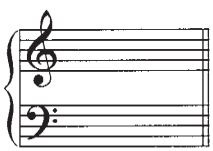
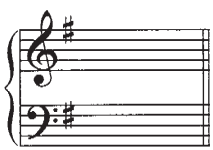
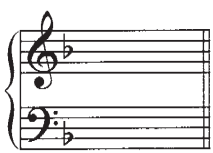
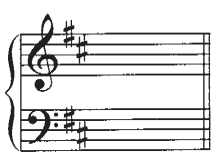
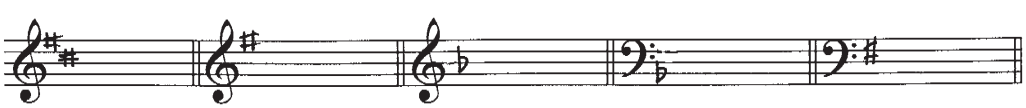
Remembering Relatives

Related keys share the same key signature. You can work out the relative minor of any major key by 'counting' down 3 semitones. In Grade 2 we learned that the best way to remember relatives is to make up a word beginning and ending with the letters of the related keys!

Relatives	Key Signature of these keys	Word to remember relatives
C major is related to **A minor**		Word beginning with 'C' and ending with 'A': cola
G major is related to **E minor**		Word beginning with 'G' and ending with 'E': grape
F major is related to **D minor**		Word beginning with 'F' and ending with 'D': Food
D major is related to **B minor**		Word beginning with 'D' and ending with 'B': Dob

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

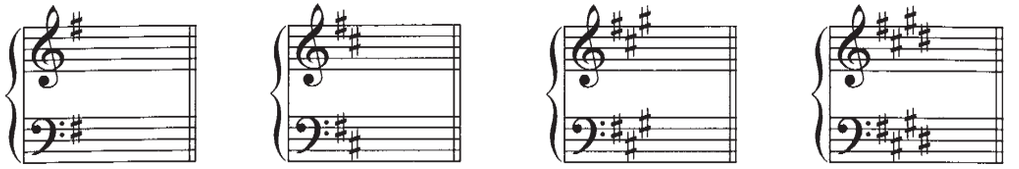


D major E minor D minor F major G major

DID YOU KNOW... B minor is not actually one of the keys set for study in Grade 3. But since B minor is D major's relative minor, it's handy to know it anyway!

E Major and the Sharps

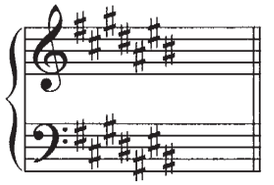
E major is our new sharp key in Grade 3. Now we know four major keys with sharps:



G major D major A major E major

How many sharps does A major have? 3 How many sharps does E major have? 4
What about D major? 2 Do the sharps always appear in the same order? Yes

Sharps are ALWAYS written in the same order:
F C G D A E B. Here is the entire 'family' of sharps:



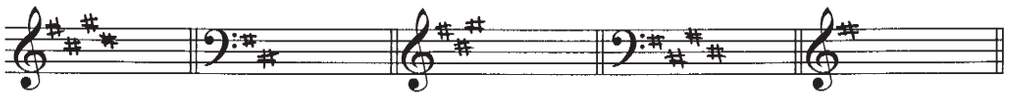
There is an easy way to remember this order. You just need a sentence where the beginning of each word tells you the name of the sharp, for instance:

'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!)

Fat Cat Goes Driving And Eats Bananas

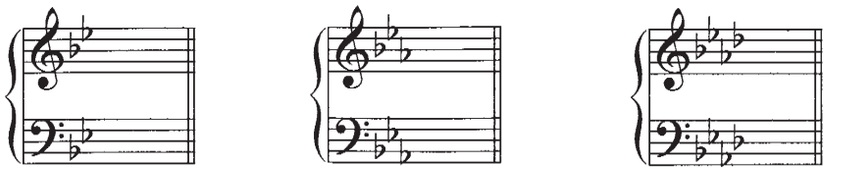
Apart from getting the order of sharps right, it's important to write them in exactly the right position every time. Write these key signatures (watch out for clef changes!):



E major D major A major E major G major

Three New Flat Keys

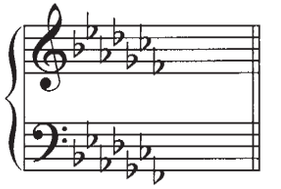
There are three new **major** keys with flats in Grade 3.



B flat major E flat major A flat major

How many flats does E flat major have? 3 How many flats in A flat major? 4
What about B flat major? 2 Do the flats always appear in the same order? Yes

Flats also are ALWAYS written in the same order:
B E A D G C F. Here is the entire 'family' of flats:



You might be thinking we need to make up another sentence for the order of flats. Well guess what? We don't have to... it's the same as the order of the sharps, but BACKWARDS! (How convenient)

We also need to get the positioning of the flats just right. Write these key signatures (watch out for clef changes!):

B flat major A flat major E flat major B flat major A flat major

DID YOU KNOW... The Blitz Key Signature Table is the perfect aid for memorising 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
- Tick off each scale instruction after you have completed and checked it!

1. Write an E major scale:

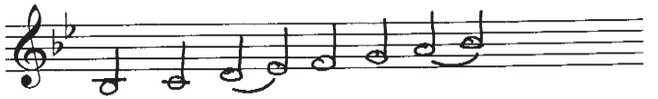
- ★ write the key signature
- ★ use semibreves
- ★ write one octave going up

2. Write a D harmonic minor scale:

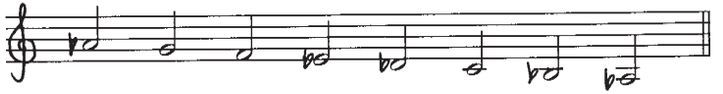
- ★ use accidentals
- ★ use crotchets
- ★ write one octave going down
- ★ mark the tones

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.



G Minor and C Minor

As we discussed on page 3, relative major and minor keys share the same key signature. Look back at the key signatures on page 5, then complete these sentences:

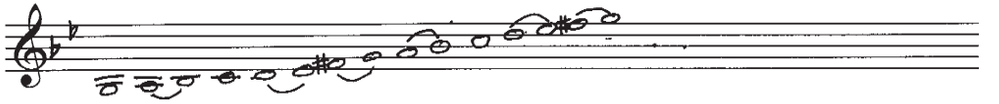
G minor is the relative of B flat major, therefore it has 2 flats.

C minor is the relative of E flat major, therefore it has 3 flats.

G minor C minor

Write the scale of G harmonic minor:

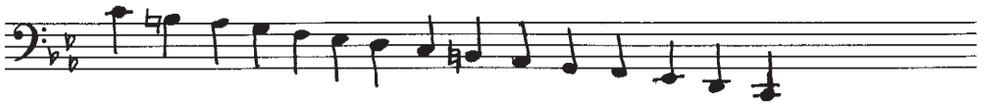
- ★ write the key signature
- ★ use semibreves
- ★ write two octaves going up (start below the staff)
- ★ mark the semitones (hint: avoid 6–7!)



Good work! Writing C harmonic minor is just as easy, with one tiny exception... the 7th note (B) is already a flat because of the key signature. We must use a NATURAL sign to raise it!

Now try writing a C minor scale:

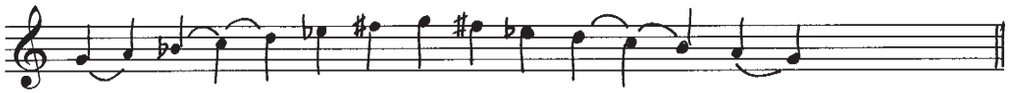
- ★ write the key signature
- ★ use crotchets
- ★ write two octaves going down
- ★ raise the 7th with the correct accidental (you won't get such nice reminders in the exam!)



Scale Practice (what fun)

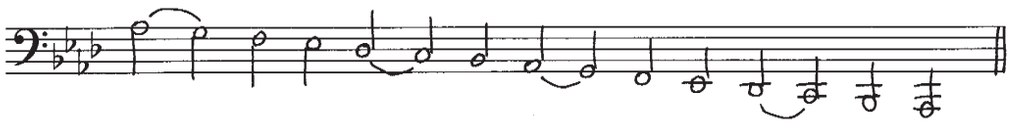
1. Write the scale of G harmonic minor

- ★ use accidentals – not the key signature
- ★ use crotchets
- ★ write one octave going up and one octave going down
- ★ mark the tones
- ★ complete the scale with a double bar line



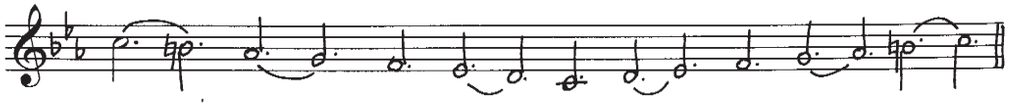
2. Write the major scale with the given key signature

- ★ use minims
- ★ write two octaves going down
- ★ mark the semitones



3. Write the harmonic minor scale that starts on the given note

- ★ add the key signature
- ★ write one octave going down and one octave going up
- ★ mark the semitones
- ★ complete the scale with double bar line



HERE'S A THOUGHT: If you are asked to write a C minor scale using accidentals instead of a key signature, the 7th note doesn't actually need a natural sign!

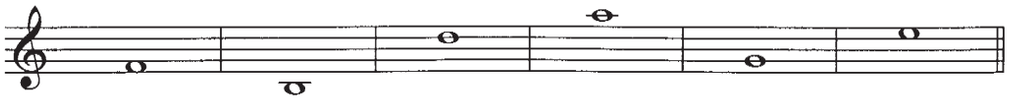
Scale Degree Names

Many times we have referred to scale degree no.1 as the 'tonic' (e.g. tonic triads). This is known as a 'technical' scale degree name. Now it's time to learn the technical names for all the other scale degrees!

Scale Degree Number	Technical Name	Handy Hint for Remembering
1	**TONIC**	You already know this one
2	**SUPERTONIC**	'Super' means above
3	**MEDIANT**	Think 'Doh-Reh-**Me**diant'!
4	**SUBDOMINANT**	'Sub' means 'under': no. 4 is under no. 5!
5	**DOMINANT**	You just need to know this one
6	**SUBMEDIANT**	Mediant is 3 **above** (1-2-**3**), so 'sub' mediant is 3 **below** (1-7-**6**)
7	**LEADING NOTE**	It 'leads' to the tonic!

Notice how there is no number '8'? We talk about no. 8 when referring to scales, but no. 8 is really just the same as no. 1 – it's the tonic!

The following notes are all from C major. Can you write the correct scale degree name under each?



subdominant leading note supertonic submediant dominant mediant

Writing Scale Degrees

In this part of the exam you are tested on two things:

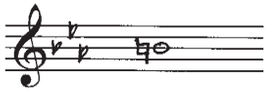
1. Your knowledge of all the technical names for scale degrees
2. How well you know your key signatures!

For example:

G minor, mediant

First, you need to write the correct key signature (do this now). Now, which scale degree is the mediant? Number 3. So now you need to write the note which is scale degree no. 3 of G minor (do this now). Well done!

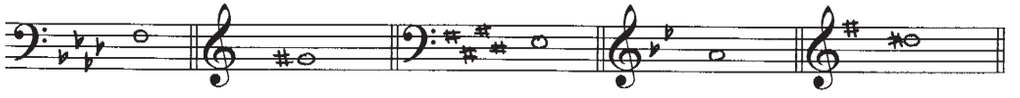
As you can see, if you know your stuff it's pretty easy. But here's a trickier question:



C minor, leading note

Write the key signature and the correct scale degree. But... you're not finished yet. Think: what is special about the leading note in a minor key? That's right! You'll to need to raise this note with the correct accidental (hint: don't forget, it may need a sharp OR a natural).

Now write these key signatures and the named scale degrees (watch out for clef changes...)

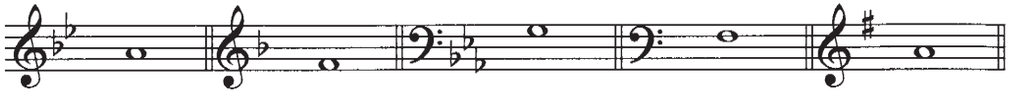


A flat major submediant | A minor leading note | E major tonic | G minor supertonic | E minor leading note

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

Tiny Test

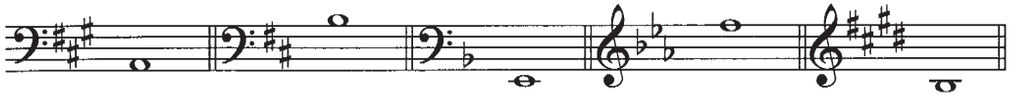
1. The following key signatures are all minor. Name the key and the scale degree: /10



Key: G minor | D minor | C minor | A minor | E minor

Name: supertonic | mediant | dominant | submediant | subdominant

2. And now do the same for these MAJOR key signatures! /10

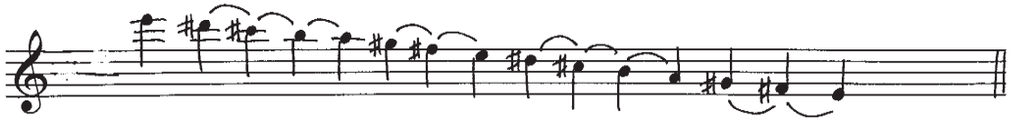


Key: A major | D major | F major | E♭ major | E major

Name: tonic | submediant | leading note | supertonic | dominant

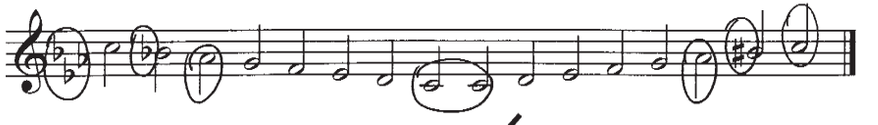
3. Write the major scale with the key signature of four sharps /5

- ★ use accidentals - not the key signature
- ★ use crotchets
- ★ write two octaves going down
- ★ mark the tones
- ★ complete the scale with a double bar line



/5

4. Here is a C minor scale with at least five mistakes. Can you find them?



Total: /30

Intervals

In Grade 3 we approach intervals in exactly the same way as we did for Grade 2. The rules are the same, there are just more keys to learn! Let's do some quick revision:

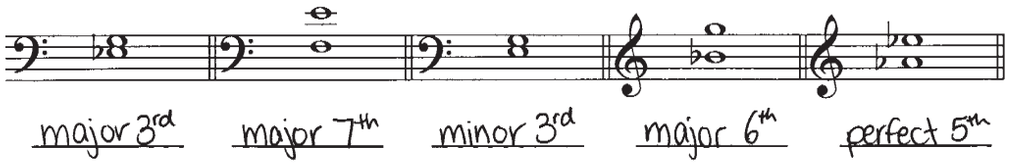
- ★ Unisons, 4ths, 5ths and 8ves are **PERFECT**
- ★ 2nds and 7ths are **MAJOR**
- ★ 3rds and 6ths are either **MAJOR** or **MINOR**

The bottom note is always the tonic, and the top note comes from the major or minor scale on that tonic. Just like Grade 2, there's only one way to blitz your intervals...

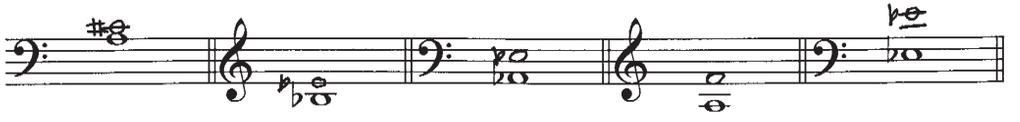
LEARN YOUR KEY SIGNATURES!

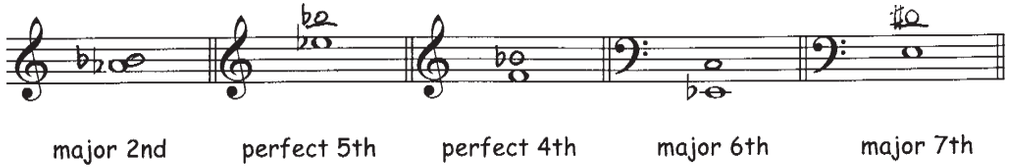
HOT TIP: 3rds and 6ths will always be major if the tonic is F, B flat, E flat, or A flat. That's because we only study major keys on those notes!

Name these intervals. Remember that the bottom note is the tonic!



Write these intervals above the given tonic notes. Don't forget that 'perfect' intervals often need accidentals - especially if the bottom note is B♭, E♭ or A♭!

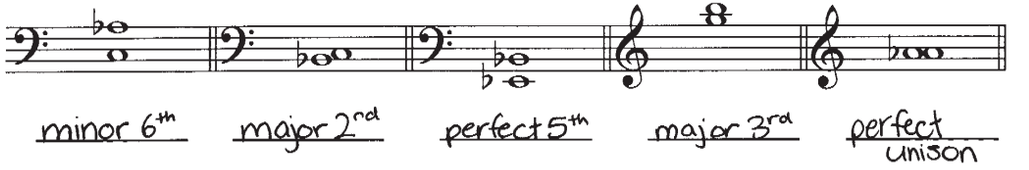




Let's Practise Intervals

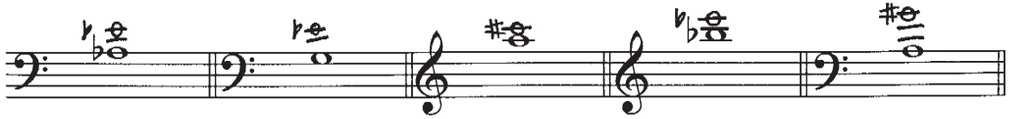
1. Write the following intervals above the given tonic notes.

2. Name the following intervals by number and quality.

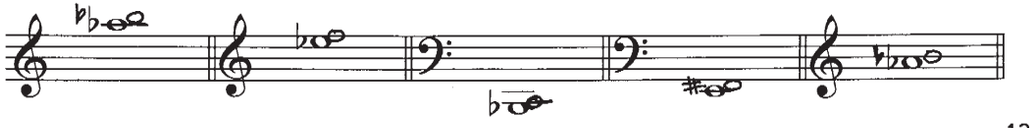


3. Add accidentals where necessary to the top notes of these intervals. (Warning: some of them may not need any at all!)

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



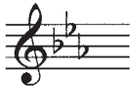
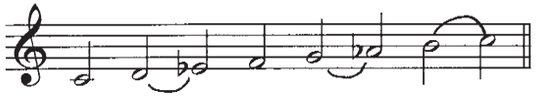
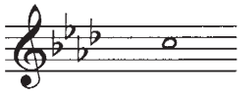
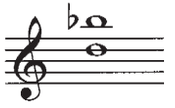
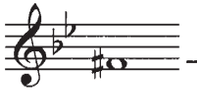
5. Write a major 2nd above these tonic notes.



Timed Test

Time:

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:  E♭ major and C minor
2. Name this scale:  C minor
3. Mark the semitones in the scale above.
4. Write the mediant note of this major key: 
5. How many semiquavers are there in a dotted crotchet? 6
6. Name this interval:  minor 6th
7. Write a major 7th above this note: 
8. What is the technical name of scale degree no.6? submediant
9. Name this minor key and scale degree:  G minor, leading note

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

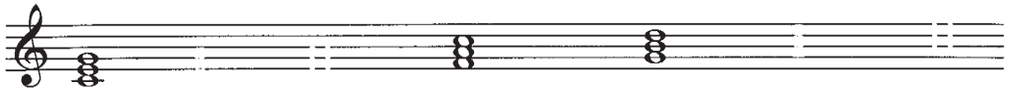
After marking this with your teacher, tick one of the following:

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

☐ I made ____ mistakes. My new time is _____

Triads

Up until now we have only dealt with the **tonic** triad, also known as chord I. If we build a triad on scale degree no. 4, it is the **subdominant** triad (chord IV), and a triad on no. 5 is - you guessed it - the **dominant** triad (chord V). Let's look at C major triads:

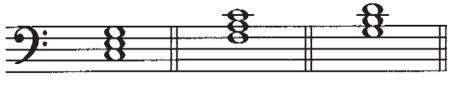
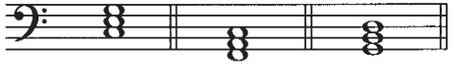


Tonic (I) Subdominant (IV) Dominant (V)

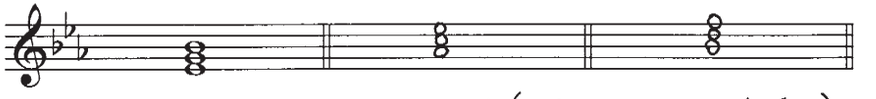
The chords on the tonic (I), subdominant (IV) and dominant (V) are known as the three **PRIMARY** triads. (Notice we always use Roman numerals when referring to chords!)

DID YOU KNOW... All of these chords are in 'root position'. This means that the bottom note is the 'root' of the chord.

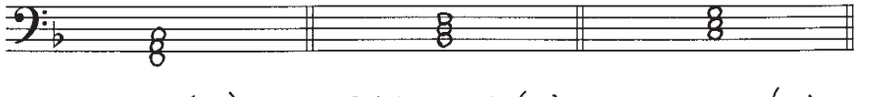
When you write chords, you may go up or down to chords IV and V, e.g:

 or 

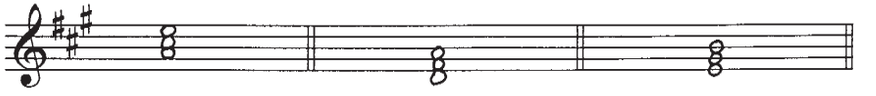
Write the three primary triads in the following **major** keys, then write the name and number of each chord underneath.



Tonic (I) Subdominant (IV) Dominant (V)



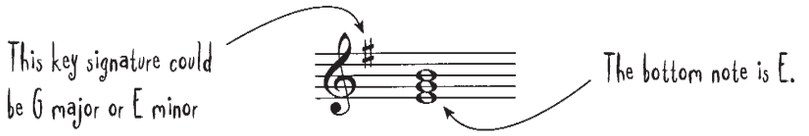
Tonic (I) Subdominant (IV) Dominant (V)



Tonic (I) Subdominant (IV) Dominant (V)

Naming Triads

In this question you may be asked to identify the key of a triad, or the chord number, or both! Always look at the 'root' of the chord (the bottom note) to figure out the key and chord number. For example:



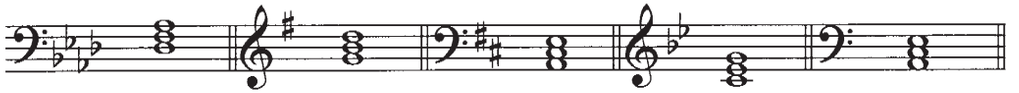
In G major, the note E is scale degree no. 6, so this would be chord VI.

In E minor, the note E is scale degree no. 1, so this would be chord I.

Which answer is correct? Remember, in Grade 3 you are only tested on PRIMARY triads, so your answer must end up as I, IV, or V...

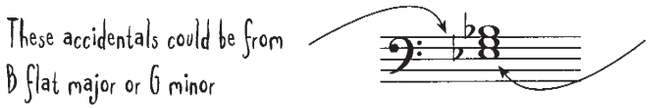
So the triad above is chord I in E minor.

Name these key signatures and triads as I, IV or V.



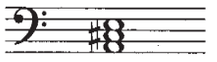
Key:	A♭ major	G major	D major	G minor	A minor
Triad:	IV	I	V	IV	I

Sometimes triads are written without key signatures, but when this happens you are always told the chord number (phew!). You need to look at two things: the accidentals and the bottom note of the triad. Name the key of this **subdominant** triad:



So this is the subdominant triad in the key of B♭ major.

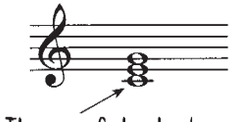
Now name the key of this **dominant** triad (hint: the answer could be major OR minor – you'll be correct either way! More about this on pages 18–19):



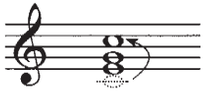
Key: D minor

First Inversion

First inversion triads have the root 'flipped up' one octave.

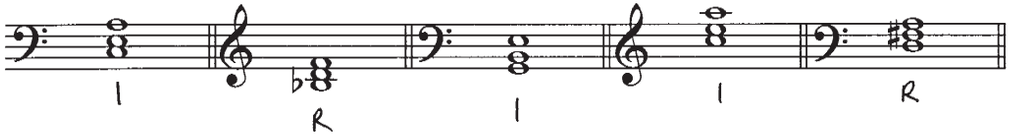


The root of the chord is on the bottom, so this is 'root position'

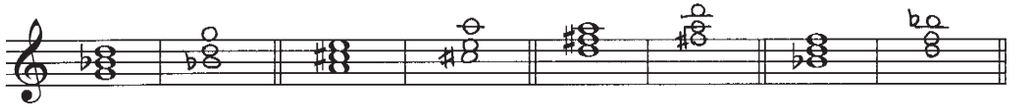


Now the root of the chord is on top! This is called 'first Inversion'

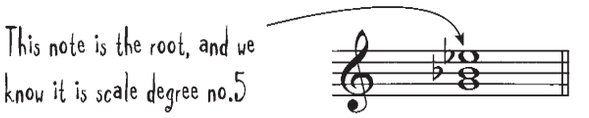
Label these triads 'R' for root position or number '1' for first inversion.



Rewrite the following root position triads as first inversion triads, including the accidentals. Always 'flip' the chord by moving the bottom note **up** one octave. (Don't be tempted to 'flip' it the other way to avoid leger lines!)



To name a first inversion triad, remember that the root is on the TOP, and look very carefully at the accidentals. Name the key of this **dominant** triad (chord V):



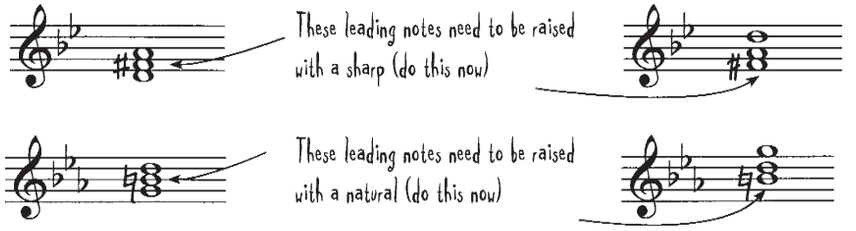
So this is the dominant triad in the key of A♭ major

Name the key of these **subdominant** triads:

Key: E major Key: B♭ major Key: D minor Key: G major

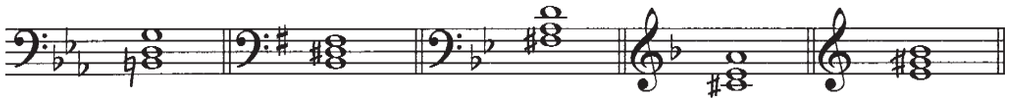
Chord V in Minor Keys

Chord V contains the leading note, and - as you know - in minor keys the leading note needs to be raised. Let's look at the dominant chords of G minor and C minor:

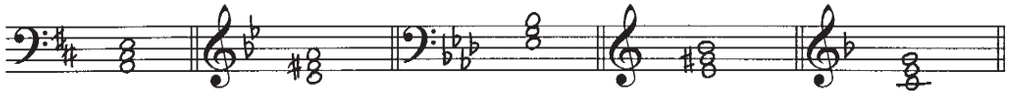


DID YOU KNOW... In root position, the leading note is the middle note of chord V, but in first inversion, the leading note is on the BOTTOM of chord V!

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

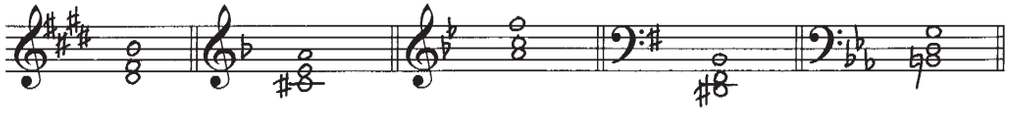


Write the following dominant triads with key signatures in **root position** (remember to raise the leading note in minor keys only):



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

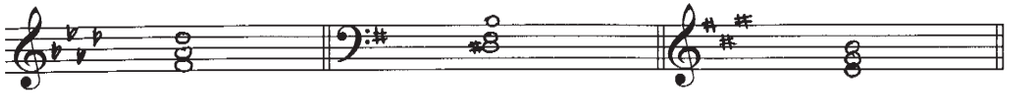
And now write these dominant triads in **first inversion** with key signatures:



E major dominant (V) | D minor dominant (V) | B flat major dominant (V) | E minor dominant (V) | C minor dominant (V)

Terrific Triads

1. Write the following triads using key signatures



A flat major
Subdominant (IV)
First inversion

E minor
Dominant (V)
First inversion

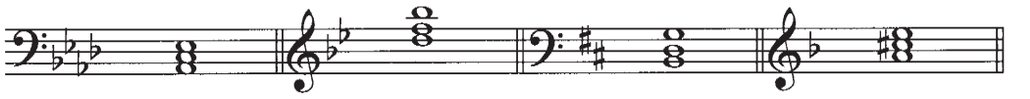
A major
Dominant (V)
Root position

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

2. When writing triads, we must take special care with: (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

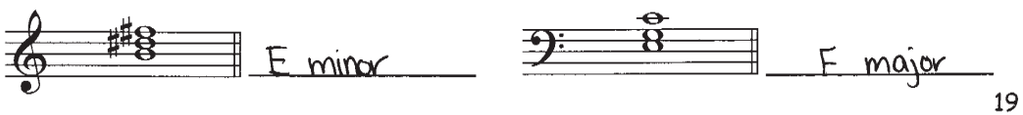
3. Name these triads as I, IV or V of their key, and state whether they are in root position or first inversion.



Key A♭ major	Key B♭ Major	Key D major	Key D minor
Triad I	Triad I	Triad IV	Triad V
Position Root	Position First inv.	Position First inv.	Position Root

HERE'S A THOUGHT... When chord V is written with accidentals instead of a key signature, it's impossible to tell whether it's from the major or minor key. Your answer will be correct either way!

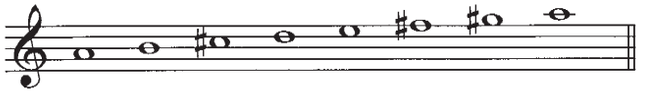
4. Name the key of these dominant triads:



E minor | F major

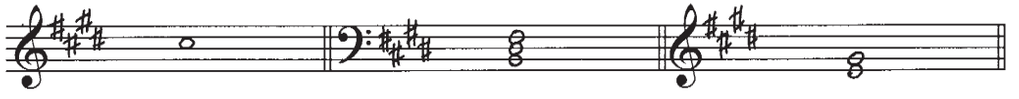
Revision of Stuff

1. Name this scale. /1



A major

2. Write the key signature of E major in each of the bars below (watch out for clef changes). Then write the following: /6

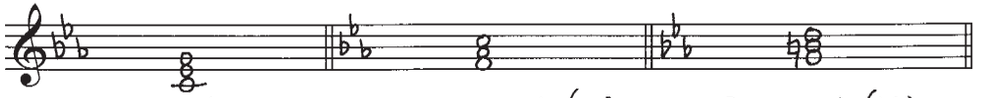


submediant note dominant triad major 3rd (draw the E first!)

3. Add a clef and accidentals to make this a C harmonic minor scale. /5

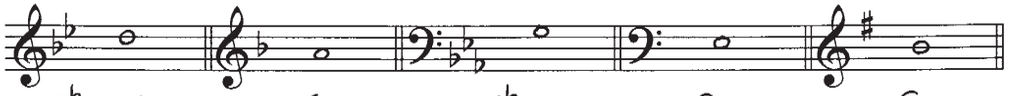
4. In the scale above, mark with a slur any intervals larger than a tone. /2

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). /6



Tonic (I) Subdominant (IV) Dominant (V)

6. Name each of these MAJOR keys: /5

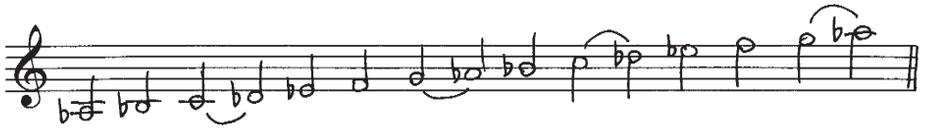


B♭ major F E♭ C G

7. Write the mediant note for each key signature in question 6. /5

8. Write the scale of A flat major: /8

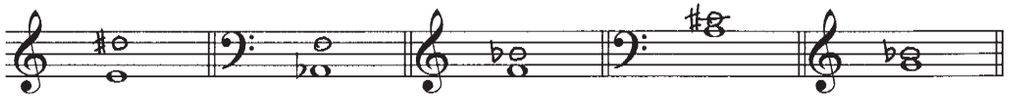
- ★ use accidentals
- ★ use minims
- ★ write two octaves going up
- ★ mark each semitone with a slur
- ★ complete the scale with a double bar line



9. Name two keys that share this key signature. /2

1. G major 2. E minor

10. Write these intervals above the given tonic notes. /5

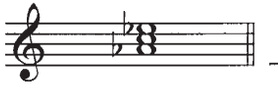


major 7th major 6th perfect 4th major 3rd minor 3rd

11. What name would have appeared on Darth Vader's birth certificate? /1
(this is not likely to be tested in the exam) Annikin Skywalker

12. Name the key of each of these tonic triads: /4

G minor



A♭ major

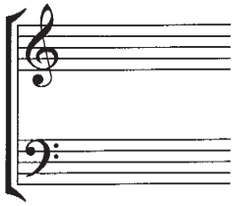
Total: /50

Choir Music: 4-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
} ← These are usually female voices

The second lowest voice is called TENOR
The lowest voice is called BASS
} ← 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

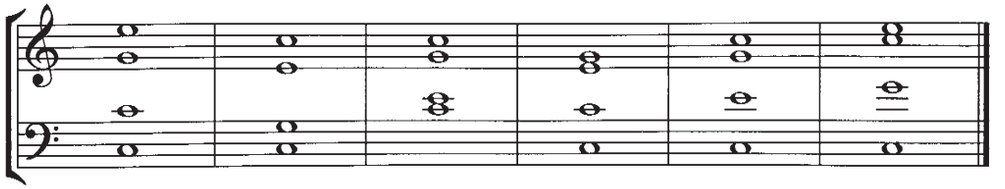
4-Part Vocal Style is also known as SATB style - for Soprano, Alto, Tenor and Bass.

When writing music in 4-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:

DOUBLE THE ROOT!!!

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 C. Here are six different versions in 4-part vocal style:



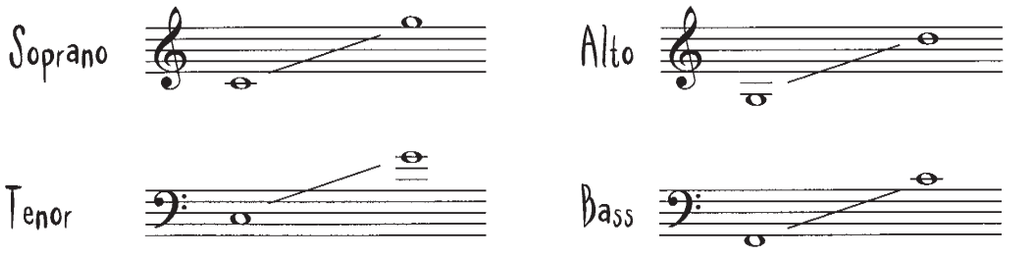
Which note does the bass sing every time? C This is a very important rule:

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 4-part vocal style, it is important to know how high and low each voice can sing. Here are the ranges of each voice:



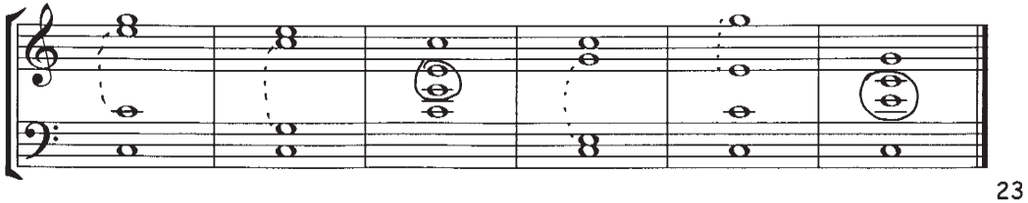
Sing some melodies with your teacher. Which 'voice' are you? _____

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:

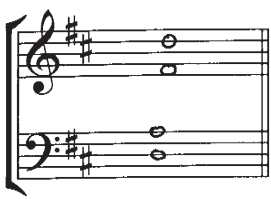
- ★ Soprano must not be more than one octave away from Alto
- ★ Alto must not be more than one octave away from Tenor
  (this can be tricky to spot since these two voices are written on different clefs)
- ★ Tenor and Bass can be as far apart as they like!
  (But they must stay within vocal range!)
- ★ Tenor may not sing higher than alto and alto may not sing lower than tenor in any one chord (i.e. these voices may not 'cross')

Check out these chords for choirs. Spot the mistakes in spacing or voice-crossing!



Chords for Choirs

Let's divide chord I of D major between the four voices. We'll use semibreves.



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)

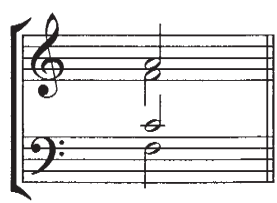
Now you can write this chord in 4-part vocal style!

Checklist:

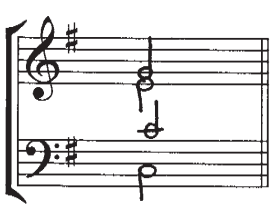
- ☑ Bass is singing the root of the chord
- ☑ Soprano and alto are no more than one octave apart
- ☑ Alto and tenor are no more than one octave apart
- ☑ All voices are within their vocal range
- ☑ Tenor and alto are not overlapping

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).

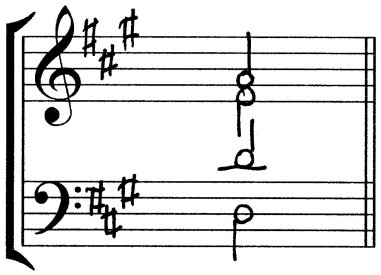
Write these letter names above the bar, then write the chord.

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

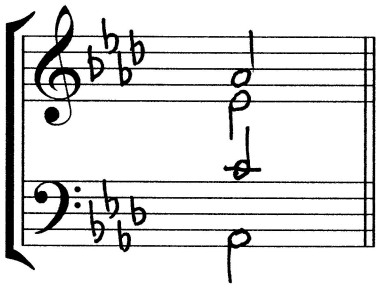
Then use the list above to check your work.

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!

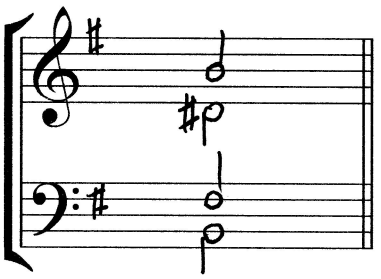
Now you can write your own combinations of the following chords in 4-part vocal style. Write the key signature, and add stems to make all the notes minims.



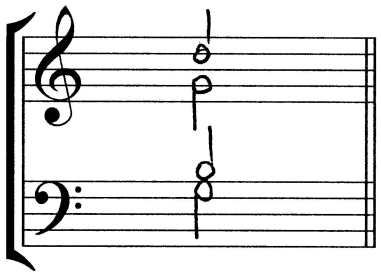
A major
Chord IV



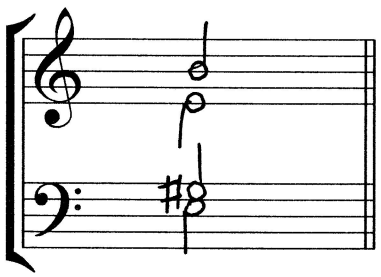
A flat major
Chord I



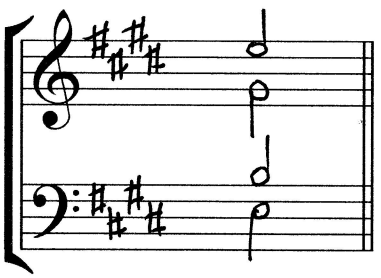
E minor
Chord V (Be careful!)



C major
Chord V

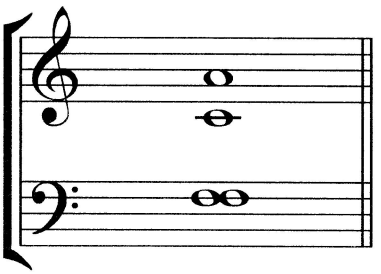


A minor
Chord V

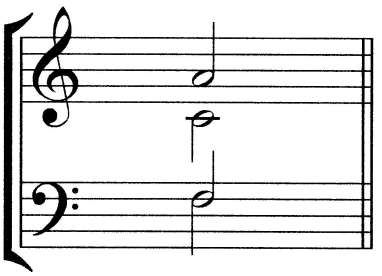


E major
Chord I

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 voices on the same note in minims or crotchets, simply put two stems on the same note, one up and one down, like this:



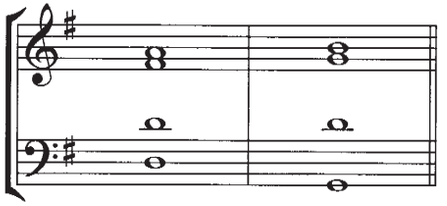
Go to **www.blitzbooks.com.au** and download some free 'cadence style' manuscript paper. Write chords I, IV and V in D, G and A major AND minor!

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 4-part vocal style:



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)

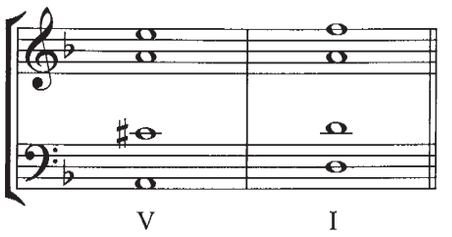
Which voice is singing the same notes in both bars/chords? Tenor

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

What key is the above Perfect Cadence in? G major

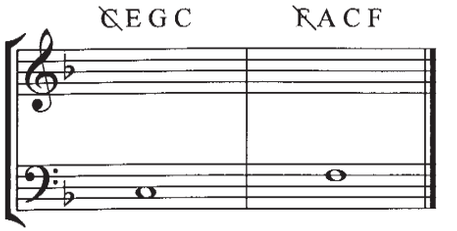
This D minor cadence is voiced differently.

Which voice is singing 'Leading note to Tonic'? Tenor Which voice has the 'Note in Common'? Alto
Which voice is singing the root of the chords? Bass

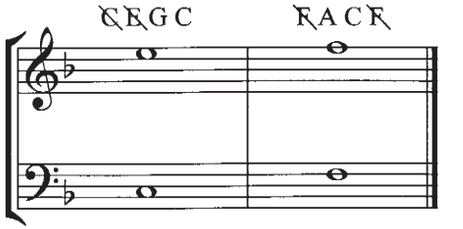


HOT TIP: Perfect cadences in minor keys need special attention. You'll need to find the leading note (which is always in chord V) and raise it with a sharp or a natural sign!

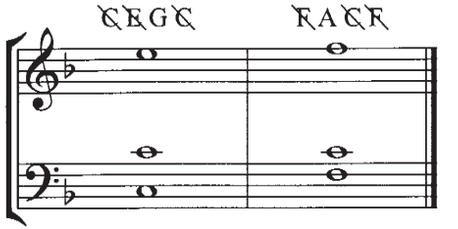
So, perfect cadences should always be structured in a certain way. Here's an example of how to complete one in F major:



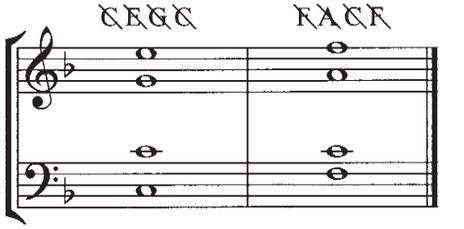
1. The Bass voice sings the root notes - always write these in first



2. One voice sings the 'Leading Note to Tonic' - sounds good in any voice



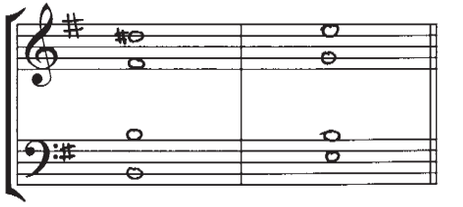
3. One voice sings the 'Note in Common' - sounds nicest in alto or tenor



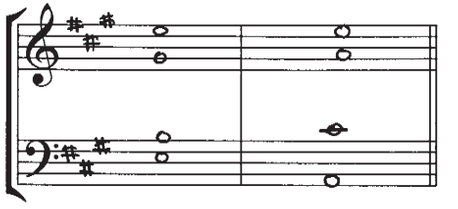
4. The remaining voice sings whichever notes are left!

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.

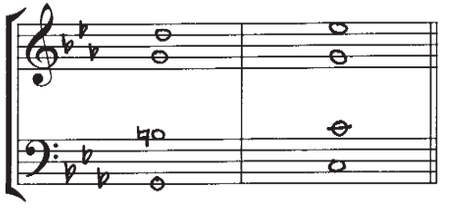
1. Bass sings the root
2. Leading note to tonic (raise the leading note)
3. Note in common
4. Whatever's left!



Great work! Now write perfect cadences in these keys. Write the key signature:



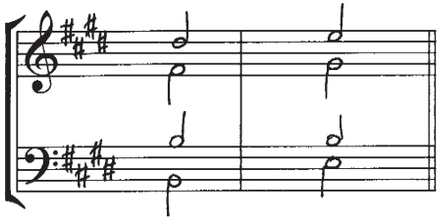
A major



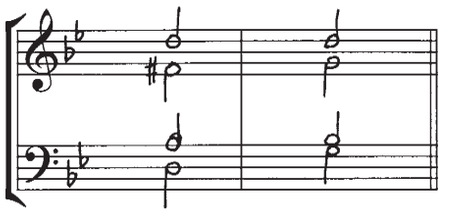
C minor (be careful!)

Perfecting Perfect Cadences

1. Write perfect cadences in these keys using minims. Write the key signature.

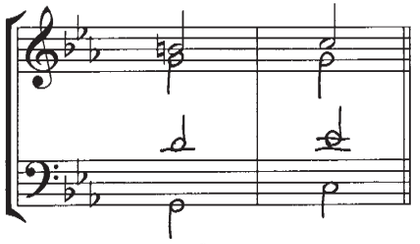


E major

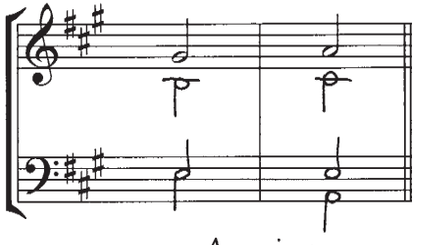


G minor

2. Complete these perfect cadences and name the key.

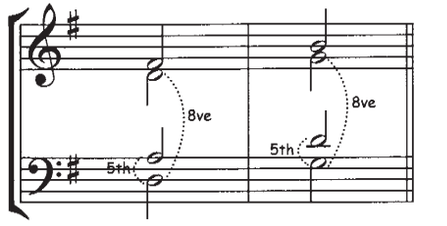


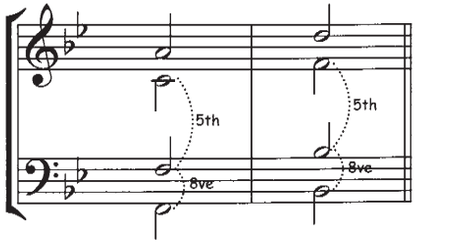
Key: C minor

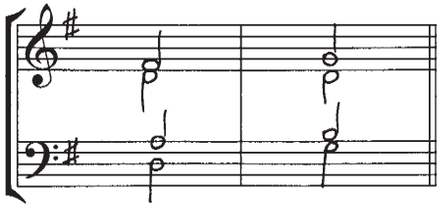


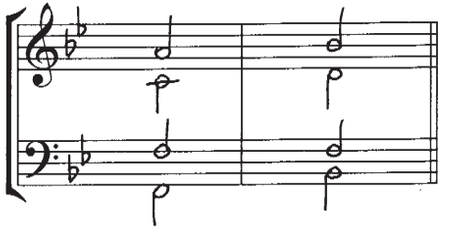
Key: A major

3. In the following cadences, the rules of moving by step have not been followed. The dotted lines show consecutive 5ths and 8ves (also called parallel 5ths/8ves), which are BANNED in Grade 3 Theory! Can you re-write these cadences correctly?





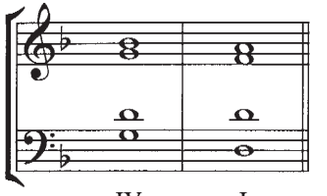




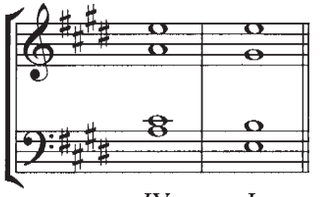
The Plagal Cadence

The plagal cadence is a different chord progression often used for endings of church music (it's the 'A–MEN' bit). The plagal cadence consists of chords **IV-I**.

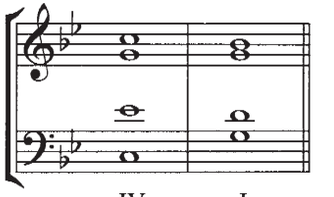
Here are some plagal cadences in 4-part vocal style:



IV I



IV I

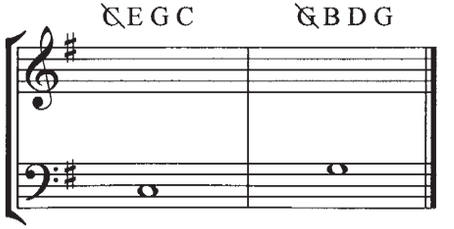


IV I

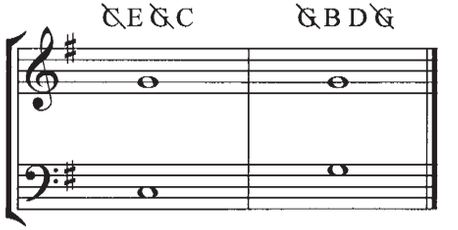
The main thing to notice here is:

THERE IS NO LEADING NOTE!! (This is because we are using chord IV not chord V)

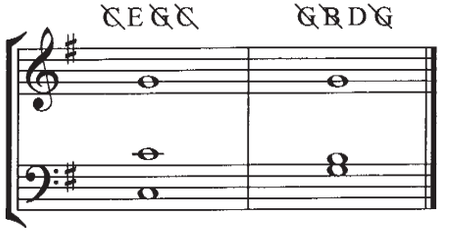
So 'Leading note to Tonic' will not be part of our plan for writing plagal cadences, but the rest is pretty similar. Here's one in G major:

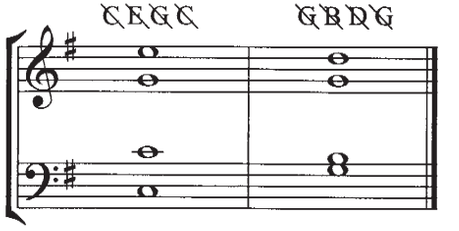


1. The Bass voice sings the root notes - always write these in first



2. One voice sings the 'Note in Common' - sounds good in any voice





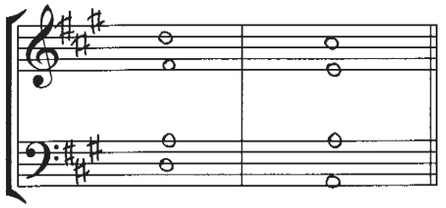
3. The remaining two voices must step DOWN.

HOT TIP I: The leading note does not appear in plagal cadences, so you don't need to worry about including accidentals in minor keys – phew!)

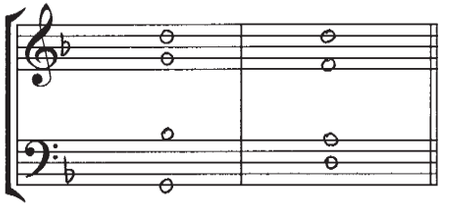
HOT TIP II: Sometimes the question does not tell you which rhythmic value to use when writing cadences. In this case it's usually easiest to write in semibreves – no stems to worry about!

Write these two plagal cadences with key signatures. Remember the three steps:

1. Bass sings the root of the chords
2. Note in common
3. Remaining two voices step down

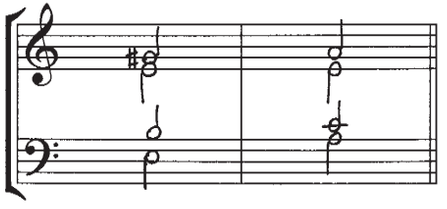


A major

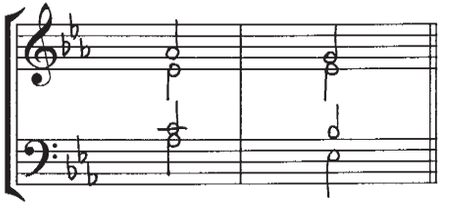


D minor

Now let's revise plagal AND perfect cadences. Write the key signature and use minims:



A minor
perfect cadence

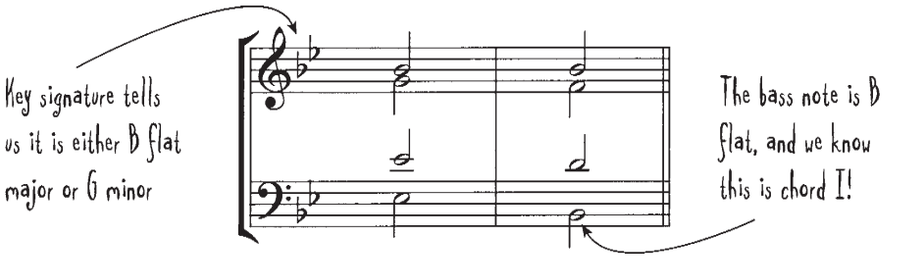


E flat major
plagal cadence

Go to **www.blitzbooks.com.au** and download some free 'cadence style' manuscript paper. Then write perfect **and** plagal cadences in E, C and G major AND minor! (That's 12 cadences in total – have fun!)

Perfect or Plagal?

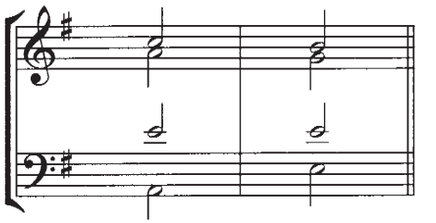
It is important to be able to tell whether a cadence is perfect (V-I) or plagal (IV-I). The **last** chord is always chord I, which tells us the key. If we know the key, we can work out whether the first chord is chord IV or chord V - easy!



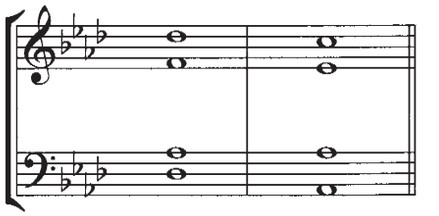
The key of the cadence is B flat major. We know this because it ends on chord I.

Now focus on the bass note of the FIRST chord... is it scale degree number 5 or 4 of that key? This will tell you whether it's chord V or chord IV! That's right, it's chord ____ , which means this is a _____ cadence. Well done!

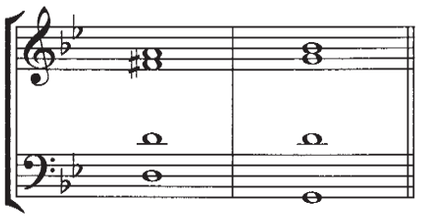
Name the following keys and name the cadences as Perfect or Plagal.



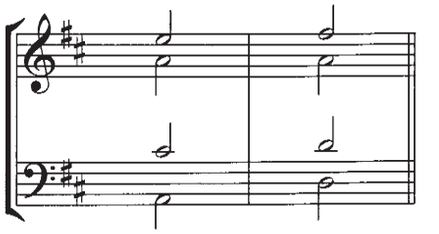
Key: E minor
Cadence: Plagal



Key: A♭ major
Cadence: Plagal



Key: G minor
Cadence: Perfect

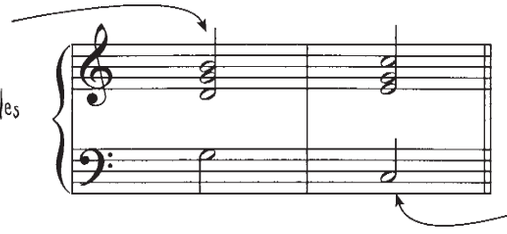


Key: D major
Cadence: Perfect

Pianoforte Style

'Pianoforte style' cadences have 3 notes in the treble and a single note in the bass. Think of this style as 'chords for pianists' rather than 'chords for choirs'!

One stem for 3 notes in the treble. The middle note decides the direction of the stem

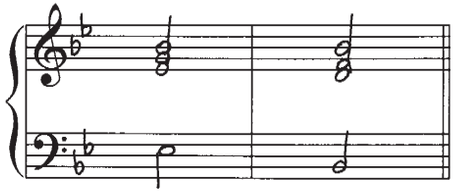


One note in the bass. The normal rules for stem direction apply

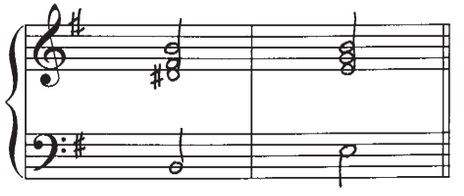
Rules for Pianoforte Style

- ★ Write 3 notes in the treble and one note in the bass (see above for rules for stems)
- ★ The bass notes must be the root of the chords.
- ★ The leading note (L.N.) must go to the tonic. (In the cadence above, the L.N. is the top of chord V and the tonic is the top of chord I. They are in the same 'voice'.)
- ★ The note in common must also be in the same 'voice'. (In the cadence above, the note in common is the middle note of each chord.)
- ★ The 3 notes in the treble must be within one octave.
- ★ The cool thing is you don't have to worry about vocal ranges!

Write the following cadences in pianoforte style using minims.



B flat major, plagal cadence



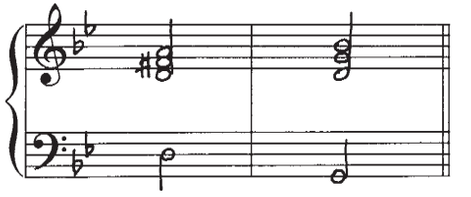
E minor, perfect cadence

IMPORTANT NOTICE!

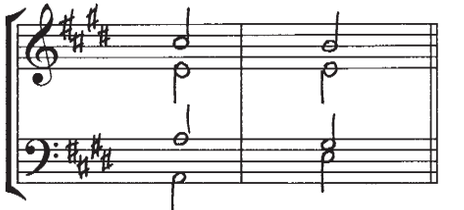
From 2009 onwards, pianoforte style will not be tested in Grade 3 or 4 Theory exams, only 4-part vocal style. However, pianoforte style is still on the Grade 5 syllabus! Therefore it's included in some of the exercises.

Cadence Practice

1. Write the following cadences using minims. Write the key signature first.



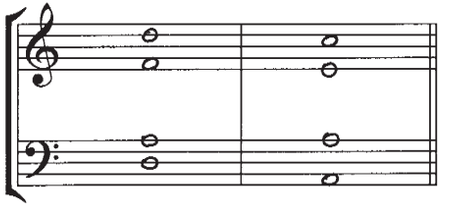
G minor, perfect cadence
pianoforte style

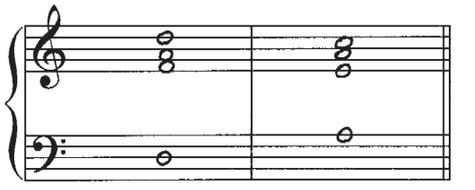


E major, plagal cadence
four-part vocal style

Check list:
- ☑ Notes spaced correctly in each style
- ☑ L.N. to tonic in same voice or same part of chord (perfect cadences only)
- ☑ No leaps except for the bass part - all parts move by step.

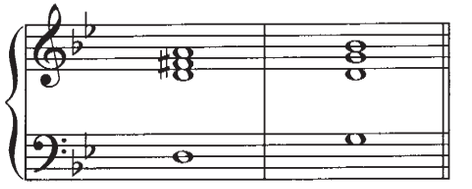
2. Write a plagal cadence in A minor, first in vocal style then in pianoforte style!



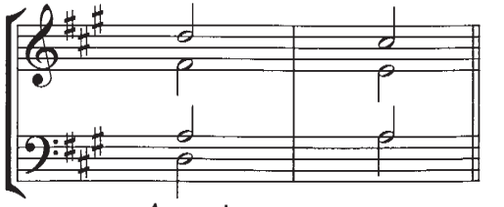


DID YOU NOTICE... the 'brackets' connecting treble and bass clefs are different for the two different styles? Piano music always has the curvy bracket and choir music always has the straight bracket. Interesting, huh?

3. Name the key of each of these cadences and name them as either perfect or plagal.



Key: G minor
Cadence: perfect



Key: A major
Cadence: plagal

Short Test on Stuff

1. Write the following triads with key signatures. /12

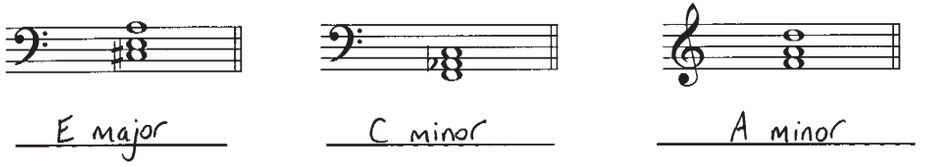
G minor
subdominant (IV)
root position

C minor
dominant (V)
first inversion

F major
subdominant (IV)
root position

E flat major
tonic (I)
first inversion

2. Name the key of each of these subdominant triads. /3

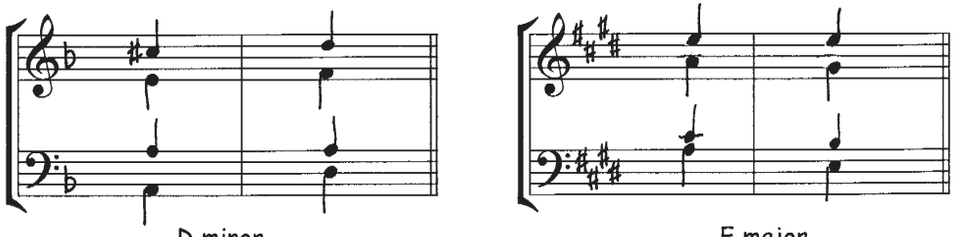


E major

C minor

A minor

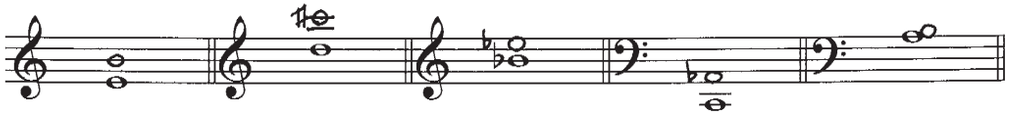
3. Write these cadences in four-part vocal style. Write the key signatures and use crotchets. /10



D minor
perfect cadence

E major
plagal cadence

4. Write these intervals using accidentals where needed: /5



perfect 5th

major 7th

perfect 4th

minor 6th

major 2nd

Total: /30

Tails, Beams and Dots

Quick revision of 2nd grade stuff:

Quaver notes and rests have one tail (♪) or one hook (𝄾) and they are worth **half** a crotchet beat.

Semiquaver 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.

Semiquavers 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 have one beam? 1 How many notes have two beams? 2

So this needs some fancy maths: $\frac{1}{2} + \frac{1}{4} + \frac{1}{4} =$ 1

How about this one: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 Answer: 1

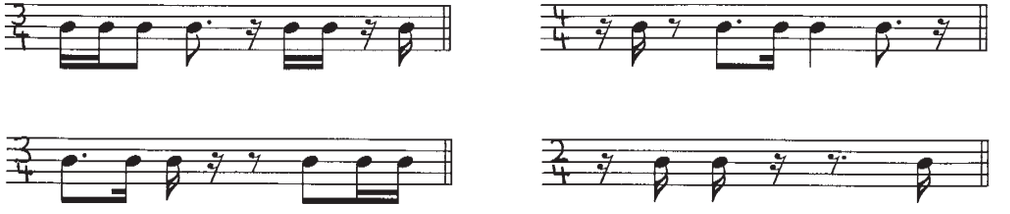
In grade 3 we also get more complicated dotted rhythms. A dot makes a note or rest longer. The dot equals half the value of the note or rest.

𝅗𝅥. = 6 (4 + 2) ♩. = 3/4 ($\frac{1}{2}+\frac{1}{4}$) 𝄽. = 3/4 ($\frac{1}{2}+\frac{1}{4}$)

Dotted quavers are ALWAYS followed by a semiquaver, e.g. ♪ 𝅘𝅥𝅯 or ♪ 𝄿 or ♪.

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.

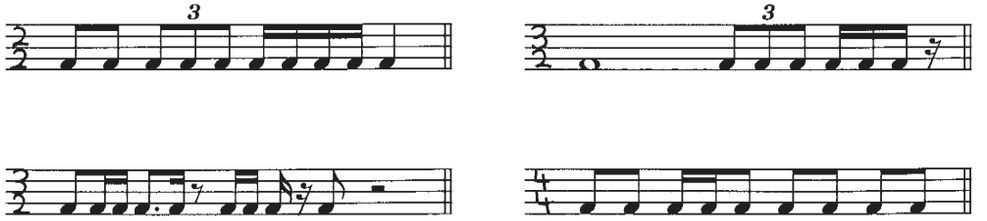
$\frac{2}{2}$ means two minim beats per bar, **simple duple.** $\frac{2}{2}$ can also be written as ¢. This is known as 'Cut Common' time.

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

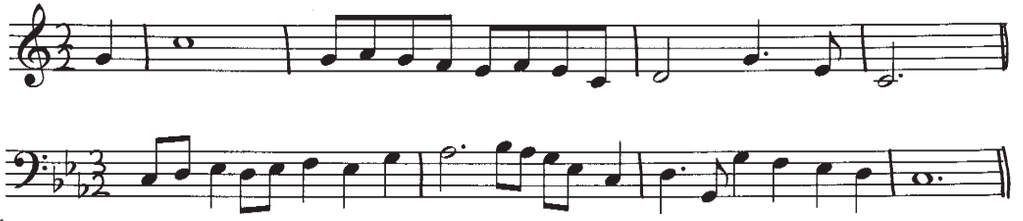
In $\frac{2}{2}$ (¢) and $\frac{3}{2}$, quavers are grouped in fours, to show the minim beats, like this:

HOT TIP: $\frac{2}{2}$ and $\frac{4}{4}$ look very similar as they both contain 4 crotchet beats. The grouping of quavers can be your big clue when trying to tell the difference between them!

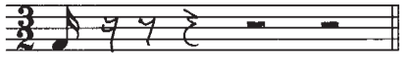
Add the correct time signatures to these bars. (Warning: Do not write $\frac{6}{4}$ as your answer! You must write $\frac{3}{2}$)



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



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

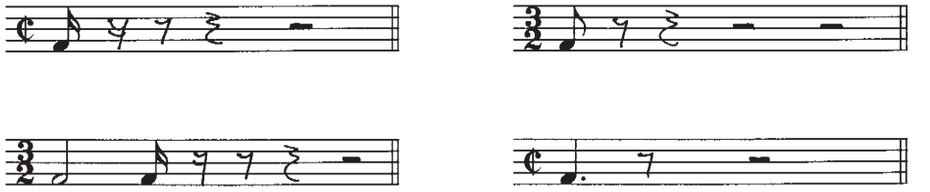


1. Always follow 𝅘𝅥𝅯 with 𝄾, no matter what the time signature!
2. Add 𝄾 to make it up to a crotchet beat
3. Next add 𝄽 to complete the first minim beat
4. Fill the rest of the bar with two minim rests!

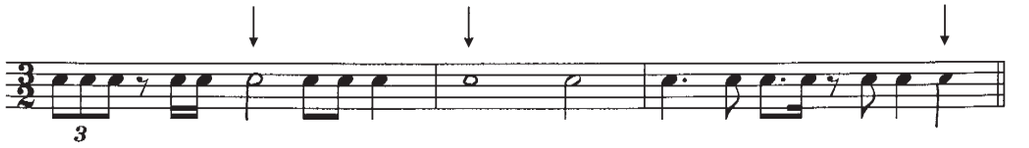
Handy Hints for completing the bar in $\frac{2}{2}$ and $\frac{3}{2}$:

- ★ FIRST make semiquaver beats up to quaver beats, e.g. follow 𝅘𝅥𝅯 with 𝄾
- ★ THEN make quaver beats up to crotchet beats, e.g. follow 𝅘𝅥𝅮 with 𝄾
- ★ THEN make crotchet beats up to minim beats, e.g. follow 𝅗𝅥 with 𝄽
- ★ In $\frac{3}{2}$ you may need two minim rests in a row to complete the bar. Don't be tempted to use 𝄻 instead - you may not group two minim rests together!

Complete the following bars using rests.



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



Introducing $\frac{3}{8}$

$\frac{3}{8}$ means three QUAVER beats per bar, **simple triple**.

It's just like $\frac{3}{4}$ but with quavers instead of crotchets!

$\frac{3}{4}$ =  = 3 crotchets per bar = simple triple

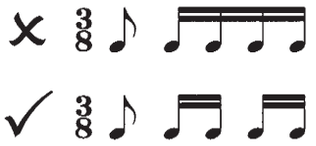
$\frac{3}{8}$ =  = 3 quavers per bar = simple triple

See? These beats are not dotted! That's why $\frac{3}{8}$ is a SIMPLE time signature.

It is also very common to see all the quavers grouped together like this: 
This is quite OK... $\frac{3}{8}$ is the only 'simple' time signature where a group of 3 quavers is allowed!

The beats for $\frac{3}{8}$ are just the same as $\frac{3}{4}$: Strong, weak, weak: 
S w w

Just like any other time signature, you can't group notes or rests over two weak beats:

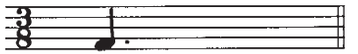


Semiquavers are very common in $\frac{3}{8}$. Make sure you always follow  with  or  !

Complete the following bars with rests:

Complete this bar with semiquavers:

Write one note that would fill this bar:



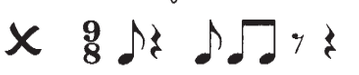
$\frac{9}{8}$ is just like $\frac{6}{8}$

$\frac{9}{8}$ 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 $\frac{6}{8}$!

Time signature	Beats	Pulses
$\frac{6}{8}$		
$\frac{9}{8}$		

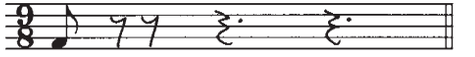
The grouping rules for $\frac{9}{8}$ are the same as $\frac{6}{8}$. Within each dotted crotchet beat, it's OK to group the first two quaver pulses together, but not the second two.

Wrong



Right!

Complete these bars using rests. In Grade 3 you can use instead of  if you like!



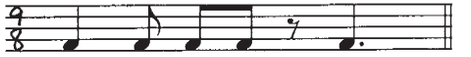
HERE'S A THOUGHT... there's no note long enough to fill a whole bar of $\frac{9}{8}$! You have to write 

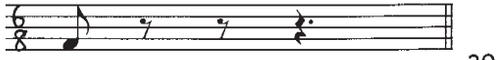
In Grade 3 we often see a dotted quaver/semiquaver pattern, like this:

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

Write the correct time signature for these rhythms:

Look! In grade 3 you can use 



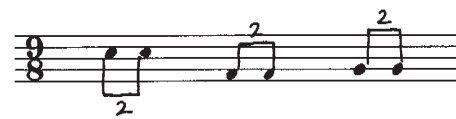


The Duplet

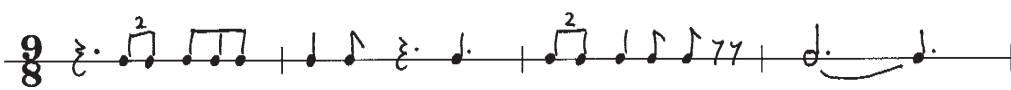
A duplet looks like this  or like this  . It is equal to three quavers, or one dotted crotchet beat. For instance:

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')

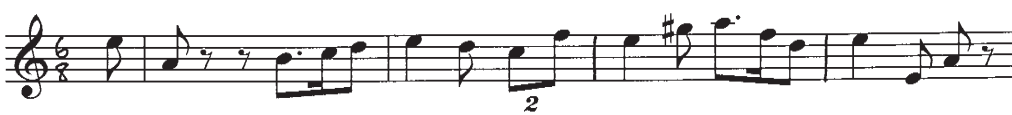


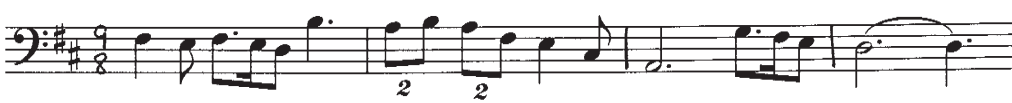
Compose 4 bars of rhythm here in $\frac{9}{8}$. Use some dotted rhythms and at least one duplet. Remember, in compound time you can use  instead of if you want to!



DID YOU KNOW... Duplets are mostly found in compound time signatures – $\frac{6}{8}$ and $\frac{9}{8}$. 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.

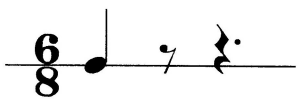




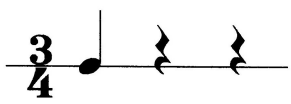
Complete this bar with rests:

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:

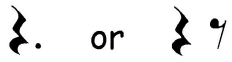


Dotted crotchet rest shows grouping in threes



Crotchet rests show grouping in twos

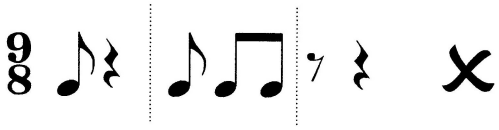
In compound time, a dotted crotchet's worth of silence can be written two ways:

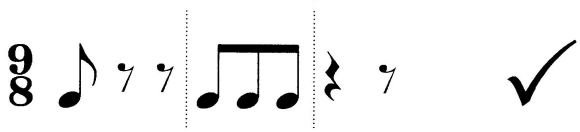


It should not be written like this  and NEVER like this 

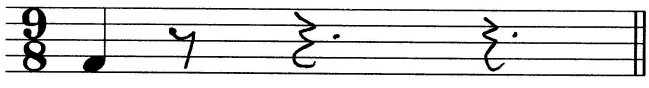
As discussed back on page 38, a crotchet rest may NOT occur on the 2nd of three quaver beats. For example, it is not ok to write  ! The crotchet rest must be split into 2 quavers like this:

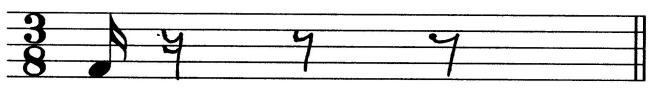
When checking your grouping, it really helps if you draw dotted lines dividing the bars into dotted crotchet beats. Here is an example of grouping in $\frac{9}{8}$ time (first wrong, then right!):

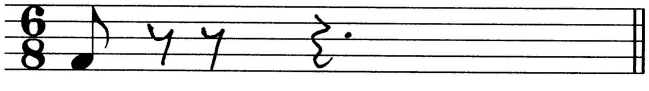




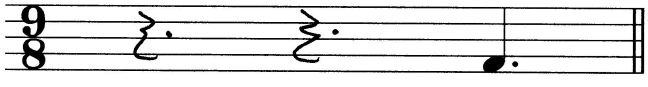
Even though $\frac{3}{8}$ is not technically a compound time signature, the same rules apply. Complete these bars with rests. Make sure your grouping shows compound time.

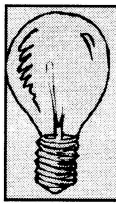






Add rests before the note!





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!

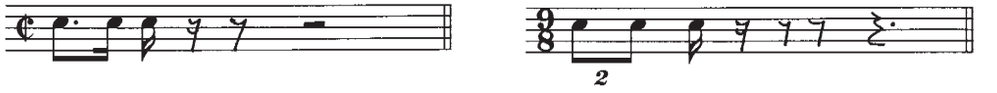
Fix These!

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 rests!

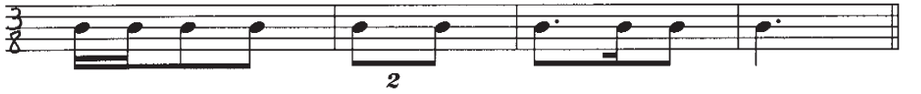
Wrong ✗	Why is it wrong?	Fix it up! ✓
9/8 ♩. 𝄽 𝄽 𝄽	Crotchet rests show wrong grouping of quaver pulses	9/8 ♩. 𝄾 𝄾
2/2 ♫ ♫ ♫ ♫	Quaver grouping does not show the minim beats	2/2 ♫ ♫
2/4 ♩ 𝄾 ♬ 𝄾	𝄾 must be followed by ♪	2/4 ♩ 𝄾 ♪ ♪ 𝄾
6/8 ♪ 𝄽. 𝄾 𝄾	Single quaver must be followed by quaver rests	6/8 ♪ 𝄾𝄾 𝄾.
3/2 𝅗𝅥 𝅝	Must not group 2nd and 3rd minim beats together	3/2 𝅗𝅥 𝅝 𝅝
3/8 ♪ ♬	Can't group semiquavers over beats 2 and 3	3/8 ♪ ♫ ♫
2/2 𝅗𝅥 𝄾 ♬ 𝄾	𝄾 must be followed by ♫	2/2 𝅗𝅥 𝄾 ♫ ♫ 𝄾
3/4 3 ♫ 𝄾 ♫ 𝄾	Quaver rest must be followed by single quaver	3/4 3 ♫ 𝄾 ♪ ♪ 𝄾
3/2 ♫ ♫ ♩ ♫ ♫	Quaver grouping does not show the minim beats	3/2 ♫ ♫ ♩ ♫ ♫
9/8 ♫ 𝄽 ♩ 𝄾	Quavers must be in 3s, wrong grouping of rests	9/8 ♫ ♪ 𝄾𝄾 ♩ 𝄾

Rhythmic Revision

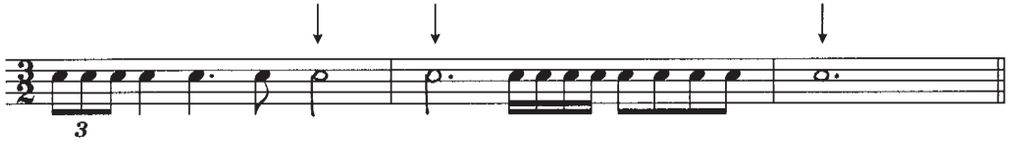
1. Complete these bars with rests in the correct order.



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

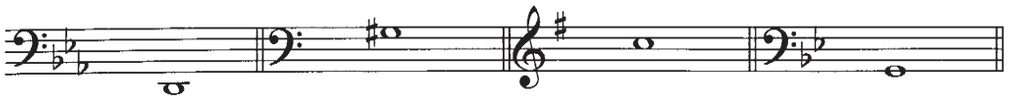
5. Write a suitable time signature for compound triple time. 9/8

6. How many semiquavers would there be in a dotted semibreve? (Warning: it is not ok to simply answer "lots") 24

Go to www.blitzbooks.com.au for more worksheets on rhythm!

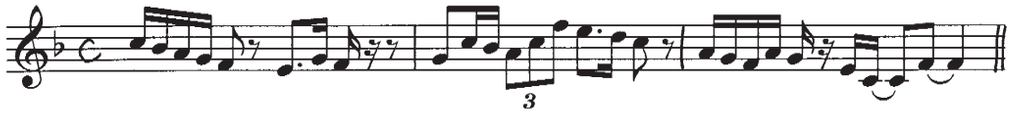
Extremely Important Test

1. Name the following **minor** key signatures and scale degrees (e.g. tonic, mediant etc.) /10



Key:	C minor	A minor	E minor	G minor
Degree:	Supertonic	leading note	submediant	tonic

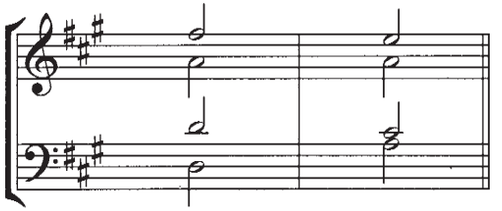
2. Add the missing time signature and bar lines to this melody. /5



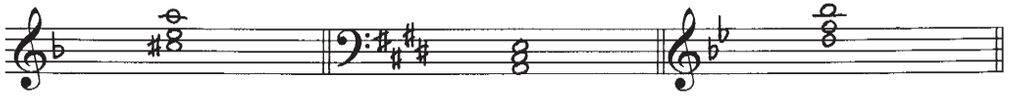
3. Name the key of this cadence and state whether it is perfect or plagal. /2

Key: A major

Cadence: plagal



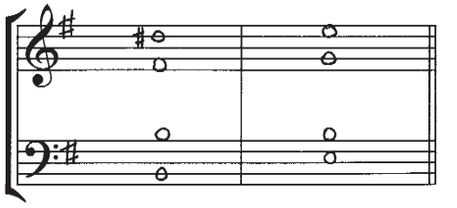
4. Write these triads with key signatures: /9



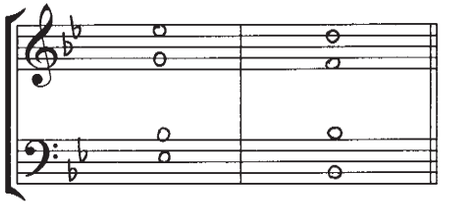
D minor	E major	B flat major
Dominant (V)	Subdominant (IV)	Tonic (I)
First inversion	Root position	First inversion

5. Tricky maths question: how many 𝅗𝅥. would there be in 𝅗𝅥. ? 4 /1

6. Write the following cadences in four-part vocal style. Use semibreves. /10

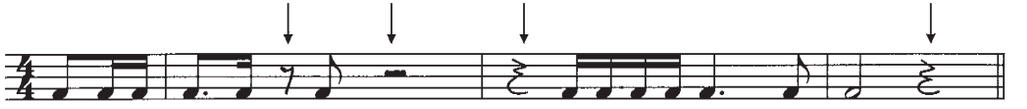


E minor
perfect cadence



B flat major
plagal cadence

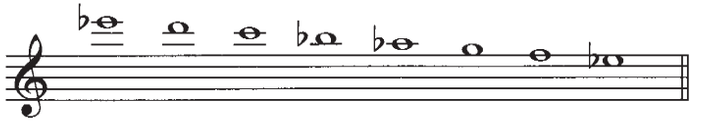
7. At each place marked with an arrow, add a **rest** to suit the timing of the bar. /4



8. Name two compound time signatures. /2

6/8 and 9/8

9. Name this scale: /2



E♭ major

10. Name these intervals by number and quality. /5

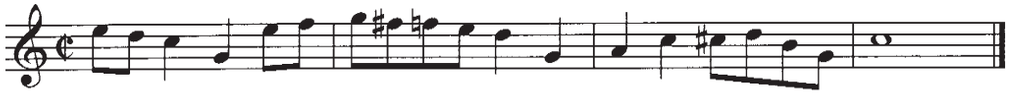
perfect 4th | major 7th | major 2nd | minor 6th | major 3rd

Total: /50

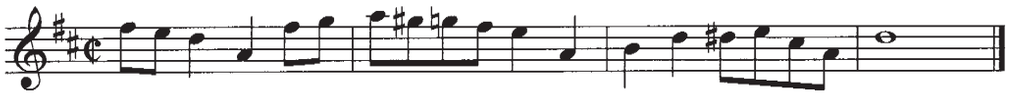
Transposition

This is just like Grade 2 transposition - the rhythm and shape of the transposed melody must be the same as the original. However, in Grade 3 you'll come across all sorts of accidentals. You must always include these accidentals in your transposed melody, BUT... you have to be very careful, because sometimes the accidentals CHANGE! (Veeeery tricky)

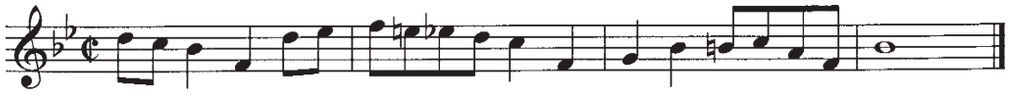
For example, here is a melody in C major:



And now here it is again, transposed up to D major. You'll notice that the accidentals remain the same:



But look what happens when the same melody is transposed down to B flat major. The accidentals CHANGE because of the new key signature:



The most important thing to remember is that accidentals do a job:

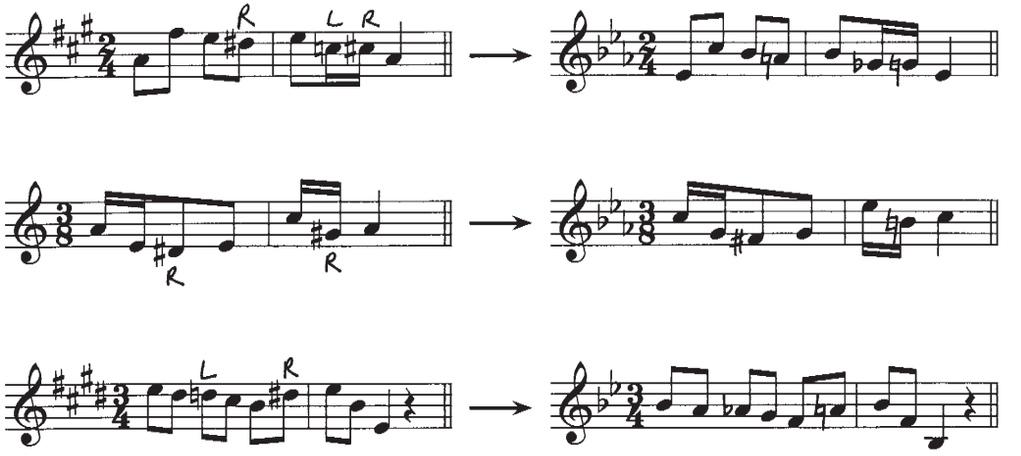
A sharp sign (♯) always **raises** a note by one semitone

A flat sign (♭) always **lowers** a note by one semitone

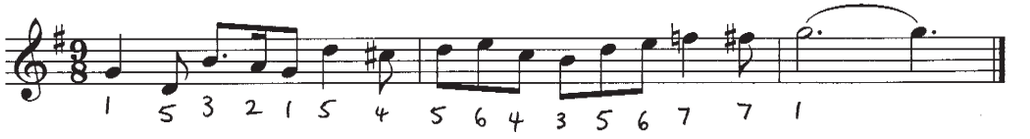
A natural sign (♮) could be raising **or** lowering a note - it depends on the key signature!

Adjusting Accidentals

Each of the following melodies has been transposed for you (hooray!) except for the accidentals (boo). Work out what 'job' each accidental is doing: write 'R' for raised and 'L' for lowered on each one. Then add the correct accidentals to the transposed melodies!



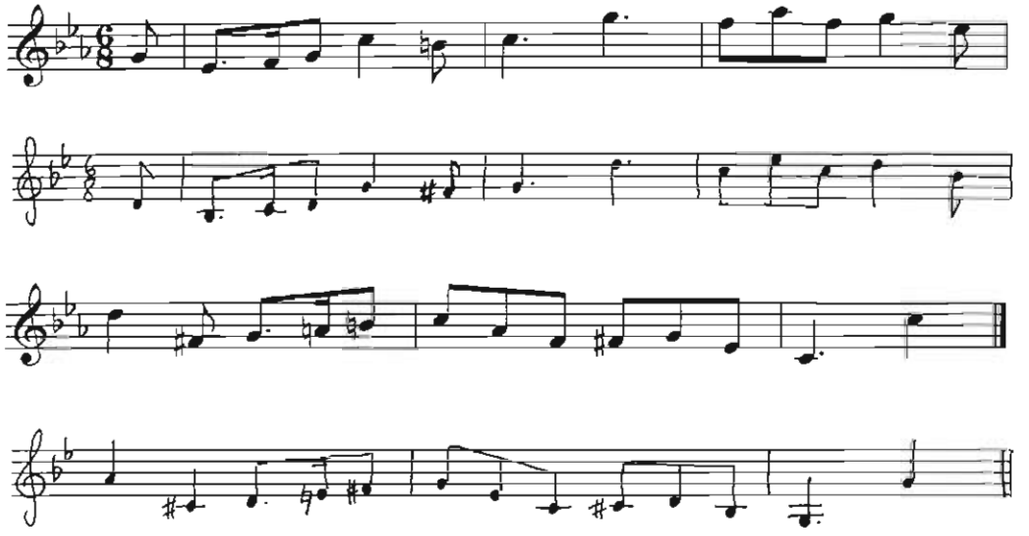
Now try transposing this melody up to B flat major. Follow the steps below:



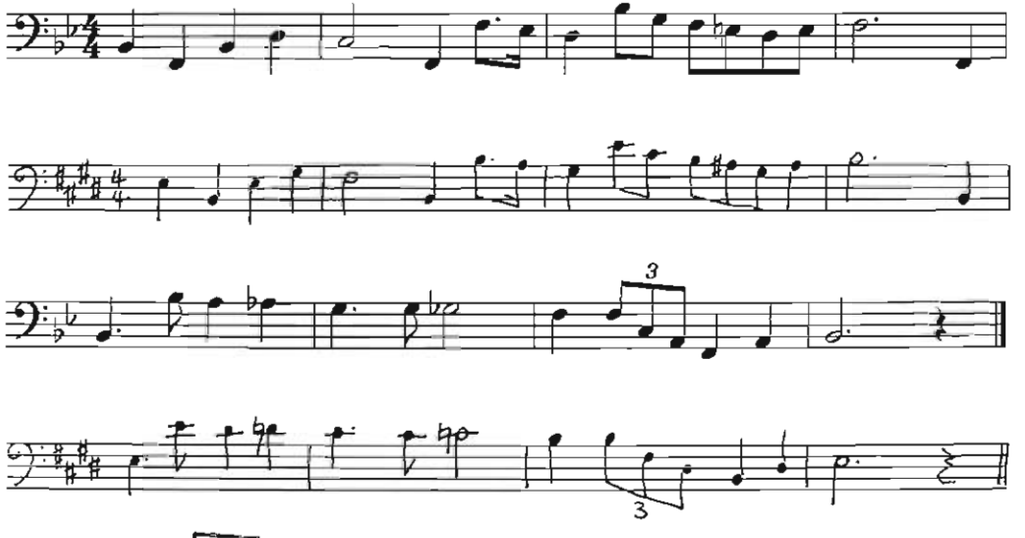
1. Identify the key and write the scale degrees under the notes of the melody.
2. Write the new key signature (below) and add the time signature. Transpose the melody, ignoring the accidentals for now. Keep the rhythm and shape identical.
3. Circle the notes with accidentals. Write 'R' if it is raised and 'L' if it is lowered. Be careful with naturals!
4. Lastly, add the accidentals to your transposed melody, being careful of the new key signature. The accidentals might be the same, or they might need adjusting!

Let's Transpose

1. Transpose this melody down to G minor.



2. Transpose this melody up to E major.

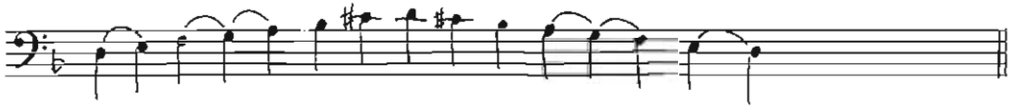


Go to www.blitzbooks.com.au for more worksheets on transposition!

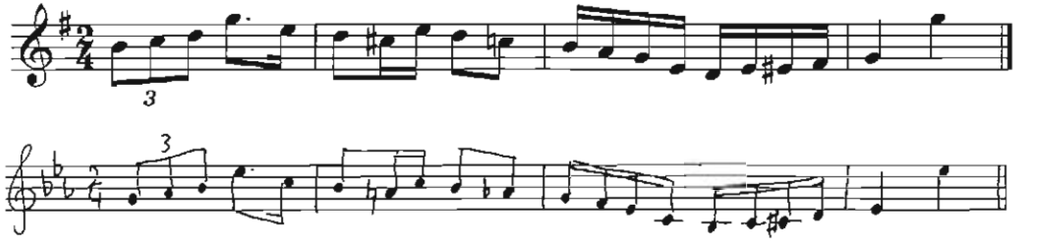
More Revision

1. Write the scale of D harmonic minor:

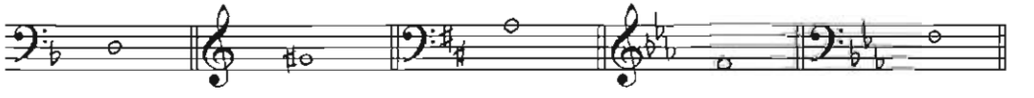
- ★ use a key signature
- ★ use crotchets
- ★ write one octave going up and then back down again
- ★ mark each tone with a slur
- ★ complete the scale with a double bar line



2. Transpose this melody down to E flat major.

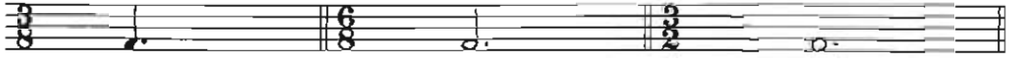


3. Write the following key signatures and the named scale degree for each.



F major	A minor	D major	C minor	E flat major
submediant	leading note	dominant	subdominant	supertonic

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



Inventing a Rhythm

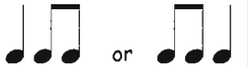
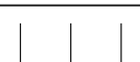
In Grade 2 we learned to mark the accents in a given piece of poetry. We did this by placing an upright line in front of each important syllable, for instance:

|Jack be |nimble, |Jack be |quick

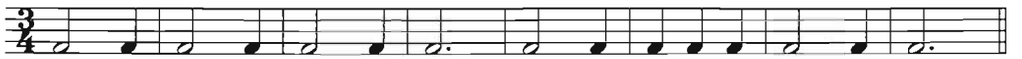
|Jack jump |over the |candle|stick

If we treat these upright lines as bar lines, we can see which are the strong beats of each 'bar', as well as how many syllables are in each.

The number of syllables in each bar (between each upright line) will determine which rhythmic pattern you use:

	1 syllable per bar	2 syllables per bar	3 syllables per bar
$\frac{2}{4}$			 or
$\frac{3}{4}$			
$\frac{3}{8}$			

So if we were to write a rhythm in $\frac{3}{4}$ to the verse above, it would look like this:



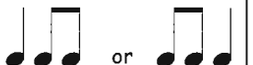
Jack be nim - ble Jack be quick, Jack jump o - ver the can - dle - stick.

Notice how the syllables are spaced exactly under the notes, and words with more than one syllable are 'hyphenated' (which means there is a hyphen [dash] separating the syllables).

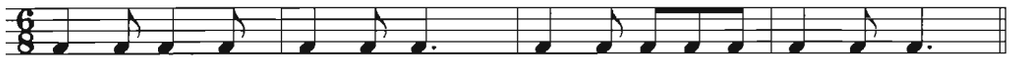
The table above deals with $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ as there is **one** strong beat per bar in these time signatures. Now let's explore other time signatures...

In the time signatures of $\frac{4}{4}$ and $\frac{6}{8}$, there is one strong AND one medium accent in each bar. The upright lines show us where the strong and medium accents are, which means each upright line represents **half** a bar, not a whole bar.

When inventing rhythms in $\frac{4}{4}$ and $\frac{6}{8}$, use the following rhythmic patterns:

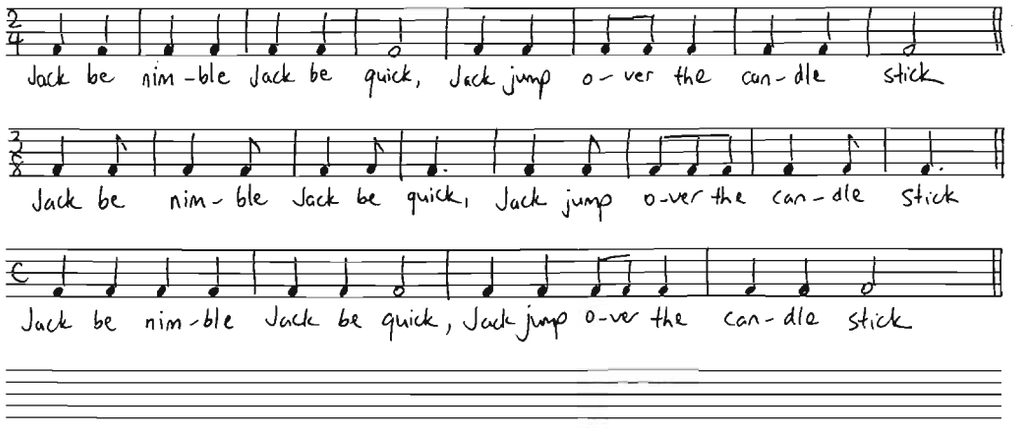
	1 syllable per **half** bar	2 syllables per **half** bar	3 syllables per **half** bar
$\frac{4}{4}$ or $\mathbf{C}$			 or
$\frac{6}{8}$			

Here is 'Jack be nimble' again, this time in $\frac{6}{8}$: (Notice how this time there are only 4 bars instead of 8!)



Jack be nim - ble Jack be quick, Jack jump o - ver the can - dle - stick.

Now you have a go. Write 'Jack be nimble' in the time signatures of $\frac{2}{4}$, $\frac{3}{8}$ and $\mathbf{C}$. Write the words correctly underneath the notes. If your rhythm goes onto a second line, don't write the time signature again - it should only appear once!



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The Anacrusis in Poetry

Sometimes the first word or syllable of a line is not accented. All you have to do is remember that the upright lines show us the strong or medium accents in the bar.

The |wind was |strong, the |rain was |harsh,

The |storm was the |worst of the |year so |far.

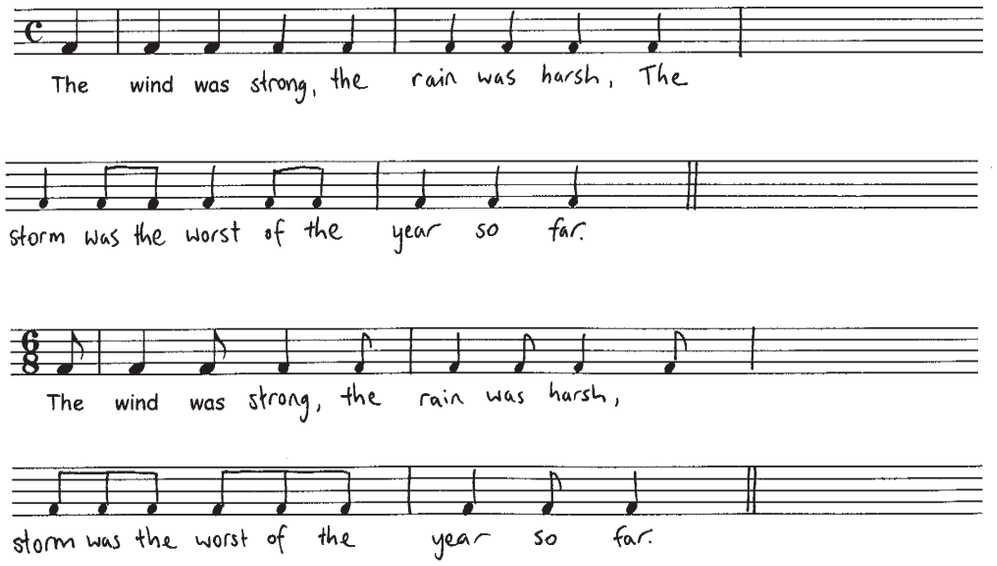
In the first line, "The" will be an anacrusis.

In the second line, "The" is not accented and actually belongs in the bar before. It will go in the same bar as "harsh".

It's best to use a crotchet anacrusis in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\mathbf{C}$, and a quaver anacrusis in $\frac{3}{8}$ and $\frac{6}{8}$. But here's the most important thing to remember...

YOU MUST ADJUST YOUR FINAL BAR!

See if you can finish these rhythms to the verse above. (Refer to the rhythmic patterns on pages 51 and 52.) Remember to deduct the value of the anacrusis from the last bar!



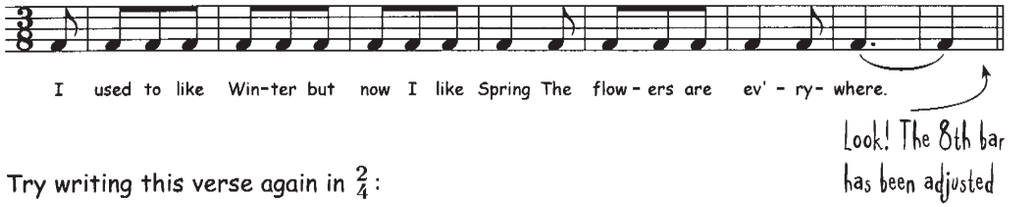
REMEMBER: Write the time signature on the first line only, even if your rhythm takes up two lines!

More About Rhythm Writing

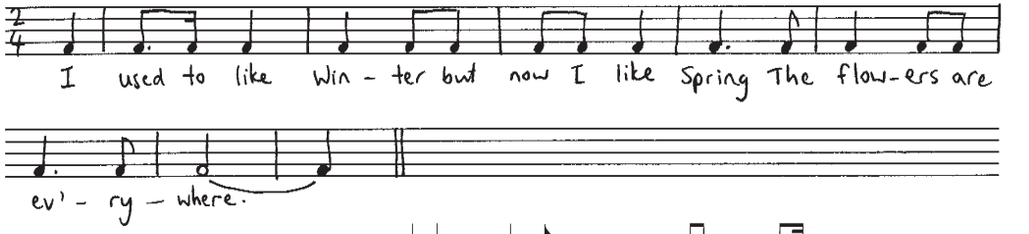
Sometimes the second line of poetry is a little shorter, and you may end up with only 7 accents, like this:

I |used to like |Winter but |now I like |Spring
The |flowers are |ev'ry|where.

In $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{3}{8}$, it is **not enough** to have only 7 bars - this is not regarded as a 'balanced' rhythm. You must add an 8th bar and tie the last note over, e.g.



Try writing this verse again in $\frac{2}{4}$:



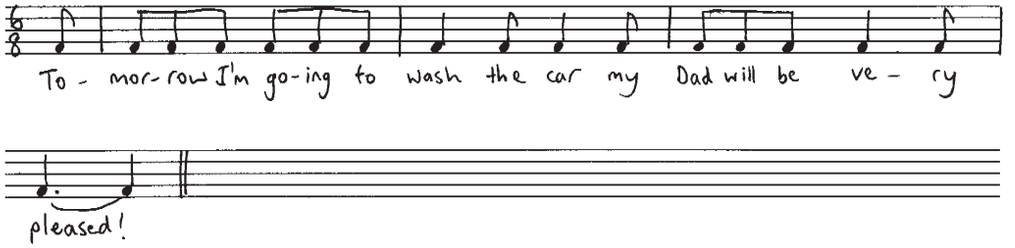
Now add some excitement: change ♩ ♩ into ♩. ♪, or change ♫ into ♩.♪!

Top Tips for Ripper Rhythms

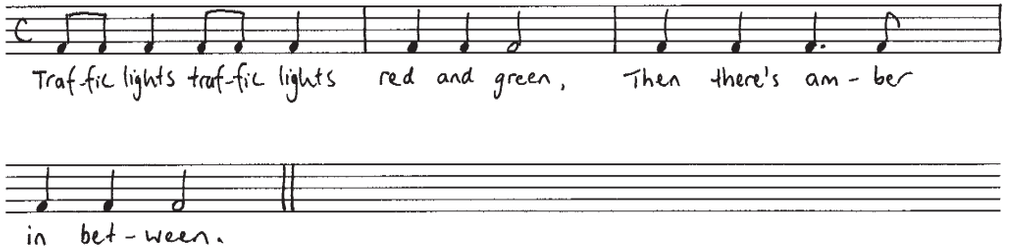
- Mark the accents first and treat the upright lines as bar lines
- In $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{3}{8}$, each accent represents one bar
- In $\frac{4}{4}$ and $\frac{6}{8}$, each accent represents HALF a bar
- If you have only 7 bars, remember to add an 8th bar and tie the last note over
- If there is an anacrusis, make sure you adjust the last bar
- Try using ♩. ♪ instead of ♩ ♩, or ♩.♪ instead of ♫ just for a bit of variety!

Write balanced rhythms to the following couplets. Write the words clearly under the notes, and hyphenate words with more than one syllable. Choose a different time signature for each couplet!

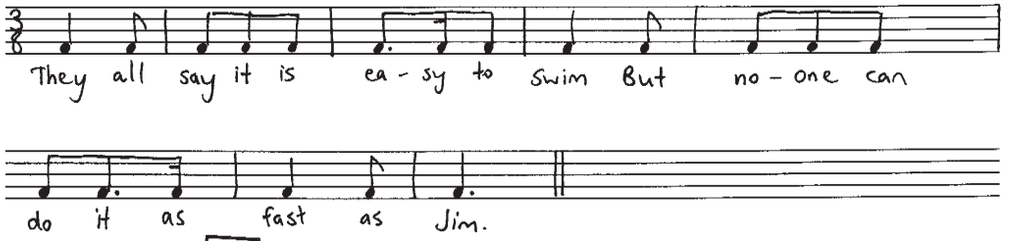
Tomorrow I'm going to wash the car
My Dad will be very pleased!



Traffic lights traffic lights red and green,
Then there's amber in between.



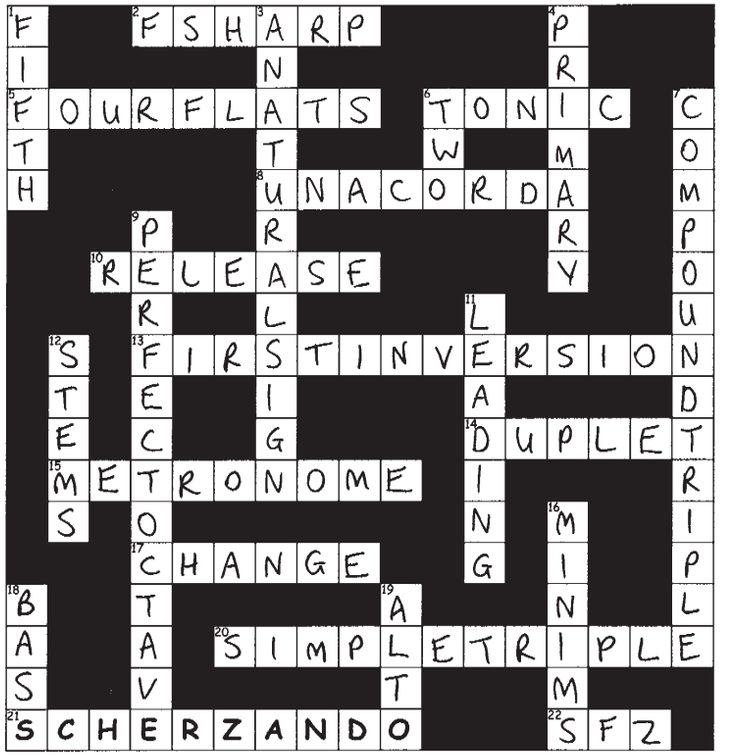
They all say it is easy to swim
But no-one can do it as fast as Jim.



Go to www.blitzbooks.com.au for more practice in rhythm writing!

Crossword

The answers to this crossword puzzle can be found at **www.blitzbooks.com.au**



ACROSS

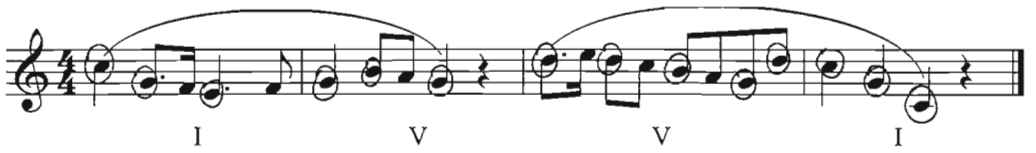
2. Leading note of G minor (1,5)
5. A flat major has this key signature (4,5)
6. Chord I is known as the _____ triad (5)
8. Italian term meaning to use the soft pedal (3,5) (see page 62 for this, as well as clues 10, 15, 21 and 22)
10. 'Tre Corde' or T.C. means to _____ the soft pedal (7)
13. Position of a triad when the root is on the top (5,9)
14. Something you would never find in simple time (7) (hint: remember that quavers are SUPPOSED to be in twos)
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. $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$ are all examples of this type of time (6,6)
21. Italian word for 'playfully' or 'jokingly' (done for you!)
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. Interval of 8 notes (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 may choose to write a melody to a given rhythm (instead of writing a rhythm to words). 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

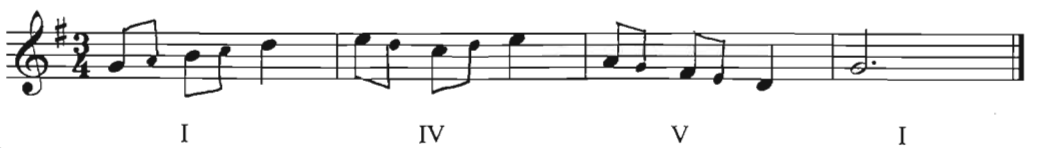
- ★ The melody is based on chords - one chord per bar.
- ★ There are two phrases: the first phrase ends on chord V, and the second phrase ends on chord I.
- ★ The chord I bars mostly contain the notes C, E and G.
- ★ The chord V bars mostly contain the notes G, B and D.

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.

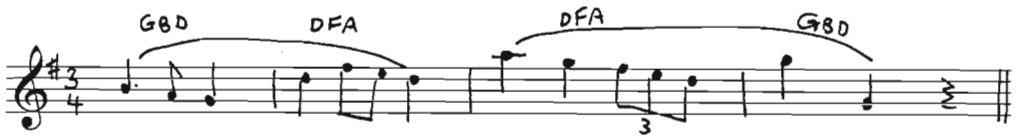
Here is a melody with only chord notes. Play or sing it through - you'll find it's a bit boring! Make it more exciting by adding a few passing notes. You'll need to turn some of the crotchets into quavers to do this! (And remember, you may not leap to or from a passing note!)



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.

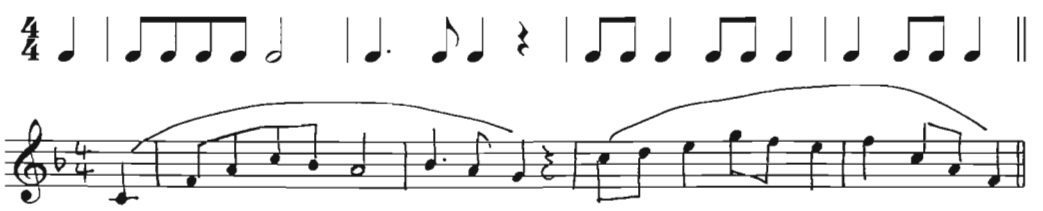
Now write a melody below, following these steps:

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

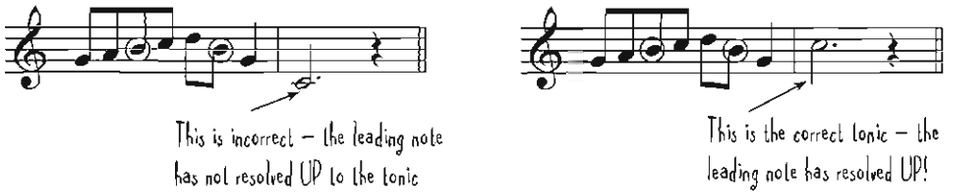
Sometimes the given rhythm will have an anacrusis. The best note to use for this is the dominant (scale degree no.5). Try a melody in F major to this rhythm (follow the steps above):



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 (there are heaps)

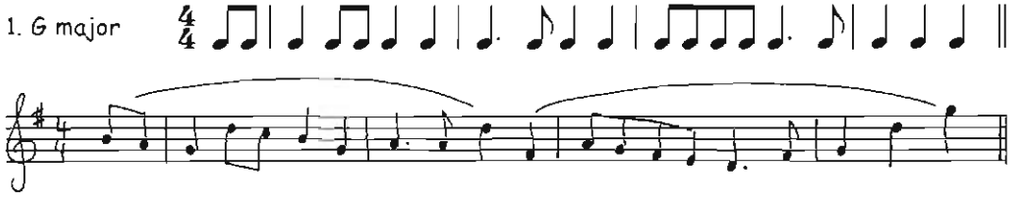
- The first and last bars must be based on chord I. The melody may begin on any note of chord I, but **the last note must be the tonic.**
- If there is an anacrusis, use notes from chord V. For a 2-note anacrusis, use scale degrees 5-4 (leading to the mediant) or 3-2 (leading to the tonic).
- The second 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.



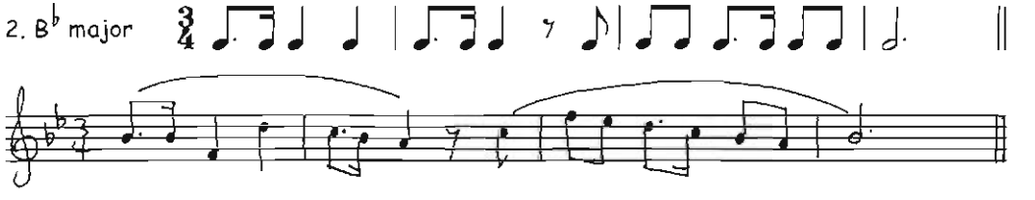
- Always use chord notes on the strong and medium beats of the bar.
- Use passing notes to create scale passages for faster rhythms.
- **Never leap to or from a passing note.**
- Avoid repeated notes - they hold up the flow of the melody.
- A leap of a 6th or 8ve can sound really good. The notes immediately 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 (how adventurous!) in the first half of bar 2 or 3, leading to chord V.
- Try to sing though 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!

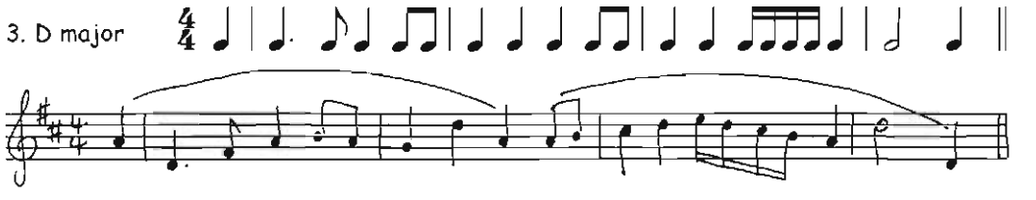
1. G major



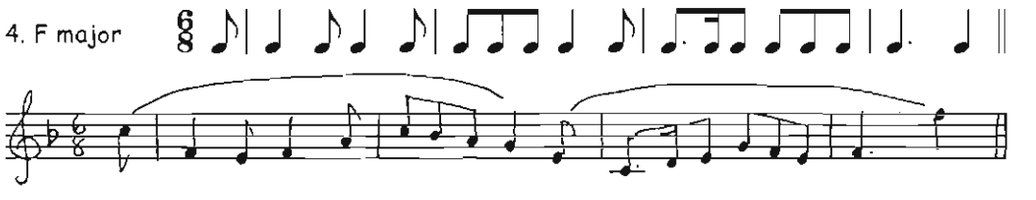
2. B♭ major



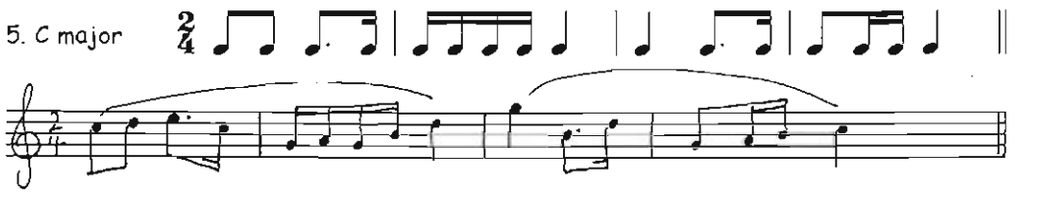
3. D major



4. F major



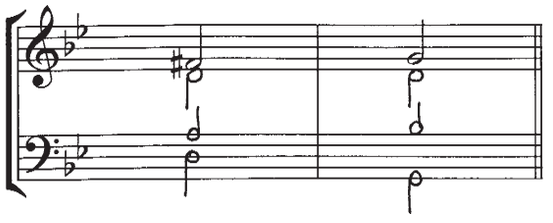
5. C major



Go to www.blitzbooks.com.au for more worksheets on melody writing!

Another Revision Test

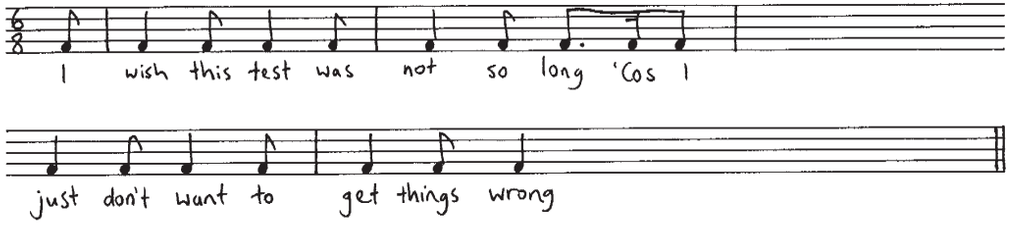
1. Complete this perfect cadence, and name the key. /5



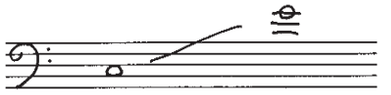
Key: G minor

2. Write a rhythmic pattern to this couplet in the time signature of your choice. Write the words neatly under the notes. /8

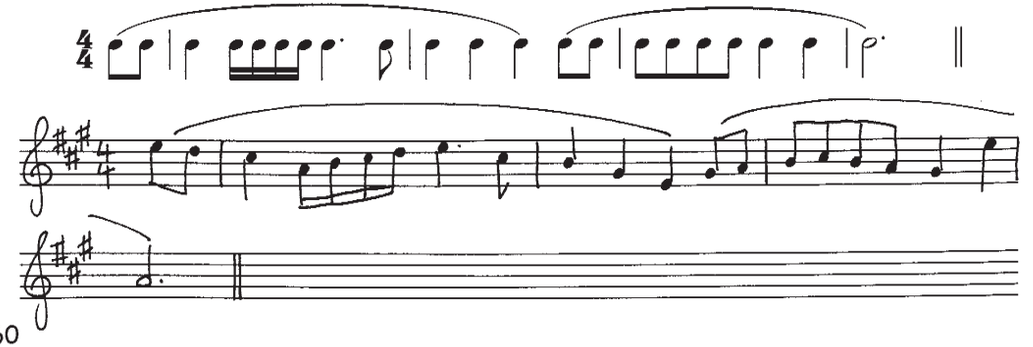
I wish this test was not so long
'Cos I just don't want to get things wrong



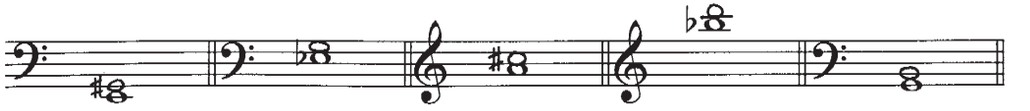
3. Write the range of the tenor voice here: /2



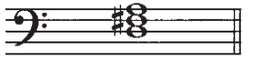
4. Write a melody to this rhythm. Mark the phrasing. /8



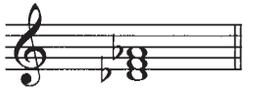
5. Write an interval of a major 3rd above each of these tonic notes. /5



6. Name the key of these subdominant triads. /4

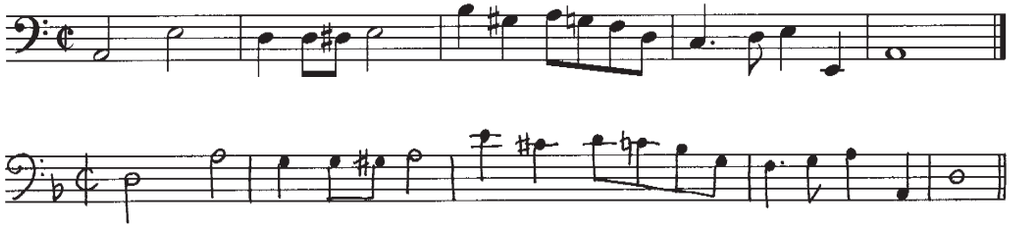


A major



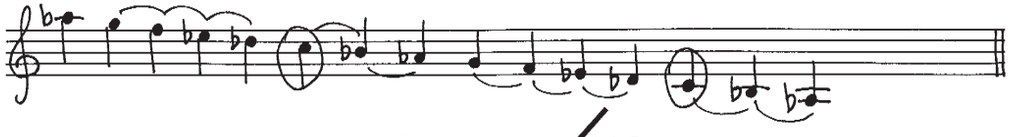
Ab major

7. Transpose this melody up to D minor. /10



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

- ★ 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

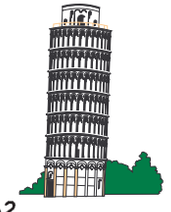


Total: /50

Terms and Signs

There are LOTS more terms to learn for Grade 3 (oh well!). 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 Theory Games!

Agitato	-	with agitation
Attacca	-	go on at once
Animato	-	with animation
Tranquillo	-	calmly
Con anima	-	with feeling
Con brio	-	with spirit
Con grazia	-	with grace
Con forza	-	with force
Dolce	-	soft and sweet, sweetly
Risoluto	-	with resolution
Ben marcato	-	well marked
Una corda (U.C.)	-	(one string) with the soft pedal
Tre corde (T.C.)	-	(3 strings) release the soft pedal
Main droite (M.D)	-	right hand
Main gauche (M.G)	-	left hand
Ad libitum	-	at pleasure, quite freely
Opus (Op.)	-	a work or group of works
Loco	-	at normal pitch (after an *8va* sign)
Sforzando (**sfz** or **sf**)	-	a strong accent
Forte-piano (**fp**)	-	loud then immediately soft
Calando	-	getting softer and slower
Morendo	-	dying away
Largamente	-	broadly
Larghetto	-	rather broadly
Con moto	-	with movement
Prestissimo	-	extremely fast
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 1 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 'loco' mean? at normal pitch (after an 8ve sign)
5. Write five Italian terms for tempo in order from slowest to fastest:

adagio (slowly) — andante (at an easy walking pace) — allegro (lively and fast) — presto (very fast) — prestissimo (extremely fast)

6. Explain M.M ♩ = 60 Maelzel's Metronome set at 60 crotchet beats per minute
7. Give the Italian and English meaning of *sfz*: 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/French words in this sentence: The boy walked *tranquillo* (calmly) up to the dog and held out his *main gauche* (left hand), but the dog barked *con forza* (with force) so he ran away *prestissimo*! (as fast as possible)
11. True or false: Writing *'8va'* underneath a passage makes it an octave lower. True (but should be 8va bassa)

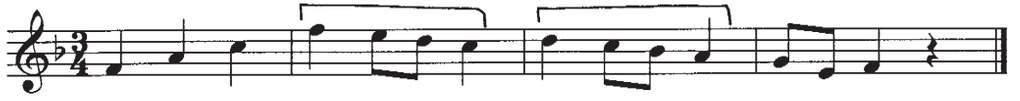
The Sequence

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:

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:



Which two bars have the same rhythm? 2 and 3

Do they also have the same intervals (shape)? Yes

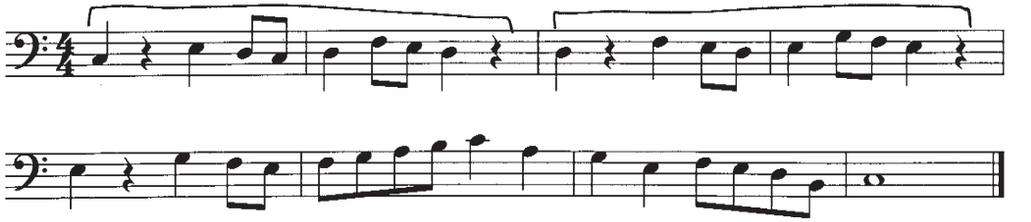
Then this is a sequence! Put square brackets like this ⌜ ⌝ ⌜ ⌝ over bars 2 and 3 to 'mark' the sequence (one bracket for each pattern).

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:

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 the patterns 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:

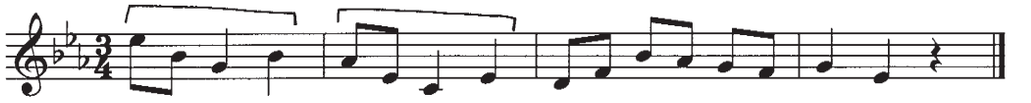


Bars 1 and 2 are completely different; bars 1, 3 and 5 are the same in rhythm and intervals but are not next to each other. Maybe you are thinking: 'There is no sequence here!' But let's look again...

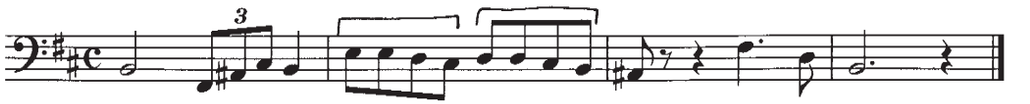
Look at bars 1 and 2, now look at bars 3 and 4. Can you see the similarities? So the pattern in this sequence is 2 bars long. Mark the sequence with square brackets.

Look at bar 5 of the melody above. It seems a third pattern is starting – but bar 6 is different! You must always check that the patterns are exactly the same length, otherwise they cannot be part of the sequence.

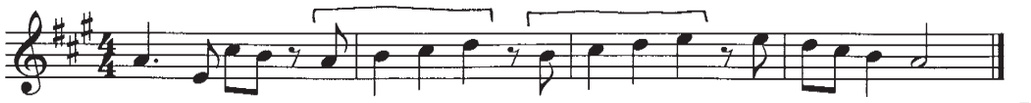
Sometimes the repeating patterns are a lot higher or lower than the original pattern. Mark the sequence here with square brackets.:



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



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

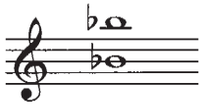


Timed Test II

Time:

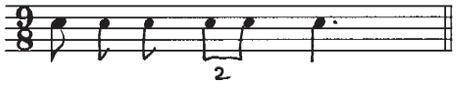
Once again, time yourself doing this quiz. Do it as fast as you can, but remember your teacher will **ADD ON 10 SECONDS** for every mistake. Start the clock!

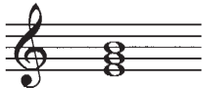
1. Write three time signatures for simple triple time: $\frac{3}{8}$, $\frac{3}{4}$ and $\frac{3}{2}$

2. Name this interval:  Perfect 8ve

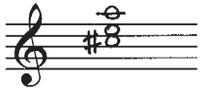
3. How many bread rolls are there in a baker's dozen? 13 (hee hee)

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

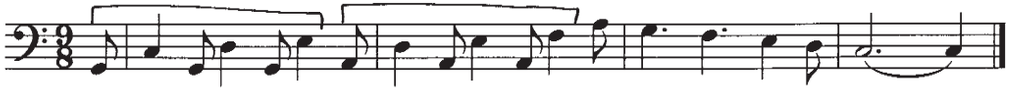


5. Name the key of this tonic triad:  E minor

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 **accidentals**: 

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 _____ !

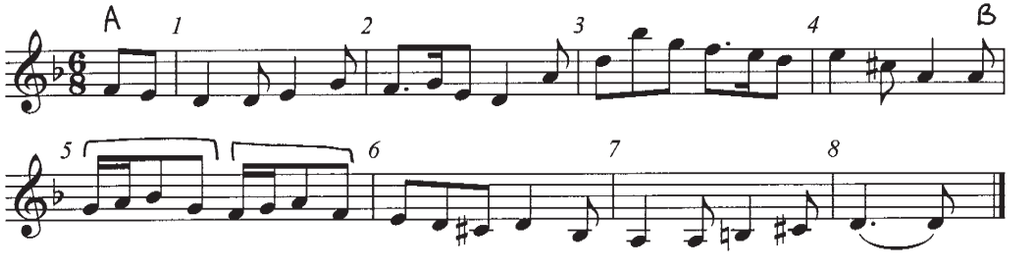
☐ I made _____ mistakes. My new time is _____

Form

Let's quickly revise some second grade stuff about form.

BINARY FORM (A B)	TERNARY FORM (A B A)
2 sections - part 'A' followed by part 'B'	3 sections - part 'A' followed by part 'B', then part 'A' repeated
Often 8 or 16 bars long	Often 6, 12 or 24 bars long, or sometimes 8 or 16 bars with a 'D.C. al fine' sign
Section 'A' often ends on a note from chord V	The 'A' sections could be identical or may have variations in rhythm

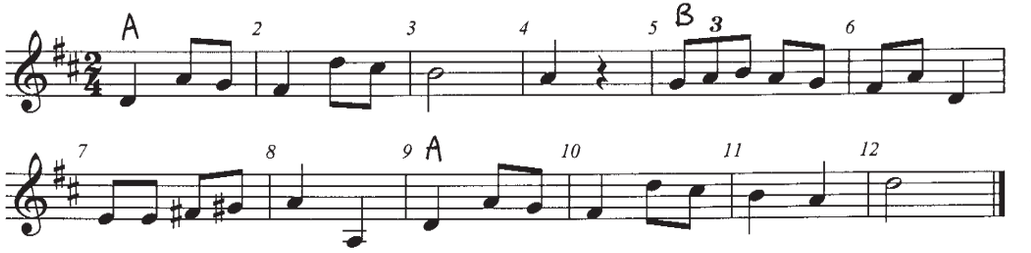
Study the form of the melodies below and answer the questions for each:



★ Name the form: Binary Mark the sections with the letters A, B etc.

★ Mark the sequence with square brackets.

★ What rhythmic device is used at the beginning? (Hint: it's the name for notes before first bar line)
Anacrusis

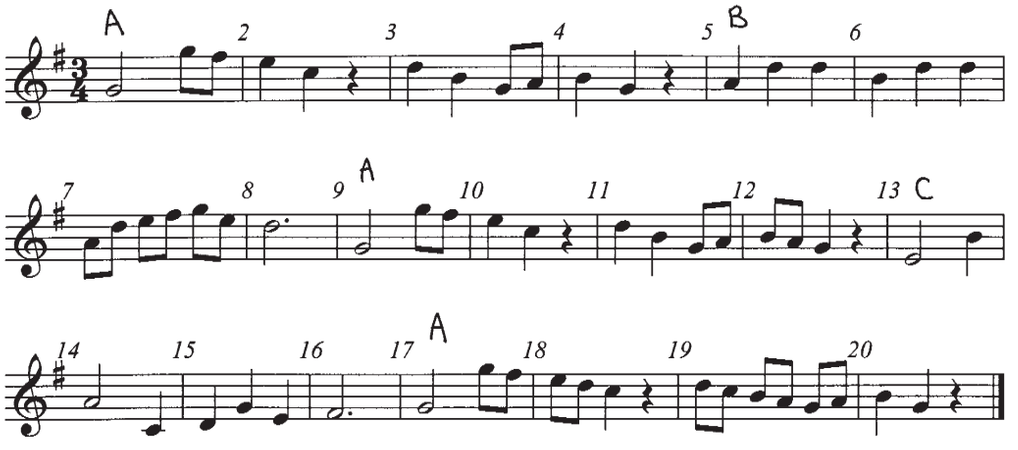


★ Name the form: Ternary Mark the sections with the letters A, B etc.

★ Name and describe the rhythmic device on the first beat in bar 5 Triplet:
3 notes played in the time of 2 notes of equal value

Rondo Form

In Rondo form, section A occurs three times (wow!), separated by sections B and C. So Rondo form has five sections: A B A C A. Here is an example:



How many bars are there in this piece? 20 (This is usually your best clue for identifying Rondo form.)

Music is often set out in 4 bar phrases. Look at the first 4 bars now... do you see any other similar sets of 4 bars? (Mark each of these sets with an 'A').

Look at bars 5-8 and 13-16. These sections are different from the A section AND they are different from each other! So you'll need to mark these sections with the letters B and C.

Now you can clearly see the five sections: **A B A C A**.

You have probably played pieces in all different forms. Analyse three of your instrumental pieces with your teacher, then list their titles and form below.

(Try to find one in each of the three forms we've studied!)

1. Title _____ Form _____

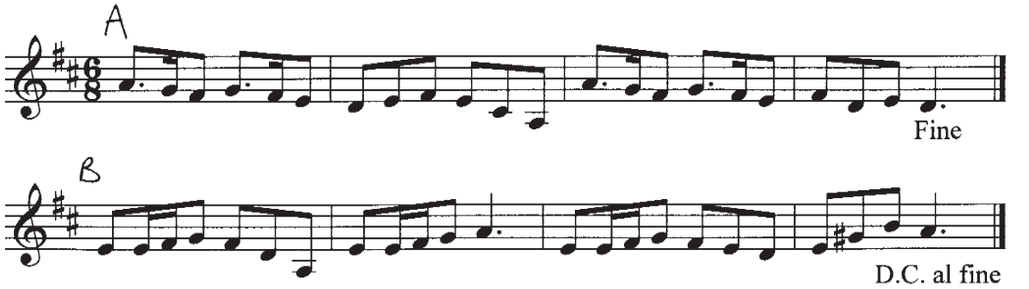
2. Title _____ Form _____

3. Title _____ Form _____

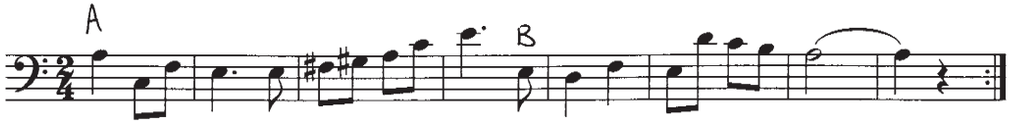
Being a Form Detective

Form	Clues
BINARY Two sections (AB)	Usually 4, 8 or 16 bars long Section A often comes to rest on a note from chord V No 'D.C. al fine' sign
TERNARY Three sections (ABA)	Often 12 bars long, or 8 bars with a 'D.C al fine' sign Section A often ends on a note from chord I The return of section A may be slightly varied May look like binary form but has 'D.C al fine' sign
RONDO Five sections (ABACA)	Often 20 bars long Section A occurs 3 times, possibly with some variations Could be presented with 'D.C al fine' sign Your best clue is pieces in Rondo Form are usually very long!

Study the melodies on this page and the next page and name the form of each. Mark the sections with A, B, C etc.

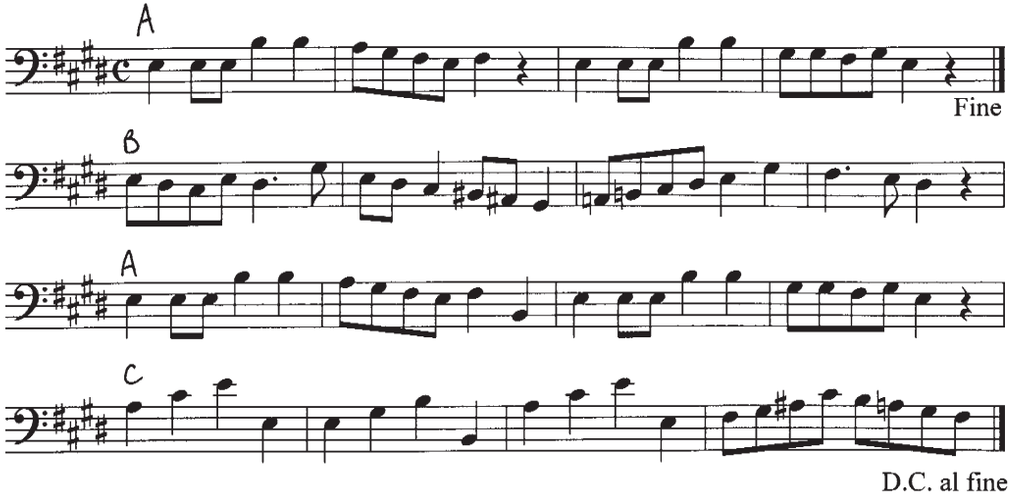


Form: Ternary Key: D major

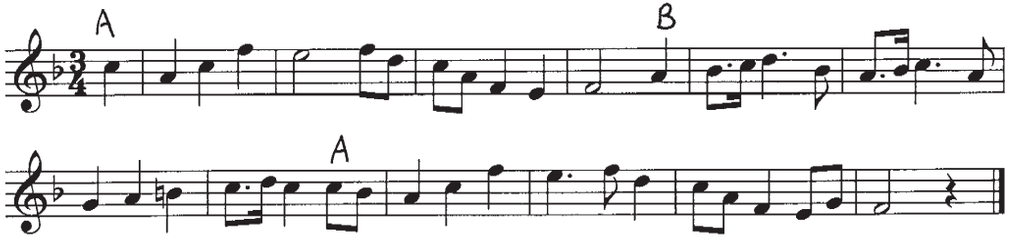


Form: Binary Key: A minor

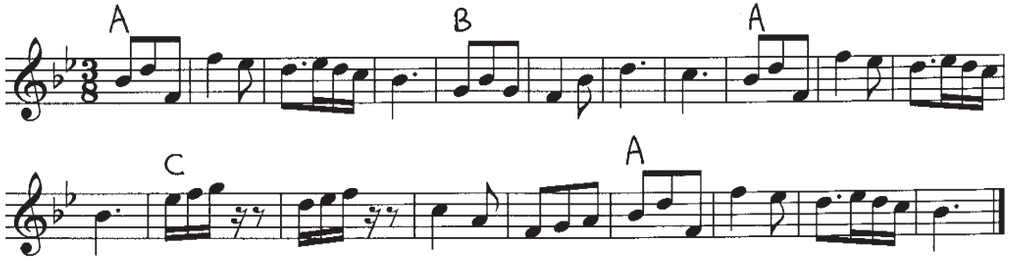
There is a sequence in each of these melodies. Mark them with square brackets, as well as marking the sections!



Form: Rondo Key: E major



Form: Ternary Key: F major

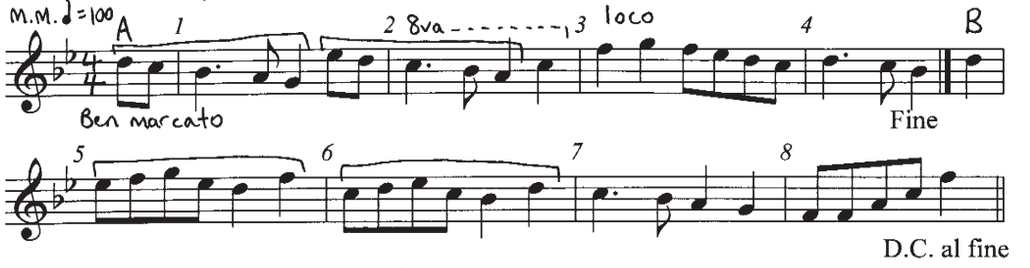


Form: Rondo Key: B♭ major

Go to www.blitzbooks.com.au for more worksheets on form!

Melodies 'n' Stuff

Study this melody, then answer the questions below:



(i) What key is this melody in? B♭ major

(ii) Name the form of this melody Ternary Mark the sections using A, B, etc.

(iii) Add the missing time signature.

(iv) Why is there an incomplete bar at the end? Because of the anacrusis

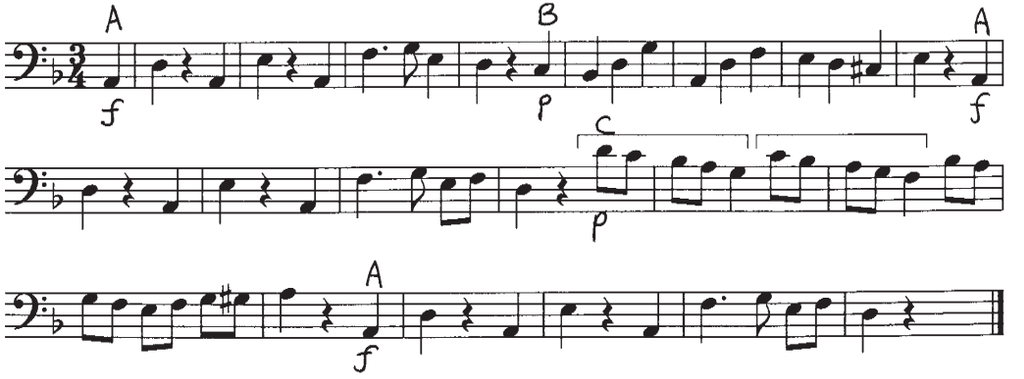
(v) Add a sign to show that bar 2 should be played an octave higher.

(vi) Add a word to show that bar 3 is to be at normal pitch.

(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 ⌜ ⌝ ⌜ ⌝



(i) Study the melody above. What form is it in? Rondo

(ii) Mark the sections using the letters A, B, C etc.

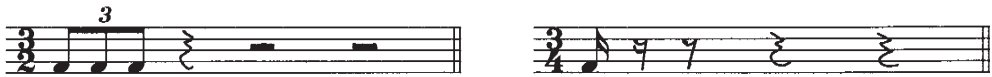
(iii) What key is it in? D minor

(iv) Name the device marked with square brackets. Sequence

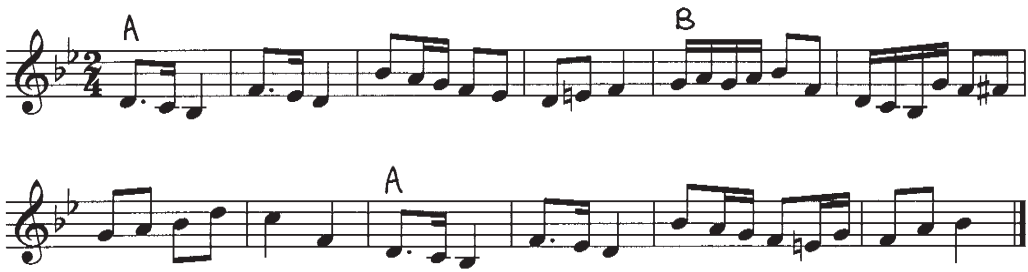
(v) Add signs to show that the 'A' sections are loud but other sections are soft.

Absolute Final Revision Test

1. Complete each bar with rests in the correct order. /4

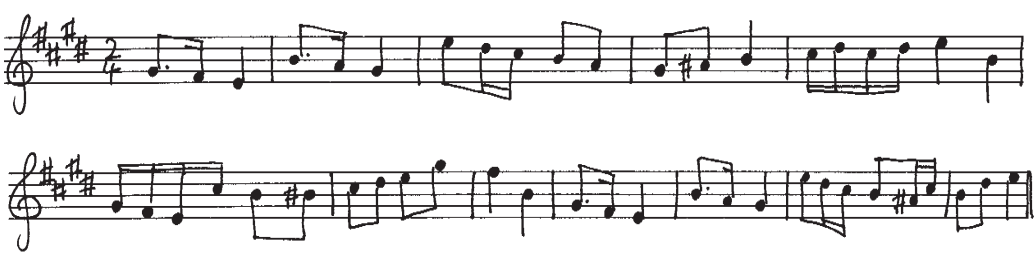


2. Name the form of this melody and mark the sections with A, B etc. /4



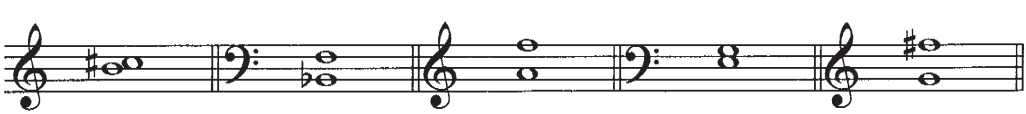
Form: Ternary

3. Now transpose the melody in question 2 up to E major! /10



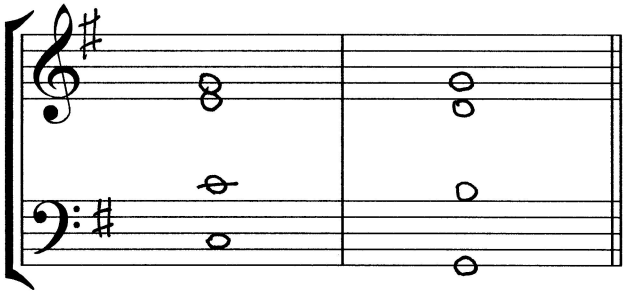
/5

4. Name these intervals by number and quality.

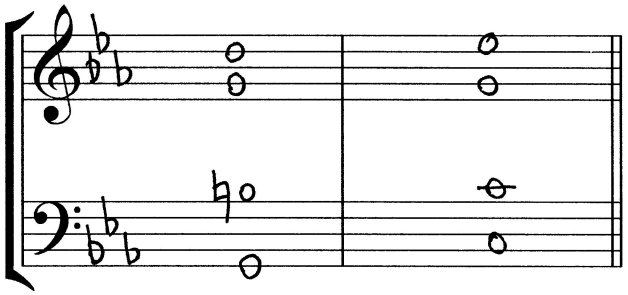


major 2nd | perfect 5th | minor 6th | minor 3rd | major 7th

5. Write the following cadences in four-part vocal style with key signatures. /10



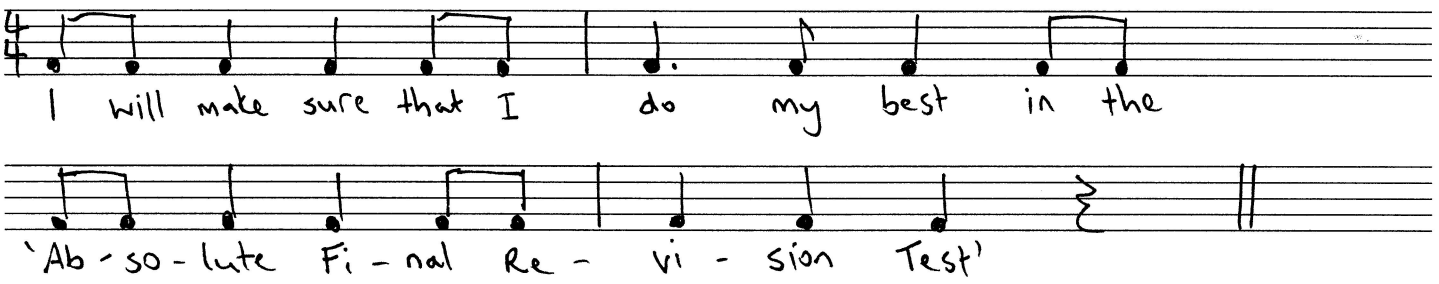
G major
plagal cadence



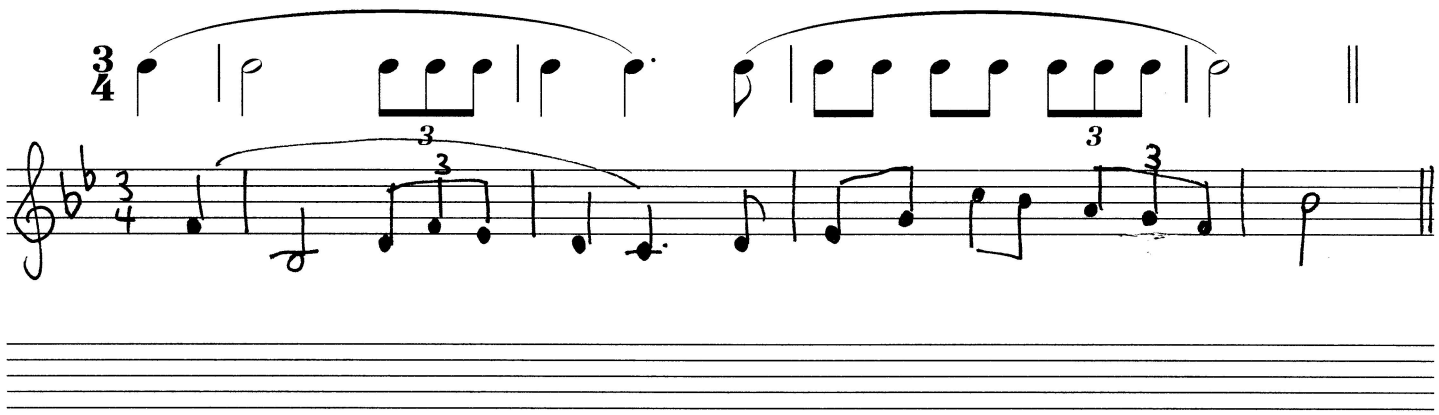
C minor
perfect cadence

6. Write a suitable rhythmic pattern to these words. /8

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



7. Compose a balanced melody in B flat major to this rhythm. /8



8. Name an ingredient found in chocolate cake. chocc chips! (ok this is not really revision) /1

Total: /50

Word Search

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

N	R	E	S	I	M	P	L	E	I	M	R
R	M	P	O	P	E	R	F	E	C	T	G
C	O	M	P	O	U	N	D	L	E	D	F
E	N	E	R	E	C	C	O	S	O	U	S
D	A	T	A	E	H	N	A	T	O	L	M
R	I	R	N	M	L	A	R	U	T	A	N
O	P	O	O	A	I	A	E	N	I	G	N
C	E	N	A	T	N	R	A	I	A	A	I
E	T	O	N	G	N	I	D	A	E	L	R
R	R	M	R	T	D	G	M	D	G	P	E
T	O	E	N	E	N	H	L	O	R	E	L
N	F	N	M	P	A	T	I	M	D	M	R

1. Type of cadence often used at the end of church music
2. Italian for 'loud then immediately soft'
3. $\frac{6}{8}$ and $\frac{9}{8}$ are both examples of this type of time
4. This note must always go to the tonic
5. 'Main droite' means to play with this hand
6. Italian term meaning release the soft pedal
7. In simple time the beats are NOT dotted beats
8. Technical name for scale degree no.3
9. This accidental is sometimes used instead of a sharp to raise the 7th
10. 'M.M' refers to this piece of equipment
11. Alternative 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 dominant triad

The BlitzBook of Theory Games has more games, puzzles and flashcards!

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.

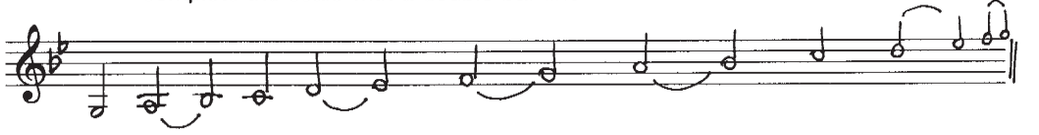
When you've found all the mistakes, go to www.blitzbooks.com.au and download the EXACT SAME PAPER - this time with no answers already in it. See if you can get 100%!

Question 1	KEYS AND SCALES	Total Marks 20	9½

A. Write the harmonic minor scale that starts on the given note — 3/6

- add the key signature
- write two octaves going up
- mark the tones with a slur ✗
- complete the scale with a double bar line

raised 7th?

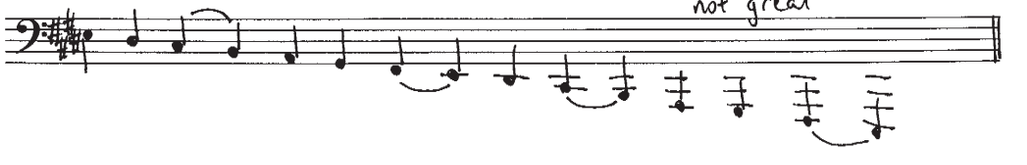


B. Write an E major scale

- use crotchets
- use accidentals ✗
- write two octaves going down
- mark the semitones ✗
- complete the scale with a double bar line

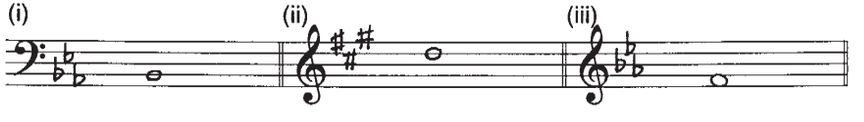
2½/6

leger lines not great



C. Write these notes with key signatures — 3/6

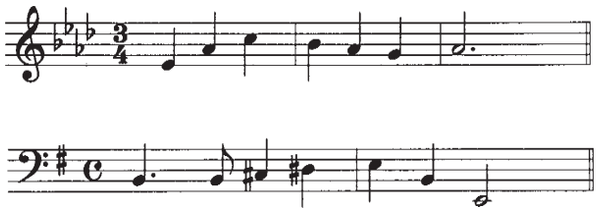
(i) (ii) (iii)



C minor leading note — A major submediant — E major supertonic

D. Name the key of each of these melodies

1/2



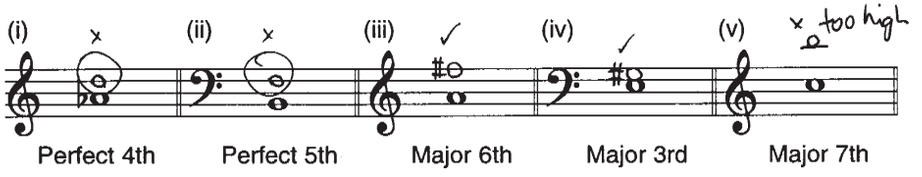
Key A♭ major ✓

Key E major

Question 2 INTERVALS Total Marks 10 5

A. Write these intervals above the given tonic notes

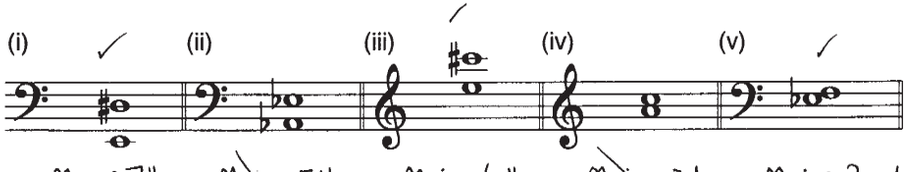
2/5



Perfect 4th Perfect 5th Major 6th Major 3rd Major 7th

B. Name these intervals by number and quality

3/5

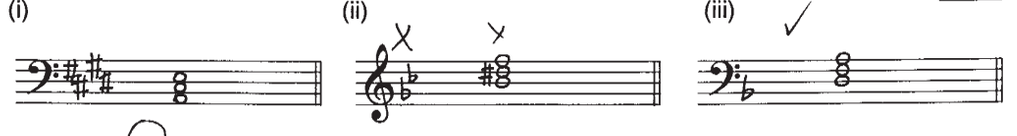


Major 7th Major 5th Major 6th Major 3rd Major 2nd

Question 3 CHORDS AND CADENCES Total Marks 19 6

A. Write the following triads with key signatures

4/9



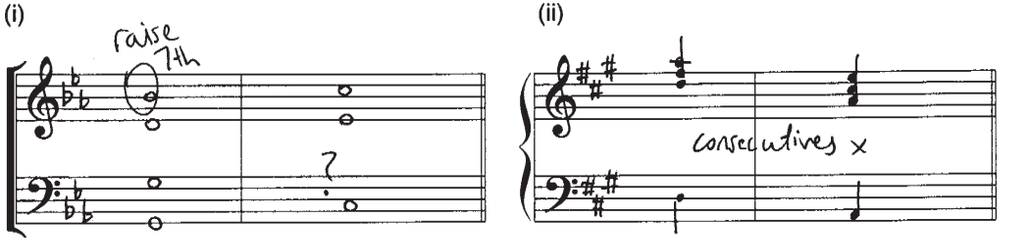
E flat major
subdominant (IV)
First inversion

G minor
dominant (V)
First Inversion

D minor
tonic (I)
Root position

B. Write these cadences using minims. Write the key signature

0/8



C minor
Perfect cadence
4-part vocal style

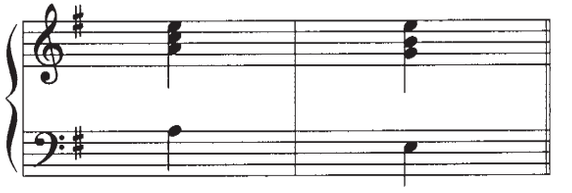
A major
Plagal cadence
Pianoforte style

2/2

C. Name this cadence and its key

Cadence E minor

Key Plagal

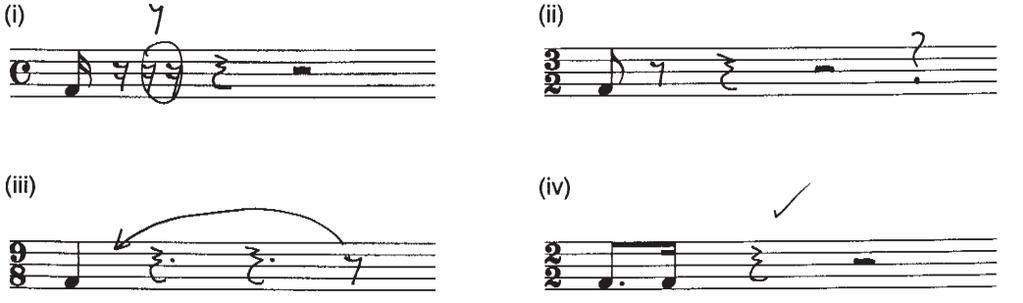


IMPORTANT: Pianoforte style is no longer tested in Grades 3 and 4 Theory

Question 4 TIME AND RHYTHM Total Marks 17 6

A. Complete each of these bars using rests

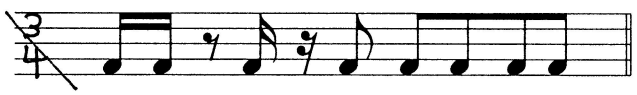
2/8



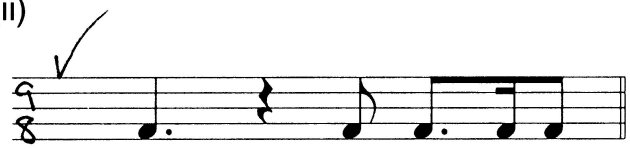
B. Add a time signature to these rhythms

2/4

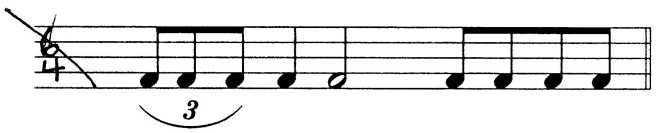
(i)



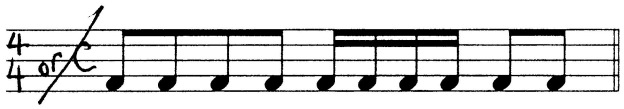
(ii)



(iii)

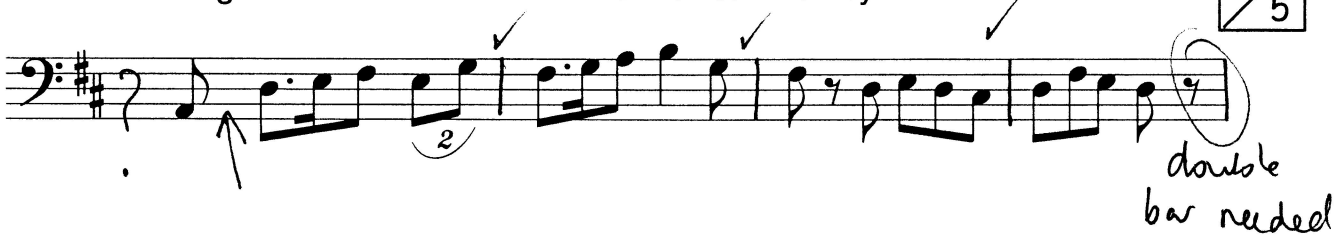


(iv)



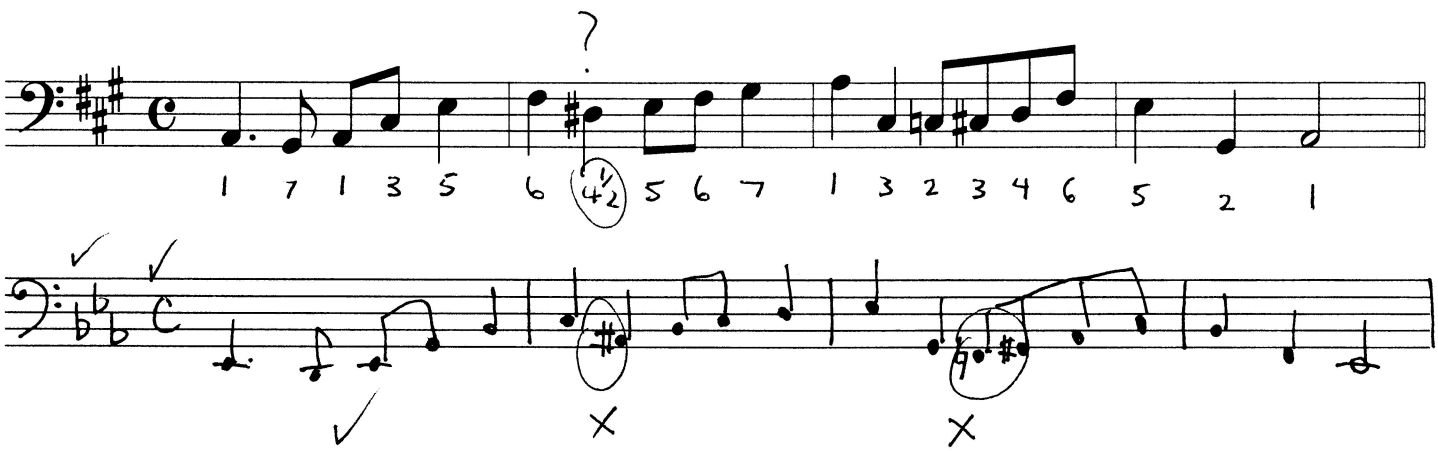
C. Add a time signature and bar lines to this four bar melody

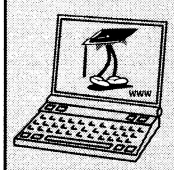
2/5



Question 5	TRANSPOSITION	Total Marks 13	10

Transpose this melody down into E flat major.





Keep going, only two pages to go! When you're done go to www.blitzbooks.com.au to get the uncompleted version, plus you can download another excellent Grade 3 Theory BONUS pack (mock paper + uncompleted version) which has all the latest examination-style questioning.

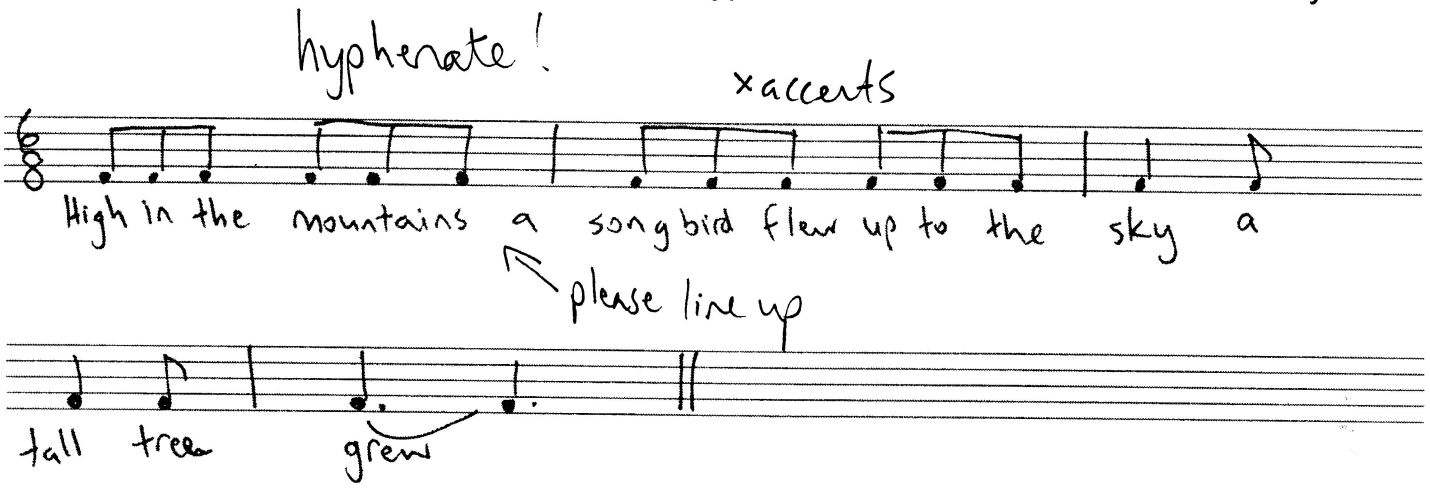
Question 5	CREATIVE	Total Marks 16	7

A. Using the time signature $\frac{6}{8}$, write a suitable rhythmic pattern to this couplet: 3/8

(♩ ♪ ♩.)

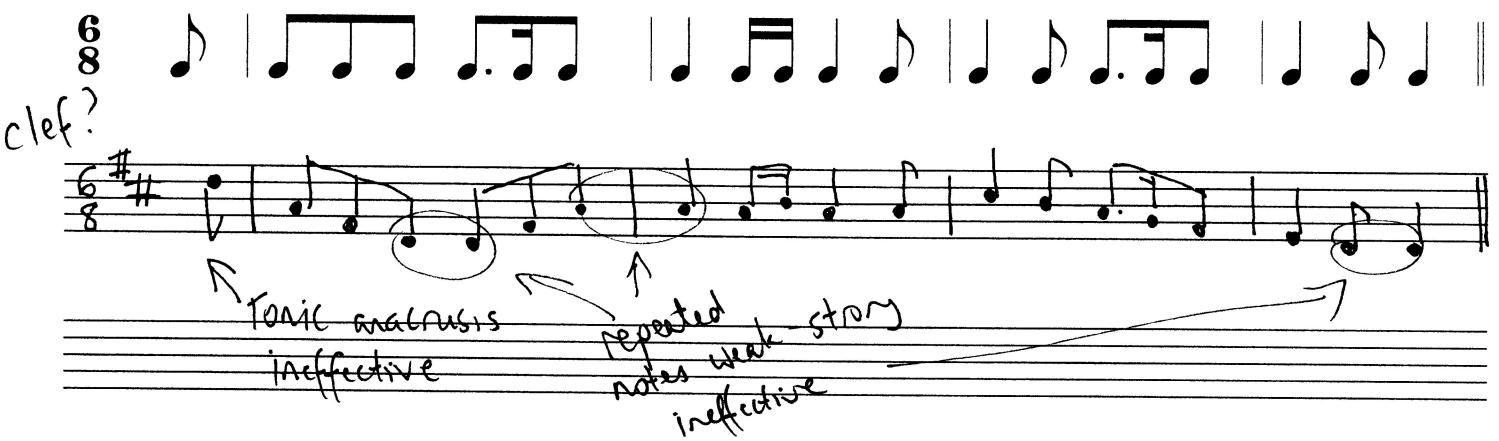
High in the mountains a songbird flew
Up to the sky a tall tree grew

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



Awkward

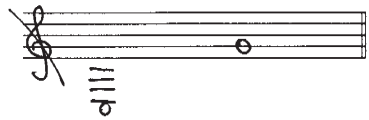
B. Write a melody in D major using the following rhythm. 4/8



Bar 2 repetitive
Bars 3-4 too scalic.

Question 7 — TERMS AND GENERAL KNOWLEDGE — Total Marks 13 — 4½

A. Write the range of the tenor voice using an appropriate clef



0/1

B. Give the English meaning of these terms

3/4

(i) *morendo* dying away ½

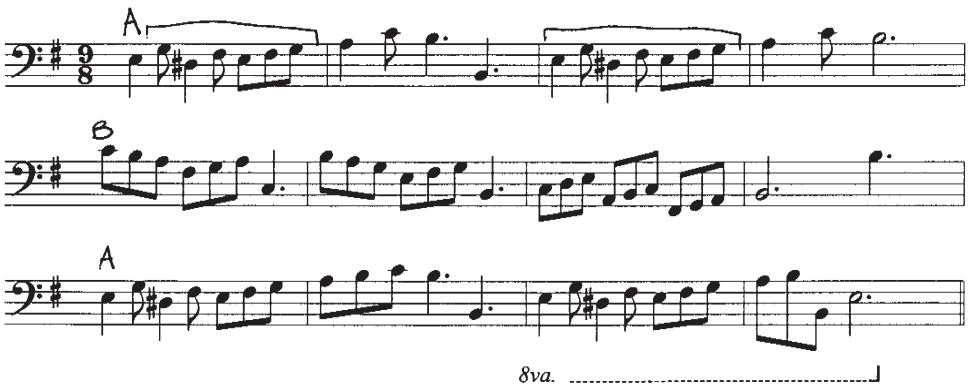
(ii) *M.G.* main gauche = ?

(iii) *attaca* ~~attack~~

(iv) *calando* same as morendo ?

C. Study the melody below and then answer these questions

4/8



(i) Name the key of the melody E minor ✓

(ii) What form is this melody in? ~~Three sections~~ Mark the main sections using A ,B, etc ✓

(iii) Describe the time signature 9 quavers ~~per~~ bar

(iv) Mark the 2 bar sequence with square brackets. ✕

(v) Explain the sign under the last two bars Play an octave ~~higher than~~ written

Mark ___/100

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