the verse.

6. Once you have done this, decide on a key. There seems no good reason to select anything other than C Major.

7. If there is a lead-in, start it on the Dominant of the Key, in this case G, otherwise start on the Tonic (C).

8. Then provided you do not try to make it too complex, almost any diatonic (i.e., no accidentals) pattern of notes will suffice. Be sure to end on the Tonic.

9. Then put in the Time Signature, and re-write the words below the stave, separating each syllable in any multi-syllable word by a hyphen so that you can indicate clearly which note is assigned to which word or syllable.

10. Finally write in the melody over the words.

Item 6 Time Signatures

Questions concerning Time Signatures usually take one of two forms.

a) In one form, the question asks you to add barlines to a line of music, in accordance with the Time Signature specified.

b) The other form asks you work out the Time Signature(s) in a piece of music where there are changes to this at various points in the piece.

Each of these forms requires strict counting of note values, and recognition of the meanings of Time Signatures.

Time Signatures have two elements: The lower number indicates the basic length of each rhythmic beat in the bar, whilst the upper number tells us how many of them there are in each bar.

In understanding the meanings of Time Signatures, it is useful to know the alternative names of note lengths.

In UK and much of Europe, we generally learn that a "one beat" note is called a Crotchet. We then use the following terms to describe other lengths: Semibreve (four beats), Minim (two beats), Quaver (half beat), Semiquaver (quarter beat) and Demisemiquaver (eighth beat).

In America and some other countries the Crotchet is known as a Quarter Note, giving us the following relationships:

Semibreve	Whole Note	Shown as lower figure 1 in Time signature
Minim	Half note	Shown as lower figure 2 in Time signature
Crotchet	Quarter Note	Shown as lower figure 4 in Time signature
Quaver	Eighth Note	Shown as lower figure 8 in Time signature
Semiquaver	Sixteenth Note	Shown as lower figure 16 in Time signature
Demisemiquaver	32nd Note	Shown as lower figure 32 in Time signature

This terminology can be very helpful in understanding Time Signatures, because it leads us neatly to the rule that any Time Signature has to have one of the numbers in the right hand column above as its lower element. The upper element can be any whole number, although in Grade 5, the questions are usually restricted to 2, 3, 4, 5, 6, 7, 9 and 12. Thus we frequently encounter Time Signatures of:

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ (also known as C) $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

In each of the above examples, the lower figure tells us that the basic rhythmic beat is either a Crotchet (Quarter Note) (4) or a Quaver (Eighth Note) (8), whilst the upper note tells us how many Crotchets or Quavers respectively are in each bar.

Once we understand this then we simply (and carefully) have to count up the values of all the notes shown, working from the left and including rests, in order to determine either where the next barline should appear, or what the Time Signature should be.

When you encounter a question in the form of b) above, i.e., to work out the Time Signature(s) in a piece of music, then it is a good idea to identify the simplest bar in the piece and calculate the answer for that bar. This will often not be the first bar, but you can then go back and check your answer against the first bar to be sure you have not miscounted. Be especially careful not to ignore rests.

An additional item which sometimes occurs in this type of question requires you to insert the rests required to complete a final bar. Here you should think about the pattern of rests from a sight-reader's point of view. This means the player should clearly be able to view the beats in the bar. In other words, in a four-beat or a two-beat bar, you should be able to see each of the beats, and especially the mid-point of the bar, and in a three-beat bar you should be able easily to see each of the three beats.

You might be asked to say whether a Time Signature is Simple or Compound, and whether it is Duple, Triple or Quadruple.

A Simple Time Signature is one where the basic beat can be split into 2. Examples are 2/4, 3/4, 4/4, 3/8.

A Compound Time Signature has a basic beat which can be split into 3. Examples are 6/8, 9/8, 12/8.

A Duple Time Signature has 2 beats. Examples are 2/4, 6/8, 2/2.

A Triple Time Signature has 3 beats. Examples are 3/4, 9/8, 3/2.

A Quadruple Time Signature has 4 beats. Examples are 4/4, 12/8, 4/2.

You might also encounter a Breve (Double Whole note). This has 8 beats and is shown thus: 

Item 7 Transposition

Transposition is necessary in order to enable different instruments to play together. As a result of the unplanned nature of the invention of different instruments over the years, even our modern versions cannot all play together whilst written in the same key.

Here are some examples. Whilst the piano plays in what is known as Concert Pitch, the Bb Trumpet is, as implied, pitched in Bb. This means that when the Trumpet plays its C, the sound is a Concert Pitch Bb. Therefore to play a Concert Pitch C, the Trumpet must play its D. Similarly, the French Horn is pitched in F, so that to play a Concert C, it must play a G.

It is easy to get this the wrong way round. In order to avoid confusion, it seems best to remember that the transposing instrument must play its C in order to pitch the Concert note after which it is named.

To help you remember this, all the transposing instruments in the standard orchestra are listed on the page below, showing which Concert Pitch note they produce by playing their C, and how they would play a Concert C. This list also shows how many sharps or flats we have to add to or take away from the Concert key signature for the transposing instrument.

In recent exam papers, the question sometimes requires you to put in the new key signature, and sometimes not to do so. If the latter then you should move the written note by the appropriate number of semitones, taking care always to move it the correct number of spaces. This means the following:

To move 2 semitones, you must always move a 2nd
To move 3 semitones, you must always move a 3rd
To move either a 4th or a 5th, you must always move that number of positions.

Accidentals in the piece must be carefully worked out, taking special care to note the rule about accidentals within a single bar.

Transpositions for standard orchestral instruments:

	Pitched In	To play Concert C	Key signature change	Note move to play Concert C
Cor Anglais F	F	G	Add 1# or take off 1b	↑ Perfect 5th or ↓ Perfect 4th
Bb Clarinet	Bb	D	Add 2#s or take off 2bs	↑ 2 semitones
A Clarinet	A	Eb	Add 3bs or take off 3#s	↑ 3 semitones
Eb Clarinet	Eb	A	Add 3#s or take off 3bs	↓ 3 semitones
Horn in F	F	G	Add 1# or take off 1b	↑ Perfect 5th or ↓ Perfect 4th
Bb Trumpet	Bb	D	Add 2#s or take off 2bs	↑ 2 semitones
A Trumpet	A	Eb	Add 3bs or take off 3#s	↑ 3 semitones

All the other standard orchestral instruments are written in Concert Pitch.

Item 8 Degrees of the Scale

There is usually at least one question which requires you to be able to identify and name the Degrees of the scale. These use standard terminology based on words which often appear in English.

It is usually best to remember these from the Key note upwards as we would normally play the first octave of any scale, so please read the following from the bottom upwards.

Degree 8	Tonic Octave	An Octave above the Tonic
Degree 7	Leading Note	Always wants to resolve to the Tonic Octave i.e., leads to it.
Degree 6	Submediant	Halfway between the Subdominant and the Tonic Octave
Degree 5	Dominant	The 2nd most important note of the scale after the Tonic
Degree 4	Subdominant	Below the Dominant (sub = below)
Degree 3	Mediant	Halfway between the Tonic and the Dominant
Degree 2	Supertonic	Above the Tonic (super = above)
Degree 1	Tonic	The note that determines the Tone

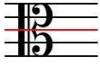
Item 9 Clefs

There are four clefs with which you need to be familiar for Grade 5. They are illustrated below with explanation as to how they are used.

In general terms, clefs indicate to the performer the pitch at which notes have to be sounded. Various instruments use different clefs depending upon their ranges and pitch levels.

The most familiar clef to most people is the Treble Clef. This is also known as the G Clef, so-called because it starts around the G on the second line from the bottom, as indicated by the red line here. Middle C (as played on the Piano) is on the first ledger line below the stave.

The next most common clef is the Bass Clef. This is also known as the F Clef, since it indicates F shown in red here. Middle C (as played on the Piano) is on the first ledger line above the stave.



The next stave is the Alto Clef. Also known as the C Clef, indicating, as it does, the C on the middle line (shown in red here). This C is also Middle C on the Piano.

The fourth clef is the Tenor Clef. This is another C Clef, which indicates the C on the second line from the top shown in red. S with the Alto Clef, this is also Middle C.

Finally there is the Octave Treble Clef, which is used in choral music and about which more will be said in the Item 10.

Item 10 Converting Short Score and Open Score in Choral Music

There are two possible questions which arise on this subject. The first provides you with an Open Score passage which you are required to convert to Short Score. The second asks you to do the reverse.

Open Score separates the parts for the four voices onto separate staves as each singer would require, while Short Score places all four parts onto one grand stave of Treble and Bass Clef so as to be clearer for the Conductor.

The four choral voices are Soprano, Alto, Tenor and Bass.

In Short Score, the first two, the female voices, both occupy the Treble Clef stave, and the two male voices, Tenor and Bass are shown on the Bass Clef stave.

In Open Score, each voice has its own stave, Soprano and Alto in Treble Clef, Bass in Bass Clef, while the Tenor part has its own special clef, known as the Octave Tenor Clef.

Here is the Octave Tenor Clef: Middle C is in the second space from the top

Transferring the Soprano, Alto and Bass voices from Open to Short Score or vice versa is simply a matter of copying the notes as they are in the version you are converting, remembering that in Short Score, the tails of all the notes go upwards in the Soprano part, and downwards in the Alto and Bass parts. In Short Score the tails of all the Tenor notes go upwards, whereas in Open Score they go in the normal direction, up or down depending upon their position in the stave.

The Tenor part needs a little more thought. In Open Score, the Tenor part uses the Octave Tenor Clef. As you can see above, this is similar to the Treble Clef, but has a small 8 at the bottom indicating that the sound is an octave lower than would be the case in the Treble Clef. Therefore Middle C in the Octave Tenor Clef is in the second space from the top. When copying from Open to Short Score it is necessary to work as if you were transposing the Tenor part up an octave into the Treble Clef. When moving from Short to Open Score we work as if transposing an octave down from Treble Clef to Bass Clef.

Item 11 Ornaments

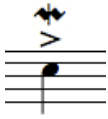
Acciaccatura

Appoggiatura

Double Appoggiatura

Trill

Mordent

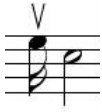


Lower Mordent

Turn, Gruppetto

Accent

Down Bow



Up Bow

Start Repeated Section

End Repeated Section

Arpeggiated Chord
(Notes of a chord
in rapid succession)

Metronome Marking
(60 Crotchets to the Minute)

Item 12 Sundry Items including some special foreign words

This Short Guide is not intended to be a complete compendium of all that is needed for Grade 5. For this it is necessary to study one of the many detailed Theory manuals which are available. However, this section simply lists some of the other items which have appeared in questions in recent years.

Foreign Words

Aber: But
Adagio: Slowly
Affrettando: Hurrying
Alla Marcia: At March Tempo
Allargando: Broadening
Allegretto: Moderately Quickly
Allegro: Brightly, Quick
Andante: At Walking Pace
Andantino: Faster Walking Pace
Appassionato: With Passion
Assai: Very
Attacca: Go Straight to next Part
Calando: Becoming Quieter
Cantabile: In a Singing Style
Comodo: Leisurely
Con Anima: With Feeling
Con Brio: With Spirit
Con Fuoco: With Fire
Con Moto: With Motion
Da Capo: Back to Beginning
Dal Segno: Go Back to the Sign
Espressivo: With Expression
Etwas: Somewhat
Giocoso: Joyfully
Langsam: Slowly
Larghetto: Faster than Largo
Largo: Broadly
Lebhaft: Lively
Leggiero: Lightly
Lento: Slowly
Maestoso: Majestically
Meno Mosso: Less Movement
Mesto: Mournfully
Mezzo Staccato: Slightly Detached
Mezzo: Half
Molto: Very
Morendo: Dying Away
Perdendosi: Dying Away
Pesante: Heavily
Piu Mosso: More Movement
Poco: Little
Prestissimo: Very Quick
Risoluto: Resolutely, Strictly
Scherzando: Playfully
Schnell: Fast
Senza: Without
Sforzando: Strongly Accented
Sforzato: Strongly Accented (sfz)
Simile: Continuing the Same Way
Smorzando: Dying Away
Sordino: Mute
Sostenuto: Sustained
Staccato: Detached
Strepitoso: Forcefully
Subito: Suddenly
Tempo Giusto: Strict Time
Tenuto: Held
Tranquillo: Tranquil, Relaxed
Troppo: Too Much
Una corda: Use the Soft Pedal
Tre corde: Cancels Una Corda
Veloce: Speedily
Vivace: Fast and Lively
Volante: Swift and Light
Zart: Tenderly

Other terms which have appeared in recent exams:

8va:	Octave Higher or Lower
Fp:	Loud, immediately soft
Triad:	2 3rds on top of each other
Triplet:	3 Notes played in the Time of 2
Duplet:	2 Notes played in the Time of 3
Beaming:	Connection a series of Quavers or shorter into groups for easier visibility

Item 13 Standard Orchestral Families of Instruments

(In Score Order)	**Clef**	**Transposing?**
Woodwind		
Flute	Treble	No
Piccolo	Treble	No
Oboe	Treble	No
Cor Anglais	Treble	Yes (F)
Clarinet	Treble	Yes (Bb or A)
Bassoon	Bass (sometimes Tenor)	No
Brass		
Horn	Treble	Yes (F)
Trumpet	Treble	Yes (Bb or A)
Trombone	Bass (sometimes Tenor)	No
Tuba	Bass	No
Percussion		
Glockenspiel	Treble	No
Cymbals	Bass (normally)	No
Side Drum	Bass (normally)	No
Timpani	Bass	No
Strings		
Violin	Treble	No
Viola	Alto	No
Cello	Bass (sometimes Tenor)	No
Double Bass	Bass	No