

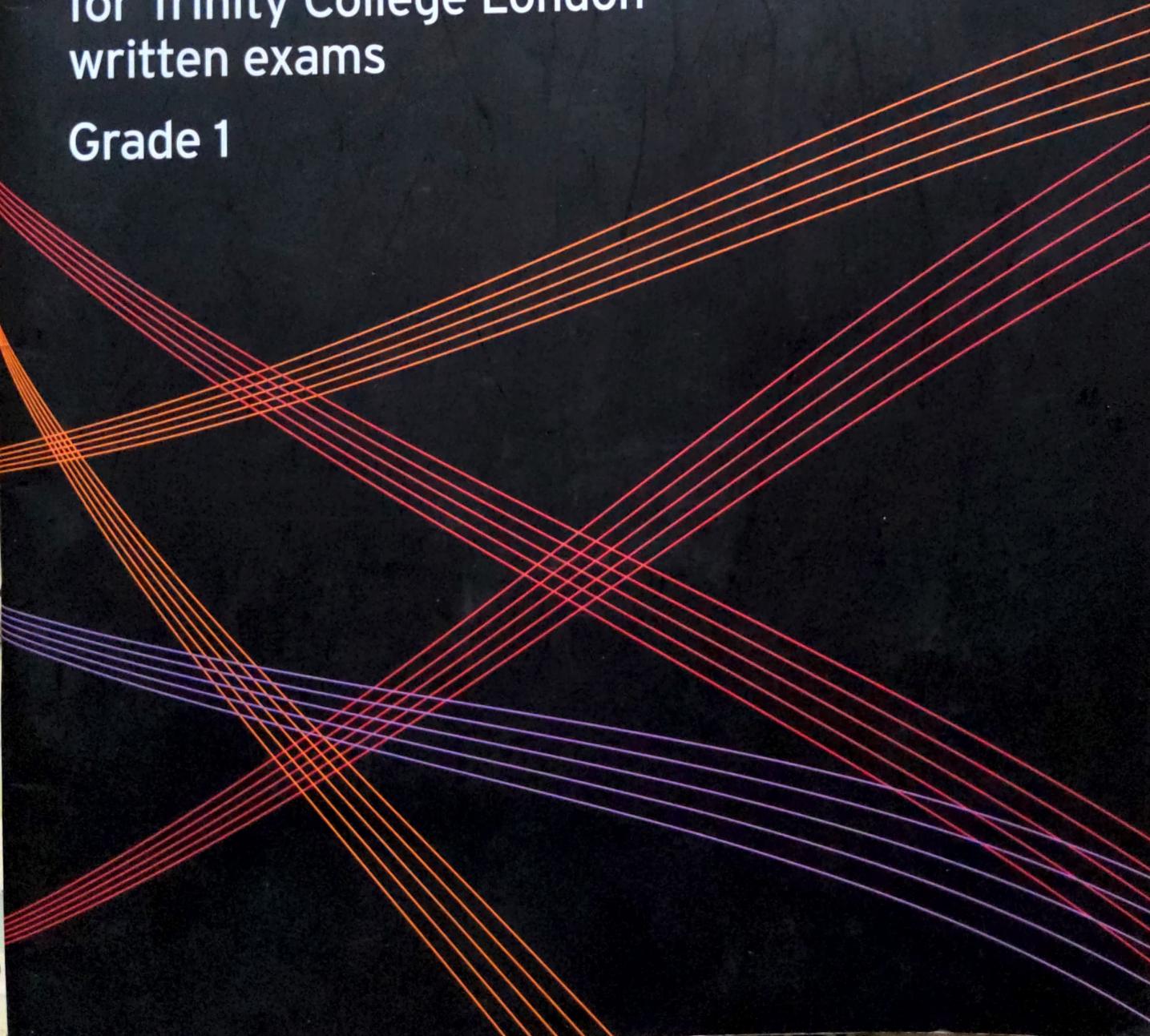
TRINITY
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Theory of Music Workbook

for Trinity College London
written exams

Grade 1

Includes
sample exam
paper



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Theory of Music Workbook

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Grade 1

by Naomi Yandell

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Introduction

Why write down music?

If you read a book you are reading another person's thoughts. If you play music you are playing another person's **musical** thoughts. People write books and music so that they can share their ideas.

Learning to read and write music is important because it helps musicians to play what is written down quickly and easily. Having said that, some brilliant musicians have never learned to read music. They play by ear. That's great, but if you want to play in bands and orchestras, or to write your own music, you need to learn to read and write music.

Using this workbook

The writing in the boxes  tells you:

- About the music that you sing, or play on your instrument
- What you need to know to pass your Trinity College London Grade 1 Theory of Music exam

Doing the tasks

- Use a pencil with a sharp point and a fairly soft lead so that you can easily rub out what you have written if you need to
- Be careful to be accurate with musical notes and signs – this will make a difference to your marks because the examiner must be able to read what you have written
- Read through the boxes to make sure you understand how to do the tasks and ask for help if you need it
- The first task in each section has usually been done for you **in red** to show you what to do
- Use the pictures of the piano keyboards, including the one on page 53. They are there to help you, even if you do not play a keyboard instrument
- **Always try to play, sing or tap the music you write.** This is a very important part of learning, and will help you 'hear' what you write in your head. It will help you in the exam when you have to work in silence

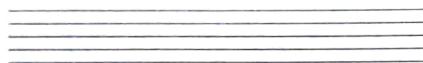
What comes next?

When you have finished this book try some sample papers. You can purchase them from www.trinitycollege.com/shop. You will then be ready to ask your teacher to enter you for the Grade 1 Theory of Music exam.

The stave



Music is usually written on a set of five lines called a **stave**.



Handy tip!

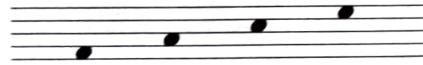
Note-heads
are oval,
not round
in shape.



The **note-heads** (the oval-shaped dots shown below) can be put either on the lines, like this:



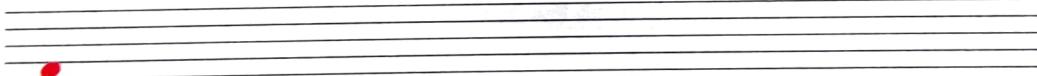
Or in the spaces between the lines, like this:



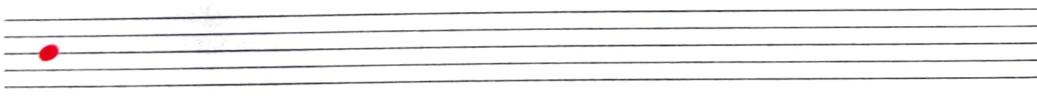
- 1 Write a note-head on every line.
Leave gaps between the notes as shown in the examples above.



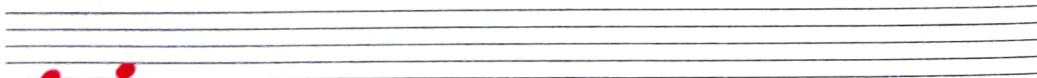
- 2 Write a note-head in every space.



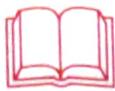
- 3 Write three note-heads on the third line up from the bottom.
Then write three note-heads in the first space.



- 4 Write a note-head on every line and in every space.

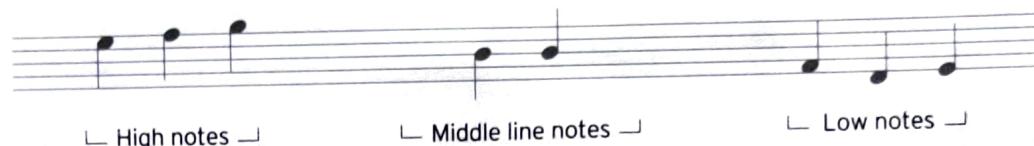


Writing high and low notes



High notes are written near the top of the stave and **low notes** near the bottom. The lines coming from the note-heads are called **stems**.

As a general rule, if the notes are high the stems go down and if the notes are low the stems go up. The middle line is usually the only line where a stem can go up or down. This makes the music easy to read.



Keyboard players will know that on the keyboard high notes are usually played with the right hand and low notes with the left.



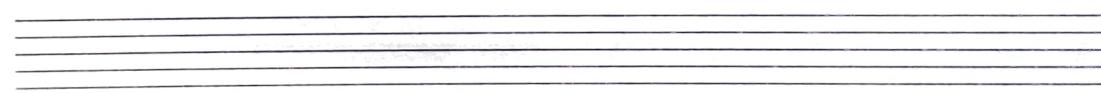
- 1 Add a stem to each note-head. Place each one carefully and keep the length of the stems the same as shown in the examples above.



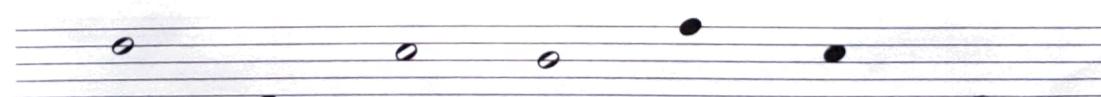
- 2 Add a stem to each note-head.



- 3 Write five high notes and five low notes using note-heads and stems.



- 4 Add a stem to each note-head.



Did you know?

Some note-heads are solid black and some are not.

Treble and bass clefs

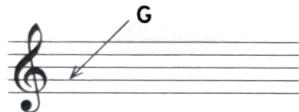


Did you know?

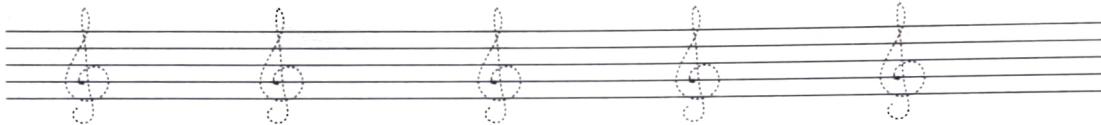
People named notes using letter names as far back as the time of the Ancient Greeks.

To show exactly which high or low sound to play, each sound has a name. The letters used to name notes are A B C D E F G. They repeat themselves over and over again – higher and higher.

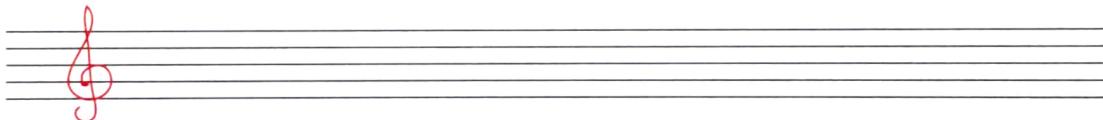
A **treble clef** (or G clef) is used for high notes. The little curved line in the middle of the clef curls around the second line where the note G sits:



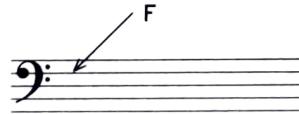
- 1 Write over the dotted lines to make treble clefs. Draw them as one continuous line.



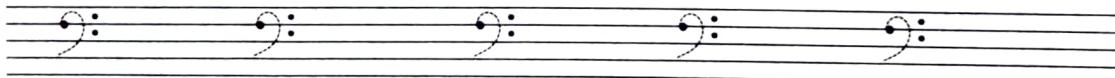
- 2 Write five treble clefs. Check that the curved line in the middle of the clef curls around the second line.



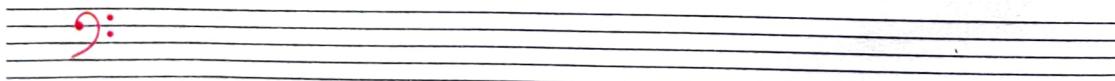
A **bass clef** (or F clef) is used for low notes. (The little dots go on either side of the line where F sits):



- 3 Write over the dotted lines to make bass clefs.



- 4 Write five bass clefs. Check that the dots go on either side of the line where F sits.

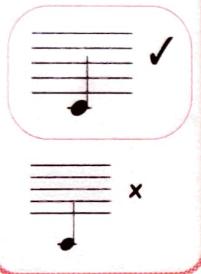


Middle C



Handy tip!

Leger lines
are written
the same
distance away
from the
stave as the
stave lines.



Middle C is a note like any other. It has the word **middle** in front of it because it is in the middle of most keyboard instruments. In both the treble and bass clefs **Middle C** sits on a little line of its own (called a **leger line**).

In the treble clef it is written like this:



In the bass clef it is written like this:



Both notes mean **Middle C** and sound the same.

If **Middle C** appears in the treble clef in music for keyboard, the player usually plays it with the right hand – if in the bass clef, the player usually plays it with the left:



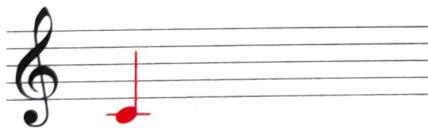
Usually played with the right hand



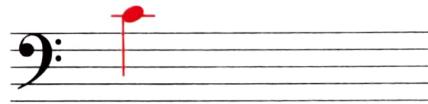
Usually played with the left hand



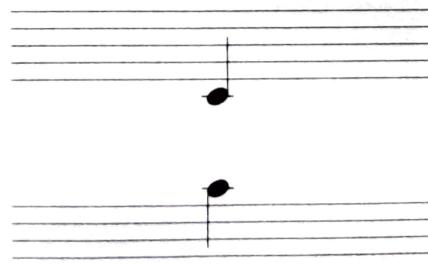
- 1 Write three **Middle Cs** in the treble clef.



- 2 Write three **Middle Cs** in the bass clef.



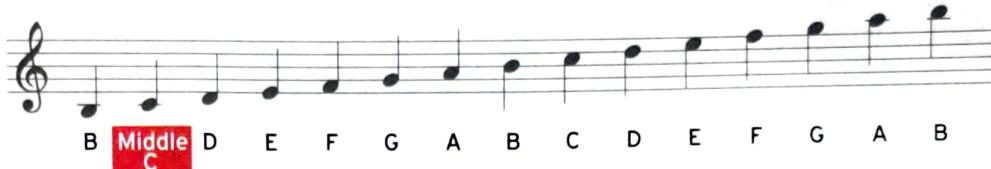
- 3 Write in a treble or bass clef to make these notes **Middle C**.



Grade 1 notes

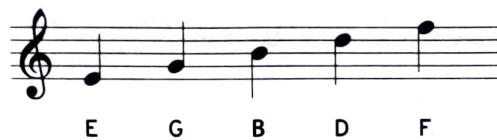


Here are the treble clef notes you need to know for Grade 1:



Learn these first:

Treble clef lines:



Treble clef spaces:



You may like to think of words to help you remember these (for example, Every Green Bus Drives Fast).

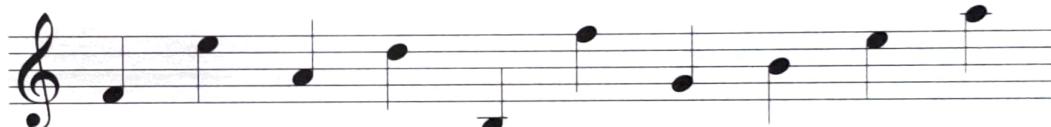


Did you know?

If two notes have the same letter name but they are in different places on the stave, they are said to be at different registers.

Listen out for notes at different registers next time you practise your instrument. The distance between one note and the next with the same letter name is called an octave.

1 Name these notes:



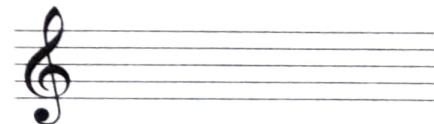
F



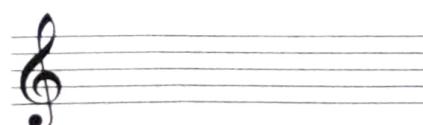
2 Write two different Ds.



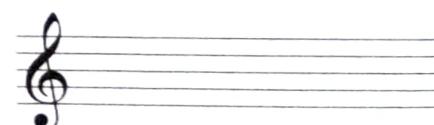
3 Write two different Bs.



4 Write two different Cs.



5 Write two different Es.



Grade 1 notes



Handy tip!

Test yourself by writing out every Grade 1 note on a separate sheet of paper and timing how quickly you can name each one.

All notes can be checked using the G in the G clef, the F in the F clef or Middle C.



Here are the bass clef notes you need to know for Grade 1:

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

Learn these first:

Bass clef lines:

G B D F A

Bass clef spaces:

A C E G

1 Name these notes:

A — — — — — — — — —

— — — — — — — — — —

2 Write two different Gs.

3 Write two different Cs.

Handy tip!

Check that you put the stems in the correct place.

4 Write two different As.

5 Write two different Fs.



1 Name the notes to find the hidden words.

B E D

— — — —

— — — —

— — — —

— — —

— — — — —

— — — —

— — — — —

2 Write notes to match the note names.

C A B

D E E D

B E A D

F A C E

A G E

B E E F

Note values



Did you know?

Sometimes other names for note values are used, especially in America. They are shown at the back of this book. You do not need to know them for Grade 1, but you can learn about them and use them in your exam if you want to do so.

Each note lasts for a certain length of time; musicians measure this time by feeling the number of silent regular beats within the note value. The beat used to measure notes in Grade 1 is the **crotchet**.

Notes are drawn in different ways to show how many beats to count while the note is played:



Semibreve This note lasts for four crotchet beats

Minims These notes last for two crotchet beats each

Crotchets These notes last for one crotchet beat each

Quavers These notes last for half a crotchet beat each. They are always beamed together for Grade 1 (see page 33)



The note that lasts for three crotchet beats is known as a dotted minim: .

A dot after a note means that half its value again is added to its length, for example:

Minim
(two crotchet beats)


+

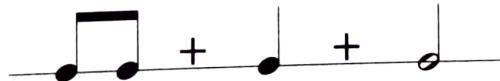
Crotchet
(one crotchet beat)


=

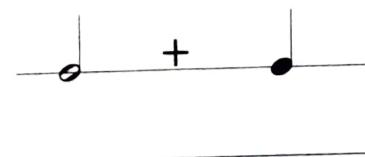
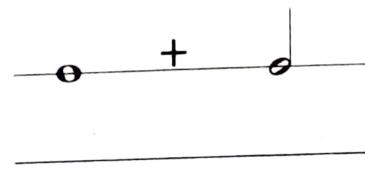
Dotted minim
(three crotchet beats)




1 Add the total number of crotchet beats in these note values.



$$\frac{1}{2} + \frac{1}{2} + 1 + 2 = 4 \text{ crotchet beats}$$



=

=

=

=

2 Write six crotchet Gs.

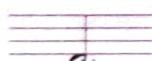


Handy tip!

Dotted
minims in
a space:



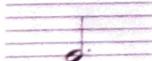
or



Dotted
minims on
a line:



or



3 Write three minim Es and two semibreve Ds.



4 Write three dotted minim Fs and two dotted minim Gs.



5 Write eight quavers on C, beamed together in twos.

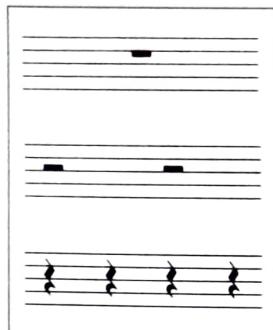


Rests



Each silence within a piece of music lasts for a certain length of time and is called a **rest**. Musicians measure rests by feeling the number of silent regular beats within them. The beat used to measure rests in Grade 1 is the **crotchet**.

Rests are drawn in different ways to show how many beats to count while the silence lasts:



Semibreve rest This rest lasts for four crotchet beats
or

a whole bar of silence in any time signature
(see page 36)

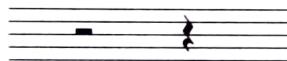
Minim rests These rests last for two crotchet beats each

Crotchet rests These rests last for one crotchet beat each



(crotchet beat)

A dot after a rest means that half its value again is added to its length. But for a rest lasting for three beats you write:



not



When you first see minim and semibreve rests they look rather similar. Think 'semibreve submarine' and you will remember that the semibreve rest hangs down from the line.



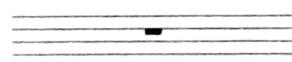
- 1 Write over the dotted lines to make crotchet rests. Draw them as one continuous line.



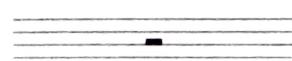
- 2 Match the following rests to the names that correctly describe their lengths.



semibreve rest

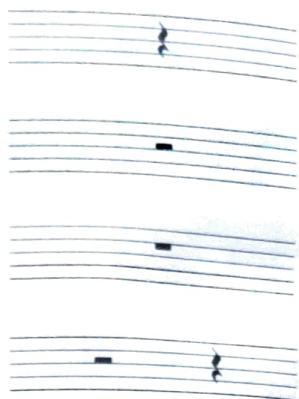
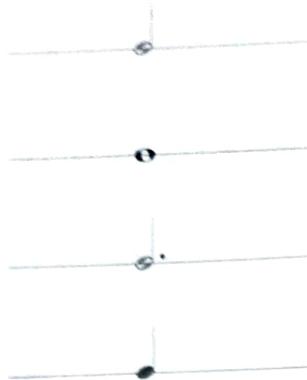


minim rest

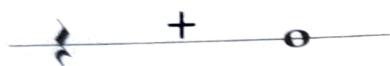


crotchet rest

3 Match the length of the following note values to the rests.



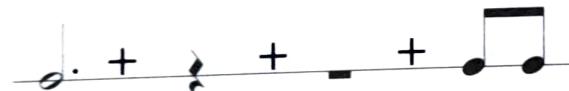
4 Add the total number of crotchet beats in these note values and rests.



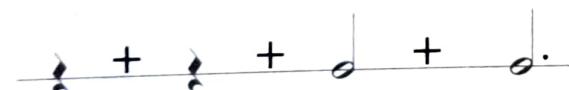
$$1 + 4 = \text{5 crotchet beats}$$



=



=



=



=

Bars, bar lines and time signatures



Did you know?

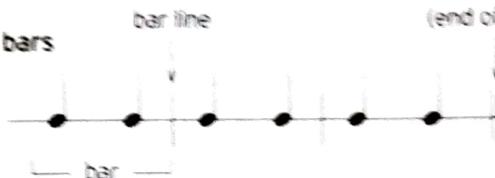
Bars are sometimes numbered at the beginning of each line of music (see page 43) so that players can easily see where they are in a piece of music.

Remember

For Grade 1 crotchets are the beats used in all time signatures, so the bottom number for the time signatures is always 4 (except where C is written).

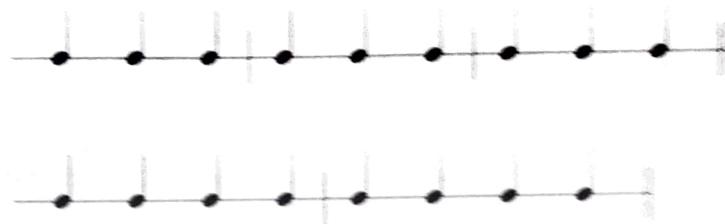
Beats are organised into bars, with a bar line at the end of each one. For Grade 1 bars can hold two, three or four crotchet beats. The first beat of the bar is a little stronger than the others and this adds a particular character to the music:

2-crotchet bars



double bar line
(end of piece)

3-crotchet bars



There is a time signature at the beginning of the music.

The top number of a time signature shows the number of beats in a bar



The bottom number shows the type of beat in a bar (4 means crotchet)



$\frac{4}{4}$ or C
C or C is sometimes called 'common time'



1 Write the correct time signatures.

$\frac{3}{4}$



2 Write a treble clef and fill each bar with crotchets (Fs and Cs).

A musical staff with a treble clef and a time signature of 2/4. The first bar contains a red F note and a red C note. The second bar contains a red F note and a red C note.

3 Write a bass clef and fill each bar with crotchets (Bs and Gs).

A musical staff with a bass clef and a time signature of 3/4. The first bar contains a red B note and a red G note. The second bar is empty.

4 Write a bass clef and fill each bar with crotchets (two different Cs).

A musical staff with a bass clef and a time signature of 4/4. The first bar contains a red C note and a red C note. The second bar is empty.

5 Count up the number of crotchet beats in each first bar. In the second bar write one note E to show the total value of the notes and rests in the first bar.

A musical staff with a treble clef. The first bar has four quarter notes. The second bar has a rest followed by a red circle.

A musical staff with a treble clef. The first bar has four quarter notes. The second bar is empty.

A musical staff with a treble clef. The first bar has two quarter notes and a rest. The second bar has a rest.

A musical staff with a treble clef. The first bar has two quarter notes and a rest. The second bar has a rest.

A musical staff with a treble clef. The first bar has three eighth notes. The second bar has two quarter notes.

A musical staff with a treble clef. The first bar has three eighth notes. The second bar has a rest.

6 Write the correct time signatures.

A musical staff with a treble clef. The first bar has a red 3/4 time signature. The second bar has four quarter notes.

A musical staff with a treble clef. The first bar has a red 2/4 time signature. The second bar has two quarter notes.

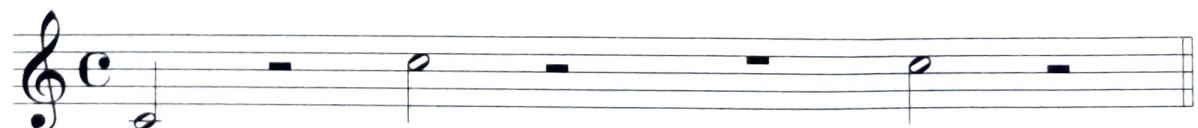
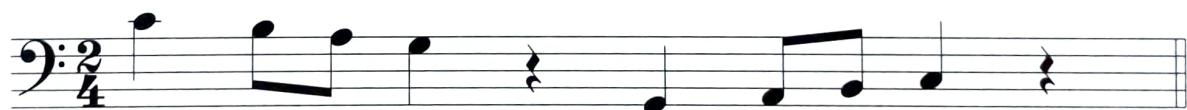
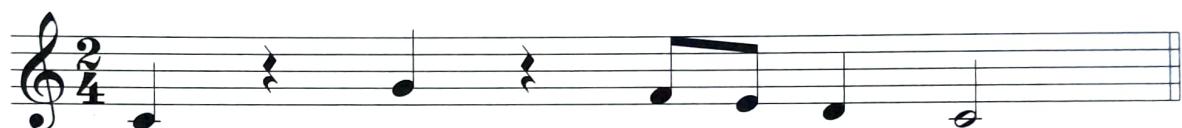
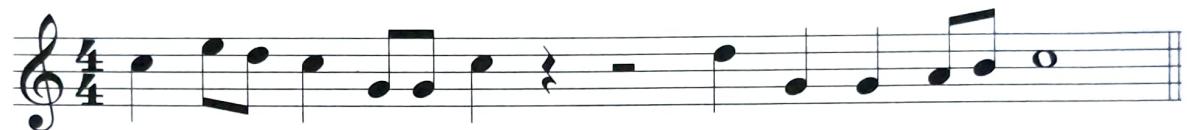
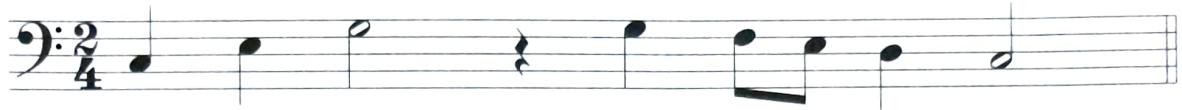
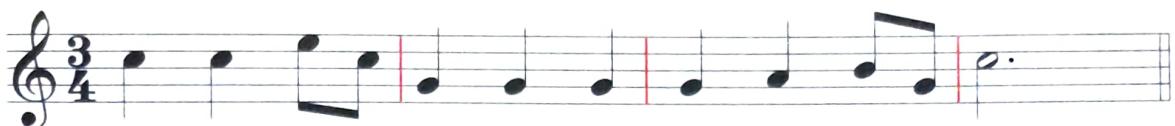
A musical staff with a treble clef. The first bar has a red 3/8 time signature. The second bar has a rest.

A musical staff with a treble clef. The first bar has a red 2/8 time signature. The second bar has two eighth notes.

A musical staff with a treble clef. The first bar has a red 4/8 time signature. The second bar has four eighth notes.

A musical staff with a treble clef. The first bar has a red 3/4 time signature. The second bar has a red C note.

7 Look at the following music. Add bar lines to agree with the time signatures.



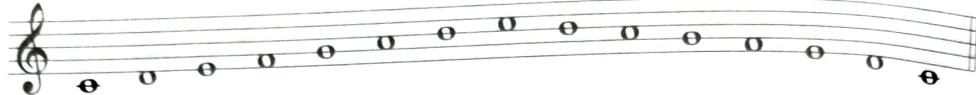
Tones and semitones



Did you know?

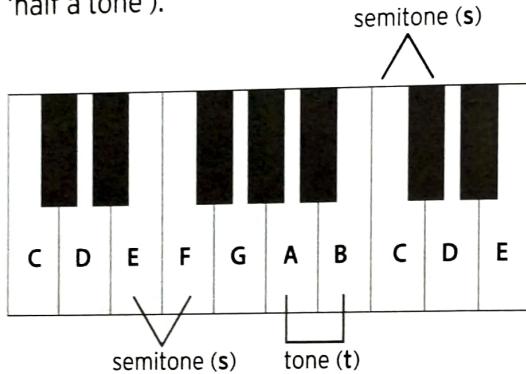
A scale usually moves up or down in steps. These steps are called **degrees**. You will learn major scales on your instrument at first, but there are other types of scale too.

If you play all the white notes from C to C on a keyboard you will be playing the scale of C major:



The distance between every white note and the next is not always the same:

- if a black note comes between them the distance is called a **tone**.
- if there is no black note between them the distance is called a **semitone** (meaning 'half a tone').

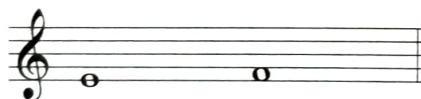


In other words, there is a distance of a semitone between every next-door note on the keyboard – black or white.

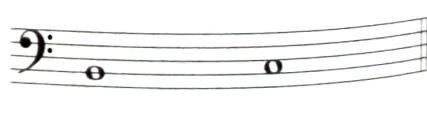
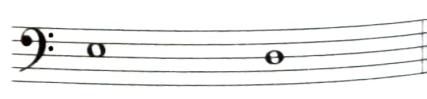
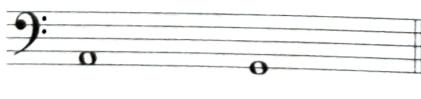
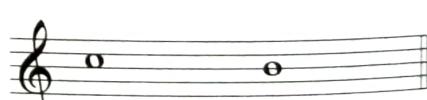
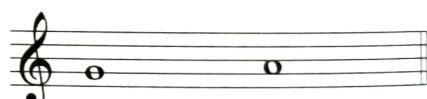
- 1 Look at the following pairs of notes and say whether the distance between them is a tone or a semitone. Check the clef each time.

Did you know?

If you are a string player you can feel the different distances between tones and semitones with your left-hand fingers. Ask your teacher to show you.



Semitone

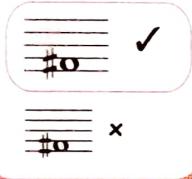


Accidentals



Handy tip!

Tilt the lines across the sharp sign so that it doesn't get muddled up with the stave lines and become difficult to read:

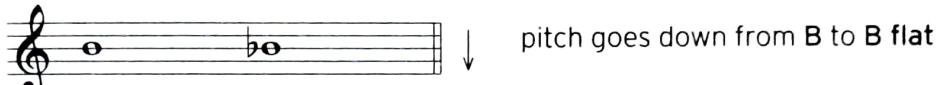


Did you know?

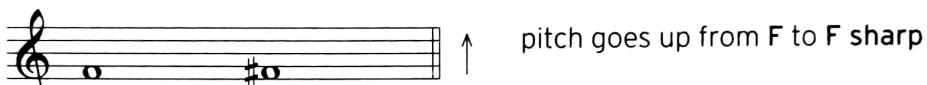
Quavers are sometimes beamed together in groups of four. Look at page 33 to find out why.

Accidentals are signs that are put just before a note to tell musicians to change the **pitch** (how high or low a sound is). The type of sign used shows how to change it.

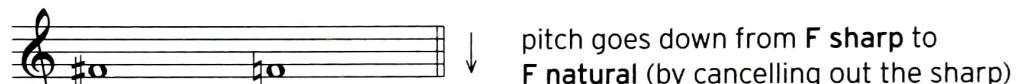
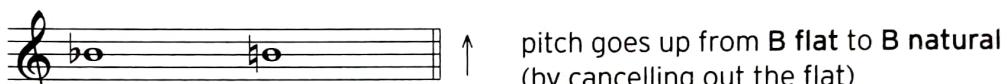
The **flat** (♭) lowers the pitch by a semitone.



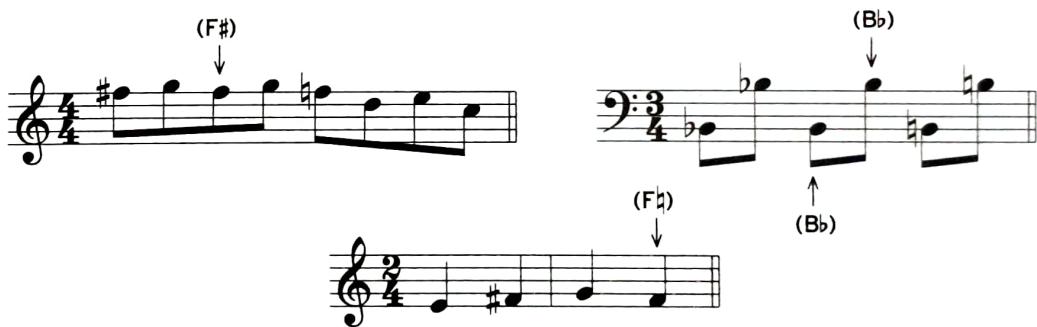
The **sharp** (♯) raises the pitch by a semitone.



The **natural** (♮) cancels any previous sign.



An accidental lasts until another one on exactly the same line or space cancels it, or until the next bar line.



- 1 Write over the dotted lines to make flats, sharps and naturals.

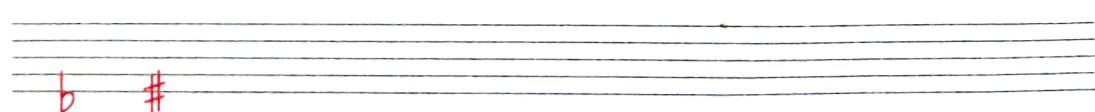


Handy tip!

Write flat and natural signs in two parts:



- 2 Write a flat in every space and a sharp on every line.

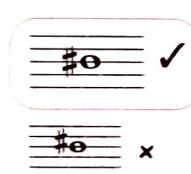
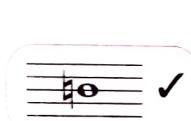
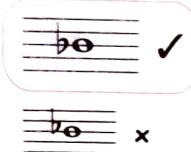


3 Write a flat just before these notes. Then write their note names.

A treble clef staff with five vertical measures. In the first measure, a red B-flat symbol is placed before a black note on the second line. In the fifth measure, a red B-flat symbol is placed before a black note on the fourth line. Below the staff, the note name "Bb" is written in red.

Handy tip!

Be sure to position accidentals carefully so that they apply to the correct note.



4 Write a sharp just before these notes. Then write their note names.

A treble clef staff with five vertical measures. In the first measure, a red F-sharp symbol is placed before a black note on the third line. In the fifth measure, a red F-sharp symbol is placed before a black note on the fourth line. Below the staff, the note name "F#" is written in red.

5 Write a natural just before these notes. Then write their note names.

A bass clef staff with five vertical measures. In the first measure, a red D-natural symbol is placed before a black note on the fourth line. In the fifth measure, a red D-natural symbol is placed before a black note on the second line. Below the staff, the note name "Dn" is written in red.

6 Flatten each middle note below. Then return it to its original pitch.

A bass clef staff with three horizontal measures. The second and third notes from the left are each marked with a red B-flat symbol. The third note from the left is also marked with a red E-flat symbol.

A treble clef staff with three horizontal measures. The second and third notes from the left are each marked with a red B-flat symbol. The third note from the left is also marked with a red E-flat symbol.

A bass clef staff with three horizontal measures. The second and third notes from the left are each marked with a red B-flat symbol. The third note from the left is also marked with a red E-flat symbol.

A treble clef staff with three horizontal measures. The second and third notes from the left are each marked with a red B-flat symbol. The third note from the left is also marked with a red E-flat symbol.

7 Sharpen each middle note below. Then return it to its original pitch.

A treble clef staff with three horizontal measures. The second and third notes from the left are each marked with a red B-sharp symbol. The third note from the left is also marked with a red E-sharp symbol.

A bass clef staff with three horizontal measures. The second and third notes from the left are each marked with a red B-sharp symbol. The third note from the left is also marked with a red E-sharp symbol.

A treble clef staff with three horizontal measures. The second and third notes from the left are each marked with a red B-sharp symbol. The third note from the left is also marked with a red E-sharp symbol.

A bass clef staff with three horizontal measures. The second and third notes from the left are each marked with a red B-sharp symbol. The third note from the left is also marked with a red E-sharp symbol.

Keys – C major



If someone tells you that a piece of music is **in the key of C major**, it means that the music you hear will mostly use the notes from the scale of C major.

Within any key, the 1st degree of the scale (whatever the register) is the **tonic**.

For Grade 1 you need to know that it can also be called **doh**. Tunes often begin and end on it with the result that the tonic sounds special.

Here is the scale of C major going up:

1
tonic
or doh

2

3

4

5

6

7

8 (1)
tonic
or doh

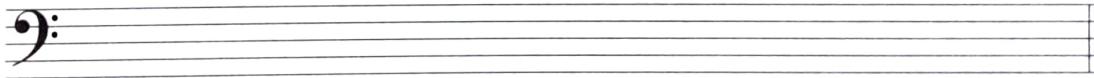
S



1 Answer the following questions:

- Give two possible names for the 1st degree in any key. Tonic or doh
- Which note is the tonic in the key of C major? _____
- If you write a piece in the key of C major, from which scale will you take most of the notes?

- If you listen to a piece in the key of C major, on which note will the music often begin and end?

- Write the scale of C major going up. Use semibreves and number the degrees of the scale.


- Circle the **Cs** in the scale you have written above and label them doh.

2 Mark the semitones in the following music with a bracket (\wedge or \vee) and an **S** for semitone.



The tonic triad in the key of C major



A **chord** is two or more notes played at the same time.
A **tonic triad** is a chord made up of the 1st, 3rd and 5th degrees of a scale.

Here is the scale of C major:

Handy tip!

Play this triad so that you know how it sounds.

Handy tip!

Write Roman numerals below the stave(s).

Here is the tonic triad in the key of C major:

It is called a tonic triad in the key of C major because it is built on the 1st degree (the tonic) of the C major scale.

Often you will find a Roman numeral written below it (I), showing that the chord is built on the 1st degree of the scale.

Composers (people who invent music) sometimes label the tonic triad in C major as C especially if they are writing **chord symbols** for guitar.

In fact any chord that uses just the notes of this triad (whatever the register) can have this label:

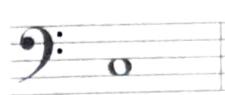
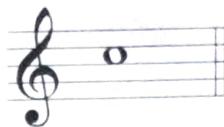
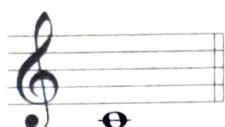
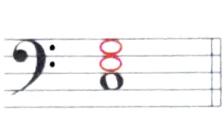
Handy tip!

Write chord symbols above the stave(s).

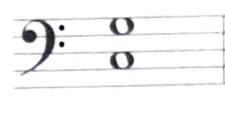
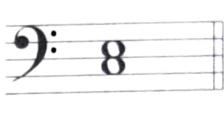
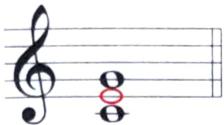
Chords and tunes that only use C, E and G fit together well – whether the chords or tunes are in the treble or the bass clef.



1 Add Es and Gs to make tonic triads in the key of C major.



2 Add either E or G to make tonic triads in the key of C major.



Did you know?

The brace shows that the two staves of music should be played at the same time.

3 Look at the music below. It is all written using the notes of the tonic triad in the key of C major. Label the part that has the tune and the part that plays the chords.

Tune

Handy tip!

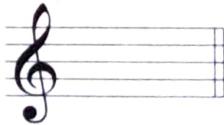
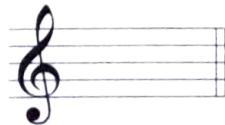
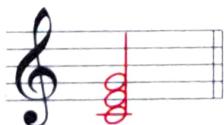
Stems on a high chord:



Stems on a low chord:



4 Using minims, write out the tonic triad in the key of C major. Choose which tonic to start on.



Other major keys – G and F



The key of C major is the only major key using just the white notes of the keyboard. In other keys sharps and flats need to be added to make the major-scale pattern of tones and semitones. In any major scale you will find semitones only between the 3rd & 4th and 7th & 8th degrees of the scale.



- 1 Look at the following scales and put a bracket (\wedge or \vee) between the 3rd & 4th and 7th & 8th degrees of the scale. Then add any sharps or flats necessary to make these major scales.

Scale of G major

1 2 3 4 5 6 7 8 (1)

Did you know?

Degrees of the scale go 87654321 if the scale goes down.

Scale of F major

(1) 8 7 6 5 4 3 2 1

Scale of G major

1 2 3 4 5 6 7 8 (1)

Scale of F major

1 2 3 4 5 6 7 8 (1)

Scale of G major

(1) 8 7 6 5 4 3 2 1