Grade 3

Improve your theory!

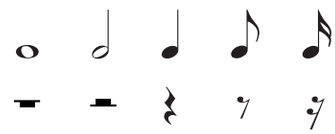
Paul Harris

Model answers

FABER MUSIC

Welcome to Grade 3

Here's what you should know as you get going on this book. If there are any gaps, have a look at *Improve Your Theory! Grades 1* and *2* and ask your teacher! Tick all the things you know (*but only if you really do!*)!

- ☐ These notes and rests: 
- ☐ And triplets, too …
- ☐ These time signatures: $\frac{2}{2}$ $\frac{2}{4}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{2}$ $\frac{4}{4}$
- ☐ Grouping notes in all the above time signatures
- ☐ Treble and bass clefs
- ☐ Bars, bar-lines, the stave and all notes on the stave
- ☐ Notes up to two ledger lines above and below the stave
- ☐ Key signatures
- ☐ Sharps, flats and naturals
- ☐ Tones and semitones
- ☐ Constructing a major scale
- ☐ Constructing a minor scale
- ☐ C major; G, D, A majors (sharp keys); F, B♭ and E♭ majors (flat ones)
- ☐ E and D minors
- ☐ Intervals and tonic triads
- ☐ Composing simple four-bar rhythms
- ☐ A reasonable number of terms and signs!

Put anything you're not sure about in this box and ask your teacher to fill in the gaps before you get going on Stage 1!

Contents

A message from Paul Harris

Welcome to *Improve Your Theory! Grade 3*. I very much hope you'll enjoy working through this book and learning about the music that you play or sing. You'll learn about how music is written down and really get to *understand* your pieces and songs. Through knowing theory, you'll play, sing, sight-read and perhaps even make up your own music with much more accuracy and confidence. It will also improve your aural, scales and ability to play expressively. And you'll learn lots of interesting and fun facts about music along the way. Many people think that theory is dreary … it really isn't!

Audio tracks for the Aural/listening activities are available to download from www.fabermusicstore.com/Improve-Your-Theory-Grade-3-9780571538638.aspx

✓ Answer sheets are available to download from www.fabermusicstore.com/Improve-Your-Theory-Grade-3-9780571538638.aspx

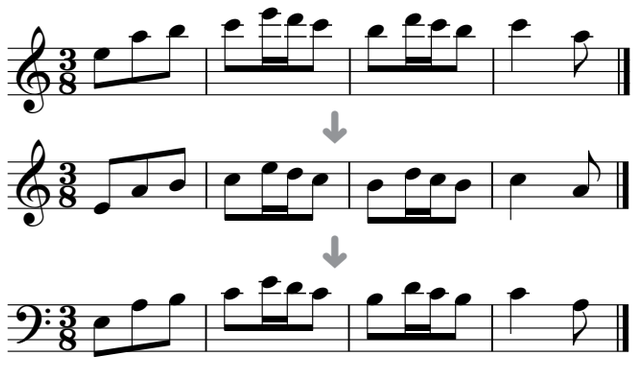
Stage 1

Octave transposition

More than two ledger lines

Facts box

The same melody can be played starting on any pitch, as long as the pattern of intervals remains the same. When music is written down or performed at a different pitch from the original music, it is called **transposition**.

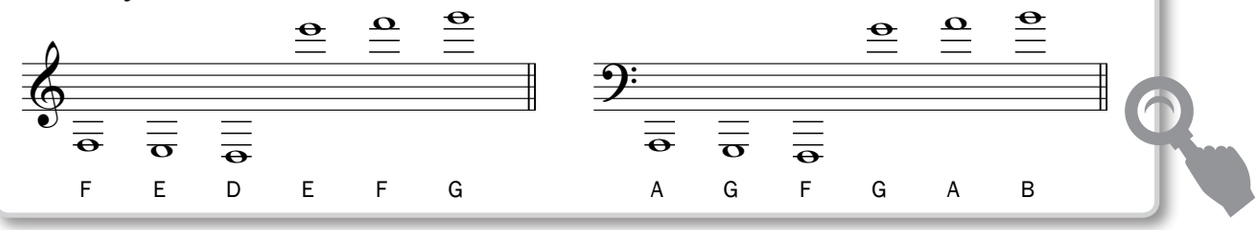


transposed down one octave becomes …

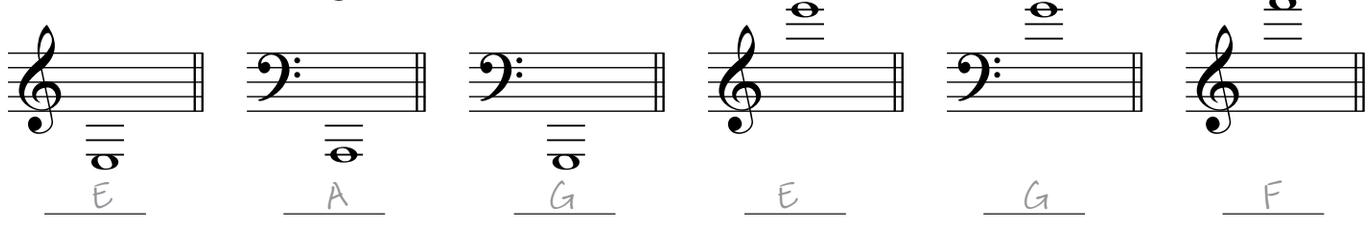
transposed down a further octave becomes …

Music that is transposed up or down by an octave is sometimes written using a different clef. This is because it makes the music easier to read. In order to write this melody an octave lower still, the bass clef is used.

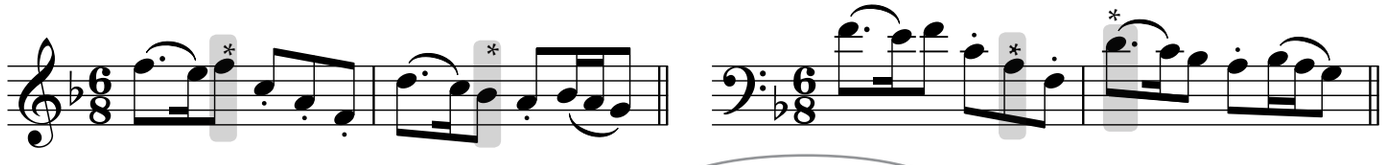
New ledger-line notes



1 Name each of these ledger-line notes.

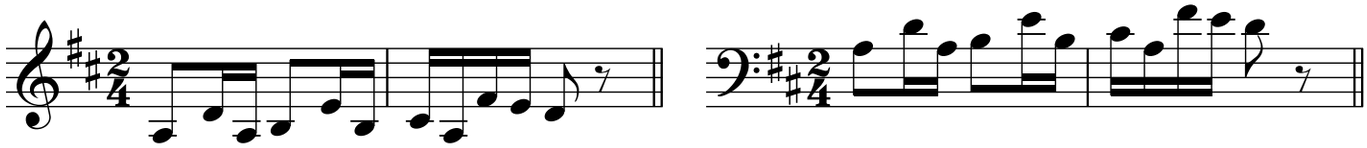


2 Fill in the missing notes (marked with an *) in these two examples to make the melodies the same.

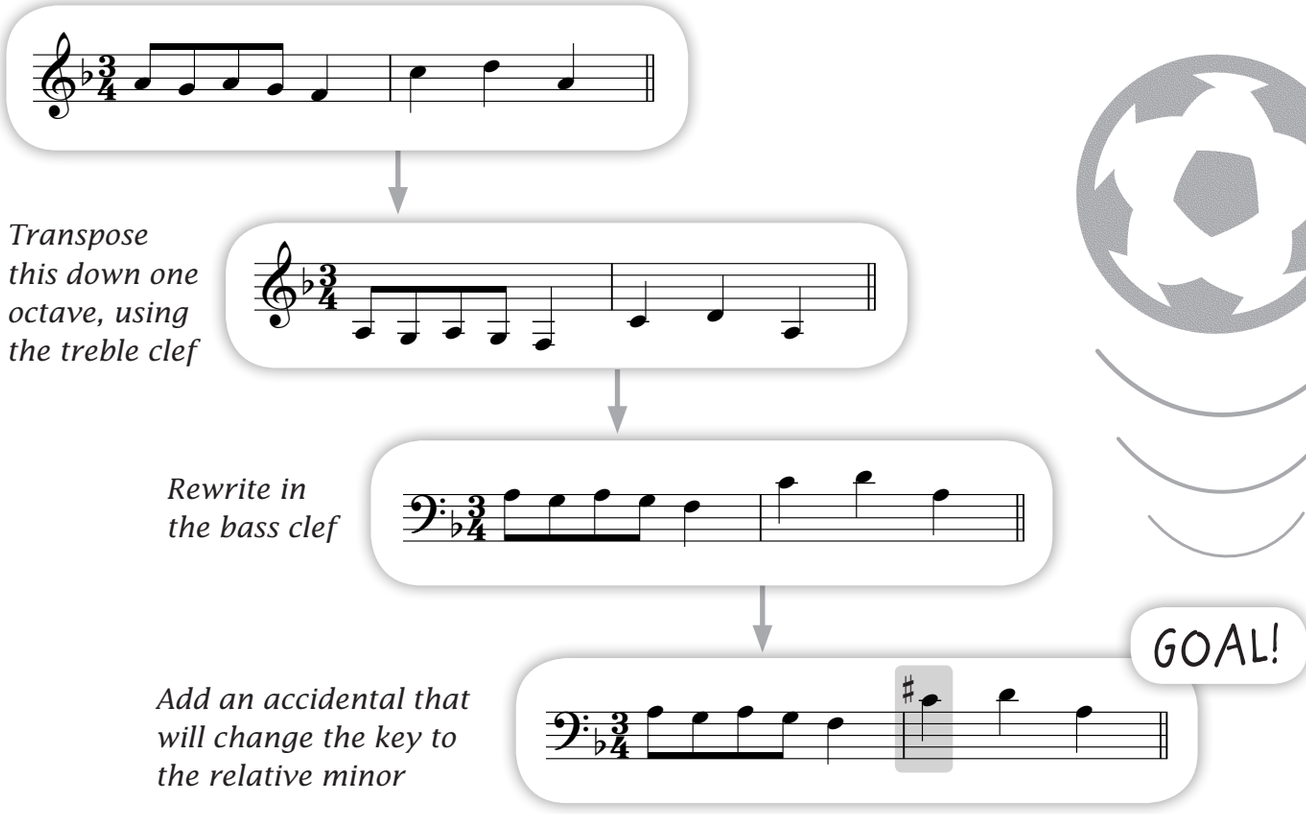


Are these two melodies: **the same pitch** **an octave apart** *(circle)*

3 Rewrite this extract at the same pitch but using the bass clef. The first note has been given.

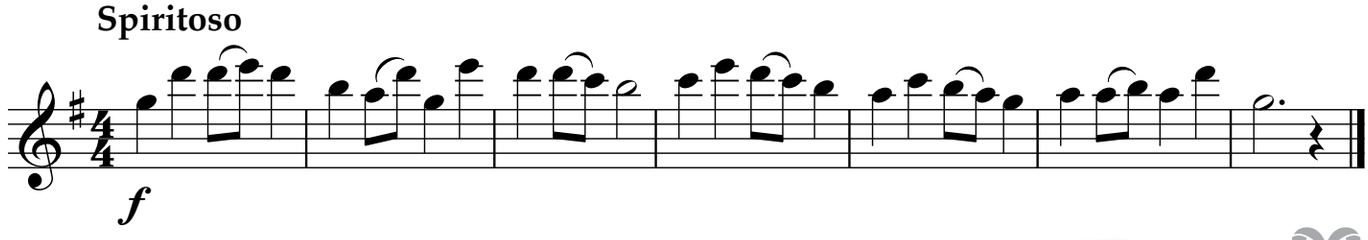


4 Transform this tune to reach the goal, playing or singing each version as you go along.



5 Have a look at this piece and then complete the puzzle questions below.

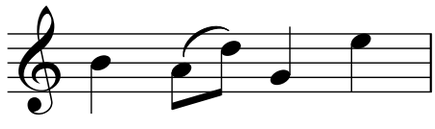
It's big, green and diamond shaped



- To find out to what the title is all about, discover the word spelt out by the notes in bar 2.

  Write it here BADGE

- Write out bar 2 one octave lower, using the most suitable clef. Can you play the whole piece at the original pitch and then an octave lower than it is written?



Theory box of fun

Ledger lines are used to indicate particularly high or low notes. Have you ever thought why we call notes 'high' or 'low'? It's because of the frequency that they have. **Frequency** is the number of vibrations that make up a sound: a 'high' note has a *higher* frequency of vibrations (e.g. high C = 4186.1 Hz) and a 'low' note has a *lower* one (e.g. C eight octaves lower = 16.35 Hz). Hz is named after Heinrich Hertz, a German physicist. One Hz means there is one vibration per second.

Making connections to your pieces

Find a piece or song that uses notes with at least three ledger lines (get your teacher or friend to help if necessary) and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- How many different ledger-line notes can you find in the passage you have written out?

  _____

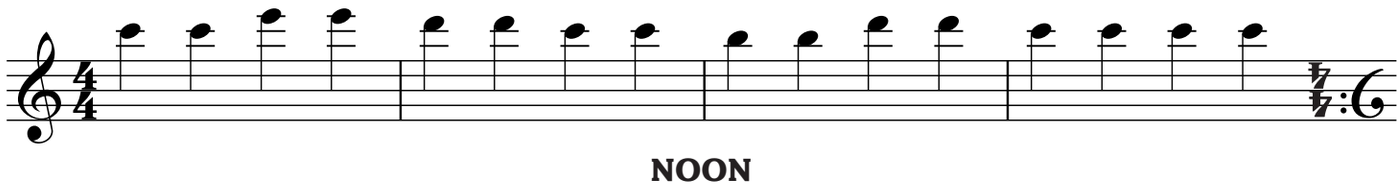
- What are the highest and lowest notes in the piece? Draw them in the workspace in the following ways:
  - Exactly as they are written in the music
  - Using a different clef but keeping the pitch the same
  - Either up or down one octave using the most suitable clef

Workspace

More connections

Here's a piece of 'table music'! Put this book on a table, find a friend who can play the other clef, and play it as a duet! Then transpose the piece either down an octave (if you're a treble-clef player) or up an octave (if you're a bass-clef player). You could write out the transposition on manuscript paper to play from, or transpose as you go along.

NOON



NOON

Aural/listening

track 1

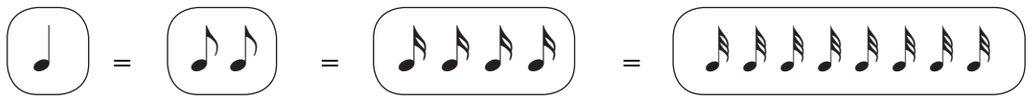
Listen to each short phrase and then sing it back, transposed to your own comfortable pitch.

Stage 2

Demisemiquavers and demisemiquaver rests

Facts box

- This is a demisemiquaver (32nd note) 𝅘𝅥𝅯
  8 fit in the time of a 𝅗𝅥



  A rest that lasts for one 𝅘𝅥𝅯 is written as 𝄿

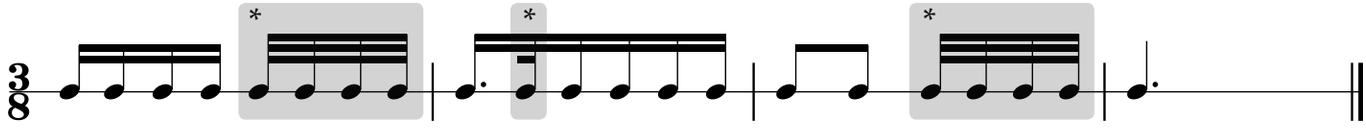
- Groups of up to 8 𝅘𝅥𝅯 within the same beat are beamed together in order to make them easier to read:

  Similarly 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 within a crotchet beat becomes

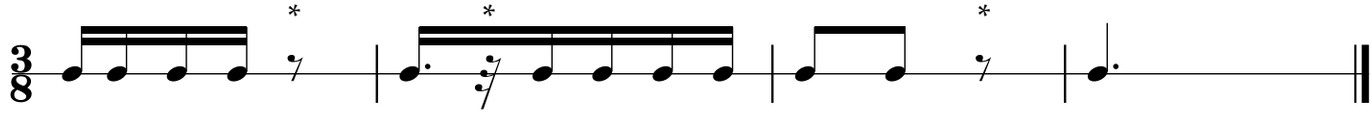
1 Label each of these notes and rests.

demisemiquaver | dotted minim rest | demisemiquaver rest | semiquaver

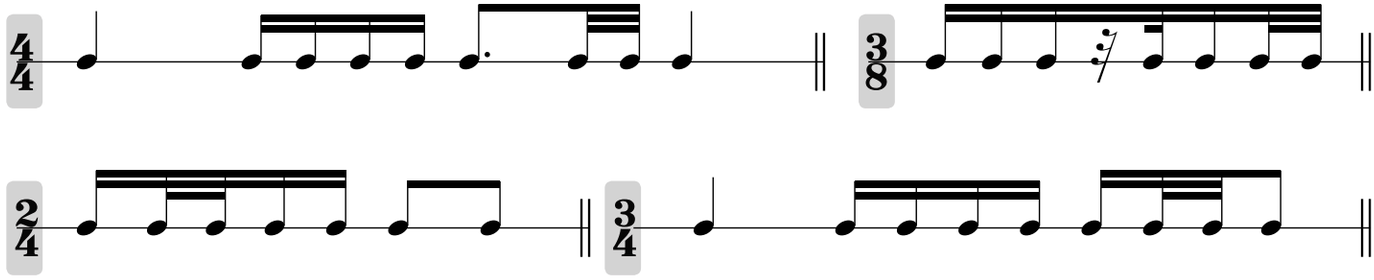
2 Complete the following rhythm by filling in the gaps with the correct number of demisemiquavers. Remember to use beams wherever possible.



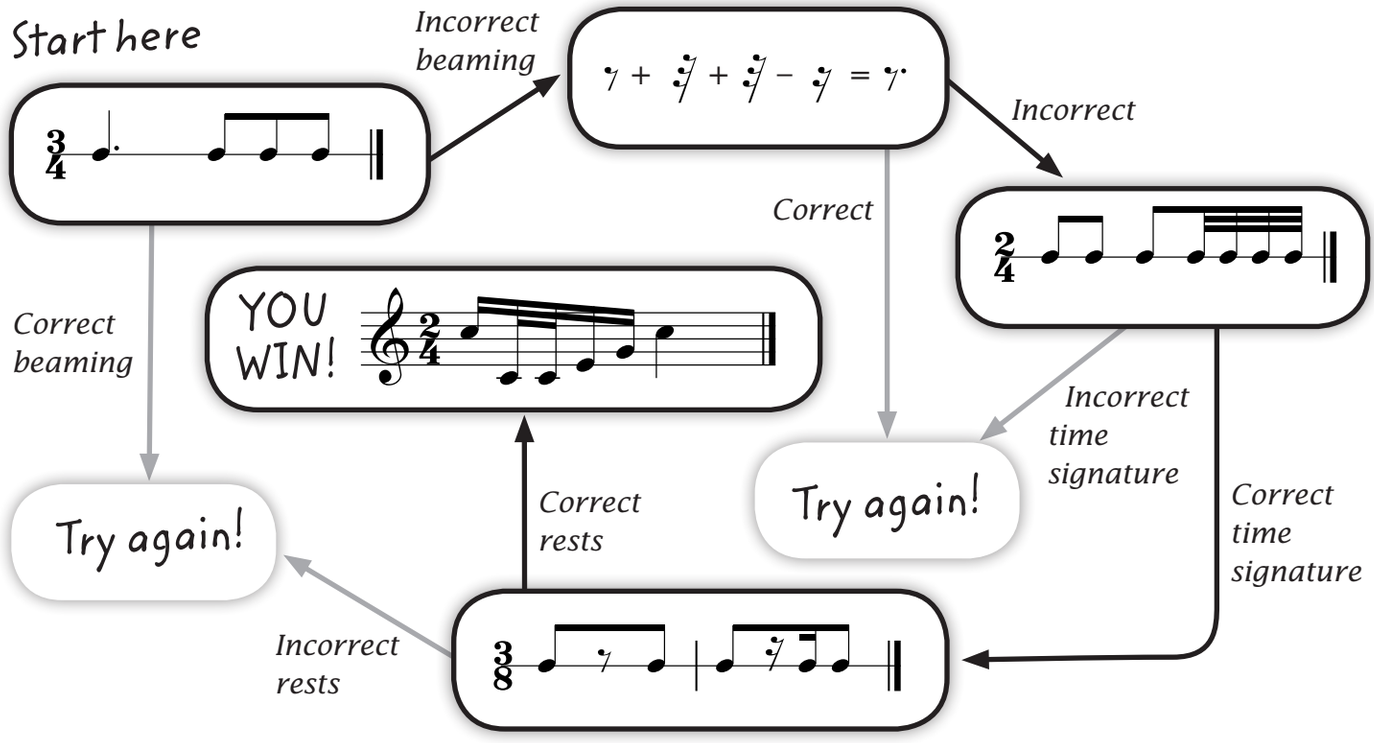
3 Now rewrite the rhythm, replacing the 𝅘𝅥𝅯s with the correct rest or rests.



4 Add the missing time signatures at the start of each of these one-bar rhythms.



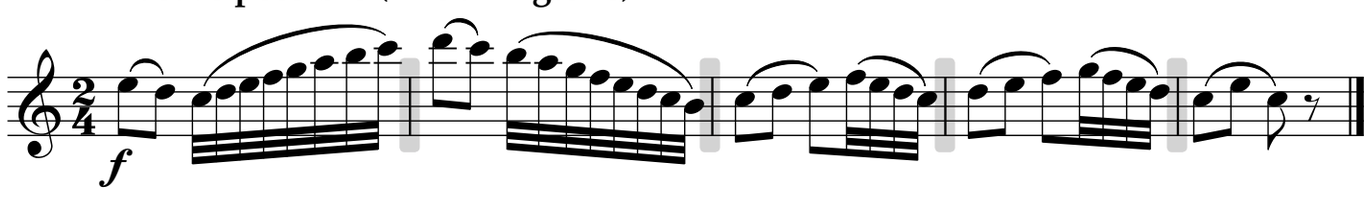
5 Navigate your way through this rhythmic maze to reach the centre.



6 Look at this piece carefully and, counting or tapping quavers, clap the rhythm and then try to play it. It looks more difficult than it is! Transpose it down an octave if this makes it easier to play. Then complete the puzzle questions below.

Ringtonal

As fast as possible (like a ringtone)



- Add the missing bar-lines to this tune.
- How many demisemiquavers would you need to fill one whole bar in this time signature?
  10 **12** **14** **16** **24** *(circle)*
- How many times does this rhythm occur?

2 times

- Make up (improvise) your own four-bar rhythm, beginning with the rhythm of bars 3 and 4 from this piece and then creating your own rhythm for the next two bars.

Making connections to your pieces

Find a piece or song you are currently learning that has some interesting rhythms containing semiquavers (perhaps even demisemiquavers!) and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- In what key is your piece? _____
- What is the time signature? _____
- Which type of beat is used? **crotchet** **quaver** **minim** **other:** _____ *(circle)*
- Rewrite two bars from your piece, *halving* all of the note-values. Remember that you will need to use a time signature with a beat that is half as long as the original (e.g. $\frac{3}{4}$ would become $\frac{3}{8}$).

Workspace

More connections

- Rewrite your new version an octave below or an octave above (your choice) in the workspace. Use the other clef.
- Perform these bars in the following ways:
  i) *forte* and as *staccato* as possible
  ii) *pianissimo* and as *legato* as possible
  iii) in as funny a way as you can think of!

Aural/listening

track 2

Demisemiquavers are short notes – not 'fast' notes. And not to be confused with staccato notes! Which of these three excerpts has the shortest notes?

excerpt 1 **excerpt 2** **excerpt 3** *(circle)*

Theory box of fun

As far as is known, the demisemiquaver made its debut around the year 1706. One of its first appearances was in Handel's *Messiah*, which was inspired by a trip he made to Italy. At that time Italian orchestras were considered the best in the world – so they were more than able to manage demisemiquavers!

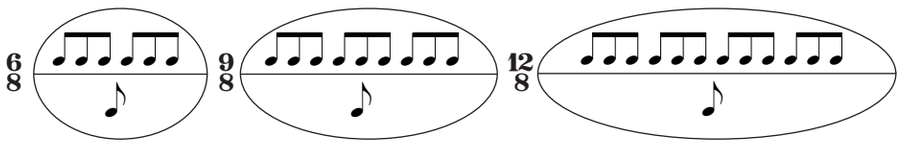
Stage 3

Compound time signatures of $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Facts box

In simple time, the beats are divided into 2s.
In compound time, the beats are divided into 3s.

$\frac{6}{8}$ $\frac{9}{8}$ and $\frac{12}{8}$ are all compound time signatures:



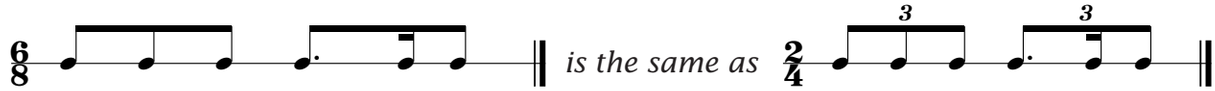
Time signature code numbers

1 = 𝅝 beat
2 = 𝅗𝅥 beat
4 = ♩ beat
8 = ♪ beat

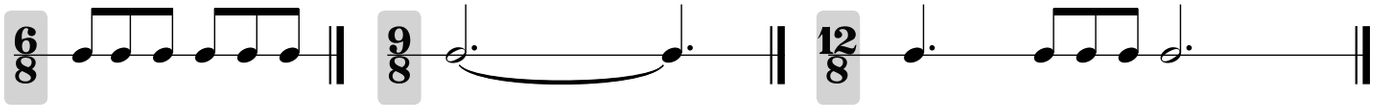
These are the bottom numbers in time signatures.

A few helpful rules for compound time ...

- Separate rests should be used for each group of three 𝄽., except where there are rests for a complete half-bar in $\frac{12}{8}$ (𝄼) or a whole bar (𝄻) in $\frac{6}{8}$ $\frac{9}{8}$ and $\frac{12}{8}$.
- The beaming of the notes should reflect the beat groupings: ♪♪♪
- A note lasting a full bar in $\frac{9}{8}$ is written as 𝅗𝅥. ♩.
- It is acceptable to use a beam across a rest within each group of three: ♪ 𝄾 ♪
- Groups of ♪♪♪ in compound time would be written in simple time as triplets. For example:



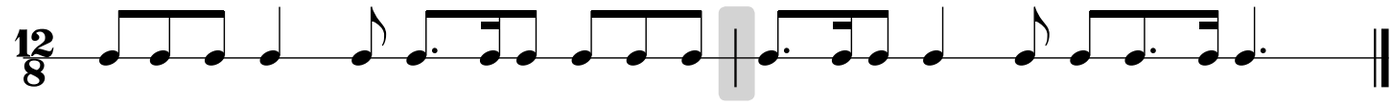
1 Fill in the missing time signatures for these three rhythms. Choose from $\frac{6}{8}$ $\frac{9}{8}$ and $\frac{12}{8}$.



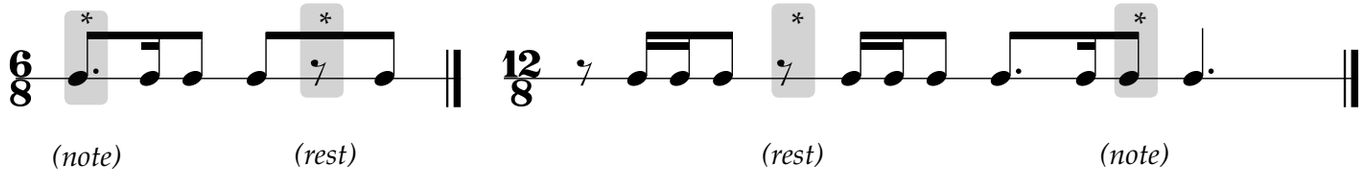
2 Fill in the missing bar-lines in these two rhythms.

i)

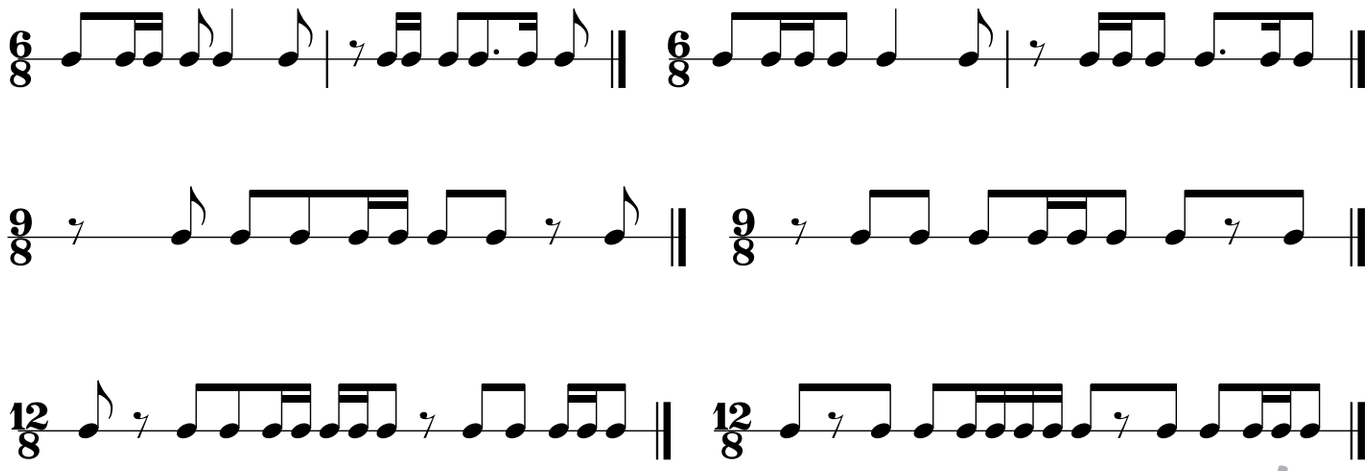
ii)



3 Add in the missing notes and rests to complete these bars.

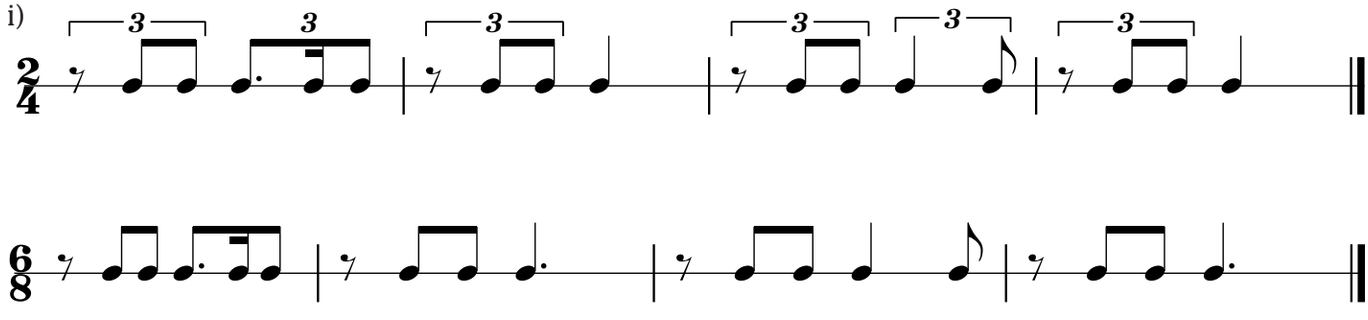


4 Rewrite these three examples with the correct grouping of notes and rests.

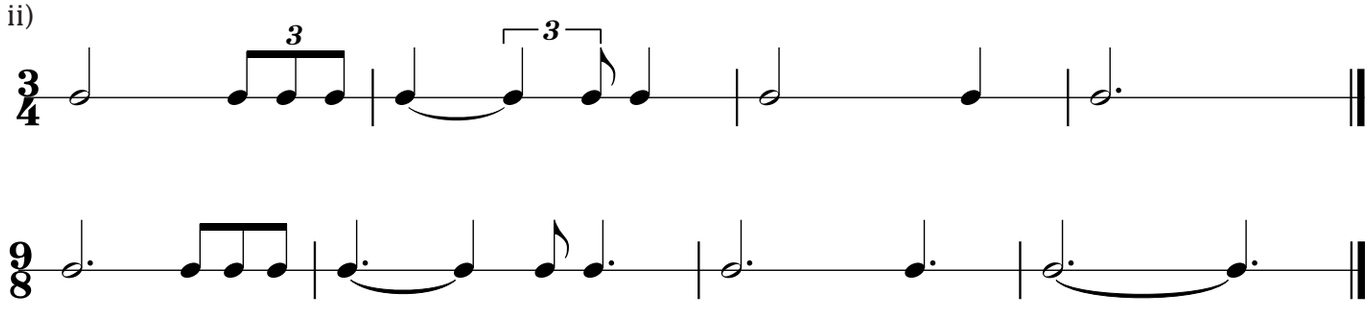


5 Rewrite these rhythms in compound time, without altering the sound.
The first bar of each has been given.

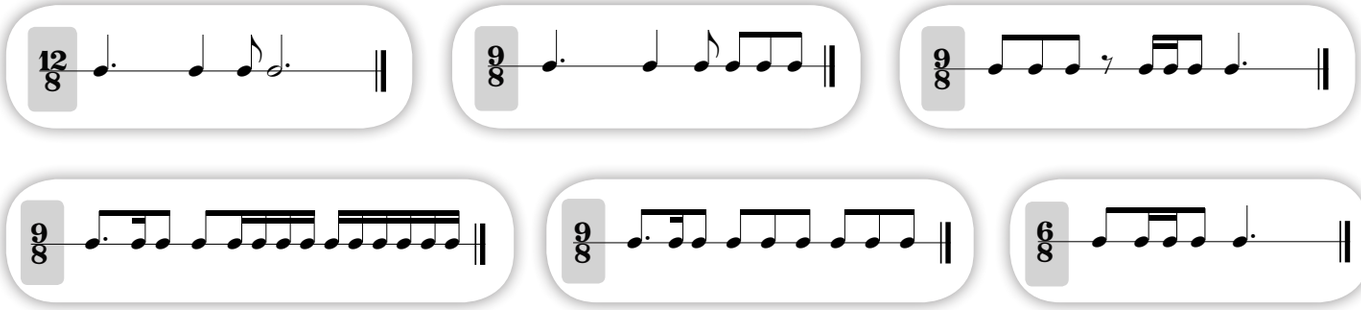
i)



ii)

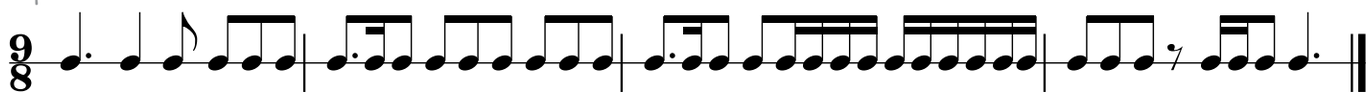


6 Add time signatures to these rhythms and find four that are in $\frac{9}{8}$.



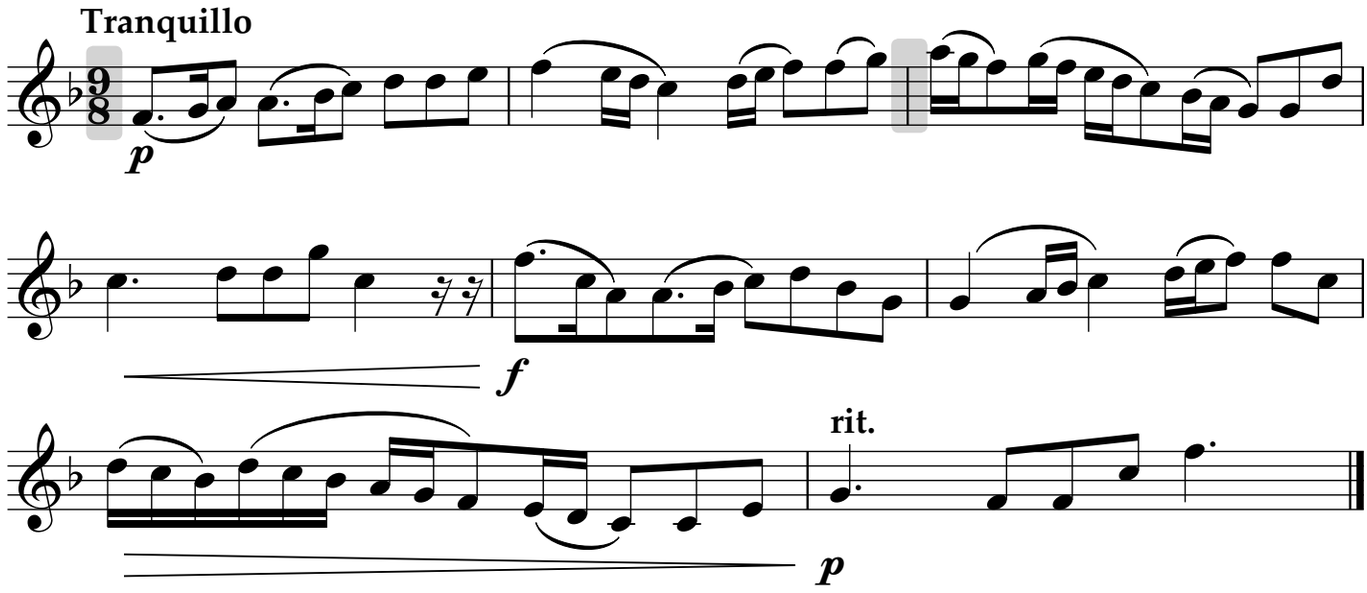
Now combine the $\frac{9}{8}$ rhythms to create a pleasing four-bar rhythm on the stave below, then clap it.

† possible answer

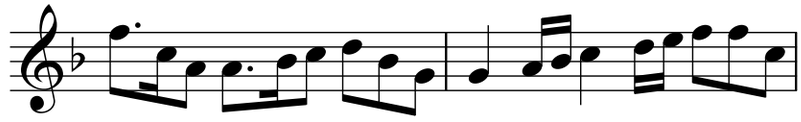


7 Have a look at this piece and then complete the puzzle questions below.

Boating down the river on a Thursday afternoon wearing my big green diamond badge



- How many quaver beats are there in each bar? 9
  Add the correct time signature at the start.
- Complete this sentence:
  This piece is in compound triple time. *(triple/duple/quadruple)*
- Add the missing bar-line in the music.
- There are two consecutive bars incorrectly beamed. Write how they should be beamed here:



- There is no need to write out two semiquaver rests in bar 4.
  Write the correct rest here: 𝄾

Making connections to your pieces

Find a piece or song you are currently learning that is in $\frac{6}{8}$ $\frac{9}{8}$ or $\frac{12}{8}$ and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- What is the time signature? ____ Is it compound duple, triple or quadruple time? _____
- What does the bottom number of the time signature tell you?

  _____
- How many dotted crotchets would you need to make up a complete bar? **2** **3** **4** *(circle)*
- Are there any repeated rhythms? Write them in the workspace below.

Workspace

More connections

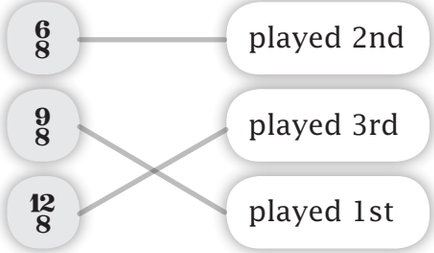
Using the same piece:

- Tap the dotted-crotchet pulse with one hand and then the rhythm with the other.
- Now tap the pulse and hear the rhythm in your head.
- Using the same rhythm, make up (improvise) a new melody.

Aural/listening

track 3

Listen to these three extracts and join up the bubbles:



Theory box of fun

A **jig** is the most common dance that uses compound time. The jig developed in sixteenth-century England, though the name comes from the French word meaning 'to jump'. In Shakespeare's day (when was that?) theatre performers would often perform a jig when the play had finished in order to send the audience home happy.

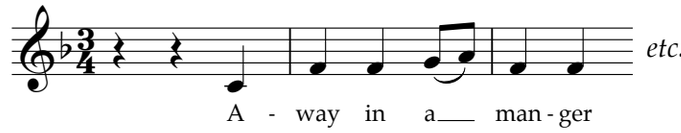
Stage 4

Upbeats (the 'anacrusis')

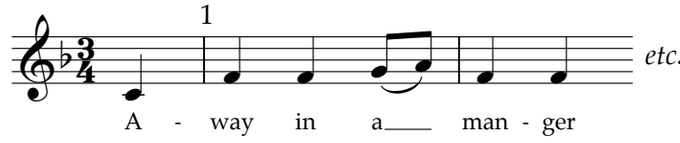
Facts box

Sometimes pieces begin before the first beat of the bar; this is called an **upbeat** or **anacrusis**.

The Christmas carol *Away in a manger* begins on the third beat of the bar:



When this happens, the 'silent beats' are not written out; this means that bar 1 is the first complete bar:

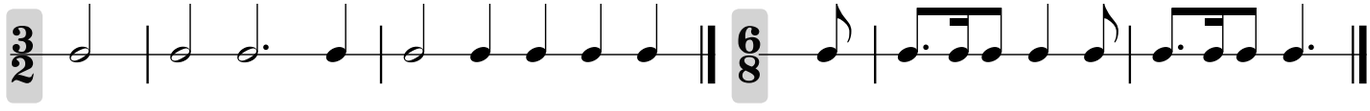


The final bar is made up of notes *less the value of the upbeat*, so that the number of beats of the upbeat and final bar together is equal to a whole bar.

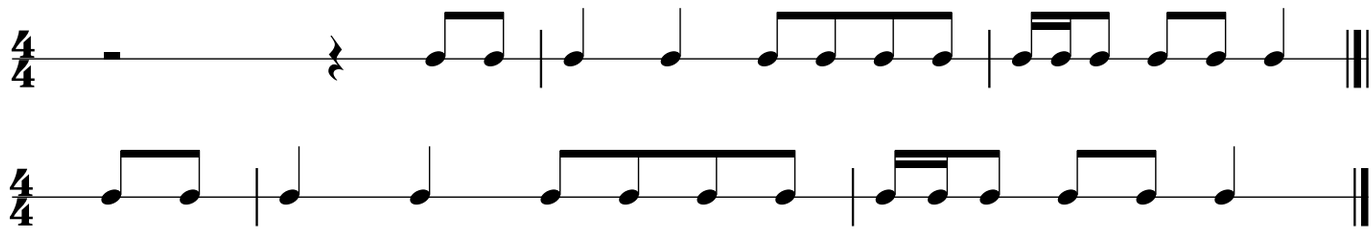
Happy Birthday to you also begins on an upbeat.

Which word falls on the first downbeat? birthday

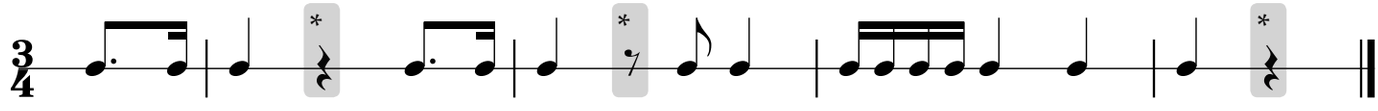
1 Add the missing time signatures at the start of these rhythms.



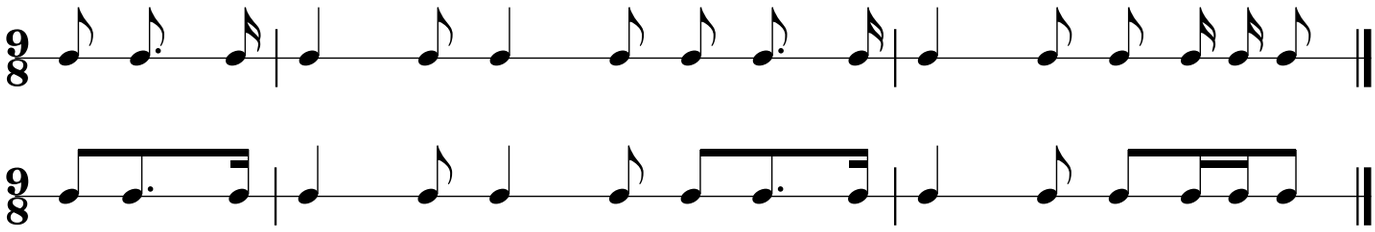
2 Rewrite this rhythm with the silent beats at the start removed.



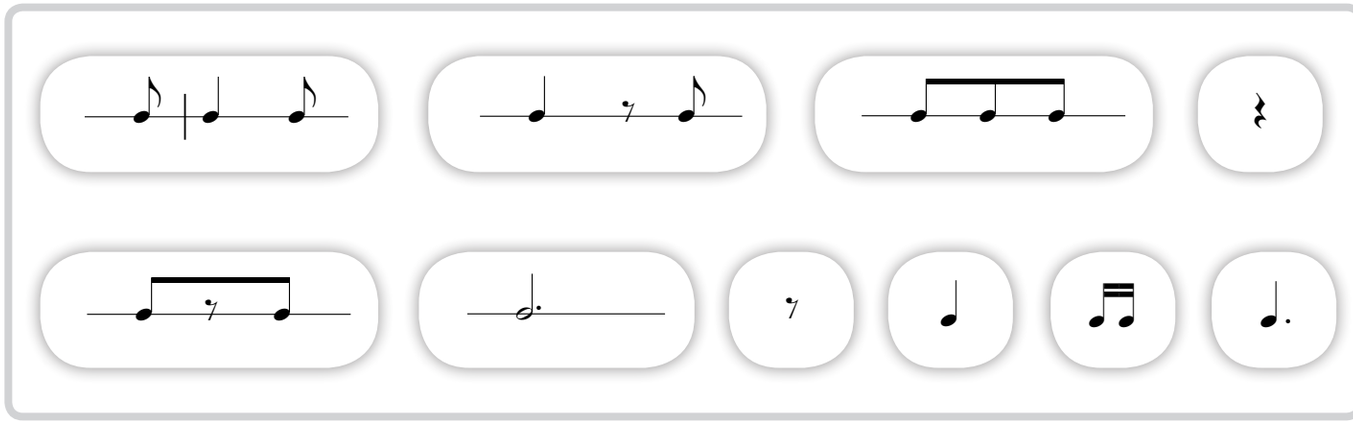
3 Add the missing rests in this rhythm.



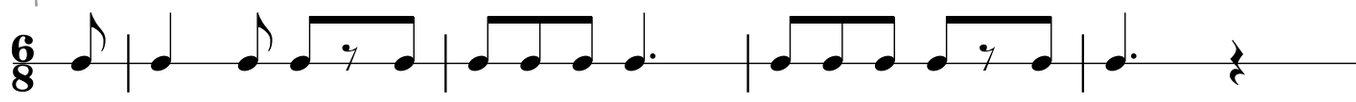
4 Rewrite this rhythm with the correct beaming.



5 Combine some of the ingredients in the music bank to create a four-bar rhythm in $\frac{6}{8}$ that begins on an upbeat (you can use them more than once if you like).



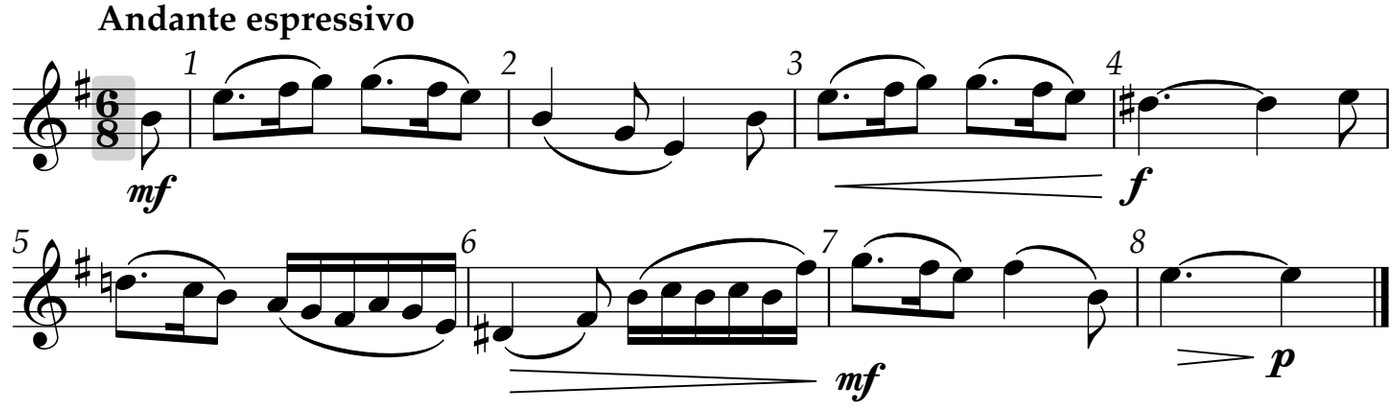
† possible answer



Clap your rhythm. Is it in compound duple, triple or quadruple time? compound duple

6 Look at this piece carefully and clap the rhythm while tapping the pulse with your foot. Now complete the puzzle questions below.

Close the gate carefully (big bull in the next field)



- Add the time signature.
- On what quaver beat of the bar does the music begin? **1** **2** **3** **4** **5** **(6)** *(circle)*
- How many times is the following rhythm used?  **3** **4** **5** **(6)** **7** *(circle)*
- How many quaver beats in total are there in the anacrusis plus the final bar? 6 beats
- Add bar numbers to the music.
- True or false? The anacrusis and the last bar can be combined to make a complete bar.

(true) **false** *(circle)*

Making connections to your pieces

Find a piece or song you are currently learning that has an anacrusis (or upbeat) and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- What is the time signature? ____
- Is your piece in: **simple time** **compound time** *(circle)*
- How many *complete* bars of music have you written out? ____ bars
- Write out the anacrusis and the following bar in the workspace below, then write out the equivalent durations using appropriate rest signs.

Workspace

More connections

- Create a complete two-bar rhythm with an upbeat (an upbeat, a full bar and the second bar minus the length of the upbeat!) Use the following ingredients from your piece:
  the time signature **a repeated rhythm** **the anacrusis**

Aural/listening

track 4

Listen to these excerpts of the openings of four pieces. Two begin on an upbeat (**U**) and the others on the downbeat (**D**). Circle which ones use which.

Piece 1 (**U** or **D**)

Piece 2 (**U** or **D**)

Piece 3 (**U** or **D**)

Piece 4 (**U** or **D**)

Theory box of fun

The word 'anacrusis' comes from two Greek words: *ana* ('up') and *krousis* ('to strike') ... 'to strike up'. Sometimes the upbeat or anacrusis is called a 'pickup' beat. When conductors conduct an upbeat, their arms will go upwards and then down again on the downbeat. Try conducting some upbeats followed by downbeats.

Stage 5

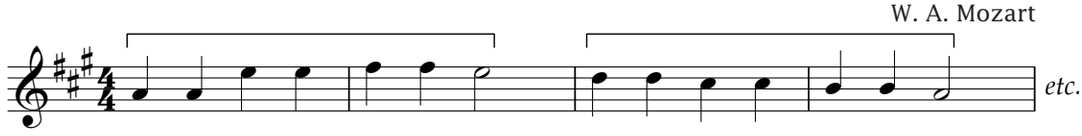
Phrase structure

Composing four-bar rhythms

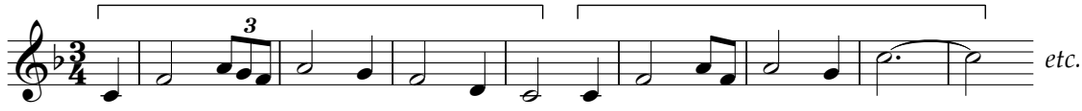
Facts box

Music is made up of **phrases**: short segments of a melody or rhythm that combine to create a piece of music. Simple tunes and songs are often made up of several phrases of equal lengths (usually 2 or 4 bars):

W. A. Mozart



folk hymn



In the second example, notice how each phrase begins on an upbeat.

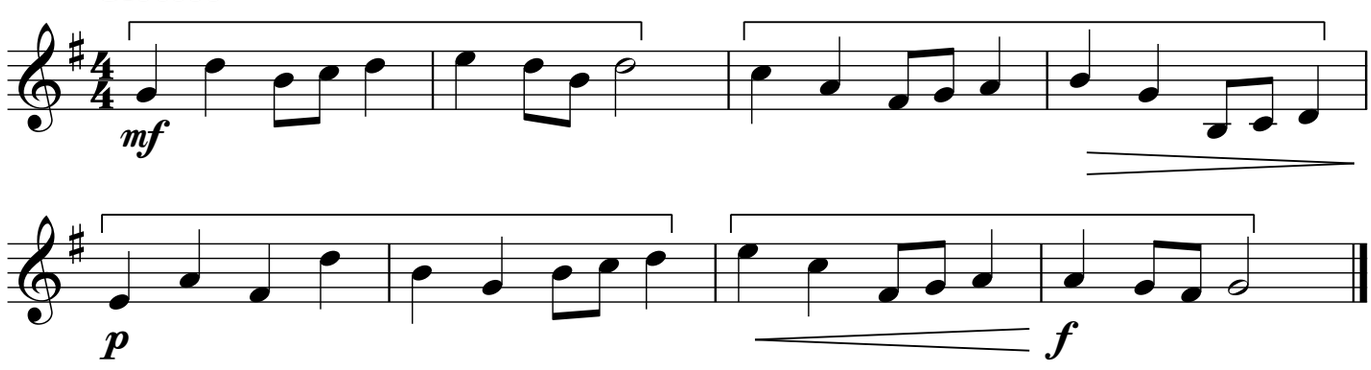
Phrases give music a sense of shape. In a tune or rhythm made of four equal phrases, each phrase will often use a similar rhythm and melodic shape.

1 Add ⌐¬s to indicate the phrases in the following two examples. The first phrase has been marked.

i)

Phrasing is amazing

Giocoso

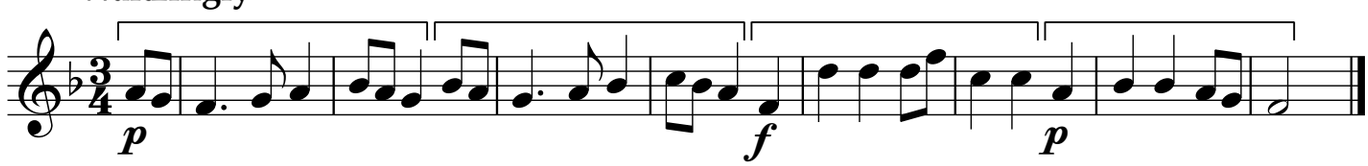


Now play the piece or ask someone to play it for you, exaggerating the phrase shapes.

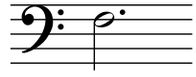
ii)

Crazy phrasy

Waltzingly

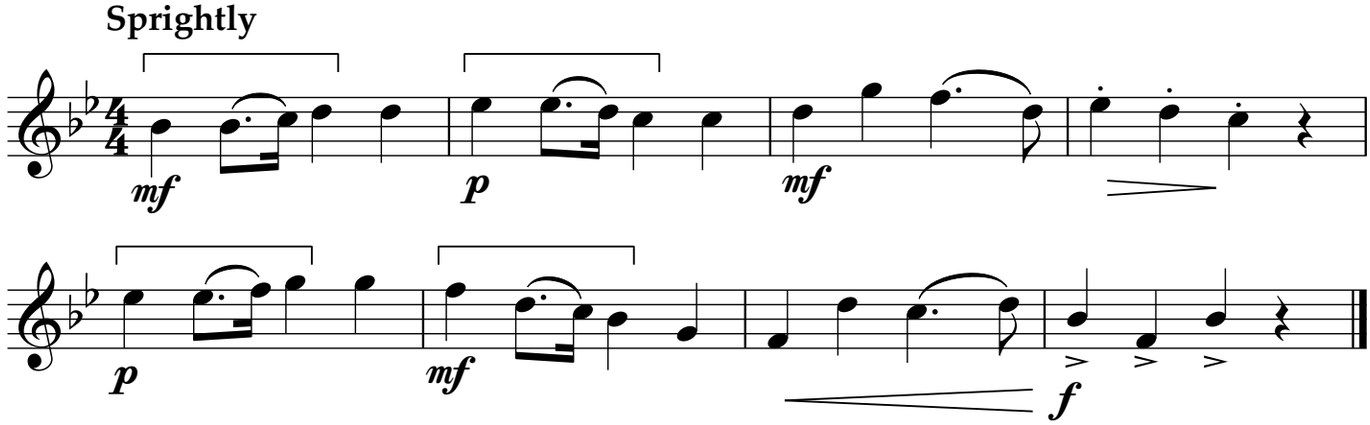


Now play this piece if you can. If you're playing on the piano, add a repeated F: in each bar of the left hand as an accompaniment. Can you make up another 4- or 8-bar continuation, using similar rhythms and melodic shapes?



2 Study this melody, which is made up of two four-bar phrases, and add a ⌐¬ wherever the following rhythm is used 

March of the dizzy dotted notes

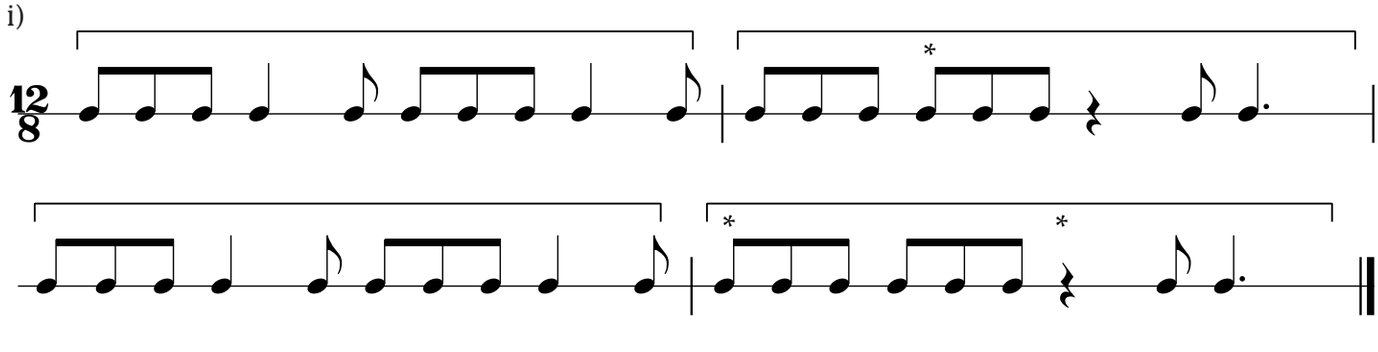


Now try playing or singing the melody. What similarities and differences can you find between the two phrases? † possible answer

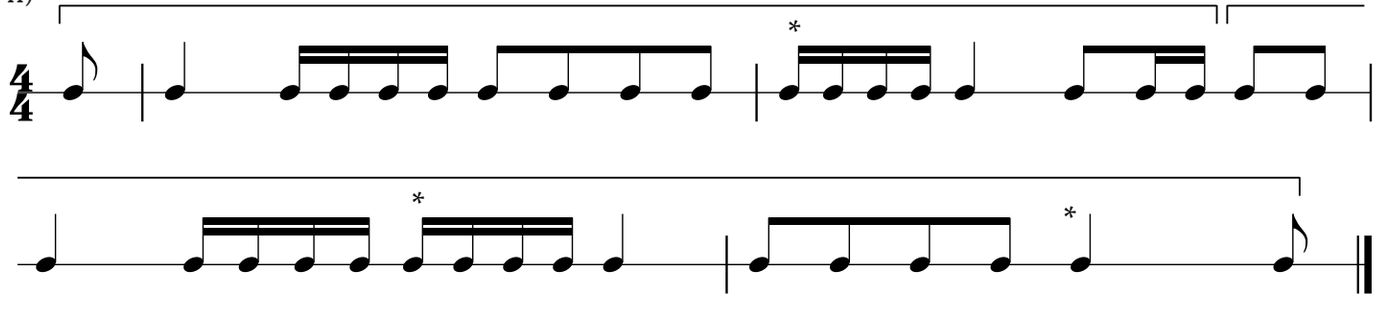
They both rise and fall but they are different notes.

3 Fill in the gaps (marked *) with notes or rests to complete these four-bar rhythms. Mark the phrases with a bracket (the first has been given). † possible answer

i)



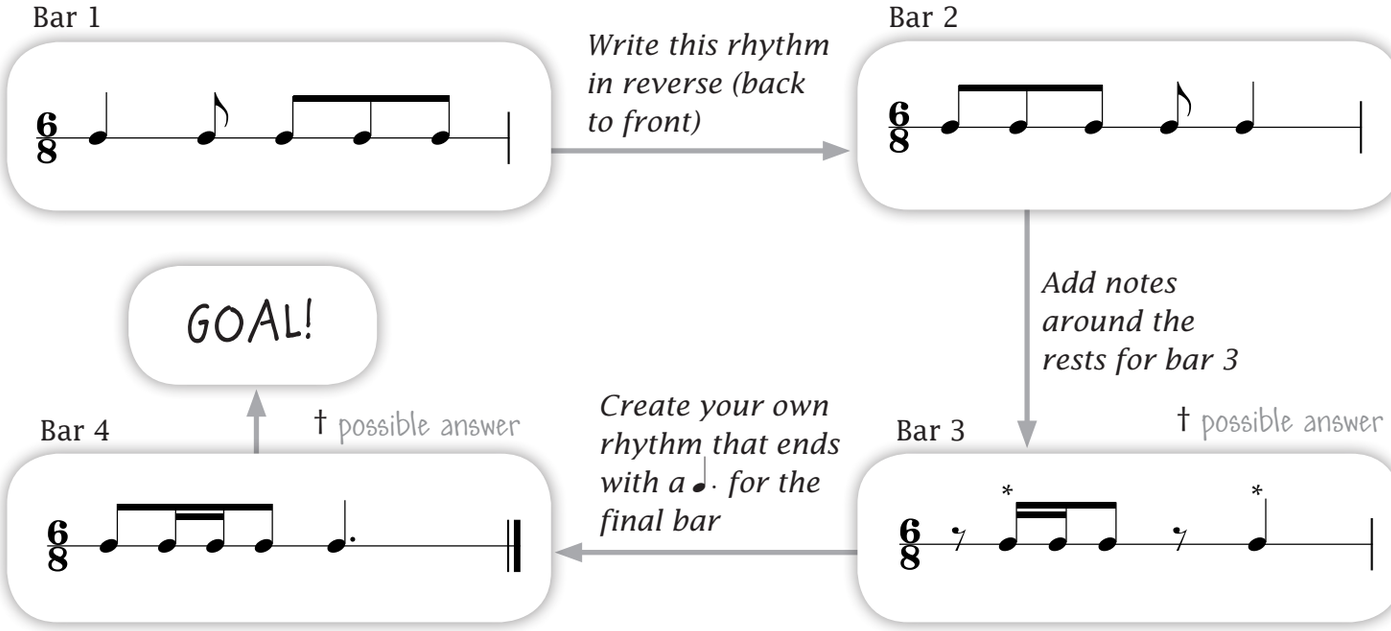
ii)



Theory box of fun

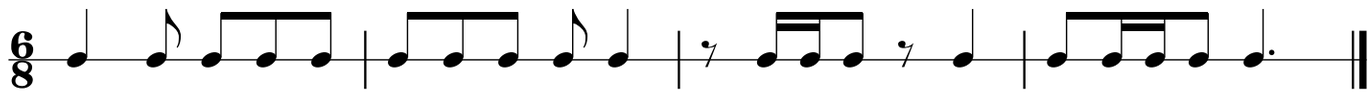
The word 'phrase' comes from the Greek word phrazein, which means 'to tell'. The American composer and writer Edward Toner Cone described a phrase as having 'a beginning, a period of motion and a point of arrival.' What do you think of Edward's description of a phrase? Does it work whatever the length of a phrase?

4 Work your way through this challenge, then combine the rhythms to create a four-bar rhythm. Clap the rhythm and give it a title!



† possible answer

Title: _____

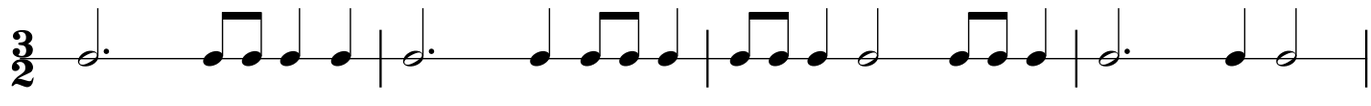


5 Make up two four-bar rhythms that each include one of the following rhythms.

Rhythm 1

† possible answer

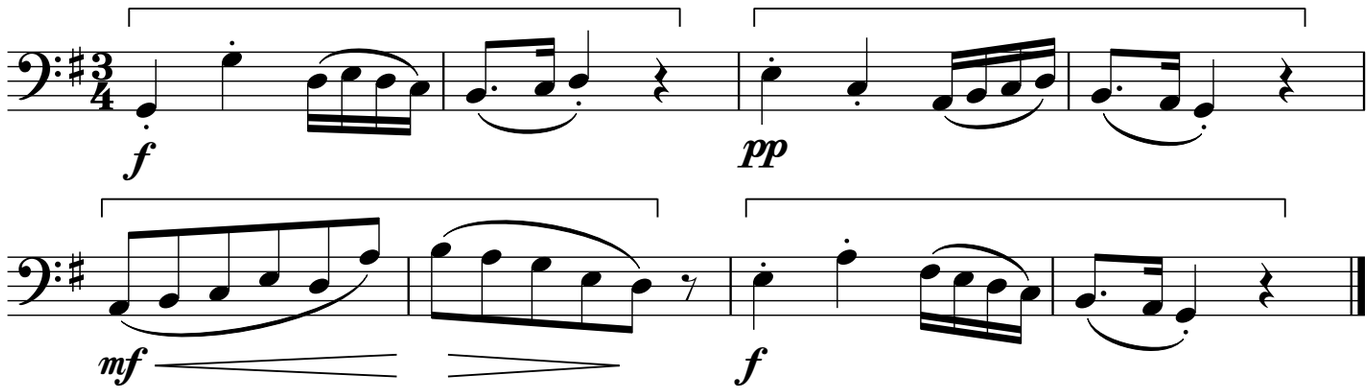
Rhythm 2



6 Have a look at this piece and then complete the puzzle questions below.

An extremely jolly piece

Scherzando



- How many phrases are there? 4 Mark each one with a ⌐¬.
- True or false? Each phrase begins on an upbeat. **true** **false** *(circle)*
- Time to be a detective! Investigate these rhythmic ingredients and then circle the correct answers.

Ingredient 1 (I. 1) =

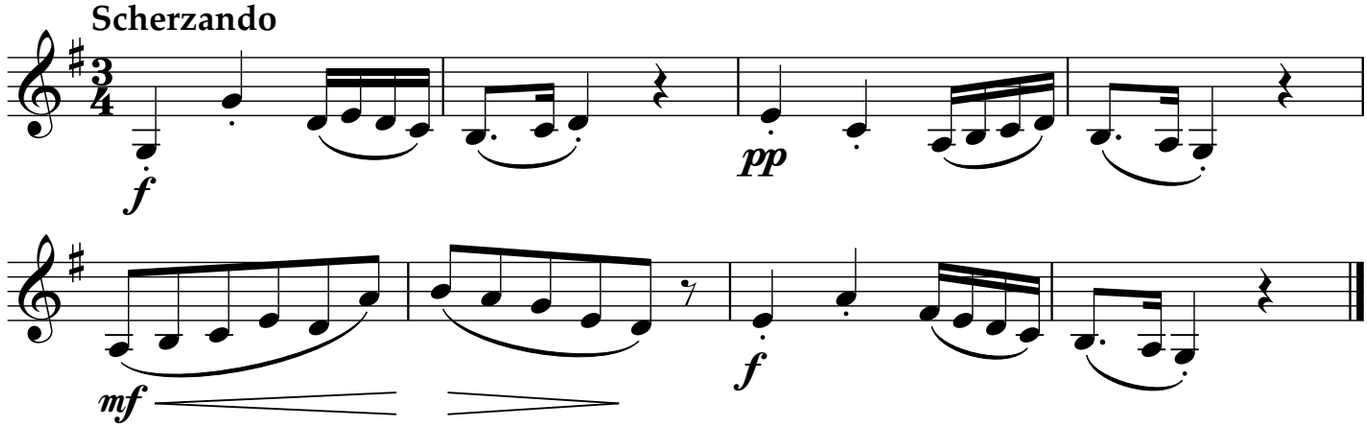
Ingredient 2 (I. 2) =

Ingredient 3 (I. 3) =

– Appears more than twice	**I. 1**	**I. 2**	**I. 3**
– Doesn't appear at all	**I. 1**	**I. 2**	**I. 3**
– Appears only once	**I. 1**	**I. 2**	**I. 3**

- Describe how the melody in bar 3 is reused in bar 7. The melody in bar 7 reuses the rhythm of bar 3 but with different notes.
- Transpose the tune up an octave and write it in the treble clef – then have a go at playing or singing it.

Scherzando



Making connections to your pieces

Find a piece or song you are currently learning and write out the first two, three or four phrases on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- What is the time signature? _____
- Does your piece start on an upbeat or a downbeat? _____
- How many phrases have you written out? **2** **3** **4** **5+** *(circle)*
- Are there any repeated rhythms? Write them in the workspace below.
- Make up your own little piece using the rhythms in the workspace.

Workspace

More connections

- Play the first note of the music you have written down and then hear the music in your head.
- How would you describe the character or mood of the music? What musical features help suggest that character? Can you think of any musical terms to describe it?

_____

Aural/listening

track 5

Listen to each of these melodies and try to work out how many phrases each one has.

i) 3 phrases

ii) 2 phrases

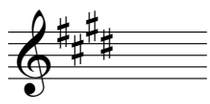
iii) 2 phrases

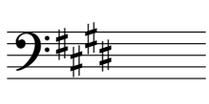
Stage 6

Keys of E major and A♭ major

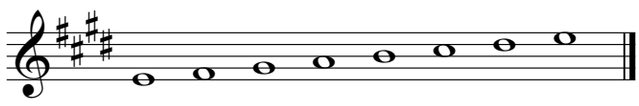
Facts box

The key of **E major** has four sharps:

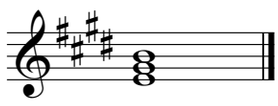


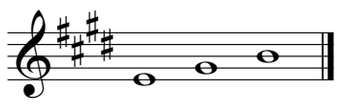


E major scale

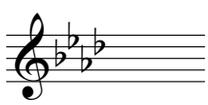


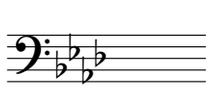
E major triad



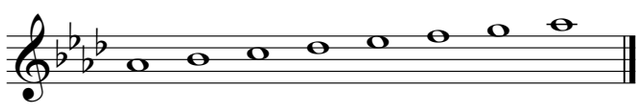


The key of **A flat major** has four flats:

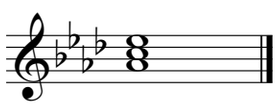


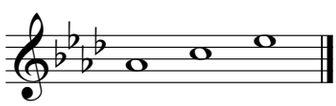


A flat major scale

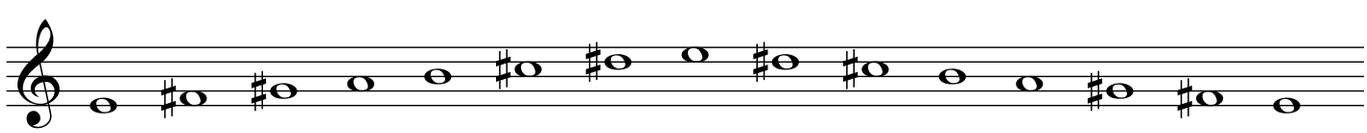


A flat major triad

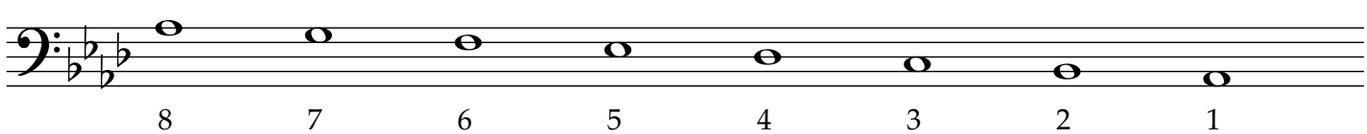




1 Write out the scale of E major in semibreves (ascending and descending) without using a key signature. Remember to add all of the necessary accidentals.

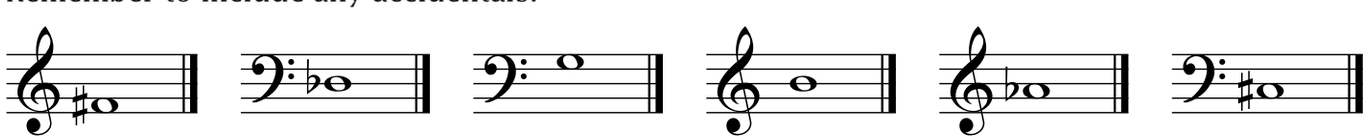


2 Write out the scale of A flat major, descending, in the bass clef and label the degrees. The first note and degree have been given.



8 7 6 5 4 3 2 1

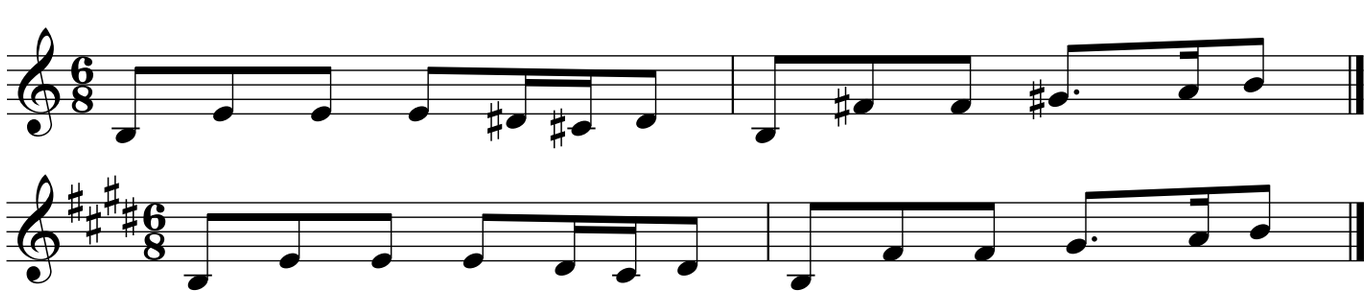
3 Add the missing notes as semibreves above the descriptions. Remember to include any accidentals.



E major 2nd degree | A♭ major 4th degree | A♭ major 7th degree | E major 5th degree | A♭ major 1st degree | E major 6th degree

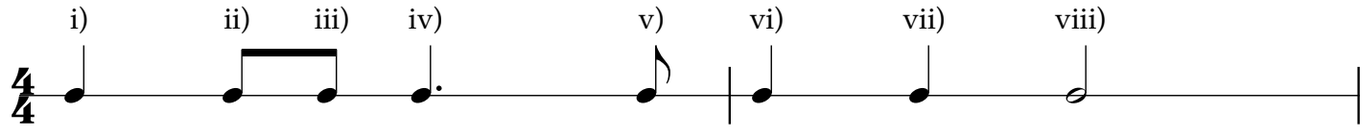
4 Name the key of this short melody and then rewrite it using the correct key signature.

Key: E major



5 Follow the clues to find the hidden melody for this rhythm.

Eating eels every evening



i) The tonic note of E major E

ii) The (sharpened) seventh of A minor G#

iii) The 5th note of E major B

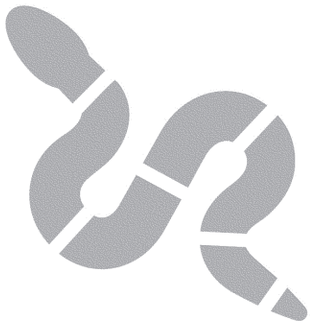
iv) The 3rd note of A major C#

v) The top note of an E major triad B

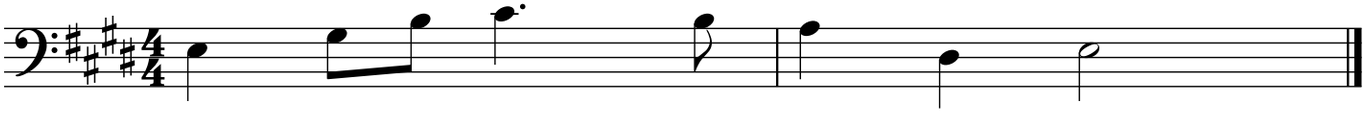
vi) A tone lower than the previous note A

vii) The 7th note of E major D#

viii) A semitone higher than the previous note E

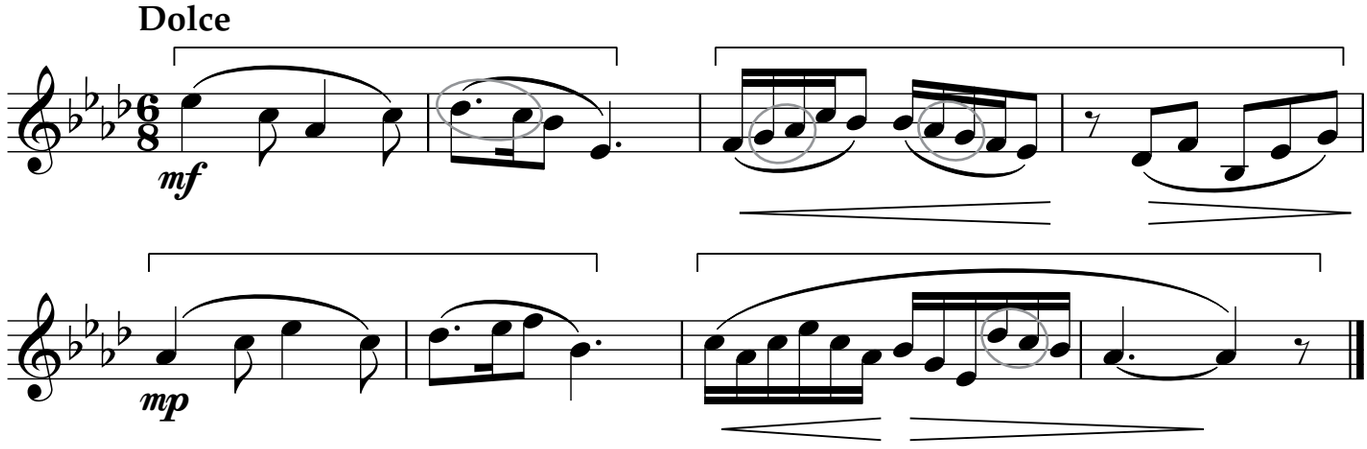


Using a key signature of E major and the rhythm above, write out the melody on the stave below.

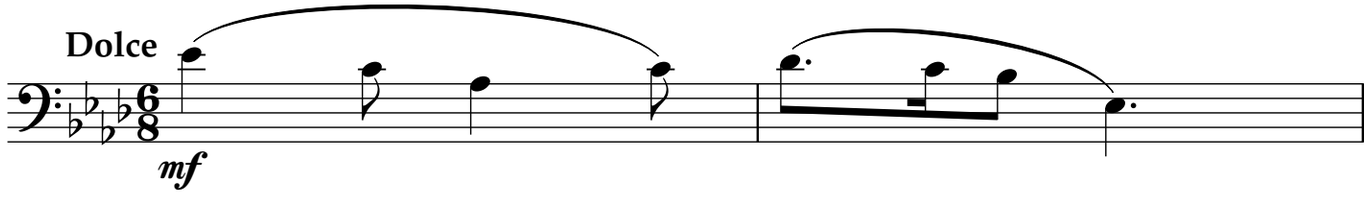


6 Have a look at this piece and then complete the puzzle questions below.

Skipping through the green meadows with my dog, Snapper



- In what key is this piece? Ab major
- Rewrite the first two bars down an octave and in the bass clef.



- Indicate the phrases with a ⌐¬ over the music. Which two phrases are similar?

  Phrases 1 and 3.

- Try playing the piece. If you're playing on the piano, add a left-hand part by experimenting with 𝅗𝅥. or ♩. A♭s and E♭s.
- Circle any next-door notes that are a semitone apart.

Making connections to your pieces

Find a piece or song in the key of E major or A flat major and write out the first two, three or four phrases on the staves below. Ask your teacher or a friend for a suitable piece or song if you can't find one. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

- What is the key signature? _____
- Is your piece in: **simple time** **compound time** *(circle)*
- How many times is each of these degrees of the scale used in the passage you have written out?
  7th: _____ times 3rd: _____ times 6th: _____ times
- Can you find any triadic patterns? Write them in the workspace.
- Play or sing the music from your own notation.

Workspace

More connections

- What is the character of your chosen piece? What musical features help to suggest that character?

  _____

- Using the rhythm and key of the piece, make up your own melody.

Aural/listening

track 6

Listen to these four tunes; two are in major keys and two in minor keys. Which is which? *(circle)*

Tune 1	**major**	**(minor)**
Tune 2	**(major)**	**minor**
Tune 3	**(major)**	**minor**
Tune 4	**major**	**(minor)**

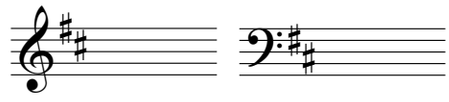
Theory box of fun

The key signature was first used during medieval times (around 1070), when it had one flat. Key signatures with more than one flat did not appear until the sixteenth century, and key signatures with sharps, not until the mid-seventeenth century.

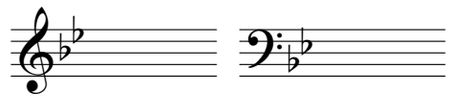
Stage 7

Working with harmonic and melodic minor scales: Bm Gm Dm Em Am

Facts box

This is the key signature of **B minor**: 

It shares this key signature with its relative key – D major.

This is the key signature of **G minor**: 

It shares this key signature with its relative key – B♭ major.

Every minor key has two kinds of minor scale that are formed by using additional accidentals:

Harmonic minor scales sharpen the 7th degree of the scale using an accidental to create this pattern of tones and semitones:

	T	S	T	T	S	1½T*	S
Degree:	1	2	3	4	5	6	7	8

Melodic minor scales sharpen the 6th and 7th degrees on the way up and flatten them on the way back down to create this pattern of tones and semitones:

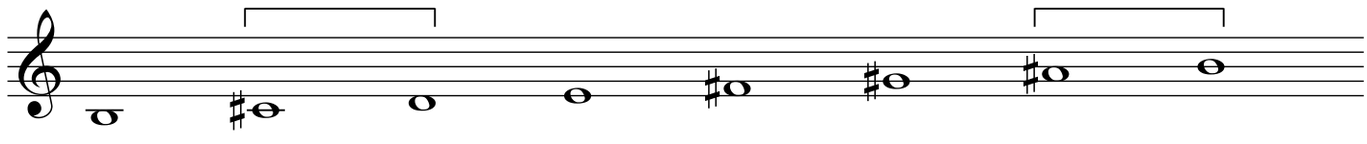
	T	S	T	T	T	T	S	T	T	S	T	T	S	T
Degree:	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

*The interval between the 6th and 7th notes of a harmonic minor scale is actually a tone and a half – it's called an *augmented 2nd* and we'll meet these properly in Grade 4!

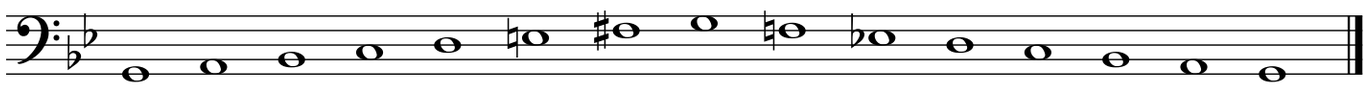
Reminder

Harmonic and melodic minor scales use the key signature of their **relative major**. To find a minor scale's relative major, go up three semitones. e.g. **A** B♭ B **C**.

1 Write out the scale of B melodic minor, ascending, in semibreves (use accidentals instead of a key signature). The first note has been given for you. Add ⌐¬s between the notes that are a semitone apart.

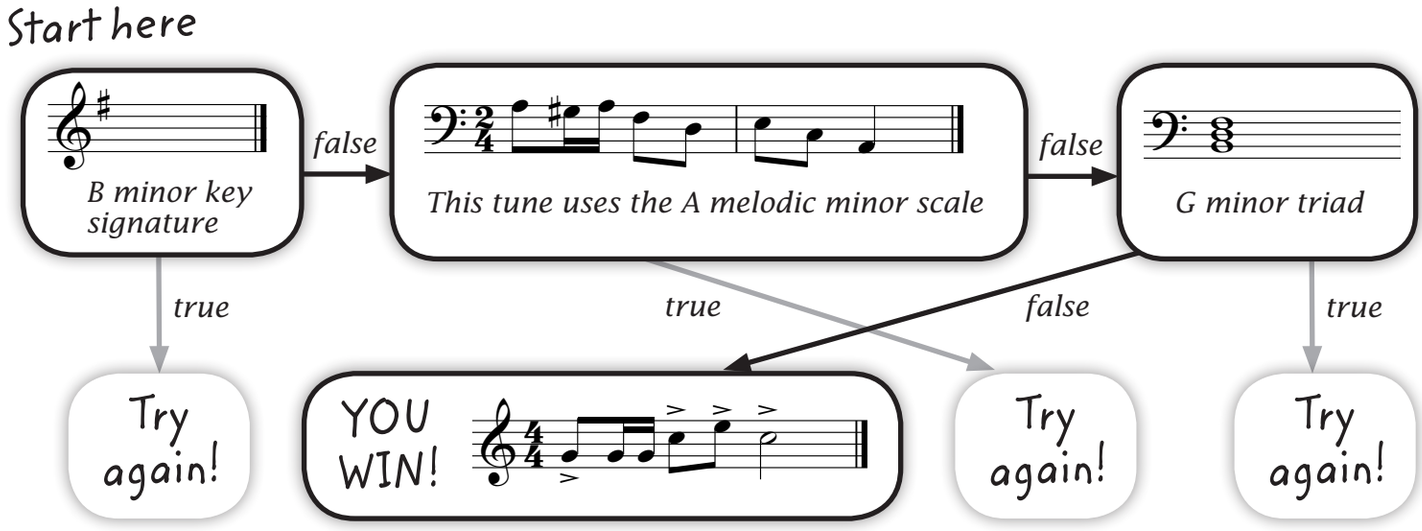


2 Add the correct key signature and accidentals to make this example into a melodic minor scale.



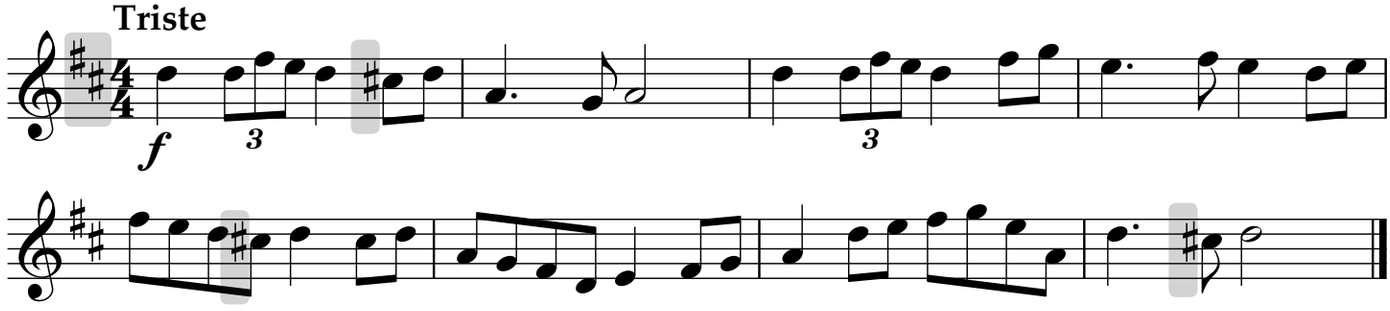
This is the scale of G melodic minor.

3 Work your way through this musical maze to reach the tune.



4 Have a look at this piece and then try the quiz below.

Sad song of the fish who'd lost his chips

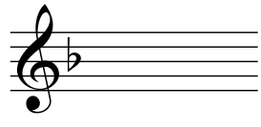


- Play or sing the tune as it is. How would you describe the character and mood? † possible answer

  † possible answer Sad, melancholy

- What key signature would you add, and which degree of the scale will you need to sharpen, in order to make this tune use the notes of D harmonic minor?

  Write the key signature here:



  Which note will you sharpen? **3rd (F)** **6th (B)** **7th (C)** (*circle*)

  Add a sharp to this note each time it appears in the music and then play or sing the tune again. How would you describe the character and mood of the music now?

  † possible answer mournful, exotic

- Now add a key signature of D major at the start. Which two notes are now sharpened?

  F and C Play or sing the piece once again. How would you describe the character and mood now? † possible answer happy

  Would you change the title? What would it be? † possible answer Song of the fish who'd found his chips

Making connections to your pieces

Find a piece or song you are playing that is in G minor or B minor and write out a few bars on the staves below. Ask your teacher or a friend for a suitable piece or song if you can't find one. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Fill each of these bubbles with an interesting feature from your piece.

rhythm

patterns

character

melody

key

More connections

Improvise a moody minor melody using some of the following ingredients from your piece:

the key signature | the time signature | a one-bar rhythm

a scale pattern | a triad | an arpeggio pattern | a tempo marking

Circle the ingredients you used.

track 7

Aural/listening

Listen to these four melodies and indicate whether they use the harmonic or melodic minor scale.

Melody 1 Harmonic

Melody 2 Melodic

Melody 3 Melodic

Melody 4 Harmonic

Theory box of fun

In Middle English, between the twelfth and fifteenth centuries, the word major meant 'great' and minor meant 'lesser or smaller'. Major and minor were first used in relation to music in the late seventeenth century. Scales were described as minor because of the 'smaller' interval between the 1st and 3rd degrees, which gives them what we now think of as a sad flavour.

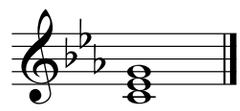
Stage 8

Minor keys with three or four sharps or flats: C, F, F♯, C♯

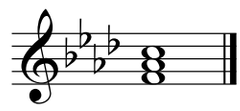
Facts box

Here are the key signatures and tonic triads of four new minor keys.

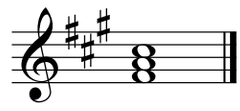
C minor shares its three-flat key signature with E♭ major:



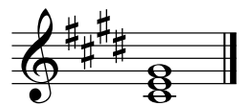
F minor shares its four-flat key signature with A♭ major:



F♯ minor shares its three-sharp key signature with A major:



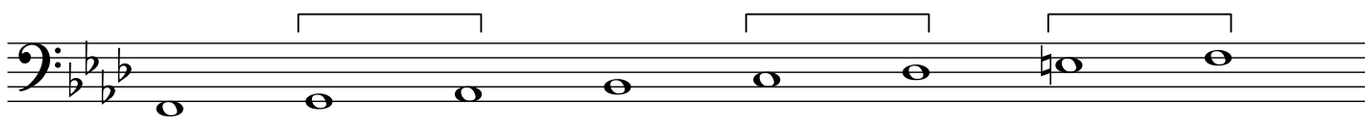
C♯ minor shares its four-sharp key signature with E major:



Reminder

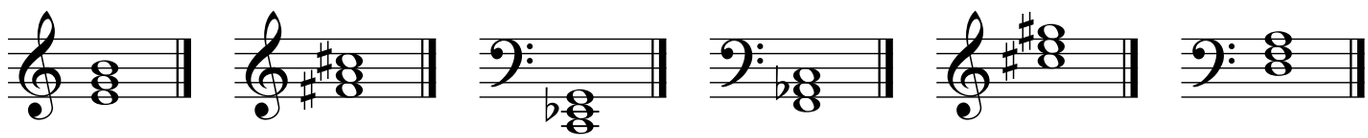
Every minor key has two scales: the **harmonic minor** and the **melodic minor**. These follow regular patterns of tones and semitones and use accidentals outside of the key signature.

1 Write out the scale of F harmonic minor, ascending, in semibreves. Use a key signature and remember to add the additional accidental.



Now mark the semitones with a ⌐¬.

2 Identify the keys of these tonic triads.

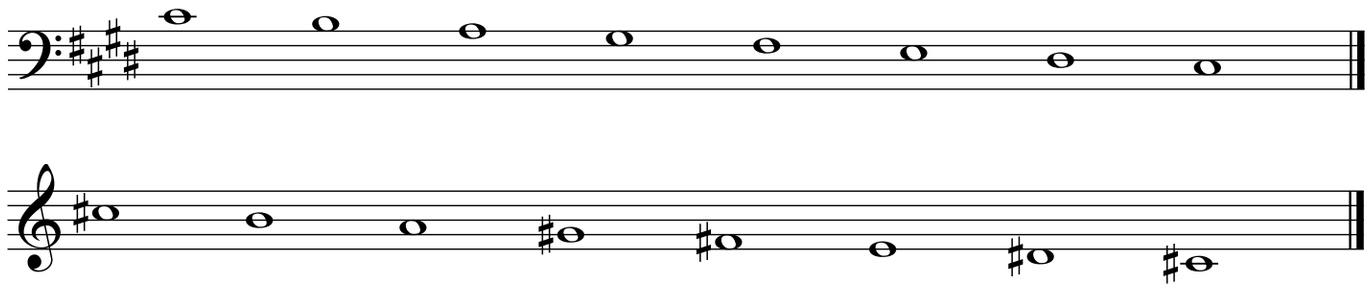


E minor | F♯ minor | C minor | F minor | C♯ minor | D minor

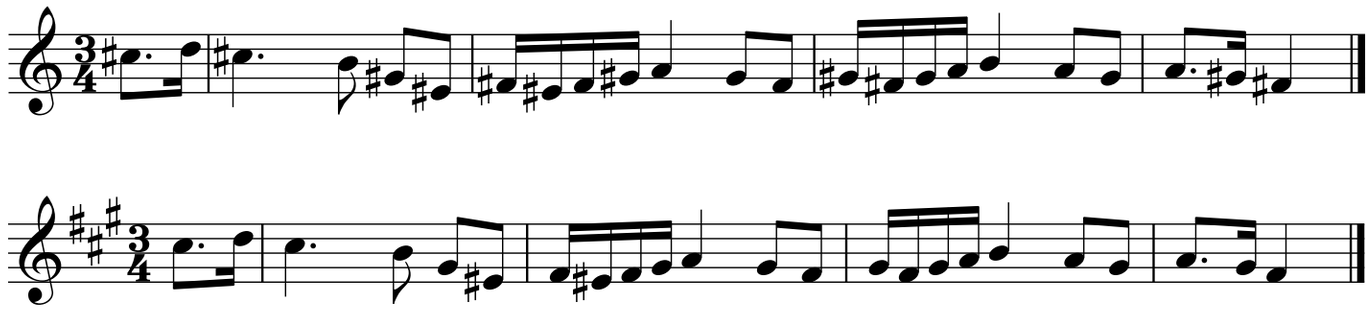
3 Add the missing key signature to make this into a minor scale.

What minor scale is this? F♯ melodic minor. Mark the semitones with a ⌐¬.

4 Rewrite the melodic minor scale of C♯, descending, in the treble clef without a key signature.



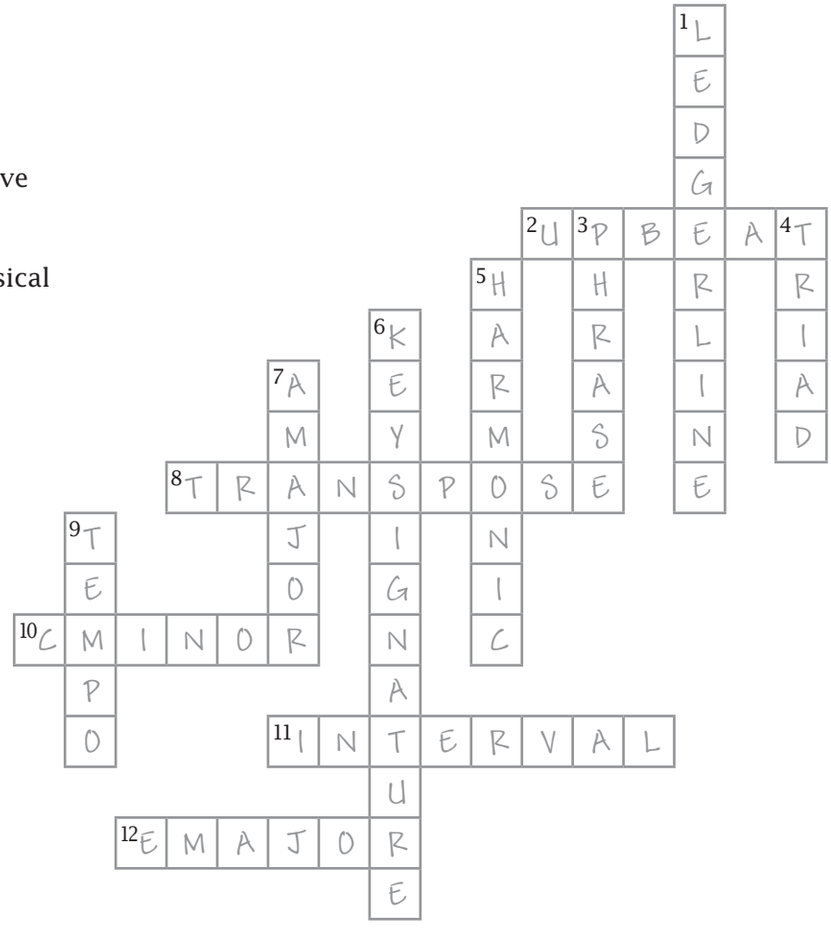
5 Rewrite this tune using the correct key signature.



6 Have a go at this musical crossword.

ACROSS
2 In a happy frame of mind (sometimes known as an anacrusis)
8 What we do to make a melody an octave higher (or lower)
10 The minor key with three flats (1,5)
11 When you buy ice cream during a musical (or the distance between notes)
12 The major key with four sharps (1,5)

DOWN
1 Little line for notes above or below the stave (5,4)
3 These give tunes a sense of shape
4 A chord made up of degrees 1, 3 and 5 of a scale
5 Not the melodic minor scale
6 Comes between the clef and the time signature (3,9)
7 The relative major of F sharp minor (1,5)
9 Italian word for speed



7 True or false? (*circle*)

i) The relative major of E minor is C♯ major. **true** **false**

ii) The key signature of F♯ minor has three sharps. **true** **false**

iii) The 6th degree of F melodic minor, descending, is D♭. **true** **false**

iv) The notes of the C minor triad are C, E and G. **true** **false**

Theory box of fun

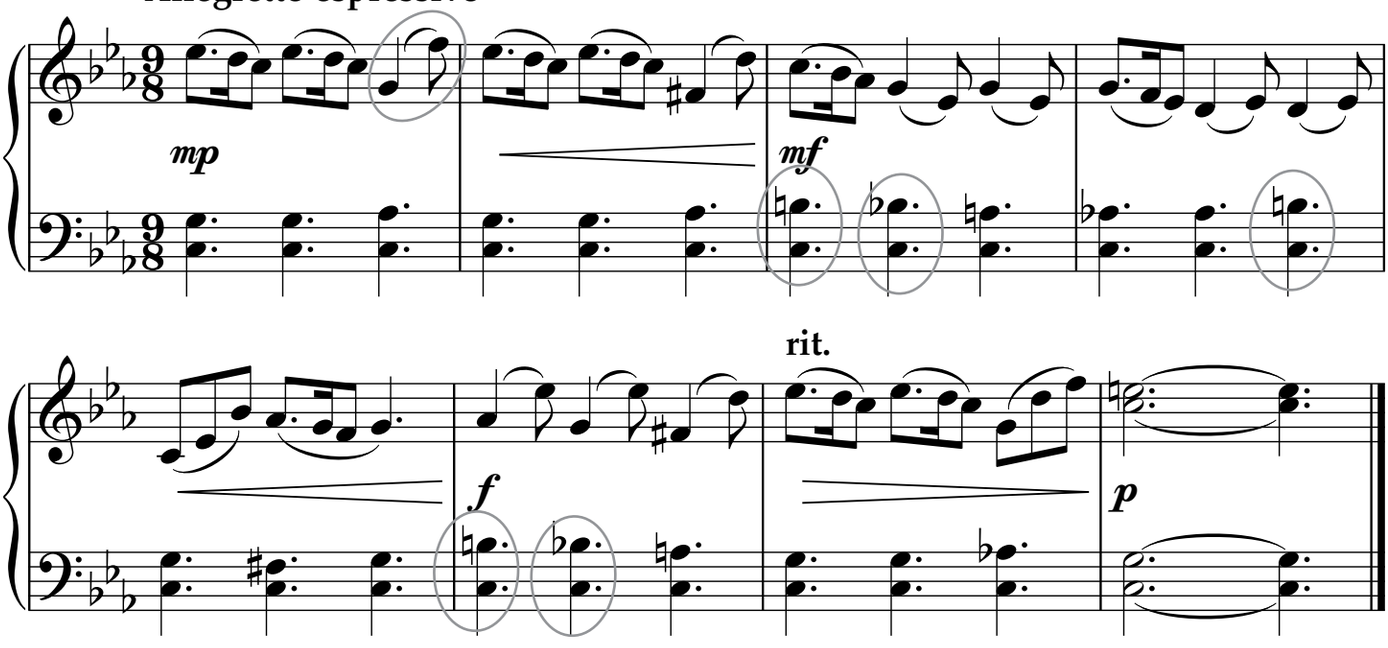
The Italian composer Verdi invented a scale called *scala enigmatica* – the enigmatic scale. The notes are C, D♭, E, F♯, G♯, A♯, B, C. Have a go at playing it; how does it make you feel? Try improvising a short piece using these notes.

track 8

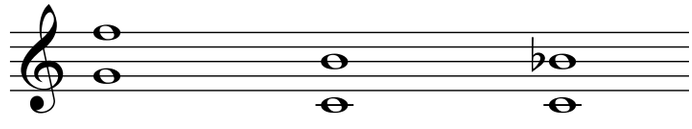
8 Have a look at this piece (play it if you can or ask your teacher or a friend to play it to you, or listen to it on track 8), and then complete the puzzle questions below.

Barcarolle

Allegretto espressivo



- In what key is this piece? C minor What is the relative key? E♭ major
- Circle all of the intervals of a 7th. How many can you find? **1** **2** **3** **4** (*circle*)
- Write out the 7ths here as harmonic intervals:



- How would you describe the character of the music? What musical terms might you use?

† possible answer tranquillo, triste, amabile

Making connections to your pieces

Find a piece or song you are playing that is in a minor key and write out a few bars on the staves below. Ask your teacher or a friend for a suitable piece or song if you can't find one. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- In what key is your piece? _____ What is the relative major? _____
- Write the scale of your piece in the workspace below using a key signature and any additional accidentals.
- Describe the meaning of any tempo markings used.
- How many degrees of the scale are used in the passage you have written out?
  1 2 3 4 5 6 7 all 8 (*circle*)

Workspace

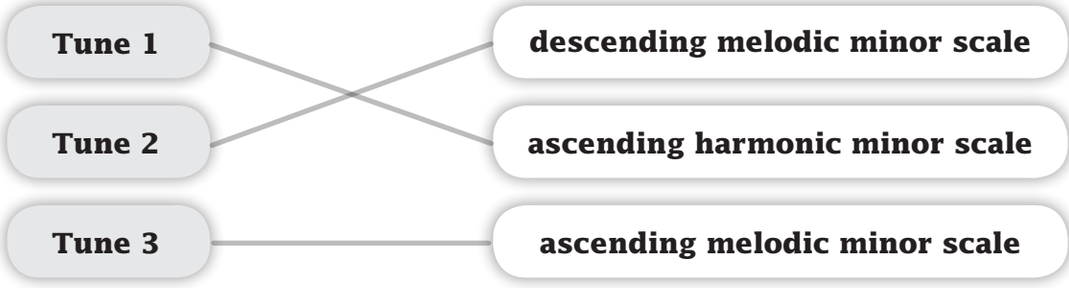
More connections

- Ask your teacher to perform the piece, making one change (this could be a note, a rhythm or a dynamic mark, for example); can you spot what the change is?
- Choose a rhythm from the piece and improvise a little tune based on it.

Aural/listening

track 9

Listen to the three tunes and join each one to the correct scale.
(Each contains one of the scale patterns.)



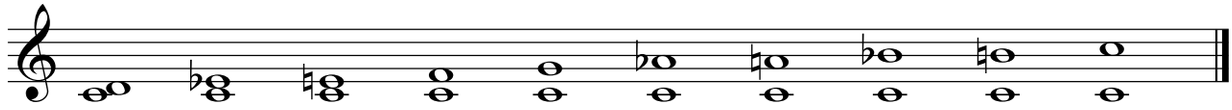
Stage 9

Exploring intervals

Facts box

An **interval** is the distance between two notes. Intervals are formed between the key-note (tonic) of major and minor scales and any other degree of the scale. These intervals are given numbers from 1 to 7 (the 8th note above the key-note is known as the **octave**) and are also described as either **major**, **minor** or **perfect**.

Here are the possible intervals with C as the key-note:



Major 2nd | Minor 3rd | Major 3rd | Perfect 4th | Perfect 5th | Minor 6th | Major 6th | Minor 7th | Major 7th | Perfect octave

Some useful rules to remember ...

Perfect intervals

The 4th, 5th and octave intervals above the key-note are the same in both major and minor scales, so they are known as **perfect intervals**.

Major scales

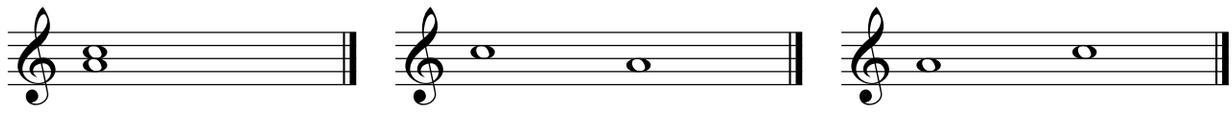
The interval between each of the other notes in a major scale and the key-note will always be major:
major 2nd, **major 3rd**, **major 6th** and **major 7th**.

Minor scales

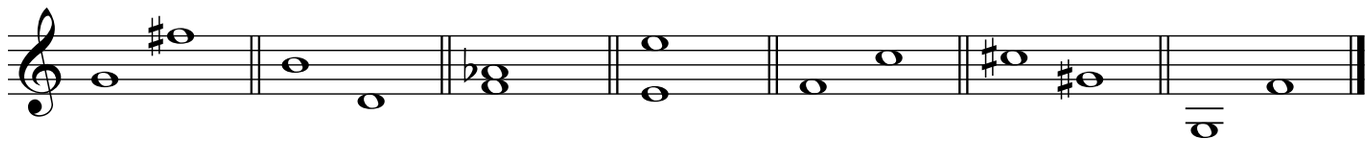
- The interval between the 1st and 2nd notes is a **major 2nd**.
- The interval between the 1st and 3rd notes is a **minor 3rd**.
- 6ths and 7ths can vary. In the melodic version, the 6th and 7th will be major on the way up (because they are like a major scale) and minor on the way down. In a harmonic minor scale, the interval from the tonic to the 6th is always minor, and the interval from the tonic to the 7th is always major.

And finally ...

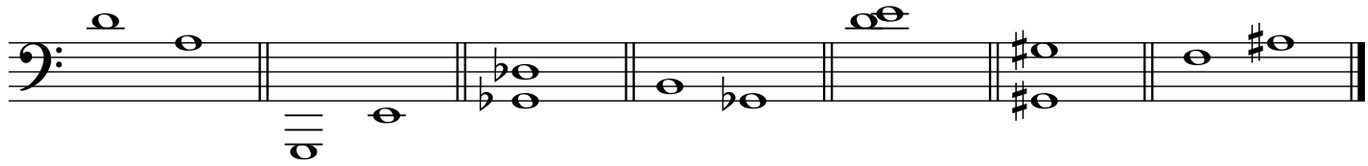
The interval number and name will be the same, whether the notes are played together or the top or bottom note is played first. Each of these examples shows the interval of a minor 3rd:



1 Underneath each of these intervals, write its full name.
(The lower note is always the first degree of the scale.)
The first has been given.



Major 7th | major 6th | minor 3rd | perfect octave | perfect 5th | perfect 4th | minor 7th

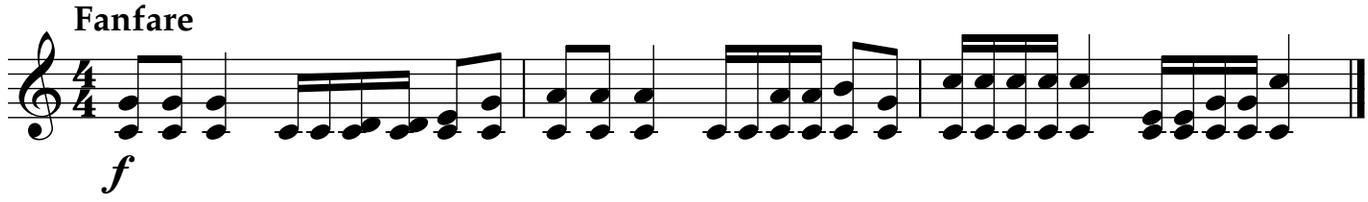


perfect 4th | major 6th | perfect 5th | augmented 3rd | major 2nd | perfect octave | augmented 3rd

2 How many times are the following harmonic intervals used in this piece?

Theory is cheery

Fanfare



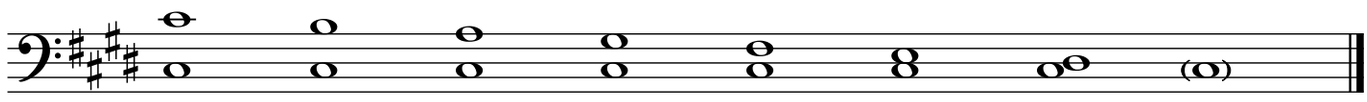
i) Major 2nd 2 ii) Major 3rd 3 iii) Perfect 5th 7

iv) Major 6th 5 v) Major 7th 1 vi) Perfect octave 6

track 10

Ask two trumpet players to play the fanfare – or listen to it on track 10.

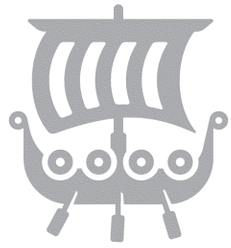
3 Write out the intervals and their full names in the scale of C♯ melodic minor, descending. The first two have been given.



Perfect octave | Minor 7th | major 6th | perfect 5th | perfect 4th | minor 3rd | major 2nd

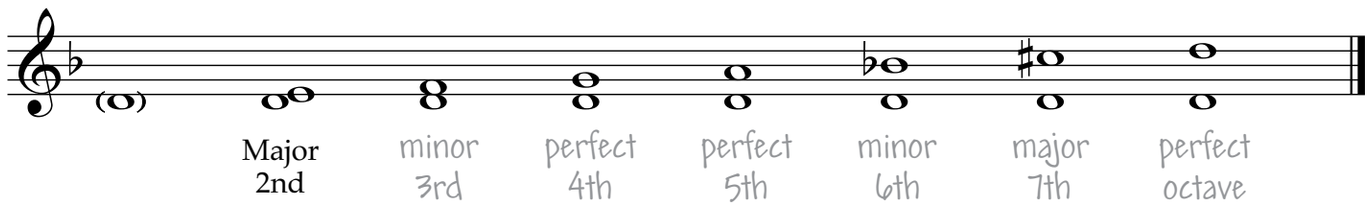
Theory box of fun

The word 'sing' comes from the Old Norse *syngva* (probably brought over by invading Vikings in the year 793) which meant 'to make an incantation' or to cast a spell! Try singing different intervals – it is a great way to get to know them!

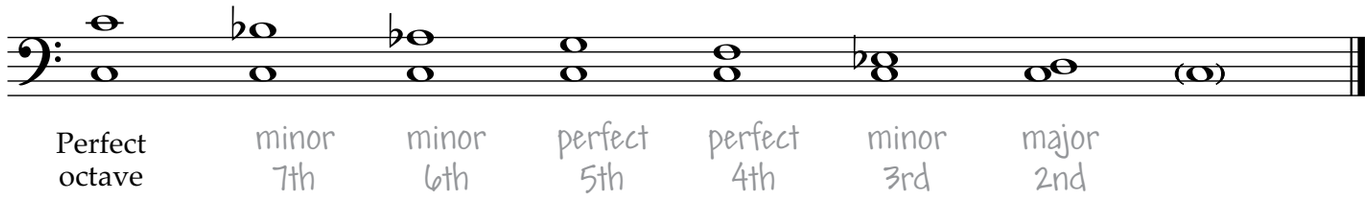


4 Write out the intervals of the given scales in semibreves above the key-note. The first interval has been completed for you. Include all necessary sharps and flats.

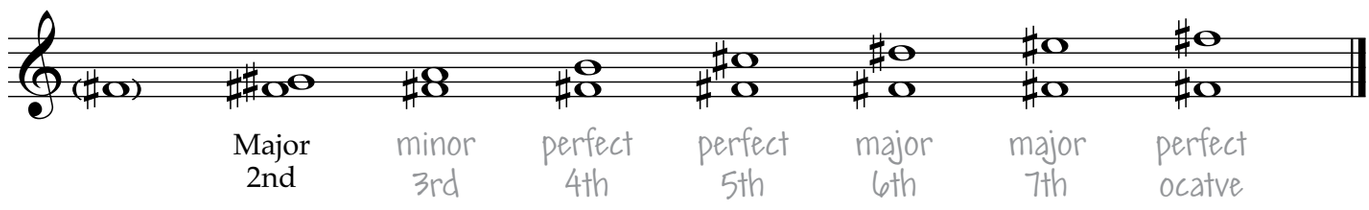
D harmonic minor, ascending



C melodic minor, descending



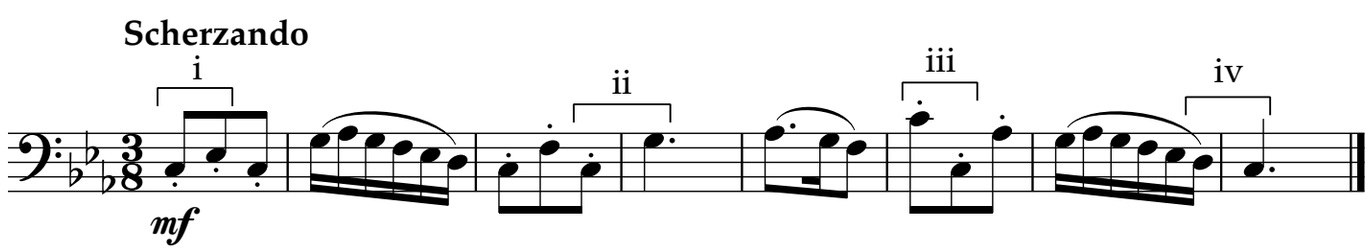
F♯ melodic minor, ascending



track 11

5 Have a look at this piece. Play it if you can, or ask your teacher or a friend to play it for you (or listen to it on track 11).

A baboon, a balloon and a bassoon



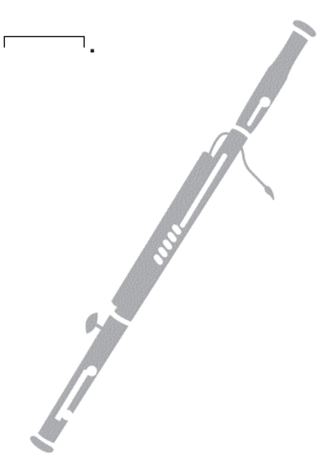
Now name the intervals between each pair of notes marked with a ⌜⌝.

i) minor 3rd

ii) perfect 5th

iii) perfect 8th / octave

iv) major 2nd



6 Here's a musical journey for you. Start on the note F and then follow the instructions, using accidentals if necessary.

Step 1
Start on the note F
(a 4th above Middle C)

Step 2
Repeat it

Step 3
Jump up to the note that is a perfect 5th higher

Step 4
Repeat this note

Step 5
The note that is one tone higher

Step 6
Repeat it

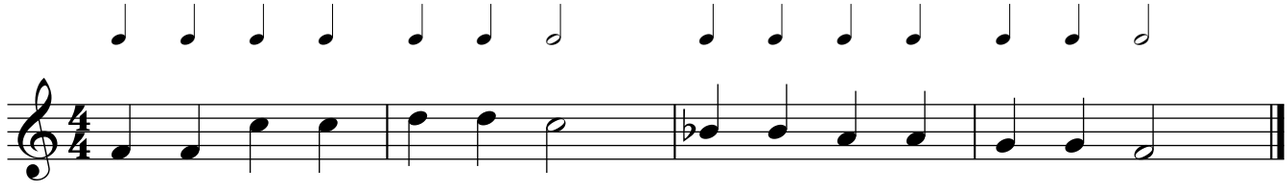
Step 7
Go back down one tone

Step 8
Repeat the rhythm pattern, this time on the following notes:

Go down a tone Repeat Go down a semitone Repeat Go down another tone Repeat Go down a final tone

Write out the notes on the stave below to discover the tune!
Try singing or playing it; do you recognise it?
What is the key of this mystery piece?

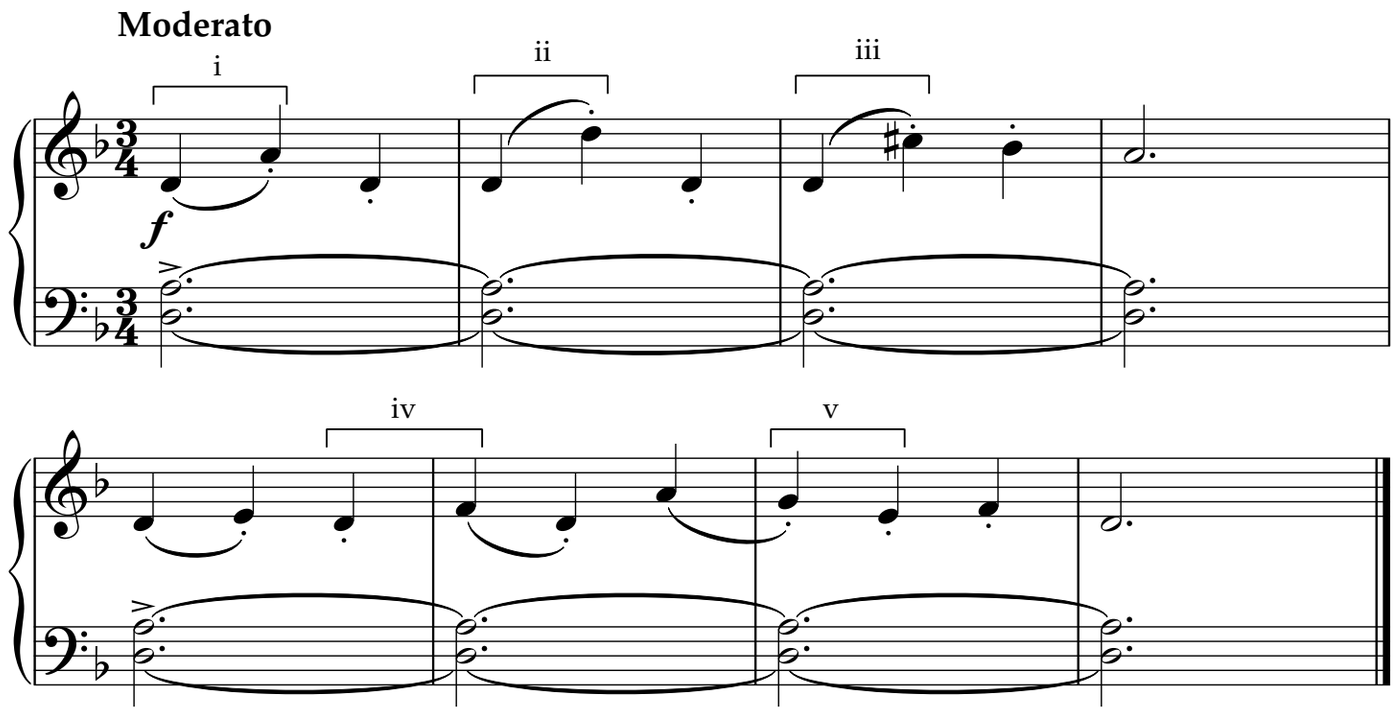
Title: Twinkle, twinkle, little star Key: F major



track 12

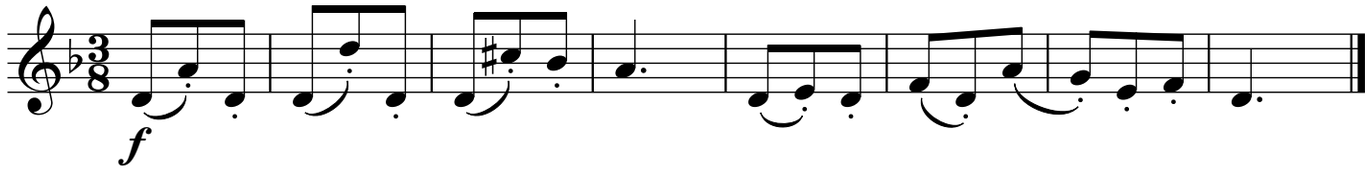
7 Have a look at this piece, try playing it or listen to it on track 12, and then complete the puzzle questions below.

Mind the gap



- In what key is this piece? D minor
- Which form of the minor scale is used? harmonic
- Name all the numbered intervals:
  i) perfect 5th ii) perfect octave iii) major 7th iv) minor 3rd v) minor 3rd
- Which bar has the widest interval? Bar 2
- What interval is formed by the accompaniment notes in the bass clef? perfect 5th
- Rewrite the tune (in the treble stave) using notes that are half as long. The first bar is given. Put in the new time signature. Clap the rhythm in its new form and then suggest a new performance direction to replace 'moderato'.

† possible answer steady, less playful than the original



- What is the interval from the tonic to the 7th note of the harmonic minor scale called?

major 7th

Making connections to your pieces

Find a piece or song that you are learning and write out a few bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- What is the key of your piece? _____ What is the key-note? _____
- Is the 1st note the key-note? **Yes** **No** *(circle)*
- If it is, what is the interval from the 1st to the 2nd note? _____
- Which kind of intervals can you find in your piece? *(circle one or both)*
  melodic intervals **harmonic intervals**
- Can you find any of these intervals in the piece? *(circle)*
  perfect 4th **perfect 5th** **octave** **minor 3rd** **major 2nd** **major 6th**

More connections

- Rewrite the first two bars of your piece either one octave higher or one octave lower in the workspace. Remember that you should use the clef that makes the music easiest to read.
- Choose your favourite interval and write it on the short stave. Improvise a little piece with that interval as the main ingredient. Perhaps improvise a duet with your teacher or a friend using the same ingredients.

Workspace

Aural/listening

track 13

Listen to each example and write down whether it is a melodic interval (M) or a harmonic one (H).

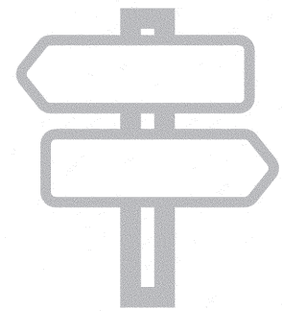
i) H ii) M iii) H iv) H v) M vi) H

Stage 10

Performance directions

Facts box

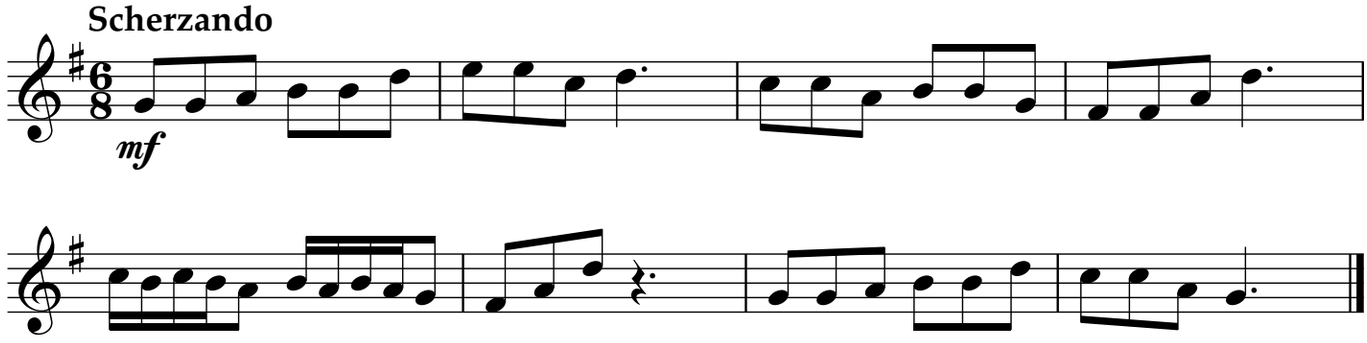
Look through your pieces and see how many terms and signs you can find. Here are some new performance directions that you are likely to come across:



adagietto	quite slow (but faster than adagio)
ad libitum (ad lib.)	play freely
agitato	agitated
alla breve	with a minim beat
alla marcia	at a marching pace
amabile	gently
amore, amoroso	love, loving
appassionato	passionately
con anima	with feeling, spirited
animato	animated
ben	very
con brio	with vigour, lively
delicato	delicate
deciso	with determination
energico	energetic
forza	force
largamente	broad
marziale	military style
pesante	heavy
ritmico	rhythmic
rubato	played with some rhythmic freedom
scherzando	playful
semplice	simple
sempre	always
stringendo	getting faster
subito, sub.	suddenly
tempo comodo	at a comfortable/convenient speed
tempo primo	at the original speed
tranquillo	tranquil, calm
triste	sad
volta (prima volta)	time (first time)

1 Try playing or singing this short tune. Which of the performance markings below do you think best describes its character? Write your chosen marking(s) at the correct place.

Jogging in the park on a Sunday afternoon with Snapper



tranquillo **animato** **scherzando** **triste** **agitato** *(circle)*

Explain why you chose this term.

† possible answer music is jolly and has a bouncing rhythm

2 Put these tempo markings in order of speed, from slow to fast (slowest = 1)

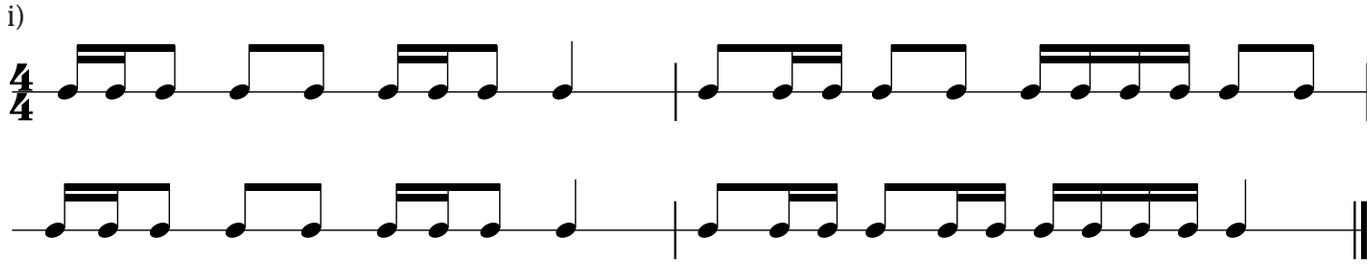
5 **presto** 3 **allegretto** 1 **adagio** 4 **allegro** 2 **adagietto**

3 Compose four-bar rhythms with these openings and then clap each one in the following ways:

stringendo **pesante** **ritardando** **crescendo**

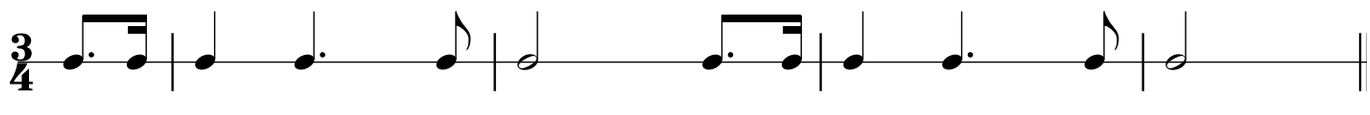
i)

†



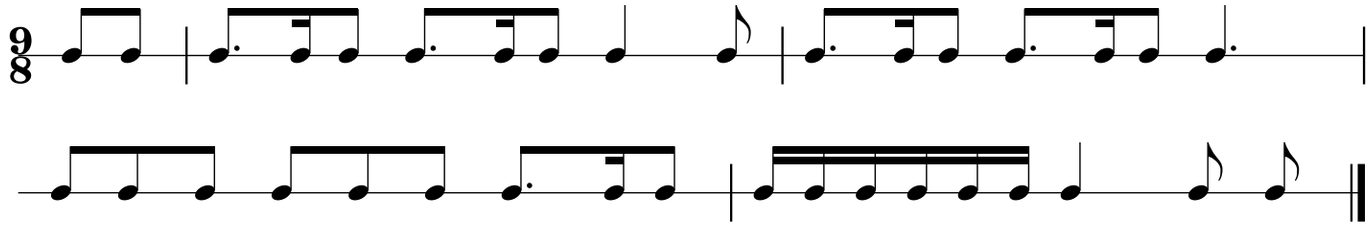
ii)

†



iii)

†

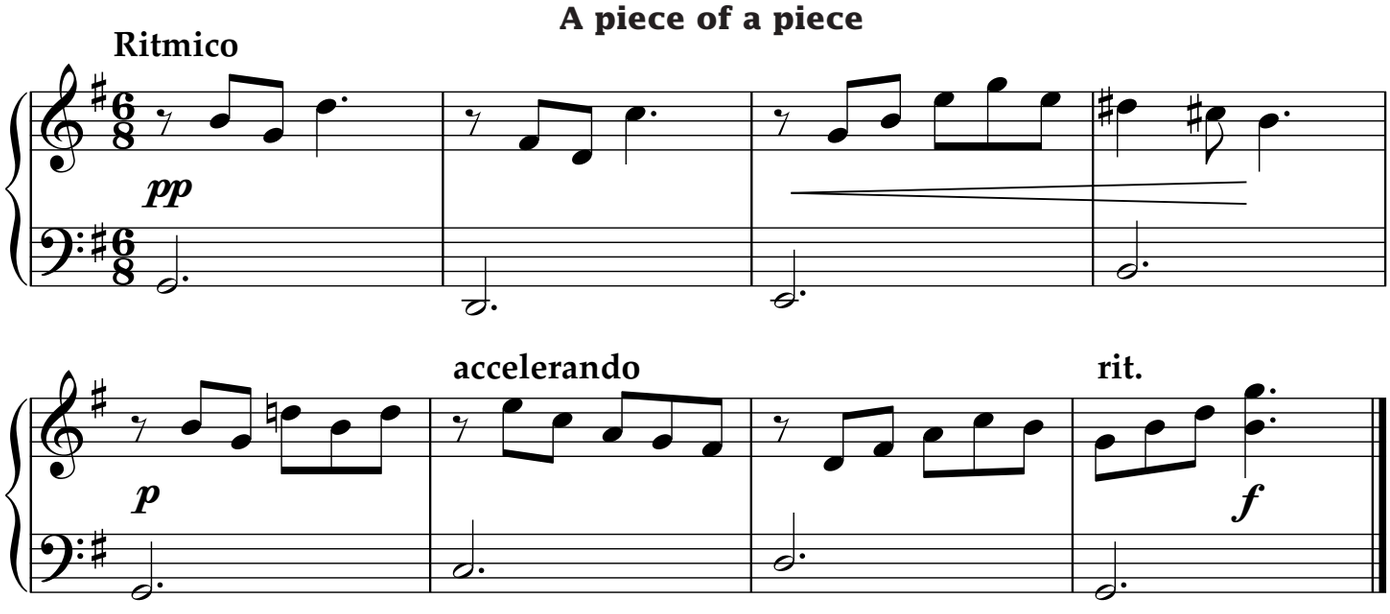


4 Here's a word search for you to enjoy. There are 11 Italian terms for you to find, all to do with tempo or character; write them in the box next to their meaning.

e	s	o	r	a	d	a	o	g	n	o	h
n	e	t	t	t	r	a	s	g	t	p	h
e	t	o	r	t	n	t	o	a	h	n	r
r	r	d	c	i	e	g	t	u	a	s	p
g	i	n	m	h	n	i	t	l	h	e	o
i	s	a	n	t	g	g	g	s	s	s	c
c	t	z	p	a	h	o	e	a	r	s	i
o	e	r	r	p	u	m	n	n	d	t	m
a	a	e	g	t	p	t	p	f	d	a	t
e	a	h	b	r	e	t	e	o	e	o	i
p	h	c	e	o	t	a	b	u	r	i	r
e	h	s	s	r	t	e	r	e	y	e	a

Word	Meaning
scherzando	playful
stringendo	getting faster
adagietto	quite slow
energico	energetic
animato	animated
pesante	heavy
agitato	agitated
ritmico	rhythmic
sempre	always
triste	sad
rubato	played with rhythmic freedom

5 Have a look at this piece and then follow the instructions below.



- Add a tempo marking at the start that means 'rhythmic'.
- Add an instruction in bar 6 that means 'getting faster' and one that means 'gradually getting slower' in bar 8.
- Add dynamics to the music that will tell the performer to:
  - Start very quietly
  - Gradually get louder between bars 3 and 4
  - Suddenly get quiet again at bar 5
  - Finish with a loud final chord.
- Now try playing the piece (or get someone to play it) with all your markings carefully observed!

Making connections to your pieces

Find a piece or song that you are learning that uses lots of different terms and signs, and write out a few bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- Describe in words the sequence of dynamics during your piece.

- Circle any performance markings that tell the performer what the character of the music is. (This is different from terms that describe the speed or technical style of playing.)

Other connections

- Write a four-bar rhythm that includes some of the terms and signs from your piece. These may relate to the tempo, dynamics, articulation or character of the music. Give it a title.

  Title: _____

Clap or sing your rhythm, ensuring that you follow the performance markings.

Aural/listening

track 14

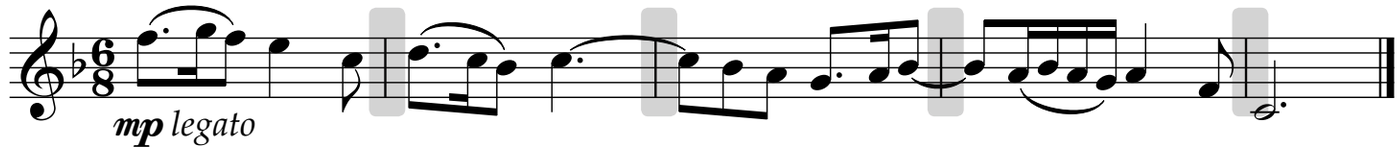
Join up these four tunes to the performance markings that best describe them.

Stage 11

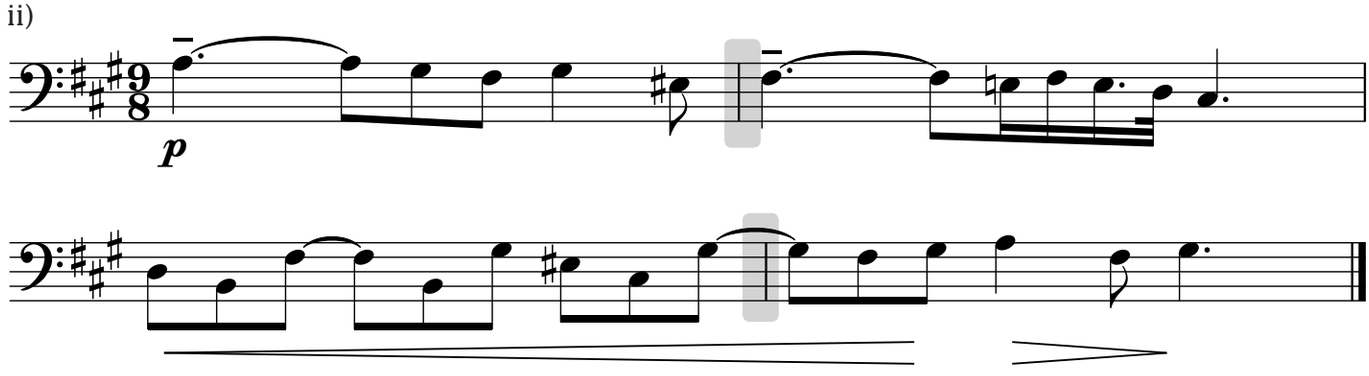
Revision

1 Add the missing bar-lines in the following pieces.

i)

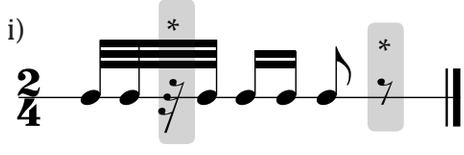


ii)

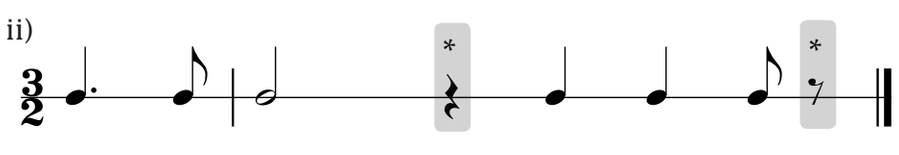


2 Add the missing rest(s) at the places marked *

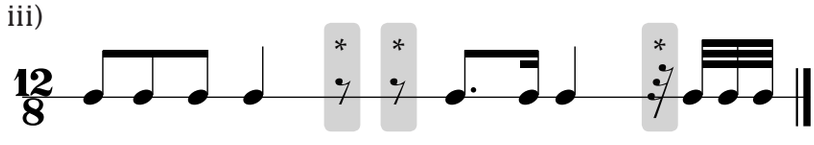
i)



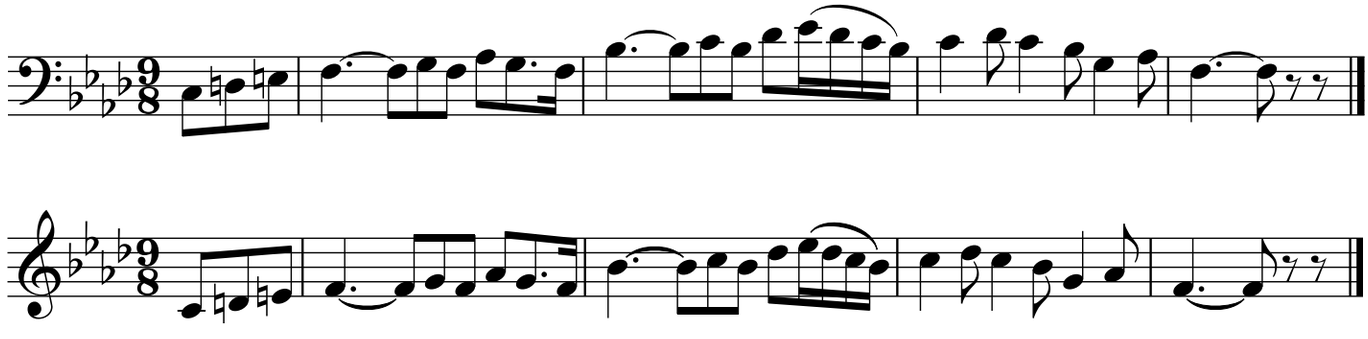
ii)



iii)

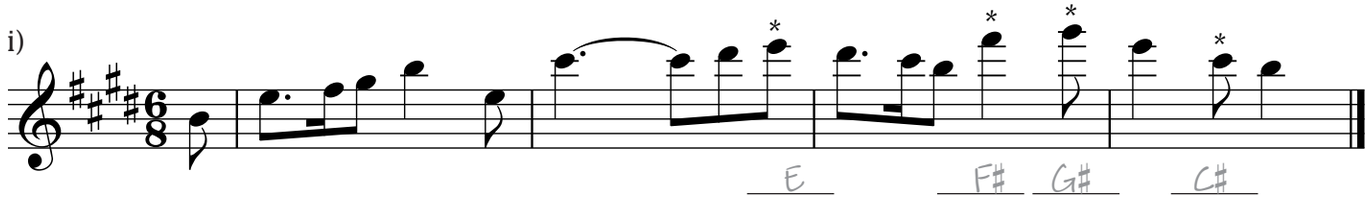


3 Rewrite this tune one octave higher and in the treble clef.

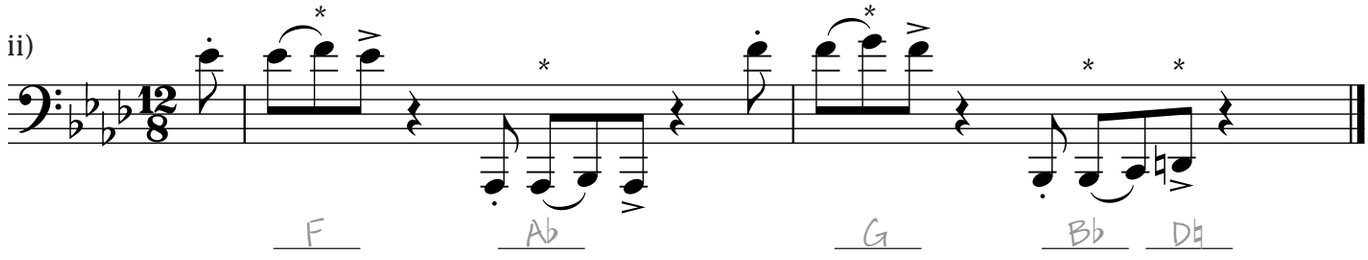


4 Identify the notes marked * in these examples.

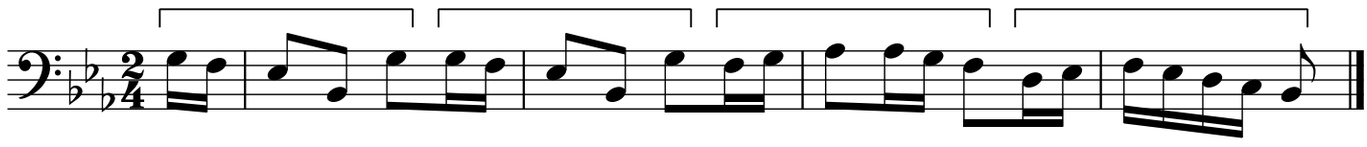
i)



ii)

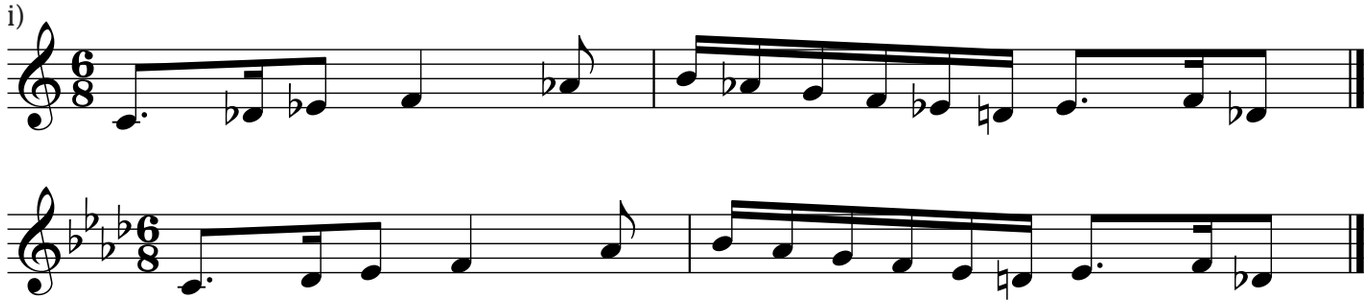


5 Look at the following example and add ⌐¬s to indicate the phrasing.



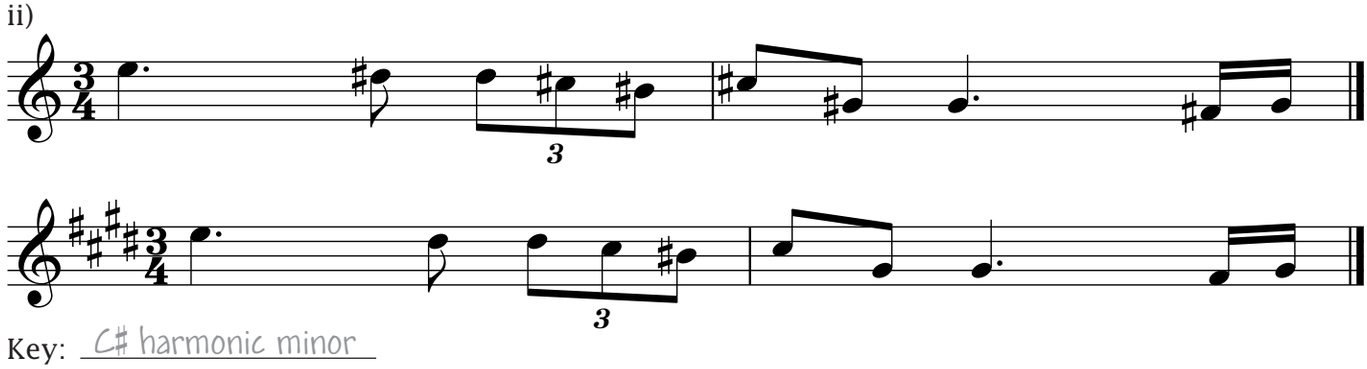
6 Rewrite these two short extracts using the appropriate key signature.

i)



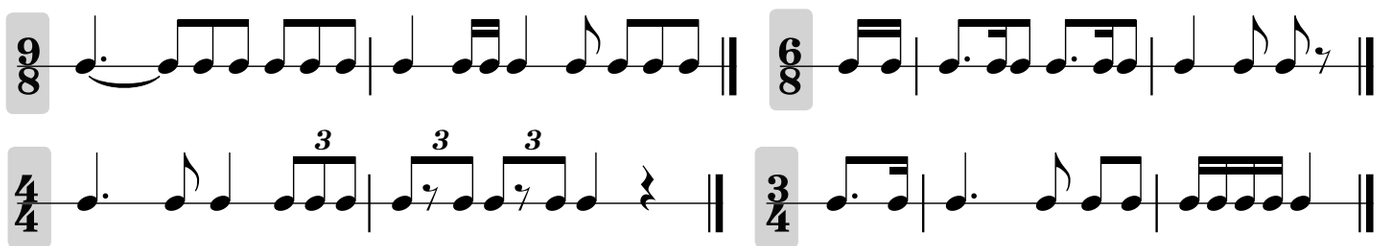
Key: Ab major

ii)

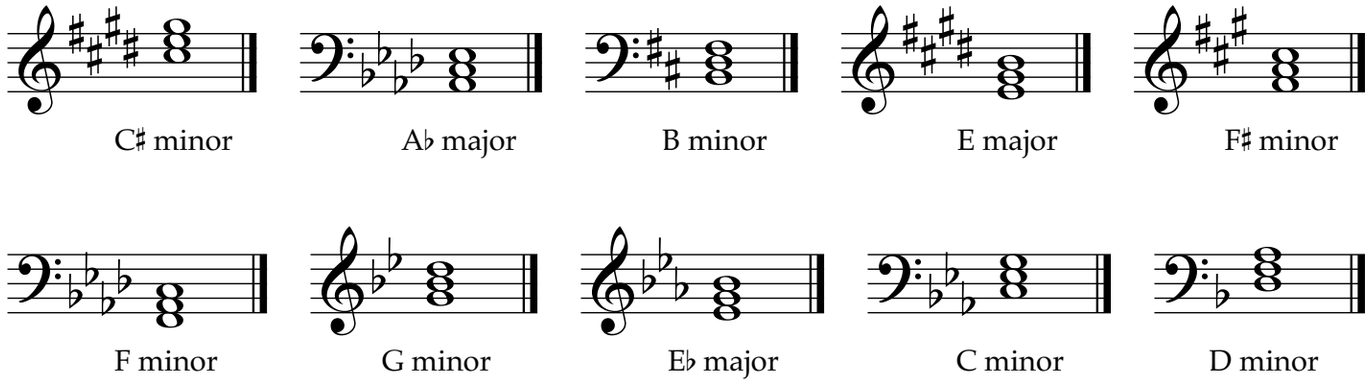


Key: C♯ harmonic minor

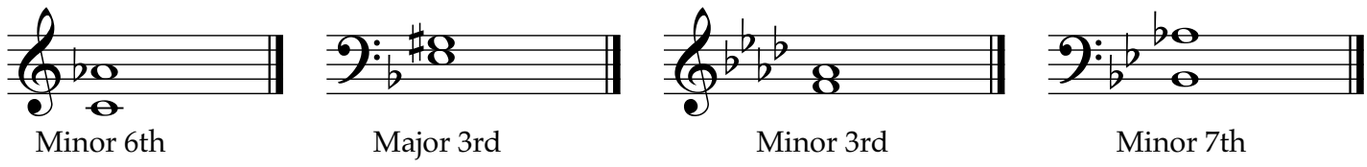
7 Add the missing time signatures to these rhythms.



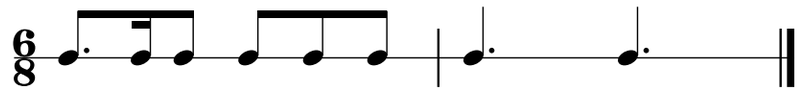
8 Write the given key signature and tonic triad after the clefs.



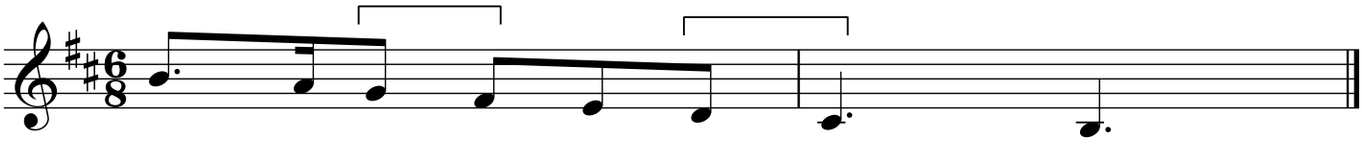
9 Add notes above the given ones to create the harmonic intervals described.



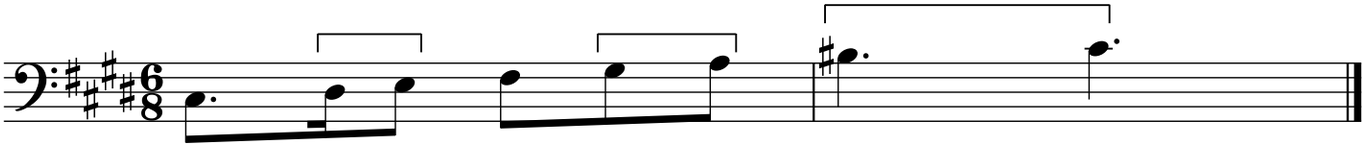
10 Write out the scales below using the given rhythm. Add the appropriate key signature and mark the semitones with a ⌐¬.



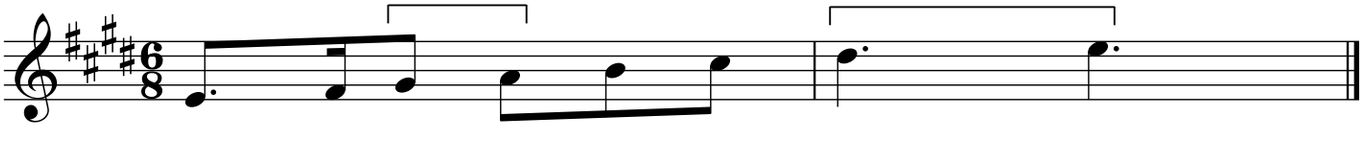
B melodic minor, descending



C♯ harmonic minor, ascending

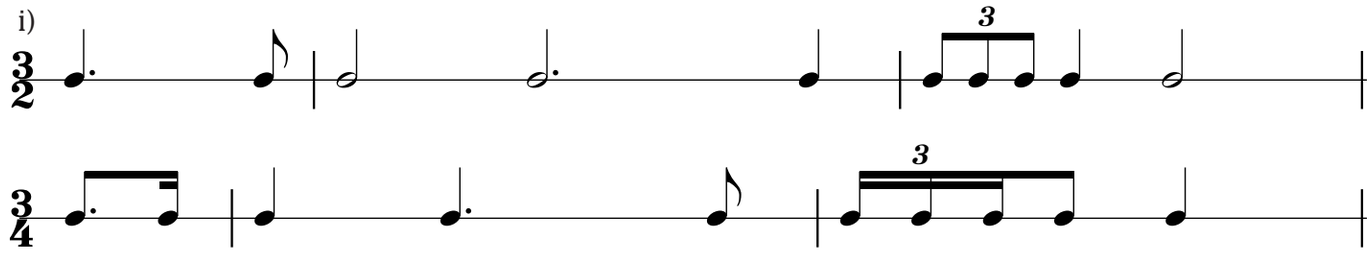


E major, ascending

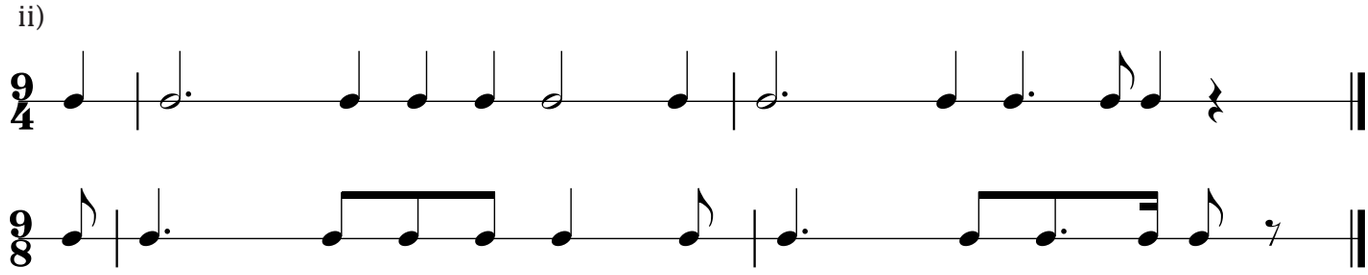


11 Rewrite the following rhythms with notes that are half as long, and add the new time signature. The first note is given.

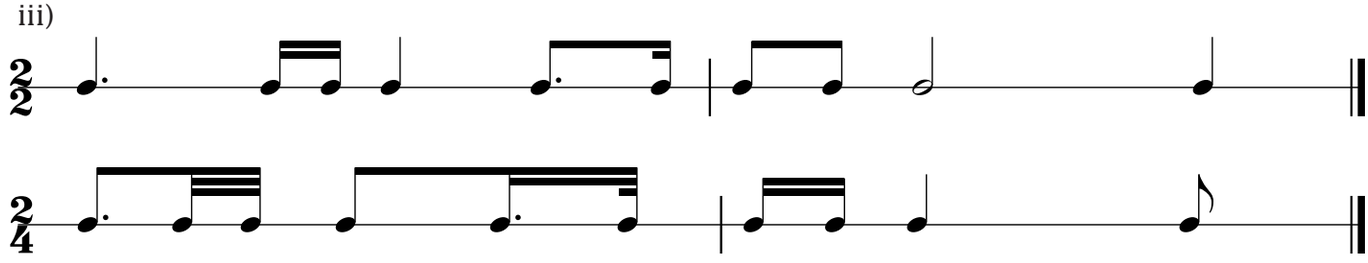
i)



ii)

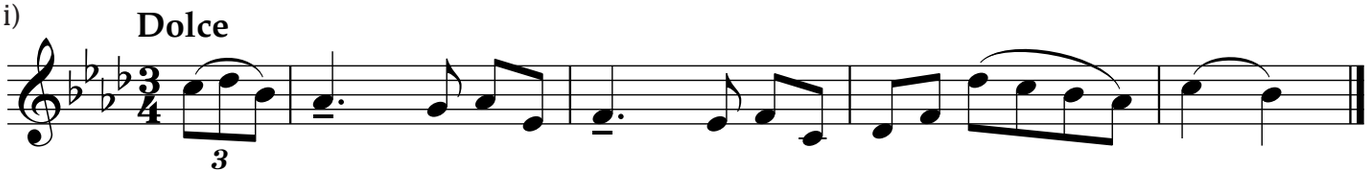


iii)



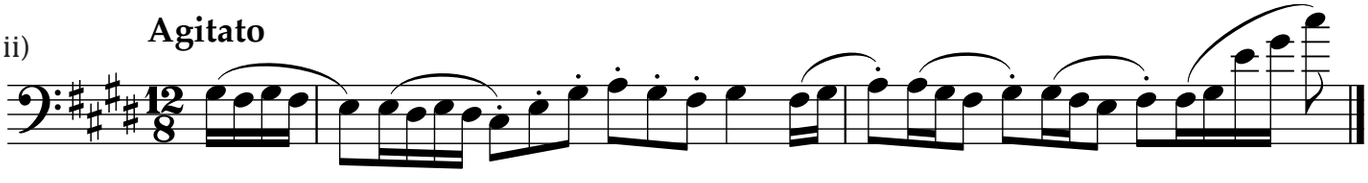
12 Identify the key of these two tunes.

i)



Key: A♭ major

ii)



Key: E major

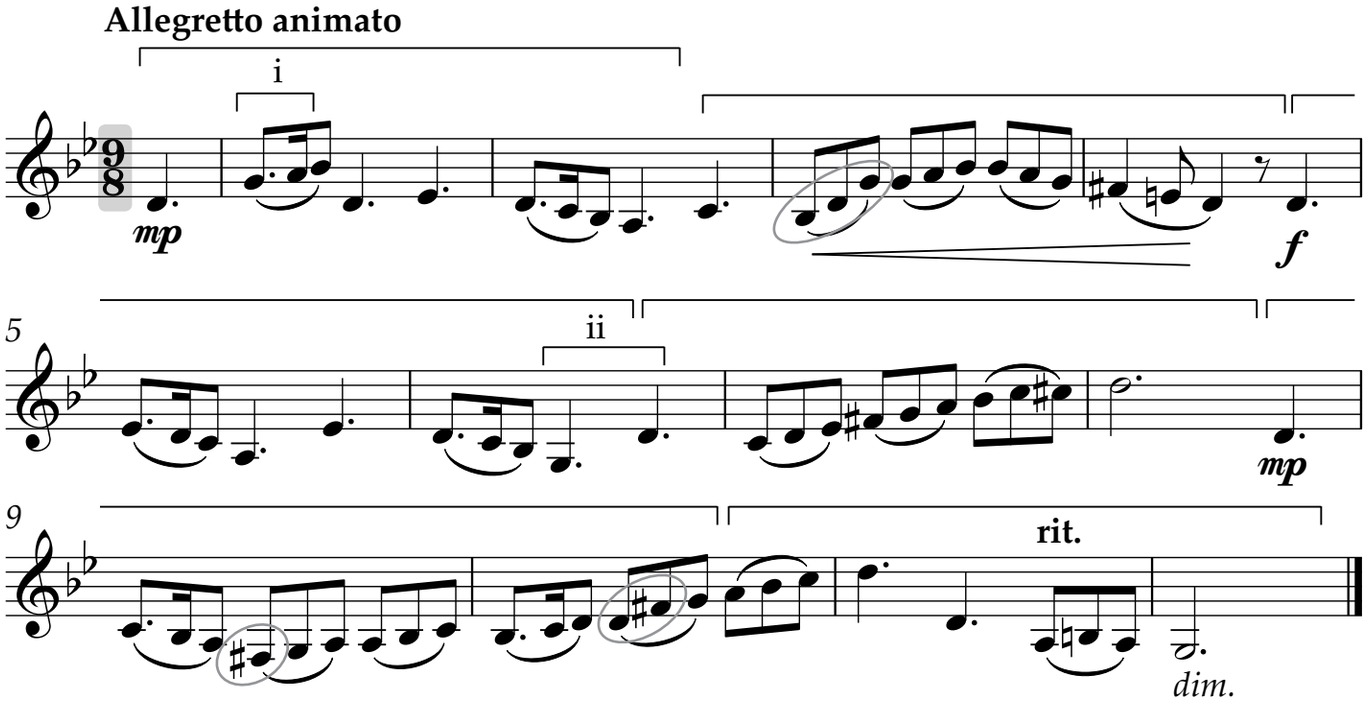
13 Write a four-bar rhythm that uses some of these patterns:

†

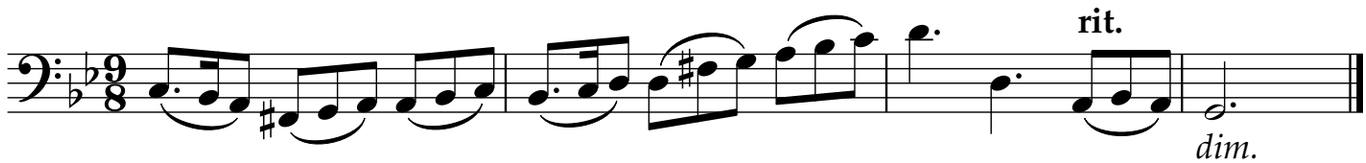
track 15

14 Have a look at this piece and then answer the quiz questions.

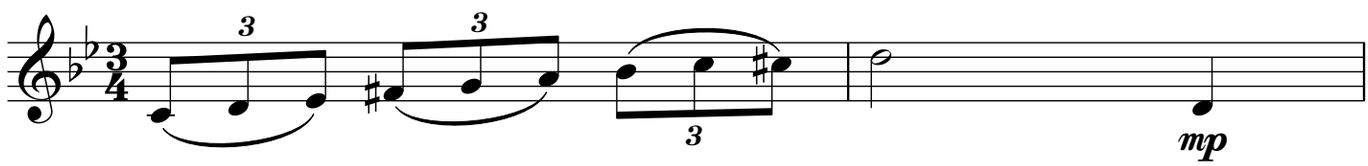
Dance of the sugar plum theory



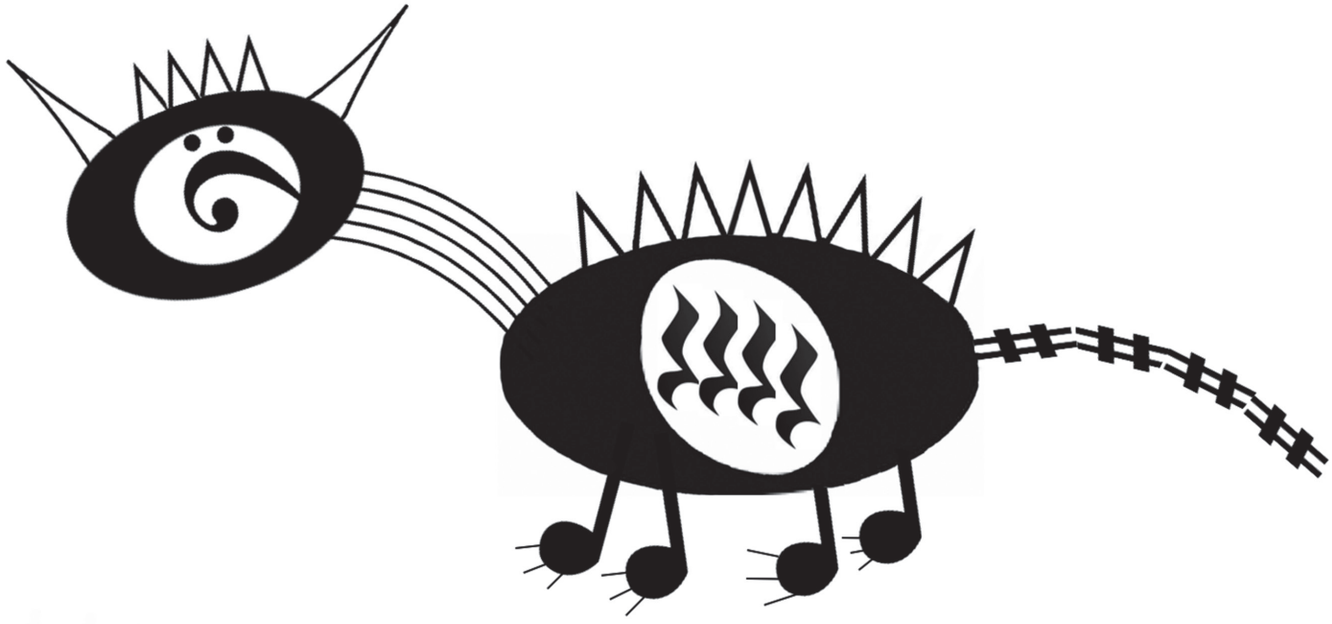
- Play the piece if you can or listen to it on track 15.
- This piece is in G minor. Add the key signature at the start of each line.
- Add the time signature to the music. Is it in: **simple** **compound** time? *(circle)*
  duple **triple** **quadruple** time? *(circle)*
- In which bar does the music get slower? Bar 11
- Give the meaning of *Allegretto animato*. fairly fast and lively
- In which bar is the music likely to be at its softest? Bar 12
- Write the full names of the intervals marked (i) and (ii) in the music.
  i) major 2nd ii) perfect 5th
- Circle two examples of the 7th degree of G minor that occur at different octaves.
- Give the number of two bars that have the same rhythm. Bars 1 and 2.
- Draw a circle around three notes next to each other that belong to the tonic triad.
- Add ⌐¬s above the music to indicate the phrasing. How long is each phrase? 6 beats.
- Transpose the final four bars down one octave, writing in the bass clef.



- Write out bars 7 and 8 in $\frac{3}{4}$, beginning as shown. Add the key signature.



15 How many musical symbols can you find in Pesantesaurus, the Theory Dinosaur? _____



Write them here

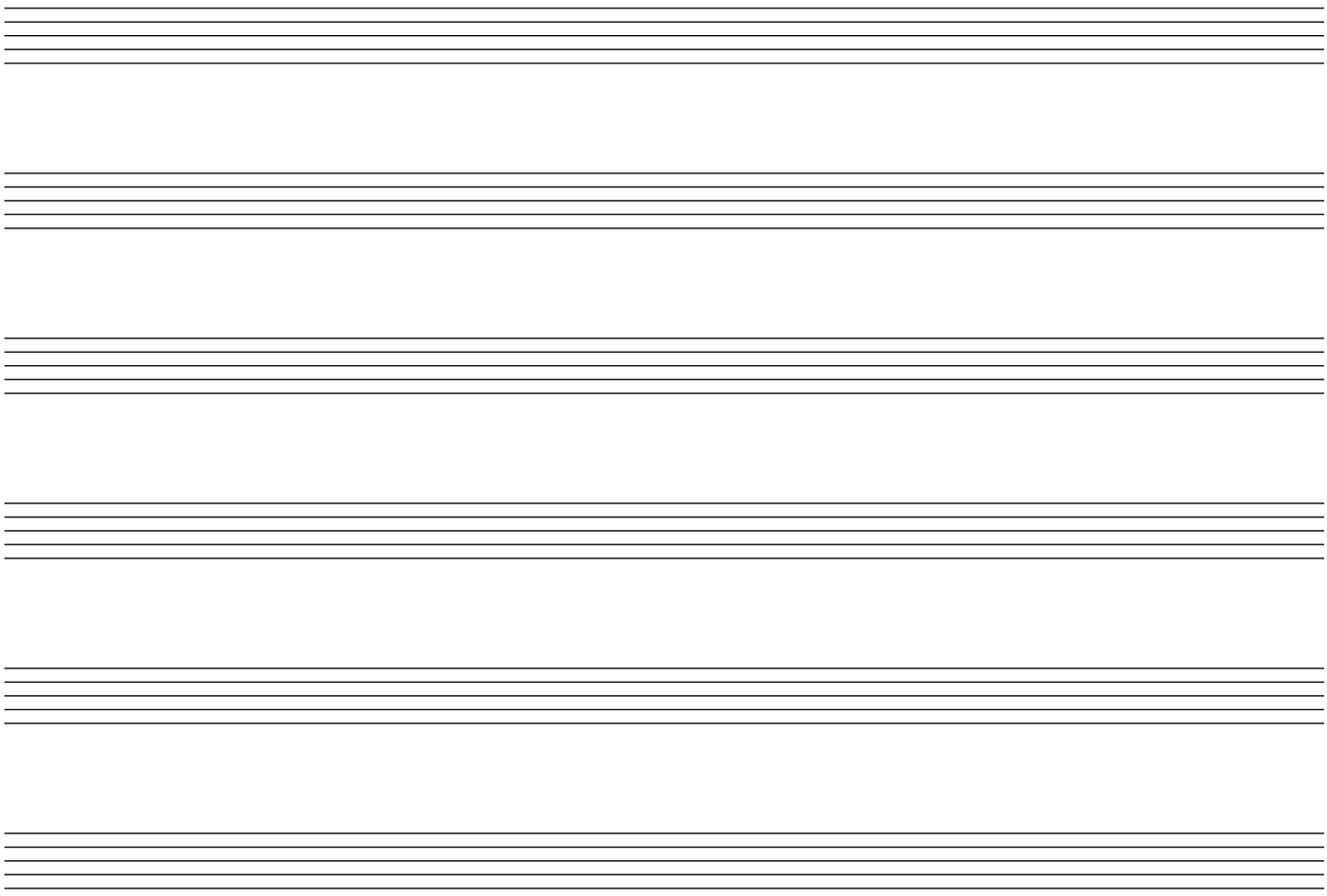
Theory box of fun

In 1916 the French composer Joseph Ropartz wrote a piece in $\frac{21}{16}$ (Nocturne No. 3). That's 21 semiquavers in each bar – perhaps one of the most unusual examples of compound time! Try writing your own piece in $\frac{21}{16}$!

Congratulations

on completing **Improve your theory! Grade 3.**

See you again for Grade 4!



Bloomsbury House
74–77 Great Russell Street
London
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