

A Little Bit About Rhythm



This is just a tiny introduction to the different ways music notes are written. The shape of a note determines its length, or number of 'beats'. Heaps more about this later on!

Note	Name	Number of Beats
	Semibreve	4
	Minim	2
	Dotted Minim	3
	Crotchet	1
	Quaver	$\frac{1}{2}$
	Two quavers joined	$\frac{1}{2} + \frac{1}{2} = 1$
	Four quavers joined	$\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 2$

In music there are also symbols to show lengths of silence. These are called RESTS.

Rest	Name	Number of Beats
	Whole bar rest	Depends on time signature*
	Minim rest	2
	Crotchet rest	1
	Quaver rest	$\frac{1}{2}$

*See page 48 for info on time signatures

Here is a rhythm quiz. Add up the beats!

1. = 5

5. = 3

2. = $1\frac{1}{2}$

6. = 5

3. = 4

7. = 4

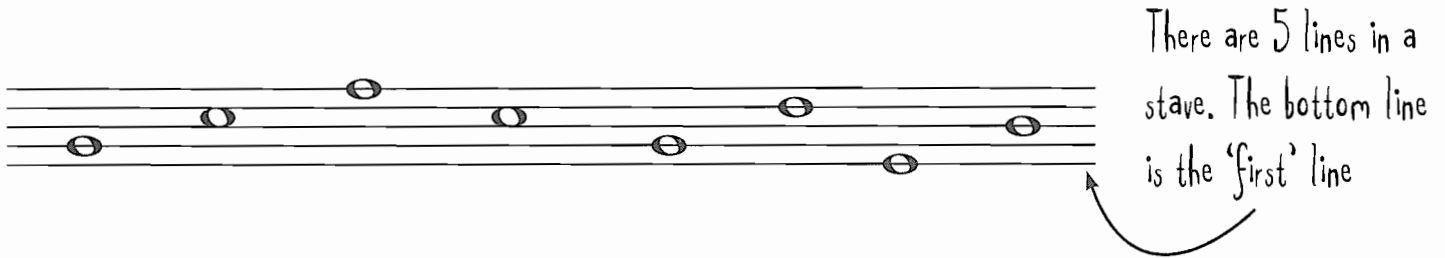
4. = 2

8. = 3

Introduction to Pitch Notation



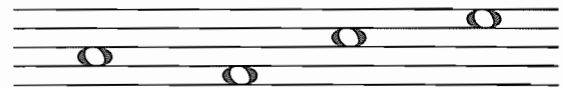
As well as rhythm, music has pitch - sounds that are high, middle or low. Pitch is shown on sets of 5 lines, called a 'staff' or 'stave'. We'll refer to it both ways throughout this book. Here are some semibreves on a staff:



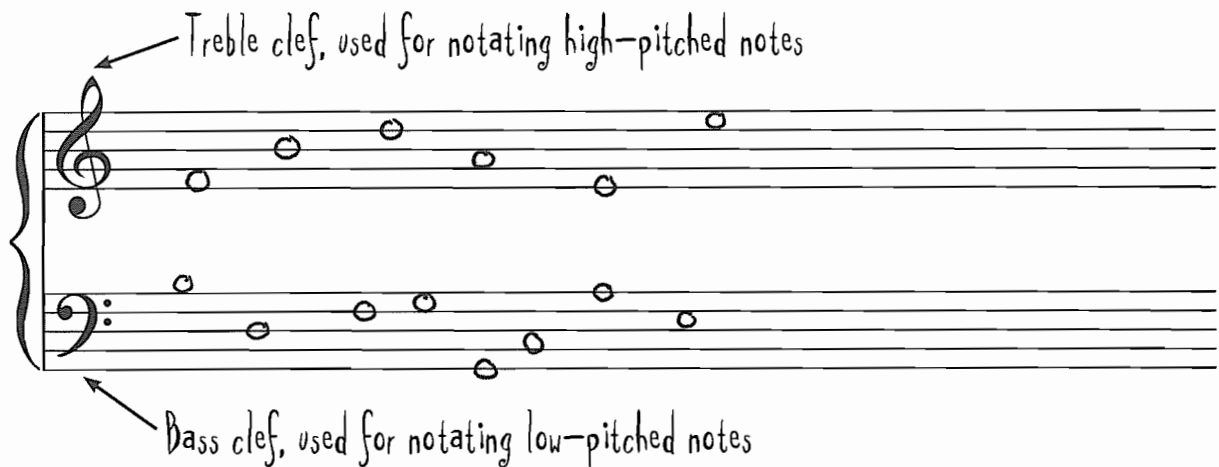
Notice how some of the notes are on the lines, (that is, the line goes through the middle of the note)



and some are in the spaces between the lines.



Piano music is actually written on two staves bracketed together, called a 'grand staff':



Draw some semibreves on the grand staff above. Put some in the treble, some in the bass, some on the lines and some in the spaces! (oh dear that actually nearly rhymes)



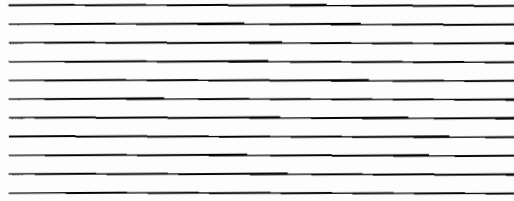
DID YOU KNOW... The higher the position of a note on the staff, the higher it will sound!

The Story of Middle C



Once upon a time, music used to be written on 11 lines, like this:

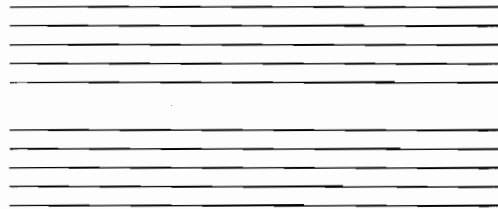
Middle C
lives here



The note named 'C' lived on the line right in the middle. It was called 'Middle C'.

Many people found it very confusing looking at 11 lines all the time, and found it even more confusing trying to find Middle C. Then one day, somebody came up with the idea of taking out the middle line, leaving 2 sets of 5 lines.

Now the line
for Middle C
is invisible!



This was much easier to look at! Then look what happened:

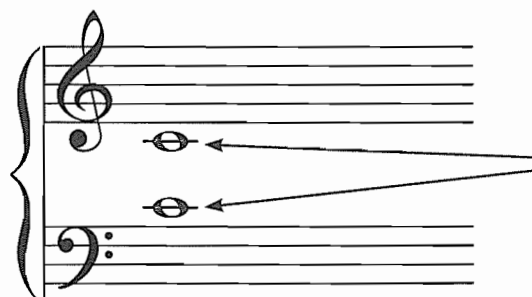
The two sets of lines were moved even further apart; the top set was given a treble clef and the bottom set a bass clef, leaving space for Middle C in between. And so the grand staff was born!



Grand staff

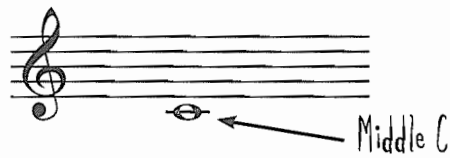


It was decided that Middle C would need its own short line, called a 'leger line'. Middle C is always written close to either bass or treble, never floating in between.

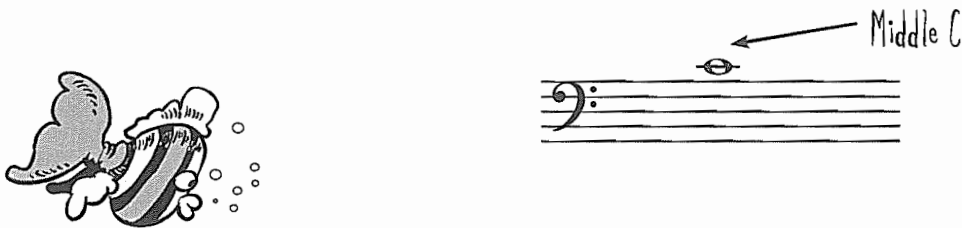


These notes are both
Middle Cs – they sound
exactly the same!

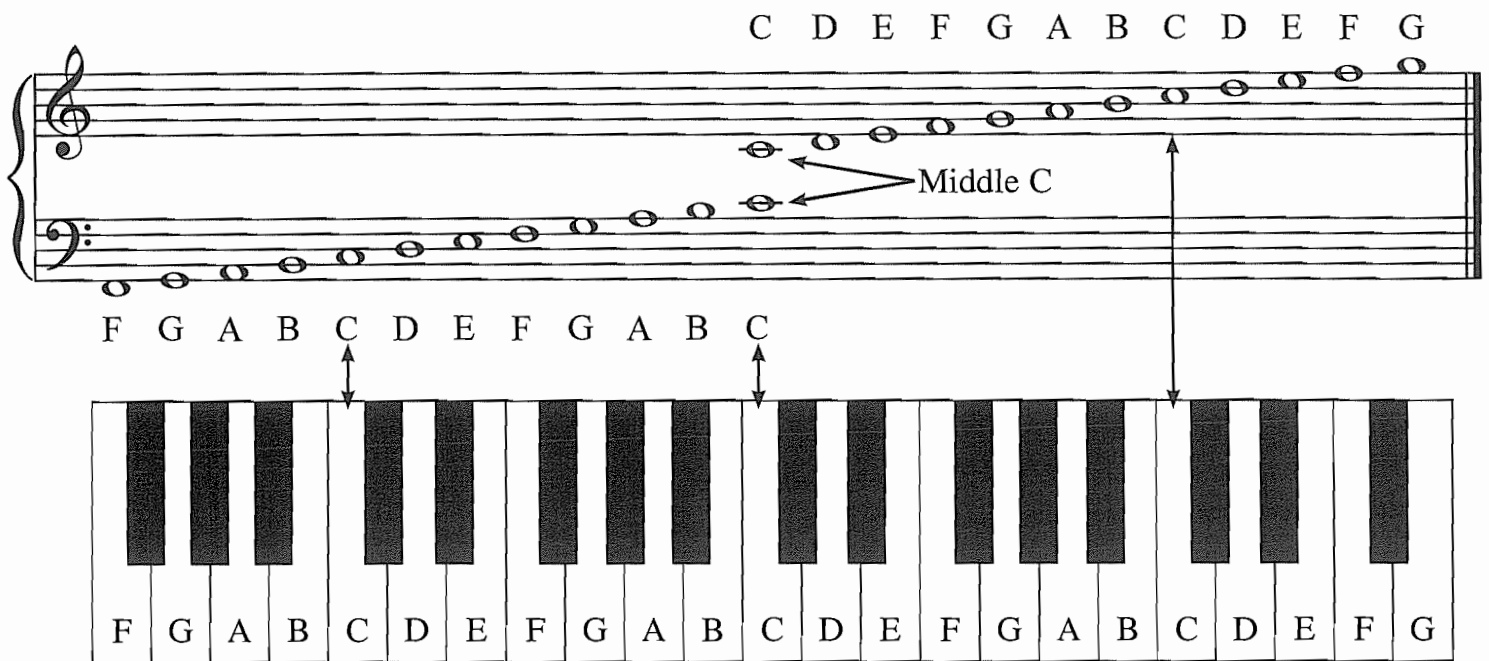
Some instruments, like the flute, are high-pitched, which means they mostly play notes above Middle C. These instruments only need a treble clef to show their notes:



Other instruments, like the trombone, are low-pitched, which means they mostly play notes below Middle C. These instruments only need a bass clef to show their notes:


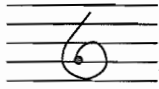

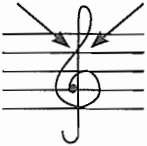


A piano has the largest range of sounds of any musical instrument, so it needs a 'grand staff' to show all the notes. You will notice that the names of the notes are the same as the first seven letters of the alphabet, repeated over and over again:




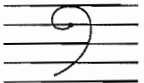

FACT: The piano keyboard has even more keys than this, but we've run out of room on the grand staff! Extremely high or extremely low notes are written using 'leger lines'. (see p.12)

Drawing Treble and Bass Clefs

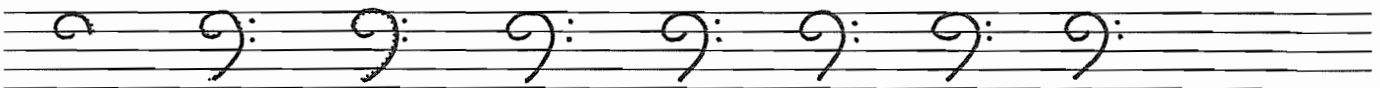
Treble clef starts on the line where G lives , then winds around like this . Then it goes up and makes a loop above the staff  and as it comes down it intersects on the 4th line . (Very important!)

Trace these treble clefs and then draw some of your own.



The bass clef starts on the line where F lives , then curls around like a backwards 'c' , stopping just before the bottom line. Then two dots are added either side of the fourth line . (Also very important!)

Trace and draw some bass clefs here.



HERE'S A THOUGHT... The treble clef used to be called the 'G' clef and the bass clef used to be called the 'F' clef. Can you figure out why?



Treble Clef Notes



You can work out the names of all the notes in the treble from G. Fill in the rest!

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

Quick Quiz:

How many are named F? 2 Which F is on a line, the lower F or the higher F? higher

Name 4 different notes you can see that live in spaces. F A C E

There are 2 notes named E, the lower E is on a line, the higher E is in a space.

There are 2 notes named D, the lower D is in a space, the higher D is on a line.

Can you name these notes? (Without peeking at the top of the page???)

A D F G D B E C F

And now, can you write these notes? Draw a new treble clef in every bar!

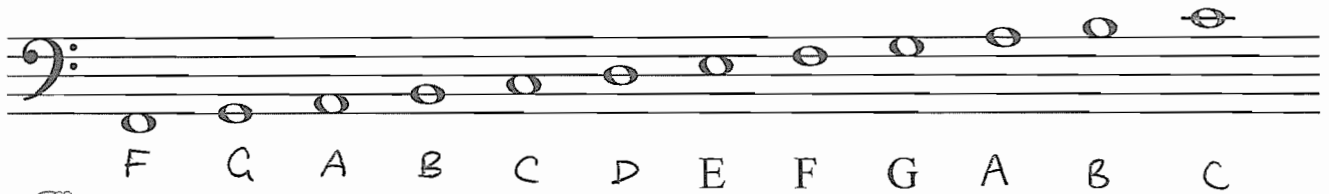
F on a line G in a space A in a space D on a line

G on a line C on a line E in a space D in a space

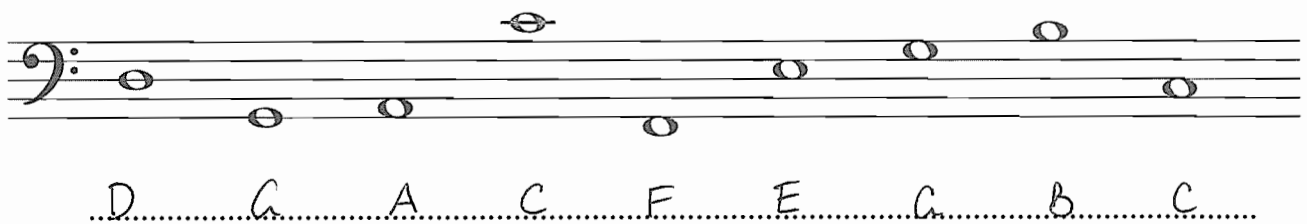
Bass Clef Notes



Similarly, you can work out the names of all the bass notes from F on the fourth line...



Name these notes. (Remember that F lives on the fourth line - you can work out all the other notes from there!)



And now, draw a bass clef in each new bar and write the following notes:

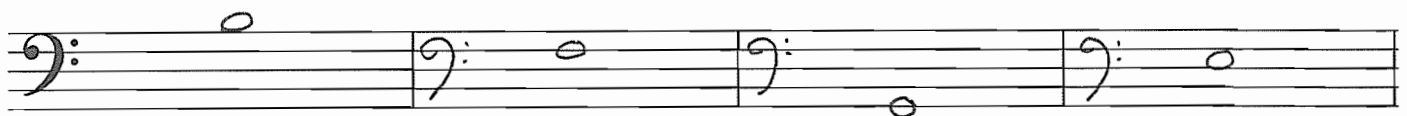


A in a space

D on a line

A on a line

C in a space



B in a space

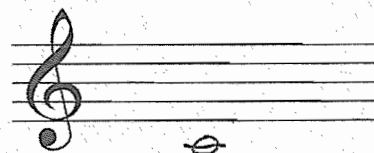
F on a line

G on a line

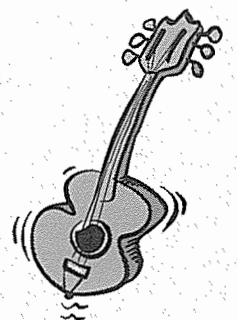
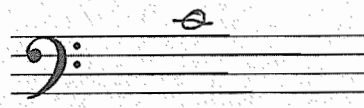
E in a space

QUICK REVISION:

Draw Middle C for treble clef here:



Draw Middle C for bass clef here:



Drawing Notes with Stems



So far we've been using only semibreves (o) to draw notes on staves. Now we're going to use other note values, which have stems (d. d d) and sometimes tails (d).

A stem can go up (d) on the right side of the note, or down (p) on the left side. The direction of the stem depends on where the note sits.

Notes **BELOW** the 3rd line (which is the middle line) of the staff have their stems going **UP**.



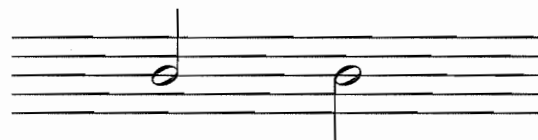
The stems go on the right, like the letter 'd'.

Notes **ABOVE** the middle line of the staff have their stems going **DOWN**.

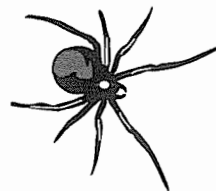


The stems go on the left, like the letter 'p'.

Notes sitting right **ON** the middle line can either go up or down - you can choose!



Remember 'd' for dogs and 'p' for puppies!



Handy Hint: Stems should always reach to the next note of the same letter name, e.g.



is too short but



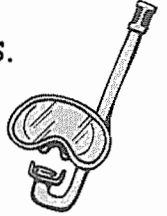
The next 'E' lives here

is just right!

1. Make these note heads into minims by adding stems in the right direction. Remember 'd' for dogs and 'p' for puppies!

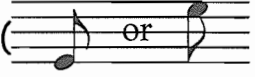


2. Now add a dot to each note to make all the minims above into dotted minims. (If the note is on a line, draw the dot in the space just above, otherwise we won't see it!)






3. Make these note heads into crotchets. You'll need to colour them in AND add stems!




4. Make the following into quavers by adding a stem and a tail (). The tail always goes forwards (to the right) even if the stem is going down.

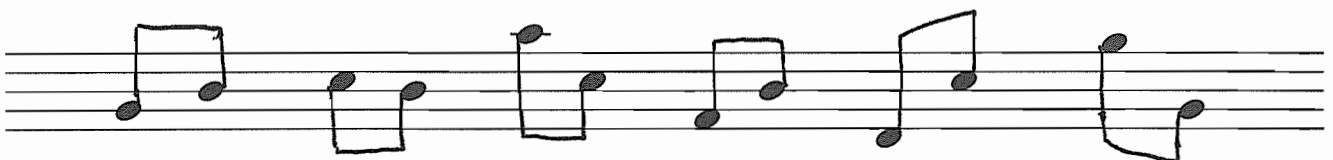


5. Two quavers can be joined together by a 'beam', e.g.  or 

Both stems **MUST** go in the same direction. For pairs of notes where one stem would go up and the other down, e.g.  , the note furthest from the middle line

'wins', like this:  !

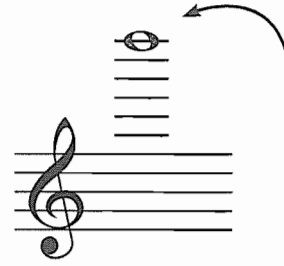
Make these note heads into pairs of quavers. Draw the stems first, then add 'beams'



Leger Lines

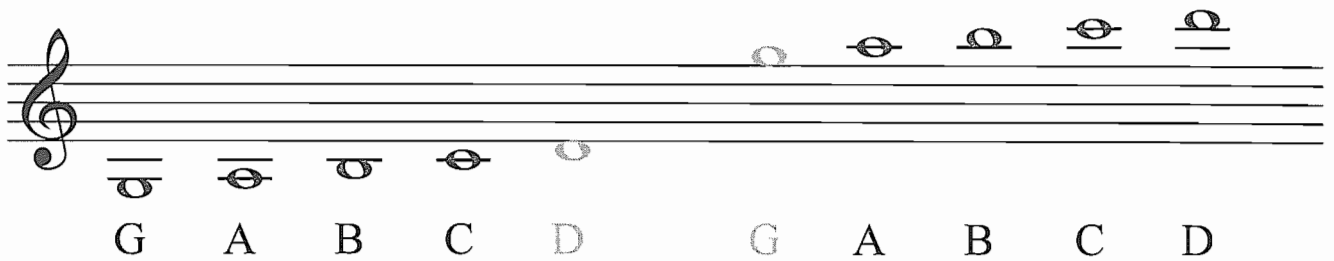


Leger lines are miniature staff lines used to show very high or very low notes. In Grade 1 we only use up to two leger lines above or below the staff, but there's actually no limit to how many you can use!

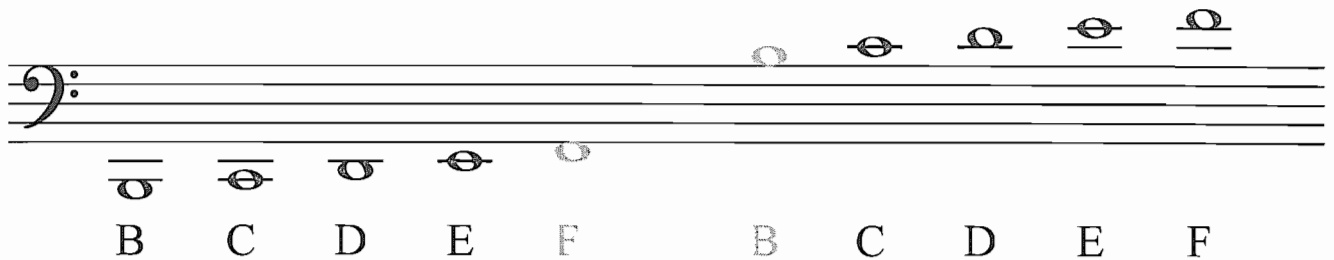




Wow! What note is THAT???

Here are some treble notes on leger lines. All of these are referred to as notes 'above' or 'below' the staff. (The notes in grey are not leger line notes, but they are also referred to as 'D below the staff' etc.)





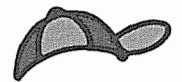
And now here are the bass notes that live 'above' or 'below' the staff:



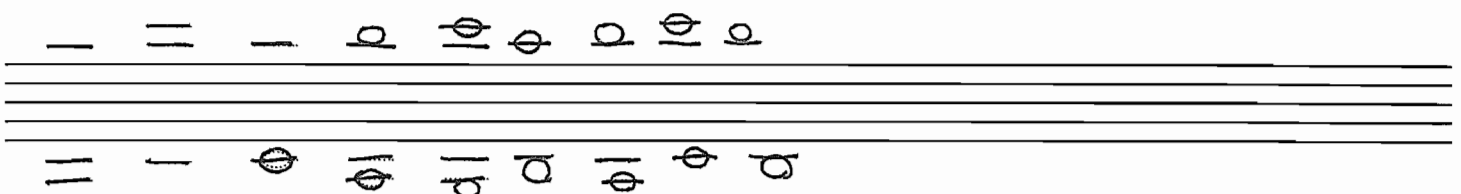
Notes that hang from the leger line look like this  not this  - no 'shoe' needed!



Notes that sit on the leger line look like this  not this  - no 'hat' needed!



When drawing leger lines, keep them spaced the same distance apart as the staff lines. Draw the line or lines first, then draw the note! Trace these then draw your own...



Revision of Stuff So Far



Handy Hint: The exam question does not always tell you which rhythm values to use when drawing notes. If this happens, just use semibreves!

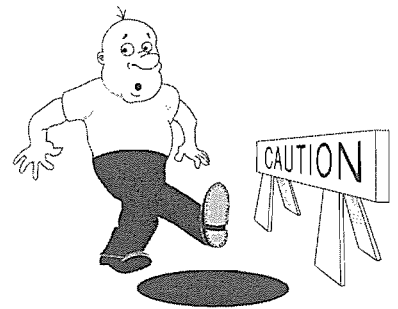
1. Write the following notes **above** the staff (watch out for clef changes)

C D A G

2. Write the following notes **below** the staff (again, watch out for clef changes)

D E C B

3. + = 12 beats



4. Draw these notes and clefs:

A in 3 places in the treble

D in 3 places in the bass

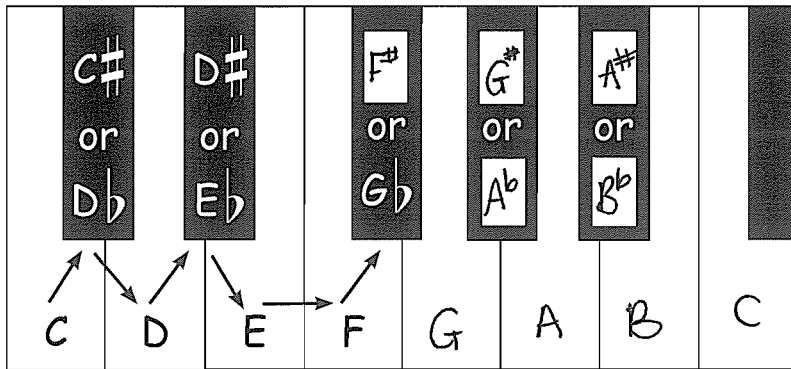
5. Make the notes in questions 1 and 2 into minims.

6. Make the notes in question 4 into separate quavers.

Sharps, Flats and Naturals (a.k.a. 'Accidentals')



Sharp (#), flat (b) and natural (♮) signs are known as 'accidentals'. They are used to change the pitch of a note. Each of these signs will change the pitch by one 'semitone'. A semitone is the distance between a note and its nearest neighbour.



On a piano keyboard, the semitones are very easy to see. The arrows show the steps by semitones. C to C# is a semitone. E to F is also a semitone. See if you can fill in the rest of the names and arrows!

An accidental before a note will change the way it sounds:



G sharp sounds one semitone higher than G.

G flat sounds one semitone lower than G.

G natural is the same as G - a natural sign cancels out a sharp or flat sign.



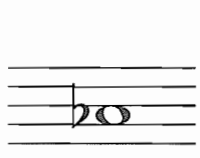

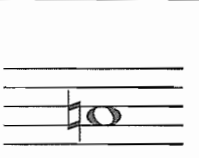
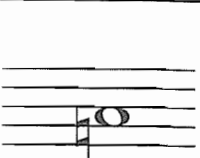


DID YOU KNOW... Accidentals are always written **BEFORE** the note? So even though we say 'G-sharp', we write 'Sharp-G'!

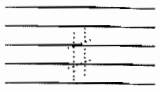
Play some notes with accidentals on your instrument. Notice how D# sounds the same as Eb, G# sounds the same as Ab, etc. Don't forget to try E# - it sounds the same as F! How about B#? And what about Cb? Notes have more than one name... just like you do!

Quick Quiz: # = sharp sign = note sounds one semitone higher
 b = flat sign = note sounds one semitone lower
 ♮ = natural sign = cancels out a sharp or a flat sign

Sharps, flats and naturals can be tricky to draw. They must sit on exactly the same line or in exactly the same space as the note, and must also be just the right size.

Right	Wrong	Right	Wrong	Right	Wrong
					

Sharps

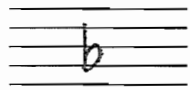
Sharps look like a 'noughts and crosses' grid with the lines across sloping up. 

Notice how the vertical lines are quite long. The 'middle square' is the part that must line up with the note. (See above)

Trace and draw some sharps next to these notes. (Remember, accidentals always go on the LEFT of the note)



flats

Flats look like a lower case 'b' that is pointy at the bottom. 

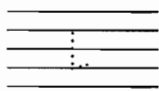
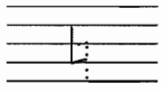
The round part of the flat must line up with the note. (See above)

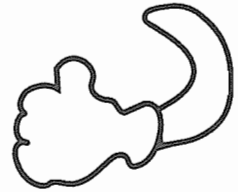
Trace and draw some flats here:



Go to www.blitzbooks.com.au and download some FREE manuscript to practise drawing notes with sharps and flats!

Naturals

These are the trickiest to draw. Imagine drawing an upper case 'L'  followed by another one upside down . The lines across slope up just a little bit! It must form a 'square' wherever the note is sitting (see previous page).



Trace and draw some natural signs here:



Add the correct accidental to these notes. (Remember, the sign goes BEFORE the note!)



F sharp

E natural

D flat

G sharp



F flat

D sharp

A natural

C flat



G flat

B sharp

G natural

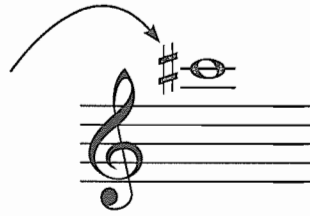
C natural

Accidentals on Leger Lines



Sometimes you are asked to write a note on a leger line (that is, 'above' or 'below' the staff) which also needs an accidental. Take a look at this note:

The sharp does NOT need its own leger line!
It just hangs in the air next to the note.



By the way, what note is this? C sharp

- So, here's the order to do things:
1. Draw the leger line or lines.
 2. Draw the note.
 3. Draw the accidental.



Now try writing 'C sharp below the stave', following the three steps:



Add the correct accidentals to each of these leger line notes, then name the note!

C natural
A flat
D sharp

Write these leger line notes with the correct accidental. (Remember the three steps above...)

D flat above
the staff

E natural below
the staff

C sharp above
the staff

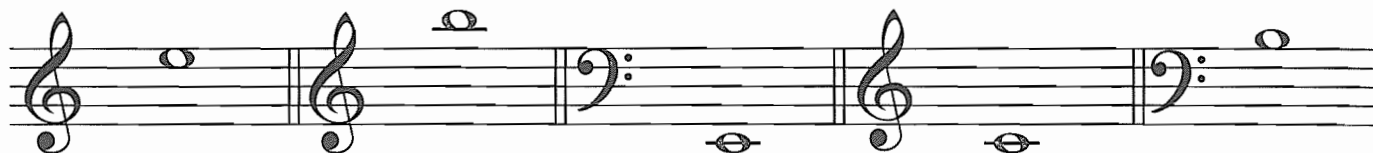
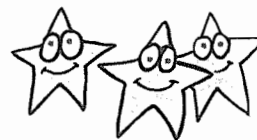
B flat below
the staff

Naming Notes



In the exam you are tested on how well you can read notes. It is important to write the answer using LETTER NAMES in CAPITALS.

Try naming these notes:



..... E B E C B



CHECK:

Capital letters used



Changes of clef noticed



You will also be tested on naming notes with accidentals. You must use WORDS for #, b and ♯! Circle the correct answer below:



C#

C sharp

C flat

Name these notes. Remember to use CAPITAL LETTERS and use words for #, b and ♯.





G

B

E flat

D natural

C sharp

HOT TIP: The exam deliberately tries to trick you by switching from  to  a lot. Don't get caught out!

Drawing Notes



Sometimes a question involves at least 2 or 3 steps before you reach the correct answer. The important thing is to READ THE QUESTION CAREFULLY.

1. Draw the following note as a dotted minim:



G sharp on a line

- ★ The G must be written on a line, not in a space.
- ★ To make it a dotted minim you'll need to add a stem and a dot ! (See page 10 for direction of stems and positions of dots)
- ★ You must draw a sharp sign in front of the note.

2. Write the following note as a crotchet:



See how the question asks for 'B natural', not just 'B'? You MUST draw the natural sign!

B natural above the staff



CHECK:

Crotchet

Natural sign

Above the staff

3. Draw the following notes as minims using leger lines. (Hint: Sometimes the question doesn't tell you whether to draw the notes above or below the staff - if this happens, you can choose!)



C natural

B flat

E
(No natural sign needed here!)

C sharp

Know Your Notes!



1. Write the following notes as semibreves:

E flat on a line C below the staff C sharp above the staff

2. Draw the following:

A flat as a minim in the bass clef

D sharp as a crotchet in the treble clef

3. Name these notes. Use words for #, b and ♮.

A sharp E E natural D flat C

4. Place the correct clef before these notes:

D E F B E

5. Add a sign to this note to make it sound one semitone higher:

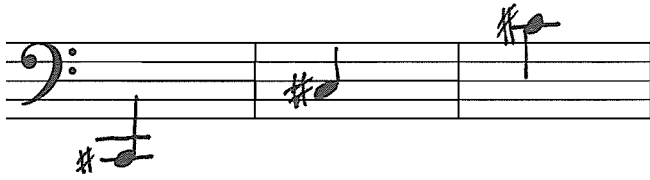
6. Now find this note on the keyboard diagram on page 14.

It's a 'black note'... what is the other possible name for it? A flat

Yet Another Worksheet on Notes



1. Write each of these notes in three different places using crotchets:

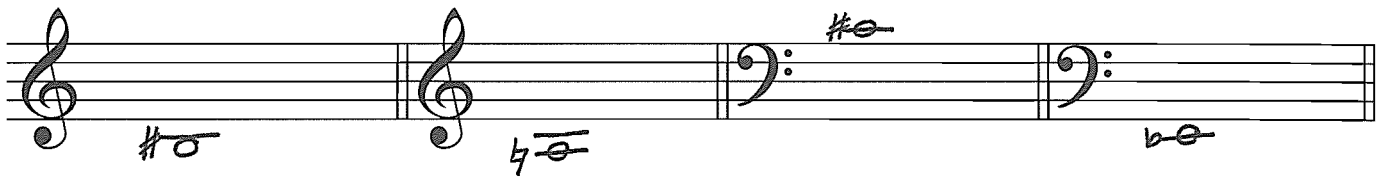


C sharp



B flat

2. Write these notes using leger lines:



B sharp

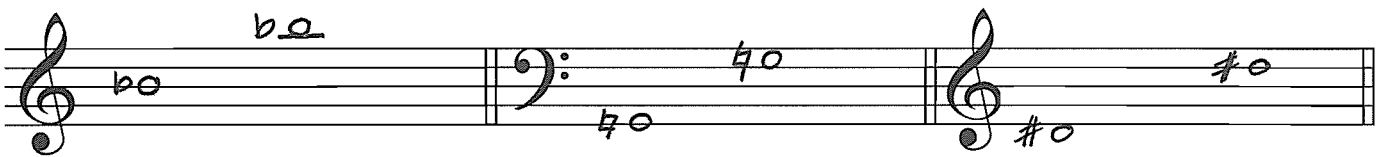
A natural

C sharp

E flat

3. The note one semitone lower than B has two possible names: B flat or A sharp

4. Write these notes using accidentals:

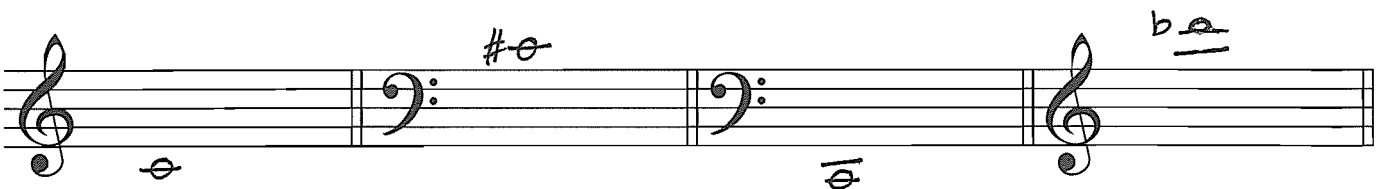


B flat in two places

G natural in two places

D sharp in two places

5. Draw the following:



Middle C

Middle C sharp

C using two
leger lines

D flat using
two leger lines

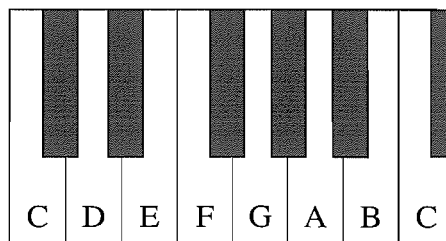
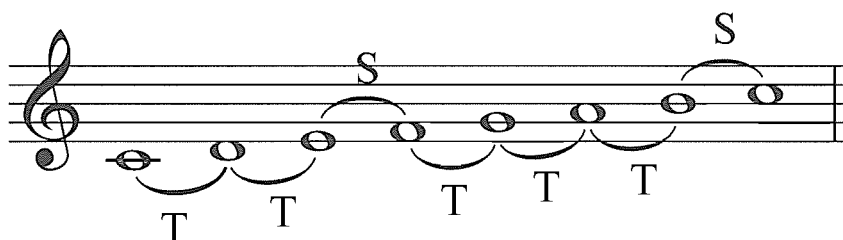
Tones, Semitones and the Major Scale

- ★ A 'semitone' is the distance between a note and its nearest neighbour. (See page 14)
- ★ A 'tone' is made up of two semitones - just like a circle is made up of two semicircles!

You've probably played some major scales before. They sound similar to each other; they just start on different notes. Major scales sound similar because they are all based on the following pattern:

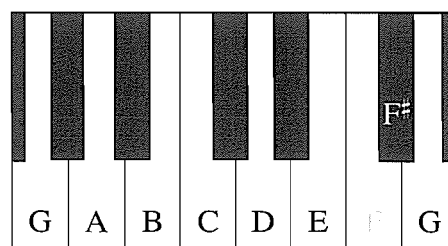
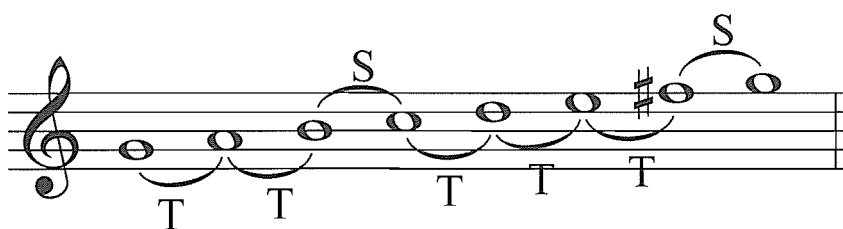
Tone-Tone-Semitone-Tone-Tone-Tone-Semitone (T-T-S-T-T-T-S)

Let's look at the C major scale:



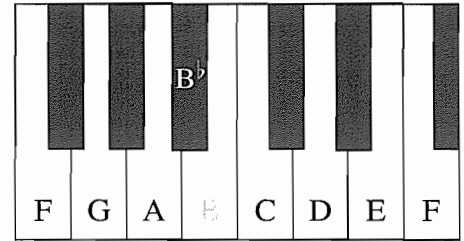
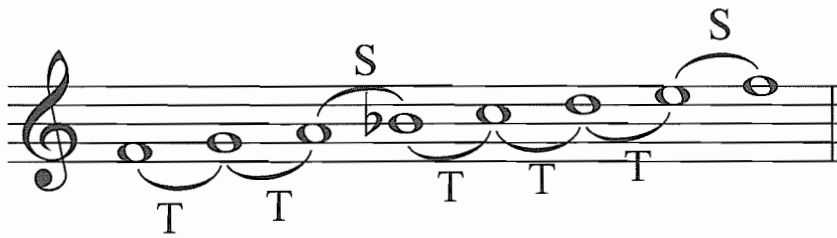
It just so happens that C major does not need any sharps or flats to make the right pattern. This is why C major has **NO SHARPS OR FLATS**.

How about G major:



E to F is only a semitone. We need the F# to make a tone in the right spot. This is why G major has an F SHARP.

And now for the F major scale:



A to B is a tone, so we need the B \flat to make a semitone in the right spot. This is why **F major has a B FLAT.**

If you know which sharps or flats are in a scale, then you know its **KEY SIGNATURE**. A key signature shows which scale a piece of music is based on.



There are no sharps or flats in a C major scale. The **key signature** has nothing in it!

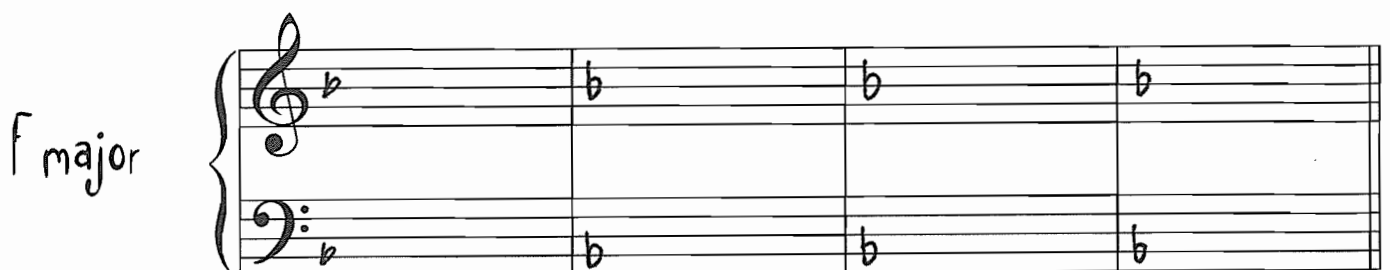
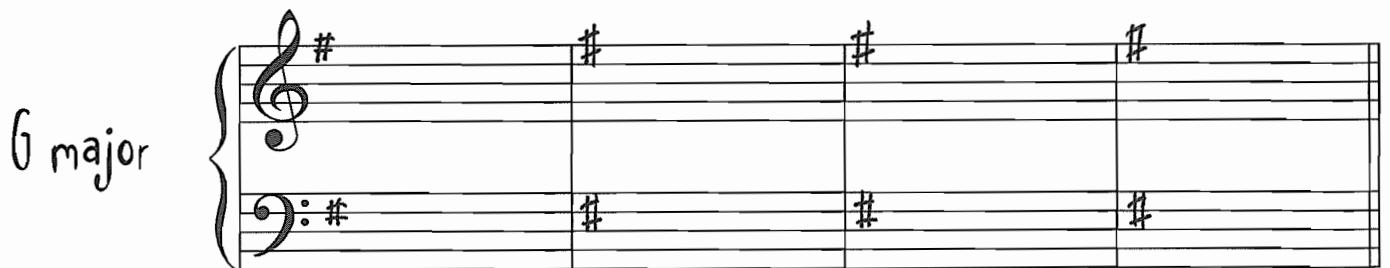


There is an F sharp in the scale of G major, so the **key signature** of G major is F sharp.



There is a B flat in the scale of F major, so the **key signature** of F major is B flat.

Practice drawing the G and F major key signatures in treble and bass. They must look exactly right!



Scale Degree Numbers



Each note in the scale has a number. The lowest note is always no. 1.

Finish writing the scale degree numbers under this C major scale.

1 2 3 4 5 6 7 8

Now write the rest of the numbers under this G major scale:

1 2 3 4 5 6 7 8

As you can see, the numbers are the same, but the notes are different!

Here's an F major scale that's going DOWN. Finish writing in the scale degree numbers:

8 7 6 5 4 3 2 1

See how the numbers start at the bottom? The lowest note is no. 1!

Quick Quiz:

What is the name of note no. 1 in C major? C

What is the name of note no. 1 in F major? F

What is the name of note no. 1 in G major? G



Do you notice a bit of a pattern here???

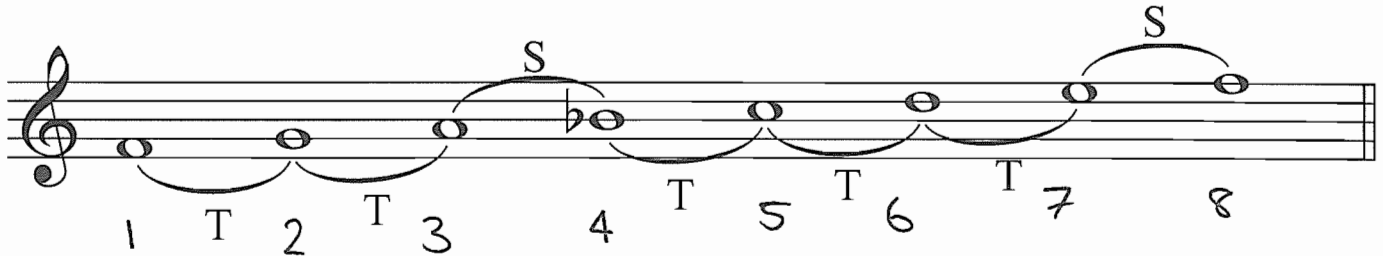


Marking Semitones in Scales



Often you are asked to 'mark the semitones' in a scale. This means to put a curved line called a 'slur' between the notes that are a semitone apart.

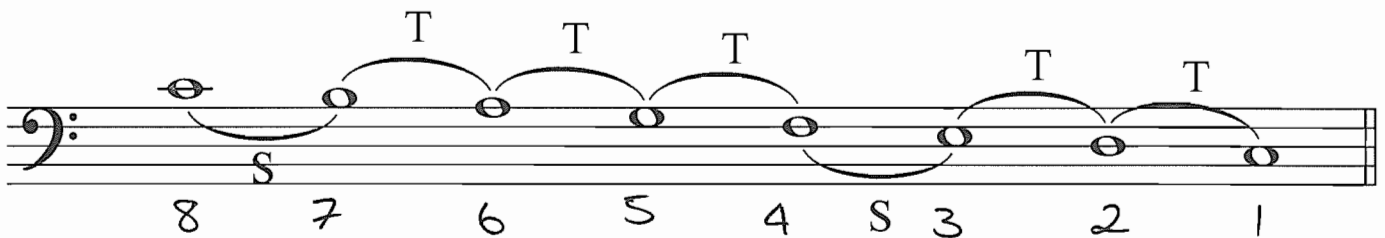
The best way to remember where the semitones live is by which scale degree numbers they fall between. Write the scale degree numbers under this F major scale:



Between which numbers are the semitones? 3 , 4 and 7 , 8



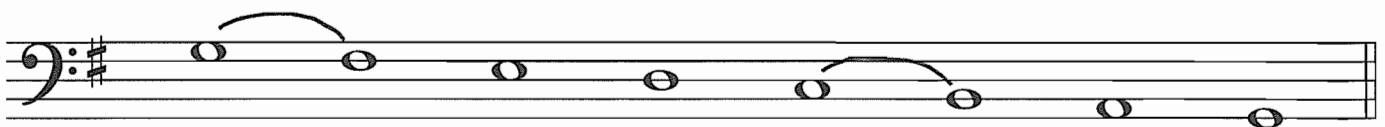
Let's check this with a scale that's going down. Write the numbers under the scale below, starting from the BOTTOM note - the lowest note is number 1!



Between which numbers are the semitones? 3 , 4 and 7 , 8

So when we mark the semitones in a scale, we simply put a slur between scale degrees 3-4 and 7-8!

Try marking the semitones in this scale:


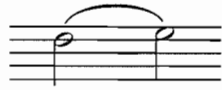
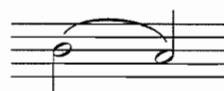



Did you start from the lowest note? Well done!

Let's Get the Semitones Right

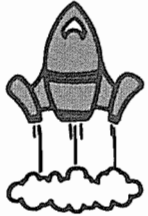


Handy Hints:

- ★ If the stems are going UP, put the slur under, e.g. 
- ★ If the stems are going DOWN, put the slur over, e.g. 
- ★ If one is up and one is down, you can choose, e.g.  or !
- ★ **IMPORTANT:** Look carefully at the slurs... they do not actually touch the notes!

Quick revision: Where do the semitones fall? Between 3 - 4 and 7 - 8!

Mark the semitones in these scales with a slur:



Remember, the **LOWEST** note is number 1!

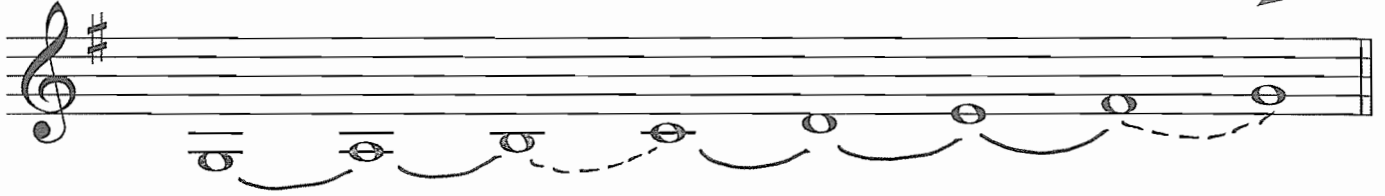
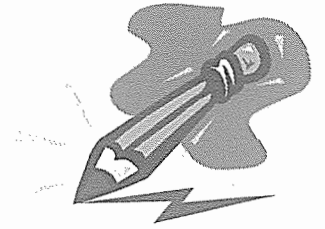


Marking Tones in Scales



If we practise this enough it becomes incredibly easy.

Just for fun, mark the semitones in this scale with red slurs:

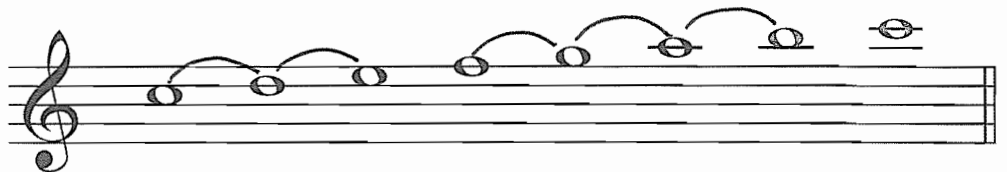
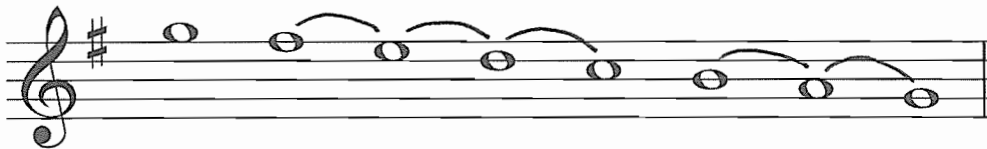


Let's mark the tones as well, but with blue slurs. You should now have a slur between every note!

How many semitones are in the scale? 2 How many tones? 5

So, if you are asked to mark only the **tones** in a scale, simply put a slur from one note to the next, but leave out 3-4 and 7-8. They are not tones, they are semitones !

Mark the tones in the following scales:



Things to Check:

- ★ Do you have 5 tones marked in each scale? Yes/No
- ★ Did you remember the lowest note is number 1? Yes/No



Tiny Test

Total: $\frac{28}{28}$



1. Mark each of these pairs of notes with an 'S' for semitone or a 'T' for tone. Use the diagram on page 14 to help you!

S S T T S $\frac{5}{5}$

2. Here is a G major scale all mixed up. Write in the scale degree numbers.

6 3 1 7 5 4 2 1 $\frac{7}{7}$

3. Write the following key signature.s (Watch out for the clef changes!)

F major G major F major G major $\frac{4}{4}$

4. Add the correct key signature to this F major scale. Then mark the tones.

$\frac{6}{6}$

5. Write the correct notes for these F major scale degrees. (Accidental required for one of them!)

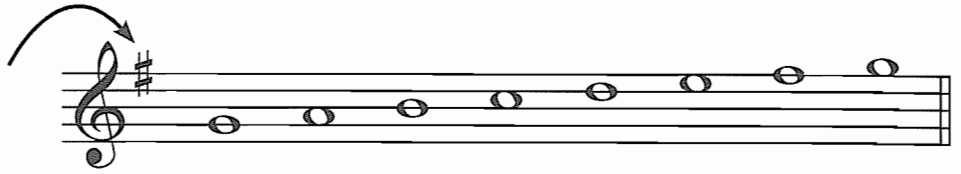
6 4 1 5 7 3 2 $\frac{6}{6}$

Key Signatures vs Accidentals



Scales can be written two ways:

1. With the key signature at the beginning:



OR...


2. With an accidental instead of the key signature:

See? No F sharp here!

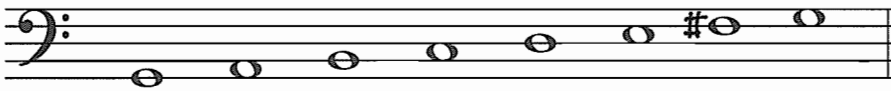
The sharp is next to the F!

See? No B flat here!

The flat is next to the B!

HOT TIP: Scales are written EITHER with a key signature at the beginning OR  with an accidental in the right place – never both!

Add the correct accidentals to these scales. You'll need to work out which scales they are by looking at the first and last notes! (Hint: It's always C, G or F major!)



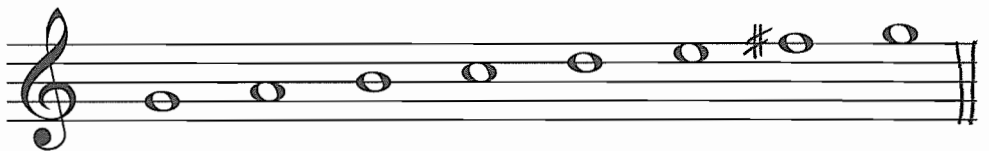
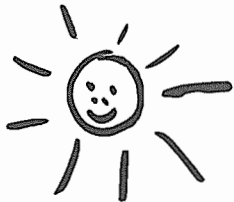
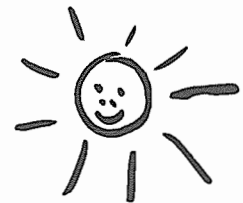
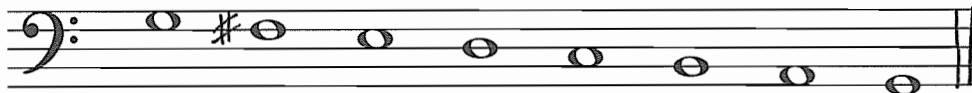
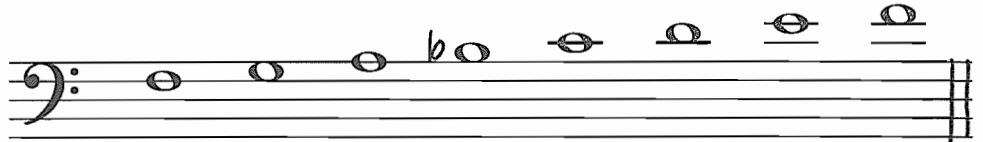
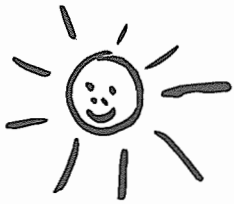
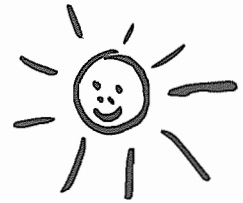
Tricky one now... add the correct clef and accidental to make this an F major scale.
(ooooaahh)



Awesome Accidentals



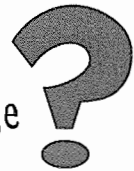
Add accidentals to make the following scales correct, then add a double bar line:



Add a clef and accidental to make this into a G major scale:



Have you put your accidentals BEFORE the note



Quick Quiz:

What's the difference between an accidental and a key signature? The key signature is written at the beginning.

Which one of them goes at the beginning of the line? Key Signature.

Writing Scales

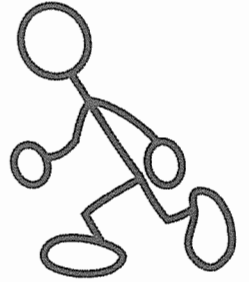


The trick to writing scales is to be able to **follow instructions**.

You must read the question extremely carefully, and there are lots of different ways it might be worded. Try this one:

Write the scale of G major:

- ★ use a key signature
- ★ use minims
- ★ write one octave going down
- ★ mark the semitones
- ★ complete the scale with a double bar line



Handy Hints:

- ★ Space the notes out evenly - try putting your 'pinky' finger between each note.
- ★ Do NOT assume the scale is to be written in the treble. The question may ask for treble or bass; in fact very often the clef is already given. Always check the clef!
- ★ Many people fall into the trap of marking the semitones instead of the tones, or the other way around. Put a circle around the word 'tones' or 'semitones' so you don't accidentally do the wrong thing!
- ★ Always double check whether you've been asked to use **accidentals** or a **key signature**.
- ★ Go back and tick off each instruction after checking you have done it.

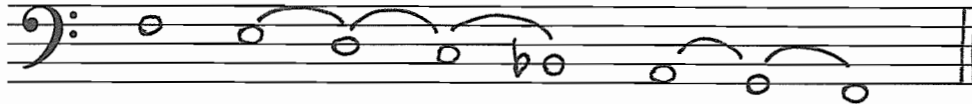


Let's Write Scales



1. Write the scale of F major:

- ★ use accidentals - not the key signature
- ★ use semibreves
- ★ write one octave going down
- ★ mark the tones
- ★ finish with a double bar line



2. Write the major scale that has the key signature of one sharp:

- ★ write one octave going up
- ★ in crotchets
- ★ mark each semitone with a slur
- ★ complete the scale with a double bar line



3. Write the scale of C major:

- ★ use the bass clef
- ★ write one octave going up
- ★ in minims
- ★ mark the tones



Quick Revision: The semitones in a major scale fall between 3-4 and 7-8!

More Scales



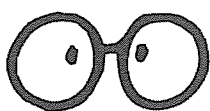
1. Add the correct clef and key signature to make this the scale of G major:



2. Now make the notes in the scale above into minims and mark the semitones.

3. Write the scale of C major:

- ★ use accidentals
- ★ use crotchets
- ★ write one octave going up
- ★ mark each tone with a slur
- ★ complete the scale with a double bar line



Did you see the clef?



4. Name these scales:



Scale: F major

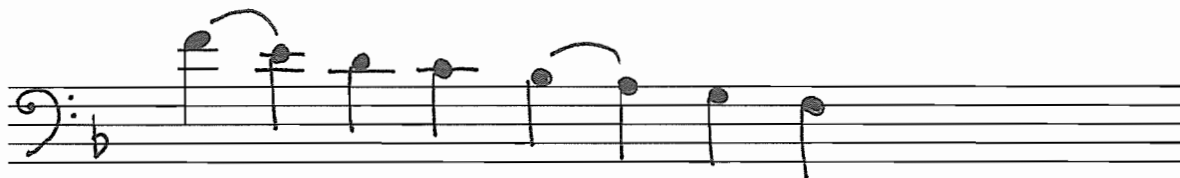


Scale: C major

Scale Trivia

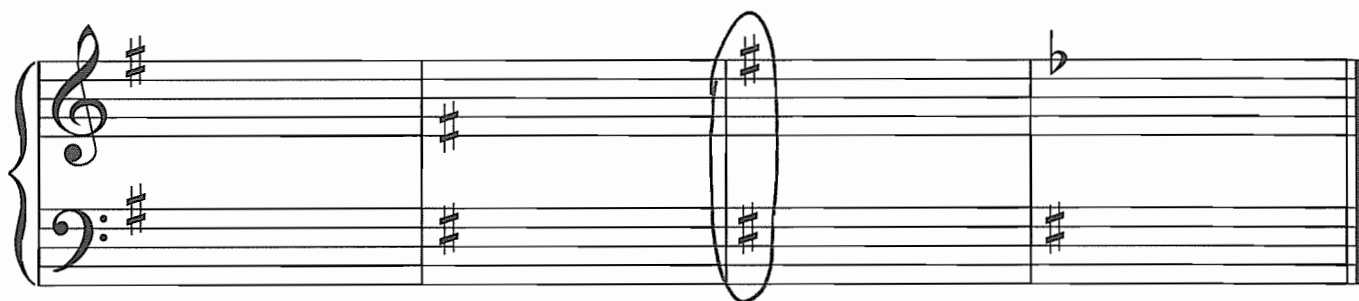


1. Finish this scale using crotchets. Then add the necessary clef and key signature to make it an F major scale.



2. Where do the semitones fall in major scales? Between 3 - 4 and 7 - 8.
Now mark them in the scale above!

3. Circle the correct G major key signature. (It must be correct in both treble AND bass.)



4. Accidentals are always written:

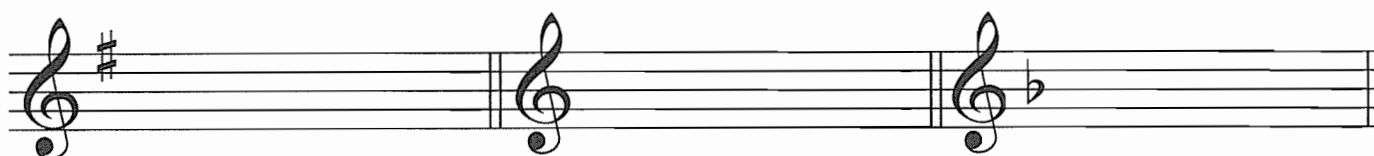
A. before the note B. after the note C. on top of the note.

5. When marking tones or semitones in a scale, always start from:

A. the highest note B. the lowest note C. the beginning



6. Name the scales that have the following key signatures:



G major

C major


F major

Timed Test

Time: 3mins 10secs

Time yourself doing this page. Do it as fast as you can, then record your finishing time above. But... guess what? Your teacher will **ADD ON 10 SECONDS** for every mistake you make! It's fun to go fast, but it's more important to be **accurate**. Start the clock!

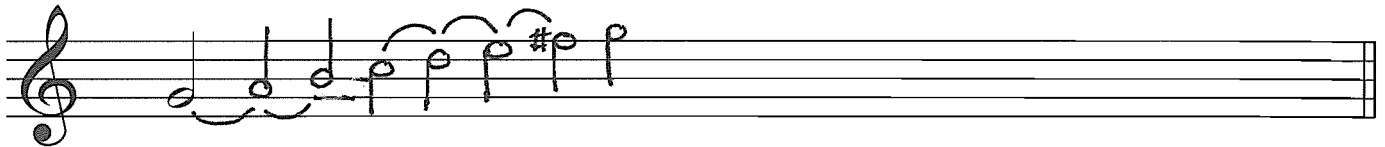
1. In every major scale there are 2 semitones and 5 tones.

2. Name this key signature:  F major

3. Semitones fall between scale degrees 3 - 4 and 7 - 8.



4. Finish this scale using minims. Then add the correct accidental!



5. Mark the tones in the scale above.

6. $\text{♩} + \text{♩.} + \text{♩} + \text{♩♩} + \text{—} = \underline{9}$ beats.

7. Write these notes as crotchets using leger lines:



C natural

B sharp

E natural

C flat

STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!

After marking this with your teacher, tick one of the following:

I made no mistakes! I keep my time of 3mins 10secs

I made ___ mistakes. My new time is _____.

Naming the Key of a Melody



Melodies are always based on a certain scale - this means they are in a certain 'key'. There are two clues to look for when working out the key of a melody.

1. The key signature - for now just C, G or F major;
2. The last note - melodies usually end on scale degree no. 1 - the 'tonic'.

Here is a melody in G major:

Key signature of G major

Melody ends on a G (scale degree no.1)

Here is another melody:

The key signature is B flat. Which scale has this key signature? F major

What is the last note of the melody? F (make sure you check the clef)

So this melody is in the key of F major

Name the key of these short melodies. Remember your two clues, and check the clef!

Key: G major

Key: C major

Key: F major

Scale Degree Numbers in Melodies

Writing scale degrees under a melody is just like writing them under a scale, except that the notes are 'out of order'. A tune can start on any degree of the scale.

Write in the missing scale degrees for this famous tune in G major by Bach:

5 1 2 3 4 5 1 1 6 4 5 6 7 1 1 1...

DID YOU NOTICE... that the top G is called no. 1, not no. 8? Every G will be no. 1, every A will be no. 2, and so on. Although we use scale degree no. 8 when referring to scales, in melodies we only ever use numbers 1-7.

Finish writing the scale degree numbers under these melodies. Use numbers 1-7 only!

5 4 3 2 1 5 1

1 7 1 3 5 7 2 1 3 1

Now the trick is to be able to work out for yourself which note is no. 1. To do this you must work out the **KEY** first (which we've just been practising!) and then double check the **CLEF**.

Key: F major

5 3 4 2 7 1

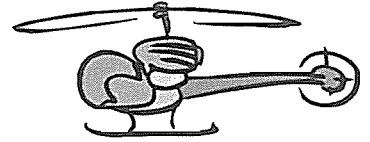
Key: G major

5 3 2 3 4 5 6 2 1

Helpful Hints for Scale Degrees



- ★ If the notes go UP, count 1, 2, 3 etc.
- ★ If the notes go DOWN, count backwards: 1(8), 7, 6 etc.
- ★ Do **NOT** assume the melody will start on scale degree no. 1 - it often doesn't!
- ★ Melodies usually end on scale degree no. 1. Beware of ending on a different number... you might have misread the key or the clef!



Check List: Correct Key Clef Only numbers 1-7 used

1.

..... 3 1 4 2 1 7 5 7 2 1

2.

..... 5 3 1 7 2 5 6 5 4 2 1

3.

..... 5 1 7 6 5 3 2 5 1

4.

..... 6 7 1 1 6 4 2 5 5 4 3 2 1

Scales 'n' Stuff



1. Circle the correct F major key signature. (It must be correct in both treble AND bass!)

2. Write the scale degree numbers under the notes of this melody.



..... 1 2 7 1 6 5 4 3 4 5 6 4 3 2 1 7 2 1

3. Here's a bit of a tricky question: in the melody above, mark all the semitones with a slur. (Hint: you'll need to look for 3-4, 4-3, 7-1 and 1-7!)

4. What is the other name for a semibreve rest? Whole bar rest



5. Write these notes as dotted minims using leger lines:

B flat

D natural

A sharp

C flat

Intervals



- ★ An interval is the distance between two notes.
- ★ The bottom note is known as the 'tonic' note - scale degree no. 1.

An interval where both notes are the same pitch is called a 'unison' (it is never called a '1st'). To name an interval, simply count up from the bottom note. Fill in the missing names:

Unison 2nd 3rd 4th 5th 6th 7th 8ve (Octave)

Name these intervals above the tonic of F. Remember, the bottom note counts as no. 1!

Check this out! The 4th above F needs a B flat because of the key signature of F major!

7th 3rd 5th 4th 6th 2nd 8ve Unison

Name these intervals above the tonic of G. Same deal as before... bottom note is no. 1!

Check this out! The 7th above G needs an F sharp because of the key signature of G major!

6th 4th 5th 7th 3rd 8ve Unison 2nd

Q: Which two intervals require accidentals? A: The 4th above F and the 7th above G !!!!

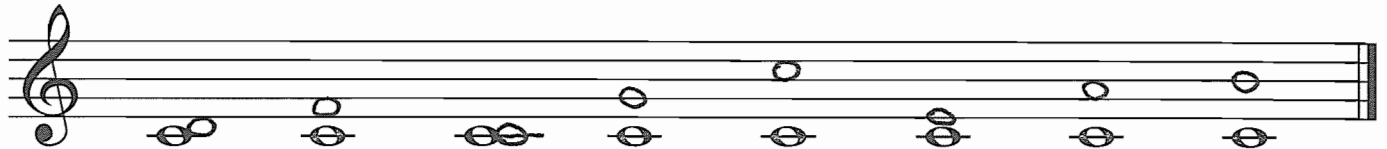
Writing Intervals is Easy



Sometimes you are asked to draw an interval above a certain tonic note. The tonic note shows you which scale the interval comes from.

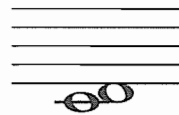
If the tonic is *C*, that means *C* major, which has no sharps or flats. You don't need to worry about any accidentals for intervals in *C* major. (Phew!)

Write these intervals above *C*. (Ok, the unison won't be 'above'! It should be so close that it touches the tonic.)

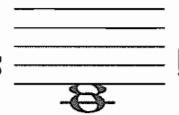


2nd 4th Unison 5th 8ve 3rd 6th 7th

Make sure your '2nd' is to the side like this

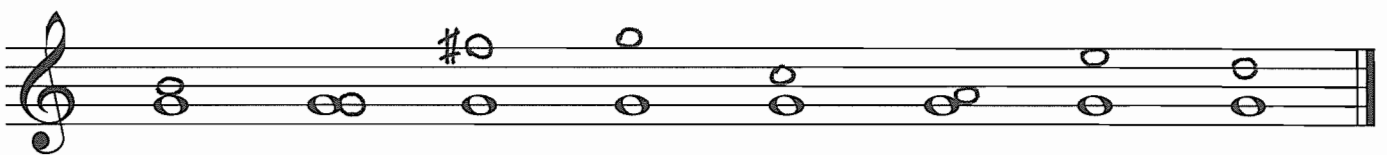


not this



If the tonic note is *G*, that means *G* major, which has an *F* sharp. There's just one interval which will need an accidental... (hint: see previous page!)

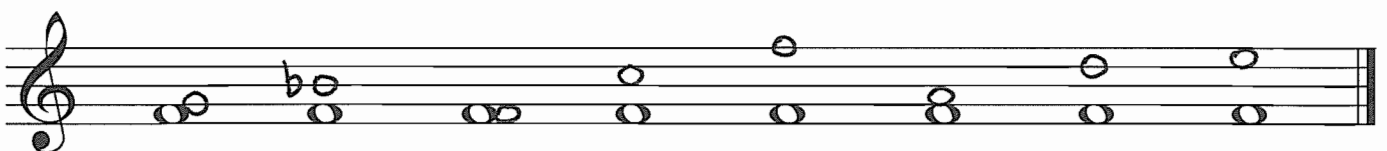
Write these intervals above *G*:



3rd Unison 7th 8ve 4th 2nd 6th 5th

If the tonic note is *F*, that means *F* major, which has a *B* flat. Again, there's only one interval which will need an accidental...

Now write these intervals above *F*:



2nd 4th Unison 5th 8ve 3rd 6th 7th

Intervals on Leger Lines



If the given tonic note is very high, you will need to use leger lines to draw your intervals. Don't be tempted to write intervals underneath - they must always go ABOVE!

- Trace these intervals with leger lines, then name each interval. (Remember, trace the leger lines first, then the note.)

4th 3rd 3rd 2nd 4th 6th 8ve 2nd

- Write the following intervals above the given tonic: (yes, you'll have to use leger lines)

8ve 3rd 5th 7th 2nd

- Name these intervals by number only (see 'Hot Tip' below):

.....4th..... 8ve..... 5th..... 3rd.....

HOT TIP:

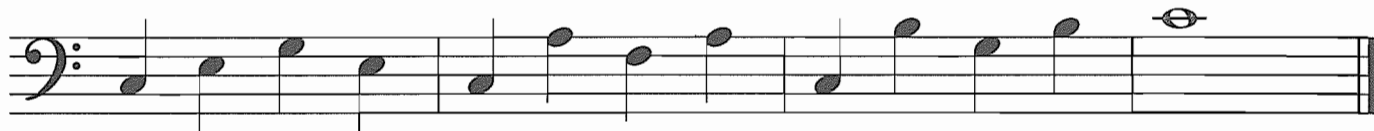


When we get to Grade 2, naming intervals gets more complicated, but for now we name them 'by number only'. It does not mean you should leave off the endings of the numbers! Write your answers normally e.g. 4th, 5th, etc.

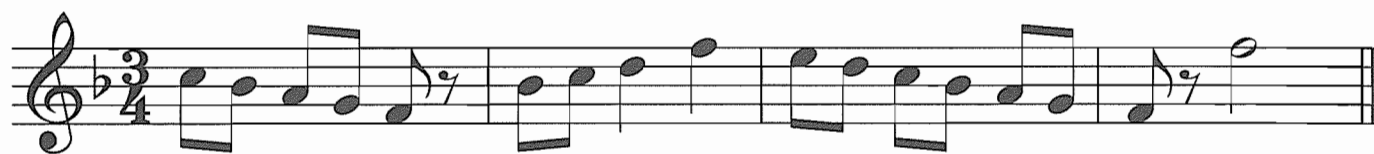
Revision of Heaps of Things



1. Write the scale degrees under the notes of these melodies. (Hint: work out the key first!)

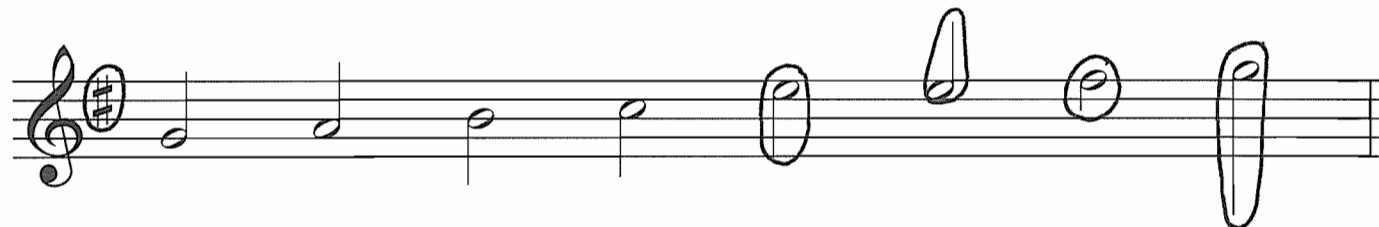


..... 1 3 5 3 1 6 4 6 1 7 5 7 1
.....

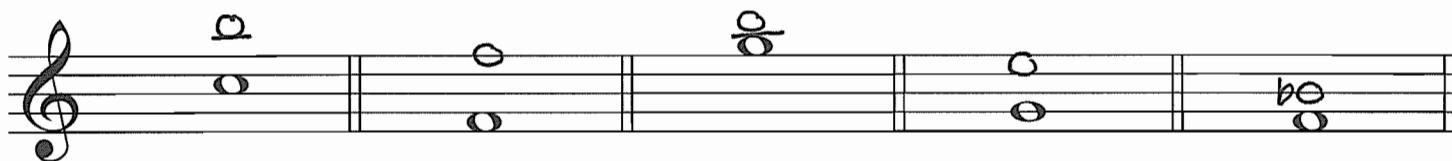


..... 5 4 3 2 1 4 5 6 1 7 6 5 4 3 2 1 1
.....

2. There are 5 mistakes in the following scale. Can you circle them?



3. Write these intervals above the given tonic:



7th

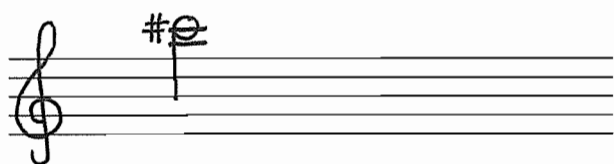
8ve

3rd

6th

4th

4. Write the following notes as minims:

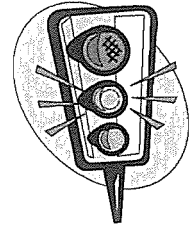


C sharp above the staff in the treble



C natural below the staff in the bass

Tonic Triads



- ★ A 'chord' is two or more notes sounding together.
- ★ A 'triad' is a chord made up of 3 notes.
- ★ A 'tonic triad' is a triad built on the tonic - scale degree no. 1. The other two notes are scale degrees 3 and 5.
- ★ They stack on top of each other and look sort of like a set of traffic lights! (This is also called 'root position'.)

Key signature of F major

Tonic of F major

The above chord is the tonic triad of which key? F major

Try drawing the tonic triad of G major and C major. Use the correct key signature!

G major

C major

Sometimes you'll need leger lines for your tonic triads. It's important to draw these neatly and correctly, so that the notes stack on top of each other properly.

Circle the best-written tonic triads of the following:

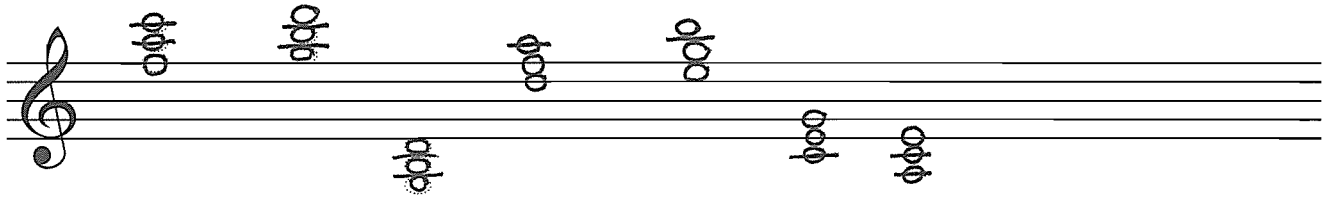
F major

G major

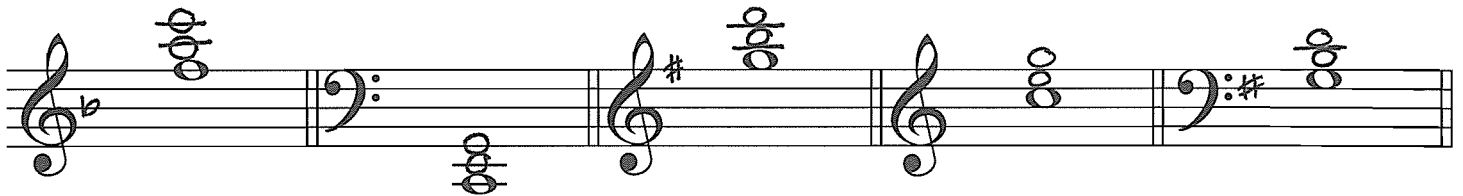
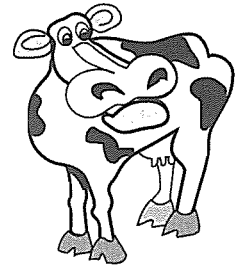
Tonic Triad Practice



1. Trace and draw some tonic triads with leger lines:



2. Complete these tonic triads above the given note, then insert the correct key signature (watch out for clef changes):



F major

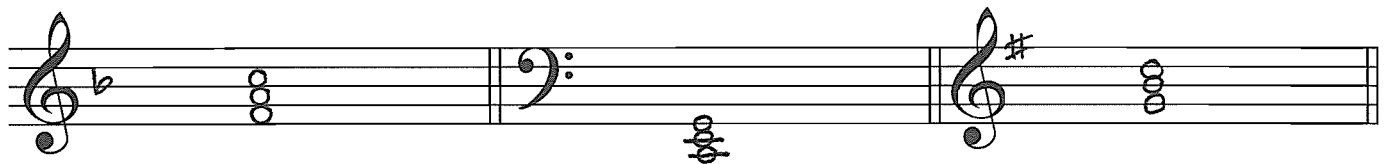
C major

G major

C major

G major

3. Write these tonic triads. Use a key signature.

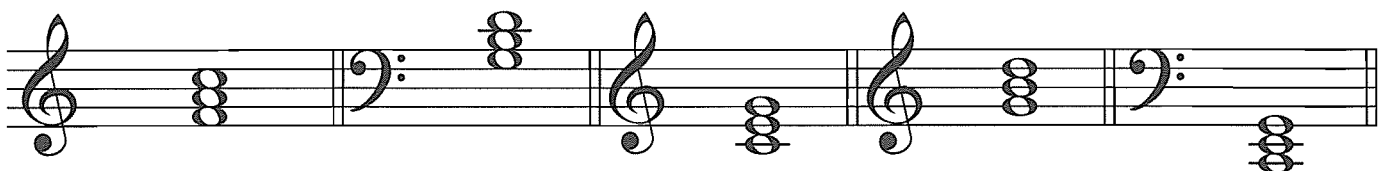


F major

C major

G major

4. Name these tonic triads.



F major

G major

C major

G major

C major

Did you know... bass clef triads are not tested in the exam, but it's good to do them anyway, don't you think?

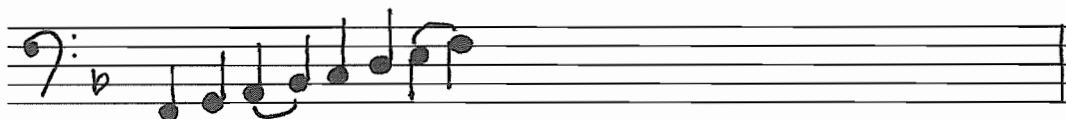
Very Important Revision Test



1. Write an F major scale:

7/7

- ★ use the bass clef
- ★ use a key signature - not accidentals
- ★ use crotchets
- ★ write one octave going up
- ★ mark the semitones with a slur
- ★ complete the scale with a double bar line



2. Name these notes. Use words for #, b and ♮.

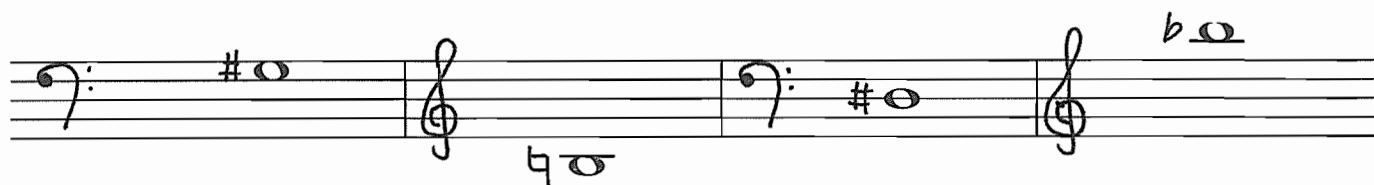
4/4



..... D C flat C natural E

3. Add the correct clef and accidentals to these notes:

8/8



G sharp

B natural

D sharp

B flat

4. Write a treble note with the same letter name as each of these bass notes:

3/3



5. Name the capital of France Paris (ok this won't really be tested in the exam)

1/1

6. Add the correct clef and accidental to make this a G major scale:

2/2



7. Mark the tones in the above scale.



5/5

8. Fill in the missing information in this table. (See page 3 if you need to!)

14/14

Note/Rest	Name	Number of Beats
	quaver	half
	crotchet	1
	2 quavers	1
	<u>mini m</u> rest	2
	crotchet rest	1
	semi breve	4
	whole bar rest	whole bar
	minim	2

9. Write a 7th above each of these tonic notes. Use accidentals where necessary. 6/6



Total: 50/50

Time and Rhythm



First of all, go back to page 3 and revise the values of all the different types of notes and rests. Then try clapping this rhythm through with your teacher:

'Time signature': tells us how many beats per bar

'Bar line': divides the music into equal sections

'Bar': each bar has the same number of beats

'Double bar line': shows us it is the end of the piece





Time Signatures

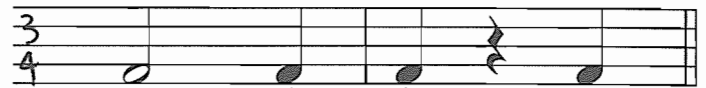
A time signature gives us information about the rhythm of a piece. The top number tells us the number of beats, and the bottom number tells us what kind of beats.

In Grade 1 we study the time signatures $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$, all of which have a '4' on the bottom, meaning 'crotchet' beats.

We also study the time signature C , meaning Common Time. It's the same as $\frac{4}{4}$, which is the most common time signature of all!

Time signature	Meaning	Formal Definition
$\frac{2}{4}$	Two crotchet beats per bar	Simple Duple time
$\frac{3}{4}$	<u>3</u> crotchet beats per bar	Simple Triple time
$\frac{4}{4}$	<u>4</u> crotchet beats per bar	Simple Quadruple time
C	<u>4</u> crotchet beats per bar	Simple Quadruple time

Insert the correct time signature for each of these rhythms. When you write time signatures, the top and bottom numbers should each take up two spaces within the staff, like this  not like this  !

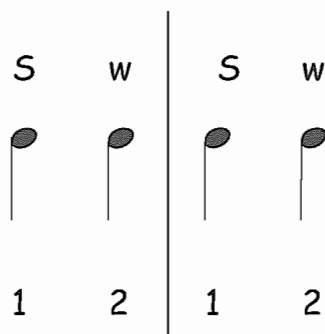


Accents

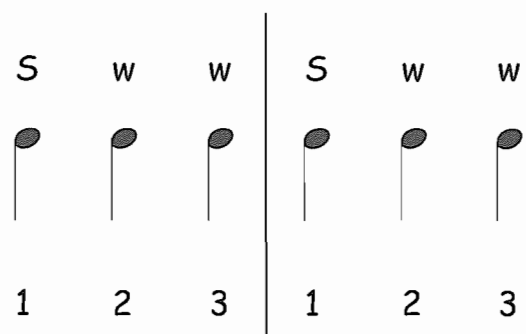
The first beat of a bar is always the **strongest** (S), no matter what the time signature.

In $\frac{2}{4}$ and $\frac{3}{4}$, the other beats are **weak** (w).

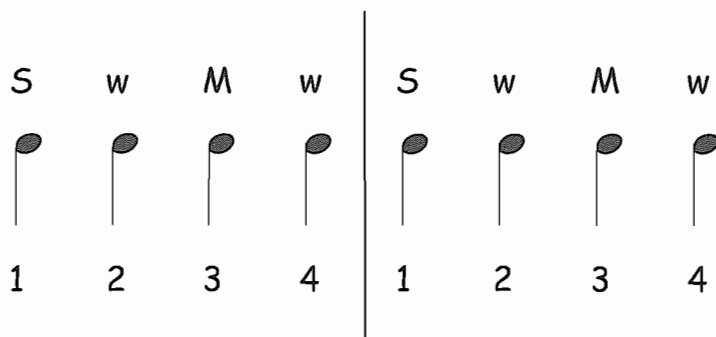
Pieces in $\frac{2}{4}$ sound like a march.



Pieces in $\frac{3}{4}$ sound like a waltz.



In $\frac{4}{4}$ and C the accents fall on the 1st and 3rd beats of the bar. The third beat is usually not quite as strong as the first, it is more of a 'medium' (M) accent:



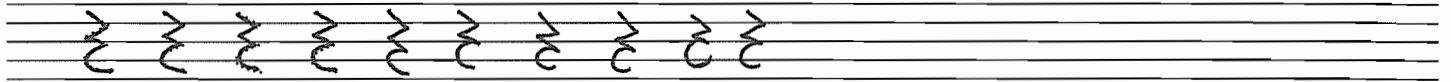
Pieces in $\frac{4}{4}$ also sound like a march.

Drawing Rests Correctly


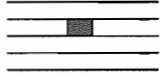


Crotchet Rests

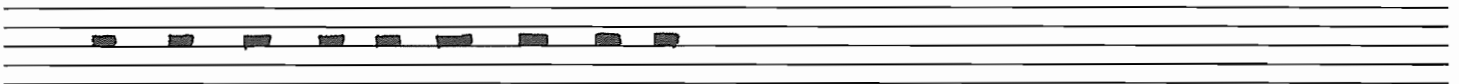
Think of the crotchet rest as starting off a bit like the letter 'Z' with the letter 'C' springing off the bottom. It must start in the top space and finish in the bottom space. Trace and draw some crotchet rests on this staff:




Minim Rests

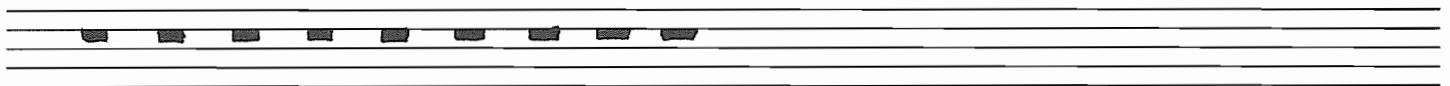
Minim rests sit on the third line of the staff. They must not take up the whole space between the lines; draw them like this  not like this  !

Trace and draw some minim rests:



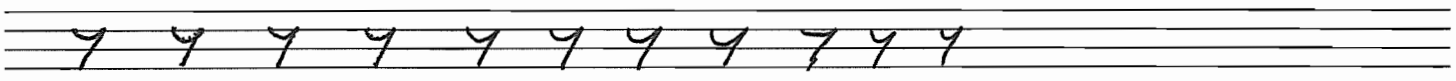
Whole Bar Rests (Semibreve Rests)

These hang from the fourth line , and like minim rests must not take up the whole space! Trace and draw some here:



Quaver Rests

A quaver rest is like a curvy number '7'. It sits inside the middle two spaces. Try some:



The Anacrusis



An anacrusis is: "One or more unaccented notes before the first bar line". (how formal!!)
 Here are some rather famous examples of tunes with an anacrusis:

Hap - py BIRTH day to you, Hap - py birth day to you

Aus - TRA - lians all let us re - jice

We WISH you a mer-ry Christ-mas we wish you a mer-ry Christ-mas

When you sing these, notice how the anacrusis is not accented.
 It is the first beat of the first bar that is accented.



The anacrusis is not a bar! Think of it as a beat that escaped from the last bar. A crotchet anacrusis means the last bar will be missing one crotchet beat.

The following rhythms begin with an anacrusis, but the last bar in each is **WRONG** - it has one too many beats. Can you write the same rhythm with a correct final bar?

Adding Bar Lines

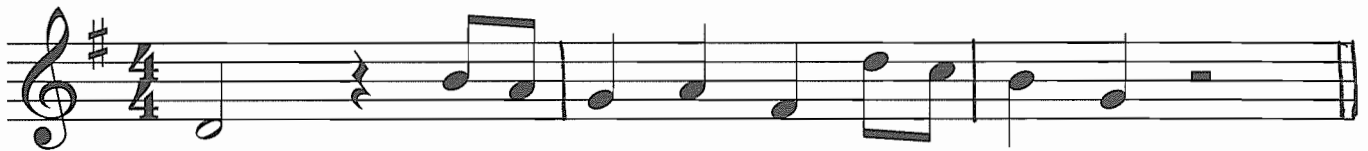


All you need to do is check the time signature and **COUNT!** Just a couple of handy tips:

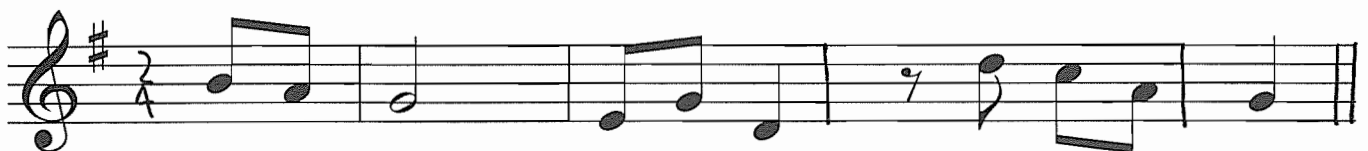
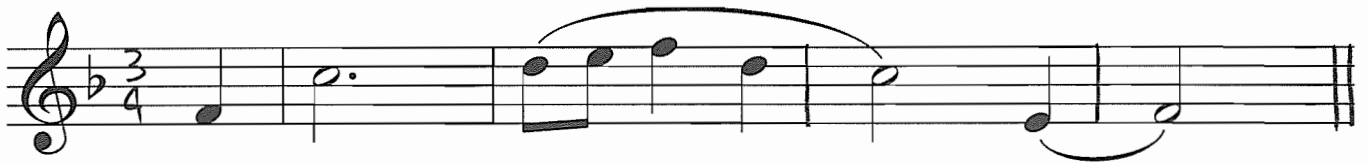
- ★ Don't let ties and slurs (see p. 67) put you off - bar lines can cut through them.
- ★ Bar lines **CANNOT** cut through groups of quavers!
- ★ Watch out for the sneaky anacrusis (for instance, if the bar lines don't seem to fit properly).



1. Add bar lines to these melodies, including a double bar line at the end:




2. For these melodies you'll need to fill in the missing time signatures as well as some bar lines... tricky!




Grouping Rules, OK!




Quavers are usually grouped TWO at a time to show the crotchet beats e.g. 

Grouping quavers in pairs is just fine for Grade 1 and is very safe in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and C.

It is also correct to group 4 quavers together e.g. , but there is a very strict rule for this:

NEVER PUT 4 QUAVERS ON BEATS 2 AND 3!

(This is because you are not allowed to group two beats together if the first beat is weak.)

For instance, $\frac{4}{4}$  would be incorrect grouping of the quavers. The bar



would have to be rewritten like this: $\frac{4}{4}$ . It sounds exactly the same!

Fill these bars with quavers correctly grouped (remember, it's easiest to group them in pairs for now):



There is a similar rule for the minim rest ():

NEVER PUT A MINIM REST ON BEATS 2 AND 3! (A minim rest may not begin on a weak beat!)

So $\frac{4}{4}$  is wrong, and would have to be rewritten like this $\frac{4}{4}$ 

To be safe, don't use minim rests AT ALL in $\frac{3}{4}$ - always use crotchet rests in $\frac{3}{4}$!



HOT TIP: Grouping is a bit like spelling. Words can be spelled differently but sound the same. You must 'spell' your rhythms correctly!

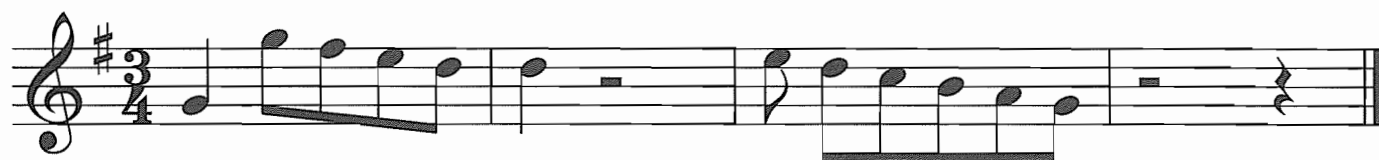


Groovy Grouping

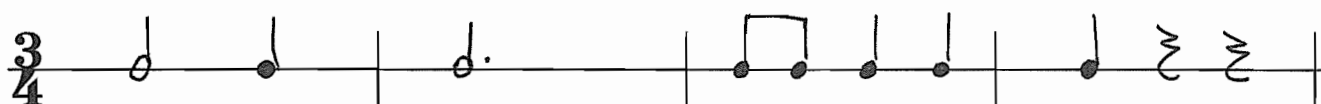


Wrong	Why is it wrong?	Fix it up
	Can't have a minim rest on beats 2 and 3	
	Quavers must be grouped in twos - not singles or threes	
	Can't have minim rest on beats 2 and 3	
	Can't have four quavers on beats 2 and 3	
	Whole bar rest needed for a bar of silence - not minim rest	

The following melody has a grouping mistake in each bar. Can you rewrite it correctly on the staff below? (Remember, the SOUND must be the same, it will just LOOK different!)



Compose your own 4-bar rhythms here - with correct grouping, of course!




Completing the Bar

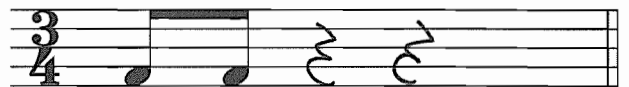
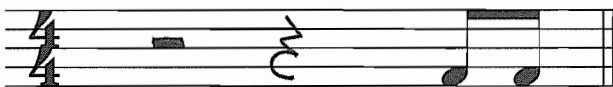
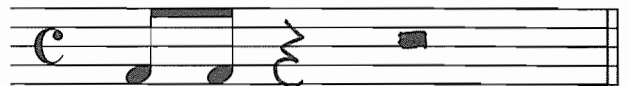
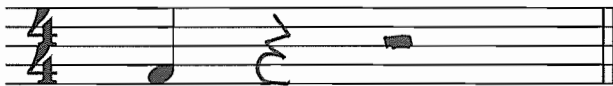


In the exam you are given a bar without enough beats in it, and you have to complete it in a certain way. Follow these steps:

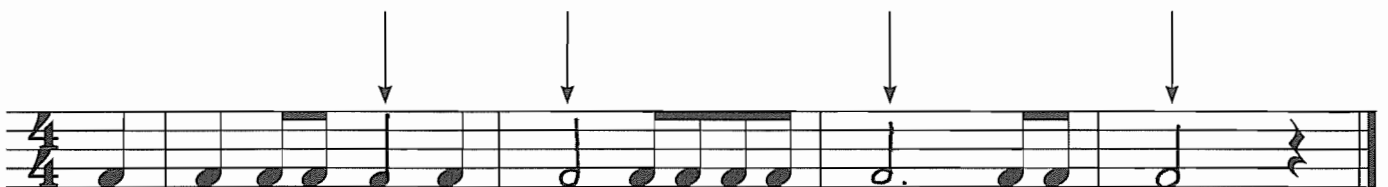
1. Check how many beats are already in the bar.
2. Check the time signature and decide how many more beats are needed.
3. Make sure you read the question carefully... do you need to use **notes** or **rests**?
4. Fill up the bar remembering your **grouping rules**. (See page 53)

HOT TIP: Read the question very carefully! It asks you to complete the bar a  certain way e.g. 'add one note' or 'use rests'. Don't get tricked!

1. Complete these bars with rests in the correct order. (Remember the rules for minim rests!)



2. At each spot marked with an arrow, add one note to complete the bar. (Don't get tricked. The question asked for 'one note'... you can't use more than one note, and you can't use any rests!)



Handy Hint: Did you see the anacrusis??? Check your final bar!!!

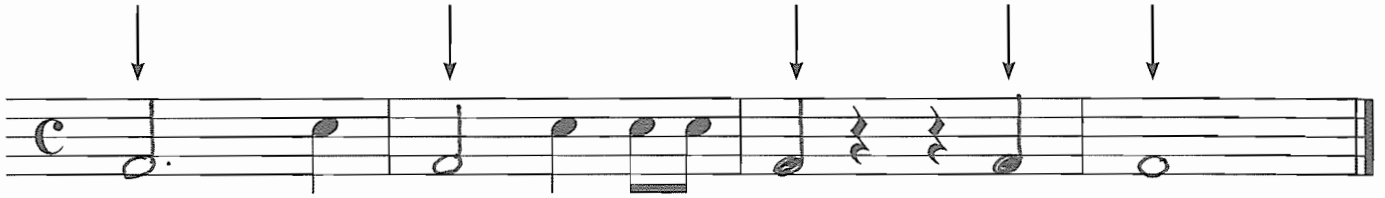


Let's Complete More Bars

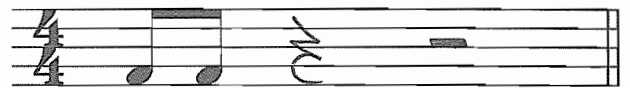
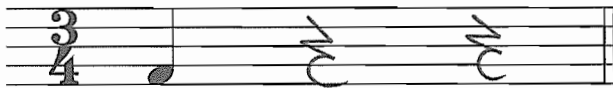
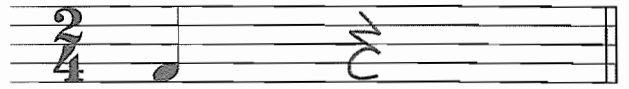
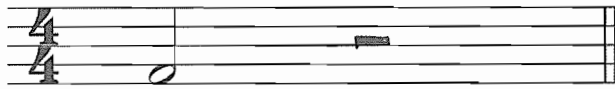


Hint: Read these questions very carefully!

1. At each place indicated by an arrow, write one note to complete the timing of the bar.



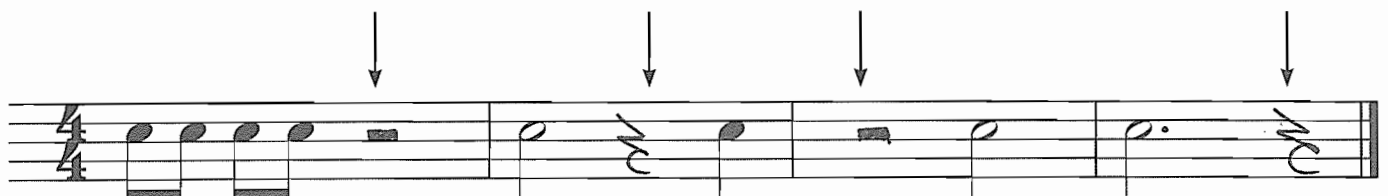
2. Add a rest or rests to complete these bars:



3. Complete these bars with quavers correctly grouped.



4. Add a rest at each place marked with an arrow to complete the timing of the bar.

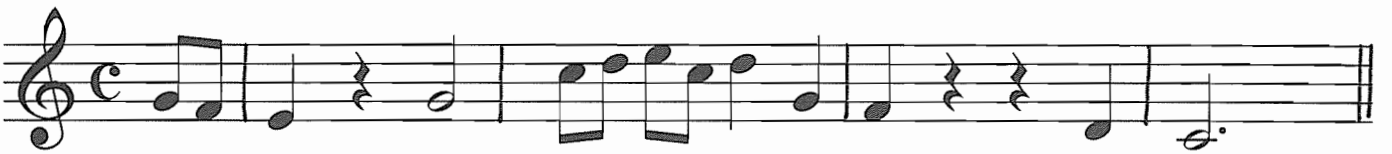
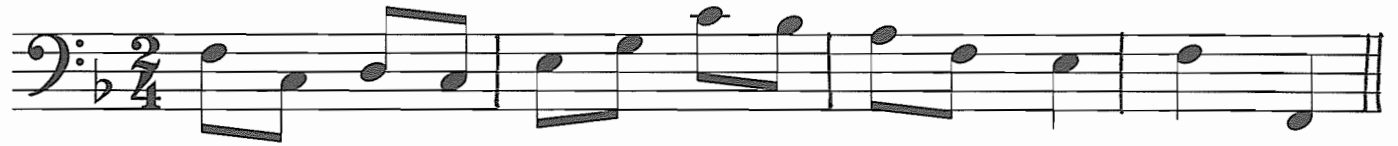
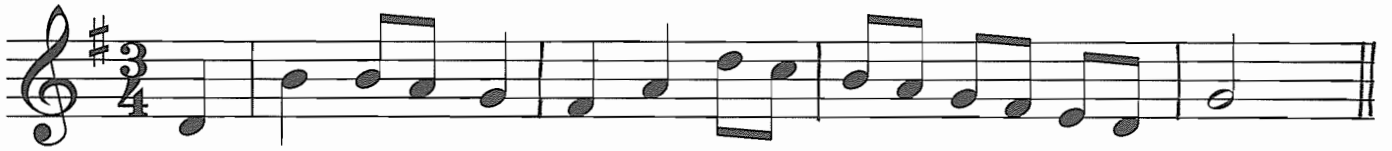


Warning: Check the wording of the above question!

Rhythmic Revision



1. Add bar lines (including a double bar line at the end) to the following:

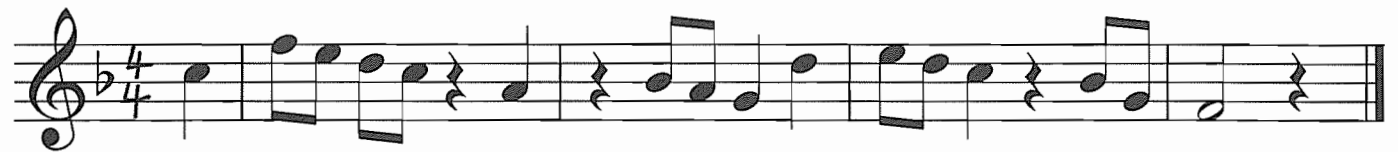


2. How many crotchets are there in a minim? 2

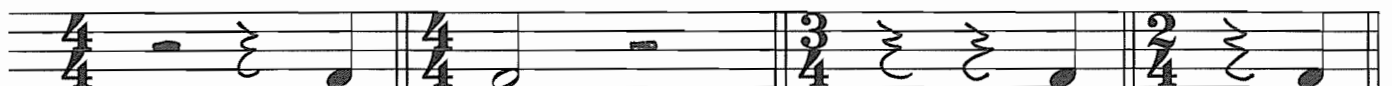
3. How many minims are there in a semibreve? 2



4. Add the correct time signature to the following melodies:



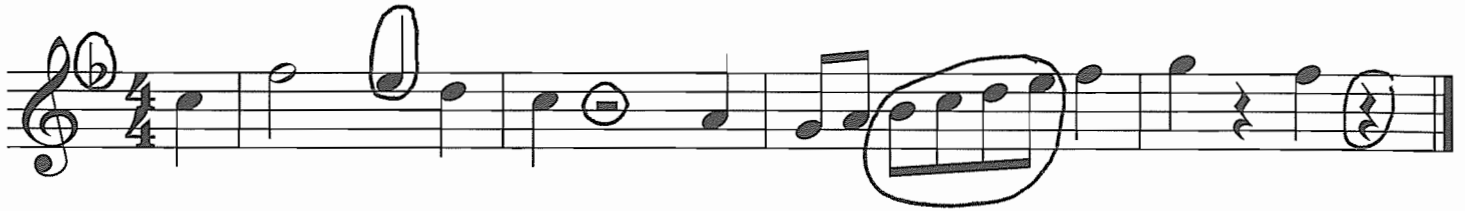
5. Complete the following bars with a rest or rests in the correct order:



Another Test on Stuff



1. Can you find five mistakes in this melody? Circle them and then describe them below:



- Flat in the wrong place
- Stem should be down
- Should be two crotchet rests
- Can't have four quavers on beats 2 & 3
- Too many beats



$\frac{10}{10}$

2. What's wrong with this G major key signature?



$\frac{1}{1}$

It should be on the top line.

3. Write a scale that begins on the given note:

$\frac{5}{5}$

- ★ for one octave going down
- ★ add the correct accidental
- ★ mark the semitones with a slur
- ★ complete the scale with a double bar line



4. What is an anacrusis? (see page 51 if you need to!) One or more unaccented
notes before the first bar line

$\frac{2}{2}$

Transposition



To transpose a melody is to put it into another key. It will have a new key signature and a whole new set of notes, but everything else stays the same!

Same

Time signature

Rhythm

Scale degree numbers

Shape

Phrasing (slurs)

Articulation (e.g. staccato)

Different

Key Signature

Notes (possibly stems too)



Ok, let's go! Follow the steps below to transpose this melody down into G major:



1. Name the key of the melody. C major
2. Write the scale degree numbers under the melody. (Revise p.37 if you need to!)
3. On the staff below, write the clef and **new** key signature of G major, then add the time signature.
4. The melody starts on scale degree no.1, so your new starting note will be scale degree no.1 of **G major**, which is G. But which G will it be - high or low?
5. Take another look at the question - does it say to transpose 'up' or 'down'? down
So your new melody starts **below** the original melody - easy!
6. Write the new melody, following the scale degree numbers.
7. Use the list above to check all the things that should be exactly the same!



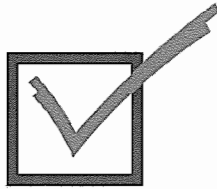
More About Transposition



In the exam, the melodies deliberately jump all over the place to test your transposition skills! Revise these checklists, then try the questions below.

Before transposing:

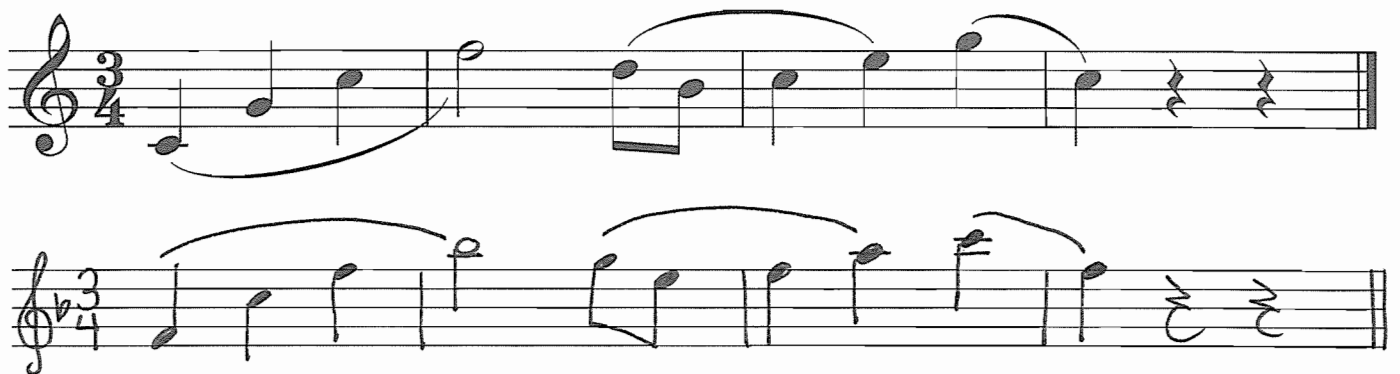
- Name key of original melody
- Write in scale degree numbers
- Circle 'up' or 'down' in question



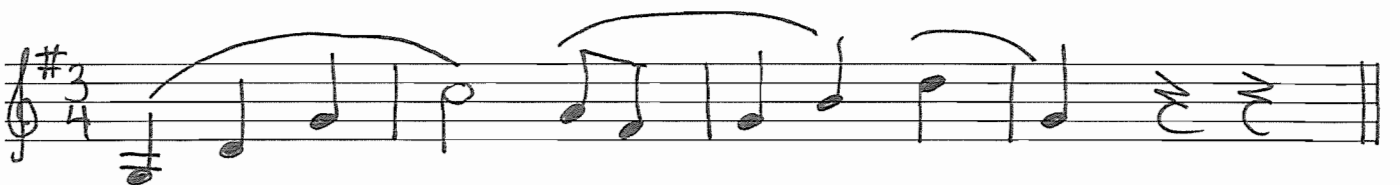
After transposing, check:


- New key signature added
- Time signature added
- New notes and bar lines added
- Stems checked
- Phrasing added
- Shape exactly the same as original melody - leger lines used if necessary

Transpose this melody up into F major. Use the checklists above!



Good! Now transpose the melody again, this time DOWN into G major:



HOT TIP:  Never try to transpose without writing scale degree numbers first!

Let's Transpose



Transpose the following melody down into C major. Add the phrasing.



Transpose the following melody up into F major. Write the new key signature.



Transpose the following melody up into G major.



Transpose the following melody down into F major. Add the new key signature.



Transpose the following melody up into G major.



Transpose the following melody up into C major.



Remember to adjust your stems!!!



Answers to this transposition page can be found at www.blitzbooks.com.au

Transposition and Other Things



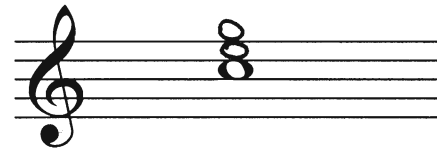
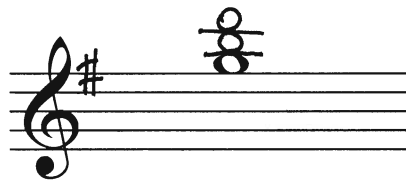
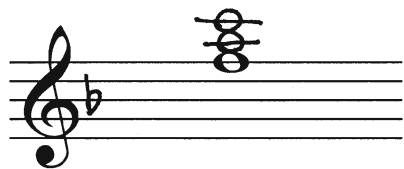
1. Rewrite this melody with correct grouping and stems.



2. Now transpose it up into F major!

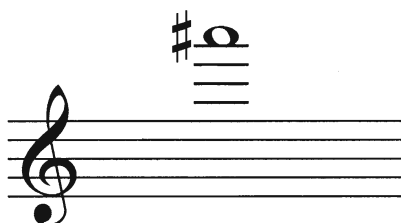


3. Finish these tonic triads (the tonic note is given) and add the correct key signature:



4. How many quavers are there in 3 minims? 12

5. Just for fun, name this note:

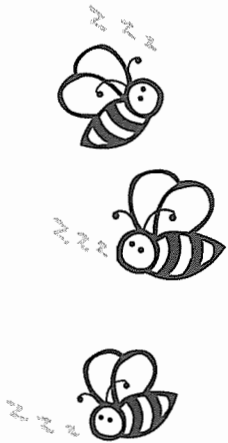
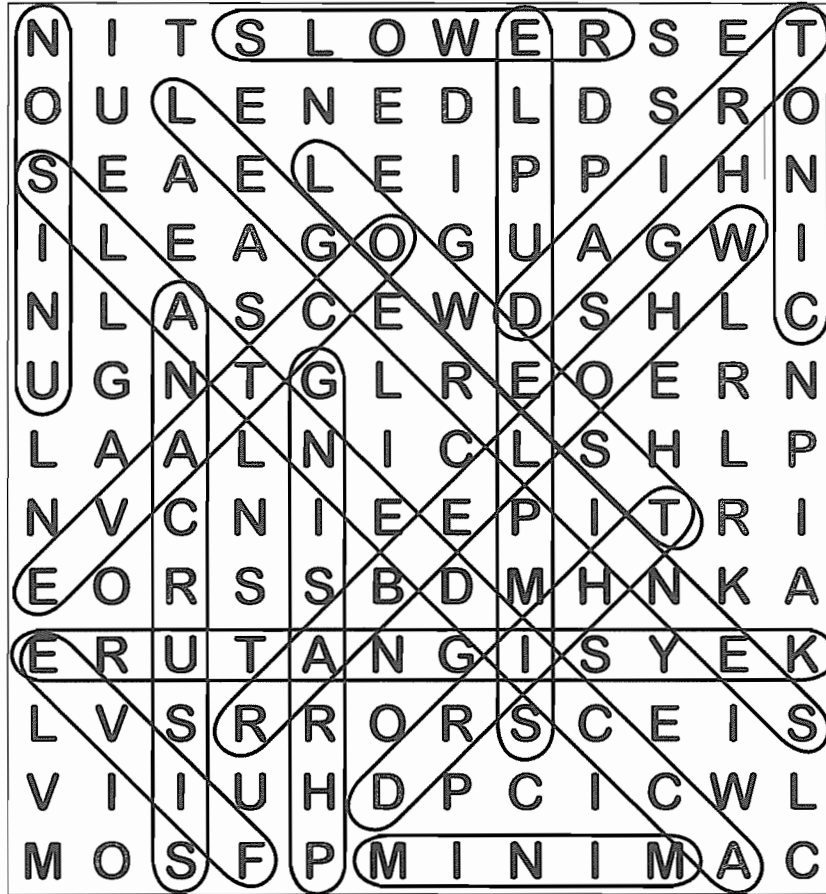


A sharp

Word Search

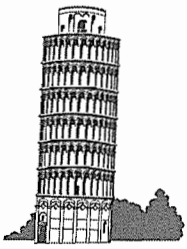


This word search is different from most... the words hidden in the grid are actually the answers to the clues at the bottom of the page!



1. Which goes first after the clef: key signature or time signature?
2. Formal definition for 2 crotchet beats per bar.
3. On which line of the staff does the minim rest sit? Third/fourth/fifth
4. Another name for the 'semibreve' rest is the whole bar rest.
5. One or more beats before the first bar line.
6. Remember to mark this in folk songs.
7. Name for scale degree no. 1.
8. Proper name for distance of an 8th.
9. Which note in a major scale is no. 1, lowest or highest?
10. Number of tones in a major scale.
11. Miniature staff lines.
12. An interval where both notes are exactly the same pitch.
13. 'Rall' and 'Rit' both mean to become gradually slower. (See next page!)
14. You won't find a minim rest in Simple Duple or Simple Triple time.
15. Collective name for sharps, flats and naturals.
16. Chord of three notes.

The BlitzBook
of Theory
Games has
more games,
puzzles and
flashcards!



Italian Terms



Adagio	-	slowly
Andante	-	at an easy walking pace
Moderato	-	at a moderate speed
Allegro	-	lively and fast
Presto	-	very fast
Accelerando (<i>accel.</i>)	-	gradually becoming faster
Rallentando (<i>rall.</i>)	-	gradually becoming slower
Ritardando (<i>rit. / ritard.</i>)	-	gradually becoming slower
Ritenuto (<i>riten.</i>)	-	immediately slower
A tempo	-	return to former speed
Crescendo (<i>cresc.</i>)	-	gradually becoming louder
Decrescendo (<i>descresc.</i>)	-	gradually becoming softer
Diminuendo (<i>dim.</i>)	-	gradually becoming softer
Forte (<i>f</i>)	-	loud
Piano (<i>p</i>)	-	soft
Legato	-	smooth, well connected
Staccato	-	short and detached

HOT TIP:



There are heaps of 'gradually becoming' words... don't get them mixed up!

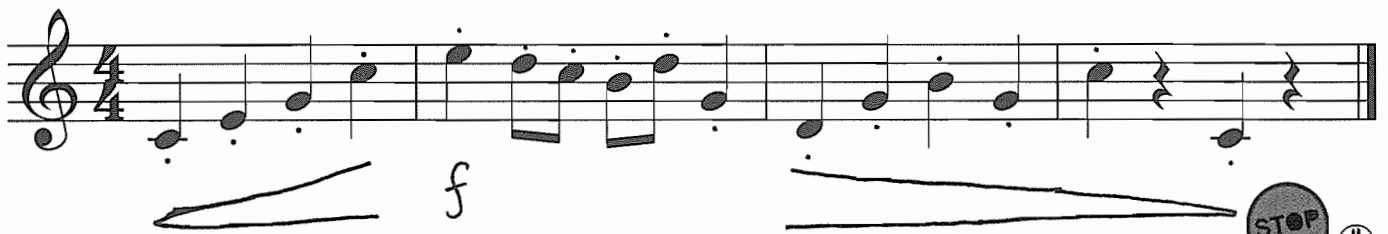


Other Signs and Definitions



Sign	Name	Meaning
	Crescendo	Gradually becoming louder
	Decrescendo/Diminuendo	Gradually becoming softer
	Staccato	Short and detached
<i>f</i>	Forte	Loud (<i>f</i> always written lower case)
<i>p</i>	Piano	Soft (<i>p</i> always written lower case)
	Slur or Phrase mark	Play smoothly (can be over two or more notes)
	Tie	Play the first note and hold for value of both
	Bar line	Divides music into equal sections according to time signature
	Double bar line	Indicates the end of a piece or important section

Add staccato signs to the rest of these notes (notice how the dot goes in the space nearest the note head)



- ★ Add a **sign** to show that the first 4 notes should become gradually louder
- ★ Add a **sign** to show that the last 6 notes should become gradually softer
- ★ Add a **sign** to show that the notes in bar 2 should be played forte



Timed Test II

Time: 4:02

Time yourself doing this quiz. Do it as fast as you can, then record your finishing time above. But... guess what? Your teacher will **ADD ON 10 SECONDS** for every mistake you make! It's fun to go fast, but more important to be accurate. Good luck!

1. Name two Italian terms that mean gradually becoming softer:

Diminuendo and Decrescendo



2. What does 'staccato' mean? short and detached

3. Add a time signature and the missing bar lines to this melody:


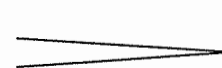



3 2 1 5 2 3 4 3 2 7 1 3 5 4 2 1

4. Now write the correct scale degree numbers under each note!

5. Why did the chicken cross the road? (ok you don't really have to answer this) To get to the other side

6. Fill in this grid:

Sign	Name of Sign	Meaning of Sign
	Tie	Play first note and hold for value of both
	Decrescendo/ diminuendo	Gradually becoming softer
	Double bar line	End of piece or important section

STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!

I made no mistakes!
I keep my time of 4:02!

I made ___ mistakes.
My new time is _____.

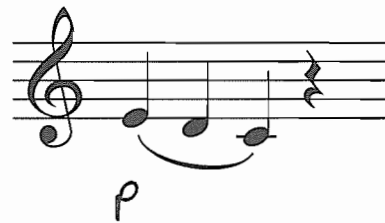
More About Signs



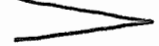
You will often come across questions which ask you to add terms and signs to given melodies. This is a test of your overall knowledge, so the questions are designed to really make you think! For instance:



Add a sign to become gradually softer



Add a sign to play the phrase softly

See? Quite tricky! There is a big difference between the sign for 'gradually becoming softer' () and the sign for 'softly' (*p*)

Check out this question:



Add a sign to raise the pitch of the 'B' by one semitone

Our first reaction is to raise the B with a sharp sign. **But wait** - look at the key signature! The B is already a flat. What sign will you need instead? Add this in now.

One final example of tricky questions:



Add a tie in the appropriate places in this melody

'Appropriate places' (a rather huge phrase!) basically means that you need to find the right spots. You may only add a tie between two notes of the **same pitch**. Try it now!

HOT TIP: 'Signs' are symbols, not words. The only abbreviations of Italian Terms regarded as signs are '*f*' for forte and '*p*' for piano.

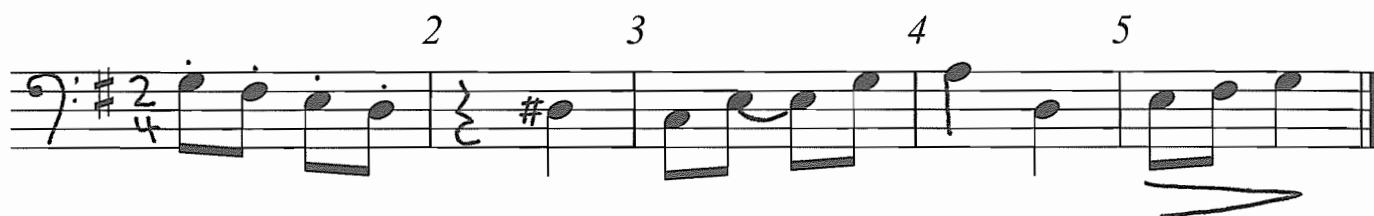


Let's Practise Adding Stuff



Handy Hint: When answering questions like these, give as much information as possible, and make sure that you write all your 'meanings' in English!

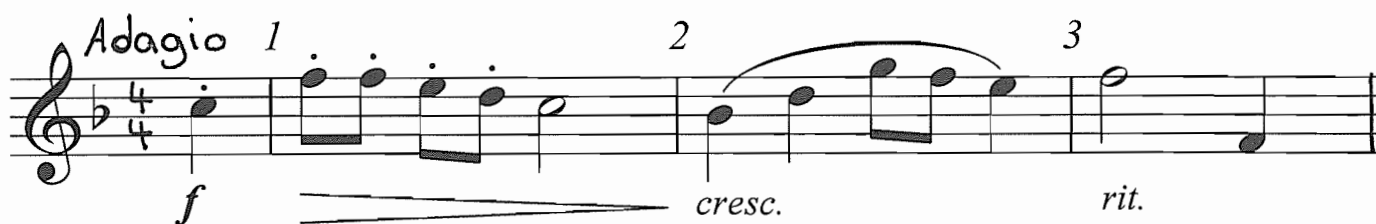
To the following melody, add:



- i) The correct clef.
- ii) The missing time signature.
- iii) Signs to show the notes in the first bar are short and detached.
- iv) A crotchet rest on the first beat of bar 2.
- v) A sign to raise the pitch of the note in bar 2.
- vi) A tie in bar 3.
- vii) The missing stem in bar 4.
- viii) A sign to show the melody gets gradually softer in bar 5.



Study this melody:



- i) What key is it in? F major
- ii) Add an Italian term above the first note to show the melody should be played slowly.
- iii) Does it get faster or slower at the end? slower (warning: do not simply answer 'yes')
- iv) How should the quavers in bar 1 be played? short and detached
- v) Does the melody begin loudly or softly? loudly
- vi) Give the meaning of the Italian abbreviation in bar 2. gradually becoming louder
- vii) Add a sign to show the melody is finished.
- viii) Add the correct time signature.

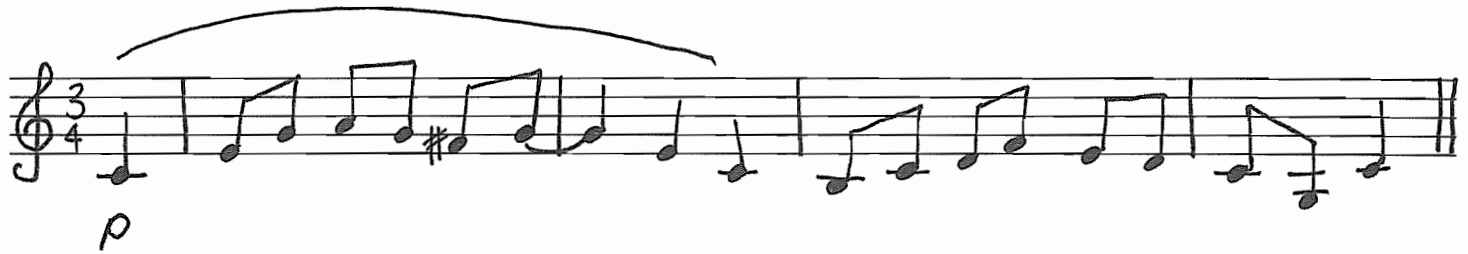
Final Revision Test (Phew!)



1. Rewrite this melody with correct stems and grouping. (Plus you'll need to fix the last bar!) $\frac{7}{7}$



2. Now transpose it down to C major! $\frac{10}{10}$



3. To your newly transposed C major melody, add:

- ★ A sign to show it begins softly
- ★ A sign to raise the pitch of the F in bar 1
- ★ A sign to show the first 2 bars should be played smoothly
- ★ A tie in an appropriate place



$\frac{4}{4}$


4. At each place marked with an arrow, add one note to complete the bar. $\frac{4}{4}$



Total: $\frac{25}{25}$

Mad Multiple Choice

1. Legato means:
- A. smooth and detached
 - B. short and well connected
 - C. smooth and well connected

2. This note  is:
- A. E sharp
 - B. E
 - C. E natural



3. Accidentals go:
- A. to the left (before)
 - B. to the right (after)
 - C. underneath

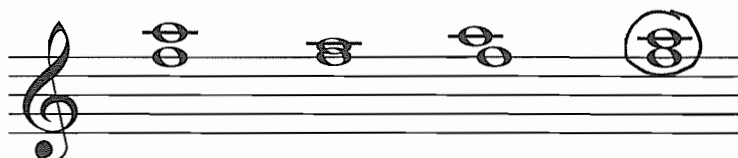
4. Circle the best treble clef:




5. G major has:
- A. a B flat
 - B. 4 sharps
 - C. an F sharp

6. Semitones fall between:
- A. 3-4 and 5-6
 - B. 3-4 and 7-8
 - C. 9-10 and 11-12

7. Circle the correct way to draw a 3rd:



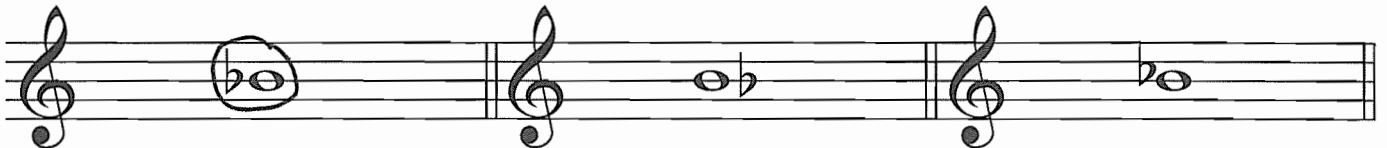
8. Name this interval:  A. 17th
B. 1st
 C. 8ve

9. When writing scale degree numbers under melodies:
A. we only use numbers 1-7
B. we don't use number 8
 C. A and B



10. Name this sign:  A. Slur
B. Tie
C. Staccato

11. Circle the correct way to draw a B flat:



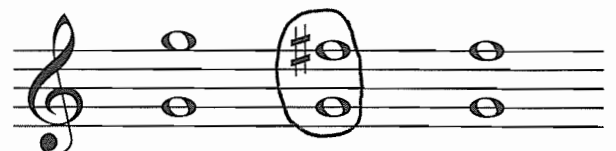
12. Quavers should be grouped: A. in twos
B. in eights
C. in threes



13. We should learn our Italian terms because:

- A. the teacher told us to
 B. we find them in music we play and we should understand them
C. we might visit Italy one day

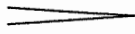
14. Circle the correct way to write a 7th above G:



15. What's wrong with this leger line note?



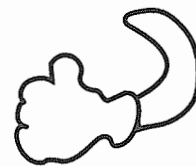
- A. The top leger line is unnecessary
- B. The circle is too small
- C. Nothing, it's perfect


16. This sign  means:

- A. crescendo
- B. gradually becoming softer
- C. all of the above

17. Presto means:

- A. fast
- B. very fast
- C. extremely fast



18. A double bar line  means:

- A. the end of a piece
- B. the beginning of a piece
- C. the end of a piece or important section

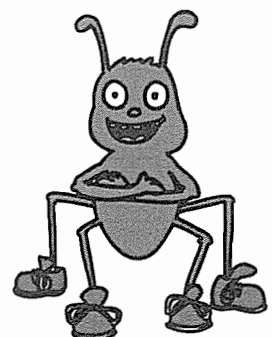
19. You should not use minim rests in:

- A. Simple duple time
- B. Simple triple time
- C. Simple quadruple time

(Hint: There are two correct answers to question 19!)

20. Middle C lives:

- A. above the bass staff
- B. below the treble staff
- C. A and B



Grade 1 Theory Test Paper... sort of

This test paper is DIFFERENT. It already has the answers in it (mostly wrong answers!) and your job is to be the teacher - you have to mark it.

When you've found all the mistakes, go on to the next few pages of this download. It's the EXACT SAME PAPER - this time with no answers already in it. See if you can learn from someone else's mistakes... and get 100%!

Question 1	PITCH	Total Marks 17	6
------------	-------	----------------	---

3 / 8

A. Name these notes. Use words for #, b and ♯.

Handwritten labels below the notes: *A^b*, *B natural*, *D sharp*, *C sharp* ✓

B. Write these notes.

- Use the note values specified.
- Use the signs for sharp, flat and natural

2 / 6

Handwritten notes: *Note must be on one leger line*, *#-E x this is E[#]*

Labels below the notes: *E natural as a crotchet on a leger line*, *D flat as a minim in a space*, *C sharp as a semibreve on a line*

C. Add the correct clef to these named notes.

1 / 3

Handwritten notes: *Not drawn correctly*, *dots missing*

Labels below the notes: *B flat*, *E*, *E natural*

A. Write the scale of F major.

0/6

- Use the treble clef
- Use accidentals
- Write one octave descending X
- Use crotchets X
- Mark each tone with a slur
- Complete the scale with a double bar line

B. Add a clef and any accidentals necessary to make this the scale of G major.

2/3

C. Name this scale and mark the semitones.

3/3

Name: C major

D. Write the correct scale degree numbers under the notes of this melody.

0/9

Such a shame, numbers would be correct for treble!

A. Write these intervals above the given tonic notes.

3/4

7th 8ve 2nd 4th

B. Name these intervals by number only.

2/4

4 2 7 8

Use ordinal numbers : 4th, 7th etc.

C.

Is this interval a 4th?
Yes or No? ...Think so...

0/1

D. Write these tonic triads with their key signatures.

4/6

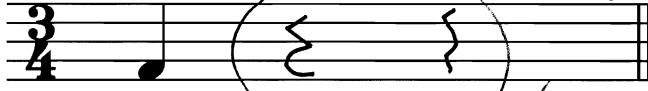
G major

F major

C major

A. Complete each bar as directed.

work on drawing rests!



2 rests



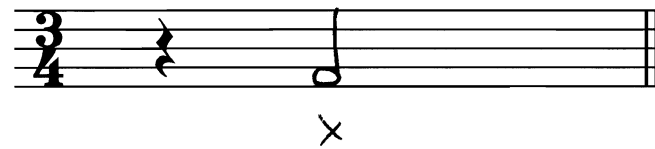
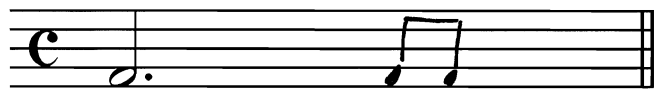
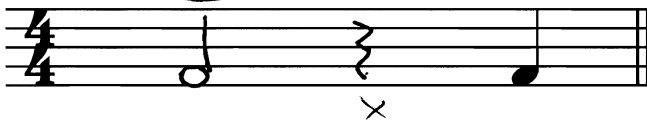
2 notes

Should be grouped

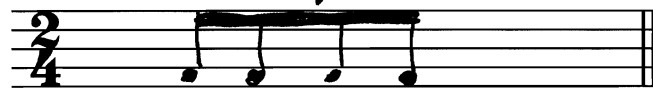


1 note 1 rest

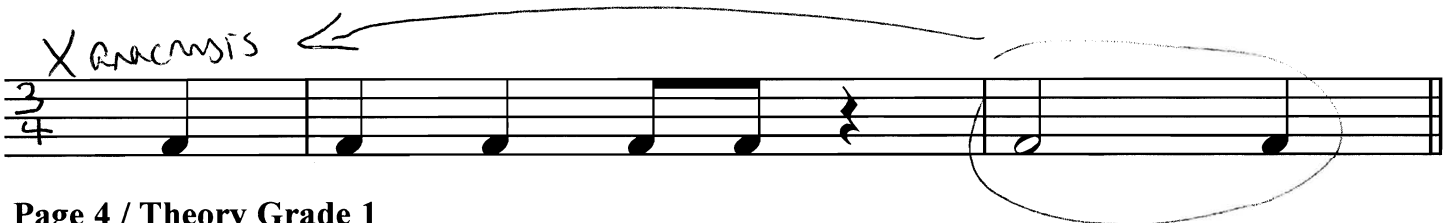
B. Use two notes to complete each of these bars.



C. Complete the following bars using quavers correctly grouped.



D. Add the correct time signature to these rhythms



Transpose this melody down into F major.



x stems
 x no time sig
 x double bar

B. Give the English meaning of the following terms or signs.

3
7

- i) *ritenuto* ~~getting~~ immediately slower $\frac{1}{2}$
- ii) *rall.* getting slower ✓
- iii) *moderato* moderate not enough info
- iv) *adagio* extremely slow $\frac{1}{2}$
- v) staccato translate!
- vi) crescendo translate!

Study the melody then answer the questions below.

Allegro

- i. Name the key of the melody. F major ✓
- ii. What is the meaning of the Italian Term at the beginning? Fast & lively
- iii. Add a sign to show the quavers in bar 3 should be played smoothly.
- iv. Add signs to show the quavers in bar 7 should be played short and detached.
- v. Explain the time signature. It means 3/4 which means? put dots in spaces, not on lines
- vi. Does this melody contain any ties? Yes or no? Not sure X
- vii. Explain the sign under bar 7. getting louder ✓
- viii. Why are there only two beats in the last bar? Because the composer forgot to finish haha X
- ix. Add a sign to show that the last bar should be played loudly. needs sign 'f'
- x. Add a sign to show the that the melody is finished. ✓ No need to write 'finish'

Mark 43 / 100

How did you go marking this paper? Did you find lots of mistakes? It's a good idea to discuss all of them with your teacher. Talk about WHY some mistakes might happen e.g. not checking the clef, or not completing the question. Understanding the mistakes in this paper will really help you when you go on to try the same paper yourself. Now go to www.blitzbooks.com.au and download the uncompleted version. Good luck!