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QUESTIONS

ON THE

RUDIMENTS OF MUSIC

BASED ON THE SYLLABUS FOR THE

LOCAL CENTRE EXAMINATIONS

OF

THE ASSOCIATED BOARD

OF

THE ROYAL ACADEMY OF MUSIC

AND

THE ROYAL COLLEGE OF MUSIC

COMPILED BY

JAMES SIMPSON

EIGHTEENTH IMPRESSION



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PREFACE

THESE questions on the Rudiments of Music are based on the Syllabus for the LOCAL CENTRE Examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music.

They are not copied questions, but they lead up to the standard of requirements in each part of the subject in which all candidates must prove themselves efficient before the double certificate (Practical and Theoretical) can be secured.

The questions are written in conformity with tests which have been used at previous examinations covering a long period of years; the author therefore feels that the work will prove both useful and helpful, and he hopes that the definiteness of his method may lead to good results.

One hundred supplementary tests appear at the end of the book, which may be used at the teacher's discretion.

INDEX

| | PAGE |
|--|------|
| NOTES, DOTS, AND RESTS - - - - - | 7 |
| SHARPS, FLATS, AND NATURALS - - - - - | 12 |
| STAVES AND CLEFS, INCLUDING THE C CLEF AS USED FOR ALTO AND TENOR - - - - - | 13 |
| SCALES AND KEY SIGNATURES: THE TECHNICAL NAMES FOR THE DEGREES OF THE SCALE - - - - - | 17 |
| INTERVALS AND THEIR INVERSIONS - - - - - | 27 |
| TIME, TIME SIGNATURES, AND BARRING OF GIVEN PASSAGES | 37 |
| THE MEANINGS OF TERMS AND SIGNS - - - - - | 49 |
| TRIADS - - - - - | 61 |
| TRANSPOSITION - - - - - | 64 |
| ONE HUNDRED SUPPLEMENTARY TESTS - - - - - | 68 |
| HINTS TO CANDIDATES - - - - - | 73 |

QUESTIONS ON THE RUDIMENTS OF MUSIC

NOTES, DOTS, AND RESTS

1. Explain the difference between a tone and a note.
2. How are the length values of musical sounds represented?
3. Write and name seven different kinds of notes in the order of length, beginning with the longest.

4. Rearrange the following notes according to their time values, beginning with the shortest:



5. How many semiquavers are there in each of the following notes?

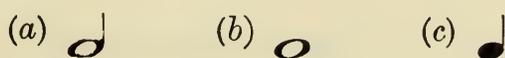


6. How many crotchets are there in each of the following notes? (a) a half note, (b) a quarter note

7. How many demisemiquavers are there in each of the following notes?



8. How many quavers are there in each of the following notes?



9. How many minims are equal to this note? a half note

10. Taking the semibreve as a whole note, name (a) a half note, (b) an eighth, (c) a sixteenth, (d) a quarter, (e) a thirty-second.

11. In what way does a dot placed after a note or rest affect its value ?

12. How many semiquavers are there in each of these dotted notes ?

(a)  (b)  (c)  (d) 

13. How many crotchets are there in each of these dotted notes ?

(a)  (b) 

14. How many demisemiquavers are there in each of these dotted notes ?

(a)  (b)  (c)  (d)  (e) 

15. How many quavers are there in each of these dotted notes ?

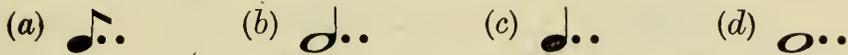
(a)  (b)  (c) 

16. How many minims are there in this dotted note ? 

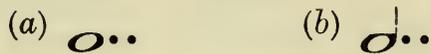
17. Divide the value of this dotted note  (a) in two equal parts, (b) in three equal parts, (c) in four equal parts, (d) in six equal parts, (e) in eight equal parts.

18. In what way does a double dot placed after a note or rest affect its value ?

19. How many demisemiquavers are there in each of the following double-dotted notes ?



20. How many quavers are there in each of the following double-dotted notes ?



21. How many semiquavers are there in each of the following double-dotted notes ?



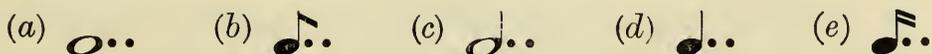
22. How many crotchets are there in this double-dotted note ? 

23. Add a note to each of the given notes, so that when added together each group of notes will be equal in value to a semibreve :



24. Will any number of dots placed after a note double its value ?

25. Write the following notes, substituting a note for each dot respectively :



26. Name the note which is equal to one-third of a dotted quaver.

27. Name the note which is equal to one-fourth of a quaver.

28. Name the note or dotted note which is equal in value to each of the following groups of notes :

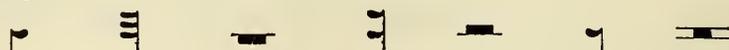
(a)  (b)  (c) 

(d)  (e) 

(f) 

29. As notes represent sounds. what signs are used as marks of silence ?

30. Rearrange these rests in the order of length, beginning with the shortest :



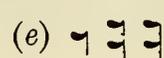
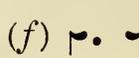
31. Write after each of the following notes a rest of corresponding value :



32. Show by examples the ways by which the value of a note or rest may be prolonged.

33. Write one note or dotted note equal in value to each of the following groups of rests :

(a)  (b)  (c) 

(d)  (e)  (f) 

34. Write two equal rests, which added together are equal in value to each of the following notes :

(a)  (b)  (c)  (d)  (e) 

35. Write four equal rests, which added together are equal in value to (a) a minim, (b) a quaver, (c) a semi-breve, (d) a crotchet, (e) a semiquaver.

36. Write beside each of the following rests the note or notes, which together with the rests make up the value of a semibreve :

- (a)  (b)   (c)  . (d)  

37. Write after each of the following groups of notes the rest or rests, which together with the notes make up the value of a dotted minim :

- (a)    (b)   (c)   (d)   (e) 

38. What rest may be used for a whole bar, irrespective of signature ?

39. How are rests of more than one bar indicated ?

40. What kind of rest is denoted by this sign ? 

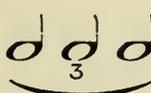
41. Write a breve, also two notes which added together equal it in value.

42. What is meant by (a) a duplet, (b) a triplet, (c) a quadruplet, (d) a quintolet, (e) a sextuplet ?

43. Give the name to each of the following groups :

- (a)  (b)  (c)  (d) 
- (e) 

44. Write two notes equal in value to each of the following triplets :

- (a)  (b)  (c)  (d) 

45. Write one note equal in value to each of the following triplets:



46. Write (a) a duplet equal to three quavers,
 (b) a triplet equal to two semiquavers,
 (c) a quadruplet equal to three quavers,
 (d) a quintolet equal to four semiquavers,
 (e) a sextuplet equal to four quavers.

47. What is a tie or bind ?

48. Write a note or dotted note equal in value to each of these groups of notes :



49. Name the equivalent in semiquavers of these tied notes in each case :



SHARPS, FLATS, AND NATURALS

50. Name the following signs :



51. What is the effect of (a) a sharp written before a note, (b) a flat written before a note ?

52. What is the effect of (a) a double sharp written before a note, (b) a double flat written before a note ?

53. When a sharp, double sharp, flat, double flat, or natural occurs in a piece which is not in the key signature, what is it called ?

54. For how long does the effect of an accidental last ?

55. To which keys on the pianoforte (white or black) does this sign ♯ apply ?

STAVES AND CLEFS

INCLUDING THE C CLEF AS USED FOR ALTO AND TENOR

56. What is meant by pitch ?

57. (a) How many lines are there in the treble or bass stave ? (b) Name the number of spaces between the lines of the stave.

58. What is meant by the Great Stave ?

59. Name the letters of the alphabet used in music.

60. What is a clef ?

61. Write the treble and bass clefs upon a stave, with the clef note in each case. Name both notes.

62. (a) Give the letter-names of the lines of the treble stave, beginning with the lowest. (b) Give the letter-names of the spaces of the treble stave.

63. (a) Give the letter-names of the lines of the bass stave, beginning with the lowest. (b) Give the letter-names of the spaces of the bass stave.

64. What rule is generally observed in writing the stems of notes ?

65. Name the kinds of notes which are usually joined together by bands instead of separately hooked.

66. Write in semibreves these notes on the treble stave : E, A, F, C, B, G, D.

67. Write in minims these notes on the bass stave : D, G, B, C, F, A, E.

68. What are leger lines ?

69. Write the following notes :

(a) G, C, A, D, B, F, E above the treble stave in crotchets.

(b) D, A, G, B, E, F, C below the treble stave in semibreves.

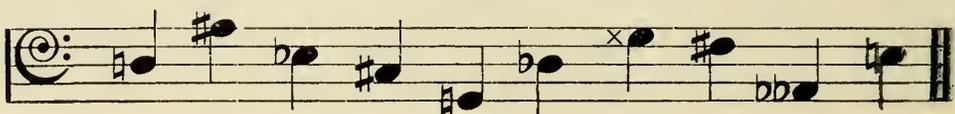
(c) E, F, B, D, A, C, G above the bass stave in minims.

(d) C, F, E, B, G, A, D below the bass stave in quavers.

70. Write the note called middle C : (a) Using the treble clef, (b) using the bass clef.

71. Name the following notes :

(a) 

(b) 

72. What is an enharmonic change? Give an example.

73. Change the names of the following notes enharmonically :

G# D \flat B F# B \flat D# F \flat A# C \flat E#

74. (a) What note on the pianoforte can be expressed by only two names? (b) Name all the other notes which can have three distinct names.

75. In addition to the treble or G clef, and the bass or F clef, what other clef is in use?

76. Write on a stave the alto and tenor clefs with the clef note in each case.

77. (a) Give the letter-names of the lines of the alto stave, beginning with the lowest. (b) Give the letter-names of the spaces of the alto stave.

78. (a) Give the letter-names of the lines of the tenor stave, beginning with the lowest. (b) Give the letter-names of the spaces of the tenor stave.

79. To which staves do these line notes belong?

(a) F, A, C, E, G. (b) D, F, A, C, E.

80. To which staves do these space notes belong?

(a) G, B, D, F. (b) E, G, B, D.

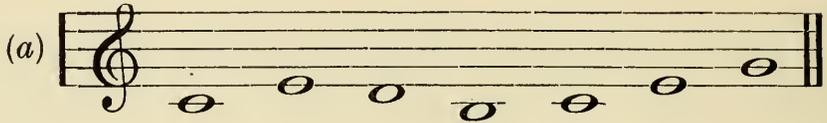
81. Write these notes in semibreves :

(a) F, C, G, E, B, D, A, on the alto stave.

(b) A, D, B, E, G, C, F, on the tenor stave

82. Write these notes at the same pitch :

On the Alto Stave.



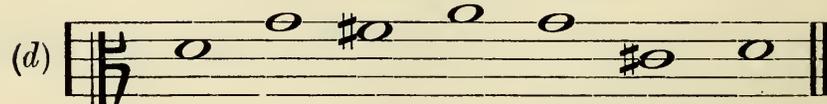
On the Tenor Stave.



On the Alto and Tenor Staves.



On the Treble and Tenor Staves.



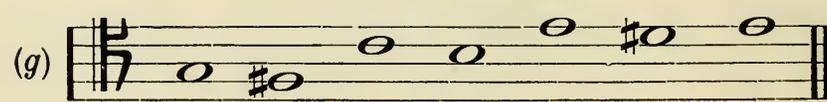
On the Treble and Alto Staves.



On the Tenor and Bass Staves.



On the Alto and Bass Staves



On the Alto and Tenor Staves.



On the Treble, Alto, and Tenor Staves.



83. What does the figure 8 signify when placed under certain notes ?

84. Explain the meaning of the sign *8ve*..... (a) when written above the staff, (b) when written below the staff.

SCALES AND KEY SIGNATURES

THE TECHNICAL NAMES FOR THE DEGREES OF THE SCALE

85. How many kinds of scales are there ? Name them.

86. What is a key signature ?

87. Name the order in which the sharps follow each other in a key signature.

88. Name the order in which the flats follow each other in a key signature.

89. Write the names of the major keys represented by these key signatures :

The image shows two musical staves with ten key signatures labeled (a) through (j). The first staff is a treble clef and the second is a bass clef. Each key signature is shown as a set of sharps or flats on the staff, separated by vertical bar lines.

- (a) Treble clef, one flat (Bb)
- (b) Treble clef, two sharps (F# and C#)
- (c) Treble clef, two flats (Bb and Eb)
- (d) Treble clef, one sharp (F#)
- (e) Treble clef, three flats (Bb, Eb, and Ab)
- (f) Bass clef, two sharps (F# and C#)
- (g) Bass clef, one flat (Bb)
- (h) Bass clef, three sharps (F#, C#, and G#)
- (i) Bass clef, three flats (Bb, Eb, and Ab)
- (j) Bass clef, two sharps (F# and C#)

90. Write (a) on the treble staff the key signatures of C# and Gb Major ; (b) on the bass staff the key signatures of F# and Cb Major.

91. What is meant by a relative minor key ?

92. Name the number of semitones between a major keynote and its relative minor keynote.

93. Why is the key of E Minor related to the key of G Major ?

94. Write above the following the names of the major keys, and below the names of the relative minor keys, which these signatures represent :

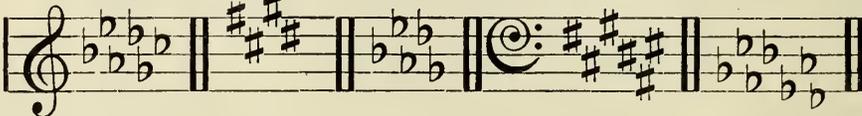
(a) (b) (c) (d) (e)



(f) (g) (h) (i) (j)



(k) (l) (m) (n) (o)



95. Name (a) the major key in which $D\sharp$ is the last sharp in the key signature ; (b) the minor key in which $C\sharp$ is the last sharp in the signature ; (c) the major key in which $A\flat$ is the last flat in the signature ; (d) the minor key in which $E\flat$ is the last flat in the signature.

96. Give the technical name of each note of the diatonic scale.

97. (a) What is the order of major keys with sharps starting from C ? (b) Give the technical name of the last sharp in a major key signature.

98. (a) What is the order of major keys with flats starting from C? (b) Give the technical name of the last flat in a key signature.

99. (a) Give the technical name of the note which determines whether a piece is written in the major or minor key. (b) State in which key (major or minor) it appears as an accidental.

100. Name three minor keys in which the leading note is represented by a double sharp.

101. What is meant by a relative major key?

102. Why is the key of D Major related to the key of B Minor?

103. Name the relative major keys of (a) F Minor, (b) G Minor, (c) A Minor, (d) C Minor, (e) G# Minor, (f) C# Minor, (g) D# Minor, (h) Eb Minor, (i) A# Minor.

104. What is meant by a tonic minor key?

105. Write after each of the following major key signatures its tonic minor key signature.

F Major.

E Major.

Bb Major.



106. What is meant by a tonic major key?

107. Write after each of the following minor key signatures the tonic major key signature.

G Minor.

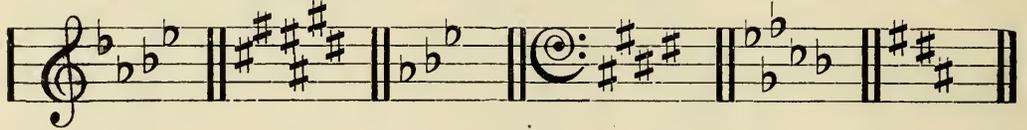
F# Minor.

Eb Minor.



108. Rearrange in correct order the sharps and flats in the following key signatures :

A \flat Major. F \sharp Major. E \flat Major. E Major. D \flat Major. A Major.



109. Write on the alto stave the key signatures of D Major, C Minor, B Major, and D Minor.

110. Write on the tenor stave the key signatures of A \flat Major, F \sharp Minor, B \flat Major, and C \sharp Minor.

111. Name the key of each example :



No. 111—Continued from p. 20 :



112. What is a diatonic scale ?

113. Name two kinds of diatonic scales.

114. (a) Between which notes of the major scale are the semitones ? (b) Between which notes are the whole tones ?

115. Name a succession of white notes on the piano-forte upon which can be played a complete major scale.

116. Why is the F sharpened in the scale of G Major ?

117. Why is the B flattened in the scale of F Major ?

118. Write in semibreves on the treble stave the ascending scales of (a) C Major, (b) B \flat Major, (c) G Major, (d) F Major, (e) D Major. Prefix the key signatures and mark the semitones with slurs.

119. Name the two forms of the minor scale now in general use.

120. Between which notes of the harmonic minor scale are the semitones ?

121. Between which notes of the harmonic minor scale is there a step of a tone and a half ?

122. Write in minims on the treble stave the ascending scales of (a) A Harmonic Minor, (b) D Harmonic Minor, (c) G Harmonic Minor. Prefix the key signatures and mark the semitones.

123. Between which notes of the melodic minor scale are the semitones?

124. Give the technical names of the notes of the ascending melodic minor scale which are indicated by accidentals.

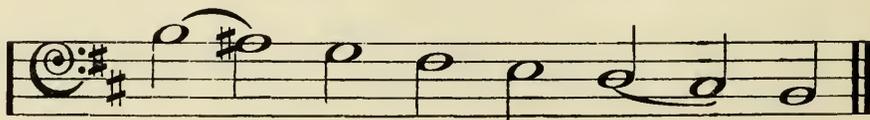
125. Write in crotchets on the treble stave the ascending and descending scales of (a) E Melodic Minor, (b) G Melodic Minor, (c) B Melodic Minor. Prefix the key signatures and mark the semitones.

126. Write in quavers on the treble stave the ascending scales of (a) A Major, (b) F \sharp Harmonic Minor, (c) D \flat Major. Prefix the key signatures and mark the semitones.

127. Write in semibreves on the alto stave the ascending scales of (a) B Harmonic Minor, (b) A \flat Major, (c) E Harmonic Minor. Prefix the key signatures and mark the semitones.

128. Write in minims on the bass stave the descending scales of (a) E Major, (b) G Harmonic Minor, (c) F \sharp Major. Prefix the key signatures and mark the semitones.

MODEL ANSWER.—Scale of B Harmonic Minor.



129. Write in crotchets on the tenor stave the ascending scales of (a) F Harmonic Minor, (b) E \flat Major, (c) C Melodic Minor. Prefix the key signatures and mark the semitones.

130. Write in semibreves on the alto stave the ascending and descending scales of (a) A Melodic Minor, (b) D Melodic Minor, (c) F \sharp Melodic Minor. Prefix the key signatures and mark the semitones.

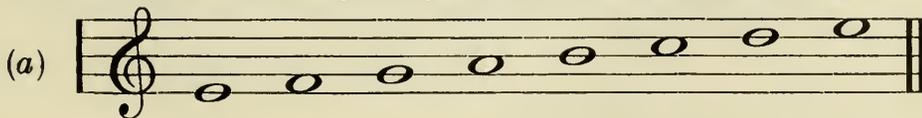
131. Write in minims on the bass stave two forms of the scale of E Minor (ascending and descending), stating which is the harmonic and which is the melodic form. Prefix the key signatures and mark the semitones.

132. Write in crotchets on the bass stave the ascending tonic major scale of the minor scale named in Question 131, omitting the key signature. Prefix the necessary accidentals and mark the semitones.

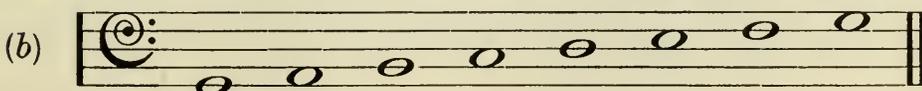
133. Write in semibreves on the treble stave the ascending scales of (a) E \flat Harmonic Minor, (b) E \flat Melodic Minor, (c) the Tonic Major scale. Omit the key signatures, but prefix the necessary accidentals and mark the semitones.

134.* Convert the following notes into the scales named. Omit the key signatures, but prefix the necessary accidentals. Do not alter the position of any note.

Scale of B Major, beginning and ending on the Subdominant.



Scale of C Harmonic Minor, beginning and ending on the Dominant.



* Hint: Write out each scale fully, beginning and ending on the tonic. Then pick out the accidentals and write them in their correct places in the above examples.

135. Write in minims on the tenor stave the ascending scale of D Major, beginning and ending on the super-tonic. Omit the key signature, but prefix the necessary accidentals.

136. Write in crotchets on the alto stave the descending scales of (a) F Melodic Minor, and (b) its relative major scale. Prefix the key signatures and mark the semitones.

137. Write in semibreves on the treble stave the ascending scales of (a) six flats major, (b) four sharps melodic minor. Omit the key signatures, but prefix the necessary accidentals and mark the semitones.

138. Name the following :

- (a) The major scale, which has E♯ for its mediant.
- (b) The minor scale, which has C♯ for its dominant.
- (c) The major scale, which has F for its sub-mediant.
- (d) The minor scale, which has A♯ for its supertonic.
- (e) The major scale, which has F♯ for its sub-dominant.
- (f) The minor scale, which has C double sharp for its leading note.

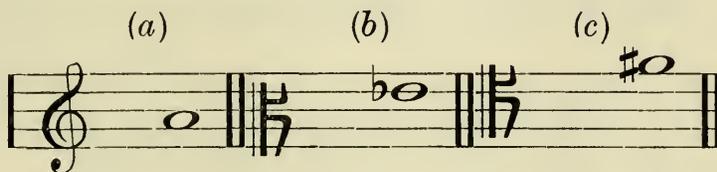
139. Name the following :

- (a) The minor scale, which has D♭ for its mediant.
- (b) The major scale, which has F♯ for its dominant.

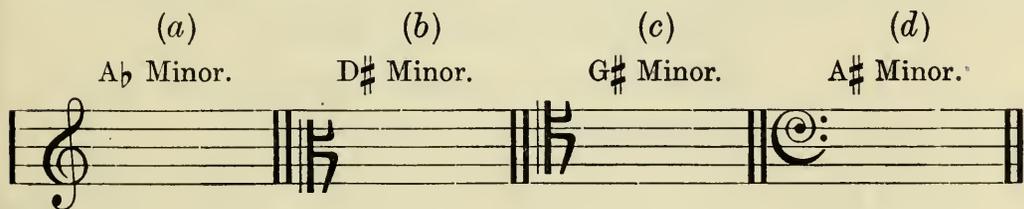
No. 139—Continued from p. 24 :

- (c) The minor scale, which has D for its sub-mediant.
- (d) The major scale, which has F for its super-tonic
- (e) The minor scale, which has A \flat for its sub-dominant.
- (f) The major scale, which has A \sharp for its leading note.

140. Make each of the following notes the dominant of a major key by prefixing a key signature in each case. Name each key.



141. Write the signatures of the following keys and the leading note in each case :



142. Show by example the difference between a diatonic and a chromatic semitone.

143. Write in semibreves the following notes on the treble stave, and above each write a note which is a diatonic semitone higher :

- (a) B (b) G \sharp (c) C (d) E \flat (e) A \sharp (f) D \flat (g) F

144. Write in minims the following notes on the bass stave, and below each write a note which is a diatonic semitone lower :

(a) E (b) G (c) C (d) A \flat (e) A (f) D \flat (g) E \flat

145. Write in crotchets the following notes on the treble stave, and after each write a note which is a chromatic semitone higher :

(a) F (b) D (c) B (d) E \flat (e) C (f) G \sharp (g) A \flat

146. Write in quavers the following notes on the bass stave, and after each write a note which is a chromatic semitone lower :

(a) G (b) F \sharp (c) D (d) A \sharp (e) C (f) B \sharp (g) E \flat

147. (a) What is a chromatic scale? (b) What rule is to be observed in the writing of a chromatic scale in the harmonic form?

148. Write in semibreves chromatic scales of one octave in the harmonic form :

- (a) Beginning on the note C.
- (b) Beginning on the note G.
- (c) Beginning on the note D.

149. Write in crotchets chromatic scales of one octave in the melodic form, ascending and descending :

- (a) Beginning on the note C
- (b) Beginning on the note F.
- (c) Beginning on the note B \flat .

150. What is a tetrachord?

151. Between which notes of a tetrachord do whole tones and a semitone occur?

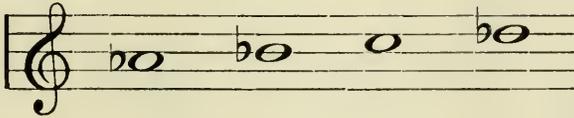
152. Write in separate groups the notes which form two tetrachords in the scale of C Major.

153. The upper tetrachord of the scale of C Major forms the lower tetrachord of another major scale. Name the key of this scale.

154. The upper tetrachord of the scale of G Major forms the lower tetrachord of another major scale. Name the key of this scale.

155. The lower tetrachord of the scale of C Major forms the upper tetrachord of another major scale. Name the key of this scale.

156. Name two major scales in which the following tetrachord occurs :



INTERVALS AND THEIR INVERSIONS

157. What is an interval ?

158. Are the notes in an interval counted upwards or downwards ?

159. What is a melodic interval ?

160. What is a harmonic interval ?

161. What is a diatonic interval ?

162. What is a chromatic interval ?

163. How many different kinds of intervals are there in use ? Name them.

164. Into how many classes can the various kinds of intervals be divided ?

165. What is a consonant interval ?

166. What is a dissonant interval ?

167. How many classes of consonant intervals are there ? Name them.

168. Name (a) four kinds of perfect intervals, (b) four kinds of imperfect intervals, all consonant.

169. Are the seconds, sevenths, and all diminished and augmented intervals consonant or dissonant ?

170. Write above the following notes the intervals named :

(a) (b) (c)

Perfect 4th. Perfect 5th. Perfect 8ve.

Detailed description: A musical staff in treble clef with three measures. The first measure contains a whole note on the second line (F4). The second measure contains a whole note on the first space (C5). The third measure contains a whole note on the second space (F5). Vertical bar lines separate the measures.

171. Write above the following notes the imperfect intervals named :

(a) (b) (c) (d)

Major 3rd. Minor 3rd. Major 6th. Minor 6th.

Detailed description: A musical staff in treble clef with four measures. The first measure contains a whole note on the second line (F4). The second measure contains a whole note on the third line (G4). The third measure contains a whole note on the first space (C5). The fourth measure contains a whole note on the second space (F5). Vertical bar lines separate the measures.

172. Write above the following notes the dissonant intervals named :

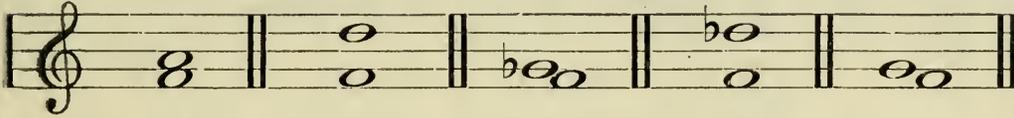
(a) (b)

Major 2nd. Major 7th.

Detailed description: A musical staff in treble clef with two measures. The first measure contains a whole note on the second line (F4). The second measure contains a whole note on the third line (G4). Vertical bar lines separate the measures.

173. Name the following intervals, stating in each case whether major, minor, or perfect :

(a) (b) (c) (d) (e)



(f) (g) (h) (i) (j)



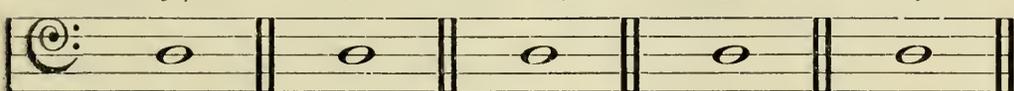
174. Write above the following notes the dissonant intervals named :

(a) (b) (c) (d) (e)



Minor 2nd. Augmented 5th. Diminished 4th. Minor 7th. Augmented 6th.

(f) (g) (h) (i) (j)



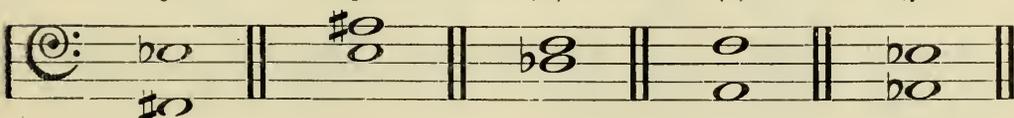
Diminished 5th. Augmented 2nd. Diminished 7th. Augmented 4th. Diminished 3rd.

175. Name the following intervals, and state how many semitones each one contains :

(a) (b) (c) (d) (e)

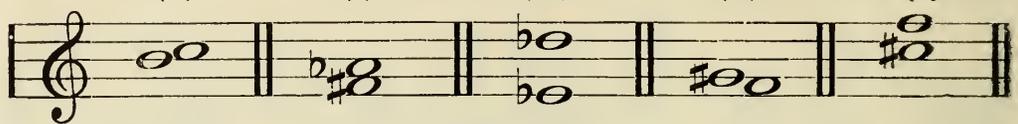


(f) (g) (h) (i) (j)

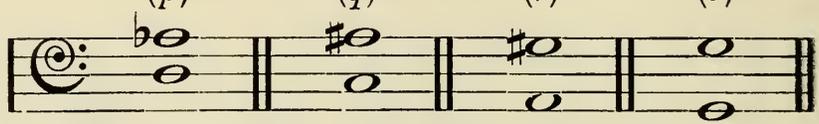


No. 175—Continued from p. 29 :

(k) (l) (m) (n) (o)

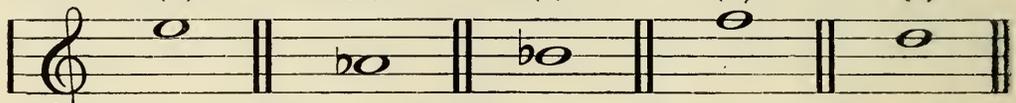


(p) (q) (r) (s)



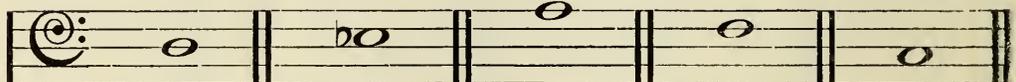
176. Write below the following notes the intervals named :

(a) (b) (c) (d) (e)



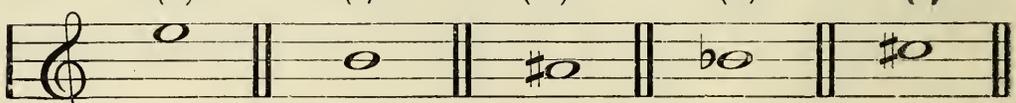
Major 6th. Minor 3rd. Diminished 4th. Perfect 5th. Minor 7th.

(f) (g) (h) (i) (j)



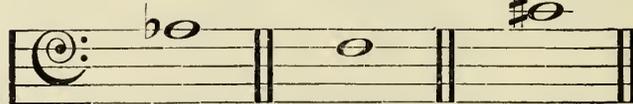
Perfect 4th. Diminished 5th. Minor 6th. Major 2nd. Major 3rd.

(k) (l) (m) (n) (o)



Augmented 5th. Major 7th. Augmented 2nd. Diminished 7th. Augmented 6th.

(p) (q) (r)



Diminished 3rd. Minor 2nd. Augmented 4th.

177. What is meant by the inversion of an interval ?

178. Give a rule for finding out what an interval becomes when inverted.

179. What does a perfect interval become when inverted ?

180. What does a major interval become when inverted ?

181. What does a minor interval become when inverted ?

182. What does an augmented interval become when inverted ?

183. What does a diminished interval become when inverted ?

184. What does (a) a perfect fourth, (b) a perfect fifth, (c) a perfect unison become when inverted ?

185. What does (a) a major third, (b) a minor second become when inverted ?

186. What does (a) an augmented fourth, (b) a diminished third become when inverted ?

187. Name the following intervals, and state what each becomes when inverted :

(a) (b) (c) (d)

The musical notation shows four intervals on a single staff, each in a different key signature and clef. (a) is a perfect fourth in C major (treble clef). (b) is a perfect fifth in C major (alto clef). (c) is a perfect unison in G major (soprano clef). (d) is a perfect unison in G major (soprano clef).

188. Write the inversion of these intervals, and state what each becomes when inverted :

(a) (b) (c) (d)

The musical notation shows four intervals on a single staff, each in a different key signature and clef. (a) is a major third in C major (treble clef). (b) is a minor second in C major (alto clef). (c) is an augmented fourth in G major (soprano clef). (d) is a diminished third in G major (soprano clef).

189. Name these intervals, and state what each becomes when inverted :

(a) Interval between G4 and B4 (Major 3rd)
 (b) Interval between C4 and G4 (Perfect 5th)
 (c) Interval between F4 and A4 (Major 3rd)
 (d) Interval between E4 and G4 (Major 3rd)

190. Write the inversion of these intervals, and state what each becomes when inverted :

(a) Interval between G4 and B4 (Major 3rd)
 (b) Interval between C4 and G4 (Perfect 5th)
 (c) Interval between F4 and A4 (Major 3rd)
 (d) Interval between E4 and G4 (Major 3rd)

191. Name these intervals, and state what each becomes when inverted :

(a) Interval between G4 and B4 (Major 3rd)
 (b) Interval between C4 and G4 (Perfect 5th)
 (c) Interval between F4 and A4 (Major 3rd)
 (d) Interval between E4 and G4 (Major 3rd)

192. Write the inversion of these intervals, and state what each becomes when inverted :

(a) Interval between G4 and B4 (Major 3rd)
 (b) Interval between C4 and G4 (Perfect 5th)
 (c) Interval between F4 and A4 (Major 3rd)
 (d) Interval between E4 and G4 (Major 3rd)

193. Name these intervals, and state which are consonant or dissonant in each case :

(a) Interval between G4 and B4 (Major 3rd)
 (b) Interval between C4 and G4 (Perfect 5th)
 (c) Interval between F4 and A4 (Major 3rd)
 (d) Interval between E4 and G4 (Major 3rd)

194. Write these intervals, and state which are consonant and which are dissonant :

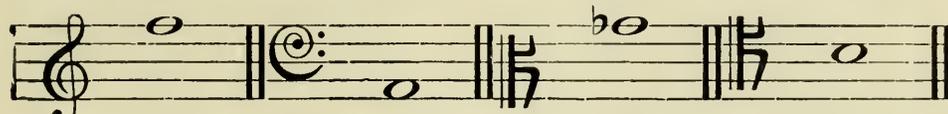
(a) (b) (c) (d)



Perfect 5th below. Minor 6th above. Diminished 7th below. Augmented 2nd above.

195. Write the following intervals, and state which are consonant and which are dissonant :

(a) (b) (c) (d)



Major 6th below. Augmented 5th above. Minor 3rd below. Diminished 4th above.

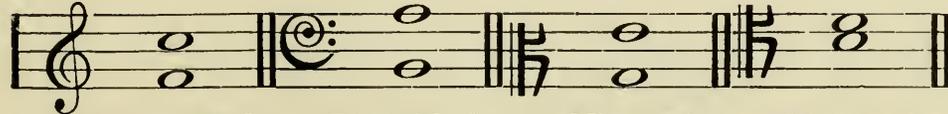
196. Name the following intervals, and state which are consonant and which are dissonant :

(a) (b) (c) (d)



197. Correct these intervals by placing an accidental before one of the two notes given :

(a) (b) (c) (d)



Augmented 5th. Diminished 7th. Minor 6th. Major 3rd.

198. By placing a sharp or flat before either of the following notes, convert each into a perfect interval. Name each interval.

(a) (b) (c) (d)

199. Write these intervals in the key of E Minor :

(a) (b) (c) (d)

A consonant interval. A dissonant interval. A diatonic interval. Give an example of a tritone.

200. Invert the intervals in Question 199, stating in each case whether they are major, minor, perfect, augmented, or diminished.

201. Write on the alto stave these intervals, which must be found in the scale of G Harmonic Minor :

- (a) Augmented second. (b) Minor third.
 (c) Major sixth. (d) Perfect fifth.
 (e) Diminished seventh. (f) Augmented fifth.
 (g) A tritone, or augmented fourth.

202. Write a note above each of those given which will form the intervals named, and state the key of the passage formed :

Minor 3rd. Diminished 7th. Perfect 5th. Minor 6th. Augmented 4th. Major 6th.

203. Write a note above each of those given which will form the intervals named, and state the key of the passage formed :

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: C4 (quarter), D#4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), and A4 (quarter). Below the staff, the intervals between consecutive notes are labeled: Minor 3rd. (between C and D#), Minor 6th. (between D# and E), Perfect 4th. (between E and F#), Minor 7th. (between F# and G), Major 3rd. (between G and A), and Major 6th. (between A and the final A).

204. How many minor seconds are there in a major scale? Give the technical name of the lower note in each case.

Model answer to Question 204: Two, (1) mediant, (2) leading note.

205. How many minor seconds are there in the harmonic minor scale? Give the technical name of the lower note in each case.

206. An augmented second occurs in the harmonic minor scale. Give the technical name of the lower note.

207. How many instances are there of an augmented fourth in (a) a major scale, (b) a harmonic minor scale? Give the technical name of the lower note in each case.

208. How many instances are there of a diminished fifth in (a) major scale, (b) harmonic minor scale? Give the technical name of the lower note in each case.

209. An augmented fifth occurs in the harmonic minor scale. Give the technical name of the lower note.

210. A diminished seventh occurs in the harmonic minor scale. Give the technical name of the lower note.

211. Write all the augmented and diminished intervals which are to be found in the scale of A Harmonic Minor between the tonic and its octave.

212. How many major thirds are there in the harmonic minor scale? Write out these intervals in the key of D Minor, using the alto clef.

213. How many instances are there of a major sixth in the harmonic minor scale? Write the notes which form this interval in the key of E Minor.

214. Name the notes which form the interval of the diminished fourth in the scale of C Harmonic Minor, and state what the interval would become when inverted.

215. Name the following intervals and the harmonic minor scales in which these notes occur:

(a) (b) (c) (d) (e)

The image shows five musical examples labeled (a) through (e) on a single staff. Each example consists of two notes: (a) G#4 and B4 in treble clef; (b) Bb3 and G#3 in treble clef; (c) Bb3 and G#3 in alto clef; (d) G#4 and B4 in alto clef; (e) G#4 and B4 in bass clef.

216. Name two intervals on the note F#, each of which contains four semitones.

217. Name two intervals on the note D, each of which contains eight semitones.

218. Make these consonant intervals dissonant by prefixing an accidental to one or both of the notes. Name the intervals after changing the notes, and say how many semitones are contained in each.

The image shows two musical examples on a single staff. The first example shows G4 and B4 in treble clef. The second example shows G4 and B4 in bass clef.

219. Name the intervals formed between the following notes in the ascending melodic minor scale :

- (a) Tonic and submediant.
- (b) Tonic and leading note.

220. Name the intervals formed between the following notes of the descending melodic minor scale :

- (a) Tonic and the seventh degree of the scale.
- (b) Tonic and the submediant.

221. What is meant by (a) simple interval, (b) compound interval ? Give an example of each.

TIME, TIME SIGNATURES, AND BARRING OF GIVEN PASSAGES

222. Define the meaning of the word "accent."

223. What is meant by rhythm ?

224. What are bar lines, and what is their use ?

225. What is a double bar, and in what way is it used ?

226. What is a time signature ?

227. Explain (a) why times are called "simple," (b) why times are called "compound."

228. Which figure, the upper or the lower, in simple time signatures denotes the number of beats to be counted in each bar ?

229. Which figure in a time signature applies to the value of the beats ?

230. What is the standard note to which the lower figure as a fraction applies ?

231. Taking the semibreve as a whole note, what are (a) half notes, (b) eighths, (c) quarters, (d) sixteenths ?

232. Name the time signatures which represent the following bars of notes: (a) Two crotchets, (b) three quavers, (c) three crotchets, (d) four crotchets, (e) six quavers, (f) nine crotchets, (g) twelve quavers.

233. Explain the meaning of the following time signatures, stating the number and kind of notes which each represents. Also say which are simple duple, simple triple, and simple quadruple.

(a) $\frac{2}{4}$ (b) $\frac{3}{8}$ (c) **C** or $\frac{4}{4}$ (d) $\frac{2}{8}$ (e) $\frac{3}{2}$
 (f) $\frac{4}{2}$ (g) **♩** or $\frac{2}{2}$ (h) $\frac{3}{4}$

Model answer: (h) $\frac{3}{4}$, three crotchets, simple triple time.

234. What is meant by compound time ?

235. The upper figures employed in time signatures are 2, 3, 4, 6, 9, 12. State which of these figures are used in simple times and which in compound times.

236. How are the figures $\frac{3}{4}$ multiplied in order to derive a compound time signature from them ?

237. Name the compound forms of the following time signatures :

(a) $\frac{2}{4}$ (b) $\frac{3}{8}$ (c) $\frac{4}{4}$ (d) $\frac{2}{8}$ (e) $\frac{3}{2}$
 (f) $\frac{4}{2}$ (g) $\frac{2}{2}$ (h) $\frac{3}{4}$ (i) $\frac{4}{8}$

Model answer: (b) $\frac{3}{8}$ compounded becomes $\frac{9}{16}$ compound triple time, three dotted quavers in a bar.

No. 242—Continued from p. 39 :

(d) (e) (f)

(g) (h) (i)

243. Add time signatures to the following examples :

(a) (b) (c)

(d) (e) (f)

(g) (h)

244. Write a bar of notes in each of the following times, naming the kind of time of each example :

- (a) $\frac{3}{2}$ (b) $\frac{6}{8}$ (c) $\frac{2}{4}$ (d) $\frac{9}{16}$ (e) $\frac{3}{4}$
 (f) $\frac{12}{4}$ (g) $\frac{4}{2}$ or C (h) $\frac{6}{4}$ (i) $\frac{12}{8}$

Model answer : (b)

Compound duple time.

245. Correct the following incorrectly grouped bars of notes, but do not alter the value of the notes :

(a) (b) (c)

(d) (e) (f)

(g) (h) (i)

246. Correct the following incorrectly grouped bars of notes, but do not alter the value of the notes :

(a) (b)

(c) (d)

(e) (f)

247. Complete each of the following bars of notes by adding one note or dotted note at the end of each bar :

(a) (b) (c)

(d) (e) (f)

248. Complete each of the following bars of notes with a rest or rests :

249. Add the lower figure to each of the following time signatures :

250. Add the upper figure to each of the following time signatures :

251. Write a note or dotted note of the value of a single beat in each of the following time signatures, carefully observing the signatures which have dotted note beats :

(a) $\frac{2}{4}$ (b) $\frac{6}{4}$ (c) $\frac{3}{2}$ (d) $\frac{9}{4}$ (e) $\frac{3}{8}$
 (f) $\frac{6}{6}$ (g) C or $\frac{4}{2}$ (h) $\frac{12}{8}$

252. Write a note or dotted note of the value of a whole bar which each of the following time signatures represents :

- (a) $\frac{3}{4}$ (b) $\frac{12}{8}$ (c) C or $\frac{2}{2}$ (d) $\frac{6}{8}$ (e) $\frac{2}{8}$

253. Write a bar of quavers in each of the following times, paying particular attention to the grouping of notes. Use slurs to denote the beats.

- (a) $\frac{2}{4}$ (b) $\frac{6}{8}$ (c) $\frac{3}{2}$ (d) $\frac{9}{8}$ (e) $\frac{4}{4}$ (f) $\frac{12}{8}$

254. Write a bar of semiquavers in each of the following times :

- (a) $\frac{3}{4}$ (b) $\frac{6}{8}$ (c) $\frac{2}{4}$ (d) $\frac{9}{8}$ (e) $\frac{4}{4}$ (f) $\frac{12}{8}$

255. Write a bar of notes in each of these times, beginning each bar with a dotted note :

- (a) C (b) $\frac{9}{8}$ (c) $\frac{3}{4}$ (d) $\frac{6}{4}$ (e) $\frac{2}{2}$ (f) $\frac{12}{8}$

256. Write a bar in each of the following times, beginning with a crotchet and ending with rests :

- (a) $\frac{3}{8}$ (b) $\frac{9}{4}$ (c) $\frac{2}{4}$ (d) $\frac{12}{4}$ (e) $\frac{3}{2}$ (f) $\frac{9}{8}$

257. Prefix the time signatures to these examples :

(a) 

(b) 

(c) 

(d) 

No. 257—Continued from p. 43:

(e) (f)

(g) (h)

(i) (j)

(k)

258. Write and group the following notes according to the time signatures without altering the position of the notes :

(a)

(b)

(c)

(d)

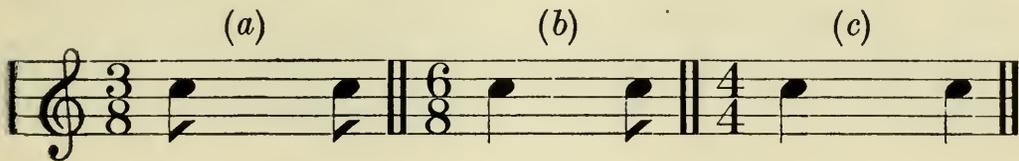
259. Regroup these notes so as to form a bar of each of the following times : $\frac{3}{2}$, $\frac{6}{8}$. Add rests to each incomplete bar ; the value of the notes must not be changed.



260. Write time signatures of the three kinds which contain twelve semiquavers in each bar.

261. Explain the difference between these time signatures : C C

262. Place between each of these two notes the rests necessary to complete each bar :



263. (a) Name the kind of time which has the same accent as $\frac{3}{4}$, but notes of half the length ; (b) also the time which has the same accent, but notes of double the length.

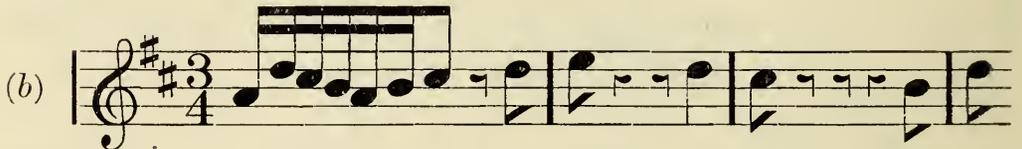
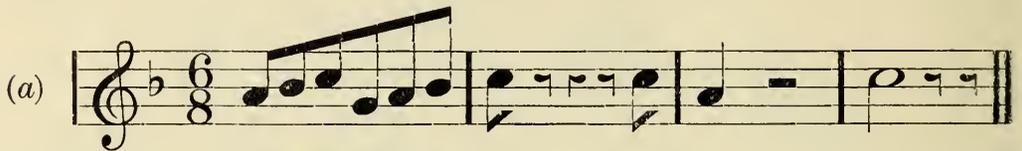
264. Write a tied note which represents a sound of the value of five quavers in $\frac{6}{8}$ time.

265. Write a tied note which represents a sound of the value of five quavers in $\frac{3}{4}$ time.

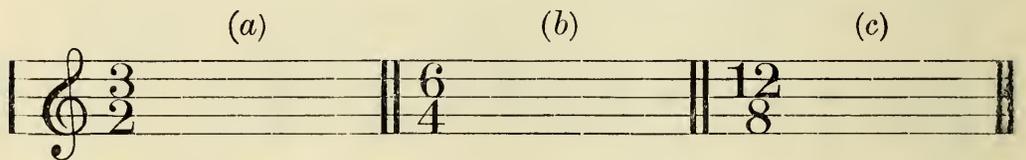
266. Write in $\frac{3}{4}$ time a bar beginning with a crotchet and ending with a quaver ; also write between these two notes the necessary rests to complete the bar.

267. What is the simple form of $\frac{24}{16}$ time ?

268. Correct the following mistakes in respect of the arrangement of rests and the grouping of notes. The rests may be changed if necessary.



269. Write a note of the value of nine quavers in each of the following times, and complete each bar with rests. Tied notes may be used.



270. Rewrite this phrase in $\frac{3}{4}$ time by regrouping and by using tied notes :



271. What is syncopation? Give an example.

272. Tie some of the repeated notes by which this passage may be syncopated, and place stress marks over the strongly accented notes :



273. Rewrite the following passage in $\frac{4}{4}$ time, making the necessary alteration to the value of each note :

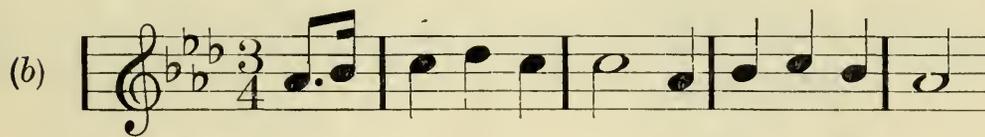


274. Rewrite the following melody in $\frac{3}{8}$ time, making the necessary alteration to the value of each note :



275. In slow compound time may a count be given to each third of a beat ?

276. Mark the notes in the following passages with the letters S., M., W., according to whether the accent is strong, medium, or weak :



277. Write one bar of notes in each of the following times. Mark the accented notes :

- (a) $\frac{3}{8}$ (b) $\frac{9}{4}$ (c) $\frac{2}{8}$ (d) $\frac{1^2}{8}$ (e) $\frac{3}{2}$ (f) $\frac{6}{4}$

278. Add bar lines to the following extracts in accordance with the time signatures :

(a)

Clementi.



(b)

Clementi.



(c)

Dusseck.



(d)

Dusseck.



279. (a)

Dusseck.



(b)

Kuhlau.



(c)

Beethoven.



(d)

Beethoven.



280. (a)

Beethoven.



(b)

Beethoven.



(c)

Beethoven.



TERMS AND SIGNS

Give the meanings of the following terms:

281. A.

- A cappella.*
- A poco a poco.*
- A tempo.*
- A piacere.*
- Ad libitum, or ad lib.*
- Accelerando, or accel.*
- Acciaccatura.*
- Adagietto.*
- Affettuoso.*
- Affettuosamente.*
- Affrettando.*
- Agitato.*
- Al, or alla.*
- Alla marcia.*
- Allargando.*
- Allegretto.*
- Amabile.*
- Amarevole.*

282. *Amorevole.*

- Amoroso.*
- Ancora.*
- Andante.*
- Andantino.*
- Animando.*
- Animato.*
- Appenato.*
- Appassionato.*
- Appoggiatura.*
- Ardito.*
- Arioso.*
- Arpeggio.*
- Assai.*
- Attaca subito.*
- Barcarola.*
- Ben, or bene.*
- Ben marcato.*
- Ben sostenuto.*

283. *Bis.*
Burlesco.
Brillante.
Brioso.
Cadenza.
Calcando.
Calmato.
Calore.
Calando.
Cantabile.
Cantando.
Cantilena.
Capriccioso.
Col, or colla.
Col arco.
Col canto.
Colla parte.
Colla voce.
Come.
Come prima.
284. *Come sopra.*
Comodo.
Con.
Con affetto.
Con amore.
Con anima.
Con bravura.
Con brio.
Con delicatezza.
Con dolore.
Con duolo.
Con energia.
Con espressione.
Con fuoco.
Con forza.
Con grazia.
Con gusto.
Con maestà.
Con moto.
285. *Con passione.*
Con sordini.
Con spirito.
Con tenerezza.
Crescendo, cres., or
Da.
Da capo, or D.C.
Da capo al fine.
Da capo al segno.
Da capo senza repeti-
Dal. [zione.
Dal segno, or D.S.
Deciso.
Decrescendo, decres., or
Delicatamente.
Delicato.
Desto.
Di.
Di bravura.
286. *Di grado.*
Di peso, or diposta.
Diluendo.
Diminuendo, dim., or
Divisi.
Dolce.
Dolcemente.
Dolcissimo.
Dolente.
Dolore.
Doloroso.
Doppio movimento.
Ed.
Energico.
E poi.
Estinto.
Espressivo.
Feroce.
Fieramente.

287. *Finale.*
Fine.
Forte, or f.
Forte piano, or f.p.
Fortissimo, or ff.
Forza.
Forzando.
Forzato, or f.z.
Fuoco.
Furioso.
Giocosamente.
Giocososo.
Giojoso.
Glissando.
Giusto.
Grave.
Grandioso.
Grazioso.
Gusto.
288. *Gustoso.*
Il.
Impetuoso.
Incalzando
La.
La prima.
Langrimoso
Lamentevole.
Languido.
Larghetto.
Largo.
Legatissimo.
Legato.
Leggieramente.
Leggiero.
Lentamente.
Lento.
L'istesso tempo.
Loco.
289. *Lunga pausa.*
Lusingando.
Ma.
Ma non troppo.
Maestoso.
Mancando.
Mano dritta, or M.D.
Mano sinistra, or M.S.
Marcato.
Martellato.
Meno.
Meno mosso.
Mesto.
Mezzo.
Mezzo forte, or m.f.
Mezzo piano, or m.p.
Mezzo voce.
Moderato.
Morendo.
290. *Molto, or Di molto.*
Mosso, or moto.
Nel, or nei.
Non.
Non tanto.
Non troppo.
O.
Obbligato.
Opus.
Ossia.
Ostinato.
Ottava.
Ottava bassa.
Parlando.
Parlante.
Pastorale.
Patetica.
Perdendo.
Perdendosi.

291. *Pesante.*
Piacevole.
Piangevole.
Piano, or p.
Pianissimo, or p.p.
Pietoso.
Più.
Più allegro.
Più lento.
Più mosso.
Più tosto.
Pizzicato.
Pochettino.
Poco.
Poco a poco.
Poco forte.
Poco presto.
Poi.
Pomposo.
292. *Portamento.*
Precipitoso.
Presto.
Presto assai.
Prestissimo.
Prima.
Prima volta.
Quasi.
Quasi recitativo.
Quasi una fantasia.
Questo.
Raddolcendo.
Rallentando, or rall.
Recitativo.
Rinforzando, rinf., or
r.f.
Replica.
Risoluto.
Risvegliato.
Ritardando, ritard, or rit.
293. *Ritenuto, riten., or rit.*
Rococo.
Rubato.
Scemando.
Scherzo.
Scherzando.
Scherzoso.
Se.
Secondo.
Sciolto.
Segue.
Semplice.
Sempre.
Senza.
Senza replica.
Senza sordini.
Serioso.
294. *Sforzando, s.f., > or Λ*
Sforzato.
Simile.
Sino.
Slargando.
Slentando.
Smorzando.
Soave.
Solo.
Sonore.
Sorda.
Sospirando.
Sostenuto.
Sotto voce.
Spianato.
Spiritoso.
Staccato, or stacc.

295. *Strepitoso.*
Stretto.
Stringendo.
Sul, or sulla.
Sul ponticello.
Svegliato.
Tacet.
Tanto.
Tempo comodo.
Tempo giusto.
Tempo ordinario.
Tempo primo.
Tempo rubato.
Tenerezza.
Teneramente.
Tenuto, tenute, or ten.
Tosto.
Tranquillamente.

296. *Tranquillo.*
Tre corde.
Trio.
Troppo.
Tutta forza.
Tutte, or tutti.
Un.
Una corda.
Un pochettino.
Veloce.
Vellutata.
Vigoroso.
Vivace.
Vivacissimo.
Vivo, or con vivacita.
Volante.
Volta.
Volti subito, or V.S.

Give Italian words in full which indicate:

297. *Detached.*
Dying away.
Enlarging.
Forcing.
Gradually louder.
Gradually softer.
Gradually quicker.

298. *Gradually slower.*
Gradually louder and quicker.
Gradually softer and slower.
Heavy.
Hurrying.
In a singing style.
Lightly, easily.

299. *Reinforcing.*
Smoothly.
Suddenly quicker.
Suddenly slower.
Sustained.
Sweetly, softly.
Tenderly.

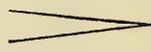
300. *Very quick.*
Very slow.
Very loud.
Very soft.
With fire.
Well marked.
With spirit.

Give the musical sign or abbreviation for:

- | | |
|--|--|
| <p>301. <i>Accent.</i> <i>Accelerando.</i> <i>Ad libitum.</i> <i>Alla breve.</i> <i>Crescendo.</i> <i>Da capo.</i></p> | <p>304. <i>Mezzo staccato.</i> <i>Mezzo voce.</i> <i>Pause.</i> <i>Piano.</i> <i>Pianissimo.</i> <i>Rallentando.</i></p> |
| <p>302. <i>Dal segno.</i> <i>Decrescendo.</i> <i>Diminuendo.</i> <i>Forte.</i> <i>Forte, piano.</i> <i>Fortissimo.</i></p> | <p>305. <i>Right hand.</i> <i>Repeat.</i> <i>Rinforzando.</i> <i>Ritardando.</i> <i>Ritenuto.</i> <i>Sforzando.</i></p> |
| <p>303. <i>Forzato.</i> <i>Held down.</i> <i>Left hand.</i> <i>Legato.</i> <i>Mezzo forte.</i> <i>Mezzo piano.</i></p> | <p>306. <i>Slur.</i> <i>Staccatissimo.</i> <i>Staccato.</i> <i>Tie, or bind.</i> <i>Turn over quickly.</i></p> |

307. Give the Italian words which the following signs indicate:

pp.
ff.
mf.
mp.
fz.
rit.
sf., or >
rall.

D.C.
D.S.
M.D.
M.S.
V.S.
cres., or 
deces., or 
ten.

308. Write the following exactly as each should be played :

(a) (b) (c) (d) (e)

309. (a) (b) (c)

310. (a) (b) (c) (d)

311. (a) (b)

312. (a) (b) (c) (d)

313. (a) (b) (c) (d)

314. (a) (b)

315. (a) \flat (b)

316. (a) *hr* (b) *hr*

317. (a) *hr* (b) *hr*

318. (a) *w* (b) *w* (c) *w*

319. (a) (b)

320. (a) (b) $\textcircled{3}$ $\textcircled{3}$ $\textcircled{3}$

321. (a) (b) (c)

322. (a) (b)

323. Write the following chord as it should be played. Tied notes may be used :

324. Explain the meaning of the word "tremolo" written over two notes as follows :

Tremolo.

Abbreviate the following, using the necessary signs for the ornaments :

325. (a) (b) (c)

326. (a) (b)

327. (a) (b) (c) (d)

328. (a) (b) (c)

329.

330. (a) (b)

Abbreviate the following, using the necessary signs for repeated notes and groups of notes :

331. (a) (b)

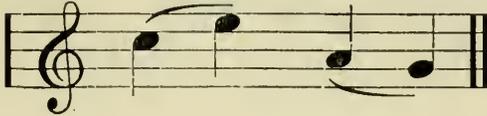
332. (a) (b)

333. (a) (b)

334. Explain the following signs :

(a) Ped. (b) * (c) 

335. What is the effect of a slur when written over or under two notes of different names as follows ?



336. What does a slur indicate when written over or under several notes as follows ?



337. Give the name of the staccato sign in each case :



338. What is the meaning of a short horizontal line written over notes as follows ?



339. What is indicated by dots placed after and before a double bar ?



340. What is meant by (a) $\text{♩} = 72$, (b) $\text{♩} = 104$?

341. Explain the meaning of bars being marked as follows :

| | |
|------------------------------|------------------------------|
| <i>1st time (1ma volta).</i> | <i>2nd time (2da volta).</i> |
| | |

342. Prefix the proper clef to each of the following phrases, so that they will be in the keys indicated :

A Major.

(a)

G Minor.

(b)

E \flat Major.

(c)

E Minor.

(d)

D Major.

(e)

A Minor.

(f)

343. Define the terms (a) modulation, (b) melody, (c) harmony.

344. What is meant by (a) short score, (b) vocal score, (c) full score.

TRIADS

345. What is a common chord ?

346. What is meant by a major common chord ?

347. What is meant by a minor common chord ?

348. Write on the treble stave the common chords of F Major, C Minor, and A Major.

349. Write on the alto stave the common chords of G Minor, A \flat Major, and D Minor.

350. Write on the tenor stave the common chords of E Major, F \sharp Minor, and E \flat Major.

351. Write on the bass stave the common chords of B \flat Minor, B Major, and E Minor.

352. Name the following chords :

(a) (b) (c) (d)



(e) (f) (g) (h)



(i) (j) (k) (l)



353. Write the following chords on the treble staff :

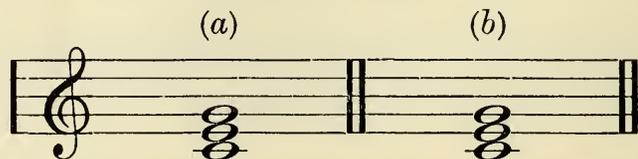
- (a) A major chord on the tonic of C Major.
- (b) A minor chord on the tonic of A Minor.
- (c) A major chord on the dominant of D Major.
- (d) A minor chord on the supertonic of G Major.
- (e) A major chord on the submediant of F Minor.
- (f) A minor chord on the subdominant of B Minor.

354. What is a triad ?

355. What is an augmented triad ?

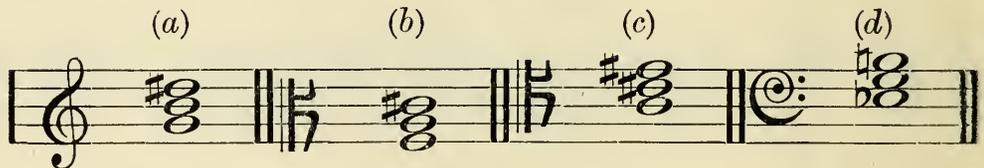
356. What is a diminished triad ?

357. Form the following into the triads indicated by prefixing the necessary accidentals :

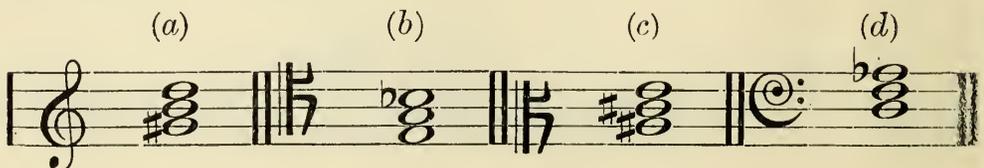


An augmented triad. A diminished triad.

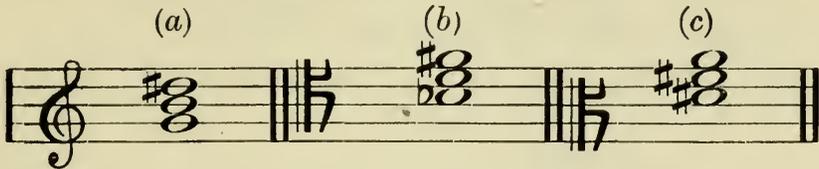
358. Name these triads and the minor key in which each may be found :



359. Name these triads and the minor keys in which each may be found :



360. (a) and (b) Name these triads and the minor key in which each may be found. (c) Name this triad and the minor keys in which it occurs :



361. Write in semibreves as follows :

- (a) An augmented triad on the mediant of B Minor, using the treble clef.
- (b) A diminished triad on the leading note of C Minor, using the alto clef.
- (c) An augmented triad on the mediant of F Minor, using the tenor clef.
- (d) A diminished triad on the supertonic of F# Minor, using the bass clef.
- (e) An augmented triad on the mediant of C# Minor, using the treble clef.
- (f) A diminished triad on the leading note of G Minor, using the alto clef.

362. Write on the treble stave the following triads. Prefix the key signature in each case.

- (a) An augmented triad in the key of Bb Minor.
- (b) A diminished triad in the key of F Minor.

363. Name these triads and the minor key or keys in which each may be found. Write the technical name of the lower note in each case.



370. Write this melody :

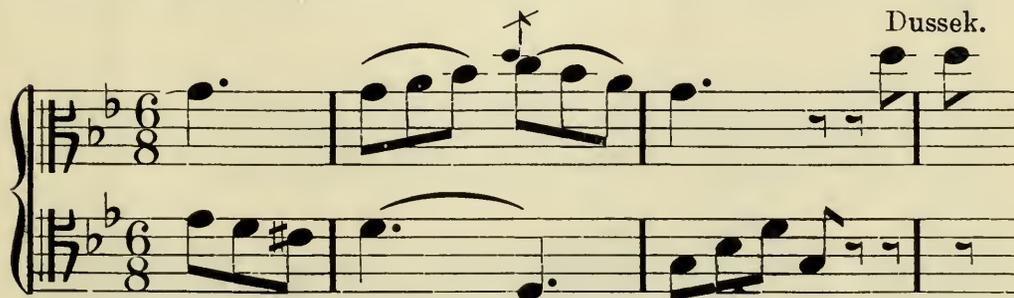
- (a) An octave higher on the tenor stave.
- (b) An octave higher on the alto stave.
- (c) An octave higher on the treble stave.
- (d) Two octaves higher on the treble stave.



371. Write the upper part of this extract on the alto stave, and the lower on the tenor stave. Keep the notes at the same pitch.



372. Write the upper part of this extract on the treble stave, and the lower on the bass stave. Keep the notes at the same pitch.



373. Write this melody (*a*) on the alto and tenor staves at the same pitch, (*b*) on the bass stave an octave lower :



374. Write this phrase on the treble, tenor, and bass staves at the same pitch :



375. Transpose this extract into the key which is a diatonic semitone higher. Prefix the key signature in the transposed version.



376. Transpose this melody into the key which is a diatonic semitone lower. Prefix the key signature.



377. Transpose this melody into the key which is a whole tone higher. Prefix the key signature.



378. Transpose this extract into the key which is a minor third lower. Prefix the key signature.



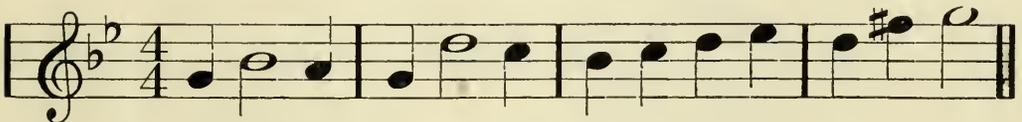
379. Transpose this melody into the key which is a minor third higher. Prefix the key signature.



380. Transpose this melody into the key which is a tone lower. Prefix the key signature.



381. Transpose this melody into the key which is a major third higher. Prefix the key signature.



382. Transpose this melody into the key which is a minor sixth higher, using the G clef. Prefix the key signature.



387. (a) C \flat Major in crotchets, descending, tenor stave.

(b) G \sharp Harmonic Minor in semibreves, ascending, treble stave.

388. (a) D \sharp Melodic Minor in minims, ascending, alto stave.

(b) A \flat Harmonic Minor in crotchets, descending, treble stave.

389. (a) A \sharp Melodic Minor in semibreves, ascending and descending, bass stave.

(b) D \sharp Harmonic Minor in minims, ascending, tenor stave.

390. (a) A \flat Melodic Minor in crotchets, descending, bass stave.

(b) A \sharp Harmonic Minor in semibreves, descending, treble stave.

391. Write the following scales, omitting the key signatures, but prefix the necessary accidentals and mark the semitones.

(a) C Melodic Minor in minims, *descending* and ascending, treble stave.

(b) F \sharp Melodic Minor in crotchets, *descending* and ascending, tenor stave.

(c) D Melodic Minor in semibreves, *descending* and ascending, bass stave.

392. Name the following intervals, stating in each case whether major, minor, perfect, augmented, or diminished :

(a) (b) (c) (d) (e) (f) (g) (h)

A musical staff in treble clef with a key signature of one sharp (F#). It contains eight measures, each with two notes: (a) C4 and D4; (b) B3 and C4; (c) C4 and E4; (d) C4 and F#4; (e) B3 and C4; (f) B3 and C4; (g) B3 and C4; (h) B3 and C4.

(i) (j) (k) (l) (m) (n) (o) (p)

A musical staff in treble clef with a key signature of two sharps (F# and C#). It contains eight measures, each with two notes: (i) C4 and D4; (j) C4 and E4; (k) B3 and C4; (l) C4 and F#4; (m) C4 and E4; (n) C4 and F#4; (o) B3 and C4; (p) C4 and E4.

393. Write the following intervals on the alto stave, stating in each case whether major, minor, perfect, augmented, or diminished :

(a) (b) (c) (d) (e) (f) (g) (h)

A musical staff in treble clef with a key signature of one sharp (F#). It contains eight measures, each with two notes: (a) C4 and D4; (b) B3 and C4; (c) B3 and C4; (d) B3 and C4; (e) C4 and E4; (f) C4 and E4; (g) B3 and C4; (h) C4 and E4.

394. Write the following intervals on the tenor stave, stating in each case whether major, minor, perfect, augmented, or diminished :

(a) (b) (c) (d) (e) (f) (g) (h)

A musical staff in tenor clef with a key signature of one sharp (F#). It contains eight measures, each with two notes: (a) C4 and D4; (b) C4 and E4; (c) B3 and C4; (d) C4 and E4; (e) C4 and F#4; (f) C4 and F#4; (g) C4 and E4; (h) C4 and E4.

395. Write *below* the following notes the intervals named :

| | | | | | | | |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| (a) | (b) | (c) | (d) | (e) | (f) | (g) | (h) |
| | | | | | | | |
| Min. 2nd. | Per. 4th. | Dim. 3rd. | Aug. 6th. | Dim. 4th. | Maj. 6th. | Min. 7th. | Per. 4th. |

396. Write *above* the following notes the intervals named :

| | | | | | | | |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| (a) | (b) | (c) | (d) | (e) | (f) | (g) | (h) |
| | | | | | | | |
| Maj. 3rd. | Min. 7th. | Per. 5th. | Aug. 6th. | Dim. 4th. | Per. 5th. | Dim. 5th. | Aug. 2nd. |

| | | | | | | | |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| (i) | (j) | (k) | (l) | (m) | (n) | (o) | (p) |
| | | | | | | | |
| Min. 2nd. | Per. 4th. | Maj. 3rd. | Aug. 5th. | Dim. 3rd. | Per. 5th. | Dim. 7th. | Aug. 4th. |

397. Write *below* the following notes the intervals named :

| | | | | | | | |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| (a) | (b) | (c) | (d) | (e) | (f) | (g) | (h) |
| | | | | | | | |
| Maj. 2nd. | Maj. 6th. | Aug. 4th. | Min. 7th. | Maj. 3rd. | Maj. 2nd. | Per. 5th. | Dim. 7th. |

398. Write the following intervals an octave higher on the treble stave, stating in each case whether major, minor, perfect, augmented, or diminished :

| | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|
| (a) | (b) | (c) | (d) | (e) | (f) | (g) | (h) |
|-----|-----|-----|-----|-----|-----|-----|-----|

399. Write above the following notes the intervals named, and state below what each interval becomes when inverted :

| | | | | | | | |
|------|------|------|------|------|------|------|------|
| (a) | (b) | (c) | (d) | (e) | (f) | (g) | (h) |
| Min. | Maj. | Dim. | Per. | Min. | Aug. | Maj. | Aug. |
| 7th. | 6th. | 4th. | 4th. | 3rd. | 5th. | 6th. | 4th. |

400. Name the following intervals in the Melodic Minor scale. The first-named note should be the lower note in each case.

- (a) Between the mediant and the submediant of the ascending scale.
- (b) Between the dominant and the seventh degree of the descending scale.
- (c) Between the subdominant and the leading note of the ascending scale.
- (d) Between the supertonic and the submediant of the descending scale.

HINTS TO CANDIDATES

PRIOR TO THE EXAMINATION.

Commit to memory the whole of the major and minor key signatures, including the enharmonic keys (see list below). Also memorize the construction of the following major and minor scales, with the leading note in each case :

MAJOR SCALES.

| C | |
|------------|-----------|
| G | F |
| D | B \flat |
| A | E \flat |
| E | A \flat |
| B | D \flat |
| F \sharp | G \flat |
| C \sharp | C \flat |

HARMONIC AND MELODIC MINOR SCALES.

| A | |
|------------|-----------|
| E | D |
| B | G |
| F \sharp | C |
| C \sharp | F |
| G \sharp | B \flat |
| D \sharp | E \flat |
| A \sharp | A \flat |

AT THE EXAMINATION.

Read your examination paper, carefully noting every detail.

Write first of all the answers to the questions which you feel you are capable of answering quite correctly, then turn your attention to the questions which may require a little thought, and do the best you can.

Write legibly, and take care to place all clefs on the correct lines.

Be careful, in writing key signatures, to place the sharps and flats in correct order on the lines and in the spaces.

Remember the rule as to writing the stems of notes—upward stems on the right of the notes which are below the third line of the stave, and downward ones on the left of the notes which are above the middle line.

Accidental sharps, flats, and naturals should without exception be written in *front* of the notes to which they apply.

Semibreve, minim, crotchet, and quaver rests should occupy their correct positions between the third and fourth lines of the staff, whilst special care should also be given to the writing of semiquaver, demisemiquaver, and semidemisemiquaver rests.

Never write a dot on a line. A dotted note on a line has its dot in the space above if the following note is higher than the dotted note, but place the dot in the space below the dotted note if the note following is lower than the dotted note.

Quavers, semiquavers, and demisemiquavers in simple and compound times should be most carefully grouped.

Use a lead pencil for writing the answers, and when complete ink them in. Finish by erasing all pencil marks with rubber (provided by yourself).

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