












# 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'. Lots more about this later on!

Note	Name	Number of Beats
	semibreve	4
	dotted minim	3
	minim	2
	crotchet	1
	quaver	$\frac{1}{2}$
	two quavers joined	$\frac{1}{2} + \frac{1}{2} = 1$
	four quavers joined	$\frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 2$

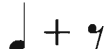
In music there are also symbols to show lengths of silence. These are called RESTS.

Rest	Name	Number of Beats
	semibreve rest / whole bar rest	4 beats OR whole bar of silence
	minim rest	2
	crotchet rest	1
	quaver rest	$\frac{1}{2}$


Here is a rhythm quiz. Add up the beats!


1.  = 5

5.  = 3


2.  = 1½

6.  = 5

3.  = 4

7.  = 4

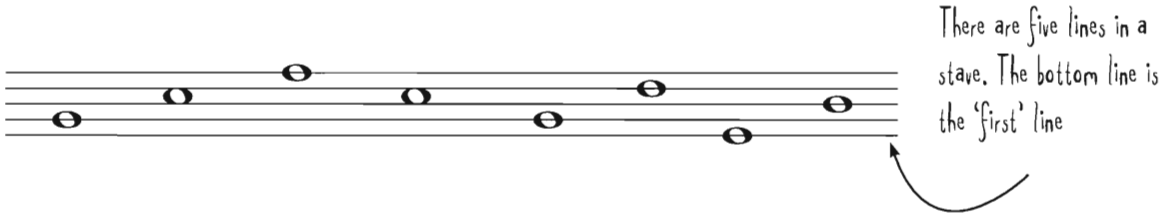
4.  = 2

8.  = 3

# Introduction to Pitch Notation



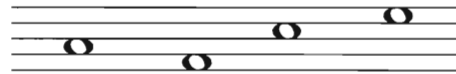
As well as rhythm, music has pitch - sounds that are high, middle or low. Pitch is shown on sets of five lines, called a 'staff' or 'stave'. We'll refer to it both ways throughout this book. Here are some semibreves on a staff:



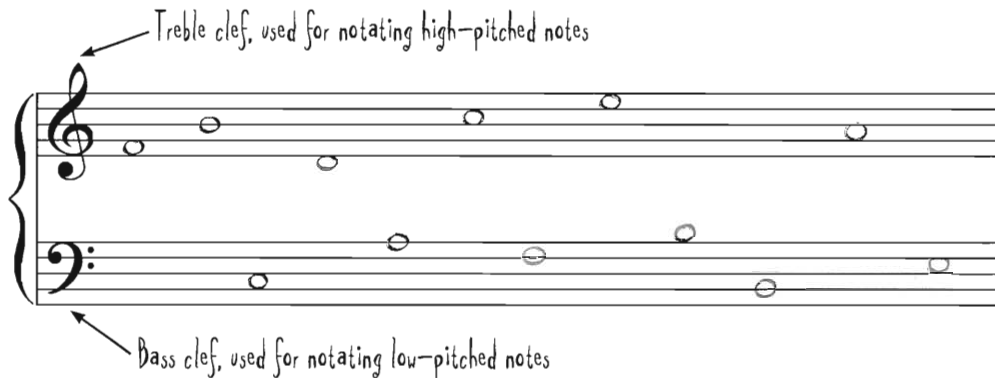
Notice how some of the notes are on the lines, (that is, the line goes through the middle of the note)



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)

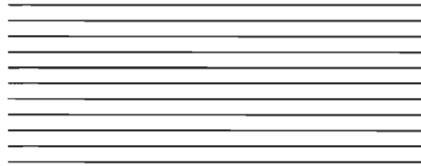


**DID YOU KNOW...** The higher the position of a note on the staff, the higher it will sound!

# The Unofficial History of Middle C

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

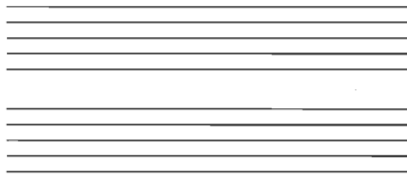
Middle C  
lives here



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 two sets of five lines.

Now the line for  
Middle C  
is invisible!



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

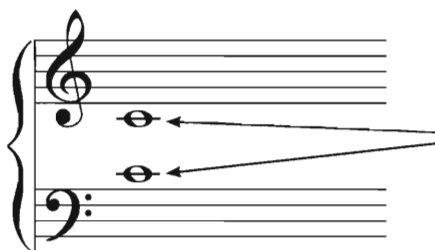
The two sets of lines were moved even further apart; the top set was given a treble clef and the bottom set a bass clef, leaving space for Middle C in between. And so the grand staff was born!



Grand staff

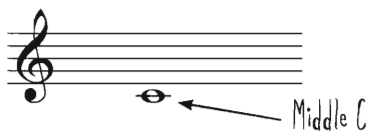


It was decided that Middle C would need its own short line, called a 'leger line'. Middle C is always written close to either bass or treble, never floating in between.

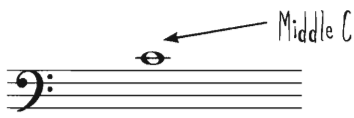


These notes are both Middle Cs - they sound exactly the same!

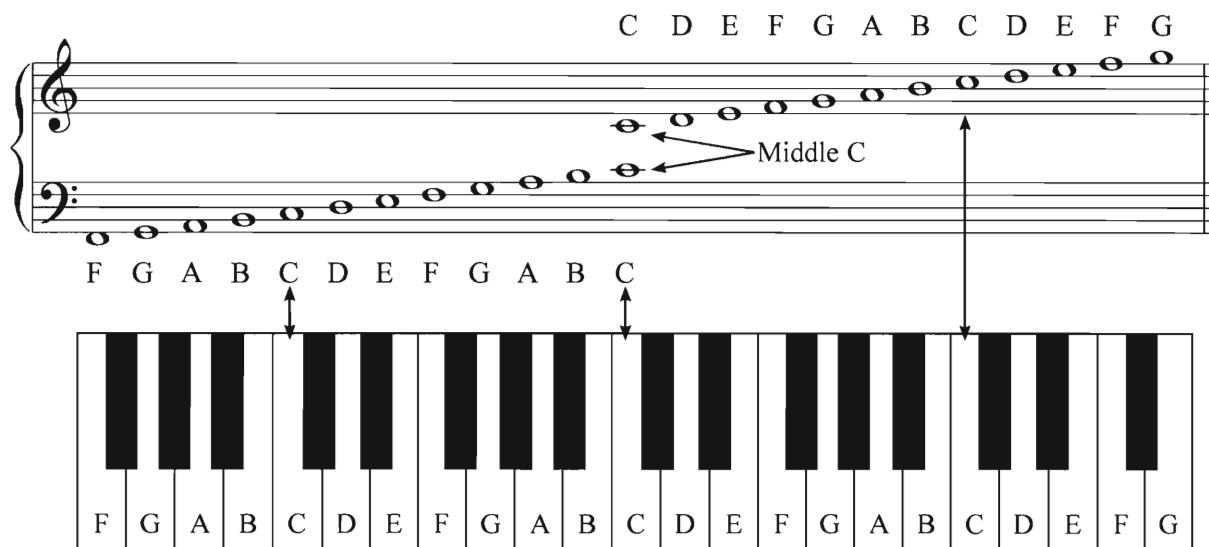
Some instruments, like the flute, are high pitched, which means they mostly play notes above Middle C. These instruments only need a treble clef to show their notes:



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



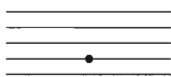
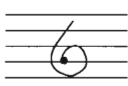

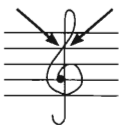
A piano has the largest range of notes of any musical instrument, so it needs a 'grand stave' to show them all. You will notice that the names of the notes are the same as the first seven letters of the alphabet, repeated over and over again:



**FACT:** The piano keyboard has even more keys than this, but we've run out of room on the grand stave! Extremely high or extremely low notes are written using 'leger lines'. (See p.22)

# Drawing Treble and Bass Clefs






The 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 fourth 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 is a slightly smaller staff to write on. You'll need to get used to this size for your exam. Draw a whole load of treble and bass clefs!



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 F

Name four different notes that live in spaces. D A C E

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

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

(P.S. If the note is sitting above or hanging below the staff, it's still 'in a space')

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

A D F G D B E C F

Draw a new treble clef in every bar below, and then write these notes!

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



You can also work out the names of the bass notes from F on the fourth line... fill these in!

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

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

D G A C F E G B C

And now, draw a bass clef in each of these bars 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:



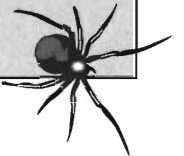
# Stems



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

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 <b>BELOW</b> the third line (which is the middle line) of the staff have their stems going <b>UP</b> .		The stems go on the right, like the letter 'd'.
Notes <b>ABOVE</b> the middle line of the staff have their stems going <b>DOWN</b> .		The stems go on the left, like the letter 'p'.
Notes sitting right <b>ON</b> the middle line can either go up or down - you can choose!		Remember 'd' for dogs and 'p' for puppies!



**Handy Hint:** Stems should be roughly the same height as the actual staff. To make sure your stems are the right height, draw them so they reach to the next note of the same letter name (also known as an 'octave above'), e.g.

	is too short but		is just right!
--	------------------	--	----------------



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

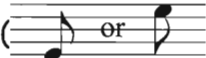


2. Now add a dot to each note to make all the minims above into dotted minims. (If the note is on a line, draw the dot in the space just above, otherwise we won't see it!)

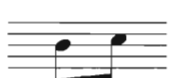

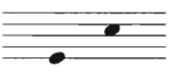


3. Make these note heads into crotchets. You'll need to colour them in AND add stems!



4. Make the following into quavers by adding a stem and a tail (  ). The quaver 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. In pairs where one stem would go up and the other down, e.g. , the note furthest from the middle line 'wins', like this:



! In fact, no matter how many notes are under the beam, majority rules!

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



# More about Rhythm: Semiquavers



Go back to page 5 and revise the rhythm values there. Then you'll be ready for this page!

Note	Name	Number of Crotchet Beats
	semiquaver	$\frac{1}{4}$
	semiquaver rest	$\frac{1}{4}$
$\text{♪} + \text{♪} = \text{♪♪}$	two semiquavers	$\frac{1}{4} + \frac{1}{4} = \frac{1}{2}$
$\text{♪} + \text{♪} + \text{♪} + \text{♪} = \text{♪♪♪♪}$	four semiquavers	$\frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = 1$

Semiquavers are almost always grouped four at a time. There are SIXTEEN semiquavers in one semibreve!



Sometimes you will see a mixture of quavers and semiquavers beamed (grouped) together. All of the following combinations are equivalent to one crotchet beat:



Quavers and semiquavers are beamed to show the crotchet beats wherever possible. All the stems must go in the same direction, and majority rules! (Revise your stem direction rules on the previous page)



How many crotchet beats are in each of these groups of quavers/semiquavers?



# Dots and Ties



A dot next to a note makes it longer. The dot equals half the value of the note.

That's why a dotted minim has three beats: is the same as + (2 + 1) (amazing, huh?).

So is the same as + =  $1\frac{1}{2}$  beats.

And is the same as + =  $\frac{3}{4}$  of one beat.

Can you figure out the value of these dotted notes and rests?

3/4    
 1 1/2    
 6    
 3    
 1/4 + 1/8 or 3/8 (this is a super-hard one!)

## Important facts about dotted notes in Grade 1:

1. A dotted crotchet **MUST** be followed by a quaver e.g. (or something equivalent to a quaver!) This is because a note worth one-and-a-half beats must be made up to two beats.
2. A dotted quaver is **ALWAYS** followed by a semiquaver e.g. (or something equivalent to a semiquaver!) This is because a note worth three-quarters of a beat must be made up to a whole beat.

A tie looks like this and connects two notes of the same pitch.

For example: is a tie but is a slur (meaning 'to play smoothly').

When two notes are tied, the second note is not played - the first note is held for the value of both notes.

So sounds exactly the same as !

These tied notes combine to make one sound. What is the value of each?

2 1/2    
 2 3/4    
 5    
 4 1/2

# Time Signatures and Bar-lines

Time signatures and bar-lines are an extremely important part of music. Without them, it would be hard to play any sort of rhythm.

'Time signature': tells us how many and what kind of beats per bar

'Bar-line': divides the music into equal sections called bars

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

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

A time signature gives us information about the rhythm of a piece. There are always two numbers, one on top of the other. The top number tells us the **number** of beats, and the bottom number tells us what **kind** of beats.

The time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  all have a '4' on the bottom, meaning 'crotchet' beats.

$\frac{2}{4}$  means 'two crotchet beats per bar'. The formal name is 'simple duple'. Here's a rhythm in simple duple time. Count aloud two beats, then clap it:

Number of beats (two)

Type of beats ('4' means crotchets)

This whole bar rest is worth two beats!

Here is a slightly more complicated version. Try clapping this one!

Count up the number of beats in each bar. Do they all have the same number of beats? *Yes!*

$\frac{3}{4}$  means 'three crotchet beats per bar'. The formal name is 'simple triple'. Try clapping this rhythm in simple triple time (count aloud to three first!):

In  $\frac{3}{4}$ , six quavers can all be grouped together under one beam

$\frac{4}{4}$  means 'four crotchet beats per bar'. The formal name is 'simple quadruple'. Now count in four beats then clap this rhythm:

Another very common time signature is this: **C**. That's right, it's the letter 'C', and it is known as 'common time'. **C** is exactly the same as  $\frac{4}{4}$ .

So **C** = common time =  $\frac{4}{4}$  = four crotchet beats per bar = simple quadruple! (phee!)

Here's another rhythm to clap, in common time (simple quadruple):

★ Count up the beats in each bar. There should be 4!

And now for a challenge... can you figure out the time signature of these rhythms? Practise clapping them with your teacher - it's a really important skill to be able to clap rhythms!

# Adding Time Signatures



This is soooooo easy. You will only be tested on the time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$ . All you have to do is count up the number of beats in each bar, and then write the time signature at the beginning. (You may remember you just did this at the end of the previous page!)

When you write time signatures, the top and bottom numbers should each take up two spaces within the staff, like this  $\frac{2}{4}$  not like this  $\frac{2}{4}$  !

Add the correct time signature to these six melodies.



These symbols are called key signatures! See page 29



# 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.

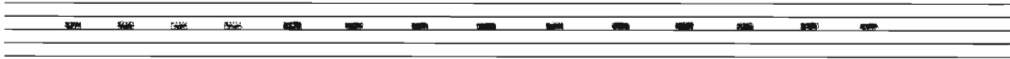
Trace and draw some crotchet rests on this staff:



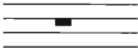
## Minim Rests

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 and Semiquaver Rests

A quaver rest  is sort of like a curvy number '7'. A semiquaver rest is similar, but with an extra hook: . They both sit inside the middle two spaces. Trace and draw some here:



# Complete These Bars



Each of these melodies have some missing rests. Every time you see an asterisk, your job is to write in the correct rest to complete the bar. All you have to do is *COUNT* up the beats and figure out how many are missing... and watch out for the changing time signatures!

In these melodies, there are missing rests AND a missing time signature!



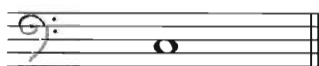
# Quick Quiz



1. Add the correct time signature to these melodies.



2. Draw the clef to make these notes correct.



C

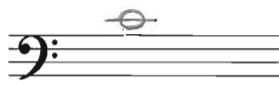


B

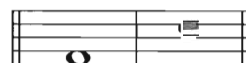
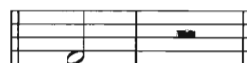
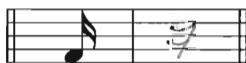


F

4. Draw Middle C here:



5. Write the rests that have the equivalent value to these notes:



6. Write the correct rest at each place marked with an asterisk (\*).



# Leger Lines



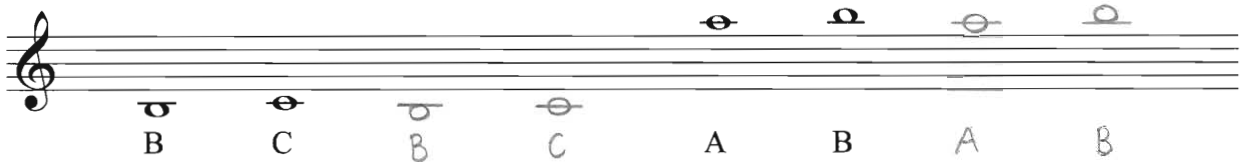
Leger lines are miniature staff lines used to show very high or very low notes. In Grade 1 we're only tested on one leger line above or below the stave, but there's actually no limit to how many you can use in general music!



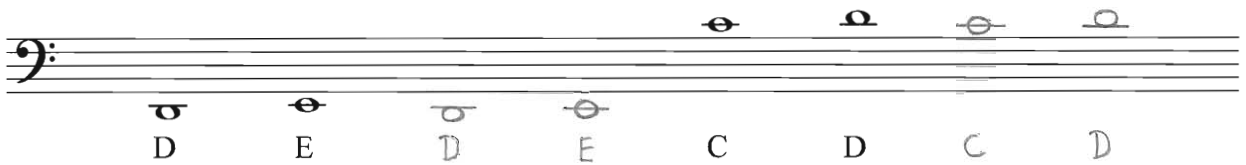
Wow! What note is THAT???



D!



Here are some treble notes on leger lines. Copy them in the spaces provided.



And now here are some bass notes on leger lines! Once again, copy them.

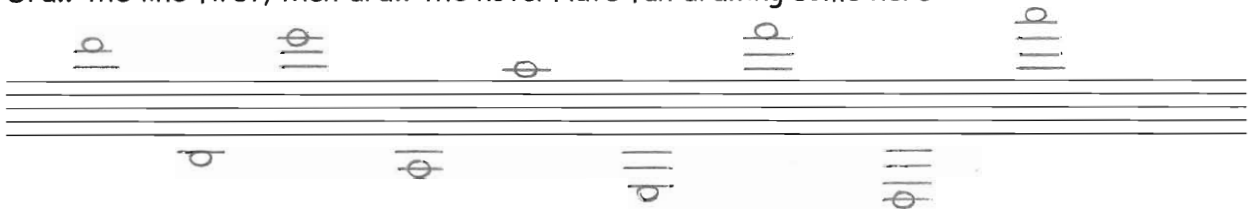


Notes that hang from leger lines look like this  NOT this  - no 'shoe' needed!

Notes that sit on leger lines 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 first, then draw the note! Have fun drawing some here:



# Revision of Stuff So Far



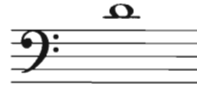
1. Name these notes. Watch out for clef changes!



E

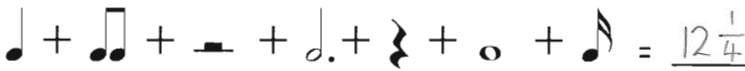


A

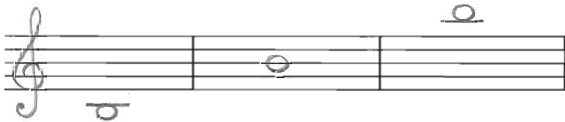


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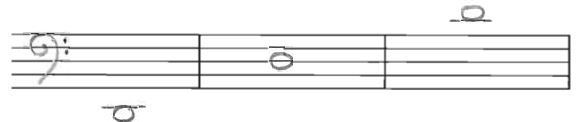
2. Which notes sound higher in pitch, treble notes or bass notes? Treble notes

3.  = 12  $\frac{1}{4}$  beats

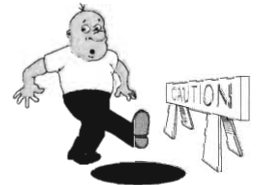
4. Draw these notes and clefs (you'll need to use leger lines for some!):



B in three places in the treble




D in three places in the bass



5. Rewrite this melody, grouping/beaming the notes correctly.



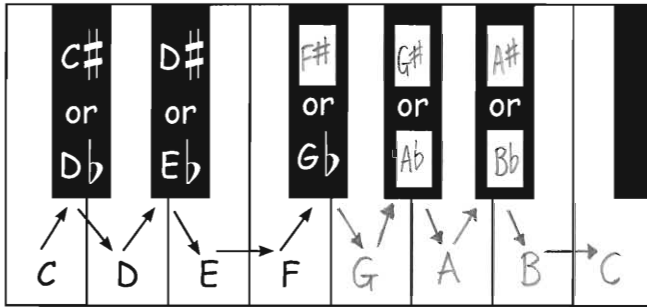
6. True or false: this note is named B.  True

# 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.

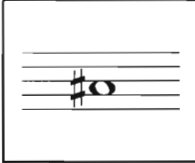
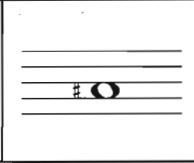
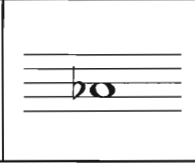





**DID YOU KNOW...** Accidentals are always written **BEFORE** the note? So even though we say 'G-sharp', on the staff we write 'sharp-G'!


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! Two notes with different names but the same sound are called 'enharmonic equivalents'.

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

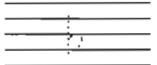
Sharps look like a 'noughts and crosses' grid with the lines across sloping up. 

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)

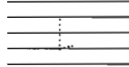

Trace and draw some flats here:

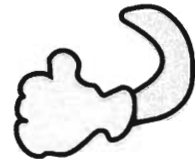




Go to [www.blitzbooks.com](http://www.blitzbooks.com) and download some FREE manuscript to practise drawing notes with sharps and flats!

# Naturals

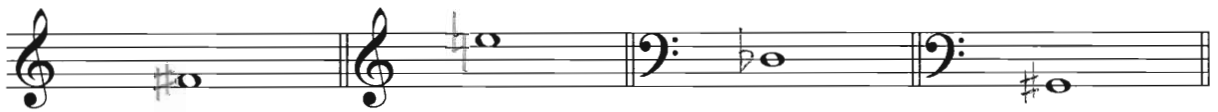
These are the trickiest to draw. Imagine drawing an upper case 'L'  followed by another one upside down . The lines across slope up just a little bit! It must form a 'square' wherever the note is sitting (see previous page).



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

A flat



G flat

B sharp

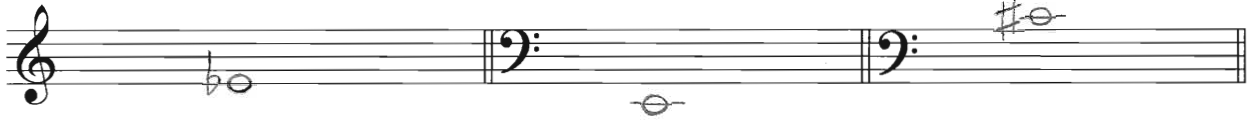
G natural

C natural

# Know Your Notes!



1. Write the following notes as semibreves:



E flat on a line

E below the staff

C sharp above the staff

2. Draw the following:



B flat as a minim in the bass clef

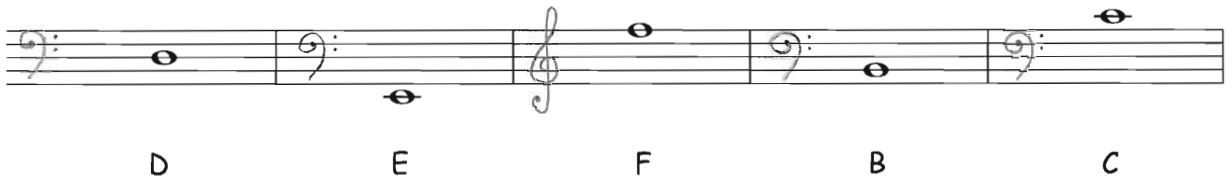


D sharp as a quaver in the treble clef

3. Name these notes. Use words for #, b and ♮. Watch out for clef changes!



4. Place the correct clef in each bar below, to make the note names correct:



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



6. Now find your raised note from question 5 on the keyboard diagram on page 24.

It's a black note... what is its 'enharmonic equivalent' (as in, what is another name for it)? A flat

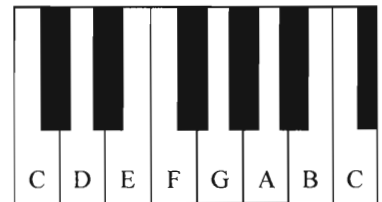
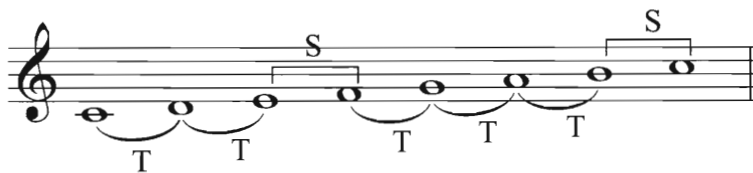
# Tones, Semitones and the Major Scale

- ★ A 'semitone' is the distance between a note and its nearest neighbour. (See page 24)
- ★ 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:

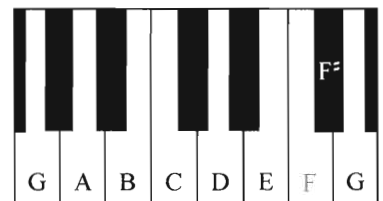
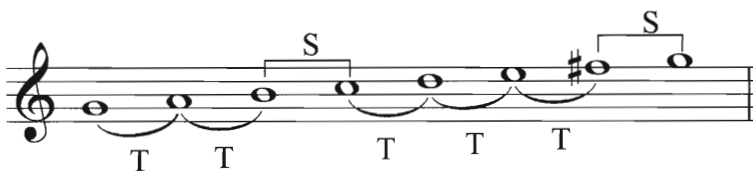
**Tone-Tone-Semitone-Tone-Tone-Tone-Semitone (T-T-S-T-T-T-S)**

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**.

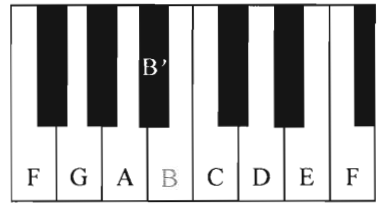
How about G major:



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**.

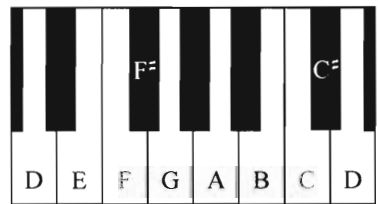
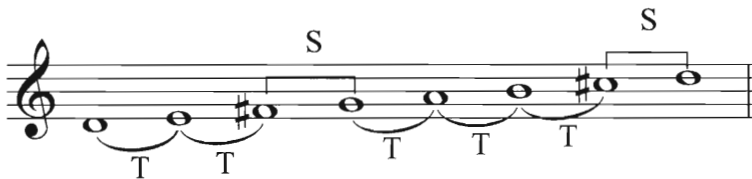


Now for the F major scale:



A to B is a tone, so we need the B $\flat$  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 B $\flat$ .



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

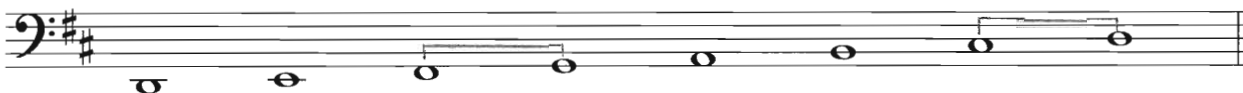
# Semitones in Major Scales



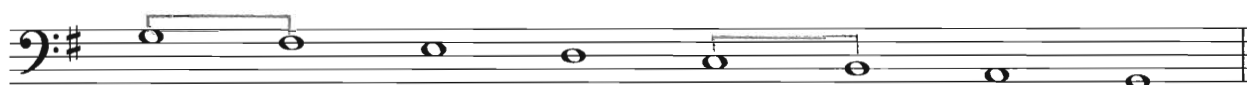
Sometimes you are asked to 'mark the semitones' in a scale. This usually means you'll need to put a square bracket like this  over the notes that are a semitone apart.

Turn back one page and notice how the scales are marked in tones and semitones. All you need to remember is (going from lowest to highest) T-T-S, T-T-T-S (say this out loud 27 times).

Draw square brackets over the semitones in this D major scale:



Good job! Now let's do it with a scale that's going down. Starting from the LOWEST note, work out where the semitones are and mark them with square brackets.



Just by the way, what scale is this? G major



Here are some scales written in interesting rhythms. Mark the semitones!



# Scale Degree Numbers



Each note in the scale has a number. The lowest note is always the '1st' scale degree.

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

1st 2nd 3rd 4th 5th 6th 7th 8th

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

8th 7th 6th 5th 4th 3rd 2nd 1st

Mark the semitones in each of the scales above. What do you notice? *They occur between the same intervals.*

**HOT TIP:** 🔥 Semitones in major scales ALWAYS occur between scale degrees 3-4 and 7-8. You may find this easier to remember than TTSTTS... whatever works for you!

Here is a G major scale all out of order. Write the scale degrees underneath the notes. (Remember, in your exam you have to write 1st, 2nd, 3rd etc. instead of 1, 2, 3):

3rd 5th 2nd 8th 4th 1st 6th 7th

Quick revision:

- What is the name of scale degree no. 1 in C major? C
- What is the name of scale degree no. 1 in F major? F
- What is the name of scale degree no. 1 in G major? G
- What is the name of scale degree no. 1 in D major? D



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



# Scale Degrees in Melodies (that rhymes!)



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:



5th 1st 2nd 3rd 4th 5th 1st 1st 6th 4th 5th 6th 7th 1st 1st



**DID YOU NOTICE...** the top G is labelled '1st', not '8th'? Every G is the 1st scale degree, every A is the 2nd, and so on. Although we used '8th' when we discussed the major scale, in melodies we only ever use 1st - 7th.

In your exam you are told the key and the first answer is usually given to you. All you need to do is count carefully, and the rest is easy!

Write the correct scale degree at each place marked with an asterisk in these melodies.

This one is in G major:



And this one is in C major:



Terrific Work!



# Tiny Test

Total: /25



1. Mark each of these pairs of notes with an 'S' for semitone or a 'T' for tone.

Use the diagram on page 24 to help you!

/5

S S T T S

2. Here is a melody in D major. Label the scale-degree numbers at each asterisk.

/8

7th 5th 1st 6th 3rd 4th 2nd 5th 1st

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

/4

F major

G major

F major

G major

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

/2

5. Write the correct notes for these F major scale-degree numbers.

/6

Check the clef. (Warning: an accidental is required for one of the notes!)

6th

4th

1st

5th

7th

3rd

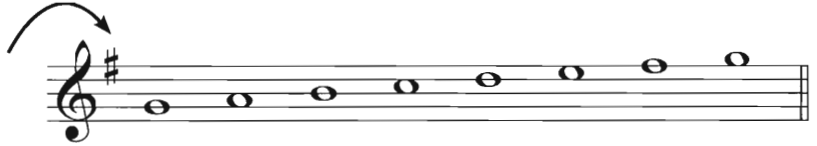
2nd

# Key Signatures vs Accidentals



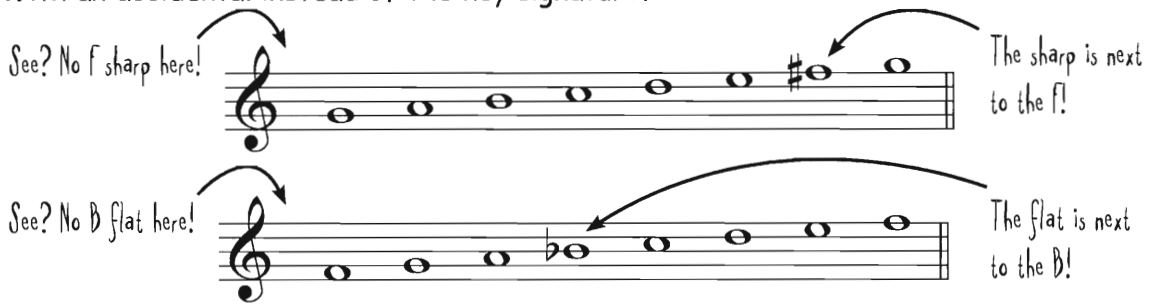
Scales can be written two ways:

1. With the key signature at the beginning



OR...

2. With an accidental instead of the key signature.



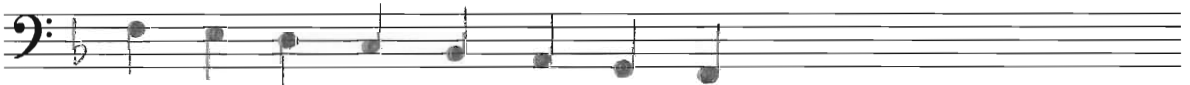
**HOT TIP:** Scales are written EITHER with a key signature at the beginning OR with an accidental in the right place – never both!



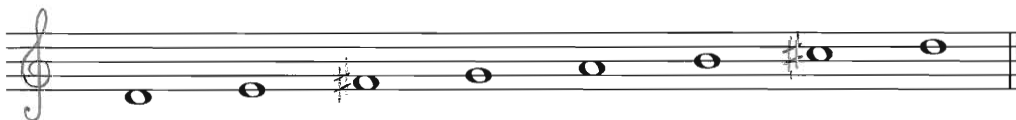
Write a G major scale here using semibreves. Write one octave ascending (going up), and use **accidentals** instead of a key signature.



Now write an F major scale descending (going down), using crotchets. Write the key signature.



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



# Scale Practice (what joy)



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



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

3. Write the scale of C major:

- ★ use accidentals (hint: this is a trick)
- ★ use crotchets
- ★ write one octave ascending
- ★ complete the scale with a double bar-line



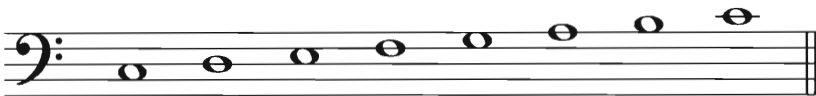
Did you see the clef?



4. Name these scales:



Scale: F major



Scale: C major

# Naming Notes in Melodies



It's time to use your note-naming skills with melodies. Not only do you have to write the letter name of the notes, you ALSO have to check the key signature... because your letter name might need a sharp or flat sign!

This note is not just C! It is C#, because of the key signature

At each place marked with \* write the correct letter name underneath. Remember to check the key signature, and include any necessary sharp or flat signs in your answers. One of the answers is done for you in the first example (isn't that nice?!).

C   D   B<sup>b</sup>   C   E   B<sup>b</sup>   G   F

A   G   F<sup>#</sup>   D   A   C<sup>#</sup>   B   D

D   G   B   F<sup>#</sup>   C   A



HERE'S A THOUGHT... it's pretty easy to practise this skill a lot. Just name any of the notes of your pieces!



# More on Accidentals



As you learned on page 24, accidentals are used to change the pitch of a note.

- ★ The sharp sign ( # ) makes a note one semitone higher
- ★ The flat sign ( b ) makes a note one semitone lower
- ★ The natural sign ( ♮ ) makes a note one semitone higher OR lower !

Naturals cancel out sharps and flats. If you see a natural, you have to check which sign was **previously** on that note to know whether the natural is making the note higher or lower.



This natural cancels out the sharp, which makes the second note lower

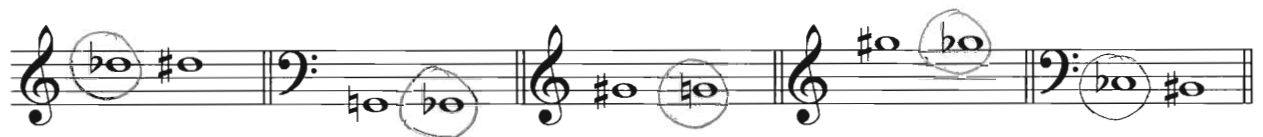


This natural is cancelling out the flat, which makes the second note HIGHER

Circle the **higher** note of these pairs of notes. If the natural is on the first note of the pair, the answer is obvious. If the natural is on the second note of the pair, take care!



In this next set, circle the **lower** note of each pair. There are two which are rather obvious, but the last one is super tricky!!



If a natural suddenly appears in a melody, it is cancelling out the sharp or flat from the key signature.



Is this note higher or lower than the note before it? Check the key signature to find your answer!

higher!

# Timed Test

Time:  



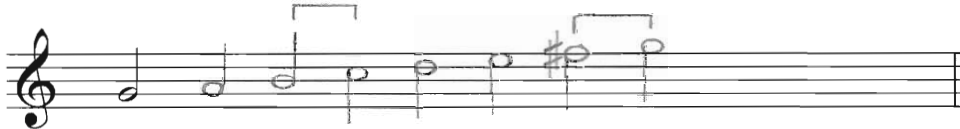
Time yourself doing this quiz. Do it as fast as you can, then record your finishing time above. But... guess what? Your teacher will **ADD ON 10 SECONDS** for every mistake you make! It's fun to go fast, but more important to be **accurate**. Start the clock!

1. How many quavers are there in this note?  $\text{d.}$  6


2. Name this key signature:  D major

3. Which major scale contains one flat? F major

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



5. Using square brackets, mark the semitones in the scale above.

6. Circle the lower note in this pair: 

7. Add the correct clef, key signature, time signature and missing bar-lines to this melody in F major.



**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 \_\_\_\_\_ !

I made \_\_\_\_\_ mistakes.  
My new time is \_\_\_\_\_



# Back to Rhythm: Adding Bar-lines



To add bar-lines to a melody, all you need to do is check the time signature and COUNT! Also, the first bar-line is usually put in for you, making it super easy.

Just a couple of handy tips:

- ★ Don't let ties and slurs put you off - bar-lines can cut through them.
- ★ Bar-lines *CANNOT* cut through groups of quavers!
- ★ If there is no double bar-line at the end, you'll need to add one yourself.



1. Add the missing bar-lines to these melodies (the first bar-line is given):






2. In these melodies you'll need to write the time signatures AND some bar-lines... tricky!



# Grouping



Quavers are often grouped two at a time, to show the crotchet beats, e.g. . In  $\frac{2}{4}$  and  $\frac{3}{4}$ , bars of quavers are grouped together, like this  $\frac{2}{4}$   or this  $\frac{3}{4}$  

In  $\frac{4}{4}$ , quavers are usually grouped four at a time, except...


## NEVER GROUP FOUR QUAVERS ON BEATS 2 AND 3!

For instance,  $\frac{4}{4}$   would be incorrect. It would have to be rewritten like this:



$\frac{4}{4}$   so that the four quavers do not cross the middle of the bar.

Fill these bars with quavers correctly grouped:



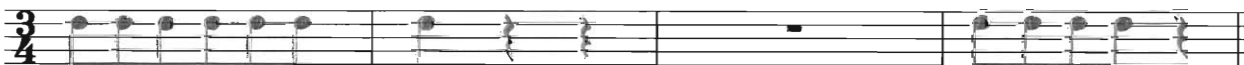
There is a similar rule for the minim rest (  ):

## NEVER PUT A MINIM REST ON BEATS 2 AND 3!

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

Don't use minim rests AT ALL in  $\frac{3}{4}$  - always use crotchet rests! (P.S. You won't be tested on the grouping of rests in your Grade 1 exam, but it's good to know this stuff!)

Complete each of these bars as directed, with correct grouping of notes and rests.




6 notes

1 note and 2 rests

1 rest

4 notes and 1 rest

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

The words 'grouping' and 'beaming' both mean pretty much the same thing. In the exam you are often asked to rewrite notes correctly grouped or beamed. We did a little of this back on page 14, but here are some slightly more complicated exercises (*lucky you!*).

One really important thing to know:  when beamed together becomes  !

Rewrite these melodies making sure all the notes have correct beaming/grouping.



And now here is an extra challenge.. try fixing this melody, which has really awful grouping!



# Intervals



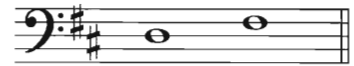
- ★ An interval is the distance between two notes.
- ★ The bottom note is known as the 'tonic' note (i.e. scale degree no. 1).
- ★ An interval where both notes are the same pitch is called a 'unison' (it is never called a '1st').

There are two types of intervals: 'harmonic' and 'melodic'.

**Harmonic** intervals line up vertically (except for unisons and 2nds - see below) and sound together (like 'harmony'):



**Melodic** intervals are written side by side, and the notes sound separately, like a melody:



To name an interval, simply count up from the bottom note. Here are some harmonic intervals in C major (you can fill in the missing names):

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

Name these melodic intervals above the tonic of F. (Hint: they are not in order!)

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

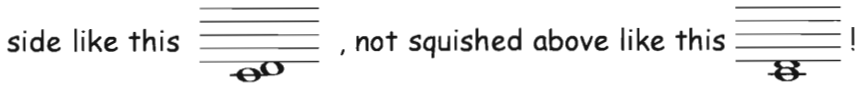
Name these harmonic intervals. The accidentals don't change the number... they are there because the higher note of the intervals comes from the SCALE of the lower tonic note.

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

# Writing Intervals is Easy



You will be asked to write either harmonic intervals OR melodic intervals. Always read the question carefully! One quick tip before you start: make sure your harmonic '2nd' is to the side like this



1. Write these harmonic intervals (i.e. top note is directly above bottom note) 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

2. Write these melodic intervals in D major. The first one is done for you.

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

3. Write these key signatures and the named interval.

F major, melodic 4th

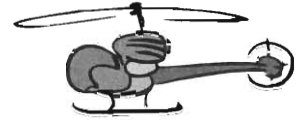
D major, harmonic 2nd

G major, melodic 7th



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

# More Intervals



1. Name these harmonic intervals. They are all in F major.

8ve

3rd

7th

6th

4th

2nd

2. And now, name these melodic intervals. Which key are they in? D major

3rd

5th

7th

2nd

4th

6th

3. Intervals are always written **above** the tonic, even if you have to use leger lines. Write these harmonic intervals above the given tonic note:

5th      7th      7th      4th      3rd

4. What is an interval of an 8th usually called? 8ve (octave)



# Rather Short Test



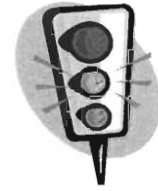
All of the questions in this test relate to this melody! Have fun...

1. The time signature of the melody above is 'C'. Which other time signature is this equivalent to? 4/4
2. In what key is the melody? D major
3. Find and circle all the '5th' scale degrees in the melody.
4. Rewrite it here, with correct grouping/beaming.

5. True or false: In bar 1 there are no intervals larger than a 3rd. True
6. Using accidentals, write the scale that is in the same key as the melody above. Write one octave descending, using crotchets.

Did you check the clef?

# Tonic Triads



- ★ A 'chord' is two or more notes sounding together.
- ★ A 'triad' is a chord made up of three 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 note (scale degree no. 1)

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

What are the names of the three notes in the triad? F, A, C

Try drawing these tonic triads. Check the clef, and use the correct key signature!

G major

G B D

D major

D F# A

C major

C E G

Write the letter names underneath the three triads above (be extra careful with the D major chord!).

And now, here are the tonic triads of our four major keys, written with accidentals instead of a key signature.

F major

C major

D major needs an accidental!

G major

# Tonic Triad Practice



1. A tonic triad is made up of scale degrees 1, 3 and 5

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

C major      G major      G major      D major      F major

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

D major      F major      G major

4. Name the key of these tonic triads, then write the letter names of each.

G major      D major      C major      D major      F major  
G B D      D F# A      C E G      D F# A      F A C

5. True or false: Hermione Granger and Viktor Krum end up married. False!

6. Which three notes make up a C major triad? C, E, G

# Revision of Things



1. Name these tonic triads.



G major



F major

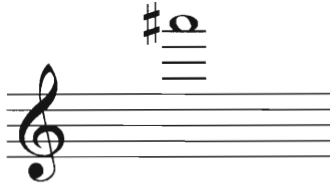


C major

2. How many semiquavers are there in three minims? 24



3. Just for fun, name this note:



A#

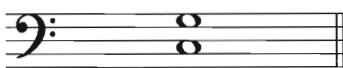
4. At each place marked with a \*, write the correct scale degree (e.g. 1st, 2nd etc.).

\*                      \*           \*                      \*           \*                      \*                      \*                      \*

5. Now rewrite the above melody with correct grouping and beaming of the notes. Draw the clef, key signature and time signature.

6. In the melody you just wrote, find and circle three consecutive notes that make up the tonic triad of F major.

7. Name these harmonic intervals. In what key are they? C major



5th



6th



7th

# 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? *Key signature.*
2. Formal name for the time signature of two crotchet beats per bar. *Simple duple*
3. On which line of the staff does the minim rest sit? Third/fourth/fifth? *Third*
4. Another name for the 'semibreve' rest is the whole bar rest.
5. The only Zodiac sign with three letters. (This probably won't be tested in the Grade 1 theory exam) *Leo*
6. Technical name for scale degree no. 1. *Tonic*
7. Proper name for distance of an 8th. *Octave*
8. When marking semitones in a scale, which note do we start from, lowest or highest? *Lowest*
9. Number of tones in a major scale. *Five*
10. Short lines used for notes above or below the staff. *Leger lines*
11. An interval where both notes are exactly the same pitch. *Unison*
12. 'Rall.' means to become gradually slower. (See next page!)
13. You won't find a minim rest in simple duple or simple triple time.
14. Collective name for sharps, flats and naturals. *Accidentals*
15. Chord consisting of three notes. *Triad*

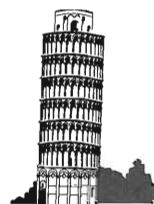


# Terms and Signs



This page lists all the Italian terms you need to know for your exam, and the next page shows all the signs. You have probably already come across many of these in your pieces. You can also download this list from [www.blitzbooks.com](http://www.blitzbooks.com), and it's a great idea to check out **How To Blitz Musical Knowledge!**

<i>Adagio</i>	-	slowly
<i>Andante</i>	-	at an easy walking pace
<i>Moderato</i>	-	at a moderate speed
<i>Allegro</i>	-	lively and fast
<i>Accelerando (accel.)</i>	-	gradually becoming faster
<i>Allegretto</i>	-	moderately fast
<i>Rallentando (rall.)</i>	-	gradually becoming slower
<i>Ritardando (rit. / ritard.)</i>	-	gradually becoming slower
<i>Ritenuto (riten. / rit.)</i>	-	immediately slower
<i>A tempo</i>	-	return to former speed ('in time')
<i>Cantabile</i>	-	in a singing style
<i>Da Capo al fine (D.C. al fine)-</i>		from the beginning until the word 'fine'
<i>Dal Segno (D.S.)</i> 	-	from the sign
<i>Leggiero</i>	-	lightly
<i>Molto</i>	-	very
<i>Poco</i>	-	a little
<i>Crescendo (cresc.)</i>	-	gradually becoming louder
<i>Decrescendo (decresc.)</i>	-	gradually becoming softer
<i>Diminuendo (dim.)</i>	-	gradually becoming softer
<i>Lento</i>	-	slowly
<i>Legato</i>	-	smooth, well connected
<i>Staccato</i>	-	short and detached
M.M.  =80	-	Maelzel's metronome, 80 beats per minute



Sign	Name	Meaning
	crescendo	gradually becoming louder
	decrescendo/diminuendo	gradually becoming softer
	staccato	short and detached
<i>mf, f, ff</i>	mezzo-forte, forte, fortissimo	moderately loud, loud, very loud (‘m’ and ‘f’ always written lower case)
<i>mp, p, pp</i>	mezzo-piano, piano, pianissimo	moderately soft, soft, very soft (‘m’ and ‘p’ always written lower case)
	slur	play smoothly (can be over two or more notes)
	tie	play the first note and hold for value of both
	pause or ‘fermata’	hold for longer than written value
	accent	play strongly
	repeat	repeat the music between the dots
<i>8<sup>va</sup></i> ----- ] or or <i>8<sup>vb</sup></i> ----- ]	‘ottava’ sign (over or under notes)	play one octave higher or lower than written

And now, just for fun... to the melody below, add **staccato** signs to the rest of the **crotchets** (notice how the dot goes in the space nearest the note head), add a **tie** (there’s only one place it could go), add a **pause** to the last note, and add a sign that says to play the third bar **one octave higher**!




# Know Your Signs



Study the melody below and then answer these questions:

*Allegro Animato*

- What is the loudest dynamic in the melody? ff Which bar is it? 3
- Which bars do NOT have this rhythm:  2, 8
- How many notes are marked staccato? 7 How should these be played? short, detached
- Write an Italian word above the first bar that means 'to play lively and fast'.
- Add a sign to show that the melody should be repeated.
- Add a pause sign to the highest note.

Here is another melody, by the composer Antonín Dvořák. Answer the following questions:

*Allegro*

- What does 'p' stand for and what does it mean? piano - soft
- In which bar does the melody get louder? 2
- What is the value of each rest in bar 2?  $\frac{1}{4}$  (semiquaver)
- Add a sign to show that bar 2 should be played one octave higher.
- How many beats does the longest slur contain? (bars 4-5) 7
- What does the bottom '4' in the time signature mean? crotchet beats



# Timed Test II

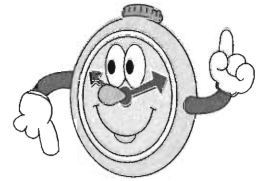
Time:



Once again, time yourself doing this quiz. Do it as fast as you can, then record your finishing time above. But remember, 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':

decrescendo and diminuendo



2. What does 'legato' mean? smooth, well connected

3. Add the correct time signature to this melody:



3rd

7th

4th

5th

1st

4. Now write the correct scale-degree numbers under the first note of each bar!

5. Why did the chicken cross the road? (OK you don't really have to answer this) To prove he wasn't chicken

6. Fill in this grid:

Sign	Name of Sign	Meaning of Sign
	<u>tie</u>	<u>play the first note and hold the value of both</u>
	<u>decrescendo/ diminuendo</u>	<u>gradually becoming softer</u>
	<u>double bar line</u>	<u>end of piece</u>

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

I made no mistakes!  
I keep my time of \_\_\_\_\_!

I made \_\_\_\_\_ mistakes.  
My new time is \_\_\_\_\_.

# Copying Music



One of the things you have to do in the exam is show off your fabulously neat music handwriting, and your skills of observation. You have to copy out **some** or **all** of a given melody (read the question carefully) and it has to contain **EXACTLY** the same details.

Here is a rather well-known nursery rhyme melody, with lots of added terms and signs.

Here is an example of a copying attempt that would not get very high marks.

As you can see, it's important to include **EVERYTHING!** Right... your turn now... copy the melody above, including all of the details like dynamics and tempo markings!

Here is another melody, 'Ave Maria' by Schubert. Copy bar 1 to the end of bar 3 with **ALL** the details. The only thing you don't have to include in your answer is the bar numbers.

In the exam, you always have to answer some questions about the music before you copy it out. Here's a melody based on a theme by Mendelssohn:

(a) Give the meaning of each of these:

- i. *cantabile* in a singing style
- ii. *mp* mezzo piano - moderately soft
- iii. > (bar 7) accent, play strongly
- iv. *f* forte - loud
- v. *rit.* (bar 8) ritenuto - immediately slower

(b) Some more questions...

- i. What does the time signature mean? Four crotchets beats per bar
- ii. Draw a circle around the lowest note.
- iii. How many times does a 'diminuendo' sign appear? 3
- iv. Give the time name (e.g. crotchet) of the shortest note: quaver
- v. What colour is C3PO from *Star Wars*? Gold! (not essential Grade 1 knowledge)

(c) Copy out the music from the start of the melody to the end of bar 4 (did you read that last bit carefully?), exactly as it is written above. Don't forget the clef, key signature, time signature, tempo marking, dynamics and all other details. Write the music on the blank stave above question (a). (This is pretty much exactly how you're asked to do it in the exam.)

# The Very Last Revision Test (promise)

1. Study this melody by Wagner and then answer the questions below.

- What does 'Adagio' mean? Slowly
- What is the loudest dynamic marking in the melody? f
- What does 'rit.' mean? (end of bar 7) ritenuto - immediately slower
- What key is this piece in? D major
- How many times does the rhythm 'dotted quaver semiquaver' appear? 4
- What colour is a purple finch? (Hint: it's not what you think) Rose/pink!
- Give the time name (e.g. crotchet) of the longest note: semibreve
- Copy out the music from the **start of bar 5 to the end of bar 8**, exactly as it is written above, including every tiny detail!

2. Rewrite these notes/rests in order from longest to shortest:

3. Write the correct scale degree at each place marked with an asterisk. You'll need to work out the key of the melody to know which note is the '1st' scale degree.

1st 1st 7th 4th 5th 2nd 6th 2nd

4. Add the missing time signature, then name the key.

Key: D major

5. Add the missing rest or rests.

6. Write these tonic triads with their key signatures. Check the clef.

F major

D major


G major

fabulous work!

# 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. on the left (before)
  - B. on the right (after)
  - C. underneath

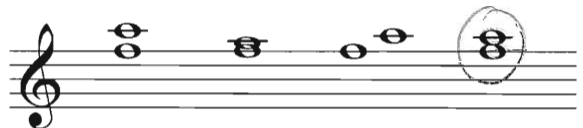
4. Circle the best treble clef:




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

6. Major scales follow this pattern:
- A. TTSSTTSS
  - B. TTSTTTS
  - C. TSTSTSTS

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



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

9. When writing scale-degree numbers under melodies:

- A. we use numbers 1-7  
B. we use the numbers 1st-7th  
C. A or 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 or fours  
B. in eights or twos  
C. in threes or fours



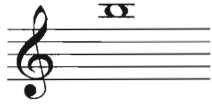
13. We should learn our Italian terms because:

- A. the teacher told us to  
B. we should understand what they mean in the music we play  
C. we might visit Italy one day


14. Circle the most accurate 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. The sign  means:

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

17. Allegro means:

- A. fast and lively
- 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 quadruple time
- C. Simple triple 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





# 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](http://www.blitzbooks.com) and download the EXACT SAME PAPER - this time with no answers already in it. See if you can get 100%!

## Theory Paper Grade 1

TOTAL MARKS  
100

Time Allowed: 1.5 hours

1 Add the missing bar-lines to these two tunes. The first bar-line is given.

10 7

In what key are both the melodies above? C major and A minor Both start on G and end on C, with no raised leading notes

2 a) Draw a circle around the lower note of each of these pairs of notes.

10 8

b) Draw a circle around the higher note of each of these pairs of notes.

3 In each of the following melodies, add a rest at each place marked with an asterisk to make the bar complete.

10  $7\frac{1}{2}$

Two musical staves in bass clef. The first staff is in 2/4 time and the second is in 3/4 time. Both staves have three asterisks marking places where a rest should be added to complete the bar. Handwritten annotations include "Semiquaver rest" and "should be lower down" for the first staff, and "lower down!" for the second staff.

4 Give the letter name of each of the notes marked \*, including the flat sign where necessary.

10 9

A musical staff in treble clef, 3/4 time signature. Eight notes are marked with asterisks. Below the staff, letter names are written: A, B, D, G, C, B, D, F. Handwritten checkmarks are present under each letter. Handwritten corrections include "Bb!" under the second and sixth letters.

5 Write as semibreves (whole notes) the scales named below. Do not use a key signature, but remember to add any necessary accidentals.

10 4

D major, ascending

no key signature

A musical staff in bass clef showing an ascending D major scale with semibreves. Handwritten notes include "no key signature" and "should be bass clef notes!".

F major, descending

A musical staff in treble clef showing a descending F major scale with semibreves. A handwritten checkmark is under the final note.

6 Give the number (e.g. 5th, 7th) of each of these melodic intervals.  
The key is G major.

10 6

3rd ✓

4th ✓

~~7th~~ 6th ✓

7th ✓

~~8~~ 8ve ✓

7 Write the equivalent rest for each of these notes.

10 4

Wrong way round ✓

should be on 3rd line down ✓

✓

7. ✓

too big! ✓

8 Tick one box for each term/sign, as shown in the first answer.

10 7

means:

means:

**Leggiero** means:

- accent the note
- staccato; detached
- pause on the note  ✓
- play the note with mute

- slur; perform smoothly  ✓
- slur; detached
- tie; detached
- tie; hold for the value of both notes  ✓

- in a singing style
- lightly  ✓
- smoothly
- slowly

*8<sup>va</sup>* means:

means:

means:

- play one octave lower
- play one octave higher  ✓
- play also the octave above  ✓
- play the note with mute

- accent the note
- loud
- gradually getting louder  ✓
- gradually getting quieter

- play detached  ✓
- accent the note
- play loudly
- hold for longer than the written value

9 Look at this melody by Georges Bizet and then answer the questions below.

(a) Give the English meaning of each of these:

- i. **ff** super forte very loud 5 2
- ii.  $\frown$  (e.g. bar 8) pause the game or piece hold for longer than written value
- iii.  $>$  (e.g. first note) mini diminuendo accent
- iv. **Moderato** at a moderate speed ✓
- v.  $\bullet$  staccato = spikey short and detached

(b) Complete the following:

- i. Add the correct time signature at the beginning. X
- ii. How many bars do NOT have accents? 3 ✓
- iii. Draw a circle around the highest note. X
- iv. From what number platform does the Hogwarts Express leave? 9  $\frac{3}{4}$  ✓ hahaha
- v. In which bars is the player told to increase volume? 3, 4, 5, 6 The crescendo only appears in bars 3 and

(c) Copy out the music from the start of the melody to the end of bar 4, exactly as it is written above. Don't forget the clef, key signature, time signature, tempo marking, dynamics and all other details. Write the music on the blank staff above question (a).

(Marks will be given for neatness and accuracy.)

10 5



Now go to [www.blitzbooks.com](http://www.blitzbooks.com) and download the uncompleted version of this paper. Good luck!