

Preliminary Grade

Contents

| | |
|--|----|
| Semiquavers | 2 |
| Musical Maths | 3 |
| Notation | 4 |
| Revision Test - Notation | 8 |
| Tones and Semitones | 9 |
| Accidentals | 12 |
| Scales | 13 |
| Key Signatures | 15 |
| Revision Test - Notation 2 | 17 |
| Intervals | 18 |
| Triads | 21 |
| Revision Test - Intervals & Triads | 22 |
| Time Signatures | 23 |
| Common Time | 24 |
| Quaver Grouping | 24 |
| Adding Time Signatures | 27 |
| Ties | 27 |
| Circling Beats | 28 |
| Bar Lines | 31 |
| Revision Test - Timing | 33 |
| Terminology | 34 |
| Metronome Markings | 36 |
| Da Capo and Dal Segno | 36 |
| Musical Crossword | 40 |
| Sample Examination Paper 1 | 41 |
| Sample Examination Paper 2 | 45 |

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 - Preliminary Grade
 ISBN 978-1-921273-74-2
 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 and International Copyrights Act and are punishable by Law.

Published by Dynamic Publishing Pty Ltd

Semiquavers



These are **semiquavers**. A semiquaver is equal in length to half a quaver beat.

Between the two lines practise drawing semiquavers with their stems pointing **up**. The semiquaver's tail must be on the right side of the note stem (*see the example*):



Practise drawing semiquavers with their stems pointing **down**. Once again, the semiquaver's tail must be on the right side of the note stem (*see the example*):



As with quavers, semiquavers can be grouped together. In this Grade they can be joined in groups of two or four.



Two semiquavers can also be joined to a quaver. Each of these groups is equal in length to one crotchet beat.

Practise drawing the above quaver and semiquaver groupings, with their stems pointing **up** (*see the example*):



Practise drawing the above quaver and semiquaver groupings, with their stems pointing **down** (*see the example*):



Musical Maths

Answer the following questions by writing the correct **number** (see the example):

$\text{♪} + \text{♪} = 1\frac{1}{2}$

$\text{♩.} + \text{♪} + \text{♪} =$

$\text{—} + \text{♪} =$

$\text{♪} + \text{♪} =$

$\text{♩.} - \text{♪} =$

$\text{♩.} - \text{♪} =$

$\text{♪} + \text{♪} + \text{♩.} =$

$\text{♪} + \text{♪} + \text{♪} + \text{♪} =$

$\text{♪} + \text{♪} =$

$\text{♩.} + \text{♪} =$

Answer the following questions by writing the correct **note** (see the example):

$\text{♪} + \text{♪} = \text{♪}$

$\text{♪} + \text{—} =$

$\text{♩.} + \text{♪} =$

$\text{—} - \text{♪} =$

$\text{♩.} - \text{♪} =$

$\text{♪} + \text{♪} =$

$\text{♩.} - \text{♪} =$

$\text{♩.} - \text{♩.} =$

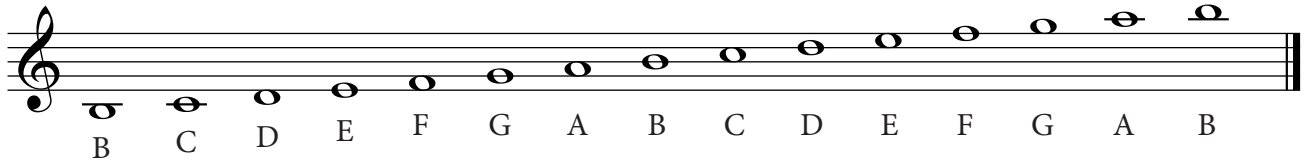
$\text{♪} + \text{♪} + \text{♪} =$

$\text{—} - \text{♪} =$

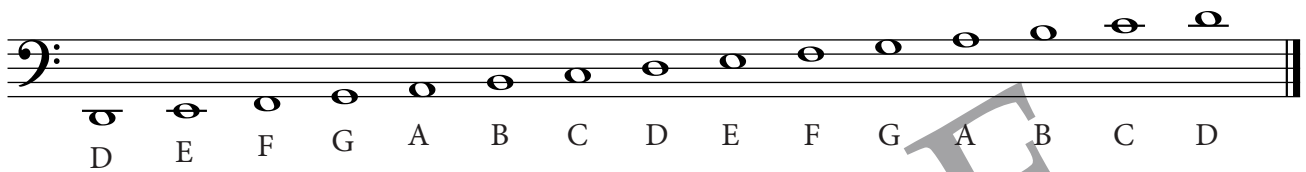
Notation

In Junior Grade you were introduced to the following **treble** and **bass** clef notes:

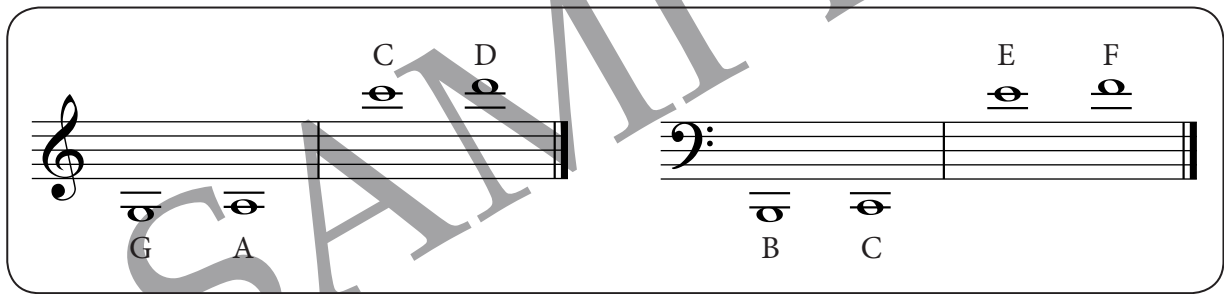
Treble Clef



Bass Clef



The new notes for Preliminary Grade are:



Name the following notes:



Name the following **treble clef** notes (*the first one has been completed as an example*):

A musical staff with a treble clef. The notes are: G sharp (first line), A (second space), B flat (third line), C (third space), D (fourth line), E (fourth space), F (fifth line), and G (below the staff).

G sharp

A musical staff with a treble clef. The notes are: A (second space), B (third line), C (third space), D (fourth line), E (fourth space), F sharp (fifth line), and G (below the staff).

A musical staff with a treble clef. The notes are: B flat (third line), C (third space), D (fourth line), E (fourth space), F sharp (fifth line), G (below the staff), and A (second space).

A musical staff with a treble clef. The notes are: D (fourth line), E (fourth space), F sharp (fifth line), G (below the staff), A (second space), B (third line), and C (third space).

Name the following **bass clef** notes:

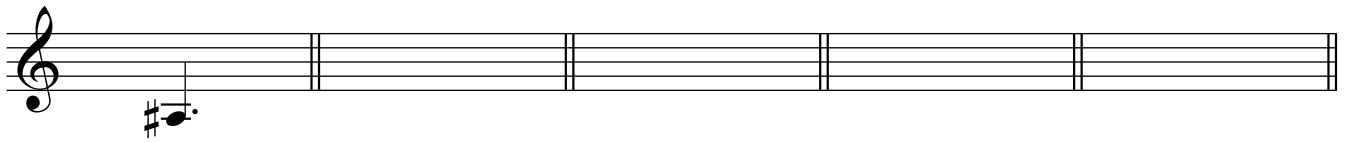
A musical staff with a bass clef. The notes are: A (below the staff), B (below the staff), C (below the staff), D (below the staff), E (below the staff), F (below the staff), and G (below the staff).

A musical staff with a bass clef. The notes are: F sharp (below the staff), G (below the staff), A (below the staff), B (below the staff), C (below the staff), D (below the staff), and E (below the staff).

A musical staff with a bass clef. The notes are: G (below the staff), A (below the staff), B (below the staff), C (below the staff), D (below the staff), E (below the staff), and F (below the staff).

A musical staff with a bass clef. The notes are: F (below the staff), G (below the staff), A (below the staff), B (below the staff), C (below the staff), D (below the staff), and E (below the staff).

Write the following **treble clef** notes as **dotted crotchets** (*see the example*):



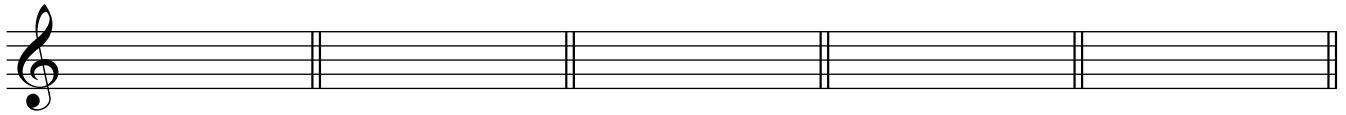
A[#] below the stave

F in a space

C^b above the stave

F on a line

Middle C



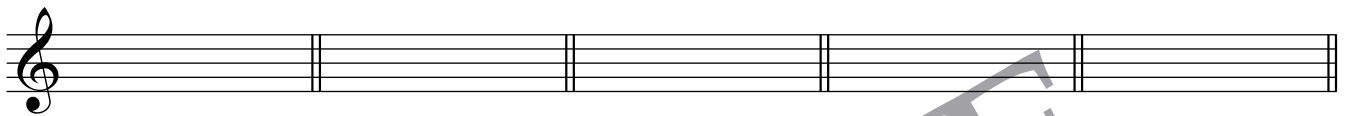
D above the stave

C[#] in a space

A^b above the stave

A in a space

B^b above the stave



G on a line

D^b below the stave

G above the stave

G[#] below the stave

B^b below the stave

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



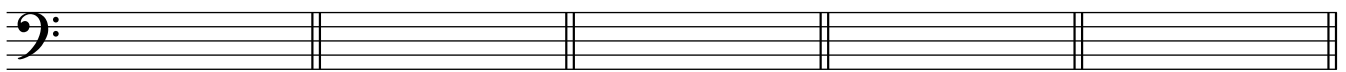
B^b on a line

E[#] in a space

C^b below the stave

D on a line

B^b below the stave



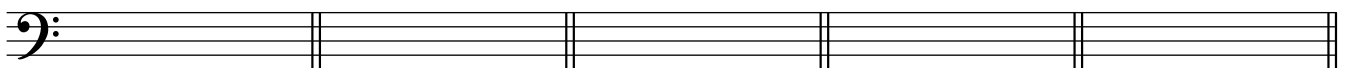
D^b above the stave

C[#] in a space

B^b above the stave

Middle C

D[#] above the stave



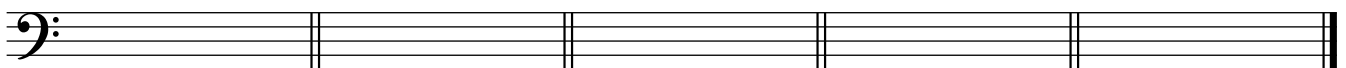
F on a line

E^b above the stave

D below the stave

G[#] on a line

E^b below the stave



F[#] above the stave

A on a line

F below the stave

G^b in a space

A in a space

On the grand staff below, write the following notes as **dotted minims** (see the example):

- B above the
stave
- G# on a line
- B below the
stave
- C^b in a space
- D[♯] above the
stave
- Middle C
- D# below the
stave

- E^b in a space
- B on a line
- D[♯] on a line
- C# above the
stave
- C^b below the
stave
- A in a space
- F[♯] on a line

Are both the treble and bass clef notes notated correctly in each bar of the grand staff below?
Answer 'Yes' or 'No' in the box provided (see the example):

- No
-
-
-
-
-

- G#
- A
- C[♯]
- G
- C
- D

-
-
-
-
-
-

- D#
- B
- C
- F
- C#
- B^b

Revision Test - Notation

Complete this revision test at your lesson.

Name the following **treble clef** notes:

/5

Name the following **bass clef** notes:

/5

Write the following **treble clef** notes as **dotted crotchets**:

/5

B# below the staff C# above the staff C# in a space Middle C A below the staff

Are both the treble and bass clef notes notated correctly in each bar of the grand staff below?
Answer 'Yes' or 'No' in the box provided:

/5

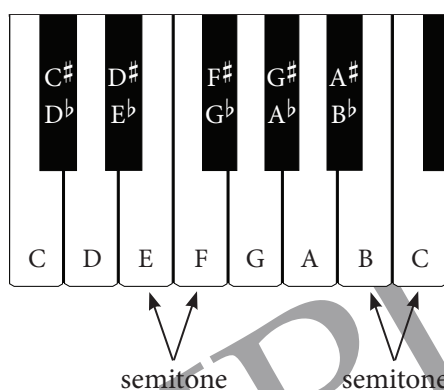
Total: /20

Tones and Semitones

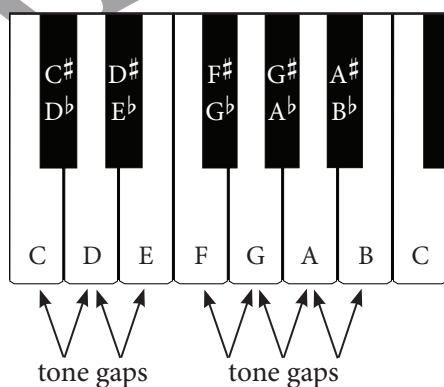
The gap between any two successive notes of a major scale can be described as either a **tone** or **semitone**.

- When two notes are right next to each other (*with no other note in-between*) they are a **semitone** apart.
- When two notes have **one other note** in-between them they are a **tone** apart.

In Preliminary Grade you are required to recognise the difference between **tones** and **semitones** within the C major scale using the piano keyboard as reference. If you look at the keyboard below, you will see that the gap between *E - F* and *B - C* is a **semitone**, as there is no other note in-between them.



All the other letters of the musical alphabet (*C - D* *D - E* *F - G* *G - A* *A - B*) are a **tone** apart, as there is one other note in-between each of them (eg. between C & D is C#/D^b).



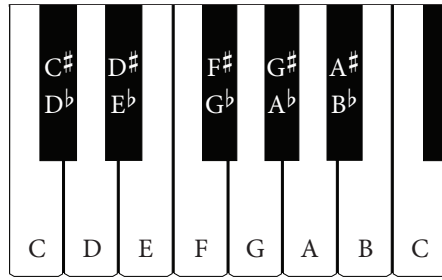
Below is a one octave C major scale. Notice where the tones and semitones fall within the scale:

C major:

tone tone tone tone tone

semitone semitone

Using the piano keyboard below as reference, mark each pair of bracketed notes as a **tone** or **semitone** (see the example):



Musical staff 1 (Treble clef, 4/4 time):

Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Brackets are placed under the following pairs of notes:

- C4 and D4 (labeled "tone")
- D4 and E4
- E4 and F4
- F4 and G4
- G4 and A4
- A4 and B4
- B4 and C5

Musical staff 2 (Bass clef, 2/4 time):

Notes: C3, D3, E3, F3, G3, A3, B3, C4.

Brackets are placed under the following pairs of notes:

- C3 and D3
- D3 and E3
- E3 and F3
- F3 and G3
- G3 and A3
- A3 and B3
- B3 and C4

Musical staff 3 (Bass clef, 4/4 time):

Notes: C3, D3, E3, F3, G3, A3, B3, C4.

Brackets are placed under the following pairs of notes:

- C3 and D3
- D3 and E3
- E3 and F3
- F3 and G3
- G3 and A3
- A3 and B3
- B3 and C4

Musical staff 4 (Treble clef, 4/4 time):

Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Brackets are placed under the following pairs of notes:

- C4 and D4
- D4 and E4
- E4 and F4
- F4 and G4
- G4 and A4
- A4 and B4
- B4 and C5

Musical staff 5 (Treble clef, 2/4 time):

Notes: C4, D4, E4, F4, G4, A4, B4, C5.

Brackets are placed under the following pairs of notes:

- C4 and D4
- D4 and E4
- E4 and F4
- F4 and G4
- G4 and A4
- A4 and B4
- B4 and C5

Musical staff 6 (Bass clef, 4/4 time):

Notes: C3, D3, E3, F3, G3, A3, B3, C4.

Brackets are placed under the following pairs of notes:

- C3 and D3
- D3 and E3
- E3 and F3
- F3 and G3
- G3 and A3
- A3 and B3
- B3 and C4

The image displays a musical score for page 11, consisting of seven staves of music. The score is written in black ink on a white background. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page, from the bottom-left to the top-right.

The first two staves are in bass clef with a 4/4 time signature. The first staff contains a sequence of eighth and quarter notes, with some beamed eighth notes. The second staff features a more complex rhythmic pattern with sixteenth notes and eighth notes, including some triplets.

The third staff is in treble clef with a 2/4 time signature, showing a melodic line primarily composed of quarter and eighth notes.

The fourth staff is in treble clef with a 4/4 time signature, featuring a melodic line with various note values and rests.

The fifth staff is in bass clef with a 4/4 time signature, containing a melodic line with several rests and a mix of note values.

The sixth staff is in bass clef with a 4/4 time signature, showing a melodic line with a mix of note values and rests.

The seventh staff is in treble clef with a 2/4 time signature, featuring a melodic line with eighth and quarter notes.

Accidentals

In Preliminary Grade, you are required to understand how the following accidentals affect the notes they are attached to:

- Sharp

Raises a note by a semitone

b - Flat

Lowers a note by a semitone

♮ - Natural

Cancels out a sharp or flat

- A natural placed next to a note that was previously a **sharp** will **lower** the note by one semitone.
- A natural placed next to a note that was previously a **flat** will **raise** the note by one semitone.

By using the correct accidental, **raise** each of the following notes one semitone (*see the example*):

Three musical staves in treble clef. Each staff contains four measures. The notes to be raised are: Staff 1: B-flat, B-natural, D, D-sharp; Staff 2: B-flat, B-natural, B-flat; Staff 3: B-flat, B-natural, B-natural.

By using the correct accidental, **lower** each of the following notes one semitone:

Three musical staves in bass clef. Each staff contains four measures. The notes to be lowered are: Staff 1: E, E-sharp, E-sharp; Staff 2: E, E-sharp, E; Staff 3: E-sharp, E, E-sharp.

Scales

In Junior Grade you were required to write a one octave C major scale (*see below*). You will notice that accidentals are not required when writing a C major scale. In order to make a scale sound like a major scale, there must be a **semitone gap** between notes 3 & 4, and notes 7 & 8 of the scale. The gap between all other notes must be a tone gap.

C major:

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

In Preliminary Grade you are also required to write one octave **F major** and **G major** scales. If you write the **F major scale** without using any accidentals, you will notice that one of the semitone gaps is not where it should be:

F major:

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

In order for there to be a semitone gap between notes 3 & 4 (and not notes 4 & 5) you must lower the 4th note 'B' by a semitone. The 4th note of the F major scale will now be 'B^b'.

F major:

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

Similarly, if you write the **G major scale** without any accidentals, there will be a semitone gap between notes 6 & 7 (and not notes 7 & 8). For there to be a semitone between notes 7 & 8 you will need to raise 'F' to 'F[#]'.

G major:

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

G major:

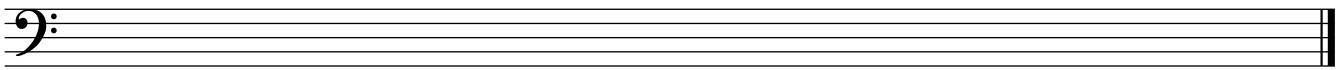
G 1 A 2 B 3 C 4 D 5 E 6 F[#] 7 G 8

Using **accidentals** where necessary, write the following one octave major scales (*see the example*):

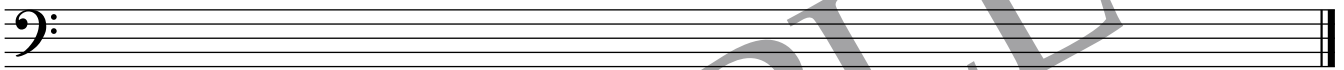
F major, ascending in quavers (grouped in fours)



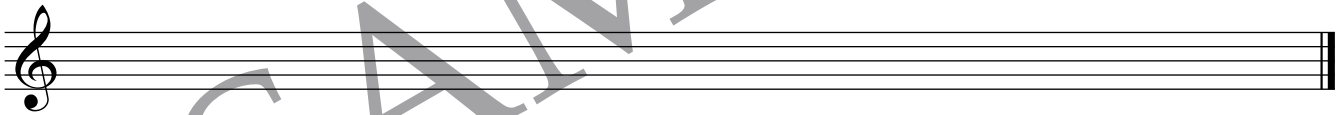
F major, descending in dotted crotchets



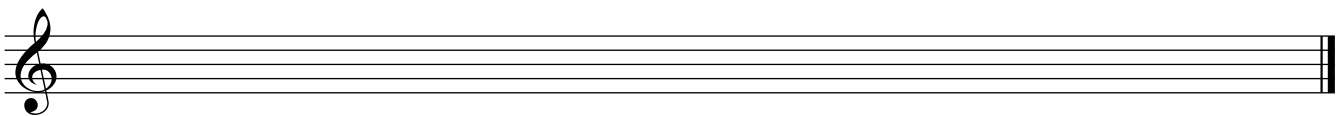
G major, descending in dotted minims



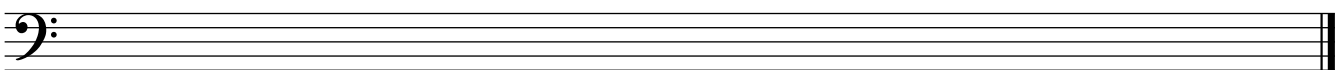
C major, ascending in semiquavers (grouped in pairs)



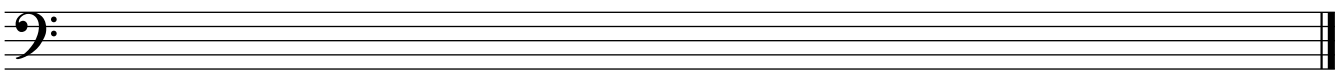
G major, ascending in crotchets



C major, descending in minims



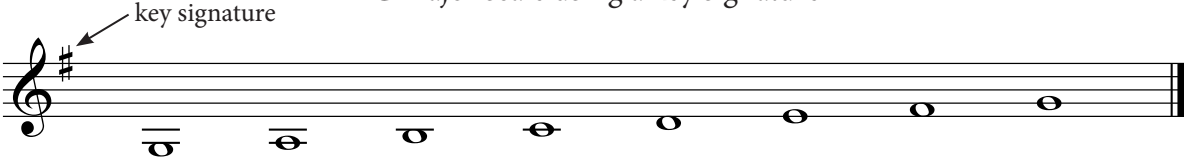
F major, ascending in semibreves



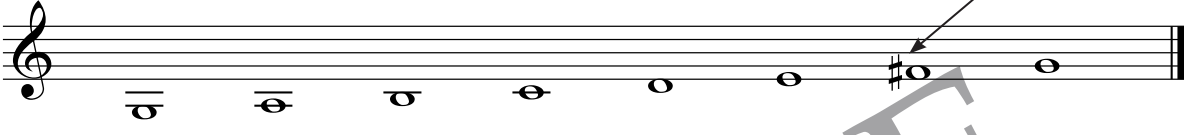
Key Signatures

Instead of writing accidentals next to notes to establish the tonality of a scale, you can place the required accidental(s) at the **beginning of each staff**. This is called a **key signature**.

G major scale using a key signature



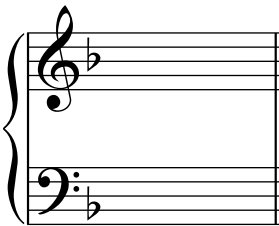


G major scale using an accidental

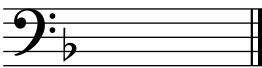
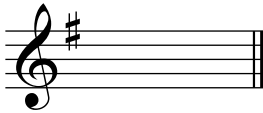
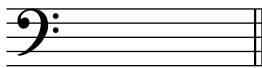
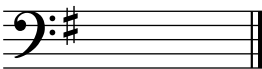
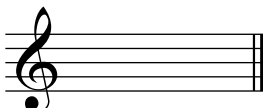
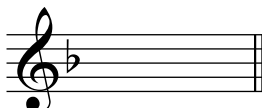


When played, the above two scales will sound identical.

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

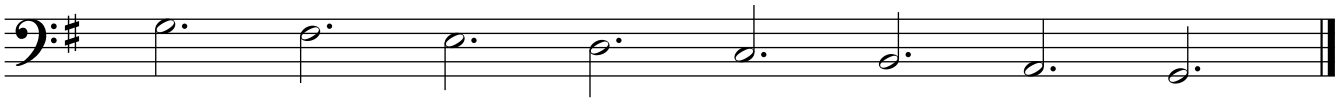
| | | |
|---|---|---|
| C major | G major | F major |
|  |  |  |
| No sharps or flats | One sharp (F#) | One flat (B ^b) |

In the box provided, identify each of the following **major key signatures** (*see the example*):

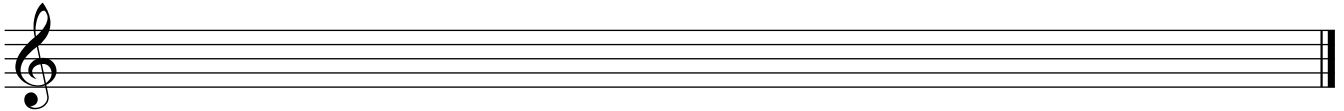
| | | |
|---|---|---|
| <div style="border: 1px solid black; padding: 2px; display: inline-block;">F major</div> | <div style="border: 1px solid black; width: 100px; height: 20px; display: inline-block;"></div> | <div style="border: 1px solid black; width: 100px; height: 20px; display: inline-block;"></div> |
|  |  |  |
| <div style="border: 1px solid black; width: 100px; height: 20px; display: inline-block;"></div> | <div style="border: 1px solid black; width: 100px; height: 20px; display: inline-block;"></div> | <div style="border: 1px solid black; width: 100px; height: 20px; display: inline-block;"></div> |
|  |  |  |

Using the correct **key signature**, write the following one octave major scales (*see the example*):

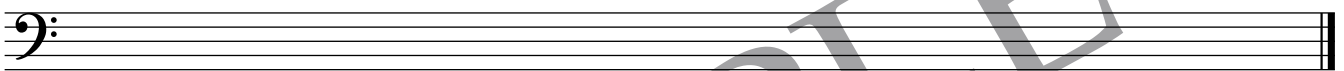
G major, descending in dotted minims



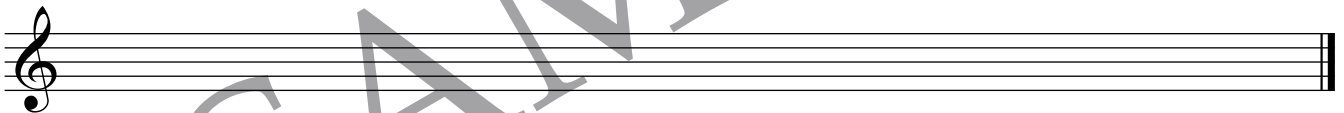
F major, ascending in quavers (grouped in pairs)



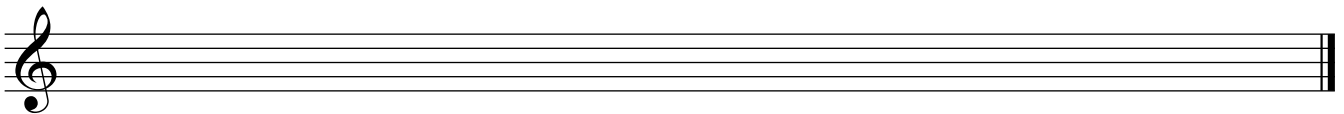
C major, descending in dotted crotchets



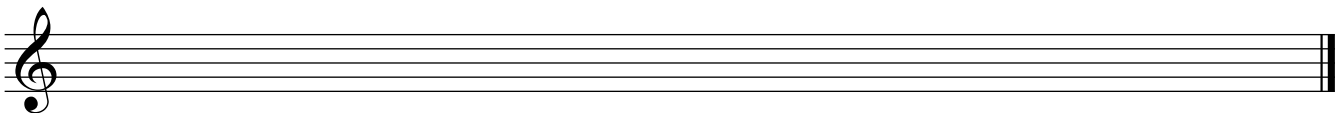
G major, ascending in semiquavers (grouped in fours)



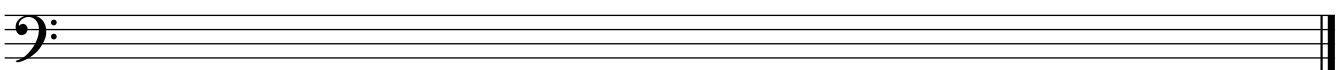
C major, ascending in semibreves



G major, descending in minims



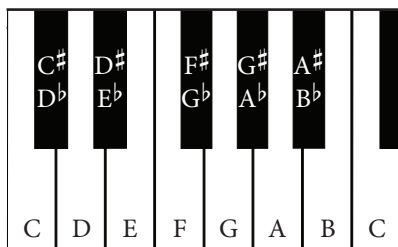
F major, descending in semiquavers (grouped in pairs)



Revision Test - Notation 2

Complete this revision test at your lesson.

Using the piano keyboard below as reference, mark each pair of bracketed notes as a **tone** or **semitone**:



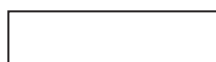
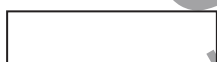
/5

By using the correct accidental, **raise** each of the following notes one semitone:

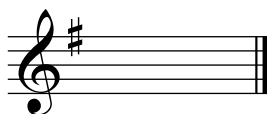
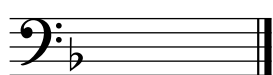


/3

In the box provided, identify each of the following **major key signatures**:



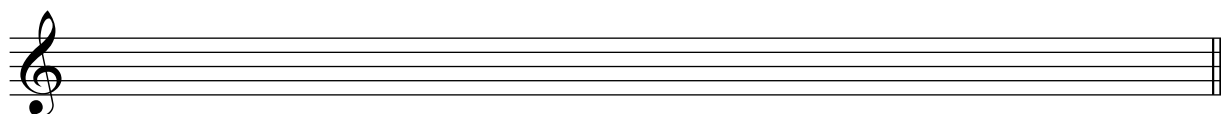
/2



Using the correct **key signature**, write the following one octave major scale:

G major, descending in dotted crotchets:

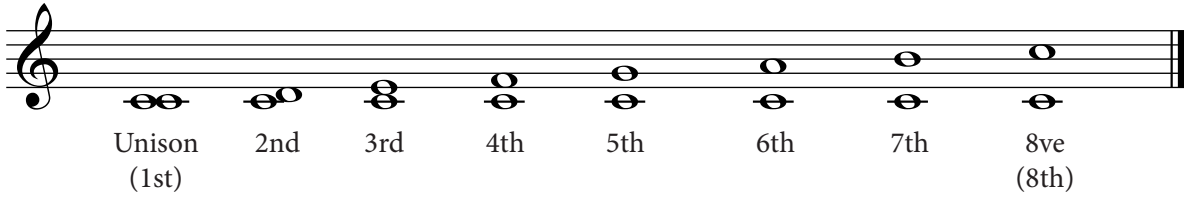
/10



Total: /20

Intervals

In Preliminary Grade, you are required to identify the following interval numbers above any given note:



Unison (1st) 2nd 3rd 4th 5th 6th 7th 8ve (8th)

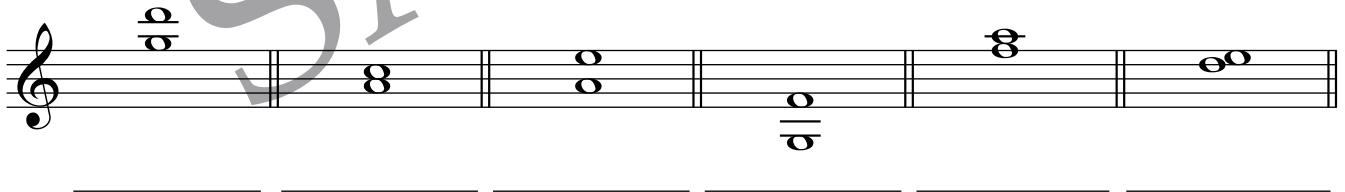
N.B. '8ve' (octave) is usually used as an abbreviation rather than '8th'.

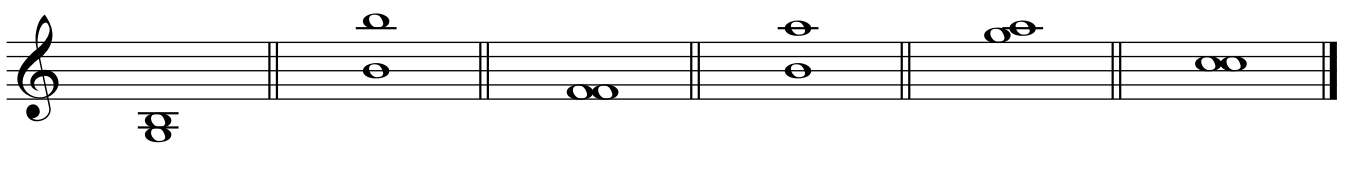
Important - When working out an interval, **always** count the bottom note of the interval as '1'.

Identify the following intervals (*see the example*):



5th





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

Treble clef

5th 3rd 2nd 7th 6th 3rd

Unison 5th 8ve 2nd 5th 8ve

4th 4th 8ve Unison 6th 2nd

7th 6th Unison 3rd 4th 7th

Bass clef

6th 8ve Unison 7th 4th 8ve

5th 7th 4th 2nd 8ve 6th

3rd 4th 6th Unison 7th 2nd

5th 3rd 5th 2nd 3rd Unison

Write the following intervals above the given note, and then write the letter of the upper note in the box provided (*the first two bars have been completed as an example*):

| | | | | | | | |
|-----|-----|-----|-----|--------|-----|-----|--|
| D | B | | | | | | |
| 2nd | 3rd | 3rd | 6th | 3rd | 4th | 2nd | |
| | | | | | | | |
| 8ve | 4th | 3rd | 5th | Unison | 4th | 2nd | |
| | | | | | | | |
| 3rd | 7th | 2nd | 5th | 7th | 2nd | 5th | |

Make your way through the maze below by linking the boxed letters from the previous exercise. (*the first two links have been completed as an example*):

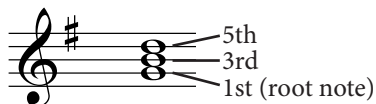
Start ———

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| D | A | E | G | A | E | F | G | E | C | E | D |
| | B | D | F | B | A | F | B | E | B | C | F |
| D | A | B | B | E | A | E | C | F | G | D | E |
| E | D | A | F | G | E | F | G | F | G | F | E |
| E | C | D | G | D | E | D | A | B | E | D | D |
| A | C | E | E | A | B | G | F | B | C | D | B |
| D | B | B | A | D | C | C | A | E | F | G | G |
| E | F | C | G | E | F | B | A | F | D | E | A |
| E | A | B | G | F | D | E | B | D | C | F | F |
| E | F | F | E | D | C | G | C | G | E | E | D |

Finish ———

Triads

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 a triad is a 5th above the root note.

A triad that is built with the intervals of a 3rd and 5th above a given note is called a **root position triad**.

Triads can be built upon all notes of a scale, however for Preliminary Grade you are only required to write **tonic triads** (*triads built above the 1st note of a scale*).

Using the **correct key signatures**, write the following root position **tonic triads** and then write the same triad **one octave** higher or lower (*see the example*):

G major C major F major

C major F major G major

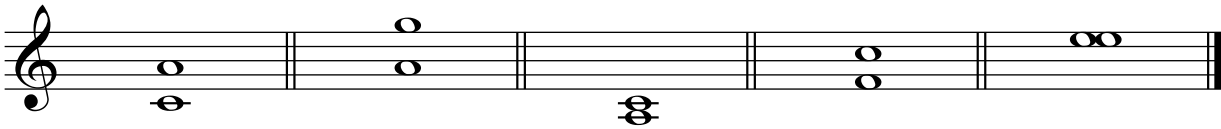
Place a tick or a cross in each box to indicate whether each **tonic triad** has been written correctly (*see the example*):

Revision Test - Intervals & Triads

Complete this revision test at your lesson.

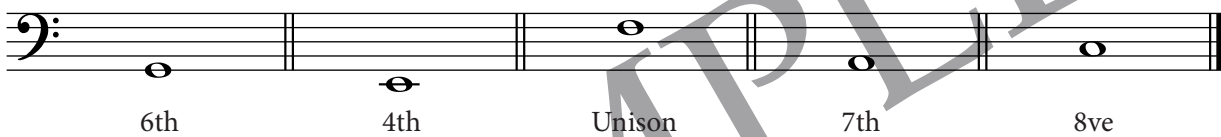
Identify the following intervals:

/5



Write the following intervals above the given notes:

/5



6th

4th

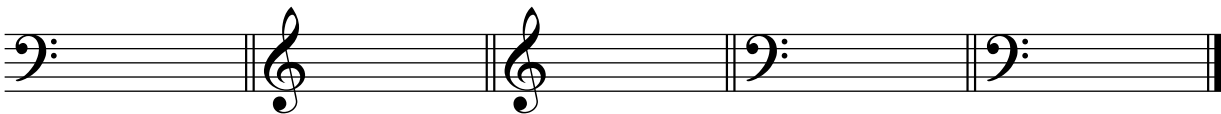
Unison

7th

8ve

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

/10



G major

F major

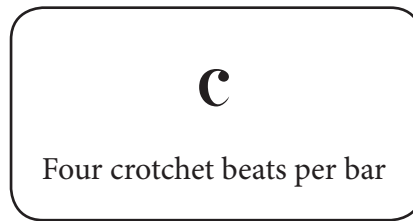
G major

C major

F major

Total: /20

Common Time



Sometimes, the symbol 'C' is used to represent $\frac{4}{4}$ time. We call this time signature **common time**.

N. B. The symbol 'C' does not stand for the first letter of 'common', however it is an easy way to remember it. The use of this symbol dates back hundreds of years, when $\frac{3}{4}$ time was considered to be the 'perfect' time signature, and was represented by a full circle. $\frac{4}{4}$ time was considered to be 'imperfect' time, and as a result was often represented by a broken (half) circle.

Place a tick or a cross in each box to indicate whether the bar could be represented correctly by the 'C' time signature:

Quaver Grouping

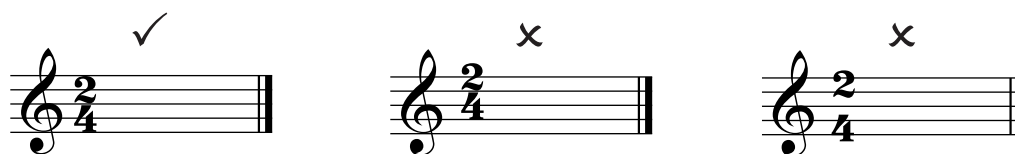
For a full bar of quavers in $\frac{2}{4}$ or $\frac{3}{4}$ time, the quavers can either be grouped together in **pairs** (to represent each beat) or as **one whole group** of quavers.

If there is a full bar of quavers in $\frac{4}{4}$ time, the quavers can also be grouped together in pairs to show each beat of the bar (*see bar 1 below*). Alternatively, you can group together all four quavers for beats 1 and 2, and/or all four quavers for beats 3 and 4 (*see bar 2*). You **cannot** join the quavers for beats 2 and 3 together (*see bar 3*), or join all eight of the quavers (*see bar 4*).

Place a tick or a cross in each box to indicate whether the correct number of beats is in each bar, according to the time signature (*the first box has been completed as an example*):

Adding Time Signatures

When writing a time signature, you should use the top two spaces of the staff to write the top number and the bottom two spaces to write the bottom number.



Add the correct time signature to the following short melodies:

Ties

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. Write the number of crotchet beats each of the following ties should be held for in the box provided (see the example):

Circling Beats

Place a single circle around **beat 2** in each bar below (*see the example*):



Place a single circle around **beat 3** in each bar below:



Place a single circle around **beat 1** in each bar below:



Place a single circle around **beat 4** in each bar below:



Place a single circle around **beats 1 and 2** in each bar below (*see the example*):



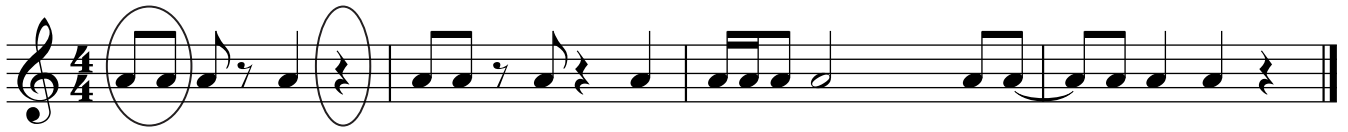
Place a single circle around **beats 3 and 4** in each bar below:



Place a single circle around **beats 2 and 3** in each bar below:

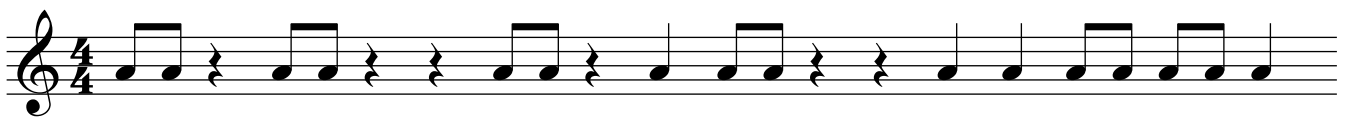
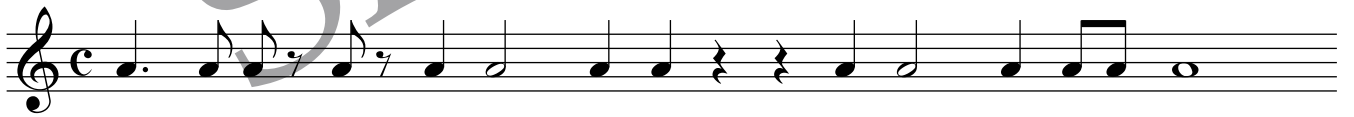
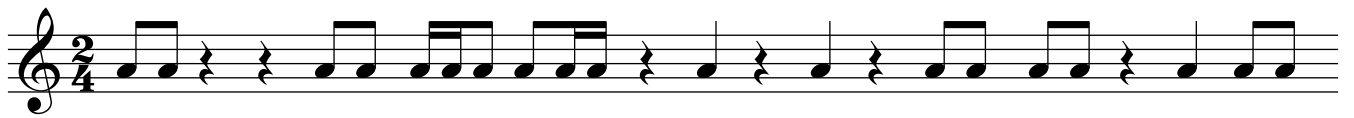


Place a circle around **beat 1** and a circle around **beat 4** in each bar below (*see the example*):



Place a circle around **beat 2** and a circle around **beat 4** in each bar below:



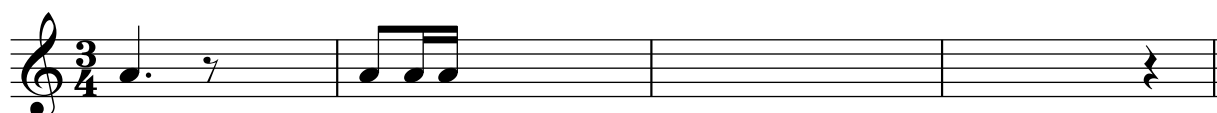


Revision Test - Timing

Complete this revision test at your lesson.

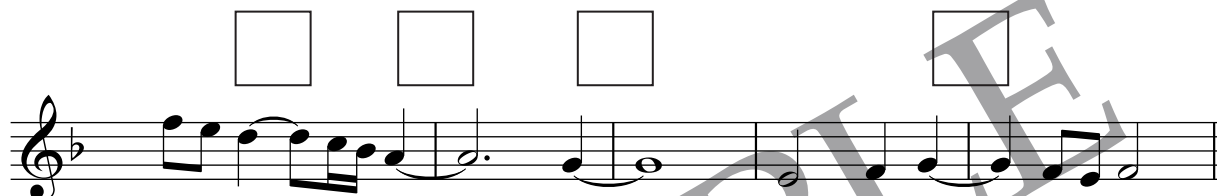
Using the given time signature, complete each bar with correctly grouped quavers. Write your answer beneath the asterisk:

* * * *




/4

Add the **correct time signature** to the following melody, and write the **number of crotchet beats** each tie should be held for in the box provided:




/5

Place a circle around **beat 2** in each bar below:



/4

Place a circle around **beat 1** and a circle around **beat 3** in each bar below:



/8

Add bar lines and a double bar line to the following line of music:



/4

Total: /25

Terminology

Understanding and following the terminology in your pieces will enable you to perform more musically. There are six new terms for you to learn in Preliminary Grade, as well as a more detailed explanation of the sharp, flat and natural signs. You will also be tested on terms introduced in previous Grades. You will most likely have already come across most of the terms before in the pieces you play. Study them, and then have someone test you on them at home.

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 (b) - lowers a note by a semitone

Natural (♮) - cancels out a sharp or flat

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.*)

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

Staccato - short and detached

Legato - smooth and connected

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

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

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

N. B. Tempo markings (eg. 'Allegro') provide a guide as to the approximate speed of a piece. A tempo marking is normally placed above the first note of a piece (*see the example*):



Complete each question and task regarding the following pieces:

The dynamic marking in **bar 1** tells you to play: _____

In **bar 3** you should: _____

On the last note you should: _____

- Place a tempo marking to indicate the piece should be 'fast'.
- Raise the 'C' in **bar 3** by a semitone.
- Slur together all of the quavers in **bar 4**.

The dynamic marking in **bar 1** tells you to play: _____

The dots below the notes in **bar 1** indicate that they should be played: _____

In **bar 3** you should: _____

- Place a tempo marking to indicate the piece should be 'at an easy pace'.
- Tie the first two notes together in **bar 2**.
- Cancel out the 'F#' on the third beat of **bar 3**.

The dynamic marking in **bar 1** tells you to play: _____

The volume in **bar 2** should: _____

The last half of **bar 3** should: _____

- Place a tempo marking to indicate the piece should be 'at a moderate speed'.
- Cancel out the 'Bb' in **bar 2**.
- Place an accent over the 'C' in **bar 2**.
- Slur each of the quaver groups in **bar 3** (one slur for each group of four notes).
- Place a *fermata* over the final note of the piece.

Metronome Markings

A metronome is a device that produces a noise (*click or beep*) to represent each beat of a bar. The speed of each beat can be adjusted to suit the tempo of a particular piece. The metronome is both an important practice tool, and a way for a composer to indicate the exact speed a piece is intended to be played. There are three main ways a metronome speed can be indicated:

♩ = 100

100 crotchet beats per minute

M.M. ♩ = 100

Maelzel's Metronome:
100 crotchet beats per minute

♩ = circa 100

Approximately 100 crotchet
beats per minute

M.M. ♩ = 100: Johann Maelzel was the first person to successfully manufacture a metronome that was both able to beat very fast, and very slow (*the other metronomes before Maelzel's did not work well for pieces with a very slow tempo*). This brand of metronome became known as Maelzel's Metronome, and the abbreviation 'M.M.' was placed before the metronome speed.

♩ = **circa 100** (usually abbreviated to ♩ = c. 100): The piece should be played at approximately 100 beats per minute. It is acceptable to take the piece a little faster or slower, depending on the performer's interpretation.

Da Capo and Dal Segno

In previous Grades you were introduced to repeat signs, as well as 1st & 2nd time bars. In Preliminary Grade, you are also required to understand the terms *Da Capo*, *Dal Segno*, *Coda* and *Fine*.

Da Capo (D.C.): From the beginning of the piece.

Dal Segno (D.S.): From the sign (♯).

Da Capo al Fine: From the beginning of the piece, and finish when you get to the word '*Fine*', which means 'end'.

Dal Segno al Fine: From the sign (♯), and finish when you get to the word '*Fine*'.

Da Capo al Coda: From the beginning of the piece, and when you get to the '*To Coda* ♯' instruction you should move to the section of the piece marked '♯ Coda'.

Dal Segno al Coda: From the sign (♯), and when you get to the '*To Coda* ♯' instruction you should move to the section of the piece marked '♯ Coda'.

It is important to note that **repeat signs are not observed** after following the instructions '*Da Capo*' or '*Dal Segno*' in a piece of music.

Complete the following (*and circle when required*):

After **bar 4** (*the 1st time through*) you should play: bar 1 bar 5 bar 3

After **bar 8** you should play: bar 1 bar 5 bar 3

The last bar you should play is: bar 4 bar 3 bar 8

- Add a metronome marking to indicate that the piece should be played at 120 crotchet beats per minute.
- Place the abbreviation for *pianissimo* under the first note of **bar 1**.
- Tie the last note of **bar 1** with the first note of **bar 2**.
- Place an accent over the first note of **bar 5**.
- Slur together all of the semiquavers in **bar 7**.
- Indicate that the first two notes of **bar 8** should be played *staccato*.

After **bar 4** (*the 1st time through*) you should play: bar 1 bar 5 bar 8

After **bar 8** you should play: bar 1 bar 5 bar 4

The last bar you should play is: bar 1 bar 4 bar 8

- Add a metronome marking to indicate that the piece should be played at 72 crotchet beats per minute on Maelzel's Metronome.
- Place the abbreviation for *mezzo forte* under the first note of **bar 1**.
- Tie the last note of **bars 1, 3, 5 and 7** with the first note of the following bar.
- Indicate that the first two notes of **bar 5** and **bar 7** should be played *staccato*.
- Indicate that the piece should speed up from **bar 8**.

Musical score for the first piece, 4/4 time signature. The score consists of two staves. The first staff contains bars 1 through 5. Bar 1 is the start. Bars 2 and 3 are connected by a slur. Bar 4 is the first ending, and bar 5 is the second ending. The second staff contains bars 6 through 9. Bar 6 is the start of the second staff. Bars 7 and 8 are connected by a slur. Bar 9 is the final bar of the piece, marked *D.C.*

After **bar 3** (*the 1st time through*) you should play: bar 1 bar 5 bar 4

After **bar 3** (*the 2nd time through*) you should play: bar 1 bar 4 bar 5

After **bar 9** you should play: bar 1 bar 5 bar 4

The last bar you should play is: bar 4 bar 5 bar 9

- Add a metronome marking to indicate that the piece should be played at 90 crotchet beats per minute.
- Slur together all of the notes in beat 1 of **bar 3** and **bar 8**.
- Indicate that the first two notes of **bar 5** and the last two notes of **bar 7** should be played *staccato*.

Musical score for the second piece, 4/4 time signature. The score consists of two staves. The first staff contains bars 1 through 6. Bar 1 is the start. Bar 2 has a *ff* marking. Bars 3 and 4 are connected by a slur. Bar 5 is the first ending, and bar 6 is the second ending. The piece ends with *Fine*. The second staff contains bars 7 through 11. Bar 7 is the start of the second staff. Bars 8 and 9 are connected by a slur. Bar 10 is a whole note. Bar 11 is the final bar of the piece, marked *D.S. al Fine*.

After **bar 2** (*the 1st time through*) you should play: bar 3 bar 5 bar 7

After **bar 2** (*the 2nd time through*) you should play: bar 3 bar 4 bar 5

After **bar 6** (*the 1st time through*) you should play: bar 1 bar 2 bar 7

After **bar 11** you should play: bar 1 bar 2 bar 5

After **bar 2** (*the 3rd time through*) you should play: bar 3 bar 5 bar 7

The last bar you should play is: bar 4 bar 6 bar 11

- Add a metronome marking to indicate that the piece should be played at approximately 60 crotchet beats per minute.
- Place the abbreviation for *fortissimo* under the first note of **bar 1**.

1 2 3 4 5
1. 2.

6 7 *To Coda* 8 9 *D.C. al Coda*

10 *Coda* 11 12 13 14

After **bar 3** (*the 2nd time through*) you should play: bar 4 bar 5 bar 6

After **bar 9** you should play: bar 1 bar 6 bar 10

After **bar 3** (*the 3rd time through*) you should play: bar 4 bar 5 bar 10

After **bar 7** (*the 2nd time through*) you should play: bar 1 bar 8 bar 10

After **bar 12** (*the 1st time through*) you should play: bar 10 bar 11 bar 13

The last bar you should play is: bar 4 bar 9 bar 14

1 2 3 4

5 *D.S.* 6 *To Coda* 7 8 *D.S. al Coda*

9 *Coda* 10

After **bar 4** (*the 1st time through*) you should play: bar 1 bar 5 bar 3

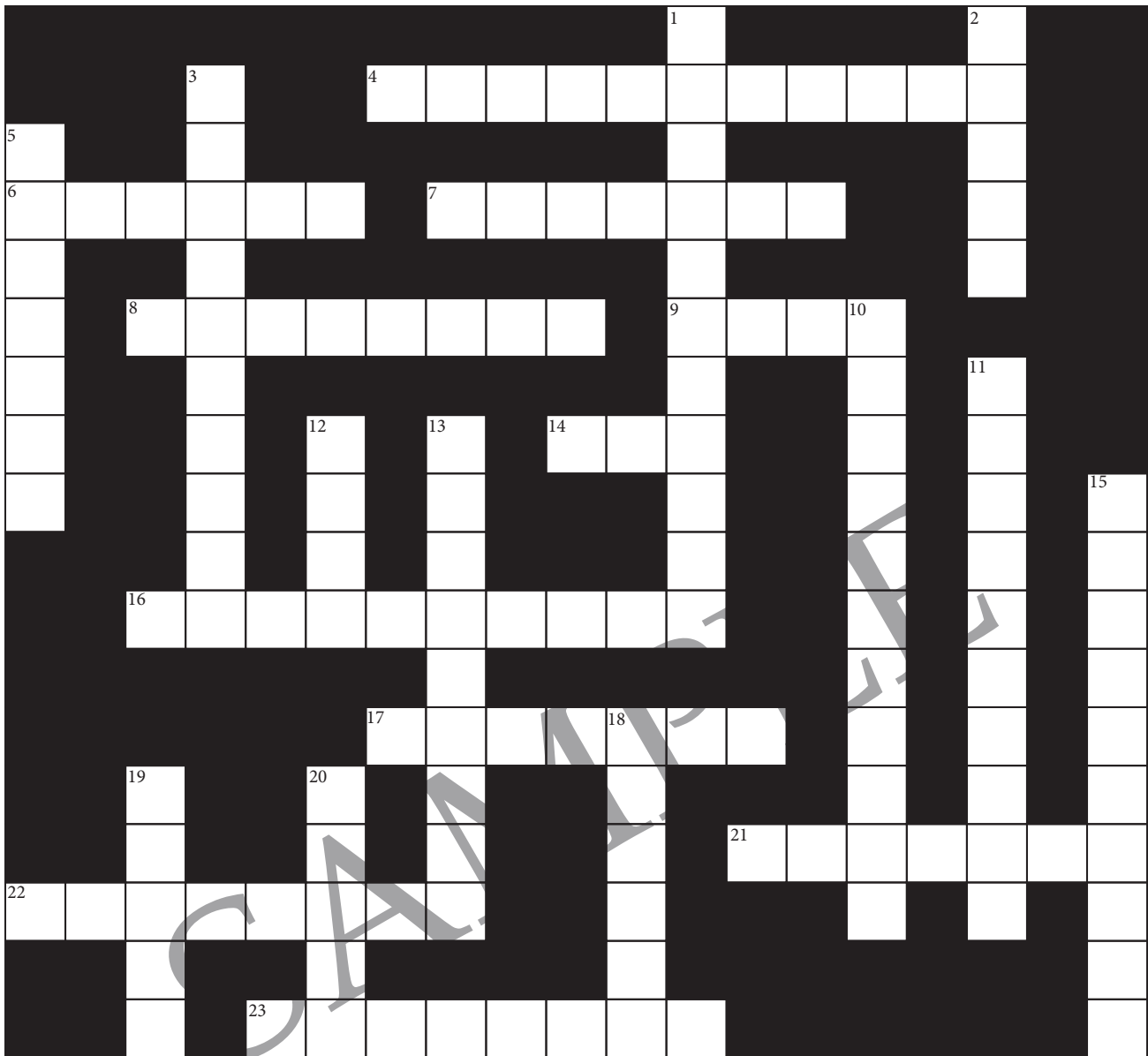
After **bar 4** (*the 2nd time through*) you should play: bar 1 bar 5 bar 9

After **bar 8** you should play: bar 1 bar 5 bar 9

After **bar 6** (*the 1st time through*) you should play: bar 7 bar 5 bar 9

After **bar 6** (*the 2nd time through*) you should play: bar 1 bar 5 bar 9

Musical Crossword



Clues:

Across:

4. Gradually becoming faster
6. Smooth and connected
7. Cancels out a sharp or flat
8. Held back, slower immediately
9. A curved line connecting two or more notes to indicate they are to be played *legato*.
14. A curved line connecting two notes that are the same pitch. They are to be played as one single note.
16. Very loud
17. Pause, hold the note longer than written
21. At an easy pace
22. Short and detached
23. At a moderate speed

Down:

1. Gradually becoming softer (*decresc.*)
2. Loud
3. Very soft
5. Fast
10. Gradually becoming slower
11. Moderately soft
12. Lowers a note by a semitone
13. Gradually becoming louder
15. Gradually becoming softer (*dim.*)
18. Make the note stand out stronger than the other notes
19. Raises a note by a semitone
20. Soft

Sample Examination Paper 1

Your name: _____

Teacher's name: _____

Exam centre: _____ Date: _____

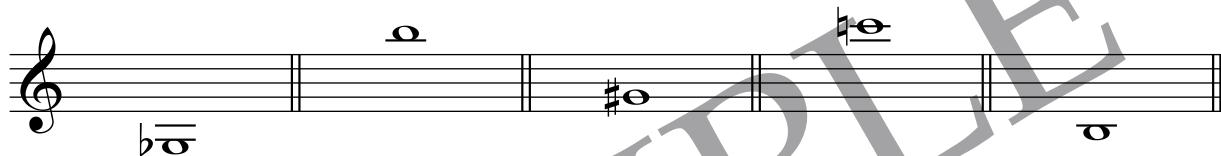
Time allowed for this examination: 1 Hour

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

Examiner's
use only

1. Notation (30 marks)

Name the following **treble clef** notes:



/5

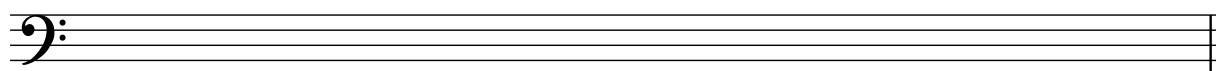
In the grand staff below, write the following notes as **quavers**:



/10

D[#] below the stave B^b above the stave E[♯] in a space Middle C B on a line

Using the correct key signature, write a one octave G major scale ascending in semibreves:



/5

By using the correct accidental, **lower** each of the following notes one semitone:

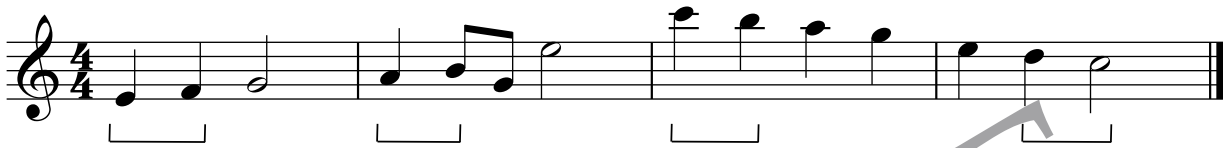
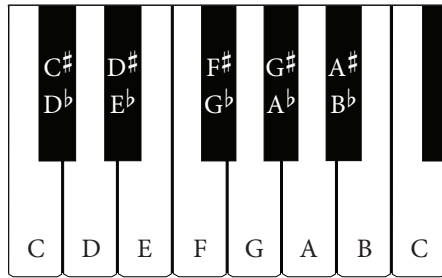


/3

Sample Examination Paper - Preliminary Grade

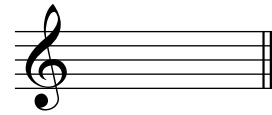
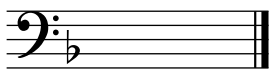
Using the piano keyboard below as reference, mark each pair of bracketed notes as a **tone** or **semitone**:

Examiner's use only



/4

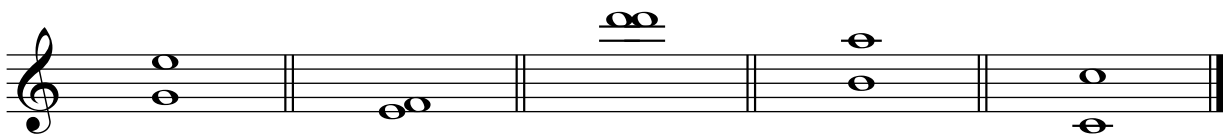
In the box provided, identify each of the following **major key signatures**:



/3

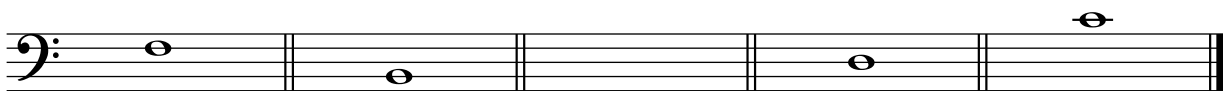
2. Intervals (20 marks)

Identify the following intervals:



/10

Write the following intervals above the given notes:



4th

8ve

6th

7th

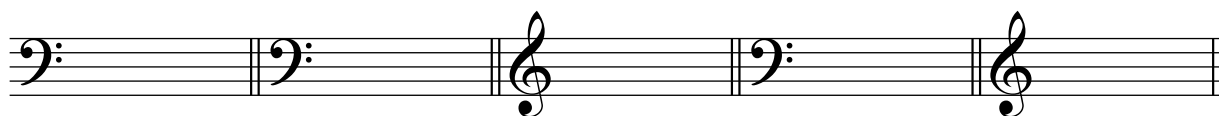
Unison

/10

Sample Examination Paper - Preliminary Grade

Examiner's
use only**3. Triads (10 marks)**

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



F major

G major

C major

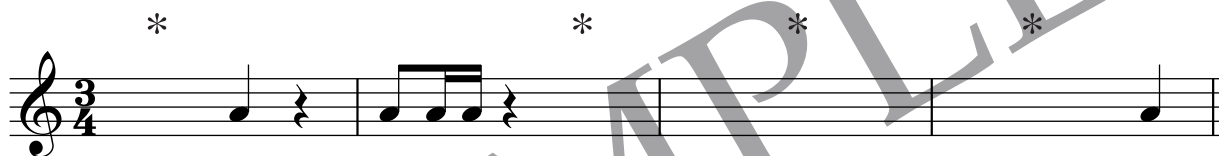
C major

G major

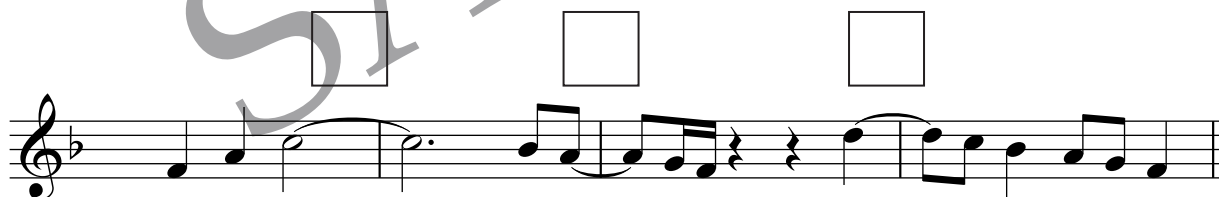
/10

4. Timing (20 marks)

Using the given time signature, complete each bar with correctly grouped quavers. Write your answer beneath the asterisk:



/4

Add the **correct time signature** to the following melody, and write the **number of crotchet beats** each tie should be held for in the box provided:

/4

Place a circle around **beat 1** and a circle around **beat 3** in each bar below:

/8

Add bar lines and a double bar line to the following line of music:



/4

5. Terminology (20 marks)

Examiner's use only

Complete the following:

The dynamic marking in **bar 1** tells you to play: _____

In **bar 3** you should: _____

On the last note you should: _____

- Add a metronome marking to indicate that the piece should be played at approximately 60 crotchet beats per minute.
- Raise the 'D' in **bar 2** by a semitone.
- Slur together all of the semiquavers in **bar 3**.

Circle the correct answer for each of the questions below:

After **bar 2** (the 1st time through) you should play: bar 3 bar 1 bar 5

After **bar 2** (the 2nd time through) you should play: bar 3 bar 5 bar 8

After **bar 8** you should play: bar 1 bar 5 bar 3

The last bar you should play is: bar 2 bar 4 bar 8

Total:

/12

/8

Sample Examination Paper 2

Your name: _____

Teacher's name: _____

Exam centre: _____ Date: _____

Time allowed for this examination: 1 Hour

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

Examiner's
use only

1. Notation (30 marks)

Name the following **bass clef** notes:

/5

In the grand staff below, write the following notes as **minims**:

/10

C[#] below the stave E^b in a space C^{natural} above the stave G on a line B[#] below the stave

Using the correct key signature, write a one octave F major scale descending in semiquavers (*grouped in fours*):

/5

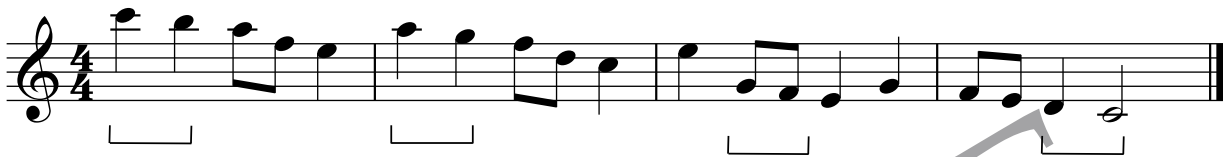
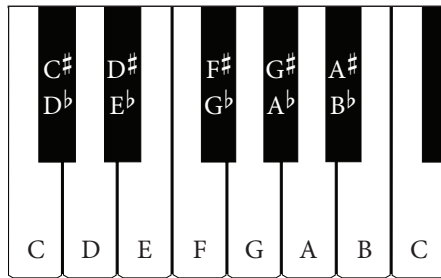
By using the correct accidental, **raise** each of the following notes one semitone:

/3

Sample Examination Paper 2 - Preliminary Grade

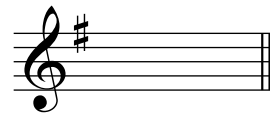
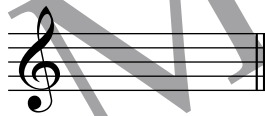
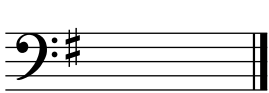
Using the piano keyboard below as reference, mark each pair of bracketed notes as a **tone** or **semitone**:

Examiner's
use only



/4

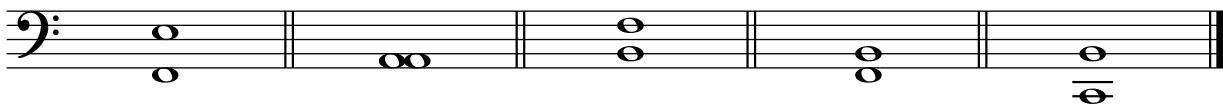
In the box provided, identify each of the following major key signatures:



/3

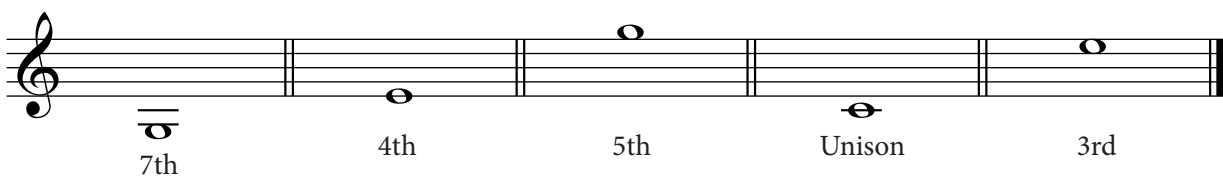
3. Intervals (20 marks)

Identify the following intervals:



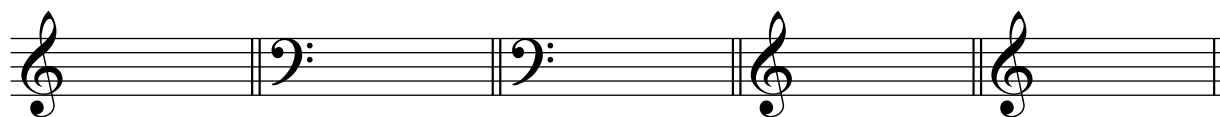
/10

Write the following intervals above the given notes:



/10

Sample Examination Paper 2 - Preliminary Grade

Examiner's
use only**3. Triads (10 marks)**Using the correct key signatures, write the following root position **tonic** triads:

G major

F major

G major

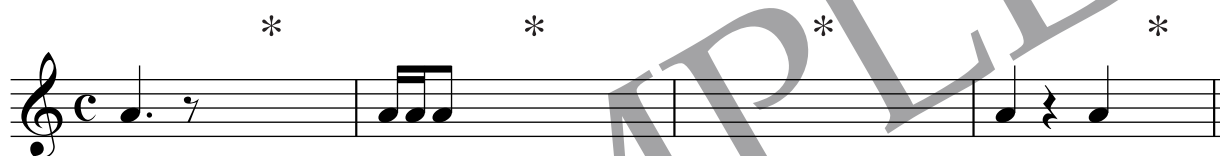
C major

F major

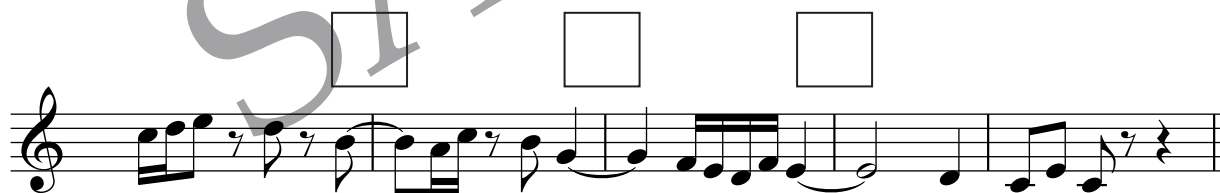
/10

4. Timing (20 marks)

Using the given time signature, complete each bar with correctly grouped quavers. Write your answer beneath the asterisk:



/4

Add the **correct time signature** to the following melody, and write the **number of crotchet beats** each tie should be held for in the box provided:

/4

Place a circle around **beat 2** and a circle around **beat 4** in each bar below:

/8

Add bar lines and a double bar line to the following line of music:



/4

Sample Examination Paper 2 - Preliminary Grade

5. Terminology (20 marks)

Examiner's
use only

Complete the following:

The dynamic marking in **bar 1** tells you to play: _____

Bar 3 should be: _____

- Place a tempo marking to indicate the piece should be 'at a moderate speed'.
- Slur together all of the semiquavers in **bar 2**.
- Lower the 'B' in **bar 3** by a semitone.
- Indicate that **bar 4** should 'gradually become softer'.

12

Circle the correct answer for each of the questions below:

- After **bar 7** (the 1st time through) you should play: bar 5 bar 1 bar 8
- After **bar 8** you should play: bar 1 bar 5 bar 9
- After **bar 7** (the 2nd time through) you should play: bar 8 bar 9 bar 1
- The last bar you should play is: bar 5 bar 8 bar 11

8

Total: