




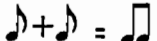
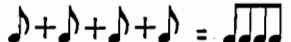






# A Little Bit About Rhythm

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!

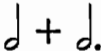
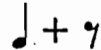
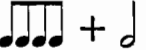


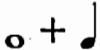
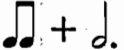

Note	Name	Number of Beats
	Semibreve	4
	Minim	2
	Dotted Minim	3
	Crotchet	1
	Quaver	$\frac{1}{2}$
	Two quavers joined	$\frac{1}{2} + \frac{1}{2} = 1$
	Four quavers joined	$\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 2$

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	$\frac{1}{2}$

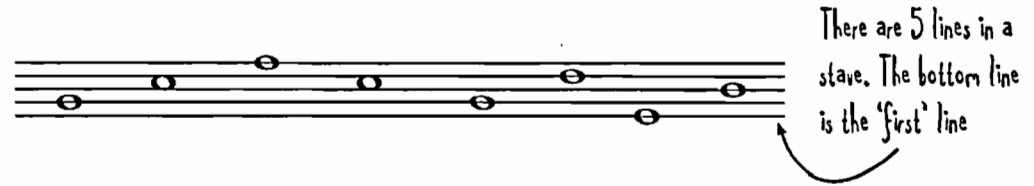
\*See page 52 for info on time signatures

Here is a rhythm quiz. Add up the beats!

-  = 5
-  =  $1\frac{1}{2}$
-  = 4
-  = 2
-  = 3
-  = 5
-  = 4
-  = 3

# Introduction to Pitch Notation

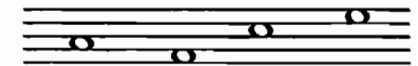
As well as rhythm, music has pitch - sounds that are high, middle or low. Pitch is shown on sets of 5 lines, called a 'staff' or 'stave'. We'll refer to it both ways throughout this book. Here are some semibreves on a stave:



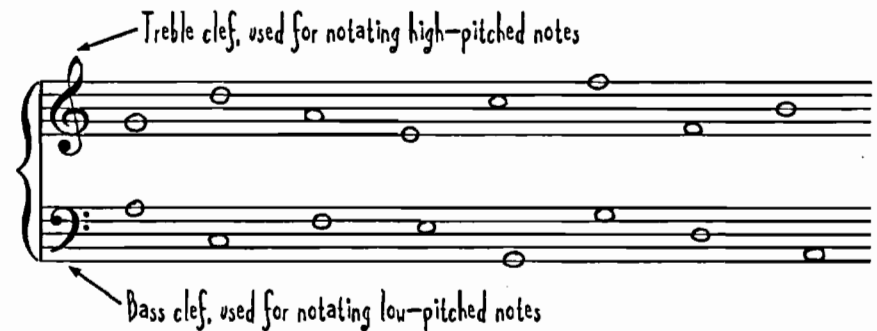
Notice how some of the notes are on the lines, (that is, the line goes through the middle of the note)



and some are in the spaces between the lines.



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



Draw some semibreves on the grand stave 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 stave, 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'.

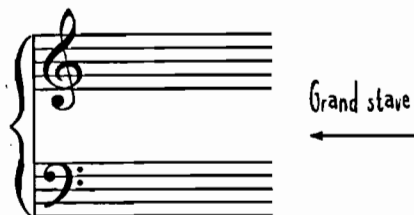
Many people found it very confusing looking at 11 lines all the time, and found it even more confusing trying to find Middle C. Then one day, somebody came up with the idea of taking out the middle line, leaving 2 sets of 5 lines.

Now the line  
for Middle C  
is invisible!

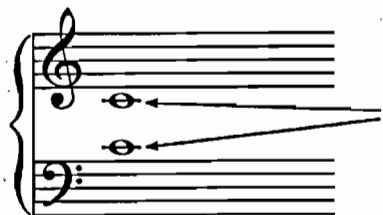


This was much easier to look at! Then look what happened:

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!



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.

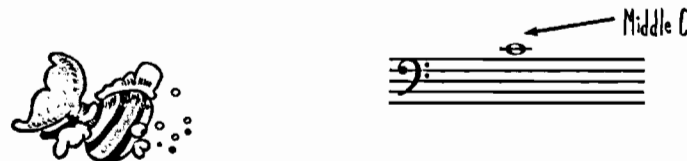


These notes are both  
Middle Cs - they sound  
exactly the same!

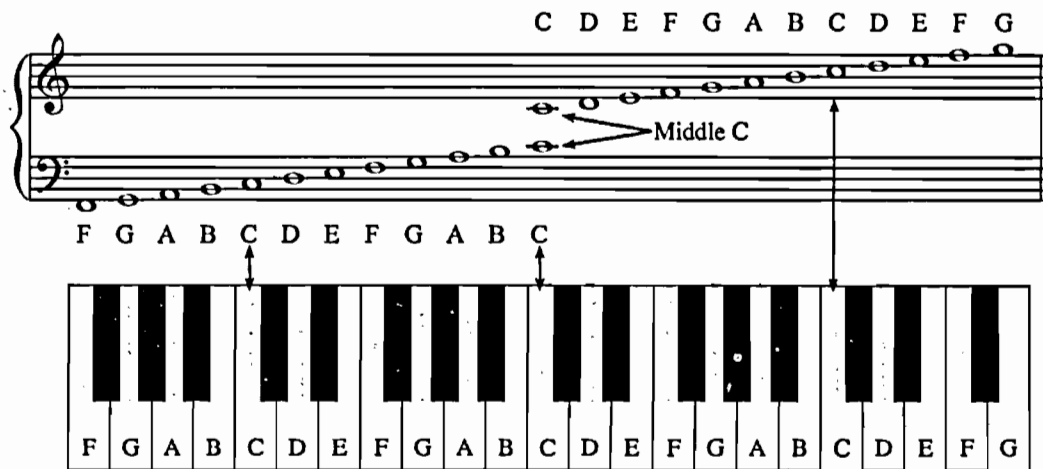
Some instruments, like the flute, are high-pitched, which means they mostly play notes above Middle C. These instruments only need treble clef to show their notes:



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

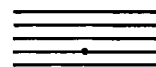
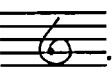




A piano has the largest range of sounds of any musical instrument, so it needs a 'grand staff' to show all the notes. You will notice that the names of the notes are the same as the first seven letters of the alphabet, repeated over and over again:





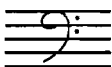
**FACT:** The piano keyboard has even more keys than this, but we've run out of room on the grand staff! Extremely high or extremely low notes are written using 'leger lines'. (see p.12)

# Drawing Treble and Bass Clefs

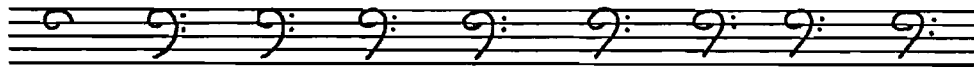
Treble clef starts on the line where G lives , then winds around like this . Then it goes up and makes a loop above the staff  and as it comes down it intersects on the 4th line . (Very important!)


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!



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???)



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



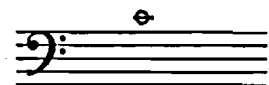
B in a space      F on a line      G on a line      E in a space

## 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 (♩) to draw notes on staves. Now we're going to use other note values, which have stems (♪, ♪, ♫) and sometimes tails (♬).

A stem can go up (♪) on the right side of the note, or down (♫) 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!

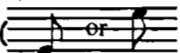


2. Now add a dot to each note to make all the minims above into dotted minims. (If the note is on a line, draw the dot in the space just above, otherwise we won't see it!)

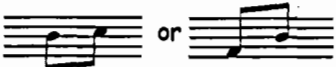

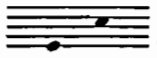



3. Make these note heads into crotchets. You'll need to colour them in AND add stems!



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:  !

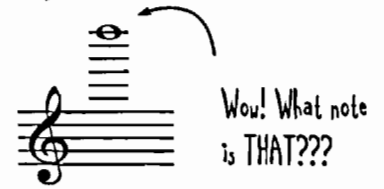
Make these note heads into pairs of quavers. Draw the stems first, then add 'beams'



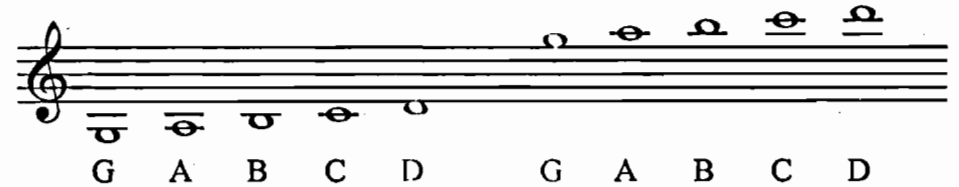
## Leger Lines



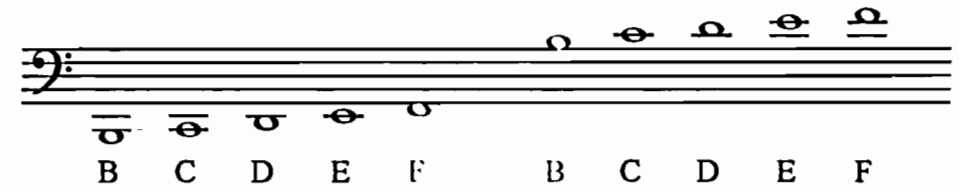
Leger lines are miniature staff lines used to show very high or very low notes. In Grade 1 we only use up to two leger lines above or below the stave, but there's actually no limit to how many you can use!





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 'below the staff' etc.)





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



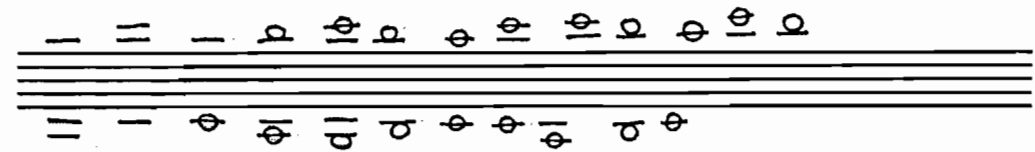
Notes that hang from the leger line look like this  not this  - no 'shoe' needed!



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)



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



3. ♩ + ♪ + ♩ + ♩ = 12 beats



4. Draw these notes and clefs:



A in 3 places in the treble



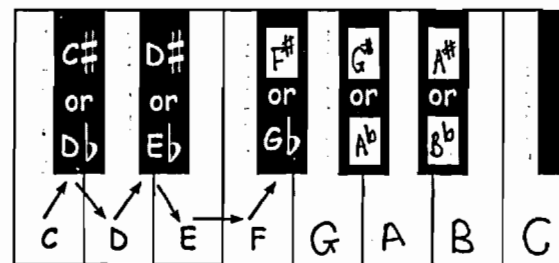
D in 3 places in the bass

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

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

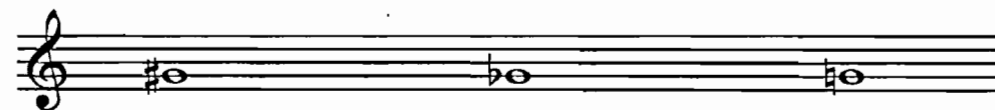
# Sharps, Flats and Naturals (a.k.a. 'Accidentals')

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!

# = sharp sign = note sounds one semitone higher

Quick Quiz: 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:



## 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 staff', 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 .....


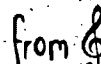
CHECK: Capital letters used       Changes of clef noticed

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

C#      C sharp      C flat

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

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:

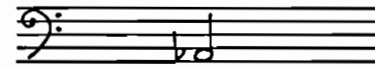


E flat on a line

C below the staff

C sharp above the staff

2. Draw the following:



A flat as a minim in the bass clef



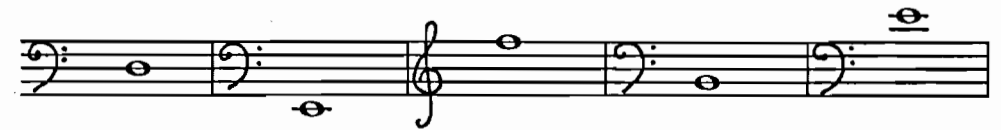
D sharp as a quaver in the treble clef

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

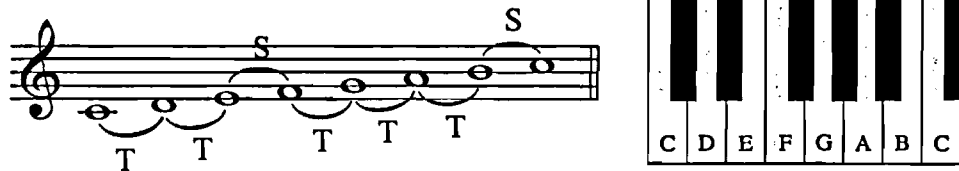
# Tones, Semitones and the Major Scale

- ★ 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:



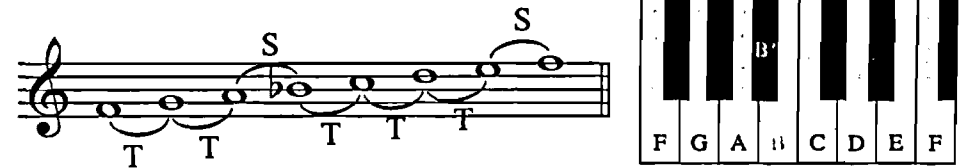
It just so happens that C major does not need any sharps or flats to make the right pattern. This is why C major has **NO SHARPS OR FLATS**.

How about G major:



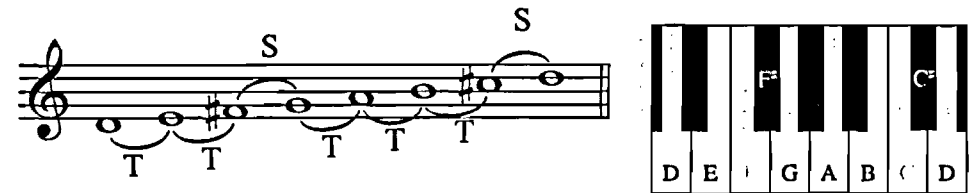
E to F is only a semitone. We need the F# to make a tone in the right spot. This is why G major has an **F SHARP**.

Now for the F major scale:



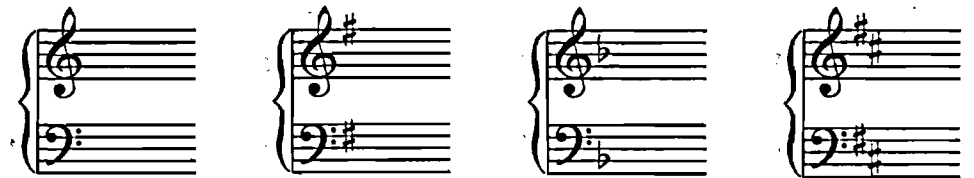
A to B is a tone, so we need the Bb to make a semitone in the right spot. This is why F major has a **B FLAT**.

And finally, the D major scale:



The F and C must be raised otherwise the pattern will not be correct. This is why D major has **F SHARP** and **C SHARP**.

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



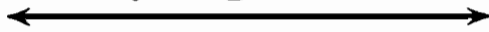
There are no sharps or flats in a C major scale. The key signature has nothing in it!

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

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

The scale of D major contains F# and C#, so the key signature of D major is F# and C#.

# Key Signatures



Circle the correct key signature in each of the following. (It must be correct in treble AND bass!)

G major 

F major 

D major 

Well done! Now that you've seen how NOT to draw them, practise drawing the correct versions on the staves below...

G major 

F major 

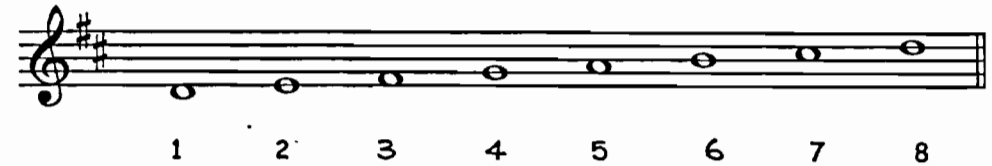
D major 

# Scale Degree Numbers

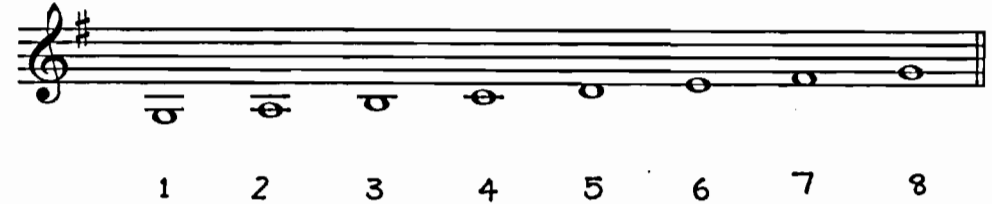


Each note in the scale has a number. The lowest note is always no. 1.

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



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



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:



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

Quick revision:

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

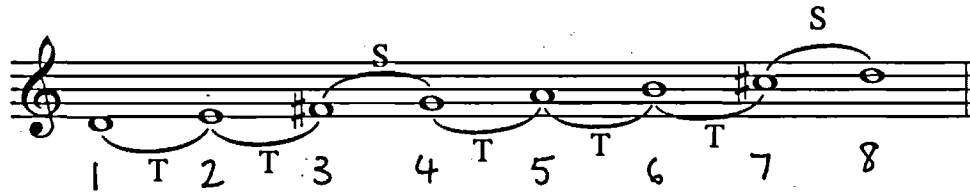
Do you notice a bit of a pattern here???



# Semitones in Major 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.

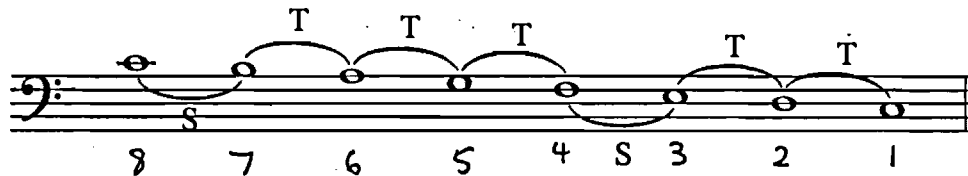
The best way to remember where the semitones live is by which scale degree numbers they fall between. Write the scale degree numbers under this D major scale:



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 major 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!

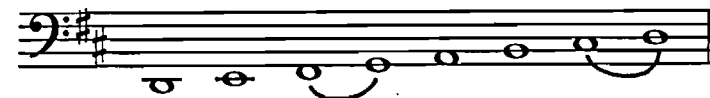
# Let's Get the Semitones Right

## 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.
- ★ **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 Major 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:

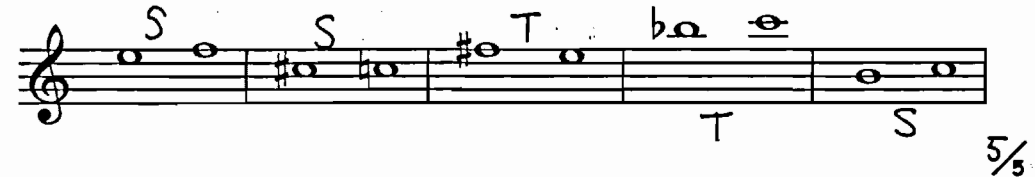
- ★ Do you have 5 tones marked in each scale?
- ★ Did you remember the lowest note is number 1?



# 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!



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

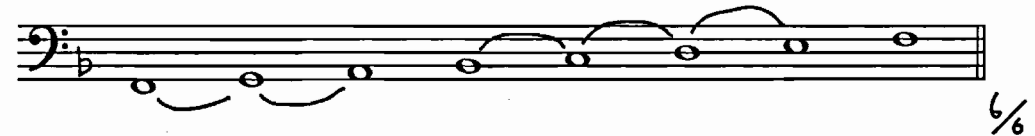


3. Write the following key signatures (watch out for the clef changes):



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.



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



# Key Signatures vs Accidentals

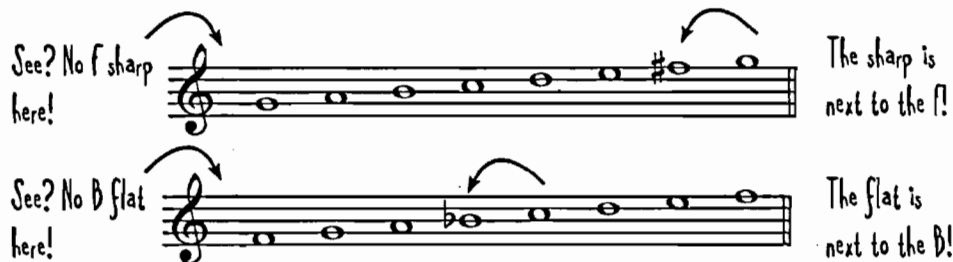
Scales can be written two ways:


1. With the key signature at the beginning



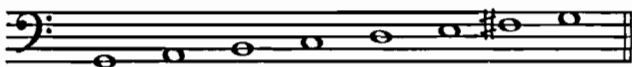
OR...

2. With an accidental instead of the key signature



**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 major scales. You'll need to work out which scales they are by looking at the first and last notes!



Tricky one now... add the correct clef and accidentals to make this a D major scale (ooaaahh)



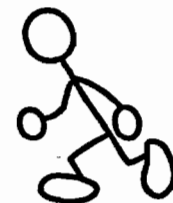
# Writing Major Scales

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



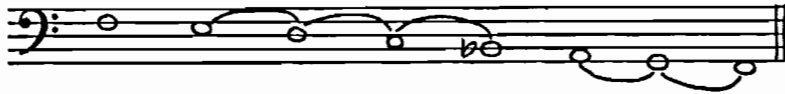
## Handy Hints:

- ★ 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.

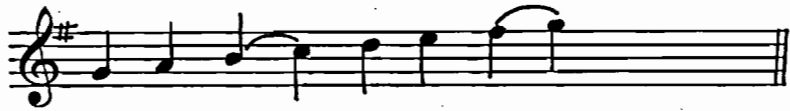


# Let's Write Major Scales

1. Write the scale of F major:
- ✓ use accidentals - not the key signature
  - ✓ in 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:
- ✓ for one octave going up
  - ✓ in minims
  - ✓ mark each tone with a slur



4. Write a D major scale with a key signature:
- ✓ use treble clef
  - ✓ use semibreves
  - ✓ write one octave going down
  - ✓ mark the semitones



# Timed Test

Time: 3 mins 10 secs

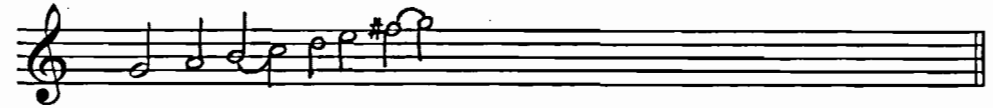
Time yourself doing this quiz. Do it as fast as you can, then record your finishing time above. But... guess what? Your teacher will ADD ON 10 SECONDS for every mistake you make! It's fun to go fast, but more important to be accurate. Start the clock!

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.

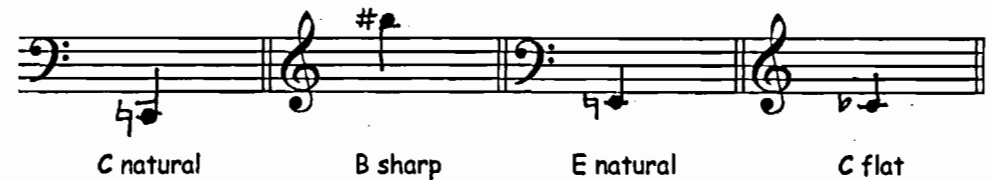
4. Finish this scale using minims. Then add the correct accidental!



5. Mark the semitones in the scale above.

6.  $\text{d} + \text{d} + \text{d} + \text{d} + \text{d} = \underline{9}$  beats?

7. Write these notes as crotchets using leger lines:



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     



# Major Keys Have Minor Relatives!

There is a minor key that has the same key signature as C major. It is A minor. This means that C major and A minor are related - sort of like brother and sister! Write the key signature of C major and A minor here: (ridiculously easy)



C major

A minor

★ Can you think of a word beginning with C and ending with A? Cola ★

G major also has a relative minor - E minor. This means that G major and E minor both have the same key signature. Write them here:



G major

E minor

★ Can you think of a word beginning with G and ending with E? Grape ★

Finally, F major's relative minor is D minor. You guessed it... their key signatures are exactly the same. Write them here:



F major

D minor

★ Can you think of a word beginning with F and ending with D? Food ★

# Remembering Relatives

The words you chose on the previous page will help you to remember which keys are related to which. (The first letter of your word is for the the major key and the last letter is for the minor key!) Write your words and key signatures into this grid:



Relatives	Word to remember relatives	Key Signature of these keys
C major is related to A minor	Cola	
G major is related to E minor	Grape	
F major is related to D minor	Food	

So now you know SIX key signatures! Write the following key signatures:



E minor      F major      D minor      A minor      G major

And now, name these key signatures:



F major      A minor      G major      D minor      E minor



# Minor Scales

Since you know the key signatures of 3 minor keys, writing minor scales will be easy!

★ **A FACT YOU SHOULD KNOW BEFORE YOU BEGIN:** ★  
The minor scales we write in Grade 1 are 'harmonic' minor scales.

Write the scale of A harmonic minor: ★ use a key signature  
★ write one octave going up



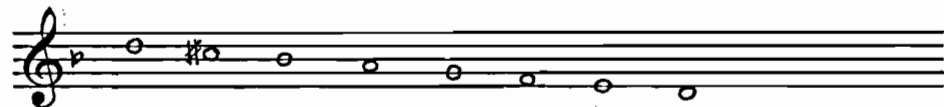
Good work! But guess what? The scale is not finished yet!

In minor scales, you must **RAISE THE 7TH NOTE!**


Which sign is used to raise the pitch of a note? Sharp / Flat (circle correct answer)

So now find the 7th note of your scale and draw a sharp sign just before it!

Write the scale of D harmonic minor: ★ write the key signature  
★ write one octave going down  
★ use semibreves



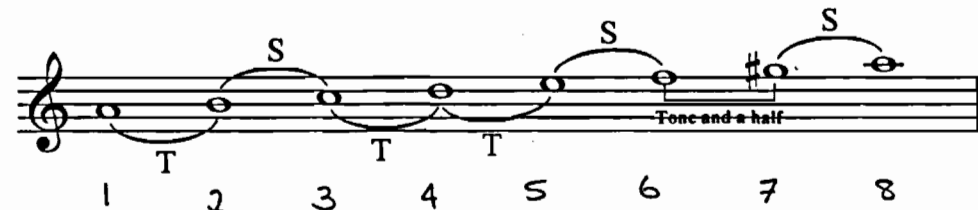
Did you remember to raise the 7th note? Did you also remember to count from the **BOTTOM** of the scale?

**HOT TIP:**  The raised 7th in a minor scale is an **ACCIDENTAL**. It never appears in the key signature!

# Semitones in Minor Scales

Minor scales have a completely different pattern of tones and semitones to major scales. This is what makes them sound 'sad', while major scales sound 'happy'.

Write the scale degree numbers under this A minor scale:



Between which scale degree numbers are the semitones?

2 - 3 , 5 - 6 , and 7 , 8 ! (learn this thoroughly!)

Mark the semitones in these minor scales, then name each scale. (Hint: It's out of A, E or D minor)  
Remember, if the scale is going down, start at the bottom - the lowest note is no. 1!



Scale: A minor



Scale: A minor



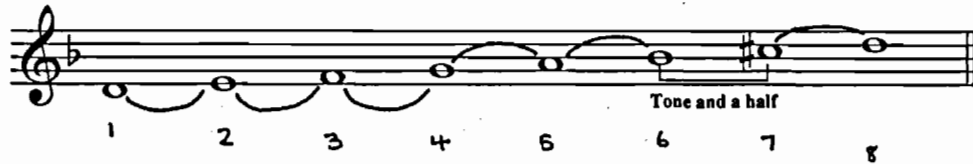
How many semitones are there in each minor scale? 3

Is this the same as major scales? No

Where are the semitones in minor scales? Between 2 - 3 , 5 - 6 , and 7 - 8 !

# Tricky Tones in Minor Scales

First, write the scale degree numbers underneath the notes of this minor scale.



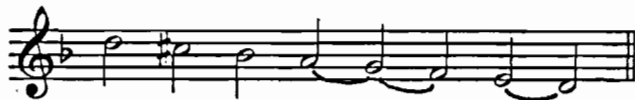
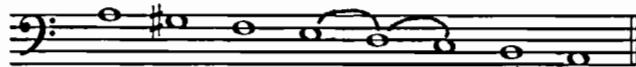
What scale is this? D minor Mark the semitones in red - easy.

Now mark the tones in blue... but **WAIT!** You must not put a slur between 6 and 7 - as you can see, it's neither a semitone nor a tone - it's a tone-and-a-half!

So, when you mark the tones in a minor scale, avoid the semitones and **AVOID 6-7!**

**DID YOU KNOW...** There are only 3 tones in any minor scale, and they are all in the bottom half of the scale. It looks weird, but it's correct!

Mark the tones in the following minor scales. (Quick revision: do NOT mark 6-7!)



Remember, the **LOWEST** note is no. 1!

Quick Quiz: How many tones are there in each minor scale? 3

Is this the same as the number of tones in major scales? no



# Accidentals in Minor Scales

Minor scales can also be written two ways:

1. With the key signature at the beginning



Look! The raised 7th does **NOT** go in the key signature!

OR...

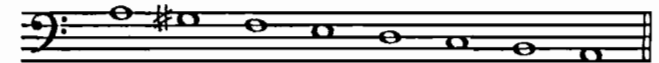
2. With accidentals instead of the key signature. There will be **TWO** accidentals in this case - one for the key signature and one for the raised 7th. Check out E minor:



The sharp is in the scale next to the F, plus the 7th is raised!



Add the correct accidentals to these minor scales. Don't forget: add accidentals for both the key signature **AND** the raised 7th!



And now... add the correct clef and accidentals to make this an E minor scale (ooooaahh)

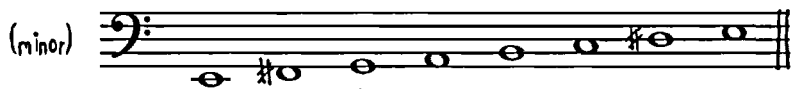


# Awesome Accidentals

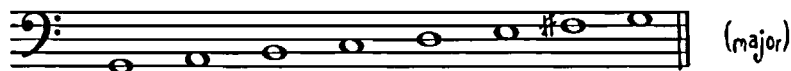
Add accidentals to make the following scales correct, then add a double bar line.



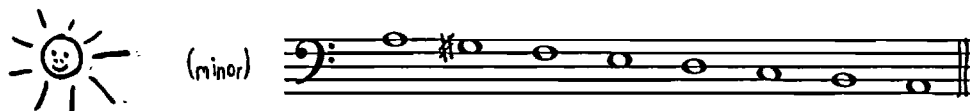
(major)



(minor)



(major)



(minor)



(major)

Add a clef and any accidentals required to make this into a D minor 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 at the beginning.

Which one of them goes at the beginning of the line? The key signature.

# Minor Scale Practice (What Fun!)

1. Write the harmonic minor scale that starts on the given note:

- ★ add the key signature
- ★ write one octave going up
- ★ mark each semitone with a slur
- ★ end with a double bar line



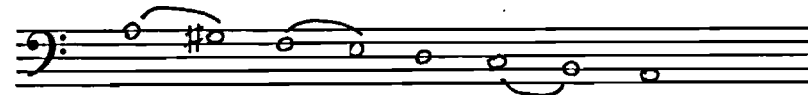
2. Write the scale of E minor:

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



3. Write the scale of A harmonic minor:

- ★ use semibreves
- ★ write one octave going down
- ★ mark the semitones with a slur
- ★ finish with a double bar line



HOT TIP:



See how the instructions don't tell you to raise the 7th note? You have to remember to do this yourself! A good tactic is to write in your own instruction: 'Raise the 7th note' and then you can tick it off when you've done it!!

# Scale Trivia

1. Finish this scale using crotchets. Then add the necessary clef and key signature to make it a MINOR scale. (Notice how this question has deliberately not reminded you to do something...)



2. Where do the semitones fall in minor scales? 2 - 3 , 5 - 6 and 7 - 8 .  
Now mark them in the scale above!

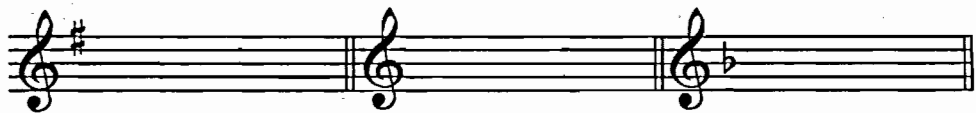
3. In minor scales we must raise / flatten / destroy the 7th note (circle correct answer)

4. Does the raised 7th belong in the key signature? Yes / No / Maybe

5. Circle the correct D minor key signature



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



G major and E minor    C major and A minor    F major and D minor

7. Fill in the missing information in this grid

Scale	Number of Semitones	Number of Tones	Number of intervals larger than a tone
Major	2	5	None
Harmonic minor	3	3	1

# Naming the Key: Major or Minor?

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 - this could represent major or minor:
2. The last note - melodies usually end on scale degree no.1, the 'tonic':
3. Accidentals (warning: a melody can still be in a minor key even if there are no accidentals - check the last note).



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:



Which two keys share the key signature of B flat? F major and D minor

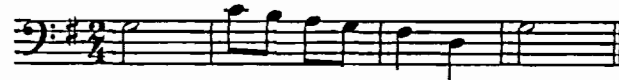
What is the last note of the melody? D Are there any accidentals? Yes

So this melody is in the key of D minor

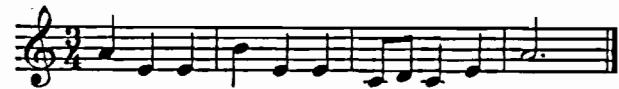
Name the key of these short melodies. Remember your three clues, and check the clef!



Key: E minor



Key: G major



Key: A minor



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.

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 check the **CLEF**...

Key: D minor



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

Key: F major



5 3 4 2 7 1 .....

Key: A minor



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

Key: G major



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

# Scale Degree Practice

- ★ 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



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



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



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



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



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

# Intervals



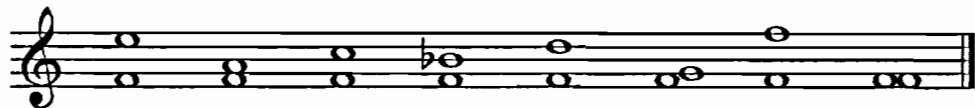
- ★ An interval is the distance between two notes.
- ★ The bottom note is known as the 'tonic' note - scale degree no. 1.

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!



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



Accidentals in intervals do not affect the name. Intervals get more complicated in Grade 2, but for now, we name intervals 'by number only'. Just write your answers normally, e.g. 4th, 5th, etc.

Name these intervals by number only.

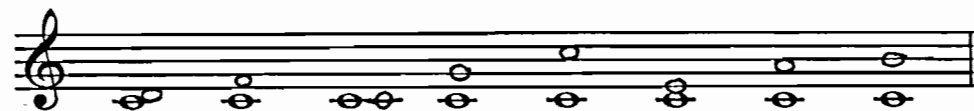


7th    2nd    6th    3rd    5th    6th    4th    8ve

# Writing Intervals



1. Write the following intervals above C (ok, the unison won't really be above, will it?)



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

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



not this



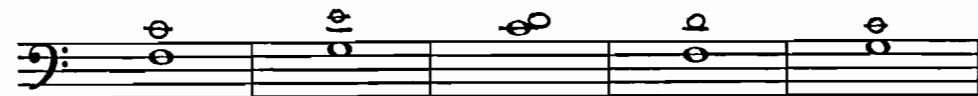
If the given tonic note is very high, you will need to use leger lines to draw your intervals. Don't be tempted to write intervals underneath - they must always go ABOVE!

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



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

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



5th    6th    2nd    6th    4th



Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) and download FREE worksheets on how to draw intervals with accidentals!

# 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 | 7 5 7 1

3 4 5 3 | 7 1 2 7 5 | 5 3 6 5 | 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:

B 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

Sometimes tonic triads are written without key signatures. They look the same, except for D major, which will have an F sharp. So...

Triads above C, F or G = MAJOR

Triads above A or E = MINOR

Triads above D = MAJOR with an F sharp, MINOR without!

} This is because of the keys we study in Grade 1

Name these tonic triads. Remember, the **BOTTOM** note tells you the key!

E minor C major D minor A minor D major C major

Write these tonic triads with a key signature. Watch out for clef changes!

D minor G major F major D major E minor

Triads on leger lines can be tricky. Trace and draw some tonic triads with leger lines:



Good! Now here are lots of differently worded questions...

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



F major      D major      E minor      G major      A minor

2. Write these tonic triads using accidentals where required (again, watch out for clef changes!):



F major      E minor      C major      D major      A minor

3. Write the tonic triads for these MINOR key signatures:



4. Name these tonic triads:



F major      G major      A minor      D major      E minor

# Very Important Revision Test

1. Write an F major scale:

8/8

- ★ 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      G 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 accidentals to make this an E minor scale:

3/3



7. Mark the tones in the above scale.



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

3/3

14/14

Note/Rest:	Name	Number of Beats
	quaver	half
	crotchet	1
	2 quavers	1
	quaver rest	half
	crotchet rest	1
	semibreve	4
	whole bar rest	whole bar
	minim	2

9. Write a 7th above each of these tonic notes.

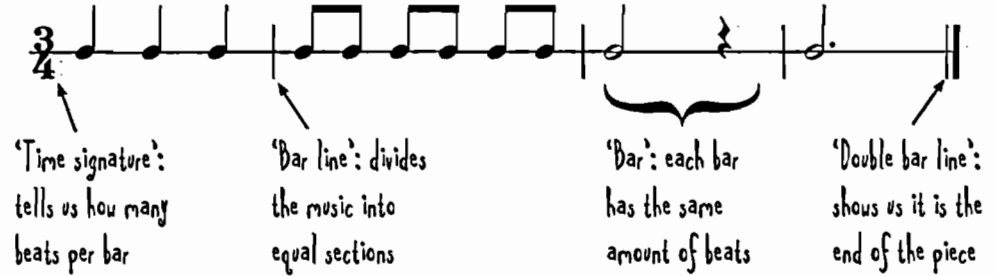
6/6



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 Signatures

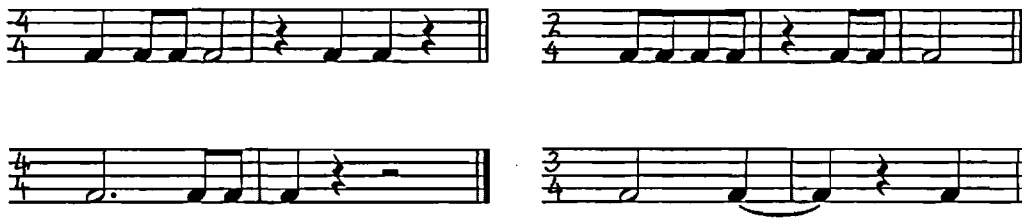
A time signature gives us information about the rhythm of a piece. The top number tells us the number of beats, and the bottom number tells us what kind of beats.

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
$\frac{3}{4}$	3 crotchet beats per bar	Simple Triple time
$\frac{4}{4}$	4 crotchet beats per bar	Simple Quadruple time
C	4 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.

S	w		S	w
				
1	2		1	2

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

S	w	w		S	w	w
						
1	2	3		1	2	3

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:

S	w	M	w		S	w	M	w
								
1	2	3	4		1	2	3	4

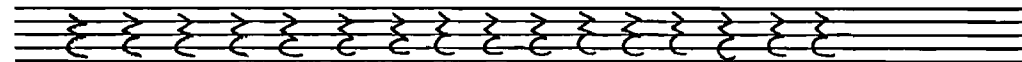
Pieces in  $\frac{4}{4}$  also sound like a march.

## Drawing Rests Correctly

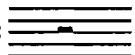
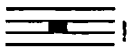


### Crotchet Rests

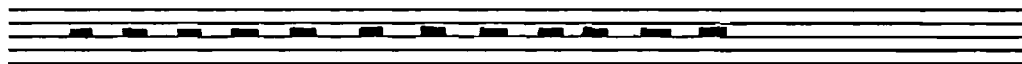
Think of the crotchet rest as starting off a bit like the letter 'Z' with the letter 'C' springing off the bottom. It must start in the top space and finish in the bottom space. Trace and draw some crotchet rests on this staff:




### Minim Rests

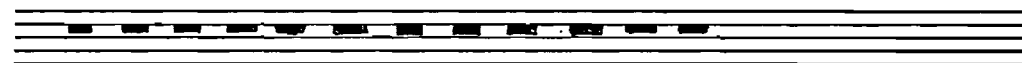
Minim rests sit on the third line of the staff. They must not take up the whole space between the lines; draw them like this  not like this  !

Trace and draw some minim rests:



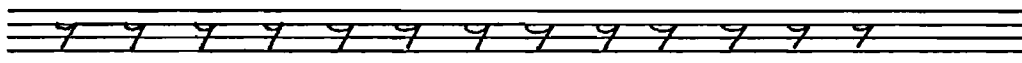
### Whole Bar Rests (Semibreve Rests)

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:



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

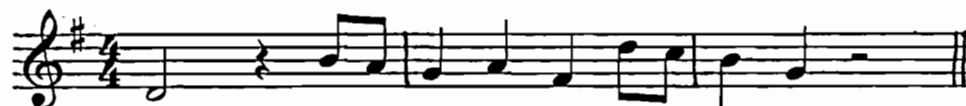


All you need to do is check the time signature and **COUNT!** Just a couple of handy tips:

- ★ Don't let ties and slurs (see p. 71) 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 like this works well in 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 twos for now)





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


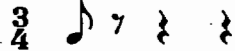
**NEVER PUT A MINIM REST ON BEATS 2 AND 3!** (A minim rest may not begin on a weak beat!)

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  $\frac{3}{4}$ !




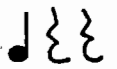

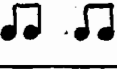



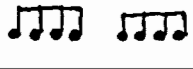


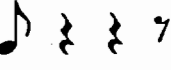
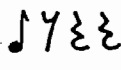
## Grouping of Single Quavers

A single quaver () is only worth half a beat and cannot be left on its own. It must ALWAYS be followed by a quaver rest () to make it up to a whole beat.

$\frac{3}{4}$   would have to be rewritten like this  $\frac{3}{4}$  .


We'll practise this lots over the next few pages!

# Groovy Grouping

 Wrong	Why is it wrong?	fix it up 
$\frac{3}{4}$ 	Can't have a minim rest on beats 2 and 3	$\frac{3}{4}$ 
$\frac{2}{4}$ 	Quavers must be grouped in twos - not singles or threes	$\frac{2}{4}$ 
$\frac{4}{4}$ 	Can't have minim rest on beats 2 and 3	$\frac{4}{4}$ 
C 	Can't have four quavers on beats 2 and 3	C 
$\frac{2}{4}$ 	Whole bar rest needed for a bar of silence - not minim rest	$\frac{2}{4}$ 
$\frac{3}{4}$ 	A single quaver must be followed by a quaver rest	$\frac{3}{4}$ 

The following melody has one 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!)




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

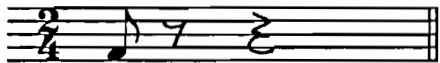
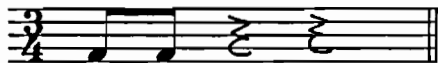
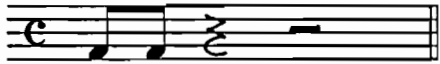
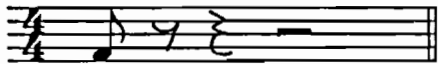
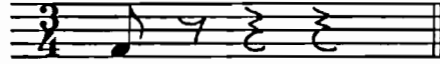
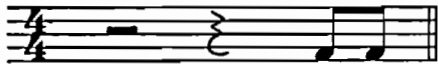
## Completing the Bar



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. Remember the rules for single quavers - you must not leave half a beat on its own!
5. Fill up the bar remembering your grouping rules. (See p. 57)

Complete these bars with rests in the correct order (remember the rules for minim rests!):



Add one note at each spot marked with an arrow 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!)



Did you see the anacrusis??? Check your final bar!!!



## 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:



# Box Puzzle



Fill in the answers to the clues below, and find the secret message running down the page... it's what you have to do in minor scales!!! (Answers at [www.blitzbooks.com.au](http://www.blitzbooks.com.au))

T	O	N	I	C	T	R	I	A	D										
	T	O	N	E	A	N	D	A	H	A	L	F							
		S	E	M	I	T	O	N	E	S									
		R	A	I	S	E	S												
D	O	U	B	L	E	B	A	R	L	I	N	E							
		S	I	X	T	E	E	N											
		T	W	O	S	H	A	R	P	S									
		Q	U	A	V	E	R												
		C	R	E	S	C	E	N	D	O									
		D	O	T	T	E	D	M	I	N	I	M							
S	E	M	I	B	R	E	V	E	R	E	S	T							
						E	I	G	H	T									
						M	I	N	O	R	S	C	A	L	E	S			
A	C	C	I	D	E	N	T	A	L	S									
T	W	O	A	N	D	T	H	R	E	E									

- 3-note chord built on scale degree no. 1 (2 words)
- Interval between the 6th and 7th note of a minor scale (4 words)
- Things which occur between scale degrees 3-4 and 7-8
- A sharp sign \_\_\_\_\_ a note by one semitone
- Something you should always put at the end when writing scales (3 words)
- Number of beats in four semibreves
- The key signature of D major contains \_\_\_\_\_ (2 words)
- Half a crotchet
- Italian term meaning gradually becoming louder (see page 70)
- Note worth three crotchet beats
- Another name for a whole bar rest (2 words)
- When writing scale degrees under melodies, use only 1-7, not \_\_\_\_\_
- The 7th note is always raised in \_\_\_\_\_ (2 words)
- Sharps, flats and naturals used outside the key signature
- You may not put a minim rest on beats \_\_\_\_\_ (3 words)

# Another Test on Stuff



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



- The F sharp should be on the top line
- A quaver must be followed by a quaver rest
- Quavers must be grouped in twos or fours
- The stem is missing
- The quaver rest should follow the quaver



10/10

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



1/1

The F sharp must ALWAYS go on the top line

3. Write the harmonic minor scale that begins on the given note:

5/5

- ★ write one octave going down
- ★ add any accidentals that may be required
- ★ mark the semitones with a slur
- ★ complete the scale with a double bar line



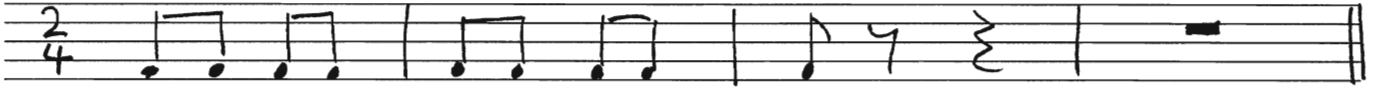
4. What is an anacrusis? (see page 55 if you need to!) One or more

2/2

unaccented notes before the first bar line

5. Rewrite this rhythm with correct grouping.

/6



6. Number these scale degrees based on the major key signature given:

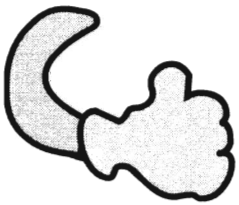
/9



..... 6    4    5 .....



..... 6    5    1 .....



..... 7    5    3 .....

7. Who wrote Chopin's Barcarolle? (Just kidding but you should be able to answer this) Chopin /1

8. Complete the following bars as directed:

/6



2 rests

1 note and 1 rest

6 notes and 1 rest

**Total: /40**



# Marking Accents in Poetry

All you have to do in this section is find the most important words or syllables in the line of poetry. By putting an upright line just BEFORE the important word or syllable, you are 'marking the accents'.

Here's a rather famous verse. The accents are marked in the first line, see if you can do the second line:

|Twinkle |twinkle |little |star  
|How I |wonder |what you |are



That was easy, wasn't it?  
But have a look at the next line...

|Up above the |world so |high

This is a bit trickier! In the word 'above', the SECOND syllable is stronger, so the line will go between the first and second syllables, like this:

a |bove

Here are some more words where the line goes somewhere in the middle of the word. Have a go!

al|though

to|morrow

tre|mendous

rh|inoceros

py|jamas

gi|raffe

le|gato

sta|pato

su|ppose

ma|gician

ba|nanas

Can you think of any more?  
Write them here and 'mark  
the accents' in each word!  
ma|gificent  
ter|rific  
fan|tastic  
am|azing  
sen|sational

# The Anacrusis in Poetry


Quite often the first word in a line of poetry is not accented, because it is not important. Words like 'the' or 'a' never have an upright line before them - it's as if the line begins with an anacrusis! (See page 55)


Mark the rest of the accents in these:

The | footsteps are getting extremely loud  
A | big brown bear lives deep in the cave

Guess what? Sometimes there can even be TWO unaccented words! Finish these:

If the | rain pours down we will come straight home  
When the | cake is cooked we can eat it up

Hot Tip I:  One line of poetry usually falls naturally into 4 beats. Aim for 4 upright lines

Hot Tip II:  A good way to 'feel' the accents is to pretend you are reading the poetry to a little child. Say it VERY slowly and bob your head for the important words!

And now some more to practice:

- ★ The other day I rode on a bus
- ★ An elephant just escaped from the zoo
- ★ My mum and dad are wonderful folks
- ★ Marking the accents is easy and fun
- ★ When the big hand is up it's one o'clock
- ★ Five little ducks went out one day
- ★ Over the hills and far away
- ★ A chimpanzee makes a lot of noise
- ★ I have my school bag on my back
- ★ My favourite foods are lollies and chips

# Transposition



To transpose a melody is to write the same melody starting on a different note. In Grade 1 we simply have to be able to write a melody one octave higher or lower.

Name these treble notes and above each write the same note an octave higher (this is rather like intervals, eh?)

Name these bass notes and below each write the same note an octave lower

That was easy! The tricky thing is, what if you are asked to CHANGE CLEFS? (ooohhh)

## Transposing into a Different Clef

Transposition from one clef to another becomes incredible easy if we remember the 'Story of Middle C' (see page 5). The grand staves below look squashed, but it makes it SUPER EASY to transpose - all you have to do is count up or down 8 notes!



Transpose these treble notes one octave lower into the bass clef


Transpose these bass notes one octave higher into the treble clef

Now try transposing this melody one octave lower using the bass clef. Imagine that the line for Middle C is between the two staves!



**Checklist:**

- Key signature added
- Time signature added
- Rhythm and shape of melody identical to original
- Accidentals added (where necessary)



Here's another... transpose this one octave higher using the treble clef. (Use the checklist)



**ANOTHER GREAT WAY TO CHECK YOUR WORK:**

1. Write the scale degree numbers under the original melody
2. Cover them up
3. Write the scale degree numbers under your transposed melody
4. See if they match!

Transpose the following melody two different ways, as listed below:



1. Up an octave (same clef):



2. Down an octave into the bass clef:



Transposing at the Same Pitch



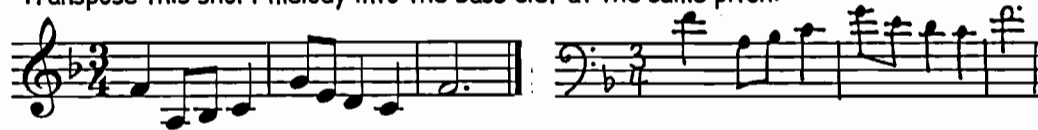
Transposing at the same pitch means that the clef changes, but the pitch does not. Each of the treble notes below has the same pitch (sound) as the bass note under it:



Transpose this short melody into the treble clef at the same pitch:



Transpose this short melody into the bass clef at the same pitch:



# Transposition and Other Things

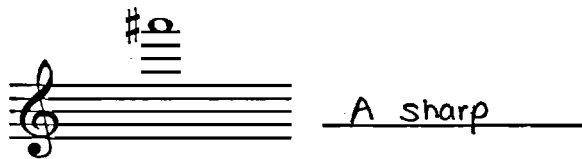
1. Rewrite this melody with correct grouping and stems.



2. Now transpose it DOWN an octave into the bass clef!



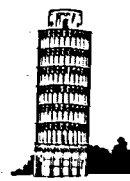
3. Just for fun, name this note:



4. Now transpose that note down an octave 4 TIMES! You will be able to write it in two different spots in the treble, and two different spots in the bass.



# Italian Terms



- Andante - at an easy walking pace
- Moderato - at a moderate speed
- Allegro - lively and fast
- Allegretto - moderately fast
  
- Rallentando (*rall.*) - gradually becoming slower
- Ritardando (*rit. / ritard.*) - gradually becoming slower
- A tempo - return to former speed
  
- Crescendo (*cresc.*) - gradually becoming louder
- Diminuendo (*dim.*) - gradually becoming softer
- Forte (*f*) - loud
- Piano (*p*) - soft
- Mezzo forte (*mf*) - moderately loud
- Mezzo piano (*mp*) - moderately 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
	Diminuendo	Gradually becoming softer
	Staccato	Short and detached
<b>f</b>	Forte	Loud (‘f’ always written lower case)
<b>p</b>	Piano	Soft (‘p’ always written lower case)
<b>mf</b>	Mezzo forte	Moderately loud (‘mf’ always written lower case)
<b>mp</b>	Mezzo piano	Moderately Soft (‘mp’ 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: 2.15

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 to play at a moderate tempo:

Allegretto and Moderato



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

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



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 the first note and hold for the value of both.
	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 2.15!

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' (hairpin decrescendo) 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*' '*p*' '*mf*' and '*mp*'

## Let's Practise Adding Stuff

To the following melody, add:



- The correct clef
- The missing time signature
- Signs to show the notes in the first bar are short and detached
- A crotchet rest on the first beat of bar 2
- A sign to raise the pitch of the note in bar 2
- A tie in bar 3
- The missing stem in bar 4
- A sign to show the melody gets gradually softer in bar 5



Study this melody:  
*Allegretto*



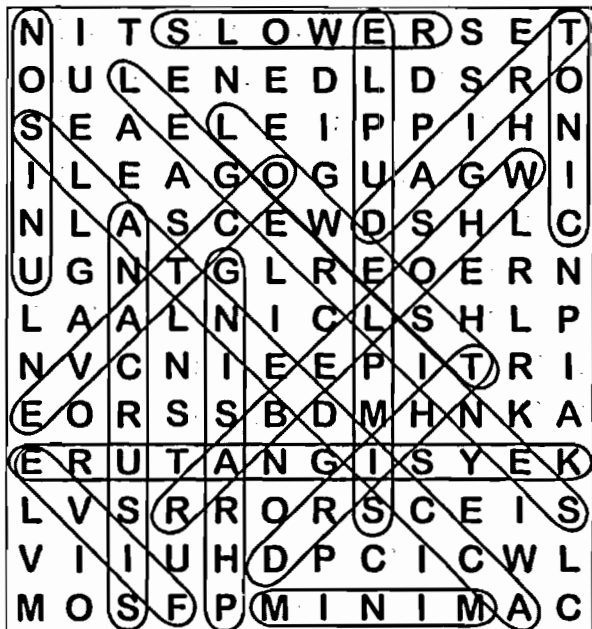
- What key is it in? F major
- Add an Italian term to show the melody should be played moderately fast
- Does it get faster or slower at the end? Slower (warning: do not simply answer 'yes')
- How should the quavers in bar 1 be played? staccato - short and detached
- Does the melody begin loudly or softly? loudly
- Give the meaning of the Italian abbreviation in bar 2 gradually becoming louder
- Add a sign to show the melody is finished.
- Add the correct time signature.

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

# Word Search



This word search is different to 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. Distance of an 8th
9. Which note in a 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
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 Musicianship Games has more games, puzzles and flashcards!

# Test Paper... sort of



All theory books end with a test paper, but this one 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 to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) and download the EXACT SAME PAPER - this time with no answers already in it. See if you can get 100%!

Question 1

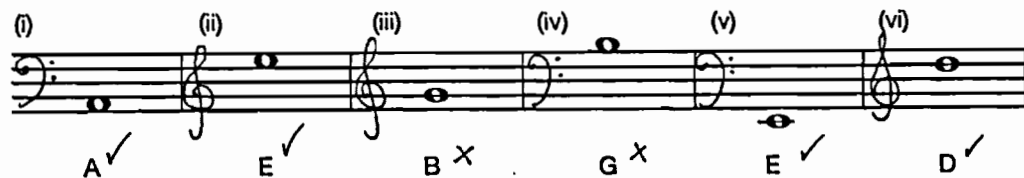
PITCH

Total Marks 17

7

A. Add a clef to make these letter names correct

4/6



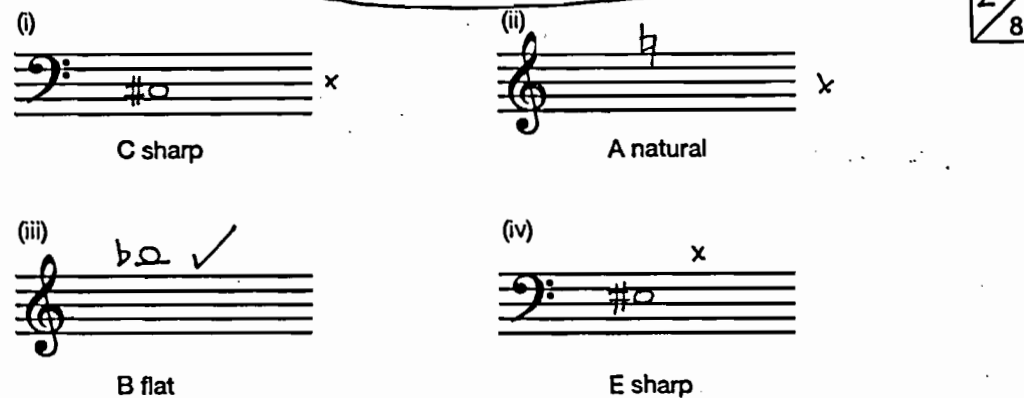
B. Name these notes:

1/3



C. Write these notes above the staff using leger lines:

2/8



A. Write this clef and key signature



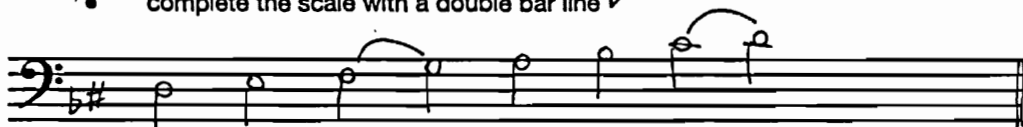
D major  
Bass clef

0	1
---	---

B. Write the scale of D harmonic minor

- use accidentals - not the key signature ✗
- use crotchets ✗
- write one octave going up ✓
- mark each tone with a slur ✗
- complete the scale with a double bar line ✓

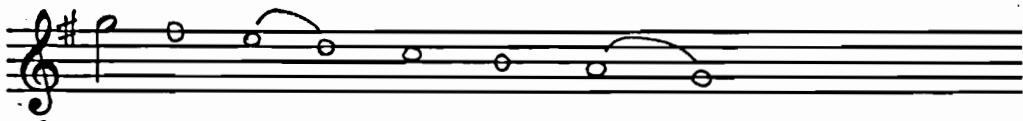
2	5
---	---



C. Write the scale of G major

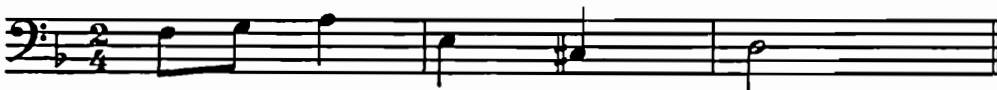
- using a key signature ✓
- for one octave going down ✓
- start on the given note — *needed minims to continue*
- mark each semitone with a slur ✗
- complete the scale with a double bar line ✗

1	2
---	---



D. Write the scale degree numbers (or tonic sol fa names) under the notes of this melody

0	6
---	---



1    2    3    7    5½    6



A. Name these intervals by number only

2/4

(i) (ii) (iii) (iv)

3rd

8ve

7th

2nd

B. Write these intervals above the given notes

2/4

(i) (ii) (iii) (iv)

7th ✓

3rd ✗

2nd ✗

3rd ✓

A. Write these tonic triads with key signatures

3/10

(i) (ii) (iii) (iv) (v)

D major ✓

D minor ✗

A minor ✓

F major ✗

C major ✗

A. Put an upright line in front of each accented word or syllable in this line of poetry

3/4

I | thought | I | saw | a | pussycat

B. Write the correct time signatures for these bars

$\frac{2}{3}$

(i) ✓  (ii) ✓  (iii) ✗ 


C. Complete these bars using a rest or rests

$\frac{2}{8}$

(i) ✗  (ii) ✓  (iii) ✗  use  (iv) ✗ 

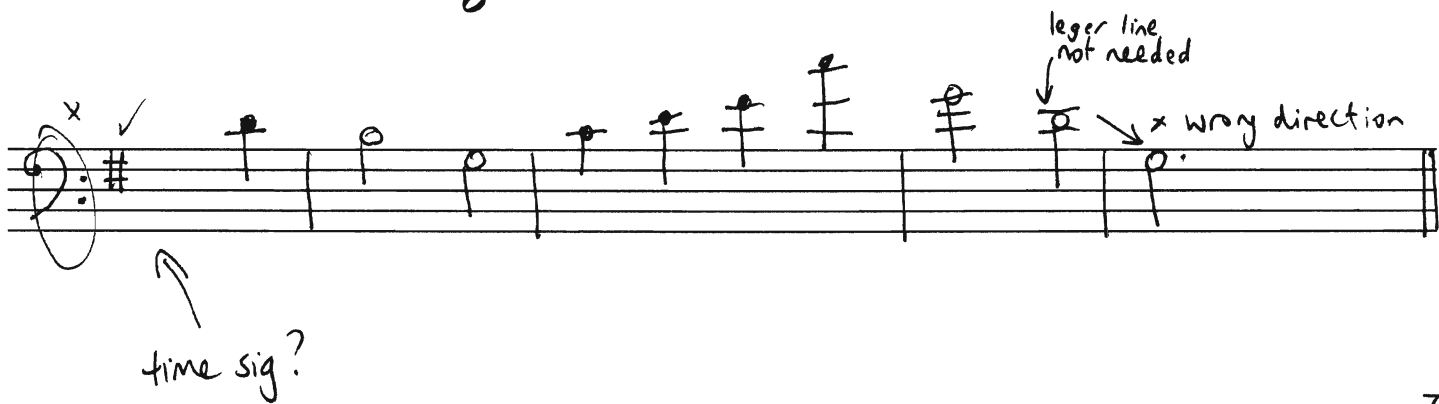
D. Add bar lines to this melody

$\frac{0}{5}$

   
 !!!   
 3 beats per bar, with an anacrusis

**Question 6**      **TRANSPOSITION**      **Total Marks 13**      **7**

A. Write this melody one octave lower using bass clef ✗ Same pitch used

1 1/2 / 5

A. Give the English meaning of the following terms

- i) allegretto lively and fast X
- ii) diminuendo gradely becoming slower X softer
- iii) mezzo piano medium soft 1/2 moderately soft
- iv) andante at an easy walking pace ✓
- v) staccato spiky X

4 / 10

B. Study the melody below, then answer the questions



- i) Add an Italian word to show the melody is to be played lively & fast. X
- ii) Does the melody get louder or softer? Yes x which?!
- iii) Add a sign to show the notes in bar 3 should be played smoothly. ✓
- iv) Are there any ties in this melody? No ✓
- v) Give the meaning of the Italian abbreviation in bar 3 gradely becoming X  
...what?!!

Mark 3 1/2 / 100



How did you go marking this paper? Did you find lots of mistakes? Now go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) and download the same paper. See if you can get 100%!