

Grade

Discovering Music Theory | Workbook

1



Discovering Music Theory

THE ABRSM GRADE 1 WORKBOOK

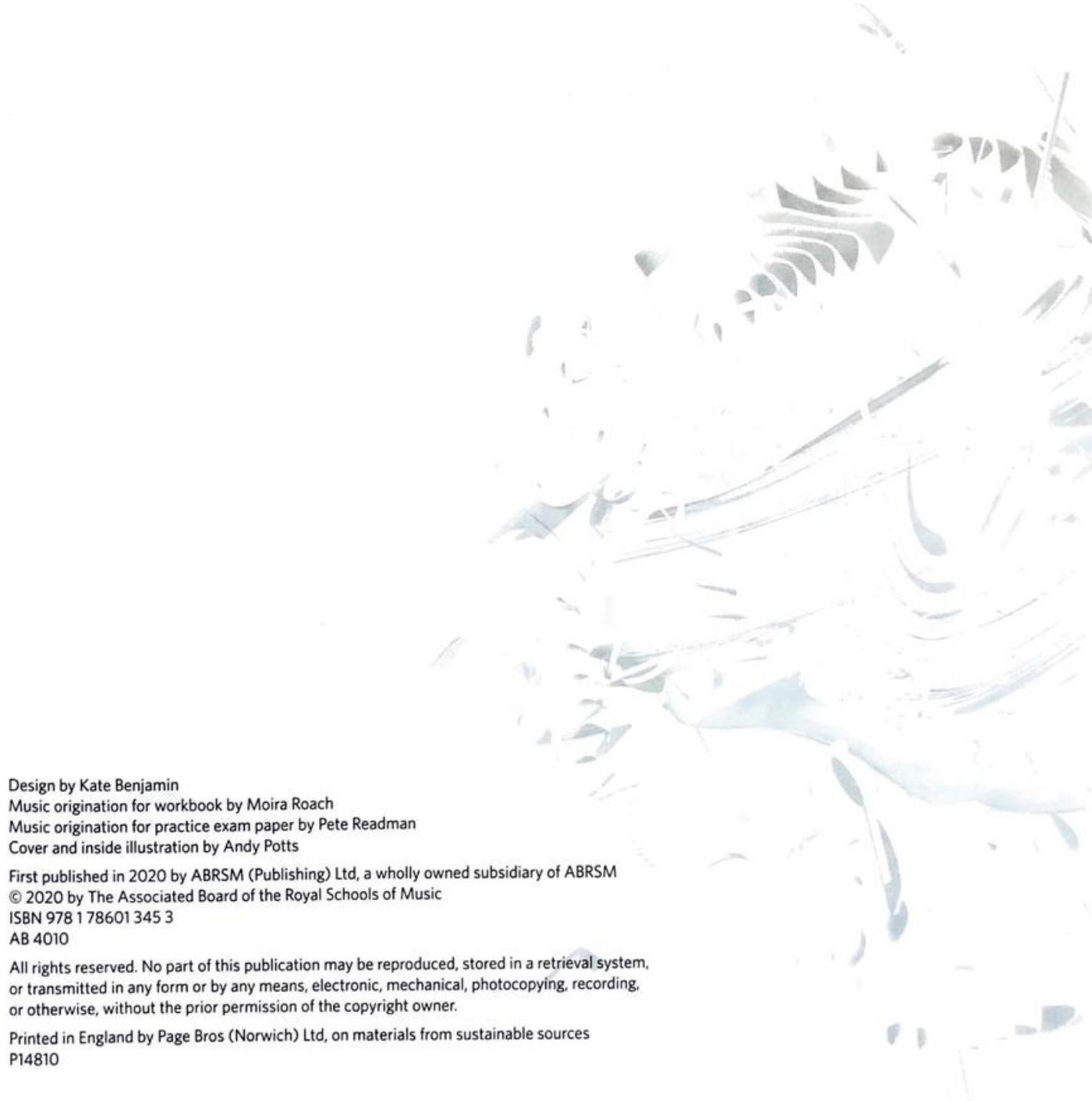


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Supports ABRSM
exams from
2020

Discovering Music Theory

THE ABRSM GRADE 1 WORKBOOK



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THE ABRSM MUSIC THEORY SYLLABUS FROM 2020: GRADES 1 TO 5

Grade 1

- 1 Note values of semibreve, minim, crotchet, quaver and semiquaver, and their equivalent rests (candidates may use the terms 'whole note', 'half note', etc.). Tied notes. Single-dotted notes.
- 2 Simple time signatures of $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$, bar-lines and the grouping of the notes listed above within these times.
- 3 The stave. Treble (G) and bass (F) clefs. Names of notes on the stave, including middle C in both clefs. Sharp, flat and natural signs, and their cancellation.
- 4 Construction of the major scale, including the position of the tones and semitones. Scales and key signatures of the major keys of C, G, D and F in both clefs, with their tonic triads (root position), degrees (number only), and intervals above the tonic (by number only).
- 5 Some frequently used terms and signs concerning tempo, dynamics, performance directions and articulation marks. Simple questions will be asked about a melody written in either treble or bass clef.

Grade 2 As in Grade 1, with the addition of:

- 1 Simple time signatures of $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{3}$ and the grouping of notes and rests within these times. Triplets, and triplet note groups with rests.
- 2 Extension of the stave to include two ledger lines below and above each stave.
- 3 Relative major and minor keys. Construction of the minor scale (harmonic only). Scales and key signatures of the major keys of A, B \flat and E \flat , and the minor keys of A, E and D, with their tonic triads (root position), degrees (number only), and intervals above the tonic (by number only).
- 4 More terms and signs in common use.

Grade 3 As in preceding grades, with the addition of:

- 1 Compound time signatures of $\frac{8}{8}$ $\frac{12}{8}$ and the grouping of notes and rests within these times. The demisemiquaver (32nd note) and its equivalent rest.
- 2 Extension of the stave beyond two ledger lines. Transposition at the octave from the treble clef to the bass clef, and vice versa.
- 3 Scales and key signatures of all major and minor keys up to and including four sharps and flats, including both harmonic and melodic forms of minor scales, with their tonic triads (root position), degrees (number only), and intervals above the tonic (number and type).
- 4 More terms and signs.

Grade 4 As in preceding grades, with the addition of:

- 1 All simple and compound duple, triple and quadruple time signatures, and the grouping of notes and rests within these times. The breve and its equivalent rest. Double-dotted notes and rests. Duplets.

- 2 Alto clef (C clef centred on 3rd line). Notes in the alto clef in any of the keys set for this grade (see below). Notes of the same pitch written in different clefs (treble, alto, bass) and transposition at the octave from the treble or the bass clef to the alto clef, and vice versa. Double sharp and double flat signs, and their cancellation. Enharmonic equivalents.
- 3 Scales and key signatures of all major and minor keys up to and including five sharps and flats, with both forms of minor scales. Technical names for the notes of the diatonic scale (tonic, supertonic, etc.). Construction of the chromatic scale. All intervals, not exceeding an octave, between any two diatonic notes in any of the keys set for this grade.
- 4 Triads (root position) on the tonic, subdominant and dominant notes in any of the keys set for this grade. Chords in root position on the tonic, subdominant and dominant notes in any of the keys set for this grade (the harmonic form of the scale will be used in minor keys).
- 5 More terms and signs, including the recognition and naming of the trill, turn, upper and lower mordent,acciaccatura and appoggiatura. Questions about a passage of music will include simple related questions about standard orchestral instruments.

Grade 5 As in preceding grades, with the addition of:

- 1 Irregular time signatures of $\frac{5}{4}$ $\frac{7}{8}$ $\frac{8}{5}$ and the grouping of notes and rests within these times. Irregular divisions of simple time values.
- 2 Tenor clef (C clef centred on 4th line). The identification of notes in the four clefs in any of the keys set for this grade (see below), and the transposition at the octave of a simple melody from any clef to another. Transposition to concert pitch of a short melody notated for an instrument in B \flat , A or F, and vice versa (the interval of transposition up or down will be given).
- 3 Scales and key signatures of all major and minor keys up to and including six sharps and flats. All simple and compound intervals from any note.
- 4 The root position (a), 1st inversion (b) and 2nd inversion (c) forms of the tonic, supertonic, subdominant and dominant chords in any of the keys set for this grade. The choice of suitable chords at cadential points of a simple melody in the major key of C, G, D or F. Perfect, plagal and imperfect cadences in the major keys of C, G, D or F.
- 5 More terms and signs. The recognition of ornaments, including the replacement of written-out ornamentation with the appropriate signs, but not vice versa. Questions on the types of voice and names of instruments, the clefs they use, instrument family groups and the basic way by which they produce sound, as well as points of general musical observation designed to test the candidate's ability to apply theoretical knowledge to actual music.

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INTRODUCTION

Learning music is like learning a language. Understanding how it is written down will help you in all aspects of your music making, from performing and listening to composing and improvising.

Discovering Music Theory is a suite of five workbooks, with answer books, that covers everything you need to know and understand for ABRSM's Music Theory exams at Grades 1 to 5. In addition, they provide lots of ideas and opportunities to help you link music theory with your wider musical activity.

Discovering Music Theory: Grade 1 will help you to build the skills, knowledge and understanding required for the ABRSM Grade 1 Music Theory exam. Each chapter focuses on a particular area, corresponding to the sections of the exam paper. Throughout the book, new topics are introduced with simple explanations, followed by progressive and varied exercises. These exercises have been carefully written to help you become familiar with the style and types of questions used in the exam. Some example answers have been provided in orange to help you along the way.

Alongside the exercises, you'll find plenty of suggestions to help you apply your theory skills and link them with your other musical activities. These are presented in different ways:



Overview of the knowledge, skills and understanding required for your exam

Did you know?

Interesting additional information related to the knowledge required for your exam

Smart tip

Hints and suggestions on how to approach a specific exercise

Remember!

Reminders of information covered earlier, and relevant to a specific exercise

Theory in sound

Ideas for how to link theory with what you have learnt with your playing, singing and listening

Challenge!

Extra tasks to challenge you and extend your learning

Your progress

A chance to check your skills and progress at the end of each chapter

At the end of the book, you'll find a practice exam paper. You can try each section of the paper as you complete the work for that topic, or use it as revision once you've completed the whole book.

Further practice exam papers for each grade are available from ABRSM.

Note names

Notes have different names in different parts of the world. In this book we will use words such as 'semibreve' and 'minim', but you may be used to 'whole note' and 'half note'.

The following will help you to convert the note names, if you need to:

semibreve	minim	crotchet	quaver	semiquaver
•	♩	♪	♪	♪
whole note	half note	quarter note	8th note	16th note

THE BASICS: RHYTHM & PITCH

We're going to start by exploring two very important elements of music: rhythm and pitch.

Rhythm

- **Rhythm** describes how notes of different durations (or **time values**) are organised over time.
- A **pulse** is a steady count, like a heartbeat. It provides the framework on which rhythms are built.

Tap: 

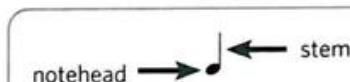
- The pulse is organised into groups of counts. These counts are known as **beats**. Here, the pulse is arranged into groups of four beats:

Pulse:								
Beats:	1	2	3	4	1	2	3	4

- A **time value** shows how many counts a note lasts. Here are three common time values:

	semibreve: 4 counts
	minim: 2 counts
	crotchet: 1 count

- Minims and crotchets are made up of a vertical line called a **stem** joined to a **notehead**. Semibreves have a notehead but no stem.



Pitch

- **Pitch** describes how high or low a note sounds.

- To show pitches, we place notes on a **stave**:



- Notes can be placed on every line and in every space of the stave. Each line and each space represents a different pitch.
- The higher the note is placed on the stave, the higher its pitch.

HIGH



LOW

- All pitches are given a letter name between A and G in the alphabet.

1 RHYTHM (PART 1)

In this chapter you will learn about
Time values (notes)
Bars and metre
Time signatures



Time values

- Time values show how many counts a note lasts. Four common time values are semibreves, minims, crotchets and quavers.
- Pairs of quavers add up to one count. They are joined together with a beam:

♪ ♪ becomes

Semibreve	o	4 counts	
Minim	o	2 counts	
Crotchet	o	1 count	
Quaver	o	½ a count	

Exercise 1

Complete this table.

Name of note	Looks like	How many counts?
Semibreve		4
Crotchet		
		½

Theory in sound

Try clapping different time values while your teacher or a friend taps a steady pulse. Count the pulse out loud as you clap.

Exercise 2

Circle the correct answer for each question.

- a Which of these notes has the shortest duration?
- b Which of these notes has the longest duration?
- c Which of these lasts longer than a minim? crotchet quaver semibreve
- d How many counts is worth? 2 counts 1 count 4 counts
- e How many counts is worth? 3 counts 2 counts 1 count

Exercise 3

Answer each musical 'sum' with one note.

a  +  = 

b  +  =

c  +  =

d  +  +  =

e  +  +  =

f  +  +  =

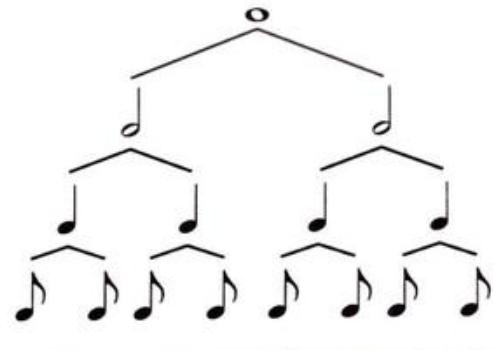
g  +  =

h  -  =

i  -  =

Smart tip

Use this note tree to help you with your musical maths.



Smart tip

Watch out for the subtraction sums in h and i.



Bars and metre

- Rhythm is the arrangement of notes of different time values over a pulse.
- The pulse is organised into bars containing a certain number of counts, or beats. This organisation is called **metre**.
- We use **bar-lines** to make it easy to see where each bar starts and ends.
- At Grade 1, we will explore bars containing **two, three and four beats**.

Bar

Beats: 1 2 3 4 | 1 2 3 4

bar-line

double bar-line

Did you know?

Double bar-lines are used at the end of sections of music.

Smart tip

The following rhythms are made up of bars containing two, three or four beats.

Exercise 4

Mark the beats in the following rhythms by adding numbers.



Beats: 1 2



Beats:



Beats:



Beats:

Challenge!

Can you change the order of the notes in Exercise 4 b to create your own three-bar rhythm? Write it down below, then see if you or your teacher can clap it while you count '1, 2, 3' to the beat.

Rhythm:

--	--	--

Beats:

1 2 3 1 2 3 1 2 3



Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

A time signature tells us how many beats there are in each bar. At Grade 1 we will encounter the time signatures used for music containing two, three or four beats in a bar.

- The top number of the time signature shows you the **number of beats** in each bar.
- The bottom number shows you what the **time value** of the beat is. At Grade 1, this number is always '4', which means that the beat is always measured in crotchets (j).

The first row shows $\frac{2}{4}$ with two vertical stems. The second row shows $\frac{3}{4}$ with three vertical stems. The third row shows $\frac{4}{4}$ with four vertical stems. Each row has a vertical bar line with numbers 1, 2, 3, and 4 below it, corresponding to the stems. A double bar line with repeat dots is at the end of each row.

Exercise 5

Circle TRUE or FALSE for each of these statements about time signatures.

- a The top number tells you how many beats there are in each bar. TRUE FALSE
- b The bottom number tells you how many bars there are in each piece. TRUE FALSE
- c $\frac{3}{4}$ tells you there are three crotchet beats in each bar. TRUE FALSE
- d The time signature is written at the end of a piece of music. TRUE FALSE
- e The number 4 at the bottom tells you to count in crotchet beats. TRUE FALSE

Common time: C

$\frac{4}{4}$ is sometimes called **common time**.

When you see C at the start of a piece, this means there are four j beats in a bar, just as there are in $\frac{4}{4}$.



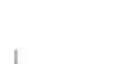
Theory in sound

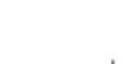
Try clapping the rhythms in Exercises 4 and 6 while you count or tap the beat.

Exercise 6 Complete the time signature for each of these rhythms.

a    |   |   ||

b    |   |   ||

c    |   |   |  ||

d    |   |   |  ||

Exercise 7 Add one note at each place marked ↓ to complete each bar.

a   |  |  |  |  ||
Beats: 1 2 1 2 1 2 1 2 ||

b   |  |  |  |  ||
Beats: 1 2 3 1 2 3 1 2 3 1 2 3 ||

c   |  |  |  |  ||
Beats: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 ||

d  |  |  |  |  ||
Beat: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 ||

Did you know?

The time signature appears at the start of a piece of music. You will only see another time signature if the number of beats in each bar changes.

Remember!

In all these time signatures,

 = 1 beat

Exercise 8

Add the missing bar-lines to each of these rhythms. The first bar-line in **a** is given.



Test your progress

How many new musical terms (e.g. 'bar') can you remember? Write them here:

Draw as many new time values and time signatures as you can here:

2 PITCH (PART 1)

In this chapter you will learn about

Notes in the treble clef

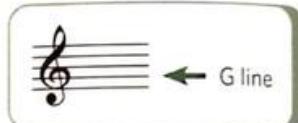
Notes in the bass clef

Minims, crotchets and quavers on the stave

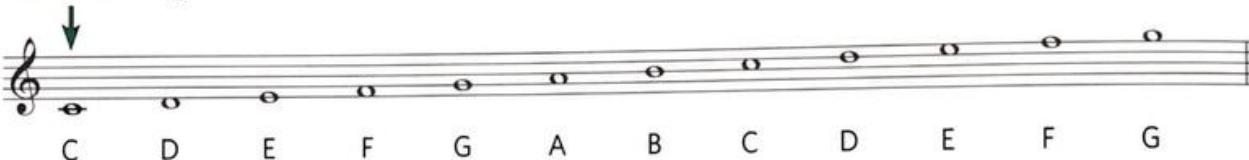


Notes in the treble clef:

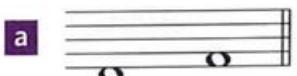
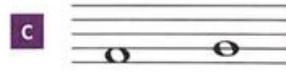
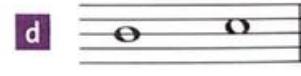
- Notes can be placed on all the lines and in all the spaces of the stave. The higher the note is placed on the stave, the higher its pitch.
- A special symbol called a **clef** is placed at the beginning of the stave. The pitch of each line and space on the stave is determined by the clef used.
- The **treble clef** is used mostly to show notes from **middle C** (the C nearest the middle of a piano keyboard) upwards. It is also called the G clef because it circles the line on the stave used for the note G. It looks like a very elaborate G!
- Middle C sits on its own line, just below the stave. This is called a **ledger line**.



Middle C on a ledger line



Exercise 1 Tick (✓) the higher note of each of the pairs.

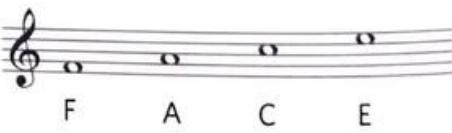
Exercise 2 Write the name of each note in the boxes.



G

Did you know?

In the treble clef, the four notes in the spaces between the lines spell **FACE**.



Exercise 3

Write the words spelt by the notes in these examples.

a

A D D

b

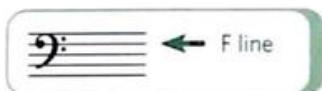
c

d



Notes in the bass clef: ♭:

- The **bass clef** is used mostly to show notes from middle C downwards. It is also called the F clef because it starts on the line on the stave used for the note F and has two little dots either side of this line.
- Middle C, which is **above** the stave in the bass clef, again has its own ledger line.
- You also need to know D above middle C in the bass clef, which sits above a ledger line.



D and middle C
use ledger lines

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

Exercise 4

Write the name of each of these notes.

a

F



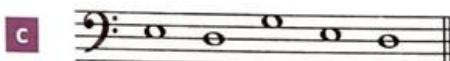
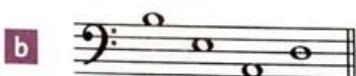
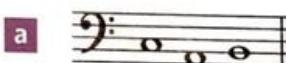
Did you know?

In the bass clef, the four notes in the spaces can be remembered using the phrase **All Cows Eat Grass**.

Theory in sound

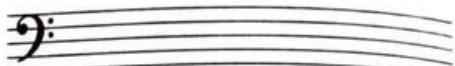
Try singing the notes **A C E G** to the phrase 'All cows eat grass' to hear how they sound.

Exercise 5 Write the words spelt by the notes in these examples.



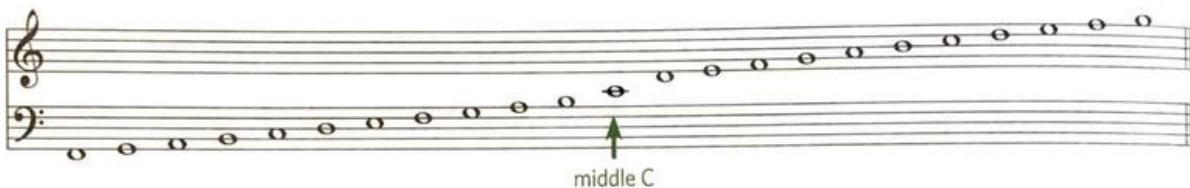
Challenge!

Can you find any other musical words?
Write one on this stave.



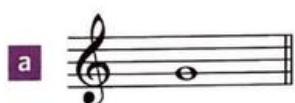
Notes in both clefs

It's now possible to show all the notes on the bass and treble staves, rising up from low F to high G.



Can you see how the notes in the bass and treble clefs relate to each other? Middle C falls exactly between the two clefs.

Exercise 6 Write the name of each of these notes. Remember to check the clefs carefully.



G



Which note is higher: d or f?

Which note is lower: c or h?

Exercise 7

Tick (✓) the correct clef needed to make each of these named notes.

a		b		c		d		
	E		G		D		middle C	
	<input type="checkbox"/> G clef	<input type="checkbox"/> F clef	<input type="checkbox"/> G clef	<input type="checkbox"/> F clef	<input type="checkbox"/> G clef	<input type="checkbox"/> F clef	<input type="checkbox"/> G clef	<input type="checkbox"/> F clef
e		f		g		h		
	A		D		B		E	
	<input type="checkbox"/> G clef	<input type="checkbox"/> F clef	<input type="checkbox"/> G clef	<input type="checkbox"/> F clef	<input type="checkbox"/> G clef	<input type="checkbox"/> F clef	<input type="checkbox"/> G clef	<input type="checkbox"/> F clef



Notes with stems

Notes other than semibreves have **stems** attached to their noteheads. The length of the stem is always the same, but its position depends on where the note is placed on the stave.

notehead →

- If the note is **below** the middle line, the stem should go **up** from the right-hand side:
- If the note is **above** the middle line, the stem should go **down** from the left-hand side:
- Notes **on** the middle line can have stems going in **either direction**:



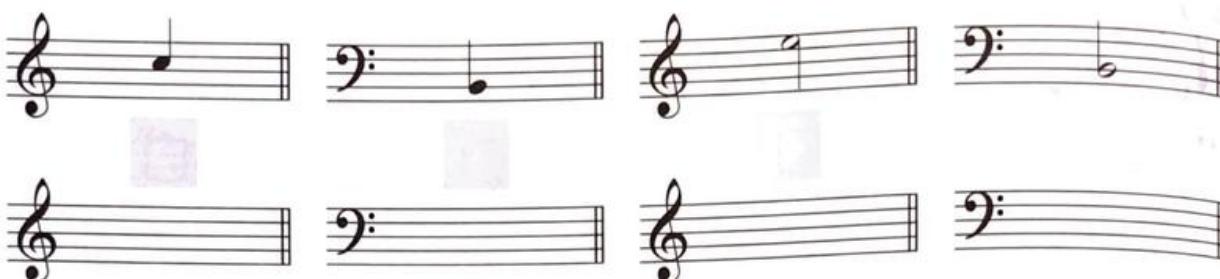
Exercise 8

Tick (✓) or cross (✗) each box to show whether stems have been added correctly or incorrectly to each note.

a		b		c		d	
	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>
e		f		g		h	
	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>

Challenge!

Rewrite the following notes, correcting the positions of any incorrect stems. Can you name the notes?



Quavers on the stave

- The stems of single quavers follow the same rules as those for crotchets and minims.
- The tails of single quavers always attach to the end of the stem, and they are always on the right of the stem.
- When quavers are in pairs, their stems always go in the same direction – even if the notes are on different sides of the middle line. This makes it easier to join them together.



Exercise 9 Tick (✓) or cross (✗) each box to show whether these single quavers and pairs of quavers have been written correctly or incorrectly.

a



b



c

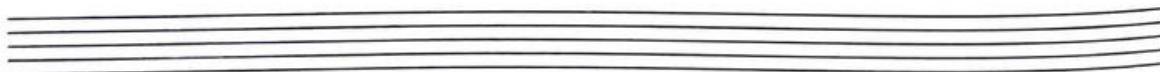


d



Test your progress

Write a note on every line and space of the stave below, using a mixture of time values. Can you name the pitch of each note in the treble and bass clefs?



RHYTHM (PART 2)

In this chapter you will learn about

The semiquaver

Grouping notes

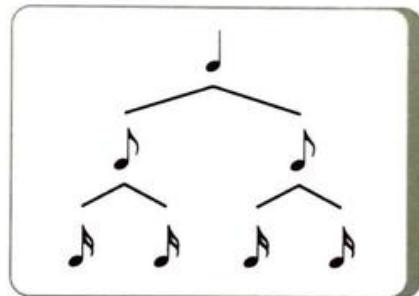
Rests

3



The semiquaver: ♪

- The **semiquaver** is the shortest time value we will meet at Grade 1. Semiquavers have two tails.
- There are four semiquavers in a crotchet, and two semiquavers in a quaver.
- Semiquavers are often beamed in groups of four: 



Exercise 1

Circle TRUE or FALSE for each statement.

- a  has the same duration as 
- b  lasts longer than 
- c  lasts longer than 
- d  has the same duration as 
- e  and 

Exercise 2

Answer each musical 'sum' with one note.

- a  +  = 
- b  +  = 
- c  +  +  = 
- d  +  +  = 
- e  +  +  = 

Theory in sound

Practise tapping semiquavers while someone else claps a steady crotchet beat.

Challenge!

Match each rhythm with the correct time signature by drawing lines.



3
4



c

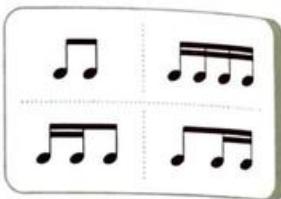


2
4



Grouping notes

- We use **beams** to group quavers and semiquavers together to help us see the beats more easily.
- Notes are often beamed together to make one full beat.



Smart tip

When beaming quavers with semiquavers, make sure they are part of the same beat.

Exercise 3

Number the beats and then complete the time signature for each melody.

a

Beats: 1 2 1 2

b

Beats:

c

Beats:

d

Beats:

e

Beats:

Exercise 4

Number the beats and then tick (✓) one box for each question to show which bar is grouped correctly.

a

Beats: 1 2 3 4 1 2 3 4 1 2 3 4

b

Beats:

c

Beats:

d

Beats:

Theory in sound

Try clapping the rhythms in Exercise 4. You will find that the ones beamed correctly are easiest to read, because you can see the beats clearly.

Challenge!

Rewrite this rhythm so that all the quavers and semiquavers are grouped into beats using beams.



3
4



Rests

Silences during music need to be counted, just like notes. We use **rests** to do this.

Here are the most common rests:

Semibreve rest		It is worth 4 beats , or a whole bar , of silence.
Minim rest		It is worth 2 beats of silence.
Crotchet rest		It is worth 1 beat of silence.
Quaver rest		It is worth a ½ beat of silence.
Semiquaver rest		It is worth a ¼ beat of silence.

Notice that the semibreve rest **hangs down** from the fourth line up on the stave, while the minim rest **sits up** on the third line.

Exercise 5

Complete this table.

Name of note	Note looks like	Rest looks like	How many beats?
Semibreve			4
			2
Quaver			
			$\frac{1}{4}$

Exercise 6

Tick (✓) or cross (✗) each box to show whether bars add up to the correct or incorrect number of beats.

Exercise 7

Number the beats and then complete the time signature for each melody.



Beats:



Beats:



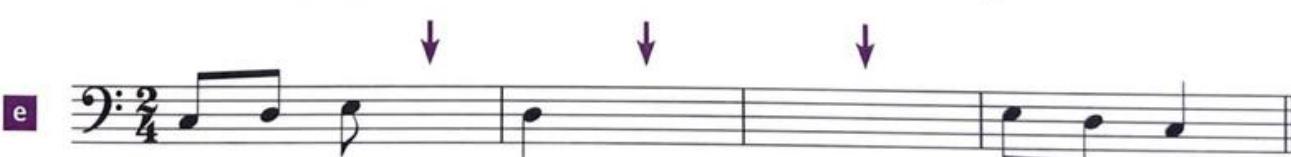
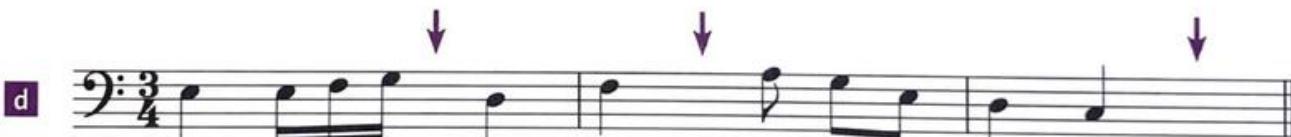
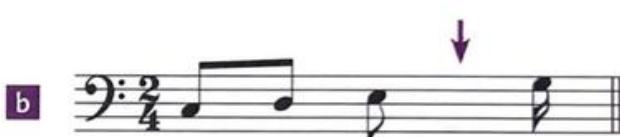
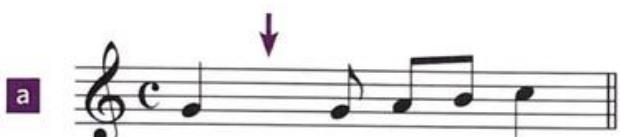
Beats:



Beats:

Exercise 8

Add one rest at each place marked ↓ to complete each melody.



Challenge!

Write out Exercise 8 a and 8 b on the staves below, but this time add a note instead of a rest in the gaps. Make sure your stems are in the correct positions, and beam quavers and semiquavers within a beat.



Exercise 9

Add the three missing bar-lines to each of these melodies.

Smart tip

Marking the beat numbers above or below the music will help you to work out where the bar-lines go.

a

b

c

d

e

Test your progress

Write down the rests and the equivalent notes in these boxes.
Write them in order, from shortest to longest.



--	--	--	--	--	--	--	--

Now write down three more rhythms containing quavers and semiquavers, each grouped into one crotchet beat.



--	--	--



PITCH (PART 2)

In this chapter you will learn about

Accidentals \sharp , \flat and \natural

Semitones and tones

4



Accidentals

Signs called **accidentals** are used to change the pitch of a note.

The three main accidentals are the **sharp** (\sharp), the **flat** (\flat) and the **natural** (\natural).

- When a **sharp** (\sharp) is written in front of a note it makes the note sound **higher**.
- When a **flat** (\flat) is written in front of a note it makes the note sound **lower**.
- A **natural** (\natural) changes a note with a sharp or flat back to its normal pitch.

The distance by which these accidentals change the pitch is called a **semitone**.

We will learn more about semitones on page 22.

Accidentals always go in front of a note and must be written so that the stave line or space goes through the middle of the accidental.

Exercise 1 Write the name of each of these notes.

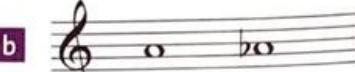
Smart tip

Make sure you check the clef carefully.

Exercise 2

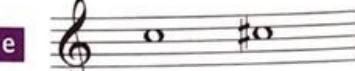
Tick (✓) the higher note of each of these pairs.

a 

b 

c 

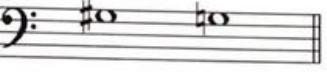
d 

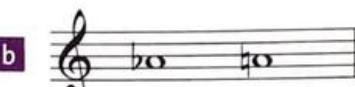
e 

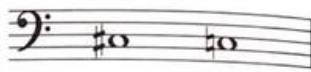
f 

Exercise 3

Tick (✓) the lower note of each of these pairs.

a 

b 

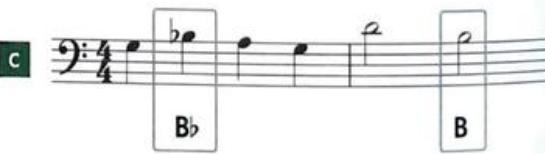
c 

More on accidentals

- An accidental changes all the notes of the same pitch in a bar. In example a, both Fs are played as F#.
- An accidental applies only to notes on the same line or in the same space. In example b, the first and third notes are F#, but the high F at the end of the bar is an F because it is at a different pitch. It would need its own # sign if we wanted it to be F#.
- An accidental applies only within the same bar and is cancelled by the bar-line. In example c the Bb is cancelled at the end of the first bar.
- To cancel an accidental within a bar, we write a natural (b) in front of a note. In example d, the F# at the start of the bar becomes an F at the end of the bar.

a 
F# F#

b 
F# F# F(b)

c 
Bb B

d 
F# F#

Exercise 4

Write the names of the notes marked ↓ in these melodies.

a

↓ ↓ ↓ ↓

F#

Smart tip

Watch out for any accidentals that last throughout the bar.

b

↓ ↓ ↓ ↓

Did you know?

A natural can also be used as a reminder to cancel an accidental that was in the previous bar. It isn't essential, but you will often see something like this:

Challenge!

Can you rewrite these notes in order of pitch, from lowest to highest?

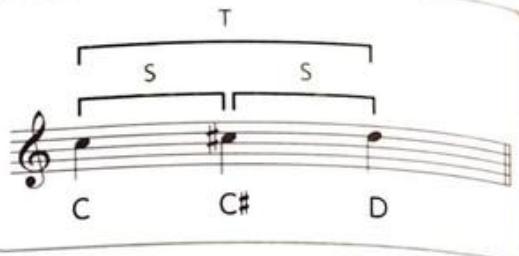


Semitones and tones

- The words **semitone** and **tone** are used to describe the distance between notes.
- A **semitone (S)** is the shortest distance we can measure between two notes – for example, from C to C#.
- A **tone (T)** is two semitones – for example, from C to D.
- There is a semitone between every note on a piano keyboard, whether it is white or black.
- The distance from B to C and E to F is a semitone because there are no other notes between them.
- The distance between C to D is a tone (two semitones) because there is a note between them.
- Every black note on a piano keyboard has two names: the flat of the white key above, or the sharp of the white key below.

Smart tip

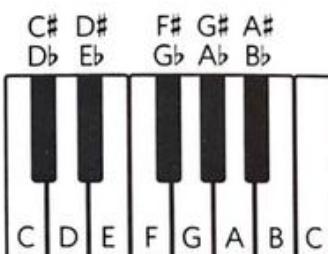
Find the notes on the piano keyboard opposite. If there is a note between them, the distance is a tone; if the notes are next to each other, the distance is a semitone.



Did you know?

'Semi' means 'half', so a semitone is half a tone, just as a semicircle is half a circle.

Tones and semitones are easy to see on a piano keyboard. Look at this diagram, which shows every note:



Exercise 5

Write S or T under each pair of notes to show whether they are a semitone (S) or a tone (T) apart.

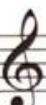
a b c

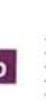
T

d e f

g h i

Exercise 6 Add an accidental (\sharp , \flat , \natural) to the note marked  in each of these pairs to make them a semitone (S) or a tone (T) apart, as indicated.

a    T

b    S

c    S

d    T

e    S

f    T

g    T

h    S

i    S

Theory in sound

Play or sing (or ask someone else to play) some notes followed by their sharpened or flattened notes. For example, you could play an F followed by an F \sharp , or a B followed by a B \flat .

Your progress

Congratulations! You've completed all the work for Grade 1 on Pitch.

Turn to the Practice Exam Paper on page 55 if you'd like to try some sample exam questions.



5 RHYTHM (PART 3)

In this chapter you will learn about
Ties
Dotted notes
Grouping dotted notes



Ties

A tie is a curved line that joins neighbouring notes of the same pitch.

Notes joined by a tie are played as one note lasting the length of the tied notes added together. For example, two crotchets tied together will sound like one minim:



Ties are useful when you want to join together notes across a bar-line, or across the middle beats of a bar in $\frac{4}{4}$.

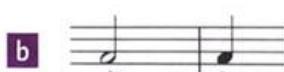


Exercise 1

Write the total number of crotchet beats for each of these tied notes.



$1\frac{1}{2}$ beat(s)



beat(s)



beat(s)



beat(s)



beat(s)



beat(s)

Exercise 2

Add one note in each box to show the total value of the tied notes.





Writing ties

- Ties are placed above or below the notes they join, depending on where the notes are positioned on the stave.
- Notes below the middle line have ties below the noteheads.
- Notes above the middle line have ties above the noteheads.



Exercise 3

Join the boxed notes with ties and number the beats.

a

1 2 3 1 2 3

b

c

d

e

f



Dotted notes

Instead of joining notes with a tie to make a longer note, it is sometimes possible to place a dot after a note. A dot adds on **half the time value** of the note.

Dotted minim: $\text{d.} = \text{d} \text{---}$ 3 counts

Dotted crotchet: $\text{d.} = \text{d} \text{---}$ $1\frac{1}{2}$ counts

Dotted quaver: $\text{d.} = \text{d} \text{---}$ $\frac{3}{4}$ count

Exercise 4

Rewrite these tied notes as a dotted note of the same duration.

a		=	<input style="border: 1px solid black; width: 50px; height: 50px; vertical-align: middle;" type="text"/>	b		=	<input style="border: 1px solid black; width: 50px; height: 50px; vertical-align: middle;" type="text"/>	c		=	<input style="border: 1px solid black; width: 50px; height: 50px; vertical-align: middle;" type="text"/>
d		=	<input style="border: 1px solid black; width: 50px; height: 50px; vertical-align: middle;" type="text"/>	e		=	<input style="border: 1px solid black; width: 50px; height: 50px; vertical-align: middle;" type="text"/>	f		=	<input style="border: 1px solid black; width: 50px; height: 50px; vertical-align: middle;" type="text"/>

Exercise 5 Add a dot to one note in each melody to make the bars add up to the correct number of beats.

a

b

c

Exercise 6 Answer each musical 'sum' with one note.

a

b

c

Theory in sound

Clap a rhythm from Exercise 5 while counting the beat. You could ask someone to count the beat for you.

Exercise 7 Rewrite these notes in order, from longest to shortest.

Smart tip

The dots for notes on lines should be placed in the space above the note:



Challenge!

Try writing your own rhythm in the space below. Include a time signature at the start, and make sure you include at least one tie, one dotted note and one rest!



Grouping dotted notes

We've learnt that quavers and semiquavers can be beamed together so that they are grouped into beats. The same is true of dotted notes: you will often see a dotted quaver joined to a single semiquaver.



Smart tip

In the next exercise, notes that are beamed together add up to one beat.

Remember!

A dot adds on half the time value of the note.

Exercise 8

Add the time signature to each of these bars.

a

b

c

d

Exercise 9

Tick (✓) one box for each question to show which bar is grouped correctly.

a

b

c

d

Exercise 10

Add the three missing bar-lines to each of these melodies.

a

b

c

d

e

f

Challenge!

Can you rewrite this rhythm, grouping the notes into crotchet beats?



Your progress

Congratulations! You've completed all the work for Grade 1 on Rhythm.
Turn to page 55 to try some practice exam questions.



SCALES

In this chapter you will learn about

The scale of C major
The degrees of the scale
Tones and semitones in scales
The scales of G, D and F major

6



The scale of C major

- A **scale** is a 'ladder' of notes that move in step. It can go up (**ascending**) or come down (**descending**).
- The scale of a key contains all of the notes that belong in that key. We will learn more about keys in Chapter 7.
- **C major** is a useful scale to learn first because it has no sharps or flats. Here is the scale of C major, ascending, written in the treble clef:

C D E F G A B C

Did you know?

You can play a C major scale by playing up or down the white notes on a piano, starting and ending on C.

Exercise 1

Add one semibreve at each place marked ↓ to complete these scales of C major.

C major, descending

a

C major, ascending

b

Smart tip

Make sure there is one note on every line and in every space between the first and last notes of the scale.

Theory in sound

Play, sing or listen to a major scale and get to know how it sounds. You could also listen to 'Do-Re-Mi' from *The Sound of Music*, by Rodgers and Hammerstein.



The degrees of the scale

- The notes in a scale are known as **degrees**.
- The first and last notes of an ascending or descending major scale are the same (though they are at different pitches) and are the most important. They are called the **tonic** or **key note**.
- All the degrees in a scale are numbered in relation to the tonic, which is the 1st and 8th degree. In the scale of C major, the note D is the 2nd degree, E is the 3rd, and so on.
- Remember that in a descending scale, the degrees will count backwards!

Ascending (going up) →

Degrees: Tonic (1st) 2nd 3rd 4th 5th 6th 7th Tonic (8th)



← Descending (going down)

Theory in sound

Sing the scale of C major, ascending, to the numbers 1 to 8 (starting with '1').

Can you also sing it backwards, starting with the top note ('8') and going down?



Exercise 2

Add the named degree of the scale of C major. The tonic, C, is given each time.

a

Tonic 4th

b

Tonic 6th

c

Tonic 2nd

d

Tonic 7th

e

Tonic 5th

f

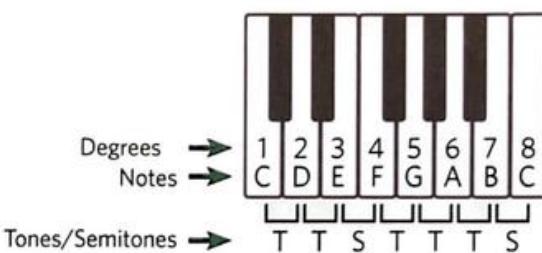
Tonic 3rd



Tones and semitones in scales

- The distance between each note in a major scale is either a tone or a semitone.
- The pattern of tones and semitones is the same for all major scales.
- The distance between the 3rd and 4th degrees and the 7th and 8th degrees is a **semitone**.
- The distance between all other consecutive degrees is a **tone**.

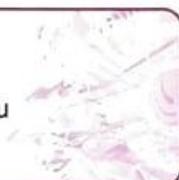
Here are the notes of the C major scale, shown on a piano keyboard:



Exercise 3 Write T or S above each bracket (—) to show whether the distance between the notes is a tone (T) or a semitone (S).

Smart tip

Write the degree number of each note to help you work out the pattern of tones and semitones.



a

b

Challenge!

Can you write the scale of C major, descending, in the bass clef? Try writing it in crotchets or minims, making sure your stems are in the correct position.

Now write the scale of C major, ascending, in the treble clef.



The scales of G major, D major and F major

- The scales of G, D and F major all follow the same pattern of tones and semitones as C major.
- An **F#** is required in **G major**, to make the pattern of tones and semitones correct. Without an **F#**, there would be a semitone between the 6th and 7th degrees, not the 7th and 8th degrees.
- In **D major**, two accidentals – **F#** and **C#** – are needed to keep the same pattern of tones and semitones.
- In **F major**, we need a **Bb** to keep the semitone between the 3rd and 4th degrees.

G major scale, ascending

Degrees: Tonic (1st) 2nd 3rd 4th 5th 6th 7th Tonic (8th)

A musical staff in G clef. Notes are placed on the first, third, fourth, fifth, sixth, and eighth positions. There is a sharp sign above the fourth note (C). Below the staff, intervals are labeled: T, T, S, T, T, T, S.

D major scale, ascending

Degrees: Tonic (1st) 2nd 3rd 4th 5th 6th 7th Tonic (8th)

A musical staff in G clef. Notes are placed on the first, second, fourth, fifth, sixth, and eighth positions. There is a sharp sign above the third note (F#) and another above the seventh note (C#). Below the staff, intervals are labeled: T, T, S, T, T, T, S.

F major scale, ascending

Degrees: Tonic (1st) 2nd 3rd 4th 5th 6th 7th Tonic (8th)

A musical staff in G clef. Notes are placed on the first, second, third, fifth, sixth, and eighth positions. There is a sharp sign above the fourth note (Bb). Below the staff, intervals are labeled: T, T, S, T, T, T, S.

Exercise 4

Write the name of each scale and tick (✓) either ascending or descending.

a

A musical staff in G clef. Notes are placed on the first, second, third, fifth, sixth, and eighth positions. There is a sharp sign above the fourth note (C). Below the staff, intervals are labeled: T, T, S, T, T, T, S.

Scale:

ascending

descending

b

A musical staff in bass clef. Notes are placed on the first, second, third, fifth, sixth, and eighth positions. There is a sharp sign above the fourth note (B) and a double sharp sign above the seventh note (F). Below the staff, intervals are labeled: T, T, S, T, T, T, S.

Scale:

ascending

descending

Exercise 5 Add accidentals where needed to make these scales correct.

G major, descending

a

F major, descending

b

D major, ascending

c

Remember!

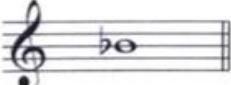
G major has F#
D major has F# and C#
F major has Bb

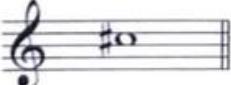
Exercise 6 Circle the correct answer for each question.

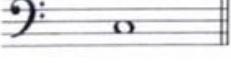
a Which note is the 5th degree of G major? D C A

b Which note is the 3rd degree of D major? C# F# F

c Which note is the 7th degree of F major? Bb G E

d Which degree of F major is this?  5th 4th 3rd

e Which degree of D major is this?  2nd 3rd 7th

f Which degree of G major is this?  6th 4th 2nd

Exercise 7 Show the semitones in each of these scales by drawing brackets (—) over two pairs of notes. The first semitone is given.

Smart tip

Start by working out the degrees of the scale. Can you remember which degrees are separated by semitones?

F major, descending

a

G major, ascending

b

D major, ascending

c

Theory in sound

Try playing one of the major scales you've learnt without its sharp or flat notes. You will hear that it doesn't sound like a major scale!

Test your progress

Practise writing two of the scales we've explored in this chapter, using either the treble or the bass clef. Mark the degree numbers above and add brackets below to show the semitones.



KEYS & KEY SIGNATURES

In this chapter you will learn about

The keys of C, G, D and F major
Key signatures

7



Keys

In Chapter 6, we learnt about the scales of C, G, D and F major. Each of these scales contains all the notes that belong in that key. If you look, for example, at the scales of C major and G major, you will see that their keys contain mostly the same notes. There are two differences:

- The key of G major has F# instead of F.
- The two keys have different tonics (key notes).

A melody that is written in a particular key uses notes from the scale of that key.

Remember!

C major has no sharps or flats
G major has one sharp
D major has two sharps
F major has one flat

Exercise 1

Name the key of each of these melodies.

a

Key: major

b

Key: major

c

Key: major

d

Key: major

Exercise 2

Circle the notes that need an accidental to create a melody in each named key.

G major

a

F major

b

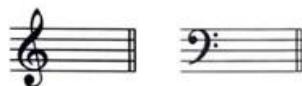
D major

c

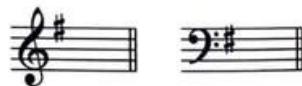
Key signatures

- A **key signature** tells us the key of a piece of music by showing which notes will be sharpened or flattened. It is written at the start of the stave, after the clef and before the time signature.
- Using a key signature means we don't have to keep writing accidentals for the sharps and flats in that key.
- A sharp or flat in a key signature applies to every note of that name, wherever it is on the stave.

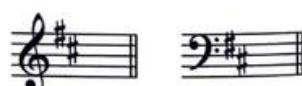
C major has no sharp or flat notes, so there is nothing in its key signature.



G major has one sharp in its key signature. This tells us that every F should be played as F#.



D major has two sharps in its key signature. This tells us that every F and C should be played as F# and C#.



F major has one flat in its key signature. This tells us that every B should be played as Bb.



G major melody

A musical staff in G major (one sharp) and common time (indicated by a '4'). It consists of five horizontal lines and four spaces. There are six notes: a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note. The first and fifth notes are highlighted with boxes. Below the staff, the note heads are labeled F# under the first and fifth notes.

D major melody

A musical staff in D major (two sharps) and common time. It consists of five horizontal lines and four spaces. There are eight notes: a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, a quarter note, a eighth note, and a quarter note. The second, fourth, and sixth notes are highlighted with boxes. Below the staff, the note heads are labeled F# under the second note, C# under the fourth note, F# under the sixth note, and C# under the eighth note.

Did you know?

The clef and the key signature are written at the start of every stave, unlike the time signature which is written only once, at the beginning of the music.

Smart tip

Key signatures look different in the treble and bass clefs. This is because the sharps and flats are placed next to the notes to which they apply.

Exercise 3

Tick (✓) one box to show the correctly written key signature for the named keys.

D major

a

Four options for D major key signature:

- Treble clef with one sharp (F#) followed by an empty box.
- Treble clef with two sharps (G# and C#) followed by an empty box.
- Bass clef with one sharp (F#) followed by an empty box.
- Bass clef with two sharps (B# and E#) followed by an empty box.

F major

b

Four options for F major key signature:

- Bass clef with one flat (B-flat) followed by an empty box.
- Bass clef with two flats (E-flat and A-flat) followed by an empty box.
- Treble clef with one flat (B-flat) followed by an empty box.
- Treble clef with two flats (E-flat and A-flat) followed by an empty box.

Exercise 4

Name the major keys that have these key signatures.

a

Four options for Exercise 4:

- Treble clef with one flat (B-flat) followed by a box for 'Key:' and 'major'.
- Bass clef with two sharps (G# and C#) followed by a box for 'Key:' and 'major'.
- Treble clef with no sharps or flats followed by a box for 'Key:' and 'major'.
- Bass clef with one sharp (F#) followed by a box for 'Key:' and 'major'.

Theory in sound

Have you played or sung a piece with any of these key signatures? Play it again and then play the scale in the same key. Can you hear the similarity?

Exercise 5 Add the key signature needed to make each of these scales correct.

D major

a

G major

b

F major

c

G major

d

Exercise 6 Name the key of each of these melodies and then name the degree of the scale for each note marked ↓.

a

Key: major

b

Key: major



More on accidentals

- Accidentals are sometimes still needed in music with a key signature. This happens when the music uses a note that does not belong to the key it is written in.
- Here is a melody in the key of F major. It uses two notes that don't belong to this key: G♯ and B♭. Because these notes are not in the key of F major, accidentals have to be added to the music.

A musical staff in F major (one flat) with a 4/4 time signature. The melody consists of eighth and sixteenth notes. Two specific notes are highlighted with labels below: G♯ and B♭.

G♯ B(♭)

Remember!

- Accidentals last until the end of the bar, unless they are cancelled by another accidental.
- Accidentals apply only to notes of the same pitch within the same bar.

Exercise 7

Name each note marked ↓.

a

A musical staff in treble clef, 3/4 time, with one sharp (F♯). Four notes are marked with arrows pointing down to them. The first note is labeled F♯ below it.

F♯

b

A musical staff in bass clef, 2/4 time, with two sharps (G♯ and D♯). Four notes are marked with arrows pointing down to them.

c

A musical staff in bass clef, 4/4 time, with one flat (B♭). Four notes are marked with arrows pointing down to them.

Your progress

Congratulations! You've completed all the work for Grade 1 on Scales, Keys & Key Signatures. Turn to the Practice Exam Paper on page 55 if you'd like to try some sample exam questions.

8 INTERVALS

In this chapter you will learn about
Intervals in C, G, D and F major



Intervals

- An interval measures the difference in pitch between two notes.
- We can use the degrees of the scale to measure the intervals between the tonic of a key and every other note in that key. Here are the intervals above the tonic in C major:

Degrees: 1 2 1 3 1 4 1 5 1 6 1 7 1 8

Interval: 2nd 3rd 4th 5th 6th 7th 8th/8ve

Did you know?

We can use the term **octave (8ve)** or **8th** to describe the interval from C to C.

Exercise 1 Write the missing numbers to identify these intervals above the tonic.

F major

a

2nd 5th 8ve

G major

b

3rd 4th 6th

Exercise 2

Write one note after each tonic to form the named interval. The key is D major.

D major

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

Theory in sound

Sing or play (or ask someone to play) some of the intervals written above. Try to get used to how they sound – some intervals sound relaxing and others sound quite tense.

Smart tip

In Exercises 2 and 3, your note should be **higher** than the given note.

Exercise 3

Write one note after each tonic to form the named interval.

Remember to add accidentals where they are needed.

C major

a

6th 3rd 5th

D major

b

8ve 4th 3rd

F major

c

7th 6th 2nd

G major

d

3rd 8ve 7th

Did you know?

Intervals can be written in two ways. Sometimes they will be written one note after the other, as in a melody, and sometimes they will be written one note above the other, as a chord. In the Grade 1 exam, intervals are written one note after the other.

3rd

3rd

Exercise 4

Write the missing numbers to identify these intervals above the tonic.

C major

a

A musical staff in G clef with four measures. The notes are C, D, E, C, D, E. The first measure has a bass note C below the staff.

4th



G major

b

A musical staff in G clef with four measures. The notes are G, A, B, G, A, B. The first measure has a bass note G below the staff.



F major

c

A musical staff in F clef with four measures. The notes are F, G, A-flat, F, G, A-flat. The first measure has a bass note F below the staff.



D major

d

A musical staff in F clef with four measures. The notes are D, E, F-sharp, D, E, F-sharp. The first measure has a bass note D below the staff.



Exercise 5

Tick (✓) one box to show the correct number of each interval.

F major

a

A musical staff in F clef with two measures. The notes are F, A-flat.

4th

3rd

5th

7th

C major

b

A musical staff in G clef with two measures. The notes are C, E.

3rd

6th

8ve

2nd

G major

c

A musical staff in G clef with two measures. The notes are G, B.

6th

4th

2nd

7th

D major

d

A musical staff in G clef with two measures. The notes are D, F.

6th

5th

3rd

4th

Exercise 6

Identify the intervals marked by brackets () in these melodies.
The first note of every interval is the tonic.

Smart tip

Count up the scale from the bottom note of the interval until you get to the top note. The number you reach tells you the interval.

a

3rd

b

c

d

Challenge!

Can you rewrite some of the intervals from Exercises 4 and 5 as 'chords' (with one note above the other)? You'll need to add the correct clef, key signature and time signature at the start.



Your progress

Congratulations! You've completed all the work for Grade 1 on Intervals.

Turn to the Practice Exam Paper on page 55 if you'd like to try some sample exam questions.



9 TONIC TRIADS

In this chapter you will learn about
The tonic triads of
C, G, D and F major



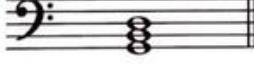
Tonic triads

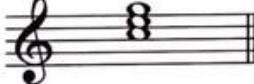
A **tonic triad** is a chord made up of three notes:

- The 1st degree of the scale (the tonic)
- The 3rd degree of the scale
- The 5th degree of the scale.

Exercise 1

Circle the correct key for each tonic triad.

a  G major D major F major

b  D major C major G major

c  C major F major G major

d  D major C major F major

Smart tip

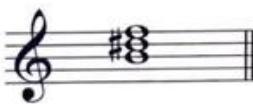
- The tonic is the lowest note.
- The 3rd degree is in the middle.
- The 5th degree is the highest note.
- Each note is separated by the interval of a 3rd.

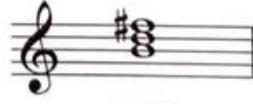
Did you know?

The tonic triad of D has an F# because the 3rd degree of D major scale is F# not F.

Exercise 2

Tick (✓) one box to show which of these is the tonic triad of D major.



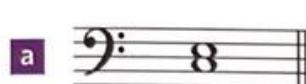



Exercise 3

Add one note to complete each triad, with the tonic as the lowest note.

Smart tip

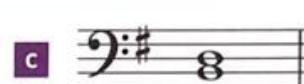
The notes of a tonic triad include the 1st, 3rd and 5th degrees of the scale. This may mean you need to add an accidental if a key signature hasn't been used.



C major



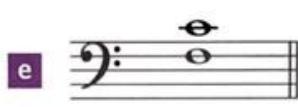
F major



G major



C major



F major



D major

Exercise 4

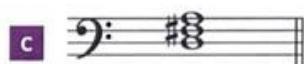
Name the key of each tonic triad.



Key: [] major



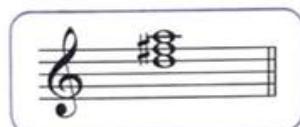
Key: [] major



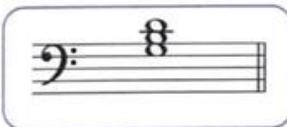
Key: [] major

Challenge!

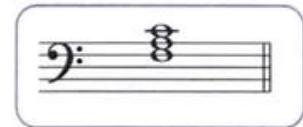
Match up each tonic triad with the correct key by drawing lines.



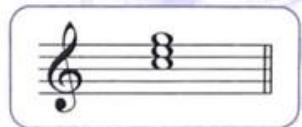
G major



D major



C major



F major

Your progress

Congratulations! You've completed all the work for Grade 1 on Tonic Triads.

Turn to the Practice Exam Paper on page 55 if you'd like to try some sample exam questions.

10 TERMS & SIGNS

In this chapter you will learn about
The musical terms and signs that
you need to know for Grade 1



Terms and signs: dynamics

- As we know, notes on the stave tell us which pitches to play and how long to play them for. They give us all the information we need to play the pitches and rhythms in a piece of music.
- However, notes on their own do not tell us how loudly or how quickly to play, or what other kinds of expression should be included. Terms and signs are used to add this important information to the music.

All the terms you need to know for Grade 1 are in Italian, and some of them have abbreviations and/or signs. The following terms tell us how loud or quiet to play the music - they are called **dynamics**.

Italian term	Meaning
<i>fortissimo (ff)</i>	very loud (-issimo means 'very')
<i>forte (f)</i>	loud
<i>mezzo forte (mf)</i>	moderately loud
<i>pianissimo (pp)</i>	very quiet
<i>piano (p)</i>	quiet
<i>mezzo piano (mp)</i>	moderately quiet
<i>crescendo (cresc.)</i>	gradually getting louder
<i>decrescendo (decresc.)</i>	gradually getting quieter
<i>diminuendo (dim.)</i>	gradually getting quieter

Notice that *decrescendo* and *diminuendo* mean the same thing.

Did you know?

- Mezzo means 'half' in Italian, so *mezzo forte* literally means 'half loud'.
- You might be interested to know how the piano got its name. Its full name is *pianoforte*, which means 'quiet and loud'. It was so named because it was the first keyboard instrument of its type that could play both quietly and loudly, depending on how forcefully the player pressed the keys.

Theory in sound

Find examples of these Italian terms for dynamics in your music. Can you play/sing each passage of music as directed?

Exercise 1

Tick (✓) one box for each question.

- a What is the Italian word for 'very loud'? *pianissimo* *forte* *fortissimo*
- b What does *mezzo piano* mean? moderately loud very quiet moderately quiet
- c What does *p* mean? very quiet quiet moderately quiet
- d What does *dim.* mean? gradually getting louder gradually getting quieter quiet
- e What Italian word does *mf* stand for? *mezzo forte* *forte* *fortissimo*
- f What is the Italian word for 'gradually getting louder'? *forte* *crescendo* *diminuendo*

Tempo

Here are the terms you need to know that describe **tempo** – the speed of the music.

Italian term	Meaning
<i>allegro</i>	quick
<i>allegretto</i>	fairly quick
<i>moderato</i>	at a moderate speed
<i>andante</i>	at a medium speed
<i>adagio</i>	slow
<i>accelerando</i> (<i>accel.</i>)	gradually getting quicker
<i>rallentando</i> (<i>rall.</i>)	gradually getting slower
<i>ritardando</i> (<i>ritard.</i> or <i>rit.</i>)	gradually getting slower
<i>a tempo</i>	in time (resume the original speed)

Did you know?

Terms describing tempo are often written in **bold** at the start of a piece or section of music.

Allegro



Exercise 2

Tick (✓) one box for each question.

- a What is the Italian word for 'quick'? *adagio* *andante* *allegro*
- b What does *andante* mean? *slow* *at a medium speed* *quick*
- c What does *rit.* mean? *gradually getting quicker* *gradually getting slower* *slow*
- d What does *adagio* mean? *slow* *fairly quick* *quick*
- e What Italian word means 'gradually getting quicker'? *allegro* *rallentando* *accelerando*
- f What Italian word is used for 'fairly quick'? *allegro* *allegretto* *moderato*
- g What does *a tempo* mean? *time* *get quicker* *in time*



More Italian terms

Italian term	Meaning
<i>cantabile</i>	in a singing style
<i>da capo (D.C.)</i>	repeat from the beginning
<i>dolce</i>	sweet
<i>fine</i>	the end (<i>al fine</i> = 'up to the end')
<i>legato</i>	smoothly
<i>staccato (stacc.)</i>	detached

Exercise 3

Tick (✓) one box for each question.

- a What is the Italian word for 'sweetly'? *fine* *legato* *dolce*
- b What does *cantabile* mean? *smoothly* *in a singing style* *sweetly*
- c What does *stacc.* mean? *detached* *accent* *loud*
- d If you see *D.C.* what should you do? *stop playing* *repeat from the beginning* *play in time*



Signs

Italian sign	Meaning
	gradually getting louder (the sign for <i>crescendo</i>)
	gradually getting quieter (the sign for <i>descrescendo</i> or <i>diminuendo</i>)
>	accent the note (play with emphasis)
	slur; perform smoothly
	tie; hold for the value of both notes
	<i>staccato</i> ; detached
	pause on the note or rest
= 60	metronome mark; here the number '60' tells us play at a tempo of 60 crotchet beats in a minute
	repeat the section between the two signs. (If the first sign is missing, repeat from the beginning.)

Did you know?

It is easy to confuse a slur sign with a tie. Slurs can be found over two different notes, or over a group of notes, while ties link together two or more notes of the same pitch. Can you find examples of ties in this book?

Challenge!

Add some terms and signs of your choice to this melody.

Can you describe how the melody should be played, based on the terms and signs you've added?

Exercise 4

Tick (✓) one box for each question.

andante means:

- slow
- at a medium speed
- quick
- gradually getting quicker

mf means:

- quiet
- moderately quiet
- moderately loud
- loud

cantabile means:

- in a singing style
- at a medium speed
- smoothly
- gradually getting quieter

 means:

- legato*; smoothly
- staccato*; detached
- accent the note
- legato*; detached

 = 96 means:

- 96 crotchet notes
- 96 crotchet beats
- 96 crotchets in the melody
- 96 crotchet beats in a minute

adagio means:

- quick
- at a medium speed
- slow
- smoothly

dim. means:

- gradually getting quicker
- gradually getting slower
- gradually getting quieter
- gradually getting louder

 means:

- repeat mark
- the end
- double bar-line
- perform an octave higher

fine means:

- in time
- repeat from the beginning
- smoothly
- the end

Your progress

Congratulations! You've completed all the work for Grade 1 on Terms & Signs.

Turn to the Practice Exam Paper on page 55 if you'd like to try some sample exam questions.





Putting it all together

The last question of the Grade 1 exam is a Music in Context question, in which you will be asked some questions about the things you can see in a passage of music. All of the questions will be about topics covered in this book.

Exercise 1

Study this melody and then answer the questions that follow.

Andante

1 2 3 4

Offenbach

5 6 7 8

- a Tick (✓) the correct key of this melody.

C major G major D major F major

- b Tick (✓) the bar number that contains an accidental.

bar 1 bar 3 bar 5 bar 7

- c Complete the following two sentences by ticking one box for each.

The longest note in the melody is a ...

dotted crotchet minim dotted minim semibreve

The highest note in the melody is ...

D D# F F#

- d Circle TRUE or FALSE for each statement.

The melody should be played very loudly. TRUE FALSE

The notes in bar 1 are tied. TRUE FALSE

The melody should be played at a medium speed. TRUE FALSE

The note in bar 4 should be held for three beats. TRUE FALSE

Exercise 2

Study this melody and then answer the questions that follow.

Allegro

Schubert

- a Tick (✓) the bar number that contains a dotted quaver.

bar 2

bar 4

bar 6

bar 8

- b Tick (✓) the word that best describes how the notes in bar 4 should be played.

cantabile

dolce

legato

staccato

- c This melody is in the key of C major. Tick (✓) the degree of the scale of ...

i) the first note of the melody. 2nd 3rd 4th 5th

ii) the last note of the melody. 2nd 3rd 4th 5th

- d Give the number of the bar that contains the only rest in the melody. Bar:



- e Tick (✓) one box to complete this sentence:

The tempo of the melody is ...

quick at a medium speed fairly quick slow

- f Circle TRUE or FALSE for each statement.

The melody is written in the treble clef. TRUE FALSE

The first note of bar 1 should be played with an accent. TRUE FALSE

All the quavers should be played *staccato*. TRUE FALSE

All the notes in bar 6 should be played loudly. TRUE FALSE

Exercise 3

Study this melody and then answer the questions that follow.

Handel

a Tick (✓) the sentence that is correct.

At the beginning, the music should be played quietly and in a singing style.

At the beginning, the music should be played moderately quietly and sweetly.

At the beginning, the music should be played quietly and sweetly.

b Circle TRUE or FALSE.

This piece has a G major key signature.

TRUE FALSE

c Tick (✓) the bar that applies to each of these statements.

This bar contains the key note, or tonic.

bar 1 bar 2 bar 6 bar 8

This bar contains two Ds.

bar 2 bar 3 bar 4 bar 7

This bar contains a crescendo.

bar 4 bar 5 bar 6 bar 8

This bar contains a dotted minim.

bar 1 bar 4 bar 7 bar 8

d Complete the following sentences by ticking one box for each.

Bar 4 has the same rhythm as ...

bar 8 bar 5 bar 2 bar 6

Slurs are used in ...

bars 1 & 2 bar 2 bars 2 & 7 bar 1

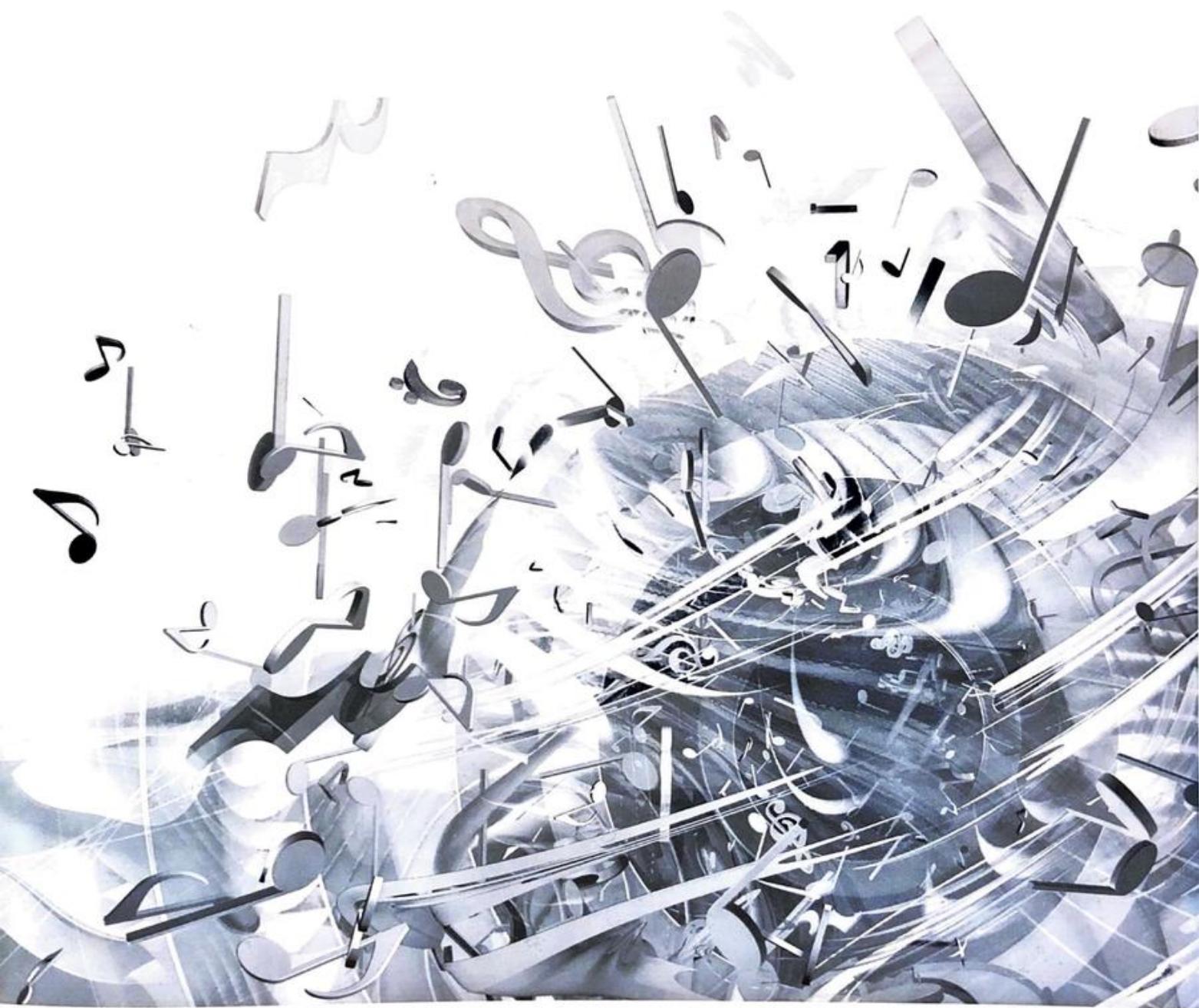
Congratulations!

You've completed all the work for ABRSM Grade 1 Music Theory. If you haven't already done so, test your knowledge and understanding with the ABRSM Practice Exam Paper on page 55.

Notes

Practice Exam Paper

ABRSM Grade 1



1.1 Circle the correct time signature for each of these bars.

(3)

**2****4****3**
4**3**
4**C****2**
4**4**
4**2**
4**3**
4

1.2 Add the **one** missing bar-line to **each** of these five melodies.

(5)



1.3 Tick (**✓**) **one** box to answer each question.

(2)

(a) How many minims are there in a semibreve?

2 4 6 8

(b) How many semiquavers are there in a dotted crotchet? 4

5 6 8

1.4 Tick (**✓**) **one** box to show which bar is grouped correctly.

(1)



1.5 Tick (✓) or cross (✗) each box to show whether the rests are correct or incorrect.

(3)

Three boxes for marking:

- Below the first rest (quarter note rest):
- Below the second rest (eighth note rest):
- Below the third rest (sixteenth note rest):

1.6 Tick (✓) one box which shows the four notes written in order from the **longest** value to the **shortest**.

(1)

Three groups of notes:

- Group 1: A whole note, a eighth note, a quarter note, a sixteenth note. Box:
- Group 2: An eighth note, a whole note, a quarter note, a sixteenth note. Box:
- Group 3: A quarter note, a eighth note, a whole note, a sixteenth note. Box:

2 Pitch

/15

2.1 Tick (✓) one box to show the correct name of each note.

(7)

(a)

A♯ G♯ F♯ C♯

(b)

A E F G

(c)

B♭ E♭ G♭ A♭

(d)

C A B G

(e)

E F♯ C♯ C

(f)

A G B♭ D

(g)

D E G B

2.2 Tick (✓) the **higher** note of each of the pairs of notes.

(4)

(a)

(b)

(c)

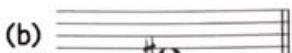
(d)

2.3 Tick (✓) the correct clef needed to make each of these named notes.

(4)



C



F#



A



B



♭



♭



♭



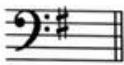
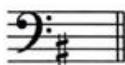
♭

3 Keys and Scales

/15

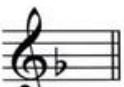
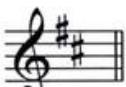
3.1 Tick (✓) one box to show the correctly written key signature of D major.

(1)



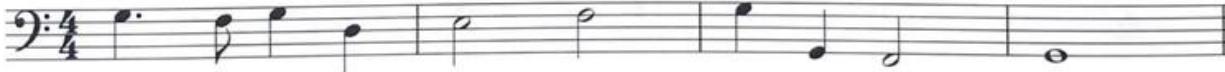
3.2 Tick (✓) one box to show the correctly written key signature of F major.

(1)



3.3 Tick (✓) three boxes to show which notes need an accidental to create a melody in the key of G major.

(3)



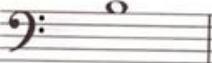
3.4 Tick (✓) two boxes to show the two pairs of notes in this scale which are a semitone apart.

(2)



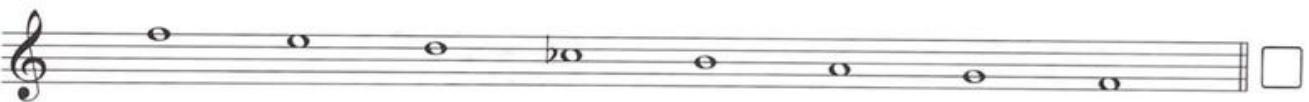
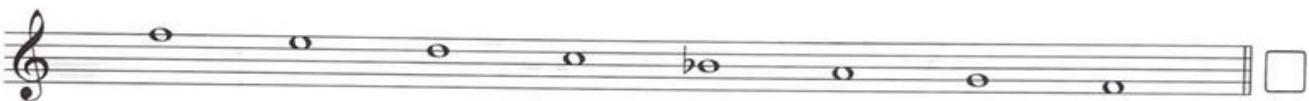
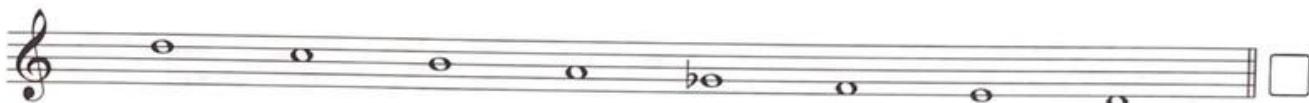
3.5 Circle **TRUE** or **FALSE** for each statement.

(4)

- (a) There is one sharp in the key signature of F major **TRUE** **FALSE**
- (b) There are no sharps or flats in the key signature of C major **TRUE** **FALSE**
- (c)  This is the 5th degree of the scale of G major **TRUE** **FALSE**
- (d)  This is the 1st degree of the scale of C major **TRUE** **FALSE**

3.6 Tick (**✓**) **one** box to show the correctly written scale of F major descending.

(1)



3.7 Circle **TRUE** or **FALSE**.

(1)



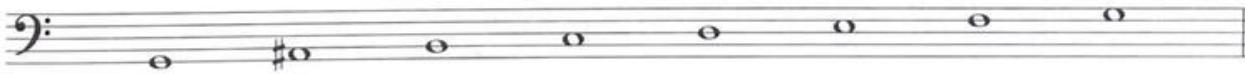
This is the scale of D major, descending, with key signature

TRUE **FALSE**

3.8 Cross (**X**) the **two** incorrect notes in the following scale.

(2)

G major, ascending



4 Intervals

/10

4.1 For each example, write one note to form the named interval.

(5)

Your note should be **higher** than the given note. The key is C major.

(a)

6th

(b)

3rd

(c)

2nd

(d)

4th

(e)

7th

4.2 Tick (✓) one box to show the correct number of each interval. The key is F major.

(5)

(a)

5th 6th 7th 8th/8ve

(b)

5th 6th 7th 8th/8ve

(c)

1st 2nd 3rd 4th

(d)

3rd 4th 5th 6th

(e)

4th 5th 6th 7th

5 Tonic Triads

/10

5.1 Circle **TRUE** or **FALSE** for each statement.

(3)

(a)

This is the tonic triad of C major

TRUE

FALSE

(b)

This is the tonic triad of G major

TRUE

FALSE

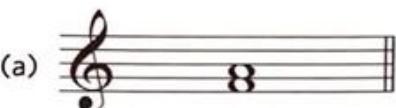
(c)

This is the tonic triad of D major

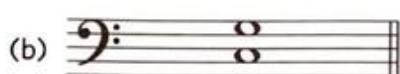
TRUE

FALSE

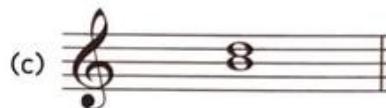
5.2 Add **one** missing note to complete each triad, with the tonic as the lowest note.
Use accidentals if necessary.



F major



C major



G major

5.3 Circle the correct key for each tonic triad.

(4)

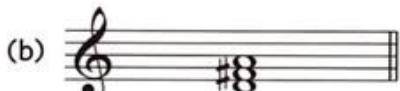


C major

F major

G major

D major

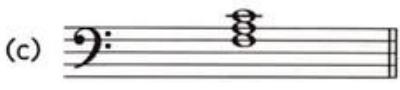


F major

D major

C major

G major

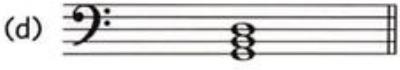


G major

C major

D major

F major



F major

G major

C major

D major

6 Terms and Signs

/5

Tick (✓) one box for each term/sign.

Andante means:

slow

Fine means:

smoothly

⌚ means:

pause on the note or rest

quick

repeat from the beginning

accent the note

at a medium speed

the end

gradually getting slower

in a singing style

in time

staccato: detached

ff means:

moderately loud

means:

tie: detached

loud

tie: hold for the value of both notes

very loud

slur: detached

very quiet

slur: perform smoothly

Look at this melody and then answer the questions that follow.

7.1 Circle **TRUE** or **FALSE**. (1)

The melody gets gradually louder towards the end **TRUE** **FALSE**

7.2 Tick (✓) the bar number that contains all the notes of the tonic triad of F major. (1)

bar 1 bar 3 bar 5 bar 8

7.3 Complete the following **three** sentences by ticking one box for each. (3)

(a) The **longest** note in the melody is a ...

minim semibreve crotchet dotted minim

(b) Bar 3 has the same pitches as ...

bar 5 bar 6 bar 7 bar 8

(c) The letter name of the **lowest** note in the melody is ...

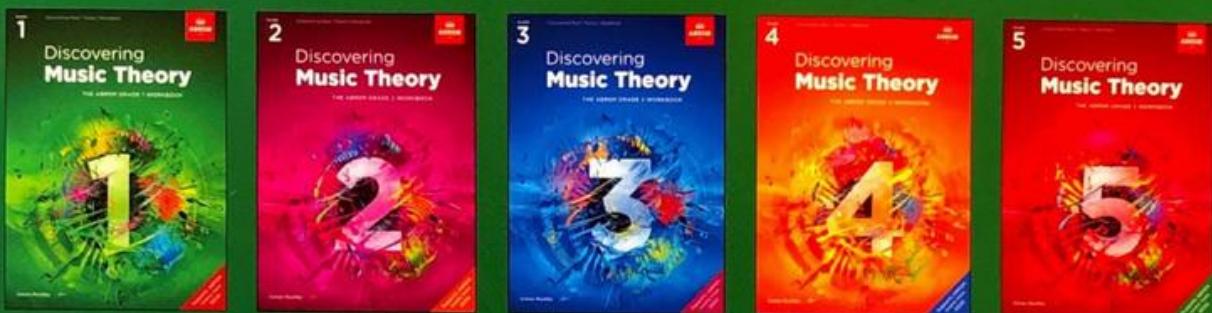
D C E F

Discovering Music Theory

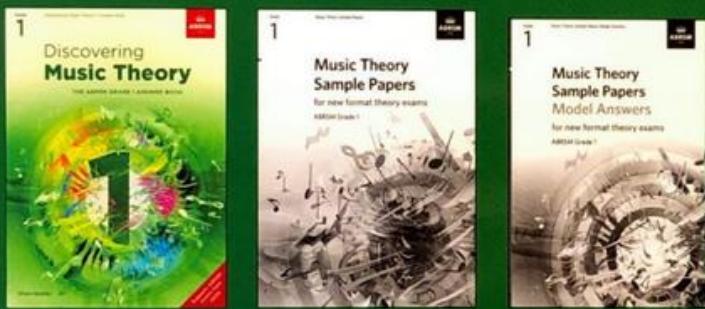
Discovering Music Theory is a suite of workbooks and corresponding answer books that offers all-round preparation for the updated ABRSM Music Theory exams from 2020, including the new online papers. This full-colour workbook will equip students of all ages with the skills, knowledge and understanding required for the ABRSM Grade 1 Music Theory exam. Written to make theory engaging and relevant to developing musicians of all ages, it offers:

- straightforward explanations of all new concepts
- progressive exercises to build skills and understanding, step by step
- 'challenge' questions to extend learning and develop music-writing skills
- helpful tips for how to approach specific exercises
- ideas for linking theory to music listening, performing and instrumental/singing lessons
- clear signposting and progress reviews throughout
- a sample practice exam paper showing you what to expect in the new style of exams from 2020.

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ISBN 978-1-78601-345-3



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Music Theory Sample Paper 2020 Grade 1

Exam duration: 1½ hours maximum

Total marks (out of 75):

The following sample exam paper is a printed representation of how this exam will appear online. The structure of the questions, the knowledge required and the topics covered will be the same. However, in order to suit an online platform, the wording of the questions and the method of answering them may be different.

Terminology:

bar	semibreve	minim	crotchet	quaver	semiquaver
measure	whole note	half note	quarter note	8th note	16th note

Music Theory Sample Paper 2020 Grade 1

Exam duration: 1½ hours maximum

1 Rhythm

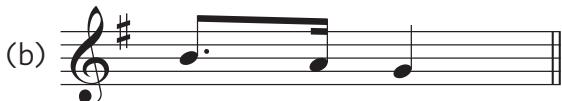
/15

- 1.1 Circle the correct time signature for each of these bars.

(3)



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



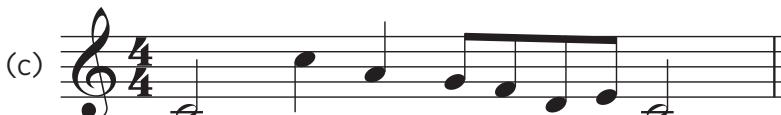
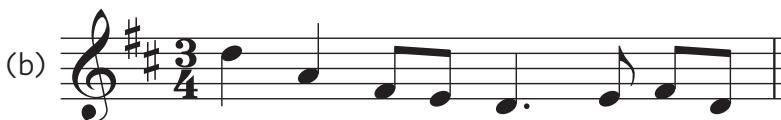
3
4 **4**
2
4



C **2**
4 **3**
4

- 1.2 Add the **one** missing bar-line to **each** of these five melodies.

(5)



- 1.3 Tick (✓) **one** box to answer each question.

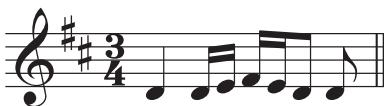
(2)

(a) How many quavers are there in a ♩ ? 3 4 5 6

(b) How many crotchets are there in a semibreve? 2 3 4 6

- 1.4 Tick (✓) **one** box to show which bar is grouped correctly.

(1)



1.5 Tick (✓) or cross (✗) each box to show whether the rests are correct or incorrect.

(3)

1.6 Tick (✓) one box which shows the four notes written in order from the **shortest** value to the **longest**.

(1)



2 Pitch

/15

2.1 Tick (✓) one box to show the correct name of each note.

(7)

(a)

F# D# G E

(b)

A B F G

(c)

E# C# D# G#

(d)

G F B A

(e)

E♭ B♭ D♭ A♭

(f)

F G C D

(g)

D E G F

2.2 Tick (✓) the **lower** note of each of the pairs of notes.

(4)

(a)

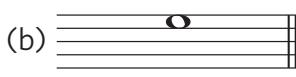
(b)

(c)

(d)

2.3 Tick (✓) the correct clef needed to make each of these named notes.

(4)



G

E

C

B♭

3 Keys and Scales

/15

3.1 Tick (✓) one box to show the correctly written key signature of F major.



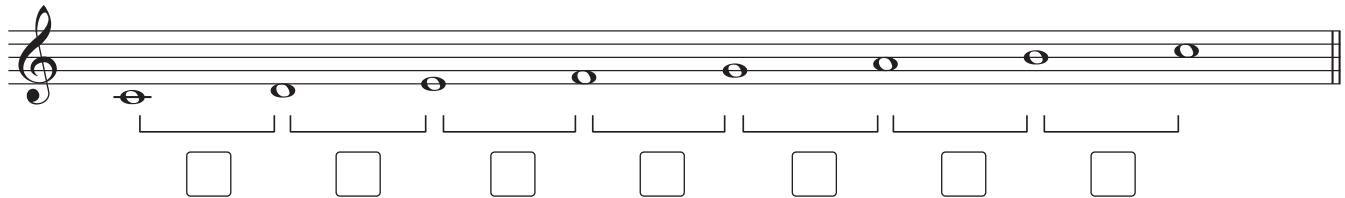
3.2 Tick (✓) one box to show the correctly written key signature of D major.



3.3 Tick (✓) three boxes to show which notes need an accidental to create a melody in the key of G major.

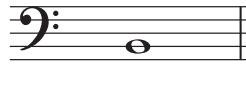


3.4 Tick (✓) two boxes to show the two pairs of notes in this scale which are a semitone apart.



3.5 Circle **TRUE** or **FALSE** for each statement.

(4)

- (a) There is one flat in the key signature of F major **TRUE** **FALSE**
- (b) There is one sharp in the key signature of D major **TRUE** **FALSE**
- (c)  This is the 2nd degree of the scale of G major **TRUE** **FALSE**
- (d)  This is the 4th degree of the scale of F major **TRUE** **FALSE**

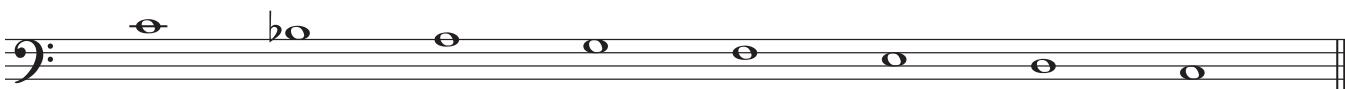
3.6 Tick (**✓**) one box to show the correctly written scale of G major ascending.

(1)



3.7 Circle **TRUE** or **FALSE**.

(1)

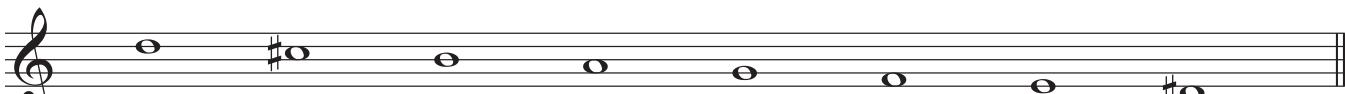


This is the scale of C major, descending **TRUE** **FALSE**

3.8 Cross (**X**) the **two** incorrect notes in the following scale.

(2)

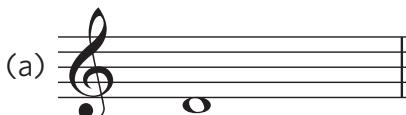
D major, descending



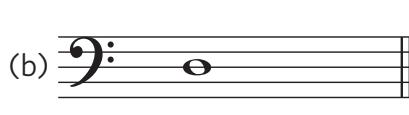
4 Intervals

/10

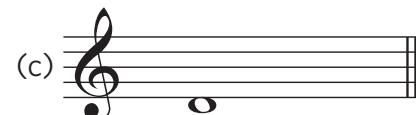
- 4.1 For each example, write one note to form the named interval. Your note should be **higher** than the given note. The key is D major. (5)



4th



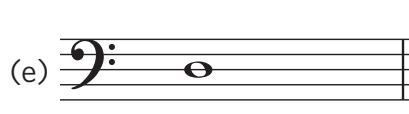
2nd



8th / 8ve



5th



6th

- 4.2 Tick (✓) one box to show the correct number of each interval. The key is C major. (5)

(a)

1st 2nd 3rd 4th

(b)

1st 2nd 7th 8th/8ve

(c)

2nd 4th 5th 6th

(d)

4th 5th 6th 7th

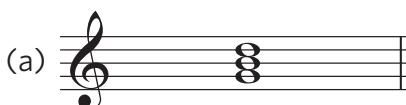
(e)

5th 6th 7th 8th/8ve

5 Tonic Triads

/10

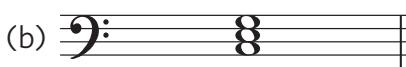
- 5.1 Circle **TRUE** or **FALSE** for each statement. (3)



This is the tonic triad of G major

TRUE

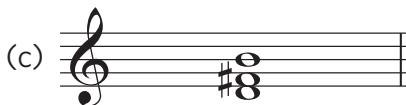
FALSE



This is the tonic triad of F major

TRUE

FALSE



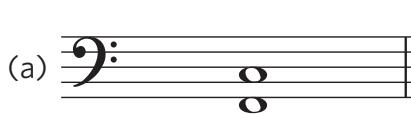
This is the tonic triad of D major

TRUE

FALSE

5.2 Add **one** missing note to complete each triad, with the tonic as the lowest note.
Use accidentals if necessary.

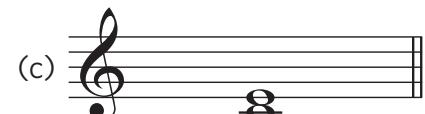
(3)



F major



D major



C major

5.3 Circle the correct key for each tonic triad.

(4)



F major

C major

G major

D major



C major

F major

D major

G major

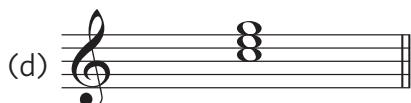


G major

D major

C major

F major



C major

D major

F major

G major

6 Terms and Signs

/5

Tick (**✓**) **one** box for each term/sign.

(5)

staccato means:

accent

decrecendo means:

gradually getting louder

Adagio means:

slow

fairly quick

gradually getting quicker

quick

loud

gradually getting quieter

at a medium speed

detached

gradually getting slower

fairly quick

mp means:

moderately loud

120 crotchet beats

moderately quiet

120 crotchet beats in a bar

very quiet

120 crotchet beats in a minute

quiet

120 crotchets in the melody

Look at this melody and then answer the questions that follow.

Andante

1 2 3 4

mf

cresc.

f

5 6 7 8

ff

mf

7.1 Circle **TRUE** or **FALSE**.

(1)

The melody gets gradually louder towards the end

TRUE

FALSE

7.2 Tick (✓) the bar number that contains all the notes of the tonic triad of C major.

(1)

bar 1 bar 2 bar 5 bar 6

7.3 Complete the following **three** sentences by ticking one box for each.

(3)

(a) The **longest** note in the melody is a ...

minim semibreve crotchet dotted minim

(b) Bar 1 has the same pitches as ...

bar 4 bar 5 bar 7 bar 8

(c) The letter name of the **highest** note in the melody is ...

A F B G

Candidates with labels: fix name label here.
All other candidates: write names in full.

Candidate

Entered by

Theory Paper Grade 1 Sample X July 2017

Duration 1½ hours

Candidates should answer ALL questions.

Write your answers on this paper – no others will be accepted.

Answers must be written clearly and neatly – otherwise marks may be lost.

TOTAL MARKS
100

- 1 (a) Add the time signature to each of these three examples.

10

- (b) Add a rest at each of the two places marked * to make the bars complete.

Berlioz

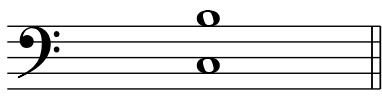
- 2 (a) Draw a circle around the *lower* note of each of these pairs of notes.

10

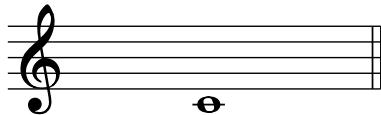
- (b) Draw a circle around the *higher* note of each of these pairs of notes.

- 3 Above each note write a *higher* note to form the named harmonic interval, as shown in the first answer. The key is C major.

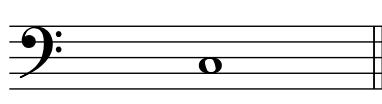
10



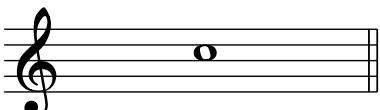
7th



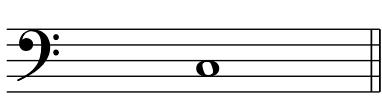
3rd



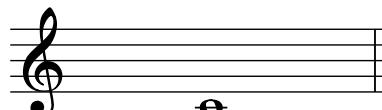
8th/8ve



4th



5th



6th

- 4 Name the key of each of these scales. Also draw a bracket ([]) over each pair of notes making a semitone, as shown in the first scale.

10

Key

Key

Key

- 5 (a) Name the degree of the scale (e.g. 2nd, 3rd, 4th) of the notes marked *, as shown in the first answer. The key is C major.

10

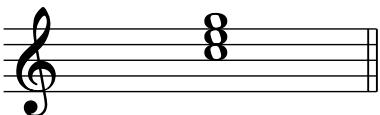
Haydn

5th

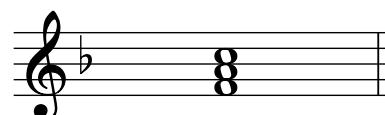
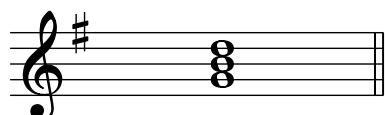
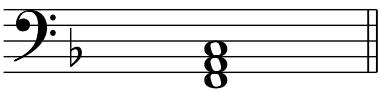
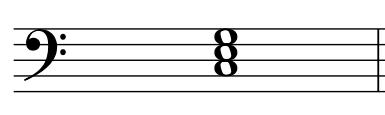
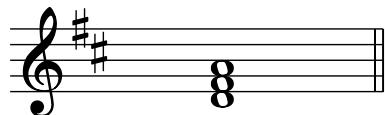
- (b) Give the letter name of the *lowest* note in the melody.

6 Name the key of each of these tonic triads, as shown in the first answer.

10



C major



7 Write the dynamics **p** **mf** **pp** **f** **ff** **mp** in the correct order, from the *loudest* to the *quietest*. The first answer is given.

10

ff

.....

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

10

Andante means:

quick

at a medium speed

slow

gradually getting quicker

Adagio means:

held back

fairly quick

gradually getting slower

slow

= = = means:

quiet

accent the note

gradually getting quieter

gradually getting quicker

means:

tie; detached

slur; detached

slur; perform smoothly

tie; hold for the value of
both notes

da capo (D.C.) means:

repeat from the beginning

the end

repeat from the sign

in time

p means:

moderately quiet

quiet

moderately loud

very quiet

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

Adagio

1 2 3 4 5 6 7 8 9

p

pp

Write your answer to question (b) on the stave below.

(a) (i) Answer TRUE or FALSE to this statement:

10

The notes in bar 8 will sound the quietest.

(ii) Give the letter name of the *highest* note in the melody.

(iii) This melody is in the key of D major. Name the degree of the scale (e.g. 2nd, 3rd, 4th) of the first note in the melody.

(iv) Give the number of a bar that contains all the notes of the tonic triad. Remember that the key is D major. Bar

(v) How many bars contain a dotted crotchet (dotted quarter-note)?

(b) Copy out the music from the start of the melody to the end of bar 6, exactly as it is written above. Don't forget the clef, key signature, time signature, tempo marking, dynamic and all other details. Write the music on the blank stave above question (a).

10



Candidates with labels: fix name label here.
All other candidates: write names in full.

Candidate

Entered by

Theory Paper Grade 1 Sample Y July 2017

Duration 1½ hours

Candidates should answer ALL questions.

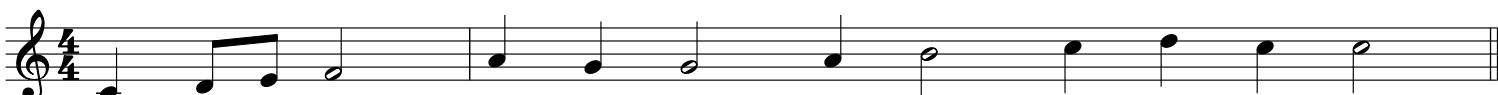
Write your answers on this paper – no others will be accepted.

Answers must be written clearly and neatly – otherwise marks may be lost.

TOTAL MARKS
100

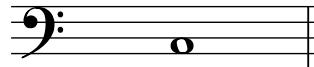
- 1 Add the missing bar-lines to these two melodies. The first bar-line is given in each.

10

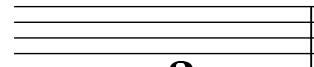


- 2 Add the correct clef to make each of these named notes, as shown in the first answer.

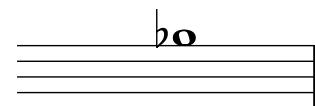
10



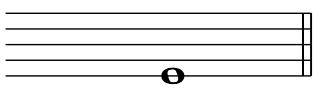
C



G



B♭



E



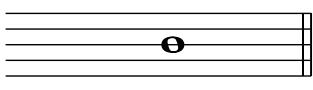
F♯



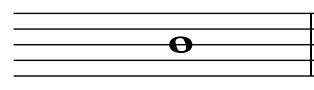
middle C



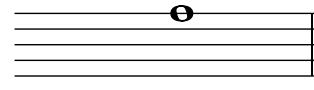
F



B



D



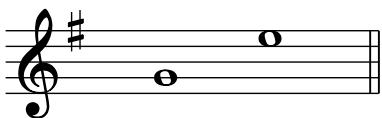
A



C♯

- 3 After each note write a *higher* note to form the named melodic interval, as shown in the first answer. The key is G major.

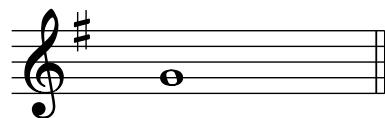
10



6th



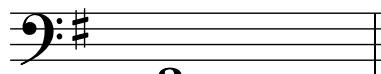
3rd



8th/8ve



4th



2nd



5th

- 4 Add a rest at the places marked * in these two melodies to make each bar complete.

10

A melody in G major (one sharp) for two voices. The top voice starts with a dotted quarter note followed by an eighth note. The bottom voice enters with a half note. There are two asterisks (*). The first asterisk is above the top voice's eighth note. The second asterisk is above the bottom voice's first eighth note. The melody continues with eighth-note patterns.

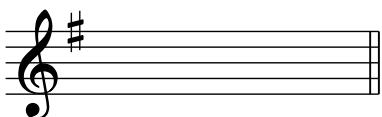
A. Sullivan
*

A melody in G major (one sharp) for two voices. The top voice starts with a dotted quarter note followed by an eighth note. The bottom voice enters with a half note. There are two asterisks (*). The first asterisk is above the top voice's eighth note. The second asterisk is above the bottom voice's first eighth note. The melody continues with eighth-note patterns.

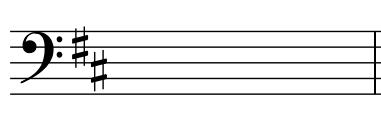
Mozart
*

- 5 Name the major keys shown by these key signatures. The first answer is given.

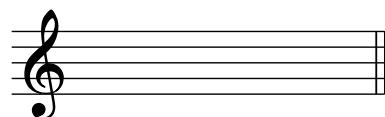
10



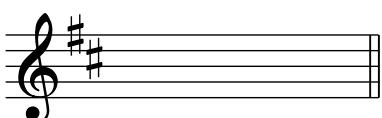
G major



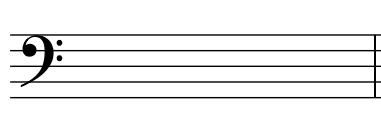
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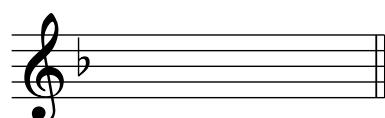
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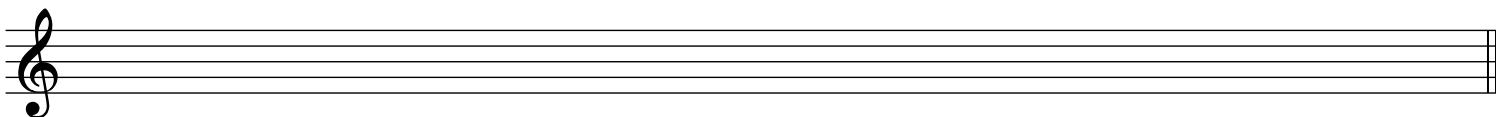
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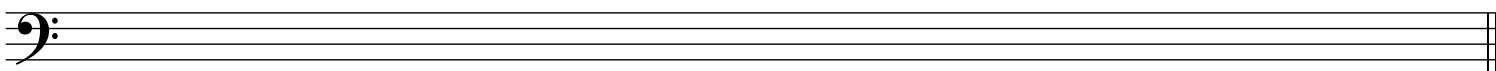
.....

- 6 Write as semibreves (whole notes) the scales named below. Do not use key signatures but remember to add any necessary sharp or flat signs.

10



D major, ascending



F major, descending

- 7 (a) Give the letter name of each of the notes marked *, including the sharp or flat sign where necessary. The first answer is given.

10

D. Scarlatti (adapted)

G

- (b) How many times does the rhythm occur in the melody?

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

10

ff means:

moderately loud

loud

very loud

moderately quiet

J = 120 means:

120 crotchet beats

120 crotchets in the melody

120 crotchet beats in a minute

120 crotchet notes

means:

accent the note

staccato; detached

legato; smoothly

gradually getting quieter

rall. means:

gradually getting quicker

gradually getting slower

slow

held back

Lento means:

held back

smoothly

slow

gradually getting slower

Fine means:

in time

a little

repeat from the beginning

the end

9 Look at this folksong melody and then answer the questions below.

Allegro $\text{♩} = 120$

1 2 3 4 5 6 7 8 9

cresc. *rall.* *ff*

Write your answer to question (b) on the stave below.

(a) (i) This melody is in the key of F major. Give the number of a bar that contains all the notes of the tonic triad in this key. Bar

10

(ii) Name the degree of the scale (e.g. 2nd, 3rd, 4th) of the last note in the melody. Remember that the key is F major.

(iii) Draw a circle around two notes next to each other that are tied together.

(iv) How many bars contain *only* quavers (eighth notes)?

(v) In which bar is the performer told to pause or hold on to the note? Bar

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

10