

PITCH

(PART 2)

In this chapter you will learn about
Accidentals ♯, ♭ and ♮
Semitones and tones

4

i Accidentals

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

The three main accidentals are the **sharp** (♯), the **flat** (♭) and the **natural** (♮).

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

♯ sounds higher than ♮

♭ sounds lower than ♮

♮ sounds the same as ♮

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 staff 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.

a $F\sharp$

b $B\flat$

c $D\flat$

d $G\sharp$

e $G\sharp$

f $C\sharp$

g $A\flat$

h $B\flat$

Exercise 2 Tick (✓) the higher note of each of these pairs.

<p>a</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p>	<p>b</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p>	<p>c</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p>
<p>d</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p>	<p>e</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p>	<p>f</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p>

Exercise 3 Tick (✓) the lower note of each of these pairs.

<p>a</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p>	<p>b</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/></p>	<p>c</p> <p><input type="checkbox"/> <input checked="" type="checkbox"/></p>
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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 (n) 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.

<p>a</p> <p>F# F#</p>
<p>b</p> <p>F# F# F</p>
<p>c</p> <p>Bb B B B</p>
<p>d</p> <p>F# F</p>

Exercise 4 Write the names of the notes marked ↓ in these melodies.

Smart tip

Watch out for any accidentals that last throughout the bar.

a

F# F^b B^b B^b

b

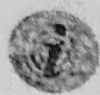
B^b B^b B^b E^b

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:

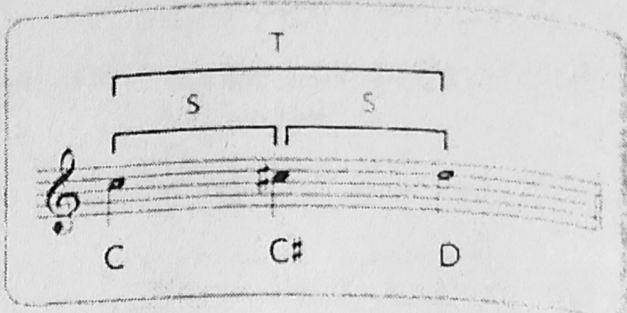
Challenge!

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



Semitones and tones

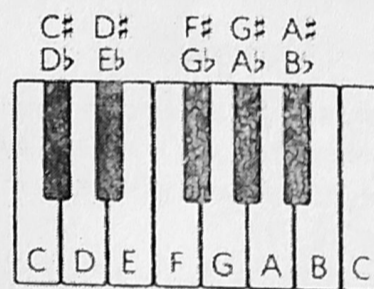
- The words **semitone** and **tone** are used to describe the distance between notes.
- A **semitone (S)** is the shortest distance we can measure between two notes – for example, from C to C#.
- A **tone (T)** is two semitones – for example, from C to D.
- There is a semitone between every note on 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.



Did you know?

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

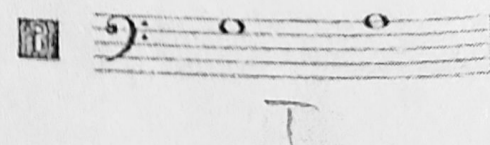
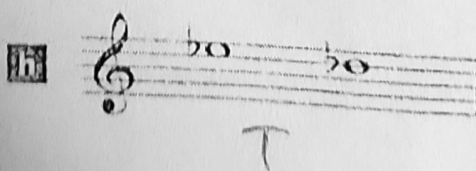
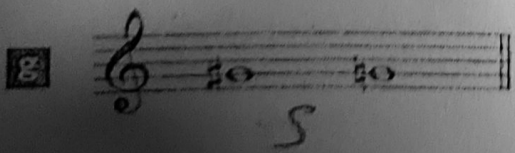
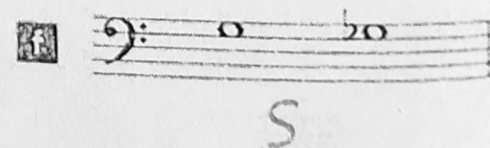
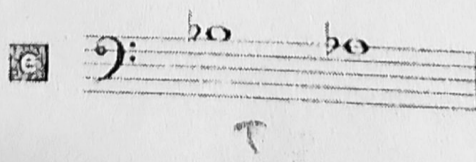
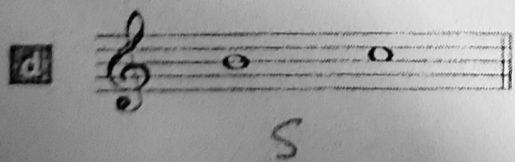
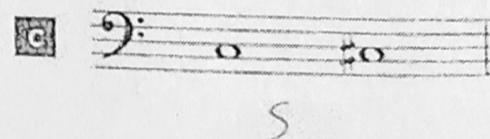
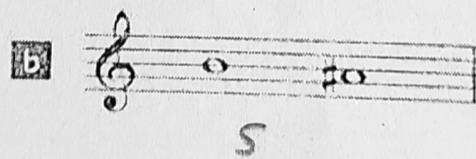
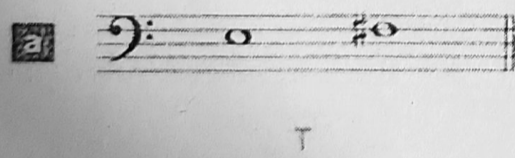
Tones and semitones are easy to see on a piano keyboard. Look at this diagram, which shows every note:



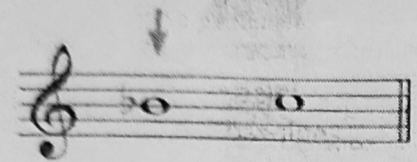
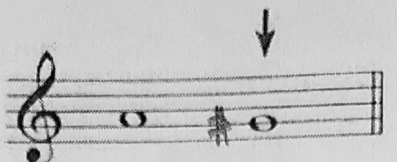
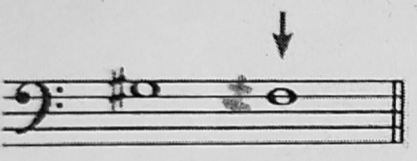
Smart tip

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.

Exercise 5 Write S or T under each pair of notes to show whether they are a semitone (S) or a tone (T) apart.



Exercise 6 Add an accidental (♯, ♭, ♮) to the note marked ↓ in each of these pairs to make them a semitone (S) or a tone (T) apart, as indicated.

<p>a </p>	<p>b </p>	<p>c </p>
T	S	S
<p>d </p>	<p>e </p>	<p>f </p>
T	S	T
<p>g </p>	<p>h </p>	<p>i </p>
T	S	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♯, or a B followed by a B♭.

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)

Grouping notes
Ties

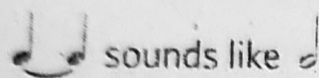


Ties

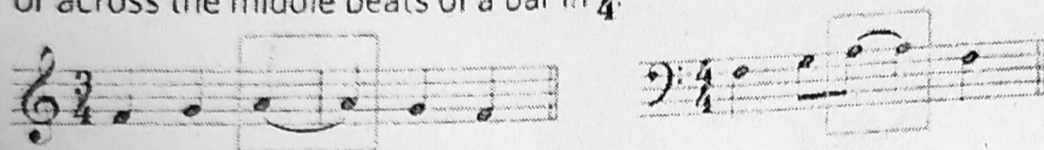
A tie is a curved line that joins neighbouring notes of the same pitch.

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:



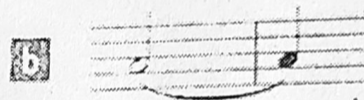
Ties are useful when you want to join together notes across a bar-line, or across the middle beats of a bar in 4/4.



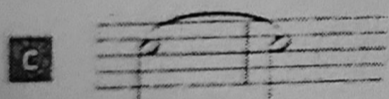
Exercise 1 Write the total number of crotchet beats for each of these tied notes.



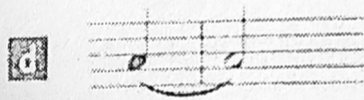
2 beat(s)



3 beat(s)



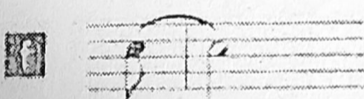
4 beat(s)



3 beat(s)

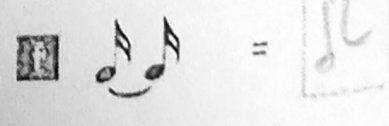
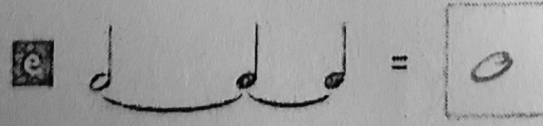
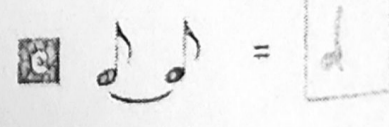
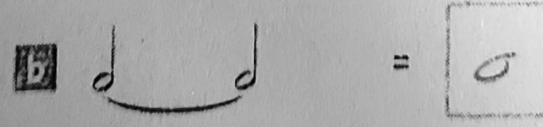
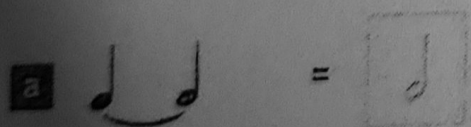


1 beat(s)



2/5 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 staff.
- 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 1 2 3 4 1 2 3 4

c 1 2 3 4 1 2 3 4

d 1 2 1 2 1 2 1 2

e 1 2 3 4 1 2 3 4

f 1 2 3 4 1 2 3 4

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:		3 counts
Dotted crotchet:		1½ counts
Dotted quaver:		¾ count

Exercise 4 Rewrite these tied notes as a dotted note of the same duration.

a =

b =

c =

d =

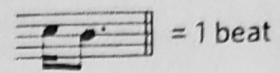
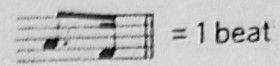
e =

f =



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.



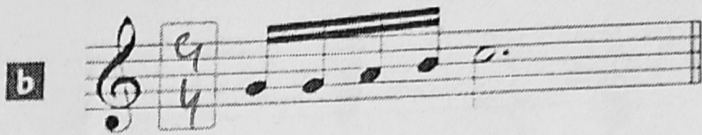
Smart tip

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

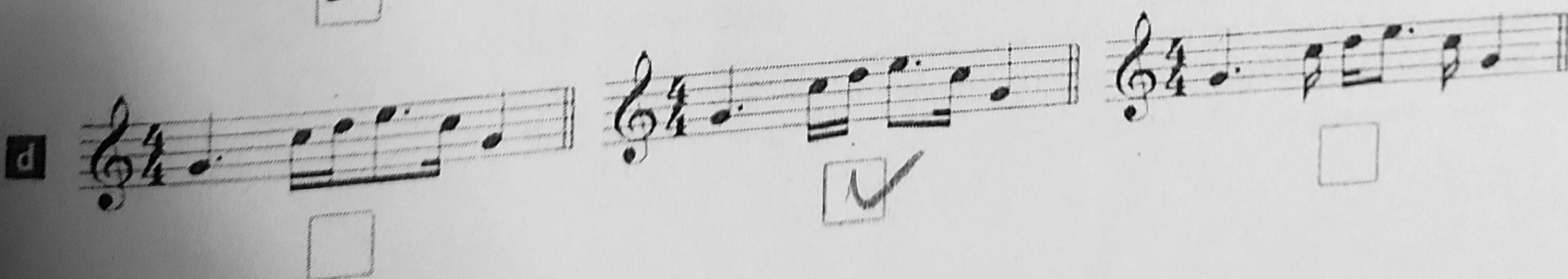
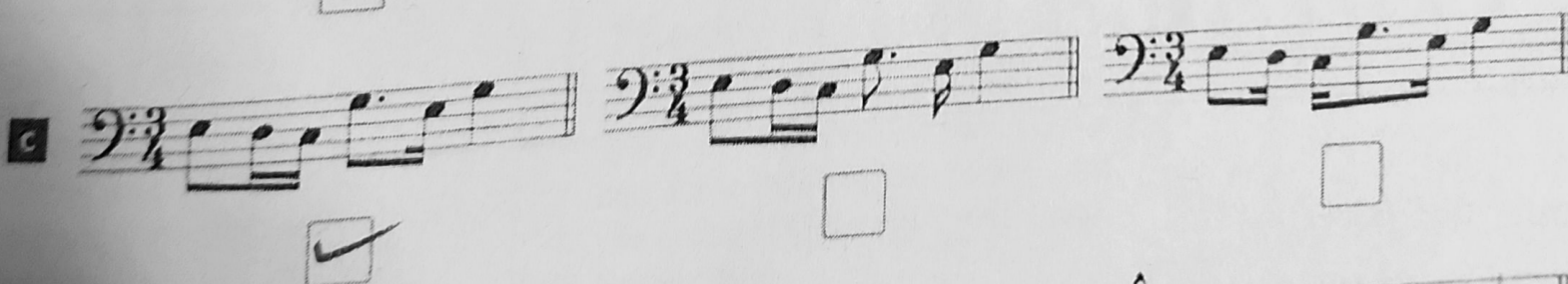
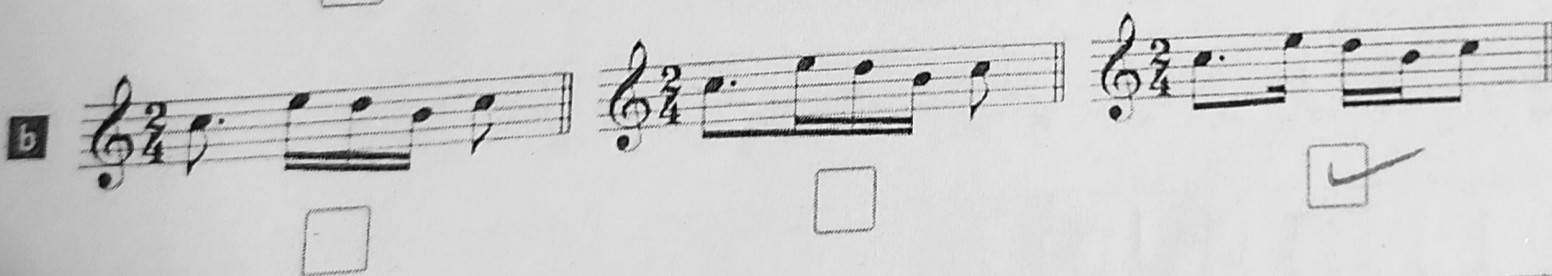
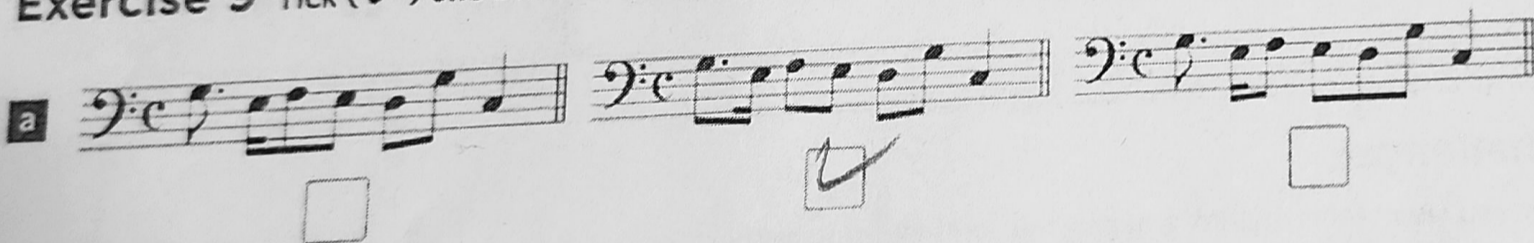
Remember!

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

Exercise 8 Add the time signature to each of these bars.



Exercise 9 Tick (✓) one box for each question to show which bar is grouped correctly.



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

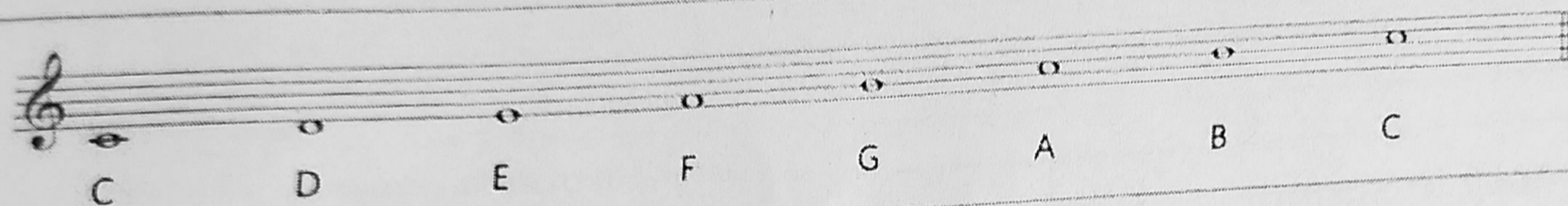
6

i 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:

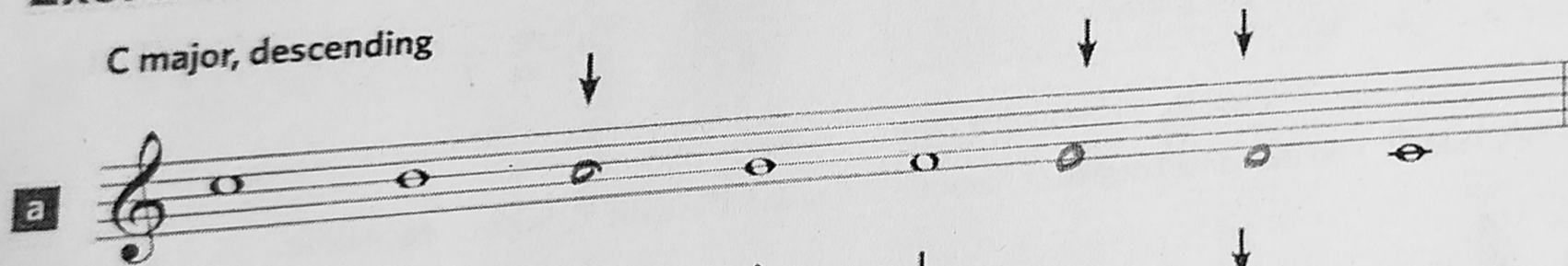
Did you know?

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

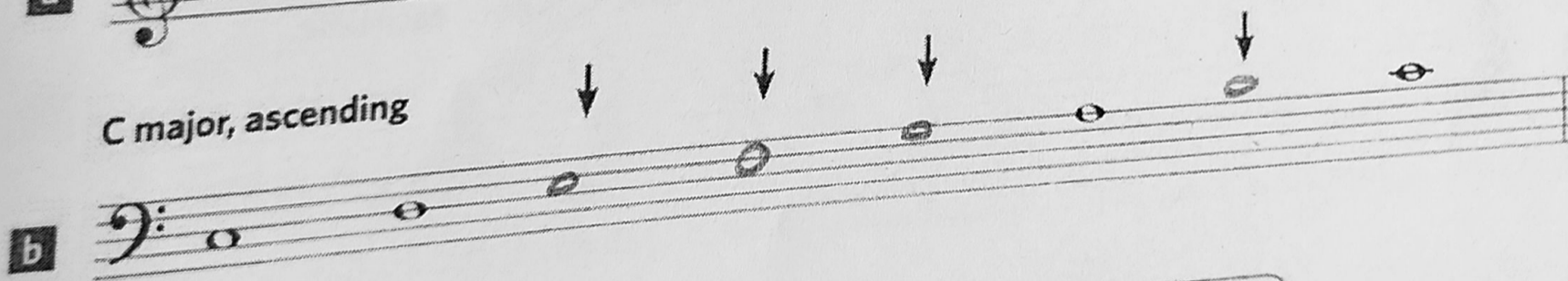


Exercise 1 Add one semibreve at each place marked ↓ to complete these scales of C major.

C major, descending



C major, ascending



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

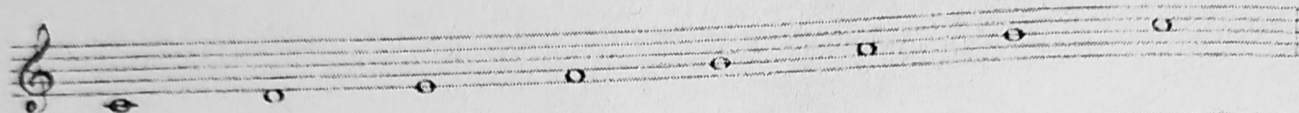
5th

6th

7th

Tonic (8th)

← Descending (going down)

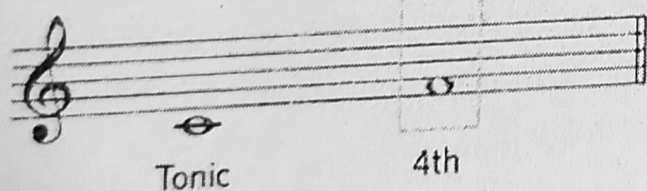


Theory in sound

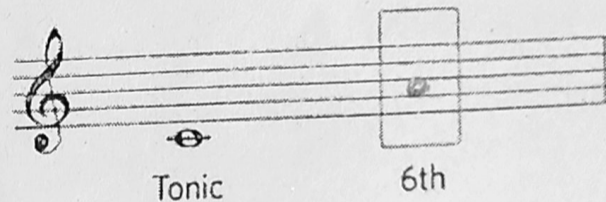
Sing the scale of C major, ascending, to the numbers 1 to 8 (starting with '1').
Can you also sing it backwards, starting with the top note ('8') and going down?

Exercise 2 Add the named degree of the scale of C major. The tonic, C, is given each time.

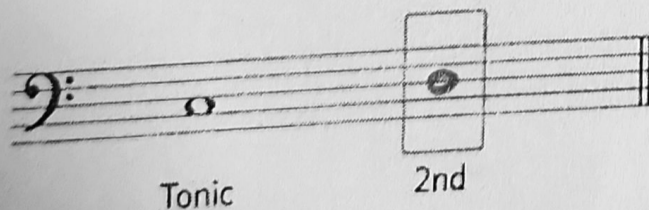
a



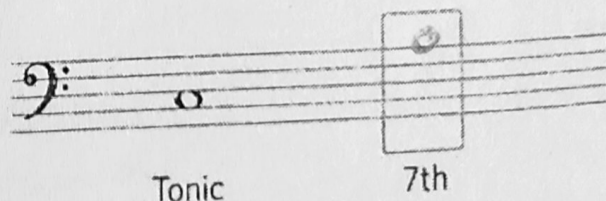
b



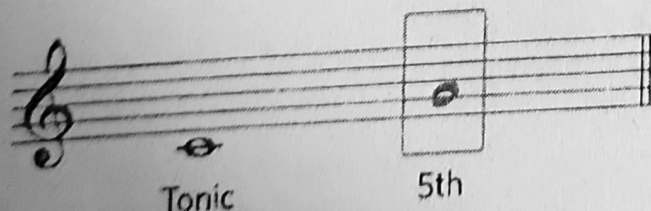
c



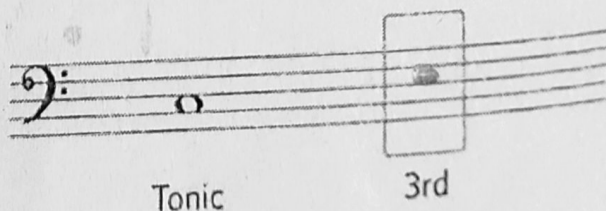
d



e



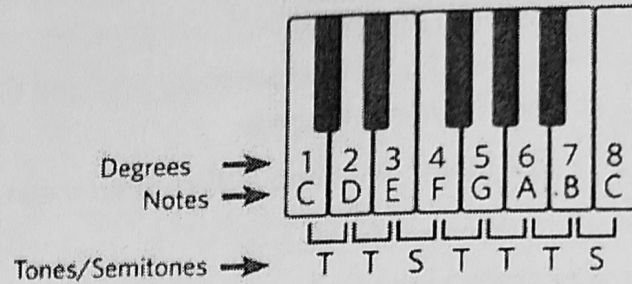
f



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)

D major scale, ascending

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

F major scale, ascending

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

Exercise 4 Write the name of each scale and tick (✓) either ascending or descending.

a

Scale: **D Maj.**

ascending

descending

b

Scale: **F Maj.**

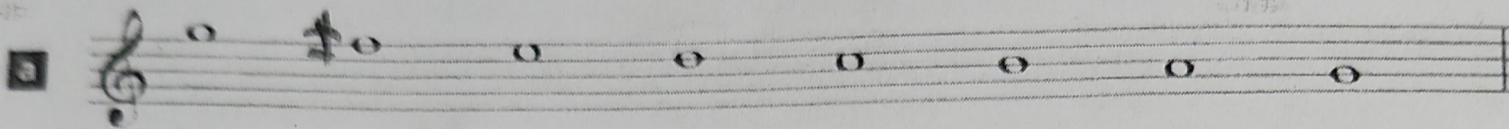
ascending

descending

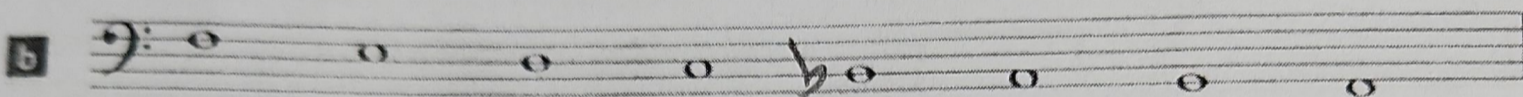
Exercise 5 Add accidentals where needed to make these scales correct.

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

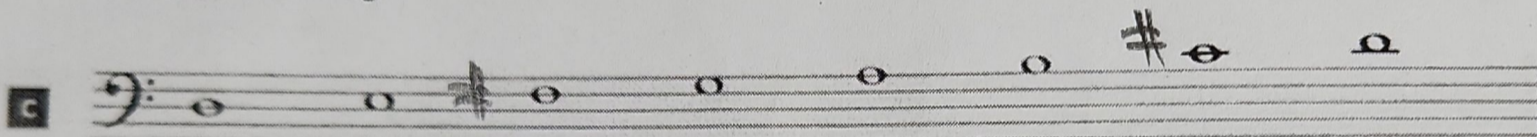
G major, descending



F major, descending



D major, ascending



Exercise 6 Circle the correct answer for each question.

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

- D C A

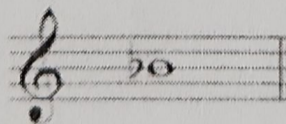
b Which note is the 3rd degree of D major?

- C# F# F

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

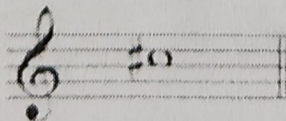
- Bb G E

d Which degree of F major is this?



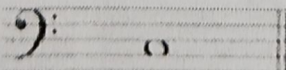
- 5th 4th 3rd

e Which degree of D major is this?



- 2nd 3rd 7th

f Which degree of G major is this?



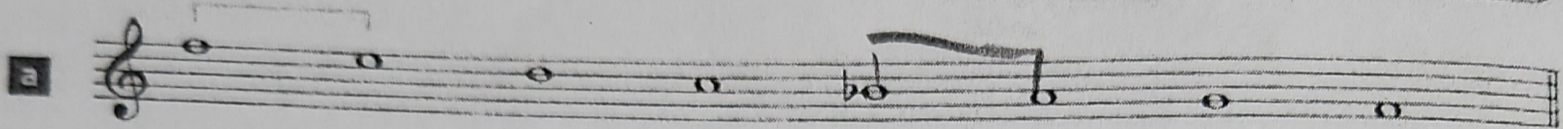
- 6th 4th 2nd

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

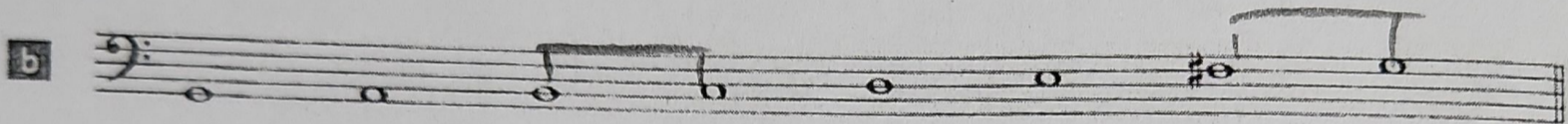
Smart tip

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

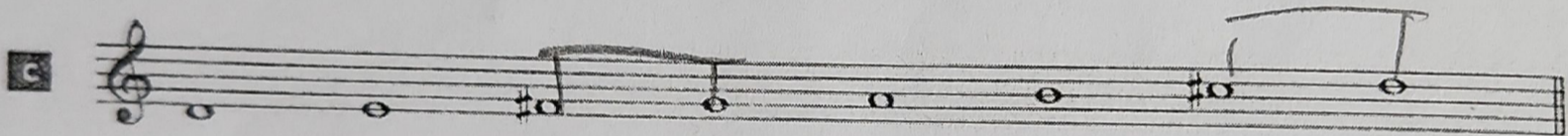
F major, descending



G major, ascending



D major, ascending

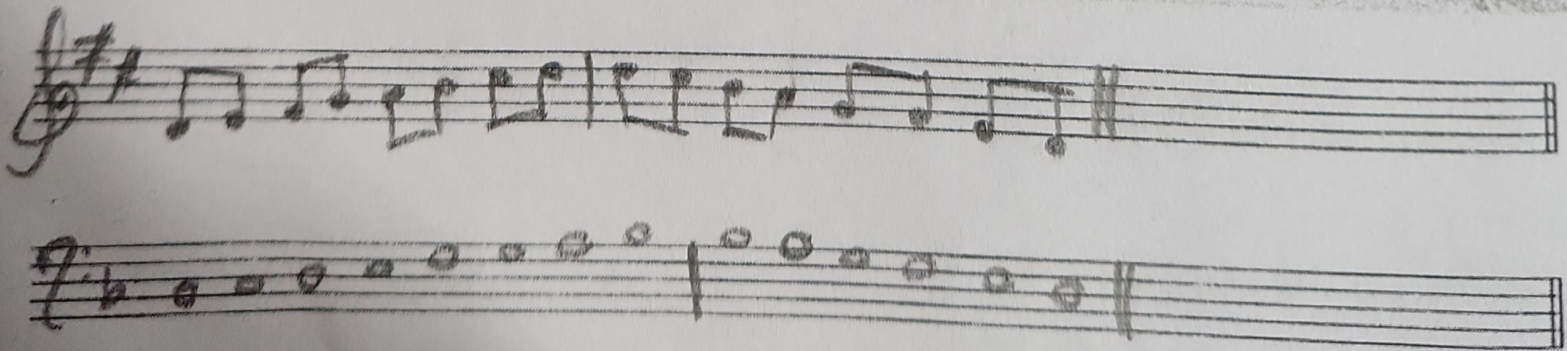


Theory in sound

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!

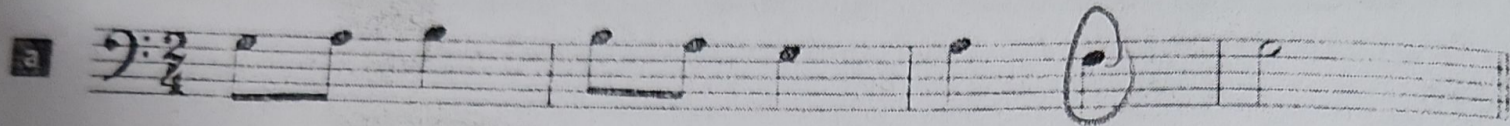
Test your progress

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.

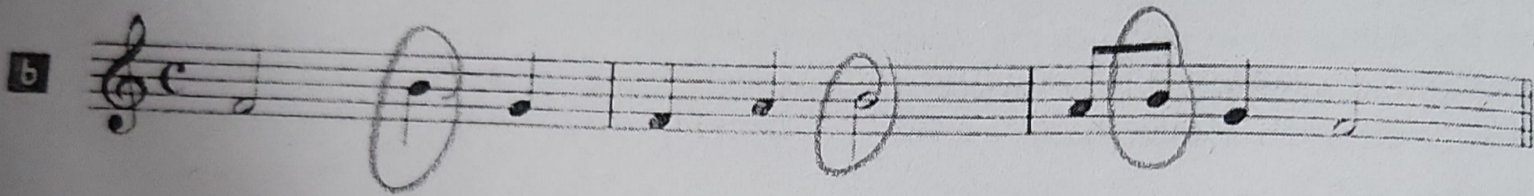


Exercise 2 Circle the notes that need an accidental to create a melody in each named key.

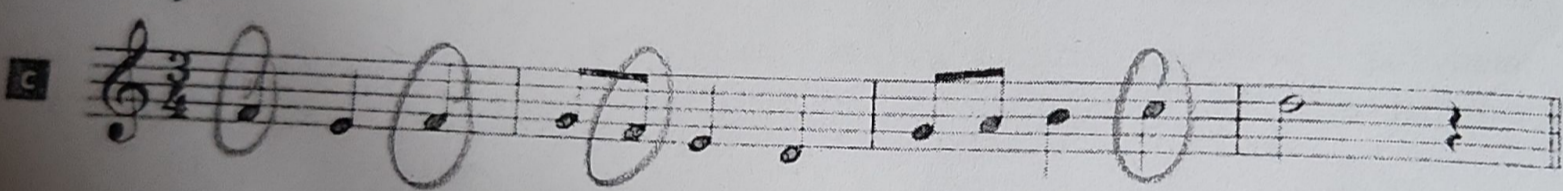
G major



F major



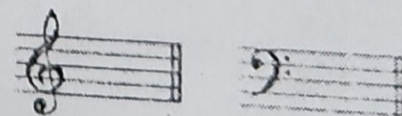
D major



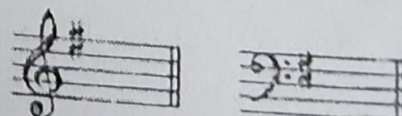
Key signatures

- 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 staff, 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 staff.

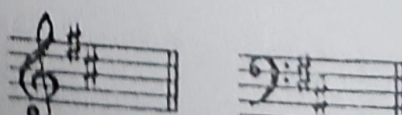
C major has no sharp or flat notes, so there is nothing in its key signature.



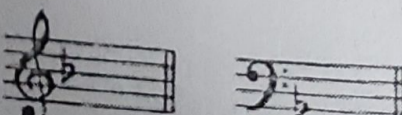
G major has one sharp in its key signature. This tells us that every F should be played as F#.



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.



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: **D** major

iii

vi

IV

b

Key: **G** major

vi

vii

iii

i 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 Bb. Because these notes are not in the key of F major, accidentals have to be added to the music.

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

b

c

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

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

G major

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

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

4th 2nd 7ve

G major

b

3rd 6th 7th

F major

c

2nd 5th 4th

D major

d

4th 7th 3rd

Exercise 5 Tick (✓) one box to show the correct number of each interval.

F major

a

4th 3rd 5th 7th

C major

b

3rd 6th 8ve 2nd

G major

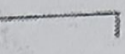
c

6th 4th 2nd 7th

D major

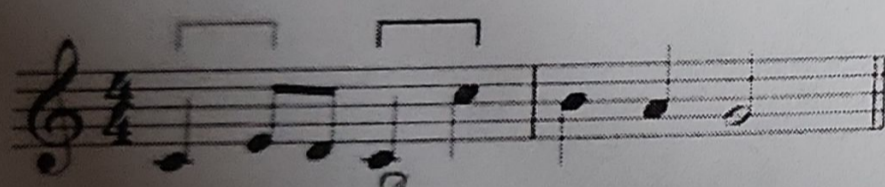
d

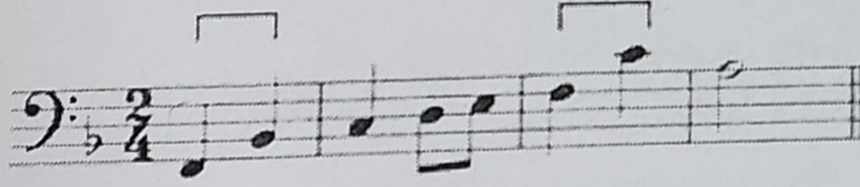
6th 5th 3rd 4th

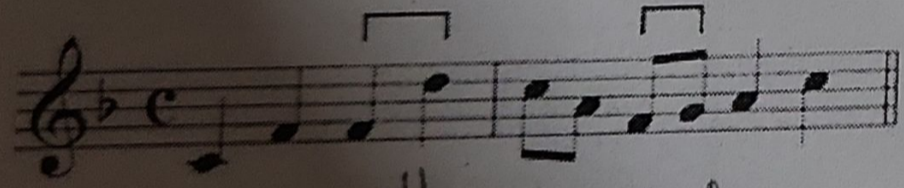
Exercise 6 Identify the intervals marked by brackets () in these melodies.
The first note of every interval is the tonic.

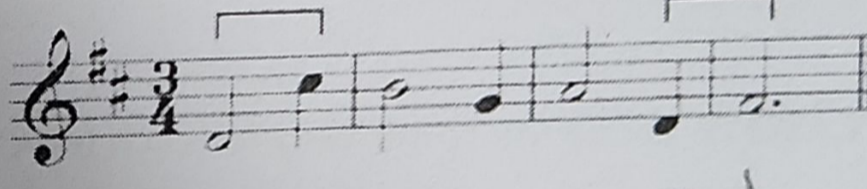
Smart tip

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 

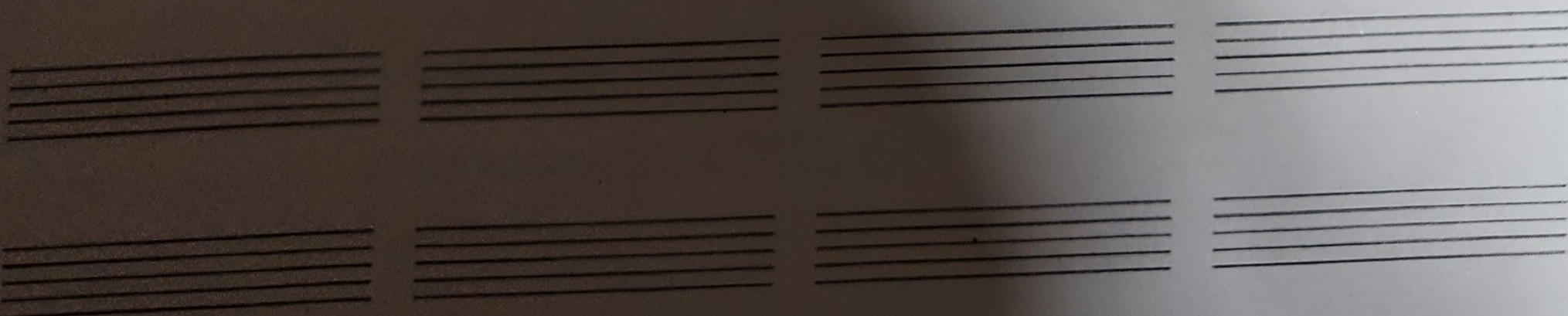
b 

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.



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?

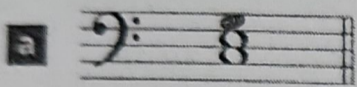
The tonic triad of D has an F# because the 3rd degree of D major scale is F# not F.

Exercise 2 Tick (✓) one box to show which of these is the tonic triad of D major.

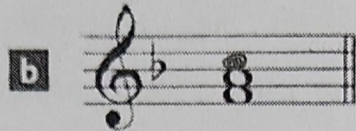
Exercise 3 Add one note to complete each triad, with the tonic as the lowest note.

Smart tip

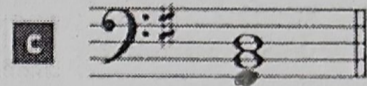
The notes of a tonic triad include the 1st, 3rd and 5th degrees of the scale. This may mean you need to add an accidental if a key signature hasn't been used.



C major



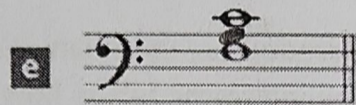
F major



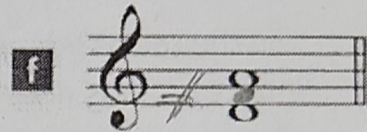
G major



C major

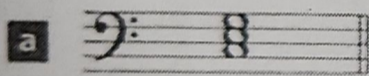


F major

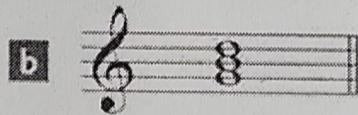


D major

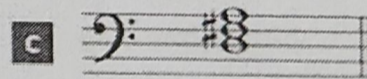
Exercise 4 Name the key of each tonic triad.



Key: C major



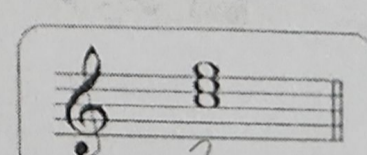
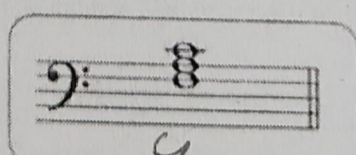
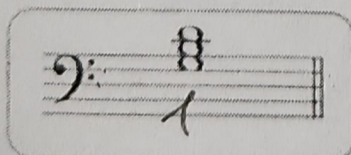
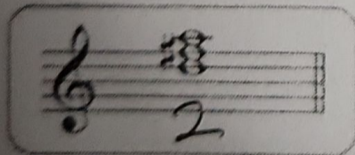
Key: F major



Key: G major

Challenge!

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



~~G major~~
1

~~D major~~
2

~~C major~~
3

~~F major~~
4

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.

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*

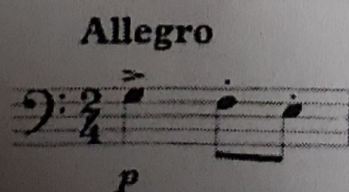
Tempo

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.



Exercise 2 Tick (✓) one box for each question.

- | | | | | |
|----------|--|--|--|--|
| a | What is the Italian word for 'quick'? | <input type="checkbox"/> <i>adagio</i> | <input type="checkbox"/> <i>andante</i> | <input checked="" type="checkbox"/> <i>allegro</i> |
| b | What does <i>andante</i> mean? | <input type="checkbox"/> slow | <input checked="" type="checkbox"/> at a medium speed | <input type="checkbox"/> quick |
| c | What does <i>rit.</i> mean? | <input type="checkbox"/> gradually getting quicker | <input checked="" type="checkbox"/> gradually getting slower | <input type="checkbox"/> slow |
| d | What does <i>adagio</i> mean? | <input checked="" type="checkbox"/> slow | <input type="checkbox"/> fairly quick | <input type="checkbox"/> quick |
| e | What Italian word means 'gradually getting quicker'? | <input type="checkbox"/> <i>allegro</i> | <input type="checkbox"/> <i>rallentando</i> | <input checked="" type="checkbox"/> <i>accelerando</i> |
| f | What Italian word is used for 'fairly quick'? | <input type="checkbox"/> <i>allegro</i> | <input checked="" type="checkbox"/> <i>allegretto</i> | <input type="checkbox"/> <i>moderato</i> |
| g | What does <i>a tempo</i> mean? | <input type="checkbox"/> time | <input type="checkbox"/> get quicker | <input checked="" type="checkbox"/> in time |

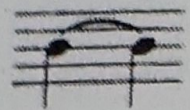


More Italian terms

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.

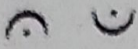
- | | | | | |
|----------|--|--|---|--|
| a | What is the Italian word for 'sweetly'? | <input type="checkbox"/> <i>fine</i> | <input type="checkbox"/> <i>legato</i> | <input checked="" type="checkbox"/> <i>dolce</i> |
| b | What does <i>cantabile</i> mean? | <input type="checkbox"/> smoothly | <input checked="" type="checkbox"/> in a singing style | <input type="checkbox"/> sweetly |
| c | What does <i>stacc.</i> mean? | <input checked="" type="checkbox"/> detached | <input type="checkbox"/> accent | <input type="checkbox"/> loud |
| d | If you see <i>D.C.</i> what should you do? | <input type="checkbox"/> stop playing | <input checked="" type="checkbox"/> repeat from the beginning | <input type="checkbox"/> play in time |



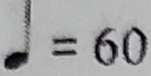
tie; hold for the value of both notes



staccato; detached



pause on the note or rest



metronome mark; here the number '60' tells us play at a tempo of 60 crotchet beats in a minute



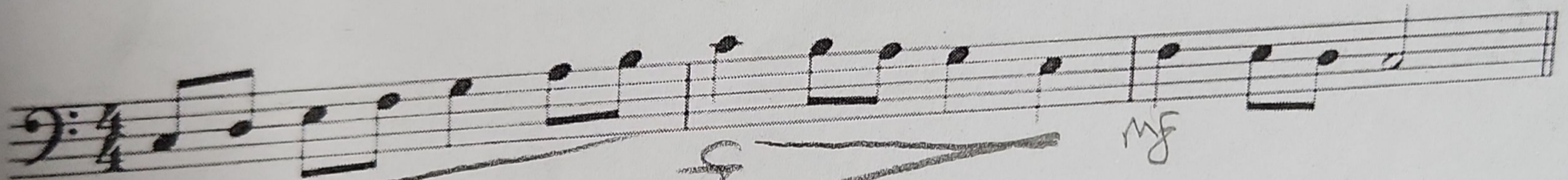
repeat the section between the two signs.
(If the first sign is missing, repeat from the beginning.)

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.

i 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 Offenbach

- 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

1 2 3 4 5 6 7 8 etc.

p *f* *p*

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

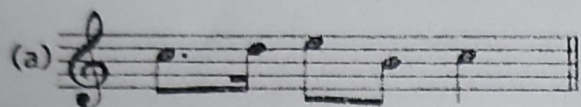
Congratulations!

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.

1 Rhythm

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

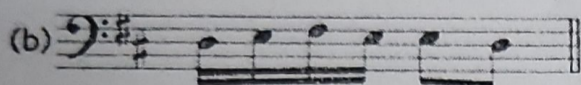
(3)



2
4

4
4

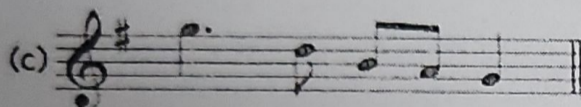
3
4



3
4

C

2
4



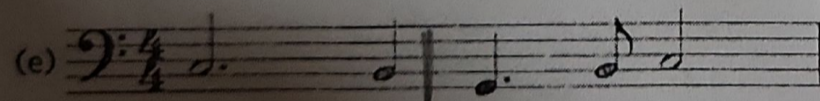
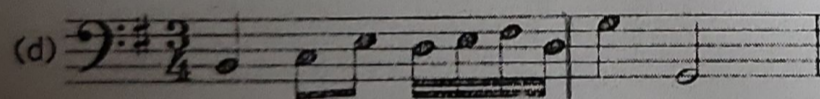
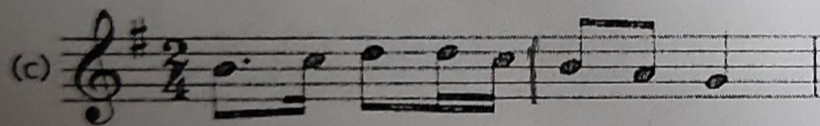
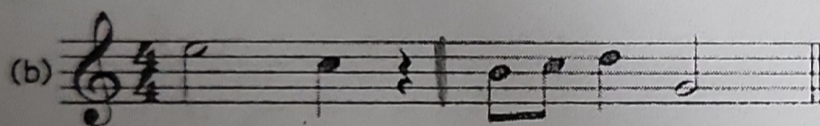
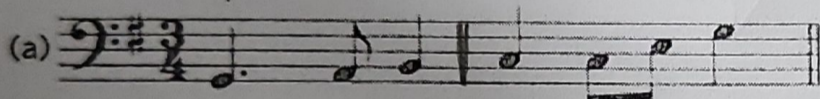
4
4

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

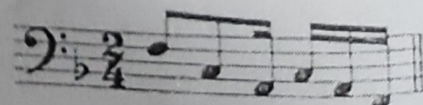
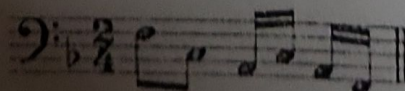
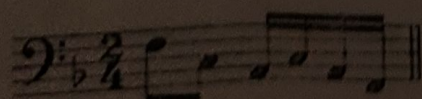
5

6

8

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

(1)



1.5 Tick (✓) or cross (X) 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 longest value to the shortest.

(1)

○ ♪ ♫ ♮ □

○ ♪ ♫ ♮ □

○ ♪ ♫ ♮ ✓

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)
 Bb ✓ Eb □ Gb □ Ab □

(d)
 C □ A ✓ B □ G □

(e)
 E □ F# □ C# ✓ C □

(f)
 A □ G □ Bb □ D ✓

(g)
 D □ E ✓ G □ B □

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

(4)

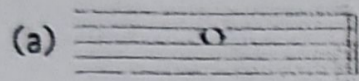
(a) □ ✓

(b) ✓ □

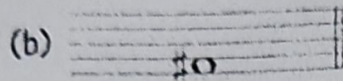
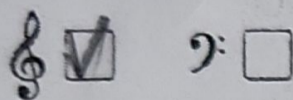
(c) ✓ □

(d) □ ✓

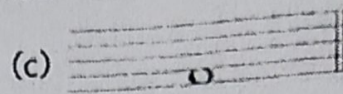
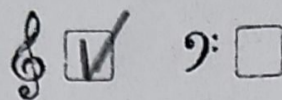
2.3 Tick (✓) the correct clef needed to make each of these named notes. (4)



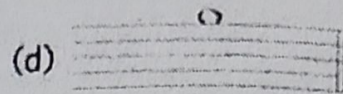
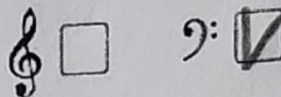
C



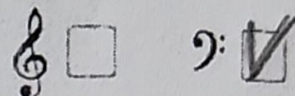
F#



A



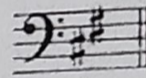
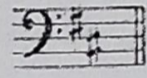
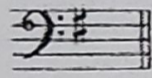
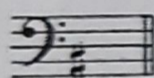
B



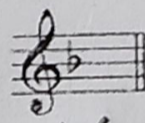
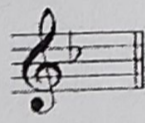
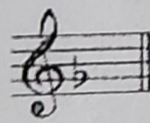
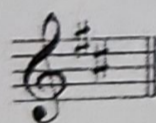
3 Keys and Scales

/15

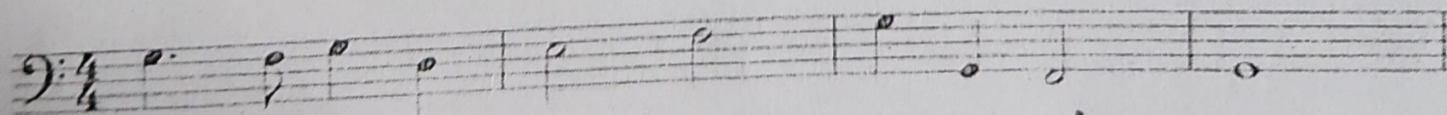
3.1 Tick (✓) one box to show the correctly written key signature of D major. (1)



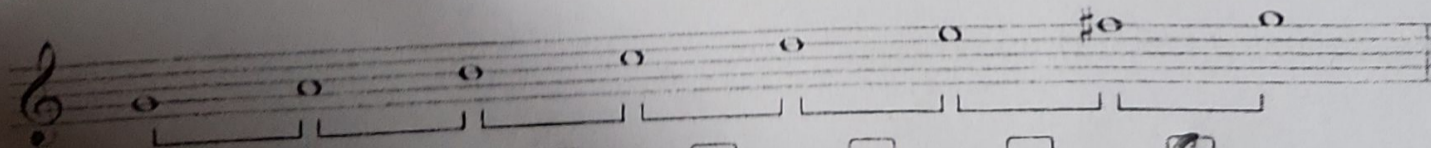
3.2 Tick (✓) one box to show the correctly written key signature of F major. (1)



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

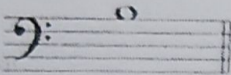
TRUE

FALSE

(b) There are no sharps or flats in the key signature of C major

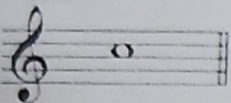
TRUE

FALSE

(c)  This is the 5th degree of the scale of G major

TRUE

FALSE

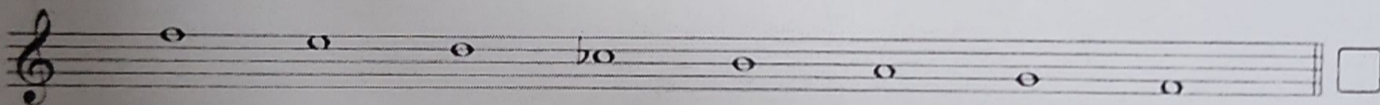
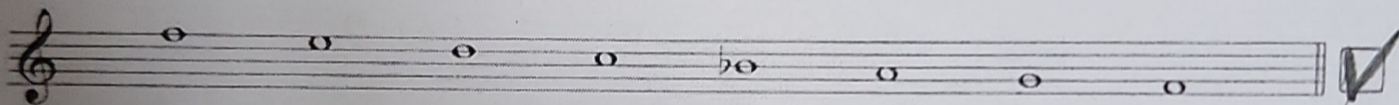
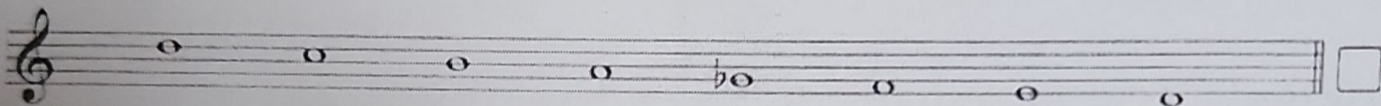
(d)  This is the 1st degree of the scale of C major

TRUE

FALSE

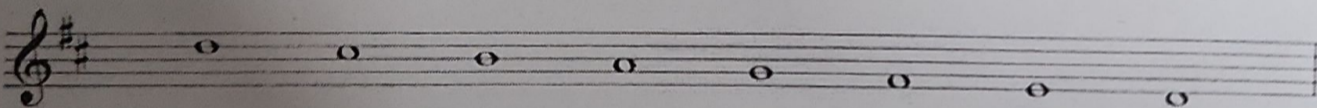
3.6 Tick (✓) one box to show the correctly written scale of F major descending.

(1)



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

(1)



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

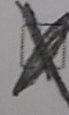
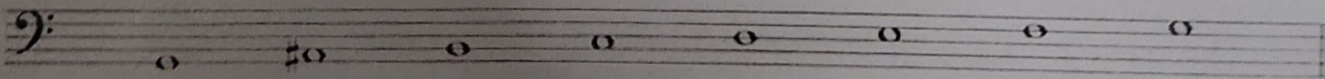
TRUE

FALSE

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

(2)

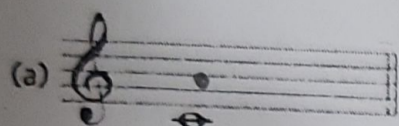
G major, ascending



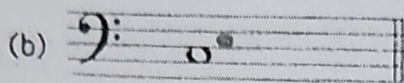
4 Intervals

/10

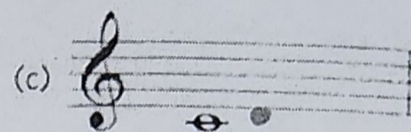
4.1 For each example, write one note to form the named interval. Your note should be higher than the given note. The key is C major. (5)



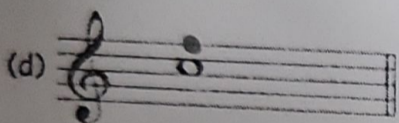
6th



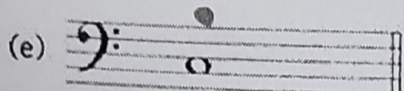
3rd



2nd

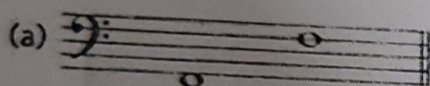


4th

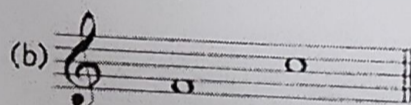


7th

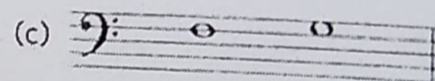
4.2 Tick (✓) one box to show the correct number of each interval. The key is F major. (5)



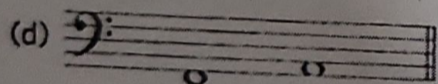
5th 6th 7th 8th/8ve



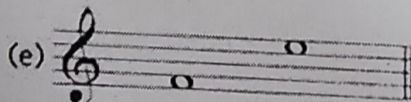
5th 6th 7th 8th/8ve



1st 2nd 3rd 4th



3rd 4th 5th 6th

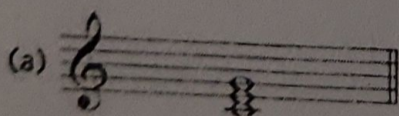


4th 5th 6th 7th

5 Tonic Triads

/10

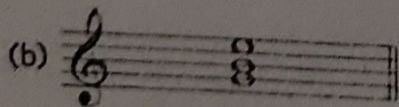
5.1 Circle TRUE or FALSE for each statement. (3)



This is the tonic triad of C major

TRUE

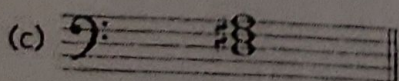
FALSE



This is the tonic triad of G major

TRUE

FALSE



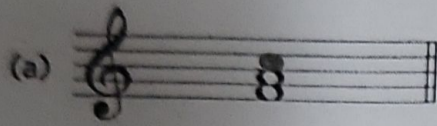
This is the tonic triad of D major

TRUE

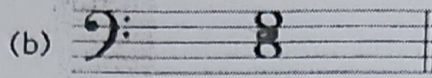
FALSE

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

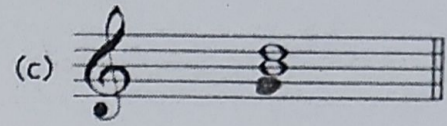
(3)



F major



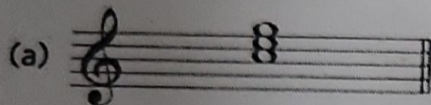
C major



G major

5.3 Circle the correct key for each tonic triad.

(4)



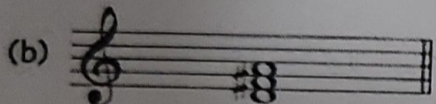
(a)

~~C major~~

F major

G major

D major



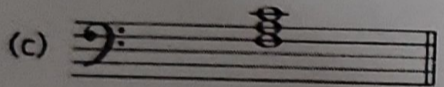
(b)

F major

D major

C major

G major



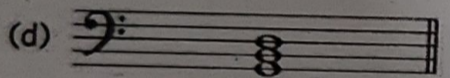
(c)

G major

C major

D major

F major



(d)

F major

G major

C major

D major

6 Terms and Signs

/5

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

Andante means:

slow

quick

at a medium speed

in a singing style

Fine means:

smoothly

repeat from the beginning

the end

in time

ˆ means:

pause on the note or rest

accent the note

gradually getting slower

staccato: detached

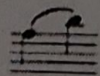
ff means:

moderately loud

loud

very loud

very quiet

 means:

tie: detached

tie: hold for the value of both notes

slur: detached

slur: perform smoothly

7 Music in Context

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

Allegro

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

The melody gets gradually louder towards the end

TRUE

~~**FALSE**~~

(1)

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

- bar 1
- bar 3
- bar 5
- bar 8

(1)

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

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

(3)

- 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

Form Bilgisi – Barış Demirezer – 5. Konu – Ders Notu
 Tema Çeşitleri 4 – “Phrase & Cadential Deviations and Framing Functions”

Örnek 5.1a – Mozart, Piano Sonata in F, K. 280, first movement, 1–13

Allegro assai

Antecedent

b.i

C.i

ecp

Bu almanca Ben anlamadım bunu.

Chord symbols: I, I₆, I₆, I, I, V₇, V₇, V₇, V₇, I, V₇

Chord symbols: I, I₆, V₇, I, IV, V, V₇, I, V₇, I, I, I, V, I

Tempo: a.p., +p, a.p.

Örnek 5.1b – Mozart, Piano Sonata in F, K. 280, first movement, 1–13 (reconstructed version)

Allegro assai

c.b.i

Continuation

Frag.

Frag.

Chord symbols: I, I₆, I₆, I, I, V₇, V₇, V₇, V₇, I, V₇

Chord symbols: IV, V₂, V, I

Tempo: a.p.

606 = 35
 1.4w = 36
 2.4w = 46

7 → 606
 6 → 1.4w
 5 → 1.4w
 4 → 2.4w
 3 → 2.4w
 2 → 3.4w

