

Grade One

Contents

Notation	2
Key Signatures	4
Major Scales	5
Harmonic Minor Scales	6
Relative Keys	8
Tones and Semitones	9
Revision Test - Notation	11
Intervals	12
Triads - Major Scales	15
Triads - Minor Scales	16
Naming Triads	18
Revision Test - Intervals & Triads	19
Transposition	20
Rhythm	22
Time Signatures	23
Anacrusis	24
Rests	27
Revision Test - Rhythm	29
Terminology	30
Composers - Baroque Period	31
Revision Test - Terminology & Composers	32
Sample Examination Paper 1	33
Sample Examination Paper 2	37

To purchase Dynamic Music publications, or to find out about the full range of titles available visit:

www.dynamicpublishing.com.au
Tel: 1300 858 499 (within Australia)
Email: info@dynamicpublishing.com.au

© 2012 Dynamic Publishing PTY LTD
ABN 34 116 993 910
Typesetting by Dynamic Publishing PTY LTD
Printed in Australia by Nationwide Advertising Group, North Sydney
All rights reserved

Theory of Music - Grade One
ISBN 978-1-921273-75-9
First edition 2012

No part of this book may be photocopied or reproduced in any way without permission.
Unauthorised uses are an infringement of the Australian Copyrights Act and are punishable by Law.

Published by Dynamic Publishing Pty Ltd

Notation

For Grade One you need to know all the note names up to three leger lines above and below the staff.

Treble Clef

A musical staff with a treble clef. The notes E, F, G, A, B, C, D, E, F, G, A are written on the staff. Below the staff, the notes B, C, D, E, F, G, A, B, C, D, E, F are written.

Bass Clef

A musical staff with a bass clef. The notes G, A, B, C, D, E, F, G, A, B, C are written on the staff. Below the staff, the notes D, E, F, G, A, B, C, D, E, F, G, A are written.

Write the following **treble clef** notes as **semibreves**:

A musical staff with a treble clef. A semibreve note is written on the first line of the staff.

G below the staff E above the staff A within the staff E below the staff C[#] above the staff F above the staff A^b below the staff D^b below the staff

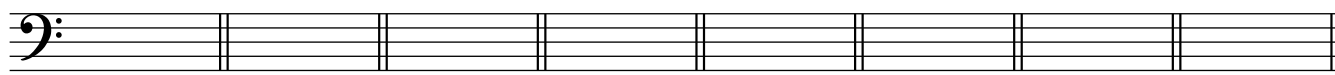
A musical staff with a treble clef. A semibreve note is written on the second line of the staff.

F below the staff A^b above the staff E^b within the staff C below the staff D[#] above the staff B above the staff E[#] below the staff B^b below the staff

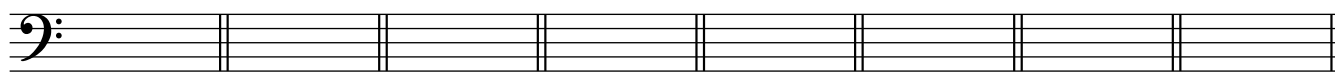
A musical staff with a treble clef. A semibreve note is written on the third line of the staff.

G^b below the staff E^b above the staff F within the staff A below the staff B[#] above the staff D^b above the staff F[#] below the staff F^b above the staff

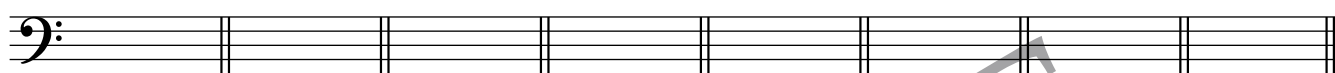
Write the following **bass clef** notes as **minims**:



B below the stave E# above the stave C within the stave C below the stave G above the stave A# above the stave Db below the stave G below the stave



Ab below the stave F# above the stave G within the stave E below the stave D# above the stave Cb above the stave C# below the stave A below the stave



E# below the stave F above the stave E# within the stave G below the stave G# above the stave Ab above the stave B# below the stave E above the stave

Name the following notes:





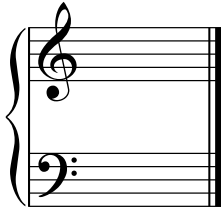




Key Signatures

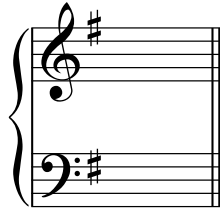
For Grade One you need to know the following key signatures:

C major



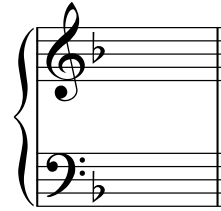
No sharps or flats

G major



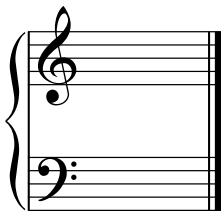
One sharp (F#)

F major



One flat (B^b)

A minor



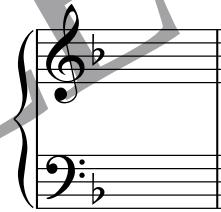
No sharps or flats

E minor



One sharp (F#)

D minor



One flat (B^b)

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



G Major

C Major

F Major

G Major

F Major

C Major

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



A Minor

E Minor

D Minor

E Minor

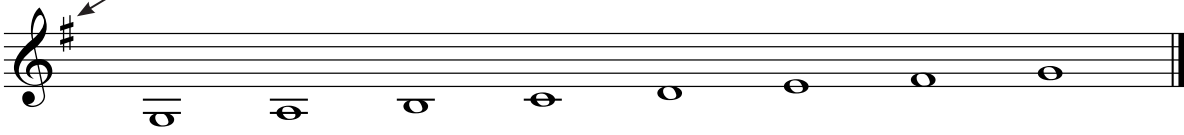
A Minor

D Minor

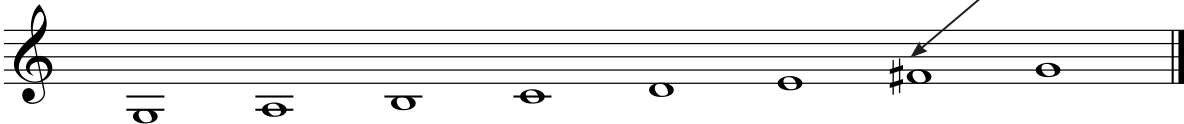
Major Scales

When writing scales it is necessary to use either a key signature at the beginning of the scale, or a sharp or flat next to any notes affected by the key signature (These are called 'accidentals').

G major scale using a key signature



G major scale using an accidental



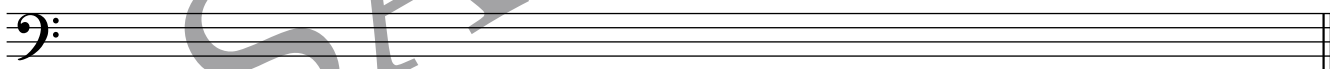
When played, the above two scales will sound identical.

Write the following one octave **major** scales:

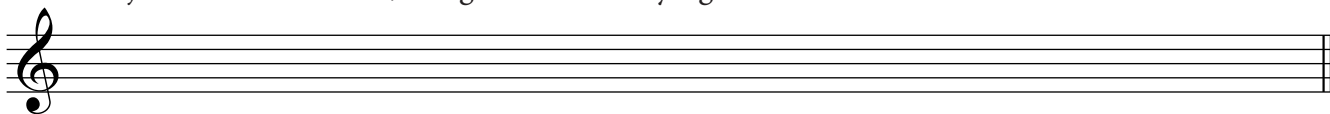
G major scale in semibreves, using accidentals



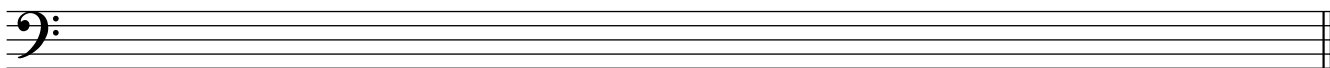
F major scale in minims, using the correct key signature



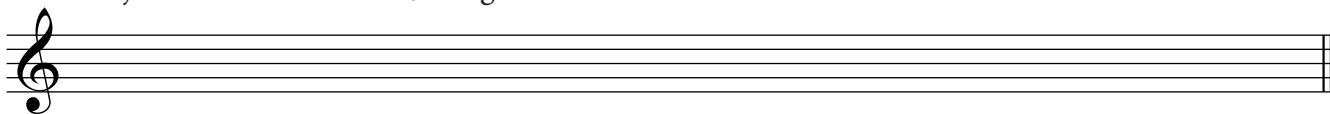
C major scale in crotchets, using the correct key signature



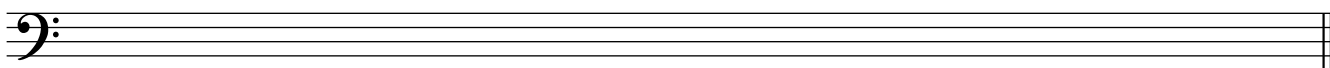
G major scale in quavers (grouped in twos), using accidentals



F major scale in semibreves, using accidentals



C major scale in minims, using the correct key signature

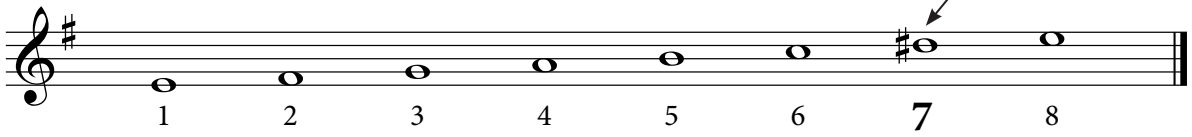


Harmonic Minor Scales


As with major scales, when writing **minor** scales it is necessary to use either a key signature, or a sharp or flat next to any notes affected by the key signature. There is however one extra rule that you must follow when writing **harmonic minor** scales: *Raise the 7th note*.

When working out which note is the 7th note, be sure to count the lowest note of the scale as the 1st note.

E harmonic minor scale *ascending*



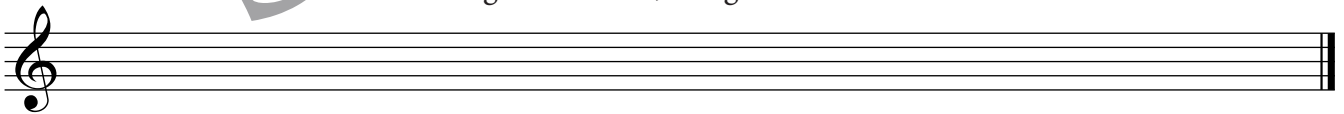
E harmonic minor scale *descending*



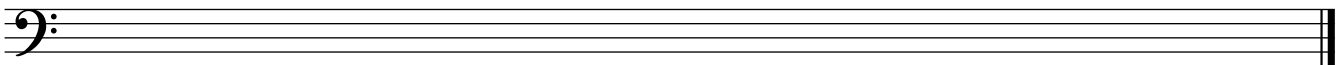
ascending - the notes will move **up** the scale
 descending - the notes will move **down** the scale

Write the following one octave **harmonic minor** scales:

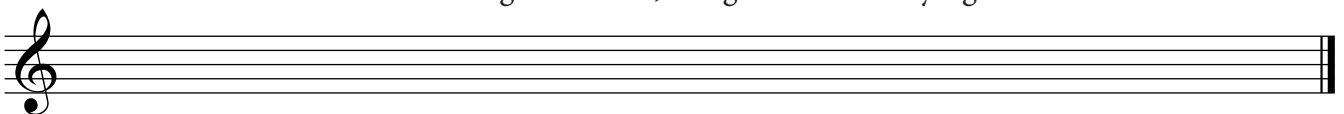
E harmonic minor scale ascending in crotchets, using accidentals



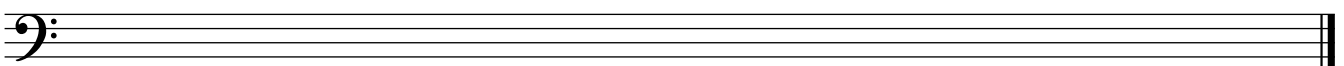
A harmonic minor scale descending in semibreves, using accidentals



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

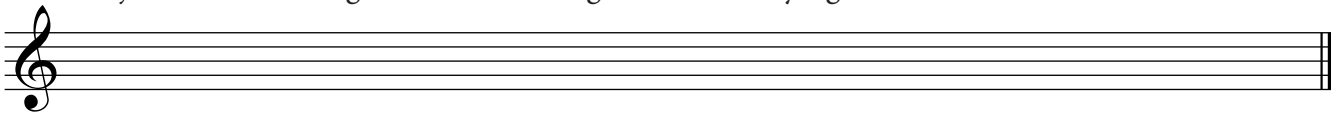


D harmonic minor scale ascending in crotchets, using accidentals

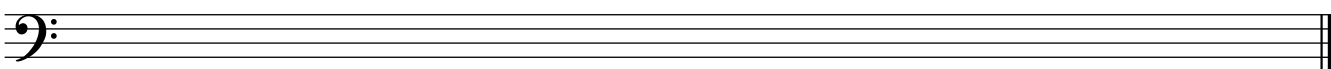


Write the following one octave **major** and **harmonic minor** scales:

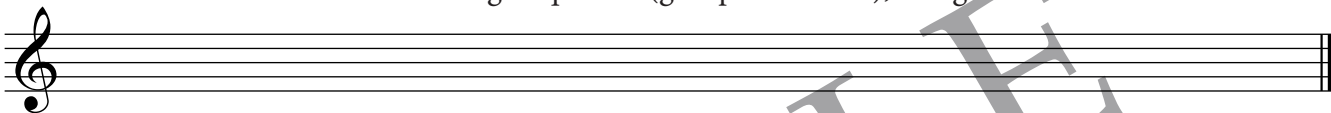
F major scale ascending in crotchets, using the correct key signature



E harmonic minor scale descending in semibreves, using accidentals



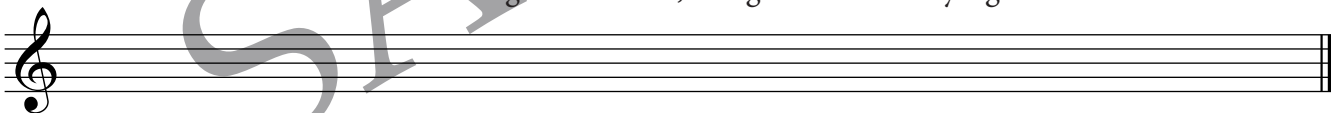
A harmonic minor scale ascending in quavers (grouped in fours), using accidentals



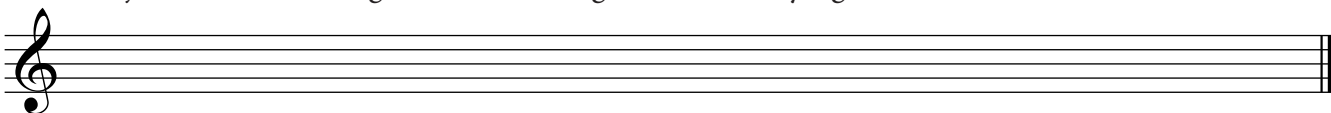
C major scale descending in minims, using the correct key signature



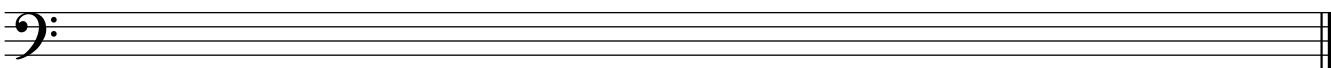
D harmonic minor scale descending in crotchets, using the correct key signature



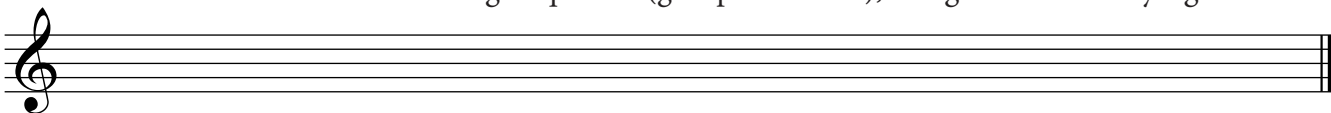
G major scale descending in minims, using the correct key signature



D harmonic minor scale ascending in crotchets, using accidentals



E harmonic minor scale ascending in quavers (grouped in twos), using the correct key signature

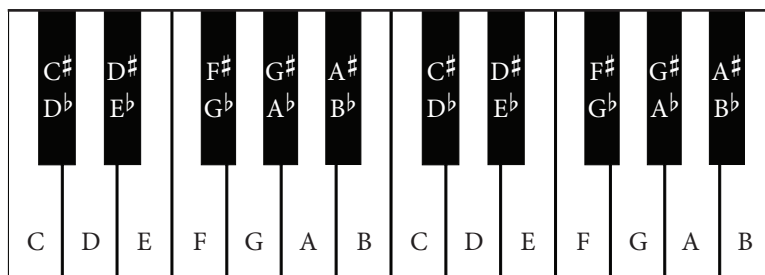


Tones and Semitones

In Preliminary Grade you were asked to recognise the difference between tones and semitones within the C major scale using the piano keyboard as reference. The following notes are always a semitone apart:

E - F and *B - C*

All the other letters of the musical alphabet are a tone apart (*C - D D - E F - G G - A A - B*).



In Grade One you are also required to recognise tones and semitones within the keys of F and G major.

- G major has an F^\sharp in the key signature. *B - C* and *F^\sharp - G* are a semitone apart.
- F major has a B^\flat in the key signature. *A - B^\flat* and *E - F* are a semitone apart.

(All the remaining notes within the above scales are a tone apart)

C major:

F major:

G major:

Beneath each bracket, mark whether the notes within the bracket are a tone or semitone apart (*the first has been completed as an example*):

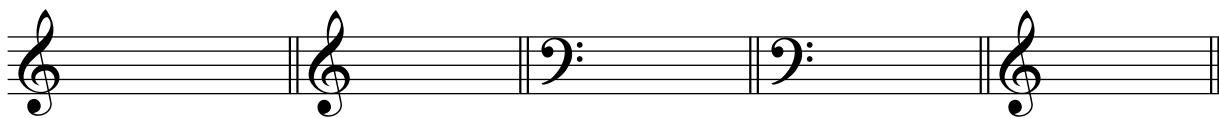
semitone

Revision Test - Notation

Complete this revision test at your lesson.

Write the following notes as minims:

/5



C[#] above
the staff

A below
the staff

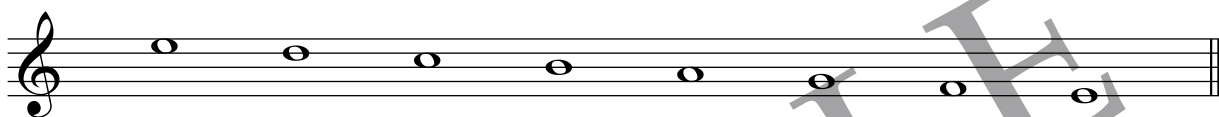
E^b above
the staff

A[#] within
the staff

E above
the staff

Add the key signature and raise the 7th note for the E minor scale below:

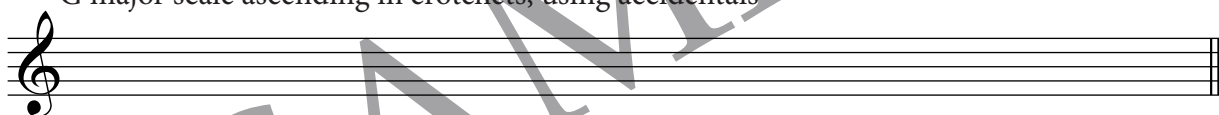
/2



Write the following major scale:

/10

G major scale ascending in crotchets, using accidentals



Circle the correct answer for each of the questions below:

/3

The relative major key of E minor is: C major G major F major

The key of D minor has: no sharps or flats one sharp (F[#]) one flat (B^b)

The relative minor key of C major is: A minor E minor D minor

Beneath each bracket, mark whether the notes within the bracket are a tone or semitone apart:

/5




Total: /25

Intervals

In previous grades you have used numbers to qualify intervals (2nd, 3rd, 4th etc.). For Grade One, as well as using numbers you will now be using a name (*major, minor, perfect*) to qualify each interval.

Perfect Intervals

In both major and minor scales the following intervals are always described as **perfect**:



Perfect Unison Perfect 4th Perfect 5th Perfect Octave

Major 3rd and Minor 3rd

The interval of a 3rd is **major** in a major scale, and **minor** in a minor scale.



G major E minor

Major 3rd Minor 3rd

You have already been introduced to the following keys:

C major (no sharps or flats)

A minor (no sharps or flats)

G major (one sharp - F[#])

E minor (one sharp - F[#])

F major (one flat - B^b)

D minor (one flat - B^b)

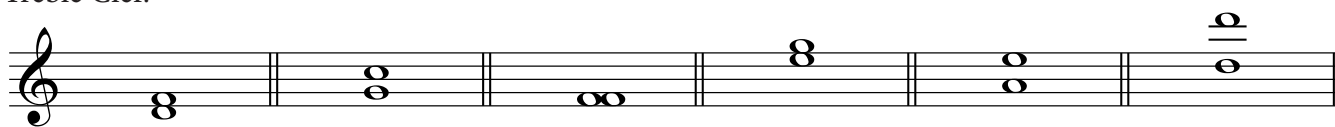
To work out whether an interval of a 3rd is a major 3rd or minor 3rd you will need to decide which scale the interval is from. You do this by looking at the lower note of the interval. If the lower note is the root note (1st note) of one of the major scales listed above, the interval must be a **major 3rd**. If the lower note is the root note of one of the minor scales listed above, the interval must be a **minor 3rd**.

Name the following intervals (The abbreviations 'Maj.', 'Min.' and 'Per.' may be used.):

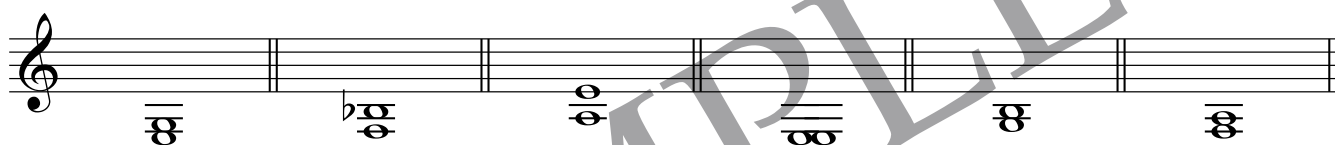
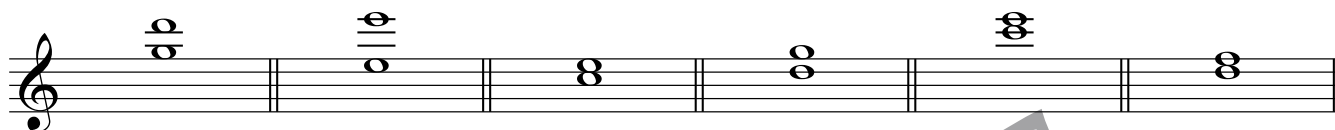


Name the following intervals (*the first has been completed as an example*):

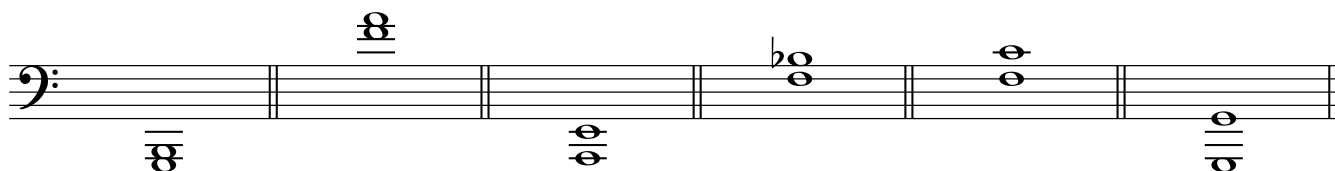
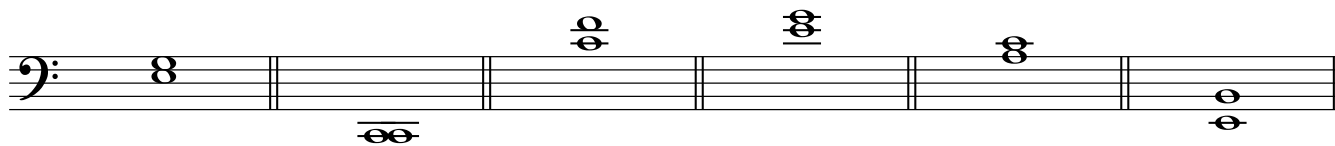
Treble Clef:



Min. 3rd

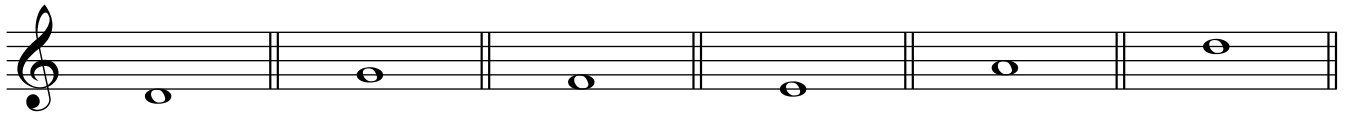


Bass Clef:

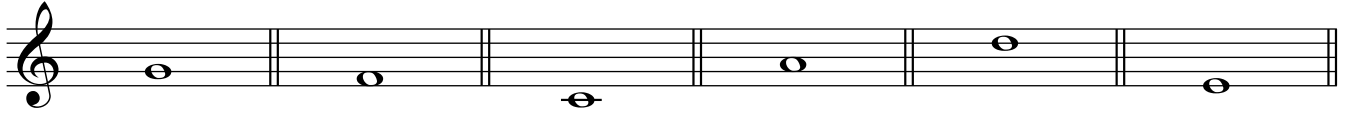


Write the following intervals above the given note:

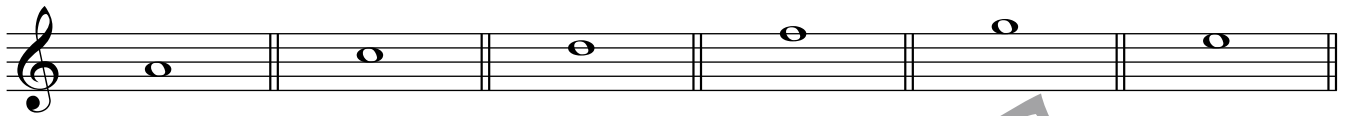
Treble Clef:



Min. 3rd Per. Unison Maj. 3rd Per. 4th Per. 8ve Per. 5th



Per. 4th Maj. 3rd Per. 5th Per. 8ve Min. 3rd Min. 3rd

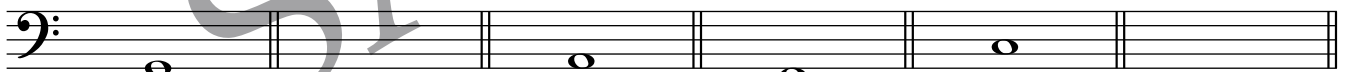


Min. 3rd Maj. 3rd Per. Unison Per. 4th Maj. 3rd Per. 8ve

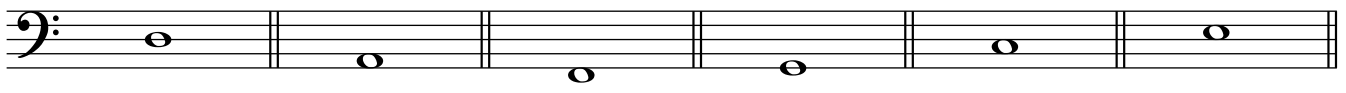


Min. 3rd Min. 3rd Per. 5th Per. 4th Maj. 3rd Per. 8ve

Bass Clef:



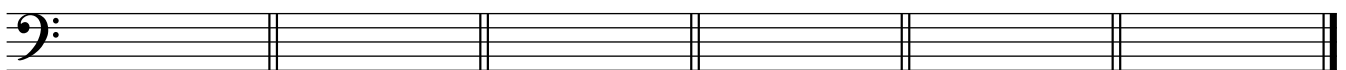
Per. 4th Min. 3rd Per. 8ve Per. 4th Maj. 3rd Per. Unison



Per. 4th Per. 5th Maj. 3rd Per. 8ve Maj. 3rd Min. 3rd



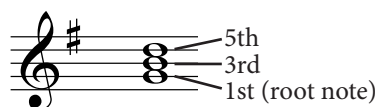
Per. Unison Min. 3rd Maj. 3rd Per. 5th Per. 8ve Min. 3rd



Per. 4th Per. 5th Maj. 3rd Maj. 3rd Min. 3rd Per. 5th

Triads - Major Scales

A triad is made up of three notes:



The middle note of a triad is a 3rd above the root note.
The top note of the triad is a 5th above the root note.

Triads can be built upon all notes of a scale, however for Grade One you will only be using the triads built above the **1st** (tonic), **4th** (subdominant) and **5th** (dominant) notes.

tonic subdominant dominant

I (1st) II III IV (4th) V (5th) VI VII VIII

Note that Roman numerals are used when numbering triads.

1st = I 4th = IV 5th = V

Using the correct key signature write the following one octave major scales, and then form triads above notes I, IV and V. Label each triad with the correct Roman numeral (*the first has been completed as an example*):

G major

I IV V

C major

F major

G major

Triads - Minor Scales

Triads can also be built above notes of the minor scale. Remember, when writing harmonic minor scales there is one extra rule - *raise the 7th*.

A root position triad that is built above the 5th note of a minor scale has the 7th note of the scale as its middle note. This note must be raised (see the example below):

tonic subdominant dominant

I IV V (7)

Using the correct key signature write the following one octave harmonic minor scales, and then form root position triads above notes I, IV and V. Label each triad with the correct Roman numeral:

A harmonic minor

D harmonic minor

E harmonic minor

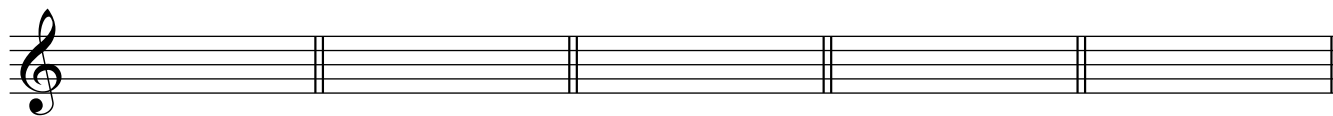
A harmonic minor

D harmonic minor

E harmonic minor

Using the correct key signatures, write the following root position triads:

Treble Clef:



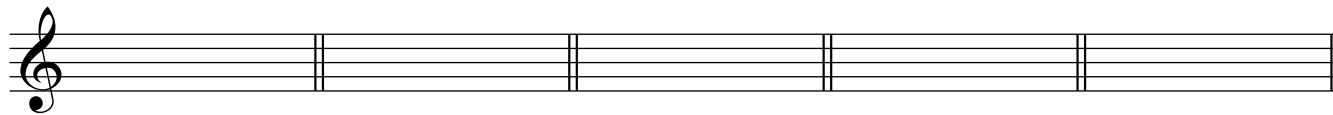
I in A minor

IV in F major

IV in E minor

I in C major

V in C major



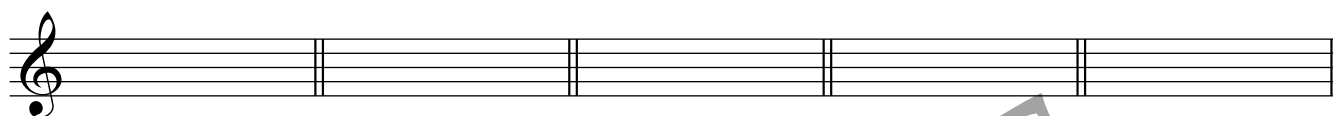
V in D minor

IV in A minor

IV in G major

I in F major

I in E minor



V in G major

IV in C major

V in E minor

IV in D minor

V in F major



V in A minor

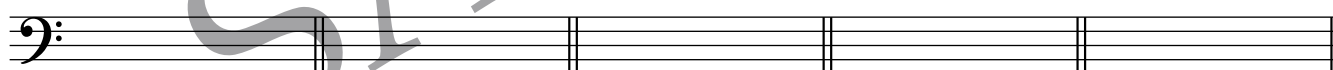
I in G major

IV in C major

V in D minor

V in F major

Bass Clef:



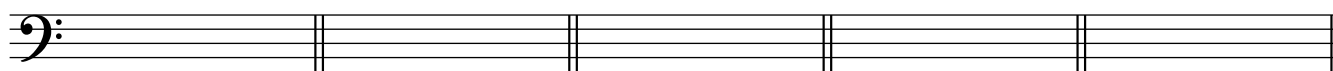
I in G major

I in D minor

V in E minor

V in G major

IV in F major



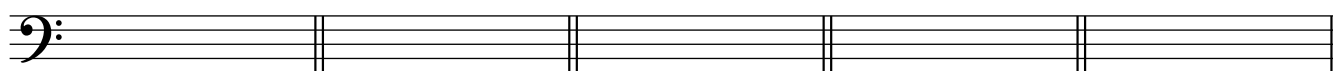
I in C major

V in A minor

IV in G major

I in F major

IV in A minor



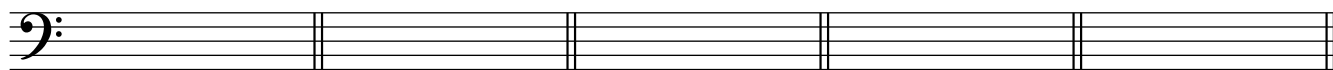
V in C major

I in E minor

IV in D minor

I in A minor

V in D minor



IV in E minor

V in E minor

IV in F major

V in A minor

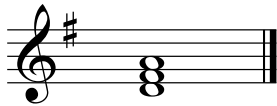
I in G major

Naming Triads

To work out the key and number of a triad follow the following steps:

1. Work out which two possible keys (major and minor) the triad could be in.
2. On a piece of paper write the scales from the two possible keys and circle the 1st, 4th and 5th notes.
3. Match the bottom note of the triad with one of the six circled notes.

Example - Name the key and number of the triad below:



1. The two possible keys are: G major and E minor

2. G major: \textcircled{G} A B \textcircled{C} \textcircled{D} E F#
1 2 3 4 5 6 7

E minor: \textcircled{E} F# G \textcircled{A} \textcircled{B} C D# - raised 7th
1 2 3 4 5 6 7

3. The bottom note of the triad is D, which is the 5th note of G major.

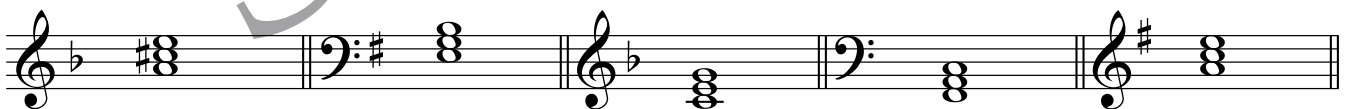
Answer: Key - G major Triad - V

Name the key and number of the following root position triads (*the first has been completed as an example*):



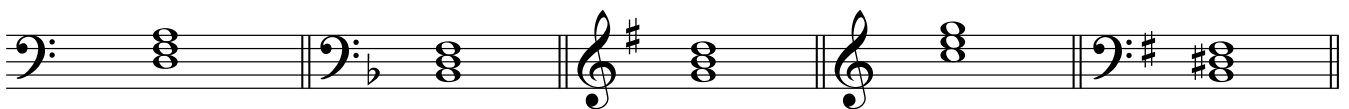
Key: C major

Number: V



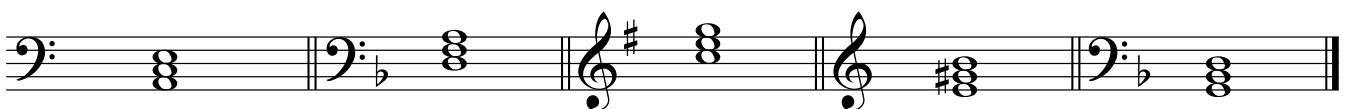
Key:

Number:



Key:

Number:



Key:

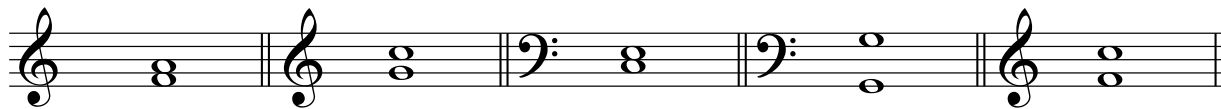
Number:

Revision Test - Intervals & Triads

Complete this revision test at your lesson.

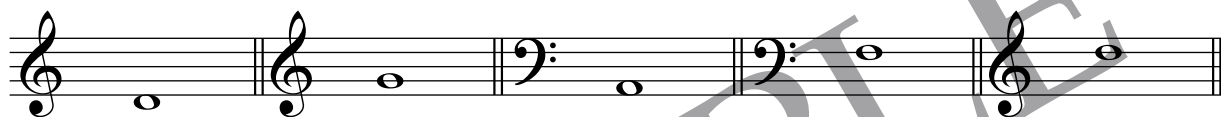
Name the following intervals:

/5



Draw the following intervals above the given notes:

/5



Per. 5th

Maj. 3rd

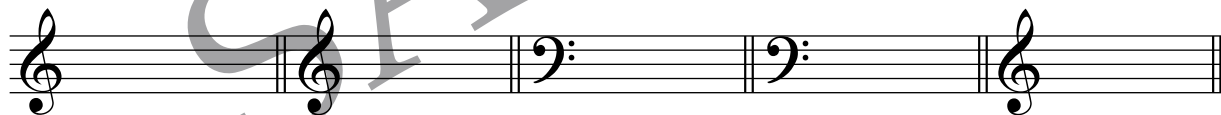
Min. 3rd

Per. 4th

Per. Unison

Using the correct key signatures, write the following root position triads:

/5



IV in A minor

I in F major

IV in D minor

V in C major

V in E minor

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

/10



Key: _____

Number: _____

Total: /25

Transposition

For Grade One you are required to transpose short melodies up or down an octave. When transposing by an octave, the key of the melody does not change.

Example - Transpose the following melody down an octave:

If there is an accidental in the question, you must also include an accidental.

Hint - It is best to keep all the notes in your transposition in line with those in the question. This will help you to double check your transposition more effectively.

Transpose the following melody up an octave:

Transpose the following melody down an octave:

Rhythm

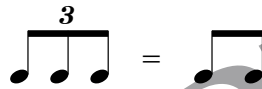
Triplets - Three notes played in the time of two.

Triplet Crotchets



The value of three crotchet notes added together would be equal to three beats, however if the three crotchet notes are marked with a triplet indication they must be played within the space of two beats.

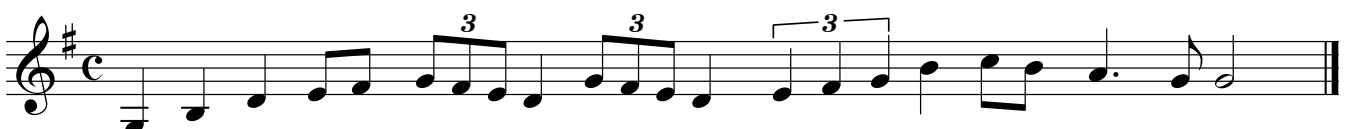
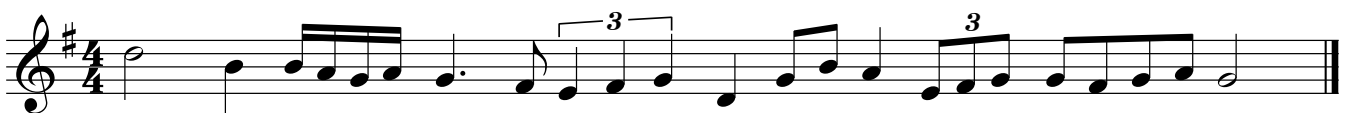
Triplet Quavers



The value of three quaver notes added together would be one and a half crotchet beats, however if the three quaver notes are marked with a triplet indication they must be played within the space of one crotchet beat.

The triplets rule can also be applied to all other note values (eg. semiquavers and minims).

Add bar lines to the following melodies:



Time Signatures

In previous grades the following time signatures have been introduced:

$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$ & C
2 crotchet beats per bar	3 crotchet beats per bar	4 crotchet beats per bar

All of the above time signatures are classed as **simple** time signatures. In simple time, notes are grouped into beats that are not dotted (see the example below):

$\frac{3}{4}$



The new time signature for Grade one is:

$\frac{6}{8}$

2 dotted crotchet beats per bar
(6 quaver notes)

The quavers are grouped in threes, each group being equal in length to a dotted crotchet. There are the same number of quavers in a bar of $\frac{6}{8}$ as there are in $\frac{3}{4}$, however note the difference in how the quavers are grouped.

Six quavers, grouped in threes

$\frac{6}{8}$



Six quavers, grouped in twos

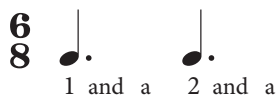
$\frac{3}{4}$



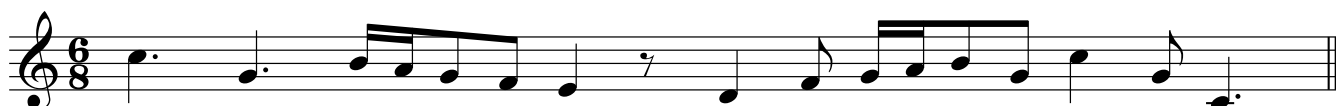
$\frac{6}{8}$ is classed as a **compound** time signature. In compound time, notes are grouped into dotted beats.

Two dotted crotchet beats per bar

$\frac{6}{8}$



Add bar lines to the following melodies:

Anacrusis

An anacrusis is a note (or notes) that are played before the first complete bar of music (*see the examples below*). The length of the anacrusis is subtracted from the number of beats in the final bar, therefore the first and last bars of a piece that begins with an anacrusis should add up to a complete bar.

anacrusis

There are only 3 crotchet beats in this bar, as the piece begins with a crotchet anacrusis.

anacrusis

There are only 5 quavers in this bar, as the piece begins with a quaver anacrusis.

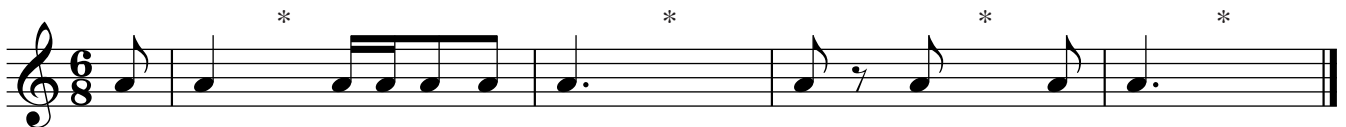
Add bar lines to the following melodies, some of which begin with an anacrusis:



Add the correct time signature to the following short melodies:



Complete any unfinished bars according to the time signature, by adding a *single note 'A'* beneath each asterisk:



Rests

There are more rules for the grouping of rests than there are for the grouping of notes. These rules make it easier for musicians to know where each beat of a bar begins. The rules for this Grade are as follows:

1. In $\frac{4}{4}$ time, a minim rest is used to represent beats 1 & 2 or 3 & 4, but **not** beats 2 & 3.
2. Do not use a minim rest in $\frac{3}{4}$ time.
3. A dotted crotchet rest can only be used in compound time (not simple time) to represent a whole group of quavers. It is more common however to use a crotchet rest followed by a quaver rest.
4. In $\frac{6}{8}$ time, a crotchet rest can be used to represent the 1st & 2nd quavers of a group, but **not** the 2nd & 3rd quavers (*these must be represented by two quaver rests*).
5. Use a semibreve rest to represent a whole bar of silence in all Grade One time signatures.

Examples of the rules listed above:

The examples show five musical phrases in different time signatures:

- 1. $\frac{4}{4}$ time: A minim rest (marked with a checkmark) is used for beats 1 & 2. A minim rest (marked with an 'x') is used for beats 3 & 4. A dotted crotchet rest (marked with a checkmark) is used for the first two quavers of a group.
- 2. $\frac{3}{4}$ time: A minim rest (marked with an 'x') is used for the first two quavers. A dotted crotchet rest (marked with a checkmark) is used for the first two quavers of a group.
- 3. $\frac{6}{8}$ time: A crotchet rest (marked with a checkmark) is used for the first two quavers. A dotted crotchet rest (marked with an 'x') is used for the first two quavers of a group.
- 4. $\frac{6}{8}$ time: A crotchet rest (marked with a checkmark) is used for the first two quavers. A dotted crotchet rest (marked with an 'x') is used for the first two quavers of a group.
- 5. $\frac{3}{4}$ time: A semibreve rest (marked with a checkmark) is used for the whole bar.

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

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

you must add a quaver rest here to complete beat 2

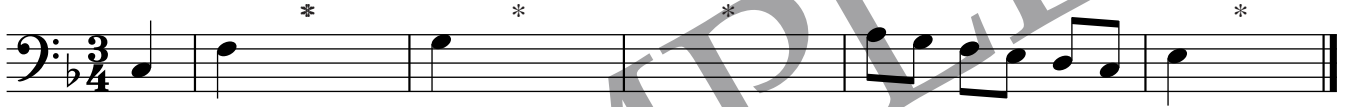
Step 2 - Complete the bar by adding **any remaining beats** that are missing

you must now add a minim rest here to represent beats 3 and 4

Correct answer:

N.B. There are many examples in printed music where a minim represents beats 1 and 2 in $\frac{3}{4}$ time. For consistency, this publication encourages the use of two crotchet rests instead. St Cecilia Examinations will accept both versions as being correct in this instance.

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



Terminology



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

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

You must also know:

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.*)
 Ritenuto - 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

Composers - Baroque Period

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

Johann Sebastian Bach (1685 - 1750)

Country of birth: Germany

Famous works:

- Brandenburg Concertos
- Toccata and Fugue in D minor
- St. Matthew Passion

Interesting facts about Bach:

- Bach came from a very musical family. There were 60 known musicians with the name 'Bach'.
- He played the violin, harpsichord and church organ.
- Bach wrote all musical styles except for opera.

George Frideric Handel (1685 - 1759)

Country of birth: Germany

Famous works:

- Messiah
- Zadok the Priest
- Royal Fireworks Suite

Interesting facts about Handel:

- His father wanted him to become a lawyer.
- Handel never met Bach, even though they were both born in Germany.
- He became blind in later life.

Antonio Vivaldi (1678 - 1741)

Country of birth: Italy

Famous works:

- The Four Seasons
- Gloria
- Concerto Grosso in D minor

Interesting facts about Vivaldi:

- He was nicknamed the 'red priest' because of his hair colour (and he was also a priest for many years).
- Vivaldi was the director of a school for orphaned girls.
- His father was a barber before becoming a professional violinist.

For each of the above now 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.

Revision Test - Terminology & Composers

Complete this revision test at your lesson.

Give the English meaning to the following Italian terms:

Lento: _____

Ritenuato: _____

Moderato: _____

Tenuto: _____

Decrescendo: _____

/5

Write the Italian words which mean:

Moderately loud: _____

Fast: _____

Fast and lively: _____

Rather fast: _____

Short and detached: _____

/5

Circle the correct answer for the following questions:

Handel was born in the year: 1685 1650 1675

Vivaldi was born in: Italy Germany France

'Zadok the Priest' was written by: Vivaldi Bach Handel

'Messiah' was written by: Vivaldi Bach Handel

Bach's first name was: Antonio Sebastian Johann

/5

Total:

/15

Sample Examination Paper 1

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 notes:



4

Write the following notes as crotchets:



4

F below
the stave

D# above
the stave

A \flat within
the stave

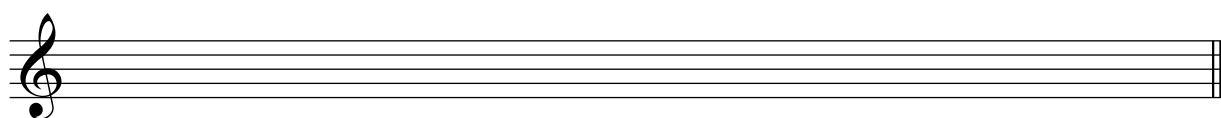
E above
the stave

Name the following key signatures:



5

Write a one octave E harmonic minor scale descending in minims, using the correct key signature:



10

Circle the correct answer:

The relative minor key of G major is: A minor E minor D minor

The relative major key of D minor is: C major G major F major

Beneath each bracket, mark whether the notes are a tone or semitone apart:

A musical staff in 6/8 time with a key signature of one flat (Bb). The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. There are five brackets underneath the staff, each spanning two notes: G-A, A-Bb, Bb-C, C-D, and D-E.

2. Intervals (10 marks)

Name the following intervals:

Five musical staves showing intervals: 1. Treble clef, two notes (C4, E4) forming a major 3rd. 2. Bass clef, two notes (G2, B2) forming a major 3rd. 3. Treble clef, two notes (C4, G4) forming a perfect 5th. 4. Treble clef, two notes (C4, C4) forming a unison. 5. Bass clef, two notes (G2, G2) forming a unison.

Write the following intervals above the given note:

Five musical staves, each with a single note: 1. Treble clef, C4. 2. Treble clef, G4. 3. Bass clef, G2. 4. Treble clef, C4. 5. Bass clef, G2.

Min. 3rd Per. 8ve Per. 5th Per. 4th Per. Unison

3. Triads (10 marks)

Using the correct key signatures, write the following root position triads:

Five musical staves, each with a single note: 1. Bass clef, C2. 2. Treble clef, G4. 3. Treble clef, E4. 4. Bass clef, A2. 5. Bass clef, F2.

IV in C major I in G major V in E minor V in A minor IV in F major

Sample Examination Paper - Grade One

Examiner's
use only

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

Key: _____

Number: _____

/5

4. Transposition (10 marks)

Transpose the following melody down an octave:

/10

5. Rhythm (20 marks)

Add bar lines to the following melodies:

/3

/3

Add the correct time signature to the following melodies:

/4

Complete any unfinished bars according to the time signature by adding a single note 'A' beneath each asterisk:

/5

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

/5

6. General Knowledge (20 marks)

Give the English meaning to the following Italian terms:

- Dolce: _____
- Ritenuo: _____
- Allegretto: _____
- Pesante: _____
- Rallentando: _____

/10

Circle the correct answer for the following questions:

- Bach was born in the year:** 1685 1650 1675
- Vivaldi's nickname was:** Red haired violinist Red haired priest Vivaldi the Great
- 'The Four Seasons' was written by:** Vivaldi Bach Handel
- 'Zadok the Priest' was written by:** Vivaldi Bach Handel
- Vivaldi died in the year:** 1685 1741 1759

/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 notes:



Four musical staves showing notes to be named:

- Staff 1: Treble clef, note on the second line (F4).
- Staff 2: Bass clef, note on the second space (G3).
- Staff 3: Treble clef, note on the second space with a sharp sign (F#4).
- Staff 4: Bass clef, note on the second space with a sharp sign (G#3).

/4

Write the following notes as minims:



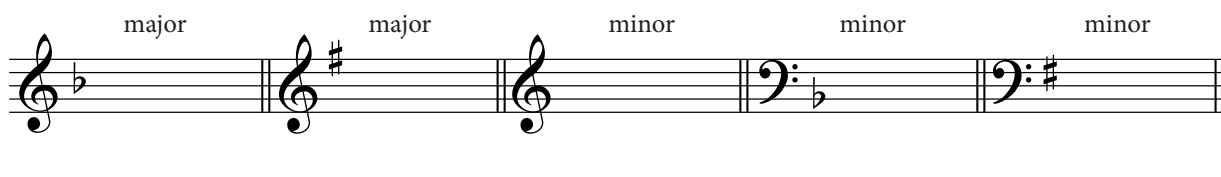
Four musical staves showing notes to be written as minims:

- Staff 1: Treble clef, note on the first space (E4).
- Staff 2: Bass clef, note on the second space with a sharp sign (D#3).
- Staff 3: Treble clef, note on the second space with a flat sign (C#4).
- Staff 4: Treble clef, note on the second space (G4).

E above the stave D# below the stave C# below the stave G within the stave

/4

Name the following key signatures:



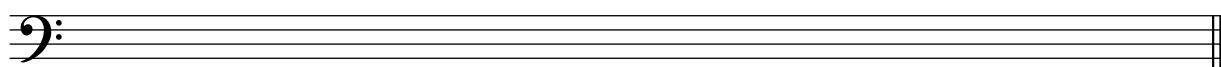
Five musical staves showing key signatures to be named:

- Staff 1: Treble clef, one flat (Bb).
- Staff 2: Treble clef, one sharp (F#).
- Staff 3: Treble clef, no sharps or flats (C).
- Staff 4: Bass clef, one flat (Bb).
- Staff 5: Bass clef, one sharp (F#).

major major minor minor minor

/5

Write a one octave F major scale ascending in quavers (grouped in twos), using accidentals:



A single musical staff with a bass clef, intended for writing a one octave F major scale ascending in quavers (grouped in twos), using accidentals.

/10

Sample Examination Paper 2 - Grade One

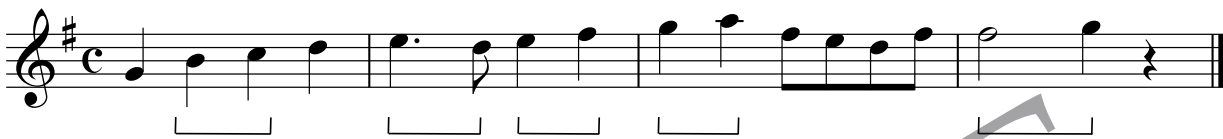
Examiner's
use only

Circle the correct answer:

- The relative minor key of F major is: A minor E minor D minor
- The key of G major has: no sharps or flats one sharp (F \sharp) one flat (B \flat)

/2

Beneath each bracket, mark whether the notes are a tone or semitone apart:



/5

2. Intervals (20 marks)

Name the following intervals:



/5

Write the following intervals above the given note:



/5

3. Triads (20 marks)

Using the correct key signatures, write the following root position triads:

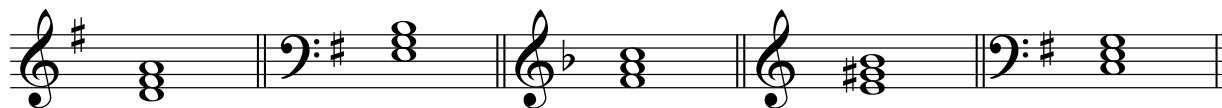


/5

Sample Examination Paper 2 - Grade One

Examiner's
use only

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



/5

Key: _____

Number: _____

4. Transposition (10 marks)

Transpose the following melody up an octave:



/10

5. Rhythm (20 marks)

Add bar lines to the following melodies:

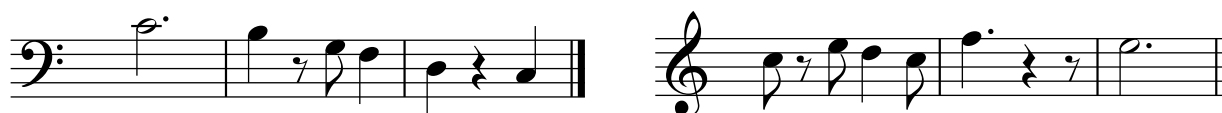


/3



/3

Add the correct time signature to the following melodies:



/4

Complete any unfinished bars according to the time signature by adding a single note 'A' beneath each asterisk:

A musical staff in 3/4 time signature. The first bar contains a quarter note, a quarter rest, and a quarter note. The second bar contains a quarter note and a quarter rest, with an asterisk above the rest. The third bar contains a quarter note and a quarter rest, with an asterisk above the rest. The fourth bar contains a quarter note, a quarter note, and a quarter note, with an asterisk above the second quarter note. The fifth bar contains a quarter note, a quarter note, and a quarter note, with an asterisk above the second quarter note. The sixth bar contains a quarter note and a quarter rest, with an asterisk above the rest.

5

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

A musical staff in 6/8 time signature. The first bar contains a quarter note, a quarter note, and a quarter note, with an asterisk above the second quarter note. The second bar contains a quarter note, a quarter note, and a quarter note, with an asterisk above the second quarter note. The third bar contains a quarter note, a quarter note, and a quarter note, with an asterisk above the second quarter note. The fourth bar contains a quarter note, a quarter note, and a quarter note, with an asterisk above the second quarter note. The fifth bar contains a quarter note, a quarter note, and a quarter note, with an asterisk above the second quarter note. The sixth bar contains a quarter note, a quarter note, and a quarter note, with an asterisk above the second quarter note.

5

6. General Knowledge (20 marks)

Write the Italian words which mean:

Smooth and connected: _____

Slow: _____

Fast and lively: _____

Much: _____

Gradually becoming softer: _____

10

Circle the correct answer for the following questions:

Vivaldi was born in the year: 1685 1650 1678

Bach was born in: Germany Italy Austria

'Messiah' was written by: Vivaldi Bach Handel

'Gloria' was written by: Vivaldi Bach Handel

Handel died in the year: 1750 1759 1741

10

Total: