



Australian
Music
Examinations
Board

Theory of Music

Grade 4

Integrated course and workbook



Solutions

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Grade 4

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Lesson 1 – answers

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

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



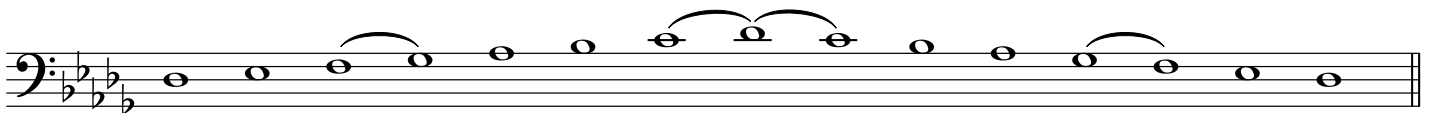
(2) Write the scale of E major.

- Do not write the key signature. Use accidentals.
- Write two octaves ascending.
- Use minims.
- Mark the tones in the first octave with slurs.
- Draw a circle around the dominant in both octaves.
- Complete the scale with a double barline.



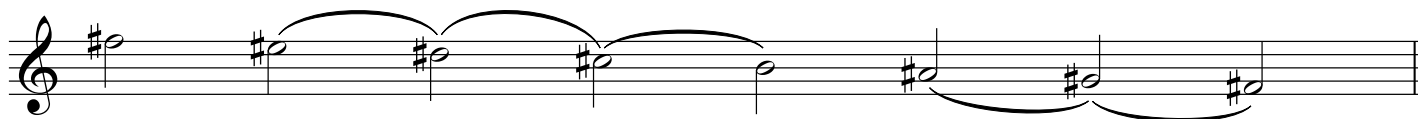
(3) Write the scale of D^b major.

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



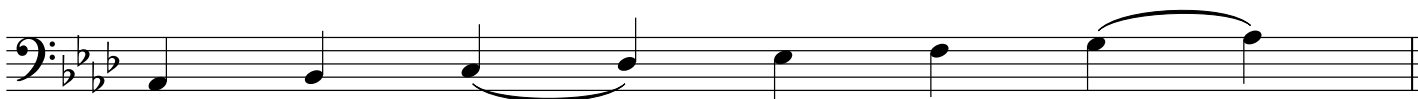
(4) Write the scale of F# major.

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



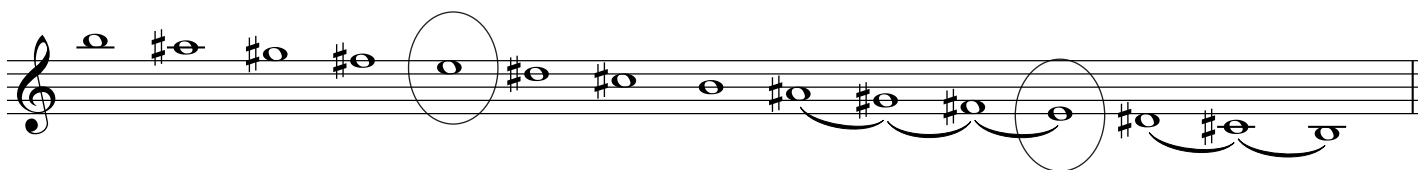
(5) Write the scale of A^b major in the bass clef.

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



(6) Write the scale of B major.

- Do not write the key signature. Use accidentals.
- Write two octaves descending.
- Use semibreves.
- Mark the tones in the second octave with slurs.
- Draw a circle around the subdominant in both octaves.
- Complete the scale with a double barline.



Lesson 2 – answers

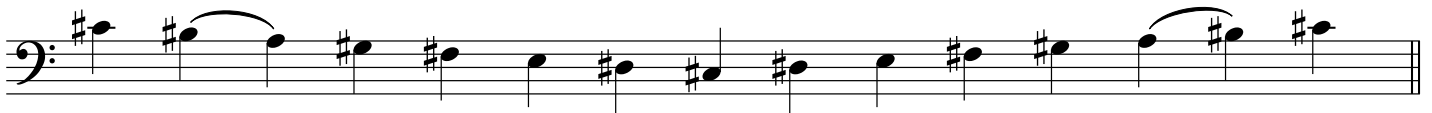
(1) Write the scale of F harmonic minor.

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



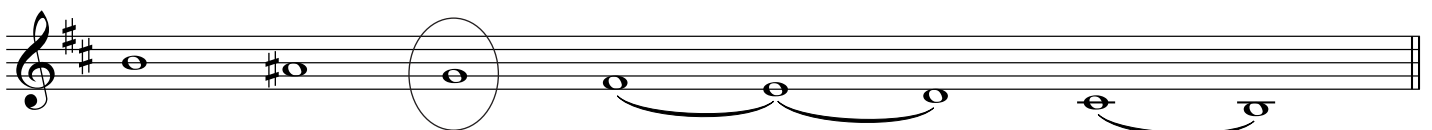
(2) Write the scale of C# harmonic minor in the bass clef.

- Do not write the key signature. Use accidentals.
- Write one octave descending and then one octave ascending.
- Use crotchets.
- Mark any interval wider than a tone with a slur.
- Complete the scale with a double barline.



(3) Write the scale of B harmonic minor.

- Write the key signature.
- Write one octave descending.
- Use semibreves.
- Mark the tones with slurs.
- Draw a circle around the submediant.
- Complete the scale with a double barline.



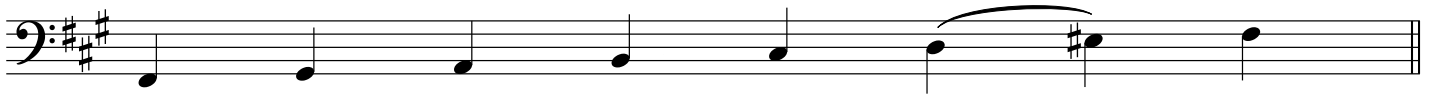
(4) Write the scale of C harmonic minor.

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



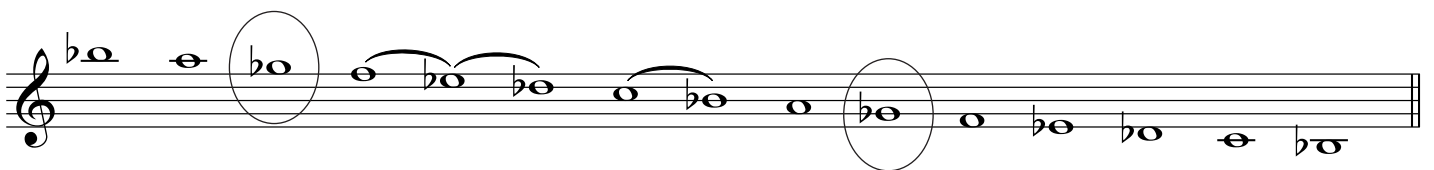
(5) Write the scale of F# harmonic minor.

- Write the key signature.
- Write one octave ascending.
- Use crotchets.
- Mark any interval wider than a tone with a slur.
- Complete the scale with a double barline.



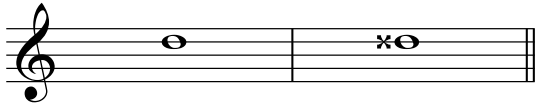
(6) Write the scale of Bb harmonic minor.

- Do not write the key signature. Use accidentals.
- Write two octaves descending.
- Use semibreves.
- Mark the tones in the first octave with slurs.
- Draw a circle around the submediant in both octaves.
- Complete the scale with a double barline.

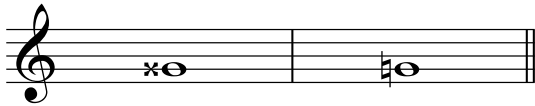


Lesson 3 – answers

- (1) Raise the following note by two semitones. Do not change the letter name of the note.



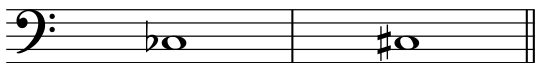
- (2) Lower the following note by two semitones. Do not change the letter name of the note.



- (3) Lower the following note by two semitones. Do not change the letter name of the note.



- (4) Raise the following note by two semitones. Do not change the letter name of the note.



- (5) Label each of the following pairs of semitones as either diatonic or chromatic.

(i)



diatonic

(ii)



chromatic

(iii)



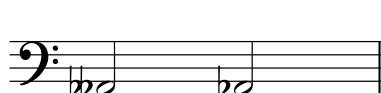
diatonic

(iv)



chromatic

(v)



chromatic

(vi)



diatonic

(6) Study the following melody.



(i) How many diatonic semitones are in this melody? 11 diatonic semitones

(ii) How many chromatic semitones are in this melody? 2 chromatic semitones

(7) (i) In the scale of C[#] minor, which note is the mediant? E

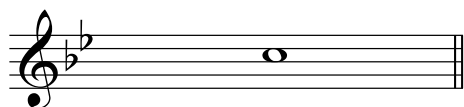
(ii) In the scale of D^b major, which note is the dominant? A^b

(iii) In the scale of B minor, which note is the submediant? G

(iv) In the scale of F[#] major, which note is the subdominant? B

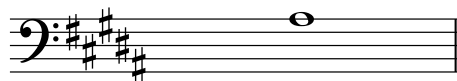
(8) On the staves below, write the requested note. Use the appropriate key signatures.

(i)



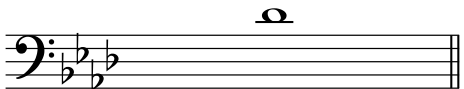
B^b major
supertonic

(ii)



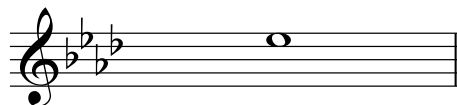
B major
leading note

(iii)



F minor
submediant

(iv)

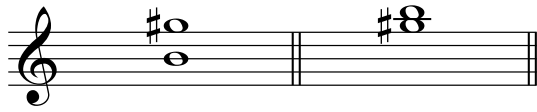


A^b major
dominant

Lesson 4 – answers

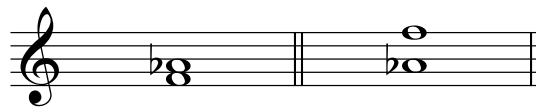
(1) Write the inversion of each of the following intervals. Then name the inversion by number and quality. Use the given note values.

(i)



Inversion: minor 3rd

(ii)



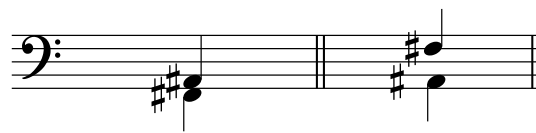
Inversion: major 6th

(iii)



Inversion: minor 7th

(iv)



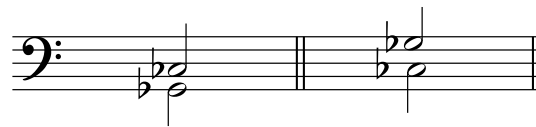
Inversion: minor 6th

(v)



Inversion: minor 2nd

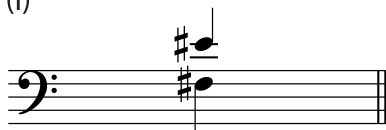
(vi)



Inversion: perfect 5th

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

(i)



 major 7th

(ii)



 perfect 4th

(iii)



 minor 7th

(iv)



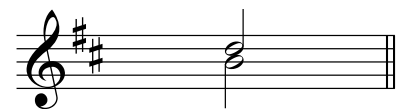
 minor 6th

(v)



 minor 2nd

(vi)



 minor 3rd

(3) Write each of the following intervals above or below the given notes as directed.
Use the given note values.

(i)



minor 7th below

(ii)



minor 6th above

(iii)



perfect 5th below

(iv)



major 3rd above

(v)



minor 2nd below

(vi)



minor 6th below

Lesson 5 – answers

(1) For each of these melodies, state:

- the opening key
- the key of the modulation
- the relationship of the new key to the opening key.

(i)



- Opening key A major
- Key of the modulation F# minor
- Relationship of the new key to the opening key relative minor

(ii)



5



- Opening key F minor
- Key of the modulation C minor
- Relationship of the new key to the opening key dominant

(iii)



5



- Opening key C# minor
- Key of the modulation E major
- Relationship of the new key to the opening key relative major

(iv)



- Opening key G^b major
- Key of the modulation D^b major
- Relationship of the new key to the opening key dominant

(2) These melodies modulate from the opening key twice. For each melody, state:

- the opening key
- the key of the first modulation and its relationship to the opening key
- the key of the second modulation and its relationship to the opening key.

(i)



- Opening key E^b major
- Key of the first modulation B^b major
- Relationship of this key to the opening key dominant
- Key of the second modulation C minor
- Relationship of this key to the opening key relative minor

(ii)



- Opening key F minor
- Key of the first modulation C minor
- Relationship of this key to the opening key dominant
- Key of the second modulation A^b major
- Relationship of this key to the opening key relative major

(iii)



- Opening key A major
- Key of the first modulation E major
- Relationship of this key to the opening key dominant
- Key of the second modulation F[♯] minor
- Relationship of this key to the opening key relative minor

(iv)



5

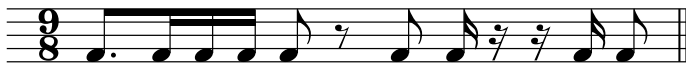


- Opening key B^b minor
- Key of the first modulation D^b major
- Relationship of this key to the opening key relative major
- Key of the second modulation F minor
- Relationship of this key to the opening key dominant

Lesson 6 – answers

(1) Write the time signature for each of these one-bar rhythms.

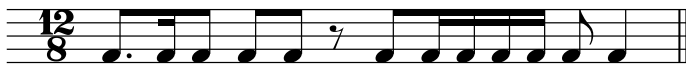
(i)



(ii)



(iii)



(iv)



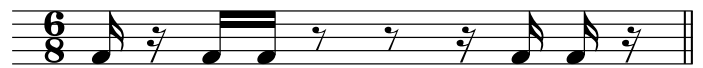
or $\frac{6}{4}$

(v)



or $\frac{2}{2}$ or C or $\frac{4}{4}$

(vi)



(2) Add rests to complete the following bars.

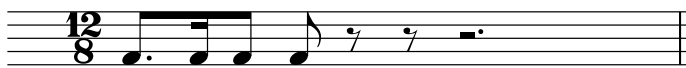
(i)



(ii)



(iii)



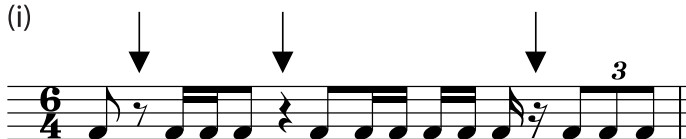
(or $\frac{3}{4}$ $\frac{3}{4}$)

(iv)

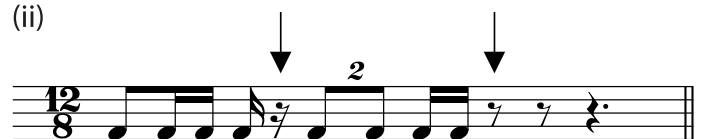


(3) At each place marked with an arrow (\downarrow), add a rest or rests in the correct order to complete the bar.

(i)



(ii)



(iii)



(iv)



(4) Define the term *syncopation*.

Syncopation is a rhythmic shift made by accenting the weak beats in the bar. The effect of syncopation is to destabilise the prevailing rhythm, building tension and energy in the music.

(5) Define the term *hemiola*.

Hemiola refers to a rhythmic device where there is a change between hearing six equal notes as two groups of three or three groups of two.

(6) (i) Add a time signature and the missing barlines to this three-bar rhythm.



(ii) Add a time signature and the missing barlines to this three-bar rhythm.



Lesson 7 – answers

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

- Write the key signature.
- Use semibreves.
- Use appropriate doubling.

(i)

A major IIb

(ii)

D minor VI

(iii)

A^b major IVb

(iv)

G minor Vb

(v)

A^b major Ib

(vi)

D major II

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

(2) Identify the tonic key of each of these dominant chords in root position or first inversion.

(i)

Key C# minor

Position root

(ii)

Key C minor

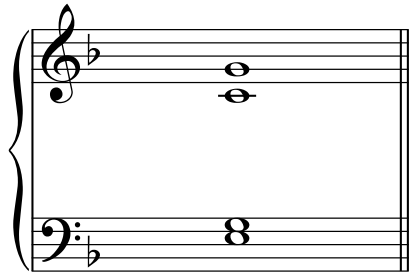
Position first inversion

(iii)

Key D major

Position root

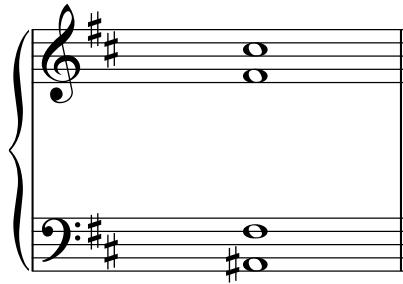
(iv)



Key F major

Position first inversion

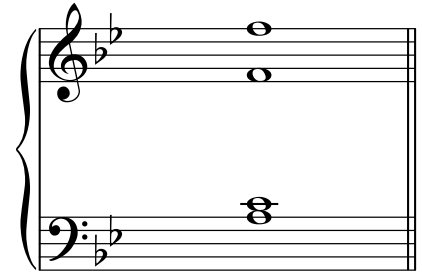
(v)



Key B minor

Position first inversion

(vi)

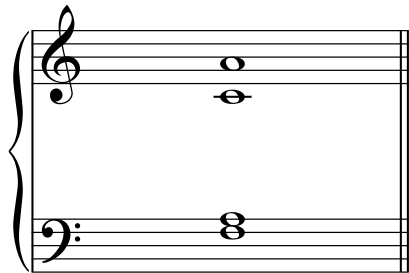


Key B^b major

Position first inversion

(3) Identify the tonic key of each of these submediant chords in root position or first inversion.

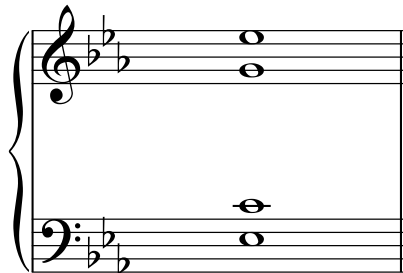
(i)



Key A minor

Position root

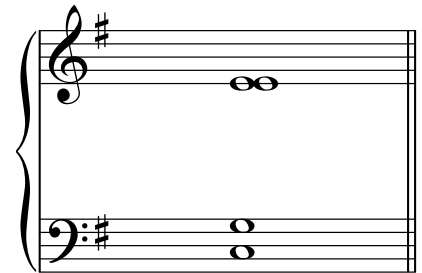
(ii)



Key E^b major

Position first inversion

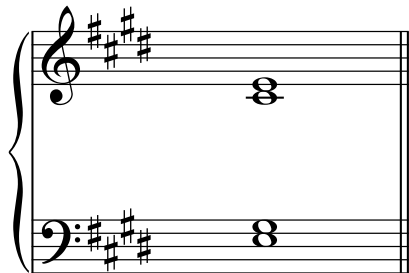
(iii)



Key E minor

Position root

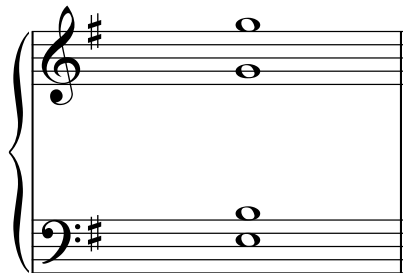
(iv)



Key E major

Position first inversion

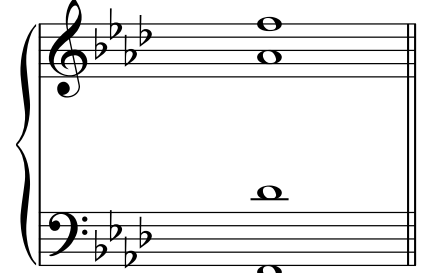
(v)



Key G major

Position root

(vi)



Key F minor

Position first inversion

Lesson 8 – answers

(1) Write Roman numerals under each chord in the following cadences and then identify the cadences as perfect, plagal, imperfect or interrupted.

(i)

V I

Cadence _____ perfect _____

(ii)

V VI

Cadence _____ interrupted _____

(iii)

II V

Cadence _____ imperfect _____

(iv)

VI V

Cadence _____ imperfect _____

(v)

IV I

Cadence _____ plagal _____

(vi)

V VI

Cadence _____ interrupted _____

(vii)

IV V

Cadence _____ imperfect _____

(viii)

I V

Cadence _____ imperfect _____

(2) Using the following bass notes and Roman numerals, write the following cadences as directed in four-part vocal style.

(i)

IV I

(ii)

II V

(iii)

IV V

(iv)

V VI

(v)

V I

(vi)

VI V

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

(3) Using the following soprano notes and Roman numerals, write the following cadences as directed in four-part vocal style.

(i)

V VI

(ii)

I V

(iii)

IV I

(iv)

VI V

(v)

V I

(vi)

II V

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

Lesson 9 – answers

(1) Harmonise the following melodies in four-part vocal style according to the Roman numerals.

(i)

Musical notation for exercise (i) in C minor, common time. The melody consists of six notes: G4, A4, Bb4, C5, Bb4, G4. The accompaniment is a four-part vocal setting with chords: I (C3, E3, G3), Ib (Eb3, G3, Bb3), IV (F3, Ab3, C4), VI (Eb3, G3, Bb3), V (F3, Ab3, C4), and I (C3, E3, G3).

I Ib IV VI V I

(ii)

Musical notation for exercise (ii) in Bb major, 3/4 time. The melody consists of six notes: G4, A4, Bb4, C5, Bb4, G4. The accompaniment is a four-part vocal setting with chords: I (C3, E3, G3), Vb (F3, Ab3, C4), I (C3, E3, G3), IVb (F3, Ab3, C4), IV (F3, Ab3, C4), and V (G3, Bb3, D4).

I Vb I IVb IV V

(iii)

Musical notation for exercise (iii) in Bb major, 2/4 time. The melody consists of seven notes: G4, A4, Bb4, C5, Bb4, G4, F4. The accompaniment is a four-part vocal setting with chords: Ib (Eb3, G3, Bb3), I (C3, E3, G3), V (G3, Bb3, D4), Ib (Eb3, G3, Bb3), IIb (F3, Ab3, C4), V (G3, Bb3, D4), and I (C3, E3, G3).

Ib I V Ib IIb V I

(iv)

Musical notation for exercise (iv) in C minor, common time. The melody consists of nine notes: G4, A4, Bb4, C5, Bb4, G4, F4, E4, D4. The accompaniment is a four-part vocal setting with chords: Vb (F3, Ab3, C4), I (C3, E3, G3), IVb (F3, Ab3, C4), V (G3, Bb3, D4), Ib (Eb3, G3, Bb3), IV (F3, Ab3, C4), V (G3, Bb3, D4), and VI (Eb3, G3, Bb3).

Vb I IVb V Ib IV V VI

(v)

Musical notation for exercise (v) in C major, common time. The melody consists of ten notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The accompaniment is a four-part vocal setting with chords: V (G3, B3, D4), Ib (Eb3, G3, Bb3), I (C3, E3, G3), Vb (F3, Ab3, C4), V (G3, B3, D4), I (C3, E3, G3), Ib (Eb3, G3, Bb3), VI (F3, Ab3, C4), IV (F3, Ab3, C4), and V (G3, B3, D4).

V Ib I Vb V I Ib VI IV V

(vi)

Musical notation for exercise (vi) in G major, 3/4 time. The melody consists of seven notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (half). The bass line consists of seven chords: G2 (quarter), G2 (quarter), B2 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), and G2 (half).

I Ib V IV Ib II V

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

(2) Harmonise the following melodies in four-part vocal style. Use root position and first inversion chords.

(i)

Musical notation for exercise (i) in G major, common time. The melody consists of eleven notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), G4 (quarter), A4 (quarter), B4 (quarter), and G4 (quarter). The bass line consists of eleven chords: G2 (quarter), Bb2 (quarter), D2 (quarter), Bb2 (quarter), G2 (quarter), D2 (quarter), G2 (quarter), Bb2 (quarter), D2 (quarter), G2 (quarter), and D2 (quarter).

I Vb VI IIb V VI IV Ib IV V I

(ii)

Musical notation for exercise (ii) in Bb major, 3/4 time. The melody consists of eleven notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Eb4 (quarter), D4 (quarter), C4 (half), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), and Fb4 (quarter). The bass line consists of eleven chords: Bb2 (quarter), Ab2 (quarter), Gb2 (quarter), Fb2 (quarter), Eb2 (quarter), D2 (quarter), Bb2 (quarter), Ab2 (quarter), Gb2 (quarter), Fb2 (quarter), and Eb2 (quarter).

I Vb I IVb IV V VI V Ib IV I

(iii)

Musical notation for exercise (iii) in D major, common time. The melody consists of fifteen notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), and D4 (quarter). The bass line consists of fifteen chords: D2 (quarter), E2 (quarter), F#2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half), D2 (quarter), E2 (quarter), F#2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half), and D2 (quarter).

Vb I Ib II Ib IV V IVb I II V VI Ib VI V I

(iv)

Musical notation for exercise (iv) in Bb major, 2/4 time. The melody consists of eleven notes: Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), Fb4 (quarter), Eb4 (quarter), D4 (quarter), C4 (half), Bb4 (quarter), Ab4 (quarter), Gb4 (quarter), and Fb4 (quarter). The bass line consists of eleven chords: Bb2 (quarter), Ab2 (quarter), Gb2 (quarter), Fb2 (quarter), Eb2 (quarter), D2 (quarter), Bb2 (quarter), Ab2 (quarter), Gb2 (quarter), Fb2 (quarter), and Eb2 (quarter).

I Ib V Ib IV V IV IVb Vb V I

(v)

Musical notation for exercise (v) in 3/4 time, key of B-flat major. The piece consists of two systems of four measures each. The first system has a melodic line with a slur over the first four measures and a chordal accompaniment. The second system has a melodic line with a slur over the first two measures and a chordal accompaniment. Chords are indicated by Roman numerals below the staff.

V I Vb I Ib I IV V IVb I V Ib V I

(vi)

Musical notation for exercise (vi) in common time, key of D major. The piece consists of two systems of four measures each. The first system has a melodic line with a slur over the first four measures and a chordal accompaniment. The second system has a melodic line with a slur over the first two measures and a chordal accompaniment. Chords are indicated by Roman numerals below the staff.

I Ib V IIb Ib IV V IV IVb V VIb II V

5

Musical notation for exercise (v) continuation in common time, key of D major. The piece consists of two systems of four measures each. The first system has a melodic line with a slur over the first four measures and a chordal accompaniment. The second system has a melodic line with a slur over the first two measures and a chordal accompaniment. Chords are indicated by Roman numerals below the staff.

II V Ib IIb II V VI Ib IIb V I

(vii)

Musical notation for exercise (vii) in common time, key of B-flat major. The piece consists of two systems of four measures each. The first system has a melodic line with a slur over the first four measures and a chordal accompaniment. The second system has a melodic line with a slur over the first two measures and a chordal accompaniment. Chords are indicated by Roman numerals below the staff.

I Ib IIb V VI Vb I II Ib IV V VI V I IV I

(viii)

Musical notation for exercise (viii) in common time, key of C major. The piece consists of two systems of four measures each. The first system has a melodic line with a slur over the first four measures and a chordal accompaniment. The second system has a melodic line with a slur over the first two measures and a chordal accompaniment. Chords are indicated by Roman numerals below the staff.

Vb I V Ib IV V I Vb I IVb V VI Ib IV I V I

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

Lesson 10 – answers

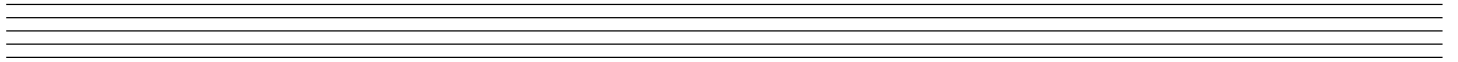
Write a melody for each of the following couplets. Choose appropriate keys and time signatures.

- Write the words clearly under the notes.
- Use hyphens for words of more than one syllable.
- Mark the phrasing.
- Modulation is not expected.

(1)

We climbed a mountain in the heat of the day
And saw a lyrebird on our way.

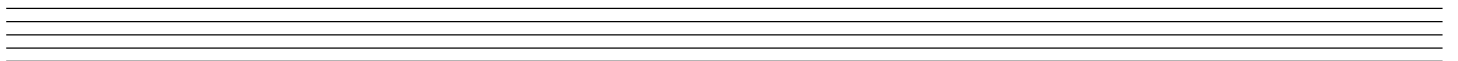
We climbed a moun-tain in the heat of the day And saw a lyre - bird on our way.



(2)

My cat, she loves to chase a mouse,
Especially one that's in the house.

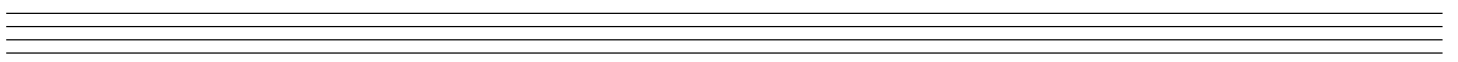
My cat she loves to chase a mouse, E - spe-cial-ly one that's in the house.



(3)

It's hard to see the butterfly
Because he flits across the sky.

It's hard to see the but - ter - fly Be - cause he flits a - cross the sky.

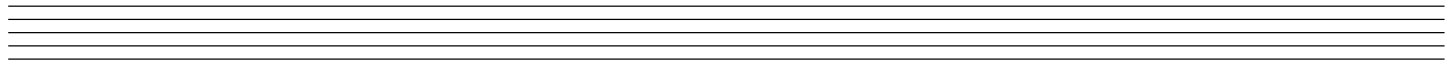


(4)

Tyger, Tyger burning bright.
In the forest of the night.

[Blake]

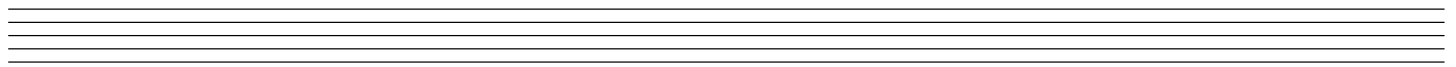
Musical notation for the first exercise. It features a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written on a single staff with a slur over the first four notes and another slur over the last four notes. The lyrics are: Ty - ger, Ty - ger burn - ing bright. In the fo - rest of the night.



(5)

O the snow it melts the soonest
When the winds begin to sing.

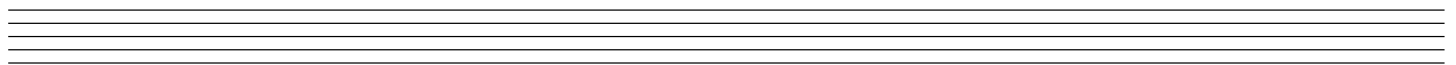
Musical notation for the second exercise. It features a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is written on a single staff with a slur over the first four notes and another slur over the last four notes. A triplet of eighth notes is marked with a '3' above it. The lyrics are: O the snow it melts the soon - est When the winds be - gin to sing.



(6)

I often wish I were a King
And then I could do anything.

Musical notation for the third exercise. It features a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is written on a single staff with a slur over the first four notes and another slur over the last four notes. The lyrics are: I oft - en wish I were a King And then I could do a - ny thing.



(7)

Lightning, thunder, all around;
Rain and hail soon hit the ground.




Light-en-ing, thun-der, all a - round; Rain and hail soon hit the ground.

The musical notation for exercise 7 is written on a single treble clef staff in C major and common time. It consists of two phrases. The first phrase, 'Light-en-ing, thun-der, all a - round;', is set to a melody of quarter and eighth notes. The second phrase, 'Rain and hail soon hit the ground.', continues the melody with quarter and eighth notes, ending with a double bar line. A slur covers the first two notes of the second phrase. Below the staff are three empty staves.

(8)

Singing he was, or fluting all the day;
He was as fresh as is the month of May.

[Chaucer]




Sing-ing he was, or flu-ting all the day; he was as fresh as is the month of May.

The musical notation for exercise 8 is written on a single treble clef staff in 6/8 time. It consists of two phrases. The first phrase, 'Sing-ing he was, or flu-ting all the day;', is set to a melody of quarter and eighth notes. The second phrase, 'he was as fresh as is the month of May.', continues the melody with quarter and eighth notes, ending with a double bar line. A slur covers the first two notes of the second phrase. Below the staff are three empty staves.

(9)

Double, double, toil and trouble;
Fire burn and cauldron bubble.

[Shakespeare]



Dou - ble, dou - ble, toil and trou-ble; Fire burn and caul - dron bub - ble.

The musical notation for exercise 9 is written on a single treble clef staff in 6/8 time. It consists of two phrases. The first phrase, 'Dou - ble, dou - ble, toil and trou-ble;', is set to a melody of quarter and eighth notes. The second phrase, 'Fire burn and caul - dron bub - ble.', continues the melody with quarter and eighth notes, ending with a double bar line. A slur covers the first two notes of the second phrase. Below the staff are three empty staves.

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

Lesson 11 – answers

- (1) Transpose this melody **up** into E major. Write the new key signature.

The exercise consists of two parts, each with two staves of music. The first part shows the original melody in B-flat major (two flats) and its transposition into E major (three sharps). The second part shows the original melody in B-flat major and its transposition into E major. The original melody is in B-flat major (two flats) and the transposed melody is in E major (three sharps). The transposition is done by moving every note up a major third (two semitones).

- (2) Transpose this melody **up** into G minor. Write the new key signature.

The exercise consists of two parts, each with two staves of music. The first part shows the original melody in D major (two sharps) and its transposition into G minor (two flats). The second part shows the original melody in D major and its transposition into G minor. The original melody is in D major (two sharps) and the transposed melody is in G minor (two flats). The transposition is done by moving every note up a major third (two semitones).

(3) Transpose this melody **down** into D^b major. Write the new key signature.

The exercise shows a melody in G major (one flat) in 6/8 time. The original melody is written on a treble clef staff with a key signature of one flat. It consists of two lines of music, each starting with a measure number '5'. The first line has four measures, and the second line has four measures. The melody is then transposed down to D-flat major (three flats) in 6/8 time. The transposed melody is also written on a treble clef staff with a key signature of three flats. It consists of two lines of music, each starting with a measure number '5'. The transposition is done by moving each note down two half-steps.

(4) Transpose this melody **up** into F[#] minor. Write the new key signature.

The exercise shows a melody in B-flat major (two flats) in 3/4 time. The original melody is written on a treble clef staff with a key signature of two flats. It consists of two lines of music, each starting with a measure number '5'. The first line has four measures, and the second line has four measures. The melody is then transposed up to F-sharp minor (three sharps) in 3/4 time. The transposed melody is also written on a treble clef staff with a key signature of three sharps. The transposition is done by moving each note up two half-steps.

- (5) Transpose this melody **down** into A^b major. Write the new key signature.

Musical notation for exercise 5. It consists of four staves. The first two staves show the original melody in C major. The first staff is the original melody, and the second staff is the same melody transposed down two whole steps to D major. The third and fourth staves show the melody transposed down three whole steps to E major. The key signature for the transposed versions is one sharp (F#).

- (6) Transpose this melody **down** into F minor. Write the new key signature.

Musical notation for exercise 6. It consists of four staves. The first two staves show the original melody in D major. The first staff is the original melody, and the second staff is the same melody transposed down one whole step to E major. The third and fourth staves show the melody transposed down two whole steps to F major. The key signature for the transposed versions is two sharps (F# and C#).

Lesson 12 – answers

(1) Define the term *counterpoint*.

Counterpoint is a musical texture, which features the simultaneous combination of two more melodic lines. While these lines are independent, and have their own character, they are related to each other through harmonic considerations.

(2) Which dance of the suite is suggested by the following extract: Minuet

The musical extract is in G minor (two flats) and 3/4 time. It consists of four bars. The right hand (treble clef) has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The first bar has a lower mordent on the G4. The second bar has an upper mordent on the A4. The third and fourth bars have a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) has a simple accompaniment of quarter notes: G3, A3, B3, C4, B3, A3, G3. The first bar has a fermata over the G3.

- (i) What is the name of the ornament on the G in the first bar? Lower mordent
- (ii) What is the name of the ornament on the A^b in bar 2? Upper mordent
- (iii) Between which two dances is this dance usually found? Courante and Sarabande
- (iv) What are the usual forms of this dance? Binary form, or compound ternary form
- (v) What is the usual tempo of this dance? Moderate tempo
- (vi) Discuss the character of this dance.

Homophonic texture, elegant and graceful in mood, right hand has flowing quavers etc.

(3) Which dance of the suite is suggested by the following extract: Gigue



A musical extract for a Gigue, written in 6/8 time and a key signature of three flats (B-flat, E-flat, A-flat). The piece is in binary form, consisting of two 8-measure phrases. The first phrase begins with a treble clef and a bass clef, with a key signature change to three flats. The melody is characterized by a lively, rhythmic pattern of eighth and sixteenth notes, with a final cadence in the second phrase.

(i) Where in the suite is this dance usually found? Last movement

(ii) Does this extract feature imitation? Yes or No. Yes

(iii) Is the use of imitation characteristic of this dance? Yes or No. Yes

(iv) What is the usual form of this dance? Binary form

(v) What is the usual tempo for this dance? Fast

(vi) Discuss the character of this dance.

Characteristic rhythms found in compound time, imitative textures, lively and spirited etc.

(4) Which dance of the suite is suggested by the following extract: Courante



A musical extract for a Courante, written in 3/2 time and a key signature of one flat (B-flat). The piece is in binary form, consisting of two 8-measure phrases. The first phrase begins with a treble clef and a bass clef, with a key signature change to one flat. The melody is characterized by a moderate tempo and a rhythmic pattern of eighth and sixteenth notes, with a final cadence in the second phrase. A circled ornament is visible in the first phrase.

Between Allemande and Sarabande

(i) Where in the suite is this dance usually found? (second movement)

(ii) What is the name of the ornament circled in bar 3? Appoggiatura

(iii) Is this extract contrapuntal in style? Yes or No. Yes

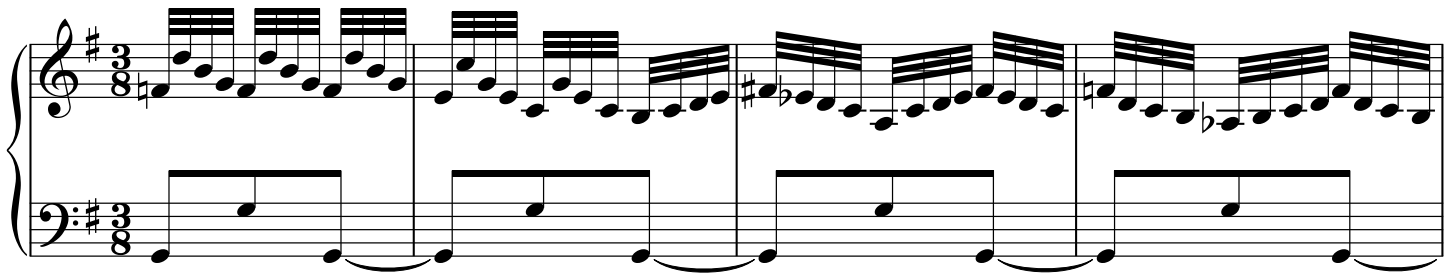
(iv) What is the usual form of this dance? Binary form

(v) What is the usual tempo of this dance? Moderate to moderately fast tempo

(vi) Discuss the character of this dance.

Use of *hemiola* at cadences, solemn mood, continuous motion etc.

(5) Which dance of the suite is suggested by the following extract: Corrente



A musical extract for a Corrente in 3/8 time, G major. The right hand features a continuous, rhythmic pattern of eighth notes, often in pairs, with some triplets. The left hand provides a simple accompaniment of quarter notes.

(i) Does this extract contain syncopation? Yes or No. Yes (in left hand)

(ii) Which other dance of the suite is this dance closely related to? Courante

(iii) What is the usual form of this dance? Binary form

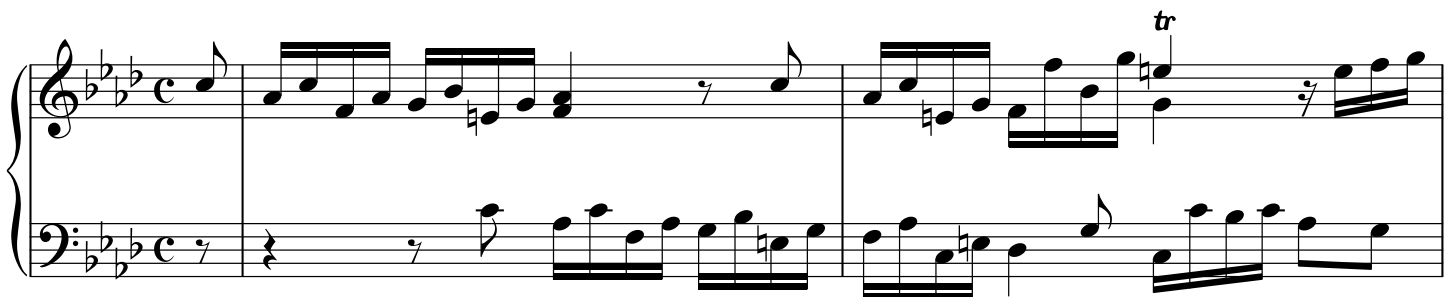
(iv) What is the usual tempo of this dance? Moderately fast to fast tempo

(v) Discuss the character of this dance.

Continuous figuration, most often in the right hand, less rhythmically varied than

Courante, homophonic texture etc.

(6) Which dance of the suite is suggested by the following extract: Allemande



A musical extract for an Allemande in 3/4 time, B-flat major. The right hand features a steady, continuous movement with eighth notes and a trill in the second bar. The left hand provides a simple accompaniment of quarter notes.

(i) Does this extract feature imitation? Yes or No. Yes

(ii) What is the name of the ornament in bar 2? Trill

(iii) Where in the suite is this dance usually found? First movement

(iv) What is the usual form of this dance? Binary form

(v) What is the usual tempo of this dance? Moderate to moderately fast tempo

(vi) Discuss the character of this dance.

Homophonic texture, steady continuous movement, serious in mood etc.

(7) Which dance of the suite is suggested by the following extract: Sarabande

(i) What is the name of the first ornament in bar 1? Turn

(ii) This dance usually comes after which other dance? Courante

(iii) What is the usual form of this dance? Binary form

(iv) What is the usual tempo of this dance? Slow

(v) Discuss the character of this dance.

Homophonic/chordal texture, accent on second beat, highly ornamented etc.

(8) Which dance of the suite is suggested by the following extract: Gavotte

(i) What is the name of the ornament in bar 1? Lower mordent

(ii) What is the name of the ornament in bar 4? Upper mordent

(iii) What is the usual form of this dance? Binary form, or compound ternary form

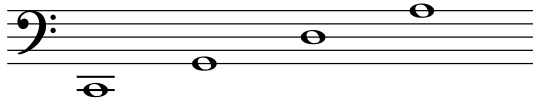
(iv) What is the usual tempo of this dance? Moderate to moderately fast tempo

(v) Discuss the character of this dance.

Steady and stately rhythm, mostly homophonic texture, lively mood etc.

Lesson 13 – answers

- (1) Give the open string tuning of the cello, with an appropriate clef.



- (2) Which clefs does the viola player read from? Alto and treble clef

- (3) The lowest string on the violin is tuned to what note? G

- (4) Music for the double bass sounds an octave lower than written. True or false? True

- (5) Give the open string tuning of the double bass, with an appropriate clef.



- (6) The open strings of the viola are tuned an octave higher than the cello. True or false? True

- (7) What are the two principal ways of playing stringed instruments? Give the Italian terms that describe these methods.

Bowing the strings (*arco*) and plucking the strings (*pizz.*)

- (8) (i) *sul pont.* Is the abbreviation of what Italian term? *Sul ponticello*

- (ii) What is the English meaning of this term? Bow on or near the bridge

- (9) Give the English meanings of the following terms:

• *portamento* A smooth gliding from one note to another

• *sul tasto* Bow on or near the fingerboard

• *tremolo* Bowing very rapidly, to produce a shimmering or wavering effect

Lesson 14 – answers

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

Tempo comodo

The musical score consists of five staves of music in 3/4 time. The key signature has two flats. The melody is marked with various dynamics and tempo changes. Section A is marked above bars 1-4 and 17-19. Section B is marked above bars 9-10. The dynamics range from *mp* to *pp*. Tempo markings include *Tempo comodo*, *cantando*, *meno mosso*, *a tempo*, *rall.*, and *perdendosi*. The piece ends with a double bar line.

- (i) Name the form of the melody. Ternary form
- (ii) Mark the main sections of the form with the letters AB, ABA or ABACA.
- (iii) What is the English meaning of *Tempo comodo*? At a comfortable speed
- (iv) What is the name of the ornament in bar 3? Acciaccatura
- (v) What is the English meaning of *cantando*? In a singing style
- (vi) What is the English meaning of *pesante*? Heavily
- (vii) What is the English meaning of *meno mosso*? Slower
- (viii) What is the English meaning of *a tempo*? Return to former speed
- (ix) What rhythmic device is used in bar 18? Syncopation
- (x) What is the English meaning of the sign *sfz*? A strong accent
- (xi) What is the English meaning of *fp*? Loud then immediately soft
- (xii) What is the English meaning of the abbreviation *rall.*? Gradually becoming slower
- (xiii) What is the English meaning of *perdendosi*? Fading away
- (xiv) What is the English meaning of *pp*? Very soft

(2) Write the English meanings for each of the following terms. :

- (i) *l'istesso tempo* _____ At the same speed _____
- (ii) *rubato* _____ With some freedom in the time _____
- (iii) *smorzando* _____ Dying away _____
- (iv) *piacevole* _____ Pleasant, agreeable _____
- (v) *doloroso* _____ Sadly, plaintively _____
- (vi) *scherzando* _____ Playfully _____
- (vii) *quasi* _____ As if, as it were _____

Appendix: Grade 4 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 and Skills in Tasmania, through the University of Tasmania
and the Minister for Education and Minister for Tourism and Major Events in Queensland

Theory - Grade 4

Time allowed: Three 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.

For ease of working,
questions begin on
the next page.

Write a melody in F major to the following couplet.

- Write the words clearly under the notes.
- Use hyphens for words of more than one syllable.
- Use a key signature.
- Mark the phrasing.
- Modulation is not expected.

He had drifted in among us as a straw drifts with the tide,

He was just a wand'ring mongrel from the weary world outside

[Paterson]

He had drift-ed in a-mong us as a straw drifts with the tide, He was

just a wand'-ring mong - rel from the wea - ry world out - side.

A

5

Write the scale of B^b harmonic minor.

- Do not write the key signature. Use accidentals.
- Use minims.
- Write one octave descending and then one octave ascending.
- Mark any interval wider than a tone with a slur.
- Place a circle around the subdominant in each octave.
- Complete the scale with a double barline.

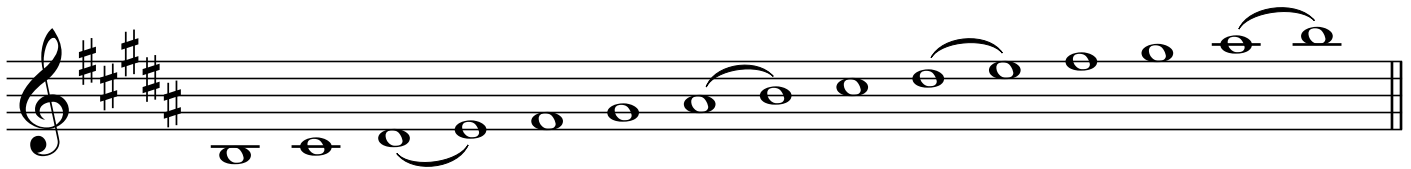


B

5

Write the scale of B major.

- Write the key signature.
- Use semibreves.
- Write two octaves ascending.
- Mark each semitone with a slur.
- Complete the scale with a double barline.



C

2

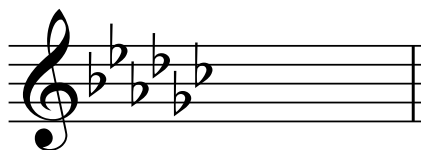
Write the following key signatures.

(i)



C# minor

(ii)



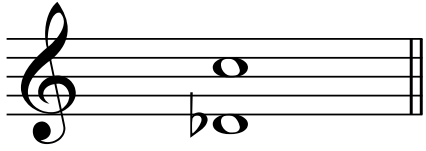
G^b major

B

4

Write these intervals above the given notes.

(i)



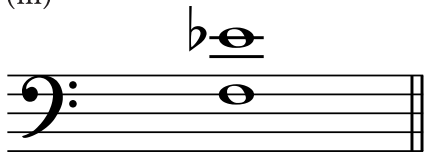
major 7th

(ii)



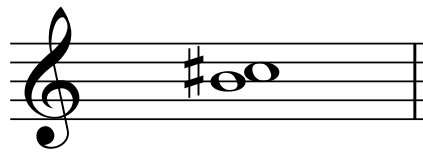
minor 3rd

(iii)



minor 7th

(iv)



major 2nd

Question 4

TIME and RHYTHM

Total Marks 10

A

2

Write the time signature for each of these one-bar rhythms.

(i)



(ii)



or $\frac{6}{4}$

B

6



Add a rest or rests in the correct order to complete the following bars.

(i)



(ii)



(or  )

C

2

Add a time signature and the missing barlines to this four-bar rhythm.

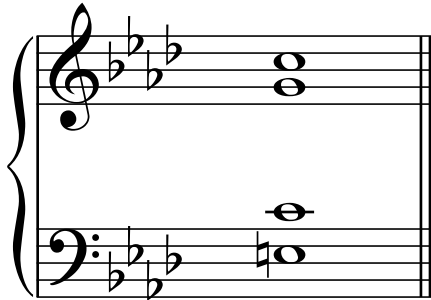


A

2

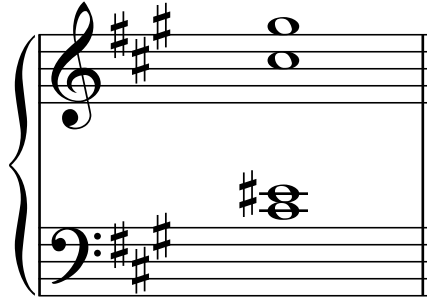
Identify the tonic key of each of these dominant chords.

(i)



F minor

(ii)



F# minor

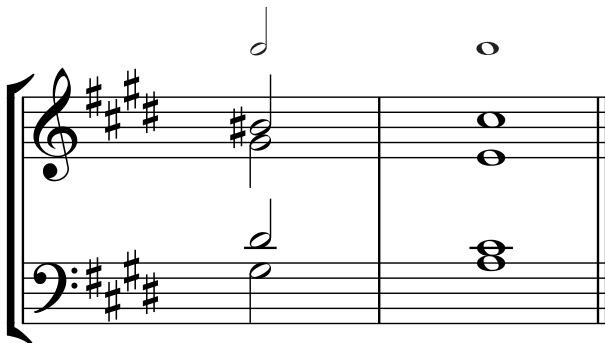
B

8

Write the following cadences in four-part vocal style.

- Write the key signature.
- Use the given note values.

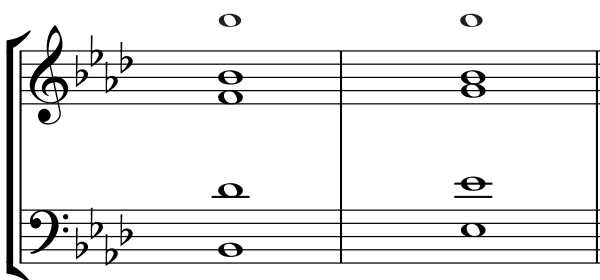
(i)



V VI

C# minor
interrupted cadence

(ii)



II V

Ab major
imperfect cadence

Harmonise the following in four-part vocal style. Use root position and first inversion chords.

I V Ib IV V IVb IV Ib I

V VI VIb Vb I Ib IV I

Transpose this melody **down** into D minor. Write the new key signature.



A

8

Study the melody above and then answer the following questions.

(i) What is the English meaning of *Grave*? slow and solemn 1

(ii) Name the ornaments in:

• bar 1 lower mordent 1

• bar 3 upper mordent 1

• bar 4 appoggiatura 1

• bar 5 turn 1

(iii) Which dance of the suite does this melody suggest? Sarabande 1

(iv) The melody modulates and ends in a new key.

Name the key of the modulation and its relationship to the original key.

• key of modulation D major 1

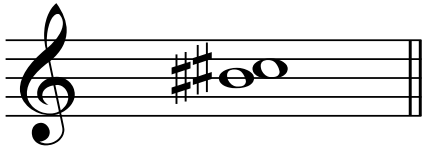
• relationship to original key relative major 1

B

2

Identify each of the following semitones as either diatonic or chromatic.

(i)



.....
diatonic

(ii)



.....
chromatic

C

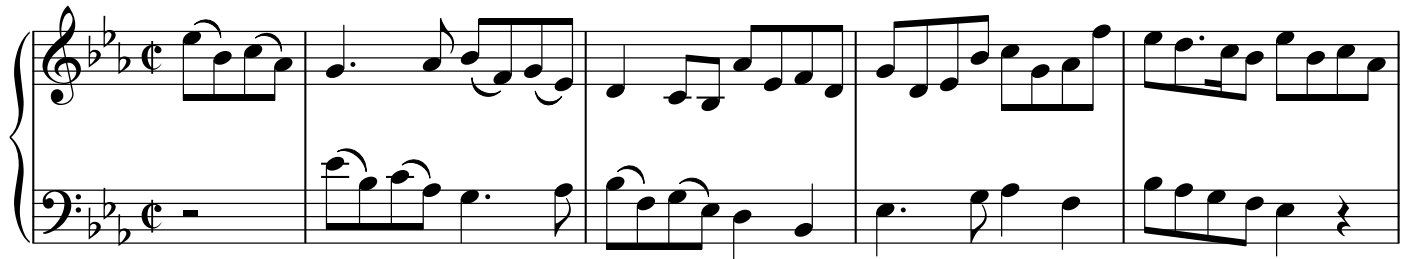
9

(i) The two extracts below are taken from the keyboard suites of Bach.

Which of the standard dance movements is suggested by

- Extract A? **Gavotte** 1
- Extract B? **Gigue** 1

Extract A



Extract B



(ii) Briefly discuss the form, time and character of the Allemande. 3

Binary form, simple quadruple time, with a short anacrusis,
.....
moderate or moderately fast in tempo, steady continuous
.....
semiquaver movement, serious in mood, but not too heavy etc.
.....

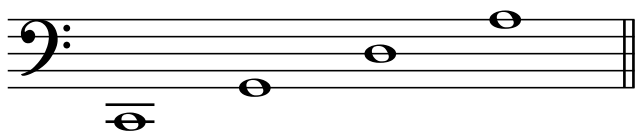
(iii) Give the English meaning of each of the following terms: 4

- *stringendo* pressing on faster
- *scherzando* playfully
- *l'istesso tempo* at the same speed
- *rinforzando* reinforcing the tone

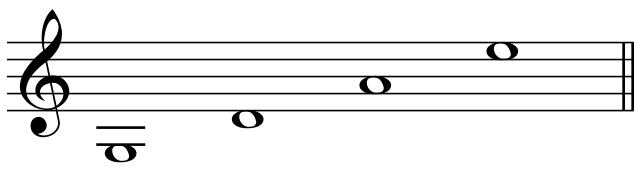
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6

(i) Which stringed instrument has this tuning? Cello 1



(ii) Write the open string tuning of the violin, using an appropriate clef. 2



(iii) Explain these terms used in relation to string playing: 3

- *portamento* a smooth gliding from one note to another
- *sul tasto* bow on or near the fingerboard
- *sul ponticello* bow on or near the bridge