

Music Theory Information Sheets ABRSM Grade 5 | Sharon Bill

These information sheets are designed to accompany the ABRSM Music Theory in Practice Grade 5 workbook.

For more help in working through the ABRSM Theory workbook you can also access video tutorials where I work through each exercise with you, step by step. YouTube Links listed below and on each individual section (*links will be added as each video is uploaded so come back and download the PDF to get all the links). I explain the information shown on each of the PDF information sheets and show clearly how this can be applied to answer the questions given in each exercise. I thoroughly enjoy music theory and hopefully my help and enthusiasm for my subject will carry you through so as to be successful and rewarded in your studies.

The progression of information through the grades is accumulative. All of the information from ABRSM Grades 1, 2, 3 and 4 will still be called upon and ABRSM Grades 1, 2, 3, 4 and 5 Music Theory provide the foundation for all future study.

Each section of this PDF Document accompanies a corresponding chapter in the ABRSM workbook and provides all the information necessary to understand and complete each exercise.

Music theory is a vital part of music making. Every musician needs to be able to understand what they are playing and why certain procedures need to be observed. However, even if you don't play an instrument the study of music theory is rewarding in its own right and can be a valuable skill enabling you to become a more informed listener.

Part A <https://youtu.be/I8ufiMEKV7M>

Part B Pt 1 <https://youtu.be/aSRLjhZIANy>

Part B Pt 2 https://youtu.be/6RjI_dHJ43U

Part B Pt 3 https://youtu.be/doY_GoQfzJk

Part C pt 1 <https://youtu.be/eiLUuVrIx2s>

Part C pt 2 <https://youtu.be/A60lYaBy6-U>

Part C pt 3 <https://youtu.be/LaY38bf5BTw>

Part C pt 4 <https://youtu.be/xy8iBaFVhRI>

Part C pt 5 <https://youtu.be/NTLNVk0P16Q>

Part D pt 1 <https://youtu.be/eyP87iLE2V0>

Part D pt 2 https://youtu.be/U9e_Q1hJGr0

Part D pt 3 <https://youtu.be/F2vfj-lmILQ>

Part D pt 4 <https://youtu.be/2PwgHsiw7Wc>

Part D pt 5 https://youtu.be/_4lmdzkBvgk

Part D pt 6 https://youtu.be/4Q1b_m4PapM

Part D pt 7 <https://youtu.be/mfIzAXBeqB0>

Part D pt 8 <https://youtu.be/Li9fAQ1MMCc>

Part D pt 9 <https://youtu.be/M4W4k7hdUcA>

Part D pt 10 <https://youtu.be/EJMSbqxIIRU>

Part D pt 11 <https://youtu.be/azM2epymD6Q>

Part E pt 1 <https://youtu.be/C9zH7hKh8I4>

[CLICK HERE FOR THE REST OF THE WORKBOOK VIDEO LINKS AND PAST EXAM PAPERS AT THE END OF THIS DOCUMENT](#)

The material covered in Grade 5 is in addition to that in Grades 1, 2, 3 and 4.

A - YouTube Video Link - <https://youtu.be/I8uflMEKV7M>

Irregular Time Signatures

In previous grades time signatures could be classed as either simple or compound. Irregular time signatures can't be classed as either but are a mixture of both.

For example:



or:



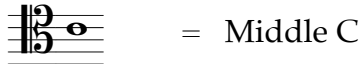
Although these rhythms might be tricky to play they are very easy to count.

B - YouTube Video Link - Pt 1 - <https://youtu.be/aSRLjhZIANY>

The Tenor Clef

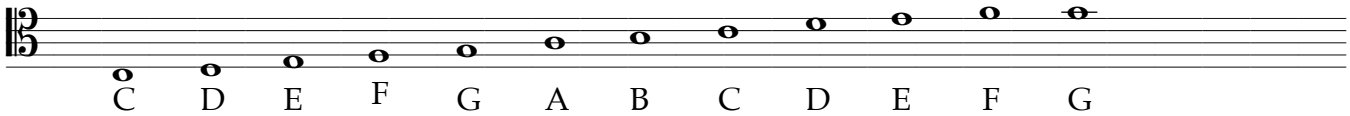
The principle of reading the tenor clef is the same as with the alto clef, however middle C is now positioned on the fourth line of the staff.

As such:



Work out any notes that you need to write from this point and keep referring to middle C when converting clefs so as not to transpose an octave up or down.

As a point of reference the notes are as follows:

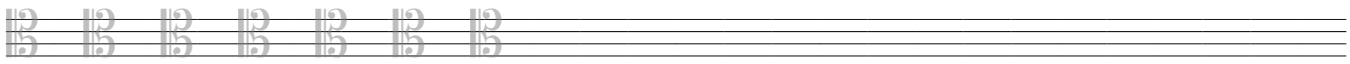


This now means that the positioning of key signatures on the staff move correspondingly.

This guide shows the six sharps and flats required for grade 5:



Practise drawing some Tenor Clefs.



C - YouTube Video Link - Pt 1 - <https://youtu.be/eiLUuVrIx2s>

Major and Minor Keys

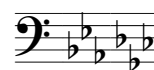
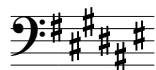
Keys signatures now include:

C Major	A Minor	No sharps or flats
G Major	E Minor	F sharp
D Major	B Minor	F & C sharp
A Major	F sharp Minor	F C & G sharp
E Major	C sharp Minor	F C G & D sharp
B Major	G sharp Minor	F C G D & A sharp
F sharp Major	D sharp Minor	F C G D A & E sharp
F Major	D Minor	B flat
B flat Major	G Minor	B & E flat
E flat Major	C Minor	B E & A flat
A flat Major	F Minor	B E A & D flat
D flat Major	B flat Minor	B E A D & G flat
G flat Major	E flat minor	B E A D G & C flat

Note that in the minor scale if the 7th is a flat in the key signature it will become raised to a natural.

If the 7th is a sharp in the key signature it will become raised to a double sharp.

The key signatures are written as follows:



D - YouTube Video Link - Pt 1 - <https://youtu.be/eyP87iLE2V0>

Transposing

When transposing an octave the key signature obviously remains the same. Use middle C as a reference point so as to transpose to the correct octave.

When transposing up or down any other interval the key signature will change accordingly.

For example:

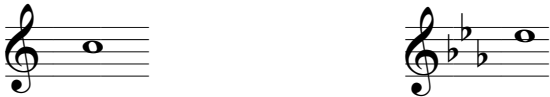
C Major transposed up a major second = D major.



C Major transposed down a major second = B flat major.



C Major transposed up a minor third = E flat major.



C Major transposed down a minor third = A major.



C Major transposed up a perfect fifth = G major.



C Major transposed down a perfect fifth = F major.



E - YouTube Video Link - Pt 1 - <https://youtu.be/C9zH7hKh8I4>

Voices in Score

The main points for writing for voices in short score and open score are:

Short Score

- Soprano and Alto voices share the treble clef.
- Soprano is the upper treble part and note stems always point up.
- Alto is the lower treble part and note stems always point down.
- Tenor and Bass voices share the bass clef.
- Tenor is the upper bass part and note stems always point up.
- Bass is the lower bass part and note stems always point down.

Open Score

- Each voice has its own stave system.
- The Soprano part is written in the treble clef and obeys the normal rules for stems pointing up or down.
- The Alto part is written in the treble clef and obeys the normal rules for stems pointing up or down.
- The Tenor part is written in the treble clef and obeys the normal rules for stems pointing up or down. The tenor voice is written an octave higher in pitch than is actually sung. A figure 8 under the treble clef indicates this.
- The bass part is written in the bass clef and obeys the normal rules for stems pointing up or down.

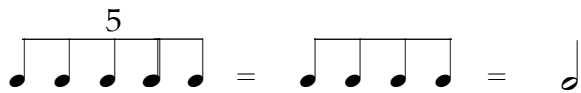
F - YouTube Video Link - Pt 1 - https://youtu.be/844R_VZJiiw

Irregular Time Divisions

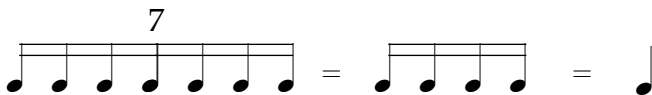
In addition to triplets and duplets groups of 5, 6, 7, and 9 are now introduced.

Groups of 5, 6 or 7 occupy the same time value as a group of 4.

For example:

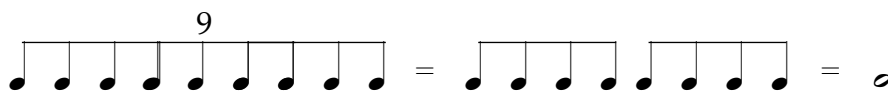


or

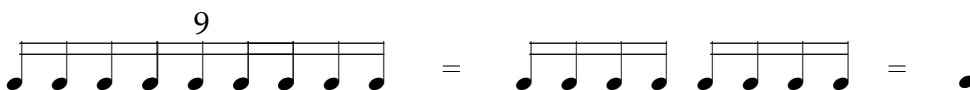


Groups of 9 occupy the same time value as a group of 8

For example:



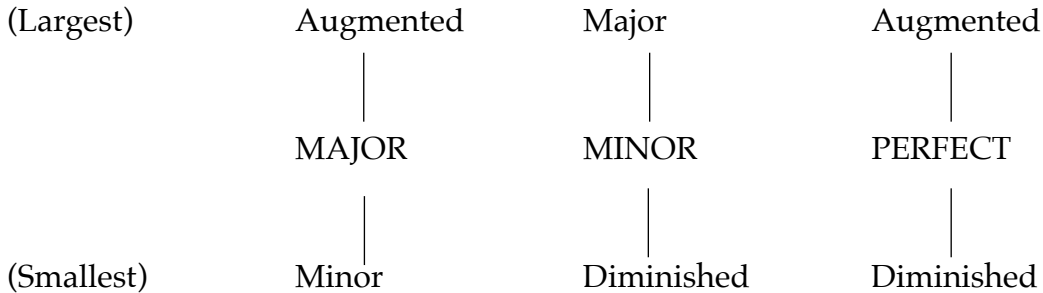
or



G - YouTube Video Link - Pt 1 - https://youtu.be/TplF_1VvTQE

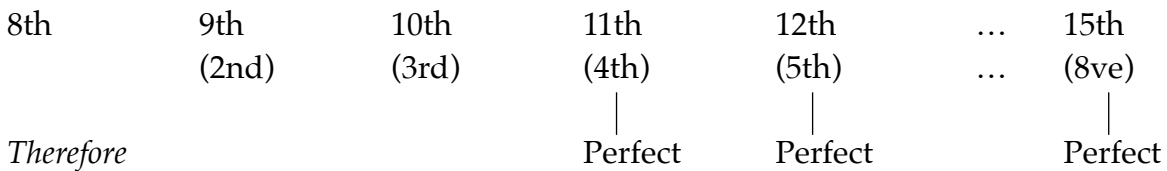
Intervals

Intervals can only be described in the terms as described in Grade 4:



However, intervals given in grade 5 may now exceed an octave. One method of describing such intervals is to continue counting numerically. However it is then necessary to reallocate which intervals are perfect to these new extended intervals.

For example:



Instead of reallocating the term 'perfect' to the intervals of 11th and 12th and revising in addition to 4th and 5th it is simpler to just add the term compound to the interval described.

For example:



Perfect 4th



Compound
Perfect 4th

H - YouTube Video Link - Pt 1 - https://youtu.be/_s58dFRZnvQ

Naming Chords

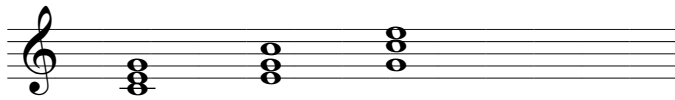
Chords can be rearranged into a different order, other than root position, so that any part of the chord can be in the bass.

As there are three notes that make up the triad (plus the duplication of a note of the triad) there are three possible positions for the chord.

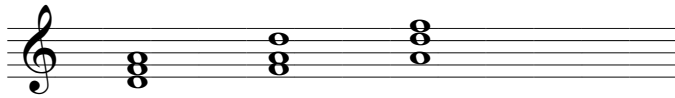
These are labelled a, b or c after the chord symbol.

For example:

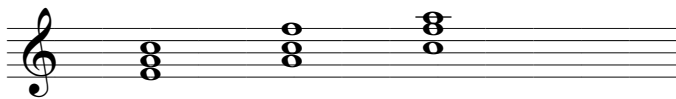
C major



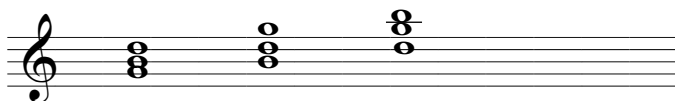
Ia Ib Ic



IIa IIb IIc



Iva IVb Ivc



Va Vb Vc

I - YouTube Video Link - <https://youtu.be/zV8lOwjDMCo>

Composing an 8 Bar Melody

This exercise progresses from composing rhythms to now include pitch. However, all of the principles learned in composing a rhythm are still relevant.

When composing a melody, of any length, it is never a matter of randomly allocating notes. A melody of 8 bars should fall into two phrases of equal length. Each note you write represents the chord that it belongs to. It is important to ensure that the chords you imply are appropriate to the point in the melody where they are placed. For example, the opening bar should establish the key, the half way point should imply an imperfect cadence (otherwise your melody will sound finished too soon). The first bar of the second phrase (bar 5) should re-establish the key and the final bar should close with a perfect cadence.

Amid this structure there will be 'fill in' bars and 'fill in' notes. A melody consisting of notes only belonging to these basic chords will be too simplistic.

Use the following guidelines to help compose a musically cohesive and balanced melody.

- Choose your instrument, making sure you know its general range.
- The given opening sets the style of the piece. Aim to maintain this mood throughout. If the melody gives bouncy dotted rhythms make sure you include them, or if the melody gives octave jumps you can include some too. These motifs can be developed by doubling or halving note values, or they can be turned upside down (inverted). For example, if the given extract has an ascending arpeggio, at a later point in the piece you can include a descending arpeggio figure. Moving patterns up and down to different degrees of the scale creates melodic interest. This is called a sequence.
- Make sure that the melody and pitch follow the appropriate chords to the key of the extract. Have a list of the notes of chords I, II, IV and V handy to refer back to.

I Cont.

In general:	Chord I	Establishes the key at the start of each phrase Is a good chord to refer back so as to maintain sense of tonality. Is needed to form a perfect cadence to end the piece.
	Chord II	Is a good 'fill in' chord Is good as a preface to chord V before a cadence.
	Chord IV	Is a good 'fill in' chord Is good as a preface to chord V before a cadence.
	Chord V	Is a good 'fill in' chord. Is needed to form an imperfect cadence to end the first phrase. Can precede chord I so as to form a perfect cadence to end the music correctly.

Bar 1	Bar 2	Bar 3	Bar 4
(Usually given) Opening melody of Q phrase Imply chord I harmonies	(Usually partly given) Continue with theme and progress to different harmonies.	Progress ideas of given melody. Imply chord I or I harmonies.	Bring phrase to a close. End with notes belonging to a chord V to create Imperfect Cadence. Last note should be no shorter than a crotchet (quarter note.)
Bar 5	Bar 6	Bar 7	Bar 8
Reflect motif from bar one, with some slight differences of pitch and melody. Imply chord I harmonies	Reflect motif from bar two, with some slight differences of pitch and melody. (E.g. Invert or use in sequence.) In short bars imply II or IV harmonies in preparation for a perfect cadence	Begin to draw melody to a close. In short bars imply harmonies from chords II or V to begin perfect cadence.	Bring melody to a close. Slow rhythms down. End on a note from chord I for perfect cadence. Don't end on too short a note so the melody doesn't end abruptly.

J - YouTube Video Link - https://youtu.be/Rll_Lnn4gcQ

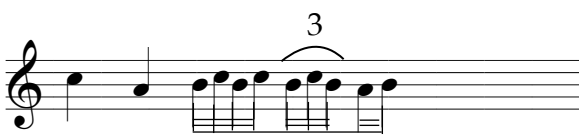
Ornaments

There is no new material to learn but you now need to replace full notation with the appropriate melody notes and ornament signs.

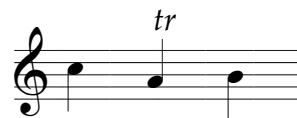
The most important points to remember are:

- Notes which are not highlighted in the exercises, or affected by the ornament should remain unchanged.
- Don't forget to consider placement after dots and where accidentals need addressing.
- *Read the information in the workbook carefully.*
- Remember that a trill alternates up from the given melody note, so your written melody note should reflect that. In more modern music a trill will begin on the melody note whereas in earlier music (up to and including Haydn and Mozart) the trill will begin on the note above the melody note. Additionally, a trill is often finished with a turn. A turn symbol is not normally added but the flourish is accepted as a fitting finish. There is scope for flexibility and a number of possibilities in realising a trill are acceptable.

For example:



becomes



becomes



K - YouTube Video Link - <https://youtu.be/k4ItRu03eAE>

Cadence Points

A cadence is a music ending, or 'mini ending.'

- Chords V - I = a Perfect Cadence. A perfect cadence sounds finished. It sounds like a "Ta Daaa" ending.
- Chords IV - I = a Plagal Cadence. A plagal cadence sounds finished. It is a softer ending and sounds like an "Amen" type finish.
- Chords ? - V = an Imperfect Cadence. An imperfect cadence doesn't sound finished but leaves the music hanging.

These chords can be in any inversion.

Take care to carefully analyse which notes belong to the chord and which notes are in-between/ fill-in notes (passing notes). Notes from one chord may also be carried over to form the note of the next chord.

It is helpful to jot down the notes which make up the primary chords of the key for each exercise.

For Example:

C Major

I	C E G
II	D
III	E
IV	F A C
V	G B D

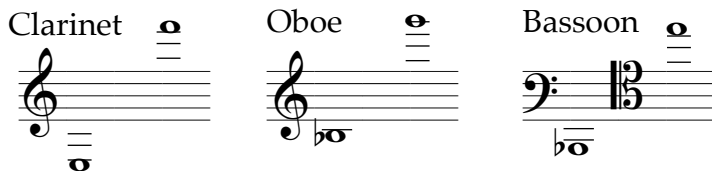
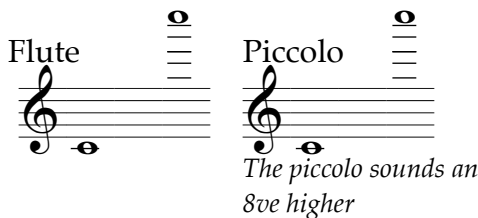
Read the notes in the workbook through carefully.

L & M - YouTube Video Link - <https://youtu.be/TYwMDAg-74M>

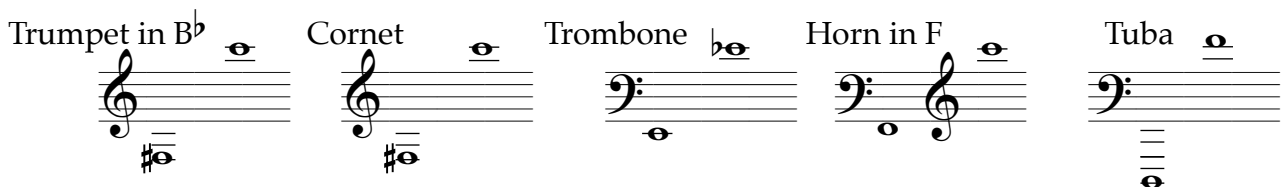
Instruments and Voices

You are required to know instrument and voice groups and the respective ranges. Listening to music and following musical scores gives extensive practise on broadening your knowledge. The technical ability of a musician can influence this i.e. a very advanced musician may be able to extend their range. The guide below gives a general idea of the various groups and ranges.

WOODWIND

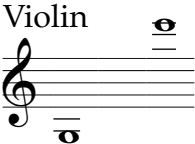


BRASS

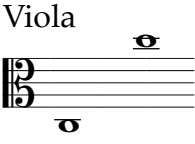


STRINGS

Violin



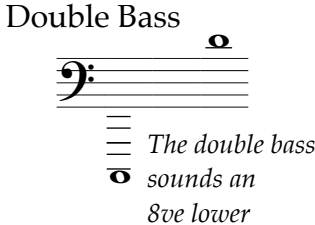
Viola



Cello



Double Bass



The double bass sounds an 8ve lower

VOICE

Soprano



The soprano range can go even higher but is dependant upon the skill of the singer

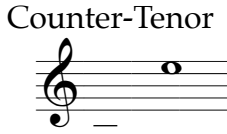
Mezzo-Soprano



Contralto / Alto

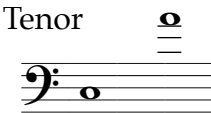


Counter-Tenor

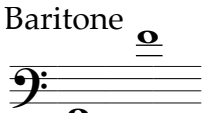


The Counter-Tenor is a classical male voice in the range of alto and mezzo soprano

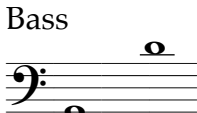
Tenor



Baritone



Bass



N - YouTube Video Link - Pt 1 - <https://youtu.be/t831MpwoB54>

Performance Directions

You will need to know all of the French and Italian terms from Grades 1, 2, 3 and 4 in addition to the Italian and German terms now included in Grade 5.

Once you have revised these terms test yourself with the following quiz. You can then look up the answers to see what you can remember and what you need to refresh your memory on. Don't peep until you have completed all of the answers below - you will learn more thoroughly by trying to remember, even if you get some wrong. It's better to learn by your mistakes.

cantabile	_____	l'istesso	_____
ritenuto	_____	sotto	_____
mezzo	_____	niente	_____
larghetto	_____	calando	_____
assai	_____	fuoco	_____
maestoso	_____	douce	_____
ed	_____	en dehors	_____
meno	_____	doppio movimento	_____
piu	_____	misura	_____
troppo	_____	pochettino	_____
andantino	_____	volante	_____
scherzoso	_____	segue	_____
comodo	_____	bewegt	_____
marziale	_____	etwas	_____
stringendo	_____	mit	_____
subito	_____	zart	_____
anima	_____	wenig	_____
alla breve	_____	zu	_____
leggiero	_____	voll	_____
volta	_____		
assez	_____		

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YOUTUBE VIDEO LIST CONTINUED	ABRSM Grade 5 Music Theory Past Exam Papers 2018	2018 S Part 3 https://youtu.be/IJoScDTQM0Y
Part E Pt 2 https://youtu.be/bwJQnkdHwe8	2018 A Part 1 https://youtu.be/BUEMOqHehJ0	2018 S Part 4 https://youtu.be/b5pwObhfvzY
Part F pt 1 https://youtu.be/844R_VZJiiw	2018 A Part 2 https://youtu.be/VURwz6SeMZU	2018 S Part 5 https://youtu.be/IR6qNf8h9Zc
Part F pt 2 https://youtu.be/nlYZrNNzaas	2018 A Part 3 https://youtu.be/E1GkXsmeAJw	ABRSM Grade 5 Music Theory Past Exam Papers 2017
Part G pt 1 https://youtu.be/TplF_1VvTQE	2018 A Part 4 https://youtu.be/fGsC3LALy8s	2017 A Part 1 https://youtu.be/vswbxbwmvQFc
Part G pt 2 https://youtu.be/dOLEs3DMDqY	2018 A Part 5 https://youtu.be/e5iAGFNpEU8	2017 A Part 2 https://youtu.be/VQYjQE9CbIQ
Part G pt 3 https://youtu.be/CrHfw8Ejt74	2018 B Part 1 https://youtu.be/0pHdtvMo_7I	2017 A Part 3 https://youtu.be/mE8NJKkn7TU
Part G pt 4 https://youtu.be/GZbL_2gJZT0	Amendment to B Part 1 at 4:20 https://youtu.be/90ja9elvZk0	2017 B Part 1 https://youtu.be/PNKq52vDbdo
Part H pt 1 https://youtu.be/_s58dFRZnvQ	2018 B Part 2 https://youtu.be/mf7S7EinjZA	CORRECTION to Past Paper 2017 B Part 1 at 5:20 https://youtu.be/4tMIs_v5sQk
Part H pt 2 https://youtu.be/JHCjLb-E00g	2018 B Part 3 https://youtu.be/bYJKWtHh6n8	2017 B Part 2 https://youtu.be/cqRTPPi6xI8
Part I youtube link https://youtu.be/zV8lOwjDMCo	2018 B Part 4 https://youtu.be/J5GfhNEyPHs	2017 B Part 3 https://youtu.be/0oLH-RDoHQM
Part J youtube link https://youtu.be/Rll_Lnn4gcQ	Next 2018 Past Papers Daily from 6th June 2019	2017 C Part 1 https://youtu.be/qpgHBkwF7ul
Part K youtube link https://youtu.be/k4ltRu03eAE	2018 B Part 5 https://youtu.be/EydoQ98c8w	2017 C Part 2 https://youtu.be/K1eQzxelugc
Part L & M youtube link https://youtu.be/TYwMDAg-74M	2018 C Part 1 https://youtu.be/V3J7dRnidmk	2017 C Part 3 https://youtu.be/sJ6gK9Yzlyg
Part L & M https://youtu.be/TYwMDAg-74M	2018 C Part 2 https://youtu.be/JnJXiN1ORfl	2017 S Part 1 https://youtu.be/LwNjULbF-tQ
Part N Pt 1 https://youtu.be/t831Mpwob54	2018 C Part 3 https://youtu.be/yx-2YwcF8AU	2017 S Part 2 https://youtu.be/za-49SKiL0A
Part N Pt 2 https://youtu.be/gcadx5CVvCo	2018 C Part 4 https://youtu.be/U5DNHGX34Xw	2017 S Part 3 https://youtu.be/c9bYI-2sap4
Part N Pt 3 https://youtu.be/xbJ9Pg0-BKE	2018 C Part 5 https://youtu.be/BwwCWAQXrGk	ABRSM Grade 5 Music Theory Past Exam Papers 2016
Part N Pt 4 https://youtu.be/CCyCNcR9jek	2018 S Part 1 https://youtu.be/Cj7kykmhcbI	2016 A Part 1 https://youtu.be/8KJgGmyE3Dg
	2018 S Part 2 https://youtu.be/dp8dq7CKJtU	

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2016 A Part 2 <https://youtu.be/9lgdQqDa1kE>

2016 A Part 3 <https://youtu.be/i0Kt4ukp0is>

2016 B Part 1 <https://youtu.be/MQzlr96cTJM>

2016 B Part 2 <https://youtu.be/b6EHaFBO6nk>

2016 B Part 3 <https://youtu.be/aRTANK5ajRI>

2016 B Part 4 https://youtu.be/dchNV_Ohx0

2016 C Part 1 <https://youtu.be/K3l7ZN1a9FE>

2016 C Part 2 <https://youtu.be/jzV06Y-OcZw>

2016 C Part 3 <https://youtu.be/azyJU5v6Pmc>

2016 S Part 1 <https://youtu.be/rDzyyt8T5A0>

2016 S Part 2 <https://youtu.be/2SFdyrDdGXU>

2016 S Part 3 <https://youtu.be/nNZom8DKmRM>

2016 Sample Revised Exam Paper Part 1 https://youtu.be/22dvdcQ_puc

2016 Sample Revised Exam Paper Part 2 <https://youtu.be/shBdHEX861l>

ABRSM Grade 5 Music Theory Past Exam Papers 2015

2015 A Part 1 <https://youtu.be/MJkkhQfnMjg>

2015 A Part 2 <https://youtu.be/efwwQNOtn64>

2015 A Part 3 <https://youtu.be/oHZj3O5pBxQ>

2015 A Part 4 https://youtu.be/F8O_gB0doic

2015 B Part 1 <https://youtu.be/NCuyTTabjSE>

2015 B Part 2 <https://youtu.be/Jp5bQz1rpgc>

2015 B Part 3 <https://youtu.be/OEt0XnfGY5E>

2015 B Part 4 <https://youtu.be/3e1-n9gjEc4>

2015 C Part 1 <https://youtu.be/1RuaicSY7AQ>

2015 C Part 2 <https://youtu.be/EOh4NpVKP4o>

2015 C Part 3 <https://youtu.be/UutL5x3VL-g>

2015 C Part 4 <https://youtu.be/7aR4JDax968>

2015 S Part 1 <https://youtu.be/TYckT-gjILM>

2015 S Part 2 <https://youtu.be/mPzWWFI9xeY>

2015 S Part 3 <https://youtu.be/aUA464gEATg>

2015 S Part 4 <https://youtu.be/V6reTiNJmm0>

ABRSM Grade 5 Music Theory Past Exam Papers 2014

2014 A Part 1 <https://youtu.be/8njPyXx0iLI>

2014 A Part 2 <https://youtu.be/Z49soldFKiY>

2014 A Part 3 <https://youtu.be/UiQONG9NCRw>

2014 A Part 4 <https://youtu.be/sHcN9Pspaw>

2014 B Part 1 <https://youtu.be/n45kpkG9FL0>

2014 B Part 2 <https://youtu.be/OPdoVzvHbk>

2014 B Part 3 https://youtu.be/dml5l_GJQeM

2014 B Part 4 <https://youtu.be/p9zLOnoxESM>

2014 C Part 1 <https://youtu.be/bVGB0qc1yfw>

2014 C Part 2 <https://youtu.be/s-PZQFwTAJc>

2014 C Part 3 <https://youtu.be/6uLzl6jH8EM>

2014 C Part 4 <https://youtu.be/OS30xJ0Rnpo>

2014 S Part 1 <https://youtu.be/Lk05-GsmWpo>

2014 S Part 2 <https://youtu.be/S9QD4UUeFwx>

2014 S Part 3 https://youtu.be/r_id9Hi0PcA

2014 S Part 4 <https://youtu.be/dytgxKtDChk>

ABRSM Grade 5 Sample Papers X & Y

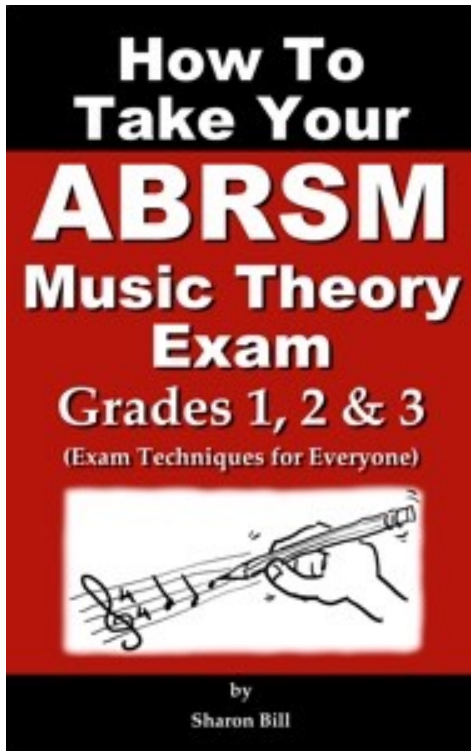
Sample Paper Y 2017 Part 1 <https://youtu.be/XmJs1qCU4oA>

Sample Paper Y 2017 Part 2 <https://youtu.be/f0bzzmOGLAg>

Sample Paper Y 2017 Part 3 <https://youtu.be/Z9BISyQ5ly0>

Sample Paper Y 2017 Part 4 <https://youtu.be/onmg6lAJuxk>

**Sharon Bill's books are all available in
Paperback and eBook from Amazon**

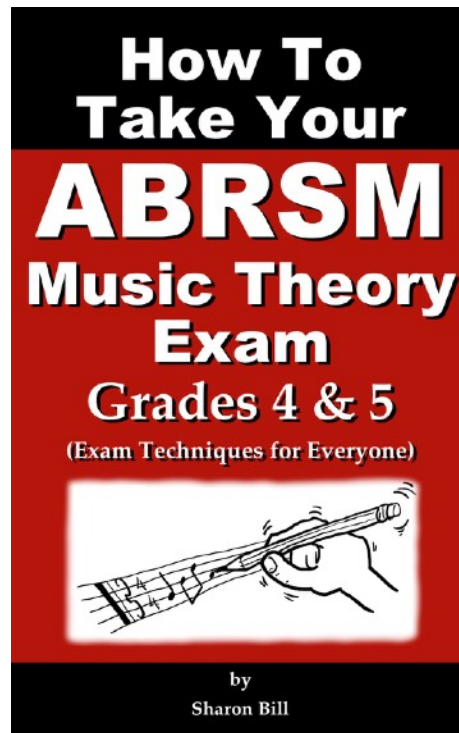


Taking your ABRSM Music Theory exam can be nerve wracking and nerves can prevent you doing your best in any exam. Good preparation and planning is always the answer to this problem. In these exam guides I give you tried and tested techniques, not only how to prepare before the exam but also the best procedure for actually in the exam room.

I've been entering pupils for ABRSM Music Theory exams for nearly thirty years and it is not unusual for them to pass with **DISTINCTION**, some even scoring 100%!

Follow these simple steps and improve *your* chances of gaining **TOP MARKS**.

How To Take Your ABRSM Grades 1, 2 & 3 and 4 & 5





They say that truth is stranger than fiction. Nearly 30 years of teaching at the piano keyboard has taught me that this is an undeniable fact. My dear Gran said that the world would be a boring place if we were all the same and teaching piano and flute in various cupboard like practice rooms, week in and week out over the years, reassures me that there is no threat of humanity becoming dull. If I present a wry viewpoint of various past pupils it is only fair to say that I also take an equally droll approach to myself.

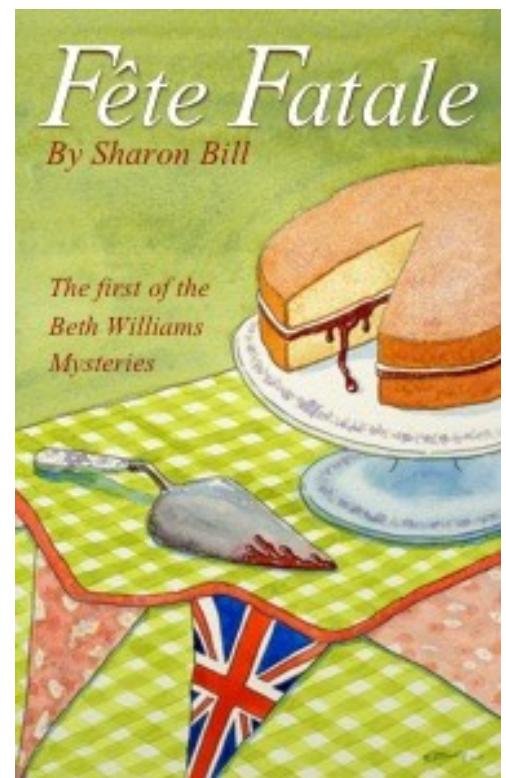
Letters From the Broom Cupboard was the given title to an actual correspondence from my piano teacher during her own periods of incarceration in the privation of various school practice rooms which served to fill the looming periods of pupil absenteeism. This literary offering continues the legacy and I now write to you, dear reader, in my own hour of need.





A summer fête in rural Cheshire, organised by the Women's Institute of Mossleigh, holds the promise of an idyllic day out in the best British tradition. Everyone is enjoying the festivities until a beloved neighbour is found dead among the bins and refuse of the village hall which saddens the holiday mood. However, it is only when Beth Williams and her twin brother Detective Chief Inspector Benedict James join forces that it becomes evident that all isn't as innocent as it at first seemed.

Beth is a piano tutor and a member of the local WI. As such she has her finger on the pulse of the undercurrents of the village and is ideally placed to find all of the seemingly inconsequential domestic details which could give her brother the insight he needs. Together, if they each pool their own particular fields of expertise, they're bound to get to the bottom of the business. Sordid crime might prevail amid the pastries and preserves for a time but, in the end, the culprit will get their just desserts.





Mere hours after a Constable watercolour sketch is featured in a presentation at a meeting of Mossleigh Women's Institute the original is stolen from the Whitworth Art Gallery. It seems that the cultured veneer of the art world shields a much seedier underworld where theft is just the icing on the cake. Beth and her twin brother, DCI Benedict James, join forces to get to the bottom of the affair. Although DCI James must pursue the official lines of enquiry Beth finds that a more abstract approach draws the threads of the mystery together.

Beth is a piano tutor and member of her local WI and is aptly placed to tap into seemingly insignificant details to get right to the heart of the affair. When all hope fades and the Old Masters look to be forever tainted by sordid crime Beth, with the help of her unassuming friends, restores the balance of justice and the intrinsic beauty of artistic endeavour.

