How To ~~Pass~~ BLITZ! ABRSM Theory Grade 4

by Samantha Coates

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A Note From the Author

Dear theory student,

Congratulations! You have just done the very best thing for your theory education – you've bought this book.

This Grade 4 theory workbook contains more information, more revision and more worksheets than any other theory text book (except maybe How To Blitz! ABRSM Theory Grades 1–3!). Not only that, this edition reflects the changes in the 2018 syllabus, so it covers everything you need to know and nothing you don't!

There are LOTS of new things to learn in Grade 4, but what you need to know is that this book builds on the knowledge you gained in Grades 1–3. If you are 'jumping in' at Grade 4 level, there may be some things you need to brush up on. All of this is outlined on page 5, but the best strategy is to work through the workbooks from previous grades before you start this book. Discuss this more with your teacher, of course.

Every time you see this icon:  it means there are extra resources available on the website.

Go to www.blitzbooks.com to download free worksheets, flashcards, manuscript and more!

Happy theory–ing,

Samantha

It takes more than an author and a publisher to produce a book – it takes enormous support from friends and family. Thank you to everyone who has helped me on the BlitzBooks journey, but most of all to Andrew, Thomas and Courtney... without you three, there would simply be no books.

Contents

Things You Should Know

If you are jumping in at Grade 4 level, you'll notice there is a lot of assumed knowledge from previous grades. The very best way for you to get up to speed is to go through the How to Blitz! ABRSM Theory workbooks for Grades 1, 2 and 3!

Let's do a very quick overview of the concepts that were covered in Grades 1-3. You'll need to brush up on all of this with your teacher.

KEY SIGNATURES

Major and minor keys with up to four sharps or flats, and the major and minor scales of these keys.

TIME SIGNATURES

Simple: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\mathbf{C}$, $\frac{3}{8}$, $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{2}$

Compound: $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$

NOTE VALUES

All note and rest values from semibreve down to demisemiquaver, and the correct groupings of notes and rests within time signatures, including the use of triplets.

OTHER STUFF

To prepare for Grade 4, you should know how to go about any of the following tasks, because these could easily crop up in your exam:

- ★ Rewrite melodies in different clefs, at the same pitch or up/down an octave
- ★ Fix beaming and grouping errors
- ★ Rewrite melodies with notes of half or twice the value
- ★ Mark the phrasing in melodies
- ★ Translate the Italian terms you learned in Grades 1-3!

Got all that? Then you're ready to tackle Grade 4! Turn the page!

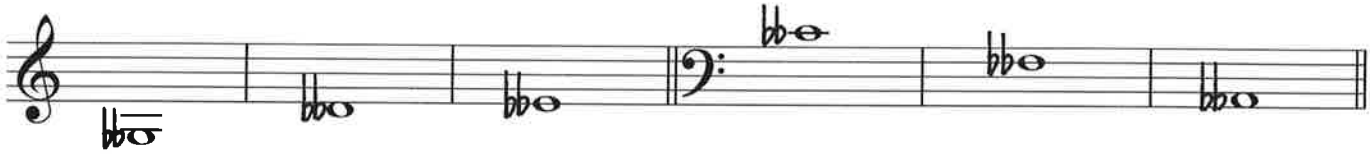
Double Sharps and Double Flats

A double sharp sign looks like this: 𝄪 . It **raises** a note by two semitones (one tone).

A double flat sign looks like this: 𝄫. It **lowers** a note by two semitones (one tone).

Raise all of these notes one tone with a double sharp (written as '𝄪'):

Lower all of these notes one tone with a double flat:

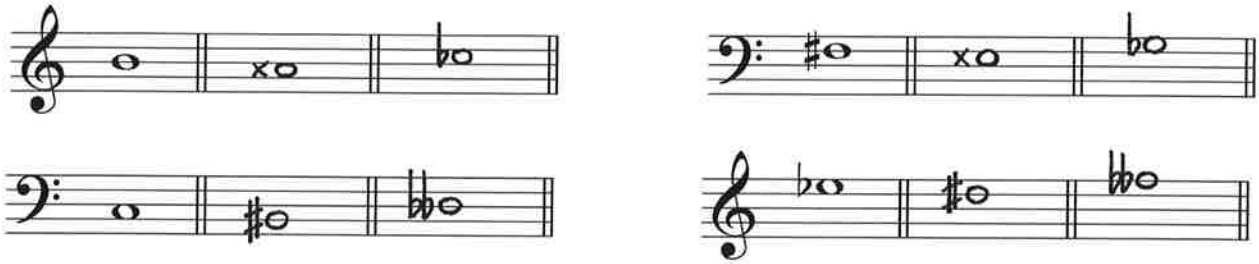


Now play all these notes on your instrument! (Well, as many as you can anyway)

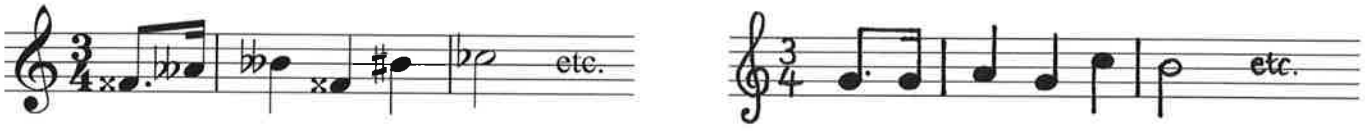
Double sharps and double flats enable us to write the same note three different ways.

So  sounds exactly the same as  and  !

Notes with different letter names but the same sound are called **enharmonic equivalents**. Write TWO enharmonic equivalents for each of these notes. Be careful: sometimes you may only need a single sharp or flat!



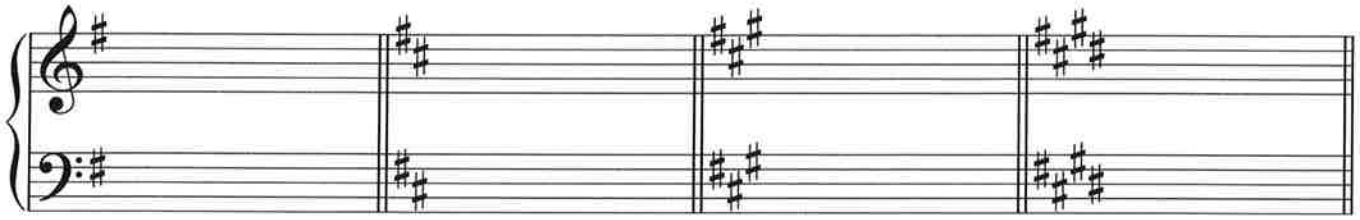
Rewrite this melody, keeping the pitch the same but without using any accidentals at all.



Do you recognise the tune???

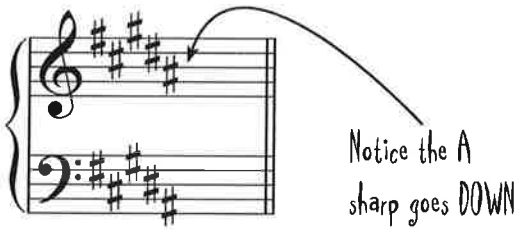
New Sharp Keys

In Grades 1–3 we learned about keys with up to four sharps:

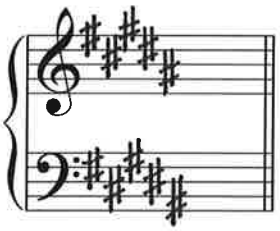


G major/E minor D major/B minor A major/F♯ minor E major/C♯ minor

Well guess what? There is only one new key signature for Grade 4! It's for the keys of B major and G♯ minor, and it has... you guessed it... FIVE sharps:



B major/G♯ minor



Rewrite it here

Write the following key signatures and tonic triads (watch out for clef changes!):

F♯ minor B major C♯ minor B major

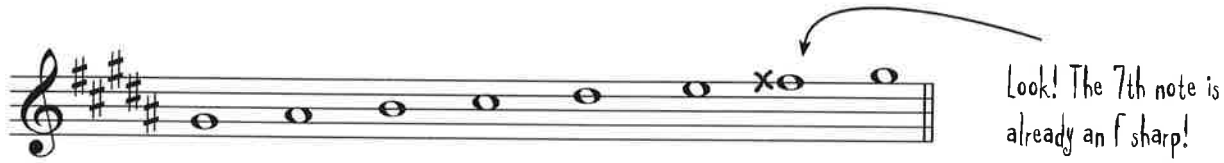
Write a B major scale:

- ★ use treble clef and write in semibreves
- ★ use accidentals, not a key signature
- ★ write one octave ascending

Double Sharps in Scales

In harmonic minor scales we always have to raise the leading note. Up until now we've used a sharp or a natural sign to do this, but what if the leading note is already a sharp???

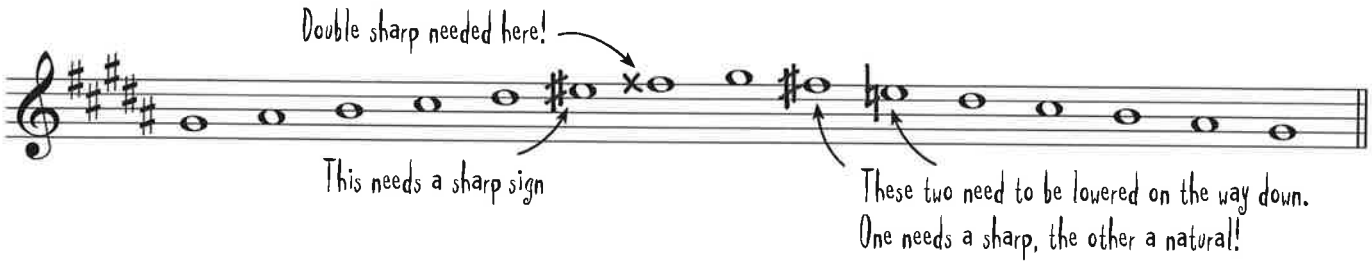
Let's look at a harmonic minor scale in one of our new keys, G♯ harmonic minor:



We can't just use a sharp to raise the 7th note, we need a **double sharp**! (Add this now)

P.S. Adding a double sharp overrides the key signature. It does not make it a triple sharp!

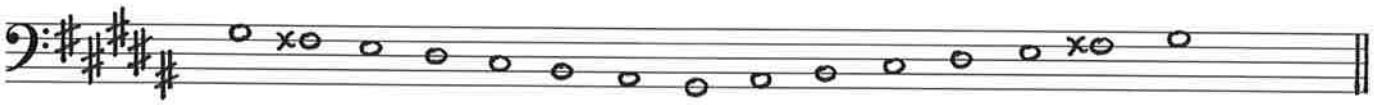
What about G♯ melodic minor? It's a little more complicated:



P.S. A single sharp sign is enough to cancel out a double sharp sign.

Write the scale of G♯ harmonic minor:

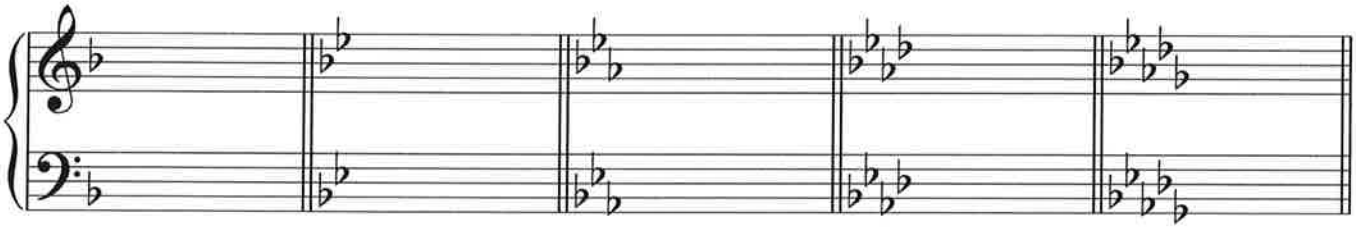
- ★ use a key signature
- ★ use semibreves
- ★ write one octave going down and then back up again (did you read that carefully?)



IMPORTANT: Even though F double sharp is the same as a G, you may NOT write a G as the 7th note in your scale – this would make two Gs, which is not allowed in a 'diatonic' scale. In diatonic scales each note must have a different letter name!

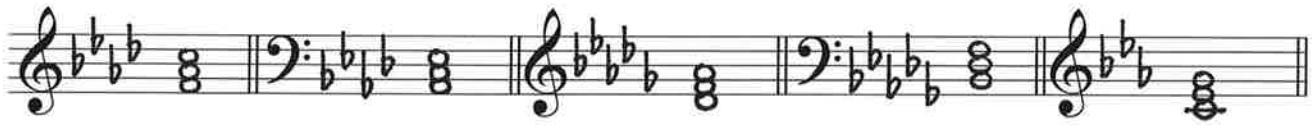
New Flat Keys

D♭ major and B♭ minor are new in Grade 4. Now you know all the keys with up to five flats!



F major	B♭ major	E♭ major	A♭ major	D♭ major
D minor	G minor	C minor	F minor	B♭ minor

Write these key signatures and tonic triads (watch out for clef changes!):

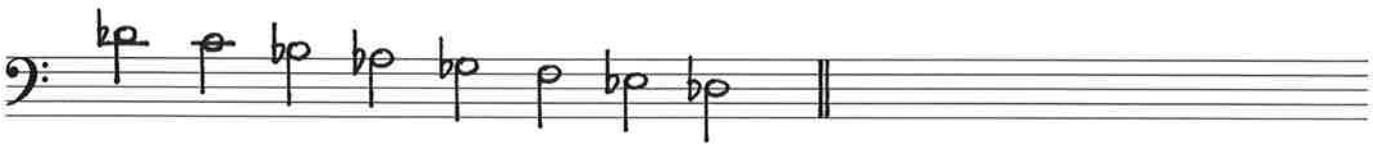


F minor A♭ major D♭ major B♭ minor C minor

DID YOU KNOW... The Blitz Key Signature Table is the perfect aid for memorising key signatures!

Write the major scale with the key signature of five flats:

- ★ use accidentals instead of a key signature
- ★ write in minims
- ★ write one octave descending

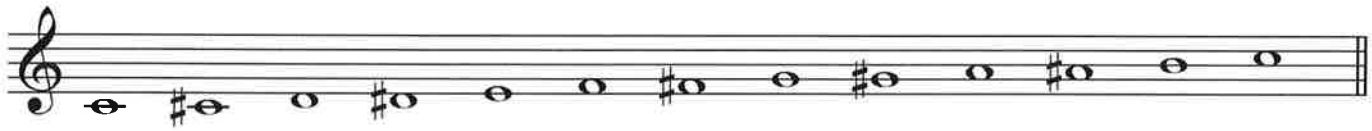


Quick Question: Is there ever a need to use a double flat in a scale?

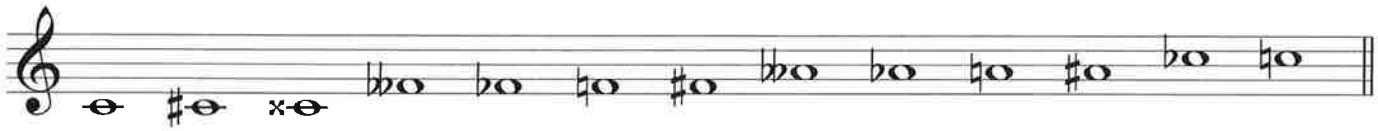
Quick Answer: No

The Chromatic Scale

A chromatic scale is made up of **semitones only**. This means there are 13 different notes in a one octave scale!



The example above is just one way to write a chromatic scale on C. Here is another, rather ridiculous way to write it:

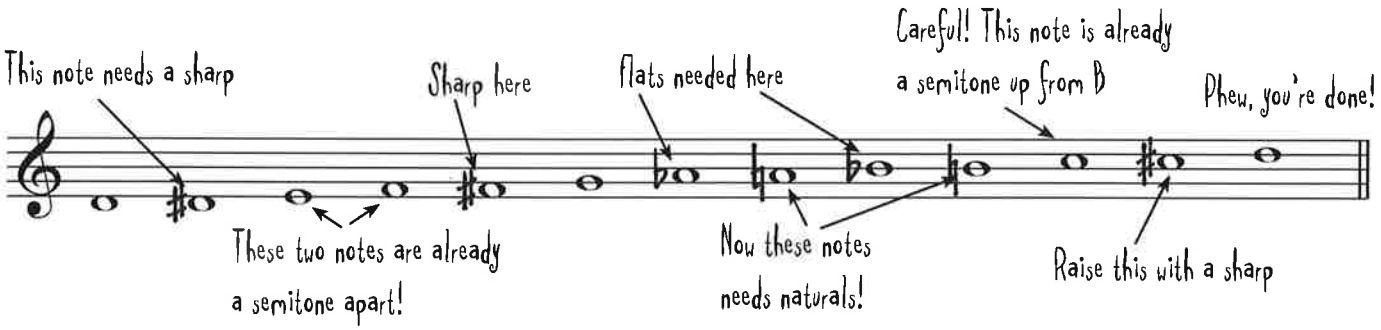


Believe it or not, these notes are all one semitone apart! It's too hard to read music written like this, so there are rules when writing chromatic scales:

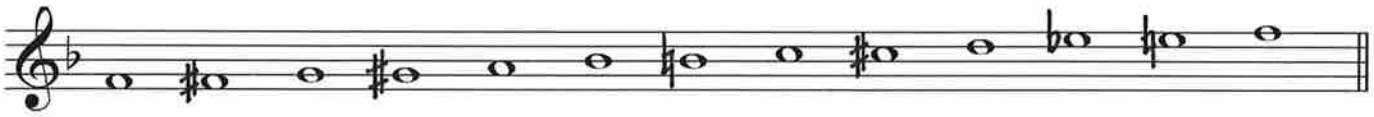
1. No more than two notes on any line or space

2. No skipping of any line or space

Let's add accidentals to make this into a chromatic scale on D:



Good job! Now try it again, this time making a chromatic scale on F. But watch out... there's a key signature, so that means the B is a B♭!



Finish this chromatic scale on G:

Now it's time to recognise chromatic scales in music. Put a bracket over the chromatic scale in this excerpt:

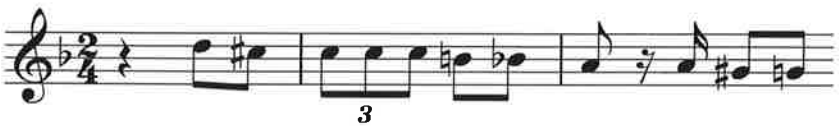
Rimsky-Korsakov

Good work! Here's some music by Chopin that features two sets of chromatic notes (not a whole scale, but part of it). There is a bracket over the first set. Can you find the other?

Chopin

Can you spot which of the following tunes are based **entirely** on chromatic scales? (Circle Yes or No) If there are any intervals larger than a semitone, it's not all chromatic!

Bizet



Yes / No

Gardel

Yes / (No)

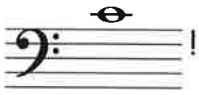
Joplin

Yes / (No)

The Alto Clef

This is an alto clef:  It looks sort of like a fancy letter B.

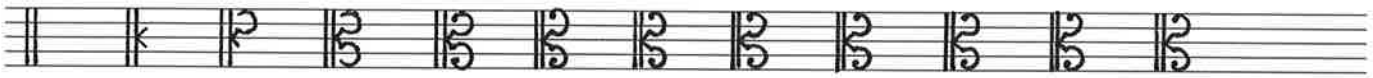
In alto clef, middle C is on the third line: 

So this  sounds exactly the same as this  and this  !

Here's how you draw an alto clef:

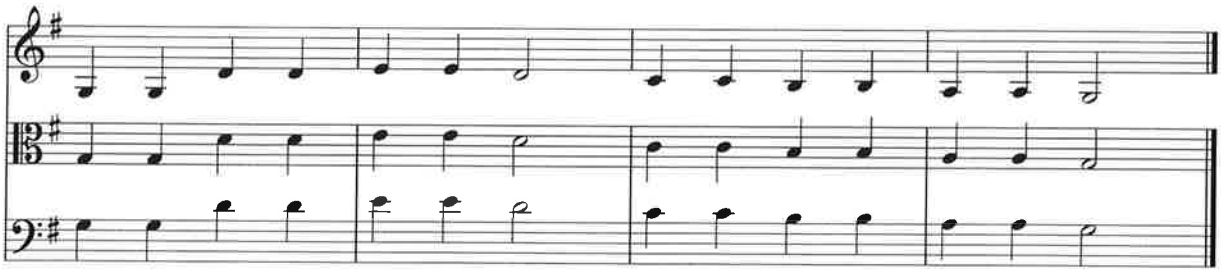
First draw two vertical lines (the first one does not have to be thick)  , then draw two little diagonal lines from the middle line  . Then draw two backward 'C' shapes from the end of each little line like this  and this  ... and voilà! You have an alto clef!

Trace and draw loads of alto clefs. (You can even put blobs on the end of the C shapes if you want to get really fancy!)



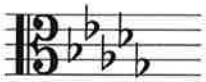
You may be thinking, 'why on earth do we need another clef?!' but alto clef is very useful for viola players, because of the range of their instrument (see page 46 for information on the viola). Violas tend to play a lot of notes around middle C, and it's a real pain having to read leger lines all the time. So, they read in alto clef instead.

Here is 'Twinkle, Twinkle, Little Star' written in G major, at the same pitch in three different clefs. Alto clef is the only one that doesn't use leger lines - much easier to read!



Key signatures look very different in alto clef. Check these out:

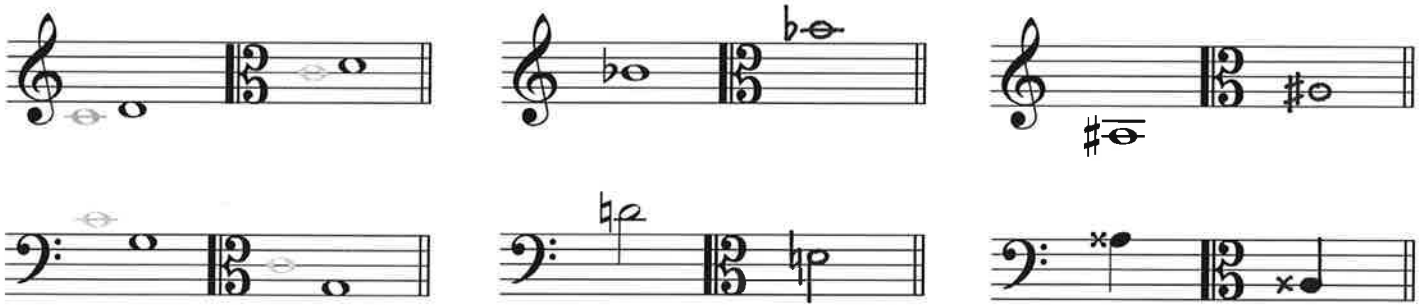
The position of key signatures in alto clef is one note lower than treble (or one note higher than bass!)



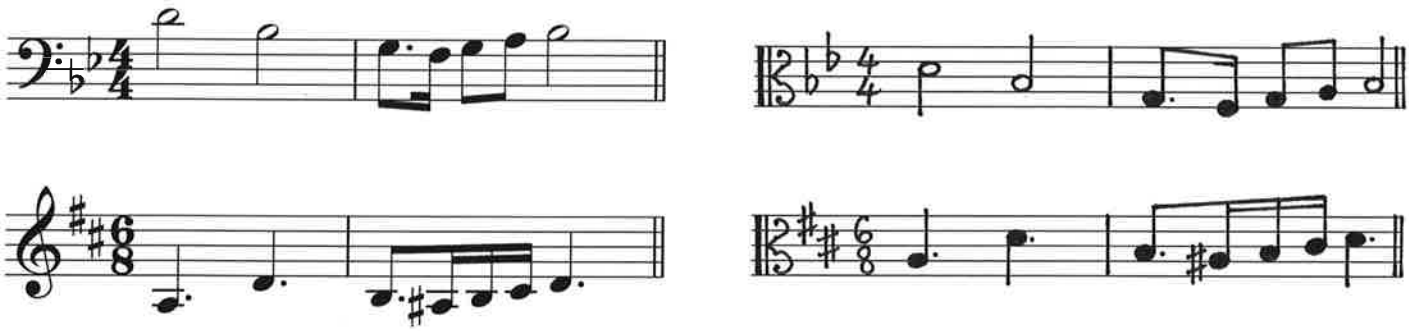
Write these key signatures in alto clef:

F♯ minor A♭ major G♯ minor B♭ major C minor

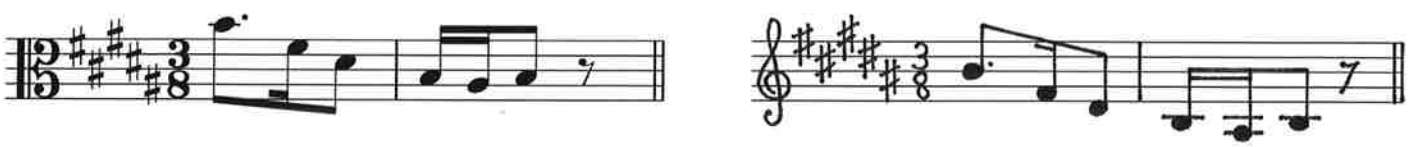
Rewrite the following notes in alto clef, keeping the pitch the same. All you need to do is keep the position of middle C (shown in grey) in your head at all times.



Rewrite these short melodies in alto clef. As long as you get the first note in the right spot, the rest is simple! Don't forget that the key signatures will move too.



And for your final trick... rewrite this short melody at the same pitch in treble clef.

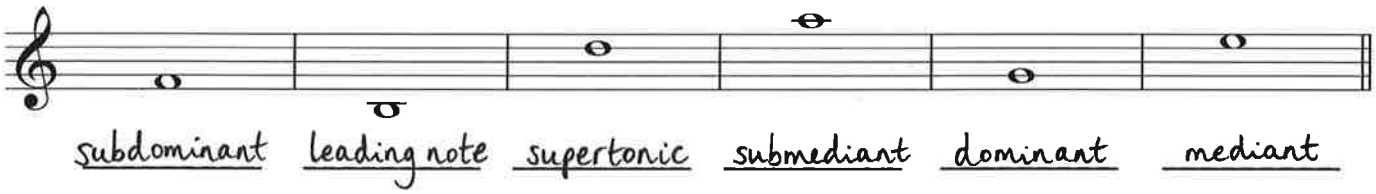


Scale Degree Names

There have been lots of times we've referred to scale degree no. 1 as the 'tonic' (e.g. tonic triads). This is known as a **technical** scale degree name. Now it's time to learn the technical names for all the other scale degrees!

Scale Degree	Technical Name	Handy Hint for Remembering
1	**TONIC**	you already know this one
2	**SUPERTONIC**	'super' means above
3	**MEDIANT**	think 'Do-Re-**Me**diant'!
4	**SUBDOMINANT**	'sub' means 'under': no. 4 is under no. 5!
5	**DOMINANT**	scale degree no. 5 tends to be '**dominant**' in the harmony
6	**SUBMEDIANT**	mediant is three **above** (1-2-**3**), so 'sub' mediant is three **below** (1-7-**6**)
7	**LEADING NOTE**	it 'leads' to the tonic!

These notes are all from C major. Can you write the correct scale degree name under each?



And now here are some from G minor... all in alto clef! Name these:

Notice anything about the leading note in the exercises above? That's right, it is RAISED in the minor key. Burn this into your memory!

HOT TIP: The only time you need to worry about adding an accidental (which could be a sharp, natural OR double sharp) is for the leading note in MINOR keys. Don't raise the leading note if the key is major!

Write the following key signatures and scale degrees. Watch out for alto clef!

C minor
mediant

G♯ minor
leading note

E♭ major
supertonic

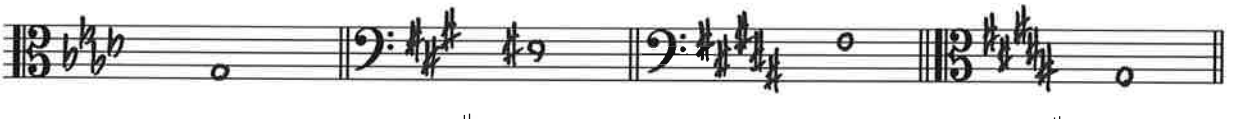
B♭ major
submediant

B♭ minor
leading note

A♭ major
subdominant

C♯ minor
leading note

D♭ major
leading note



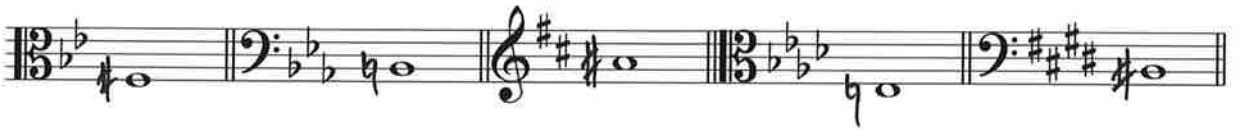
F minor
supertonic

F♯ minor
leading note

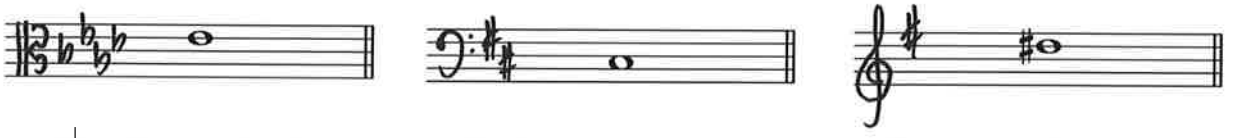
B major
dominant

G♯ minor
tonic

Add accidentals to make the following leading notes correct (they are all minor keys):



Add the correct clef and key signature to make these scale degrees correct.



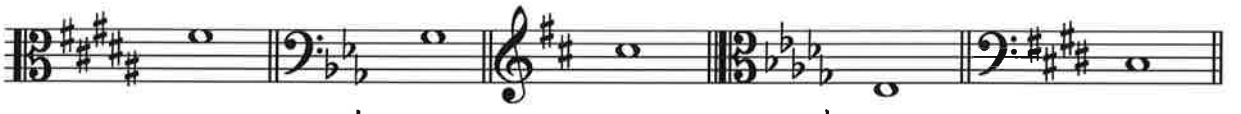
A♭ major, dominant

B minor, supertonic

E minor, leading note

Tiny Test

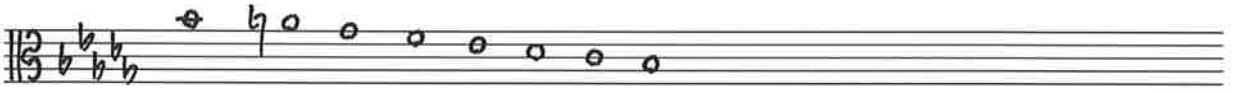
1. Name these **major** keys and technical scale degrees (e.g. tonic, mediant etc.) /10



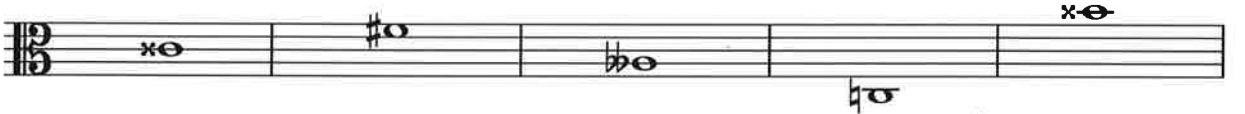
Key: B major | E♭ major | D major | D♭ major | E major

Degree: Dominant | Mediant | Leading note | Supertonic | Submediant

2. Write the scale of B♭ harmonic minor, using the ALTO clef. Use semibreves and write one octave descending. /8

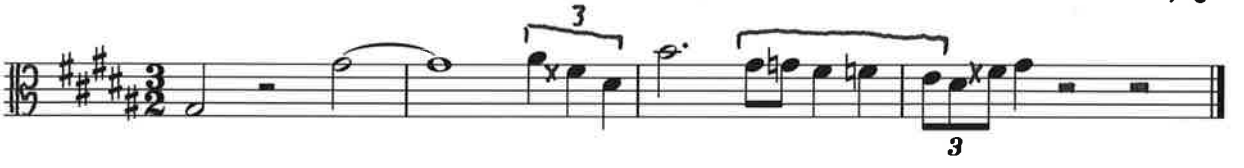


3. Name these notes. The first one has been done for you (yay!). /5



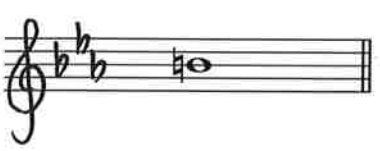
C double sharp | F sharp | A double flat | C (natural) | B double sharp

4. Follow the instructions below to make this melody correct. /6

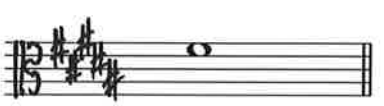


- ★ Add the correct clef
- ★ Complete bar two by adding a triplet sign in an appropiate place
- ★ Raise the leading notes in the second bar and last bar. (Think!)
- ★ Put a bracket over five consecutive notes that form part of a chromatic scale
- ★ Add the correct rest/s in the final bar

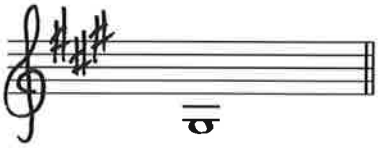
5. Add a clef and key signature to make these the correct technical scale degrees. /6



C minor, leading note

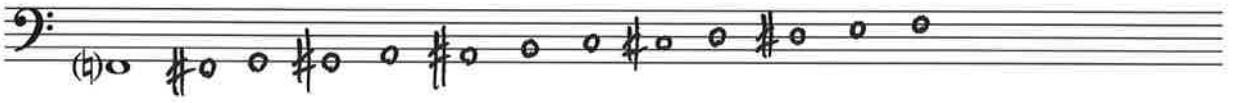


B major, dominant

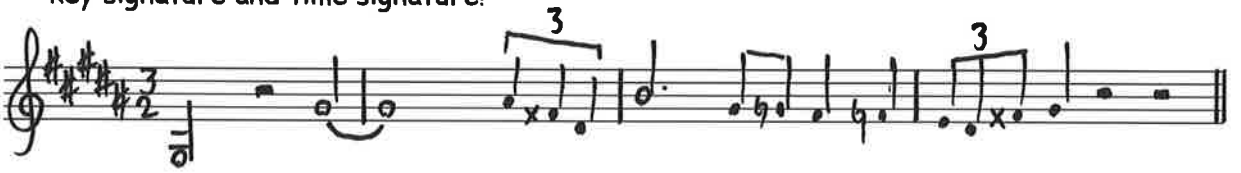


F♯ minor, supertonic

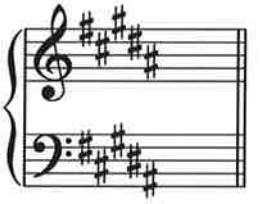
6. Write an ascending chromatic scale beginning on the given note. /10



7. Rewrite the melody from question 4 (assuming you completed it and are not doing this test completely out of order) in the treble clef, without changing the pitch. Remember to write the key signature and time signature! /10



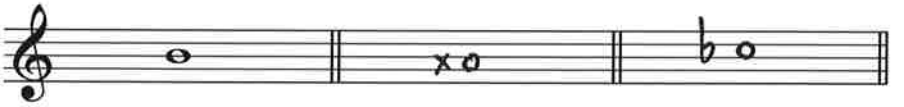
8. Name two keys that share this key signature: /2



1. B major
2. G♯ minor

9. Name a minor scale that needs a double sharp: G♯ minor /1

10. Write two different notes that are enharmonic equivalents of this note: /2



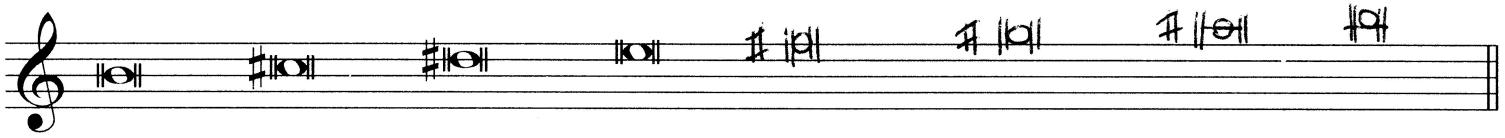
Total: /60 (This test wasn't so tiny after all)

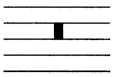
Breves and Double Dots

A breve looks like a semibreve with two vertical lines on either side: 𝅜

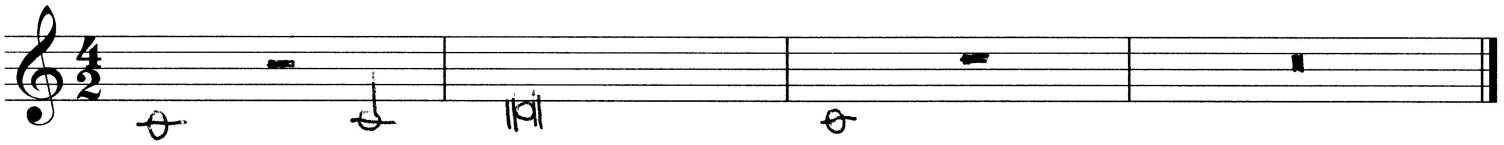
It is equivalent to two semibreves (just like a cirle is equivalent to two semicircles!). This means it is worth EIGHT crotchet beats! (Wow) It fills up a whole bar of $\frac{4}{2}$ time.

Finish this B major scale written in breves. As you can see, accidentals are written to the left of the vertical lines:



If you think the breve looks weird, wait until you see the breve rest! It's like a semibreve rest and a minim rest combined into one skinny solid block:  .

$\frac{4}{2}$ is the **only** time signature where you'll find a breve or a breve rest in Grade 4 (and you don't see them much at all in general music!). It's also the only time signature in which a semibreve rest fills **half** a bar with silence. Complete these bars as directed:



2 notes and 1 rest | 1 note | 1 note and 1 rest | 1 rest

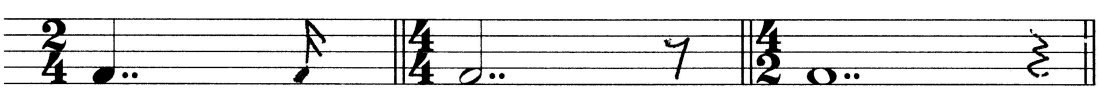
Unlike breves and breve rests, **double-dotted** notes are found in music all the time.

The second dot is worth half the value of the first dot. So 𝅗𝅥... = 𝅗𝅥 + 𝅘𝅥 + 𝅘𝅥𝅯 = $1\frac{3}{4}$!

A really great trick for working with double dots is to remember that the very next note value will be ONE QUARTER of the value of the undotted note! For example:

𝅗𝅥... is followed by 𝅘𝅥𝅯 (because 𝅘𝅥𝅯 is worth $\frac{1}{4}$ of 𝅘𝅥)!

Complete the first bar with the correct note, and the next two bars with the correct rest.



Simple Time Signatures

According to the Grade 4 syllabus you are required to know 'all simple time signatures'. Simple time signatures have any number on the top, and any power of two on the bottom!

You may be thinking this means you have to know time signatures such as this:

This means four hemidemisemiquaver beats per bar, which is a bit ridiculous

The good news is that you only have to know simple time signatures with the bottom numbers of 2 (minim beats), 4 (crotchet beats), or 8 (quaver beats). Phew!

Fill in the table below with simple time signatures and compose an interesting bar of rhythm for each!

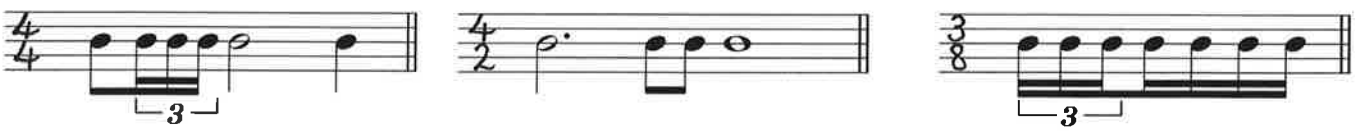
	Simple Duple (2 on top)	Simple Triple (3 on top)	Simple Quadruple (4 on top)
Minim Beats (2 on Bottom)			
Crotchet Beats (4 on Bottom)			
Quaver Beats (8 on Bottom)			

THINGS TO KNOW:

★ $\frac{2}{8}$ is not very common at all, so you won't be tested on this time signature in your exam.

★ $\frac{4}{8}$ is the new simple time signature for Grade 4. It looks no different from $\frac{2}{4}$!

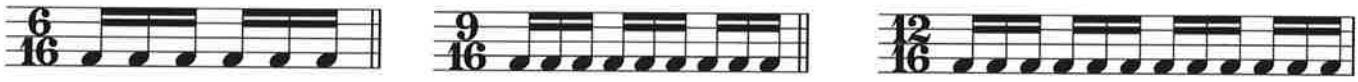
Add the correct time signature to these one-bar rhythms:



Compound Time Signatures

In Grade 3 you learned about compound time signatures with a **top** number of 6, 9, or 12. The time signatures you need to know in Grade 4 have a **bottom** number of 4, 8 or 16.

We haven't had 16 as a bottom number before! This means that there are **semiquavers** grouped three at a time.



Fill in this table with the correct compound time signatures, and compose a bar for each!

	Compound Duple (6 on top)	Compound Triple (9 on top)	Compound Quadruple (12 on top)
Dotted Minim Beats (4 on Bottom)	$\frac{6}{4}$	$\frac{9}{4}$	$\frac{12}{4}$
Dotted Crotchet Beats (8 on Bottom)	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{12}{8}$
Dotted Quaver Beats (16 on Bottom)	$\frac{6}{16}$	$\frac{9}{16}$	$\frac{12}{16}$

THINGS TO KNOW:

- The new compound time signatures for Grade 4 are $\frac{6}{4}$, $\frac{9}{4}$, $\frac{6}{16}$, $\frac{9}{16}$ and $\frac{12}{16}$. You don't come across $\frac{12}{4}$ very often in music, so you won't be tested on that.
- The rules for grouping in the new compound time signatures are just the same as you learned in Grade 3. Remember to group notes and rests in THREES.

Add the correct time signatures to these one-bar rhythms:

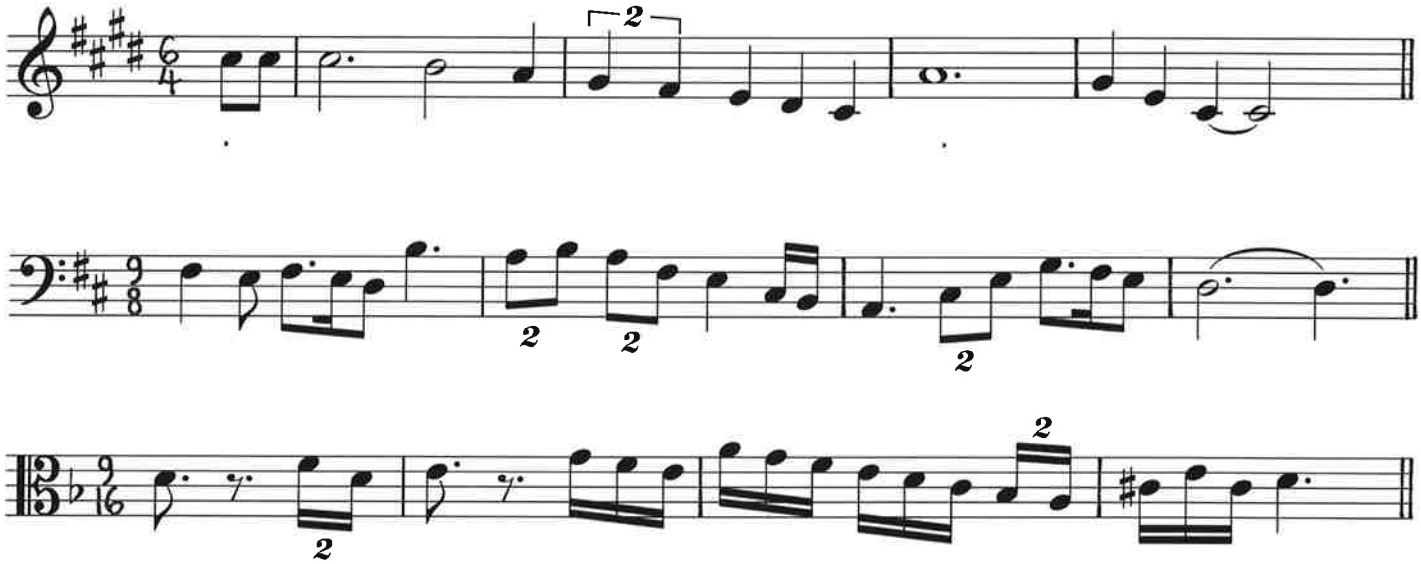
The Duplet

A quaver duplet looks like this  or like this  and is equal to three quavers, or one dotted crotchet beat. For instance:

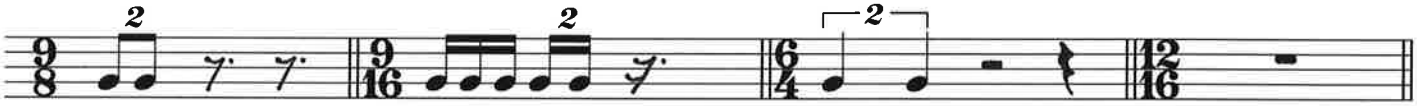
Of course, there are other types of duplets, such as crotchet or semiquaver duplets:

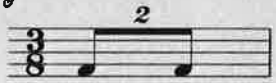
The definition of a duplet is:
'Two notes played in the time of three notes of equal value' (learn this!)

Add time signatures and the missing bar-lines to these melodies featuring duplets.



Complete these bars with the correct rest/s:



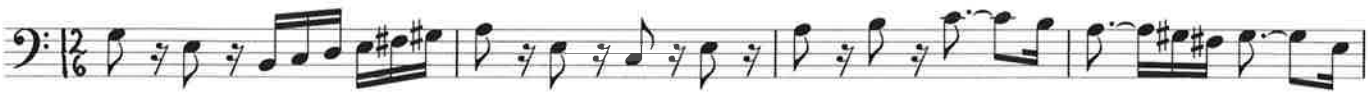
DID YOU KNOW... Duplets are mostly found in compound time signatures. But it is also possible to have a duplet in $\frac{3}{8}$, which would fill up the entire bar, like this  !

Add the Missing...

... time signatures to these five excerpts:

Bach

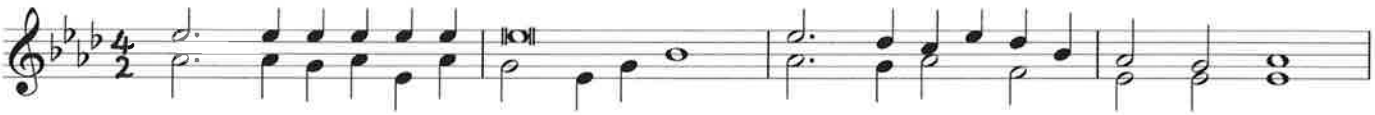
Bach



Liszt

Bach

Hughes



... time signature AND bar-lines to this **three-bar** extract:

Bach

... time signature AND bar-lines to this **five-bar** extract:

Grieg

... rest to complete each of the first four bars of this excerpt:

Bach

... bar-lines to this melody:

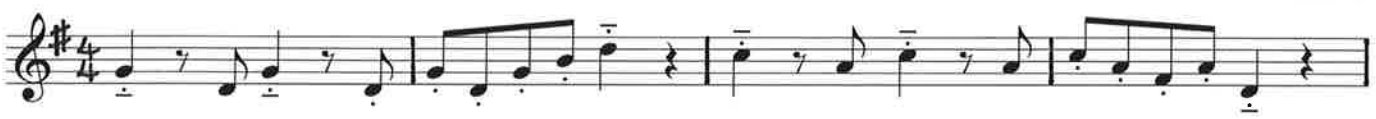
Dvořák

... key signature (D flat major) and time signature to this extract:

Debussy

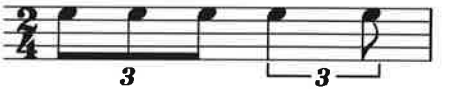
... key signature, time signature and bar-lines to this **four-bar** melody (which is in a major key and starts on the tonic!):

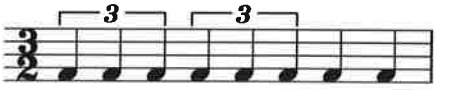
Mozart

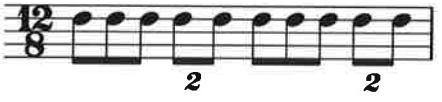
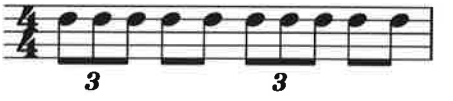


Compound to Simple

When you hear a rhythm that sounds like it may be in compound time, there is actually a possibility it may be written in simple time, but using triplets. Clap these, and notice that:


sounds the same as



sounds the same as



sounds the same as


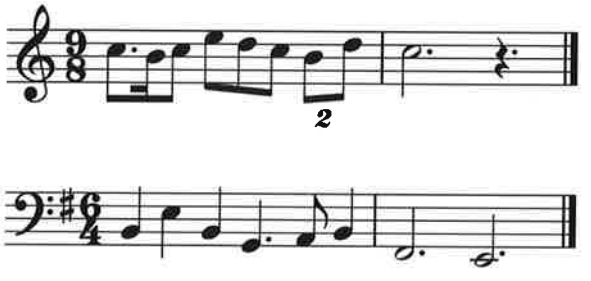
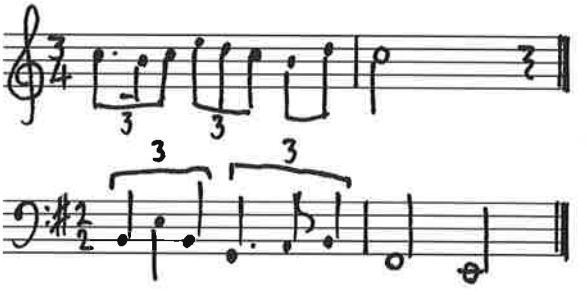
Can you see the pattern? To convert from compound to simple time, all you need to do is:

1. Convert the time signature: $\frac{\text{Top number} \div 3}{\text{Bottom number} \div 2}$ (e.g. $\frac{6}{8}$ becomes $\frac{2}{4}$)
2. **Add** triplet signs to all groups of three
3. **Remove** duplet signs from all groups of two
4. Dotted beats become undotted beats

Using the formula above, convert these time signatures from compound to simple:

$\frac{9}{8} \rightarrow \frac{3}{4}$	$\frac{12}{16} \rightarrow \frac{4}{8}$	$\frac{6}{4} \rightarrow \frac{2}{2}$	$\frac{9}{16} \rightarrow \frac{3}{8}$

Following the steps above, convert these melodies from compound to simple.

Play these melodies or get someone to play them for you. Can you tell which time signature is being played, just by the sound???

Simple to Compound

You guessed it... converting from simple to compound involves doing the exact opposite of what you did on the previous page!

1. Convert the time signature: $\frac{\text{Top number x 3}}{\text{Bottom number x 2}}$ (e.g. $\frac{2}{4}$ becomes $\frac{6}{8}$)

2. **Remove** triplet signs from all groups of three

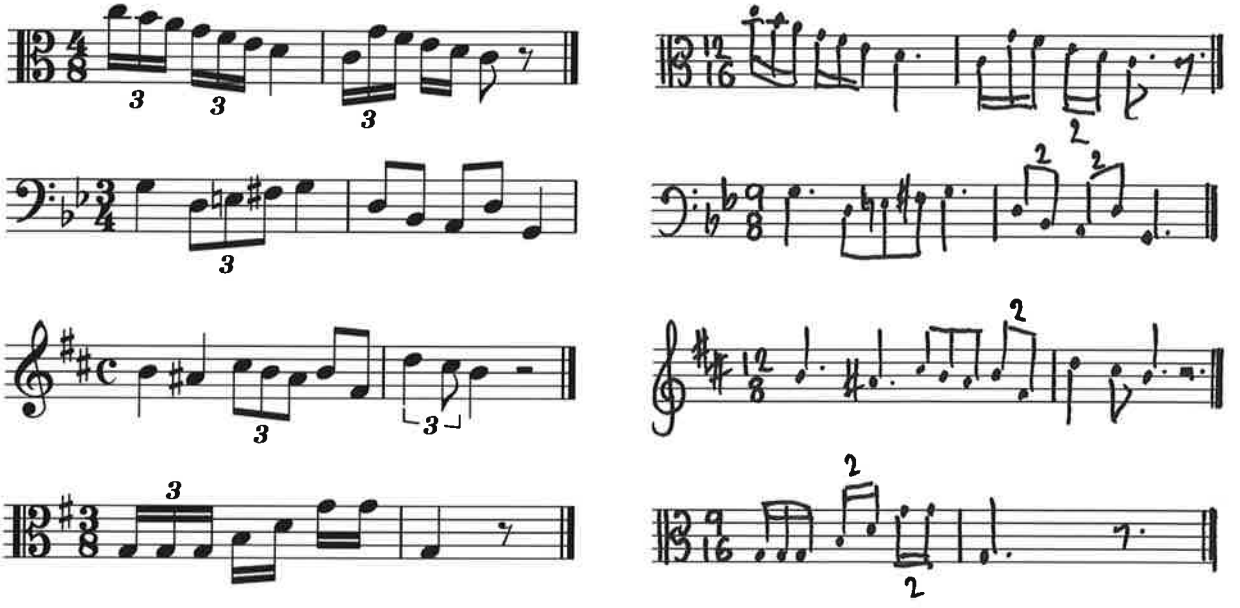
3. **Add** duplet signs to all groups of two

4. Undotted beats become dotted beats

Using the formula above, convert these time signatures from simple to compound:

$\frac{2}{4} \rightarrow \frac{6}{8}$	$\frac{3}{8} \rightarrow \frac{9}{16}$	$\frac{3}{2} \rightarrow \frac{9}{4}$	$\frac{4}{4} \rightarrow \frac{12}{8}$

Convert these melodies from simple to compound (i.e. undotted beats to dotted beats). Find the new time signature, and remember to REMOVE triplets and ADD duplets!

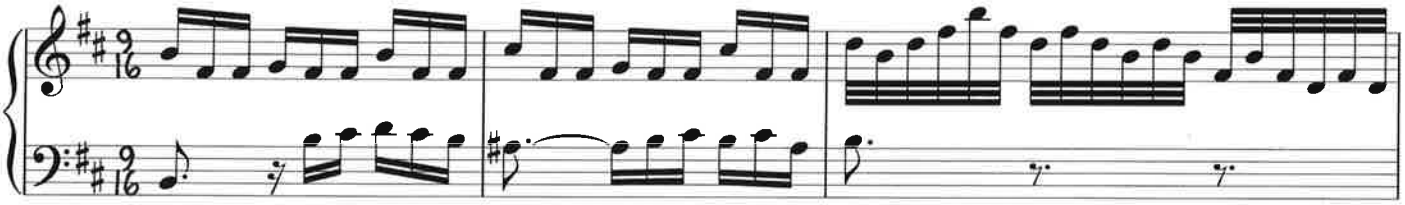


HERE'S A THOUGHT... it is impossible to know the time signature of a piece of music just by listening to it. See if you can trick someone, especially your teacher!

Revision of Stuff So Far

1. Answer the bunch of questions below about this music:

Bach



a. It contains notes of the tonic triad in bar 3. What key is it in? B minor

b. Insert the correct time signature and describe it as (circle correct answers):

simple / (compound) **and** duple / (triple) / quadruple

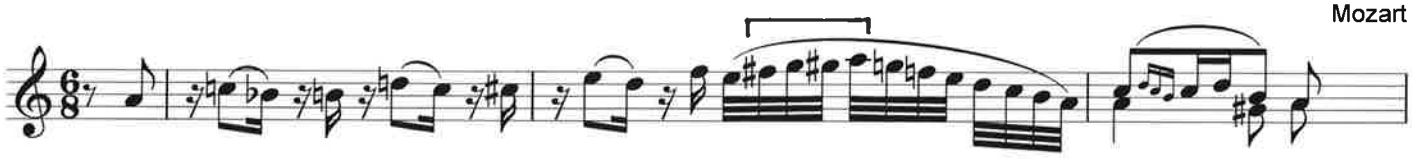
c. Rewrite bars 2 and 3 of the left-hand (bass) part so that it sounds the same but has a simple time signature instead. Write the key signature and the new time signature.

d. How many semiquavers is the tied note in bar 2 worth? $2\frac{1}{3}$

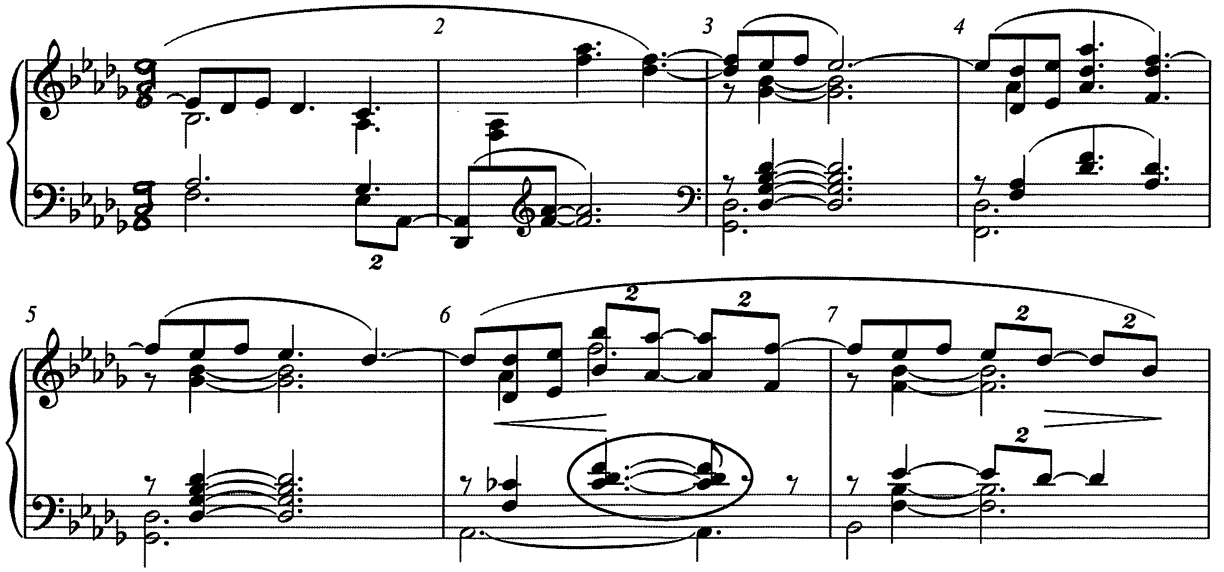
e. Who wrote this music? Bach (a real test of your observation skills)

2. Here is another excerpt. Place a bracket over four consecutive notes that form part of a chromatic scale.

Mozart



3. Write as a breve an enharmonic equivalent of the last note of bar 1 (of question 2).



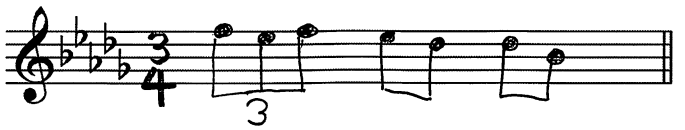
4. The above extract from Debussy's *Clair de Lune* is in D♭ major.

a. Insert the correct time signature.

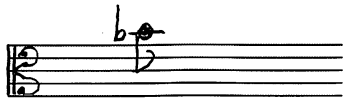
b. Look at the circled chord in bar 6. How many demismemiquavers is this worth? 16

c. How many bars contain duplets? 3

d. Ignoring the ties, rewrite the top part (i.e. no chords) of bar 7 in simple time. Write the new time signature.



e. Rewrite the last note of bar 7 in the alto clef. Do not use a key signature (which is code for 'you may need to use an accidental').

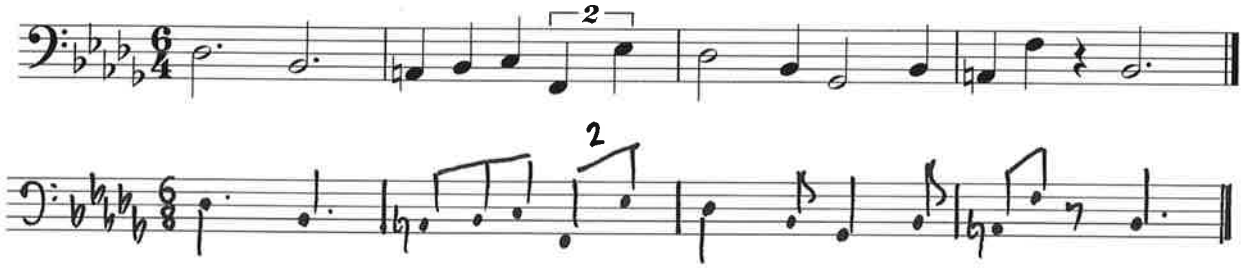


5. All of the extracts in this revision test are in simple/compound time (circle correct answer).

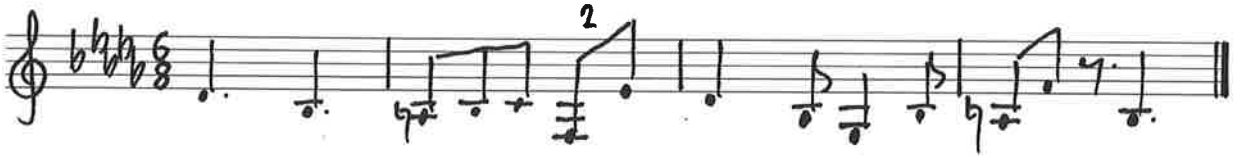
Rewrite This

In Grade 3 you did loads of rewriting of melodies. Time for some more! You'll be rewriting this melody four times. It's a good idea to revise your halving/doubling skills, and transposing up or down an octave!

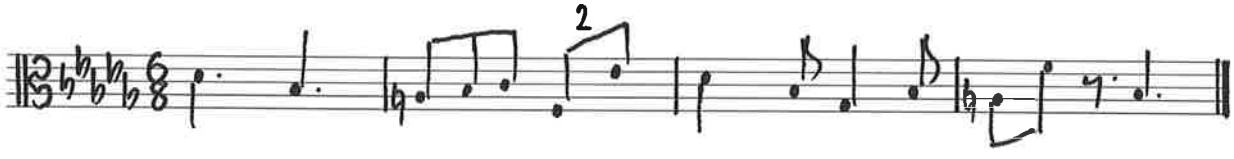
1. Rewrite this melody with notes and rests of HALF the value.



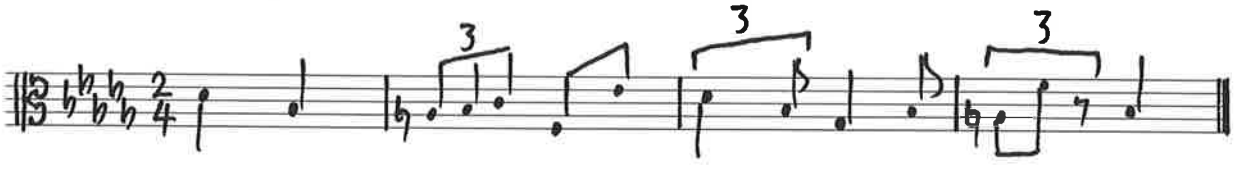
2. Rewrite it with your new note values but one octave higher, using the treble clef.



3. Without changing the pitch of your treble clef melody, rewrite it using the alto clef.



4. And finally, keeping the melody in the alto clef, rewrite it so that it sounds the same but has a simple time signature.

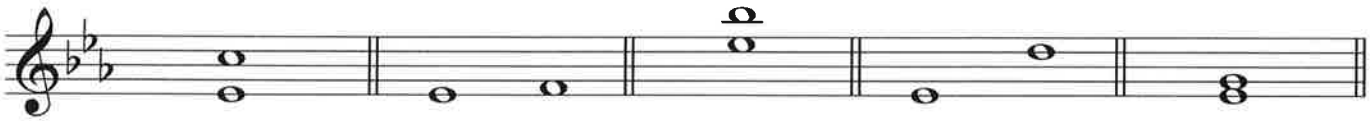


There, you're done! Has the sound of the melody changed? Yes / (No) (circle correct answer)

except being one octave higher!

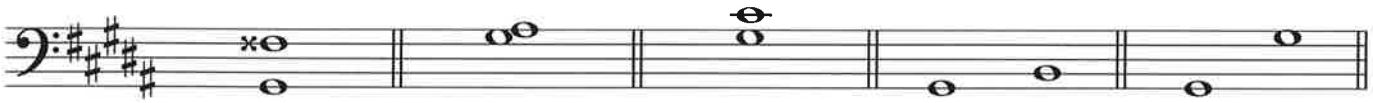
Intervals

In Grade 3 you learned that intervals have a type as well as a number: they can be **major**, **minor** or **perfect**. Name the following intervals (some melodic, some harmonic), which are all in the key of E♭ major:



major 6th major 2nd perfect 5th major 7th major 3rd

Here are some more intervals, this time in the key of G♯ minor. Remember, if the 7th note is raised, it's a major 7th, and if not, it's a minor 7th!

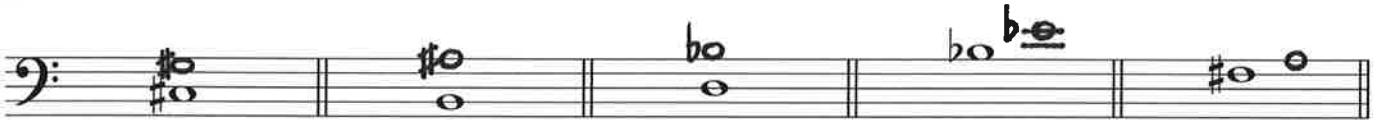


major 7th major 2nd perfect 4th minor 3rd perfect 8ve

Now things get a little more tricky. In Grade 4, you are not told the key! However, all you need to do is treat the bottom note as the tonic, and you can work out the type of interval by thinking of the major or minor scales that begin on that note. Name these intervals:

minor 6th perfect 4th perfect 4th major 3rd major 2nd

Now **write** these intervals. You may use accidentals OR a key signature for each. Treat the given note as the tonic.



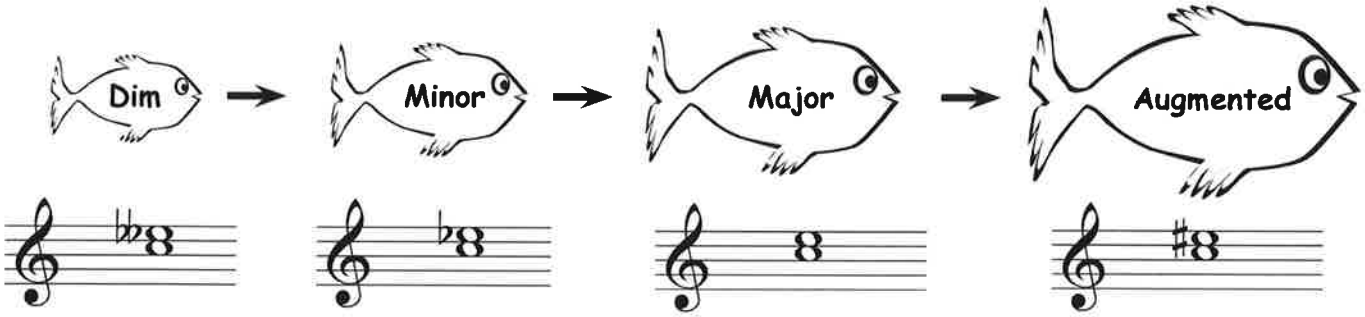
perfect 5th major 7th minor 6th perfect 4th minor 3rd

Diminished and Augmented Intervals

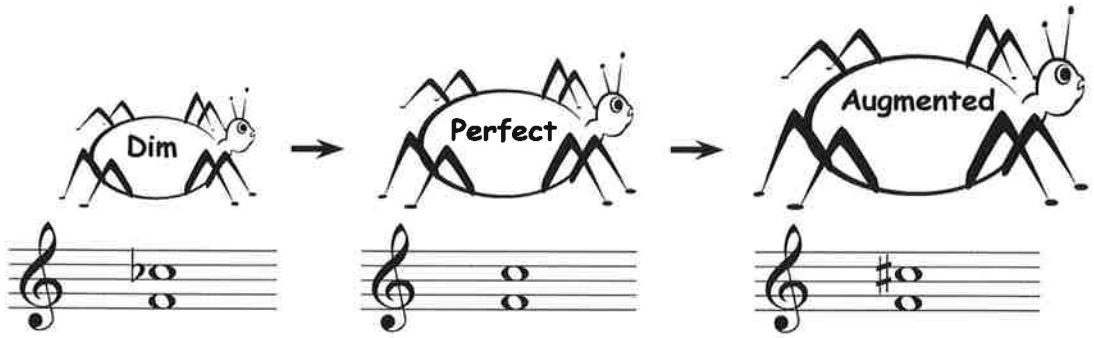
Up until now we've only come across major, minor or perfect intervals. But in Grade 4 we need to know about two other types of intervals:

- ★ **AUGMENTED (aug)** = one semitone **larger** than major or perfect.
- ★ **DIMINISHED (dim)** = one semitone **smaller** than minor or perfect.

To help you fill in the table below, let's think of major and minor intervals as one species, (e.g. fish) and perfect intervals as another species (e.g. spiders). As the fish or spider 'grows' it is becoming one semitone larger.



dim 3rd | minor 3rd | major 3rd | aug 3rd



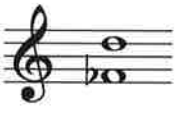
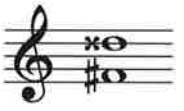
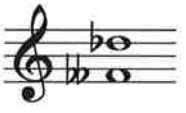
dim 5th | perfect 5th | aug 5th

Type of Interval	One Semitone Larger	One Semitone Smaller
Major (e.g. 2nds, 3rds, 6ths and 7ths)	Augmented	Minor
Minor (e.g. 2nds, 3rds, 6ths and 7ths)	Major	Diminished
Perfect (e.g. unisons, 4ths, 5ths and 8ves)	Augmented	Diminished

DID YOU KNOW... it's possible to change the type of an interval by adding an accidental to the top note OR the bottom note. For example, adding a sharp to the top note makes the interval one semitone larger, but adding it to the bottom note makes it one semitone smaller!

Intervals can be made larger or smaller by adding accidentals to the top or bottom note, or even both! For example:

This major 6th  **can become an augmented 6th like this** 

or this  **or this**  **or even this**  (How complicated!)

All of the following intervals are either major or perfect. Add an accidental to the top note to transform them into augmented or diminshed intervals as indicated.

aug 5th dim 4th aug 2nd aug 6th aug 4th dim 5th

All of these intervals are minor or perfect. Add an accidental to the bottom note to make them augmented or diminshed as indicated.

dim 5th aug 4th dim 3rd dim 7th aug 5th dim 6th

In your exam you're often asked to name intervals in a melody. Always treat the lower note of the interval as the tonic – then think in that key. (You'll need to think carefully about the major AND minor scales when naming 3rds or 6ths.) **Name the bracketed intervals in this Mozart melody:**

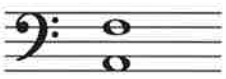
Naming Intervals

Grade 4 intervals are trickier than before because you may be given any two notes from a scale, not necessarily the tonic. This means it is hard to work within a key, especially with complicated accidentals. So the solution is... ignore the accidentals! (good stuff)

Imagine you've been asked to name this interval:

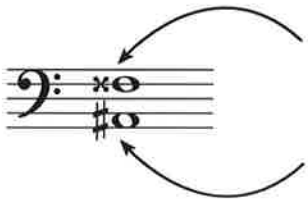
This may look random, but this interval actually occurs in the key of G♯ min, between scale degrees 2 and 7!

Most people go into a mild panic when they see the double sharp, let alone trying to think in the key of A♯! But if you strip the accidentals away, you get the 'naked' interval...



You know how to name this one. Think of A as the tonic. This makes it a minor 6th.

Easy! Now all we have to do is 'dress' the interval again by putting the accidentals back in, and see if the distance between the notes remains the same.



The top note has been raised two semitones

The bottom note has only been raised one semitone

So the accidentals have made this interval one semitone (larger)/smaller (circle correct answer).
This transforms it from a minor 6th into a major 6th. (Go over the table on page 30 if you need help!)

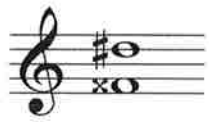
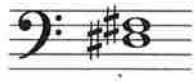
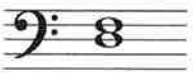
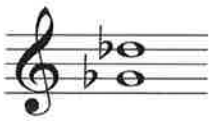
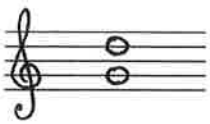
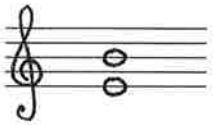
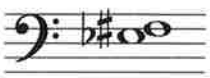
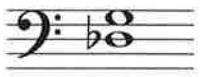
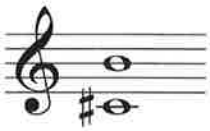
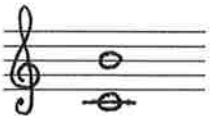
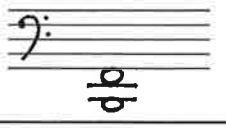
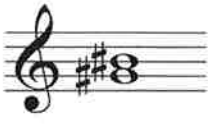
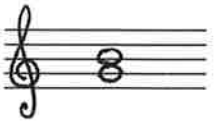
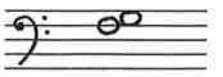
Interesting Fact I: Intervals without accidentals are ALWAYS major, minor or perfect, except for these two:

aug 4th

and

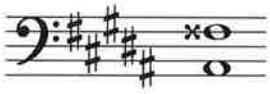
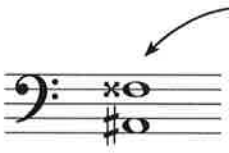
dim 5th

Interesting Fact II: The quality of an interval does not change if you add the same accidental to both the top and bottom notes!

'Dressed' interval	Draw it without accidentals ('undress' it)	Name the 'naked' interval	Describe how the accidentals affect the interval	Now name the 'dressed' interval!
		major 6th	top note is one semitone higher, bottom note is two semitones higher, therefore the interval is **one semitone smaller**	minor 6th
		minor 3rd	top note is one semitone higher, bottom note is one semitone higher, therefore the interval is the same	minor 3rd
		perfect 5th	top note is one semitone lower, bottom note is one semitone lower, therefore the interval is the same	perfect 5th
		perfect 5th	top note is one semitone lower, bottom note is the same, therefore the interval is one semitone smaller	diminished 5th
		minor 2nd	top note is one semitone higher, bottom note is one semitone lower, therefore the interval is two semitones larger.	augmented 2nd
		perfect 4th	top note is the same, bottom note is one semitone lower, therefore the interval is one semitone larger	augmented 4th
		major 7th	top note is the same, bottom note is one semitone higher, therefore the interval is one semitone smaller	minor 7th
		diminished 5th	top note is one semitone higher, bottom note is one semitone lower, therefore the interval is two semitones larger	augmented 5th
		major 3rd	top note is one semitone higher, bottom note is one semitone higher, therefore the interval is the same	major 3rd
		major 2nd	top note is one semitone higher, bottom note is two semitones higher, therefore the interval is one semitone smaller	minor 2nd

Intervals With Key Signatures

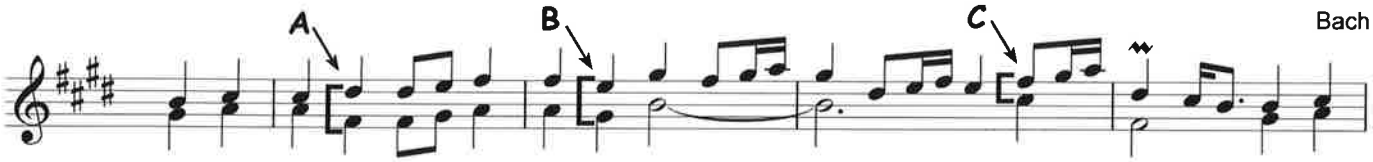
If you are asked to name an interval from a melody with a key signature, just rewrite the interval with accidentals instead.

For instance, simply convert  into 

The accidental does not change when you remove the key signature

Then name the interval by removing the accidentals first and so on – you know the drill!
The name of the above interval is major 6th.

Here is a melody with a few intervals for you to identify, marked A, B and C. As you can see, there is a key signature at the beginning, so this will affect the notes in the intervals.



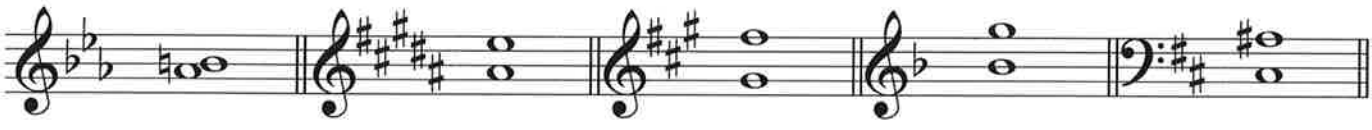
Rewrite each labelled interval on the staves below, using accidentals instead of a key signature. Then name them, using the process we drilled on page 33!

Rewrite interval A  Name: major 6th

Rewrite interval B  Name: minor 6th

Rewrite interval C  Name: perfect 4th

Great work! Now name these intervals. You can try to 'imagine' them with accidentals instead of a key signature, or you can use spare manuscript to rewrite them.

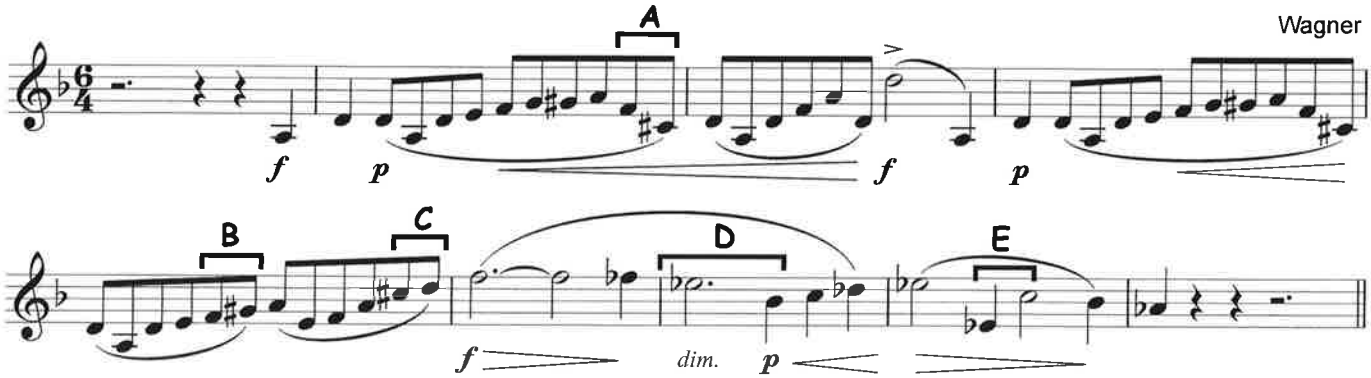


augmented 2nd | diminished 5th | minor 7th | major 6th | major 6th

Interesting Intervals

Name the intervals indicated by the brackets and letters A-E. If you need to rewrite them on some spare manuscript, you can download some from **www.blitzbooks.com**.

Wagner



Interval A: diminished 4th

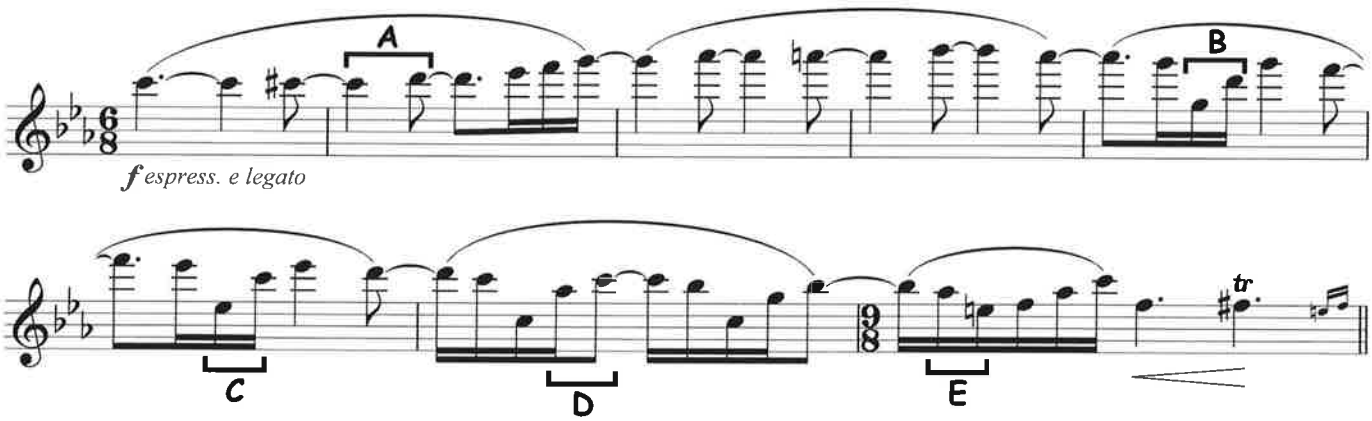
Interval B: augmented 2nd

Interval C: minor 2nd

Interval D: perfect 4th

Interval E: major 6th

Brahms



Interval A: minor 2nd

Interval B: perfect 5th

Interval C: major 6th

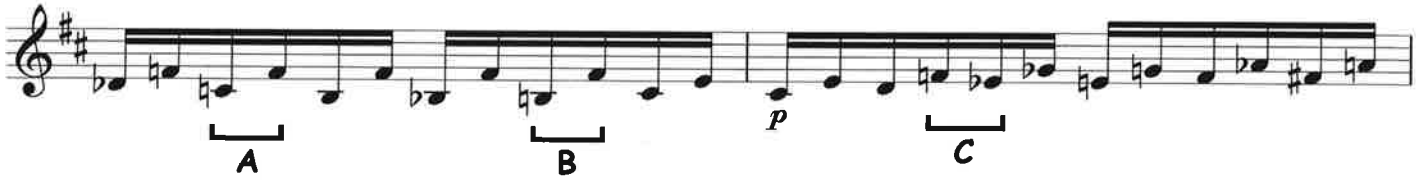
Interval D: major 3rd

Interval E: diminished 4th

Yet More Revision

1. Answer the questions below about this extract.

Paganini



a. Identify (by number and type, of course) the intervals marked with brackets.

Interval A: augmented 4th

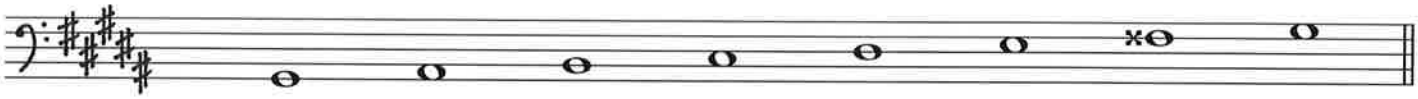
Interval B: perfect 5th

Interval C: major 2nd

b. Name the scale formed by every **second** semiquaver in bar 2. Chromatic scale on E

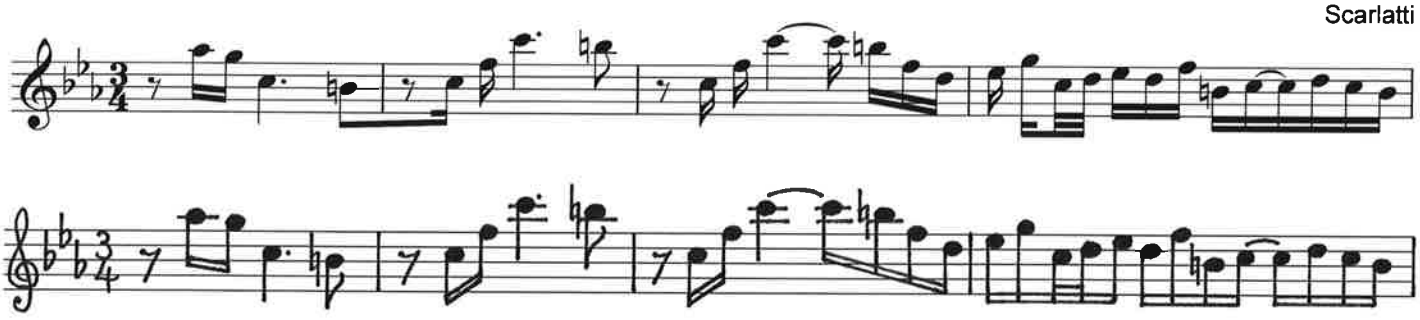
c. Rewrite the first six semiquavers of the extract at the same pitch using the alto clef.

2. Add the correct clef and key signature to this scale (there is only one possible answer):



3. Rewrite this extract with correct beaming of notes and rests (this is revision of Grade 3 stuff!).

Scarlatti



4. A double dot after a note makes it:

A: twice as long

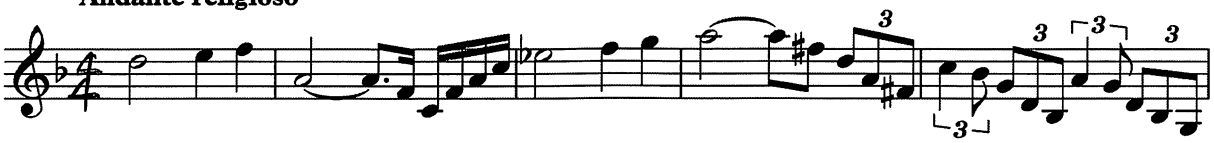
B: $1\frac{1}{2}$ times as long

C: $1\frac{3}{4}$ times as long

5. Here come a few things to do for this extract from a melody by Massenet:

Massenet

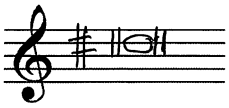
Andante religioso



★ Add the correct time signature

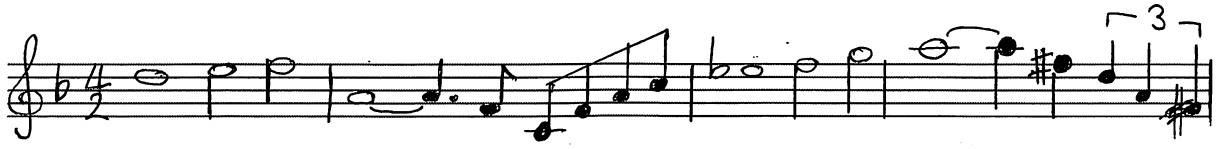
★ True or false: the notes of bar 4 make up a D minor triad. False

★ Write as a breve the enharmonic equivalent of the first note of bar 3.



★ How many semiquavers are in the tied note in bar 2? 11

★ Rewrite bars 1-4, using notes of twice the value. Write the new time signature. (Hint: only the bottom number of the time signature changes!)



6. Who wrote Mozart's Clarinet Concerto? Mozart - clarinet (bonus credit: for which instrument?)

7. **Andante** means:

dance-like ☐

at a walking pace ☑

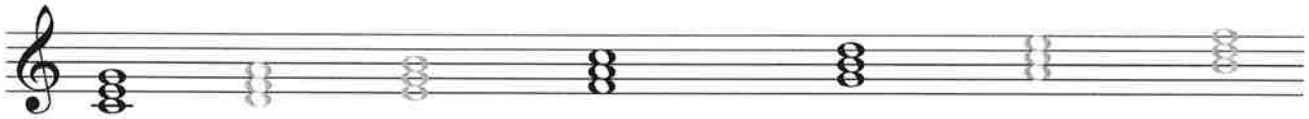
slowly ☐

broadly ☐

Triads

In Grades 1-3 we worked with the **tonic** triad, also known as chord I because it is built on scale degree no. 1. If we build a triad on scale degree no. 4, it is the **subdominant** triad (chord IV), and a triad on no. 5 is – you guessed it – the **dominant** triad (chord V).

Let's look at C major triads:

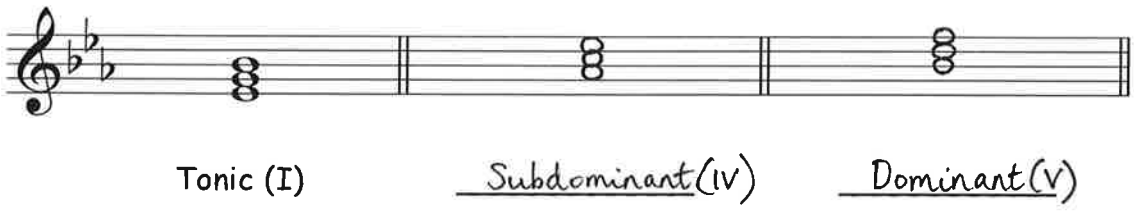


Tonic (I) Subdominant (IV) Dominant (V)

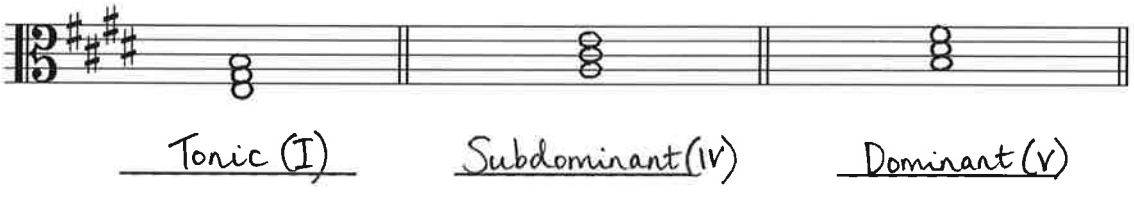
The chords on the tonic (I), subdominant (IV) and dominant (V) are known as the three **PRIMARY** triads. (Notice that we always use Roman numerals when referring to chords!)

DID YOU KNOW... All of these chords are in 'root position'. This means that the bottom note is the root of the chord, i.e. the scale degree the chord is built on.

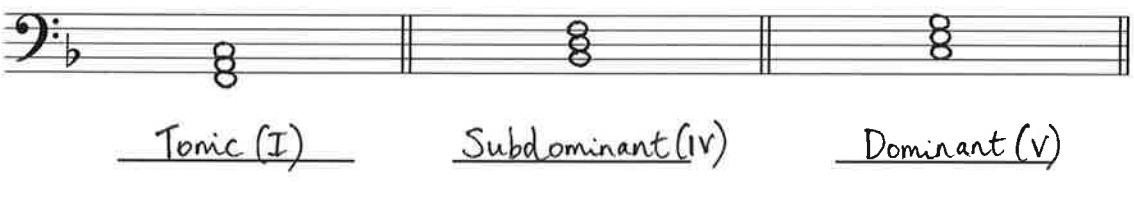
Write the three primary triads in the following **major** keys, then write the name and number of each chord underneath. (Watch out for clef changes!)



Tonic (I) Subdominant (IV) Dominant (V)



Tonic (I) Subdominant (IV) Dominant (V)



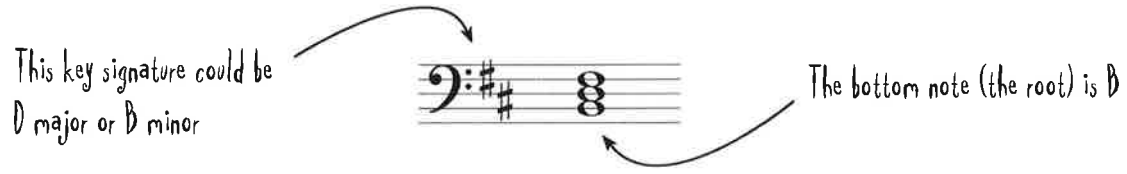
Tonic (I) Subdominant (IV) Dominant (V)

Naming Triads

Here is a typically worded exam question:

'Identify these triads by naming the key and describing them as tonic (I), subdominant (IV) or dominant (V).'

This means that your answer **must** be either I, IV, or V. If you end up with any other chord number as your answer it will be WRONG! (Which would be sad)



OK, here's the REALLY IMPORTANT BIT!

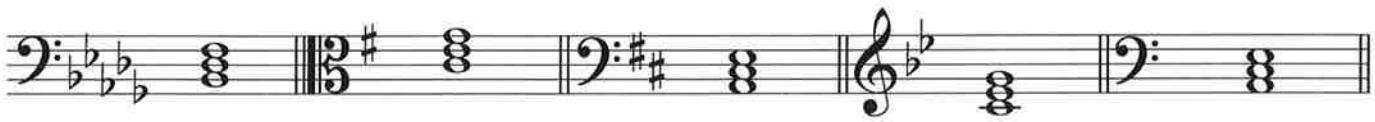
In D major, the note B is scale degree no. 6, so this would be chord VI.

In B minor, the note B is scale degree no. 1, so this would be chord I.

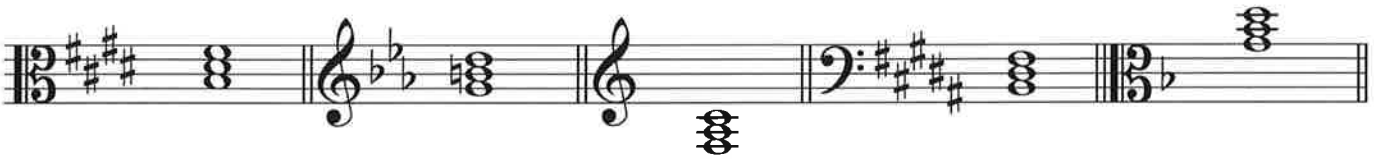
Which answer is correct? Remember... your answer must end up as I, IV, or V...

So the answer is chord I in B minor.

Name these key signatures and triads as I, IV or V.



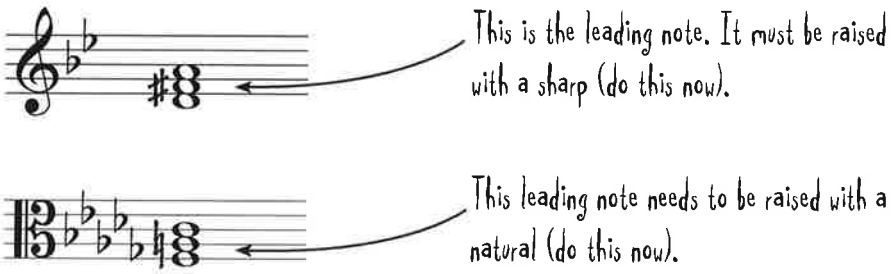
Key:	B♭ minor	G major	D major	G minor	A minor
Triad:	I	IV	V	IV	I



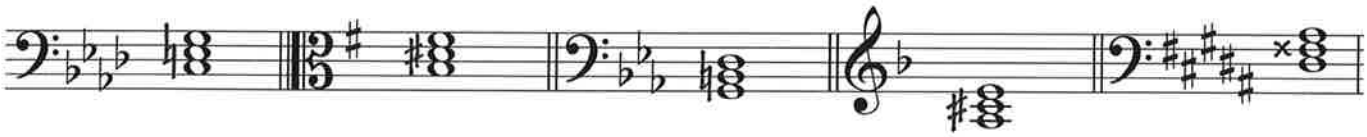
Key:	E major	C minor	C major	B major	D minor
Triad:	V	V	IV	I	IV

Chord V in Minor Keys

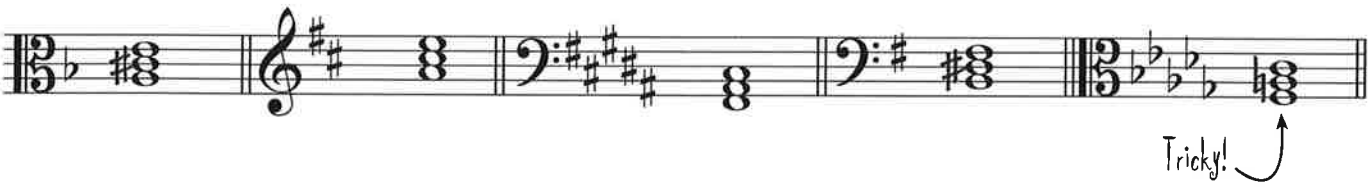
Chord V contains the leading note (7th note), and – as you know – in minor keys the leading note needs to be raised. Let's look at chord V in G minor and B♭ minor:



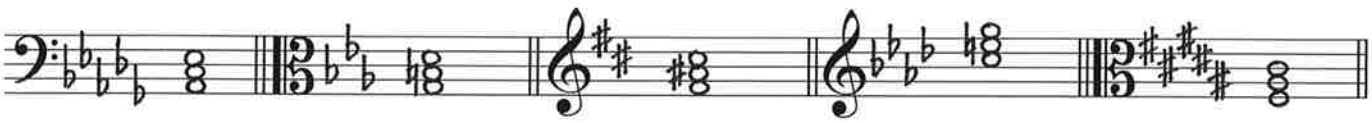
The following are all dominant triads in minor keys. Raise the leading note (middle note) of each chord by adding the correct accidental:



Some of the dominant triads below are from **major** keys, which means you don't need to raise the leading note! Work out which of these chords are from minor keys and raise the leading note with the correct accidental.



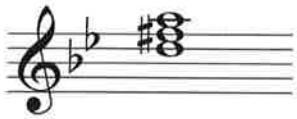
Write these **dominant** triads with key signatures (remember to raise the leading note in minor keys only)!



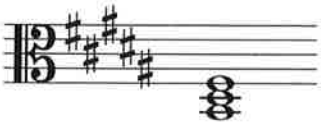
D♭ major	C minor	B minor	F minor	B major
dominant (V)	dominant (V)	dominant (V)	dominant (V)	dominant (V)

Terrific Triads

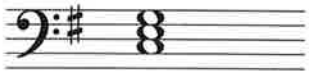
1. Name the following keys, then name each triad as either the tonic (I), subdominant (IV) or dominant (V) of that key.



Key: G minor
Triad: V



Key: B major
Triad: I

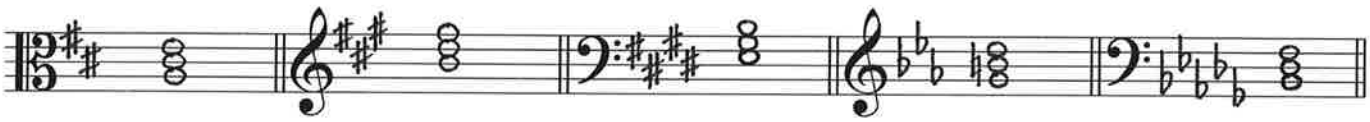


Key: G major
Triad: IV

2. When writing triads, we must take special care with: (circle correct answer)

A. Chord V in all keys
B. Chord V in minor keys only
C. Chords I, IV and V in minor keys

3. Write these triads in root position with key signatures.



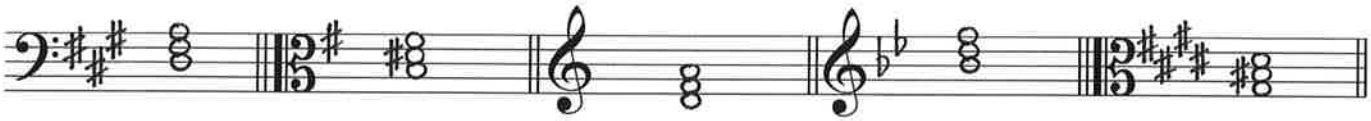
D major
dominant (V)

F♯ minor
subdominant (IV)

E major
tonic (I)

C minor
dominant (V)

B♭ minor
tonic (I)



A major
subdominant (IV)

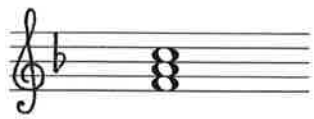
E minor
dominant (V)

A minor
subdominant (IV)

B♭ major
tonic (I)

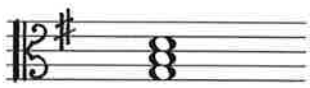
C♯ minor
dominant (V)

4. Here are three tonic triads. Choose a different clef and key signature for each one. Then name the keys you've created. (N.B. There are several different ways to complete this question!)



Key: F major

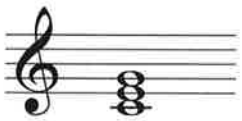
Key: A minor



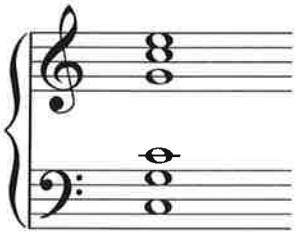
Key: G major

Chords

The notes of any triad can be used to form more complex looking chords. In Grade 4 we're concentrating on root position chords only. For example:



can become



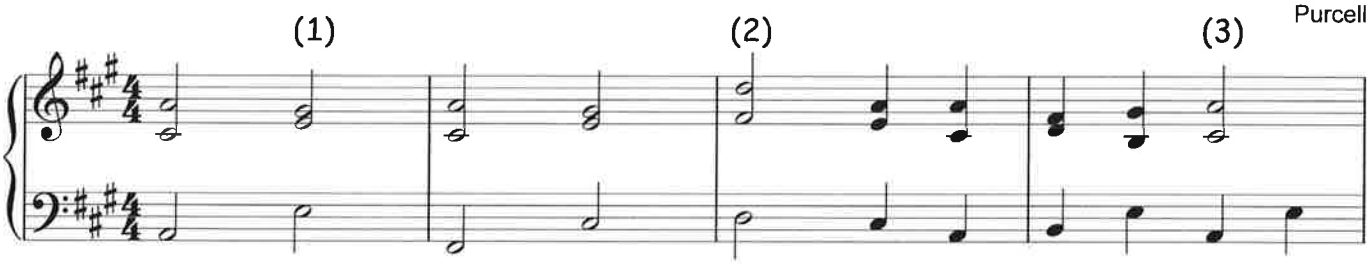
This chord consists of notes from the tonic triad

In a tonic chord, the notes of the triad can be used multiple times in any order, as long as the BOTTOM NOTE IS THE TONIC (scale degree no. 1)!

It is the same for subdominant and dominant chords. Chord IV will have scale degree no. 4 at the bottom and chord V will have scale degree no. 5 at the bottom. The upper notes may be in any order.

You'll be given some music with root position chords and will have to identify chords I, IV and V. This may seem complicated, but all you really need to do is look at the bottom note of the chord to see if it is scale degree 1, 4 or 5!

Let's try this one in A major. The chords to identify are labelled as (1), (2) and (3). (Don't let this numbering put you off – these are not the chord numbers! This is just the way you'll see it in your exam.)



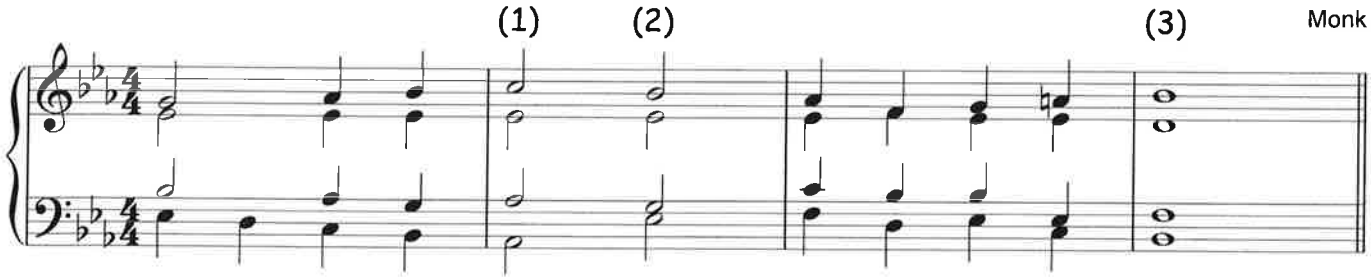
Which scale degree is the bass note at (1) ? 5 So this is chord V

Which scale degree is the bass note at (2) ? 4 So this is chord IV

Which scale degree is the bass note at (3) ? 1 So this is chord I

REMEMBER... In Grade 4, all of the chords are in root position. So even though the notes are spread out over 2 (or more!) staves, you only need to look at the lowest note. Pretty conveninent, don't you think?

Here are some more examples. Identify the numbered chords with Roman numerals as the tonic (I), subdominant (IV) or dominant (V).

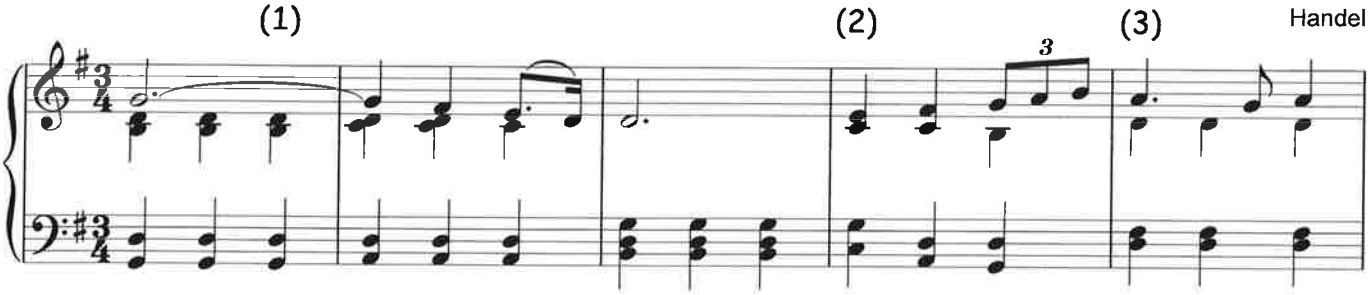


Key: E♭ **major**

Chord (1): IV

Chord (2): I

Chord (3): V

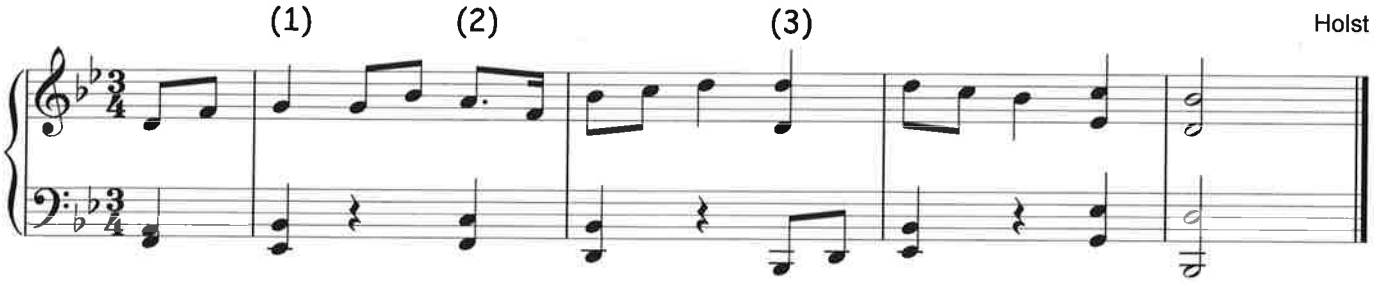


Key: **G major**

Chord (1): I

Chord (2): IV

Chord (3): V



Key: B♭ **major**

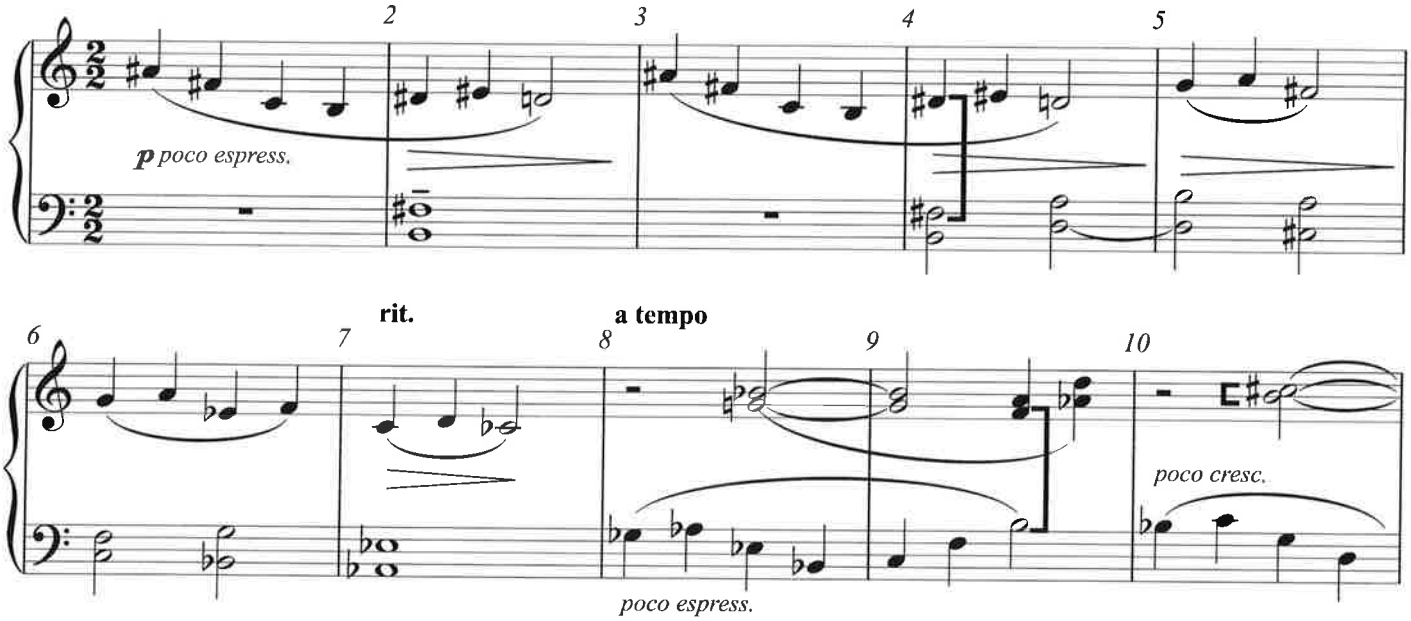
Chord (1): IV

Chord (2): V

Chord (3): I

Rather Important Test

1. Study this section of a piece by Bartók and answer the questions below. /10



a) Explain the following terms:

poco espress. a little expressive

rit. ritenuto - immediately slower

a tempo return to former speed

b) What is the name of the sign on the bass chord in bar 2? tenuto (hold for full value of note)

c) How many perfect 5ths are there in the left-hand (bass) part? 4

d) What is the meaning of the time signature? simple duple - two minim beats per bar

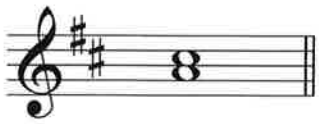
e) What is another way of writing this time signature? ¢

f) Name the intervals (by number and type) marked with vertical brackets:

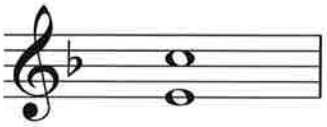
Bar 4: major 6th Bar 9: diminished 5th Bar 10: major 2nd

2. Here is a short excerpt by Wagner. Insert the correct time signature and draw a bracket over seven consective notes that form a chromatic scale. /2

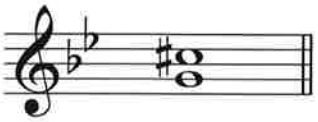
3. (a) Describe fully (e.g. minor 3rd, perfect 5th) each of these harmonic intervals: /10



major 3rd

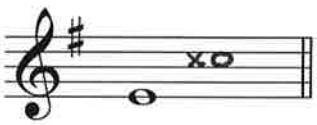


minor 6th

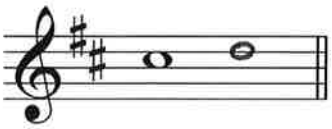


augmented 4th

(b) *After* each of these notes write a *higher* note to form the named melodic interval.

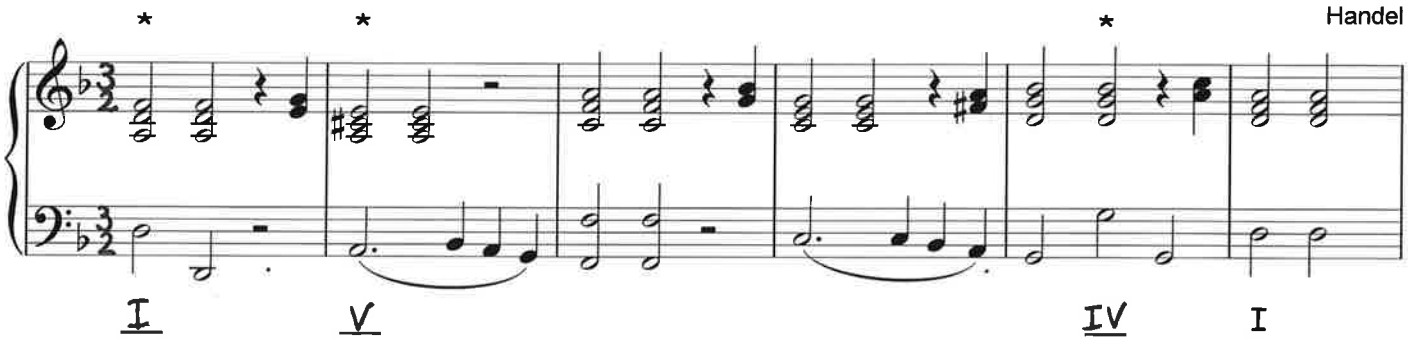


augmented 6th



minor 2nd

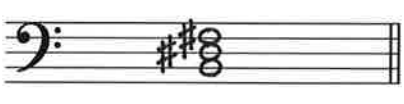
4. Insert the correct time signature for this excerpt, and identify the chords marked with an asterisk. (Hint: the last chord is done for you) /4



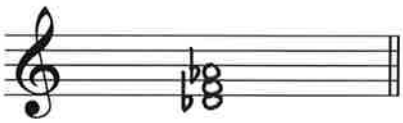
5. This maths question relates to the left hand (bass) part of the example above: /3

(Value of rest bar 1) + (Value of first note bar 4) x (Number of books in Harry Potter series) = 12

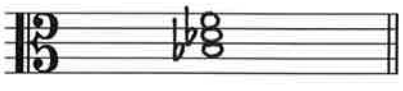
6. Write these triads using accidentals instead of a key signature. /6



E major, V



D♭ major, I



F minor, IV

Total: /35

Orchestral Instruments

In your exam you're expected to know a few facts about the most common orchestral instruments. The tables below are designed to help, but there is LOADS of information on the internet about this. It's a great idea to read widely about the way the sound is produced and what material each instrument is usually made of.

Here are four tables, each featuring a different section of the orchestra. **The instruments in each section are listed from the highest sounding to the lowest sounding.**

STRINGS

Instrument (highest to lowest)	Usual clef	Common terms and signs	Interesting facts about strings
Violin		*con sordino*: play with mute *sul ponticello*: play on or near the bridge V up bow down bow *arco*: with the bow *pizzicato*: pluck the strings *sul G*: play on the G string	The bow is drawn across the strings to make them vibrate and produce sound Double bass music is written an octave higher than it sounds The full name for cello is actually 'violoncello'
Viola			
Cello			
Double bass			

WOODWIND

Instrument (highest to lowest)	Usual clef	Common terms and signs	Interesting facts about woodwinds
Piccolo		Flutter tonguing , (breath mark)	Air is blown across or into the mouthpiece to make the column of air vibrate The piccolo sounds an octave higher than written Flute and piccolo are the only non-reed instruments The saxophone is a woodwind instrument but is not usually in an orchestra
Flute			
Oboe			
Clarinet			
Bassoon			

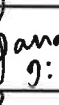
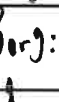
BRASS

Instrument (highest to lowest)	Usual clef	Common terms and signs	Interesting facts about brass
Trumpet		*con sordino*: play with mute ***fp*** *(forte-piano)*: loud then immediately soft	Brass and strings are the only sections that use mutes The horn is the only brass instrument included in a wind quintet (with the four woodwinds listed opposite) The tuba is also known as the bass tuba
Horn			
Trombone			
Tuba			

PERCUSSION

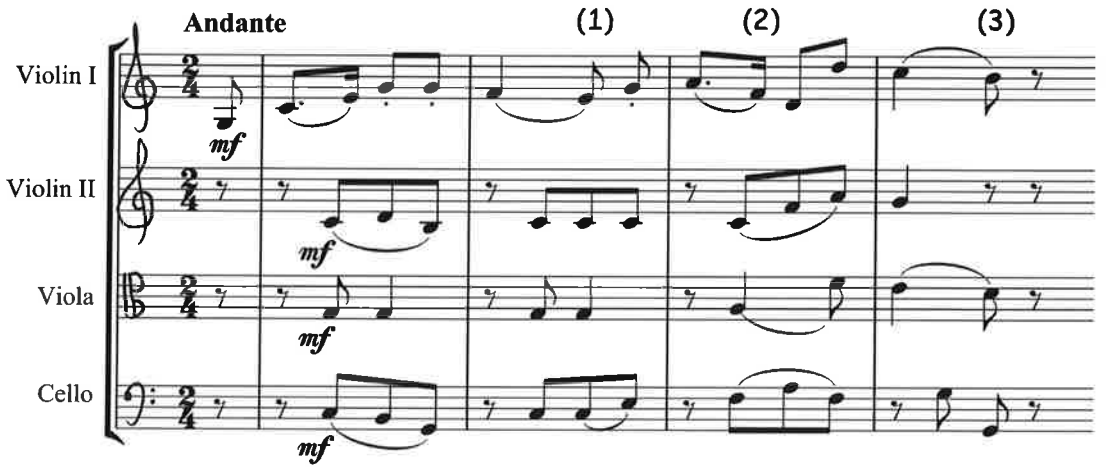
Instrument (highest to lowest)	Usual clef	Common terms and signs	Interesting facts about percussion
Timpani		Roll (like a trill)  (unpitched notehead)	Many percussion instruments are struck with sticks or mallets (or against each other, as with cymbals) Other pitched percussion instruments commonly found in the orchestra are xylophone, marimba and glockenspiel
Side drum	n/a		
Bass drum	n/a		
Triangle	n/a		

There are quite a few orchestral instruments not listed on this page! See if you can research some facts about four other instruments, and list them in this table:

Instrument (highest to lowest)	Usual clef	Orchestral family	Common terms and signs	Interesting fact
Euphonium		Brass	'with mute'  (slur)	Has a similar range to cello, and the name means 'sweet sounding'
Harp		Strings	F♯, C♯, A♭ etc... (to show pedal changes)	Concert harps have a range of around six and a half octaves
Bass Clarinet		Woodwind	 (breath mark)	Bass clarinets are based on a design by Adolphe Sax, who invented the saxophone
Glockenspiel		Percussion	'let ring'	Glockenspiels sound two octaves higher than the written notes!

Instruments and Other Things

The following extract is from a Mozart string quartet. Insert the correct clefs!



Now name each numbered chord above. Remember you are looking at all four parts.

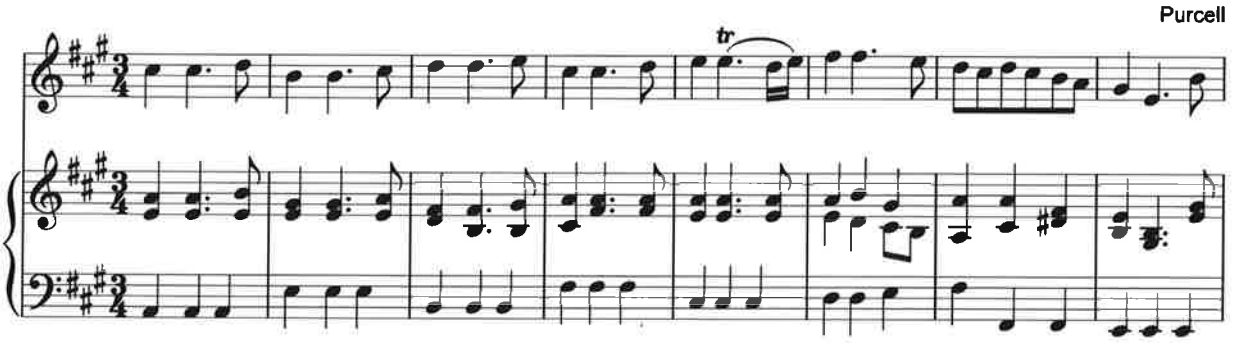
Key: **C major**

Chord (1): C major (I)

Chord (2): F major (IV)

Chord (3): G major (V)

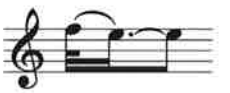
The next piece is written for a solo instrument with piano accompaniment. Name three instruments that could play the top part: Violin, flute, trumpet



Name the key of the extract above: A major.

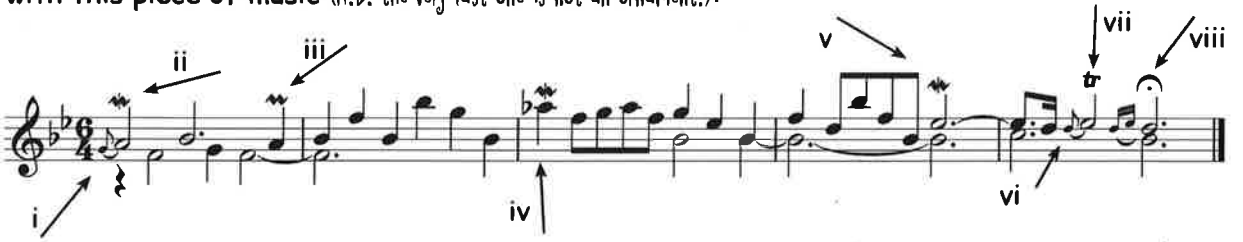
Ornaments

In Grade 4 you have to know about the standard ornaments used in music. You have most likely come across a few of these in the pieces you've played!

Ornament	Name	Description	Actual Sound
	Upper mordent	Quick alternation with the note above	
	Lower mordent	Quick alternation with the note below	
	Trill (or shake)	Rapid continuous alternation with the note above (or another specified note)	
	Acciaccatura (or 'crushed note')	Fast note/s played with or just before the main note	
	Appoggiatura* (or 'leaning note')	Occurs on the beat and usually takes half or two-thirds of the value of the main note	
	Turn	A rapid four-note motif: note above/main note/note below/ main note	

*The appoggiatura is the only ornament that has any rhythmic value of its own.

In your exam you will have to identify and name any of the ornaments listed above. Try it with this piece of music (N.B. the very last one is not an ornament!):



i Appoggiatura ii Lower mordent iii Upper Mordent iv Lower Mordent

v Lower Mordent vi Appoggiatura vii Trill viii Pause!

(and there are also 'grace notes' – multiple

Ornaments and Stuff

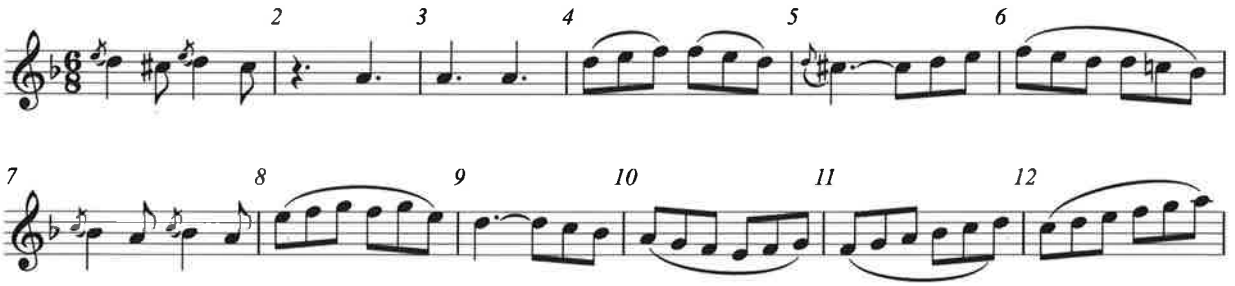
There are four ornaments in the following extract from a piece by C.P.E. Bach. Can you find and name them? (Hint: three of them are on a single note!!)

1. Acciaccaturas 2. Turn 3. Upper Mordent 4. Appoggiatura

Just for fun, find out the rhythm name of the last two notes in bar two (it has eight syllables.!):
Hemidemisemiquavers

Study the music below by d'Anglebert. How many lower mordents are there? 4 How many upper mordents? 4 Now insert the time signature and missing bar-lines.

Here is one more excerpt, by Gluck. Answer the questions below.



What's the difference between the ornaments in bar 1 and the ornament in bar 5? (acciaccaturas). In ba
Ornaments in bar 1 are played before the note (appoggiatura).
they are played on the beat
If the ornament in bar 5 lasts for two quavers, how long does the C♯ last? One quaver
Name two keys that share this key signature: F major and D minor

Terms

Notice how this page is not called '**Italian** Terms'? That's because there are some FRENCH terms to learn in Grade 4 as well as Italian! (Lucky you) Remember, you need to know these **in addition to** all the terms you learned in Grades 1–3. Find them all at **www.blitzbooks.com**

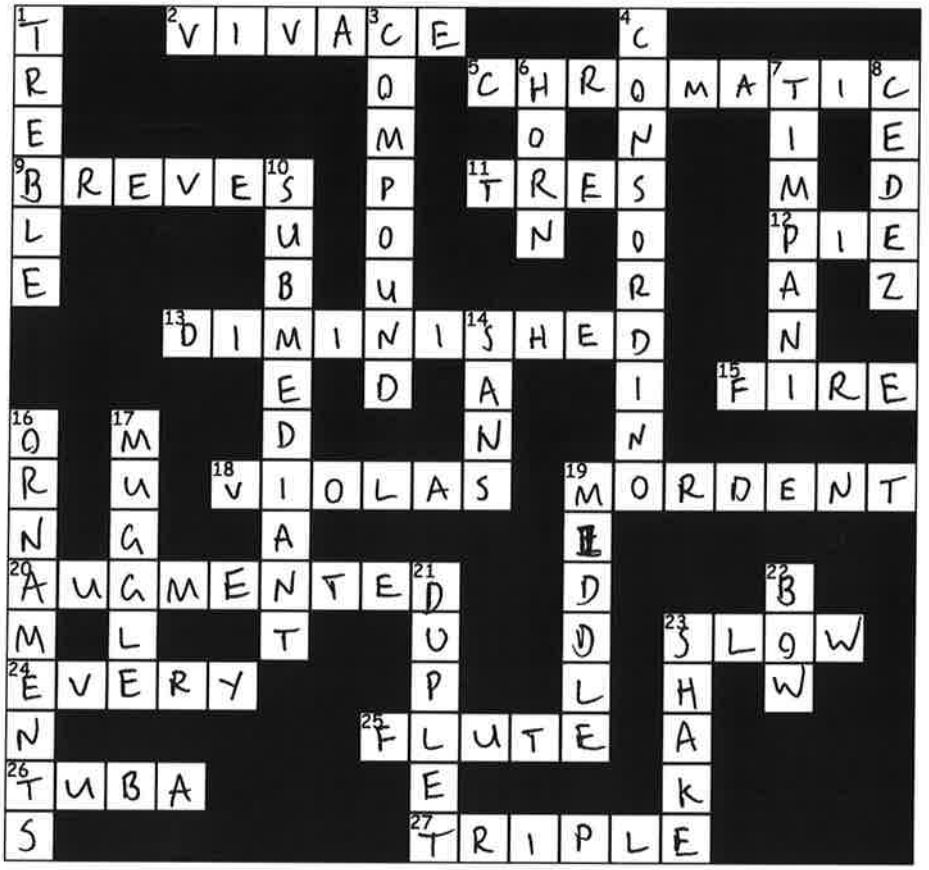
Italian

affettuoso	-	tenderly
affrettando	-	hurrying
amabile	-	amiable, pleasant
appassionato	-	passionately
calando	-	getting softer and slower
cantando	-	in a singing style
come	-	like, similar to
facile	-	easy
fuoco	-	fire
giusto	-	exact (e.g. 'tempo giusto' = exact time)
l'istesso tempo	-	at the same speed
morendo	-	dying away
niente	-	nothing
nobilmente	-	nobly
perdendosi	-	dying away, losing sound
presto possibile	-	as fast as possible
quasi	-	like, resembling
sonoro	-	resonant
sopra	-	above
sotto voce	-	'below voice'; in an undertone
veloce	-	swift

French

a	-	to, at
anime	-	animated
assez	-	enough
avec	-	with
cédez	-	yield, slow down
douce	-	sweet
doucement	-	sweetly
en dehors	-	bring out the sound
en retenant	-	hold back the tempo
et	-	and
légèrement	-	lightly
lent	-	slow
mais	-	but
moins	-	less
modéré	-	at a moderate speed
non	-	not
peu	-	little
plus	-	more
presser	-	hurry, go faster
ralentir	-	slow down
retenu	-	held back
sans	-	without
très	-	very
un, une	-	a, one (e.g. 'un peu' = a little)
vif	-	lively
vite	-	fast, quick

Crossword



Across

2. Italian for 'swift'
5. Scale consisting entirely of semitones
9. Notes worth two semibreves
11. French word meaning 'very'
12. Hot food encased in pastry (not essential Grade 4 knowledge)
13. Type of interval one semitone smaller than perfect
15. English meaning of 'fuoco'
18. Music for _____ is written in alto clef
19. Name this ornament: 𝆔
20. Type of interval one semitone larger than major
23. Meaning of French term 'lent'
24. Do _____ page in this workbook to blitz your exam!
25. Highest instrument in a wind quintet
26. Lowest instrument in the brass family
27. $\frac{9}{16}$ is compound_____ time

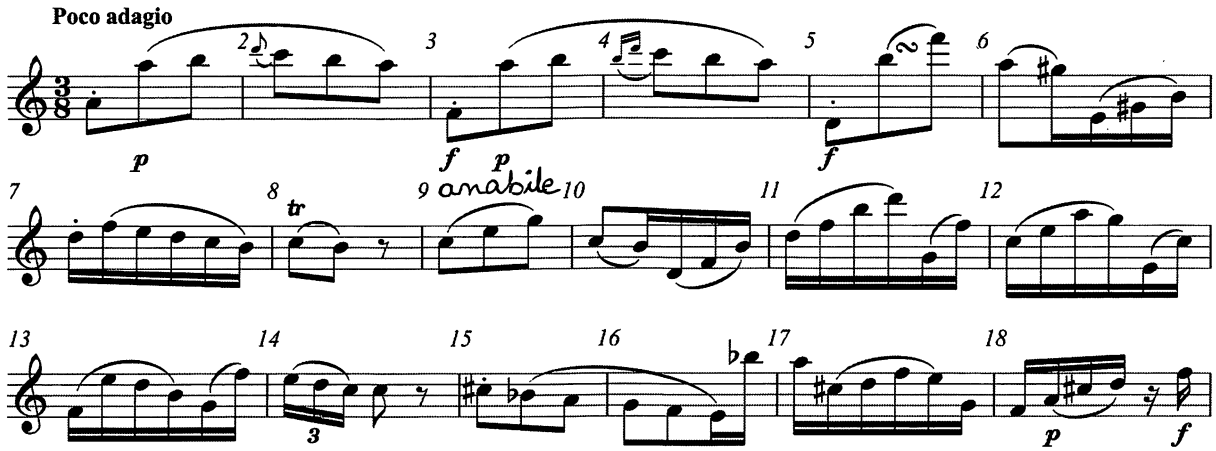
Down

1. Clef normally used by the oboe
3. Type of time containing dotted beats
4. Italian term that strings and brass players see when asked to play with mute
6. Brass instrument that features in wind quintets
7. Pitched percussion instrument
8. French term equivalent to 'ritardando'
10. Technical name for scale degree no. 6
14. French word for 'without'
16. General name for signs indicating decorative added notes
17. Person with no magical powers (e.g. in Harry Potter)
19. The leading note is the _____ note of the dominant triad (in root position)
21. Two notes played in the time of three
22. This is pulled across the strings of stringed instruments to make them vibrate
23. Another name for 'trill'

Use Your Skills

It's time to put all your knowledge to the test. You'll be applying pretty much all of the skills you've learned in this book over the next few pages! Study each excerpt and answer the questions that follow.

C.P.E. Bach



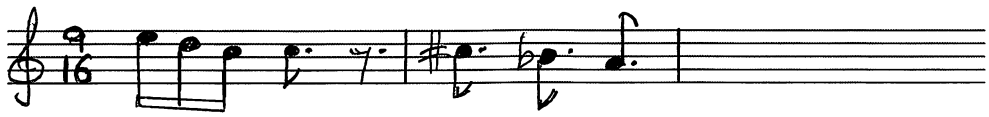
★ The key is A minor.

★ What is the letter name of the highest note? F And the technical name? Submediant

★ What is the meaning of the tempo indication? A little slowly

★ How many bars contain ornaments? 4 Name the ornament used in bar 5. turn

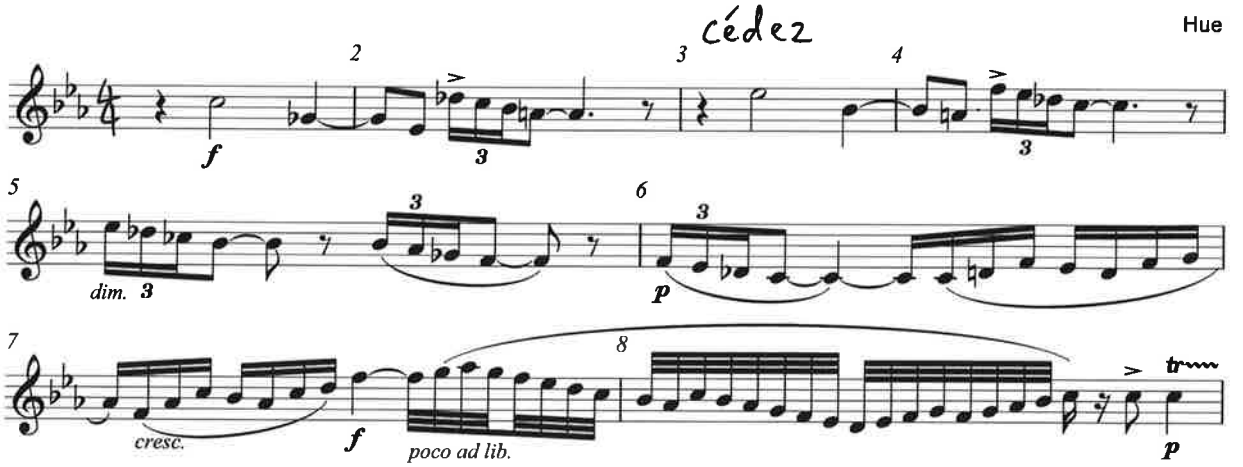
★ Rewrite bars 14 and 15 using a compound time signature, keeping the sound the same.



★ True or false: this music was written by J.S. Bach's brother. False

★ Add an Italian term at bar 9 that means 'to play in an amiable, pleasant style'.

★ Name two differences between bars 1-2 and 3-4. ① Different beginning notes (A, then F) ② Different Ornaments (appoggiatura then double grace notes) [③ Different dynamics]

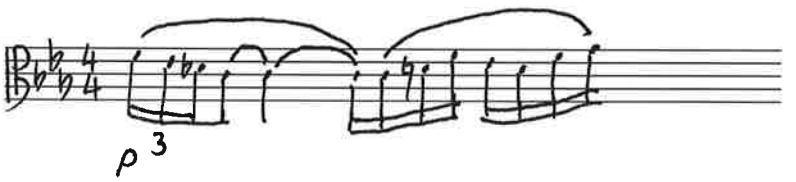


★ Add the time signature.

★ What does '*poco ad lib.*' mean? A little freely

★ Name the ornament in the last bar. trill

★ Rewrite bar 6 in the alto clef, keeping the pitch the same. Write the key signature.



★ How many bars contain triplets? 4 What is the value, in quaver beats, of each of these triplets? 1

★ Write as a breve the enharmonic equivalent of the last note of bar 1.

★ Circle two possible instruments that could play this music:

timpani (**violin**) **cello** **triangle** (**flute**)

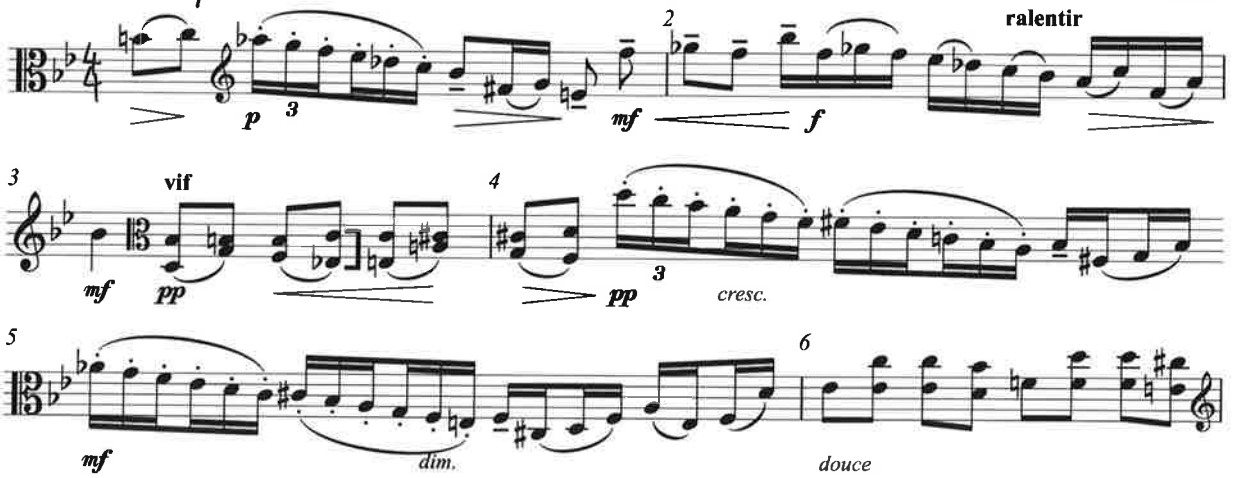
★ Name two keys that share the key signature of this excerpt: E♭ major, C minor

★ True or false: bar 8 contains the only demisemiquavers in the piece. False

★ Add a French term in bar 3 that means 'to relax the speed'.

Presto possibile

Reger



★ Insert the missing time signature.

★ Name the stringed instrument for which this piece is most likely written: Viola

★ Name and explain the sign over the semiquaver triplets in bar 1. Slur, which indicates that the notes, even though they are 'staccato', sh be played in one 'bow'.

★ Give the English meaning of the French terms in this extract:

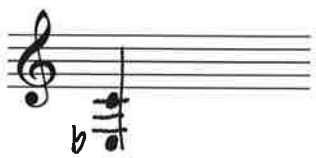
ralentir Slow down

vif Quick; lively

douce Sweetly

★ Why do you think bar 2 is written in the treble clef? To reduce ledger lines.

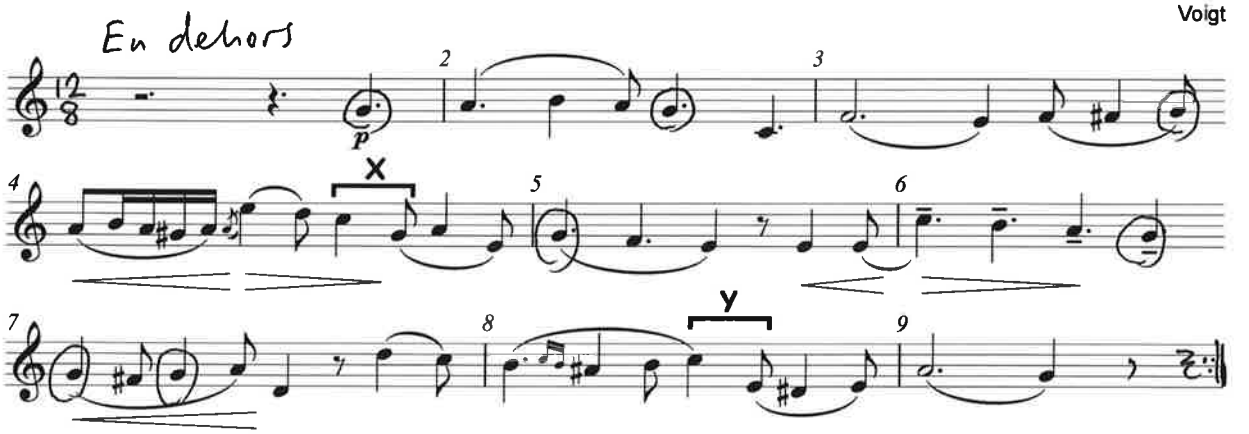
★ Rewrite the bracketed interval in bar 3 in the treble clef, then name the interval.



Name: Major 6th

★ Add an Italian tempo marking that means 'to play as fast as possible'.

★ H_2O is commonly known as Water ☺ (not strictly part of the Grade 4 syllabus)



★ Underline two possible instruments that could play this music:

double bass **side drum** **trumpet** **tuba** **violin**

★ Insert the correct time signature.

★ What do the signs on each note in bar 6 mean? ('Tenuto') Sustained

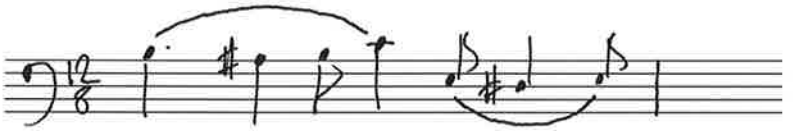
★ The notes in bar 7 all belong to the key of G major.

★ Add the missing rests in bar 9.

★ Assuming the original key is C major, circle all the dominant notes in this passage.

★ Name the ornament in bar 4. Acciaccatura

★ Ignoring the ornament, rewrite bar 8 an octave lower using the bass clef.



★ Describe the two melodic intervals marked with a bracket and labelled X and Y:

X: Diminished 4th (did you see the accidental earlier in the bar???)

Y: Minor 6th

★ True or false: theory books should not contain jokes. False!

★ Add a French term to show that this melody should be brought out, i.e. played prominently.

★ Add a sign to show that the melody should be repeated.

Grade 4 Theory Test Paper (ABRSM)

At the end of the How to Blitz! ABRSM Theory Grade 4 workbook (2018 edition), there is a test paper which has been completed with MANY wrong answers. The following test paper is the same as the workbook example. Once you've marked the version in the workbook, do this test paper yourself and see if you can get 100%!

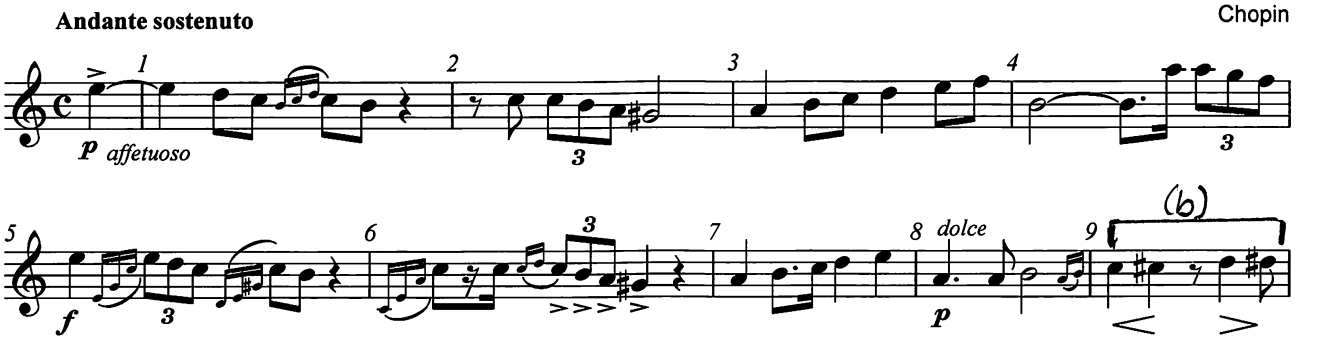
★★★★★★★

Theory Paper Grade 4

Time allowed: 2 hours

TOTAL MARKS 100

1 Look at this extract and then answer the questions below. 15



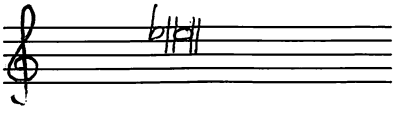
a) (4)

sostenuto means:		*affettuoso* means:	
slowly	☐	with affection	☑
slurred	☐	dance-like	☐
sustained	☑	comically	☐
somberly	☐	playfully	☐

b) Draw a bracket over four consecutive notes that form a chromatic scale. (2)

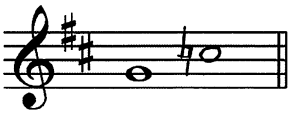
c) How many triplets are there in this passage? ....4.... (2)

d) Write as a breve the enharmonic equivalent of the last note. (4)

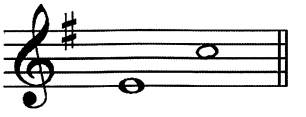


e) Name and explain the signs under the triplets in bar 6. Accent the note (3)

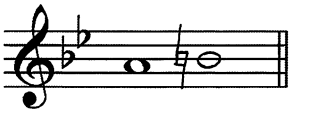
2 *After* each of these notes write a *higher* note to form the named melodic interval. 10



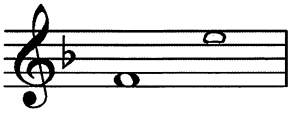
perfect 4th



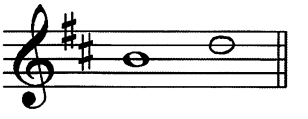
minor 6th



major 2nd

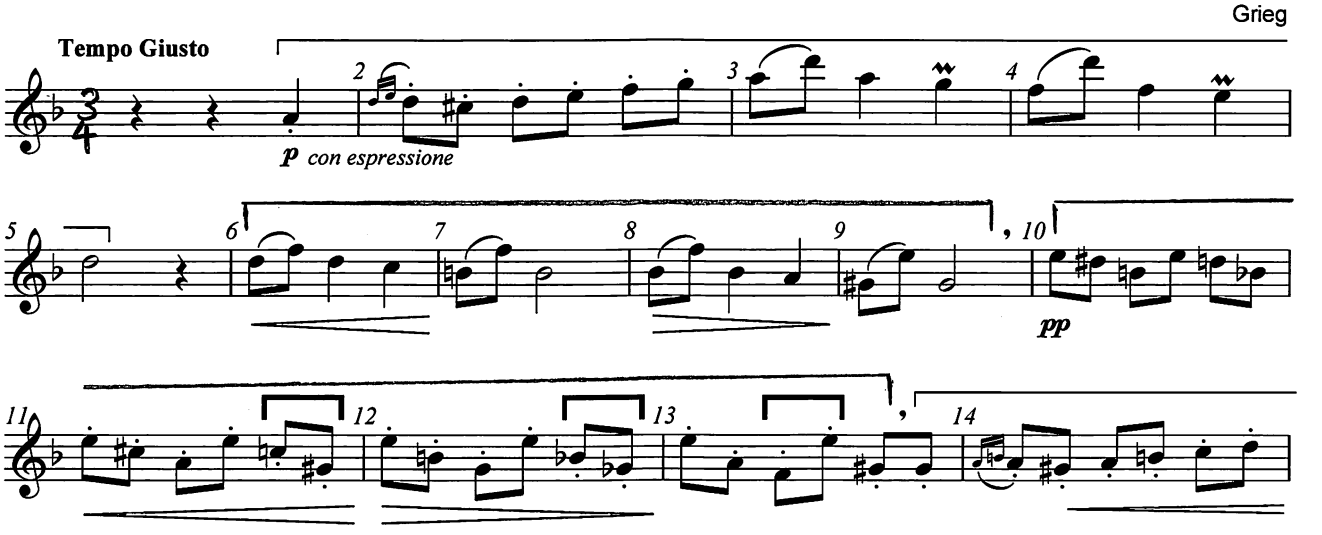


major 7th



minor 3rd

3 Study this piece of music and answer the questions below. 35

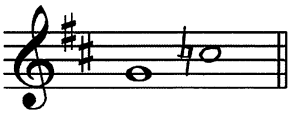


a) Insert the correct time signature. (2)

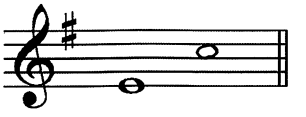
b) (4)

Tempo giusto means:		*con espressione* means:	
a little slower	☐	with force	☐
a little faster	☐	speedily	☐
in strict time	☑	with a light touch	☐
march-like	☐	expressively	☑

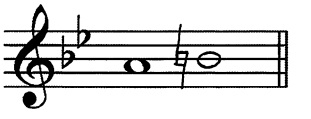
2 *After* each of these notes write a *higher* note to form the named melodic interval. 10



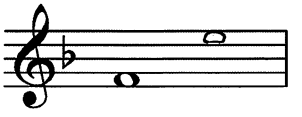
perfect 4th



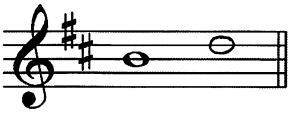
minor 6th



major 2nd

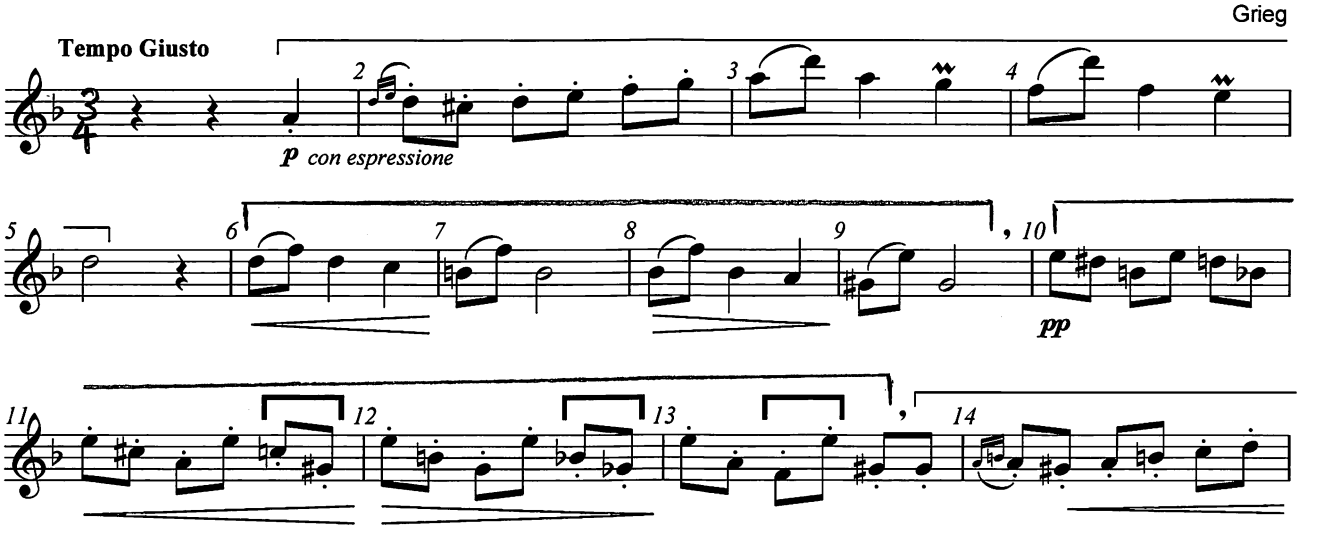


major 7th



minor 3rd

3 Study this piece of music and answer the questions below. 35



a) Insert the correct time signature. (2)

b) (4)

Tempo giusto means:		*con espressione* means:	
a little slower	☐	with force	☐
a little faster	☐	speedily	☐
in strict time	☑	with a light touch	☐
march-like	☐	expressively	☑

i) Answer True or False to the following statements: [4]

Tubas are the highest-pitched brass instruments. ....False....

The term 'con sordino' only applies to strings. ....False....

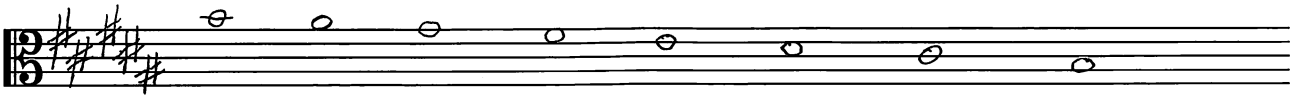
'Arco' is a term you would see after 'pizzicato'. ....True....

The timpani is a pitched percussion instrument. ....True....

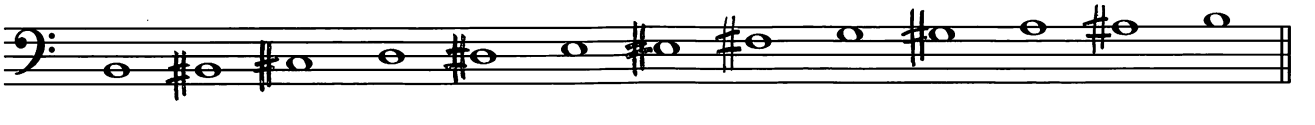
ii) Name a standard orchestral woodwind instrument that uses the bass clef. [1]

....Bassoon....

4 a) Write the key signature of B major and then one octave descending of that scale. Use semibreves. [10]

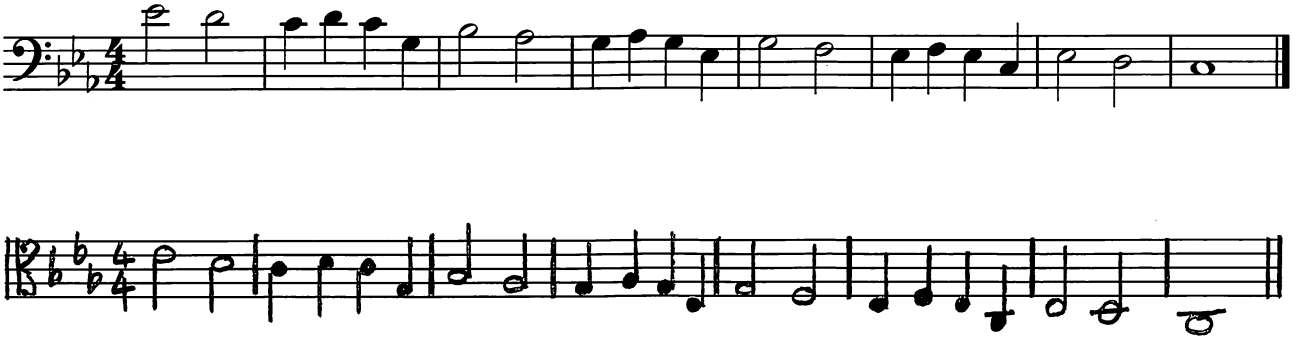


b) Add all necessary sharp, flat or natural signs in order to make a chromatic scale beginning on the given note.

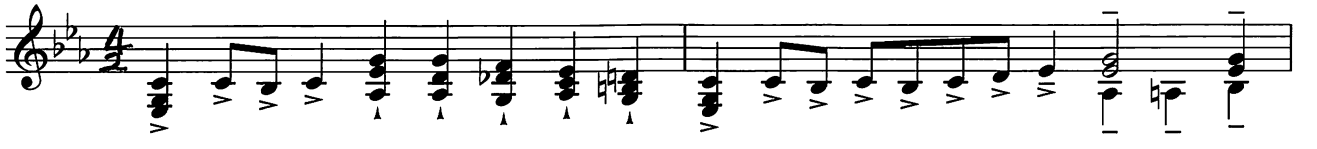


5 Rewrite this melody in the alto clef so that it sounds one octave higher. (10)

Faure



6 Look at this music by Bartok and answer the questions below. (5)



a) Name and explain three types of articulation used.

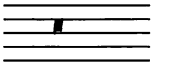
Accent - accent the note

Wedge - super-staccato

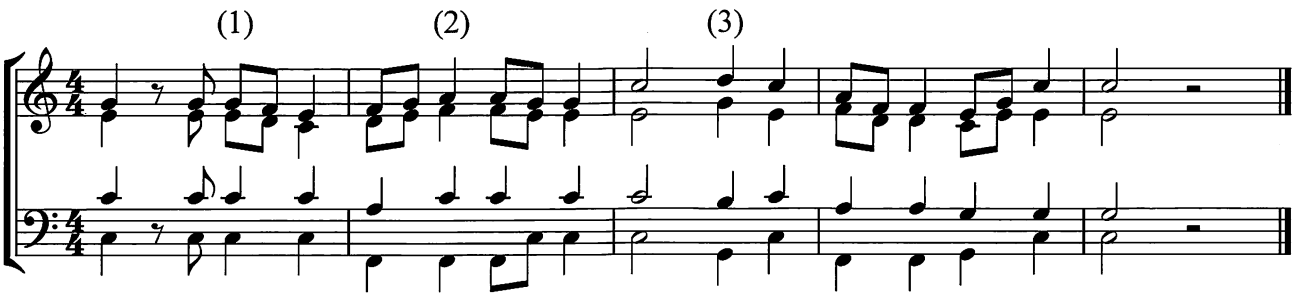
Tenuto - slight pressure

b) Insert the correct time signature.

c) Write the rest that would fill an entire bar in this time signature.



7 (a) Name each of the numbered chords as tonic (I), subdominant (IV) or dominant (V). The key is C major. 15



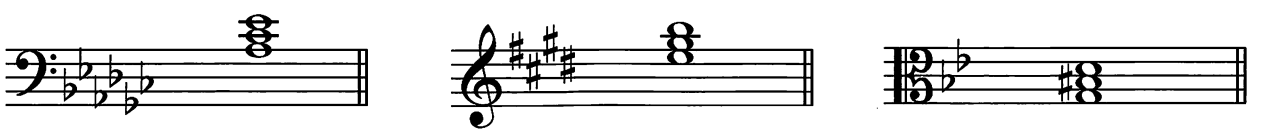
Chord:

(1) Tonic

(2) Subdominant

(3) Dominant (9)

(b) Identify these triads by naming the key and describing them as I, IV or V.. (6)



Key: $G^{\flat}$ major E major G minor

Triad: II I V