The following sample exam paper is a printed representation of how this exam will appear online. The structure of the questions, the knowledge required and the topics covered will be the same. However, in order to suit an online platform, the wording of the questions and the method of answering them may be different.

Terminology:

<table>
<thead>
<tr>
<th>bar</th>
<th>semibreve</th>
<th>minim</th>
<th>crotchet</th>
<th>quaver</th>
<th>semiquaver</th>
<th>demisemiquaver</th>
</tr>
</thead>
<tbody>
<tr>
<td>measure</td>
<td>whole note</td>
<td>half note</td>
<td>quarter note</td>
<td>8th note</td>
<td>16th note</td>
<td>32nd note</td>
</tr>
</tbody>
</table>
Music Theory Sample Paper 2020 Grade 3
Exam duration: 1½ hours maximum

1 Rhythm

1.1 Circle the correct time signature for each of these bars.

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

(b) \( \frac{3}{2} \) C 9

(c) \( \frac{3}{8} \) 6 2

1.2 Add the one missing bar-line to each of these five melodies.

(a)

(b)

(c)

(d)

(e)

1.3 Complete this sentence by adding a number.

A dotted quaver is equal to \( \ldots \ldots \) demisemiquavers.

1.4 Tick (✓) one box to describe the time signature of \( \frac{3}{8} \).

- compound duple
- compound triple
- simple triple
- simple duple
1.5 Tick (✓) one box to show which bar is grouped correctly. (1)

1.6 Tick (✓) or cross (✗) each box to show whether the rests are correct or incorrect. (3)

1.7 Look at this bar of music: (1)

Which of the following shows the bar above correctly rewritten using notes of twice the value? Tick (✓) one box.

2 Pitch /15

2.1 Tick (✓) one box to show the correct name of each note. (6)
2.2 Compare bars A, B and C, then circle TRUE or FALSE for each of the three statements.

A \[\text{\includegraphics[scale=0.2]{A.png}}\] B \[\text{\includegraphics[scale=0.2]{B.png}}\] C \[\text{\includegraphics[scale=0.2]{C.png}}\]

(a) A and B are at the same pitch TRUE FALSE
(b) B is one octave higher than C TRUE FALSE
(c) C is one octave lower than A TRUE FALSE

2.3 Tick (✓) the correct clef needed to make each of these named notes.

(a) \[\text{\includegraphics[scale=0.2]{Bb.png}}\] Bb
(b) \[\text{\includegraphics[scale=0.2]{D.png}}\] D
(c) \[\text{\includegraphics[scale=0.2]{C#.png}}\] C#
(d) \[\text{\includegraphics[scale=0.2]{E.png}}\] E

2.4 (a) Look at this bar of music: \[\text{\includegraphics[scale=0.2]{A.png}}\]

Which of the following shows the bar above correctly rewritten one octave lower? Tick (✓) one box.

\[\text{\includegraphics[scale=0.2]{A.png}}\] \[\text{\includegraphics[scale=0.2]{A.png}}\] \[\text{\includegraphics[scale=0.2]{A.png}}\]

(b) Look this bar of music: \[\text{\includegraphics[scale=0.2]{B.png}}\]

Which of the following shows the bar above correctly rewritten one octave higher? Tick (✓) one box.

\[\text{\includegraphics[scale=0.2]{B.png}}\] \[\text{\includegraphics[scale=0.2]{B.png}}\] \[\text{\includegraphics[scale=0.2]{B.png}}\]
3.1 Tick (✓) one box to show the correctly written key signature of F minor. (1)

3.2 Tick (✓) one box to show the correctly written key signature of A major. (1)

3.3 Here is a melody in the key of G minor. Place a cross (✗) in three boxes where accidentals are not needed. (3)

3.4 Circle the correct key of each of these melodies. (3)

(a) Eb major  Ab major  C minor  D minor

(b) Bb major  C minor  G minor  Eb major

(c) G major  G minor  D minor  Bb major
3.5 Cross (x) the two incorrect notes in the following scale.

C# harmonic minor, ascending

3.6 Tick (✓) one box for X and one box for Y to show which notes are needed to complete the scale of F melodic minor.

3.7 Tick (✓) one box for each named scale, to show which scale is correctly written.

(a) A major, ascending

(b) Bb major, ascending
4 Intervals

4.1 For each example, write one note to form the named interval. Your note should be higher than the given note. The key is F♯ minor.

(a) minor 6th  
(b) perfect 4th  
(c) major 7th

(d) minor 3rd  
(e) major 2nd  
(f) perfect 8th/8ve

4.2 Circle the type of each interval. The lower note in each is the key note.

(a) perfect  major  minor  
(b) perfect  major  minor  
(c) perfect  major  minor  
(d) perfect  major  minor
5 Tonic Triads

5.1 Circle **TRUE** or **FALSE** for each statement.

(a) This is the tonic triad of E♭ major  **TRUE**  **FALSE**

(b) This is the tonic triad of B minor  **TRUE**  **FALSE**

5.2 Add one missing note to complete each triad, with the tonic as the lowest note. Use accidentals if necessary.

(a) E major  (b) C minor  (c) A minor

5.3 Circle the correct key for each tonic triad.

(a) G minor  B minor  G major  D minor

(b) D major  A minor  B minor  D minor

(c) E♭ major  A♭ major  C minor  B♭ major

(d) B minor  B major  G major  D major

(e) C# minor  G# minor  A major  F# minor
Tick (✔) one box for each term/sign. (5)

**alla marcia** means:
- majestic
- broadening
- in the style of a march
- in the same way

**prestissimo** means:
- heavy
- fast
- very fast
- very loud

**sempre** means:
- always
- simple, plain
- suddenly
- without

means:
- slight pressure
- staccatissimo
- strong accent
- sforzando

**allargando** means:
- very slow, solemn
- in time
- slow, stately
- broadening
Study this melody and then answer the questions that follow.

**Allegro scherzando**

1. \( \text{\textit{f}} \)

2. \( \text{\textit{dim.}} \)

3. \( \text{\textit{p}} \)

4. \( \text{\textit{mp}} \)

5. \( \text{\textit{f}} \)

6. \( \text{\textit{mp}} \)

7. \( \text{\textit{f}} \)

8. \( \text{\textit{f}} \)

7.1 Compare the following to bar 1 of the melody then tick (✓) the one correct statement.

**Allegretto scherzando**

A

\[ \begin{array}{c}
1. \text{\textit{f}} \\
2. \text{\textit{f}} \\
3. \text{\textit{f}} \\
4. \text{\textit{f}} \\
5. \text{\textit{f}} \\
6. \text{\textit{f}} \\
7. \text{\textit{f}} \\
8. \text{\textit{f}}
\end{array} \]

B

\[ \begin{array}{c}
1. \text{\textit{f}} \\
2. \text{\textit{f}} \\
3. \text{\textit{f}} \\
4. \text{\textit{f}} \\
5. \text{\textit{f}} \\
6. \text{\textit{f}} \\
7. \text{\textit{f}} \\
8. \text{\textit{f}}
\end{array} \]

C

\[ \begin{array}{c}
1. \text{\textit{f}} \\
2. \text{\textit{f}} \\
3. \text{\textit{f}} \\
4. \text{\textit{f}} \\
5. \text{\textit{f}} \\
6. \text{\textit{f}} \\
7. \text{\textit{f}} \\
8. \text{\textit{f}}
\end{array} \]

A is an exact copy

B is an exact copy

C is an exact copy

They are all different from the original

7.2 Circle **TRUE** or **FALSE**.

The tempo remains the same throughout this melody

**TRUE**

**FALSE**
7.3 Complete the following three sentences by ticking one box for each. (3)

(a) The **highest** note in the melody is ...
   - C  
   - Eb  
   - Bb  
   - D  

(b) There is a dotted quaver in ...
   - bar 3  
   - bar 4  
   - bar 5  
   - bar 7  

(c) There is a note marked to be played with an accent in ...
   - bar 1  
   - bar 2  
   - bar 7  
   - bar 8  