

rockschool®

POPULAR MUSIC THEORY

Workbook

GRADE 1

Acknowledgements

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Table of Contents

Introductions & Information

Page

- 2 Acknowledgements
- 3 Table of Contents
- 4 Welcome to Rockscool Popular Music Theory – Grade 1

Theory Exam Sections

Page

- 5 Section 1 – Music Notation
- 13 Section 2 – Popular Music Harmony
- 23 Section 3 – Band Knowledge
- 33 Section 4 – Band Analysis

Sample Paper

Page

- 41 Rockscool Grade 1 Theory Exam – Sample Paper

Additional Information

Page

- 55 Syllabus Content Overview

Welcome to Rockschool Popular Music Theory – Grade 1

Rockschool publish two sets of books to help candidates prepare for theory examinations – the *Rockschool Popular Music Theory Guidebooks* and *Rockschool Popular Music Theory Workbooks*.

The guidebooks are a teaching resource for candidates to work through the material required for the Rockschool theory syllabus with the support of their teacher.

To complement the guidebooks, a set of workbooks provide a series of exercises and sample papers in which to practise the skills introduced in the guidebooks.

Entering Rockschool Examinations

It's now easier than ever to enter a Rockschool examination. Simply go to www.rockschool.co.uk/enter-online to book your exam online today.

Syllabus Content Overview

An overview of the syllabus content covered at this grade can be found at the back of this book. As this is a cumulative syllabus, you can download overviews for all grades from the Rockschool website at www.rockschool.co.uk/theory along with other theory syllabus related resources.

Exam Format

The exam has four sections. These are:

- **Music Notation** (20%)
In this section, all questions relate to music notation.
- **Popular Music Harmony** (25%)
In this section, all questions relate to music harmony.
- **Band Knowledge** (25%)
This section is in two parts, with each part covering a range of instruments:
 - **Part 1:** Identification
 - **Part 2:** Notation and Techniques
- **Band Analysis** (30%)
In this section, the questions will include the identification of music notation, harmony and the stylistic characteristics of drums, guitar, bass, keys and vocals in a multi-instrumental context.

SECTION 1 | MUSIC NOTATION

SUMMARY

| SECTION (<i>Current section highlighted</i>) | MARKS |
|--|-----------------|
| > Music Notation | 20 [20%] |
| Popular Music Harmony | 25 [25%] |
| Band Knowledge | 25 [25%] |
| Band Analysis | 30 [30%] |

The *Music Notation* section of Rockscool Theory Examinations covers the following:

- 1.1 Pitch
- 1.2 Note length/rhythm
- 1.3 Dynamics, articulations and phrasing

You will be presented with a variety of exercises to hone your understanding and skills in these areas within the content specified for this grade.

Content Overview

An overview of the syllabus content covered at this grade can be found at the back of this book. As this is a cumulative syllabus, you can download overviews for all grades from the Rockscool website at www.rockscool.co.uk.

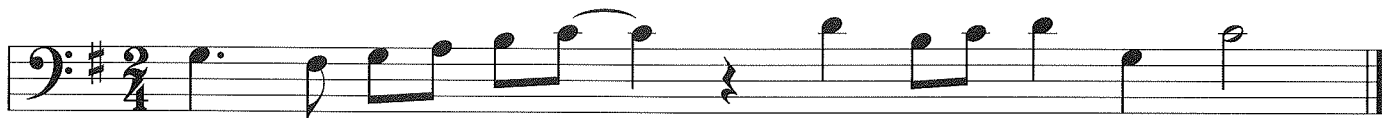
Section 1 | Music Notation

Note lengths | Add barlines

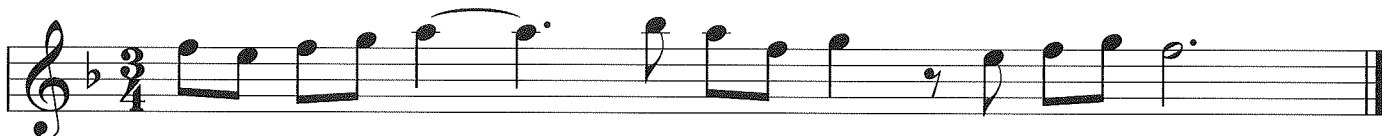
1. Add barlines to the following staff, ensuring that there are the correct number of beats in each bar:



2. Add barlines to the following staff, ensuring that there are the correct number of beats in each bar:



3. Add barlines to the following staff, ensuring that there are the correct number of beats in each bar:

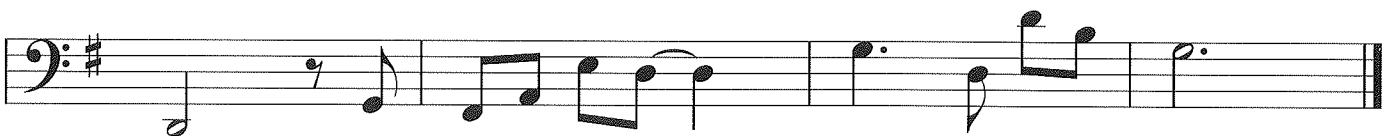


Note lengths | Add time signatures

1. Add the correct time signature to the start of the following staff:



2. Add the correct time signature to the start of the following staff:



3. Add the correct time signature to the start of the following staff:



Note lengths | Add missing notes

1. Add a note of the correct length above each question mark so that each bar matches the time signature:

Musical notation for exercise 1.1: A single staff with a 3/4 time signature. The first bar contains a quarter note followed by a question mark. The second bar contains a quarter rest followed by a question mark. The third bar contains an eighth note, a quarter note, and a question mark. The fourth bar contains a dotted quarter note, a quarter note, and a question mark. The fifth bar contains a quarter note, a quarter note, and a question mark. The sixth bar contains a quarter note, a quarter note, and a quarter rest. The piece ends with a double bar line.

2. Add a note of the correct length above each question mark so that each bar matches the time signature:

Musical notation for exercise 1.2: A single staff with a 4/4 time signature. The first bar contains a quarter note followed by a question mark. The second bar contains a dotted quarter note, an eighth note, and a question mark. The third bar contains a quarter note, an eighth note, a quarter note, and a question mark. The fourth bar contains a quarter note, an eighth note, a quarter note, and a question mark. The fifth bar contains a quarter note, a quarter note, and a question mark. The sixth bar contains a quarter note, a quarter note, and a question mark. The piece ends with a double bar line.

3. Add a note of the correct length above each question mark so that each bar matches the time signature:

Musical notation for exercise 1.3: A single staff with a 4/4 time signature. The first bar contains a question mark. The second bar contains a quarter note, an eighth note, and a question mark. The third bar contains a dotted quarter note, an eighth note, and a question mark. The fourth bar contains a quarter note, a quarter note, and a question mark. The fifth bar contains a quarter rest, a quarter note, and a question mark. The piece ends with a double bar line.

Note lengths | Beaming notes

1. Rewrite the music in bars 1 & 2 into bars 3 & 4, connecting the notes with beams where appropriate:

Musical notation for exercise 2.1: A single staff in treble clef with a 4/4 time signature. The first two bars contain a sequence of notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a quarter rest. The last two bars are empty. The piece ends with a double bar line.

2. Rewrite the music in bars 1 & 2 into bars 3 & 4, connecting the notes with beams where appropriate:

Musical notation for exercise 2.2: A single staff in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first two bars contain a sequence of notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a quarter rest. The last two bars are empty. The piece ends with a double bar line.

3. Rewrite the music in bars 1 & 2 into bars 3 & 4, connecting the notes with beams where appropriate:

Musical notation for exercise 2.3: A single staff in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first two bars contain a sequence of notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a quarter rest. The last two bars are empty. The piece ends with a double bar line.

Section 1 | Music Notation

Note lengths | Equivalent notes and rests

1. For every note there is a rest of the same length. Complete the following pairs by drawing the equivalent note or rest in the empty bars on the right:

Exercise 1.1: A treble clef staff with a quarter rest followed by an empty staff. A bass clef staff with a quarter note followed by an empty staff.

2. For every note there is a rest of the same length. Complete the following pairs by drawing the equivalent note or rest in the empty bars on the right:

Exercise 1.2: A treble clef staff with a half note followed by an empty staff. A bass clef staff with a quarter rest followed by an empty staff.

3. For every note there is a rest of the same length. Complete the following pairs by drawing the equivalent note or rest in the empty bars on the right:

Exercise 1.3: A treble clef staff with a half rest followed by an empty staff. A bass clef staff with a quarter note followed by an empty staff.

Note lengths | Adding together note and rest values

1. Add together the value of the notes and rests on the left, then write a single note of the same total value on the right:

Exercise 2.1: A treble clef staff with a quarter note, an eighth note, and an eighth rest. A bass clef staff with a quarter note, an eighth rest, and a quarter note.

2. Add together the value of the notes and rests on the left, then write a single note of the same total value on the right:

Exercise 2.2: A treble clef staff with a quarter note and a half note. A bass clef staff with a quarter rest, an eighth rest, and a quarter note.

3. Add together the value of the notes and rests on the left, then write a single note of the same total value on the right:

Exercise 2.3: A bass clef staff with a quarter note, an eighth note, and a quarter rest. A treble clef staff with a quarter note and an eighth rest.

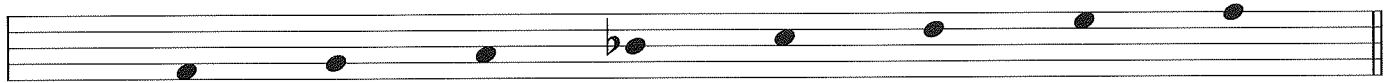
Note names | Adding clefs

1. Add the correct clef to the beginning of the staff below to make a major scale. Finally, tick the correct scale name in the box below the staff:



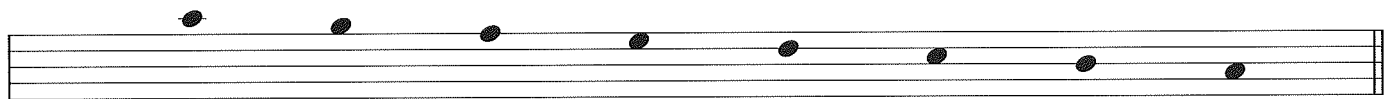
- C major G major F major

2. Add the correct clef to the beginning of the staff below to make a major scale. Finally, tick the correct scale name in the box below the staff:



- C major G major F major

3. Add the correct clef to the beginning of the staff below to make a major scale. Finally, tick the correct scale name in the box below the staff:



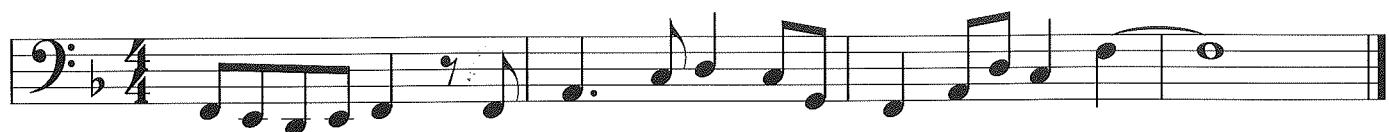
- C major G major F major

Note names | Identifying chords

1. In the example below there are three consecutive notes that form a G major chord. Put a circle around these three notes:



2. In the example below there are three consecutive notes that form an F major chord. Put a circle around these three notes:



3. In the example below there are three consecutive notes that form a C major chord. Put a circle around these three notes:



Section 1 | Music Notation

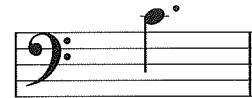
Accidentals | Sharps, flats and naturals

1. Compare the two bars on the right and identify which of the following statements is correct: *(Tick one box)*

- The note in bar 1 is higher than the note in bar 2.
- The note in bar 2 is higher than the note in bar 1.
- The notes in both bars are the same pitch.



①



②

2. Compare the two bars on the right and identify which of the following statements is correct: *(Tick one box)*

- The note in bar 1 is higher than the note in bar 2.
- The note in bar 2 is higher than the note in bar 1.
- The notes in both bars are the same pitch.



①



②

3. Compare the two bars on the right and identify which of the following statements is correct: *(Tick one box)*

- The note in bar 1 is higher than the note in bar 2.
- The note in bar 2 is higher than the note in bar 1.
- The notes in both bars are the same pitch.



①



②

Accidentals | Writing accidentals

1. Copy the four notes on the left into the empty bar on the right, rearranging the notes so that they are in order of pitch, from the lowest to the highest:





2. Copy the four notes on the left into the empty bar on the right, rearranging the notes so that they are in order of pitch, from the lowest to the highest:



Section 1 | Music Notation

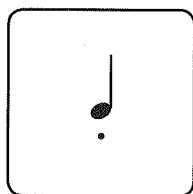
Dynamics & Articulations | Identifying dynamics

1. Complete the blank spaces in the table below:

| SYMBOL | NAME OF SYMBOL | MEANING |
|---|----------------|-----------------|
|  | Crescendo | Getting louder. |
| <i>p</i> | | Quiet |
|  | Diminuendo | |
| | Forte | Loud |

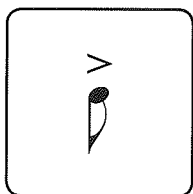
Dynamics & Articulations | Identifying articulations

1. Draw lines between the boxes to match the symbols (one of the left boxes) with their name (one of the centre boxes) and their meaning (one of the right boxes):



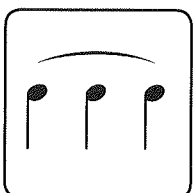
ACCENT

Play smoothly



LEGATO

Emphasise note



STACCATO

Short and detached

SECTION 2 | POPULAR MUSIC HARMONY

SUMMARY

| SECTION (<i>Current section highlighted</i>) | MARKS |
|--|----------|
| Music Notation | 20 [20%] |
| > Popular Music Harmony | 25 [25%] |
| Band Knowledge | 25 [25%] |
| Band Analysis | 30 [30%] |

The *Popular Music Harmony* section of Rockscool Theory Examinations covers the following:

- 2.1 Scales and related intervals
- 2.2 Simple triadic chords

You will be presented with a variety of exercises to hone your understanding and skills in these areas within the content specified for this grade.

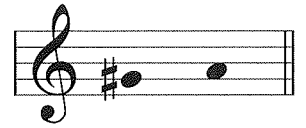
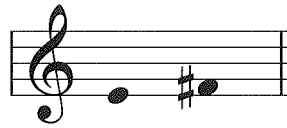
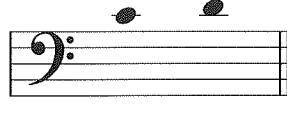
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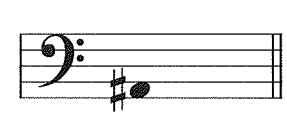
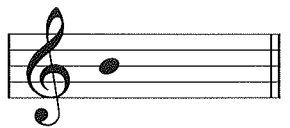
Section 2 | Popular Music Harmony

Intervals | Identifying major seconds

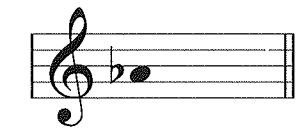
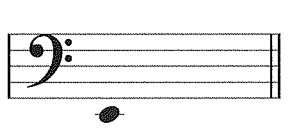
1. Tick the boxes of all of the following melodic intervals that are a major 2nd apart:



2. Add a note a major 2nd higher to the right of each of the following notes:

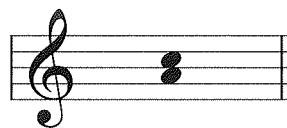
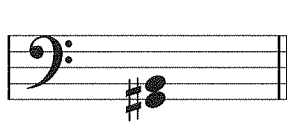


3. Add a note a major 2nd higher to the right of each of the following notes:

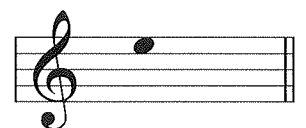
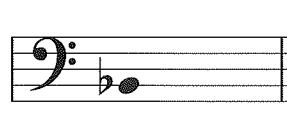
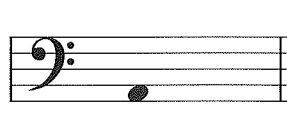
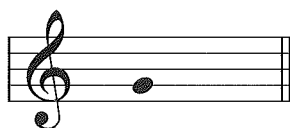


Intervals | Identifying major thirds

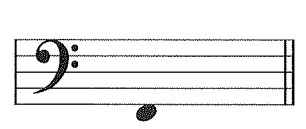
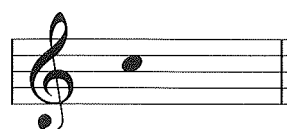
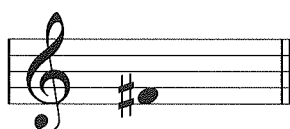
1. Tick the boxes of all of the following harmonic intervals that are a major 3rd apart:



2. Add a note a major 3rd higher to the right of each of the following notes:



3. Add a note a major 3rd higher to the right of each of the following notes:



Scales | Identifying scale intervals

1. Write 'T' in boxes between notes that are a Tone apart, and write 'S' in boxes between notes that are a Semitone apart:

A musical staff in bass clef showing a scale with notes on the lines and spaces. Arrows point to the intervals between notes, and there are seven empty boxes below the staff for labeling.

2. Write 'T' in boxes between notes that are a Tone apart, and write 'S' in boxes between notes that are a Semitone apart:

A musical staff in bass clef with a key signature of one flat (B-flat). It shows a scale with notes on the lines and spaces. Arrows point to the intervals between notes, and there are seven empty boxes below the staff for labeling.

3. Write 'T' in boxes between notes that are a Tone apart, and write 'S' in boxes between notes that are a Semitone apart:

A musical staff in treble clef with a key signature of one sharp (F-sharp). It shows a scale with notes on the lines and spaces. Arrows point to the intervals between notes, and there are seven empty boxes below the staff for labeling.

Scales | Writing scales with accidentals

1. Using whole notes, write a one-octave *descending* scale of G major. Use accidentals instead of a key signature:

An empty musical staff in bass clef for writing a one-octave descending scale of G major using whole notes and accidentals.

2. Using whole notes, write a one-octave *ascending* scale of F major. Use accidentals instead of a key signature:

An empty musical staff in treble clef for writing a one-octave ascending scale of F major using whole notes and accidentals.

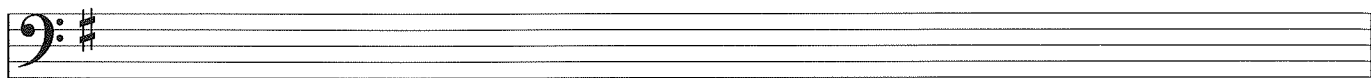
3. Using whole notes, write a one-octave *ascending* scale of C major. Use accidentals instead of a key signature:

An empty musical staff in bass clef for writing a one-octave ascending scale of C major using whole notes and accidentals.

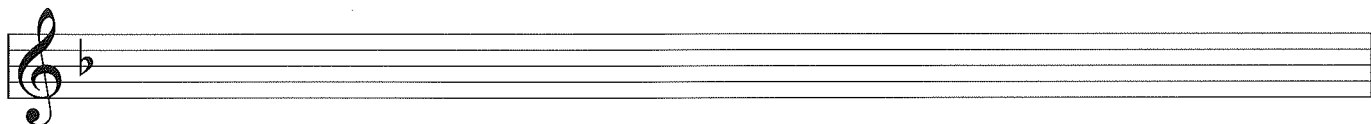
Section 2 | Popular Music Harmony

Scales | Writing scales with key signatures

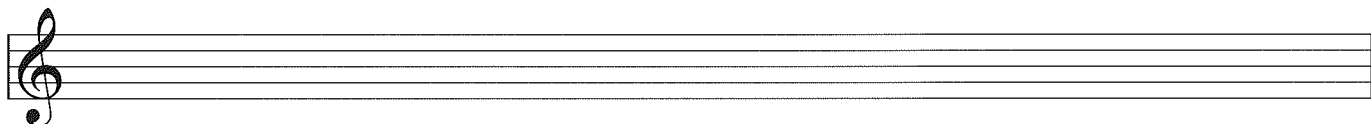
1. Using the key signature shown below, add the notes of a one-octave *ascending* major scale in whole notes:



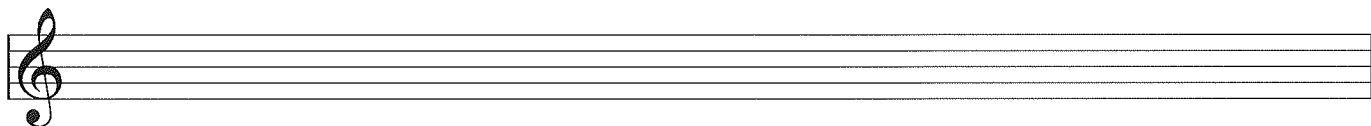
2. Using the key signature shown below, add the notes of a one-octave *descending* major scale in whole notes:



3. Using the key signature shown below, add the notes of a one-octave *descending* major scale in whole notes:



4. Using whole notes, write a one-octave *ascending* scale of C major. Add the correct key signature if needed:



5. Using whole notes, write a one-octave *descending* scale of G major. Add the correct key signature if needed:



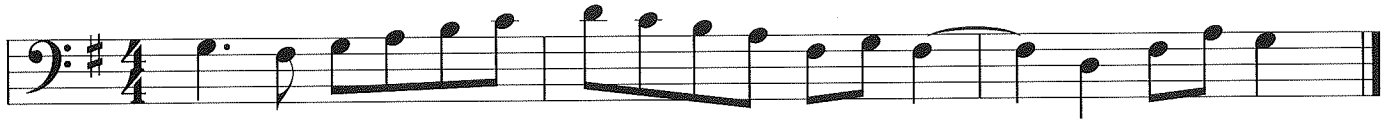
6. Using whole notes, write a one-octave *ascending* scale of F major. Add the correct key signature if needed:



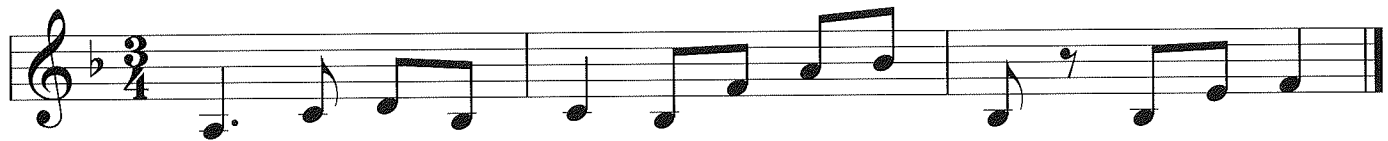
Popular Music Harmony | Section 2

Scales | Add accidentals

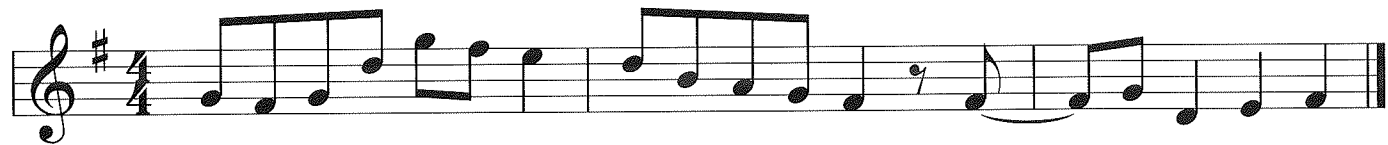
1. This melody is in G major. Write out the melody again on the empty staff below. Use accidentals instead of a key signature:



2. This melody is in F major. Write out the melody again on the empty staff below. Use accidentals instead of a key signature:



3. This melody is in G major. Write out the melody again on the empty staff below. Use accidentals instead of a key signature:



4. This melody is in F major. Write out the melody again on the empty staff below. Use accidentals instead of a key signature:



Section 2 | Popular Music Harmony

Scales | Applying scale knowledge

1. Circle any notes that are **not** in the G major scale:

G A B C D E F G

2. Write out the letter names of the C major scale (with their accidentals if appropriate):

Your answer:

3. Write out the letter names of the G major scale (with their accidentals if appropriate):

Your answer:

4. Circle any notes that are **not** in the F major scale:

C D E F# G A B C

5. Add any musical symbols that are necessary to correct this F major scale:

F G A B C D E F

6. Look at each note in turn, circling those that can be found in the G major scale:

F# B C B^b G[♯] E D C# F A D^b A[♯] G E[♯]

7. Briefly describe the function of a 'flat' sign:

Your answer:

.....

8. Briefly describe the function of a 'natural' sign:

Your answer:

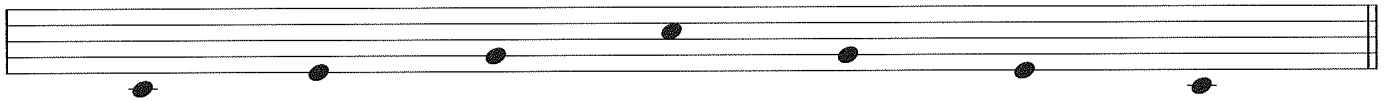
.....

Arpeggios | Identifying arpeggios

1. This is an *ascending* and *descending* F major arpeggio. Add the correct clef and key signature:



2. This is an *ascending* and *descending* C major arpeggio. Add the correct clef and key signature:



3. This is an *ascending* and *descending* G major arpeggio. Add the correct clef and key signature:



4. Using whole notes, write a one-octave *ascending* and *descending* arpeggio in the **major** key shown by the clef and key signature:



5. Using whole notes, write a one-octave *ascending* and *descending* arpeggio in the **major** key shown by the clef and key signature:



6. Using whole notes, write a one-octave *ascending* and *descending* arpeggio in the **major** key shown by the clef and key signature:



Section 2 | Popular Music Harmony

Chords | Writing correct chords

1. Circle the major chord that shares its name with the key indicated by the key signature and clef. Finally, add the chord name on the line below the staff:

.....

.....

2. Circle the major chord that shares its name with the key indicated by the key signature and clef. Finally, add the chord name on the line below the staff:

.....

.....

3. Write the notes of an F major chord in the left stave and a C major chord in the right stave. Pay careful attention to the clef in each case. Finally, below each stave, write the names of the notes used in each chord:

.....

.....

4. Write the notes of a G major chord in the left stave and a C major chord in the right stave. Pay careful attention to the clef in each case. Finally, below each stave, write the names of the notes used in each chord:

.....

.....

Scales | Applying chord knowledge

1. Circle the group of three notes that form a G major chord:

G A B G C D G B E G B D G C E

2. Circle the group of three notes that form a C major chord:

C F C C E G C D E C F B C E A

3. Circle the group of three notes that form an F major chord:

F A B F B E F A C F G A F D E

4. Which major chord can be formed by rearranging the notes B, D and G?

Your answer:

5. Tick the boxes of note groups that correctly form a major chord. Put crosses in the boxes of any groups that don't form major chords:

G B D F A C C E A

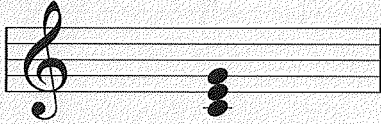



6. Which three of the following musical terms are more frequently used when discussing chords? (*Tick three boxes*)

- Quarter
- Thirds
- Dot
- Major
- Time signature
- Minor

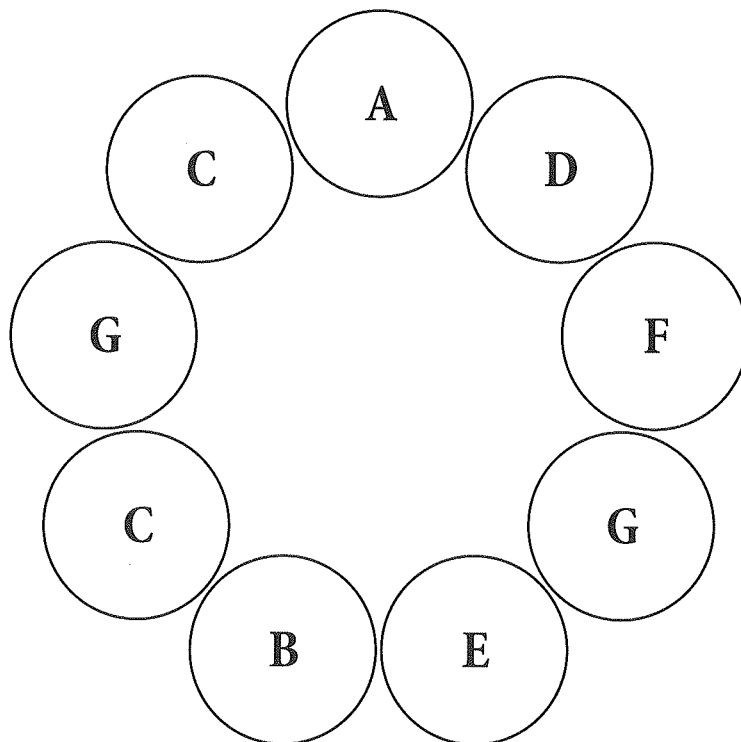
Section 2 | Popular Music Harmony

Chords | Applying chord knowledge

1. In the table below the top row is complete. Add the missing information in the following three rows to complete the table:

| MUSIC | CHORD NAME | NOTES |
|---|------------|-------|
|  | C major | C E G |
|  | G major | |
|  | | |
|  | | F - - |

2. There are enough notes in the circles below to make a C major chord, an F major chord and a G major chord. Draw lines connecting the circles to create one of each chord, using each circle only once:



SECTION 3 | BAND KNOWLEDGE

SUMMARY

| SECTION (<i>Current section highlighted</i>) | MARKS |
|--|----------|
| Music Notation | 20 [20%] |
| Popular Music Harmony | 25 [25%] |
| > Band Knowledge | 25 [25%] |
| Band Analysis | 30 [30%] |

The *Band Knowledge* section of Rockschool Theory Examinations covers the following:

- 3.1 Identify instrument parts and function
- 3.2 Identify instrument-specific notation
- 3.3 Identify instrumental techniques

You will be presented with a variety of exercises to hone your understanding and skills in these areas within the content specified for this grade.

Content Overview

An overview of the syllabus content covered at this grade can be found at the back of this book. As this is a cumulative syllabus, you can download overviews for all grades from the Rockschool website at www.rockschool.co.uk.

Section 3 | Band Knowledge

Part 1 | Identification | Drums

The following five questions refer to the labelled image of a drum kit on the right:

1. Which letter corresponds to the snare drum? (Tick one box)

- A B C D E

2. Which letter corresponds to the ride cymbal? (Tick one box)

- A B C D E

3. Which letter corresponds to the hi-hat? (Tick one box)

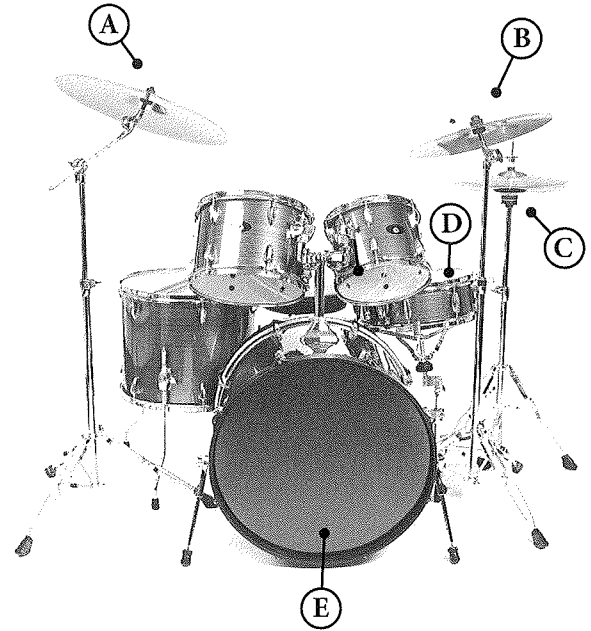
- A B C D E

4. Which letter corresponds to the bass drum? (Tick one box)

- A B C D E

5. Which letter corresponds to the crash cymbal? (Tick one box)

- A B C D E



True or false:

6. The ride cymbal has a foot pedal: True False
7. The snare drum is the largest drum in the drum kit: True False
8. The crash cymbal consists of two cymbals mounted one above the other: True False

9. Which type of cymbal is operated by a foot pedal? (Tick one box)

- Hi-hat Ride Crash

10. Which type of cymbal is usually placed on the drummer's right-hand side? (Tick one box)

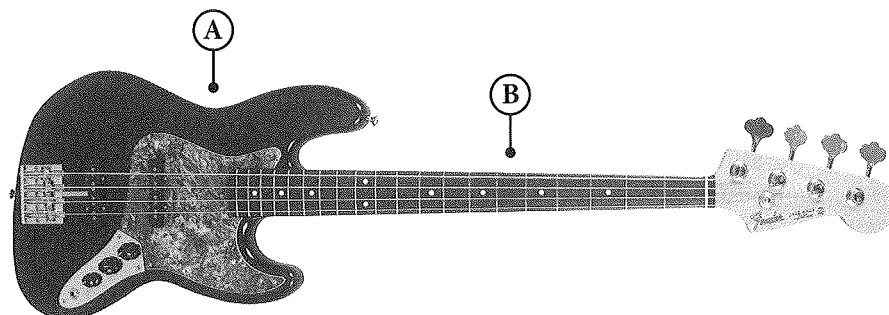
- Hi-hat Ride Crash

11. Which type of cymbal is used for occasional accents, often at the end of phrases? (Tick one box)

- Hi-hat Ride Crash

Part 1 | Identification | Guitar and Bass

The following three questions refer to the labelled image below:



1. What type of instrument is shown in the image above?

Your answer:

2. What is the correct name for the part of the instrument that is labelled 'A'? (Tick one box)

- Foot
 Body
 Arm
 Neck
 Head

3. What is the correct name for the part of the instrument that is labelled 'B'? (Tick one box)

- Foot
 Body
 Arm
 Neck
 Head

True or false:

4. A guitar will usually have a longer neck than a bass guitar: True False
5. All guitar bodies are shaped the same: True False
6. Right-handed guitarists use their right hand on the neck: True False

7. Each string on a guitar or bass guitar is equipped with a tuning peg (also known as a machine head) to change the pitch. How many tuning pegs would you expect to find on a guitar? (Tick one box)

- 1
 2
 3
 4
 5
 6
 7
 8

8. How many strings would you expect to find in a packet of bass-guitar strings? (Tick one box)

- 1
 2
 3
 4
 5
 6
 7
 8

Section 3 | Band Knowledge

Part 1 | Identification | Keys

1. An electronic keyboard is often supplied with an external box wired with an electrical plug and a connector to attach to the keyboard. It is used to supply the correct amount of electrical current to the keyboard. What is it called? *(Tick one box)*

- Solar cell Battery pack Power adaptor Fuse box

2. One of the white keys, found roughly in the middle of the keyboard, is commonly used as a reference point on the keyboard. What is this note called? *(Tick one box)*

- Top C Middle C Key of C CD

3. Is a black key longer than, shorter than, or the same length as a white key? *(Tick one box)*

- Longer Shorter Same length

4. Which of the following instruments is less likely to have an on/off button? *(Tick one box)*

- Electronic keyboard Piano

True or false:

5. The power adaptor is used to control the volume of the keyboard: True False
6. There are more white keys than black keys on a keyboard: True False
7. Black keys are organised into repeating groups of three then four keys: True False
8. There is a black key between every white key on the keyboard: True False
9. Another name for the 'on/off' button is the 'power button': True False

10. Draw a line from each box on the left to a box on the right that contains the closest matching content:

middle C

black key

on/off button

white key

power adaptor

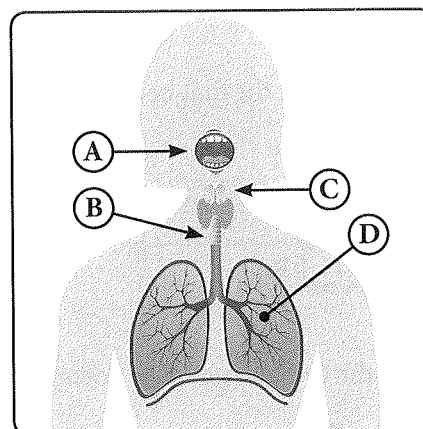
switches keyboard on

F sharp

powers keyboard from power outlet

Part 1 | Identification | Vocals

The following three questions refer to the labelled illustration on the right:



1. Which letter points to the mouth? *(Tick one box)*

- A B C D

2. Which letter points to the lungs? *(Tick one box)*

- A B C D

3. Which letter points to the trachea? *(Tick one box)*

- A B C D

Match the description with the correct part of the body:

4. Also known as the oral cavity, this is the main cavity where the sound is mixed and finally released: *(Tick one box)*

- Mouth Jaw Trachea Lungs

5. These organs allow you to breathe as well as sing. The air these organs expel is used by the singer to create sound: *(Tick one box)*

- Mouth Jaw Trachea Lungs

6. This bone and its control muscles allow a singer to change the shape of the space in their oral cavity which helps form different sounds: *(Tick one box)*

- Mouth Jaw Trachea Lungs

7. This is an important tube that allows air to pass down through the oral cavity and into the organs with which you breathe: *(Tick one box)*

- Mouth Jaw Trachea Lungs

Section 3 | Band Knowledge

Part 2 | Notation & Techniques | Drums

The following four questions relate to the one-bar extract of drum notation on the right:

1. Which two voices play in the first beat of the bar?
(Tick two boxes)

- Hi-hat Bass drum Snare
 Crash Ride

2. Do the stems for the cymbals go up or down? (Tick one box)

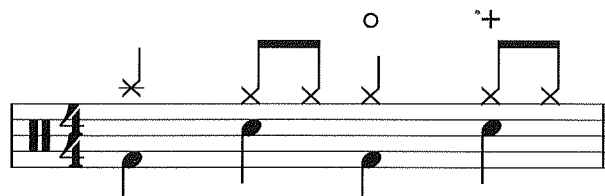
- Up Down

3. What does the 'o' symbol indicate? (Tick one box)

- Open hi-hat Closed hi-hat Accented crash

4. What does the '+' symbol indicate? (Tick one box)

- Open hi-hat Closed hi-hat Ride cymbal



The following four questions relate to the one-bar extract of drum notation on the right:

True or false:

5. The bass drum does not play on beat 2:

- True False

6. The hi-hat is played throughout the bar:

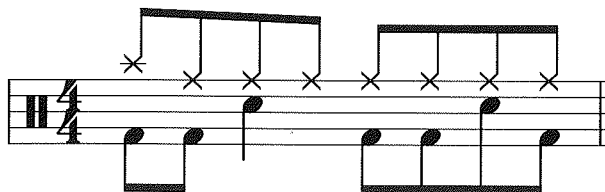
- True False

7. The crash cymbal is played on the first beat of the bar:

- True False

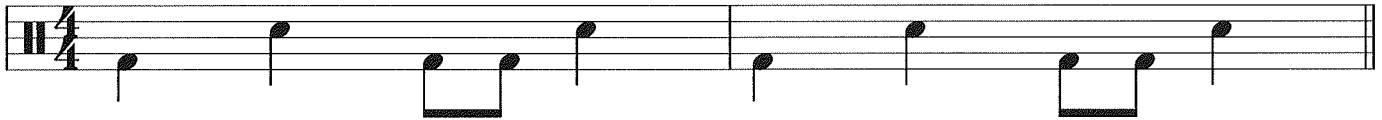
8. The upper part consists of a crash cymbal followed by several ride cymbals:

- True False



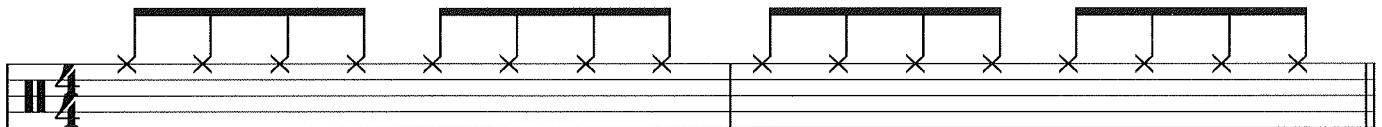
Part 2 | Notation & Techniques | Drums

The following three tasks require you to add notation to the stave below:



1. Add a hi-hat part to the two bars above in a constant eighth-note rhythm.
2. Add a symbol above the first eighth note of beats 1 and 3 of each bar to show that the hi-hat is played open.
3. Add a symbol above the second eighth note of beats 1 and 3 of each bar to show that the hi-hat should be closed.

The following task requires you to add notation to the stave below:



4. Add a part to the stave above as follows:

Bar 1

- Beat 1: A quarter-note bass drum
- Beat 2: A quarter-note snare
- Beat 3: An eighth-note bass drum followed by another eighth-note bass drum
- Beat 4: A quarter-note snare

Bar 2

- Beat 1: A quarter-note bass drum
- Beat 2: An eighth-note snare followed by an eighth-note bass drum
- Beat 3: An eighth-note rest followed by an eighth-note bass drum
- Beat 4: A quarter-note snare

Section 3 | Band Knowledge

Part 2 | Notation & Techniques | Guitar and Bass

The following three questions relate to the one-bar extract of guitar notation on the right:

1. Which technique should be used on the two notes in beat 2, indicated by a slur? (Tick one box)

Pull-off Slide Staccato

2. Which technique should be used on the two notes in beat 3, indicated by a straight line? (Tick one box)

Strum Pull-off Slide

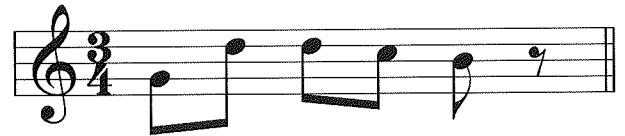
3. Which technique should be used on the last note of the bar, indicated by a dot above the note? (Tick one box)

Slide Staccato Strum



In this section you are asked to add notation symbols to the musical extract on the right:

4. Add a slide symbol between the first two notes.
5. Add a symbol to show that a pull-off should be played between the third and fourth notes of the bar.
6. Add a staccato to the final note in the bar.



True or false:

7. A staccato note should be played as a short and detached note:

True False

8. A slide is played by strumming several strings at once:

True False

9. A pull-off is performed by sliding from one fret to another on the guitar or bass-guitar fingerboard:

True False

Part 2 | Notation & Techniques | Keyboards

The following four questions relate to the one-bar extract of piano/keyboard notation on the right:

1. Which hand plays staccato throughout? (Tick one box)

- Left Right Both

2. Which hand plays legato notes throughout? (Tick one box)

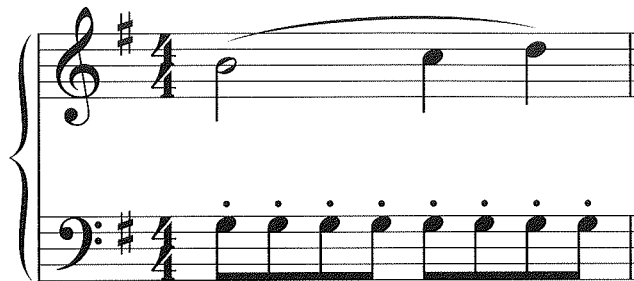
- Left Right Both

3. Which hand is playing the melody? (Tick one box)

- Left Right Both

4. Which hand is playing the accompaniment? (Tick one box)

- Left Right Both



The following four questions relate to the one-bar extract of piano/keyboard notation on the right:

True or false:

5. The right hand plays the melody throughout:

- True False

6. The left hand plays the accompaniment:

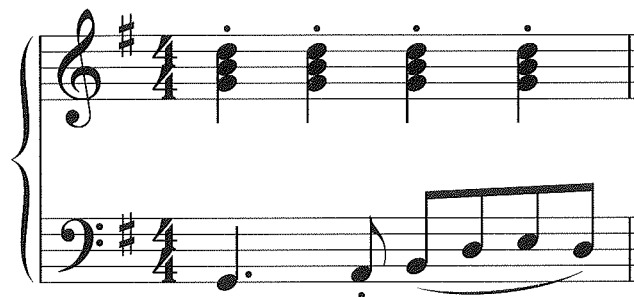
- True False

7. The chords are all played staccato:

- True False

8. The melody is played legato throughout:

- True False



Section 3 | Band Knowledge

Part 2 | Notation & Techniques | Vocals

The following three questions relate to the one-bar extract of vocal notation on the right:

1. How should the lyrics "I can" and "sky is" be sung?
(Tick one box)

With a slide Staccato Accented

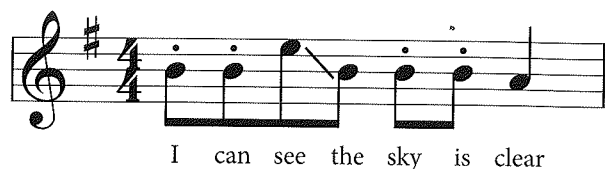
True or false:

2. The notes in the first beat of the bar are legato:

True False

3. There is a portamento between the third and fourth notes of the bar:

True False



I can see the sky is clear

The following question relates to the one-bar extract of vocal notation on the right:

4. Is this music written for a female or male voice?
(Tick one box)

Female Male



Some - where in the dark - ness

The following two tasks require you to add notation to the one-bar extract of vocal notation on the right:

5. Add staccato symbols to the final two notes of the bar.

6. Add a portamento symbol between the first two notes.

True or false:

7. A bass singer has a lower pitch range than a tenor: True False

8. An alto singer is usually a male singer: True False

9. A soprano singer has a higher pitch range than an alto: True False

SECTION 4 | BAND ANALYSIS

SUMMARY

| SECTION (<i>Current section highlighted</i>) | MARKS |
|--|-----------------|
| Music Notation | 20 [20%] |
| Popular Music Harmony | 25 [25%] |
| Band Knowledge | 25 [25%] |
| > Band Analysis | 30 [30%] |

The *Band Analysis* section of Rockscool Theory Examinations covers the following:

- 4.1 Identify general music features
- 4.2 Accurately complete a score
- 4.3 Identify instrument-specific techniques

You will be presented with a variety of exercises to hone your understanding and skills in these areas within the content specified for this grade.

Content Overview

An overview of the syllabus content covered at this grade can be found at the back of this book. As this is a cumulative syllabus, you can download overviews for all grades from the Rockscool website at www.rockscool.co.uk.

Section 4 | Band Analysis

Band Analysis | Example 1

The following 15 questions relate to the four-bar score below. Note that bar 2 has blank areas to be filled in as part of the tasks below:

$\text{♩} = 95$
 G D * G D
 Vocals: You are all I want, yes, you are all I need.
 Piano: [Musical notation]
 Guitar: [Musical notation]

1. What key is this piece in?

Your answer:

2. In bar 2 of the vocal part (indicated by the asterisk) add a rest to complete the bar.

3. In bar 2 of the guitar part, add chords that fit the chord symbols above the vocal line, in the following rhythm:

- Beat 1: Quarter-note rest
- Beat 2: Two eighth-note chords
- Beat 3: Quarter-note rest
- Beat 4: Quarter-note chord

4. How many eighth notes would give the equivalent number of beats to the final rest in bar 4 of the guitar part? (Tick one box)

1
 2
 3
 4
 5
 6
 7
 8

5. In bar 1, beat 1 of the piano part, add a musical symbol to indicate that the pianist should play loudly.

6. In bar 4 of the piano part, add a decrescendo marking over beats 3 and 4.

7. Add a portamento symbol in the vocal part between the first two notes of bar 1.
8. Add symbols to all of the G major chords in the guitar part to show that they should be played short and detached.
9. In which bar or bars is the right hand of the piano part playing the same rhythm as the vocal line?

Your answer:

10. Which is the correct statement? (*Tick one box*)

- All three instrumental parts contain at least one rest.
- In beats 3 & 4 of bar 4, the vocal and guitar parts have a whole-note rest.
- In bar 1, the same rhythm is used in the left hand of the piano part and the guitar part.
- The guitar part is a four-bar melody.
- Both the vocal part and the right hand of the piano part start with a dotted quarter note in bar 3.

11. Identify the three notes that make up the chord in bar 4 of the guitar part:

Your answer:

12. In which bar does the left hand of the piano part play a note that is not part of the named chord? (*Tick one box*)

- Bar 1
 Bar 2
 Bar 3
 Bar 4

13. Explain what information is provided by the tempo marking:

Your answer:

14. In which beat of bar 4 of the left hand of the piano part is there a melodic interval of a major 3rd? (*Tick one box*)

- Beat 1
 Beat 2
 Beat 3
 Beat 4

15. What type of barline is used at the end of bar 4?

Your answer:

Section 4 | Band Analysis

Band Analysis | Example 2

The following 15 questions relate to the four-bar score below. Note that bar 4 has blank areas to be filled in as part of the tasks below:

$\text{♩} = 110$
 F C F C *

Vocals

When I day-dream, I think of you.

Guitar

Drum Kit

1. What is the tempo of this piece?

Your answer:

2. In bar 4 of the vocal part, indicated by the asterisk, add a rest to complete the bar.

3. In bar 4, beat 4 of the drum part, add notes in the following rhythm:

An eighth-note rest followed by an eighth-note snare drum.

4. In bar 1, beat 1 of the vocal part, add a musical symbol to indicate that the vocalist should sing quietly.

5. In bar 4 of the drum part, add a musical symbol to indicate that the part should get gradually quieter during the first two beats of the bar.

6. Add a portamento symbol between the two notes in bar 2 of the vocal part.

7. Which part contains the longest note of the piece? (Tick one box)

- Vocal part
 Guitar part
 Drum part

8. Which is the correct statement? (*Tick one box*)

- The bass drum and snare play on beat 1 of bar 1.
- The bass drum and ride cymbal play on beat 1 of bar 1.
- The bass drum and crash cymbal play on beat 1 of bar 1.
- The bass drum and hi-hat play on beat 1 of bar 1.

9. Explain what the 'o' symbol means in bar 3 of the drum part:

Your answer:

10. Explain what the '+' symbol means in bar 3 of the drum part:

Your answer:

11. In the drum part, what is the upper drum voice played on beat 1 of bar 2?

Your answer:

12. Name the melodic interval between the first two notes of bar 3 in the vocal part:

Your answer:

13. Identify the three notes that make up the chord in bar 1 of the guitar part:

Your answer:

14. How many eighth notes would give the equivalent number of beats to the dotted note in bar 4 of the vocal part?
(*Tick one box*)

- 1 2 3 4 5 6 7 8

15. Name the type of barline used at the end of the piece:

Your answer:

Section 4 | Band Analysis

Band Analysis | Example 3

The following 15 questions relate to the four-bar score below. Note that bar 4 has blank areas to be filled in as part of the tasks below:

The musical score is for a four-bar piece in 4/4 time, key of F major. The tempo is marked as quarter note = 105. The piano part has a treble clef and a key signature of one flat. The bass guitar part has a bass clef and a key signature of one flat. The drum kit part has a key signature of one flat. The piano part has a dynamic marking 'F' above the first bar and 'C' above the second bar. The piano part has a blank area in the fourth bar indicated by an asterisk. The drum kit part has a blank area in the fourth bar indicated by an asterisk.

1. What key is this piece in?

Your answer:

2. In bar 4 of the right hand of the piano part, indicated by the asterisk, add a rest to complete the bar.

3. In bar 1 of the piano part, add a dynamic marking to indicate that the pianist should play loudly.

4. In bar 4 of the drum part, add the following notes:

Beat 1: Two eighth-note bass drums

Beat 2: Two eighth-note snare drums

Beat 3: An eighth-note rest followed by an eighth-note bass drum

Beat 4: An eighth-note rest followed by an eighth-note snare

5. In bar 1 of the bass-guitar part, add a musical symbol between beats 3 and 4 to indicate that the bassist should play a slide between the notes.
6. Which part plays the same rhythm in all four bars? (*Tick one box*)
- Piano (right hand)
- Piano (left hand)
- Bass guitar
- Drums

7. Add a staccato symbol to the lowest note in the right hand of the piano part.

8. Name the two drum voices that play on beat 1 of bar 2:

Your answer:

9. In bar 1 of the bass-guitar part, which note is not part of the named chord?

Your answer:

10. How many times is the crash cymbal played in bars 1 to 4 of the drum part?

Your answer:

11. Name the melodic interval formed between the first two notes of bar 3 of the right hand of the piano part:

Your answer:

12. Name the note with an accidental in bar 2 of the bass-guitar part:

Your answer:

Section 4 | Band Analysis

13. Which part contains the longest note of the piece? (*Tick one box*)

Piano (right hand)

Piano (left hand)

Bass guitar

Drums

14. Add a musical symbol to the final bar of the piano part to show that it increases in volume throughout.

15. Which part does not have a key signature?

Your answer:

SAMPLE PAPER

The following pages contain examples of the types of questions you will find in a Grade 1 exam paper. They give an indication of the content, format, layout and level at this grade.

You will see the exam paper has been split into the same four sections that have been presented earlier in this workbook:

- Music Notation
- Popular Music Harmony
- Band Knowledge
- Band Analysis

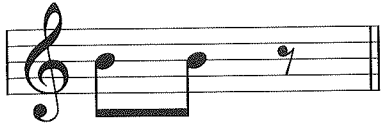
Content Overview

- **Marking:**
 - The exam is marked out of a total of 100, and the total available marks for each section are clearly stated at the start of each section. There is also a blank markbox where your total examination score can be noted.
 - The total marks available for each question are displayed on the right, and include a space for your teacher to mark your answers.
- **General advice:**
 - If a question requires a written answer, don't feel compelled to use every line. Answering the question correctly is much more important than using all the available space.
 - Aim to answer all the questions set. If you get stuck on one particular question, move on and come back to it later.
- **Neatness:**
 - Your answers should be neat, accurate and legible as marks cannot be given if your response is ambiguous.
 - Avoid unnecessary corrections by thinking your responses through before committing them to paper.
 - Use a pencil that is sharp enough to write precisely, but soft enough to rub out and make corrections.
 - To avoid confusion, tick boxes (checkboxes) should be marked with a clear tick symbol rather than a cross. Please note that some answers require more than one box to be ticked, so read the questions carefully.

Please visit www.rockschool.co.uk for detailed information on all Rockschool examinations, including syllabus guides, marking schemes and examination entry information.

Q 1.05 | Add the three note and rest values together and identify the matching note value: *(Tick one box)*

| | |
|--|---|
| | 1 |
|--|---|



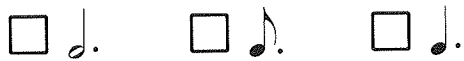
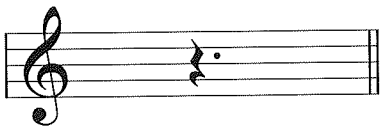
Q 1.06 | Add the three note values together and identify the matching note value: *(Tick one box)*

| | |
|--|---|
| | 1 |
|--|---|



Q 1.07 | Which note has the same value as the written rest? *(Tick one box)*

| | |
|--|---|
| | 1 |
|--|---|



Q 1.08 | Which rest has the same value as the written note? *(Tick one box)*

| | |
|--|---|
| | 1 |
|--|---|



Q 1.09 | The following scale is F major. Add the missing clef:

| | |
|--|---|
| | 1 |
|--|---|



Grade 1 | Sample Paper

Q 1.10 | The following scale is G major. Add the missing clef:

| | |
|--|---|
| | 1 |
|--|---|



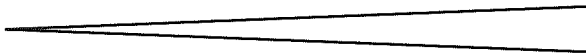
Q 1.11 | How does a dot placed to the right of a notehead affect the note? (*Tick one box*)

| | |
|--|---|
| | 1 |
|--|---|

- It makes the note longer.
- It makes the note shorter.
- It makes the note louder.

Q 1.12 | Which is the musical term for the following symbol? (*Tick one box*)

| | |
|--|---|
| | 1 |
|--|---|



- Decrescendo
- Legato
- Crescendo

Q 1.13 | What is the meaning of the following musical symbol? (*Tick one box*)

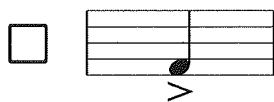
| | |
|--|---|
| | 1 |
|--|---|

p

- Play quietly
- Play loudly
- Play smoothly

Q 1.14 | Which is the correct musical notation for the musical term 'staccato'? (*Tick one box*)

| | |
|--|---|
| | 1 |
|--|---|



Q 1.15 | Which is the correct symbol for the musical term 'decrescendo'? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

f

\sphericalangle

\frown

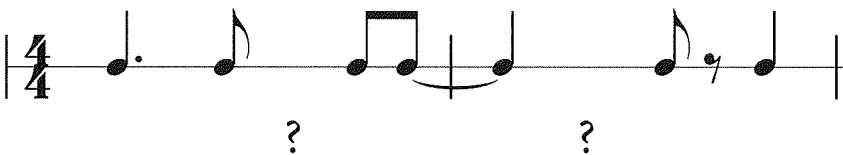
Q 1.16 | Circle the three consecutive notes that form the F major chord in the stave below:

| | |
|--|---|
| | 3 |
|--|---|



Q 1.17 | Add a note of the correct length above each question mark so that each bar matches the time signature:

| | |
|--|---|
| | 2 |
|--|---|



Section 2 | Popular Music Harmony

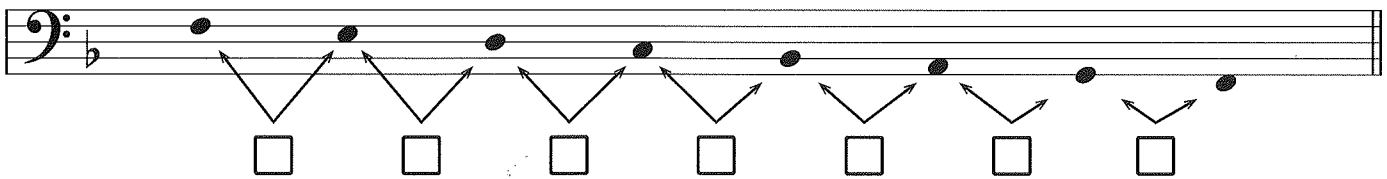
Total marks for this section: 25

Mark:

| |
|--|
| |
|--|

Q 2.01 | Write 'S' in the boxes between notes that are a Semitone apart:

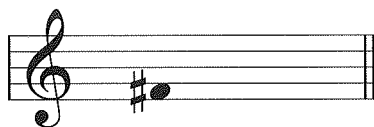
| | |
|--|---|
| | 2 |
|--|---|



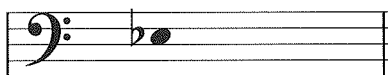
Grade 1 | Sample Paper

Q 2.02 | Add a note to the right of each of the notes to create the requested melodic interval:

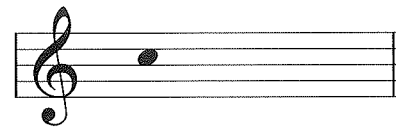
3



major 6th



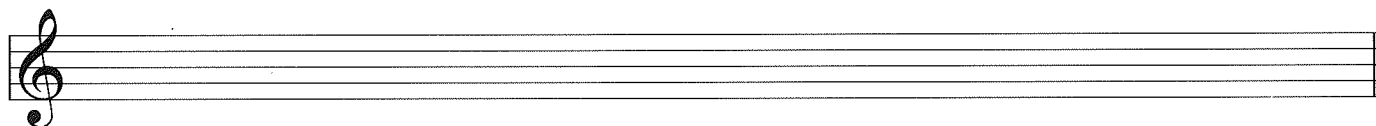
major 3rd



major 3rd

Q 2.03 | Using whole notes, write a one-octave *ascending* scale of G major. Use accidentals instead of a key signature:

5



Q 2.04 | Using whole notes, write a one-octave *descending* scale of F major. Use accidentals instead of a key signature:

5



Q 2.05 | Using whole notes, write a one-octave *ascending* arpeggio in the major key shown by the key signature below:

5



Q 2.06 | Circle the group of three notes that form a G chord:

1

G B C G A D G B D G F A G C E

Q 2.07 | Circle the group of three notes that form a C chord:

1

C D E C E G C G B C E F C F A

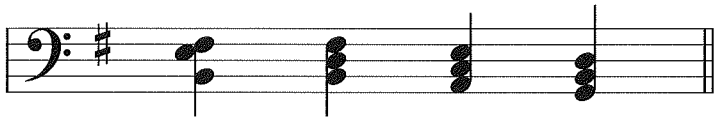
Q 2.08 | Circle the group of three notes that form an F chord:

| | |
|--|---|
| | 1 |
|--|---|

F G A F E G F G B F A E F A C

Q 2.09 | Circle the major chord that shares its name with the key indicated by the key signature and clef.
Finally, add the chord name on the line below the staff:

| | |
|--|---|
| | 2 |
|--|---|



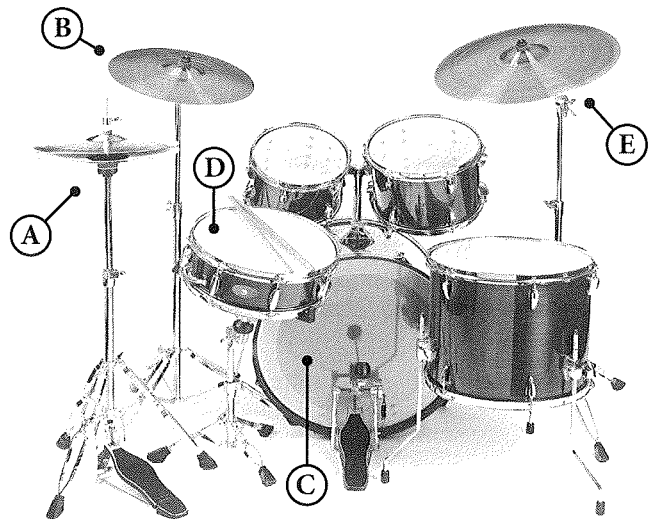
Your answer:

Section 3 | Band Knowledge | Part 1 – Identification

| | |
|-------------------------------|----|
| Total marks for this section: | 25 |
|-------------------------------|----|

| | |
|-------|--|
| Mark: | |
|-------|--|

The following three questions refer to the labelled image of a drum kit on the right:



Q 3.01 | Which letter corresponds to the ride cymbal? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

A B C D E

Q 3.02 | Which letter corresponds to the crash cymbal? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

A B C D E

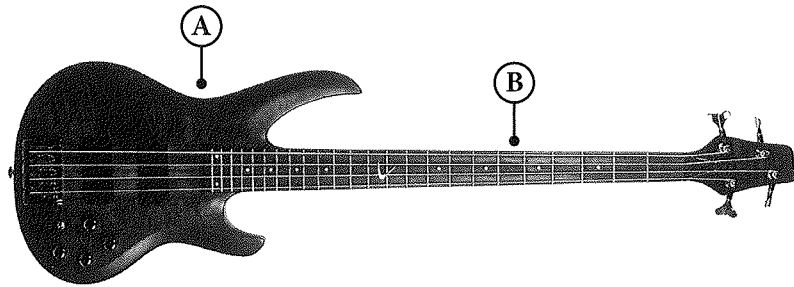
Q 3.03 | Which letter corresponds to the hi-hat? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

A B C D E

Grade 1 | Sample Paper

The following three questions refer to the labelled image below:



Q 3.04 | What is the correct name for the part of the instrument labelled 'A'? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Foot Arm Body Neck

Q 3.05 | What is the correct name for the part of the instrument labelled 'B'? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Foot Arm Body Neck

Q 3.06 | What type of instrument is shown in the image?

| | |
|--|---|
| | 1 |
|--|---|

Your answer:

Q 3.07 | Identify the correct statement below: (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- A bass guitar has more strings than an electric guitar.
 A bass guitar has fewer strings than an electric guitar.
 A bass guitar has the same number of strings as an electric guitar.
-

Q 3.08 | An electronic keyboard is often supplied with an external box wired with a plug. This is used to supply the correct amount of electrical current to the keyboard. What is it called? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Power adaptor Fuse box Battery case Synthesiser
-

Q 3.09 | Identify the correct statement below: *(Tick one box)*

| | |
|--|---|
| | 1 |
|--|---|

- There is the same number of white keys and blacks keys on a piano keyboard.
- There are more black keys than white keys on a piano keyboard.
- There are more white keys than black keys on a piano keyboard.

Q 3.10 | One of the white keys, found approximately in the centre of the keyboard, is commonly used as a reference point on the keyboard. What is this note called? *(Tick one box)*

| | |
|--|---|
| | 1 |
|--|---|

- Top C
- Middle C
- Key of C
- CV

Q 3.11 | Which part of the body has control muscles that allow a singer to change the shape and space of their oral cavity, allowing them to form different sounds? *(Tick one box)*

| | |
|--|---|
| | 1 |
|--|---|

- Trachea
- Jaw
- Lungs
- Mouth

Q 3.12 | What tube allows air to pass through the oral cavity and into the organs with which you breathe? *(Tick one box)*

| | |
|--|---|
| | 1 |
|--|---|

- Trachea
- Jaw
- Lungs
- Mouth

Q 3.13 | Which major organ allows you to breathe as well as sing? *(Tick one box)*

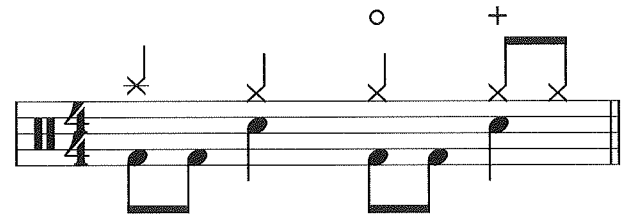
| | |
|--|---|
| | 1 |
|--|---|

- Trachea
- Jaw
- Lungs
- Mouth

Grade 1 | Sample Paper

Section 3 | Band Knowledge | Part 2 - Notation & Techniques

The following three questions relate to the one-bar extract of drum notation on the right:



Q 3.14 | Which drum voice plays with the bass drum on the first beat of the bar? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Hi-hat
 Snare
 Crash
 Ride

Q 3.15 | What does the circle over the third beat of the bar indicate? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

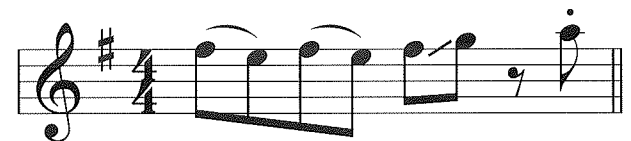
- Open hi-hat
 Closed hi-hat
 Accented crash

Q 3.16 | Do the stems for the cymbals go up or down? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Up
 Down
 Both directions

The following three questions relate to the one-bar extract of guitar notation on the right:



Q 3.17 | Name the technique used on beats 1 & 2, indicated by a 'slur' in the notation:

| | |
|--|---|
| | 1 |
|--|---|

Your answer:

Q 3.18 | Name the technique used on beat 3, indicated by a straight line in the notation:

| | |
|--|---|
| | 1 |
|--|---|

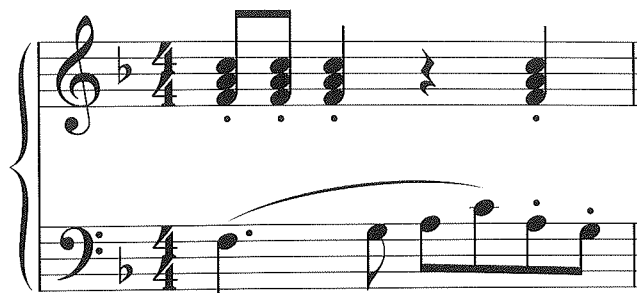
Your answer:

Q 3.19 | Describe how the articulation on the last note of the bar will affect the sound of the note:

| | |
|--|---|
| | 1 |
|--|---|

Your answer:

The following three questions relate to the one-bar extract of piano music on the right:



Q 3.20 | Which hand or hands play the melody? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Left Right Both

Q 3.21 | Which hand or hands play staccato throughout? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Left Right Both

Q 3.22 | What is the correct meaning of the term 'legato'? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Play smoothly Play slowly Play loudly

The following two tasks relate to the one-bar extract of vocal notation on the right:



No - thing but the sea and sky

Q 3.23 | Add a staccato articulation to the final note of the bar.

| | |
|--|---|
| | 1 |
|--|---|

Q 3.24 | Add a portamento articulation between the first two notes of the bar.

| | |
|--|---|
| | 1 |
|--|---|

Q 3.25 | What is the correct meaning of the term 'portamento'? (Tick one box)

| | |
|--|---|
| | 1 |
|--|---|

- Sing with a smooth pitch slide from the first to the second note.
- Sing the notes with a gradual increase in volume.
- The notes should be spoken rather than sung.

Grade 1 | Sample Paper

Section 4 | Band Analysis

Total marks for this section: 30

Mark:

The following 12 questions relate to the four-bar score below. Note that bar 4 has blank areas to be filled in as part of the tasks below:

The musical score is for a four-bar piece in 4/4 time, key of G major. The tempo is marked as ♩ = 120. The guitar part starts with a G chord in bar 1, C in bar 2, D in bar 3, and G in bar 4. The bass part has a melodic line that moves from G2 to D2 in bar 1, then up to G2, A2, B2, C3 in bar 2, D3, E3, F#3, G3 in bar 3, and finally G3 in bar 4. The drum kit part has a consistent pattern of eighth notes on the bass drum and snare drum.

Q 4.01 | Name the note in bar 1 of the guitar part that is not found in the chord written above the bar:

1

Your answer:

Q 4.02 | In the guitar part, add a symbol to indicate that the two eighth notes in bar 1 are played as a pull-off.

2

Q 4.03 | Which scale does the guitar use to play its melody?

1

Your answer:

Q 4.04 | In the bass part, add a slide symbol between the last note of bar 3 and the first note of bar 4.

2

Q 4.05 | In the bass part, add the missing rest after the final note in bar 4.

2

Q 4.06 | How many eighth notes would give the equivalent note value to the dotted note played by the bass in bar 2? (*Tick one box*)

| | |
|--|---|
| | 2 |
|--|---|

- 1
 2
 3
 4
 5
 6

Q 4.07 | In the drum part, add a crescendo marking in bar 4 over beats 1 and 2, then a decrescendo over beats 3 and 4.

| | |
|--|---|
| | 4 |
|--|---|

Q 4.08 | Add an open hi-hat indication to the first note of bar 2 and a closed hi-hat indication to the second note of bar 2.

| | |
|--|---|
| | 4 |
|--|---|

Q 4.09 | Which is the correct statement? (*Tick one box*)

| | |
|--|---|
| | 2 |
|--|---|

- The ride cymbal is played in bars 1 & 3.
 The ride cymbal is only played in bar 1.
 The ride cymbal is not played at all.
 The ride cymbal is played in all four bars.

Q 4.10 | What are the two drum voices that play on the first note of bar 1? (*Tick two boxes*)

| | |
|--|---|
| | 2 |
|--|---|

- Bass drum
 Snare drum
 Hi-hat
 Crash cymbal
 Ride cymbal

Q 4.11 | Add a hi-hat part to bar 4 in the following rhythm:

| | |
|--|---|
| | 6 |
|--|---|

Two quarter notes followed by four eighth notes.

Q 4.12 | In which bar do the bass guitar and bass drum play the same rhythm? (*Tick one box*)

| | |
|--|---|
| | 2 |
|--|---|

- Bar 1
 Bar 2
 Bar 3
 Bar 4

The page contains ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically, with a consistent gap between each one. There are no notes, clefs, or other markings on the page.

Syllabus Content Overview | Grade 1

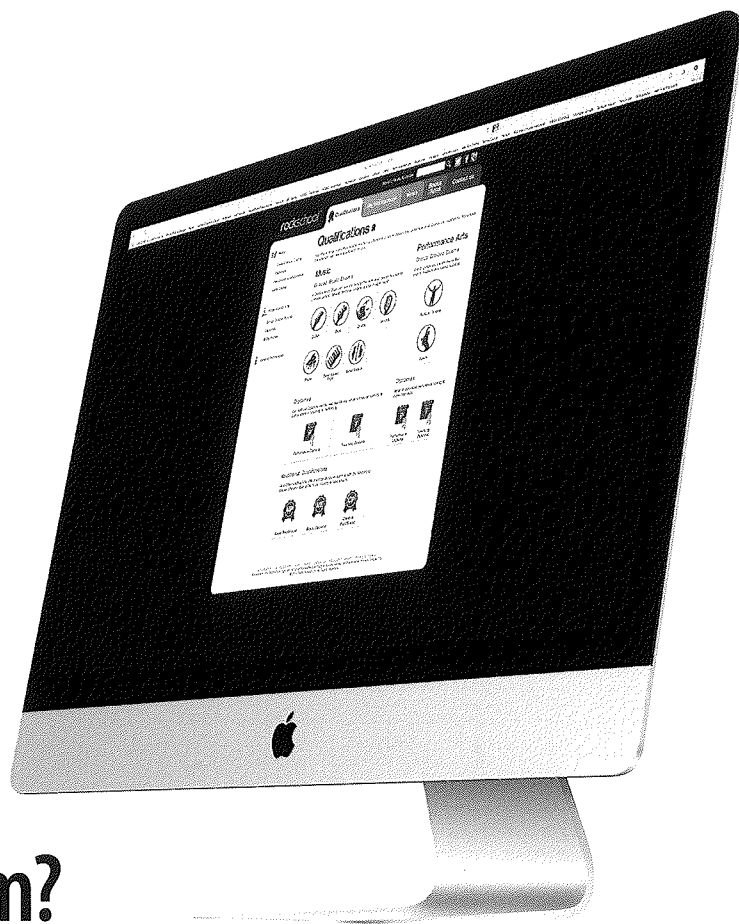
Important: This table represents content that is new at this grade. The content of Rockschool Theory Examinations is cumulative, so Grades 1 to 8 include all content from previous grades in the syllabus. A full version of this table is available online at www.rockschool.co.uk, and includes details of content at every grade.

| Section | Content | Details |
|---------------------------------------|---|---|
| 1: Music Notation (20%) | 1.1: Pitch | note range: bass clef (D2–D4), treble clef (B3–B5) |
| | 1.2: Note length/rhythm | note lengths: dotted whole, dotted half, dotted quarter, dotted eighth notes, equivalent rests tied notes |
| | 1.3: Dynamics, articulations, phrasing | dynamics: piano, forte, crescendo (cresc.), diminuendo (dim.) articulations: staccato, legato, accents |
| 2: Popular Music Harmony (25%) | 2.1: Major scales and related intervals | major scale: F harmonic and melodic intervals: major 2nd, major 3rd |
| | 2.2: Simple triadic chords | major arpeggios: F major chord formula major chords: C, G, F |
| 3: Band Knowledge (25%) | 3.1: Identify instrument parts and function | drums: ride cymbal, crash cymbal guitar and bass guitar: body, neck keys: middle C, adaptor socket, power button vocals: jaw, trachea |
| | 3.2: Identify instrument-specific notation | drum notation: ride cymbal, crash cymbal, open hi-hat, closed hi-hat guitar and bass-guitar notation: staccato, pull-offs, slides keys notation: legato, staccato vocal notation: portamento |
| | 3.3: Identify instrumental techniques | as listed above in 3.2 |
| 4: Band Analysis (30%) | 4.1: Identify general music features listed within criteria 1, 2 and 3 within a score | identify and show understanding of the applied musical elements listed within the first three sections (above) within the context of a score instrument range: drums (hi-hat, snare drum, bass drum, crash cymbal, ride cymbal), guitar, bass guitar, keyboard, vocals number of parts: 3 piece length: 4 bars |
| | 4.2: Accurately complete a score | 1 bar, within any part: rhythm, pitch, chord names, articulations, dynamics, tempo |
| | 4.3: Identify instrument-specific techniques | as listed within part 3 (above) |

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Level 3 BTEC in Music Performance Expectations

- I understand that L3 BTEC in Music Performance is a coursework subject in which I will need to meet deadlines set by the exam board without extensions.
- I understand that I will be expected to complete work outside of lessons in order to keep up with the workload.
- I understand that I will be expected to attend music theory tuition provided by the school as a part of my course and wider musical understanding.
- I understand that I will be required to complete group work as part of the qualification.
- I understand that I will be expected to perform in and help organise extra-curricular events as part of the HHS Performing Arts Department