

3

GRADE

**RSL** CLASSICAL

# MUSIC THEORY

ANSWERS



# RSL Classical

## Theory Grade 3

*Answers*

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# Acknowledgements

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## Lesson 1 – answers

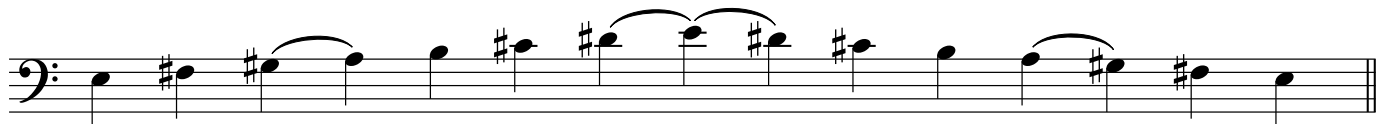
(1) Write the scale of B<sup>b</sup> major.

- Write the key signature.
- Use minims.
- Write one octave descending and then one octave ascending.
- Mark the tones with slurs.
- Complete the scale with a double barline.



(2) Write the major scale that has a key signature of four sharps.

- Do not write the key signature. Use accidentals.
- Use crotchets.
- Write one octave ascending and then one octave descending.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



(3) Write the major scale that has a key signature of three flats in the treble clef.

- Write the key signature.
- Use minims.
- Write two octaves ascending.
- Mark the tones in the upper octave with slurs.
- Complete the scale with a double barline.



(4) Write the scale of A<sup>b</sup> major in the treble clef.

- Do not write the key signature. Use accidentals.
- Use crotchets.
- Write one octave ascending.
- Mark the tones with slurs.
- Complete the scale with a double barline.



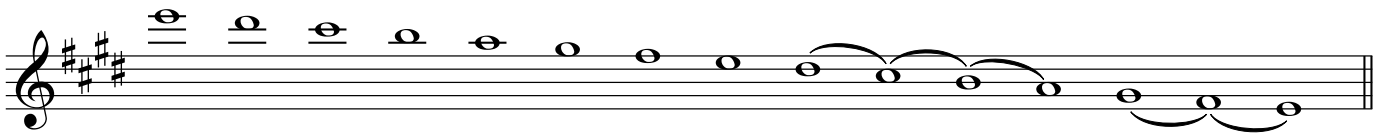
(5) Write the scale of D major in the bass clef.

- Write the key signature.
- Use minims.
- Write two octaves ascending.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



(6) Write the scale of E major in the treble clef.

- Write the key signature.
- Use semibreves.
- Write two octaves descending.
- Mark the tones in the lower octave with slurs.
- Complete the scale with a double barline.



## Lesson 2 – answers

(1) Write the scale of C harmonic minor.

- Do not write the key signature. Use accidentals.
- Use minims.
- Write two octaves descending.
- Mark any interval wider than a tone with a slur.
- Complete the scale with a double barline.



(2) Write the scale of G harmonic minor in the treble clef.

- Write the key signature.
- Use semibreves.
- Write one octave descending and then one octave ascending.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



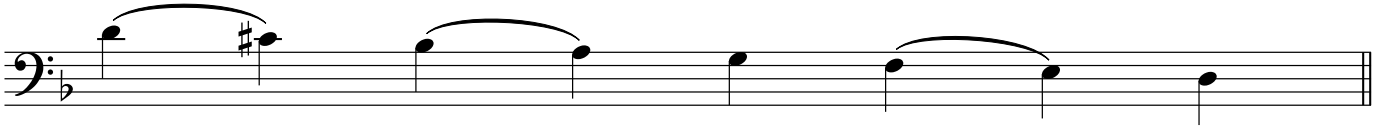
(3) Write the harmonic minor scale that has a key signature of three flats.

- Write the key signature.
- Use crotchets.
- Write one octave ascending and then one octave descending.
- Mark the tones with slurs.
- Complete the scale with a double barline.



(4) Write the minor scale that has the following key signature.

- Use crotchets.
- Write one octave descending.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



(5) Write the scale of E harmonic minor.

- Do not write the key signature. Use accidentals.
- Use minims.
- Write two octaves descending.
- Mark the tones with slurs.
- Complete the scale with a double barline.



(6) Write the scale of G harmonic minor.

- Do not write the key signature. Use accidentals.
- Use minims.
- Write two octaves ascending.
- Mark the tones in the lower octave with slurs.
- Complete the scale with a double barline.



### Lesson 3 – answers

(1) The subdominant is which degree of the scale? Fourth

(2) The leading note is which degree of the scale? Seventh

(3) Give the letter names of the following notes in the keys given:

(i) C minor, supertonic D

(ii) D major, dominant A

(iii) G minor, submediant E<sup>b</sup>

(iv) E<sup>b</sup> major, mediant G

(v) E minor, leading note D<sup>#</sup>

(vi) E major, mediant G<sup>#</sup>

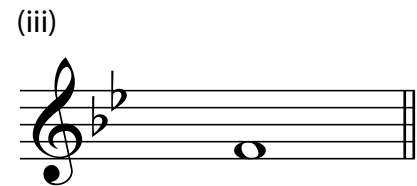
(4) Write the following notes as instructed, with the appropriate key signatures.



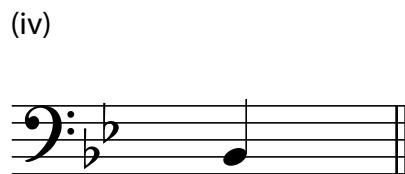
A major  
submediant  
minim



A<sup>b</sup> major  
subdominant  
crotchet



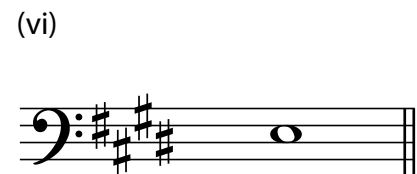
B<sup>b</sup> major  
dominant  
semibreve



G minor  
mediant  
crotchet



C minor  
leading note  
minim



E major  
tonic  
semibreve

\*These are only suggested solutions to this question. Responses in other octaves are possible.

(5) Study the following melody.

mediant  
supertonic

- (i) In which key is this melody? E<sup>b</sup> major
- (ii) Does the melody have an anacrusis? Yes or No? Yes
- (iii) Circle the supertonic in this melody and write the scale degree number below it.
- (iv) Circle the mediant in this melody and write the scale degree number below it.
- (v) How many times does the dominant note occur in this melody? 3
- (vi) How many times does the tonic note occur in this melody? 2

(6) Study the following melody.

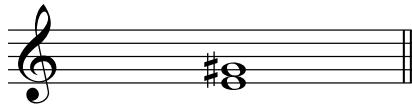
dominant  
leading note

- (i) In which key is this melody? E harmonic minor
- (ii) Describe the time signature of this melody. Compound duple time
- (iii) Circle the leading note in this melody and write the scale degree number below it.
- (iv) Circle the dominant in this melody and write the scale degree number below it.
- (v) How many times does the submediant occur in this melody? 1
- (vi) How many times does the supertonic occur in this melody? 4

## Lesson 4 – answers

(1) Write these intervals above the given tonic notes.

(i)



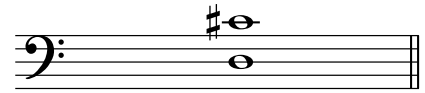
major 3<sup>rd</sup>

(ii)



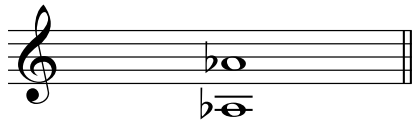
perfect 4<sup>th</sup>

(iii)



major 7<sup>th</sup>

(iv)



perfect 8<sup>ve</sup>

(v)



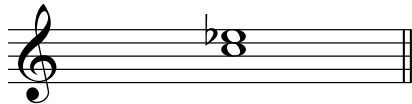
minor 6<sup>th</sup>

(vi)



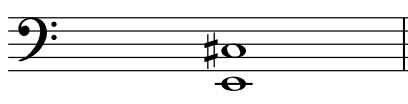
perfect 5<sup>th</sup>

(vii)



minor 3<sup>rd</sup>

(viii)



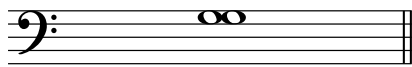
major 6<sup>th</sup>

(ix)



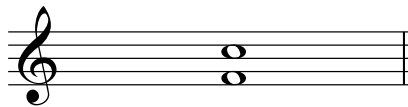
major 2<sup>nd</sup>

(x)



perfect unison

(xi)



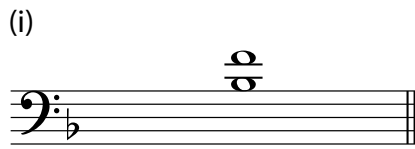
perfect 5<sup>th</sup>

(xii)

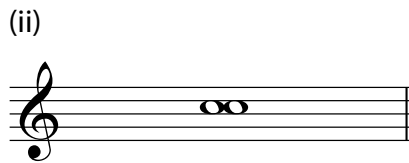


major 3<sup>rd</sup>

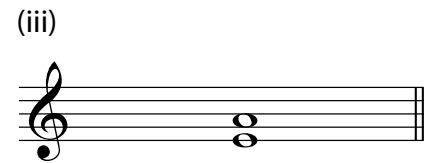
(2) Name the following intervals by number and quality.



perfect 5th



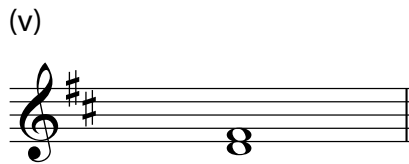
perfect unison



perfect 4th



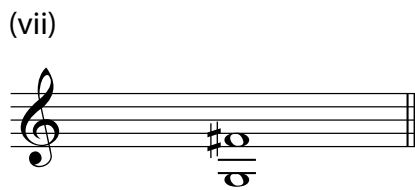
major 6th



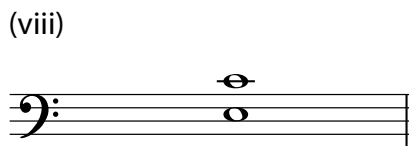
major 3rd



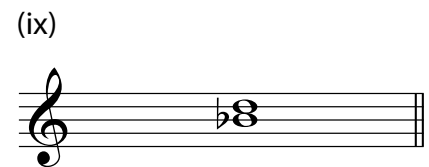
major 2nd



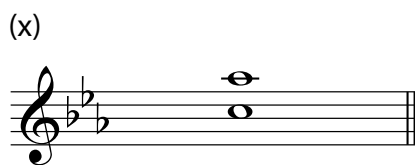
major 7th



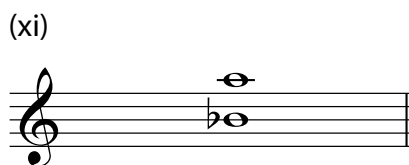
minor 6th



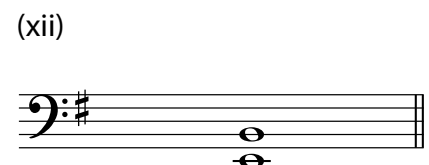
major 3rd



minor 6th

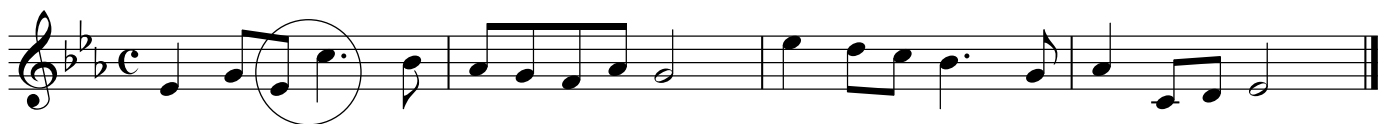


major 7th

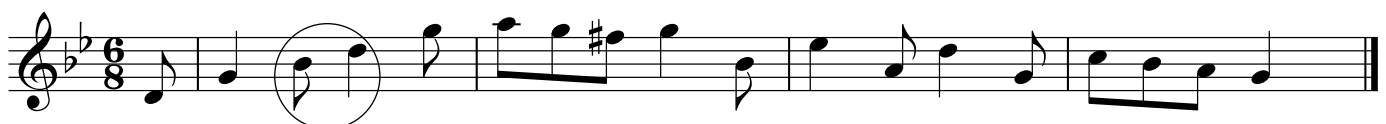


perfect 5th

(3) Circle an example of a major sixth between consecutive notes in the following melody.

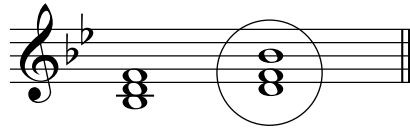


(4) Circle an example of a major third between consecutive notes in the following melody.

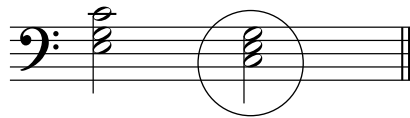


## Lesson 5 – answers

- (1) Which degree of the scale is the subdominant? 4
- (2) Which degree of the scale is the dominant? 5
- (3) Which of these triads is in first inversion? Circle the correct answer.



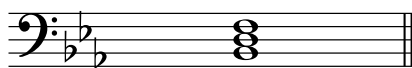
- (4) Which of these triads is in root position? Circle the correct answer.



- (5) For each of the following, write the named triad.

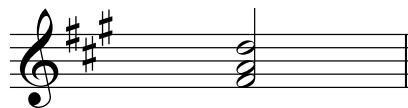
- Write the appropriate key signature.
- Use the note value indicated above the staff.

(i)



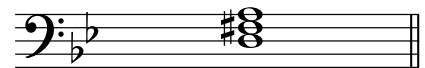
E<sup>b</sup> major  
dominant  
root position

(ii)



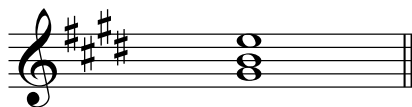
A major  
subdominant  
first inversion

(iii)



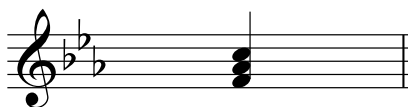
G minor  
dominant  
root position

(iv)



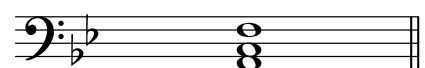
E major  
tonic  
first inversion

(v)



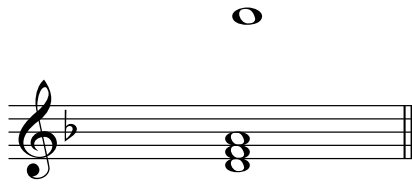
C minor  
subdominant  
root position

(vi)



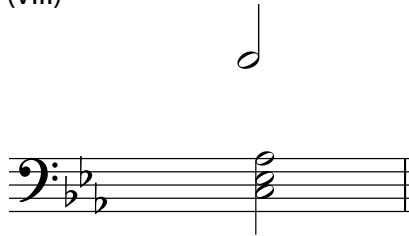
B<sup>b</sup> major  
dominant  
first inversion

(vii)



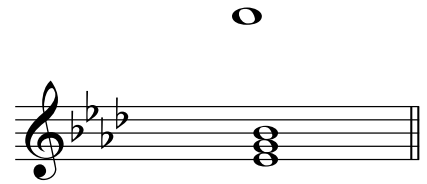
D minor  
tonic  
root position

(viii)



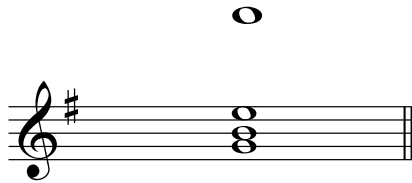
E<sup>b</sup> major  
subdominant  
first inversion

(ix)



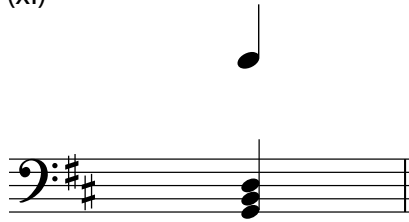
A<sup>b</sup> major  
dominant  
root position

(x)



E minor  
tonic  
first inversion

(xi)



D major  
subdominant  
root position

(xii)



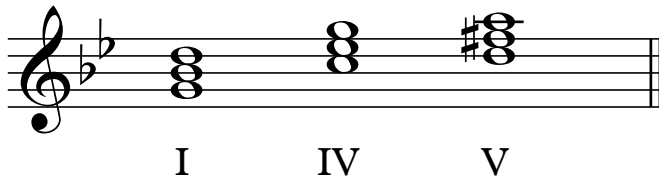
A minor  
dominant  
first inversion

\*These are only suggested solutions to this question. Responses in other octaves are possible.

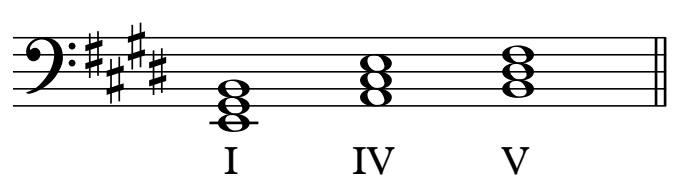
(6) Write the primary triads in root position in the specified keys.

- Write the key signature.
- Use semibreves.
- Label each chord with a Roman numeral under the staff.

(i) G minor

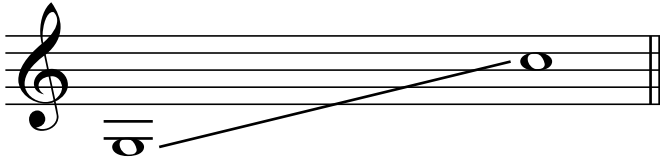


(ii) E major

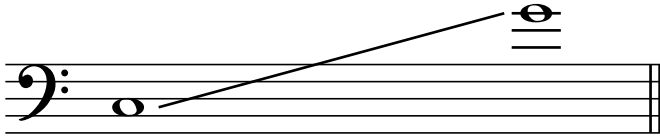


## Lesson 6 – answers

- (1) Write the range of the alto voice as found in normal choral writing. Use an appropriate clef.

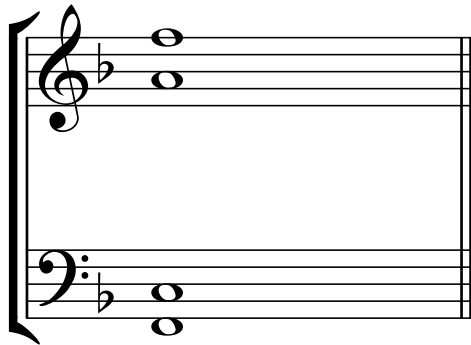


- (2) Write the range of the tenor voice as found in normal choral writing. Use an appropriate clef.



- (3) Identify the error/s in each of the following four-part vocal-style chords.

(i)

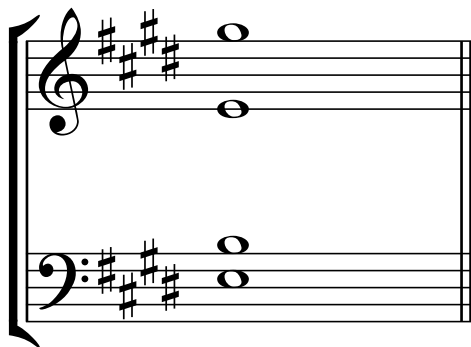


Interval of more than an octave between alto and tenor voices.

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(ii)

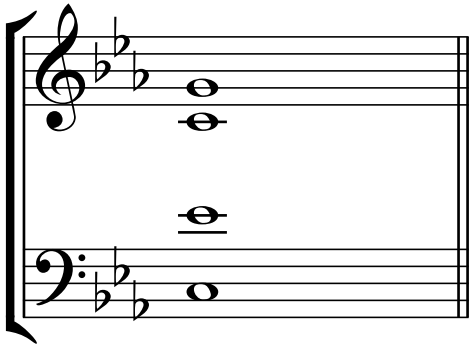


Interval of more than an octave between soprano and alto voices.

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(iii)



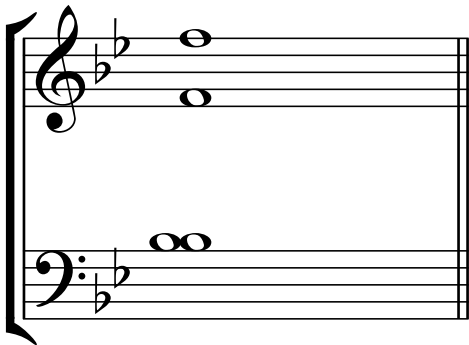
Tenor voice overlaps the alto voice.

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(iv)



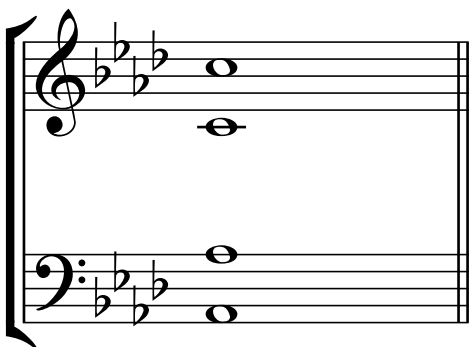
Missing the third of the chord.

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(v)



The third of the chord is doubled.

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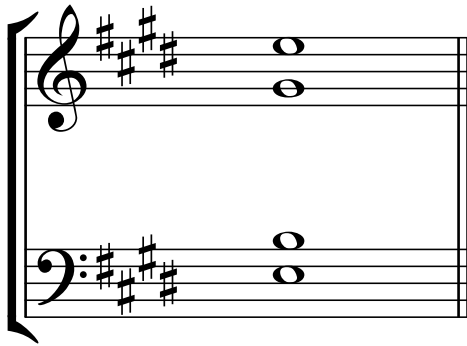
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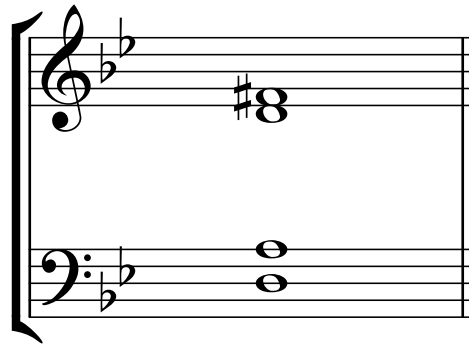
(4) What is the interval between the bass and tenor in the previous chord? Perfect 8ve

(5) Write the following chords in four-part vocal style.

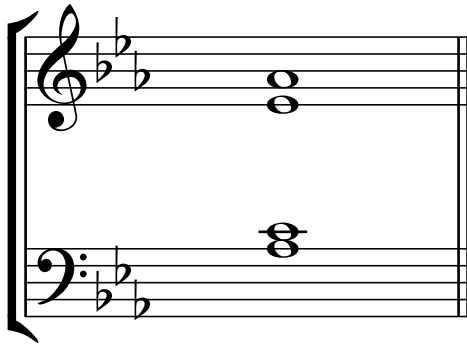
(i) E major: I



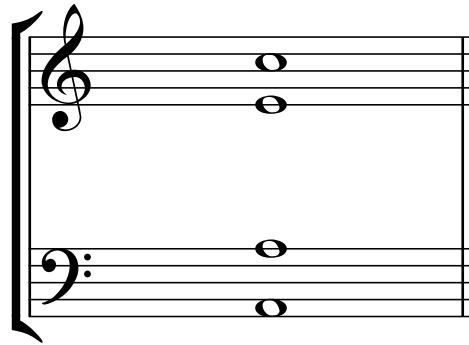
(ii) G minor: V



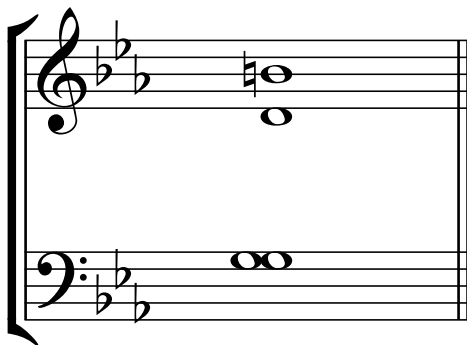
(iii) Eb major: IV



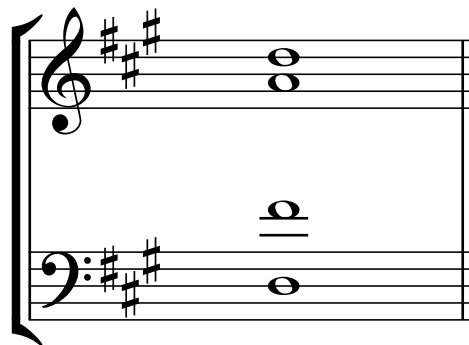
(iv) A minor: I



(v) C minor: V



(vi) A major: IV



\*These are only suggested solutions to this question. Other responses are possible.

## Lesson 7 – answers

(1) Use the given chords to create perfect cadences for each of the following examples.

(i)

Musical notation for example (i) showing two staves (treble and bass clef) with two chords. The first chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef. The second chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef.

(ii)

Musical notation for example (ii) showing two staves (treble and bass clef) with two chords. The first chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef. The second chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef.

(iii)

Musical notation for example (iii) showing two staves (treble and bass clef) with two chords. The first chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef. The second chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef.

(iv)

Musical notation for example (iv) showing two staves (treble and bass clef) with two chords. The first chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef. The second chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef.

(v)

Musical notation for example (v) showing two staves (treble and bass clef) with two chords. The first chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef. The second chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef.

(vi)

Musical notation for example (vi) showing two staves (treble and bass clef) with two chords. The first chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef. The second chord consists of notes G4, Bb4, and D5 in the treble clef, and notes G2 and Bb2 in the bass clef.

\*These are only suggested solutions to this question. Other responses are possible.

(2) Write the following perfect cadences in four-part vocal style, as directed.

- Write the appropriate key signature.
- Use the note values indicated.

(i) B<sup>b</sup> major

Musical notation for a perfect cadence in B<sup>b</sup> major. The key signature has two flats (B<sup>b</sup> major). The notation shows a two-measure phrase in a grand staff. The first measure contains a whole note chord of B<sup>b</sup> (F<sup>b</sup> in bass clef) in the bass clef and a whole note chord of D<sup>b</sup> (A<sup>b</sup> in bass clef) in the treble clef. The second measure contains a whole note chord of G<sup>b</sup> (D<sup>b</sup> in bass clef) in the bass clef and a whole note chord of B<sup>b</sup> (F<sup>b</sup> in bass clef) in the treble clef.

(ii) D major

Musical notation for a perfect cadence in D major. The key signature has two sharps (D major). The notation shows a two-measure phrase in a grand staff. The first measure contains a whole note chord of D (F<sup>#</sup> in bass clef) in the bass clef and a whole note chord of A (C<sup>#</sup> in bass clef) in the treble clef. The second measure contains a whole note chord of F<sup>#</sup> (A<sup>#</sup> in bass clef) in the bass clef and a whole note chord of D (F<sup>#</sup> in bass clef) in the treble clef.

(iii) C minor

Musical notation for a perfect cadence in C minor. The key signature has three flats (C minor). The notation shows a two-measure phrase in a grand staff. The first measure contains a whole note chord of C (E<sup>b</sup> in bass clef) in the bass clef and a whole note chord of G<sup>b</sup> (B<sup>b</sup> in bass clef) in the treble clef. The second measure contains a whole note chord of F<sup>b</sup> (D<sup>b</sup> in bass clef) in the bass clef and a whole note chord of C (E<sup>b</sup> in bass clef) in the treble clef.

(iv) A major

Musical notation for a perfect cadence in A major. The key signature has three sharps (A major). The notation shows a two-measure phrase in a grand staff. The first measure contains a whole note chord of A (C<sup>#</sup> in bass clef) in the bass clef and a whole note chord of E (G<sup>#</sup> in bass clef) in the treble clef. The second measure contains a whole note chord of C<sup>#</sup> (E<sup>#</sup> in bass clef) in the bass clef and a whole note chord of A (C<sup>#</sup> in bass clef) in the treble clef.

(v) D minor

Musical notation for a perfect cadence in D minor. The key signature has two flats (D minor). The notation shows a two-measure phrase in a grand staff. The first measure contains a whole note chord of D (F<sup>b</sup> in bass clef) in the bass clef and a whole note chord of A (C<sup>b</sup> in bass clef) in the treble clef. The second measure contains a whole note chord of F<sup>b</sup> (D<sup>b</sup> in bass clef) in the bass clef and a whole note chord of D (F<sup>b</sup> in bass clef) in the treble clef.

(vi) G minor

Musical notation for a perfect cadence in G minor. The key signature has two flats (G minor). The notation shows a two-measure phrase in a grand staff. The first measure contains a whole note chord of G (B<sup>b</sup> in bass clef) in the bass clef and a whole note chord of D (F<sup>b</sup> in bass clef) in the treble clef. The second measure contains a whole note chord of B<sup>b</sup> (D<sup>b</sup> in bass clef) in the bass clef and a whole note chord of G (B<sup>b</sup> in bass clef) in the treble clef.

\*These are only suggested solutions to this question. Other responses are possible.

## Lesson 8 – answers

(1) Use the given chords to create plagal cadences for each of the following examples.

(i)

(ii)

(iii)

(iv)

(v)

(vi)

(2) Write the following plagal cadences in four-part vocal style, as directed.

- Write the appropriate key signature.
- Use the note values indicated.

(i) E minor

(ii) B<sup>b</sup> major

(iii) G minor

Musical notation for G minor. The key signature has two flats (Bb and Eb). The first measure contains a G4 quarter note in the treble clef and a G2 quarter note in the bass clef. The second measure contains a Bb4 quarter note in the treble clef and a Bb2 quarter note in the bass clef. The notes are beamed together in each measure.

(iv) F major

Musical notation for F major. The key signature has one flat (Bb). The first measure contains an F4 quarter note in the treble clef and an F2 quarter note in the bass clef. The second measure contains an Ab4 quarter note in the treble clef and an Ab2 quarter note in the bass clef. The notes are beamed together in each measure.

(v) A major

Musical notation for A major. The key signature has three sharps (F#, C#, G#). The first measure contains an A4 quarter note in the treble clef and an A2 quarter note in the bass clef. The second measure contains a C#4 quarter note in the treble clef and a C#2 quarter note in the bass clef. The notes are beamed together in each measure.

(vi) E major

Musical notation for E major. The key signature has four sharps (F#, C#, G#, D#). The first measure contains an E4 quarter note in the treble clef and an E2 quarter note in the bass clef. The second measure contains a G#4 quarter note in the treble clef and a G#2 quarter note in the bass clef. The notes are beamed together in each measure.

\*These are only suggested solutions to this question. Other responses are possible.

(3) Label each of these cadences as either perfect or plagal.

(i)

Musical notation for cadence (i). The key signature has two flats (Bb and Eb). The first measure contains an F4 quarter note in the treble clef and an F2 quarter note in the bass clef. The second measure contains an Ab4 quarter note in the treble clef and an Ab2 quarter note in the bass clef. The notes are beamed together in each measure.

Cadence Plagal

(ii)

Musical notation for cadence (ii). The key signature has two flats (Bb and Eb). The first measure contains an E4 quarter note in the treble clef and an E2 quarter note in the bass clef. The second measure contains a G4 quarter note in the treble clef and a G2 quarter note in the bass clef. The notes are beamed together in each measure.

Cadence Perfect

(iii)

Musical notation for cadence (iii). The key signature has three sharps (F#, C#, G#). The first measure contains an A4 quarter note in the treble clef and an A2 quarter note in the bass clef. The second measure contains a C#4 quarter note in the treble clef and a C#2 quarter note in the bass clef. The notes are beamed together in each measure.

Cadence Perfect

(iv)

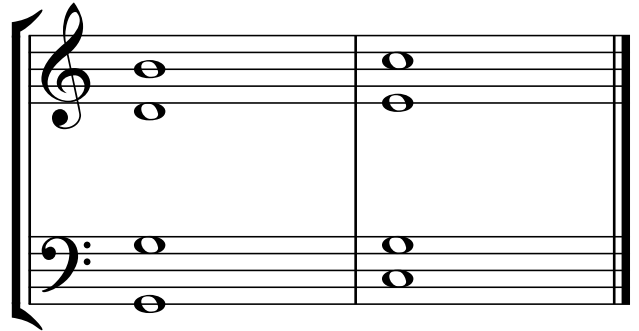
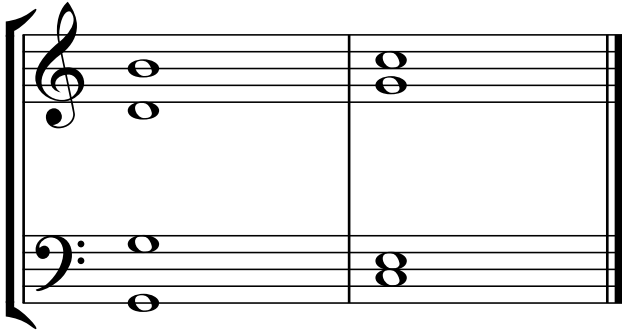
Musical notation for cadence (iv). The key signature has two flats (Bb and Eb). The first measure contains an F4 quarter note in the treble clef and an F2 quarter note in the bass clef. The second measure contains an Ab4 quarter note in the treble clef and an Ab2 quarter note in the bass clef. The notes are beamed together in each measure.

Cadence Plagal

## Lesson 9 – answers

- (1) Identify the errors in the following cadences. Then rewrite them with the errors corrected, showing secure voice leading.

(i)



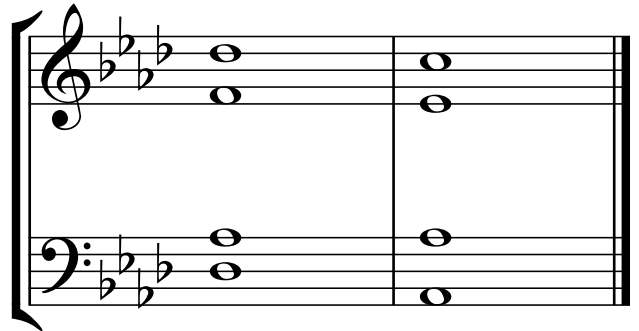
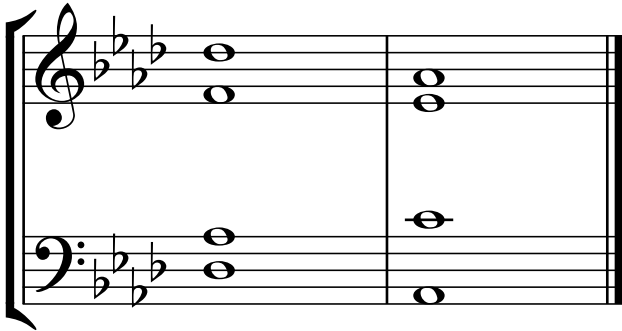
Consecutive fifths between alto and bass parts.

---

More than an octave between alto and tenor parts.

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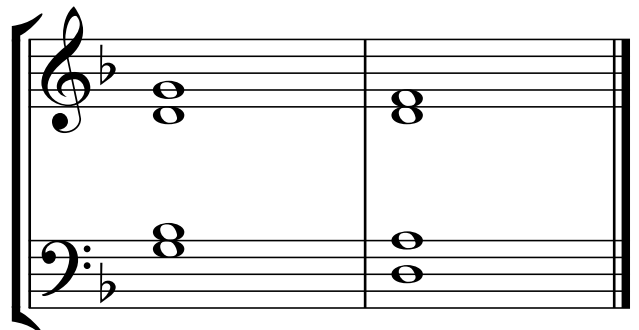
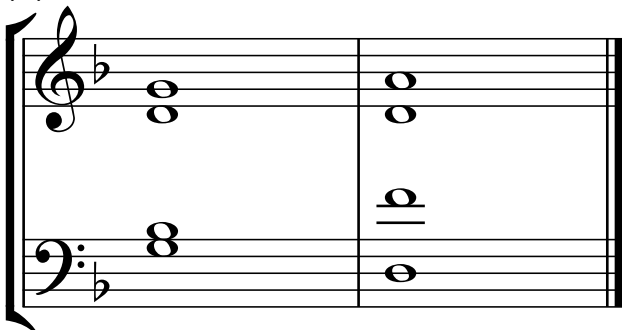
(ii)



Consecutive octaves between soprano and bass parts.

---

(iii)



Tenor part overlaps with the alto part.

---

(iv)

Musical notation for example (iv) left. It shows two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The first measure contains a soprano note (G4) and a bass note (G2). The second measure contains a soprano note (G4) and a bass note (G3). This illustrates a hidden octave between the soprano and bass parts.

Musical notation for example (iv) right. It shows two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The first measure contains a soprano note (G4) and a bass note (G2). The second measure contains a soprano note (G4) and a bass note (G3). This illustrates a hidden octave between the soprano and bass parts.

Hidden octaves between soprano and bass parts.

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(v)

Musical notation for example (v) left. It shows two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The first measure contains a soprano note (D#5) and a bass note (D#2). The second measure contains a soprano note (D#5) and a bass note (D#3). This illustrates a hidden fifth between the soprano and bass parts.

Musical notation for example (v) right. It shows two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The first measure contains a soprano note (D#5) and a bass note (D#2). The second measure contains a soprano note (D#5) and a bass note (D#3). This illustrates a hidden fifth between the soprano and bass parts.

Hidden fifths between soprano and bass parts.

---

Unresolved leading note.

---

---

(vi)

Musical notation for example (vi) left. It shows two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The first measure contains a soprano note (D#5) and a bass note (D#2). The second measure contains a soprano note (D#5) and a bass note (D#3). This illustrates consecutive fifths between the soprano and bass parts.

Musical notation for example (vi) right. It shows two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The first measure contains a soprano note (D#5) and a bass note (D#2). The second measure contains a soprano note (D#5) and a bass note (D#3). This illustrates consecutive fifths between the soprano and bass parts.

Consecutive fifths between soprano and bass part.

---

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## Lesson 10 – answers

(1) Add time signatures to the following two-bar rhythms.

(i)



or C or  $\frac{2}{2}$  or  $\text{C}$

(ii)



(iii)



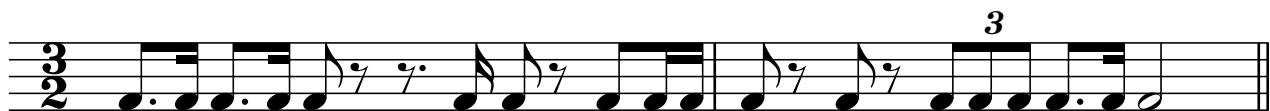
(iv)



(v)

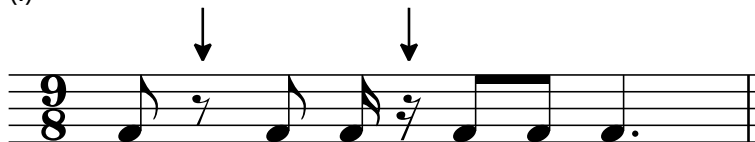


(vi)

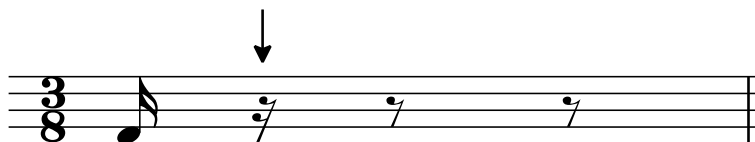


(2) At each place marked with an arrow, add a rest or rests in the correct order to complete the bar.

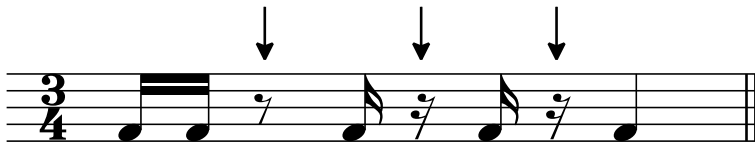
(i)



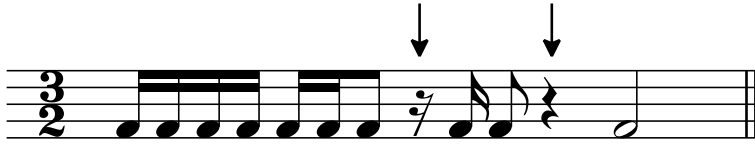
(ii)



(iii)



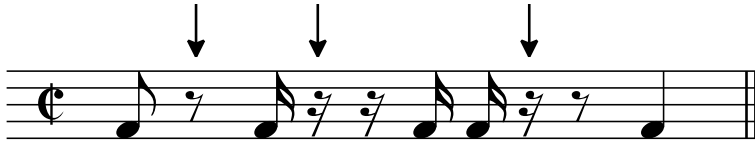
(iv)



(v)

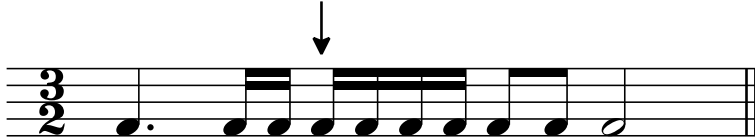


(vi)

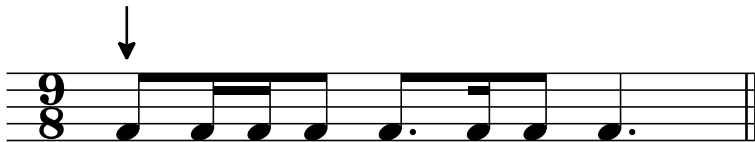


(3) At each place marked with an arrow, add notes as specified in the correct order to complete the bar.

(i) 6 notes



(ii) 4 notes



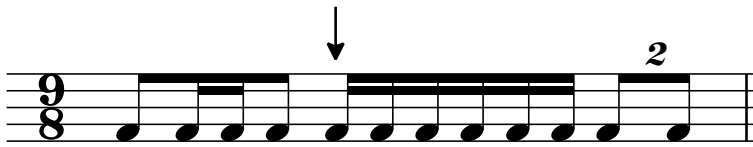
(iii) 3 notes



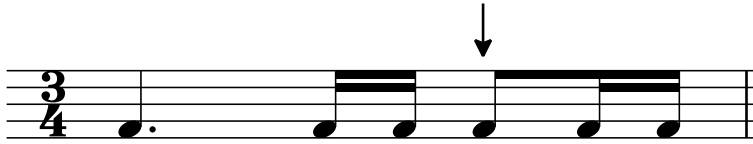
(iv) 5 notes



(v) 6 notes



(vi) 3 notes



\*These are only suggested solutions to this question. Other responses are possible.

(4) Tick the box that best describes the given time signature.

(i)  $\frac{3}{2}$  time is

- Compound duple time
- Simple triple time
- Simple quadruple time
- Simple duple time

(ii)  $\frac{9}{8}$  time is

- Compound duple time
- Simple triple time
- Compound triple time
- Simple quadruple time

(iii)  $\frac{2}{2}$  time is

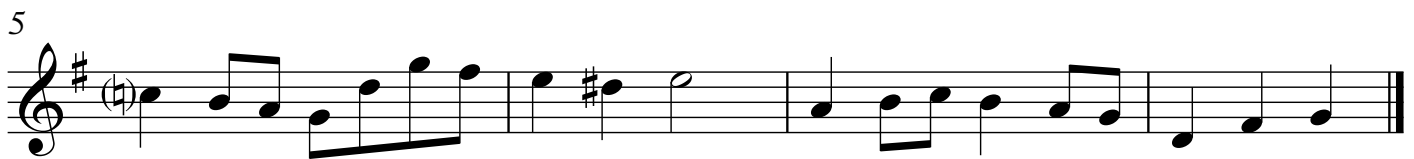
- Simple duple time
- Simple quadruple time
- Compound duple time
- Simple triple time

(iv)  $\frac{3}{8}$  time is

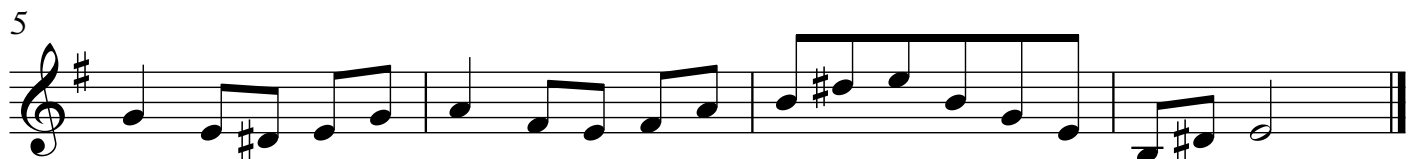
- Compound triple time
- Compound duple time
- Simple duple time
- Simple triple time

## Lesson 11 – answers

- (1) Transpose the following melody up into the key of G major. Write the new key signature.



- (2) Transpose the following melody down into the key of E minor. Write the new key signature.



(3) Transpose the following melody up into the key of D major. Write the new key signature.



5



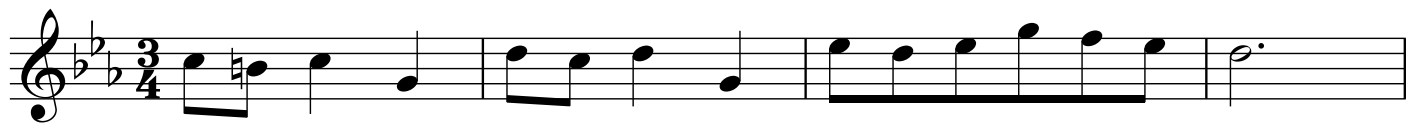
5



(4) Transpose the following melody up into the key of C minor. Write the new key signature.



5



5



- (5) Transpose the following melody up into the key of A<sup>b</sup> major. Write the new key signature.



5



5



- (6) Transpose the following melody down into the key of E<sup>b</sup> major. Write the new key signature.



5



5



## Lesson 12 – answers

Using appropriate time signatures, write suitable rhythmic patterns for the following couplets. Write the words clearly under the notes. Use hyphens for words of more than one syllable.

- (i) Ancient trees stand on the plain,  
Giving shelter from the rain.

Musical notation for exercise (i) in 6/8 time. The first staff contains the notes for "An - cient trees stand on the plain," with a slur under "on" and a blank line. The second staff contains the notes for "Giv - ing shel - ter from the rain." with a slur under "shel - ter" and a blank line.

- (ii) As we hurried along the road,  
The wind blew mightily cold.

Musical notation for exercise (ii) in 6/8 time. The first staff contains the notes for "As we hur - ried a - long the road, The" with a slur under "hur - ried a - long". The second staff contains the notes for "wind blew migh - ti - ly cold." with a slur under "migh - ti - ly" and a blank line.

- (iii) The horse and rider cantered far  
To bring the news of victory.

Musical notation for exercise (iii) in 6/8 time. The first staff contains the notes for "The horse and ri - der can - tered far To" with a slur under "can - tered" and a blank line. The second staff contains the notes for "bring the news of vic - to - ry." with a slur under "bring" and a blank line, and a slur under "news" and a blank line.

- (iv) North and south, east and west,  
The seas cease not for all our quest.

North and south, east and west, The  
seas cease not for all our quest.

The musical notation for item (iv) consists of two staves. The first staff is in common time (C) and contains the melody for the first line of text: "North and south, east and west, The". The second staff continues the melody for the second line: "seas cease not for all our quest." The word "cease" is followed by a horizontal line, and "our" is also followed by a horizontal line, indicating a gap in the original image.

- (v) Away, away to the forest we ride,  
Along the path by the riverside.

A - way, a - way to the fo - rest we ride, A -  
long the path by the ri - - ver - side.

The musical notation for item (v) consists of two staves. The first staff is in 6/8 time and contains the melody for the first line: "A - way, a - way to the fo - rest we ride, A -". The second staff continues the melody for the second line: "long the path by the ri - - ver - side." The words "ri -" and "ver -" are connected by a long horizontal line, indicating a gap in the original image.

- (vi) Shall we picnic by the lake?  
Bring the chocolate and the cake!

Shall we pic - nic by the lake?  
Bring the choc - o - late and the cake!

The musical notation for item (vi) consists of two staves. The first staff is in common time (C) and contains the melody for the first line: "Shall we pic - nic by the lake?". The second staff continues the melody for the second line: "Bring the choc - o - late and the cake!". The word "the" is followed by a horizontal line, indicating a gap in the original image.

\*These are only suggested solutions to these questions. Other responses are possible.

## Lesson 13 – answers

Mark the passages of sequence in the following melodies with square brackets.

(i)

Exercise (i) consists of two staves of music in G major, 2/4 time. The first staff contains a melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4 (quarter), A4-G4 (eighths), F#4 (quarter), E4 (quarter), D4 (half). The second staff contains a sequence of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5 (beamed), G5-F#5-E5-D5 (beamed), C5-B4-A4-G4 (beamed), F#4-E4-D4 (beamed), C4 (half). A '5' is written above the first measure of the second staff.

(ii)

Exercise (ii) consists of two staves of music in B-flat major, 6/8 time. The first staff contains a melody: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains a sequence of eighth notes: Bb4-Ab4-Gb4-Fb4 (beamed), E4-D4-C4 (beamed), Bb4-Ab4-Gb4-Fb4 (beamed), E4-D4-C4 (beamed), Bb4 (half). A '5' is written above the first measure of the second staff.

(iii)

Exercise (iii) consists of two staves of music in B-flat major, 3/4 time. The first staff contains a melody: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains a sequence of eighth notes: Bb4-Ab4-Gb4-Fb4 (beamed), E4-D4-C4 (beamed), Bb4-Ab4-Gb4-Fb4 (beamed), E4-D4-C4 (beamed), Bb4 (half). A '5' is written above the first measure of the second staff.

(iv)

Exercise (iv) consists of two staves of music in C major, 2/4 time. The first staff contains a melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second staff contains a sequence of eighth notes: C4-D4-E4-F4 (beamed), G4-A4-B4-C5 (beamed), D5-E5-F#5-G5 (beamed), G5-F#5-E5-D5 (beamed), C5-B4-A4-G4 (beamed), F#4-E4-D4 (beamed), C4 (half). A '5' is written above the first measure of the second staff.

(v)

Exercise (v) consists of two staves of music in B-flat major, 6/8 time. The first staff contains a melody: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains a sequence of eighth notes: Bb4-Ab4-Gb4-Fb4 (beamed), E4-D4-C4 (beamed), Bb4-Ab4-Gb4-Fb4 (beamed), E4-D4-C4 (beamed), Bb4 (half). A '5' is written above the first measure of the second staff.

## Lesson 14 – answers

- (1) Write a melody in G major using the following rhythm. Mark the phrasing.

Exercise 1 consists of two staves. The top staff is a rhythmic pattern in common time (C) on a five-line staff. It begins with a dotted quarter note, followed by an eighth note, then a series of eighth notes, and ends with a quarter note. The bottom staff shows the same rhythmic pattern in G major (one sharp) on a treble clef staff. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Phrasing is indicated by two curved lines: the first spans the first two measures, and the second spans the last two measures.

- (2) Write a melody in B<sup>b</sup> major using the following rhythm. Mark the phrasing.

Exercise 2 consists of two staves. The top staff is a rhythmic pattern in 6/8 time on a five-line staff. It begins with a dotted quarter note, followed by an eighth note, then a series of eighth notes, and ends with a quarter note. The bottom staff shows the same rhythmic pattern in B<sup>b</sup> major (two flats) on a treble clef staff. The notes are B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Phrasing is indicated by two curved lines: the first spans the first two measures, and the second spans the last two measures.

- (3) Write a melody in F major using the following rhythm. Mark the phrasing.

Exercise 3 consists of two staves. The top staff is a rhythmic pattern in 3/4 time on a five-line staff. It begins with a dotted quarter note, followed by an eighth note, then a series of eighth notes, and ends with a quarter note. The bottom staff shows the same rhythmic pattern in F major (one flat) on a treble clef staff. The notes are F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Phrasing is indicated by two curved lines: the first spans the first two measures, and the second spans the last two measures. A triplet of eighth notes is marked with a '3' above the notes in the second measure of the second phrase.


- (4) Write a melody in C major using the following rhythm. Mark the phrasing.

Exercise 4 consists of two staves. The top staff is a rhythmic pattern in common time (C) on a five-line staff. It begins with a dotted quarter note, followed by an eighth note, then a series of eighth notes, and ends with a quarter note. The bottom staff shows the same rhythmic pattern in C major on a treble clef staff. The notes are C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Phrasing is indicated by two curved lines: the first spans the first two measures, and the second spans the last two measures.



## Lesson 15 – answers

Name the form of the following melodies. Mark the main sections with the letters AB, ABA or ABACA, and name the key.

Where prompted, mark an example of a sequence with square brackets above the notes like this .

(i)



Form Ternary Key G major

(ii)



Form Ternary Key C minor

Mark an example of a sequence with square brackets above the notes like this .

(iii)

Form Binary Key C major

Form Binary Key C major

Mark an example of a sequence with square brackets above the notes like this .

(iv)

Form Rondo Key D major

Form Rondo Key D major

Mark an example of a sequence with square brackets above the notes like this .

(v)

Musical score for exercise (v) in F major, 6/8 time. It consists of three staves. The first staff is labeled 'A' and contains 8 measures. The second staff is labeled 'B' and contains 4 measures, starting at measure 5. The third staff is labeled 'A' and contains 4 measures, starting at measure 9. The key signature has one flat (Bb) and the time signature is 6/8.

Form Ternary Key F major

Mark an example of a sequence with square brackets above the notes like this .

(vi)

Musical score for exercise (vi) in G minor, common time. It consists of five staves. The first staff is labeled 'A' and contains 8 measures. The second staff is labeled 'B' and contains 4 measures, starting at measure 5. The third staff is labeled 'A' and contains 4 measures, starting at measure 9. The fourth staff is labeled 'C' and contains 4 measures, starting at measure 13. The fifth staff is labeled 'A' and contains 4 measures, starting at measure 17. The key signature has two flats (Bb, Eb) and the time signature is common time (C). There are triplets in measures 8, 12, and 16.

Form Rondo Key G minor

Mark an example of a sequence with square brackets above the notes like this .

## Lesson 16 – answers

(1) Study the melody below and answer the following questions.

1 **A** *Animato* MM. ♩ = 120 *mf* 2 3 4

5 **B** *p dolce* *mf* *con forza* 6 7 8

9 **A** *f* *ben marcato* 10 11 12

- (i) Name the form of the melody. Ternary
- (ii) Mark the main sections of the form with letters AB, ABA or ABACA.
- (iii) Does this melody contain a sequence? Yes or No? No
- (iv) What is the meaning of *Animato*? With animation
- (v) What is the meaning of M.M.? Mälzel's Metronome
- (vi) How should the quavers on beat 3 of bar 5 be played? Mezzo staccato  
(moderately detached)
- (vii) What is the meaning of *dolce*? Sweetly
- (viii) What is the meaning of *con forza*? With force
- (ix) What is the meaning of *ben marcato*? Well marked
- (x) Add in phrasing to reflect the structure of the melody.

(2) Study the melody below and answer the following questions.

- (i) Name the key. A<sup>b</sup> major
- (ii) Name the form of the melody. Rondo
- (iii) Mark the main sections of the form with letters AB, ABA or ABACA.
- (iv) Mark the sequence with square brackets above the notes like this    .
- (v) At what tempo should this melody be played? Rather broadly
- (vi) What is the meaning of *mp*? Moderately soft
- (vii) What is the meaning of *con grazia*? With grace
- (viii) What is the meaning of *agitato*? With agitation
- (ix) What is the meaning of *a tempo*? Return to the former speed
- (x) What is the meaning of *calando*? Getting slower and softer
- (xi) Add accents to the notes in bar 16.
- (xii) Draw a pause over the final note.
- (xiii) Add in phrasing to reflect the structure of the melody.

AVAILABLE MARKS	TOTAL MARKS GAINED
100	

YOUR CANDIDATE NUMBER

## Theory - Grade 3

Time allowed: Two hours

Write your candidate number in the space at the top of this paper.  
Write your answers neatly and clearly on this paper and return it to the Supervisor.

### Question 1

### KEYS and SCALES

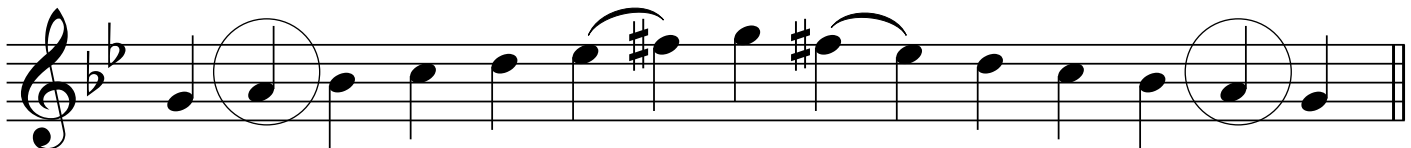
Total Marks 21

A

6

Write the scale of G harmonic minor.

- Write the key signature.
- Write one octave ascending and then one octave descending.
- Use crotchets.
- Mark any interval wider than a tone with a slur.
- Circle the supertonic in both octaves.
- Complete the scale with a double barline.

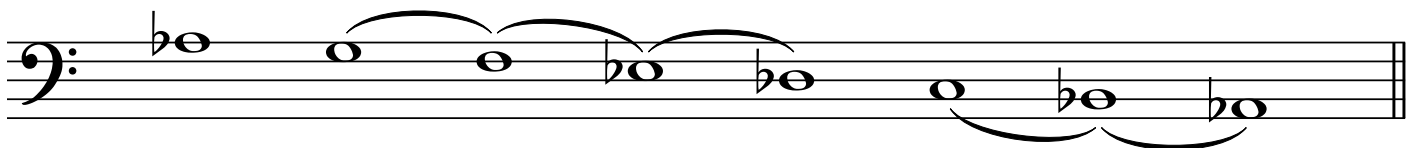


B

5

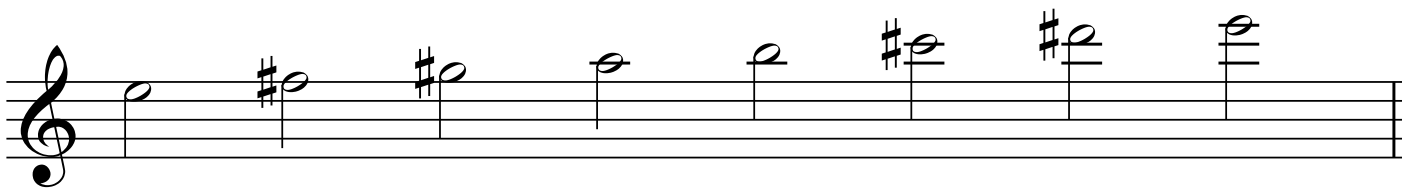
- (i) Add a clef and any accidentals necessary to make this into the scale of A<sup>b</sup> major. Mark the tones with slurs.

3



(ii) Name this scale. E major.....

2	
---	--



C
---

4	
---	--

For each of the following, write the key signature and the named note.

(i)

(ii)



B<sup>b</sup> major  
dominant

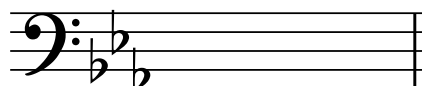


E minor  
leading note

D
---

2	
---	--

Name the two keys that have the given key signature.



1. E<sup>b</sup> major ..... 2. C minor .....

E
---

4	
---	--

Complete the table below by giving the scale degree name for the nominated note in the specified key. The first one has been completed for you.

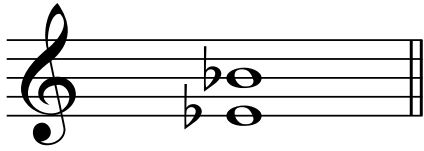
Key	Note	Scale degree name
E major	B	dominant
B <sup>b</sup> major	C	supertonic
C minor	E <sup>b</sup>	mediant
D minor	C <sup>#</sup>	leading note
G minor	E <sup>b</sup>	submediant

A

4

Write these intervals above the given tonic notes.

(i)



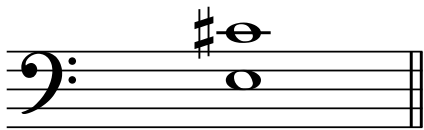
perfect 5th

(ii)



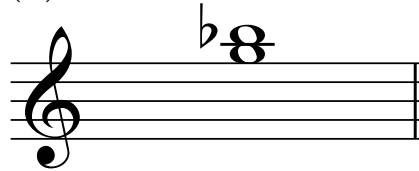
perfect 8ve

(iii)



major 6th

(iv)



minor 3rd

B

4

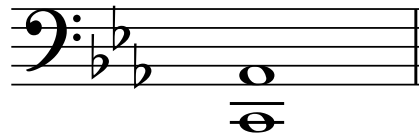
Name these intervals by number and quality.

(i)



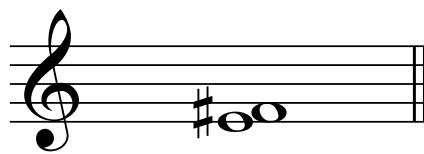
perfect 4th

(ii)



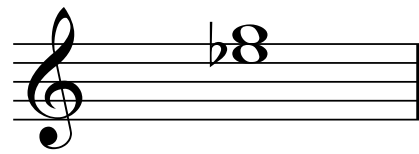
minor 6th

(iii)



major 2nd

(iv)



major 3rd

Circle an example of a minor sixth between consecutive notes in the following melody.

The image shows two staves of musical notation in 3/4 time, key of B-flat major. The first staff contains a melody with several phrases. The second staff contains the same melody, but with a circle drawn around the interval between the notes G4 and F4 in the second measure, which is a minor sixth.

**A**

**9**

For each of the following write the named triad.

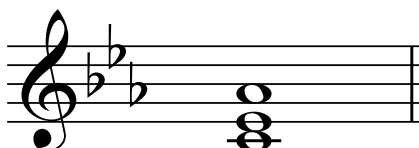
- Use the appropriate key signature.
- Use semibreves.

(i)



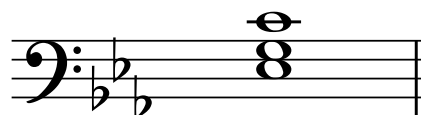
E minor  
dominant  
root position

(ii)



E<sup>b</sup> major  
subdominant  
first inversion

(iii)



C minor  
tonic  
first inversion

\*These are only suggested solutions to these questions. Other responses are possible.

**B**

**8**

Write these cadences in four-part vocal style.

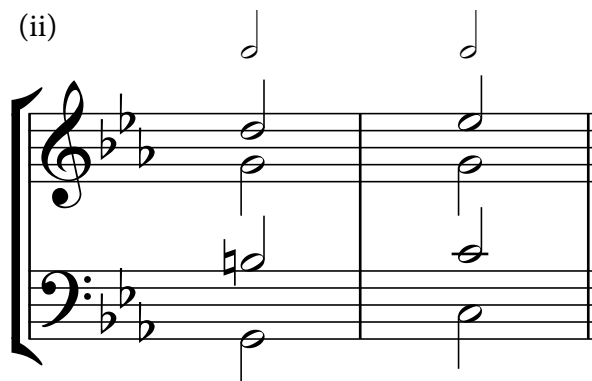
- Use the appropriate key signature.
- Use the note values indicated.

(i)



A<sup>b</sup> major  
plagal cadence

(ii)



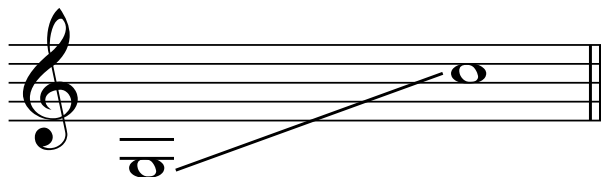
C minor  
perfect cadence

These are only suggested answers to these questions. Other responses are possible.

**C**

**2**

On the staff below, write the range of the alto voice as found in normal choral writing. Use an appropriate clef.





Add a time signature to each of these two-bar rhythms.

(i)



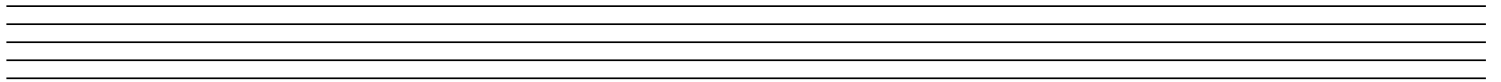
(ii)



(iii)



Transpose this melody **up** into the key of G minor. Add the new key signature.





A

13

Study the melody above and then answer the following questions.

- (i) Name the form of the melody. **Rondo** 1
- (ii) Mark the main sections of the form with the letters AB, ABA or ABACA. 3
- (iii) Mark the sequence with square brackets above the notes like this        . 1
- (iv) What is the meaning of the term *con brio*? **With spirit** 1
- (v) What is the meaning of the term *con moto*? **With motion** 1
- (vi) What is the meaning of the term *a tempo*? **Return to the former speed** 1
- (vii) What is the meaning of *sfz*? **A loud accent** 1
- (viii) What is the meaning of *ben marcato*? **Well marked** 1
- (ix) What is the meaning of *morendo*? **Dying away** 1
- (x) Add signs to the last four quavers in bar 19 to indicate they are to be played *mezzo staccato*. 1
- (xi) Add accent signs to the two crotchets in bar 20. 1

Write the English meaning of each of the following terms.

- (i) *main gauche* ..... **Left hand** .....
- (ii) *opus* ..... **A work or group of works** .....

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# MUSIC THEORY



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