3

GRADE

RSL CLASSICAL

MUSIC THEORY

ANSWERS

Awarding the
Contemporary Arts

RSL Classical

Theory Grade 3

Answers

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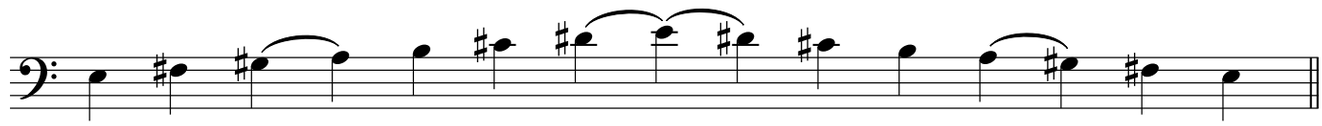
Lesson 1 – answers

(1) Write the scale of B♭ 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.

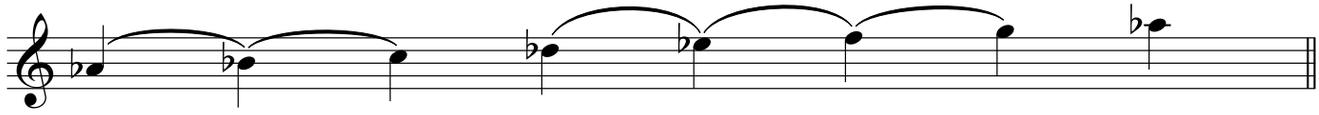


(3) Write the major scale that has a key signature of three flats in the treble clef.

- 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♭ 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.

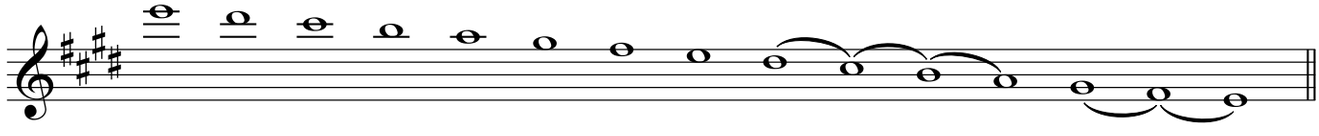


(5) Write the scale of D major in the bass clef.

- 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.

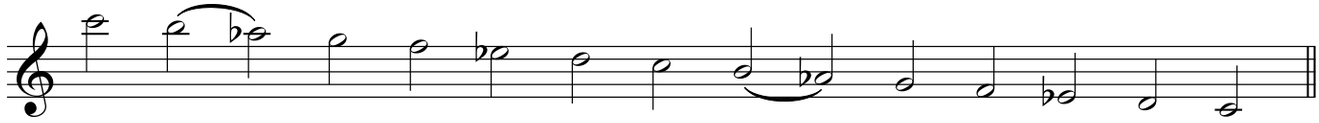
- Write the key signature.
- Use semibreves.
- Write two octaves descending.
- Mark the tones in the lower octave with slurs.
- Complete the scale with a double barline.



Lesson 2 – answers

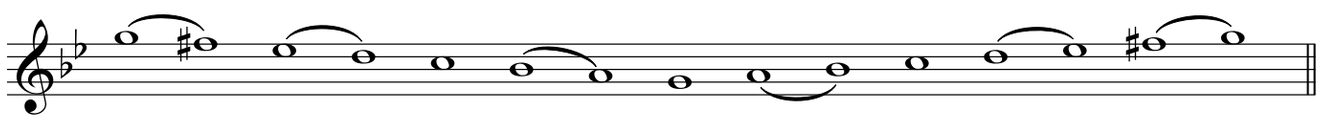
(1) Write the scale of C harmonic minor.

- 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.



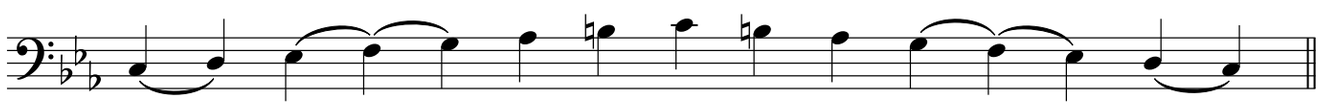
(2) Write the scale of G harmonic minor in the treble clef.

- 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.



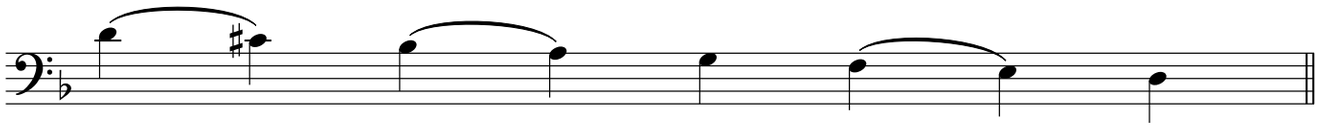
(3) Write the harmonic minor scale that has a key signature of three flats.

- 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.



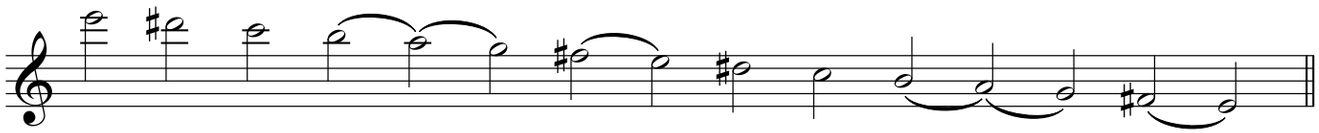
(4) Write the minor scale that has the following key signature.

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



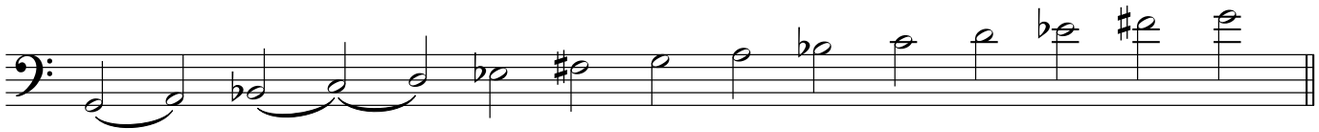
(5) Write the scale of E harmonic minor.

- 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♭

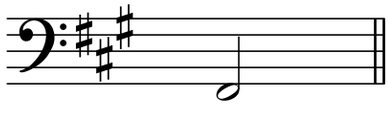
(iv) E♭ major, mediant G

(v) E minor, leading note D♯

(vi) E major, mediant G♯

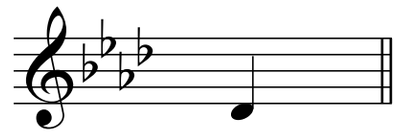
(4) Write the following notes as instructed, with the appropriate key signatures.

(i)



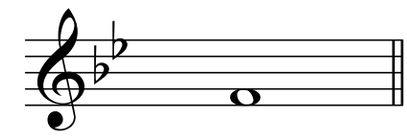
A major
submediant
minim

(ii)



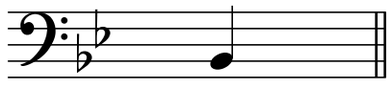
A♭ major
subdominant
crotchet

(iii)



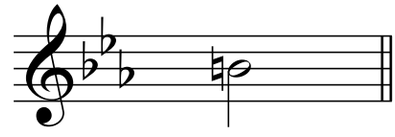
B♭ major
dominant
semibreve

(iv)



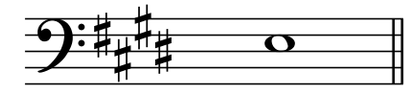
G minor
mediant
crotchet

(v)



C minor
leading note
minim

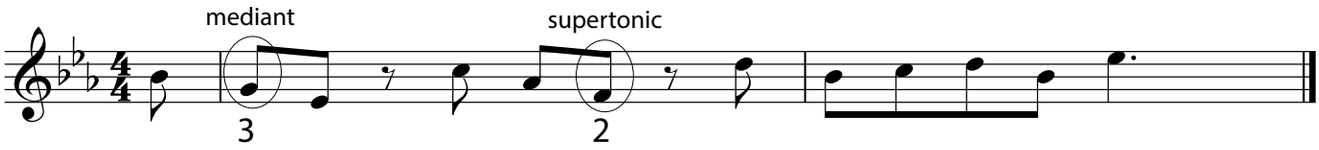
(vi)



E major
tonic
semibreve

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

(5) Study the following melody.



(i) In which key is this melody? E♭ major

(ii) Does the melody have an anacrusis? Yes or No? Yes

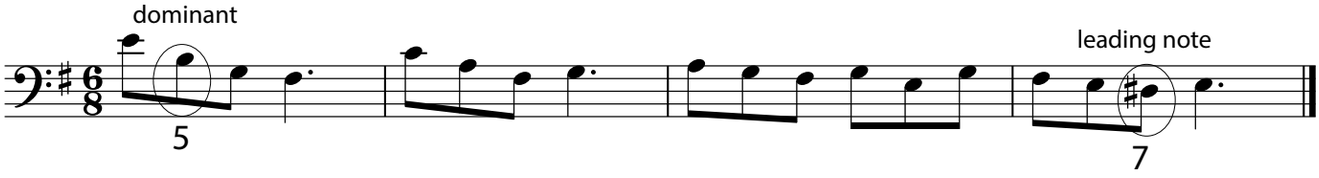
(iii) Circle the supertonic in this melody and write the scale degree number below it.

(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.



(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.

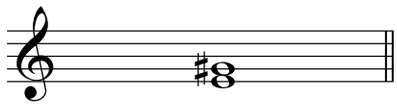
(v) How many times does the submediant occur in this melody? 1

(vi) How many times does the supertonic occur in this melody? 4

Lesson 4 – answers

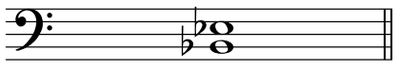
(1) Write these intervals above the given tonic notes.

(i)



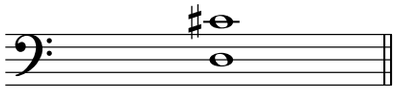
major 3rd

(ii)



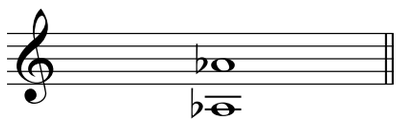
perfect 4th

(iii)



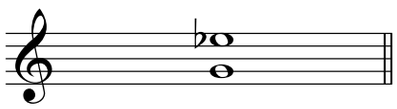
major 7th

(iv)



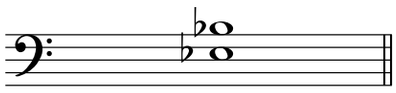
perfect 8ve

(v)



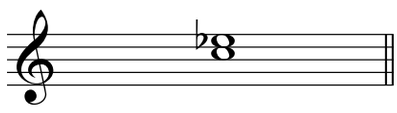
minor 6th

(vi)



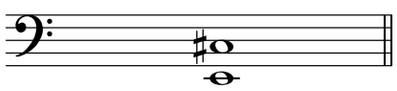
perfect 5th

(vii)



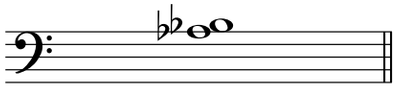
minor 3rd

(viii)



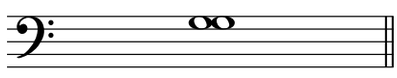
major 6th

(ix)



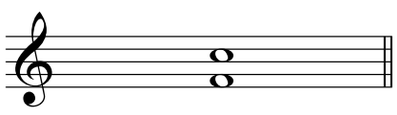
major 2nd

(x)



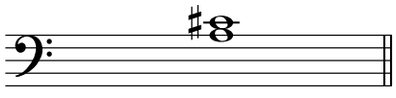
perfect unison

(xi)



perfect 5th

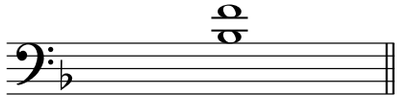
(xii)



major 3rd

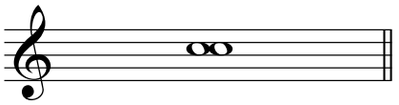
(2) Name the following intervals by number and quality.

(i)



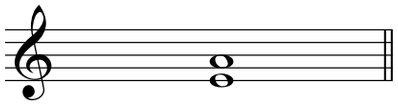
perfect 5th

(ii)



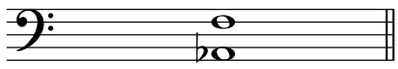
perfect unison

(iii)



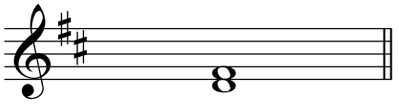
perfect 4th

(iv)



major 6th

(v)

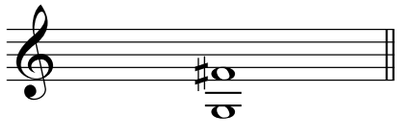


major 3rd

(vi)

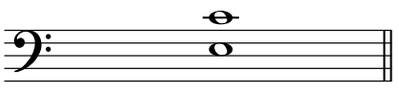
major 2nd

(vii)



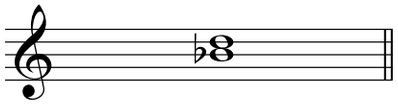
major 7th

(viii)



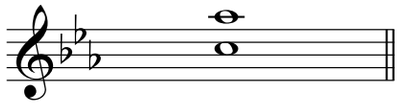
minor 6th

(ix)



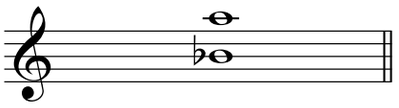
major 3rd

(x)



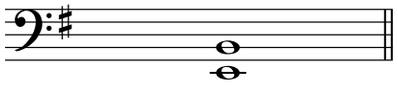
minor 6th

(xi)



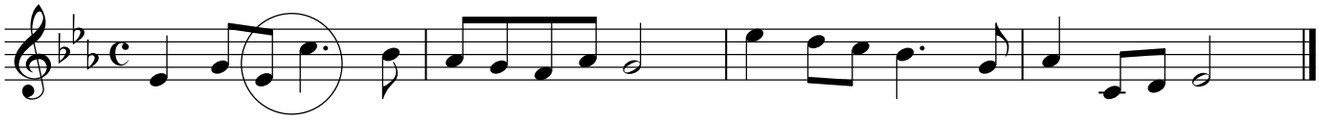
major 7th

(xii)

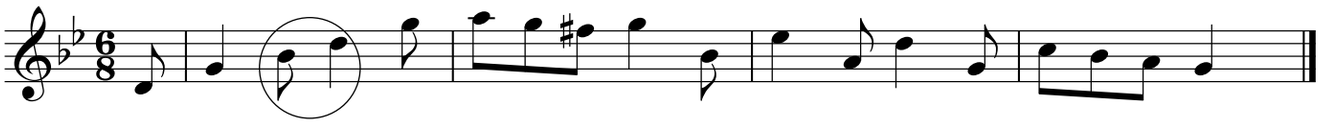


perfect 5th

(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.

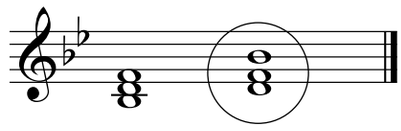


Lesson 5 – answers

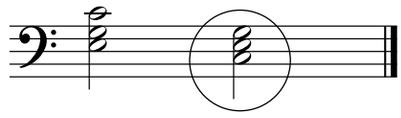
(1) Which degree of the scale is the subdominant? 4

(2) Which degree of the scale is the dominant? 5

(3) Which of these triads is in first inversion? Circle the correct answer.



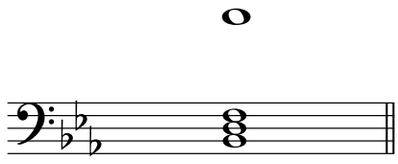
(4) Which of these triads is in root position? Circle the correct answer.



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

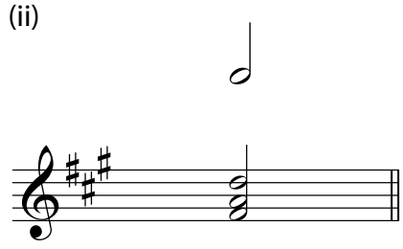
- Write the appropriate key signature.
- Use the note value indicated above the stave.

(i)



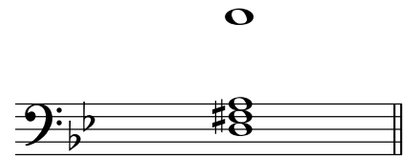
E♭ major
dominant
root position

(ii)



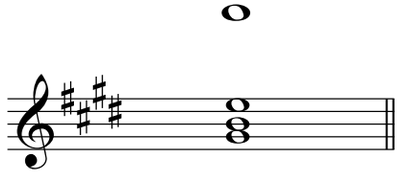
A major
subdominant
first inversion

(iii)



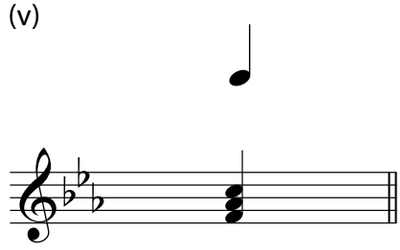
G minor
dominant
root position

(iv)



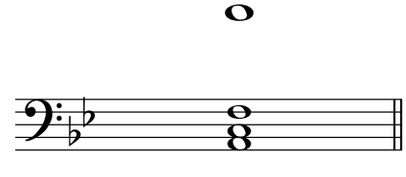
E major
tonic
first inversion

(v)



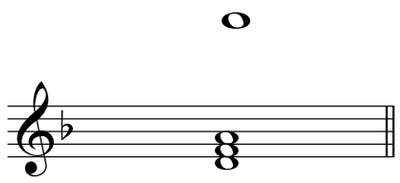
C minor
subdominant
root position

(vi)



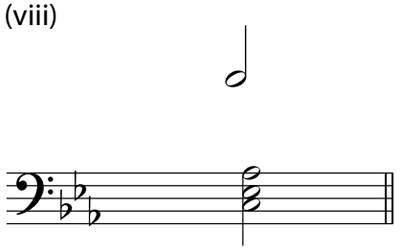
B♭ major
dominant
first inversion

(vii)



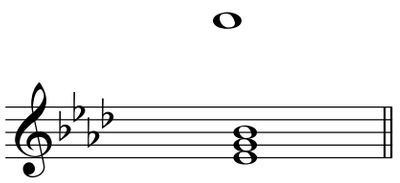
D minor
tonic
root position

(viii)



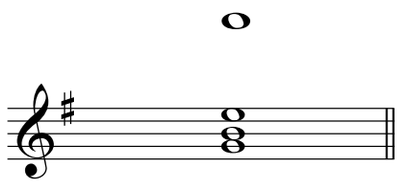
E♭ major
subdominant
first inversion

(ix)



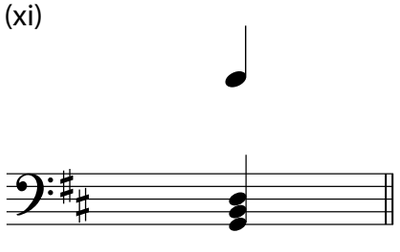
A♭ major
dominant
root position

(x)



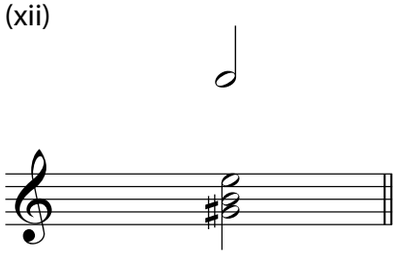
E minor
tonic
first inversion

(xi)



D major
subdominant
root position

(xii)



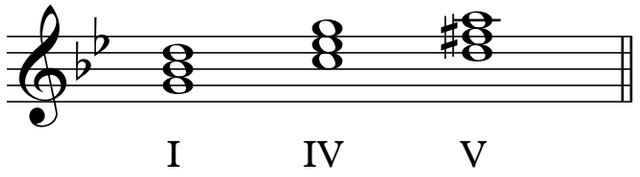
A minor
dominant
first inversion

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

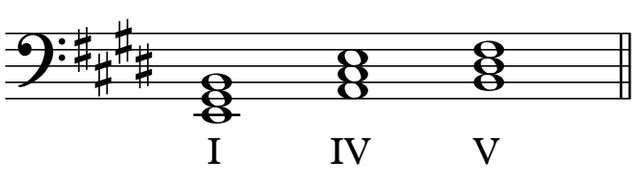
(6) Write the primary triads in root position in the specified keys.

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

(i) G minor

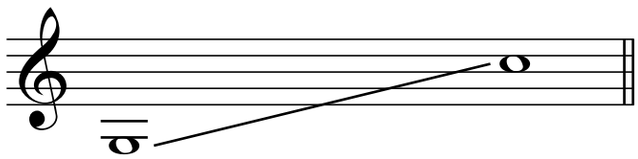


(ii) E major

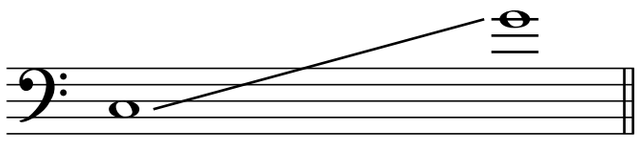


Lesson 6 – answers

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

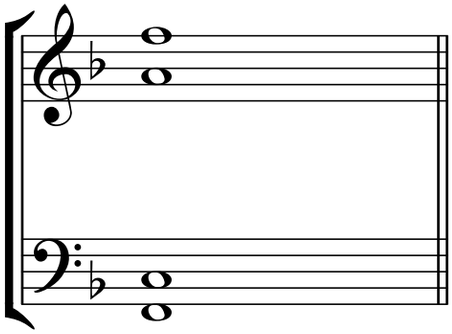


(2) Write the range of the tenor voice as found in normal choral writing. Use an appropriate clef.



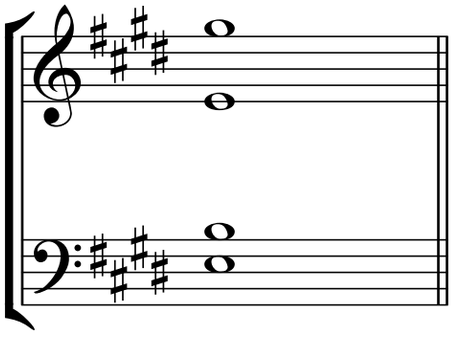
(3) Identify the error/s in each of the following four-part vocal-style chords.

(i)



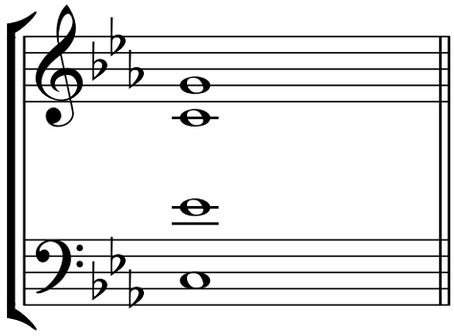
Interval of more than an octave between alto and tenor voices.

(ii)



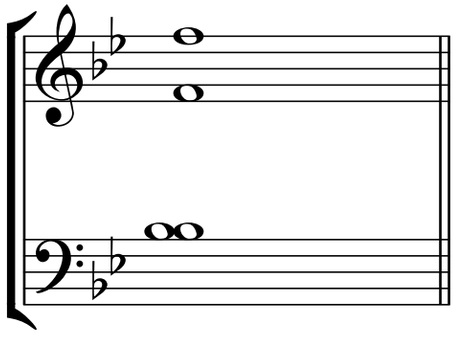
Interval of more than an octave between soprano and alto voices.

(iii)



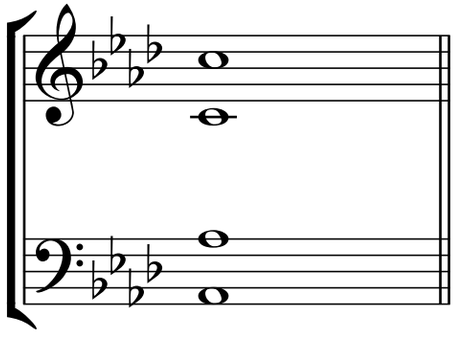
Tenor voice overlaps the alto voice.

(iv)



Missing the third of the chord.

(v)

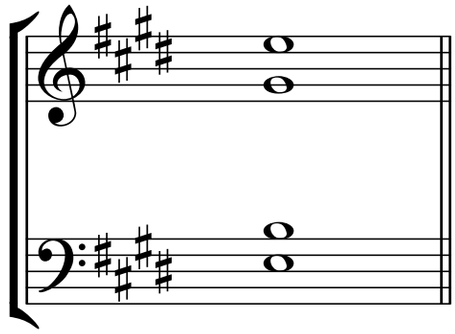


The third of the chord is doubled.

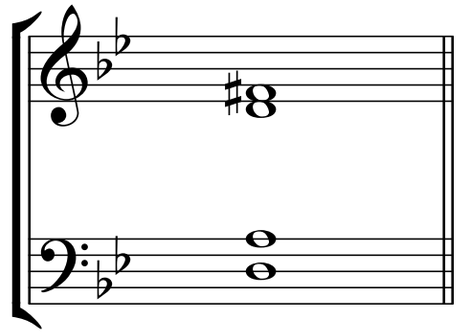
(4) What is the interval between the bass and tenor in the previous chord? Perfect 8ve

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

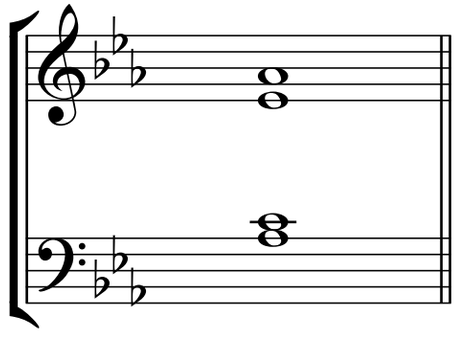
(i) E major: I



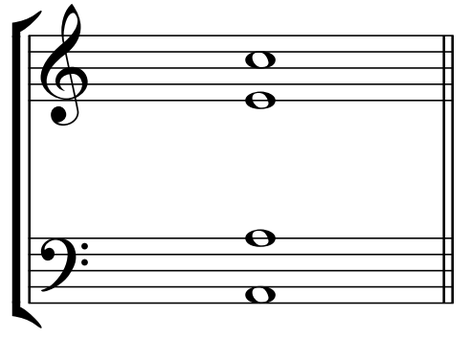
(ii) G minor: V



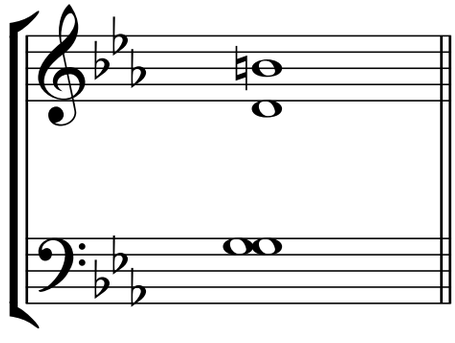
(iii) E♭ major: IV



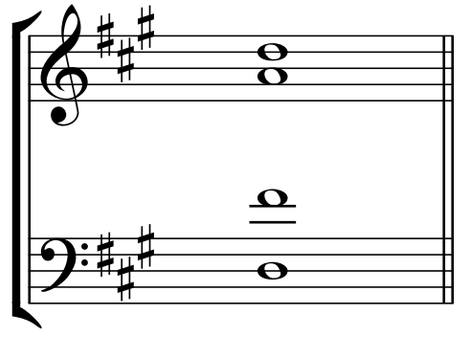
(iv) A minor: I



(v) C minor: V



(vi) A major: IV

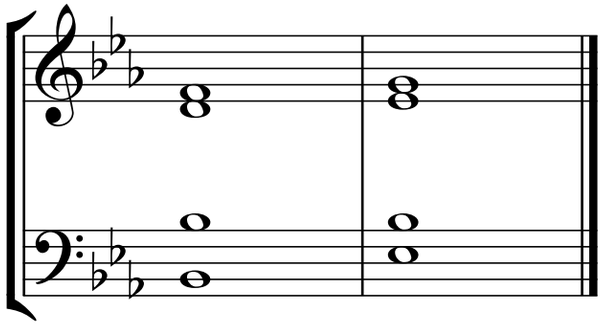


*These are only suggested solutions to this question. Other responses are possible.

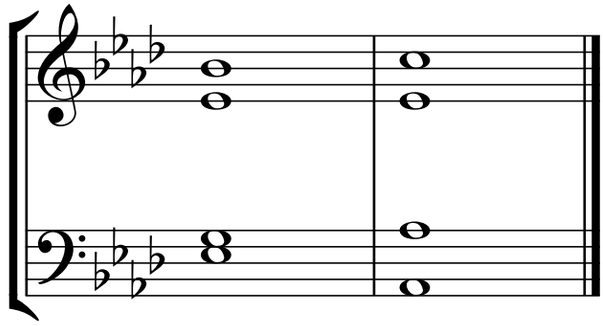
Lesson 7 – answers

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

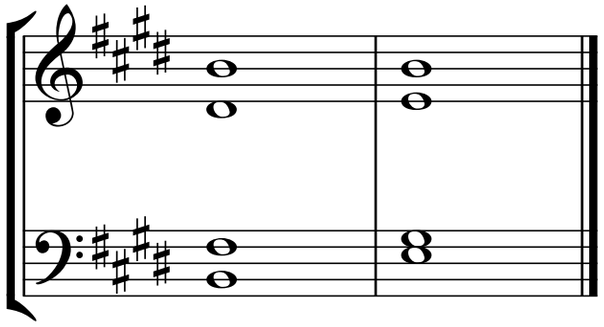
(i)



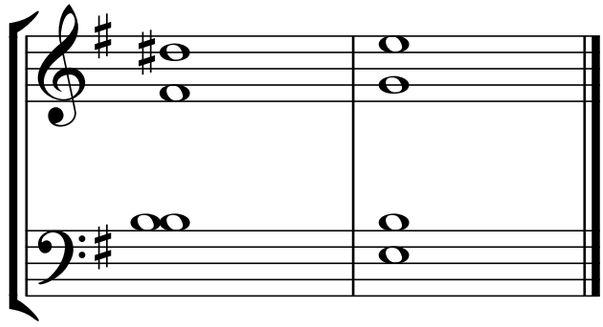
(ii)



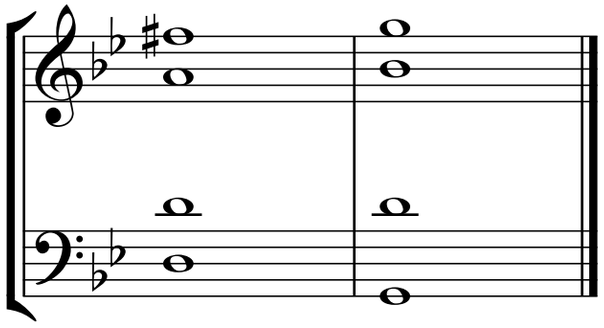
(iii)



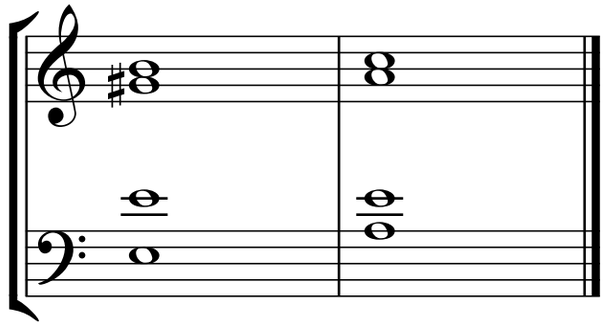
(iv)



(v)



(vi)

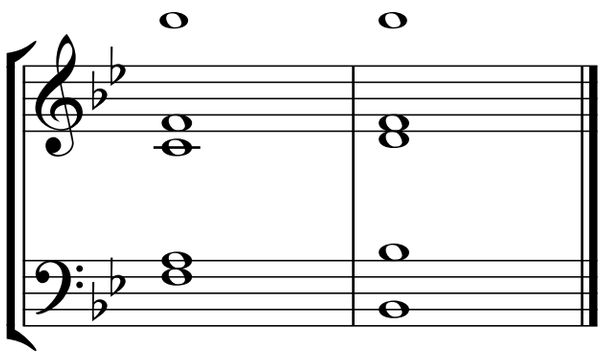


*These are only suggested solutions to this question. Other responses are possible.

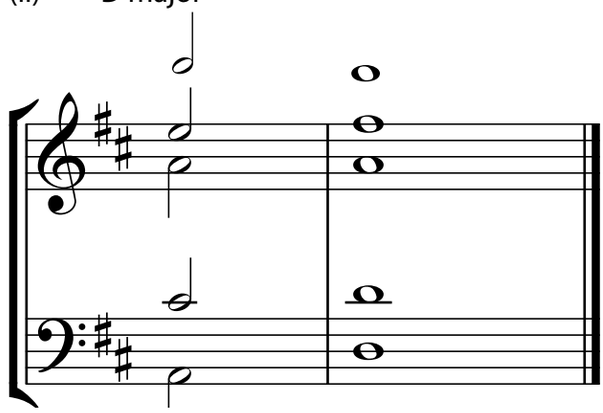
(2) Write the following perfect cadences in four-part vocal style, as directed.

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

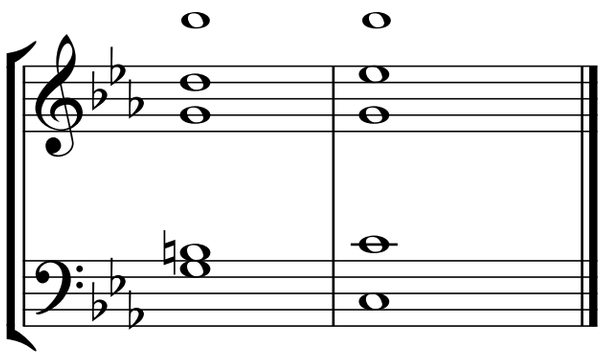
(i) B♭ major



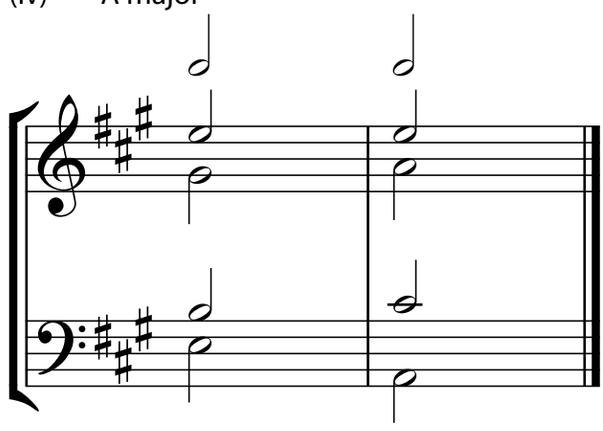
(ii) D major



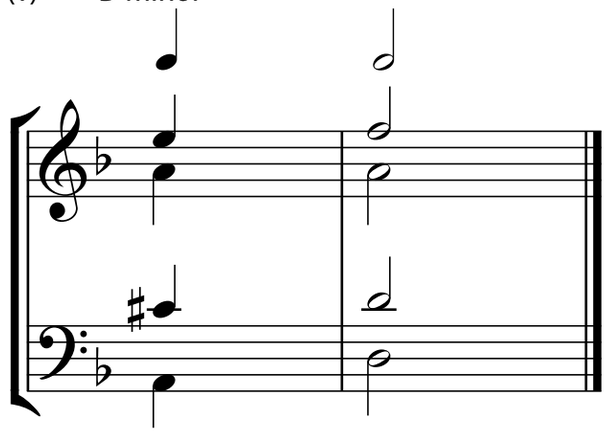
(iii) C minor



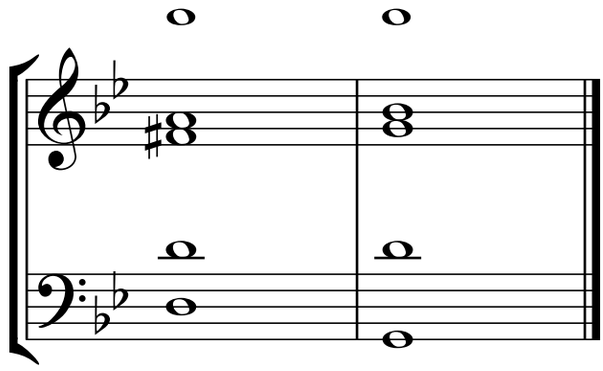
(iv) A major



(v) D minor



(vi) G minor

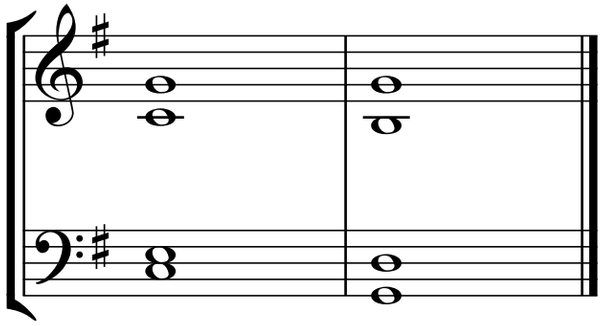


*These are only suggested solutions to this question. Other responses are possible.

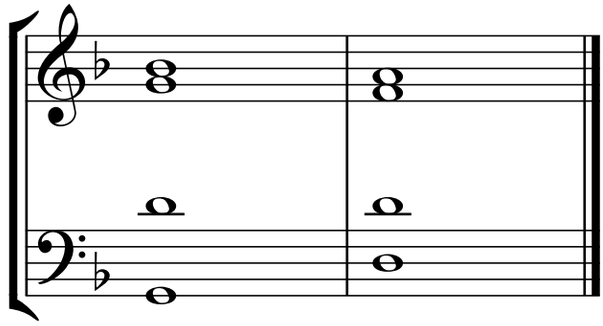
Lesson 8 – answers

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

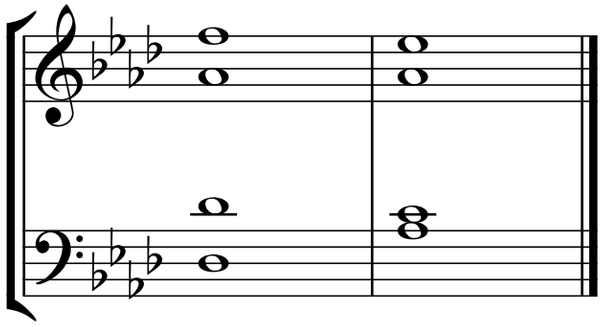
(i)



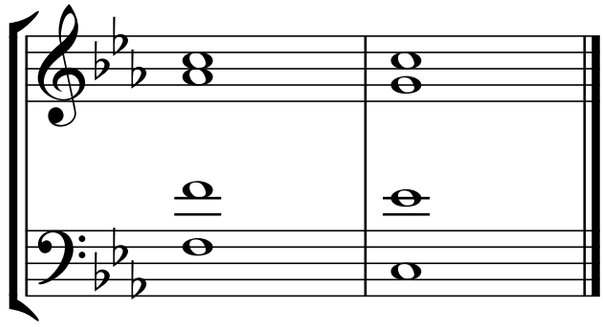
(ii)



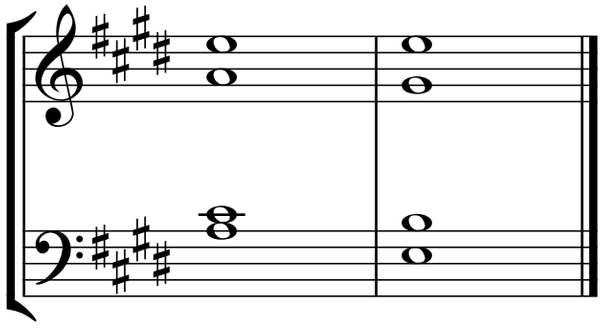
(iii)



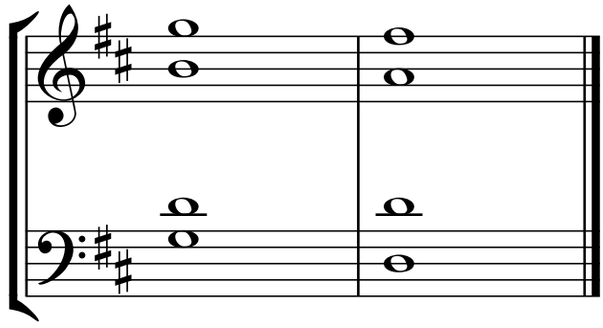
(iv)



(v)



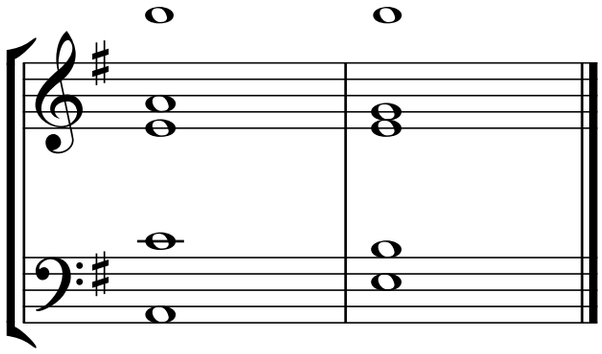
(vi)



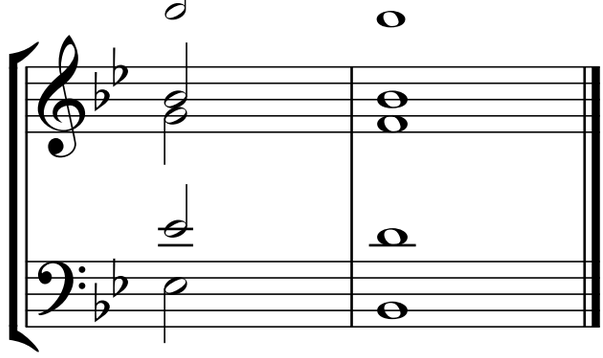
(2) Write the following plagal cadences in four-part vocal style, as directed.

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

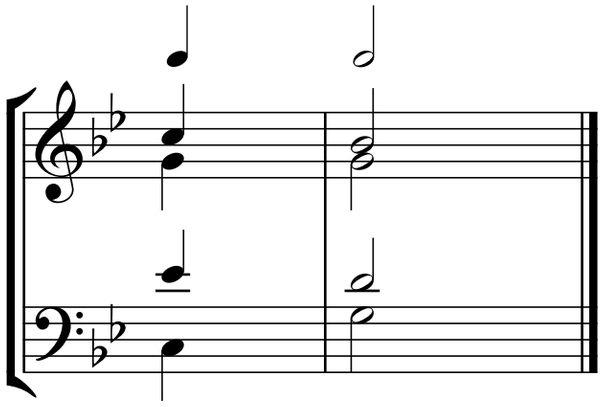
(i) E minor



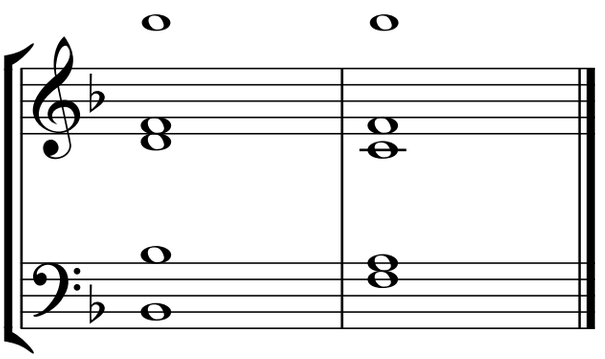
(ii) B♭ major



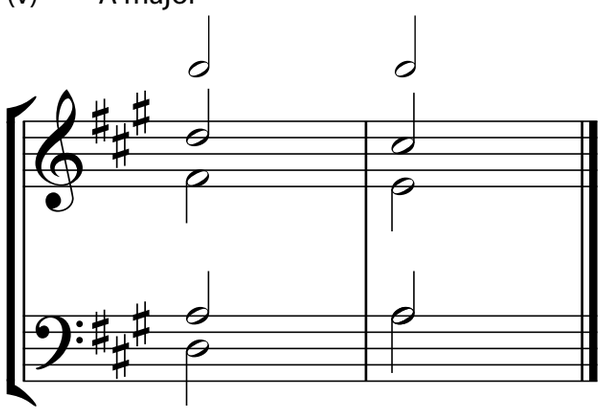
(iii) G minor



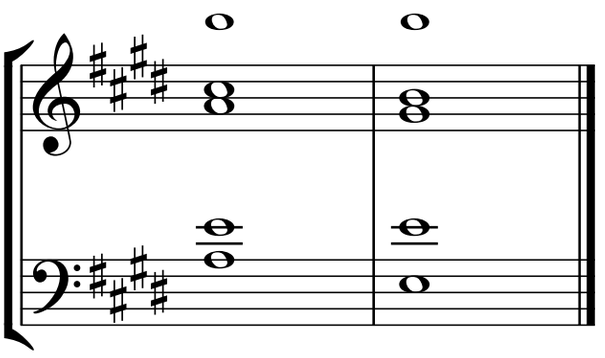
(iv) F major



(v) A major



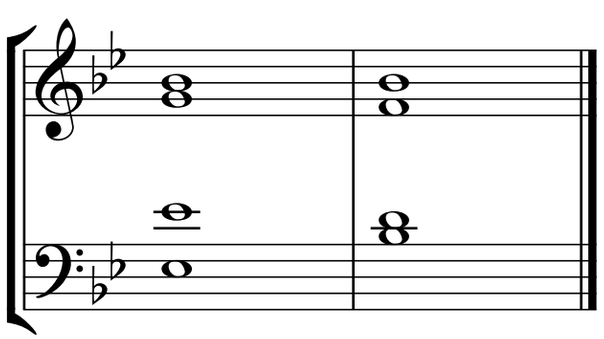
(vi) E major



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

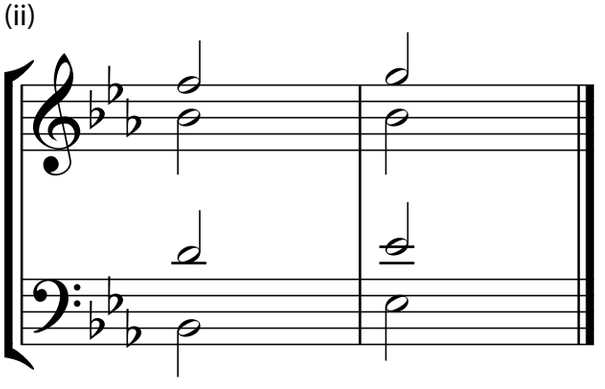
(3) Label each of these cadences as either perfect or plagal.

(i)



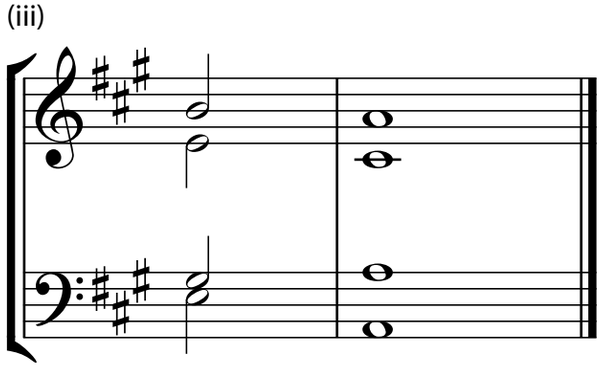
Cadence Plagal

(ii)



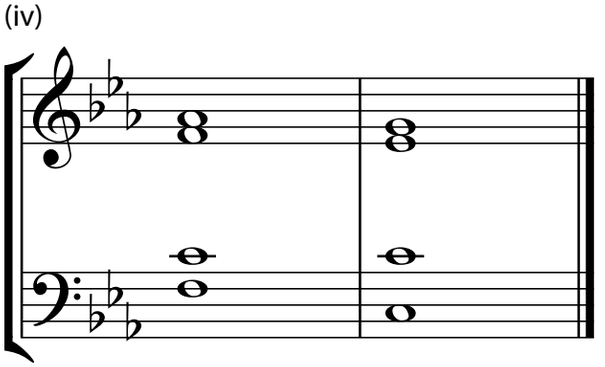
Cadence Perfect

(iii)



Cadence Perfect

(iv)

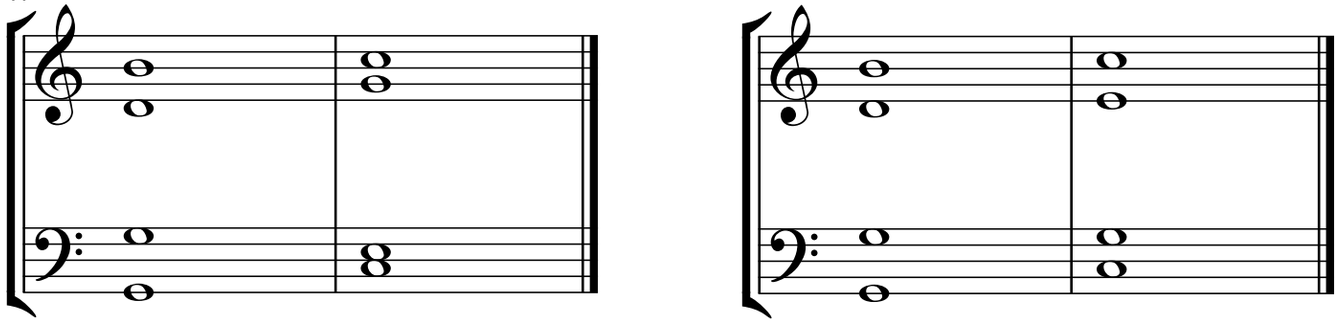


Cadence Plagal

Lesson 9 – answers

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

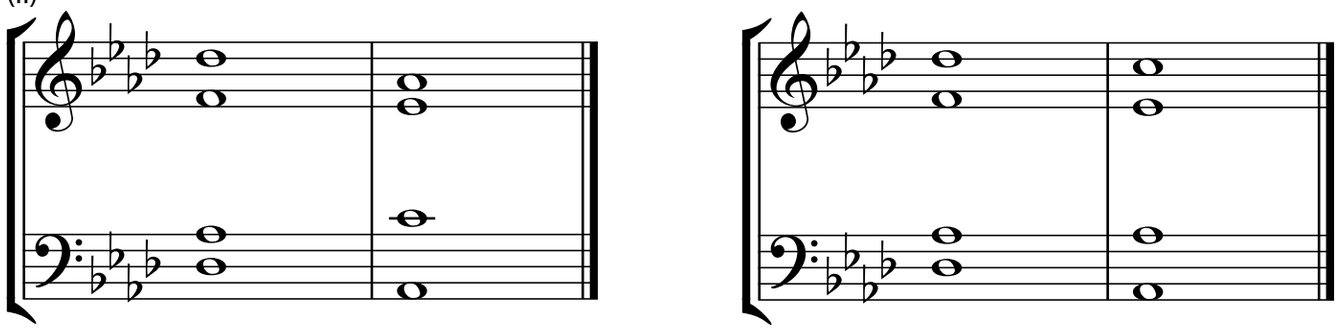
(i)



Consecutive fifths between alto and bass parts.

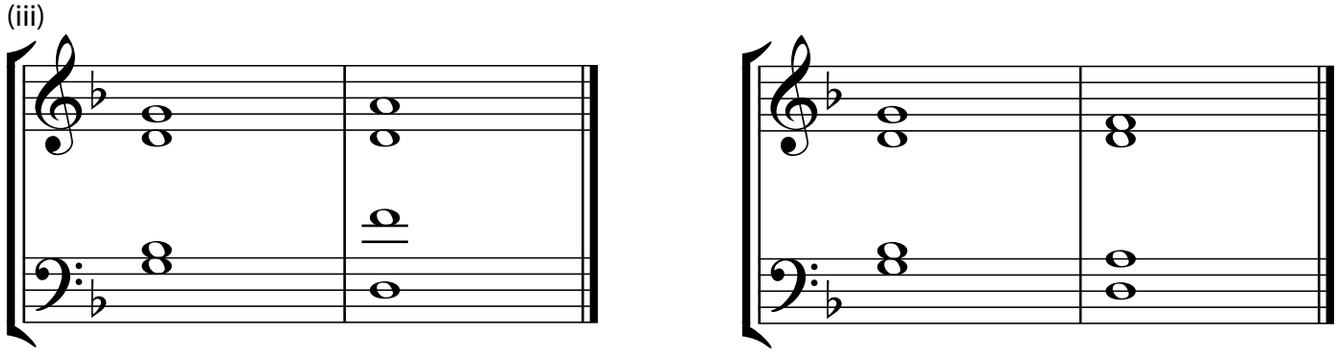
More than an octave between alto and tenor parts.

(ii)



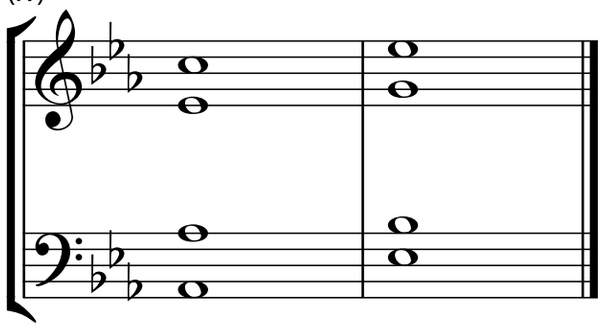
Consecutive octaves between soprano and bass parts.

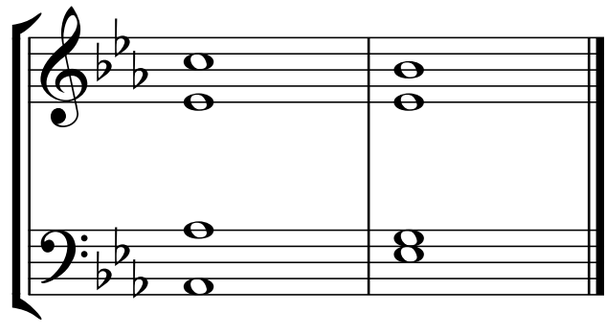
(iii)



Tenor part overlaps with the alto part.

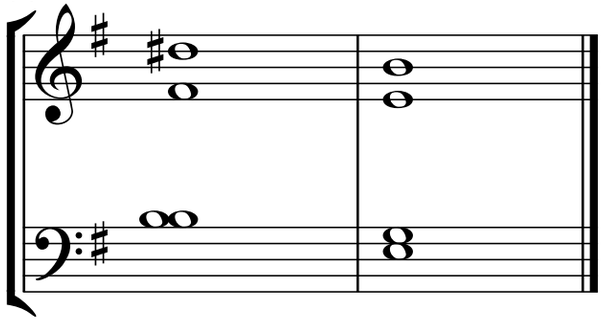
(iv)

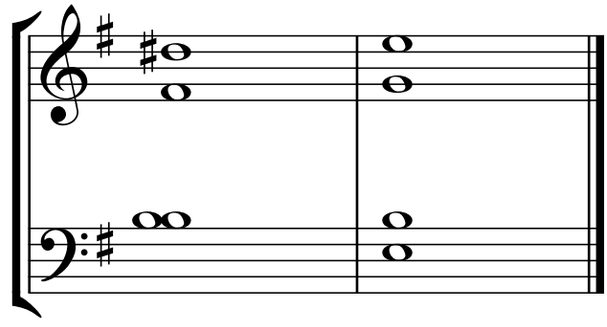




Hidden octaves between soprano and bass parts.

(v)

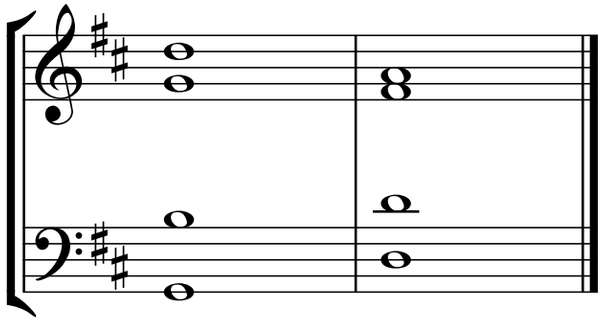


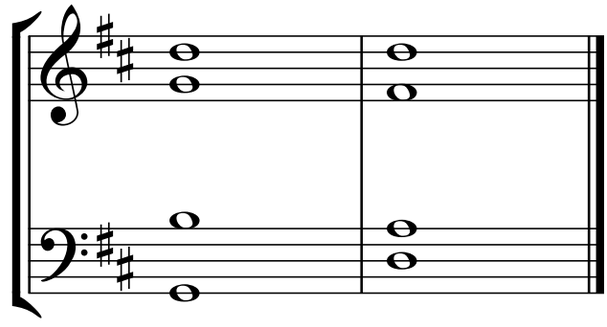


Hidden fifths between soprano and bass parts.

Unresolved leading note.

(vi)



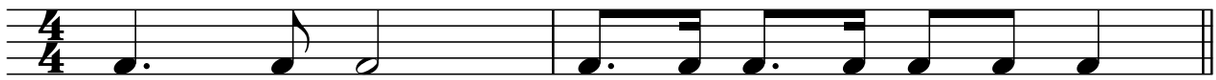


Consecutive fifths between soprano and bass part.

Lesson 10 – answers

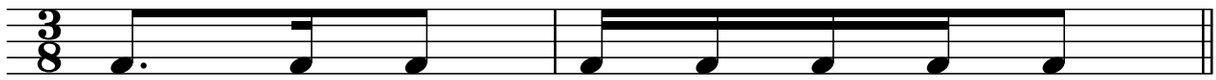
(1) Add time signatures to the following two-bar rhythms.

(i)

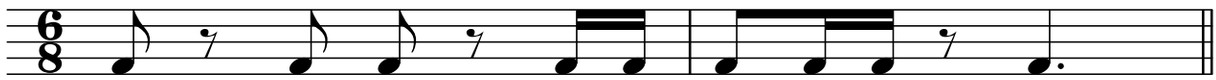


or 𝐂 or $\frac{2}{2}$ or 𝐂

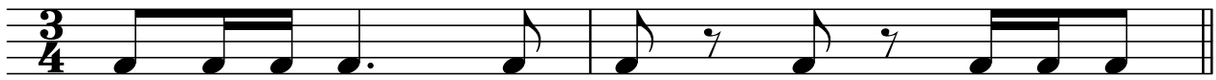
(ii)



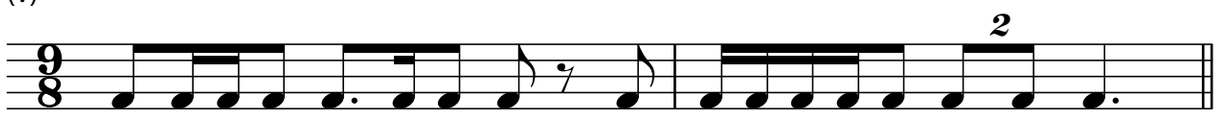
(iii)



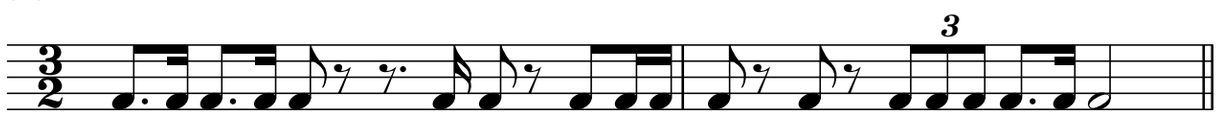
(iv)



(v)

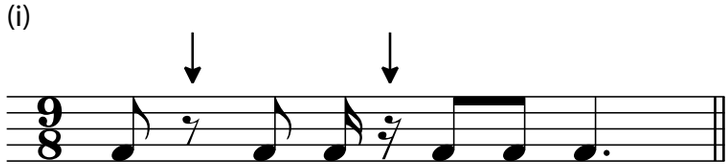


(vi)

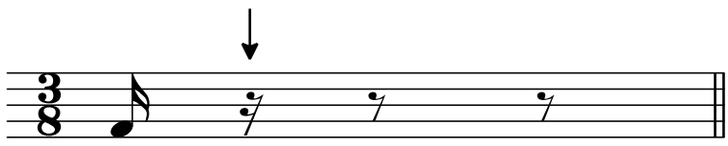


(2) At each place marked with an arrow, add a rest or rests in the correct order to complete the bar.

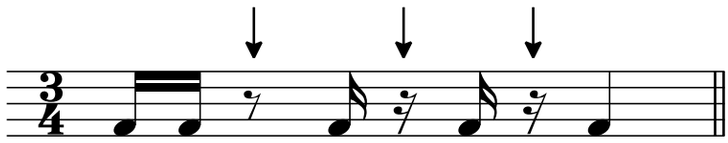
(i)



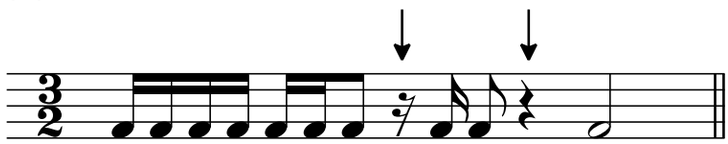
(ii)



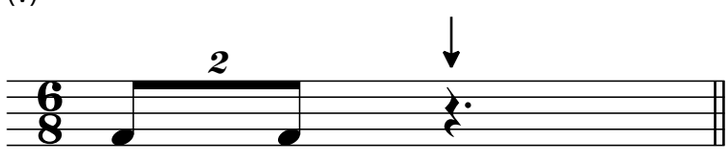
(iii)



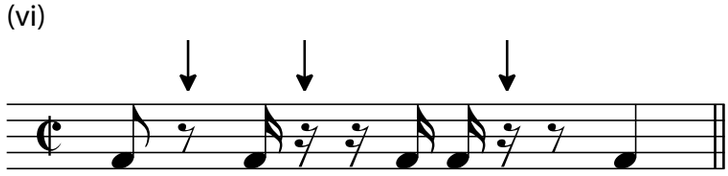
(iv)



(v)

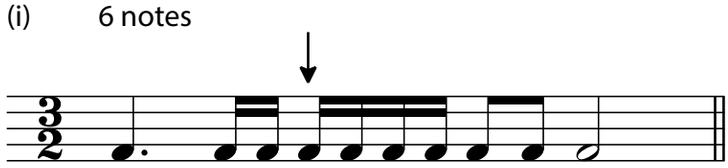


(vi)

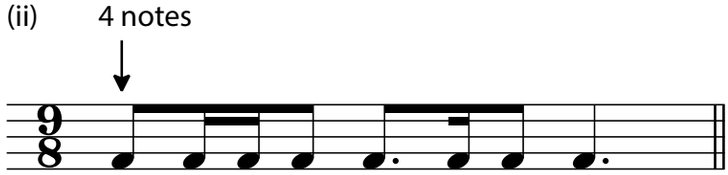


(3) At each place marked with an arrow, add notes as specified in the correct order to complete the bar.

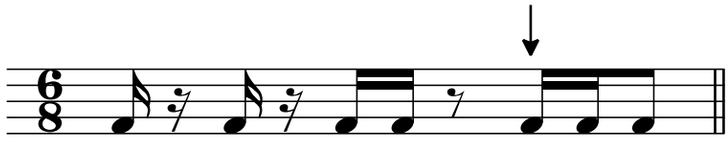
(i) 6 notes



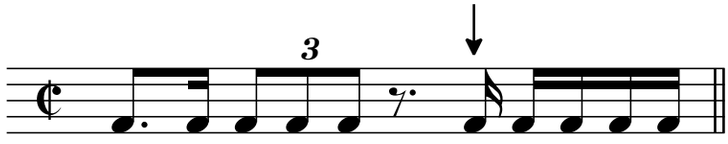
(ii) 4 notes



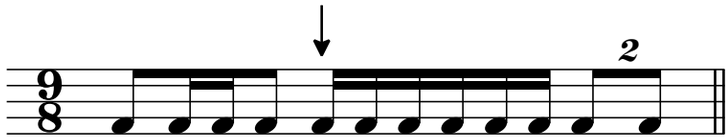
(iii) 3 notes



(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

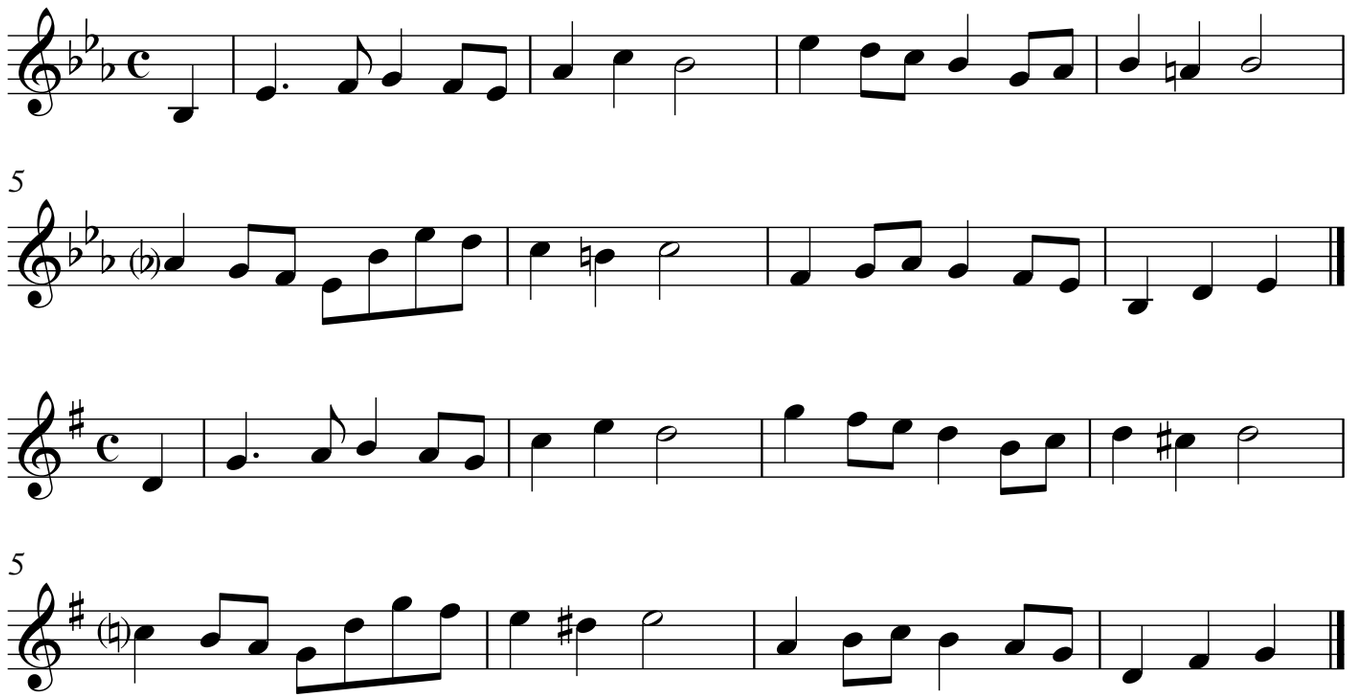
- ☑ Simple duple time
- ☐ Simple quadruple time
- ☐ Compound duple time
- ☐ Simple triple time

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

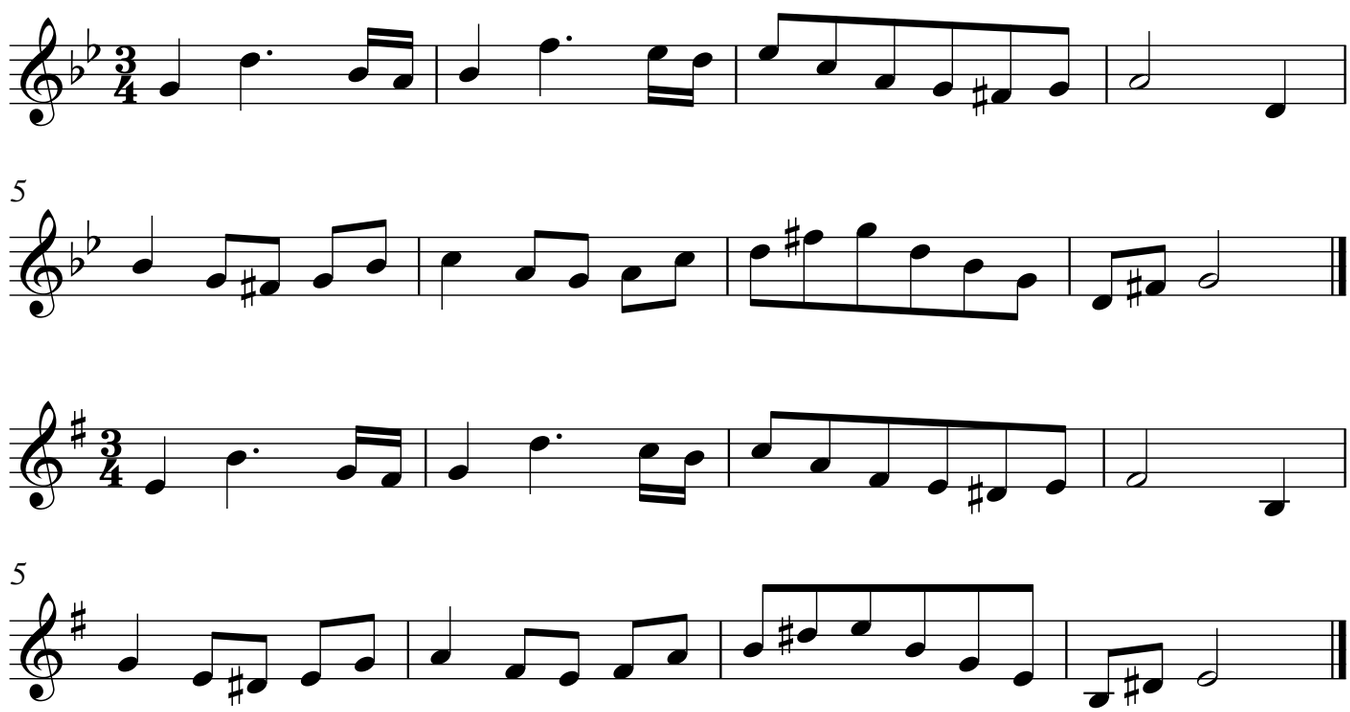
- ☐ Compound triple time
- ☐ Compound duple time
- ☐ Simple duple time
- ☑ Simple triple time

Lesson 11 – answers

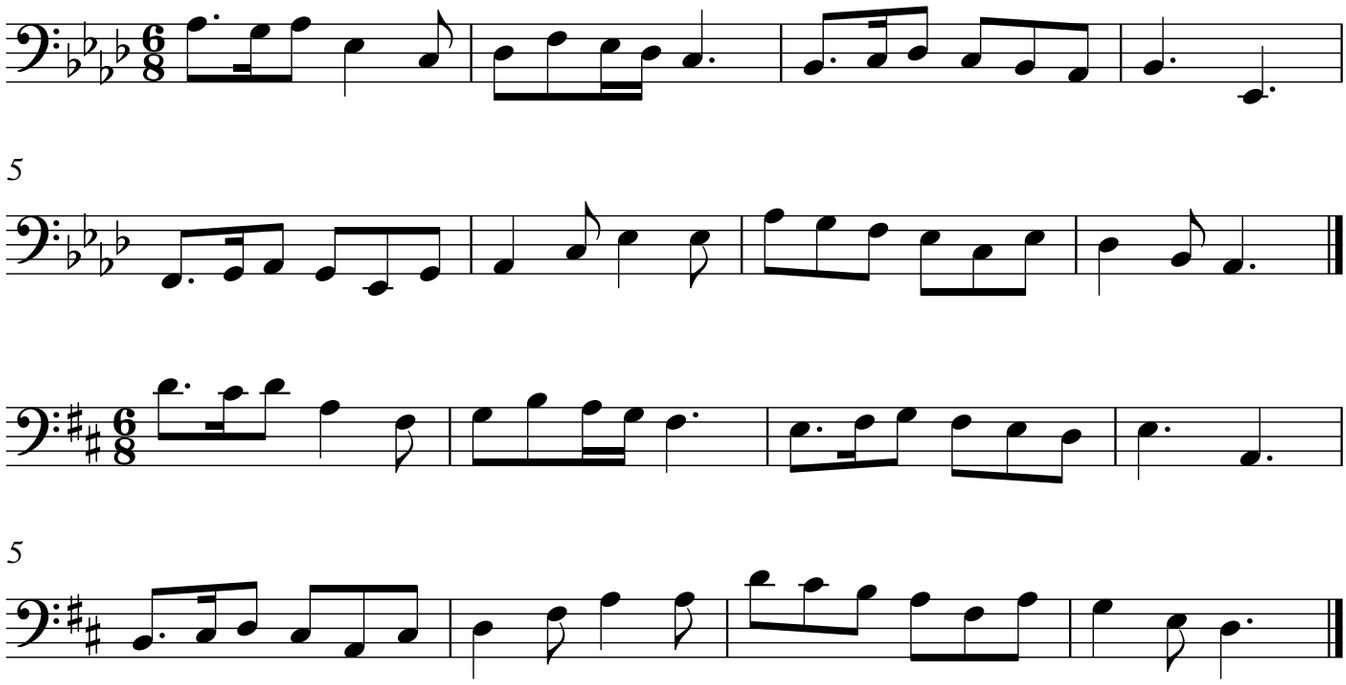
(1) Transpose the following melody up into the key of G major. Write the new key signature.



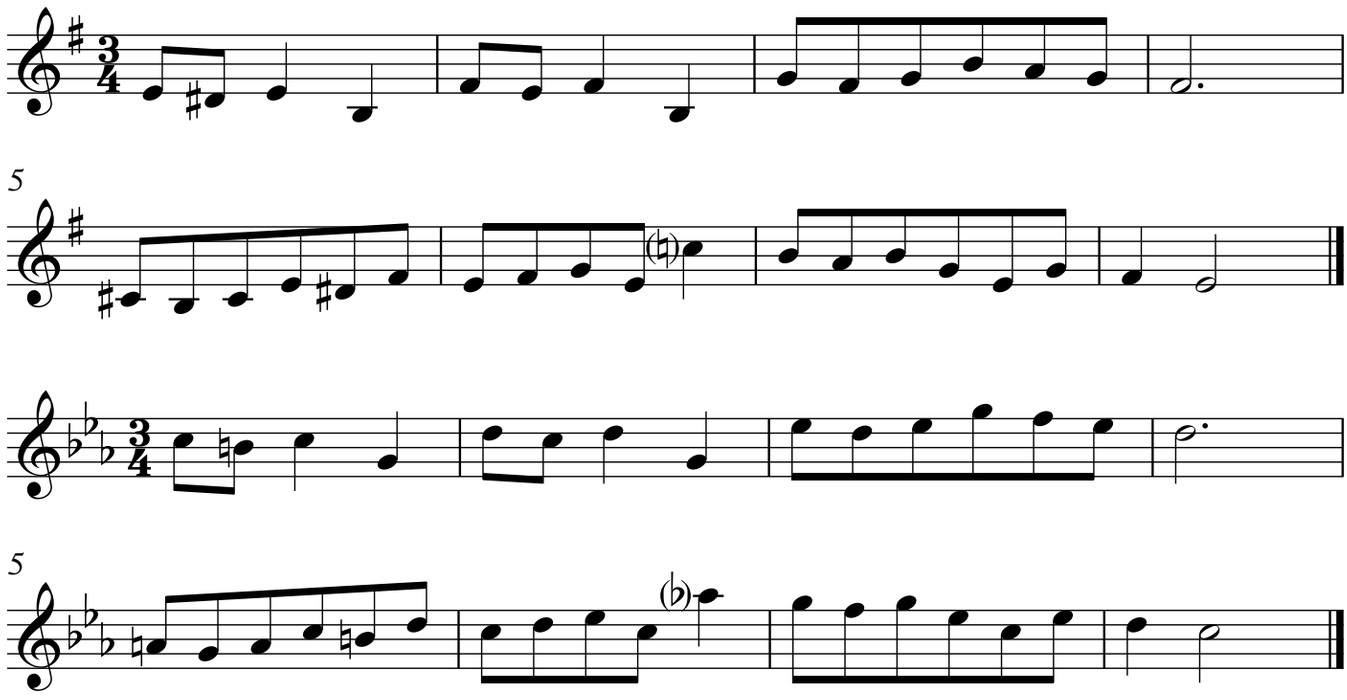
(2) Transpose the following melody down into the key of E minor. Write the new key signature.



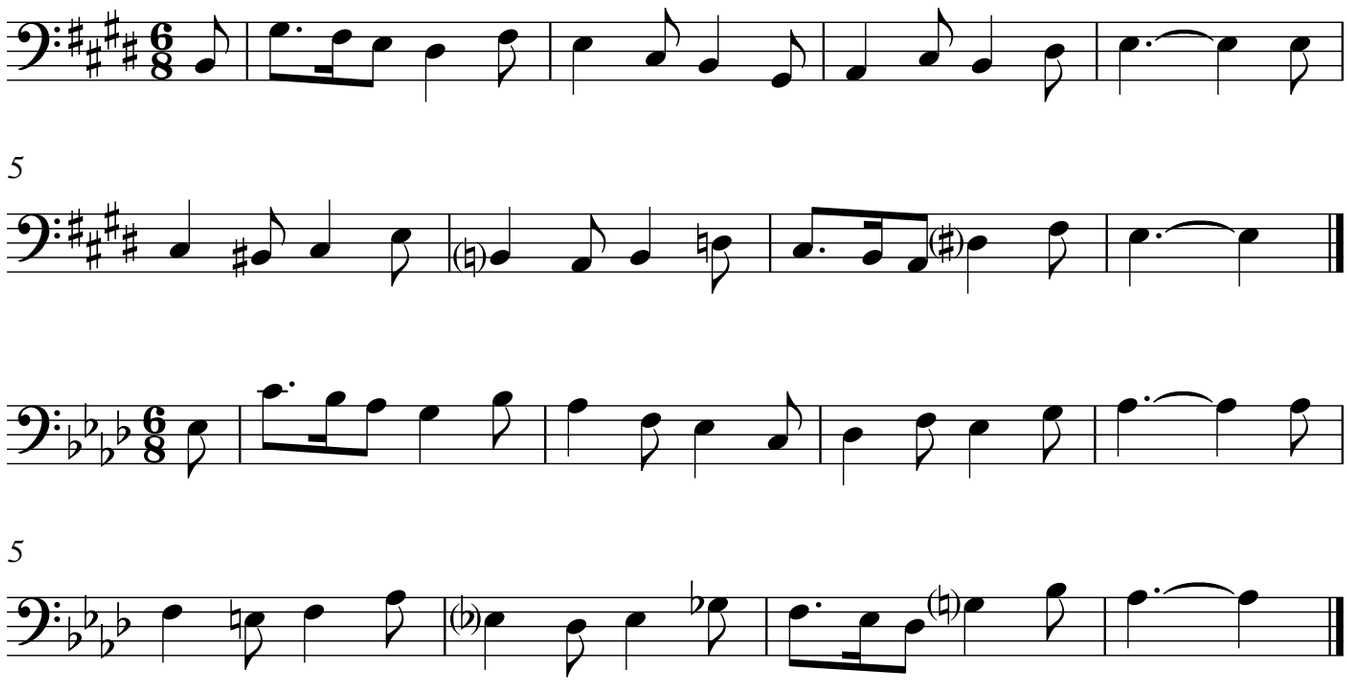
(3) Transpose the following melody up into the key of D major. Write the new key signature.



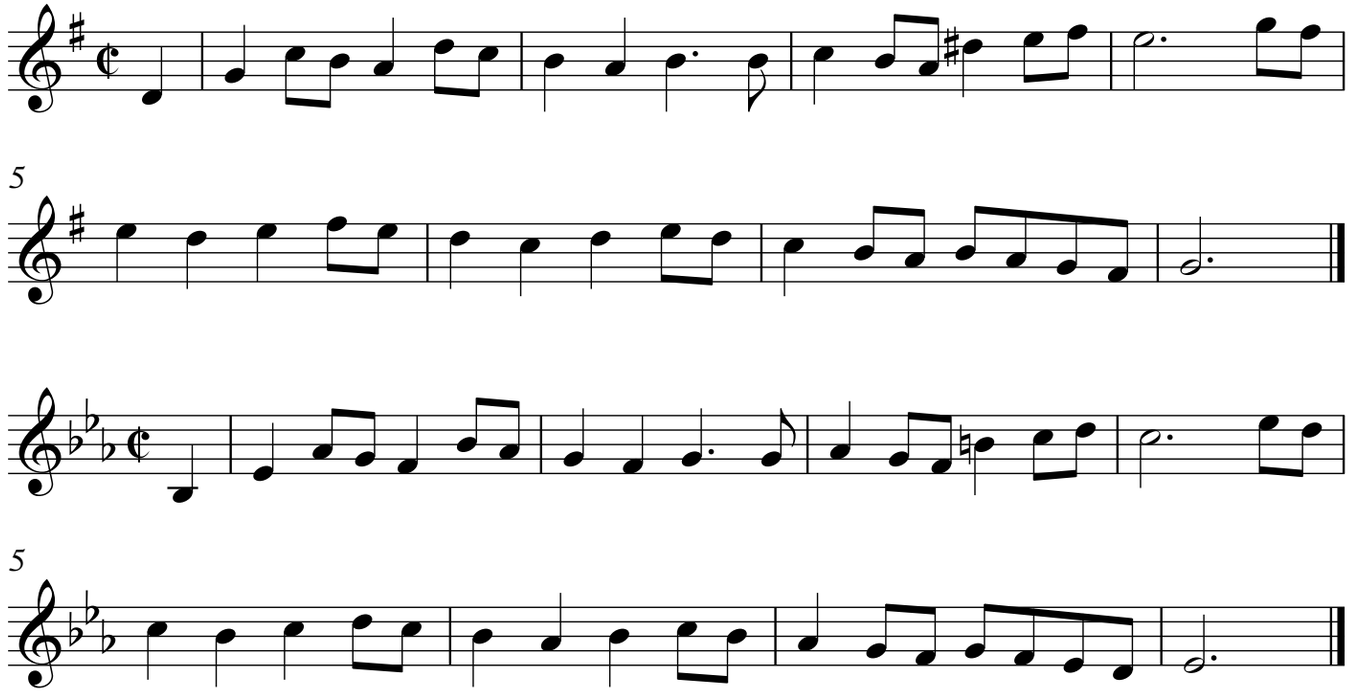
(4) Transpose the following melody up into the key of C minor. Write the new key signature.



(5) Transpose the following melody up into the key of A♭ major. Write the new key signature.



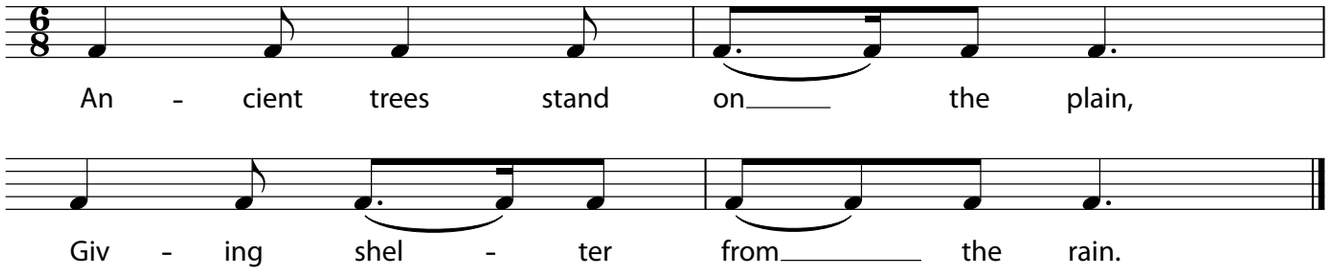
(6) Transpose the following melody down into the key of E♭ major. Write the new key signature.



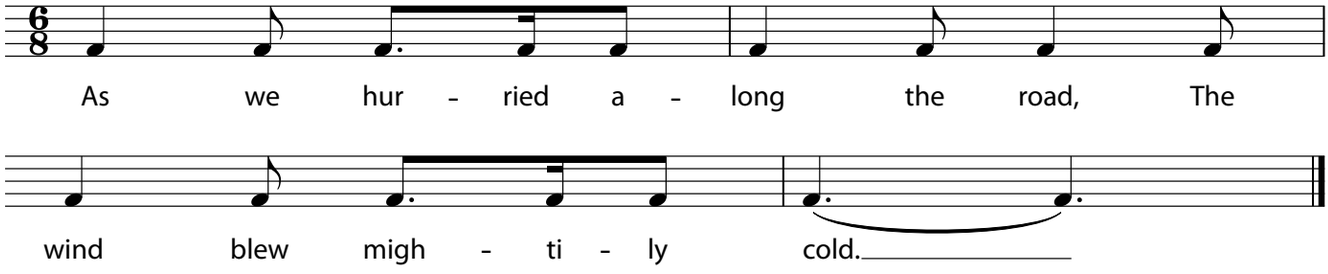
Lesson 12 – answers

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.

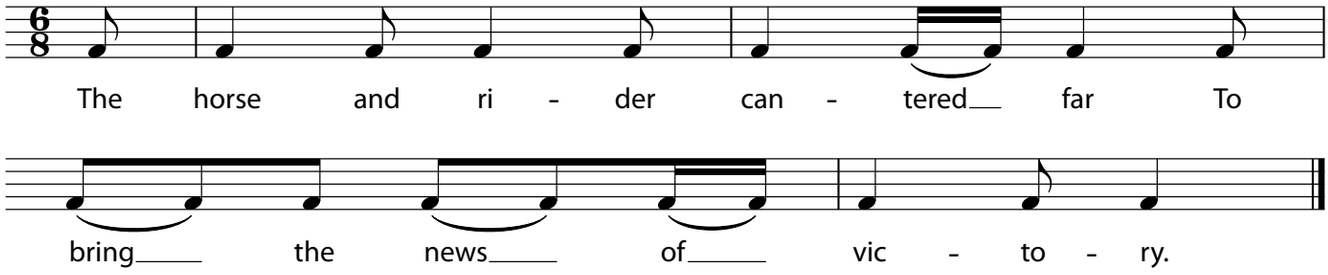
(i) Ancient trees stand on the plain,
Giving shelter from the rain.



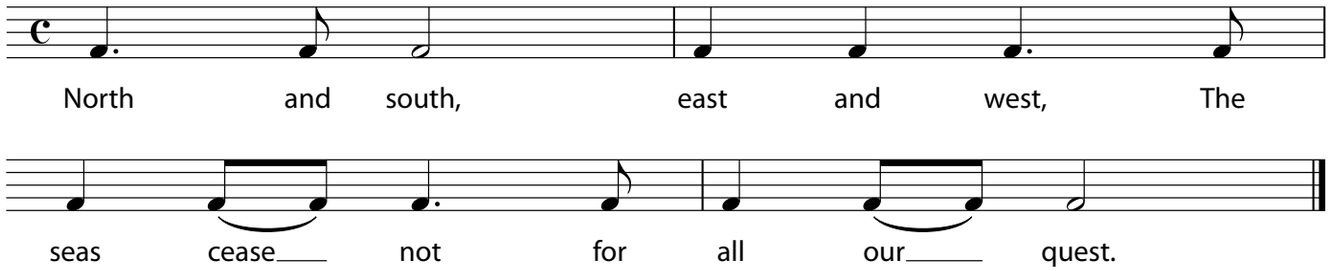
(ii) As we hurried along the road,
The wind blew mightily cold.



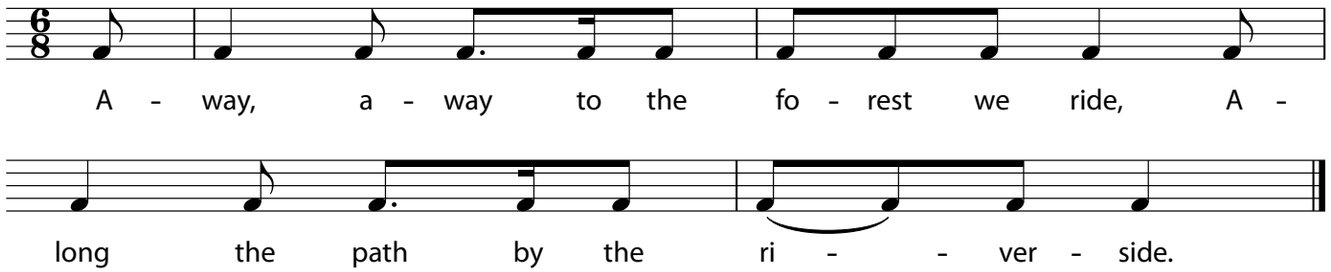
(iii) The horse and rider cantered far
To bring the news of victory.



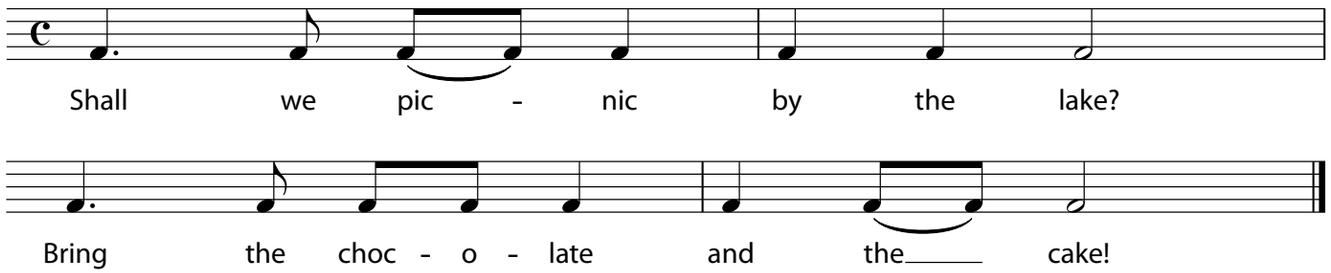
(iv) North and south, east and west,
The seas cease not for all our quest.



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



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

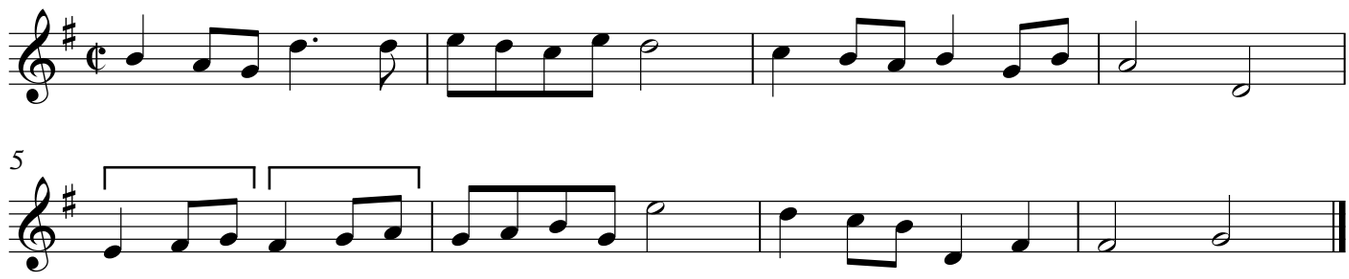


*These are only suggested solutions to these questions. Other responses are possible.

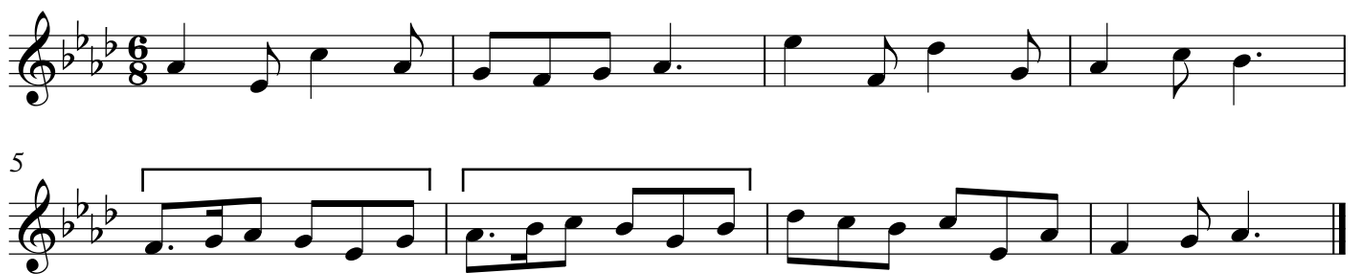
Lesson 13 – answers

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

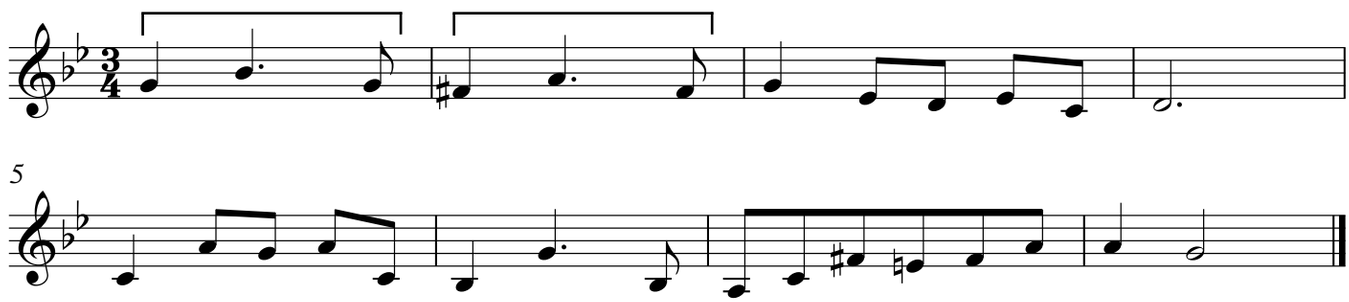
(i)



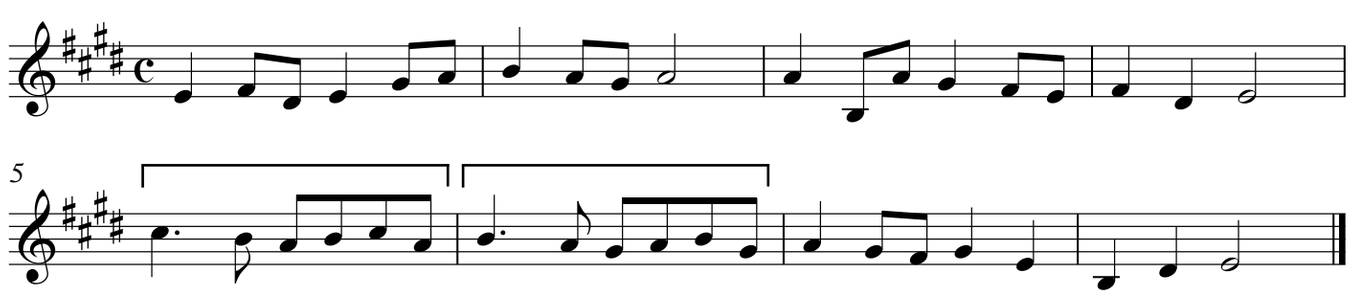
(ii)



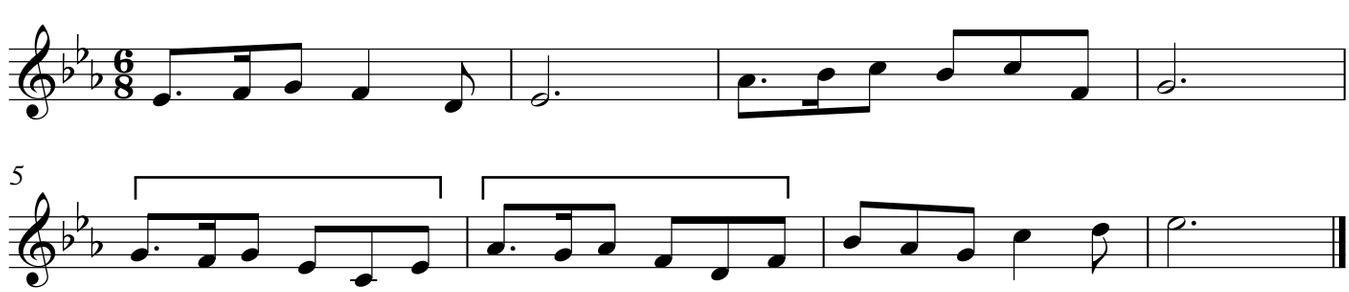
(iii)



(iv)

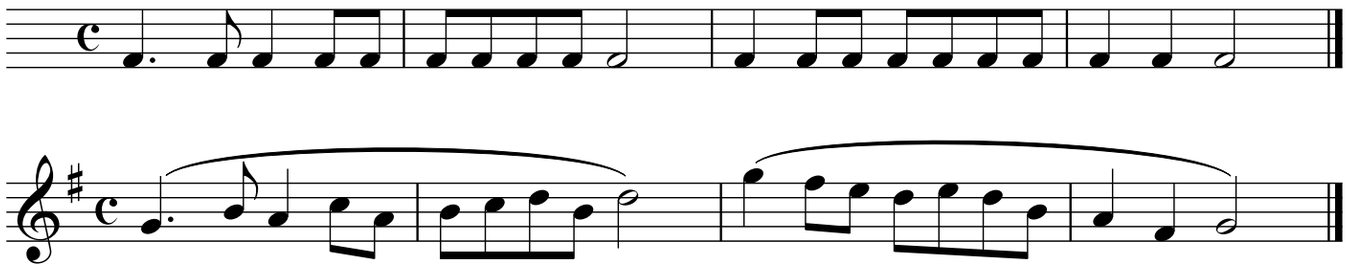


(v)

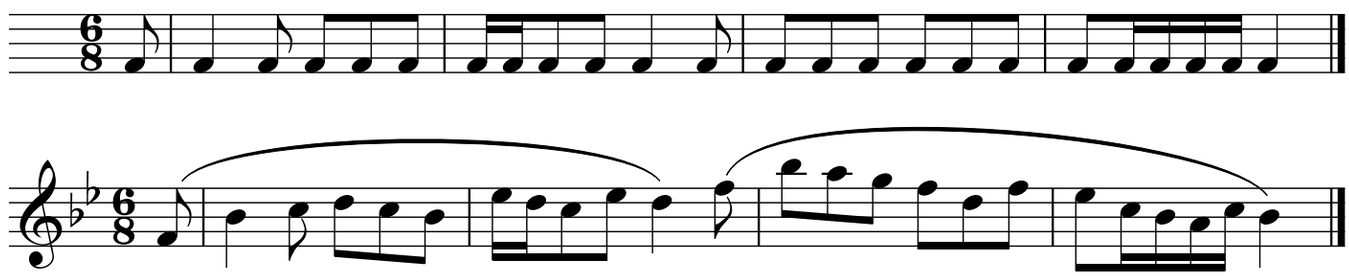


Lesson 14 – answers

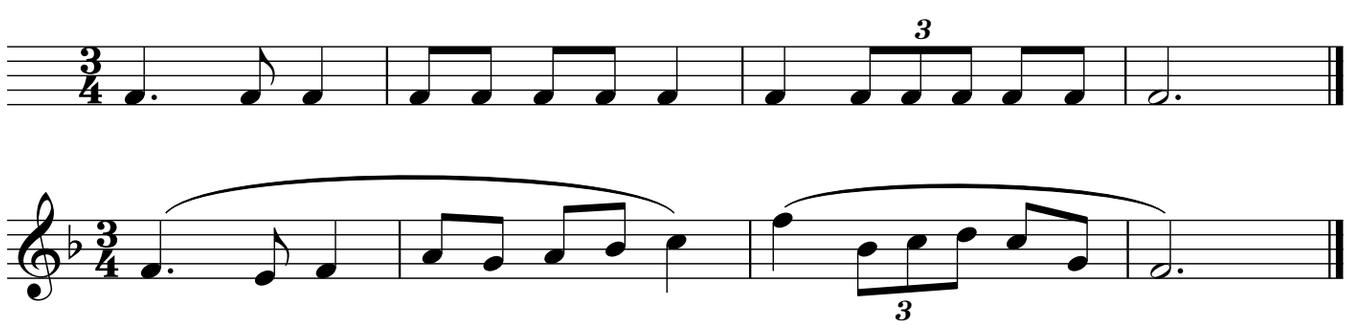
(1) Write a melody in G major using the following rhythm. Mark the phrasing.



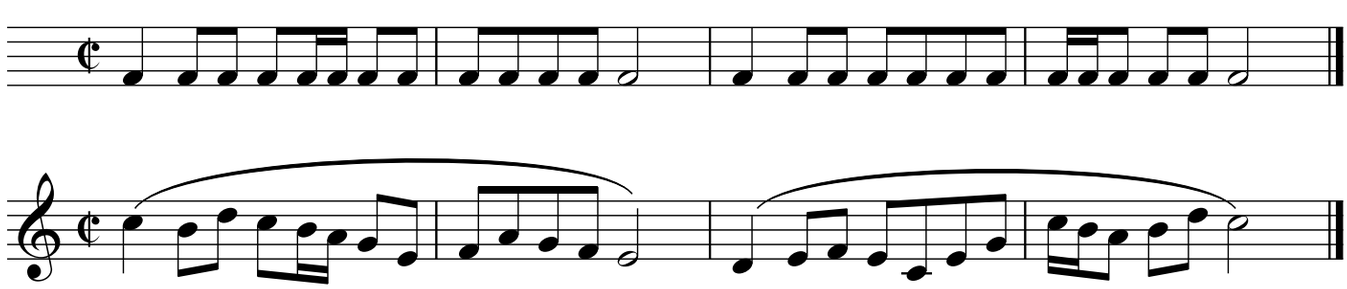
(2) Write a melody in B♭ major using the following rhythm. Mark the phrasing.



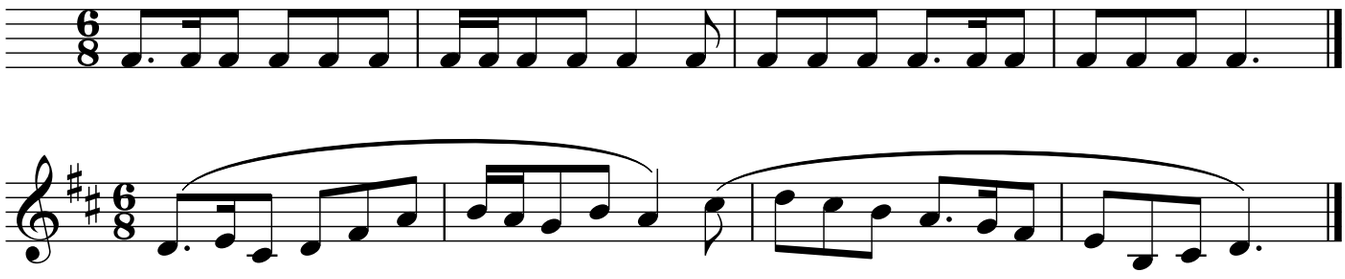
(3) Write a melody in F major using the following rhythm. Mark the phrasing.



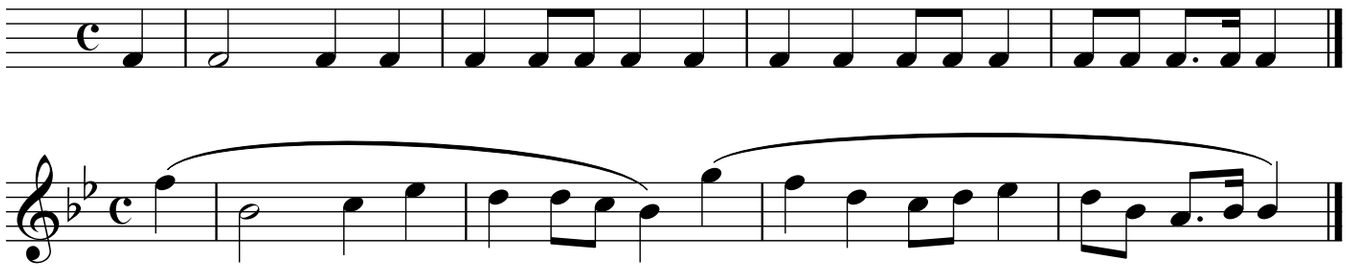
(4) Write a melody in C major using the following rhythm. Mark the phrasing.



(5) Write a melody in D major using the following rhythm. Mark the phrasing.



(6) Write a melody in B♭ major using the following rhythm. Mark the phrasing.



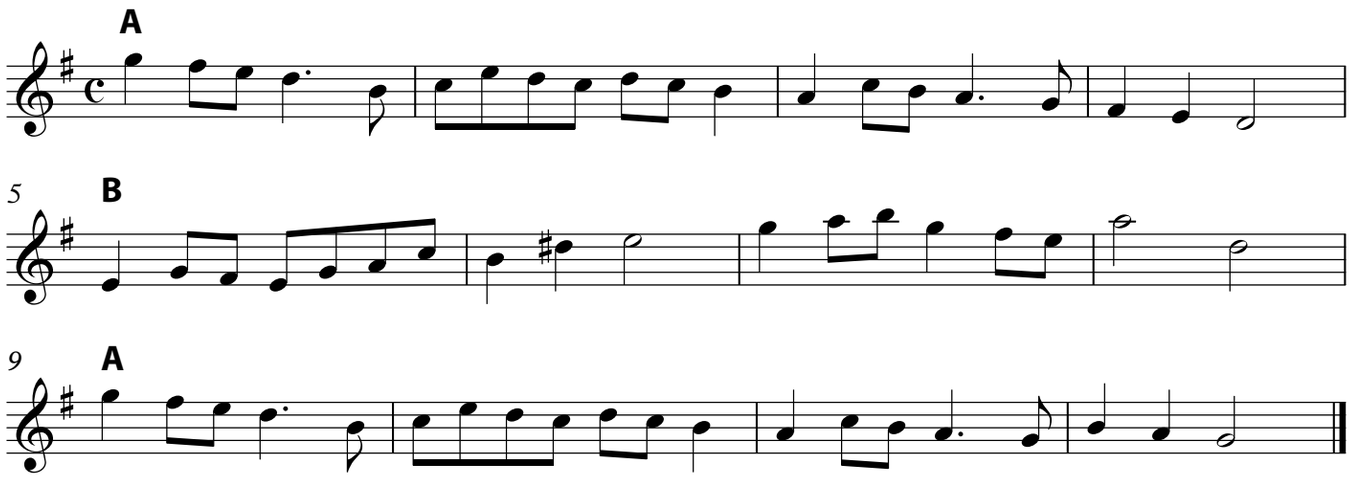
*These are only suggested solutions to these questions. Other responses are possible.

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.

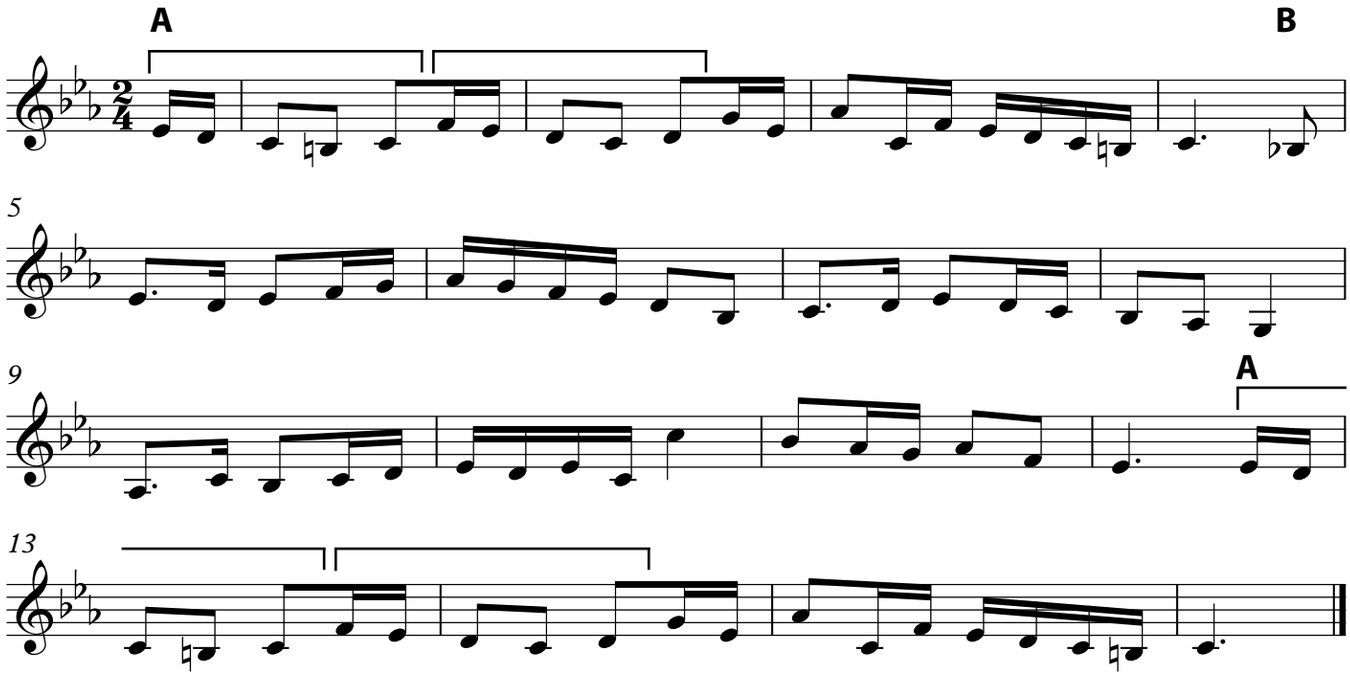
Where prompted, mark an example of a sequence with square brackets above the notes like this ⌜ ⌜ .

(i)



Form Ternary Key G major

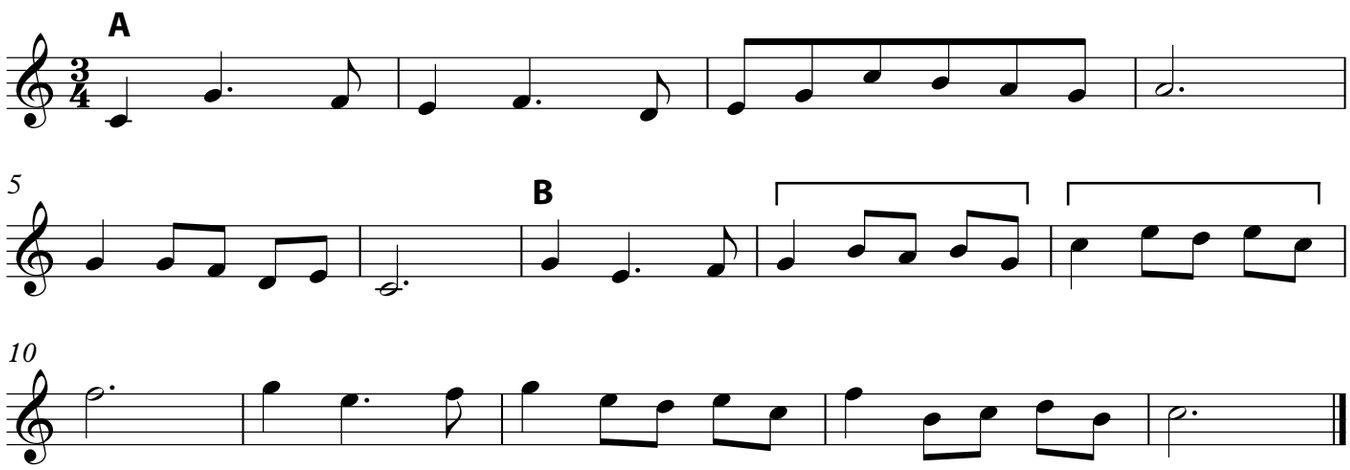
(ii)



Form Ternary Key C minor

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

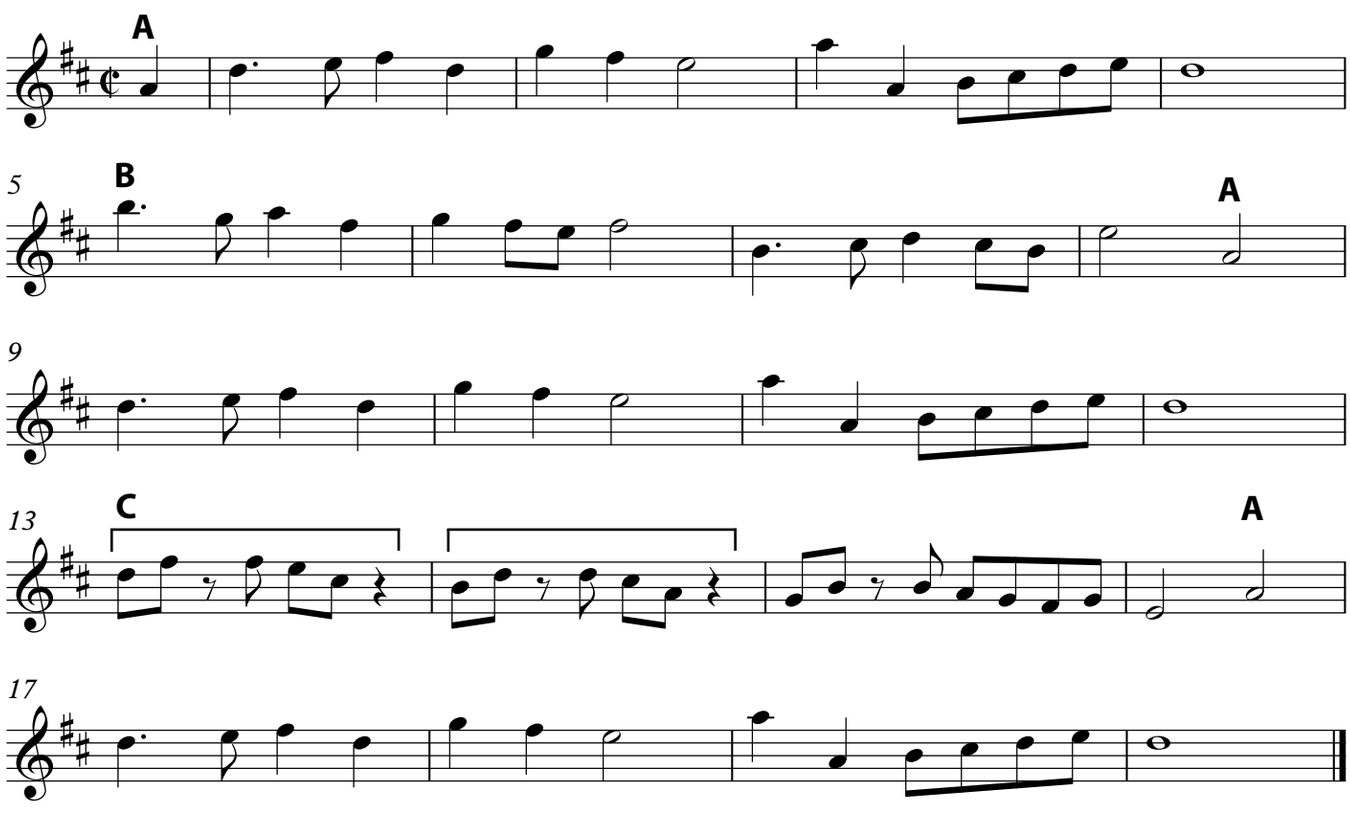
(iii)



Form Binary Key C major

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

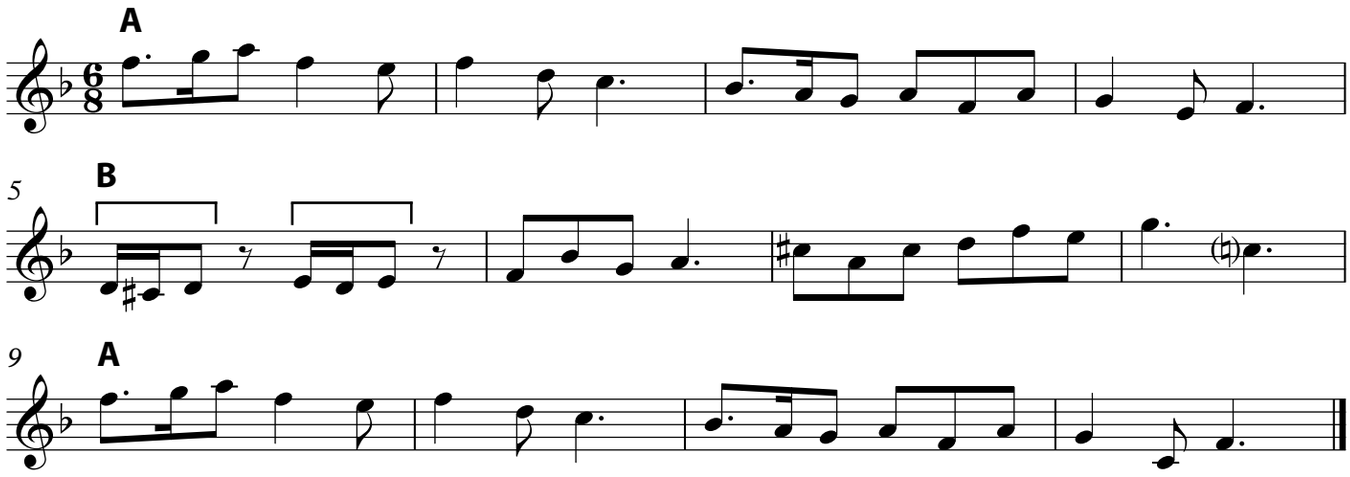
(iv)



Form Rondo Key D major

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

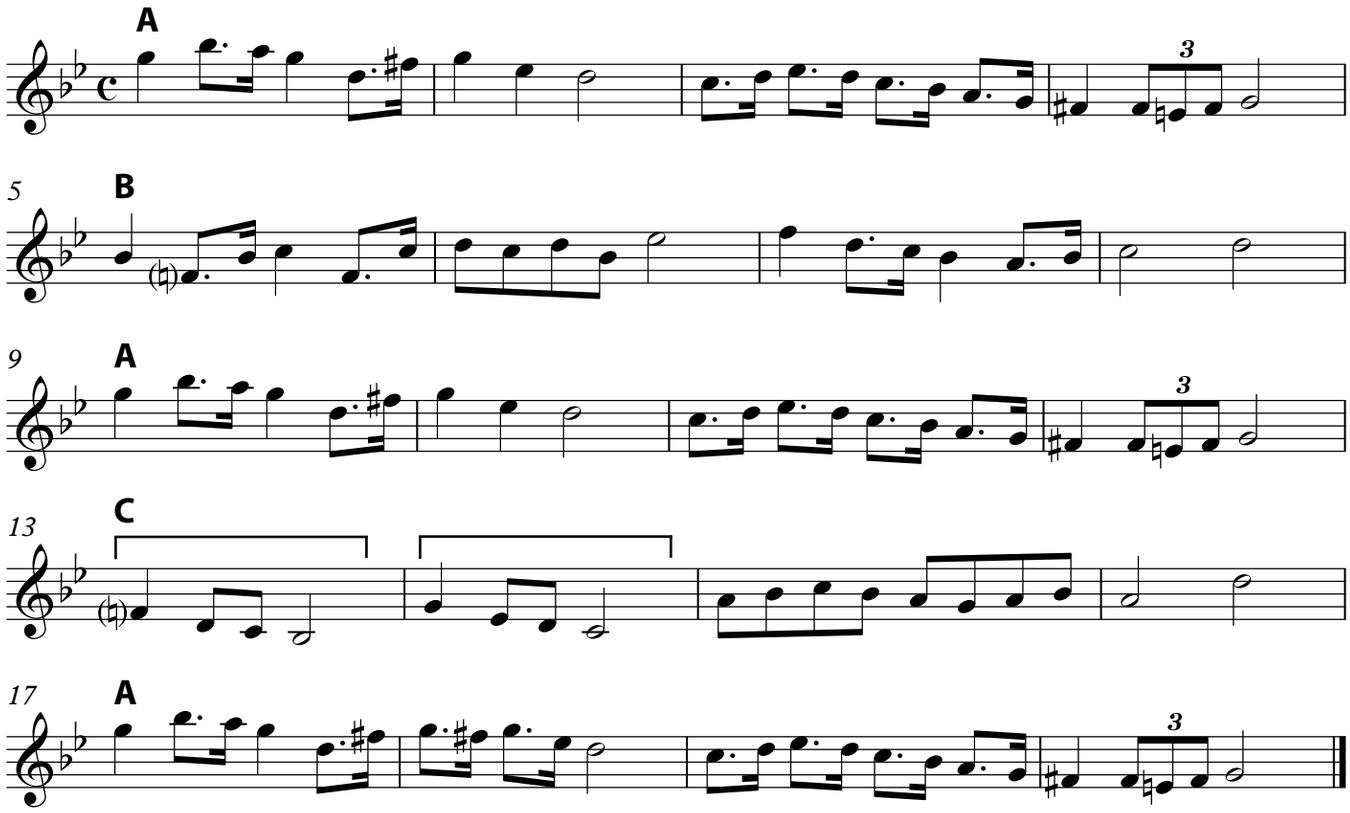
(v)



Form Ternary Key F major

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

(vi)

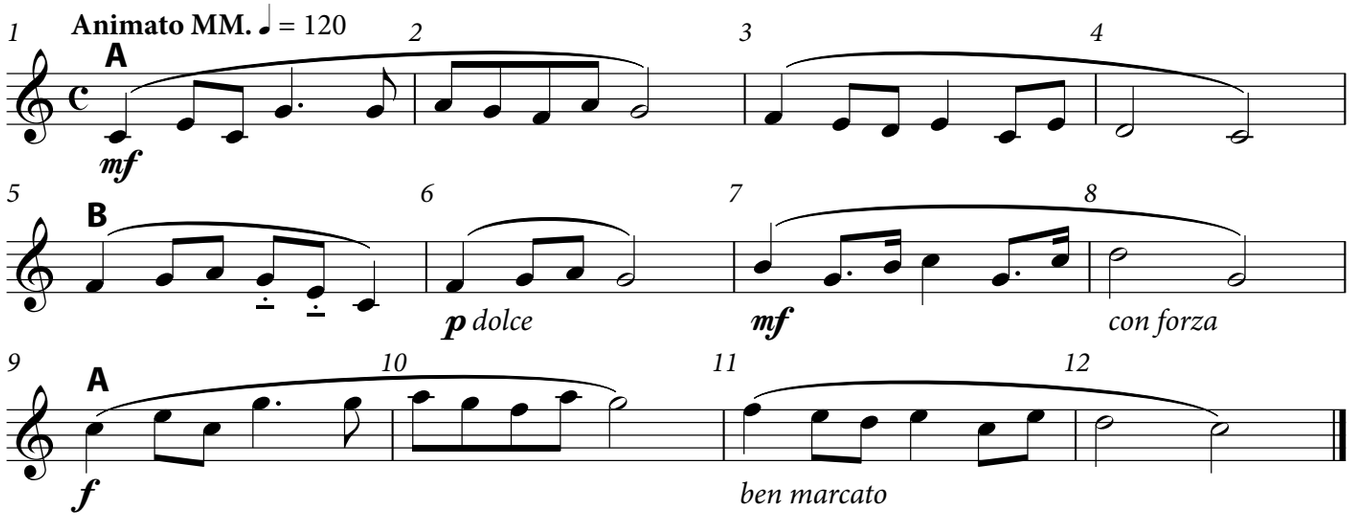


Form Rondo Key G minor

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.



(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)

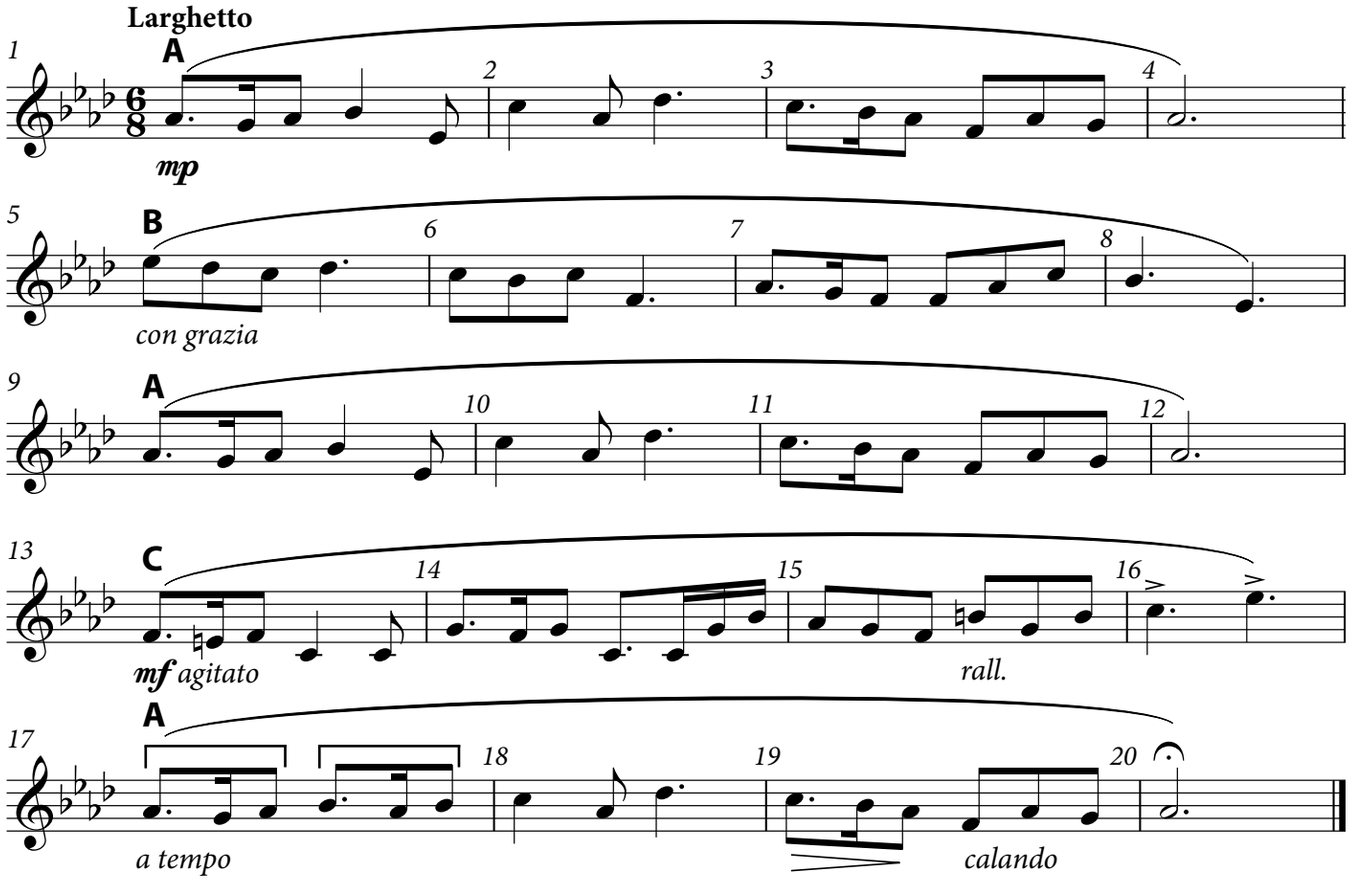
(vii) What is the meaning of *dolce*? Sweetly

(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♭ 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.

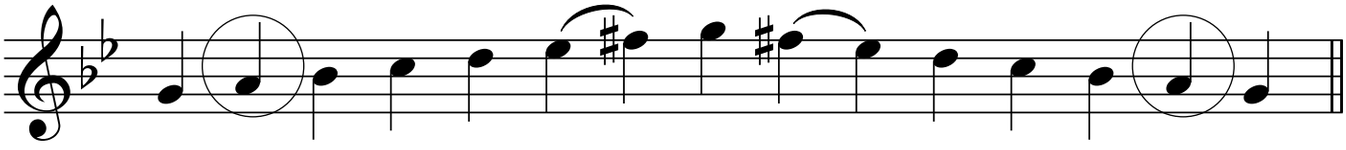
Question 1 — KEYS and SCALES — Total Marks 21

A

6

Write the scale of G harmonic minor.

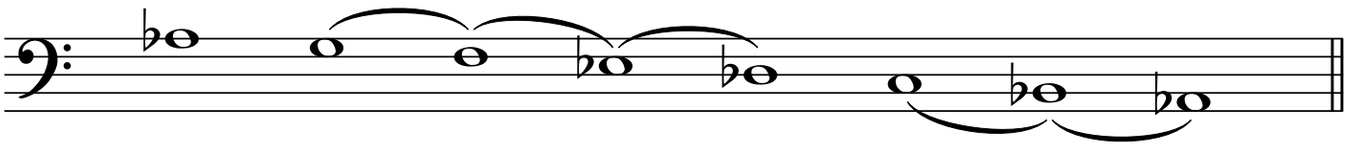
- Write the key signature.
- Write one octave ascending and then one octave descending.
- Use crotchets.
- Mark any interval wider that a tone with a slur.
- Circle the supertonic in both octaves.
- Complete the scale with a double barline.



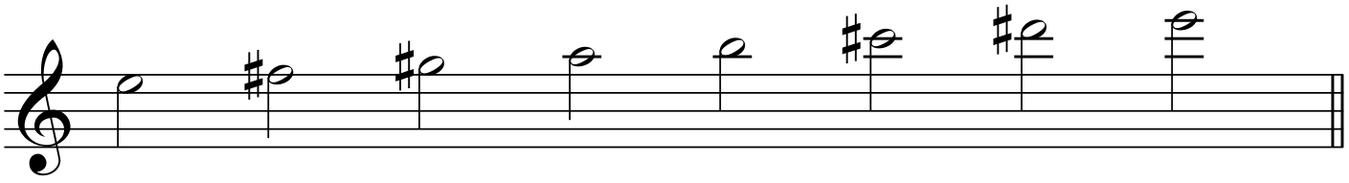
B

5

(i) Add a clef and any accidentals necessary to make this into the scale of A♭ major. Mark the tones with slurs. 3



(ii) Name this scale. E major 2



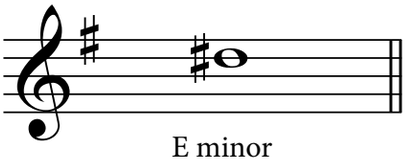
C **4**

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

(i)

B♭ major
dominant

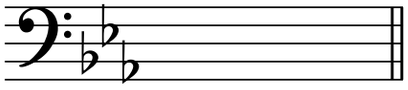
(ii)



E minor
leading note

D **2**

Name the two keys that have the given key signature.



1. E♭ 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.

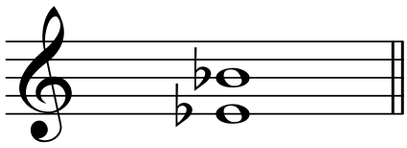
Key	Note	Scale degree name
E major	B	dominant
B♭ major	C	supertonic
C minor	E♭	mediant
D minor	C♯	leading note
G minor	E♭	submediant

Question 2	INTERVALS	Total Marks 9	

A — **4**

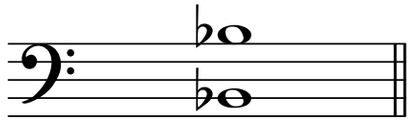
Write these intervals above the given tonic notes.

(i)



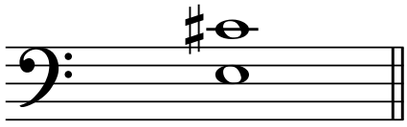
perfect 5th

(ii)



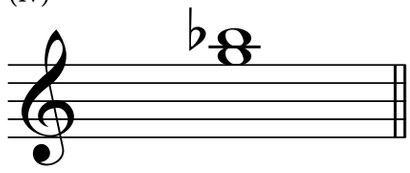
perfect 8ve

(iii)



major 6th

(iv)

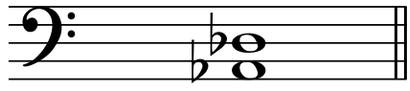


minor 3rd

B — **4**

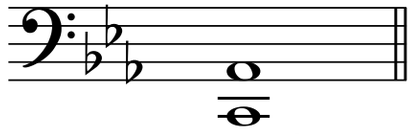
Name these intervals by number and quality.

(i)



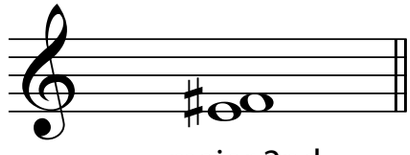
perfect 4th

(ii)



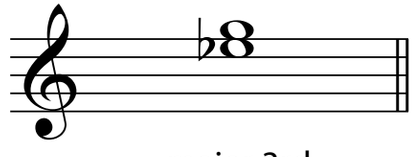
minor 6th

(iii)



major 2nd

(iv)

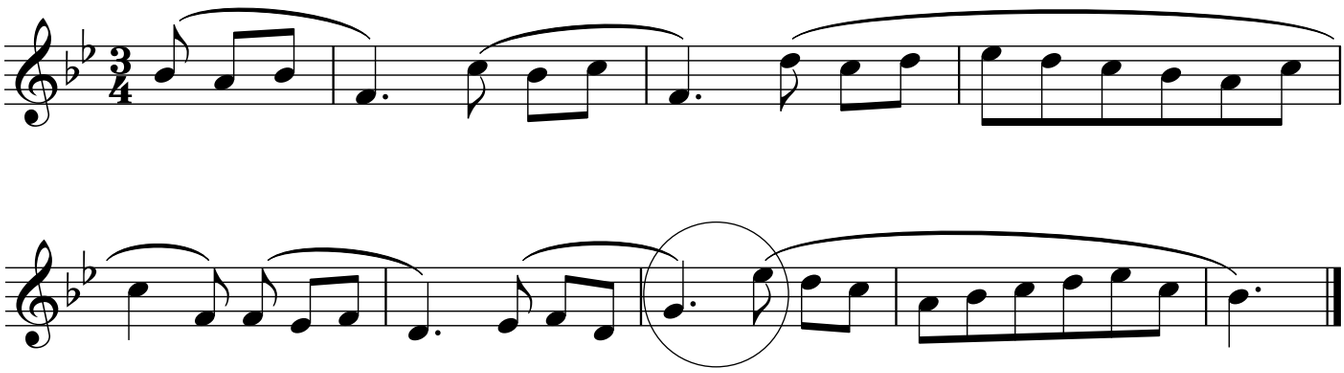


major 3rd

C

1

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



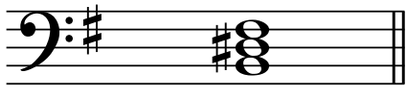
Question 3	CHORDS and CADENCES	Total Marks 19	

A — **9**

For each of the following write the named triad.

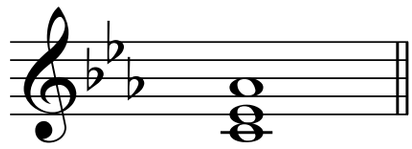
- Use the appropriate key signature.
- Use semibreves.

(i)



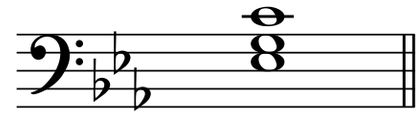
E minor
dominant
root position

(ii)



E♭ major
subdominant
first inversion

(iii)



C minor
tonic
first inversion

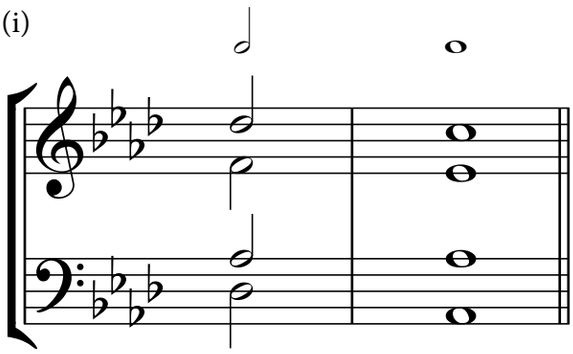
*These are only suggested solutions to these questions. Other responses are possible.

B — **8**

Write these cadences in four-part vocal style.

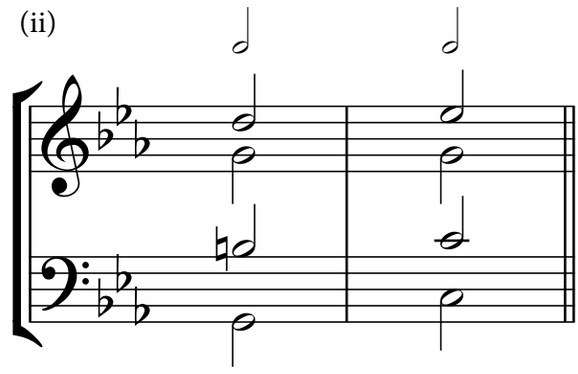
- Use the appropriate key signature.
- Use the note values indicated.

(i)



A♭ major
plagal cadence

(ii)

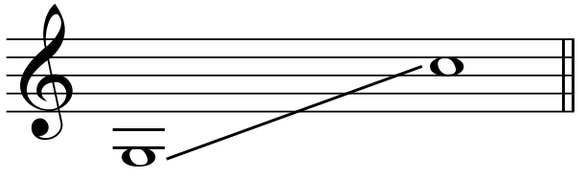


C minor
perfect cadence

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.

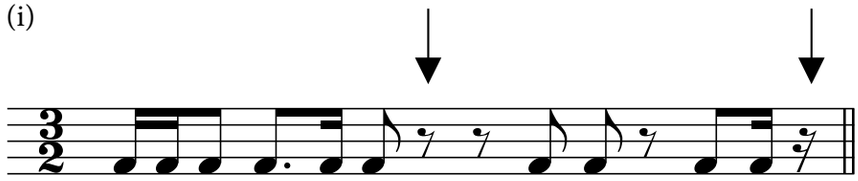


Question 4	TIME and RHYTHM	Total Marks 14	

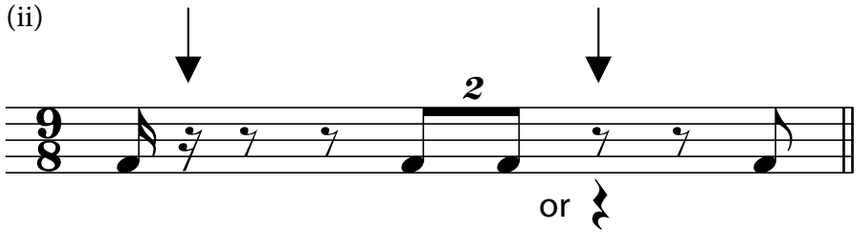
A — **2**

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

(i)



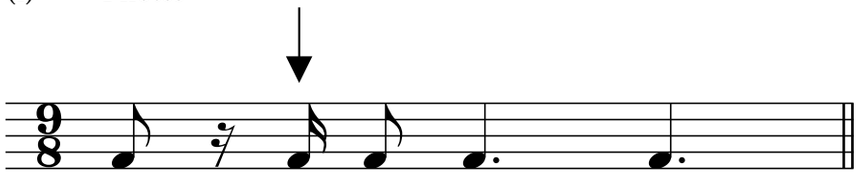
(ii)



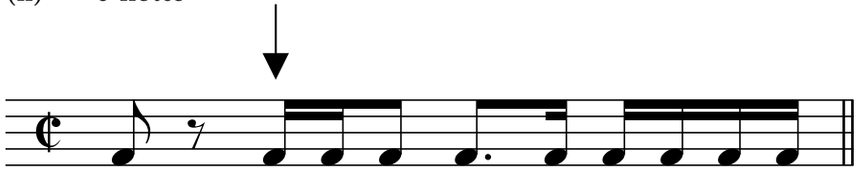
B — **6**

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

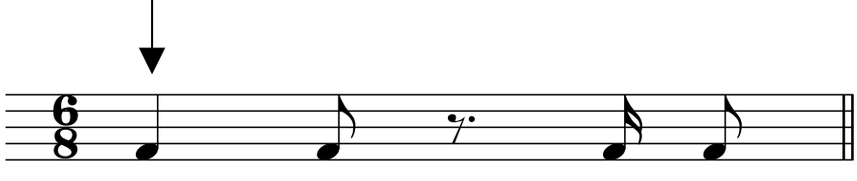
(i) 4 notes



(ii) 3 notes



(iii) 2 notes



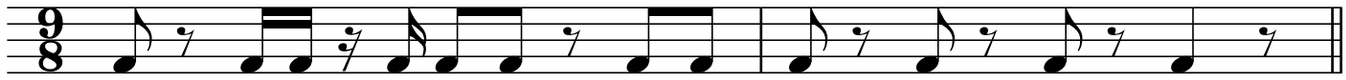
or equivalents

C

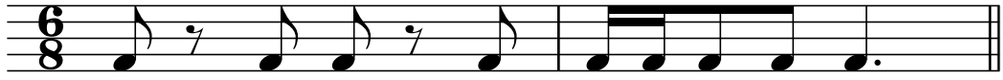
6

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

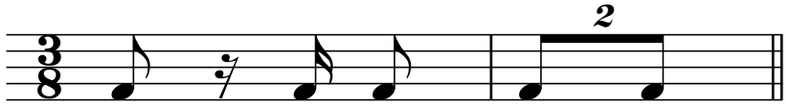
(i)



(ii)

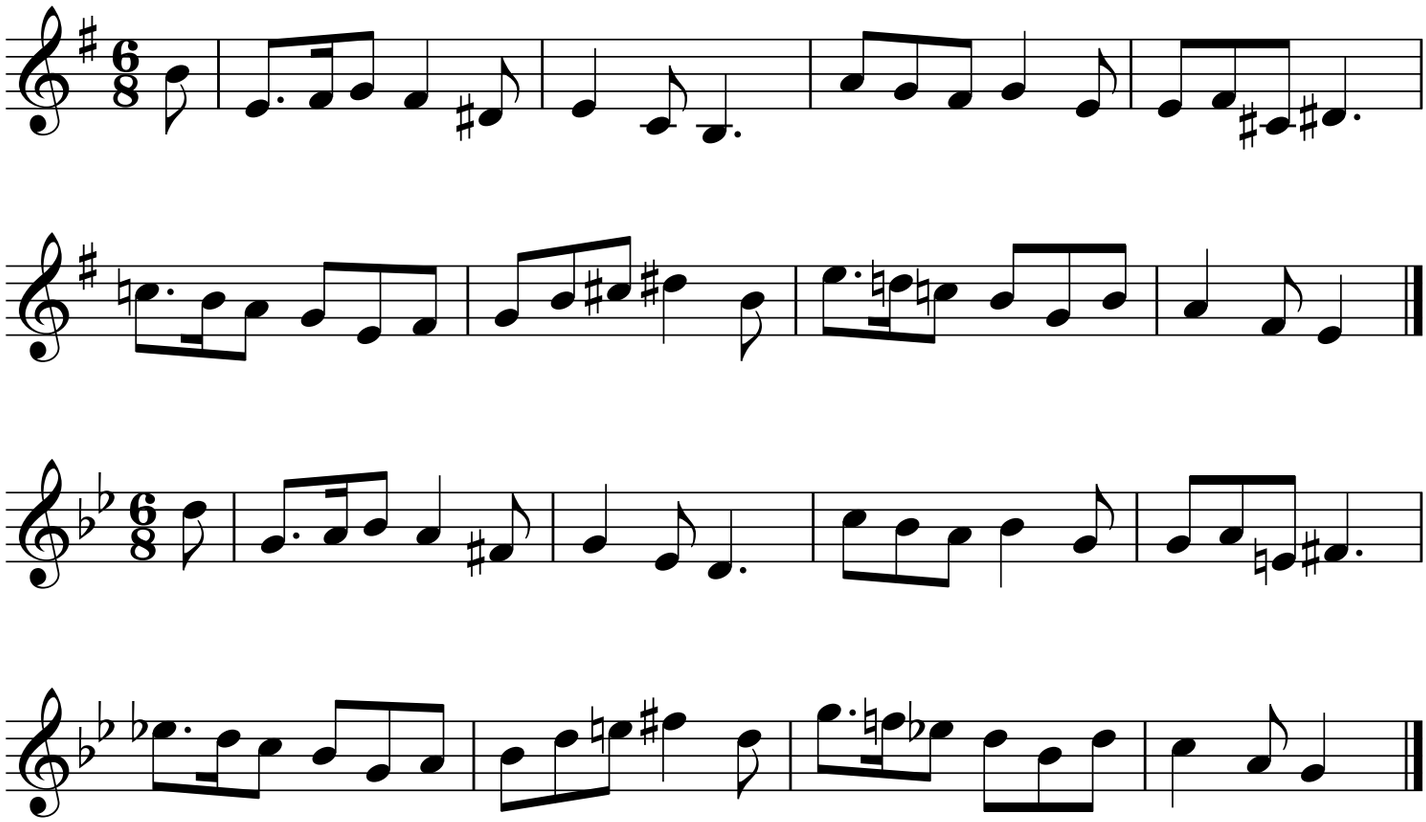


(iii)



Question 5	TRANSPOSITION	Total Marks 14	

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



Question 6	CREATIVE	Total Marks 8	

A — 4

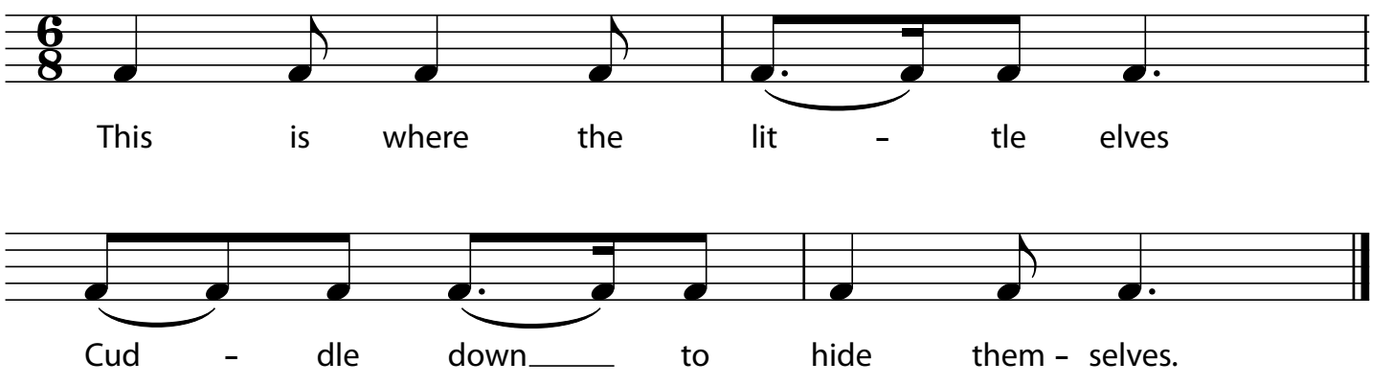
Using an appropriate time signature, write a suitable rhythmic pattern to the following couplet.

- Write the words clearly under the notes.
- Use hyphens for words of more than one syllable.

This is where the little elves

Cuddle down to hide themselves.

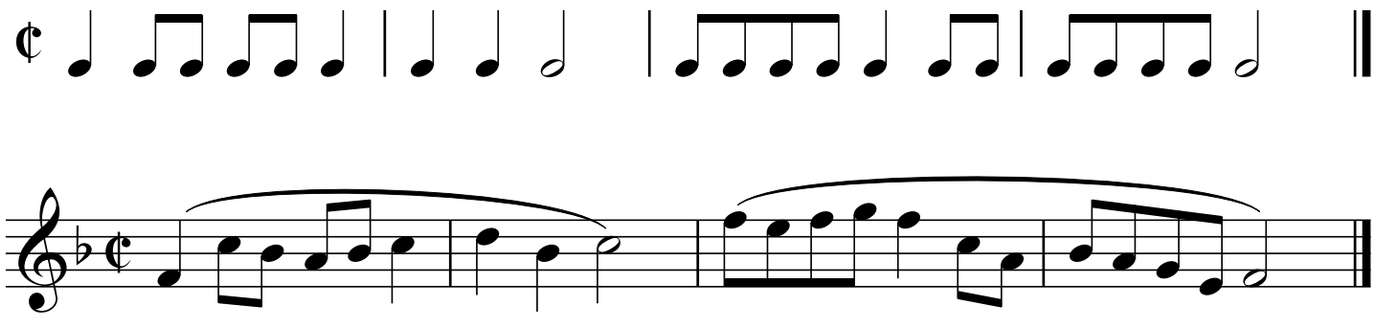
[Barker]



This is only a suggested answer to this question. Other responses are possible.

B — 4

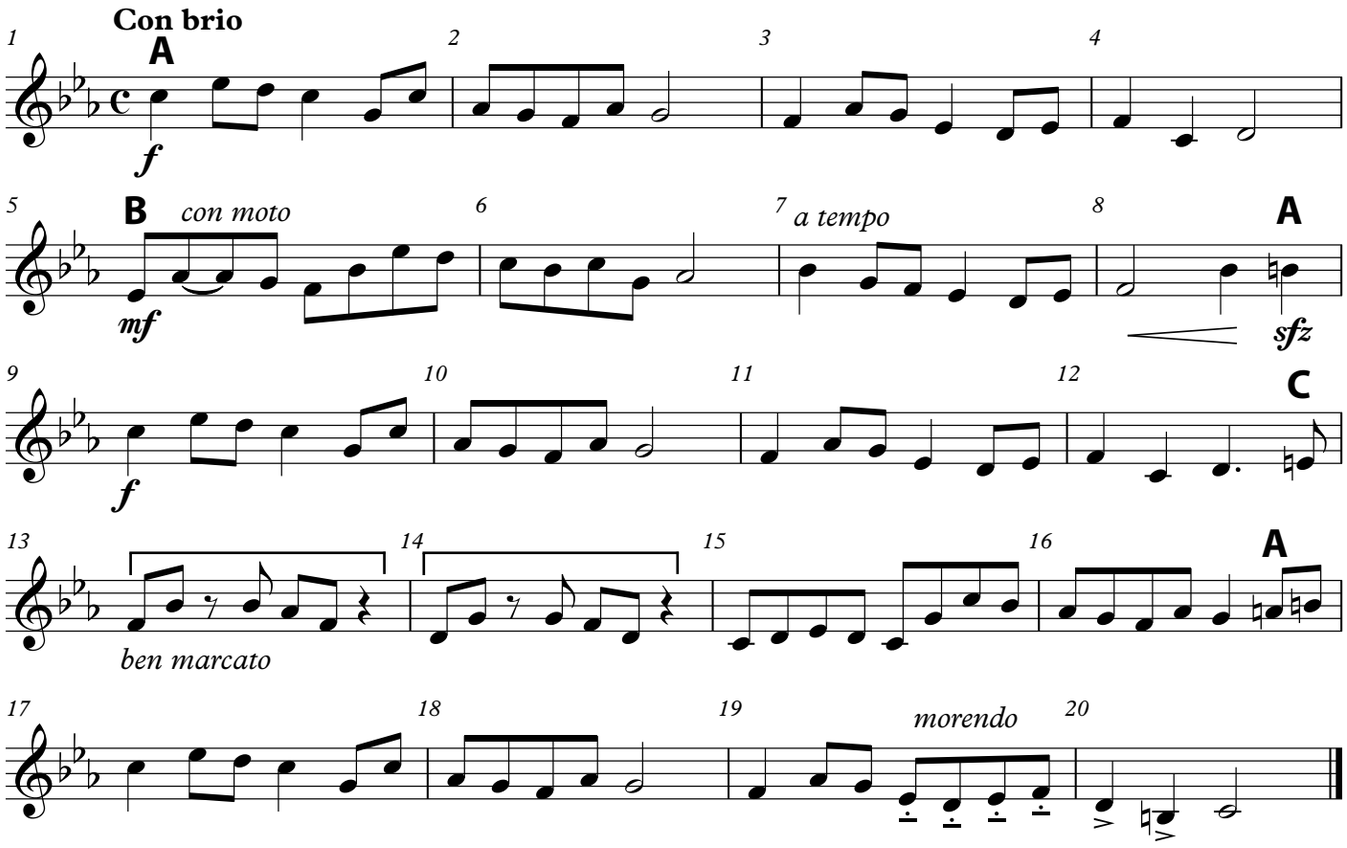
Write a melody in F major using the following rhythm. Mark the phrasing.



This is only a suggested answer to this question. Other responses are possible.

Question 7 TERMS and GENERAL KNOWLEDGE Total Marks 15

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

B **2**

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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