

## GRADE 5 QUESTIONS

### Musical Knowledge

These questions test the candidate's understanding of their chosen pieces, the context of their performance and their knowledge of their instrument and its technical demands, including best practice for rehearsal and performance.

Five questions, each worth 2 marks, will normally be asked. Questions will include discussions on most of the areas mentioned below, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as appropriate.

### Grade 5

As for previous grades, and additionally:

- 1 Comment on any significant features of the musical style and period, (e.g. Baroque, Romantic, Bebop) of the pieces played.
- 2 Point out any interesting or noteworthy structural/formal aspects of the pieces played.
- 3 Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

### Mountain Song by Lee Sollory (1959 - )

1. Written in a folk style with a folk tune and arpeggiated accompaniment. In the introduction and A section, the composer makes use of a D pedal note (a repeated bass D note) over which the chords change.
2. **ABA form** where the **A section** is in D major; **B** section (bar 17 - 30) is in A minor and modulates back to D major on the Dal Segno repeat
3. **Key - D major**

A piece in a folk style with modal elements - mixalydian mode - where the 7th degree of the D major scale (C#) is flattened to C natural.

### El Caminante by Ernesto Cordero (1946 - )

- El Caminante means 'the traveler' or 'the walker' (Spanish)
1. A modern piece where the composer has made use of an accompaniment figure that unifies (appears throughout) the piece. It maybe describing the walking motion of the traveler ie walking motion. A folk-like tune is added in bar 9.
  2. **FORM - AB form.**  
Bars 1 - 8 accompaniment figure-a rising motif  
Bars 9 - 19 a high tune is added to the accompaniment.  
Bars 20 - 27 a variation in D major  
Bars 32 - 36 a reprise of the opening accompaniment figure, now in D major.

**Key - A minor.** Modulates to **D major** at bar 20  
(DOMINANT KEY IS E major)

### Parisian Waltz (1973 - )

1. A modern piece based on French café music in a fast waltz tempo.

2. **ABA form** where the **A section** is in E minor; **B section** (bar 33 - 52) is in G major-the relative major and modulates back to E minor.
3. **Key of piece** - E minor It modulates to **G major (THE RELATIVE MAJOR)** at bar 33-52. (DOMINANT KEY IS B major)

### **Questions from previous grades continued:**

#### **NAME ANY INTERVALS...identify those in your grade pieces**

minor 2nd - one semitone ie. B to C, E to F, C to C sharp etc

major 2nd - two semitones ie. B to Csharp, E to Fsharp, C to D etc

minor 3rd - three semitones ie. B to D, E to G, C to Dsharp etc

major 3rd - four semitones ie. B to Dsharp, E to Gsharp, C to E etc

perfect 4th - five semitones ie. B to E, E to A, C to F etc

augmented 4th (or diminished 5th) - six semitones B to F, E to Asharp, C to Fsharp

perfect 5th - seven semitones ie. B to Fsharp, E to B, C to G etc

minor 6th - eight semitones ie. B to G, E to C, C to Gsharp etc

major 6th - nine semitones ie. B to Gsharp, E to Csharp, C to A etc

minor 7th - ten semitones ie. B to A, E to D, C to A sharp etc

major 7th - eleven semitones ie. B to Asharp, E to Dsharp, C to B etc

#### **Comment on any technical or musical challenges i.e.**

#### **Identify scale and arpeggio patterns in the pieces.**

#### **Reasons and method for the instrumental warm up:**

- To establish good coordination between the left and right hands, i.e. the synchronisation of the pressing of the string and the plucking of the note.
- To warm up muscles and loosen up fingers.
- To focus on relaxation of whole body and establish good playing posture
- To focus on the techniques used in the pieces one is working on...i.e. arpeggios or scales or chords or slurs

Scales and arpeggios are especially useful, especially if they relate to the pieces one is working on.

#### **Sounding pitch of guitar**

The guitar is a transposing instrument which sounds an octave lower than written. (Often, in guitar music, the treble clef has a small "8" attached to the lower loop to show this)

## **Etude no. 2 by Jean-Maurice Mourat (1946 - )**

- Etude means 'study'
- 3. Written in a **fugal style** with 2 independent voices (or melodic lines). The writing could also be described as contrapuntal, that is 2 or more melodic lines moving independently of each other.
- 4. **Fugal form** with various modulations (key changes). The fugue SUBJECT is bars 1-4 which is repeated in bars 5- 8 a minor 6th higher. The fugue COUNTER-SUBJECT is a chromatic depending melodic line. Bars 17 - 24 is an EPISODIC passage using fragments of the fugue SUBJECT.
- 5. **Key - A minor (overall key)**

### **Modulations:**

A minor bars 1-8 (tonic key);

D minor bars 9 - 32 (subdominant key);

G minor bars 33-40

D minor bars 41-46

A minor bars 47-52

(DOMINANT KEY IS E major)