Dear Musicianship student,

This answer book is designed to aid students, parents and teachers in completing and checking the Blitz workbooks. You may find that your answers are not exactly the same as those printed in this book. As with all answer books, there are many instances in which more than one answer is correct, however only one possibility is shown. The variations in correct answers can range from different octaves to different note or rhythm combinations to subtle differences in translation from Italian to English.

If you are marking your own work, it may be necessary to check with your teacher from time to time to see if your answers are simply a variation of a correct answer.

Every time you see this icon: 🎸 it means there are extra resources available on the website. Go to www.blitzbooks.com.au to download free worksheets, flashcards, manuscript and more!

Happy Musicianship-ing,

Samantha

ISBN 1-877011-45-2
Revised edition 2007

First published 2001 by A & S Coates Pty Ltd
P.O. Box 1510 Maroubra NSW 2035

Copyright © Samantha Coates 2007
All rights reserved. This publication may not be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publishers.

---

In Grade 2 we learned about major keys with up to 5 sharps:

\[
\begin{align*}
\text{G major} & \quad \text{D major} & \quad \text{A major} & \quad \text{E major} & \quad \text{B major}
\end{align*}
\]

Well guess what? There are only two more major keys with sharps!

\[
\begin{align*}
\text{F sharp major} & \quad \text{C sharp major}
\end{align*}
\]

In Grade 2 we learned to remember the order of sharps with a sentence, e.g.

\text{Fat Cat Goes Driving And Eats Bananas'}

Try making up your own sentence here! (Go to www.blitzbooks.com.au for some great 'sentence' ideas!)

\text{Father Christmas Gave Daddy An Electric Blanket}

Write the following key signatures (watch out for clef changes!):

\[
\begin{align*}
\text{F sharp major} & \quad \text{C sharp major} & \quad \text{E major} & \quad \text{B major}
\end{align*}
\]

\[
\begin{align*}
\text{C sharp major} & \quad \text{D major} & \quad \text{A major} & \quad \text{F sharp major}
\end{align*}
\]
Minor Sharp Keys

For Grade 3 we have to learn about minor keys with up to four sharps. Here they are:

E minor  B minor  F sharp minor  C sharp minor

Write the following key signatures:

C sharp minor  B minor  E minor  F sharp minor

Name these MINOR key signatures:

B minor  E minor  C# minor  F sharp minor  A minor

And now name these MAJOR key signatures!

C# sharp major  A major  B major  F# sharp major  E major

Name the two keys that share this key signature:  A major and  F# sharp minor

Three New Flat Keys

There are three new major keys with flats in Grade 3. (You learned these in Grade 2 as minor keys.)

B flat major  E flat major  A flat major
(relative of G minor)  (relative of C minor)  (relative of F minor)

Remember, we don’t need to make up another sentence to remember the order of flats. It’s the same as the order of the sharps, but BACKWARDS! (You remember)

Write these key signatures (watch out for key changes!):

B flat major  F minor  C minor  E flat major  A flat major

G minor  E flat major  A flat major  F major  B flat major

Name these key signatures:

B flat major  D minor  E flat major  A flat major  C minor

DID YOU KNOW... The Blitz Key Signature Table is the perfect aid for memorizing key signatures!
Let’s Write Scales

Top Tips for Superb Scales

- Semitones in major scales fall between scale degrees 3-4 and 7-8
- Semitones in minor scales fall between scale degrees 2-3, 5-6 and 7-8
- Avoid marking 6-7 in minor scales - this is not a tone OR a semitone!
- Count up from the lowest note of the scale when marking tones or semitones
- Remember to raise the 7th note in minor scales
- Add a double bar line at the end whether the question asks you to or not
- Tick off each scale instruction after you have checked it!

1. Write an F sharp major scale:
   - write the key signature
   - use semibreves
   - write one octave going up

2. Write a B harmonic minor scale:
   - use accidentals
   - use crotchets
   - write one octave going down
   - mark the tones

3. Write the major scale with the given key signature:
   - use minims
   - write one octave going up
   - mark the semitones

4. Add a clef and any accidentals required to make this an A flat major scale.

5. Write the harmonic minor scale beginning on this note:
   - use accidentals
   - write one octave going up and back down again
   - mark each semitone with a slur

6. Write a C harmonic minor scale:
   - write the key signature
   - use crotchets
   - write two octaves going down
   - circle any intervals larger than a tone

7. Using the treble clef, write the major scale with seven sharps:
   - write the key signature
   - use semibreves
   - write two octaves going up
   - mark the tones in the lower octave
   - complete the scale with a double bar line

8. Name this scale:

Go to www.blitzbooks.com.au and download the 'Scale Mania' page for more practise on writing scales!
Scale Degree Names

Let's look at C major to revise the technical names of the scale degrees:

Tonic  Supertonic  Mediant  Subdominant  Dominant  Submediant  Leading note  Tonic

This part of the exam is exactly the same as Grade 2 (pleu). Simply write the key signature and the named scale degree. Remember to be careful with the leading note in minor keys - it needs to be raised (use a sharp or a natural depending on the key signature).

Write the following key signatures and scale degrees:

F sharp minor  C sharp major  E flat major  B major
mediant  dominant  supertonic  submediant

B minor  A flat major  C minor  D minor
leading note  subdominant  leading note  dominant

F minor  F sharp major  B flat major  C sharp minor
supertonic  leading note  tonic  leading note

Add accidentals to make the following leading notes correct (they are all minor keys):

Tiny Test

1. Name these major keys and scale degrees (e.g. tonic, mediant etc.)

Key: C sharp major  E flat major  D major  A flat major  E major
Degree: Subdominant  mediant  leading note  Supertonic  Submediant

2. Write the scale of B flat major:

* use accidentals
* use crotchets
* write two octaves going down
* mark the semitones

3. For each of the following, write

* the key signature
* the named scale degree

4. Add a clef and any accidentals required to make this an F sharp major scale.

Total: /30
Intervals

Let's do some quick revision of the quality of intervals:

* Unisons, 4ths, 5ths and 8ves are PERFECT
* 2nds and 7ths are MAJOR
* 3rds and 6ths are either MAJOR or MINOR

Remember: The BOTTOM note of the interval is the tonic.

Name these intervals by number and quality. (Remember that the bottom note is the tonic!)

major 3rd  major 7th  minor 3rd  major 6th  perfect 5th

Write these intervals above the given tonic notes. Don't forget that 'perfect' intervals often need accidentals too!

major 3rd  perfect 4th  perfect 5th  minor 6th  perfect 8ve

Let's Practise Intervals

1. Write the following intervals above the given tonic notes.

   major 2nd  perfect 8ve  major 6th  major 7th  minor 3rd

2. Name the following intervals by number and quality.

   minor 6th  major 2nd  perfect 5th  major 3rd  perfect unison

3. Add accidentals where necessary to the top notes of these intervals (Warning: some of them may not need any at all!):

   major 3rd  perfect 4th  major 2nd  major 6th  minor 6th

4. Write these intervals above the given notes using leger lines.

   perfect 5th  minor 6th  major 3rd  perfect 4th  major 7th

5. Write a major 2nd above each of these tonic notes.

   major 2nd  perfect 5th  perfect 4th  major 6th  major 7th
Inversions of Intervals

To 'invert' something is to turn it upside down. To write the 'inversion' of an interval, you can either take the bottom note and 'flip' it up an octave (a bit like we do to get first inversion chords), or you can flip the top note down an octave.

For example:

This \( \text{\textsuperscript{3}}\text{G} \) becomes this \( \text{\textsuperscript{5}}\text{G} \) or this \( \text{\textsuperscript{1}}\text{G} \).

Easy, isn’t it? Invert (flip) these intervals whichever way seems easiest. Don’t forget to include the accidentals!

You need to be careful when inverting octaves - they become unisons! (And vice versa; unisons become octaves.) For example:

\( \text{\textsuperscript{3}}\text{G} \) becomes \( \text{\textsuperscript{1}}\text{G} \) or \( \text{\textsuperscript{5}}\text{G} \) but not \( \text{\textsuperscript{1}}\text{G} \).

RULE FOR INVERTING INTERVALS: Move one of the notes one octave only!

Write the inversions of the following intervals.

Naming Inversions

When you invert an interval, the number and quality of the interval changes. To work out the name of an inversion, follow these simple rules:

* MINOR intervals become MAJOR when inverted
* MAJOR intervals become MINOR when inverted
* PERFECT intervals remain PERFECT when inverted
* An interval plus its inversion adds up to 9 (e.g. perfect 5th becomes perfect 4th: \( 5 + 4 = 9 \))

Check this out: \( \text{\textsuperscript{3}}\text{G} \text{\textsuperscript{1}}\text{G} \) \( 3 + 6 = 9! \) (Woohoo!)

\( \text{\textsuperscript{3}}\text{G} \text{\textsuperscript{1}}\text{G} \) major 3rd minor 6th

In the exam you are given an interval and asked to write and name the inversion.

ALWAYS WRITE THE NAME OF THE GIVEN INTERVAL FIRST!!
(The exam question doesn’t tell you to do this but it makes things a lot easier)

Write and name the inversion of this interval:

Step 1: Name the given interval: \( \text{\textsuperscript{4}}\text{G} \)
Step 2: Write the inversion.
Step 3: Name the inversion: \( \text{\textsuperscript{5}}\text{G} \) (refer to the rules above)

Write and name the inversions of these intervals. Remember, it’s much easier to name the given interval first, then invert it, THEN name the inversion!

HOT TIP: If the given interval is a 2nd or 7th it will be MAJOR, but when inverted it will become MINOR!
This is the only time you will find a minor 2nd or minor 7th.
Incredible Inversions

DID YOU KNOW... In the exam, there are usually no writing lines under the given interval. Don’t let this put you off... always write the name of the given interval first!

Write the inversions of the following intervals and then name the inversion.

(i) \[ \text{major } 3^{\text{rd}} \quad \text{minor } 6^{\text{th}} \quad \text{major } 2^{\text{nd}} \quad \text{minor } 7^{\text{th}} \quad \text{major } 6^{\text{th}} \quad \text{minor } 3^{\text{rd}} \]

(ii)

(iii)

(iv)

(v)

(vi)

perfect 4^{\text{th}} \quad \text{perfect } 5^{\text{th}} \quad \text{major } 7^{\text{th}} \quad \text{minor } 2^{\text{nd}} \quad \text{perfect } 8^{\text{th}} \quad \text{perfect } 1^{\text{st}} \text{ unison}

(vii)

(viii)

(ix)

major 3^{\text{rd}} \quad \text{minor } 6^{\text{th}} \quad \text{perfect } 5^{\text{th}} \quad \text{perfect } 4^{\text{th}} \quad \text{minor } 6^{\text{th}} \quad \text{major } 3^{\text{rd}}

(x)

(xi)

(xii)

perfect unison \quad \text{perfect } 8^{\text{th}} \quad \text{perfect } 4^{\text{th}} \quad \text{perfect } 5^{\text{th}} \quad \text{major } 7^{\text{th}} \quad \text{minor } 2^{\text{nd}}

Write the following intervals, then invert each and rename.

major 6^{\text{th}} \quad \text{minor } 3^{\text{rd}} \quad \text{perfect } 5^{\text{th}} \quad \text{perfect } 4^{\text{th}} \quad \text{major } 7^{\text{th}} \quad \text{minor } 2^{\text{nd}}

Timed Test

Time yourself doing this quiz. Do it as fast as you can, then record your finishing time above. But... guess what? Your teacher will **ADD ON 10 SECONDS** for every mistake you make! It's fun to go fast, but more important to be accurate. Start the clock!

1. Name two keys with this key signature: \[ \text{E flat major and } \text{C minor} \]

2. Name this scale: \[ \text{C sharp minor} \]

3. Mark the semitones in the scale above.

4. Write the mediant note of this major key: \[ \text{C major} \]

5. How many semiquavers are there in a dotted crotchet? 6

6. Name this interval: \[ \text{Minor } 6^{\text{th}} \]

7. Write a major 7th above this note: \[ \text{A major} \]

8. What is the technical name of scale degree no. 6? **Submediant**

9. Name this minor key and scale degree: \[ \text{G minor, leading note} \]

STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!

After marking this with your teacher, tick one of the following:

- [ ] I made no mistakes! I keep my time of ____
- [ ] I made ___ mistakes.
  My new time is ___
Triads

In Grade 2 you had to write and name the tonic (I), subdominant (IV) and dominant (V) triads in root position. The only difference in Grade 3 is that there are more keys!

Write the key signature and the three primary triads (I, IV and V) of the following keys. Remember to raise the leading note in chord V of minor keys.

E flat major

C sharp minor

Each of the following triads is either the tonic (I), subdominant (IV) or dominant (V) of its key. Work out the key and chord number for each.

(TIP: There are two possible answers for each. Remember the triad is either I, IV or V)

Key: C sharp minor  
Triad: IV  

Key: C minor  
Triad: V  

Key: D major  
Triad: V  

Key: E sharp minor  
Triad: I  

Add accidentals to make the following DOMINANT triads correct:

First Inversion

First inversion triads have the root ‘flipped up’ one octave.

The root of the chord is on the bottom, so this is ‘root position’

Now the root of the chord is on top! This is called ‘first inversion’

Label these triads ‘R’ for root position or number ‘I’ for first inversion.

Rewrite the following triads in first inversion, including the accidentals. Always move the bottom note up one octave. (Don’t be tempted to ‘flip’ it the other way to avoid key lines!)

To be able to name the key and number of a triad in first inversion, you must remember that the root is on the TOP! (not the bottom)

Key signature tells you this is D major or B minor  

The root is D, so this could be chord I in D major or chord III in B minor

Your answer must be I, IV or V - so this triad is chord _ _ in _ major _

Name the key and each first inversion triad as either I, IV or V of that key.

Key: B major  
Triad: _ _

Key: F minor  
Triad: _ _

Key: D major  
Triad: IV _

Key: A minor  
Triad: _ _
Chord V in First Inversion

In minor keys, chord V needs an accidental for the leading note. In first inversion, the leading note is on the bottom of the chord. Let's look at chord V of G minor and C minor:

G minor

These leading notes need to be raised with a sharp (do this now)

C minor

These leading notes need to be raised with a natural (do this now)

DID YOU KNOW... In root position, the leading note is the middle note of chord V, but in first inversion, the leading note is the BOTTOM note of chord V!

The following are all dominant triads in minor keys. Find the leading note in each chord and raise it with the correct accidental:

Write these dominant triads with key signatures in first inversion (remember to raise the leading note in minor keys only):

D major dominant (V)
G minor dominant (V)
A flat major dominant (V)
F sharp minor dominant (V)

And now write dominant triads (chord V) with key signatures in the position stated:

E flat major first inversion
C sharp minor root position
B minor first inversion
F minor root position

Terrific Triads

1. Write the following triads using key signatures

A flat major subdominant (IV)
C sharp minor dominant (V) first inversion
F sharp major dominant (V) root position

REMEMBER: You only have to raise the leading note in chord V of MINOR keys!

2. When writing triads, we must include accidentals in: (circle correct answer)

A. Chord V in all keys
B. Chord V in minor keys only
C. Chords I, IV and V in minor keys

3. Name these triads as I, IV or V of their key, and state whether they are in root position or first inversion.

Key A flat major
Triad 1 Position Root

Key G flat major
Triad 1 Position 1st inversion

Key D major
Triad IV Position 1st inversion

Key D minor
Triad V Position Root
Revision of Stuff

1. Name this scale.
   $\text{E flat major}$

2. Write the key signature of E major in each of the bars below (watch out for changes of clef). Then write the following:
   $\text{submediant note} \quad \text{dominant triad} \quad \text{major 3rd above E}$

3. Add a clef and accidentals to make this a C sharp harmonic minor scale.
   $\text{1. F major} \quad \text{2. C sharp minor}$

4. In the scale above, mark with a slur any intervals larger than a tone.

5. Write the key signature of C minor, then write the three primary triads in root position. Write the name and number of each chord (e.g. Tonic, I).
   $\text{Tonic (I)} \quad \text{Subdominant (IV)} \quad \text{Dominant (V)}$

6. Name each of these MAJOR keys:
   $\text{G minor} \quad \text{A major}$

7. Go back to question 6 and write the mediant note for each key signature.

8. Write the scale of A flat major:
   * use accidentals
   * use minims
   * write two octaves going up
   * mark each semitone with a slur
   * complete the scale with a double bar line

9. Name two keys that share this key signature.

10. Write these intervals above the given tonic notes.
    $\text{major 7th} \quad \text{major 6th} \quad \text{perfect 4th} \quad \text{major 3rd} \quad \text{minor 3rd}$

11. What name would have appeared on Darth Vader’s birth certificate? (This is not likely to be tested in the exam)
    $\text{Anakin Skywalker}$

12. Name the key of each of these tonic triads (the accidentals are your clues):
    $\text{G minor} \quad \text{A sharp major}$

Total: 50
Choir Music: Four-Part Vocal Style

In a choir there are 4 types of voices:
The highest voice is called Soprano
The second highest voice is called Alto
The second lowest voice is called Tenor
The lowest voice is called Bass

These are usually female voices
These are usually male voices

Soprano and Alto voices are always written in the treble clef
Tenor and Bass voices are always written in the bass clef

Four-part vocal style is also known as SATB style - for Soprano, Alto, Tenor and Bass.

When writing music in four-part vocal style (SATB), each voice is given a different note of a chord to sing. Now here’s a thought - there are only 3 notes in a chord, but there are 4 voices. Where does the 4th note come from? The answer is:

WE DOUBLE THE ROOT OF THE CHORD!!!
P.S. The root is the note the chord is built on.

For example, the notes in a C major chord are C, E and G. We need an extra note, so we’ll double the root: now we have C, E, G and C. Here are six different versions in four-part vocal style:

Which note does the bass sing every time? C. This is a very important rule:

THE BASS ALWAYS SINGS THE ROOT!
The other notes are allocated to the other voices in any order.

Vocal Ranges and Spacing

Before you start to write your own chords in four-part vocal style, it is important to know how high and low each voice can sing. Here are the ranges of each voice:

Soprano
Alto

Tenor
Bass

Sing some melodies with your teacher. Which ‘voice’ are you?

DID YOU KNOW... Each voice has a range of 12 notes, or an octave plus a fifth. If you memorise the lowest note for each voice, it’s easy to work out the highest note!

When you write chords for choirs, it’s very important to know how to space the notes. The rules for spacing are:

★ Soprano must not be more than one octave away from Alto
★ Alto must not be more than one octave away from Tenor
   (This can be tricky to spot since these two voices are written on different clefs)
★ Tenor and Bass can be as far apart as they like!
   (But they must stay within vocal range!)
★ Tenor and Alto may not overlap one another at any time

Check out these chords for choirs. Each one has a mistake in spacing or overlapping! Can you spot them?
Chords for Choirs

Let's write chord I of D major for four voices. We'll use semibreves, it's easiest.

What are the notes in chord I of D major? D _ F_ and A_

Which note will be doubled? D_ (Hint: always double the root).

Now write these letter names above the bar so you can cross the notes off as you use them.

Which note will the bass voice sing? D_ (Hint: bass always sings the root)

Now you can write this chord in four-part vocal style!

Checklist:
- ✔ Bass is singing the root of the chord
- ✔ Soprano and alto are no more than one octave apart
- ✔ Alto and tenor are no more than one octave apart
- ✔ All voices are within their vocal range
- ✔ Tenor and alto are not overlapping

Good work! Now there's just one more thing you need to know - the rules for stems. Simply remember this: UP-DOWN-UP-DOWN.

The stems go in opposite directions in each stave. This way they don't crash into each other!

Now let's write chord IV of G major, this time in MINIMS.

What are the notes in chord IV of G major? C _ E_ and G_

Which note will be doubled? C_ (Hint: always double the root).

Write these letter names above the bar, then write the chord.

Add stems to the notes - soprano first (UP), then alto (DOWN), then tenor (UP), then bass (DOWN). Great work!

Then use the list above to check your work.

HOT TIP: One way to ensure good spacing of your chords is to keep the tenor part quite high. This way it's easy to keep the alto part within an octave of the tenor!

Now you can write your own combinations of the following chords. Write the key signature, and add stems to make all the notes minim.

A major
Chord IV

A flat major
Chord I

B minor
Chord V (Be careful!)

C sharp major
Chord V

A minor
Chord V

E flat major
Chord I

Did you know, it's actually possible to have tenor and bass singing the same note! To show this in semibreves, write the notes side by side, like the 'unison' interval:

To show two parts on the same note in minim or crotchets, simply put two stems on the same note, one up and one down, like this:

Go to www.blitzbooks.com.au and download some free 'cadence style' manuscript paper. Write chords I, IV and V in F, G and C major AND minor!
The Perfect Cadence

Play through some pieces on your instrument. You will notice that most of the time, the last two notes or bars are based on chords V and I. This is called a ‘perfect cadence’.

A perfect cadence is made up of chords V—I. Chord V always goes first!

Here is a perfect cadence in G major written in four-part vocal style:

![Musical Staff]  
V I

Things to Notice

Which voice is singing the leading note in chord V? **Alto**

Which voice is singing the tonic in chord I? **Alto** (apart from the Bass)

Which voice is singing the same notes in both bars/chords? **Tenor**

Which voice is singing the root of the chord in both bars/chords? **Bass**

This D minor cadence is voiced differently.

Which voice is singing ‘leading note to tonic’? **Tenor**  
Which voice has the ‘note in common’? **Alto**

Which voice is singing the root in both chords? **Bass**

So, perfect cadences should always be structured in a certain way. Here’s an example of how to complete one in F major:

![Musical Staff]  
1. The Bass voice sings the root notes – always write these in first

![Musical Staff]  
2. One voice sings the ‘leading note to tonic’ – sounds good in any voice

![Musical Staff]  
3. One voice sings the ‘note in common’ – sounds nicest in alto or tenor

![Musical Staff]  
4. The remaining voice sings whichever notes are left!

Let’s write a perfect cadence in E minor on the staff below. Write the key signature, and write the letter names above each bar so that you can cross them off as you go.

1. **Bass** sings the root
2. **Leading note to tonic** (raise the leading note)
3. **Note in common**
4. Whatever’s left!

Great work! Now write perfect cadences in these keys with key signatures:

![Musical Staff]  
A flat major

![Musical Staff]  
C sharp minor (be careful!)
Perfecting Perfect Cadences

1. Write down the four 'steps' to a perfect cadence:
   1. Bass sings the root
   2. Leading note to tonic
   3. Note in common
   4. Whatever's left

Here's a thought... if you always follow these steps, you will never get 'consecutive 5ths' or 'consecutive 8ves' in your cadences. Go to www.blitzbooks.com.au for heaps more information on this!

1. Write perfect cadences in these keys using minimis. Write the key signature.
   
   C sharp major
   G minor

2. Complete these perfect cadences and name the key of each.
   
   Key: C minor
   Key: F sharp major

Go to www.blitzbooks.com.au and download some FREE 'cadence style' manuscript paper. Now write perfect cadences in the following keys: E maj/min, F maj/min, C maj/min and F sharp maj/min. (That's 8 perfect cadences in total - have fun!)

The Imperfect Cadence

An imperfect cadence consists of any chord leading to chord V. Imperfect cadences sound very 'unfinished' and they are usually found halfway through a phrase or piece.

An imperfect cadence always ends on chord V.

Here are some imperfect cadences. Play them or get someone to play them for you:

G major (I - V)
B minor (I - V)

Writing imperfect cadences with chords I - V is easy: it's just like writing perfect cadences, but the chords are switched around!

Step 1: Bass sings the root of the chords
Step 2: Tonic to leading note (reverse of perfect cadences)
Step 3: Note in common
Step 4: Wherever's left!

Write imperfect cadences in the following keys (hint: raise the leading note in chord V of minor keys):

D major (I-V)
F sharp minor (I-V)

Go to www.blitzbooks.com.au and download some FREE 'cadence style' manuscript. Now write imperfect cadences with chords I-V in the following keys: E maj/min, B maj/min, G maj/min and C sharp maj/min. (Have fun again!)
More Imperfect Cadences

An imperfect cadence always ends on chord V. But the first chord does not have to be chord I, it could also be chord IV!

An imperfect cadence may consist of chords I-V or chords IV-V.

To write an imperfect cadence with chords IV - V, like this one in B flat major, just remember these two steps:
1. The bass note (the root) steps UP
2. All other voices move DOWN
   (extremely important as this avoids consecutive 5ths and 8ves)

Write imperfect cadences using chords IV - V in the following keys. Add stems to make the notes into minims.

A flat major

B minor

C sharp minor

F major

Perfect or Improper?

In the exam you must decide whether a certain cadence is perfect or imperfect. The easiest way is to look at the bass note of the LAST CHORD.

Quick revision:
Perfect cadences end on chord I
Imperfect cadences end on chord V

This key signature could be E flat major or C minor
This bass note is either no.1 of E flat major or no.3 of C minor

We know the last chord is either I or V... so it must be chord I of E flat major. Therefore it is a perfect cadence. Easy!

HOT TIP: A 'short cut' way to identify the key is to look for accidentals. If the leading note is raised, you know it must be a minor key!

Identify the following keys and name the cadences as perfect or imperfect.

Key: F sharp minor
Cadence: Imperfect

Key: A flat major
Cadence: Imperfect

Key: C minor
Cadence: Perfect

Key: B minor
Cadence: Imperfect

Go to www.blitzbooks.com.au and download some more FREE 'cadence style' manuscript paper. Then write perfect cadences (V-I) and two types of imperfect cadences (I-V and IV-V) in F maj/min, D maj/min and A maj/min!
(That's 18 different cadences - wow!)
Let's Practise Cadences

HOT TIP I: Sometimes the question does not tell you which rhythmic value to use when writing cadences. In this case it’s usually easiest to write in semibreves — no stems to worry about!

HOT TIP II: Sometimes the question does not tell you whether to write I-V or IV-V for an imperfect cadence. You can choose!

1. Write these cadences with key signatures. Use minim.

- B flat major
  - perfect cadence

- C minor
  - imperfect cadence

2. Complete the following cadences and name the key of each.

- imperfect cadence
  - Key: A minor

- perfect cadence
  - Key: G minor

3. Write the following cadences in the key indicated by these minor key signatures:

- imperfect cadence (IV-V)

- perfect cadence

Revision of Lots of Stuff

1. Write the following triads with key signatures.

- G minor
  - subdominant (IV)
  - root position

- C minor
  - dominant (V)
  - first inversion

- F sharp major
  - subdominant (IV)
  - root position

- E flat major
  - tonic (I)
  - first inversion

2. For each of the following, name the key, triad (either I, IV or V) and position:

- Key A minor
  - Triad IV
  - Position Root

- Key C sharp minor
  - Triad I
  - Position 1st inversion

- Key G flat major
  - Triad V
  - Position Root

- Key F minor
  - Triad IV
  - Position 1st inversion

3. Write these cadences with key signatures.

- D minor
  - imperfect cadence

- E major
  - perfect cadence

4. Write the inversions of these intervals and name the inversion:

- perfect 5th
- perfect 4th
- minor 6th
- major 3rd
- major 3rd
- minor 6th

Total: 40
Timed Test II

Once again, time yourself doing this quiz and record your finishing time above. Remember, you will be deducted 10 SECONDS for every mistake you make! It's fun to go fast, but more important to be accurate. Start the clock!

1. Name this interval: _______ major 7th ________.

2. Write the inversion of the above interval and name it: _______ minor 2nd ________.

3. Name two keys that share this key signature: _______ D major and _______ E minor ________.

4. How many tones are there in an harmonic minor scale? ______

5. Write chord IV of this major key in first inversion: ________.

6. An interval plus its inversion always adds up to ______.

7. Between which two scale degrees is the interval of a 'tone-and-a-half'? ______.

8. Add the missing accidental to this dominant chord of C minor: ________.

9. Name the chords in two types of imperfect cadences: _______ and _______.

STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!
After marking this with your teacher, tick one of the following:

☐ I made no mistakes! I keep my time of ________!
☐ I made ______ mistakes.
My new time is ________.

Tails, Beams and Dots

Quick Revision of Grade 2 Stuff:
Quaver notes and rests have one tail (♩) or one hook (♩) and they are worth half a crotchet beat.
Semi-quaver notes and rests have two tails (♩) or two hooks (♩) and are worth one quarter of a crotchet beat.
Quavers are grouped by one beam (♩) - they are worth half a crotchet beat each.
Semi-quavers are grouped by two beams (♩) - they are worth one quarter each.

New Grade 3 Stuff:
Sometimes we get a mixture of beams! For instance: ________
How many notes in ________ have one beam? ______ How many notes have two beams? ______
So this needs some fancy maths: \( \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = \) ______
How about: ________? What is the value in crotchet beats? ______

In Grade 3 we also get more complicated dotted rhythms. A dot makes a note or rest longer. The dot equals half the value of the note or rest.

\[ \text{Dotted quavers are ALWAYS followed by a semiquaver, e.g., } \ddot{\text{♩}} \text{ or } \dddot{\text{♩}} \text{ or } \dddot{\text{♩}} \]

HOT TIP: ________ has exactly the same value as ________ - it's worth one crotchet beat!

Add the correct time signature to these rhythms:
Introducing $\frac{2}{2}$ and $\frac{3}{2}$

In $\frac{2}{2}$ and $\frac{3}{2}$ we have a '2' for the bottom number. This means that the beats are MINIM beats. The minim beats are not dotted, so these are SIMPLE time signatures.

$\frac{2}{2}$ means two minim beats per bar, simple duple. $\frac{3}{2}$ can also be written as $\frac{6}{4}$. This is known as 'Cut Common time', or 'alla breve'.

$\frac{3}{2}$ means three minim beats per bar, simple triple.

In $\frac{2}{2}$ ($\frac{6}{4}$) and $\frac{3}{2}$, quavers are grouped in fours, to show the minim beats, like this:

### Handy Hints for completing the bar in $\frac{2}{2}$ and $\frac{3}{2}$:

- FIRST make semiquaver beats up to quaver beats, e.g. follow $\frac{3}{4}$ with $\frac{3}{8}$
- THEN make quaver beats up to crotchet beats, e.g. follow $\frac{3}{8}$ with $\frac{9}{32}$
- THEN make crotchet beats up to minim beats, e.g. follow $\frac{9}{32}$ with $\frac{3}{2}$
- In $\frac{3}{2}$ you may need two minim rests in a row to complete the bar. Don't be tempted to use $=$ instead!

Completing the bar can be tricky in $\frac{2}{2}$ and $\frac{3}{2}$. Let's complete this bar with rests:

1. Always follow $\downarrow$ with $\uparrow$, no matter what the time signature!
2. Add $\uparrow$ to make it up to a crotchet beat
3. Next add $\downarrow$ to complete the first minim beat
4. Fill the rest of the bar with two minim rests! (We can't use $=$ because that would be grouping two weak beats together)

Add the correct time signatures to these bars. (Warning! Do not write $\frac{3}{4}$ as your answer! You must write $\frac{3}{2}$)

Complete the following bars using rests.

Add a time signature and bar lines to these FOUR-BAR melodies (watch out for an accent!)

At each place marked with an arrow, write one note to complete the bar.
is just like \( \frac{3}{8} \)

\( \frac{9}{8} \) has 9 quaver pulses per bar, and the pulses are grouped into threes. So \( \frac{9}{8} \) means 'three dotted crotchets per bar, compound triple'. It's like an extension of \( \frac{3}{8} \).

<table>
<thead>
<tr>
<th>Time signature</th>
<th>Beats</th>
<th>Pulses</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{6}{8} )</td>
<td>↓. ↓.</td>
<td>↓↓↓ ↓↓↓</td>
</tr>
<tr>
<td>( \frac{9}{8} )</td>
<td>↓. ↓. ↓.</td>
<td>↓↓↓ ↓↓↓ ↓↓↓</td>
</tr>
</tbody>
</table>

In Grade 3 we often see a dotted quaver/semiquaver pattern, like this: ↓↓↓

Just imagine that ↓↓↓ is a variation of ↓↓↓ - it's worth one dotted crotchet beat!

Write the correct time signature for these rhythms:

\( \frac{3}{8} \)

Look! In Grade 3 you can use ↓↓↓

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

\( \frac{3}{2} \)

\( \frac{2}{4} \)

The grouping rules for \( \frac{9}{8} \) are the same as \( \frac{3}{8} \). Within each dotted crotchet beat, it's OK to group the first two quaver pulses, but not the second two.

Wrong

\( \times \)

\( \frac{9}{8} \)

\( \frac{3}{8} \)

Right!

\( \checkmark \)

\( \frac{9}{8} \)

\( \frac{3}{8} \)

Complete these bars using rests. You can use ↓↓↓ instead of ↓↓↓ if you want to:

\( \frac{9}{8} \)

\( \frac{3}{8} \)

The Duplet

A duplet looks like this ↓↓ or like this ↓↓ and is equal to three quavers, or one dotted crotchet beat. For instance:

\( \frac{2}{4} \) = ↓↓↓ = ↓

The definition of a duplet is:

'Two notes played in the time of three notes of equal value' (learn this!)

Fill these bars with duplets (don't forget the number 2!)

\( \frac{3}{8} \)

\( \frac{3}{8} \)

\( \frac{3}{8} \)

Compose 4 bars of rhythm here in \( \frac{9}{8} \). Use some dotted rhythms and at least one duplet. Remember you can use ↓↓↓ instead of ↓↓↓ if you want to! (But only in compound time!)

\( \frac{9}{8} \)

DID YOU KNOW... Duplets are mostly found in compound time signatures - \( \frac{3}{8} \) and \( \frac{6}{8} \). But it is also possible to have a duplet in \( \frac{3}{8} \), and it would fill up the entire bar!

Add time signatures and the missing bar lines to these melodies.

\( \frac{9}{8} \)

\( \frac{9}{8} \)

\( \frac{9}{8} \)

Complete this bar with rests:

\( \frac{9}{8} \)

\( \frac{9}{8} \)
Rests in Compound Time

Like notes, rests must also be grouped to show dotted crotchet beats in compound time. Look at the difference between $\frac{6}{8}$ and $\frac{3}{4}$, when both bars start with crotchets:

$\frac{6}{8}$ Dotted crotchet rest shows grouping in threes $\frac{3}{4}$ Crotchet rests show grouping in twos

In compound time, a dotted crotchet's worth of silence can be written two ways:

\[ \frac{1}{3} \quad \text{or} \quad \frac{1}{2} \]

It should not be written like this $\frac{1}{2}$ and NEVER like this $\frac{1}{3}$

As discussed back on page 38, a crotchet rest may NOT occur on the 2nd of three quaver beats. For example, it is not ok to write $\frac{1}{3} \frac{1}{2}$! The crotchet rest must be split into 2 quavers like this: $\frac{1}{3} \frac{1}{2}$

When checking your grouping, it really helps if you draw dotted lines dividing the bars into dotted crotchet beats. Here is an example of grouping in $\frac{9}{8}$ time (first wrong, then right):

$\frac{9}{8}$ $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\times$ $\frac{9}{8}$ $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\checkmark$

Even though $\frac{3}{8}$ is not technically a compound time signature, the same rules apply. Complete these bars with rests. Make sure your grouping shows compound time.

$\frac{9}{8}$ $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Add rests before the note!

$\frac{3}{8}$ $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

HERE'S A THOUGHT... Time signatures with the number 6 or 9 on the top are COMPOUND. Time signatures with 2, 3, or 4 on the top are SIMPLE!
## Time Signatures We Know

Write the definitions of each of the time signatures below (e.g. simple duple). Then, choosing from the note values shown, compose two bars of really creative rhythm with correct grouping of notes and rests! (Don't use many minims or semibreves - make it interesting!)

<table>
<thead>
<tr>
<th><strong>SIMPLE TIME:</strong></th>
<th>( \frac{3}{8} )</th>
<th>( \frac{4}{4} ) or C</th>
<th>( \frac{2}{4} ) or C</th>
<th>( \frac{3}{4} )</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time signature</strong></td>
<td><strong>Definition</strong></td>
<td><strong>Compose two bars of interesting rhythm</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( \frac{3}{4} )</td>
<td>Simple duple</td>
<td>( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>( \frac{4}{4} ) or C</td>
<td>Simple quadruple</td>
<td>( \frac{4}{4} ) ( \frac{4}{4} ) ( \frac{4}{4} ) ( \frac{4}{4} ) ( \frac{4}{4} ) ( \frac{4}{4} ) ( \frac{4}{4} ) ( \frac{4}{4} ) ( \frac{4}{4} )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>( \frac{3}{2} ) or C</td>
<td>Simple duple</td>
<td>( \frac{3}{2} ) ( \frac{3}{2} ) ( \frac{3}{2} ) ( \frac{3}{2} ) ( \frac{3}{2} ) ( \frac{3}{2} ) ( \frac{3}{2} ) ( \frac{3}{2} ) ( \frac{3}{2} )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>( \frac{3}{4} )</td>
<td>Simple triple</td>
<td>( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} ) ( \frac{3}{4} )</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Fix These!

Rewrite these rhythms with the correct grouping in the 'Fix it Up' column. The sound of the rhythms must not change, so be careful with the order of notes and rests!

<table>
<thead>
<tr>
<th><strong>Wrong ✗</strong></th>
<th><strong>Why is it wrong?</strong></th>
<th><strong>Fix it up! ✓</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{9}{8} )</td>
<td>Crotchet rests show wrong grouping of quaver pulses</td>
<td>( \frac{9}{8} )</td>
</tr>
<tr>
<td>( \frac{2}{4} )</td>
<td>Quaver grouping does not show the minim beats</td>
<td>( \frac{2}{4} )</td>
</tr>
<tr>
<td>( \frac{3}{4} )</td>
<td>Must be followed by</td>
<td>( \frac{3}{4} )</td>
</tr>
<tr>
<td>( \frac{2}{4} )</td>
<td>Single quaver must be followed by quaver rests</td>
<td>( \frac{2}{4} )</td>
</tr>
<tr>
<td>( \frac{3}{2} ) or C</td>
<td>Can't group 2nd and 3rd minim beats together</td>
<td>( \frac{3}{2} )</td>
</tr>
<tr>
<td>( \frac{3}{8} )</td>
<td>Can't group semiquavers over beats 2 and 3</td>
<td>( \frac{3}{8} )</td>
</tr>
<tr>
<td>( \frac{2}{4} )</td>
<td>Must be followed by</td>
<td>( \frac{2}{4} )</td>
</tr>
<tr>
<td>( \frac{3}{4} )</td>
<td>Quaver rest must be followed by single quaver</td>
<td>( \frac{3}{4} )</td>
</tr>
<tr>
<td>( \frac{3}{8} )</td>
<td>Quaver grouping does not show the minim beats</td>
<td>( \frac{3}{8} )</td>
</tr>
<tr>
<td>( \frac{9}{8} )</td>
<td>Quavers must be in 3s; wrong grouping of rests</td>
<td>( \frac{9}{8} )</td>
</tr>
</tbody>
</table>
Rhythmic Revision

1. Complete these bars with rests in the correct order.

2. Add a time signature to this rhythm:

3. At each place marked with an arrow, write one note to complete the bar.

4. Complete these bars as directed.

   - 3 notes and 1 rest
   - 2 notes
   - 4 notes and 2 rests

5. Write a suitable time signature for compound triple time.

6. How many semiquavers are in a dotted semibreve? (Warning: it is not ok to simply answer "lots")

7. Write a rest to fill this bar with silence:

8. Fill this bar with a single sound (hint: you’ll need to use a tie):

9. Write the correct time signature for these melodies.

10. At each place marked with an arrow, add one rest to complete the bar.

11. Circle the time signatures in which we would find a minim rest.

12. Fun research: Find out the name for notes with 3 tails (♩) and four tails (♪)!

Go to www.blitzbooks.com.au for a great rhythm game called 'Beat Bingo'!
Extremely Important Test

1. Name the following minor key signatures and scale degrees (e.g., tonic, mediant, etc.) /6

Key: C minor  A minor  E flat minor  F minor
Degree: mediant  leading note  dominant  supertonic

2. Add a time signature and the missing bar lines to this melody. /5

3. Name the key of this cadence and state whether it is perfect or imperfect. /2

Key: D major
Cadence: Imperfect

4. Write these triads with key signatures: /9

D minor  E major  B flat major
dominant (V)  subdominant (IV)  tonic (I)
first inversion  root position  first inversion

5. Tricky maths question: how many \( \frac{1}{4} \) would there be in \( \frac{1}{16} \) ? 4 /1

6. Write the following cadences. Use the rhythm values shown. /10

E minor
perfect cadence

B flat major
imperfect cadence (IV-V)

7. At each place marked with an arrow, add a rest to suit the timing of the bar. /4

8. Name two compound time signatures. /2

\( \frac{6}{8} \) and \( \frac{9}{8} \)

9. Name this scale: /1

\( \hat{b} \)
E flat major

10. Name these intervals by number and quality. /8

perfect 4\textsuperscript{th}  major 7\textsuperscript{th}  major 2\textsuperscript{nd}  minor 6\textsuperscript{th}  major 3\textsuperscript{rd}

Total: /50
Folk Songs

Circle the correct answer to these questions:

1. We learn to write out folk songs again in Grade 3 because:
   A. it is extremely good fun
   B. it helps us to prepare for writing out musical quotes in Grade 5
   C. the folk song book would feel rejected if not used

2. In the exam you must write the music:
   A. with the words underneath
   B. without the words underneath
   C. backwards

3. The best way to practise your folk songs is:
   A. go to www.blitzbooks.com.au and download free worksheets
   B. sing and play all three folk songs regularly
   C. A and B

Which three folk songs do you have to learn?

1. Check syllabus
2. Check syllabus
3. Check syllabus

Go to www.blitzbooks.com.au for all the latest syllabus information on folk songs, as well as free practice sheets!

Handy Hints:

★ Clef and key signature appear at the beginning of every line.
★ Time signature only appears once — after the key signature on the first line only.
★ Make sure you include the slurs and phrasing — it's important!
★ If you don't have enough room for a whole bar at the end of a line, start a new line — don't break up a bar at the end of a line.
★ Remember to write the words neatly and add hyphens between syllables.

Inventing a Rhythm

You probably remember from Grade 2 that the first thing you should do when setting words to a rhythm is mark the accents with upright lines. Do this now.

I climbed the stairs and entered the room
Which lay so clean and bare

Now you need to decide on a time signature. Most poetry flows along nicely in \( \frac{6}{8} \) or \( \frac{3}{4} \).

(You might choose \( \frac{3}{4} \) or \( \frac{3}{8} \) if, for instance, the couplet is about a marching band!)

Next you must compose a rhythm to suit the words. Use the guidelines set out below:

<table>
<thead>
<tr>
<th>1 syllable per bar</th>
<th>2 syllables per bar</th>
<th>3 syllables per bar</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{2}{4} )</td>
<td>( \ddot{}, \ddot{} )</td>
<td>( \dddot{}, \dddot{}, \quad \dddot{} )</td>
</tr>
<tr>
<td>( \frac{3}{4} )</td>
<td>( \dddot{}, \ddot{} )</td>
<td>( \dddot{} )</td>
</tr>
<tr>
<td>( \frac{3}{8} )</td>
<td>( \ddot{} )</td>
<td>( \dddot{} )</td>
</tr>
</tbody>
</table>

For rhythms in \( \frac{3}{4}, \frac{3}{8}, \text{ and } \frac{3}{8} \), each accent in the couplet represents one bar.

<table>
<thead>
<tr>
<th>1 syllable per half bar</th>
<th>2 syllables per half bar</th>
<th>3 syllables per half bar</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{4}{4} \text{ or } \frac{4}{8} )</td>
<td>( \ddot{} )</td>
<td>( \dddot{}, \dddot{}, \quad \dddot{} )</td>
</tr>
<tr>
<td>( \frac{6}{8} )</td>
<td>( \ddot{} )</td>
<td>( \dddot{} )</td>
</tr>
</tbody>
</table>

For rhythms in \( \frac{4}{4}, \frac{6}{8}, \text{ or } \frac{8}{8} \), each accent in the couplet represents half a bar.

Write your rhythm on the staves below, with the words written neatly under the notes. Remember to hyphenate words with more than one syllable, and write the time signature on the first line only.

I climbed the stairs and entered the room which lay so clean and bare.
Top Tips for Ripper Rhythms

- Mark the accents first and treat the upright lines as bar lines
- In $\frac{3}{4}$, $\frac{2}{3}$ and $\frac{3}{8}$, each accent in the couplet represents one bar
- In $\frac{4}{4}$ and $\frac{6}{8}$, each accent in the couplet represents HALF a bar
- If you have only 7 bars, remember to add an 8th bar and tie the last note over
- If there is an anacrusis, make sure you adjust the last bar

Set the following couplets to rhythms.

Sing and let the wide world hear,
Thy melody so sweet and clear.

The children danced, and jumped, and ran,
Their faces were pink with glee.

Adding Variety

Check out this rhythm:

All of the students who sit the exam must make up a rhythm as best as they can.

It is perfectly correct, but it's BORING! There are some great ways to vary $\frac{3}{4}$.

You could have $\frac{4}{4}$ or $\frac{6}{8}$ or even $\frac{2}{4}$!

The trick is to know which bits to change. Make sure that the variation suits the words - clap them and say them out loud. Don't change ALL of the rhythms - the idea is to have variety!

Now re-write the above rhythm and words, making it much more interesting:

Sing and let the wide world hear, Thy
me-lo-dy so sweet and clear

The children danced, and jumped, and ran,
Their faces were pink with glee.

Here is an example in $\frac{4}{4}$:

The weather was so nice we went to the beach, Even thought it was a winter's day!

You could vary this by changing some of the $\frac{3}{4}$ patterns to $\frac{4}{4}$ and some of the $\frac{4}{4}$ patterns to $\frac{6}{8}$ Rewrite the rhythm and words here and make it interesting!

The weather was so nice we went to the beach even though it was a winter's day!

Go to www.blitzbooks.com.au to download the 'Creative Couplets' page as well as some free manuscript. Write rhythms to all seven couplets in the time signatures of your choice.

Go to www.blitzbooks.com.au for more practice in varying your rhythms!
Stretching Syllables  (Or: Adding Even More Interest)

Sometimes a rhythm can be a little boring, but in a way that is hard to fix, e.g.

\[ \begin{align*}
\frac{\text{8}}{\text{4}} & \frac{\text{8}}{\text{4}} \\
\text{For for-ty days and for-ty nights, The ruin came down with all its might.}
\end{align*} \]

The best way to vary this rhythm is to add some notes! But to do this correctly you must remember this rule:

If two or more notes share one syllable, the notes MUST have a slur! (It would be better not to add the notes than to forget the slur!)

e.g. for-ty can become or for-ty for-ty or even for-ty

Pick some interesting syllables in the rhythm above and add some quavers - with slurs!

DID YOU KNOW... a slur connecting two or more notes that share a syllable is called a ‘melisma’. There are lots of melismas to be found in your folk song book - have a look!

Make these rhythms more interesting with some added notes and melismas:

\[ \begin{align*}
\frac{\text{8}}{\text{4}} & \frac{\text{8}}{\text{4}} \\
\text{I fell out of a tree one day, I hurt my leg I'm sad to say}
\end{align*} \]

\[ \begin{align*}
\frac{\text{8}}{\text{4}} & \frac{\text{8}}{\text{4}} \\
\text{I really wish, really wish, really wish that I could fish.}
\end{align*} \]

Short Revision Test

1. Write a suitable rhythm to the following couplet.

   In the exam we will get a verse
   So this is a very good way to rehearse

   \[ \begin{align*}
   \frac{\text{4}}{\text{4}} & \frac{\text{4}}{\text{4}} \\
   \text{In the exam we will get a verse So}
   \end{align*} \]

   this is a very good way to rehearse

2. Write the inversions of these intervals and name each inversion.

   \[ \begin{align*}
   \text{minor 3rd major 6th} \quad \text{perfect 5th} \quad \text{minor 2nd}
   \end{align*} \]

3. Write the following key signatures and the named scale degree for each.

   \[ \begin{align*}
   F \text{ major} & \quad A \text{ minor} & \quad D \text{ major} & \quad C \text{ minor} & \quad E \text{ flat major}
   \quad \text{submediant} & \quad \text{leading note} & \quad \text{dominant} & \quad \text{subdominant} & \quad \text{supertonic}
   \end{align*} \]

4. In each of these bars, write one note to fill the whole bar.

   \[ \begin{align*}
   \frac{\text{8}}{\text{4}} & \frac{\text{8}}{\text{4}} \\
   \text{Go to www.blitzbooks.com.au and download the 'Creative Couplets' page again. This time write really INTERESTING rhythms, using different time signatures to the ones you used last time!}
   \end{align*} \]

Total: \( \frac{25}{25} \)
ACROSS
2. Leading note of G minor (1,5)
5. F minor has this key signature (4,5)
6. Chord I is known as the _____ triad (5)
8. Italian term meaning to use the soft pedal (3,5)
10. 'Tre Corde' or T.C. means to _______ the soft pedal (7)
13. Position of a triad when the root is on the top (5,9)
14. Something you would never find in simple time (7)
15. Johann Maelzel invented this in 1815 (9)
17. Do this to some rhythms in your rhythmic invention (hint: so that it's not all the same) (6)
20. \( \frac{3}{8}, \frac{3}{4} \) and \( \frac{3}{8} \) are all examples of this type of time (6,6)
21. Italian word for 'playfully' or 'jokingly' (10)
22. Abbreviated version of 'Sforzando' (3)

DOWN
1. The dominant is also known as the _____ degree of the scale (5)
3. You don't always use a sharp sign to raise the 7th, sometimes you use... (1,7,4)
4. Chords I, IV and V are known as the 3 _____ triads (7)
6. Number of minims in a bar of cut common time (3)
7. Type of time that has three dotted crotchet beats per bar (8,6)
9. The inversion of a perfect unison (7,6)
11. Raise this note in cadences and triads as well as scales in minor keys (7)
12. The rules for the direction of these change in SATB writing (5)
16. You are often asked to write cadences using these note values because of clue no. 12 (6)
18. Vocal range with highest note middle C (4)
19. The second highest female voice (4)
Melody Writing

In the exam you will be asked to write a melody to a given rhythm. Even if you’ve never composed a melody before, you can make it sound good by following a few guidelines. Let’s start by looking at this melody in C major:

Things to Notice

* The melody is based on chords - one chord per bar.
* There are two phrases: the first phrase ends on chord V, and the second phrase ends on chord I.
* The chord I bars mostly contain the notes C, E and G.
* The chord V bars mostly contain the notes G, B and D.

Put a circle around C, E and G in the chord I bars, and circle G, B, and D in the chord V bars. We’ll call these circled notes ‘chord notes’, or ‘chord jumps’.

Passing Notes

As you can see, there are some notes in each bar (the notes without a circle) that do not belong to the chord. These are called ‘passing notes’. Passing notes are GOOD - they give the melody interest and variety. There are never any leaps to or from a passing note; they must literally ‘pass’ in a row between the chord notes, like stepping stones. Passing notes should always fall on a weak beat.

Here is a melody with only chord notes. Play or sing it through - you’ll find it’s a bit boring! Make it more exciting by adding a few passing notes; you’ll need to turn some of the crotchets into quavers to do this. (And remember, you may not leap to or from a passing note!)

Here’s a rhythm for you to write your own melody in G major. Clap through the rhythm and decide on the phrasing. Mark two phrases with slurs.

Now write a melody below, following these steps:

1. Use one chord per bar for now. The best chord sequence is I V V I.
2. Work out which notes are in chords I and V in G major. Write these note names above the bars so that you know which notes you’ll be using the most.
3. Compose your melody using a mixture of chord notes and passing notes. Use chord jumps for the longer note values, and use passing notes (i.e. scale movement) for the shorter note values.
4. Whenever you use the leading note, it MUST go up to the tonic, unless it is part of a downward scale passage.
5. Make sure your melody ends on the tonic, and mark the phrasing.

The Anacrusis

Sometimes the given rhythm will have an anacrusis. The best note to use is the dominant (scale degree no. 5). Try a melody in F major to this rhythm (follow the steps above):

Circle the chord notes in your melodies. They should occur on the beat. The uncircled notes are passing notes: make sure you haven’t jumped to or from a passing note!
More Melody Hints

- The first and last bars must be based on chord I. The melody may begin on any note of chord I, but the last note must be the tonic.
- If there is an anacrusis, use notes from chord V. For a 2-note anacrusis, use scale degrees 5-4 (leading to the mediant) or 3-2 (leading to the tonic).
- The second last bar must be based on chord V. This means the melody will end with chords V-I, a perfect cadence.
- It's best to reach chord V at the end of the first phrase.
- Never leap to or from the leading note, unless it is from another note of chord V.
- The leading note must go up to the tonic. It's OK if it leaps to another note of chord V first... but even so, it must eventually go up to the tonic, e.g.

- Always use chord notes on the strong and medium beats of the bar.
- Use passing notes to create scale passages for faster rhythms.
- Never leap to or from a passing note.
- Avoid repeated notes - they hold up the flow of the melody.
- A leap of a 6th or 8ve can sound really good. The notes immediately following the leap should move in the opposite direction to the leap. Aim for just one or two large leaps in your melody - the rest should move by step or in small leaps.
- The melody should be comfortable to sing. Make sure it covers a range of at least one octave - don't get bogged down in the same five or six notes.
- Try using chord IV (less adventurous) in the first half of bar 2 or 3, leading to chord V.
- Try to sing through your melodies, or play them on your instrument. This way you'll get really good at hearing them in your head.

Compose melodies to the following rhythms, in the keys specified. Remember to decide on the phrasing and mark it in. Revise all your melody writing hints before you start!

1. G major

2. B♭ major

3. D major

4. F major

5. C major

Go to www.blitzbooks.com.au for more worksheets on melody writing!
1. Complete this perfect cadence, and name the key.

Key: G minor

2. Write a rhythmic pattern to this couplet in the time signature of your choice. Write the words neatly under the notes.

I wish this test was not so long
'Cos I just don't want to get things wrong

3. Write the range of the tenor voice here:

4. Write a melody in E flat major to this rhythm. Mark the phrasing.

5. Write an interval of a major 3rd above each of these tonics.

6. Name the key of these subdominant triads. (The accidentals are closed)

A major
A flat major

7. Write these two types of imperfect cadences with key signatures, use minimis.

C minor
(I - V)

B major
(IV - V)

8. On three separate pieces of paper, write the titles of the folk songs you have memorised and put them into a hat. Without peeking, pull one of the pieces of paper out of the hat. Write out that folk song here! (Remember the words and phrasing)

Check Syllabus

Total: 50
5. Write an interval of a major 3rd above each of these tonics.

6. Name the key of these subdominant triads. (The accidentals are clues!)

   A major
   A♭ major

7. Write these two types of imperfect cadences with key signatures. Use minims.

   C minor
   (I - V)
   B major
   (IV - V)

8. Write the major scale with the key signature of four flats:

   use treble clef
   use accidentals - not the key signature
   use crotchets
   write two octaves going down
   mark the tones
   circle the mediant note in each octave
   complete the scale with a double bar line

   Total: 50
Terms and Signs

Here is the list of Italian terms to learn for Grade 3. The terms listed below are in addition to the terms for Grades 1 and 2, which you can download from www.blitzbooks.com.au. Also try the BlitzBook of Musicianship Games!

- Adagio: slowly
- Presto: very fast
- Con grazia: with grace
- Con moto: with movement
- Dolce: soft and sweet; sweetly
- Ben marcato: well marked
- Una corda (U.C.): (one string) play with the soft pedal
- Tre corde (T.C.): (3 strings) release the soft pedal
- Cantabile: in a singing style
- Leggiero: lightly
- Sforzando (sf or sf): a strong accent
- Scherzando: playfully
- Dal segno (D.S.): from the sign
- Da capo al fine (D.C. al fine): from the beginning until 'fine'
- Tenuto (ten.): 'held'; hold note for its full value
- 8va ('ottava'): play one octave higher than written
- M.M.: Maelzel's metronome (metronome marking)

Quick Quiz

This quiz includes questions on terms and signs from Grades 1 and 2 as well as Grade 3. Make sure you go to www.blitzbooks.com.au for a complete list of terms and signs!

1. Explain '8va' Ottava: play one octave higher than written

2. Write the Italian abbreviation that means to play with the soft pedal: U.C.

3. The definition of a duplet is two notes played in the time of three notes of equal value

4. What does 'tenuto' mean? held; hold note for its full value

5. Write five Italian terms for tempo in order from slowest to fastest:
   
   adagio, andante, moderato, allegro, presto

6. Explain M.M. = 60 Maelzel's Metronome = set beat at 60 crotchet beats per minute

7. Give the Italian and English meaning of sf.: Sforzando: with a strong accent

8. Add a mezzo staccato sign to this note: 🎵

9. How many dotted crotchets are there in a dotted semibreve? 4

10. Translate the Italian words in this sentence: The boy walked scherzando up to the dog and patted it leggero, but the dog barked forte so he ran away presto!

11. True or false: Writing '8va' underneath a passage makes it an octave lower. False
Modulating Melodies

Quick Revision of Grade 2 Stuff:

* A melody beginning in one key may finish in another. This means it has modulated.
* To figure out the opening key, look at the key signature and the first few notes.
* To figure out the modulation, look for accidentals and check the last note.
* The melody will modulate to one of three related keys:

<table>
<thead>
<tr>
<th>Modulates to</th>
<th>Last note</th>
<th>New key</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOMINANT</td>
<td>scale degree no. 5</td>
<td>one sharp more/one flat less</td>
</tr>
<tr>
<td>SUBDOMINANT</td>
<td>scale degree no. 4</td>
<td>one flat more/one sharp less</td>
</tr>
<tr>
<td>RELATIVE MAJOR/MINOR</td>
<td>scale degree no. 3/6</td>
<td>same key signature, change of tonality</td>
</tr>
</tbody>
</table>

HOT TIP: Minor melodies contain an accidental for the raised 7th. If the accidental disappears, it means the melody has modulated to the relative major!

Original key: A minor  
New key: C major  
Relationship: relative major

Original key: B flat major  
New key: F major  
Relationship: Dominant

Original key: C major  
New key: F major  
Relationship: Subdominant

In the following melodies, name the original (starting) key, the key it modulates to, and the 'relationship' to the original (e.g. dominant, subdominant or relative major/minor).

This melody has modulated from D major to A major.
It has finished in the dominant/subdominant/relative minor (circle correct answer)

This melody has modulated from F minor to A flat major.
It has finished in the dominant/subdominant/relative major (circle correct answer)

Key of modulation: B minor  
Relationship to original key: Relative minor

60
The Sequence

The definition of a sequence is 'a pattern of notes repeated at a higher or lower pitch'. All the rhythms and intervals are exactly the same, only the notes are different.

Look at the sequence in this melody:

Sequence 1: 

The first three bars have the same rhythm and the same intervals, but each bar begins one note higher. Which bar breaks the sequence by not following the pattern? Bar 4

Here is another melody with a sequence:

Sequence 2: 

Which two bars have the same rhythm? 2 & 3
Do they also have the same intervals (shape)? yes

Then this is a sequence! Put square brackets like this [ ] over bars 2 and 3 to 'mark' the sequence (one bracket for each pattern).

A sequence must have two or more identical patterns. Look at bars 5 and 6 of this melody. The rhythm is the same, but the intervals are different, so this is NOT a sequence:

Sequence 3: 

Now look at bars 1 and 3 of the melody above. They DO have the same rhythm and the same intervals, but they are not consecutive bars so this is NOT a sequence!

REMEmber: To make a 'sequence', two or more patterns must have identical rhythm and intervals, AND they must be consecutive. If they are not next to each other, it's not a sequence!

Sequences are not always easy to see. Let's try spotting the sequences in this melody:

Sequence 4:

Bars 1 and 2 are completely different; Bars 1, 3 and 5 are the same in rhythm and intervals but are not next to each other. Maybe you are thinking: 'There is no sequence here!' But let's look again...

Look at bars 1 and 2, now look at bars 3 and 4. Can you see the similarities? So the pattern in this sequence is 2 bars long. Mark the sequence with square brackets.

Sequence 5:

Sometimes the repeating patterns are a lot higher or lower than the original pattern. Mark the sequence here with square brackets:

Sequence 6:

It is possible to have an entire sequence in one bar! Mark the sequence here:

Sequence 7:

Sometimes the patterns have an 'anacrusis'. You'll find that the brackets for this sequence go over the bar lines!
Timed Test III

Yet again, time yourself doing this quiz. Do it as fast as you can, but remember your teacher will ADD ON 10 SECONDS for every mistake. Start the clock!

1. Write three time signatures for simple triple time: \( \frac{3}{8}, \frac{3}{4} \) and \( \frac{3}{2} \).

2. Name this interval: \( \text{perfect 8th} \)

3. How many bread rolls are there in a baker’s dozen? \( 13 \) (Hint: km)

4. Complete the following bar using at least one duplet:

5. Name the key of this tonic triad: \( E \text{ flat major} \)

6. In perfect cadences and melody writing, the leading note must go to the tonic.

7. Write chord IV of E major in first inversion with a key signature:

8. Mark the sequence in this melody with square brackets.

STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!

☐ I made no mistakes! I keep my time of ______!

☐ I made ___ mistakes.

My new time is ______

---

Form

Melodies usually have a certain structure or form. The two most common forms are:

**Binary Form** = 2 sections - part 'A' followed by part 'B' (AB)

'Binary Form' has two sections - think of Bicycle, Binoculars, etc. A melody in Binary form will often be 8 or 16 bars long.

**Ternary Form** = 3 sections - part 'A' followed by part 'B', then part 'A' repeated (ABA)

'Ternary' begins with 'T' for Three sections, Triangle, Tricycle etc. A melody in Ternary form will often be 12 or 24 bars long.

HOT TIP: A piece of music should have sections that balance each other. There will often be 4 bars per section in a melody.

Here is a very well known piece - Twinkle Twinkle Little Star. It is in ternary form - ABA. The letters are marked on the tune.

1. How many bars are there in total? \( 12 \)
2. How many bars per section? \( 4 \)
3. What do you notice about the two A sections? They are the same.
Here it is again, this time shown in a different format. It now looks as though it's in Binary form... but the 'D.C. al Fine' sign transforms it into ternary!

B

D.C. al fine

Sometimes a melody is in ternary form but the two 'A' sections are not identical. As you can see, the last four bars of 'Twinkle' below have some added notes and a different rhythm, but the shape of the melody is basically the same! See if you can mark the sections with the letters A, B etc:

It looks even trickier over two lines instead of three. Mark the sections in this version:

Becoming a Form Detective

It's quite easy to hear the form of a piece of music when it's played, but when it's printed on the page, you have to be able to SEE the form!

Clues to look for when deciding the form of a melody:
- Even numbers of bars per section (usually 4, sometimes 2, occasionally 8!
- Rests or long notes that could mean the end of section 'A'
- Differences in shape and rhythm between the sections
- Similarities between the first few and last few bars, meaning 'A' has returned

Name the form of each of these melodies, and mark the sections using 'A' and 'B'. (When marking 'A' at the beginning of a melody, always put it over the very first note, even if that note is an anacrusis!)

Form: ternary

Form: ternary

Form: Binary
More Form Clues

If section 'A' has an anacrusis, the other sections will probably have one too.

D.C. al fine' or D.S. al fine' will transform a binary melody into a ternary melody. However, a repeat sign does NOT change the form of a melody!

Name the form of each of these melodies, and mark the sections using 'A' and 'B'.

Form: Ternary

Form: Binary

Form: Ternary

Form and Other Stuff

Study this melody and answer the questions below.

Presto

scherzando

i) At what speed is the above melody to be played? Very fast

ii) In what style should the melody be played? Playfully

iii) Add an accent sign to the first note in bar 1.

iv) Add mezzo staccato signs to the quavers in bar 7.

v) Add a sign to pause on the first note of bar 8.

vi) Mark any sequences with square brackets like this:

vii) What form is this melody? Ternary. Mark each section with the letters A, B, etc.

And now here's another one...

Form: Binary

Form: Ternary

i) What is the form of the melody? Binary. Mark the sections with A, B, etc.

ii) Add an Italian word to show the melody should be played in a singing style.

iii) Give the full name and meaning of the Italian abbreviation in bar 7. Rallentando gradually becoming slower

iv) This melody begins in D major, then modulates in bars 3 and 4 to the key of A major. The relationship of this key to the original key is the Dominant.
Yes, that’s right, there are two more melodies on this page! (Lucky you)

\[ \text{M.M.} = 100 \]

D.C. al fine

(i) What key is this melody in? \textit{G minor}

(ii) It modulates in bar 3 to the key of \textit{B flat major}. Name the relationship of this key to the original key. \textit{Relative major}

(iii) Name the form of the melody \textit{Ternary}. Mark the sections using A, B, etc.

(iv) Add the missing time signature.

(v) Add a sign to show that bar 7 should be played an octave higher.

(vi) In bar 8 the melody returns to the key of \textit{G minor}.

(vii) Add an Italian word at the beginning to indicate the melody is to be well marked.

(viii) Add a sign to show that the speed of the melody is 100 crotchets per minute.

(ix) Mark any sequences with square brackets like this \[ \]

**DID YOU KNOW...** Music sounds great in 4 or 8 bar phrases, but there are many tunes which have slightly uneven bars per section! Have a look through your folk song book for some excellent examples.

\[ \text{Dolce} \]

(i) Study the melody above. What form is it in? \textit{Binary}. Mark the sections using the letters A, B, etc.

(ii) Explain the time signature. \textit{Three quaver beats per bar, simple triple}

(iii) Name the two keys featured in this melody. \textit{E flat minor} and \textit{A major}

(iv) Name the device marked with square brackets. \textit{Sequence}

(v) Add an Italian term to show that the melody should be played sweetly.

---

**Word Search**

The answers to the clues at the bottom of the page are hidden in the grid!

\[
\begin{array}{ccccccccc}
\text{N} & \text{R} & \text{E} & \text{S} & \text{I} & \text{M} & \text{P} & \text{L} & \text{E} \\
\text{R} & \text{M} & \text{P} & \text{O} & \text{E} & \text{R} & \text{F} & \text{E} & \text{C} \\
\text{T} & \text{G} \\
\text{C} & \text{O} & \text{M} & \text{P} & \text{O} & \text{U} & \text{L} & \text{D} & \text{E} \\
\text{F} \\
\text{E} & \text{N} & \text{E} & \text{R} & \text{E} & \text{C} & \text{C} & \text{O} & \text{S} \\
\text{S} & \text{U} & \text{S} \\
\text{D} & \text{T} & \text{A} & \text{T} & \text{E} & \text{H} & \text{N} & \text{A} & \text{T} \\
\text{O} & \text{T} & \text{L} & \text{M} \\
\text{R} & \text{I} & \text{R} & \text{N} & \text{M} & \text{L} & \text{A} & \text{R} & \text{U} & \text{T} \\
\text{A} & \text{N} \\
\text{O} & \text{P} & \text{O} & \text{U} & \text{A} & \text{T} & \text{L} & \text{E} & \text{N} & \text{S} \\
\text{C} & \text{E} & \text{N} & \text{A} & \text{T} & \text{N} & \text{P} & \text{A} & \text{I} & \text{A} \\
\text{A} & \text{I} \\
\text{E} & \text{T} & \text{O} & \text{N} & \text{G} & \text{N} & \text{D} & \text{A} & \text{E} & \text{L} \\
\text{R} \\
\text{R} & \text{R} & \text{M} & \text{R} & \text{D} & \text{Z} & \text{M} & \text{D} & \text{G} & \text{P} \\
\text{E} \\
\text{T} & \text{O} & \text{E} & \text{N} & \text{F} & \text{L} & \text{O} & \text{R} & \text{E} & \text{L} \\
\text{N} & \text{F} & \text{N} & \text{M} & \text{P} & \text{A} & \text{S} & \text{I} & \text{M} & \text{D} & \text{R} \\
\end{array}
\]

1. ‘Dal segno’ means ‘from the \textit{Sign}’
2. Italian for loud
3. \( \frac{6}{8} \) and \( \frac{8}{8} \) are both examples of this type of time
4. This note must always go to the tonic
5. Abbreviated term for ‘with a strong accent’
6. Italian term meaning release the soft pedal
7. \( \frac{2}{3} \), \( \frac{3}{2} \), and \( \frac{3}{3} \) are all examples of \textit{simple} triple time
8. Technical name for scale degree no. 3
9. This accidental is sometimes used instead of a sharp to raise the 7th
10. Johann Maelzel invented this in 1815
11. Previous name for the game of football (not essential Grade 3 knowledge)
12. Cadence involving the chords V-I
13. Female vocal range beginning on middle C
14. Chord V is also known as the \textit{dominant} triad

---

**The BlitzBook of Musicianship Games has more games, puzzles and flashcards!**
1. Complete each bar with rests in the correct order.

2. Name the form of this melody and mark the sections with A, B etc.

Form: Ternary

3. Compose a balanced melody in A flat major to this rhythm.

4. Name these intervals by number and quality.

   - major 2nd
   - perfect 5th
   - minor 6th
   - minor 3rd
   - major 7th

5. Write the following cadences with a key signature. Use crotchets.

   - G major
     imperfect cadence
   - C minor
     perfect cadence

6. Write a suitable rhythmic pattern to these words.

   I will make sure that I do my best
   In the 'Absolute Final Revision Test'

7. Name an ingredient found in chocolate cake: cocoa (ok this is not really music)

8. For each of these intervals, write and name the inversion.

   - major 6th
   - perfect 4th

Total: 40
Test Paper... sort of

All theory books end with a test paper, but this one is DIFFERENT. It already has the answers in it (mostly wrong answers!) and your job is to be the teacher - you have to mark it.

When you've found all the mistakes, go to www.blitzbooks.com.au and download the EXACT SAME PAPER - this time with no answers already in it. See if you can get 100%!

Question 1  KEYS AND SCALES  Total Marks 17

A. Write the scale of F sharp major.

- Write the key signature. ×
- Use crotchets. ×
- Write two octaves descending. ×
- Mark each tone with a slur. Semitones marked ×
- Complete the scale with a double bar line. √

\[\text{F sharp major scale:} \]

\[\text{C# minor leading note} \]

\[\text{C minor supertonic} \]

\[\text{B minor submediant not subdominant} \]

B. For each of the following, write the key signature and the named scale degree.

C. Name two keys that share this key signature.

i) A major √

ii) F minor × F# m
A. Write these intervals above the given tonic notes.

- major 6th
- perfect 5th
- major 3rd
- major 7th

B. Name these intervals by number and quality

- Perfect 4th
- Major 7th (Minor)
- Perfect 4th
- Major 2nd

C. Circle an interval of a minor sixth between two consecutive notes in this melody.
Question 3  CHORDS AND CADENCES  Total Marks 23

For each of the following triads:

- name the key
- name the triad as the tonic (I), subdominant (IV) or dominant (V) of that key
- name the position as either root position or first inversion

```
\[ \text{Key: E major} \]  
\[ \text{Triad: V1} \]  
\[ \text{Position: First inversion} \]
```

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

```
\[ \text{F minor} \]  
\[ \text{subdominant (IV)} \]  
\[ \text{root position} \]
```

```
\[ \text{B major} \]  
\[ \text{tonic (I)} \]  
\[ \text{first inversion} \]
```

C. Write these cadences in four-part vocal style.

- Use root position chords
- Write the key signature
- Use semibreves.

```
\[ \text{F# minor} \]  
\[ \text{imperfect cadence} \]
```

```
\[ \text{Ab major} \]  
\[ \text{perfect cadence} \]
```

---

A. Write the correct time signature for these one-bar rhythms.

\[ \begin{array}{cccc}
\text{\(\frac{3}{4}\)} & \text{\(\frac{3}{8}\)} & \text{\(\frac{9}{8}\)} & \text{\(\frac{3}{2}\)}
\end{array} \]

B. Complete each bar with a rest or rests in the correct order.

\[ \begin{array}{cc}
\text{\(\frac{7}{8}\)} & \text{\(\frac{9}{8}\)}
\end{array} \]

D. Place a tick in the appropriate columns to correctly describe each time signature.

<table>
<thead>
<tr>
<th></th>
<th>Simple</th>
<th>Compound</th>
<th>Duple</th>
<th>Triple</th>
<th>Quadruple-Single</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\frac{3}{8})</td>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>(\frac{9}{8})</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>(\frac{3}{2})</td>
<td>✓</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

77
Question 5  RHYTHMIC INVENTION  Total Marks 8

Write a rhythmic pattern to suit the words below.
Write the words clearly under the notes, and use hyphens for words of more than one syllable.

She
woke with the
birds, and
then ad
mired

The
views across the
valley.

allow for anacrusis
val - key

Question 6  MELODY  Total Marks 8

Write a melody in the key of A major, using the following rhythm.

\[ \text{try to reach chord V} \]

\[ \text{repetitive} \]

\[ \text{tune not good here} \]

Too scalar
A. Give the English meaning of the following terms.

i) *una corda* .......... **one cord**  

ii) *scherzando* .......... **playfully**  

iii) *piu mosso* .......... **more (faster) speed**  

B. Study this melody and answer the questions that follow.

Con grazia  M.M.  \( \frac{4}{\text{bar}} = 120 \)

i) Name the form of the melody.  **Binary**  

ii) Mark the main sections of the form with the letters AB or ABA.  

iii) What is meant by the sign M.M.?  **Metronome \( \frac{4}{\text{bar}} = 120 \text{ meaning} \)’  

iv) At what speed is this melody to be played?  **\( \frac{4}{\text{bar}} = 120 \text{ meaning} \)**  

v) What is the English meaning of *con grazia*?  **With congratulations**  

vi) Explain the signs on the quavers in bar 2  **Dots meaning**  

vii) Is there a sequence in bar 3? Yes or no?  **Yes? Just ‘yes’ will do**  

viii) What is meant by *ben marcato*?  **Well marked**  

ix) Add a tenuto sign to the last note.  


C. Write the ranges for each of these voices as used in normal choral writing, using the appropriate clef.

1) soprano

2) tenor

D. This melody modulates.

i) Name the original key \( \text{G minor} \) \( \checkmark \)

ii) Name the new key \( \text{Bb major} \) \( \checkmark \)

iii) Name the relationship of the new key to the original key. Mediant \( \times \)

Mark 47/100

How did you go marking this paper? Did you find lots of mistakes?
Now go to www.blitzbooks.com.au and download the uncompleted version of this paper. See if you can get 100%!  