

Time Signatures:

Grade 4 exam questions might include all *Simple* and *Compound* duple, triple and quadruple Time

We have covered so far,

Simple Time signatures:

3 **2 3 4** **2 3 4**
8 **4 4 4** **2 2 2**

Compound Time signatures:

6 9 12
8 8 8




New to Grade 4 is:

Simple: **4** Compound: **6 9 12** **6 9 12**
8 **4 4 4** **16 16 16**


As in Grade 3, we know that the 3 compound time signatures (above) MUST be counted in 3's and the NEW compound time signatures for grade 4 also MUST be counted in 3's,

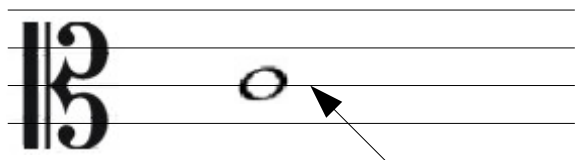
But the difference is that **6 9 12** will be counted in groups of 3 *Crotchets* (*Quarter notes*)
4 4 4

And **6 9 12** will be counted in groups of 3 Semiquavers (16th notes)
16 16 16

REMEMBER in Compound, the beat is always dotted – depending on whatever the bottom note is. ie, **6** =  **8** **6** =  **4** **6** =  **16**

Alto Clef:

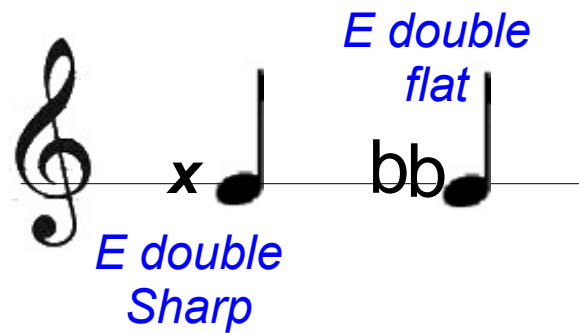
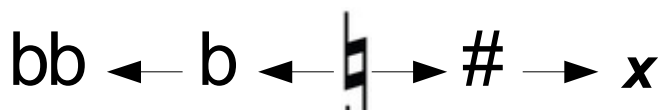
This is the Alto Clef  it is situated on what would traditionally be known as the 'B' line in the Treble Clef and is used mainly by the Viola



Middle C is now here:

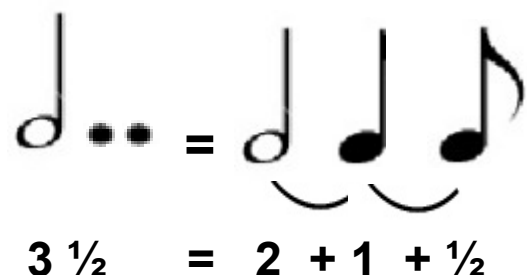
Double Sharps (x) and Double Flats (bb):

A Double Sharp is a note that in a sense, has literally been sharpened twice.
A Double Flat is a note that has been flattened twice.



Breves, Double Dots & Duplets:

A Breve (Double whole note) last as long as two semibreves and looks like this:



A **Double Dot** behind a note does the same as a single dot behind a note would.

So one dot after a note increases the note by half of its own value (see my Grade 1 video & sheets) and the **second** dot adds on **half** of what the **first** dot is worth.

A Duplet is the opposite to a Triplet.

Where a Triplet is trying to crush 3 notes into the timing of 2 notes, a Duplet is putting 2 notes into the timing of 3.



It has a feeling of 'more room', compared to the 'crushed' feel of a Triplet.

Degrees of the Scale:

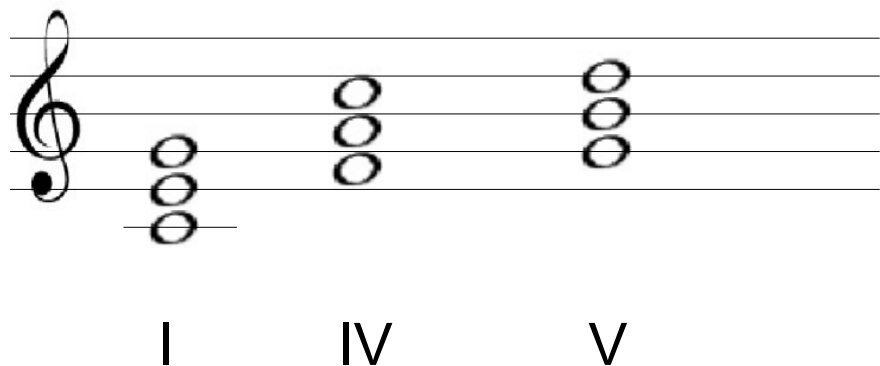
In Grade 4, you will need to know the technical names of the degrees (notes) of the major And minor scales.

From the bottom note of the scale to the top, they are as follows:

- 1st - Tonic
- 2nd - Super Tonic
- 3rd - Mediant
- 4th - Sub-Dominant
- 5th - Dominant
- 6th - Sub-Mediant
- 7th - Leading Note
- 8th - Upper Tonic

Triads & Chords on I, IV and V:

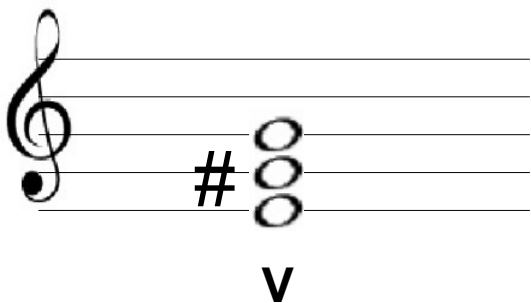
In Grades 1-3 we have covered Tonic Triads (see my Grade 1 Sheets)
And in Grade 4, we will cover triads on the 4th (IV) 5th (V) degrees.
....or the Sub-dominant and Dominant triads:



Scale of C:

C	D	E	F	G	A	B	C
1 st	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th

When in a minor key, chord V (5) will always sound major. This is because the 3rd of that chord (middle note) is the Leading Note (7th note) of the scale and is always raised – hence actually making the chord V sound major but in the minor key.



The chord on the left is the 5th chord in the key of A minor, We know its chord V of A minor, because the bottom note starts with an E which is the 5th note of the scale. The G has to be sharpened as we are in a minor key, which ultimately will make this chord *sound* major.

The Chromatic Scale:

In Grade 4, you may be asked to write out a Chromatic scale.
You must remember that for every line and space there will be a note and certainly no more than 2 notes per line/space.

- **My Tips:**

- 1) Try not to mix **#**'s and **b**'s
- 2) When writing a Descending (going down) scale remember to use naturals if and where necessary.

If you are being asked to write a chromatic scale, ascending (going up) starting on F# for example, it would be better to write it as:

F# G G# A A# B C C# D D# E F F# *if you keep to #'s, you could be less likely to make mistakes*

If you are being asked to write out a descending chromatic scale starting on Db for example, you could do this:

1) Db C B Bb A Ab G Gb F E Eb D Db or it can be written like this:

2) Db C **Cb** Bb A Ab G Gb F **Fb** Eb D Dbor like this:

3) Db C B A# A  G# G  F# F  E Eb D Db

Example 3 is more confusing, requires more thought to it and because we did not stick to using flats, we have to include the occasional sharp and natural Sign making the whole thing more complicated than it Needs to be and more likely that we will make a mistake.

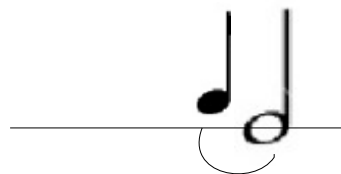
Ornaments:

- **Acciaccatura** (Grace Note/Crushed Note)



- **Appoggiatura**

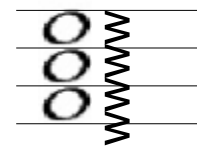
- Leaning note
- Similar to “grace note”
- No line through note
- Worth half the value of the main note



- **Trill/Shake** *tr*

- **Arpeggiation**

- Play from bottom notes to top notes as quickly as possible



- **Mordent/Inverted Mordent** (Upper Mordent/Lower Mordent)

- Shortened Trill **ww**



- **Turn**

- Note above - **Note itself** - Note below - **Note itself**

