

Grade Three

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Double Sharps and Flats

Sometimes in music, a note that is already a sharp note may need to be raised by another semitone, or alternatively a note that is a flat note may need to be lowered by another semitone whilst retaining the same letter name. To do this we use the following signs:

× - Double Sharp

♭♭ - Double Flat

Raise the following notes by a semitone by adding the appropriate accidental. The letter name of the note must remain the same (ie. 'F' will become 'F#', not 'G#'):

Lower the following notes a semitone by adding the appropriate accidental. The letter name of the note must remain the same (ie. 'G' will become 'G#', not 'F#'):

Particular care must be taken when lowering a double sharp, or raising a double flat. You must at first 'cancel out' the double sharp or double flat by adding a natural sign, and between the natural sign and the note add the sharp or flat sign.

Cancel the following double sharps and double flats by adding the appropriate accidentals (*The first has been completed as an example*):

Key Signatures

For Grade Three you are required to know the following key signatures:

D^b major A^b major E^b major B^b major F major C major G major D major A major E major B major

A series of eleven grand staff musical notations, each representing a major key signature. The keys are: D^b major, A^b major, E^b major, B^b major, F major, C major, G major, D major, A major, E major, and B major. Each notation shows the characteristic accidentals for the key signature across both treble and bass clefs.

B^b minor F minor C minor G minor D minor A minor E minor B minor F[#] minor C[#] minor G[#] minor

A series of eleven grand staff musical notations, each representing a minor key signature. The keys are: B^b minor, F minor, C minor, G minor, D minor, A minor, E minor, B minor, F[#] minor, C[#] minor, and G[#] minor. Each notation shows the characteristic accidentals for the key signature across both treble and bass clefs.

Practise writing the following **major** key signatures:

E major A^b major D^b major A major B major E^b major

D major D^b major E major A^b major B major B^b major

Two rows of musical notation for practicing major key signatures. Each row contains six staves, alternating between treble and bass clefs. The first row contains: E major, A^b major, D^b major, A major, B major, and E^b major. The second row contains: D major, D^b major, E major, A^b major, B major, and B^b major.

Practise writing the following **minor** key signatures:

F minor F[#] minor B minor B^b minor C[#] minor G[#] minor

D minor C minor F minor G[#] minor C[#] minor B^b minor

Two rows of musical notation for practicing minor key signatures. Each row contains six staves, alternating between treble and bass clefs. The first row contains: F minor, F[#] minor, B minor, B^b minor, C[#] minor, and G[#] minor. The second row contains: D minor, C minor, F minor, G[#] minor, C[#] minor, and B^b minor.

Major and Harmonic Minor Scales

Write the following one octave scales, ascending and descending:

Example:

E major scale in dotted minims, using accidentals



A^b major scale in semibreves, using accidentals



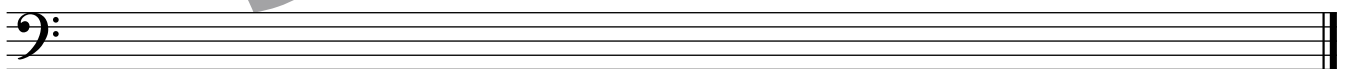
F harmonic minor scale in minims, using the correct key signature



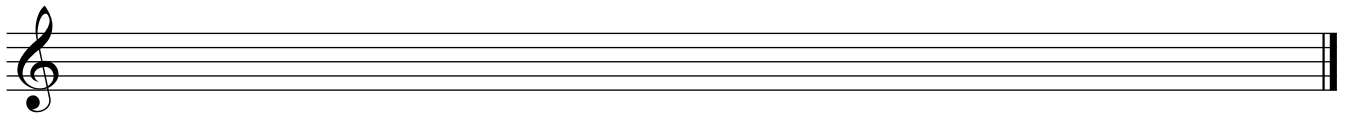
D^b major scale in dotted crotchets, using the correct key signature



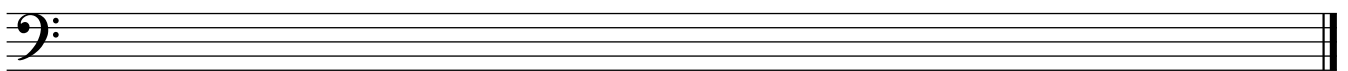
B major scale in minims, using the correct key signature



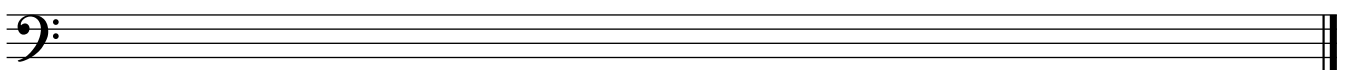
B^b harmonic minor scale in dotted minims, using accidentals



G[#] harmonic minor scale in crotchets, using accidentals



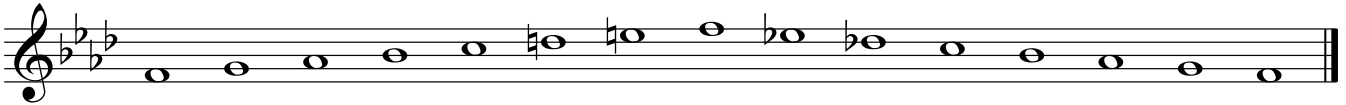
C[#] harmonic minor scale in semibreves, using accidentals



Melodic Minor Scales

In Grades One and Two you were required to write harmonic minor scales. In Grade Three you will also be writing **melodic minor** scales. In melodic minor, the 6th and 7th notes of the scale are both raised a semitone when ascending, and restored to their original key signature pitch when the scale descends.

F melodic minor scale in semibreves, using the correct key signature

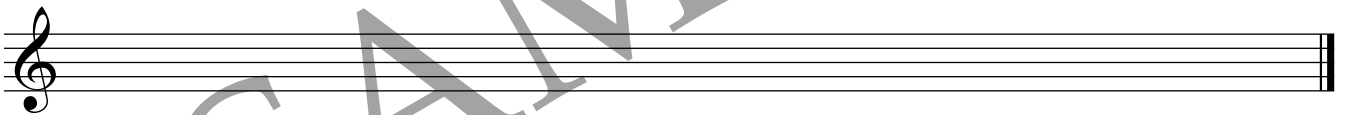


Write the following one octave **melodic minor** scales, ascending and descending:

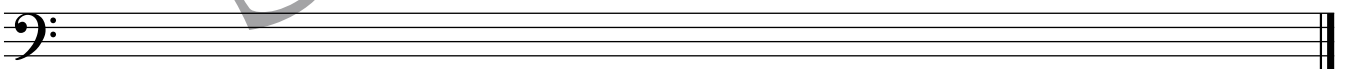
F melodic minor scale in crotchets, using accidentals



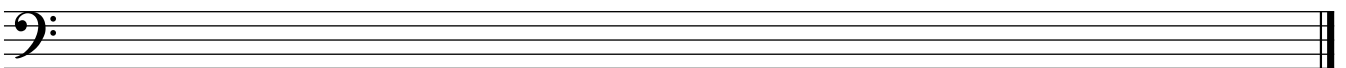
F# melodic minor scale in dotted minims, using the correct key signature



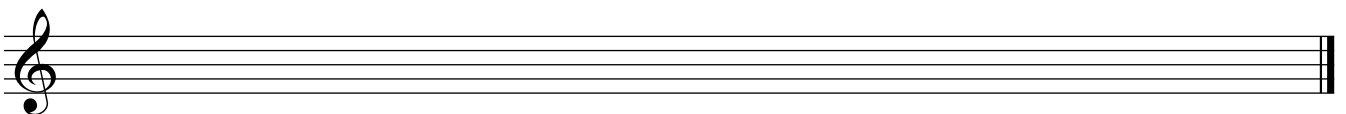
G# melodic minor scale in semibreves, using accidentals



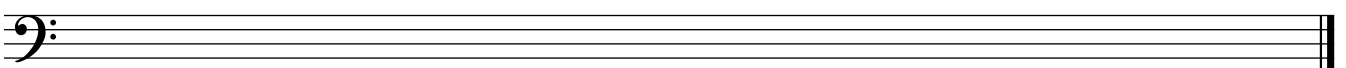
C melodic minor scale in dotted crotchets, using the correct key signature



B^b melodic minor scale in minims, using the correct key signature

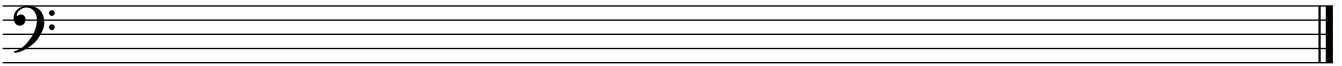


C# melodic minor scale in semibreves, using accidentals

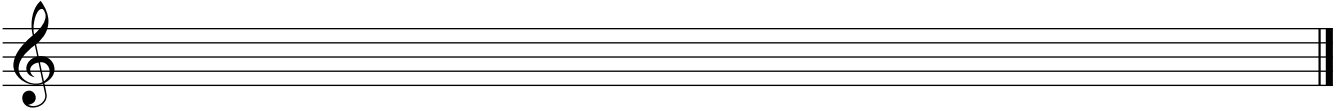


Write the following one octave scales, ascending and descending:

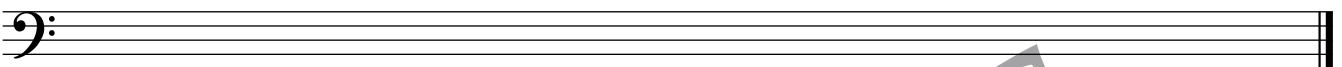
E melodic minor scale in crotchets, using accidentals



E^b major scale in minims, using the correct key signature



F[#] harmonic minor scale in semibreves, using accidentals



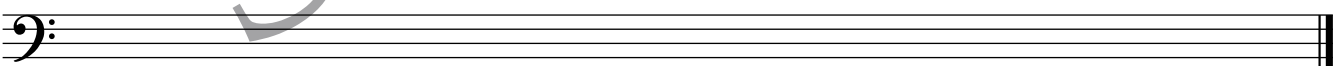
E major scale in crotchets, using the correct key signature



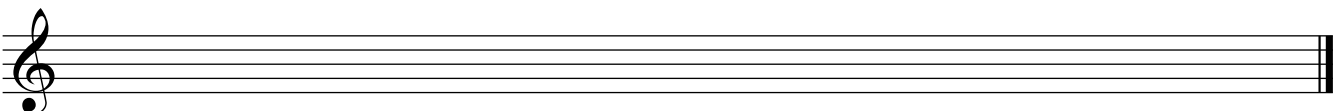
G melodic minor scale in minims, using the correct key signature



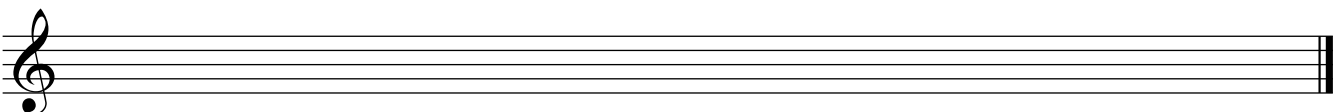
C harmonic minor scale in semibreves, using accidentals



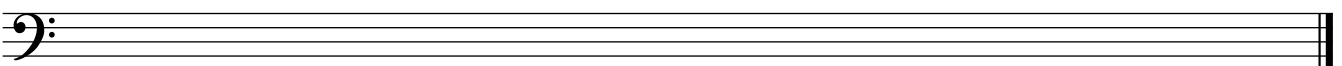
B^b major scale in semibreves, using the correct key signature



B melodic minor scale in dotted crotchets, using the correct key signature



G harmonic minor scale in dotted minims, using accidentals



Revision Test - Notation

Complete this revision test at your lesson.

Lower the following notes a semitone whilst retaining the same letter name:

/3



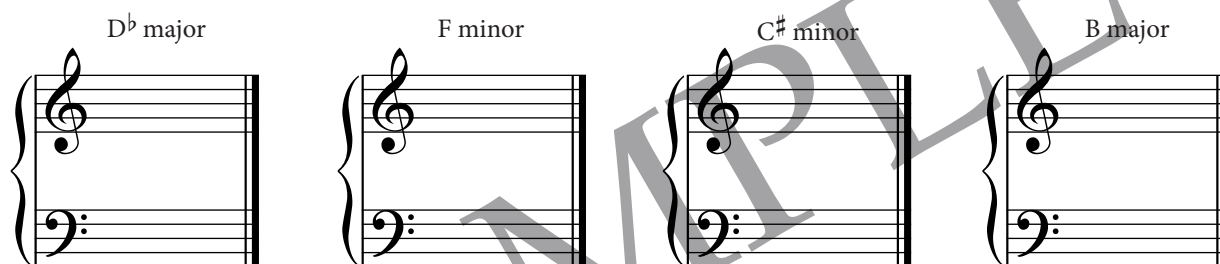
Raise the following notes a semitone whilst retaining the same letter name:

/3



Write the following key signatures (use both clefs):

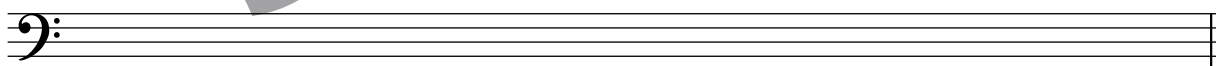
/8



Write the following one octave scales, ascending and descending:

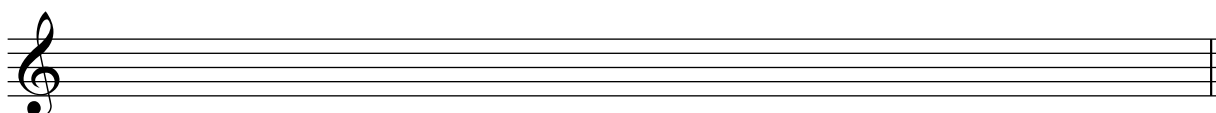
G[#] melodic minor scale in semibreves, using the correct key signature

/8



A^b major scale in crotchets, using accidentals

/8



Total: /30

Relative Keys

If two different keys share the same key signature, they are said to be **related or relative keys**.

For example:

- E major and C[#] minor both have four sharps, therefore they are relative keys.
- D^b major and B^b minor both have five flats, therefore they are relative keys.

Circle the correct answer for each of the questions below:

- The key of A^b major has: three flats four flats five flats
- The relative minor key of D major is: E minor B minor F[#] minor
- The relative major key of F minor is: D^b major E^b major A^b major
- The key of G[#] minor has: three sharps one sharp five sharps
- The key of C minor has: three flats four flats four sharps
- The relative minor key of E major is: B minor C[#] minor F[#] minor
- The relative major key of B^b minor is: B major D^b major A^b major
- The key of C[#] minor has: three sharps four sharps five sharps
- The relative major key of F[#] minor is: A major E major F major
- The key of F minor has: three sharps four flats three flats
- The key of D^b major has: three flats four flats five flats
- The relative minor key of B major is: F[#] minor C[#] minor G[#] minor
- The relative minor key of B^b major is: G minor C minor B^b minor

Arpeggios

An arpeggio is created by playing each of the three notes of a tonic triad within any particular key, and then adding the root-note of the triad one octave higher (i.e. 1, 3, 5 & 8 of a key).

Example: D major arpeggio, using the correct key signature

Root-note of triad one octave higher

D major tonic triad

D major arpeggio

D F# A D A F# D

Write the following **one octave** arpeggios, ascending and descending in minims (*see the example*):

G minor arpeggio, using accidentals

G# minor arpeggio, using the correct key signature

B^b major arpeggio, using the correct key signature

B^b minor arpeggio, using accidentals

D major arpeggio, using the correct key signature

A^b major arpeggio, using the correct key signature

F# minor arpeggio, using accidentals

E major arpeggio, using accidentals

C minor arpeggio, using accidentals

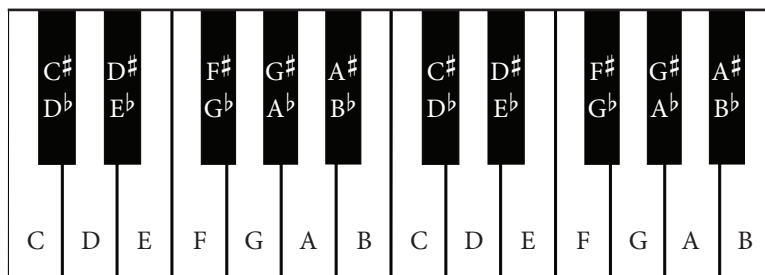
C# minor arpeggio, using the correct key signature

D^b major arpeggio, using the correct key signature

F minor arpeggio, using the correct key signature

Enharmonic Equivalents

In Grade Two you were introduced to enharmonic equivalents, two notes that are of the same pitch, but have different letter names.



Use the keyboard above to understand why the following notes are examples of enharmonic equivalents.

F# G^b F^x G B^{bb} A C^{bb} B^b

Are the following pairs of notes enharmonic equivalents? Answer 'Yes' or 'No' in the box provided.

Write the enharmonic equivalent for the following notes (*be careful of the clef changes*):

Revision Test 2 - Notation

Complete this revision test at your lesson.

Circle the correct answer for each of the questions below:

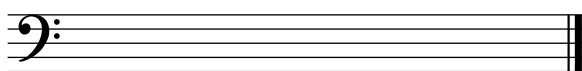
- The relative major key of G[#] minor is: A major E major B major
- The relative minor key of A^b major is: C minor F minor B^b minor
- The key of F[#] minor has: three sharps four sharps three flats
- The relative minor key of E major is: C[#] minor F[#] minor E minor

/4

Write the following **one octave** arpeggios, ascending and descending in crotchets:

/12

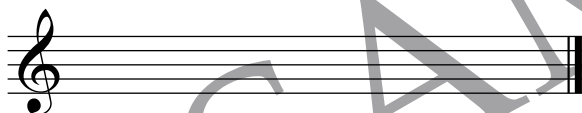
B minor arpeggio, using accidentals



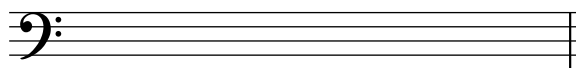
C[#] minor arpeggio, using the correct key signature



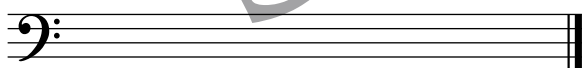
B major arpeggio, using accidentals



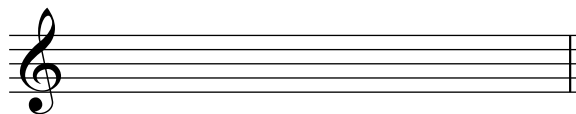
B^b minor arpeggio, using the correct key signature



E^b major arpeggio, using the correct key signature



D major arpeggio, using accidentals



Write the enharmonic equivalent for the following notes:

/4

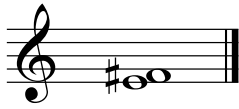


Total: /20

Intervals

In Grade Three you will be required to identify all major, minor and perfect intervals. The new intervals for this Grade are the **minor 2nd** and **minor 7th**.

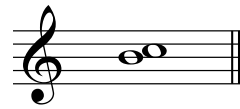
To work out whether 2nds are major or minor, you will need to work out whether the notes are a tone or semitone apart. If the notes are a **semitone** apart, the interval is a **minor 2nd**. If the notes are a **tone** apart, the interval is a **major 2nd**.



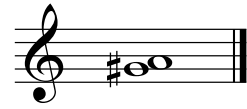
Maj. 2nd



Maj. 2nd



Min. 2nd



Min. 2nd

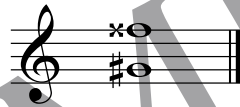
The interval of a 7th will always be a **major 7th** within a major scale. In a **natural minor** scale (when neither the 6th nor 7th notes have been raised) the interval of a 7th will be a **minor 7th**. When the 7th note of a minor scale is raised, the interval of a 7th will become a **major 7th**.

Example 1



The interval in example 1 is a **minor 7th**, as 'F#' is the the 7th note of the G# Natural minor scale.

Example 2



The interval in example 2 is a **major 7th**, as 'F*' is the the **raised 7th** note of the G# minor scale.

Example 3



The interval in example 3 is a **major 7th**, as the 7th note of the A major scale is 'G#', and the **raised 7th** note of A minor is also 'G#'.

Name the following intervals:







Name the following intervals (*abbreviations may be used*):

A musical staff in treble clef containing six pairs of notes, each pair separated by a double bar line. The notes are: 1. G4 and B4; 2. B3 and D4; 3. C#4 and E4; 4. D4 and F4; 5. E4 and G4; 6. F#4 and A4.

A musical staff in treble clef containing six pairs of notes, each pair separated by a double bar line. The notes are: 1. A#4 and C5; 2. C#5 and E5; 3. D5 and F5; 4. E#5 and G5; 5. F5 and A5; 6. G5 and B5.

A musical staff in treble clef containing six pairs of notes, each pair separated by a double bar line. The notes are: 1. B4 and D5; 2. C5 and E5; 3. D#5 and F5; 4. E5 and G5; 5. F5 and A5; 6. G5 and B5.

A musical staff in treble clef containing six pairs of notes, each pair separated by a double bar line. The notes are: 1. B3 and D4; 2. C4 and E4; 3. D#4 and F4; 4. E4 and G4; 5. F#4 and A4; 6. G4 and B4.

Name the following intervals:

A musical staff in bass clef containing six pairs of notes, each pair separated by a double bar line. The notes are: 1. B2 and D3; 2. C3 and E3; 3. D3 and F3; 4. E3 and G3; 5. F3 and A3; 6. G3 and B3.

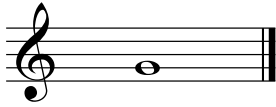
A musical staff in bass clef containing six pairs of notes, each pair separated by a double bar line. The notes are: 1. A2 and C3; 2. B2 and D3; 3. C3 and E3; 4. D3 and F3; 5. E3 and G3; 6. F3 and A3.

A musical staff in bass clef containing six pairs of notes, each pair separated by a double bar line. The notes are: 1. B2 and D3; 2. C3 and E3; 3. D3 and F3; 4. E3 and G3; 5. F3 and A3; 6. G3 and B3.

A musical staff in bass clef containing six pairs of notes, each pair separated by a double bar line. The notes are: 1. A2 and C3; 2. B2 and D3; 3. C3 and E3; 4. D3 and F3; 5. E3 and G3; 6. F3 and A3.

When writing intervals above a given note, you must use the given note's scale as reference so as to know whether the note you write above requires an accidental or not. *For example:*

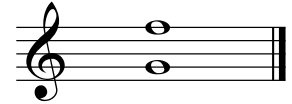
Write the interval of a minor 7th above this note:



As a minor 7th is required, write the G Natural minor scale on a piece of paper and circle the 7th note (*do not raise the 7th note*).

G A B^b C D E^b **F** G
1 2 3 4 5 6 7 8

Answer: F



- When writing the interval of a 2nd, remember a major 2nd is a **tone** above the given note, and a minor 2nd is a **semitone** above the given note.
- When you are required to write the interval of a major 7th and you are using a minor key, **raise the 7th note** to change the interval from a minor 7th to a major 7th.

Write the following intervals above each given note:

Treble Clef:

Maj. 2nd Maj. 7th Maj. 3rd Maj. 2nd Min. 3rd Min. 6th

Maj. 6th Maj. 2nd Min. 3rd Min. 2nd Min. 6th Maj. 7th

Per. 4th Min. 7th Maj. 3rd Min. 7th Min. 2nd Per. 8ve

Bass Clef:

Per. 5th Maj. 3rd Min. 2nd Maj. 6th Maj. 7th Min. 7th

Min. 3rd Maj. 6th Min. 2nd Min. 6th Per. 4th Maj. 2nd

Min. 6th Maj. 2nd Min. 7th Maj. 7th Min. 2nd Per. Unison

Triads

Triads can be built upon all notes of a scale:

D major

	tonic	supertonic	mediant	subdominant	dominant	submediant	leading note
	I	II	III	IV	V	VI	VII
	(1st)	(2nd)	(3rd)	(4th)	(5th)	(6th)	(7th)

Note that Roman numerals are used when numbering triads.

1st = I 2nd = II 3rd = III 4th = IV 5th = V 6th = VI 7th = VII

Using the correct key signature write the following one octave **major** scale, and then form root position triads above each note. Label each triad with the correct Roman numeral.

A^b major



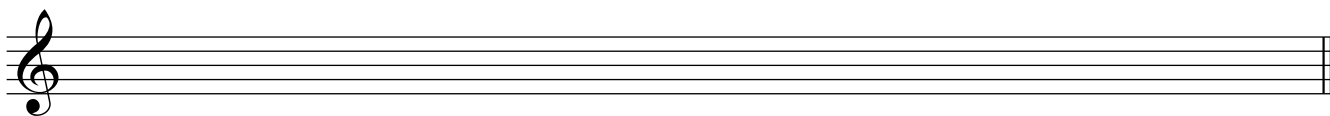
Triads can also be built above notes of the minor scale. When writing triads in a minor key, you must remember to **raise the 7th** note. The example below is in the key of D minor. The 7th note of D minor needs to be raised from C to C[#] in triads III, V and VII.

D minor

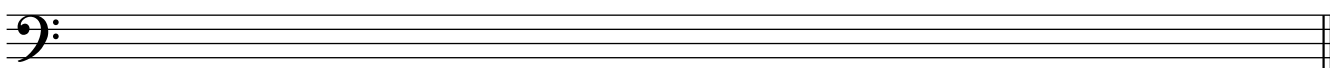
	I	II	III	IV	V	VI	VII

Using the correct key signature write the following one octave **harmonic minor** scales, and then form root position triads above each note. Label each triad with the correct Roman numeral.

G[#] harmonic minor

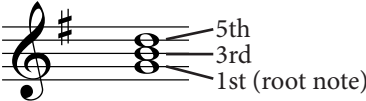
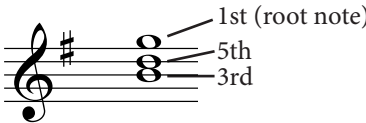
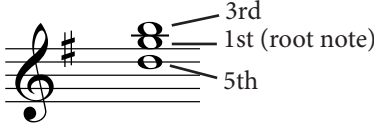


F harmonic minor

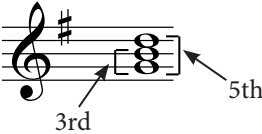
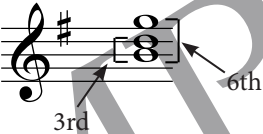
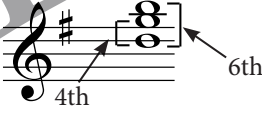


2nd Inversion Triads

In Grade Two you were required to write triads in both **root position** and **1st inversion**. To change a triad from root position to 1st inversion, the root note of a triad is taken up an octave and placed above the other two notes. To change a triad to **2nd inversion**, you repeat this process by taking the lowest note of the 1st inversion triad up an octave, and placing it above the other two notes.

Root position triad	1st inversion triad	2nd inversion triad
		

In a root position triad the root note is always at the bottom, the next note is an interval of a **3rd** above the root note, and the top note a **5th** above the root note. A root position triad can be represented by the numbers $\frac{5}{3}$, which corresponds to the interval from the bottom note to the middle note, and the bottom note to the top note. For the same reasons, a 1st inversion triad can be represented by the numbers $\frac{6}{3}$, and a 2nd inversion triad by the numbers $\frac{6}{4}$.

Root position triad	1st inversion triad	2nd inversion triad
		

Using the correct key signatures, write the following triads in root position, and in the consequent bars write the same triad as a 1st and 2nd inversion triad (*the first has been completed as an example*):

$V\frac{5}{3}$ in B minor	$V\frac{6}{3}$ in B minor	$V\frac{6}{4}$ in B minor	$III\frac{5}{3}$ in E major	$III\frac{6}{3}$ in E major	$III\frac{6}{4}$ in E major

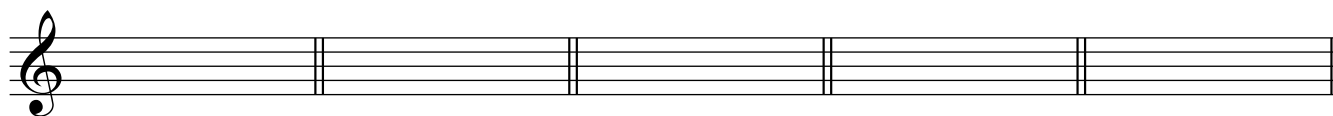
$VI\frac{5}{3}$ in F minor	$VI\frac{6}{3}$ in F minor	$VI\frac{6}{4}$ in F minor	$II\frac{5}{3}$ in A^b major	$II\frac{6}{3}$ in A^b major	$II\frac{6}{4}$ in A^b major

$II\frac{5}{3}$ in $C^\#$ minor	$II\frac{6}{3}$ in $C^\#$ minor	$II\frac{6}{4}$ in $C^\#$ minor	$IV\frac{5}{3}$ in E^b major	$IV\frac{6}{3}$ in E^b major	$IV\frac{6}{4}$ in E^b major

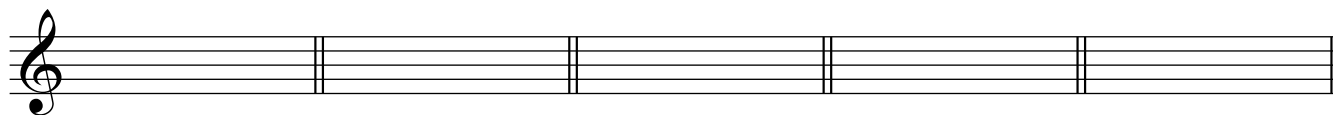
$VII\frac{5}{3}$ in C minor	$VII\frac{6}{3}$ in C minor	$VII\frac{6}{4}$ in C minor	$I\frac{5}{3}$ in B major	$I\frac{6}{3}$ in B major	$I\frac{6}{4}$ in B major

Using the correct key signatures, write the following triads:

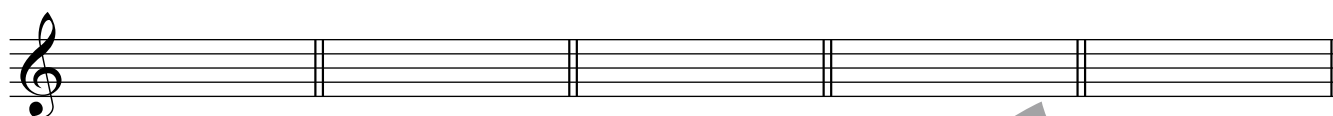
Treble Clef:



III₃⁶ in E^b major V₄⁶ in C minor III₃⁵ in G[#] minor II₄⁶ in E major I₃⁶ in C major



VII₃⁶ in B^b minor VII₃⁶ in F minor II₄⁶ in B^b major V₃⁵ in G minor IV₄⁶ in D^b major

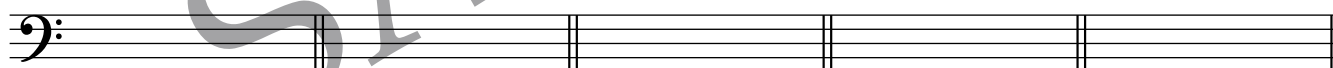


III₃⁶ in F[#] minor II₄⁶ in E minor VI₃⁵ in A major I₃⁵ in B major III₄⁶ in D minor

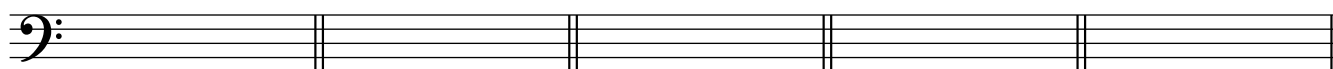


VII₃⁶ in F minor VI₃⁵ in G[#] minor I₃⁶ in D major IV₄⁶ in F major V₄⁶ in A^b major

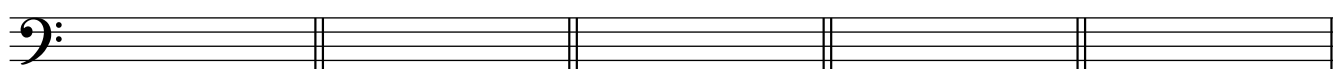
Bass Clef:



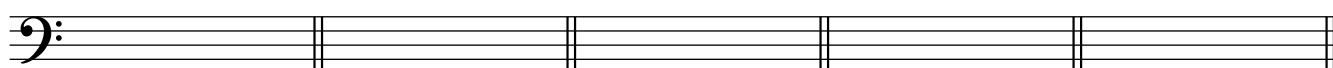
III₄⁶ in A major V₃⁶ in G[#] minor IV₃⁵ in B minor VI₃⁶ in C minor VI₃⁵ in A minor



VI₄⁶ in F minor III₄⁶ in F[#] minor I₃⁵ in E major III₃⁶ in A^b major V₄⁶ in B^b minor



VI₃⁶ in B major VI₃⁵ in C[#] minor III₄⁶ in D^b major III₃⁶ in B^b major IV₃⁵ in E minor



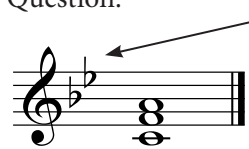
V₄⁶ in E^b major V₄⁶ in C[#] minor I₃⁵ in D major V₃⁶ in G minor IV₄⁶ in C major

Naming Triads

To work out the **major** key, number and position of a triad follow the following steps:

1. Use the key signature to determine which major key the triad is in.
2. Write the scale of that key (using the alphabet), and form triads above each scale degree.
3. Match the three notes of the triad in the question, with one of the triads you have written down.
4. Determine whether the triad is in root position ($\frac{5}{3}$), 1st inversion ($\frac{6}{3}$), or 2nd inversion ($\frac{6}{4}$) based on the spacing of the three notes in the question.

Question:



1. The key is **B^b major**

2. Write the scale

F	G	A	B ^b	C	D	E ^b
D	E ^b	F	G	A	B ^b	C
B ^b	C	D	E ^b	F	G	A
I	II	III	IV	V	VI	VII

3. These three notes match the notes in the question

Answer:
Triad: V⁶₄

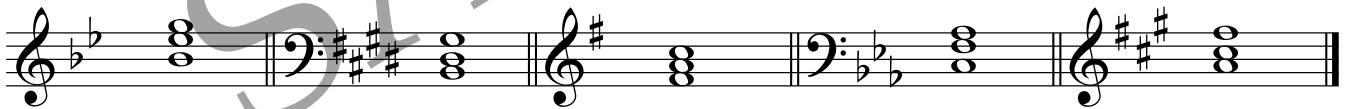
To work out the **minor** key, number and position of a triad follow the above steps, but use the **minor key signatures** instead of major.

Name the **major** key, number and position of the following triads (see the example):



Key: A^b major

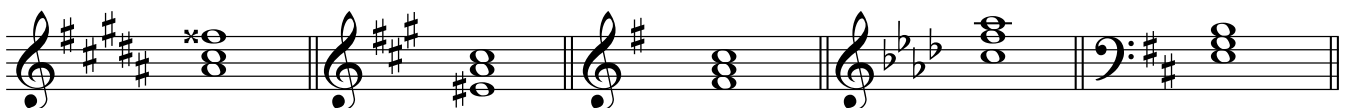
Number & Position: VI⁵₃



Key: _____

Number & Position: _____

Name the **minor** key, number and position of the following triads:



Key: _____

Number & Position: _____



Key: _____

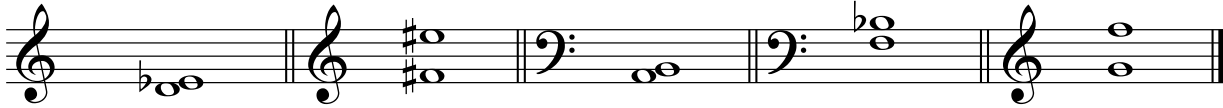
Number & Position: _____

Revision Test - Intervals & Triads

Complete this revision test at your lesson.

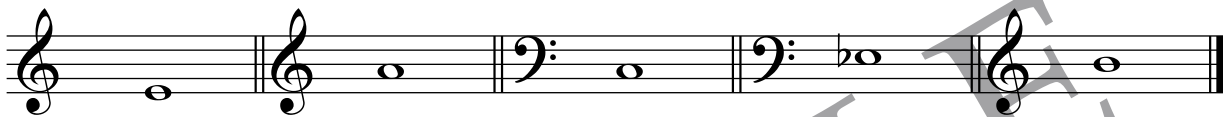
Name the following intervals:

/5



Write the following intervals above each given note:

/5



Min. 7th

Min. 6th

Min. 3rd

Maj. 7th

Maj. 2nd

Using the correct key signatures, write the following triads:

/5



VI₄⁶ in B^b minor

V₃⁵ in C[#] minor

III₃⁶ in B major

II₄⁶ in G[#] minor

VII₃⁶ in E major

Name the key, number and position of the following triads:

/5



Key: _____

Number
& Position: _____

Total: /20

Transposition

For Grade Three you are required to transpose melodies **up** any of the intervals included in this Grade, as well as **down** a Perfect 8ve. Remember, when transposing a melody the key **cannot** change from major to minor (or vice versa).

Example:

Transpose this melody up a minor 3rd:



Answer:



*The notes **and** the key are a minor 3rd higher than they were originally (G major to B^b major).*

Transpose the following melodies by the required interval. Remember to add the key and time signatures for each transposition:

Up a minor 3rd:

Up a minor 6th:

Up a perfect 4th:

Up a major 2nd:

A musical exercise in bass clef, 6/8 time signature, and three flats (B-flat, E-flat, A-flat). The melody starts on G2, moves up stepwise to A2, B2, C3, and then leaps to D3, E3, F3, G3, A3, B3, and finally C4. The lower staff is empty.

Down a perfect 8ve:

A musical exercise in treble clef, 3/2 time signature, and two sharps (F-sharp, C-sharp). The melody starts on G4, moves up stepwise to A4, B4, C5, and then leaps down an octave to G3, F3, E3, D3, C3, B2, and finally A2. The lower staff is empty.

Up a minor 7th:

A musical exercise in bass clef, 6/8 time signature, and two sharps (F-sharp, C-sharp). The melody starts on G2, moves up stepwise to A2, B2, C3, D3, E3, F3, G3, and then leaps to A3, B3, C4. The lower staff is empty.

Up a minor 2nd:

A musical exercise in bass clef, 2/4 time signature, and four sharps (F-sharp, C-sharp, G-sharp, D-sharp). The melody starts on G2, moves up stepwise to A2, B2, C3, and then leaps to D3, E3, F3, G3, A3, B3, C4. The lower staff is empty.

Up a major 7th:

A musical exercise in treble clef, 4/4 time signature, and one flat (B-flat). The melody starts on G4, moves up stepwise to A4, B4, C5, and then leaps to D5, E5, F5, G5, A5, B5, and finally C6. The lower staff is empty.

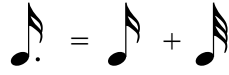
Rhythm

New rhythmic values for Grade Three:



Demisemiquaver notes & rests

A demisemiquaver is equal in length to half of a semiquaver.



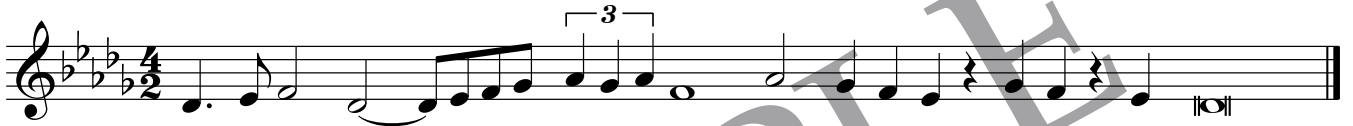
Dotted semiquavers

A dot placed after a semiquaver will increase the length of the semiquaver by half of its value.



The two notes above are equal in length to **one quaver beat**.

Add bar lines to the following melodies:



Time Signatures

The following time signatures have been introduced in previous grades:

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ & C $\frac{3}{8}$ $\frac{6}{8}$ $\frac{2}{2}$ & C $\frac{3}{2}$ $\frac{4}{2}$

The new time signatures for Grade Three are:

$\frac{6}{4}$

2 dotted minim
beats per bar
(6 crotchet notes)

$\frac{9}{8}$

3 dotted crotchet
beats per bar
(9 quaver notes)

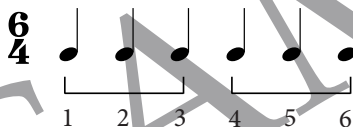
$\frac{12}{8}$

4 dotted crotchet
beats per bar
(12 quaver notes)

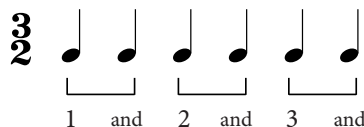
All of the new time signatures are classed as **compound** time signatures.

There are the same number of crotchets in a bar of $\frac{6}{4}$ as there are in $\frac{3}{2}$, however note the difference in how the crotchets are grouped.

Six crotchets, grouped in threes



Six crotchets, grouped in twos



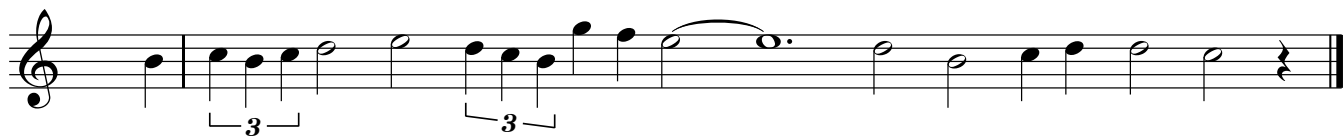
Add time signatures to the following melodies:



Bar lines

In this Grade you are required to add bar lines **and** the time signature to a melody. Determine at first whether the time signature is more likely to be a division of quavers, crotchets or minims by studying the note grouping. You can then try each time signature included in Grade Three that uses that particular note division to find the correct match.

Add the correct time signature and bar lines to the following melodies:

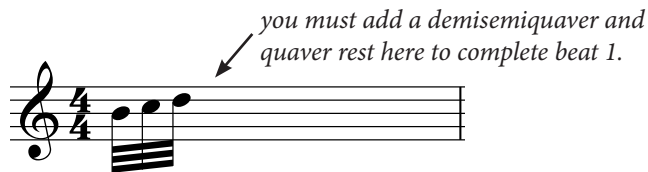


Rests

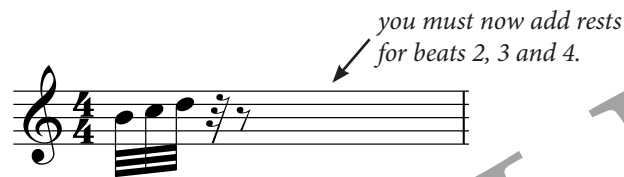
We advise you to review the rules from your previous theory albums before proceeding with this section.

Follow these simple steps to successfully complete unfinished bars with rests:

Step 1 - Complete any **incomplete** beats or groups



Step 2 - Complete the bar by adding **any remaining beats** that are missing



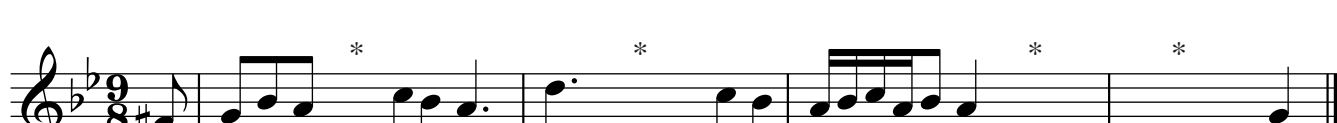
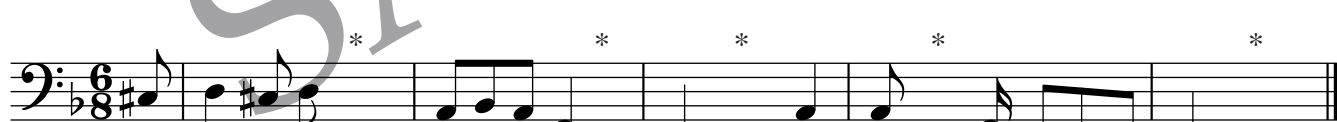
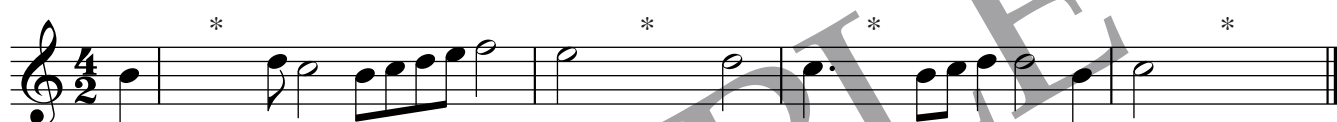
Correct answer:



Remember, a dotted crotchet rest can only be used in compound time to represent a whole group of quavers. Likewise, a dotted minim rest may be used to represent beats 1 & 2 or beats 3 & 4 (not beats 2 & 3) in $\frac{12}{8}$ time.

Complete any unfinished bars according to the time signature by adding the correct rest or rests beneath each asterisk:





Revision Test - Rhythm

Complete this revision test at your lesson.

Add bar lines to the following melodies:

/3

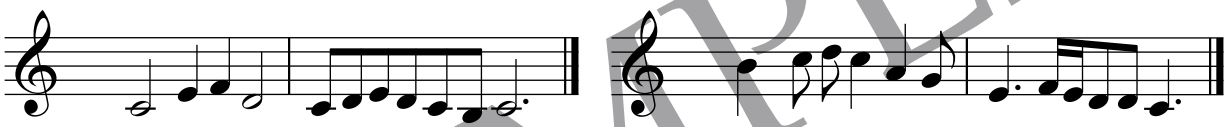


/3



Add the correct time signature to the following melodies:

/4



Add the correct time signature and bar lines to the following melody:

/5



Complete any unfinished bars according to the time signature by adding the correct rest or rests beneath each asterisk:

/5



Total: /20

Terminology

Understanding and following the terminology in your pieces will enable you to perform more musically. There are ten new terms for you to learn in Grade Three, as well as any terms introduced in previous grades. You will most likely have already come across most of the terms on this list in the pieces you play. Study the terms, and then have someone test you on them at home.

Beginner Grade:

Forte - loud (*f*)

Piano - soft (*p*)

Mezzo forte - moderately loud (*mf*)

Mezzo piano - moderately soft (*mp*)

Crescendo - gradually becoming louder

(*cresc.* or )

Decrescendo - gradually becoming softer

(*decresc.* or )

Junior Grade:

Fortissimo - very loud (*ff*)

Pianissimo - very soft (*pp*)

Accelerando - gradually becoming faster (*accel.*)

Ritenuito - held back, slower immediately (*rit.*)

Staccato - short and detached

Legato - smooth and connected

Slur - a curved line over or under two or more notes to indicate the notes are to be played *legato*

Tie - A tie connects two notes of the same pitch. They are played as a single note with a duration equal to the sum of both notes.

Accent - make the note stand out stronger than the other notes (>)

Preliminary Grade:

Allegro - fast

Andante - at an easy pace

Moderato - at a moderate speed

Rallentando - gradually becoming slower (*rall.*)

Diminuendo - gradually becoming softer (*dim.*)

Fermata - pause, hold the note longer than written (◡)

Sharp (#) - raises a note by a semitone

Flat (♭) - lowers a note by a semitone

Natural (♮) - cancels out a sharp or flat

Grade One:

Allegretto - rather fast

Lento - slow

Largo - broad

Vivace - fast and lively

Dolce - soft and sweet

Molto - much

Pesante - heavily

Tenuto - hold the note for its full length

Grade Two:

Adagio - slow and leisurely

A tempo - in time

Cantabile - in a singing style

Da capo - go back to the beginning (D.C.)

Dal segno - go back to the sign (D.S.)

Larghetto - rather broad

Più mosso - quicker at once

Meno mosso - slower at once

Presto - very fast

Poco a poco - little by little

Grade Three:

Allargando - becoming slower and broader

Con - with

Fine - end

Con forza - with force

Largamente - broadly

Maestoso - majestic

Marcato - marked, accented (∧)

Sempre - always

Simile - continue to perform in the same style

Sostenuto - sustained

Composers - Romantic Period

For Grade Three you will be learning a few facts about five composers from the Romantic period of music. It is recommended that you listen to recordings of the pieces listed for each composer.

For each composer also complete the following:

- Find *four* additional interesting facts about the composer and discuss their significance with your teacher.
- Find *four* additional famous pieces of music which the composer has written.

Ludwig van Beethoven (1770 - 1827)

Beethoven is considered to be a late classical/early romantic period composer.

Place of birth: Bonn

Place of death: Vienna

Famous works:

- Eroica Symphony
- Für Elise
- Fidelio

Interesting facts about Beethoven:

- Beethoven received lessons from both Mozart and Haydn.
- He started to go deaf at the age of 30, and even after he lost all hearing he continued to compose.
- Over 20,000 people lined the streets at Beethoven's funeral.

Felix Mendelssohn (1809 - 1847)

Place of birth: Hamburg

Place of death: Leipzig

Famous works:

- Overture from a Midsummer Night's Dream
- Elijah
- Songs Without Words

Interesting facts about Mendelssohn:

- Mendelssohn began giving piano concerts at the age of ten and composing at age twelve.
- He helped to promote J.S. Bach's music before it became popular by organising concerts featuring Bach's music.
- Mendelssohn was always extremely busy, as he was continually composing, performing and teaching.

Robert Alexander Schumann (1810 - 1856)

Place of birth: Zwickau

Place of death: Endenich

Famous works:

- Papillons
- Kinderszenen
- Träumerei

Interesting facts about Schumann:

- Schumann's father was a wealthy novelist, publisher and bookseller.
- He studied law before deciding to pursue a musical career.
- Schumann suffered from a mental condition, and lived out his final years in an institution.

Peter Ilyich Tchaikovsky (1840 - 1893)

Place of birth: Votkinsk

Place of death: St. Petersburg

Famous works:

- The 1812 Overture
- Swan Lake
- Romeo and Juliet

Interesting facts about Tchaikovsky:

- Tchaikovsky did not start studying music seriously until the age of twenty-two.
- He was supported financially by a wealthy widow so that he could compose full-time.
- Tchaikovsky conducted his 1812 Overture at the grand opening of Carnegie Hall in New York.

Edvard Grieg (1843 - 1907)

Place of birth: Bergen

Place of death: Bergen

Famous works:

- Peer Gynt Suite
- Piano Concerto in A minor
- Four Norwegian Dances

Interesting facts about Grieg:

- Grieg was very much influenced by Mendelssohn's compositions.
- He is considered to be a nationalistic composer, as his music is representative of his native country.
- Grieg used Norwegian folk songs as the basis for many of his compositions.

Revision Test - Terminology & Composers

Complete this revision test at your lesson.

Give the English meaning to the following Italian terms:

Con: _____

Maestoso: _____

Simile: _____

Tenuto: _____

Andante: _____

/5

Write the Italian words which mean:

Marked, accented: _____

Short and detached: _____

With force: _____

Broadly: _____

Becoming slower and broader: _____

/5

Circle the correct answer for the following questions:

Beethoven was born in the year:

1770

1810

1809

Grieg was born in:

Hamburg

Bergen

Bonn

'Swan Lake' was written by:

Grieg

Schumann

Tchaikovsky

The 'Peer Gynt Suite' was written by:

Grieg

Beethoven

Mendelssohn

Schumann's first name was:

Peter

Robert

Edvard

/5

Total:

/15

Sample Examination Paper 1

Your name: _____

Teacher's name: _____

Exam centre: _____ Date: _____

Time allowed for this examination: 2 hours

Please complete all questions in pencil or ink. Read all questions carefully.

Examiner's
use only

1. Notation (25 marks)

Write the following key signatures:

F minor
B major
D^b major
A^b major
G[#] minor

/5

Write a one octave F[#] melodic minor scale ascending and descending in minims, using accidentals:

/10

Write the following one octave arpeggios, ascending and descending in semibreves:

F[#] minor arpeggio, using accidentals

A^b major arpeggio, using the correct key signature

/4

Circle the correct answer for the following questions:

The relative minor key of D^b major is: C minor F minor B^b minor

The relative major key of C[#] minor is: C major E major B major

The key of F minor has: one flat four sharps four flats

/3

Write the enharmonic equivalent for the following notes:

/3

2. Intervals (10 marks)

Name the following intervals:

/5

Write the following intervals above the given note:

Min. 2nd

Maj. 2nd

Maj. 7th

Per. 5th

Min. 7th

/5

3. Triads (10 marks)

Using the correct key signatures, write the following triads:

II₃⁶ in C[#] minor

III₃⁵ in B^b minor

I₄⁶ in A^b major

VII₃⁶ in G[#] minor

IV₄⁶ in E major

/5

Name the key, number and position of the following triads:

/5

Key: _____

Number & Position: _____

Sample Examination Paper - Grade Three

Examiner's
use only

4. Transposition (10 marks)

Transpose the following melody up a major 3rd:

/10

5. Rhythm (25 marks)

Add bar lines to the following melodies:

/3

/3

Add the correct time signature and bar lines to the following melody:

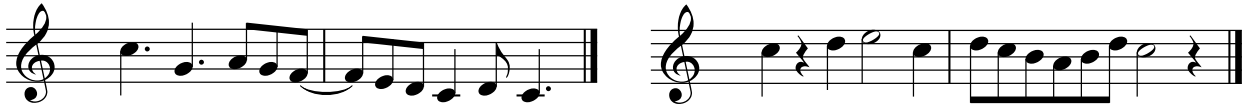
/5

Complete any unfinished bars according to the time signature by adding the correct rest or rests beneath each asterisk:

/5

/5

Add the correct time signature to the following melodies:



/4

6. General Knowledge (20 marks)

Give the English meaning to the following Italian terms:

Sempre: _____

Con forza: _____

Più mosso: _____

Largamente: _____

Pesante: _____

/10

Circle the correct answer for the following questions:

Mendelssohn was born in the year: 1809 1840 1843

Tchaikovsky died in: St. Petersburg Votkinsk Bonn

'Swan Lake' was written by: Mendelssohn Tchaikovsky Grieg

'Träumerei' was written by: Mendelssohn Schumann Grieg

'Fidelio' was written by: Beethoven Tchaikovsky Schumann

/10

Total:

Sample Examination Paper 2

Your name: _____

Teacher's name: _____

Exam centre: _____ Date: _____

Examiner's
use only

Time allowed for this examination: 2 hours

Please complete all questions in pencil or ink. Read all questions carefully.

1. Notation (30 marks)

Name the following key signatures:

major major minor minor major

/5

Write a one octave D^b major scale ascending and descending in semibreves, using the correct key signature:

/10

Write the following one octave arpeggios, ascending and descending in crotchets:

B^b minor arpeggio, using accidentals

B major arpeggio, using the correct key signature

/4

Circle the correct answer for the following questions:

The relative major key of F[#] minor is: B major D major A major

The relative minor key of D^b major is: G minor F minor B^b minor

The key of G minor has: one flat one sharp two flats

/3

Write the enharmonic equivalent for the following notes:

/3

2. Intervals (10 marks)

Name the following intervals:

/5

Write the following intervals above the given note:

Maj. 7th Maj. 6th Min. 7th Min. 2nd Per. 5th

/5

3. Triads (10 marks)

Using the correct key signatures, write the following triads:

VI $\frac{6}{4}$ in B minor II $\frac{5}{3}$ in A^b major III $\frac{6}{3}$ in G[#] minor V $\frac{6}{4}$ in F[#] minor I $\frac{6}{3}$ in D major

/5

Name the key, number and position of the following triads:

major major minor major minor

/5

Key: _____
 Number & Position: _____

Sample Examination Paper 2 - Grade Three

Examiner's
use only

4. Transposition (10 marks)

Transpose the following melody up a major 2nd:

/10

5. Rhythm (25 marks)

Add bar lines to the following melodies:

/3

/3

Add the correct time signature and bar lines to the following melody:

/5

Complete any unfinished bars according to the time signature by adding the correct rest or rests beneath each asterisk:

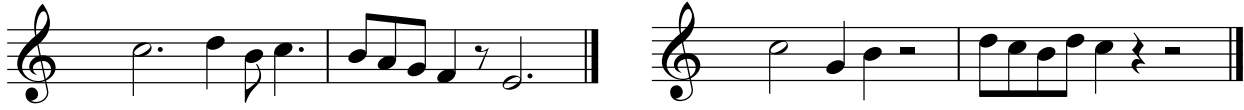
/5

/5

Sample Examination Paper 2 - Grade Three

Examiner's
use only

Add the correct time signature to the following melodies:



/4

6. General Knowledge (20 marks)

Write the Italian words which mean:

Majestic: _____

Continue to perform in the same style: _____

Short and detached: _____

Becoming slower and broader: _____

Very fast: _____

/10

Circle the correct answer for the following questions:

Grieg's first name was: Felix Edvard Peter

Schumann was born in: Bonn Zwickau Mozart

'Elijah' was written by: Mendelssohn Tchaikovsky Bergen

'Songs Without Words' was written by: Mendelssohn Tchaikovsky Grieg

Tchaikovsky died in the year: 1893 1840 1847

/10

Total:

For more sample papers purchase the 'Grade Three - Sample Papers' book.