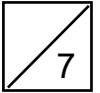


# TEST PAPER

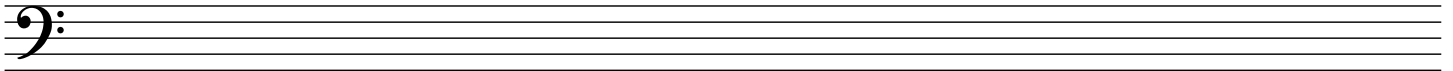
## GRADE 3 MUSICIANSHIP

**Question 1**      **KEYS AND SCALES**      **Total Marks 17**

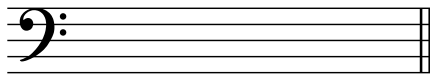
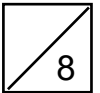
A. Write the scale of F sharp major.



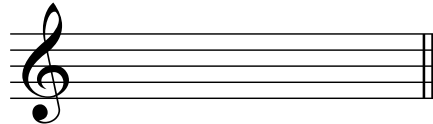
- Write the key signature.
- Use crotchets.
- Write two octaves descending.
- Mark each tone with a slur.
- Complete the scale with a double bar line.



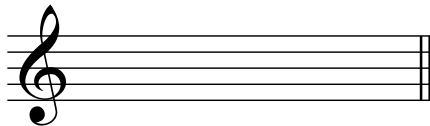
B. For each of the following, write the key signature and the named scale degree.



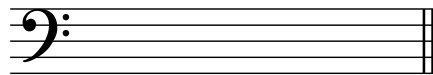
C# minor  
leading note



Bb major  
subdominant

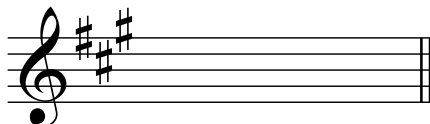
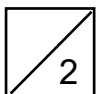


C minor  
supertonic



B minor  
submediant

C. Name two keys that share this key signature.



- i) .....
- ii) .....

A. Write these intervals above the given tonic notes.

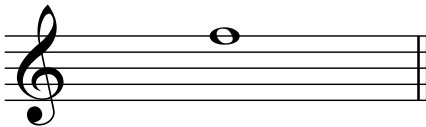
4



major 6th



perfect 5th



major 3rd



major 7th

B. Name these intervals by number and quality

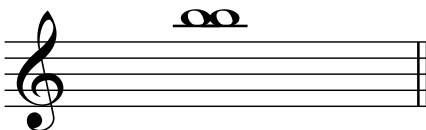
8



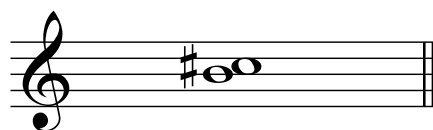
.....



.....



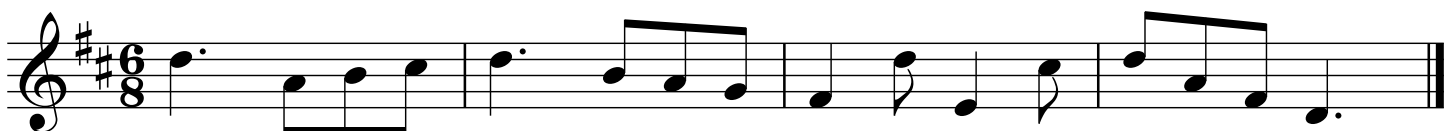
.....



.....

C. Circle an interval of a minor sixth between two consecutive notes in this melody.

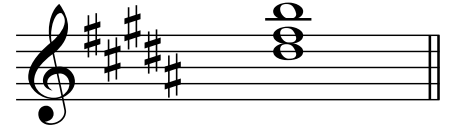
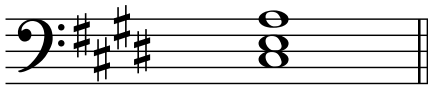
1



For each of the following triads:

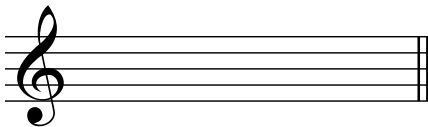


- name the key
- name the triad as the tonic (I), subdominant (IV) or dominant (V) of that key
- name the position as either root position or first inversion

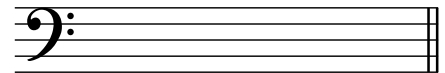


Key .....  
 Triad .....  
 Position .....

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



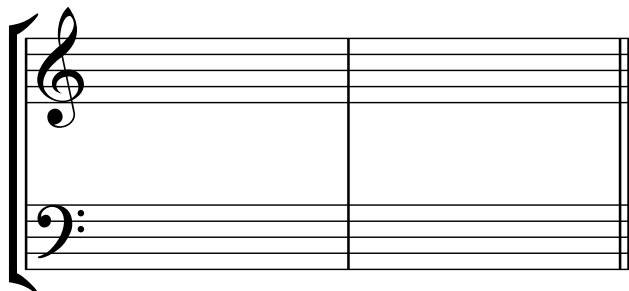
F minor  
 subdominant (IV)  
 root position



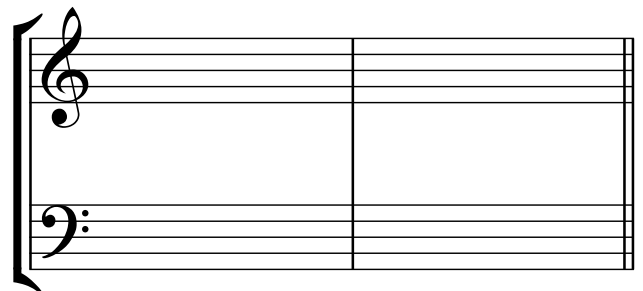
B major  
 tonic (I)  
 first inversion

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

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

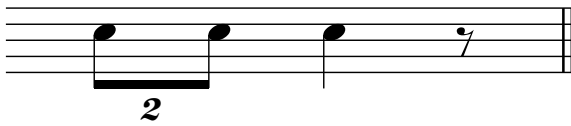


F# minor  
 imperfect cadence

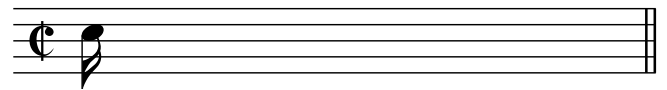
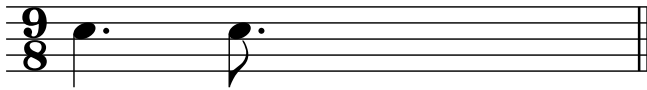


Ab major  
 perfect cadence

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



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



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

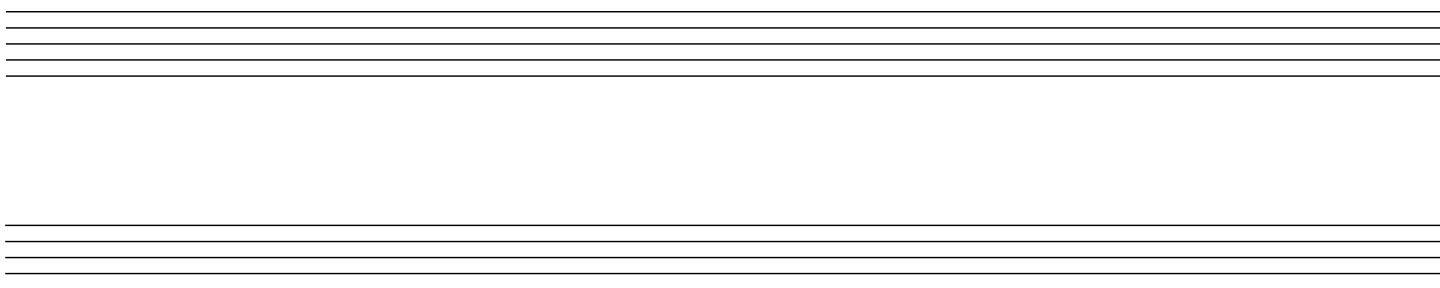


|               | Simple | Compound | Duple | Triple | Quadruple |
|---------------|--------|----------|-------|--------|-----------|
| $\frac{3}{8}$ |        |          |       |        |           |
| $\frac{9}{8}$ |        |          |       |        |           |
| $\frac{3}{2}$ |        |          |       |        |           |

Write a rhythmic pattern to suit the words below.

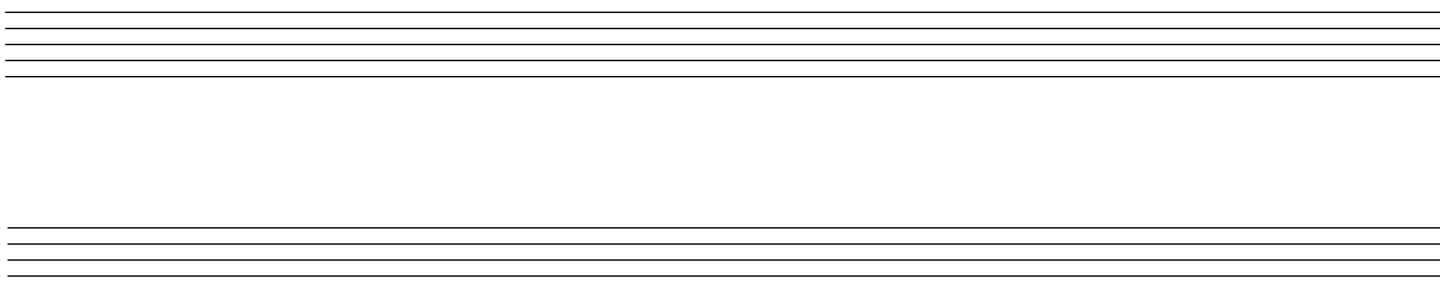
Write the words clearly under the notes, and use hyphens for words of more than one syllable.

She woke with the birds, and then admired  
The views across the valley.



Two sets of blank musical staves, each consisting of five lines, intended for writing a rhythmic pattern.

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



Two sets of blank musical staves, each consisting of five lines, intended for writing a melody in the key of A major.

A. Give the English meaning of the following terms.



- i) *una corda* .....
- ii) *scherzando* .....
- iii) *piu mosso*.....

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



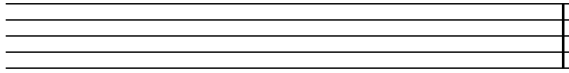
Con grazia M.M. ♩ = 120

- i) Name the form of the melody. ....
- ii) Mark the main sections of the form with the letters AB or ABA.
- iii) What is meant by the sign M.M? .....
- iv) At what speed is this melody to be played? .....
- v) What is the English meaning of *con grazia*? .....
- vi) Explain the signs on the quavers in bar 2 .....
- vii) Is there a sequence in bar 3? Yes or no? .....
- viii) What is meant by *ben marcato*? .....
- ix) Add a tenuto sign to the last note.

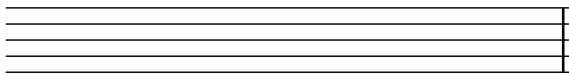
C. Write the ranges for each of these voices as used in normal choral writing, using the appropriate clef.



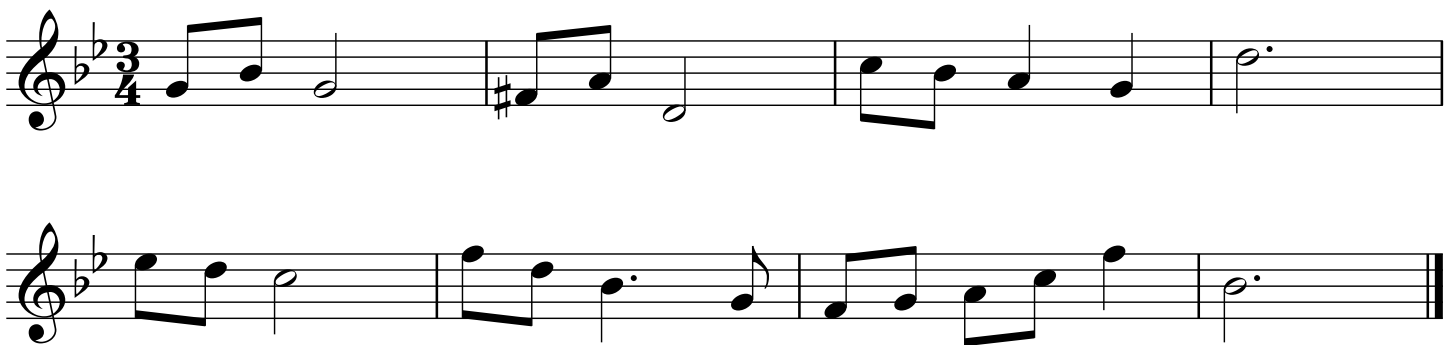
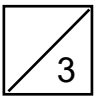
1) soprano



2) tenor



D. This melody modulates.



- i) Name the original key .....
- ii) Name the new key .....
- iii) Name the relationship of the new key to the original key. ....

