

Grade Four

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Key Signatures

For Grade Four you are required to know all of the major and minor key signatures:

Sharp Keys

G major D major A major E major B major F# major C# major



E minor B minor F# minor C# minor G# minor D# minor A# minor

No sharps or flats

→ C major
→ A minor

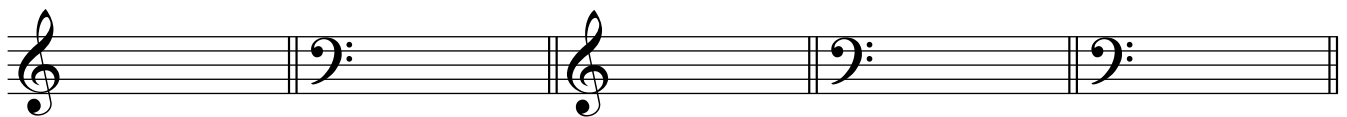
Flat Keys

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



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

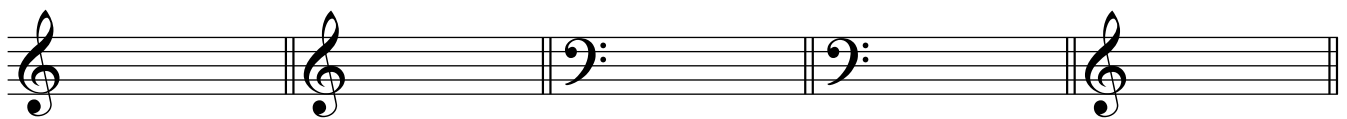
Write the following key signatures:



C minor

E^b minor

F major

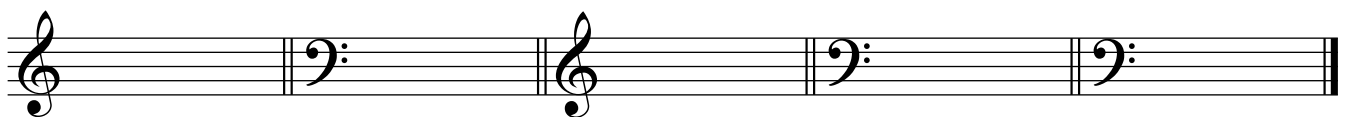
D^b majorB^b minor


F minor

E^b major

B minor

C# minor

G^b major

C^b major

E major

D# minor

A^b majorB^b major

Write the following key signatures:

B major G# minor C major A^b minor A major

E minor C# major F# major A# minor G minor

G major D major F# minor A minor D minor

Name the following key signatures:

Major Major Minor Minor Major

Major Minor Major Minor Minor

Minor Minor Major Major Minor

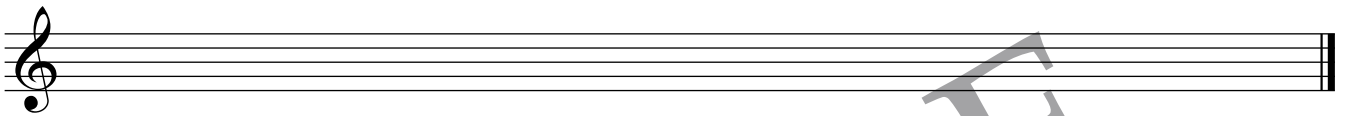
Scales

Write the following **two octave** scales (*see the example*):

C[#] melodic minor scale ascending in crotchets, using the correct key signature



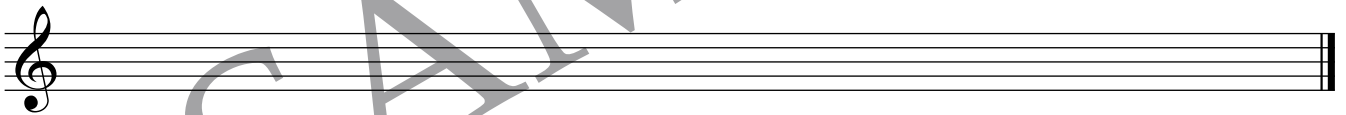
G^b major scale descending in semibreves, using accidentals



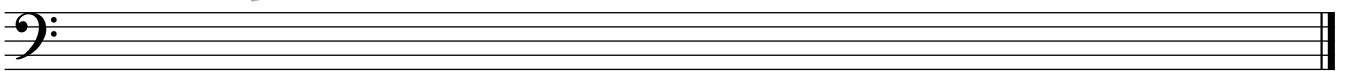
F harmonic minor scale descending in minims, using the correct key signature



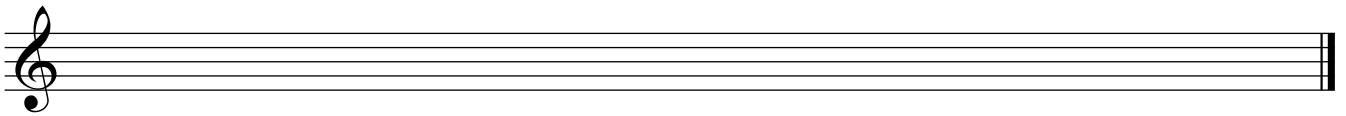
C[#] major scale ascending in dotted crotchets, using the correct key signature



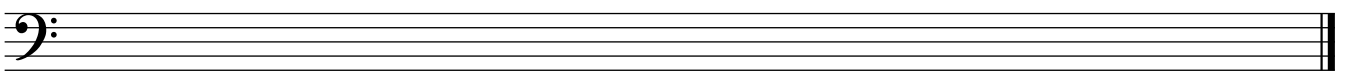
F[#] melodic minor scale ascending in minims, using accidentals



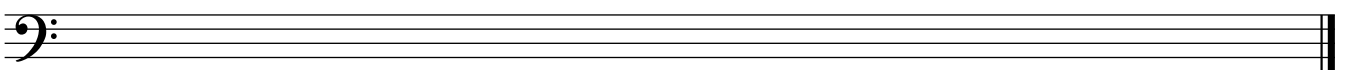
B^b melodic minor scale descending in semibreves, using accidentals



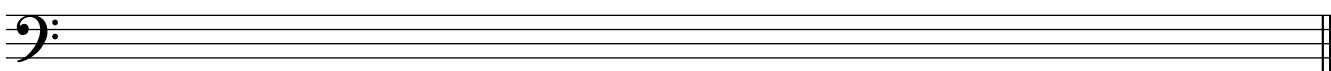
A[#] harmonic minor scale ascending in crotchets, using accidentals



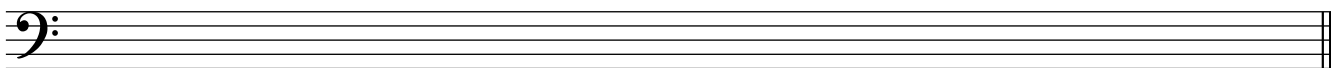
F[#] major scale descending in minims, using the correct key signature



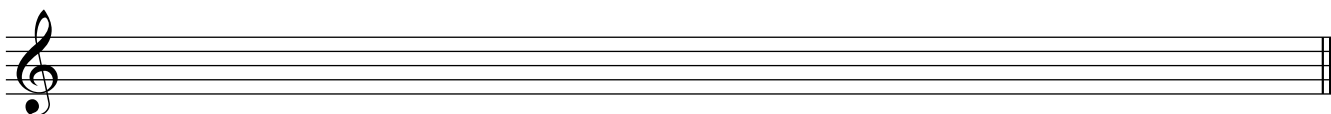
G[#] melodic minor scale ascending in semibreves, using accidentals



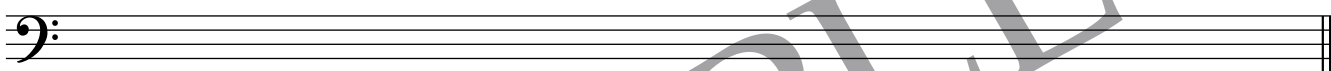
C harmonic minor scale ascending in dotted crotchets, using the correct key signature



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



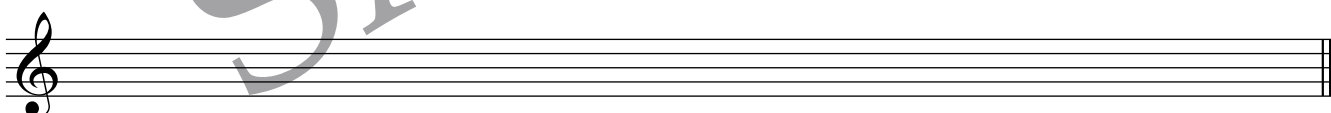
E^b melodic minor scale ascending in crotchets, using accidentals



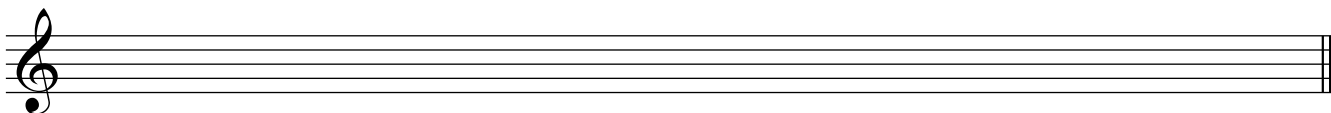
B major scale descending in minims, using accidentals



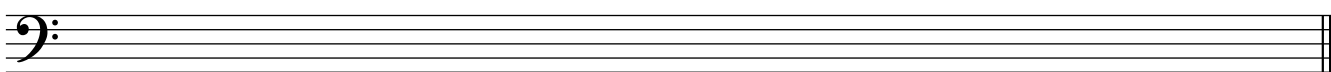
A^b melodic minor scale ascending in dotted crotchets, using the correct key signature



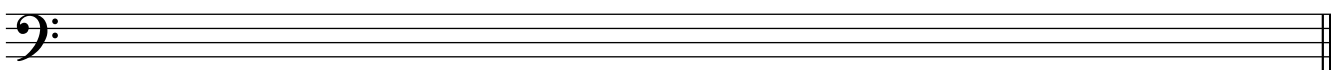
C^b major scale descending in minims, using accidentals



D[#] harmonic minor scale ascending in breves, using the correct key signature



D^b major scale ascending in dotted minims, using accidentals



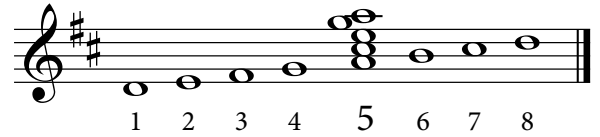
Dominant 7ths

A Dominant 7th is built by using the root, 3rd and 5th notes of the dominant triad within a particular key, and then adding the interval of a 7th and 8ve above the root of the chord.

Example: Dominant 7th in the key of D major



Notes are based on the dominant chord:



The notes that make up a Dominant 7th are the same in a major key as they are in a minor key. This is as a result of the minor key's raised 7th note (see the example below):

Dominant 7th in the key of **D major**



Dominant 7th in the key of **D minor**



Using the correct key signature, write the following one octave dominant 7ths, ascending and descending in minims (see the example):

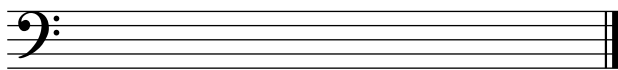
Dominant 7th in the key of **B^b major**



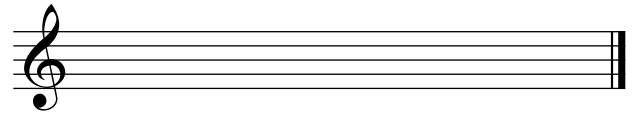
Dominant 7th in the key of **F minor**



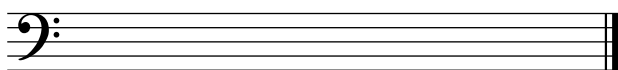
Dominant 7th in the key of **D^b major**



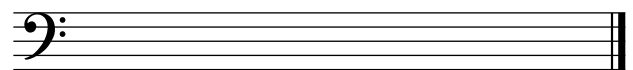
Dominant 7th in the key of **F[#] major**



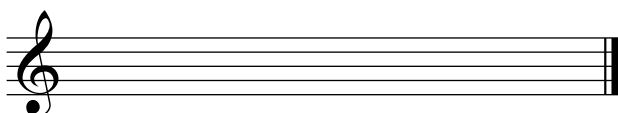
Dominant 7th in the key of **E major**



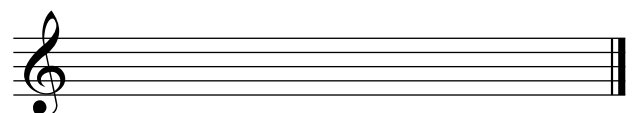
Dominant 7th in the key of **E^b minor**



Dominant 7th in the key of **G[#] minor**



Dominant 7th in the key of **D minor**

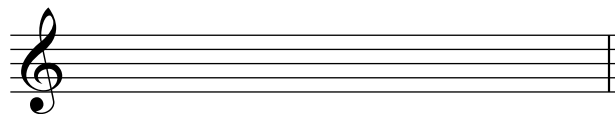


Write the following one octave dominant 7ths, ascending and descending in crotchets. Use accidentals where required rather than the key signature (*see the example*):

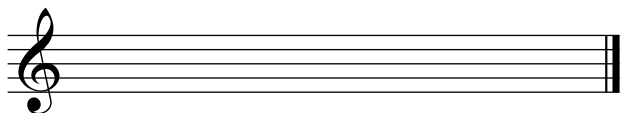
Dominant 7th in the key of F[#] minor



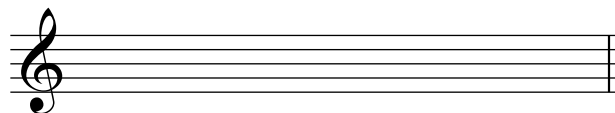
Dominant 7th in the key of B^b minor



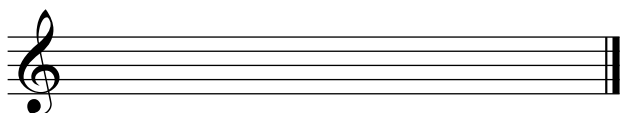
Dominant 7th in the key of E^b major



Dominant 7th in the key of D[#] minor



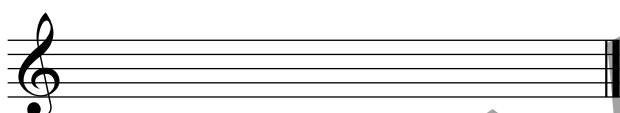
Dominant 7th in the key of A major



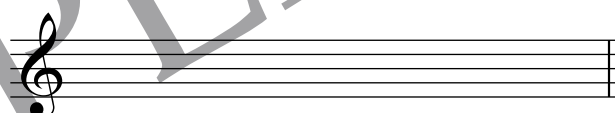
Dominant 7th in the key of C[#] major



Dominant 7th in the key of B major



Dominant 7th in the key of C minor

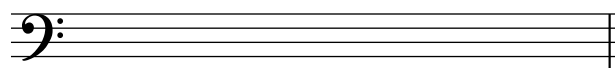


Write the following one octave dominant 7ths, ascending and descending in semibreves. Use accidentals where required rather than the key signature:

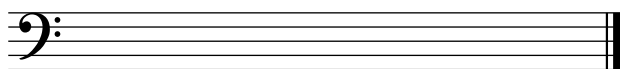
Dominant 7th in the key of A^b major



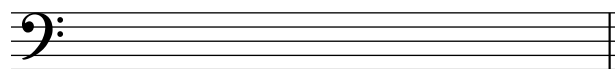
Dominant 7th in the key of G minor



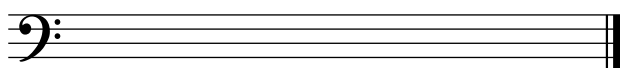
Dominant 7th in the key of C[#] minor



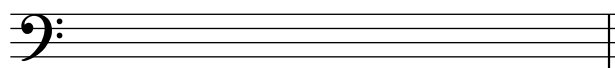
Dominant 7th in the key of A[#] minor



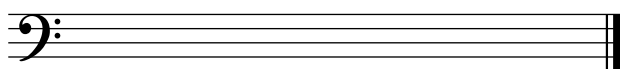
Dominant 7th in the key of A^b minor



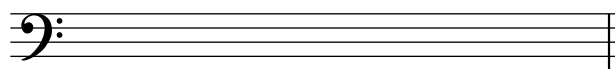
Dominant 7th in the key of C^b major



Dominant 7th in the key of G^b major

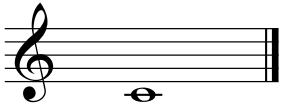

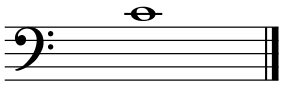


Dominant 7th in the key of B minor



Alto Clef

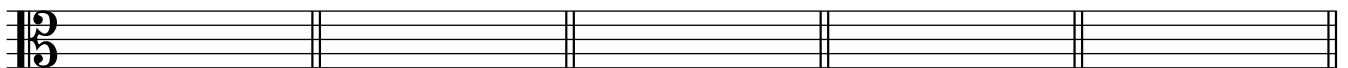
In previous grades you have been required to understand how to read and write **treble** and **bass** clef notes. In Grade Four, you will also be using the **alto** clef. Note where **Middle C** is located for each of the three different clefs below:

Treble Clef	Alto Clef	Bass Clef
		

Name the following **alto** clef notes:



Write the following **alto** clef notes as crotchets:



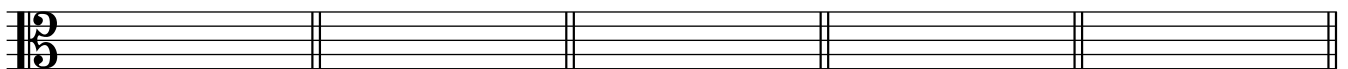
G[#] above the staff

Middle C

E[♮] on a line

A^b below the staff

D[#] above the staff



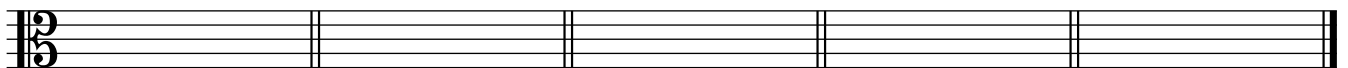
F[♮] below the staff

F[#] on a line

G^b in a space

B below the staff

B[#] in a space



G^b on a line

F[#] above the staff

B[♮] above the staff

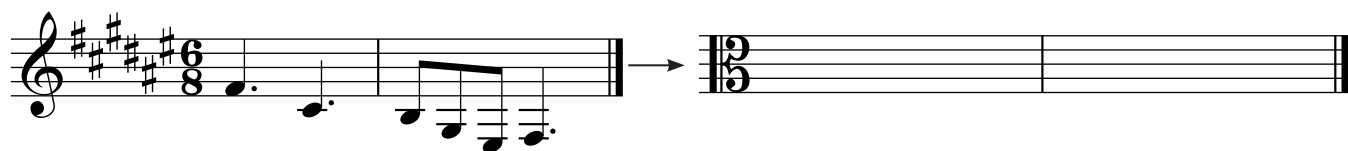
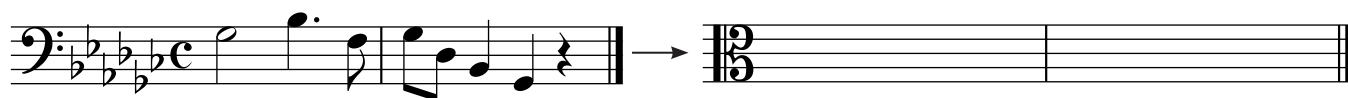
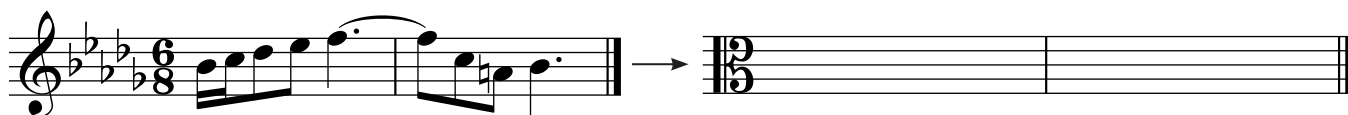
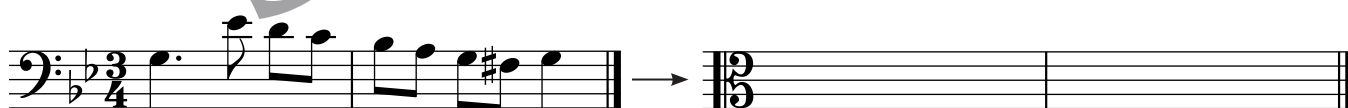
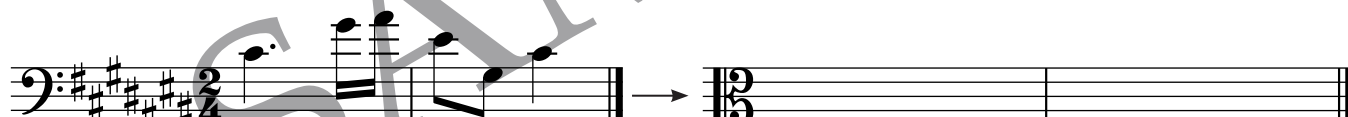
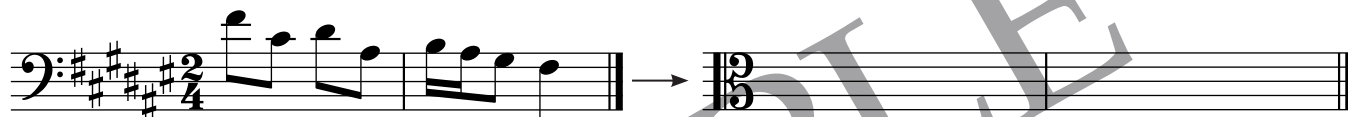
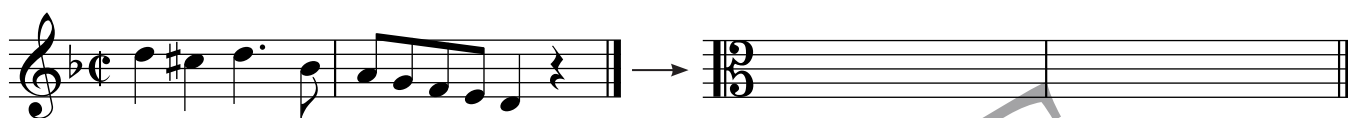
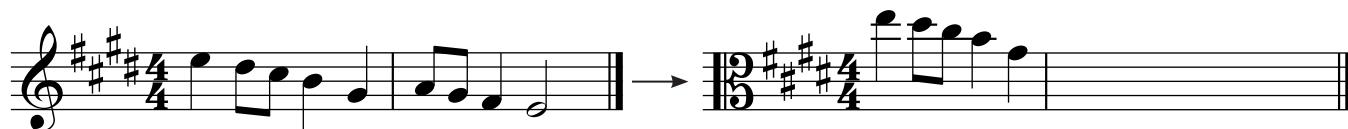
D[♮] in a space

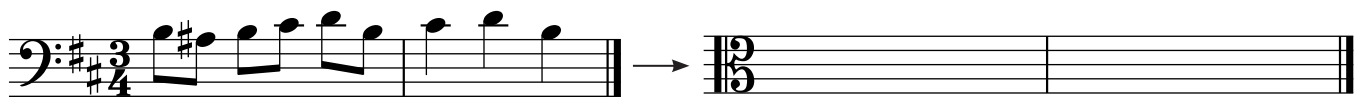
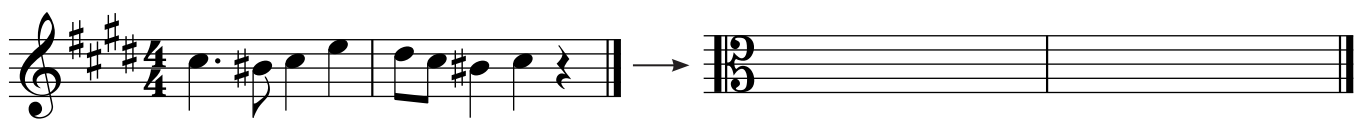
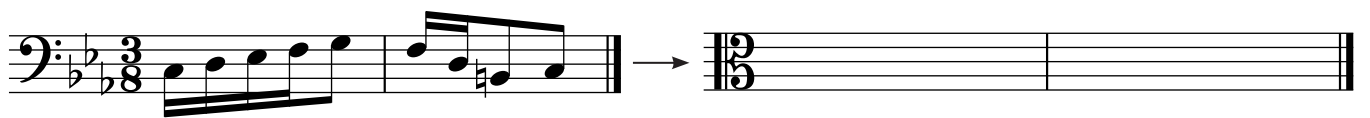
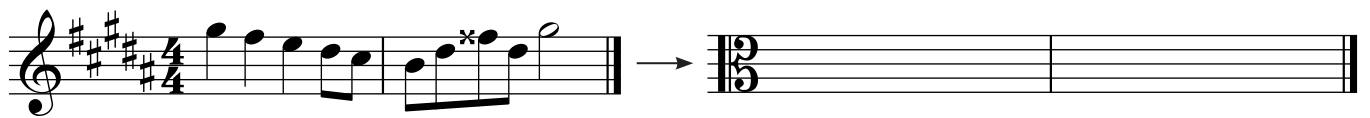
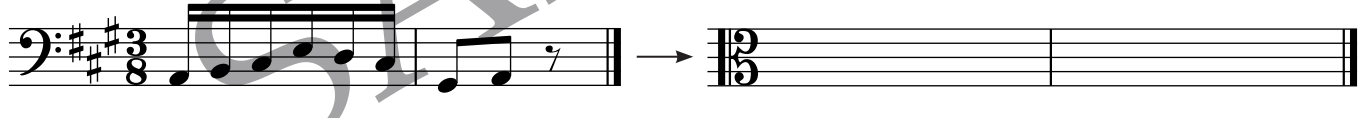
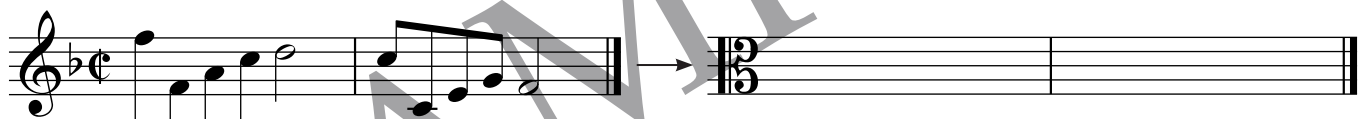
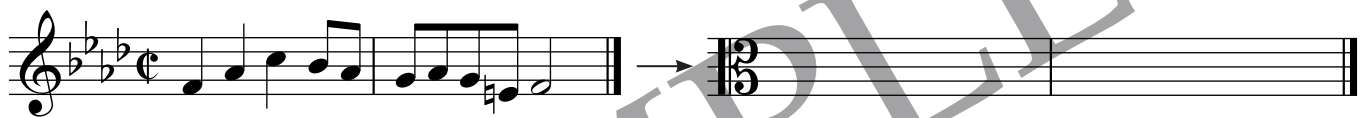
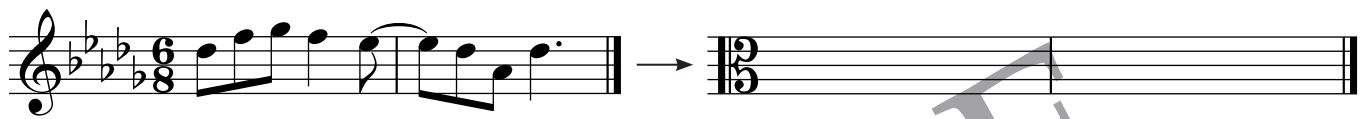
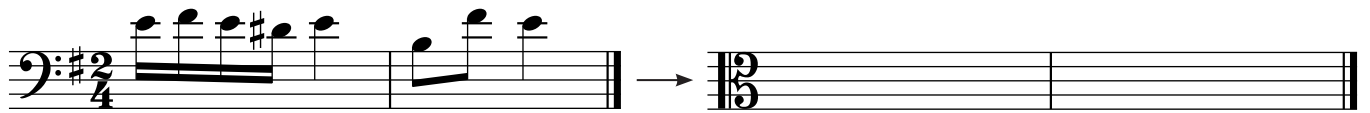
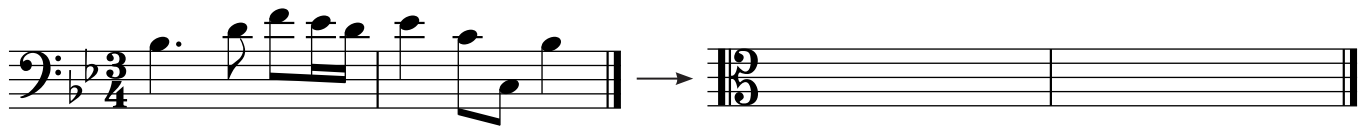
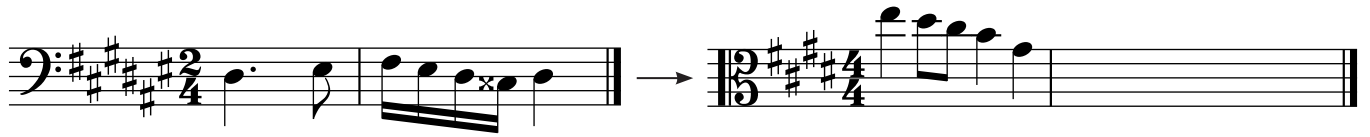
A on a line

Note where the sharps and flats are placed when writing key signatures using the **alto clef**:



Transcribe the following short **treble and bass** clef melodies into **alto clef** (*the first bar has been completed as an example*):



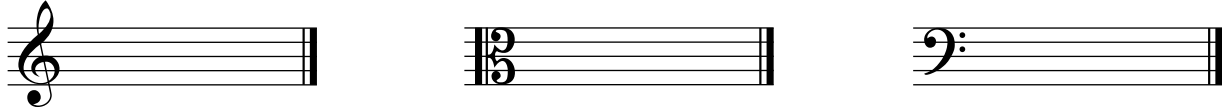


Revision Test - Notation

Complete this revision test at your lesson.

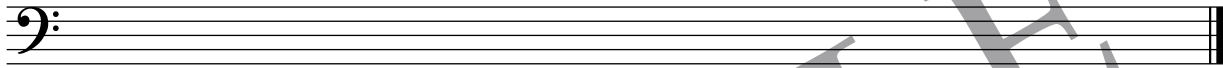
Write the following key signatures:

C^b major G[#] minor F minor /6



Write the following two octave scale:

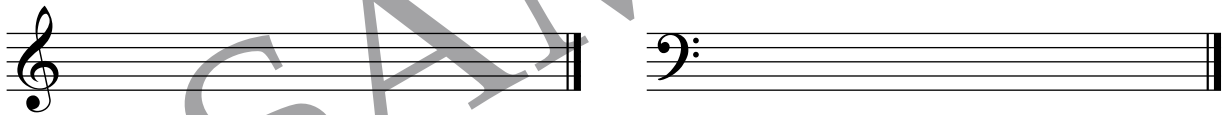
B^b melodic minor scale descending in semibreves, using accidentals

/10


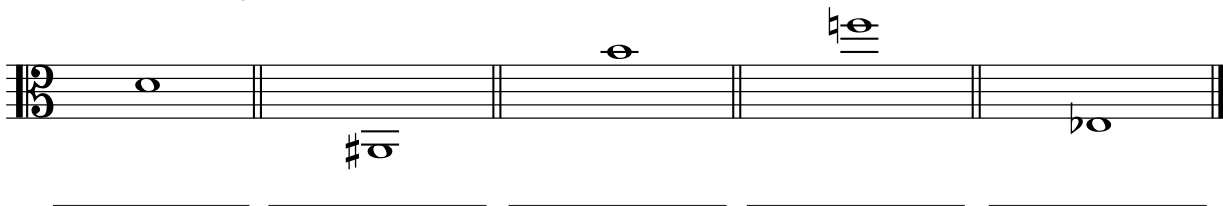
Write the following one octave dominant 7ths, ascending and descending in minims. Use accidentals where required rather than the key signature:

Dominant 7th in the key of E^b major

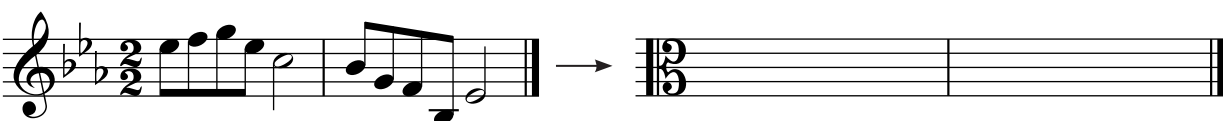
Dominant 7th in the key of D[#] minor

/4


Name the following alto clef notes:

/5


Transcribe the following short melody into **alto** clef:

/5


Total: /30

Augmented and Diminished Intervals

In previous grades you have been asked to identify intervals as being either major, minor or perfect. There are two other interval names to identify in Grade Four:

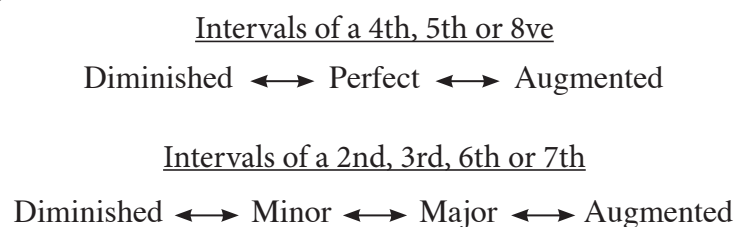
- If you raise the top note in either a major or perfect interval by a semitone, the interval becomes an **augmented** interval.
- If you lower the top note in either a minor or perfect interval by a semitone, the interval becomes a **diminished** interval.

Write the following intervals above the given note (*see the example*):

The image shows two rows of musical notation. Each row contains five staves, each with a single note and a label below it. The first row contains: Aug. 5th (treble clef, G4), Dim. 7th (bass clef, G3), Dim. 3rd (treble clef, G4), Aug. 2nd (treble clef, G4), and Aug. 3rd (bass clef, G3). The second row contains: Aug. 6th (treble clef, G4), Dim. 2nd (treble clef, G4), Aug. 3rd (bass clef, G3), Dim. 5th (treble clef, G4), and Dim. 7th (bass clef, G3).

There will be occasions where you are required to write a diminished 2nd, 3rd, 6th or 7th above a note that has no corresponding minor scale (eg. a diminished 3rd above D^b), or likewise an augmented 2nd, 3rd, 6th or 7th above a note that has no corresponding major scale (eg. an augmented 6th above D[#]).

To write a **diminished 2nd, 3rd, 6th or 7th** using a **major** scale as your reference, you must lower the note you are writing by two semitones (or a tone). The first semitone is to change the interval from major to minor, and the second semitone to change the interval from minor to diminished. Likewise, to write an **augmented 3rd, 6th or 7th** using a **minor** scale as reference, you must raise the note you are writing by two semitones. To write an **augmented 2nd** using a **minor** scale as reference, you only need to raise the note you are writing by one semitone, as the interval of a 2nd is major in both major and minor scales.




Write the following intervals above the given note:

The image shows a single row of musical notation with six staves, each with a single note and a label below it. The notes and labels are: Aug. 6th (treble clef, G4), Aug. 4th (bass clef, G3), Dim. 7th (treble clef, G4), Aug. 3rd (treble clef, G4), Dim. 5th (bass clef, G3), and Dim. 7th (treble clef, G4).

There are no major **or** minor scales that start on B[#], E[#] or F^b. The way to write an interval above one of these notes is as follows:

Question:



Dim. 5th

As there is neither a B[#] major **nor** a B[#] minor scale, lower the given note by a semitone and work out a diminished 5th above B.



Dim. 5th

B - F is a diminished 5th, therefore B[#] - F[#] will also be a diminished 5th.

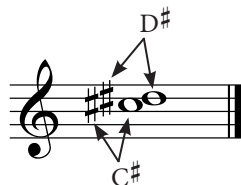
Answer:



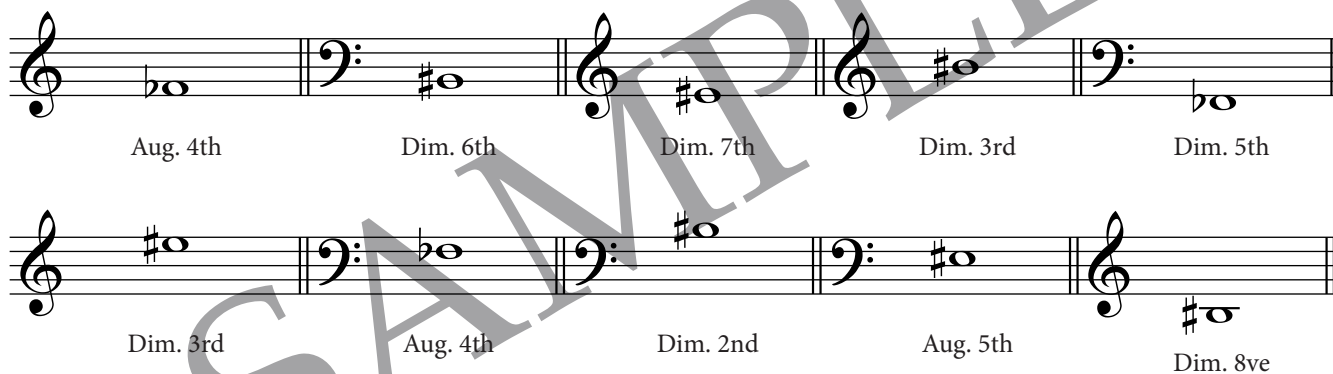
Dim. 5th

The method above should also be applied when working out an interval above a double sharp or double flat.

When both notes of a 2nd interval require an accidental, the order for the placement of the accidentals is as follows:



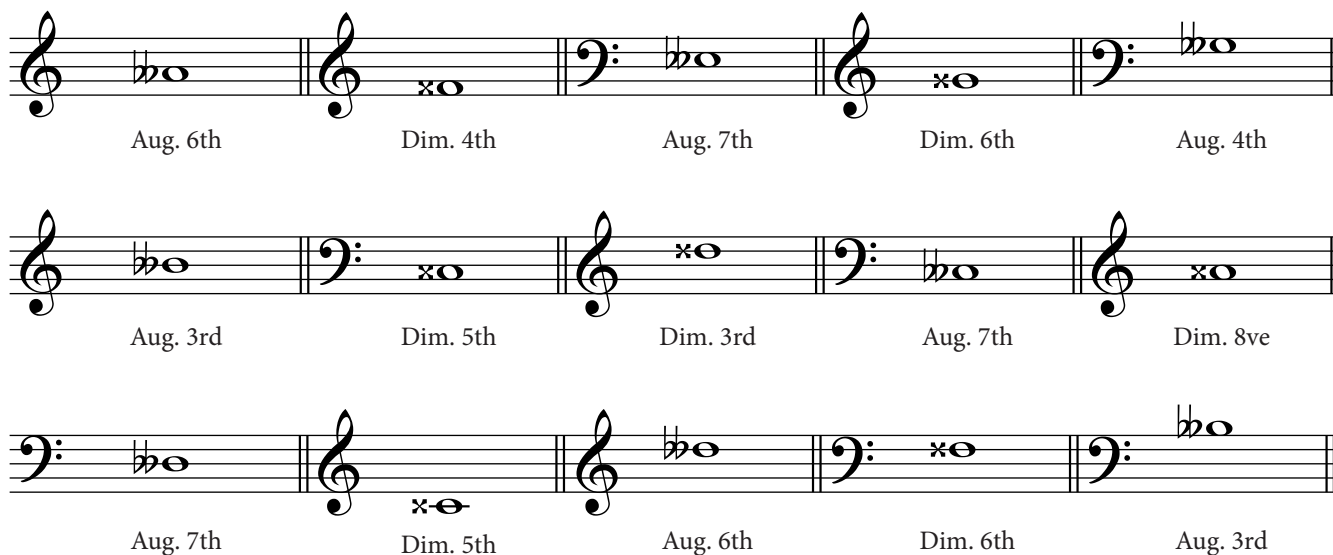
Write the following intervals above the given note:



Aug. 4th Dim. 6th Dim. 7th Dim. 3rd Dim. 5th

Dim. 3rd Aug. 4th Dim. 2nd Aug. 5th Dim. 8ve

Write the following intervals above the given note:



Aug. 6th Dim. 4th Aug. 7th Dim. 6th Aug. 4th

Aug. 3rd Dim. 5th Dim. 3rd Aug. 7th Dim. 8ve

Aug. 7th Dim. 5th Aug. 6th Dim. 6th Aug. 3rd

Write the following intervals above the given note:

Treble clef

Four musical staves in Treble clef, each containing five intervals above a given note. The intervals are labeled as follows:

- Staff 1: Dim. 6th, Aug. 4th, Maj. 7th, Min. 3rd, Dim. 2nd
- Staff 2: Aug. 7th, Per. 4th, Dim. 7th, Min. 3rd, Per. 5th
- Staff 3: Dim. 8ve, Maj. 7th, Dim. 3rd, Aug. 6th, Per. 4th
- Staff 4: Aug. 8ve, Maj. 3rd, Per. 8ve, Aug. 7th, Per. 5th

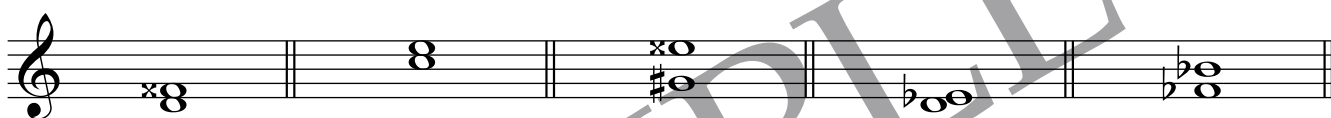
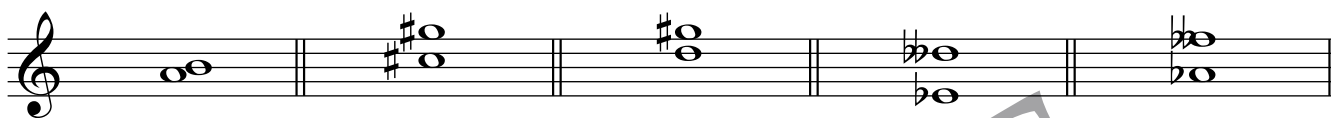
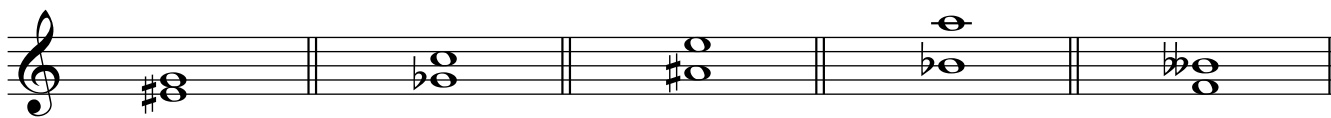
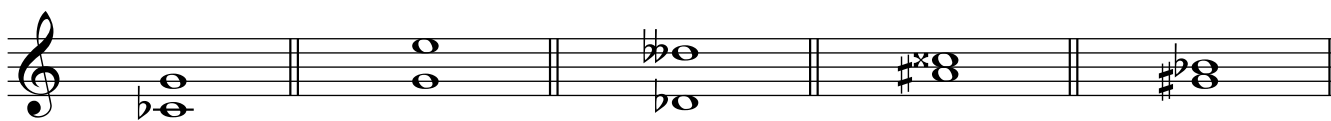
Bass clef

Four musical staves in Bass clef, each containing five intervals above a given note. The intervals are labeled as follows:

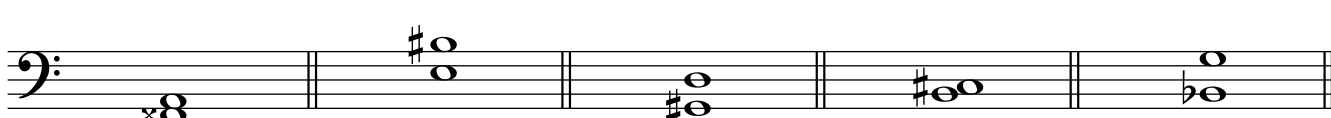
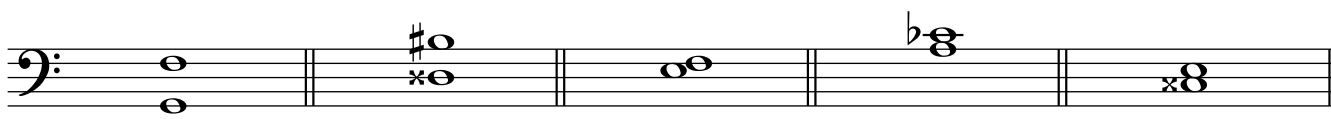
- Staff 1: Maj. 3rd, Aug. 7th, Dim. 5th, Min. 3rd, Aug. 8ve
- Staff 2: Aug. 2nd, Per. 4th, Aug. 6th, Maj. 3rd, Dim. 4th
- Staff 3: Per. Unison, Dim. 2nd, Min. 3rd, Dim. 7th, Maj. 6th
- Staff 4: Aug. 5th, Min. 2nd, Aug. 7th, Maj. 3rd, Aug. 8ve

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

Treble clef



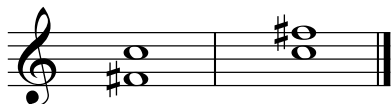
Bass clef



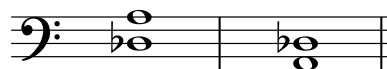
Inversion of Intervals

To invert an interval, you must change both the order of the two notes **and** the interval name. Changing the order of the interval is easy - you either take the lower note of the interval up an octave, or the higher note of the interval down an octave (*whichever option fits best within the staff*).

Example 1



Example 2

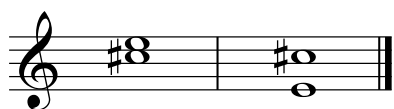


You must also invert both the name and number of the original interval. To invert the number, you subtract the original interval number from the number '9' (ie. '3rd' will become '6th', and '4th' will become '5th'). The name of the interval changes in the following way:

Minor ↔ Major

Perfect ↔ Perfect

Diminished ↔ Augmented



Min. 3rd

Maj. 6th



Per. 5th

Per. 4th



Dim. 5th

Aug. 4th

Write the following intervals above the given note and then invert the interval in the following bar. Be sure to add the name of the inverted interval (*see the example*):

Maj. 3rd Min. 6th Aug. 5th _____ Aug. 7th _____ Aug. 2nd _____

Maj. 7th _____ Min. 2nd _____ Aug. 7th _____ Aug. 5th _____

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

Maj. 3rd _____ Aug. 7th _____ Dim. 3rd _____ Per. 4th _____

Name the following intervals, and invert the interval in the following bar. Be sure to add the name of the inverted interval (*see the example*):

Treble Clef:

A musical staff in treble clef containing four measures of intervals. The first measure shows an augmented 5th interval (F#4 to C5). The second measure shows a diminished 4th interval (F#4 to B4). The third measure shows a major 3rd interval (F4 to A4). The fourth measure shows a minor 3rd interval (F4 to G4).

Aug. 5th

Dim. 4th

A musical staff in treble clef containing four measures of intervals. The first measure shows a major 6th interval (F4 to D5). The second measure shows a minor 6th interval (F4 to Eb5). The third measure shows a major 2nd interval (F4 to G4). The fourth measure shows a minor 2nd interval (F4 to F#4).

A musical staff in treble clef containing four measures of intervals. The first measure shows a major 7th interval (F4 to E5). The second measure shows a minor 7th interval (F4 to Eb5). The third measure shows a major 4th interval (F4 to B4). The fourth measure shows a minor 4th interval (F4 to Ab4).

A musical staff in treble clef containing four measures of intervals. The first measure shows a major 8th interval (F4 to F5). The second measure shows a minor 8th interval (F4 to Eb5). The third measure shows a major 5th interval (F4 to C5). The fourth measure shows a minor 5th interval (F4 to Bb4).

Bass Clef:

A musical staff in bass clef containing four measures of intervals. The first measure shows a major 2nd interval (F3 to G3). The second measure shows a minor 2nd interval (F3 to F#3). The third measure shows a major 3rd interval (F3 to A3). The fourth measure shows a minor 3rd interval (F3 to G3).

A musical staff in bass clef containing four measures of intervals. The first measure shows a major 4th interval (F3 to B3). The second measure shows a minor 4th interval (F3 to Ab3). The third measure shows a major 6th interval (F3 to D4). The fourth measure shows a minor 6th interval (F3 to Eb4).

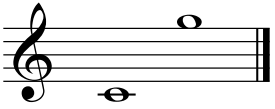


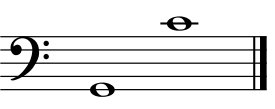
A musical staff in bass clef containing four measures of intervals. The first measure shows a major 7th interval (F3 to E4). The second measure shows a minor 7th interval (F3 to Eb4). The third measure shows a major 8th interval (F3 to F4). The fourth measure shows a minor 8th interval (F3 to Eb4).

A musical staff in bass clef containing four measures of intervals. The first measure shows a major 9th interval (F3 to F4). The second measure shows a minor 9th interval (F3 to Eb4). The third measure shows a major 10th interval (F3 to F5). The fourth measure shows a minor 10th interval (F3 to Eb5).

Forming Chords for SATB

The letters 'SATB' are used to represent the four different voices vocal harmony is written for (Soprano, Alto, Tenor, Bass). When writing SATB, it is important to understand the vocal range for each individual voice.

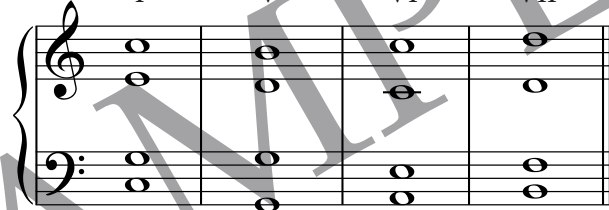
Vocal Ranges

Soprano	Alto	Tenor	Bass
			

Triads are used as the basis for writing for SATB, however as there are only three notes in a triad one note must be used twice, or *doubled*. In Grade Four, the root note of the triad is doubled in all chords except for chords VI and VII, where the 3rd is doubled (*see the examples below*):

C major

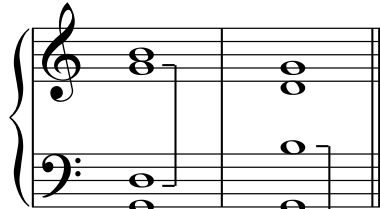
I	V	VI	VII
---	---	----	-----



root doubled
3rd doubled

When completing chords in SATB it is important to keep the note spacing as even as possible. There cannot be a space of more than an octave between any two voices other than between the tenor and bass.

x	✓
---	---



Remember that chords III, V and VII contain the leading note. The leading note must be raised by a semitone if the chord you are writing is from a minor key.

Using the correct key signature, write the following SATB chords as semibreves (*see the example*):

IV in F[#] min.V in E^b maj.

III in C min.

VI in E maj.

IV in G[#] min.

II in F[#] maj.VII in A^b maj.

I in G min.

VI in B^b maj.III in F[#] min.

V in D min.

II in C[#] maj.V in D^b maj.IV in C[#] min.VII in B^b min.

VI in A min.

I in G^b maj.

IV in D maj.

III in F[#] maj.V in D[#] min.

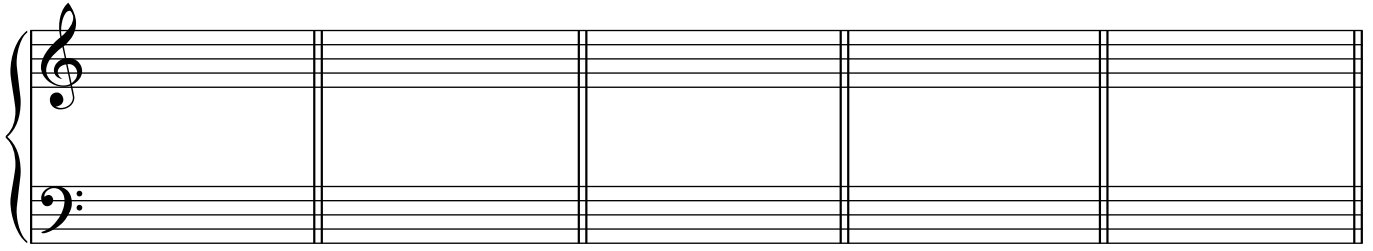
II in B min.

VI in C^b maj.

VII in F min.

V in B maj.

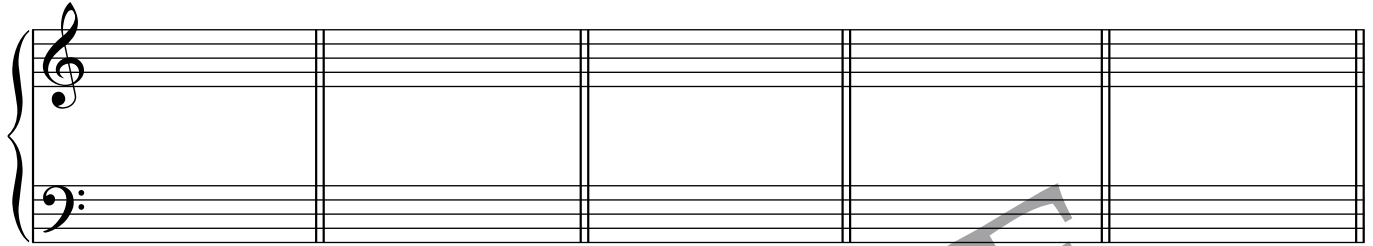
V in A[#] min.



I in F maj.

I in E^b min.II in A[#] min.

IV in B maj.

V in A^b min.

III in A maj.

VII in A min.

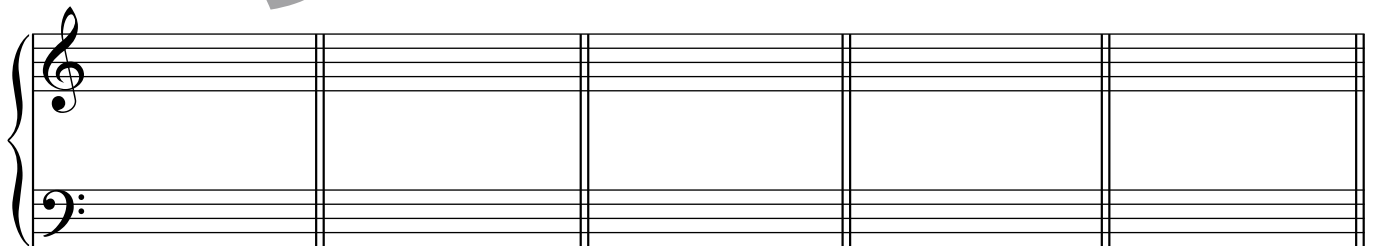
VI in G min.

I in E min.

III in C[#] min.

VII in D min.

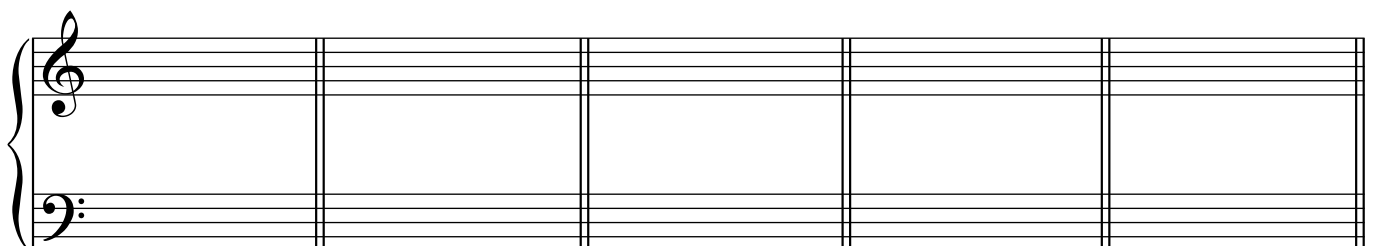
IV in C maj.

VI in E^b maj.II in G[#] min.VII in E^b min.

III in G maj.

I in G^b maj.

V in B min.

I in C[#] maj.II in D[#] min.

VII in C min.

III in G^b maj.

II in C maj.

IV in E min.

VI in D^b maj.

Cadences

Cadences give phrases a distinctive ending. In Grade Four you will need to write **perfect** and **plagal** cadences.

Perfect

V I

Plagal

IV I

There are four rules that must be followed when writing harmony.

1. There can only be a gap of more than an octave between the tenor and bass voices (*see page 13*).
2. A voice that contains the leading note should rise to the tonic in the next chord.
3. You cannot overlap voices.
4. You must not have consecutive perfect 5ths or perfect 8ves between any two chords.

Rule 2

The leading note must rise to the tonic.

Rule 3

The soprano note in the first chord is lower than the alto note in the second chord.

Rule 3

The alto note in the second chord is lower than the tenor note of the same chord.

Rule 4

There are consecutive octaves between the tenor and bass voices.

Rule 4

There are consecutive fifths between the tenor and bass voices.

Using minims, write **perfect cadences** for the following **major** keys. Remember, the leading note must rise and the note that is common to both chords V and I should be allocated to the same voice (*see example*):

Using minims, write **perfect cadences** for the following **minor** keys:

Using minims, write **plagal cadences** for the following **major** keys. The note that is common to both chords IV and I should be allocated to the same voice (*see the example*):

Example of a plagal cadence in a major key. The key signature has three sharps (F#, C#, G#). The first measure shows a D major chord (IV) in the treble clef and a G major chord in the bass clef. The second measure shows a G major chord (I) in both staves. The common note G is held in the bass voice.

Example of a plagal cadence in a major key. The key signature has four sharps (F#, C#, G#, D#). The first measure shows a D major chord (IV) in the treble clef and a G major chord in the bass clef. The second measure shows a G major chord (I) in both staves. The common note G is held in the bass voice.

Example of a plagal cadence in a major key. The key signature has two flats (Bb, Eb). The first measure shows a D major chord (IV) in the treble clef and a G major chord in the bass clef. The second measure shows a G major chord (I) in both staves. The common note G is held in the bass voice.

Using minims, write **plagal cadences** for the following **minor** keys:

Example of a plagal cadence in a minor key. The key signature has three sharps (F#, C#, G#). The first measure shows a D major chord (IV) in the treble clef and a G major chord in the bass clef. The second measure shows a G major chord (I) in both staves. The common note G is held in the bass voice.

Example of a plagal cadence in a minor key. The key signature has two flats (Bb, Eb). The first measure shows a D major chord (IV) in the treble clef and a G major chord in the bass clef. The second measure shows a G major chord (I) in both staves. The common note G is held in the bass voice.

Example of a plagal cadence in a minor key. The key signature has four sharps (F#, C#, G#, D#). The first measure shows a D major chord (IV) in the treble clef and a G major chord in the bass clef. The second measure shows a G major chord (I) in both staves. The common note G is held in the bass voice.

Using minims, write the required cadence for the following **major** keys (*see the example*):

Plagal Perfect Plagal Perfect Plagal

The first row of musical notation shows five major keys: C major, D major, E major, F major, and G major. Each key is represented by a pair of staves (treble and bass clef) with minims. The key signatures are: C major (no sharps or flats), D major (two sharps), E major (three sharps), F major (one flat), and G major (two sharps).

Plagal Plagal Perfect Perfect Perfect

The second row of musical notation shows five major keys: A major, B major, C major, D major, and E major. Each key is represented by a pair of staves (treble and bass clef) with minims. The key signatures are: A major (three sharps), B major (four sharps), C major (no sharps or flats), D major (two sharps), and E major (three sharps).

Using minims, write the required cadence for the following **minor** keys:

Perfect Perfect Plagal Perfect Plagal

The third row of musical notation shows five minor keys: A minor, B minor, C minor, D minor, and E minor. Each key is represented by a pair of staves (treble and bass clef) with minims. The key signatures are: A minor (three sharps), B minor (four sharps), C minor (no sharps or flats), D minor (two sharps), and E minor (three sharps).

Plagal Perfect Perfect Plagal Perfect

The fourth row of musical notation shows five minor keys: F minor, G minor, A minor, B minor, and C minor. Each key is represented by a pair of staves (treble and bass clef) with minims. The key signatures are: F minor (two flats), G minor (one flat), A minor (three sharps), B minor (four sharps), and C minor (no sharps or flats).

Revision Test - Intervals, Chords & Cadences

Complete this revision test at your lesson.

Write the following intervals above the given note:

/5

Aug. 5th Dim. 5th Aug. 8ve Maj. 6th Min. 7th

Name the following intervals, and invert the interval in the following bar. Be sure to add the name of the inverted interval:

/8

Using the correct key signature, write the following SATB chords as semibreves:

/6

III in A^b maj.V in F[#] maj.

VII in B min.

Using minims, write the required cadence for the following **minor** keys:

Perfect

Plagal

Perfect

/6

Total: /25

Transposition

For Grade Four, you are required to transpose melodies **up or down** any of the intervals included in this Grade. When transposing **down** an interval, it is easier to work out the new key by inverting the interval in the question. The inverted interval **above** the original key will give you the new key. Once you have worked out the new key, be sure to write the notes down the required interval. *Example:*

Transpose this melody down a minor 3rd:



Rather than 'down a minor 3rd', invert the question/interval to 'up a major 6th' to work out the new key.

Answer:



The new key is E major, and the notes have been written a 3rd lower than in the question.

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

Down an augmented 4th

Up a diminished 6th

Down a Perfect 4th

Down a major 2nd

Musical notation for 'Down a major 2nd'. The piece is in bass clef, 6/8 time, and B-flat major. The melody starts on G2 and descends stepwise to G1, with a final dotted quarter note on G1.

Up an augmented 6th

Musical notation for 'Up an augmented 6th'. The piece is in treble clef, 2/2 time, and B-flat major. The melody starts on G4 and ascends to E5, with a final dotted quarter note on E5.

Up a minor 2nd

Musical notation for 'Up a minor 2nd'. The piece is in bass clef, 6/8 time, and D major. The melody starts on D2 and ascends to E2, with a final dotted quarter note on E2.

Down a minor 3rd

Musical notation for 'Down a minor 3rd'. The piece is in bass clef, 2/4 time, and D major. The melody starts on D4 and descends to B3, with a final quarter note on B3.

Up a major 7th

Musical notation for 'Up a major 7th'. The piece is in treble clef, 4/4 time, and B-flat major. The melody starts on G4 and ascends to F5, with a final dotted quarter note on F5.

Down a diminished 5th

Musical notation for 'Down a diminished 5th'. The piece is in bass clef with a 6/8 time signature. The melody starts on a whole note G2, followed by a quarter note F2, an eighth note E2, and a sixteenth note D2. This is followed by a quarter note C2, an eighth note B1, and a sixteenth note A1. The melody then continues with a quarter note G1, an eighth note F1, and a sixteenth note E1. The final measure contains a whole note D1. The bass line is empty.

Up a diminished 8ve

Musical notation for 'Up a diminished 8ve'. The piece is in treble clef with a 6/8 time signature. The melody starts on a whole note G4, followed by a quarter note F4, an eighth note E4, and a sixteenth note D4. This is followed by a quarter note C4, an eighth note B3, and a sixteenth note A3. The melody then continues with a quarter note G3, an eighth note F3, and a sixteenth note E3. The final measure contains a whole note D3. The bass line is empty.

Up a perfect 5th

Musical notation for 'Up a perfect 5th'. The piece is in treble clef with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The melody starts on a whole note G4, followed by a quarter note F4, an eighth note E4, and a sixteenth note D4. This is followed by a quarter note C4, an eighth note B3, and a sixteenth note A3. The melody then continues with a quarter note G3, an eighth note F3, and a sixteenth note E3. The final measure contains a whole note D3. The bass line is empty.

Up an augmented 6th

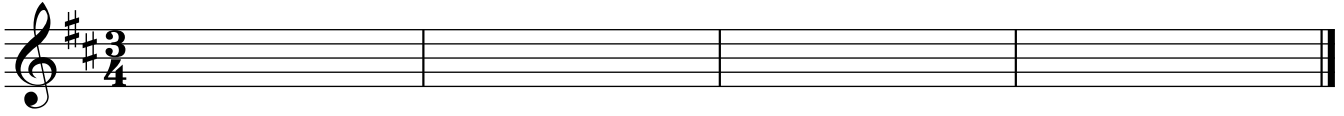
Musical notation for 'Up an augmented 6th'. The piece is in treble clef with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The melody starts on a whole note G4, followed by a quarter note F4, an eighth note E4, and a sixteenth note D4. This is followed by a quarter note C4, an eighth note B3, and a sixteenth note A3. The melody then continues with a quarter note G3, an eighth note F3, and a sixteenth note E3. The final measure contains a whole note D3. The bass line is empty.

Up a minor 3rd

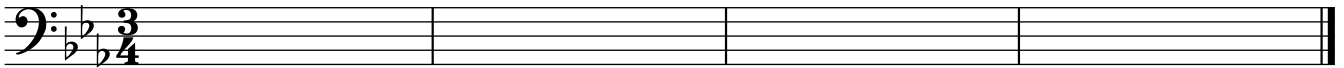
Musical notation for 'Up a minor 3rd'. The piece is in treble clef with a 4/4 time signature and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a quarter note F4, an eighth note E4, and a sixteenth note D4. This is followed by a quarter note C4, an eighth note B3, and a sixteenth note A3. The melody then continues with a quarter note G3, an eighth note F3, and a sixteenth note E3. The final measure contains a whole note D3. The bass line is empty.

Write four bar melodies in the following keys:

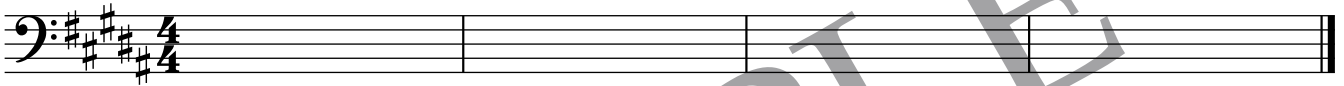
Major



Major



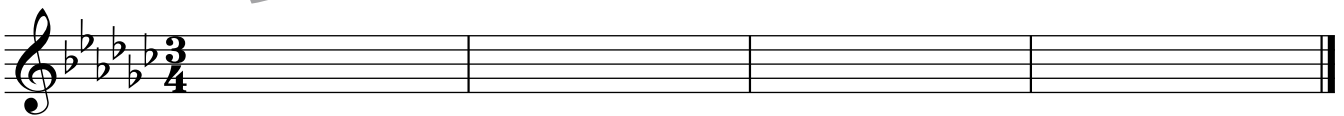
Major



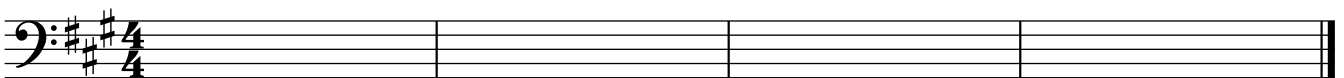
Minor



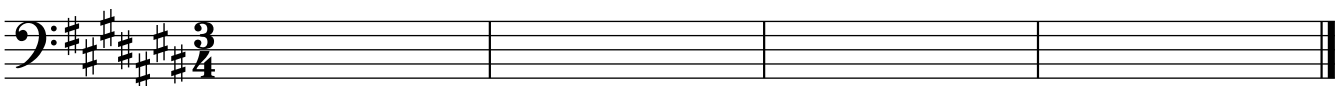
Major



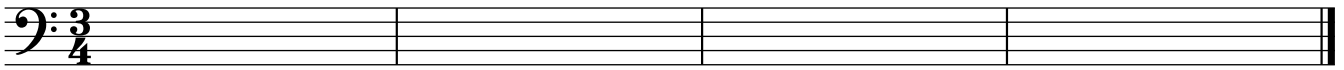
Minor



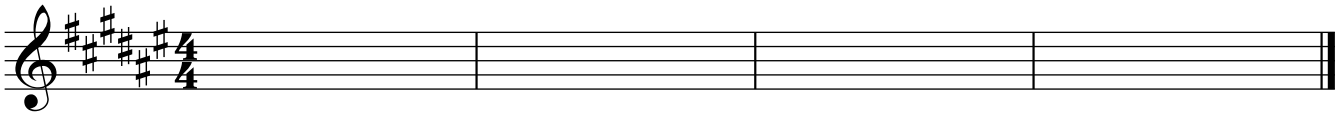
Minor



Major



Major



Minor



Minor



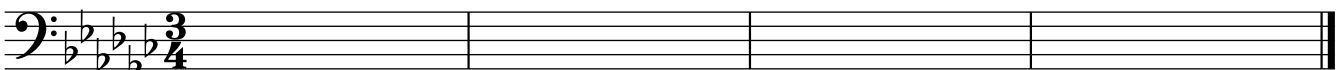
Major



Major



Minor



Revision Test - Transposition & Melody Writing

Complete this revision test at your lesson.

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

Down an augmented 4th

/10

Up an augmented 6th

/10

Write a four bar melody in the following key:

Major

/10

Total: /30

Terminology

Understanding and following the Italian terms in your pieces will enable you to perform more musically. There are ten new terms for you to learn in Grade Four, 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
 Decrescendo - gradually becoming softer

Junior Grade:

Fortissimo - very loud (*ff*)
 Pianissimo - very soft (*pp*)
 Accelerando - gradually becoming faster (*accel.*)
 Ritenuto - held back, slower immediately (*rit.*)
 Staccato - short and detached
 Legato - smooth and connected

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 (∩)

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

Grade Four:

Forzando - forcefully (*fz*)
 Con fuoco - with fire
 Morendo - dying away
 Con moto - with motion
 Perdendosi - losing itself by getting softer and slower
 Rubato - robbed time
 Sforzando - forcefully (*sfz*)
 Smorzando - dying away (*smorz.*)
 Subito - suddenly (*sub.*)
 Un poco - a little

Composers - Twentieth Century

For Grade Four you will be learning a few facts about five Twentieth Century composers. 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.

Béla Bartók (1881 - 1945)

Place of birth: Nagyszentmiklós (Hungary)

Place of death: New York

Famous works:

- Mikrokosmos
- The Wooden Prince
- The Miraculous Mandarin

Interesting facts about Bartók:

- Much of Bartók's music was based on Hungarian folk songs.
- The harmonic structure of his works was very different from music of earlier periods.
- Bartók was a student of both Liszt and Wagner.

Igor Stravinsky (1882 - 1971)

Place of birth: Lomonosov (Russia)

Place of death: New York

Famous works:

- The Firebird
- The Rite of Spring
- Petrushka

Interesting facts about Stravinsky:

- There was almost a riot in the concert hall when *The Rite of Spring* was first performed, as it was very different from what audiences were used to hearing.
- Stravinsky changed his citizenship twice, first to French and then to American.
- He never appeared to care whether critics or audiences enjoyed his music.

Sergei Prokofiev (1891 - 1953)

Place of birth: Sontsovka (Russia)

Place of death: Moscow

Famous works:

- Peter and the Wolf
- The Love of Three Oranges
- Romeo and Juliet

Interesting facts about Prokofiev:

- Prokofiev was from a wealthy family.
- For around a decade later in his life he composed in a more traditional style, as the Russian government did not like the modern style of music.
- Prokofiev died on the same day as Josef Stalin.

George Gershwin (1898 - 1937)

Place of birth: New York

Place of death: Los Angeles

Famous works:

- Rhapsody in Blue
- Porgy and Bess
- An American in Paris

Interesting facts about Gershwin:

- Gershwin's parents were born in Russia, but moved to America.
- He left school at the age of fifteen to work as a pianist for a popular music publisher.
- He moved to California to work on film scores for Hollywood, but died from a serious illness at the age of thirty-eight while working on his third Hollywood score.

Aaron Copland (1900 - 1990)

Place of birth: Brooklyn

Place of death: New York

Famous works:

- Billy the Kid
- Appalachian Spring
- Fanfare for the Common Man

Interesting facts about Copland:

- Copland played piano at a hotel resort to support his desire to compose.
- He incorporated American folk and jazz melodies into his compositions.
- Copland was one of the first composers to make use of the modern technologies of the early twentieth century, such as recordings, radio and movies.

Benjamin Britten (1913 - 1976)

Place of birth: Lowestoft (England)

Place of death: Aldeburg (England)

Famous works:

- Peter Grimes
- War Requiem
- The Young Person's Guide to the Orchestra

Interesting facts about Britten:

- Britten learnt piano and viola as a child, and at the age of thirteen began to study composition.
- His main musical interest was opera, of which he composed thirteen in total.
- He toured Japan in 1957, and a distinctive Eastern influence was obvious in many of his later compositions as a result of his time spent in Asia.

We recommend that you listen to recordings of the pieces listed for each composer.

Revision Test - Terminology & Composers

Complete this revision test at your lesson.

Give the English meaning to the following Italian terms:

Con fuoco: _____

Sforzando: _____

Subito: _____

Largamente: _____

Dolce: _____

/5

Write the Italian words which mean:

Dying away: _____

Forcefully: _____

Gradually becoming slower: _____

Rather broad: _____

With motion: _____

/5

Circle the correct answer for the following questions:

Britten was born in the year:	1882	1913	1900
'The Firebird' was written by:	Stravinsky	Bartók	Britten
'Rhapsody in Blue' was written by:	Prokofiev	Gershwin	Copland
Stravinsky died in:	Moscow	New York	Los Angeles
Gershwin's first name was:	Igor	Aaron	George

/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.

1. Notation (20 marks)

Write the following key signatures:

D^b major D[#] minor B major

3

Write a two octave C[#] melodic minor scale ascending in crotchets, using accidentals:

4

Write the following one octave dominant 7ths, ascending and descending in crotchets.
Use accidentals where required rather than the key signature:

Dominant 7th in the key of F[#] major

Dominant 7th in the key of E^b minor

4

Name the following alto clef notes:

5

Examiner's
use only

Sample Examination Paper - Grade Four

Transcribe the following short melody into alto clef:

Examiner's use only

4

2. Intervals (20 marks)

Write the following intervals above the given note:

Maj. 3rd Dim. 4th Aug. 7th Dim. 6th

8

Name the following intervals, and then invert the interval in the following bar. Be sure to add the name of the inverted interval:

12

3. Chords and Cadences (20 marks)

Using the correct key signature, write the following SATB chords as semibreves:

4

VI in F# maj.

V in B^b min.

VII in C min.

II in D maj.

Sample Examination Paper - Grade Four

Using minims, write perfect cadences for the following keys:

Examiner's
use only

Minor Minor Major Minor

8

Using minims, write plagal cadences for the following keys:

Major Minor Minor Major

8

4. Transposition (10 marks)

Transpose the following melody down a diminished 4th:

10

5. Melody Writing (10 marks)

Write a four bar melody in the following minor key:

10

Sample Examination Paper - Grade Four

6. General Knowledge (20 marks)Examiner's
use only

Give the English meaning to the following Italian terms:

Con fuoco: _____

Morendo: _____

Maestoso: _____

Fermata: _____

Smorzando: _____

/5

Write the Italian words which mean:

Dying away: _____

With motion: _____

Broadly: _____

Losing itself by getting softer and slower: _____

Robbed time: _____

/5

Circle the correct answer for the following questions:

Stravinsky was born in the year: 1881 1882 1891

Bartók was born in : Nagyszentmiklós Sontsovka New York

'Porgy and Bess' was written by: Britten Prokofiev Gershwin

'Peter and the Wolf' was written by: Bartók Copland Prokofiev

Copland died in the year: 1971 1990 1996

/10

Total:

Sample Examination Paper 2

Your name: _____

Teacher's name: _____

Exam centre: _____ Date: _____

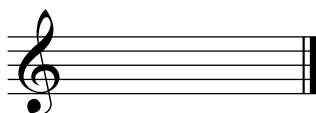
Time allowed for this examination: 2 Hours

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

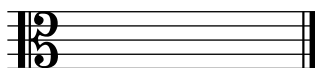
1. Notation (20 marks)

Write the following key signatures:

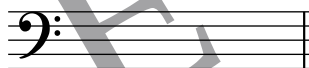
C# major



A^b major

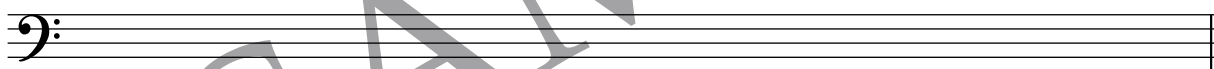


F minor



/3

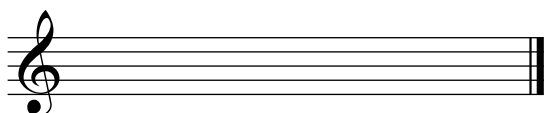
Write a two octave B^b harmonic minor scale descending in minims, using the correct key signature:



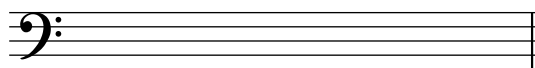
/4

Using the correct key signatures, write the following one octave dominant 7ths ascending and descending in semibreves:

Dominant 7th in the key of C minor

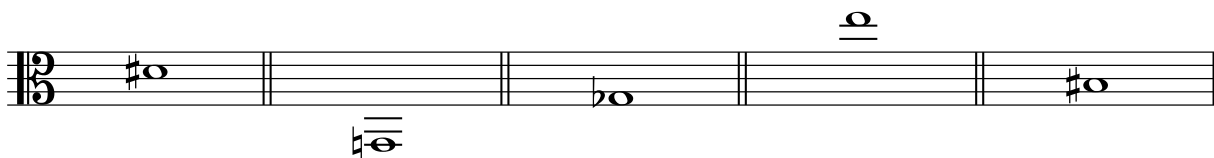


Dominant 7th in the key of C# major



/4

Name the following alto clef notes:



/5

Examiner's
use only

Sample Examination Paper 2 - Grade Four

Transcribe the following short melody into alto clef:

Examiner's
use only

/4

2. Intervals (20 marks)

Write the following intervals above the given note:

Aug. 3rd

Maj. 6th

Dim. 5th

Aug. 8ve

/8

Name the following intervals, and then invert the interval in the following bar. Be sure to add the name of the inverted interval:

/12

3. Chords and Cadences (20 marks)

Using the correct key signature, write the following SATB chords as semibreves:

II in A maj.

IV in F# maj.

III in B^b min.

VII in D min.

/4

Sample Examination Paper 2 - Grade Four

Using minims, write perfect cadences for the following keys:

Examiner's
use only

Major

Minor

Minor

Major

Musical notation for perfect cadences in four keys: Major (F#), Minor (F#), Minor (Bb), and Major (Bb). Each key is represented by a two-staff system (treble and bass clef) with a single minim note in each staff. The notes are: Major (F#), Minor (F#), Minor (Bb), and Major (Bb).

/8

Using minims, write plagal cadences for the following keys:

Major

Major

Minor

Minor

Musical notation for plagal cadences in four keys: Major (F#), Major (Bb), Minor (Bb), and Minor (F#). Each key is represented by a two-staff system (treble and bass clef) with two minim notes in each staff. The notes are: Major (F#, C#), Major (Bb, F), Minor (Bb, F), and Minor (F#, C#).

/8

4. Transposition (10 marks)

Transpose the following melody up an augmented 4th:

Musical notation for transposition exercise in 4/4 time. The melody is written in the treble clef with a key signature of one flat (Bb). The notes are: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7. The melody ends with a quarter rest in the fourth bar.

/10

5. Melody Writing (10 marks)

Write a four bar melody in the following major key:

Musical notation for melody writing in 4/4 time. The key signature is three sharps (F#, C#, G#). The staff is empty for writing a four-bar melody.

/10

Sample Examination Paper 2 - Grade Four

6. General Knowledge (20 marks)Examiner's
use only

Give the English meaning to the following Italian terms:

Con moto: _____

Perdendosi: _____

Un poco: _____

Cantabile: _____

Largo: _____

/5

Write the Italian words which mean:

Suddenly: _____

Forcefully: _____

Quicker at once: _____

Soft and sweet: _____

With fire: _____

/5

Circle the correct answer for the following questions:

Copland was born in the year: 1898 1900 1913

Gershwin died in : New York Los Angeles Aldeburg

'Peter Grimes' was written by: Britten Prokofiev Gershwin

'The Wooden Prince' was written by: Bartók Copland Prokofiev

Stavinsky died in the year: 1945 1971 1976

/10

Total: