



Australian
Music
Examinations
Board

Theory of Music

Grade 3

Integrated course and workbook



Solutions

Contents

Grade 3

Lesson 1: New major scales	4
Lesson 2: New minor scales	6
Lesson 3: Technical names of the scale degrees	8
Lesson 4: Intervals	10
Lesson 5: Chords	12
Lesson 6: Writing chords in four-part vocal style	14
Lesson 7: Perfect cadences	17
Lesson 8: Plagal cadences	19
Lesson 9: Faults in four-part vocal-style writing	21
Lesson 10: New time signatures, note values and rests	23
Lesson 11: Transposition	26
Lesson 12: Writing a rhythmic pattern to a couplet of words	29
Lesson 13: Sequence	31
Lesson 14: Melody writing	32
Lesson 15: Form	34
Lesson 16: Terminology	37
Appendix: Grade 3 practice exam	39

Lesson 1 – answers

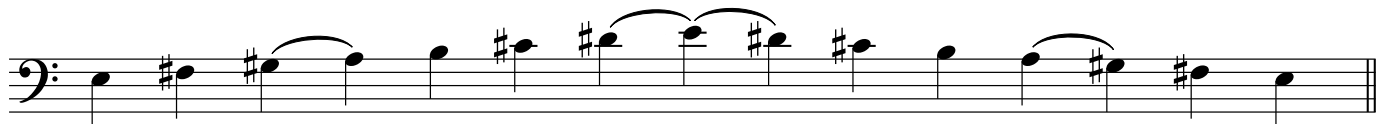
(1) Write the scale of B^b major.

- 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^b 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.



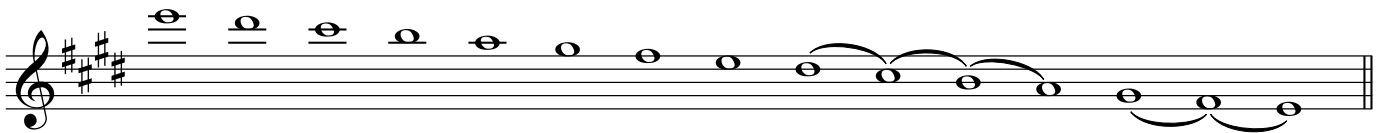
(5) Write the scale of D major in the bass clef.

- 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.



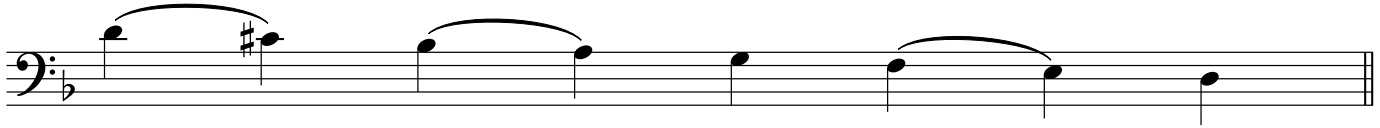
(3) Write the harmonic minor scale that has a key signature of three flats.

- 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.



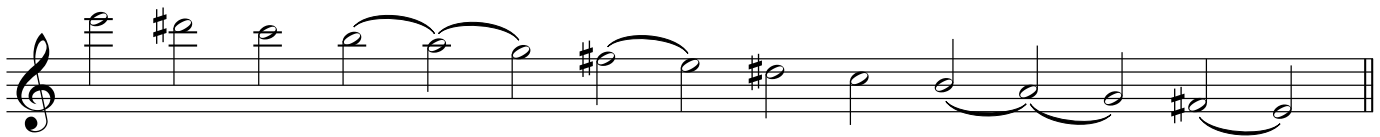
(4) Write the minor scale that has the following key signature.

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



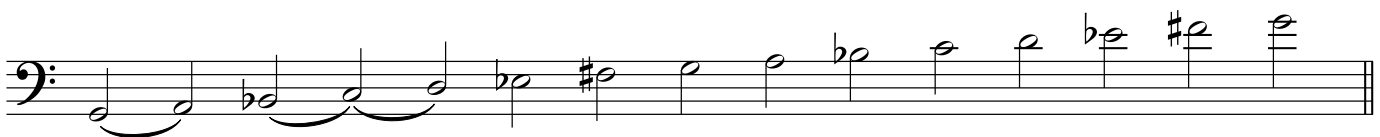
(5) Write the scale of E harmonic minor.

- 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^b

(iv) E^b major, mediant G

(v) E minor, leading note D[#]

(vi) E major, mediant G[#]

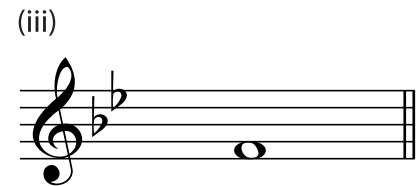
(4) Write the following notes as instructed, with the appropriate key signatures.



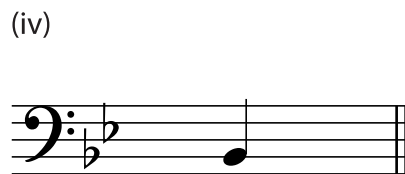
A major
submediant
minim



A^b major
subdominant
crotchet



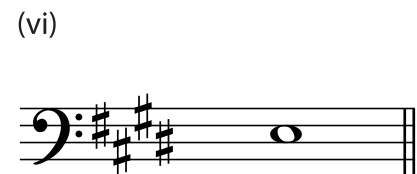
B^b major
dominant
semibreve



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^b 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.

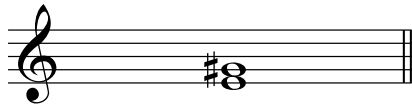
dominant
leading note

- (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)



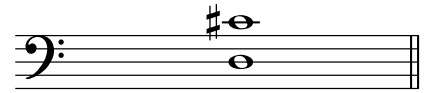
major 3rd

(ii)



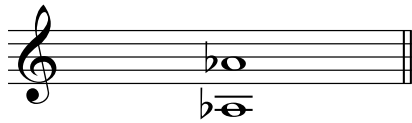
perfect 4th

(iii)



major 7th

(iv)



perfect 8^{ve}

(v)



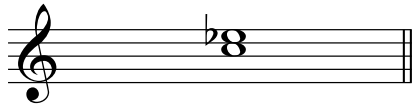
minor 6th

(vi)



perfect 5th

(vii)



minor 3rd

(viii)



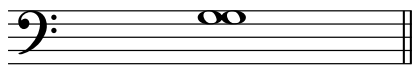
major 6th

(ix)



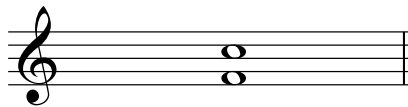
major 2nd

(x)



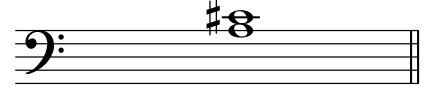
perfect unison

(xi)



perfect 5th

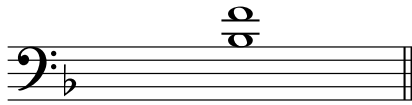
(xii)



major 3rd

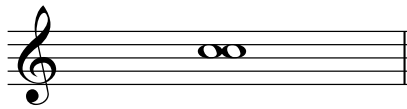
(2) Name the following intervals by number and quality.

(i)



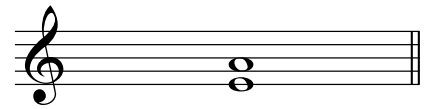
perfect 5th

(ii)



perfect unison

(iii)



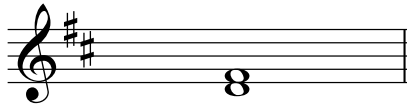
perfect 4th

(iv)



major 6th

(v)



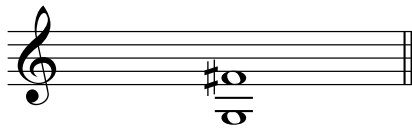
major 3rd

(vi)



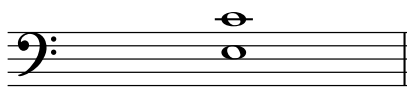
major 2nd

(vii)



major 7th

(viii)



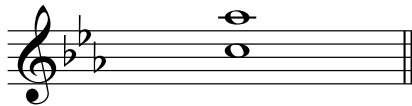
minor 6th

(ix)



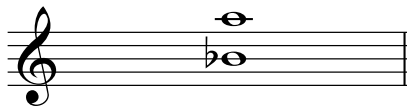
major 3rd

(x)



minor 6th

(xi)



major 7th

(xii)

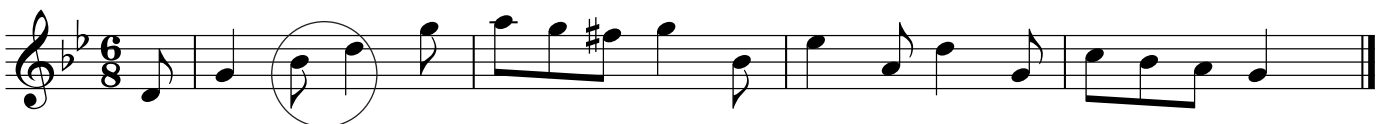


perfect 5th

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

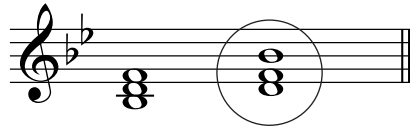


(4) Circle an example of a major third between consecutive notes in the following melody.

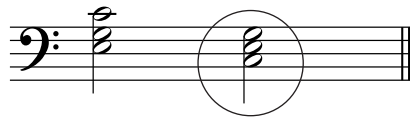


Lesson 5 – answers

- (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.



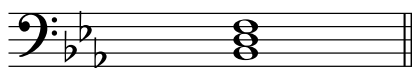
- (4) Which of these triads is in root position? Circle the correct answer.



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

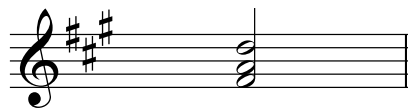
- Write the appropriate key signature.
- Use the note value indicated above the staff.

(i)



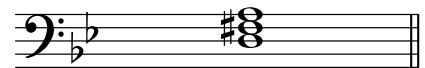
E^b major
dominant
root position

(ii)



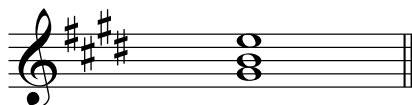
A major
subdominant
first inversion

(iii)



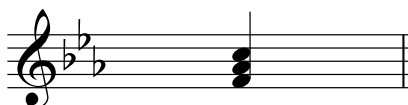
G minor
dominant
root position

(iv)



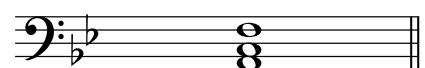
E major
tonic
first inversion

(v)



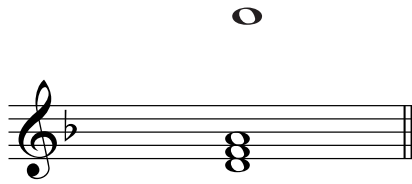
C minor
subdominant
root position

(vi)



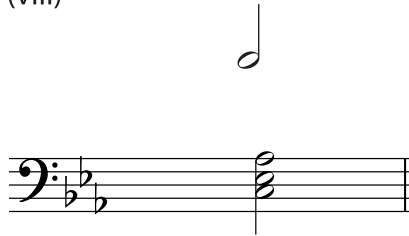
B^b major
dominant
first inversion

(vii)



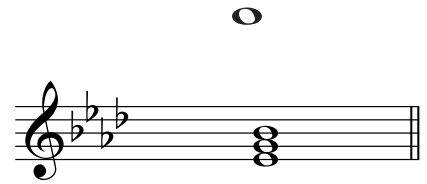
D minor
tonic
root position

(viii)



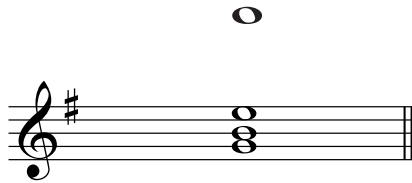
E^b major
subdominant
first inversion

(ix)



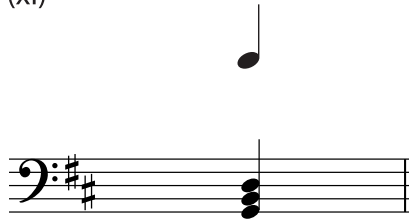
A^b major
dominant
root position

(x)



E minor
tonic
first inversion

(xi)



D major
subdominant
root position

(xii)



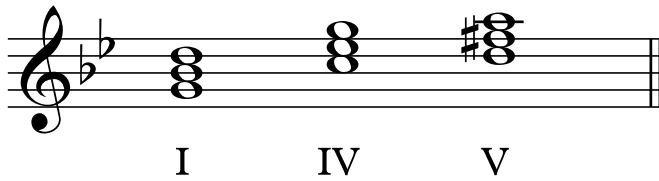
A minor
dominant
first inversion

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

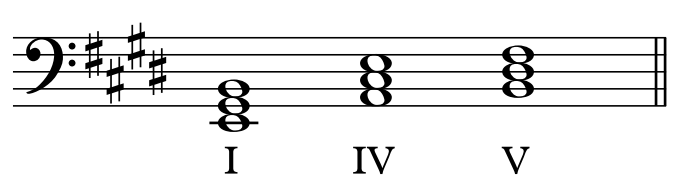
(6) Write the primary triads in root position in the specified keys.

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

(i) G minor

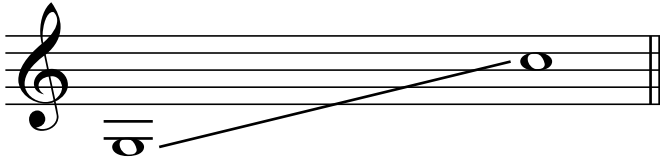


(ii) E major

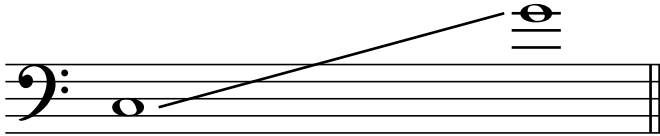


Lesson 6 – answers

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

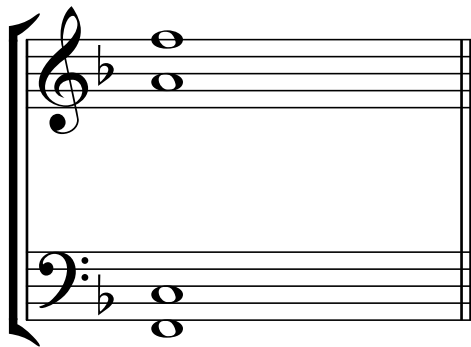


- (2) Write the range of the tenor voice as found in normal choral writing. Use an appropriate clef.



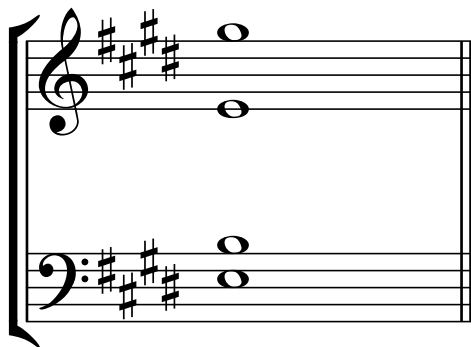
- (3) Identify the error/s in each of the following four-part vocal-style chords.

(i)



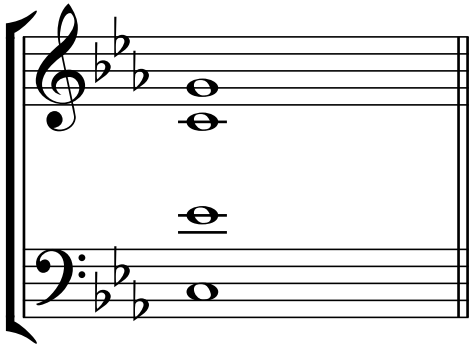
Interval of more than an octave between alto and tenor voices.

(ii)



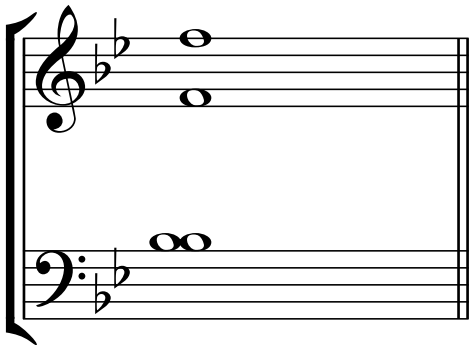
Interval of more than an octave between soprano and alto voices.

(iii)



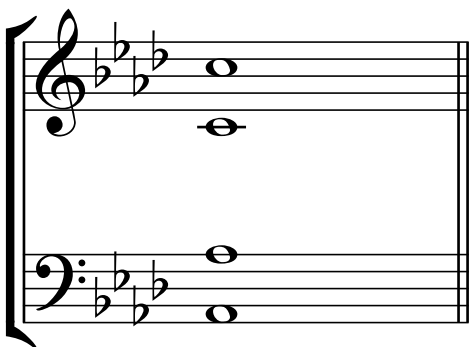
Tenor voice overlaps the alto voice.

(iv)



Missing the third of the chord.

(v)

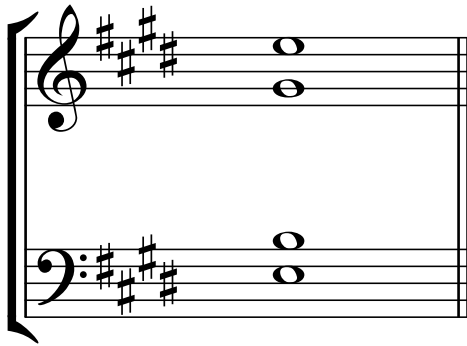


The third of the chord is doubled.

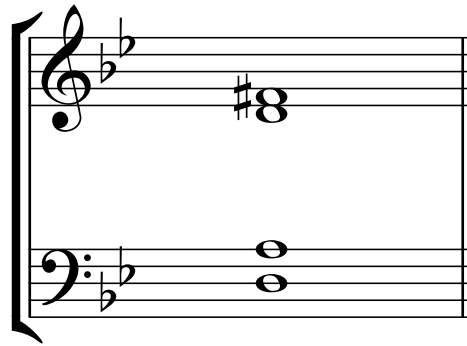
(4) What is the interval between the bass and tenor in the previous chord? Perfect 8ve

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

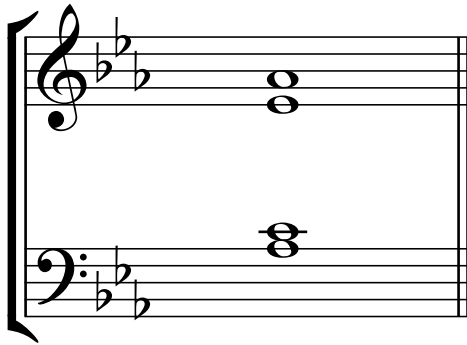
(i) E major: I



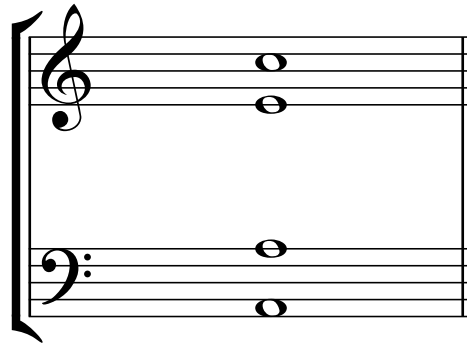
(ii) G minor: V



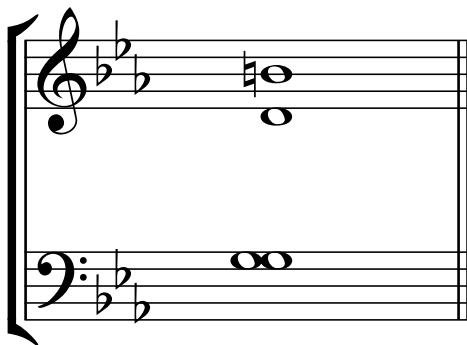
(iii) Eb major: IV



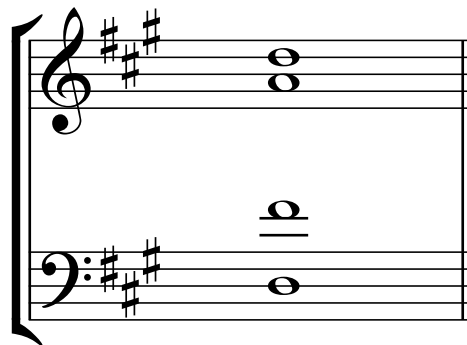
(iv) A minor: I



(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 chords in a two-measure phrase. The first measure contains a D minor triad (D, F, A) in the bass clef and a D minor triad (D, F, A) in the treble clef. The second measure contains a D minor triad (D, F, A) in the bass clef and a D minor triad (D, F, A) in the treble clef.

(ii)

Musical notation for example (ii) showing two chords in a two-measure phrase. The first measure contains a D minor triad (D, F, A) in the bass clef and a D minor triad (D, F, A) in the treble clef. The second measure contains a D minor triad (D, F, A) in the bass clef and a D minor triad (D, F, A) in the treble clef.

(iii)

Musical notation for example (iii) showing two chords in a two-measure phrase. The first measure contains a D major triad (D, F#, A) in the bass clef and a D major triad (D, F#, A) in the treble clef. The second measure contains a D major triad (D, F#, A) in the bass clef and a D major triad (D, F#, A) in the treble clef.

(iv)

Musical notation for example (iv) showing two chords in a two-measure phrase. The first measure contains a D major triad (D, F#, A) in the bass clef and a D major triad (D, F#, A) in the treble clef. The second measure contains a D major triad (D, F#, A) in the bass clef and a D major triad (D, F#, A) in the treble clef.

(v)

Musical notation for example (v) showing two chords in a two-measure phrase. The first measure contains a D minor triad (D, F, A) in the bass clef and a D minor triad (D, F, A) in the treble clef. The second measure contains a D minor triad (D, F, A) in the bass clef and a D minor triad (D, F, A) in the treble clef.

(vi)

Musical notation for example (vi) showing two chords in a two-measure phrase. The first measure contains a D major triad (D, F#, A) in the bass clef and a D major triad (D, F#, A) in the treble clef. The second measure contains a D major triad (D, F#, A) in the bass clef and a D major triad (D, F#, A) in the treble 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^b major

Musical notation for a perfect cadence in B^b major. The key signature has two flats (B^b major). The notation shows two measures. In the first measure, the treble clef has a whole note chord of G^b4 and B^b4, and the bass clef has a whole note chord of B^b2 and D3. In the second measure, the treble clef has a whole note chord of G^b4 and B^b4, and the bass clef has a whole note chord of B^b2 and D3.

(ii) D major

Musical notation for a perfect cadence in D major. The key signature has two sharps (D major). The notation shows two measures. In the first measure, the treble clef has a whole note chord of A4 and D5, and the bass clef has a whole note chord of D2 and F#2. In the second measure, the treble clef has a whole note chord of A4 and D5, and the bass clef has a whole note chord of D2 and F#2.

(iii) C minor

Musical notation for a perfect cadence in C minor. The key signature has three flats (C minor). The notation shows two measures. In the first measure, the treble clef has a whole note chord of G^b4 and B^b4, and the bass clef has a whole note chord of C2 and E^b2. In the second measure, the treble clef has a whole note chord of G^b4 and B^b4, and the bass clef has a whole note chord of C2 and E^b2.

(iv) A major

Musical notation for a perfect cadence in A major. The key signature has three sharps (A major). The notation shows two measures. In the first measure, the treble clef has a whole note chord of E4 and A4, and the bass clef has a whole note chord of A2 and C#2. In the second measure, the treble clef has a whole note chord of E4 and A4, and the bass clef has a whole note chord of A2 and C#2.

(v) D minor

Musical notation for a perfect cadence in D minor. The key signature has two flats (D minor). The notation shows two measures. In the first measure, the treble clef has a whole note chord of A4 and D5, and the bass clef has a whole note chord of D2 and F2. In the second measure, the treble clef has a whole note chord of A4 and D5, and the bass clef has a whole note chord of D2 and F2.

(vi) G minor

Musical notation for a perfect cadence in G minor. The key signature has two flats (G minor). The notation shows two measures. In the first measure, the treble clef has a whole note chord of D4 and G4, and the bass clef has a whole note chord of G2 and B^b2. In the second measure, the treble clef has a whole note chord of D4 and G4, and the bass clef has a whole note chord of G2 and B^b2.

*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) Bb 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

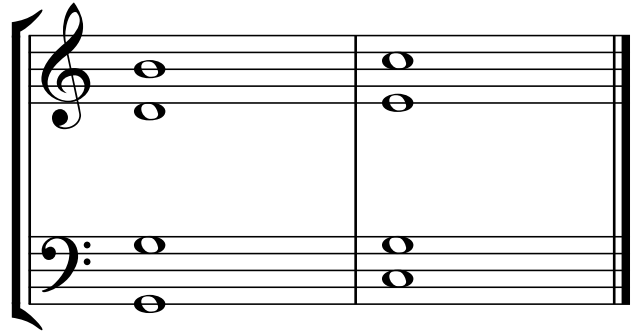
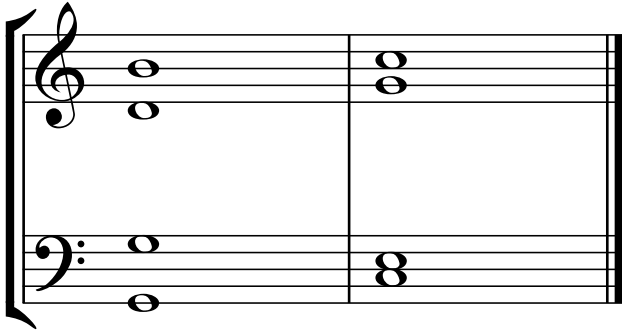
(iv)

Cadence Plagal

Lesson 9 – answers

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

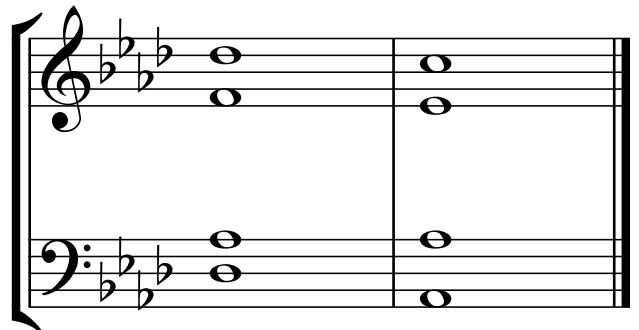
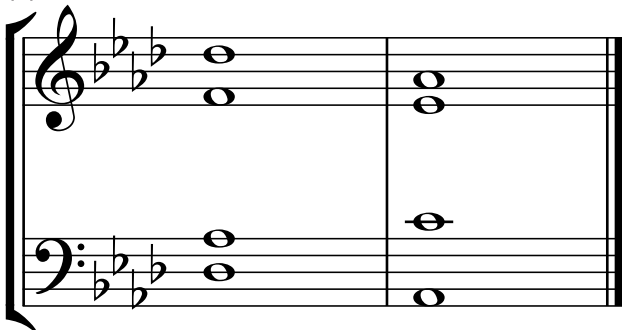
(i)



Consecutive fifths between alto and bass parts.

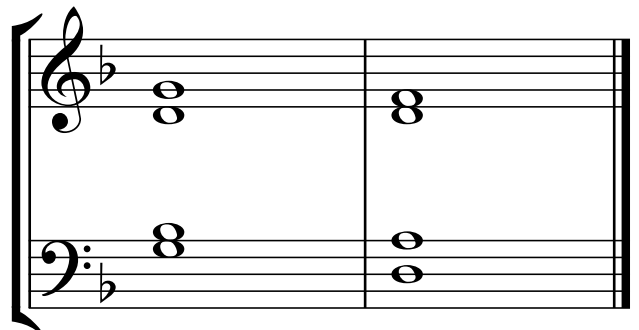
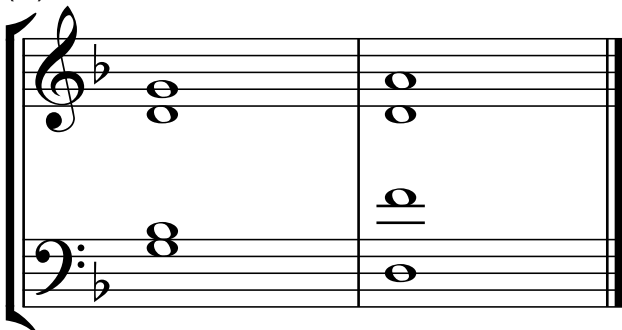
More than an octave between alto and tenor parts.

(ii)



Consecutive octaves between soprano and bass parts.

(iii)



Tenor part overlaps with the alto part.

(iv)

Musical notation for example (iv) left. It shows two staves, treble and bass, in a key with two flats. 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 in the second measure.

Musical notation for example (iv) right. It shows two staves, treble and bass, in a key with two flats. 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 in the second measure.

Hidden octaves between soprano and bass parts.

(v)

Musical notation for example (v) left. It shows two staves, treble and bass, in a key with two sharps. The first measure contains a soprano note (F#5) and a bass note (F#2). The second measure contains a soprano note (F#5) and a bass note (F#3). This illustrates a hidden fifth between the soprano and bass parts in the second measure.

Musical notation for example (v) right. It shows two staves, treble and bass, in a key with two sharps. The first measure contains a soprano note (F#5) and a bass note (F#2). The second measure contains a soprano note (F#5) and a bass note (F#3). This illustrates a hidden fifth between the soprano and bass parts in the second measure.

Hidden fifths between soprano and bass parts.

Unresolved leading note.

(vi)

Musical notation for example (vi) left. It shows two staves, treble and bass, in a key with two sharps. The first measure contains a soprano note (F#5) and a bass note (F#2). The second measure contains a soprano note (F#5) and a bass note (F#3). This illustrates consecutive fifths between the soprano and bass parts in the second measure.

Musical notation for example (vi) right. It shows two staves, treble and bass, in a key with two sharps. The first measure contains a soprano note (F#5) and a bass note (F#2). The second measure contains a soprano note (F#5) and a bass note (F#3). This illustrates consecutive fifths between the soprano and bass parts in the second measure.

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)

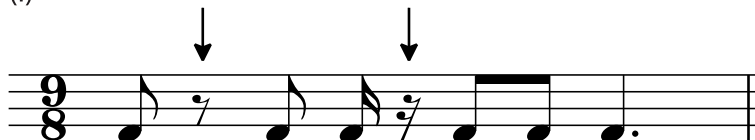


(vi)



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

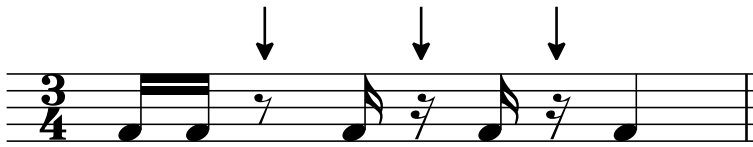
(i)



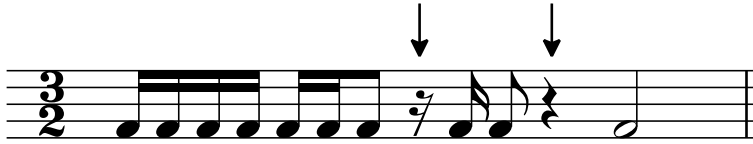
(ii)



(iii)



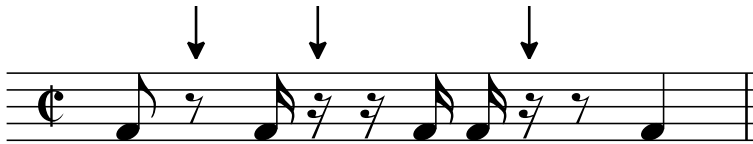
(iv)



(v)

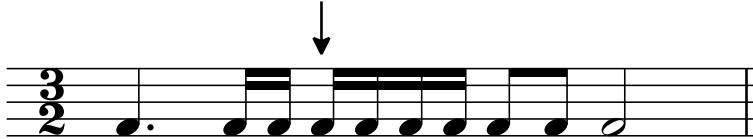


(vi)



(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



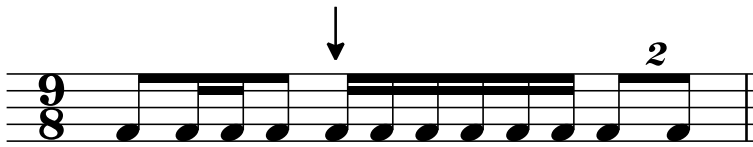
(iii) 3 notes



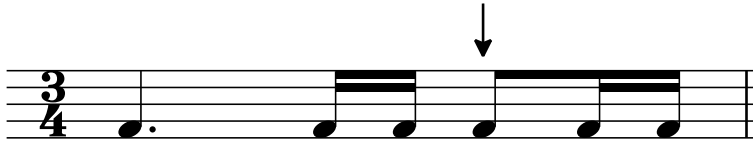
(iv) 5 notes



(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

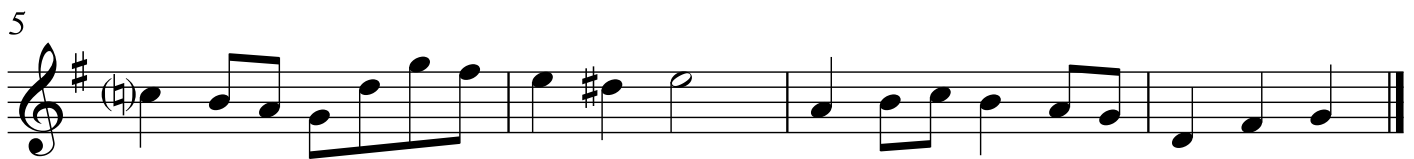
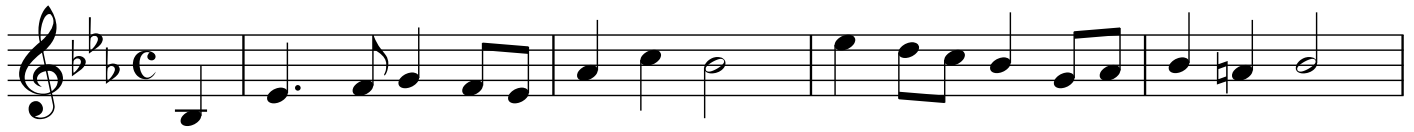
- Simple duple time
- Simple quadruple time
- Compound duple time
- Simple triple time

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

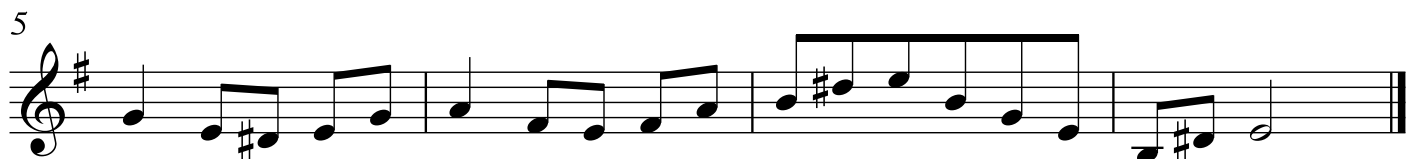
- Compound triple time
- Compound duple time
- Simple duple time
- Simple triple time

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.



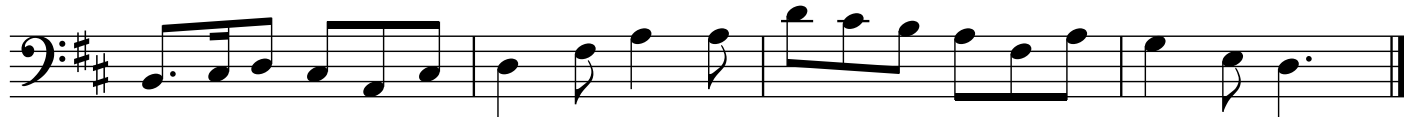
(3) Transpose the following melody up into the key of D major. Write the new key signature.



5



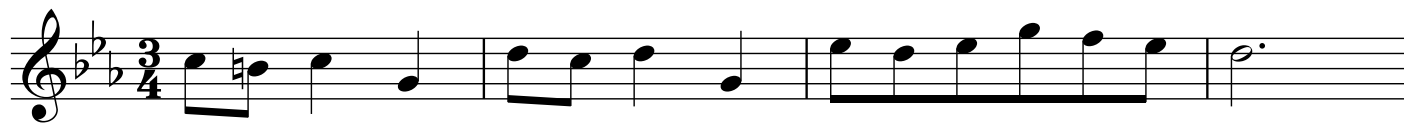
5



(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^b major. Write the new key signature.



5



5



- (6) Transpose the following melody down into the key of E^b 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.

An - cient trees stand on the plain,
Giv - ing shel - ter from the rain.

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

As we hur - ried a - long the road, The
wind blew migh - ti - ly cold.

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

The horse and ri - der can - tered far To
bring the news of vic - to - ry.

- (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 missing syllable. The melody is simple, using quarter and eighth notes.

- (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 word "ri" is followed by two horizontal lines, and "ver" is followed by one horizontal line, indicating missing syllables. The melody is simple, using quarter and eighth notes.

- (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 word "pic" is followed by a horizontal line, and "nic" is followed by a horizontal line, indicating a missing syllable. 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 missing syllable. The melody is simple, using quarter and eighth notes.

*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 and common time. The first staff contains four measures of music: G4 quarter, A4 quarter, B4 quarter, C5 quarter; D4 quarter, E4 quarter, F4 quarter, G4 quarter; A4 quarter, B4 quarter, C5 quarter, B4 quarter; A4 quarter, G4 quarter, F4 quarter, E4 quarter. The second staff contains four measures: G4 quarter, A4 quarter, B4 quarter, C5 quarter; D4 quarter, E4 quarter, F4 quarter, G4 quarter; A4 quarter, B4 quarter, C5 quarter, B4 quarter; A4 quarter, G4 quarter, F4 quarter, E4 quarter. A bracket labeled '5' spans the first two measures of the second staff.

(ii)

Exercise (ii) consists of two staves of music in B-flat major and 6/8 time. The first staff contains four measures: Bb4 quarter, C5 quarter, D5 quarter, Eb5 quarter; F5 quarter, G5 quarter, Ab5 quarter, Bb5 quarter; C6 quarter, Bb5 quarter, Ab5 quarter, G5 quarter; F5 quarter, Eb5 quarter, D5 quarter, C5 quarter. The second staff contains four measures: Bb4 quarter, C5 quarter, D5 quarter, Eb5 quarter; F5 quarter, G5 quarter, Ab5 quarter, Bb5 quarter; C6 quarter, Bb5 quarter, Ab5 quarter, G5 quarter; F5 quarter, Eb5 quarter, D5 quarter, C5 quarter. A bracket labeled '5' spans the first two measures of the second staff.

(iii)

Exercise (iii) consists of two staves of music in B-flat major and 3/4 time. The first staff contains four measures: Bb4 quarter, C5 quarter, D5 quarter; Eb5 quarter, F5 quarter, G5 quarter; Ab5 quarter, Bb5 quarter, C6 quarter; Bb5 quarter, Ab5 quarter, G5 quarter, F5 quarter. The second staff contains four measures: Bb4 quarter, C5 quarter, D5 quarter; Eb5 quarter, F5 quarter, G5 quarter; Ab5 quarter, Bb5 quarter, C6 quarter; Bb5 quarter, Ab5 quarter, G5 quarter, F5 quarter. A bracket labeled '5' spans the first two measures of the second staff.

(iv)

Exercise (iv) consists of two staves of music in D major and common time. The first staff contains four measures: D4 quarter, E4 quarter, F4 quarter, G4 quarter; A4 quarter, B4 quarter, C5 quarter, B4 quarter; A4 quarter, G4 quarter, F4 quarter, E4 quarter; D4 quarter, C4 quarter, B3 quarter, A3 quarter. The second staff contains four measures: D4 quarter, E4 quarter, F4 quarter, G4 quarter; A4 quarter, B4 quarter, C5 quarter, B4 quarter; A4 quarter, G4 quarter, F4 quarter, E4 quarter; D4 quarter, C4 quarter, B3 quarter, A3 quarter. A bracket labeled '5' spans the first two measures of the second staff.

(v)

Exercise (v) consists of two staves of music in B-flat major and 6/8 time. The first staff contains four measures: Bb4 quarter, C5 quarter, D5 quarter; Eb5 quarter, F5 quarter, G5 quarter; Ab5 quarter, Bb5 quarter, C6 quarter; Bb5 quarter, Ab5 quarter, G5 quarter, F5 quarter. The second staff contains four measures: Bb4 quarter, C5 quarter, D5 quarter; Eb5 quarter, F5 quarter, G5 quarter; Ab5 quarter, Bb5 quarter, C6 quarter; Bb5 quarter, Ab5 quarter, G5 quarter, F5 quarter. A bracket labeled '5' spans the first two measures 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, and then a series of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bottom staff shows the same rhythmic pattern in G major (one sharp) on a treble clef staff. The notes are G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Phrasing is indicated by two curved lines: the first spans from G4 to D4, and the second spans from B3 to C3.

- (2) Write a melody in B^b 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, and then a series of eighth notes in a descending sequence: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bottom staff shows the same rhythmic pattern in B^b major (two flats) on a treble clef staff. The notes are B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Phrasing is indicated by two curved lines: the first spans from B4 to D4, and the second spans from B3 to C3.

- (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, and then a series of eighth notes in a descending sequence: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bottom staff shows the same rhythmic pattern in F major (no sharps or flats) on a treble clef staff. The notes are F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Phrasing is indicated by two curved lines: the first spans from F4 to D4, and the second spans from B3 to C3. A triplet of eighth notes (G3, F3, E3) is marked with a '3' above the notes in the top staff and below the notes in the bottom staff.

- (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, and then a series of eighth notes in a descending sequence: C4, B3, A3, G3, F3, E3, D3, C3, B3, A3, G3, F3, E3, D3, C3. The bottom staff shows the same rhythmic pattern in C major (no sharps or flats) on a treble clef staff. The notes are C4, B3, A3, G3, F3, E3, D3, C3, B3, A3, G3, F3, E3, D3, C3. Phrasing is indicated by two curved lines: the first spans from C4 to D3, and the second spans from C3 to D3.

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)

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.

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

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

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

- (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^b 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 $\square \square \square \square$.
- (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.

Appendix: Grade 3 practice exam

AVAILABLE MARKS	TOTAL MARKS GAINED
100	

YOUR CANDIDATE NUMBER



The Universities of Melbourne, Adelaide and Western Australia, The Minister for Education in New South Wales,
The Minister for Education in Tasmania, through the University of Tasmania
and the Minister for Education in Queensland

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^b major.
Mark the tones with slurs.

3	
----------	--



(ii) Name this scale. E major

2	
---	--



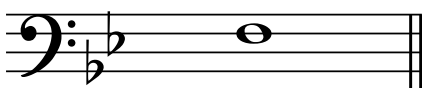
C

4	
---	--

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

(i)

(ii)



B^b major
dominant



E minor
leading note

D

2	
---	--

Name the two keys that have the given key signature.



1. E^b 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.

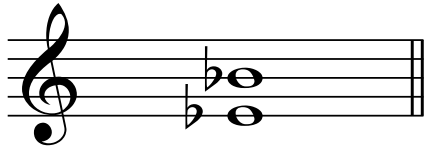
Key	Note	Scale degree name
E major	B	dominant
B ^b major	C	supertonic
C minor	E ^b	mediant
D minor	C [#]	leading note
G minor	E ^b	submediant

A

4

Write these intervals above the given tonic notes.

(i)



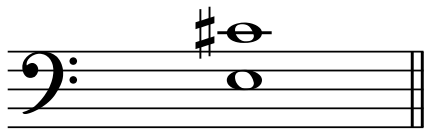
perfect 5th

(ii)



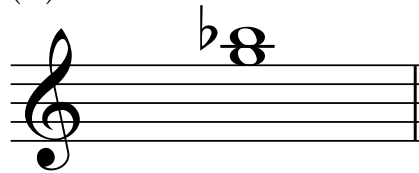
perfect 8ve

(iii)



major 6th

(iv)



minor 3rd

B

4

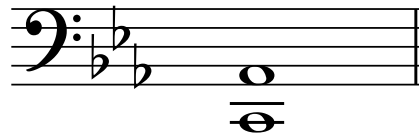
Name these intervals by number and quality.

(i)



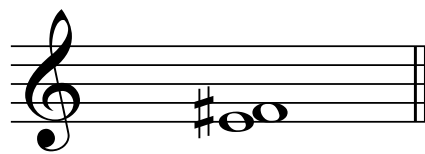
perfect 4th

(ii)



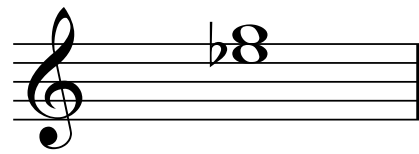
minor 6th

(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 various intervals. The second staff contains the same melody, but with a circle drawn around a pair of consecutive notes: a dotted quarter note on G4 (second space) and an eighth note on F4 (second space), which form a minor sixth interval.

A

9

For each of the following write the named triad.

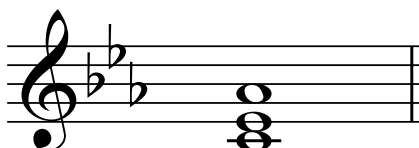
- Use the appropriate key signature.
- Use semibreves.

(i)



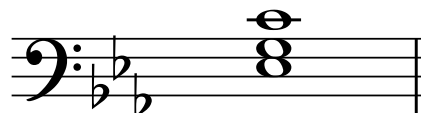
E minor
dominant
root position

(ii)



E^b 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.

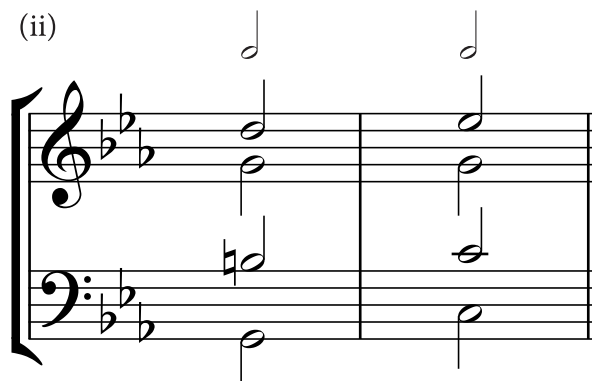
- Use the appropriate key signature.
- Use the note values indicated.

(i)



A^b major
plagal cadence

(ii)



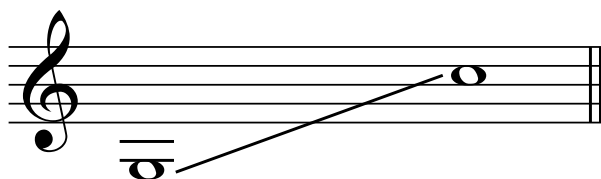
C minor
perfect cadence

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.



A

2

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

(i)

A musical staff in bass clef containing a sequence of notes: quarter, quarter, quarter, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth. There are two gaps in the rhythm, each marked with a downward arrow. The first gap is between the 5th and 6th notes, and the second is between the 9th and 10th notes.

(ii)

A musical staff in bass clef containing a sequence of notes: quarter, eighth, eighth, eighth, eighth, quarter, quarter, eighth, eighth, quarter. There are two gaps in the rhythm, each marked with a downward arrow. The first gap is between the 3rd and 4th notes, and the second is between the 7th and 8th notes. A '2' is written above the 7th and 8th notes, and the text 'or' with a fermata symbol is written below the staff.

B

6

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

(i) 4 notes

A musical staff in bass clef containing a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter. There is one gap in the rhythm, marked with a downward arrow, located between the 4th and 5th notes.

(ii) 3 notes

A musical staff in treble clef containing a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. There is one gap in the rhythm, marked with a downward arrow, located between the 3rd and 4th notes.

(iii) 2 notes

A musical staff in bass clef containing a sequence of notes: quarter, quarter, eighth, eighth, quarter, quarter. There is one gap in the rhythm, marked with a downward arrow, located between the 4th and 5th notes.

or equivalents

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

(i)



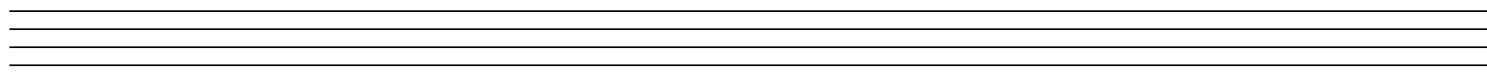
(ii)



(iii)



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



A

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 where the lit - tle elves

Cud - dle down to hide them - selves.

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.

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**

