

DISCOVERING MUSIC

THEORY & AURAL

AN INTEGRATED APPROACH TO LEARNING



WORKBOOK

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Theory and Aural

An Integrated Approach to Learning

ANSWERS

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MUSIC SYMBOLS

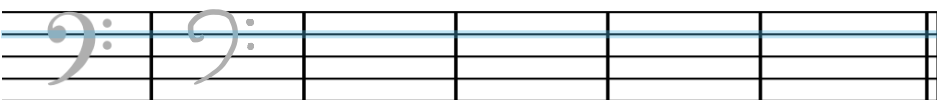
1. Identify the names of the following clefs, trace over each (commencing at the coloured points), and then draw more by yourself in each bar. Don't worry too much about line thickness.

a. *Traditional* 

Stylised 

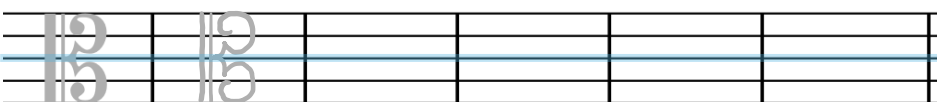
Name of clef: treble clef .

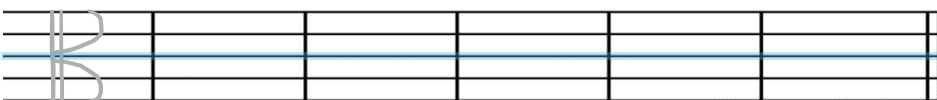
This is also called the G clef because it encircles the G line.

b. 

Name of clef: bass clef .

This is also called the F clef because it is positioned around the F line.

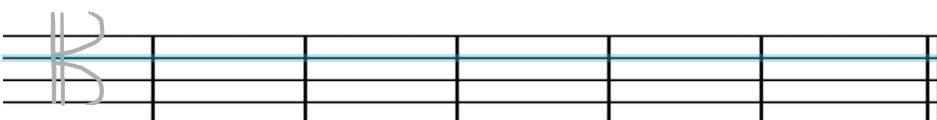
c. *Traditional* 

Stylised 

Name of clef: alto clef .

This is also called a C clef because it points to middle C .

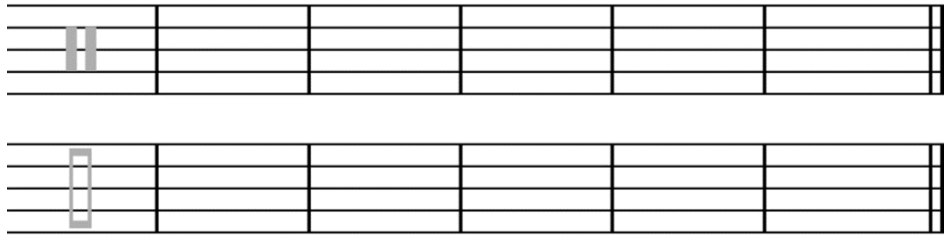
d. *Traditional* 

Stylised 

Name of clef: tenor clef .

This is similarly called a C clef because it also points to middle C .

e.



Name of clefs: neutral clefs .

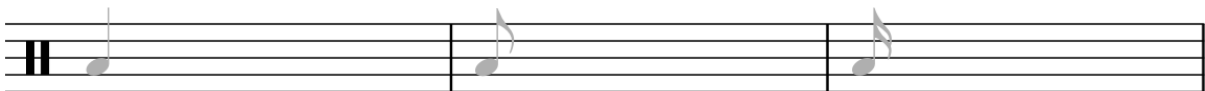
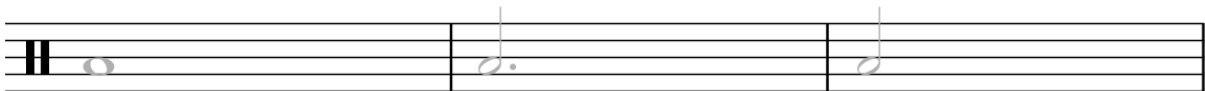
These are also called percussion clefs because they are used by percussion instruments.

2. Name these clefs.

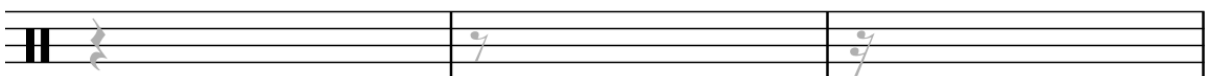
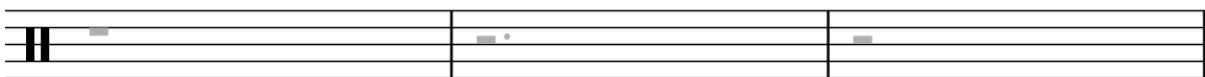


3. Trace and colour in the following note and rest values, then draw more by yourself.
Don't worry too much about line thickness.

a.

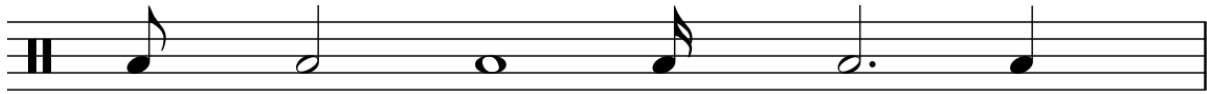


b.



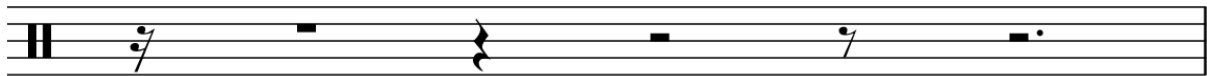
4. Name these notes and rest values, using British and American terms.

a.



British name:	Quaver	Minim	Semibreve	Semiquaver	Dotted Minim	Crotchet
American name:	Eighth note	Half note	Whole note	Sixteenth note	Dotted Half note	Quarter note

b.



British name:	Semiquaver rest	Semibreve rest	Crotchet rest	Minim rest	Quaver rest	Dotted Minim rest
American name:	Sixteenth rest	Whole rest	Quarter rest	Half rest	Eighth rest	Dotted Half rest

PITCH

1. Copy the following examples that show notes positioned on the lines and in the spaces in the the treble clef and bass clef. Identify the letter name of each note, then make up your own acronyms to help you remember their names.

a. Do this with these ascending patterns.

Treble clef: E G B D F Acronym: _____

Bass clef: G B D F A Acronym: _____

Treble clef: F A C E Acronym: _____

Bass clef: A C E G Acronym: _____

b. These patterns are now presented in descending order. Again, name the notes and then see if you can make up other acronyms to fit the letters in their reverse order.

F D B G E Acronym: _____

E C A F Acronym: _____

A F D B G Acronym: _____

G E C A Acronym: _____

c. Name these notes.

B A E G C F D F

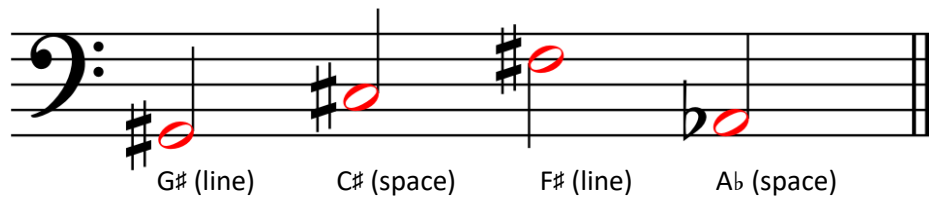
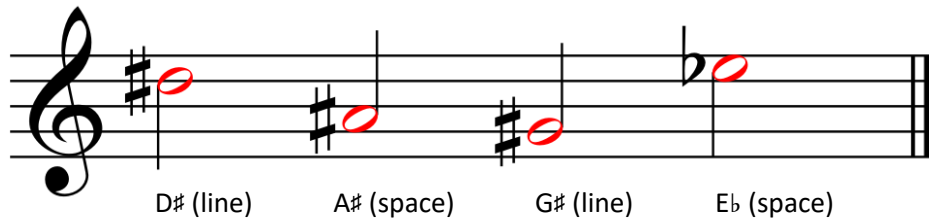
G D A F C G E B

2. Add stems to these note heads to form minims, remembering the rules for stem directions. Then identify the names of these notes, using **words** for #, b and ♮.

E flat C sharp F natural A natural B flat F sharp E flat B natural D flat G natural

E flat D flat G sharp A flat G natural D natural B flat F sharp C natural C sharp

3. Write these notes as minims.

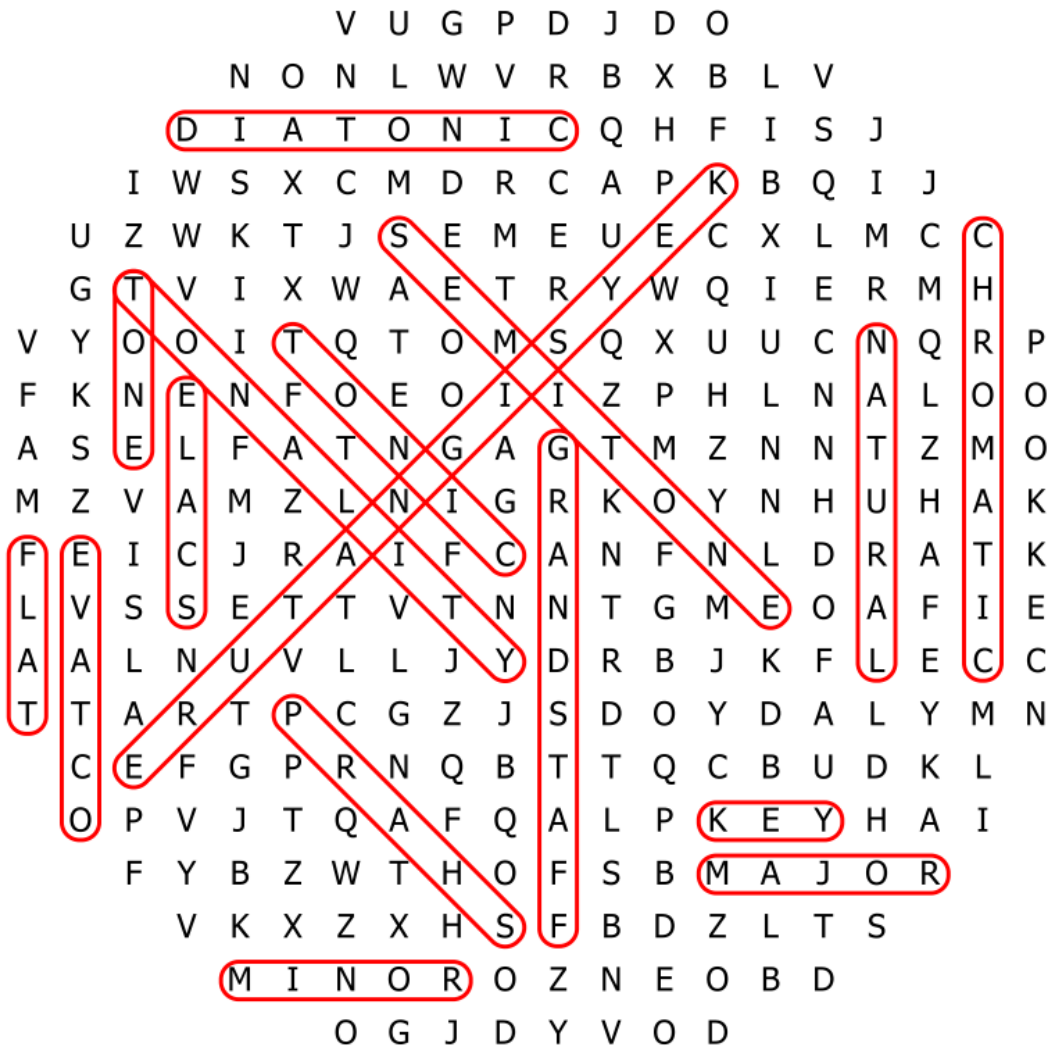


TERMS

1. Unscramble these letters to spell musical terms.

- | | |
|-----------------|--------------|
| a. mtes | stem |
| b. rab eiln | bar line |
| c. esmuera | measure |
| d. fastf | staff |
| e. htcip | pitch |
| f. ydamnci | dynamic |
| g. loat fcel | alto clef |
| h. rtneo cfle | tenor clef |
| i. beterl fclce | treble clef |
| j. sasb efcl | bass clef |
| k. Inteaur fecl | neutral clef |
| l. lonat | tonal |

2. Complete the following word search.




WORD LIST

CHROMATIC	KEY	NATURAL	SHARP
DIATONIC	KEY SIGNATURE	OCTAVE	TONALITY
FLAT	MAJOR	SCALE	TONE
GRAND-STAFF	MINOR	SEMITONE	TONIC


MAJOR KEYS AND KEY SIGNATURES

1. Identify the major keys with the following key signatures.

a. 
F major

b. 
D major

c. 
Bb major


d. 
C major

e. 
G major

2. Write the key signatures of the following keys.

a. 
 D major

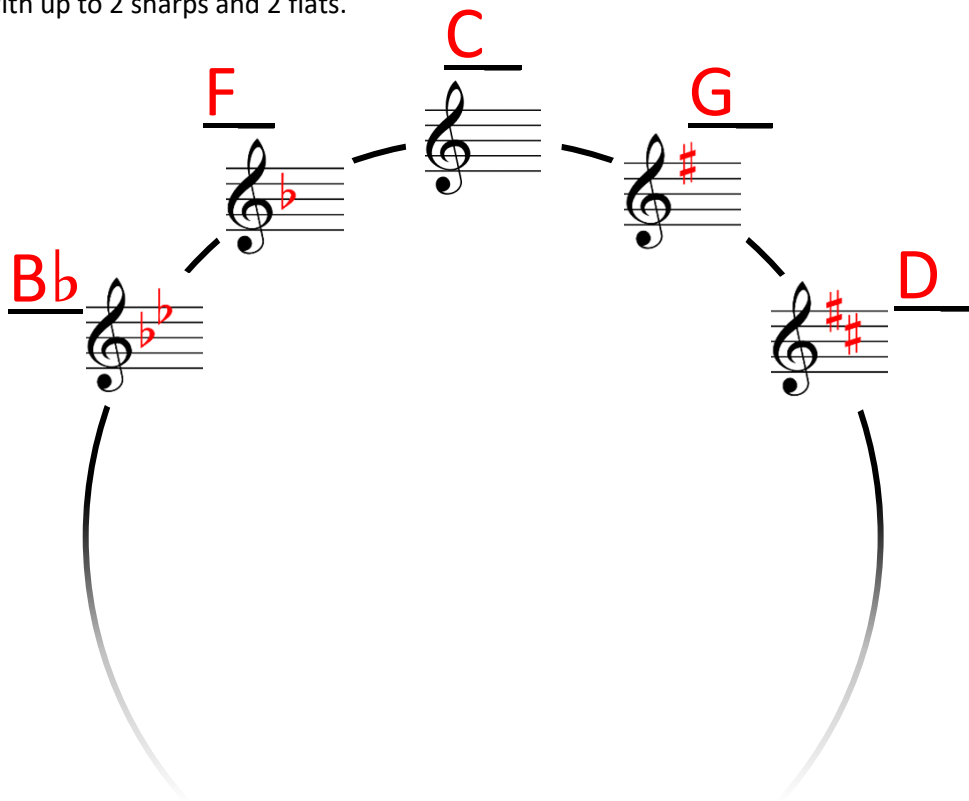
b. 
 G major

c. 
 C major

d. 
 F major

e. 
 Bb major

3. Complete the following portion of the Circle of Fifths, showing the key signatures of the major keys with up to 2 sharps and 2 flats.



MAJOR SCALES

1. Using semibreves, draw the missing notes in the following major scales that we have been learning, and then write the key signature at the beginning of each scale. Mark the semitones with slurs, and then identify the name of each scale in the blank spaces provided.

The first one is done for you as an example.

e.g. Scale: F major



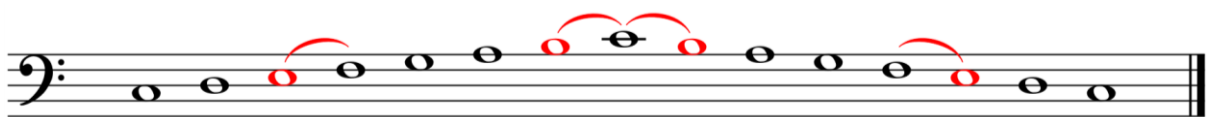
a. Scale: D major



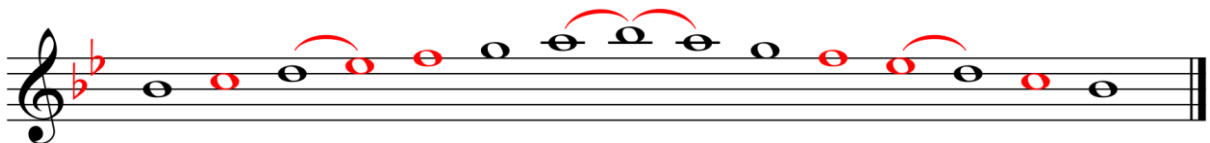
b. Scale: G major



c. Scale: C major



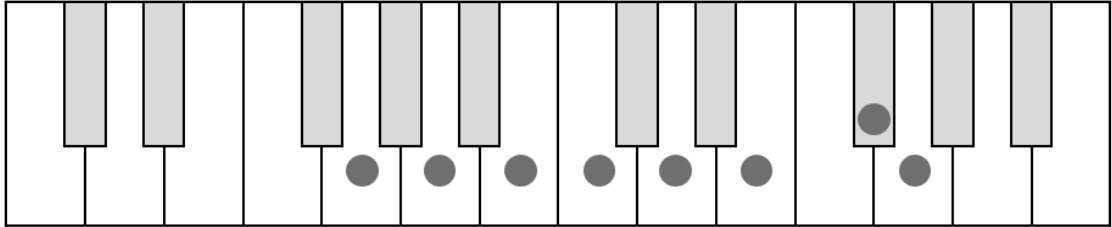
d. Scale: Bb major



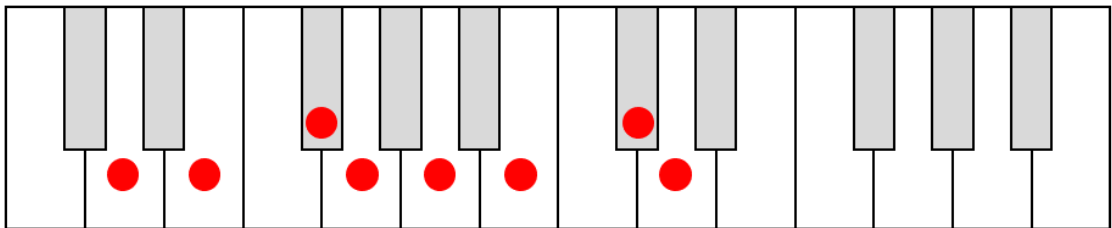
2. Place dots on the keys of these keyboards to make the following scales.

The first one is done for you as an example.

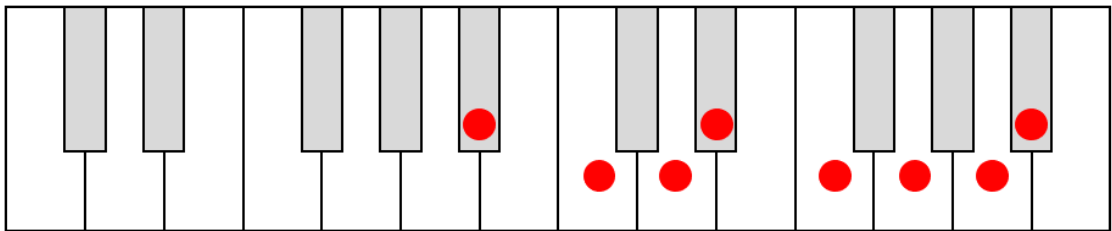
e.g. G major scale



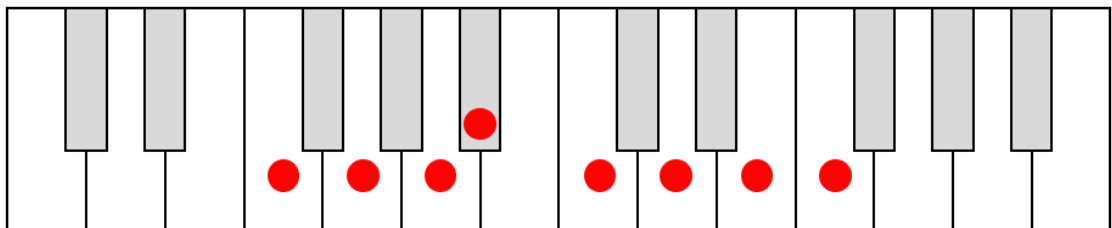
a. D major scale



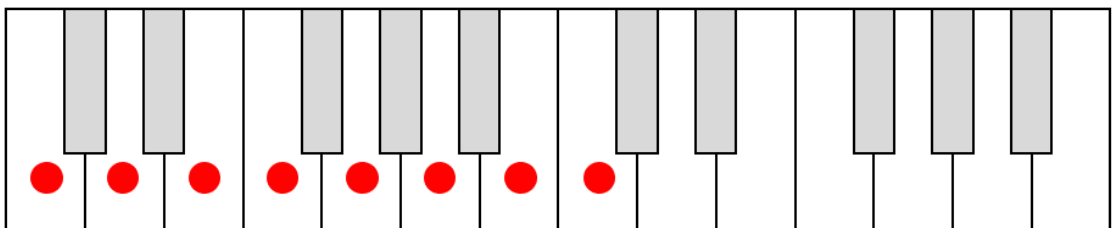
b. B \flat major scale



c. F major scale



d. C major scale



ANSWERS 3

MINOR KEYS AND MINOR SCALES

MINOR KEYS AND KEY SIGNATURES

1. Identify the minor keys with the following key signatures.

a. 
D minor

b. 
B minor

c. 
G minor

d. 
A minor

e. 
E minor

2. Write the key signatures of the following keys.

a. 
B minor

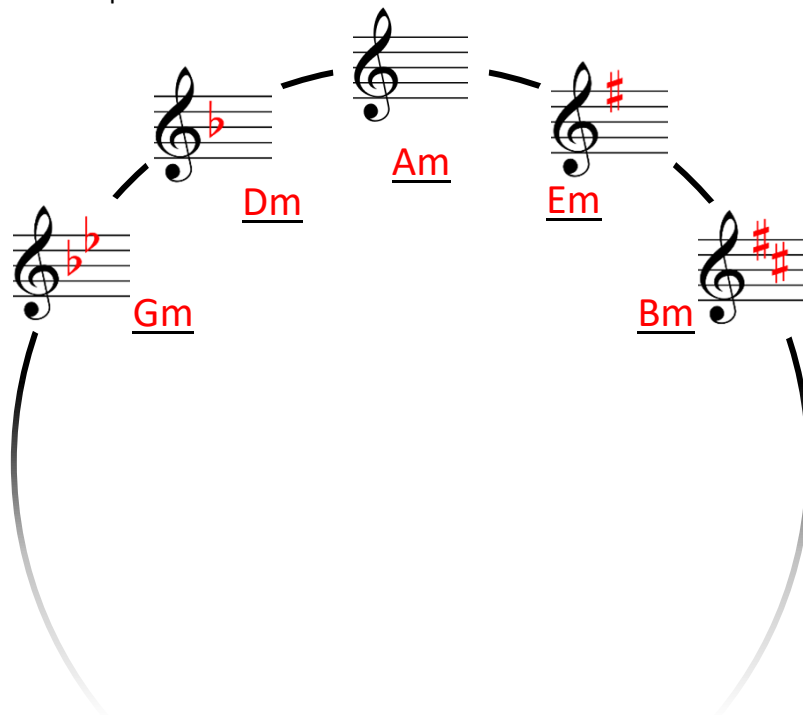
b. 
E minor

c. 
D minor

d. 
G minor

e. 
A minor

3. Complete the following portion of the Circle of Fifths, showing the key signatures of the minor keys with up to 2 sharps and 2 flats.



MINOR SCALES

1. Using semibreves, draw the missing notes in the following natural and harmonic scales, and then write the key signature at the beginning of each scale. Mark the semitones with slurs, and then identify the name of each scale in the blank spaces provided.

The first one is done for you as an example.

Natural minor scales:

e.g. Scale: D natural minor



b. Scale: A natural minor



d. Scale: E natural minor



f. Scale: G natural minor



h. Scale: B natural minor

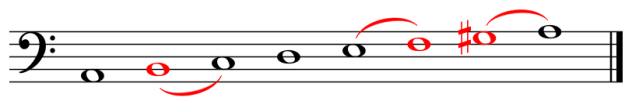


Harmonic minor scales:

a. Scale: D harmonic minor



c. Scale: A harmonic minor



e. Scale: E harmonic minor



g. Scale: G harmonic minor



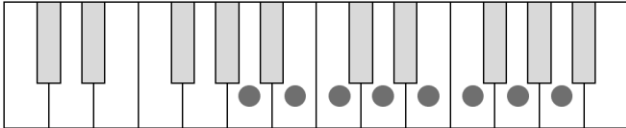
i. Scale: B harmonic minor



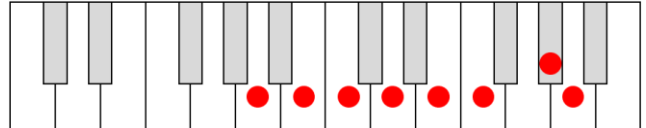
2. Place dots on the keys of these keyboards to make the following scales.

The first one is done for you as an example.

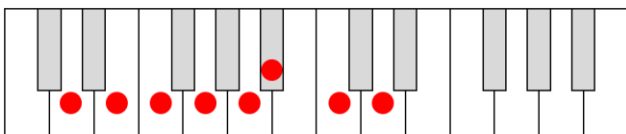
e.g. A natural minor scale



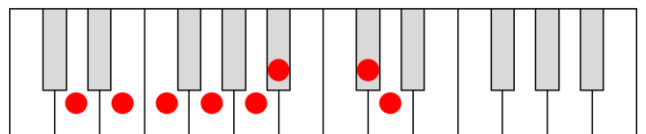
a. A harmonic minor scale



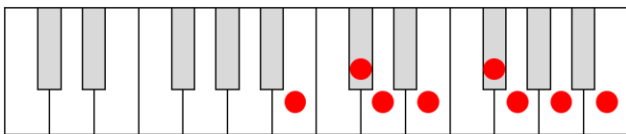
b. D natural minor scale



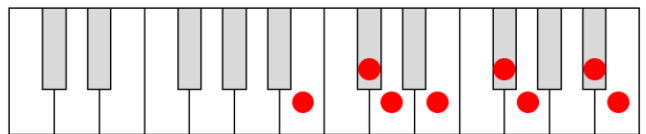
c. D harmonic minor scale



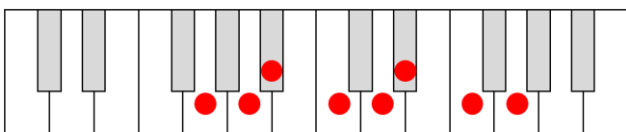
d. B natural minor scale



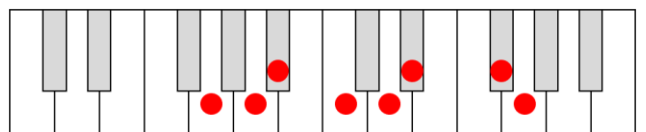
e. B harmonic minor scale



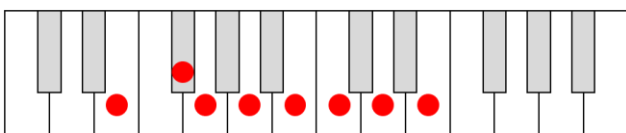
f. G natural minor scale



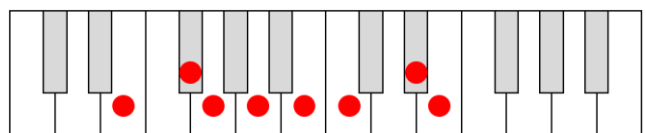
g. G harmonic minor scale



h. E natural minor scale



i. E harmonic minor scale



INTERVALS IN MAJOR KEYS: STARTING ON THE TONIC

1. Identify the following **melodic** intervals by size and quality. All are in the 5 major keys that we have learnt. *The first interval has been done for you.*

e.g.



P4

a.



M6

b.



M7

c.



P8

d.



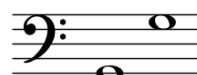
P5

e.



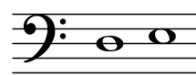
M3

f.



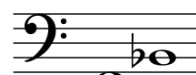
P8

g.



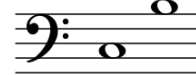
M2

h.



P4

i.



M7

2. Write the following **harmonic** intervals above these pitches. All are the tonic notes of their major scales. *The first interval has been done for you.*

e.g.



M6

a.



P4

b.



P5

c.



M7

d.



M2

e.



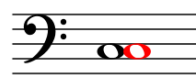
M7

f.



M3

g.



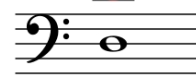
PU

h.



M6

i.



P8

3. We know that one way to learn to recognise intervals by ear is to find songs that use these pitch relationships. See if you can think of some melodies that start with these intervals and then write the names of these in the blanks below.

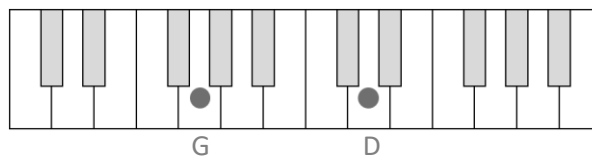
PU: _____
 M2: _____
 M3: _____
 P4: _____

P5: _____
 M6: _____
 M7: _____
 P8: _____

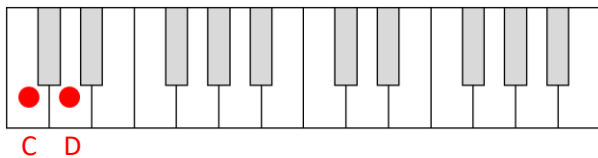
4. Using the keyboards below, place dots on the keys that make the following intervals above the tonic notes of each key as requested. Write the name of each note underneath its key.

The first example has been done for you.

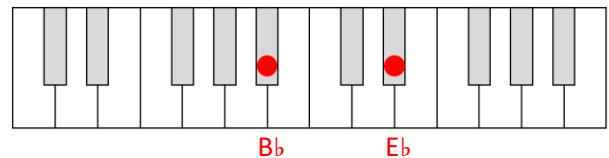
e.g. G major – P5



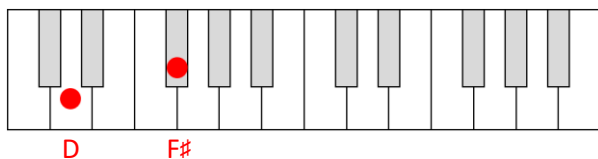
a. C major – M2



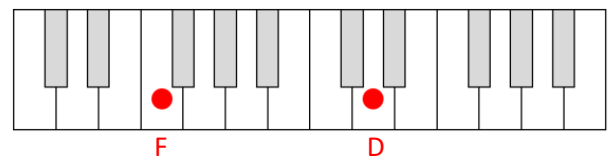
b. B \flat major – P4



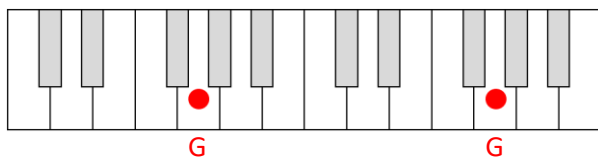
c. D major – M3



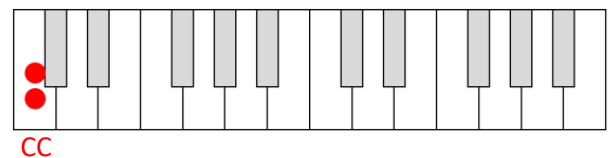
d. F major – M6



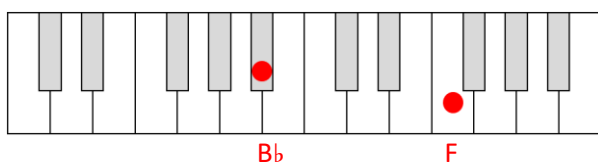
e. G major – P8



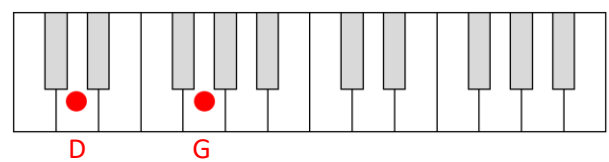
f. C major – PU



g. B \flat major – P5



h. D major – P4



TRIADS IN MAJOR AND MINOR KEYS: STARTING ON THE TONIC

1. Identify the **keys** of the following tonic broken triads. All are in the 10 keys that we have learnt.

A minor D major F major G minor E minor

D minor C major B minor G major Bb major

2. Write the following tonic triads of these same keys, now as **block triads**, and in **root position and 1st inversion**. Then label each using **lead sheet symbols**. *The first example has been done for you.*

C C/E Bm Bm/D Bb Bb/D Dm Dm/F G G/B

C major B minor Bb major D minor G major

Am Am/C F F/A Gm Gm/Bb D D/F# Em Em/G

A minor F major G minor D major E minor

3. Remembering that the middle note of a tonic triad is the 3rd note of that key's scale, complete the following tonic **root position** triads, given the bottom note (the root) and the top note (the 5th). Then identify the key and the triad, using Roman numerals. *The first example has been done for you.*

Major Triads:

Bb: I D: I C: I F: I G: I

Minor Triads:

a: i g: i d: i b: i e: i

4. Complete the following 1st inversion major and minor tonic triads, given the top note (Clue: the top note will be the tonic of the key). Then label each, identifying the key and using Roman numerals (**I, i**) and the inversion figure (⁶). *The first triad has been done for you.*

Major Triads:

C: I⁶ F: I⁶ D: I⁶ Bb: I⁶ G: I⁶

Minor Triads:

d: i⁶ a: i⁶ g: i⁶ e: i⁶ b: i⁶

5. Using the keyboards below, place dots on the keys that make the following tonic **root position** triads of each major and minor key as requested. Write the name of each note underneath its key. *The first example has been done for you.*

D major

D F# A

G minor

G Bb D

Bb major

Bb D F

A minor

A C E

G major

G B D

B minor

B D F#

C major

C E G

D minor

D F A

F major

F A C

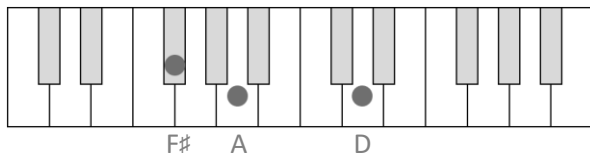
E minor

E G B

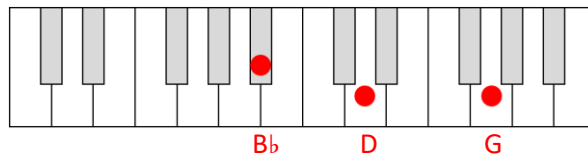
6. Using the keyboards below, now place dots on the keys that make the following **1st inversion** triads in these same major and minor keys, again writing the name of each note underneath its key.

The first example has been done for you.

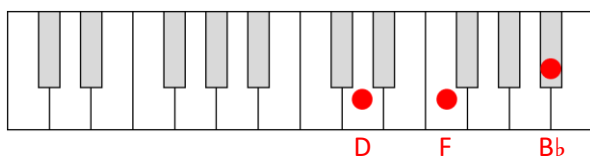
D major



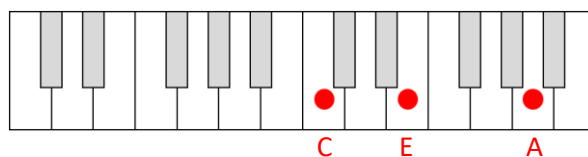
G minor



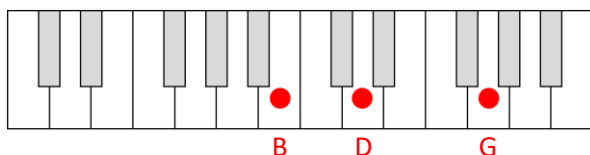
Bb major



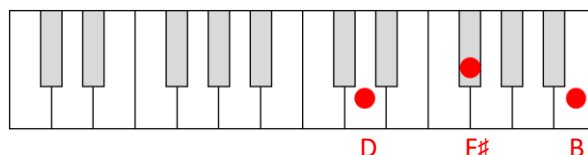
A minor



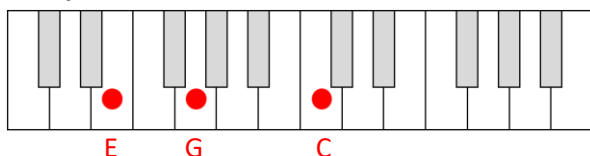
G major



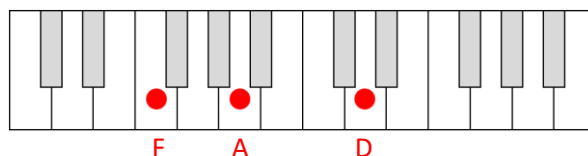
B minor



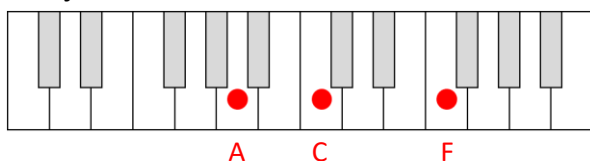
C major



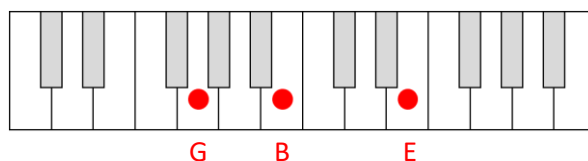
D minor



F major



E minor

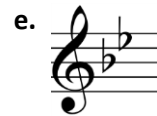
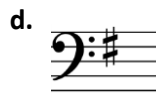


REV1 ANSWERS

KEYS, SCALES, INTERVALS, AND TRIADS

KEYS AND KEY SIGNATURES

1. Identify the major and minor keys with the following key signatures.



Major: D major

C major

F major

G major

Bb major

Minor: B minor

A minor

D minor

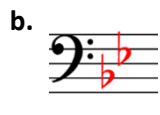
E minor

G minor

2. Write the key signatures of the following keys.



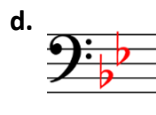
D minor



G minor



C major



Bb major



A minor



E minor



B minor



D major

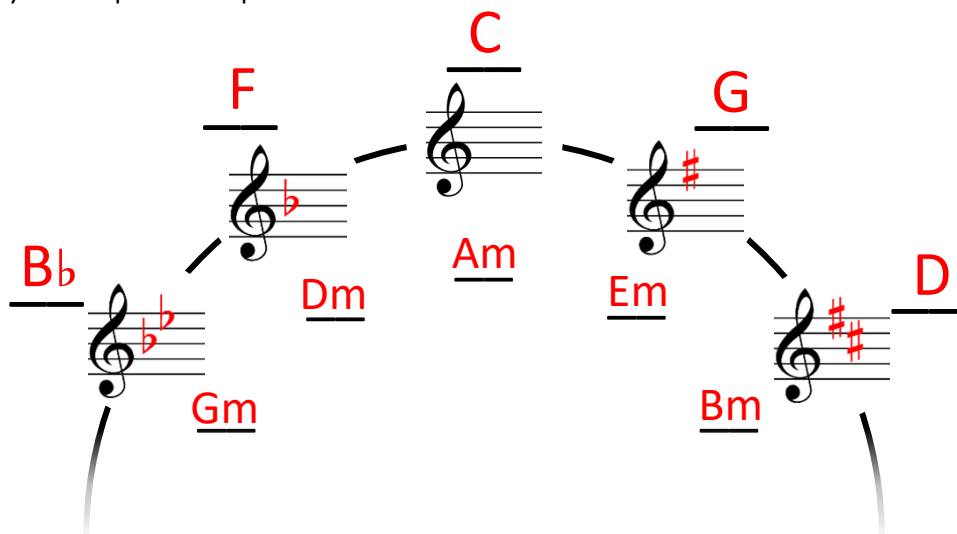


G major



F major

3. Complete the following portion of the Circle of Fifths, showing the key signatures of the major and minor keys with up to 2 sharps and 2 flats.



SCALES

1. Using semibreves, write the following major and harmonic minor scales *ascending*, using *accidentals*. Mark the *tones* with slurs.

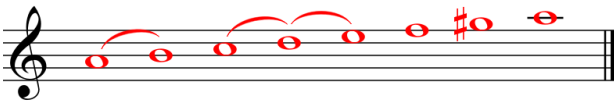
a. Treble clef, B \flat major



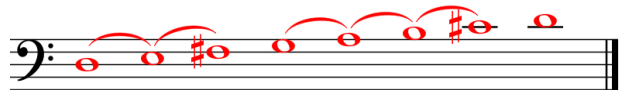
b. Bass clef, B harmonic minor



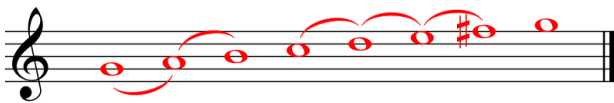
c. Treble clef, A harmonic minor



d. Bass clef, D major



e. Treble clef, G major

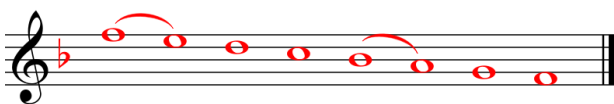


f. Bass clef, E harmonic minor



2. Using semibreves, write the following major and harmonic minor scales *descending*, using *key signatures*. Mark the *semitones* with slurs.

a. Treble clef, F major



b. Bass clef, C major



c. Treble clef, D harmonic minor



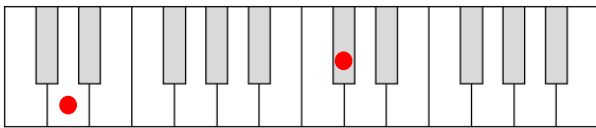
d. Bass clef, G harmonic minor



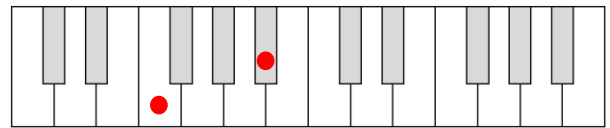
INTERVALS

1. Write the following melodic intervals above the given tonic notes. Then, using dots, show these notes on each keyboard.

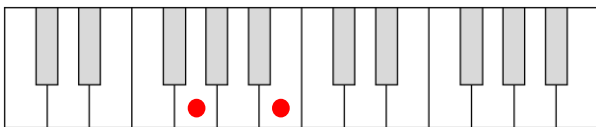
a. Major 7th



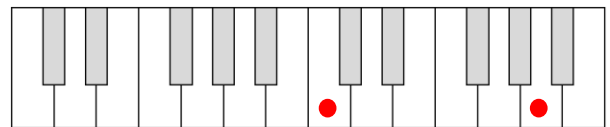
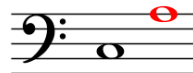
b. Perfect 4th



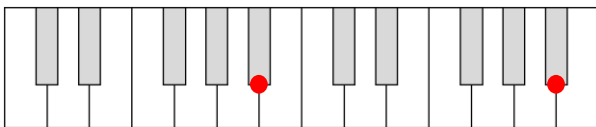
c. Major 3rd



d. Major 6th



e. Perfect 8ve



2. Identify the following harmonic intervals.

a.



Major 3rd

b.



Major 2nd

c.



Perfect 5th

d.



Perfect Unison

e.



Perfect 4th

TRIADS

1. Write the following root position and 1st inversion tonic triads above the given notes. Insert key signatures where appropriate.

a.	b.	c.	d.	e.	f.
Am/C	F	G/B	Dm/F	B \flat /D	C
g.	h.	i.	j.	k.	l.
Gm	D	Em/G	Bm	F/A	B \flat

2. Identify the following tonic triads, using Roman numerals and figures. Then, using dots, show these notes on each keyboard.

a.	b.	c.	d.	e.
<u>I</u>	<u>I⁶</u>	<u>i⁶</u>	<u>i⁶</u>	<u>i</u>
f.	g.	h.	i.	j.
<u>i</u>	<u>I⁶</u>	<u>i</u>	<u>i⁶</u>	<u>I⁶</u>

ANSWERS 6

RHYTHM DURATIONS AND METER

RHYTHM DURATIONS

1. Complete the following tables so that each note and rest is identified by its value and its British and American term.

SIMPLE TIME ($\frac{2}{4}, \frac{3}{4}, \frac{4}{4}/C$)				
Note	Rest	Number of Beats	British Term	American Term
		4	Semibreve	Whole note
		4	Semibreve rest	Whole rest
		3	Dotted minim	Dotted Half note
		2	Minim	Half note
		2	Minim rest	Half rest
		1	Crotchet	Quarter note
		1	Crotchet rest	Quarter rest
		1/2	Quaver	Eighth note
		1/2	Quaver rest	Eighth rest
		1/4	Semiquaver	Sixteenth note
		1/4	Semiquaver rest	Sixteenth rest
COMPOUND TIME ($\frac{6}{8}$)				
Note	Rest	Number of Beats	British Term	American Term
		2	Dotted minim	Dotted Half note
		2	Whole bar rest	Whole rest
		1	Dotted Crotchet	Dotted Quarter note
		1	Dotted Crotchet rest	Dotted Quarter rest
		2/3	Crotchet	Quarter note
		2/3	Crotchet rest	Quarter rest
		1/3	Quaver	Eighth note
		1/3	Quaver rest	Eighth rest

2. Write one note that is equal to the combined duration of these notes.

a. $3 \times \text{quarter note} = \underline{\text{half note}}$

g. $\text{quarter note} + \text{quarter note} = \underline{\text{half note}}$

b. $2 \times \text{quarter note} = \underline{\text{half note}}$

h. $\text{quarter note} + \text{quarter note} = \underline{\text{half note}}$

c. $4 \times \text{quarter note} = \underline{\text{whole note}}$

i. $\text{quarter note} + \text{quarter note} = \underline{\text{half note}}$

d. $2 \times \text{quarter note} = \underline{\text{half note}}$

j. $\text{quarter note} + \text{quarter note} = \underline{\text{half note}}$

e. $4 \times \text{quarter note} = \underline{\text{whole note}}$

k. $\text{quarter note} + \text{quarter note} = \underline{\text{half note}}$

f. $3 \times \text{quarter note} = \underline{\text{half note}}$

l. $\text{quarter note} + \text{quarter note} = \underline{\text{half note}}$

3. Write one rest that is equal to the combined duration of these rests.

a. $2 \times \text{quarter rest} = \underline{\text{half rest}}$

g. $\text{quarter rest} + \text{quarter rest} = \underline{\text{half rest}}$

b. $2 \times \text{quarter rest} = \underline{\text{half rest}}$

h. $\text{quarter rest} + \text{quarter rest} = \underline{\text{half rest}}$

c. $3 \times \text{quarter rest} = \underline{\text{half rest}}$

i. $\text{quarter rest} + \text{quarter rest} = \underline{\text{half rest}}$

d. $4 \times \text{quarter rest} = \underline{\text{whole rest}}$

j. $\text{quarter rest} + \text{quarter rest} = \underline{\text{half rest}}$

e. $4 \times \text{quarter rest} = \underline{\text{whole rest}}$

k. $\text{quarter rest} + \text{quarter rest} = \underline{\text{half rest}}$

f. $4 \times \text{quarter rest} = \underline{\text{whole rest}}$

l. $\text{quarter rest} + \text{quarter rest} = \underline{\text{half rest}}$

4. The following passages include some of these rhythm durations. Challenge yourself to perform them using either the modern time names or the Takadimi syllables, also writing these underneath each staff. Alternatively, you might wish to simply use an intoned syllable ('da'). When you have mastered this stage, try also using conducting patterns as you perform each.

a.

Modern: ta ti - ti ti - ka ti - ka ta ta (za) ti - ti ta

Takadimi: ta ta di ta ka di mi ta ta (ta) ta di ta

b.

Modern: ta (za) ta ta ti - ka ti - ka ta ta - a ti - ti ta - a - a

Takadimi: ta (ta) ta ta ta ka di mi ta ta ta di ta

c.

Modern: ti - ka ti - ka ta ti - ti ta ta ti - ti ta (za) ta ta ti - ka ti - ka ta ti - ti ta ta - a

Takadimi: ta ka di mi ta ta di ta ta ta di ta (ta) ta ta ta ka di mi ta ta di ta ta

d.

Modern: ta ti ti - ti - ti ti ta tum ti - ti - ti ta ti tum (zum)









Takadimi: ta da ta ki da ta ki ta ta ki da ta da ta (ta)

Additional challenge:

When you are fluent, see if you can perform them with a metronome at the following tempi:
[M.M. ♩/♩. = 56; 60; 66].

METER

1. Complete the following table so that it shows the meter classification, the number of beats, and the value of the beat and pulse for the time signatures that we have been learning.

Time Signature	Classification	Number of Beats	Beat Value	Pulse Value
$\frac{2}{4}$	Simple Duple	2		
$\frac{3}{4}$	Simple Triple	3		
$\frac{4}{4}$	Simple Quadruple	4		
$\frac{6}{8}$	Compound Duple	2		

2. Add bar lines and time signatures to the following 4-bar passages.

a.



b.



c.



d.



3. Each of the following couplets can be set in more than one meter. Choose two different time signatures for each couplet, place the vertical lines and dashes to show the accents in the text, and identify each time signature used in the spaces provided.

Then create a rhythmic setting in each meter. Write the words carefully under their respective note values, remembering to include punctuation and to use hyphens where necessary.

For consistency, please write the note heads of your rhythms in the second bottom space on the staves and ensure that rests are positioned correctly.

Time signature: $\frac{2}{4}$

Time signature: $\frac{4}{4}$

Tell me, tell me, what's the time?

Tell me, tell me, what's the time?

Can you feel the sense of rhyme?

Can you feel the sense of rhyme?



Tell me, tell me, what's the time? Can you feel the sense of rhyme?



Tell me, tell me, what's the time? Can you feel the sense of rhyme?

Time signature: $\frac{3}{4}$

Time signature: $\frac{6}{8}$

Rhythm is something I like to feel,

Rhythm is something I like to feel,

Goes round and goes round, just like a wheel.

Goes round and goes round, just like a wheel.



Rhy-thm is some-thing I like to feel, Goes round and goes round, just like a wheel.



Rhy-thm is some-thing I like to feel, Goes round and goes round, just like a wheel.

Note that these rhythmic settings represent sample workings only and that a number of solutions are possible.

*This setting is a compound meter version of the $\frac{3}{4}$ rhythm and utilises more advanced rhythmic subdivisions and groupings than those we have learnt.

ANSWERS 7

TRANSPOSITION

WORKING OUT INTERVALS WHEN TRANSPOSING

1. Complete the following table so that it shows the interval of distance needed when transposing music from an original key **up** to a new key. Then write the letter names for the scales of both the original key and the key to which the music would be transposed. The first example has been done for you.

Transposed Key	F major	F	G	A	B \flat	C	D	E
Original Key	C major	C	D	E	F	G	A	B

Interval of Transposition: P4 \uparrow Number of semitones: 5

Transposed Key	G major	G	A	B	C	D	E	F \sharp
Original Key	F major	F	G	A	B\flat	C	D	E

Interval of Transposition: M2 \uparrow Number of semitones: 2

Transposed Key	D major	D	E	F \sharp	G	A	B	C \sharp
Original Key	B\flat major	B\flat	C	D	E\flat	F	G	A

Interval of Transposition: M3 \uparrow Number of semitones: 4

Transposed Key	D minor	D	E	F	G	A	B \flat	C \sharp
Original Key	A minor	A	B	C	D	E	F	G\sharp

Interval of Transposition: P4 \uparrow Number of semitones: 5

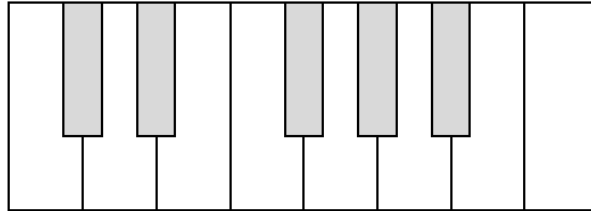
Transposed Key	E minor	E	F \sharp	G	A	B	C	D \sharp
Original Key	D minor	D	E	F	G	A	B\flat	C\sharp

Interval of Transposition: M2 \uparrow Number of semitones: 2

Transposed Key	B minor	B	C \sharp	D	E	F \sharp	G	A \sharp
Original Key	G minor	G	A	B\flat	C	D	E\flat	F\sharp

Interval of Transposition: M3 \uparrow Number of semitones: 4

2. Using the keyboard below, work out the number of semitones in each of the intervals in the following table. The example is in the key of C major and the first two intervals have been done for you.



Interval	Letter names of C major scale	Number of semitones
P8	C-C	12
M7	C-B	11
M6	C-A	9
P5	C-G	7
P4	C-F	5
M3	C-E	4
M2	C-D	2
PU	C-C	0

TRANSPOSING MELODIES IN MAJOR AND MINOR KEYS

1. Transpose this C major melody **up** to the keys of D major and G major and then write the scale degrees above each transposed melody. Complete the following tables to help you.

a.

Transposed Key	D major	D	E	F#	G	A	B	C#
Original Key	C major	C	D	E	F	G	A	B

Interval of Transposition: M2↑

Number of semitones: 2

Scale degrees: 1̂ 2̂ 3̂ 3̂ 2̂ 3̂ 4̂ 5̂ 6̂ 1̂ 2̂ 3̂ 2̂ 1̂ 7̂ 8̂ (1̂)

Transposed Key

Original Key

b.

Transposed Key	G major	G	A	B	C	D	E	F#
Original Key	C major	C	D	E	F	G	A	B

Interval of Transposition: P5↑

Number of semitones: 7

Scale degrees: 1̂ 2̂ 3̂ 3̂ 2̂ 3̂ 4̂ 5̂ 6̂ 1̂ 2̂ 3̂ 2̂ 1̂ 7̂ 8̂ (1̂)

Transposed Key

Original Key

2. Transpose this A minor melody **up** to the keys of B minor and D minor, again using scale degrees and the tables provided.

a.

Transposed Key	B minor	B	C#	D	E	F#	G	A#
Original Key	A minor	A	B	C	D	E	F	G#

Interval of Transposition: M2↑

Number of semitones: 2

Scale degrees: 1̂ 1̂ 2̂ 3̂ 4̂ 3̂ 1̂ 2̂ 5̂ 4̂ 3̂ 2̂ 1̂ 7̂↑ 8̂ (1̂)

Transposed Key

Original Key

b.

Transposed Key	D minor	D	E	F	G	A	Bb	C#
Original Key	A minor	A	B	C	D	E	F	G#

Interval of Transposition: P4↑

Number of semitones: 5

Scale degrees: 1̂ 1̂ 2̂ 3̂ 4̂ 3̂ 1̂ 2̂ 5̂ 4̂ 3̂ 2̂ 1̂ 7̂↑ 8̂ (1̂)

Transposed Key

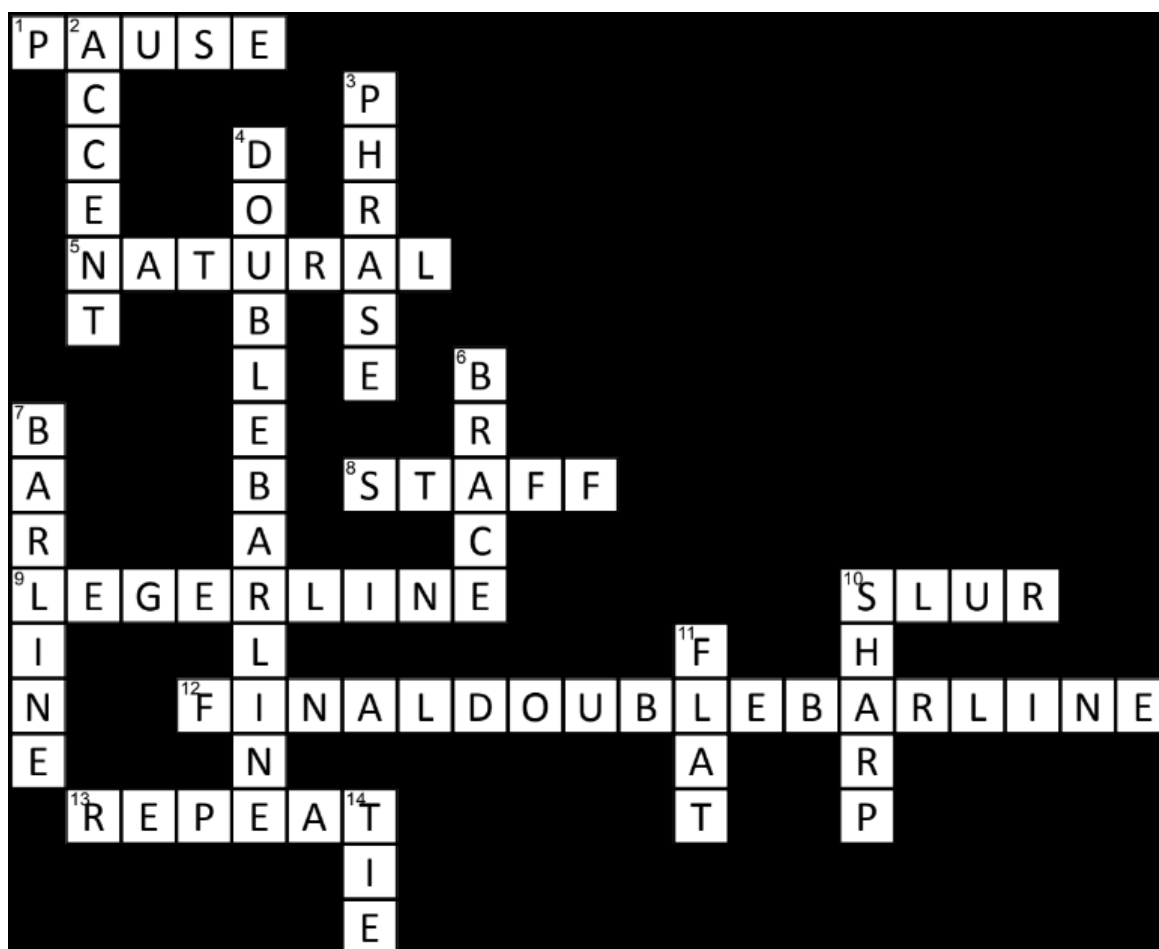
Original Key

ANSWERS 8

MUSIC SIGNS, SYMBOLS, AND TERMS

MUSIC SIGNS AND SYMBOLS

1. Complete the following crossword which contains the names of these common music signs and symbols.

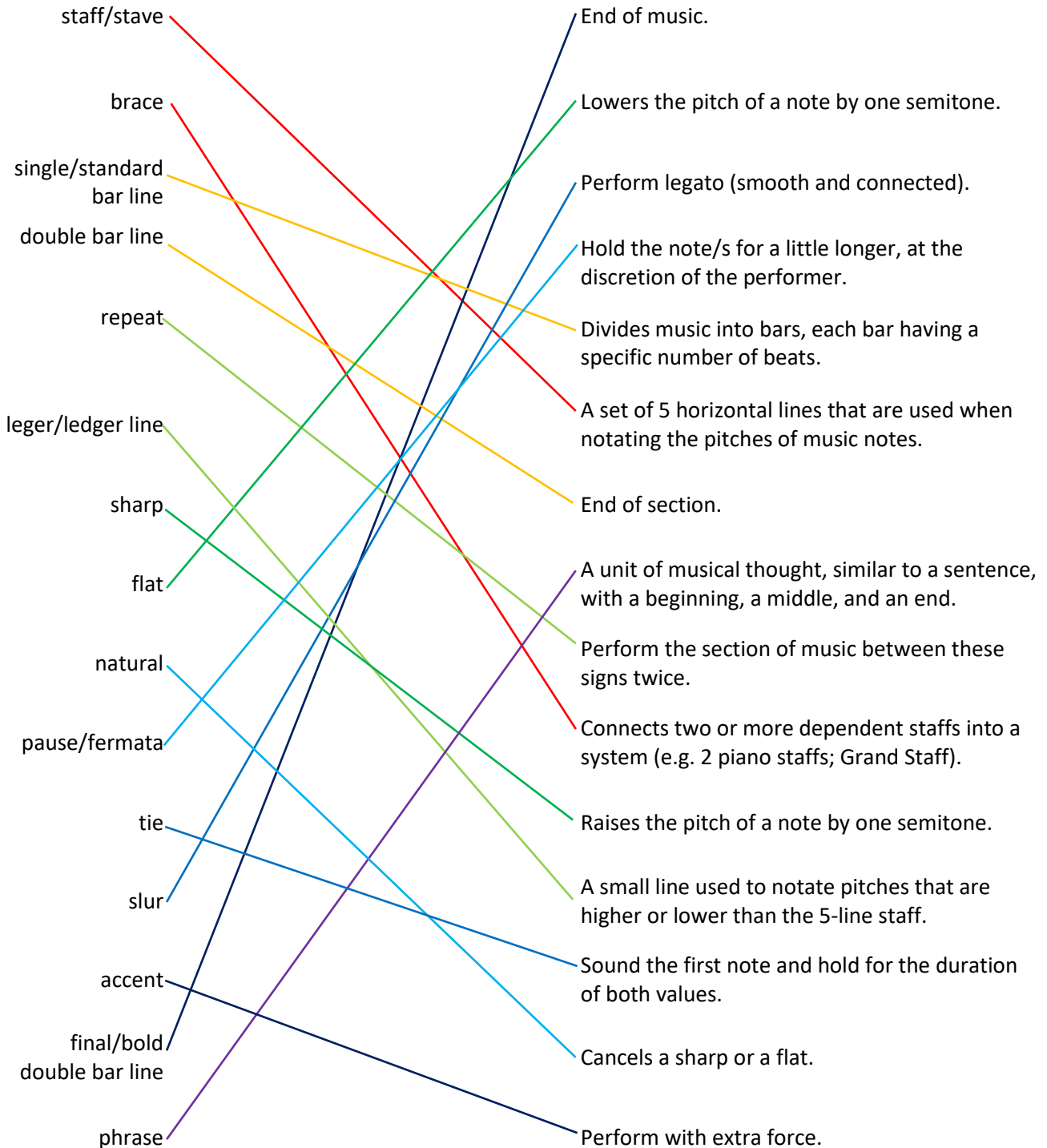
Across

- 1 Hold the note/s for a little longer, at the discretion of the performer.
 5 Cancels a sharp or a flat.
 8 A set of 5 horizontal lines that are used when notating the pitches of music notes.
 9 A small line used to notate pitches that are higher or lower than the 5-line staff.
 10 Perform legato (smooth and connected).
 12 End of music.
 13 Perform the section of music between these signs twice.

Down

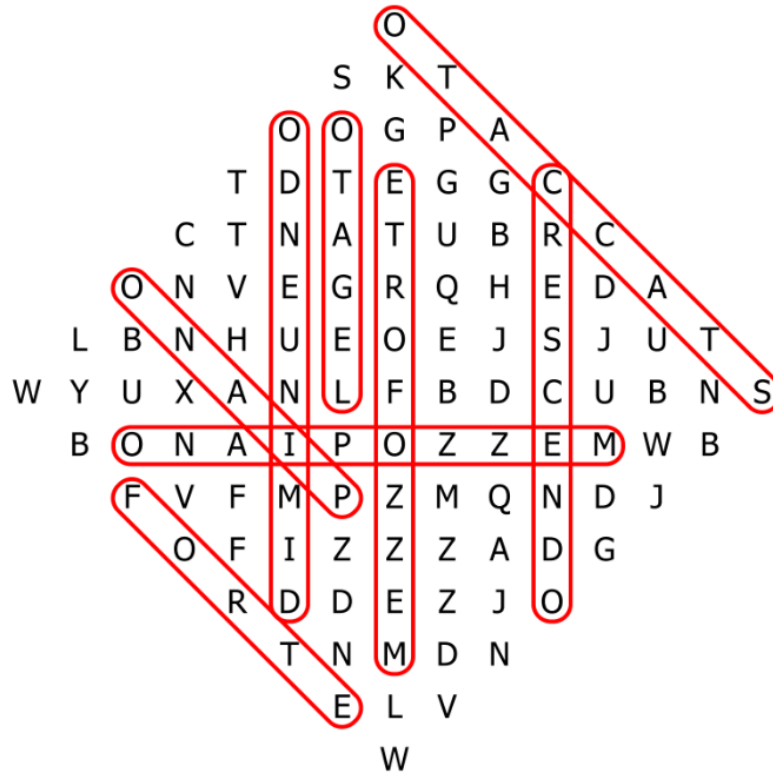
- 2 Perform with extra force.
 3 A unit of musical thought, similar to a sentence, with a beginning, a middle, and an end.
 4 End of section.
 6 Connects 2 or more dependent staves into a system (e.g. 2 piano staves; Grand Staff).
 7 Divides music into bars, each bar having a specific number of beats.
 10 Raises the pitch of a note by one semitone.
 11 Lowers the pitch of a note by one semitone.
 14 Sound the first note and hold for the duration of both values.

2. Now draw lines, matching these words on the left with their meanings on the right.



MUSIC TERMS

1. Complete the following word search puzzle which contains these common dynamic and articulation terms in music.



WORD LIST

CRESCENDO	FORTE	MEZZO-FORTE	PIANO
DIMINUENDO	LEGATO	MEZZO-PIANO	STACCATO

2. Now place the *abbreviations* for these four dynamic levels in the following boxes so that they range in correct order from loud to soft.

mezzo piano, forte, piano, mezzo forte

LOUD

f

mf

mp

SOFT

p

3. Identify the meanings of the following terms in the spaces provided.

- accelerando Gradually becoming faster
- Moderato At a moderate speed
- ritardando Gradually becoming slower
- Presto Very fast
- Allegro Lively and fast
- a tempo Return to former speed
- ritenuto Immediately slower, or held back
- Andante At an easy walking pace
- rallentando Gradually becoming slower
- Allegretto Moderately fast
- Adagio Slowly

4. Now write these six tempo terms in the following blank spaces so that they range in correct order from fast to slow.

Moderato, Presto, Allegro, Andante, Allegretto, Adagio























FAST

SLOW
















Presto Allegro Allegretto Moderato Andante Adagio














RHYTHM DURATIONS

1. Write the note/rest that matches each description.










Half note: 	Crotchet: 	Sixteenth rest: 	Dotted Minim: 
Quaver: 	Quarter rest: 	Half rest: 	Sixteenth note: 
Whole rest: 	Eighth rest: 	Dotted Half note: 	Minim: 
Semibreve: 	Semiquaver: 	Crotchet rest: 	Quaver rest: 
Whole Note: 	Quarter note: 	Semiquaver rest: 	
Semibreve rest: 	Eighth note: 	Minim rest: 	
















2. Insert the **note** that is missing at each place marked with an arrow (↓).

6/8  ↓    |    ↓  ↓  |    |  ↓   ||

3/4    ↓  |  ↓   |  ↓   |  ↓   ||

3. Insert the **rest** that is missing at each place marked with an arrow (↓).

2/4  ↓  |  ↓  |  ↓   |  ↓  ||

4/4  ↓    |  ↓   |  ↓   |  ↓   |  ↓  ||

METER

1. Identify the following time signatures as simple or compound; duple, triple, or quadruple.

$\frac{2}{4}$ Simple duple

$\frac{3}{4}$ Simple triple

$\frac{4}{4}$ Simple quadruple

$\frac{6}{8}$ Compound duple

2. Insert the time signatures and bar lines for the following 4-bar passages.

a. $\frac{6}{8}$

b. $\frac{3}{4}$

c. $\frac{4}{4}$

d. $\frac{2}{4}$

3. Using a different time signature for each of the following couplets, locate the stresses with vertical lines and dashes. When creating each rhythmic setting, remember to write the words carefully under their respective note values, and to take care with punctuation and hyphenation. More than one meter and choice of rhythmic setting is possible.

a. Time signature: $\frac{2}{4}$

Peace is music to one's ears;

It brings us hope through all the years.

$\frac{2}{4}$

Peace is mu - sic to one's ears; It brings us hope through all the years.

b. Time signature: $\frac{4}{4}$

Old year passes, new one comes;

Celebrate with banging of drums.



Old year pas - ses, new one comes; Cel - e - brate with bang-ing of drums.

c. Time signature: $\frac{3}{4}$

Night is black, the stars are shining;

Morning comes and the sun is rising.



Night is black, the stars are shin - ing; Morn - ing comes and the sun is ris - ing.

d. Time signature: $\frac{6}{8}$

Owl wakes up with the moon;

Has to hunt, for day comes soon.



Owl wakes up with the moon; Has to hunt, for day comes soon.

TRANSPOSITION

1. Transpose the openings of these songs **up** to the requested keys and then write the scale degrees above each melody. Complete the following tables to help you.

a.

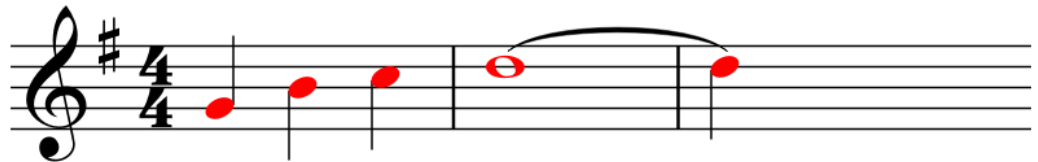
Transposed Key	G major	G	A	B	C	D	E	F#
Original Key	F major	F	G	A	B\flat	C	D	E

Interval of Transposition: M2 \uparrow

Number of semitones: 2

Scale degrees: _____
^1 ^3 ^4 ^5

Transposed Key



Original Key



b.

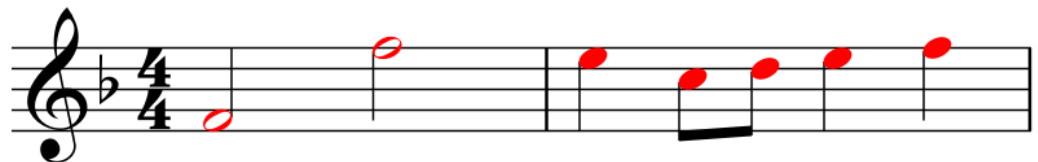
Transposed Key	F major	F	G	A	B \flat	C	D	E
Original Key	B\flat major	B\flat	C	D	E\flat	F	G	A

Interval of Transposition: P5 \uparrow

Number of semitones: 7

Scale degrees: _____
^1 ^8 (1) ^7 ^5 ^6 ^7 ^8 (1)

Transposed Key



Original Key



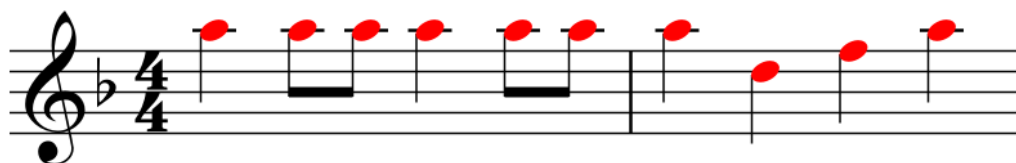
c.

Transposed Key	D minor	D	E	F	G	A	B \flat	C \sharp
Original Key	A minor	A	B	C	D	E	F	G \sharp

Interval of Transposition: P4 \uparrow Number of semitones: 5

Scale degrees: _____ $\hat{5}$ $\hat{5}$ $\hat{5}$ $\hat{5}$ $\hat{5}$ $\hat{5}$ $\hat{5}$ $\hat{1}$ $\hat{3}$ $\hat{5}$

Transposed Key



Original Key



(Notice that this melody does not commence on scale degree $\hat{1}$).

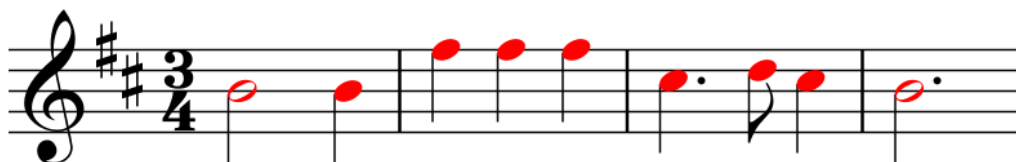
d.

Transposed Key	B minor	B	C \sharp	D	E	F \sharp	G	A \sharp
Original Key	G minor	G	A	B \flat	C	D	E \flat	F \sharp

Interval of Transposition: M3 \uparrow Number of semitones: 4

Scale degrees: _____ $\hat{1}$ $\hat{1}$ $\hat{5}$ $\hat{5}$ $\hat{5}$ $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Transposed Key



Original Key



MUSIC SIGNS AND SYMBOLS

1. Draw lines to match the symbols and signs on the left with their names on the right.

sharp

slur

phrase

final/bold double bar line

tie

double bar line

pause/fermata

accent

brace

staff/stave

flat

leger/ledger line

single/standard bar line





repeat

natural

MUSIC TERMS

1. Write the Italian names and their abbreviations/signs beside their meanings. More than one answer may be possible.

Dynamics and Articulation

		Abbreviation/Sign
Moderately soft	<u>mezzo piano</u>	<u><i>mp</i></u>
Smoothly, well connected	<u>legato</u>	<u></u>
Loud	<u>forte</u>	<u><i>f</i></u>
Gradually becoming softer	<u>diminuendo/decrescendo</u>	<u> , <i>dim.</i>, <i>decresc.</i></u>
Moderately loud	<u>mezzo forte</u>	<u><i>mf</i></u>
Detached, short	<u>staccato</u>	<u></u>
Soft	<u>piano</u>	<u><i>p</i></u>
Gradually becoming louder	<u>crescendo</u>	<u> , <i>cresc</i></u>

Tempo

Very fast	<u>Presto</u>
Return to former speed	<u>a tempo</u>
Slowly	<u>Adagio</u>
Moderately fast	<u>Allegretto</u>
Immediately slower, or held back	<u>ritenuto</u>
At an easy walking pace	<u>Andante</u>
Lively and fast	<u>Allegro</u>
Gradually becoming faster	<u>accelerando</u>
At a moderate speed	<u>Moderato</u>
Gradually becoming slower	<u>ritardando, rallentando</u>

DISCOVERING MUSIC: THEORY AND AURAL

SUMMARY TEST 1 **ANSWERS**

TOTAL: 100 marks

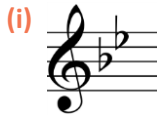
Question 1

MAJOR AND MINOR KEYS

Total 5 Marks

5/5

Identify the major and minor keys with the following key signatures.

Major: Bb majorMinor: G minorMajor: G majorMinor: E minorMajor: C majorMinor: A minorMajor: F majorMinor: D minorMajor: D majorMinor: B minor

Question 2

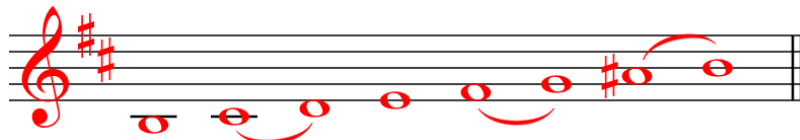
MAJOR AND MINOR SCALES

Total 15 Marks

15/15

Using semibreves, write the following major and harmonic minor scales, one octave ascending and with key signatures. Mark the *semitones* with slurs.

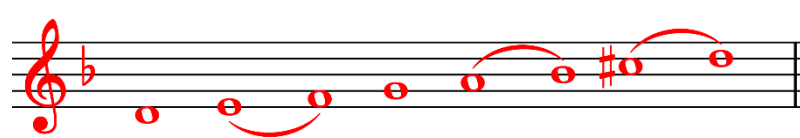
(i) Treble clef, B harmonic minor

3 marks:

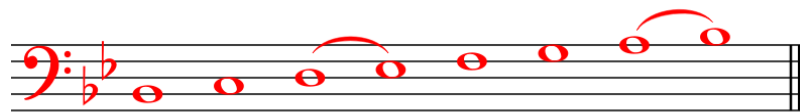
(ii) Bass clef, G major

3 marks:

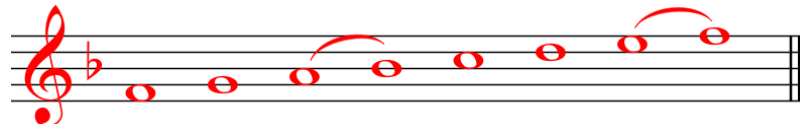
(iii) Treble clef, D harmonic minor

3 marks:

(iv) Bass clef, Bb major

3 marks:

(v) Treble clef, F major

3 marks:

Question 3 **INTERVALS** **Total 12 Marks** **12/12**

The following notes are the tonic notes of their keys. Write the following *harmonic* intervals above each given note.

(i) Major 3rd



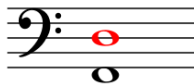
(ii) Major 7th



(iii) Perfect 5th



(iv) Major 6th



(v) Perfect 4th



(vi) Major 2nd



Question 4 **TRIADS** **Total 18 Marks** **18/18**

A Identify these tonic triads, using both Roman numerals (with figures) and lead sheet symbols.

6 marks: **6**

Em/G D Bb F/A Gm C/E

i⁶ I I I⁶ i I⁶

B Write these tonic triads, using semibreves.

6 marks: **6**

G: I⁶ e: i Bb: I⁶ a: i⁶ D: I b: i⁶

C Write these tonic triads, using semibreves.

6 marks: **6**

Dm/F C Bm Gm/Bb Em/G Bb

Question 5 **RHYTHM DURATIONS** **Total 12 Marks** **12/12**

A Insert the *note* that is missing at each place marked with an arrow (↓). **6 marks:** **6**

(i) $\frac{4}{4}$

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

B Insert the *rest* that is missing at each place marked with an arrow (↓). **6 marks:** **6**

(i) $\frac{6}{8}$

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

Question 6 **METER** **Total 14 Marks** **14/14**

A Add bar lines and insert the time signatures for each of these 4-bar passages. **4 marks:** **4**

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

(ii) $\frac{6}{8}$

B Using a different time signature for each couplet, locate the stresses with vertical lines and dashes and then write a rhythm pattern for the words. Identify each time signature used in the space provided. More than one meter and choice of rhythmic setting is possible. **10 marks:**

(i) Time signature: 4/4

Spring has come, Summer has passed;

Autumn is next, and Winter is last.

Spring has come, Sum-mer has passed; Au-tumn is next, and Win-ter is last.

(ii) Time signature: 6/8

Leaves are turning red and gold;

What a sight to behold!

Leaves are turn - ing red and gold; What a sight to be-hold!

Question 7

TRANSPOSITION

Total 12 Marks

A Transpose the following melody **up** to B \flat major. **6 marks:**

B Transpose the following melody **up** to E minor.





6 marks: **6**



Question 8 **MUSIC SIGNS, SYMBOLS, AND TERMS** Total 12 Marks **12/12**

A Draw these music signs and symbols and then provide their meanings, using the spaces provided.

4 marks: **4**

- | | | | |
|-------|-----------------|---|--|
| (i) | double bar line |  | End of section. |
| (ii) | pause/fermata |  | Hold the note/s for a little longer, at the discretion of the performer. |
| (iii) | natural |  | Cancels a sharp or flat. |
| (iv) | repeat |  | Perform the section of music between these signs twice. |

B Write the English meanings of these music terms, using the spaces provided.

8 marks: **8**

- | | | |
|--------|-------------|---------------------------|
| (i) | Allegretto | Moderately fast |
| (ii) | Presto | Very fast |
| (iii) | Adagio | Slowly |
| (iv) | crescendo | Gradually becoming louder |
| (v) | ritardando | Gradually becoming slower |
| (vi) | a tempo | Return to former speed |
| (vii) | accelerando | Gradually becoming faster |
| (viii) | legato | Smoothly, well connected |

END OF PAPER

TOTAL SCORE: 100/100

DISCOVERING MUSIC: THEORY AND AURAL

SUMMARY TEST 2 **ANSWERS**

TOTAL: 100 marks

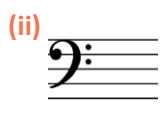
Question 1

MAJOR AND MINOR KEYS

Total 5 Marks

5/5

Identify the major and minor keys with the following key signatures.



Major: G major

C major

Bb major

D major

F major

Minor: E minor

A minor

G minor

B minor

D minor

Question 2

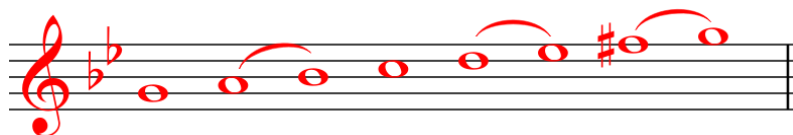
MAJOR AND MINOR SCALES

Total 15 Marks

15/15

Using semibreves, write the following major and harmonic minor scales, one octave ascending and with key signatures. Mark the *semitones* with slurs.

(i) Treble clef, G harmonic minor



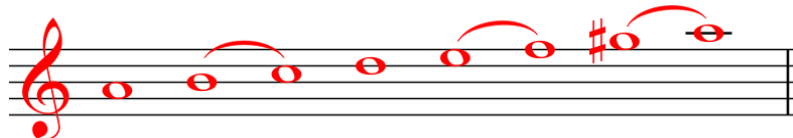
3 marks:

(ii) Bass clef, F major



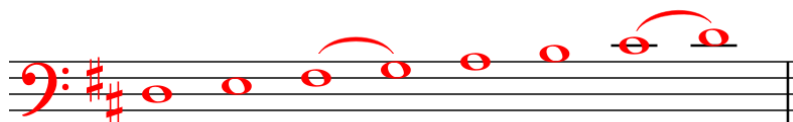
3 marks:

(iii) Treble clef, A harmonic minor



3 marks:

(iv) Bass clef, D major



3 marks:

(v) Treble clef, Bb major



3 marks:

Question 3 **INTERVALS** Total 12 Marks **12/12**

The following notes are the tonic notes of their keys. Write the following *melodic* intervals above each given note.

(i) Perfect 4th



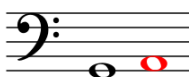
(ii) Major 3rd



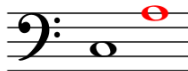
(iii) Perfect 8ve



(iv) Major 2nd



(v) Major 6th



(vi) Major 7th



Question 4 **TRIADS** Total 18 Marks **18/18**

A Using semibreves, write these triads and then label them using lead sheet symbols. 6 marks: **6**

F
B \flat /D
Dm
Bm
Am
G/B

F: I
B \flat : I $^\circ$
d: i
b: i
a: i
G: I $^\circ$

B Identify these tonic triads, using Roman numerals (with figures) and lead sheet symbols. 6 marks: **6**

C/E
Em
F/A
B \flat
Gm
Am/C

I $^\circ$
i
I $^\circ$
I
i
i $^\circ$

C Using semibreves, write these tonic triads and then label them using Roman numerals and figures. 6 marks: **6**

Em
Bm
B \flat /D
F
Am
D/F#

i
i
I $^\circ$
I
i
I

Question 5 **RHYTHM DURATIONS** **Total 12 Marks** **12/12**

A Insert the *note* that is missing at each place marked with an arrow (↓). **6 marks:** **6**

(i)

(ii)

B Insert the *rest* that is missing at each place marked with an arrow (↓). **6 marks:** **6**

(i)

(ii)

Question 6 **METER** **Total 14 Marks** **14/14**

A Add bar lines and insert the time signatures for each of these 4-bar passages. **4 marks:** **4**

(i)

(ii)

B Using a different time signature for each couplet, locate the stresses with vertical lines and dashes and then write a rhythm pattern for the words. Identify each time signature used in the space provided. More than one meter and choice of rhythmic setting is possible. **10 marks: 10**

(i) Time signature: $\frac{2}{4}$

Sounds of birds are in the air;

Children are playing everywhere.



Sounds of birds are in the air; Chil-dren are play-ing eve-ry-where.

(ii) Time signature: $\frac{3}{4}$

At the lake the ducks are swimming;

Hear the sounds of laughter and singing.



At the lake the ducks are swim-ming; Hear the sounds of laugh-ter and sing-ing.

Question 7

TRANSPOSITION

Total 12 Marks **12/12**

A Transpose the following melody **up** to G major.

6 marks: 6



B Transpose the following melody **up** to C major.





6 marks: **6**



Question 8 **MUSIC SIGNS, SYMBOLS, AND TERMS** Total 12 Marks **12/12**

A Draw these music signs and symbols and then provide their meanings, using the spaces provided.

4 marks: **4**

- | | | | |
|-------|--------|---|---|
| (i) | accent |  | Perform with extra force. |
| (ii) | phrase |  | A unit of musical thought, similar to a sentence, with a beginning, a middle, and an end. |
| (iii) | tie |  | Sound the first note and hold for the duration of both values. |
| (iv) | flat |  | Lowers the pitch of a note by one semitone. |

B Write the English meanings of these music terms, using the spaces provided.

8 marks: **8**

- | | | |
|--------|-------------|----------------------------------|
| (i) | Andante | At an easy walking pace |
| (ii) | mezzo piano | Moderately soft |
| (iii) | rallentando | Gradually becoming slower |
| (iv) | Moderato | At a moderate speed |
| (v) | diminuendo | Gradually becoming softer |
| (vi) | staccato | Detached, short |
| (vii) | Allegro | Lively and fast |
| (viii) | ritenuto | Immediately slower, or held back |

END OF PAPER

TOTAL SCORE: 100/100