

Discovering Music Theory

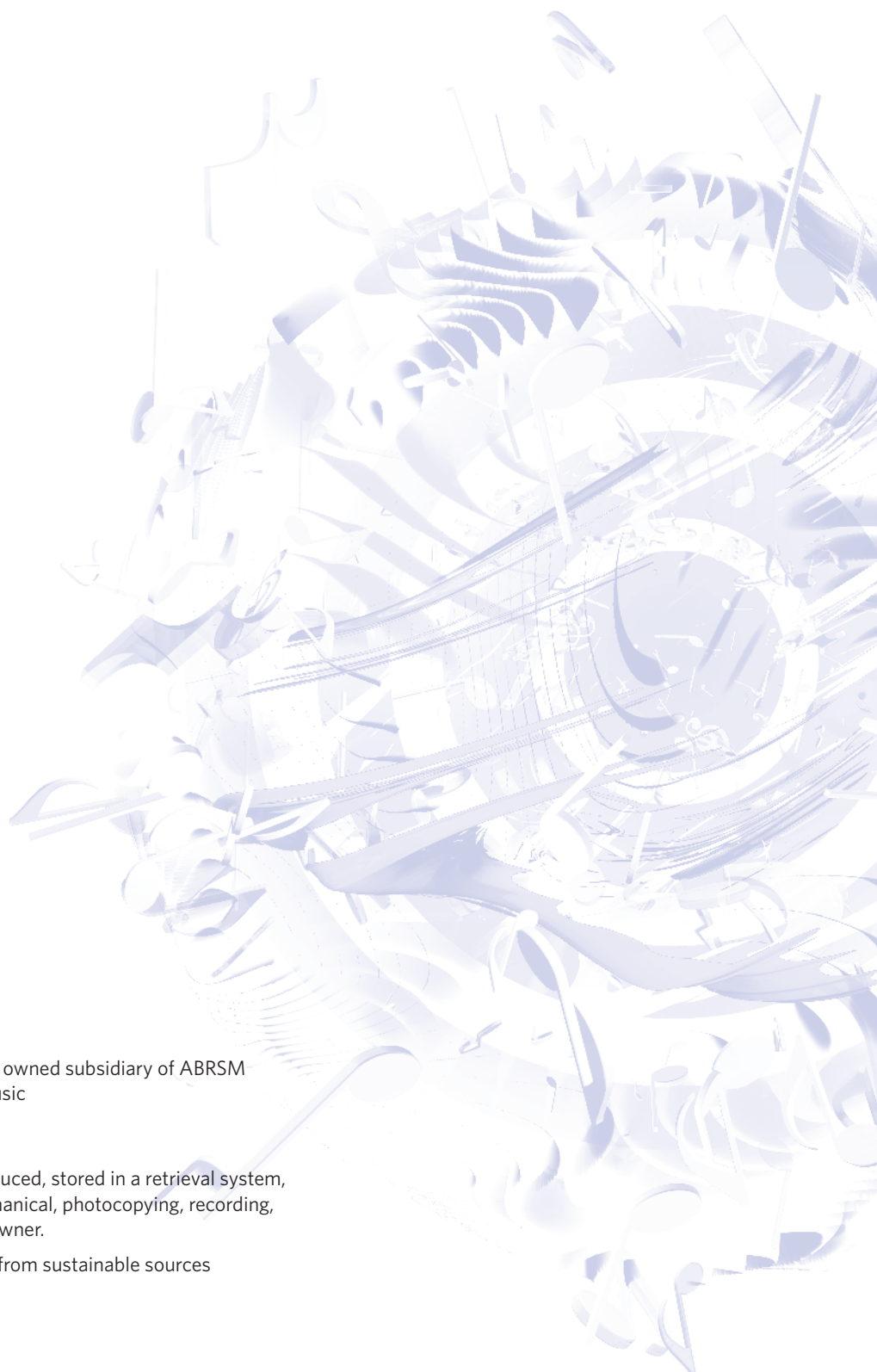
THE ABRSM GRADE 3 WORKBOOK

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First published in 2020 by ABRSM (Publishing) Ltd, a wholly owned subsidiary of ABRSM
© 2020 by The Associated Board of the Royal Schools of Music
ISBN 978 1 78601 347 7
AB 4012

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Printed in England by Page Bros (Norwich) Ltd, on materials from sustainable sources
P14809



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Starting on an upbeat

Not all music starts on the first beat of the bar. Many melodies start on an upbeat – often the last beat of a bar. When this happens, the final bar of the melody is usually shortened so that the first and last bars make one whole bar when added together.

- If a melody in $\frac{4}{4}$ starts on the fourth beat of the bar, the last bar will often have only three beats – the final beat has been ‘borrowed’ from the last bar and placed at the beginning.
- A melody in $\frac{3}{4}$ that begins on the third beat will often have only two beats in its final bar, and so on.

Look at this example from Chopin’s Prelude in A major, Op. 28, No. 7:



Chopin’s melody starts on the last beat of the bar, which has been ‘borrowed’ from the bar at the end of the extract.

Did you know?

Another name for an upbeat is an **anacrusis**.

Theory in sound

Listen to Chopin’s Prelude in A major to hear what an upbeat sounds like. What other pieces do you know that start with an upbeat?

Smart tip

When a melody begins with an upbeat, work out the time signature by looking at the complete bars in the middle.

Exercise 8 Add the time signature to each of these melodies.

a Handel

b Beethoven

c Mozart

d Trad.



Duple, triple and quadruple time

Time signatures may be described as **duple**, **triple** or **quadruple**, depending on how many beats they have in a bar. This is shown by the top number of a time signature.

A **duple** time signature has two beats in a bar.

A **triple** time signature has three beats in a bar.

A **quadruple** time signature has four beats in a bar.

- Notice that the type of beat (crotchet, quaver, minim) does not matter here – only the number of beats in a bar.

$\frac{2}{4}$	$\frac{2}{2}$	=	duple time
$\frac{3}{4}$	$\frac{3}{2}$	$\frac{3}{8}$	= triple time
$\frac{4}{4}$	$\frac{4}{2}$	=	quadruple time

Exercise 9 Tick (✓) one box to describe each time signature.

a	$\frac{4}{4}$	<input type="checkbox"/>	duple	<input type="checkbox"/>	triple	<input type="checkbox"/>	quadruple
b	$\frac{3}{4}$	<input type="checkbox"/>	duple	<input type="checkbox"/>	triple	<input type="checkbox"/>	quadruple
c	$\frac{4}{2}$	<input type="checkbox"/>	duple	<input type="checkbox"/>	triple	<input type="checkbox"/>	quadruple
d	$\frac{2}{4}$	<input type="checkbox"/>	duple	<input type="checkbox"/>	triple	<input type="checkbox"/>	quadruple
e	$\frac{3}{2}$	<input type="checkbox"/>	duple	<input type="checkbox"/>	triple	<input type="checkbox"/>	quadruple

Theory in sound

Listen to the following pieces, which are in duple, triple and quadruple time, and count or clap the beats as you listen.

- Duple time** Beethoven, Symphony No. 7, Op. 92 (Finale)
Triple time Tchaikovsky, *Swan Lake*, Op. 20 ('Dance of the Swans')
Quadruple time Mozart, Serenade in B \flat , K. 361 (opening)

Write down the name of a piece you have played or sung that is in:

Duple time

Triple time

Quadruple time

Exercise 11 Tick (✓) one box for each question to show which bar is grouped correctly.

a

b

c

Exercise 12 Tick (✓) or cross (✗) each box to show whether the rests are correct or incorrect.

a

b

c

d

Remember!

Rhythms can be rewritten in different time signatures by doubling or halving all the time values. For example, $\frac{2}{4}$ can be rewritten in $\frac{2}{2}$ by doubling all the time values.



Exercise 13 Look at this bar of music:

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

Exercise 14 Look at this bar of music:

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

Challenge!

Try writing out a bar from a piece you know with a $\frac{3}{4}$ time signature, using notes of twice the value.




Test your progress

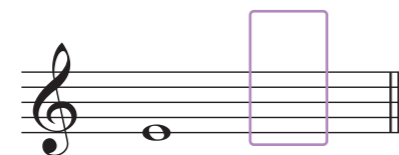
How many duple, triple and quadruple time signatures can you name?


Exercise 3 Write the missing degrees of each major scale as semibreves. The tonic note is given each time.


Smart tip

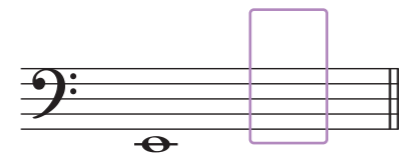
Remember to add accidentals where they are needed.


a  Tonic 5th


b  Tonic 7th


c  Tonic 3rd


d  Tonic 4th

e  Tonic 8th

f  Tonic 4th


g  Tonic 6th


h  Tonic 2nd


i  Tonic 3rd

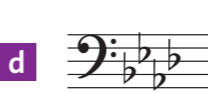
The remaining exercises in this chapter include major keys from Grades 1, 2 and 3.


Exercise 4 Name the major keys that have these key signatures.


a  Key: major


b  Key: major


c  Key: major

d  Key: major

e  Key: major

f  Key: major

g  Key: major

h  Key: major

Exercise 5 Circle the correct key for each of these melodies.

Smart tip

These melodies have been written without key signatures. Look for the accidentals, and remember that an accidental alters a pitch for a whole bar. Also bear in mind that not all of the sharpened or flattened notes in a key may be present in the melody.

a  J. S. Bach
A major E major G major

b  Schubert
Bb major Eb major Ab major

c  J. S. Bach
Eb major Bb major F major

d  Mozart
D major A major E major

Test your progress

Can you write the key signatures of all of the keys used in Exercise 5? Try writing them in both the treble and the bass clef.

a 

b 

c 

d 