

Grade 1

Improve your theory!

Paul Harris

Model answers











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Contents

Stage 1	Notes  ,  ,  and  , rests  ,  ,  and  4
Stage 2	Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$; bars and bar-lines; the stave 7
Stage 3	Semiquavers  , rests  and grouping notes 10
Stage 4	Ties and dotted notes 13
Stage 5	The stave; treble and bass clefs; the note G (treble clef) and F (bass clef) 16
Stage 6	All notes on the stave 19
Stage 7	Constructing the C major scale; degrees of the scale; tones and semitones 22
Stage 8	G and F major; sharps (#) and flats (b); key signatures 25
Stage 9	D major; tonic triads 28
Stage 10	Intervals; the natural sign (n) 31
Stage 11	Terms and signs 34
Stage 12	Revision 37

† Answers with this label show one possible response to the question.

Stage 1

Notes and rests



Facts box

NAME	COUNTS	NOTES	RESTS
Semibreve (whole note)	4		
Minim (half note)	2		
Crotchet (quarter note)	1		
Quaver (eighth note)	$\frac{1}{2}$ *		

* Two quavers fit into one count.

1 Write the correct name under each note.

crotchet/quarter note

semibreve/whole note

quaver/eighth note

minim/half note

crotchet/quarter note

semibreve/whole note

2 Draw the correct note over each name.

Minim

Quaver

Semibreve

Crotchet

Whole note

3 Draw the correct rest over each name.

Crotchet

Quaver

Minim

Semibreve

Eighth note

4 Write the total number of counts under each of these.

4

1

1

4

1

2

- 5 Let's do some musical maths! Work out the note-values to complete the sums in the balloons. Each crotchet is worth 1.

$$1 + 2 + 4 = 6$$

$$1 + 1 + 2 = 4$$

- 6 Have a look at this rhythm, then complete the puzzle questions below.

Theory isn't dreary



- Remembering that each crotchet is worth one count, what is the total number of counts made up from:
 - all of the crotchets? 8
 - all of the quavers? 6
 - all of the crotchets and quaver pairs combined? 10

- 7 All words have rhythm. Let's explore names:

Here's my name in notes:



Paul Har-ris

Your turn:



Re-bec-ca Smith




Theory box of fun

The word 'theory' comes from a very old Greek word meaning 'to look at things'. That's what theory is all about: looking at things and understanding them. Always ask yourself, 'Do I understand that?'




Making connections to your pieces

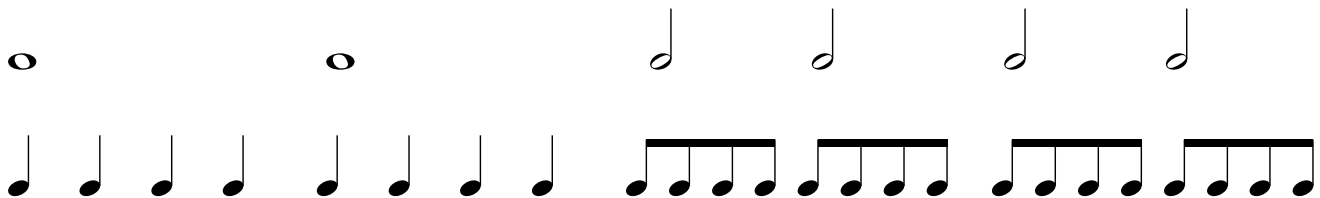
Look at any pieces you know and find examples of a semibreve, minim, crotchet and quaver, filling in the box below. Now find examples of semibreve, minim, crotchet and quaver rests. (The first one is an example.)

Name	Sign	Piece name and bar number
Crotchet (quarter note)		Popcorn, bar 3



More connections

- Tap s with your foot, then clap this rhythm.








Now try singing it to 'la' or your favourite sound. Can you sing the rhythm back to front?

- Get creative! Play this rhythm and improvise a melody using some notes from a piece you are learning.



Aural/listening

You'll hear a rhythm made up of groups of semibreves, minims, crotchets and quavers in turn. Put them in order of appearance by writing **1st**, **2nd**, **3rd** or **4th** in the boxes. You'll hear a crotchet beat first. So if minims are first, put '1st' next to .

	2nd
	4th
	1st
	3rd

Stage 2

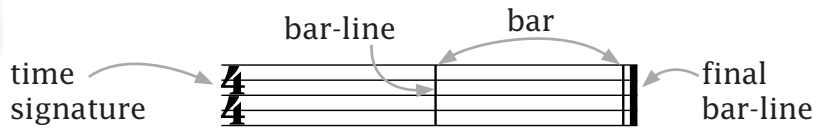
Time signatures: $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$

Bars and bar-lines

The staff

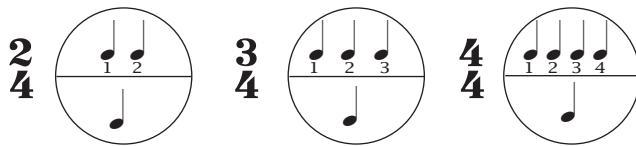


Facts box



All time signatures are made up of two numbers:

- The top one tells you **how many beats** there are per bar.
- The bottom one tells you the **type of beat** you are counting.



Time signature code numbers

1 = beat

2 = beat

4 = beat

8 = beat



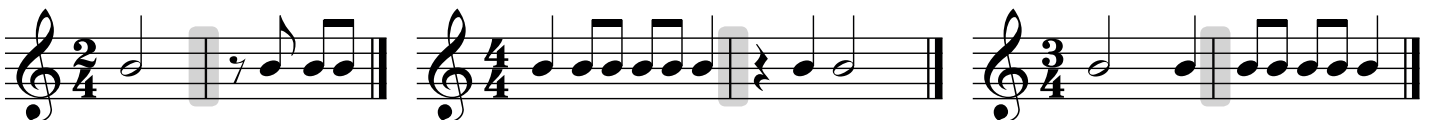
Time signatures with: 2 beats in a bar are in **duple time**
 3 beats in a bar are in **triple time**
 4 beats in a bar are in **quadruple time**

$\frac{4}{4}$ can also be written as C

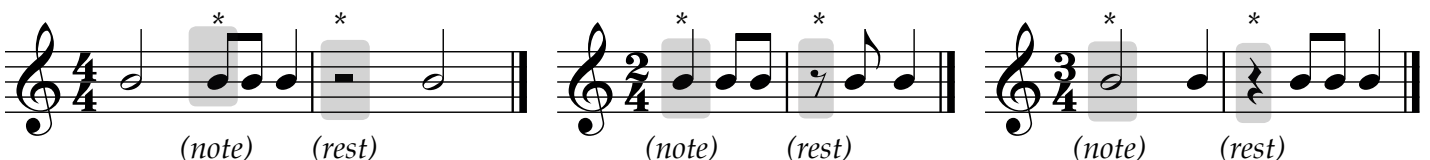
1 Fill in the missing time signatures for these three rhythms. Choose from $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$.



2 Fill in the missing bar-lines in these two-bar rhythms.

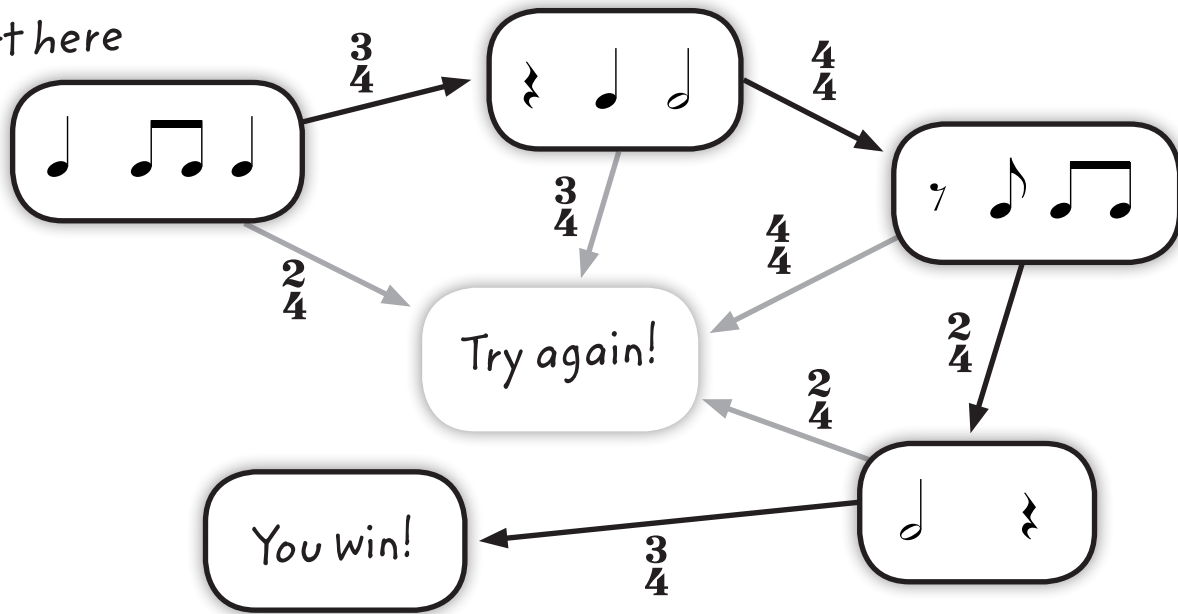


3 Add in the missing notes and rests to complete the bars.



- 4 Work your way through this rhythm maze by selecting the correct time signature at the junctions. Colour in the correct arrows to show the journey.

Start here



- 5 Have a look at this short piece and then answer the puzzle questions below.

Hucbald's one-legged dance



- How many bars are there in *Hucbald's one-legged dance*? 4
- The $\frac{4}{4}$ at the beginning is called a time signature
- How many beats are there in each bar? 4
- What type of beat is used? crotchet (quarter note)
- Tap the pulse and clap the rhythm, then play the rhythm to your own tune, using notes from one of your favourite scales.



Theory box of fun

Hucbald the One-legged (who lived from about 840–930) was possibly the first musician to write music down. Here's an example of early music; play or sing what you think this might have sounded like.





Making connections to your pieces

Find a piece or song you are currently learning that is either in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now try this quiz:

- What does the top number of the time signature mean? _____
- What does the bottom number mean? _____
- Are there any repeated rhythms? Write them out in the workspace below.
- Now write down any rests.



Workspace



More connections

- Using the same piece, tap the pulse with your foot and clap the rhythm.
Alternatively, use 'home' percussion (saucepan lid and spoon, for example!)
- Play or sing the piece using the same note-values but changing all the pitches.
- Make up (improvise) your own short piece using the time signature. Give it a title.



Aural/listening

Listen to the four excerpts and decide whether the time signature is $\frac{2}{4}$ or $\frac{3}{4}$.
Fill your answers in the boxes.

Excerpt 1	$\frac{2}{4}$
Excerpt 2	$\frac{3}{4}$
Excerpt 3	$\frac{3}{4}$
Excerpt 4	$\frac{2}{4}$

When you've finished all the work in Stage 2, sign **your** signature in the box:

Stage 3

Semiquavers and rests



How to group notes



Facts box

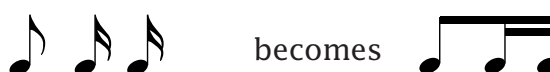
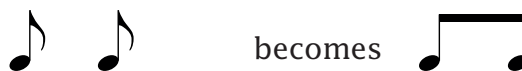
- This is a semiquaver (sixteenth note)

fit in the time of a :



A rest that lasts for one is written as :

- When two or more and are used in a row, they are **beamed** together. This makes rhythms easier to read by grouping notes into complete beats.



Parts of a note



- Rewrite this rhythm, grouping the quavers and semiquavers with beams and marking the counts (beat numbers) underneath.



Answer



- Add in the missing semiquavers to this $\frac{3}{4}$ rhythm.



- Fill in the missing rests in this $\frac{2}{4}$ rhythm.



- True or false?

= 4 semiquavers **true** / false

= 2 semiquavers **true** / false

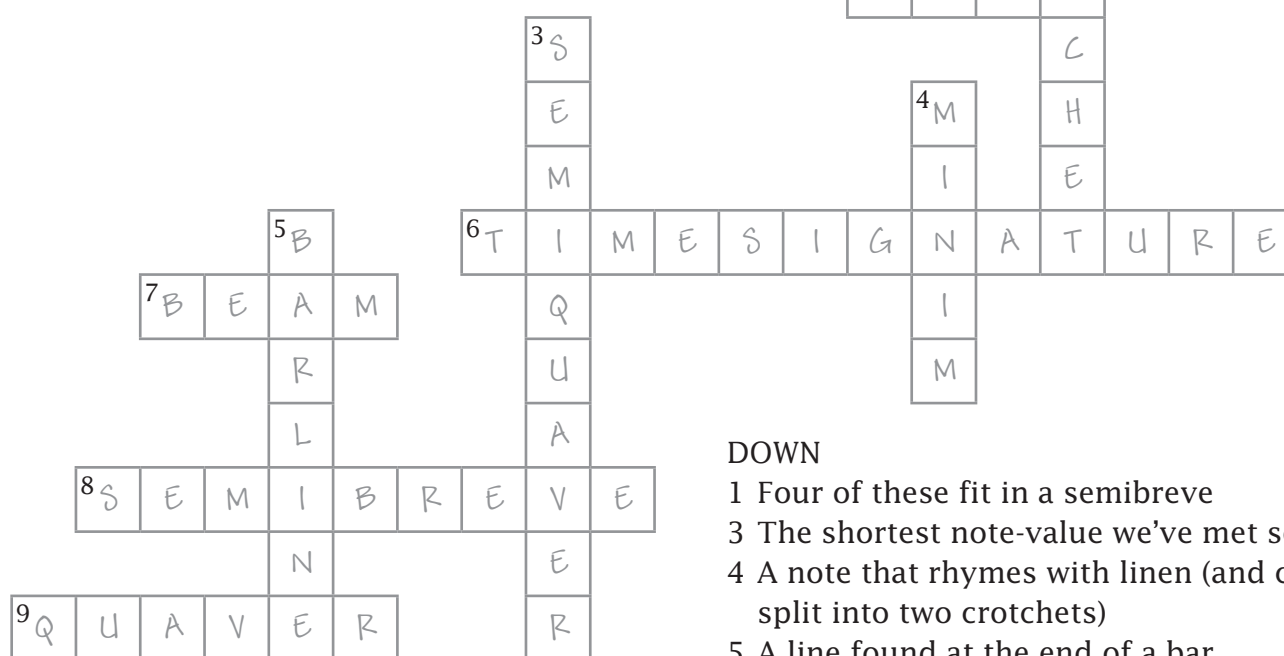
= 10 semiquavers **true** / **false**

= 18 semiquavers **true** / **false**

5 Test your knowledge by completing this crossword.

ACROSS

- 2 A moment of silence
 6 Found at the beginning of a piece (4,9)
 7 Found in old houses or used to join notes together
 8 The note with a hole in the middle. Has the same duration as 16 semiquavers.
 9 What you might do when faced with playing too many semiquavers (two of these fit in a crotchet)

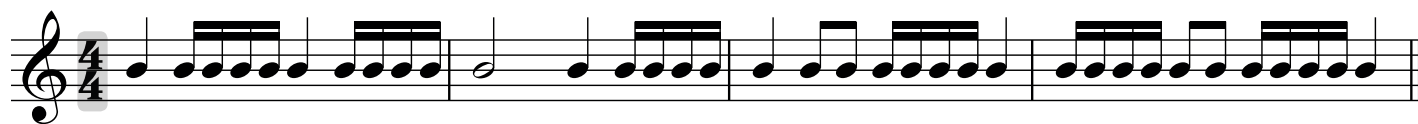


DOWN

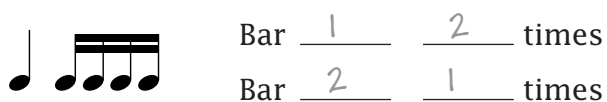
- 1 Four of these fit in a semibreve
 3 The shortest note-value we've met so far
 4 A note that rhymes with linen (and can be split into two crotchets)
 5 A line found at the end of a bar

6 Look carefully at this piece. Tap a pulse with your foot and clap the rhythm (or use home percussion). Then answer the questions below.

Hum-drum



- Put the correct time signature at the start of this piece.
- Crotchets (♩) and semiquavers (♫) appear in every bar of *Hum-drum*.
- In which bars does this rhythmic pattern appear and how many times?



- Tap a pulse with your foot and clap the rhythm backwards – beginning at the end!
- Make up (improvise) your own four-bar rhythm, using the rhythm of the first two bars of *Hum-drum* and then creating a new rhythm for the next two bars.



Making connections to your pieces

Find a piece or song you are currently learning that is either in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ (not the piece you chose last time!) and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately, with correct beaming for quavers and semiquavers.

Now take this quiz:

- What is the total number of bars in the piece? ____ How many bars have you written out? ____
- Do any of the bars have exactly the same rhythm? Write details here:

- Is the time signature: **duple** **triple** **quadruple** (circle)
- What does the bottom (code) number of the time signature show? _____
- Choose a two-bar rhythm from your piece and write it below.
Can you extend this by creating two more bars that answer the rhythm?



Workspace



More connections

- Tap the pulse with your foot and clap the note-values of your piece.
Now play or sing the rhythm, changing all the pitches.
- Improvise your own short piece using the same time signature.
Give it a title that reflects the character.



Aural/listening

Listen to the four extracts and circle the note-value that appears the most in each example.
You will be given a count.

Extract 1 ○

Extract 2 ○

Extract 3 ○

Extract 4 ○

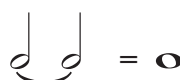
Stage 4

Ties and dotted notes

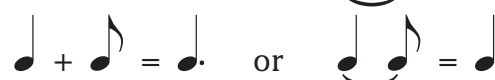


Facts box

A **tie** joins notes of the same pitch to form a longer note (which adds up to the two note-values combined).



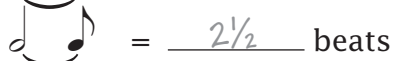
A **dot** placed after a note-head adds half as much again to the original note-value to form a longer note.



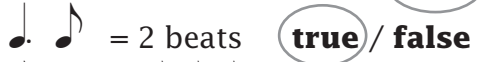
- 1 Join all the notes across the bar-lines with a tie, then clap and sing the new rhythms.



- 2 Join the notes with a tie and fill in the number of crotchet beats they add up to.



- 3 True or false?



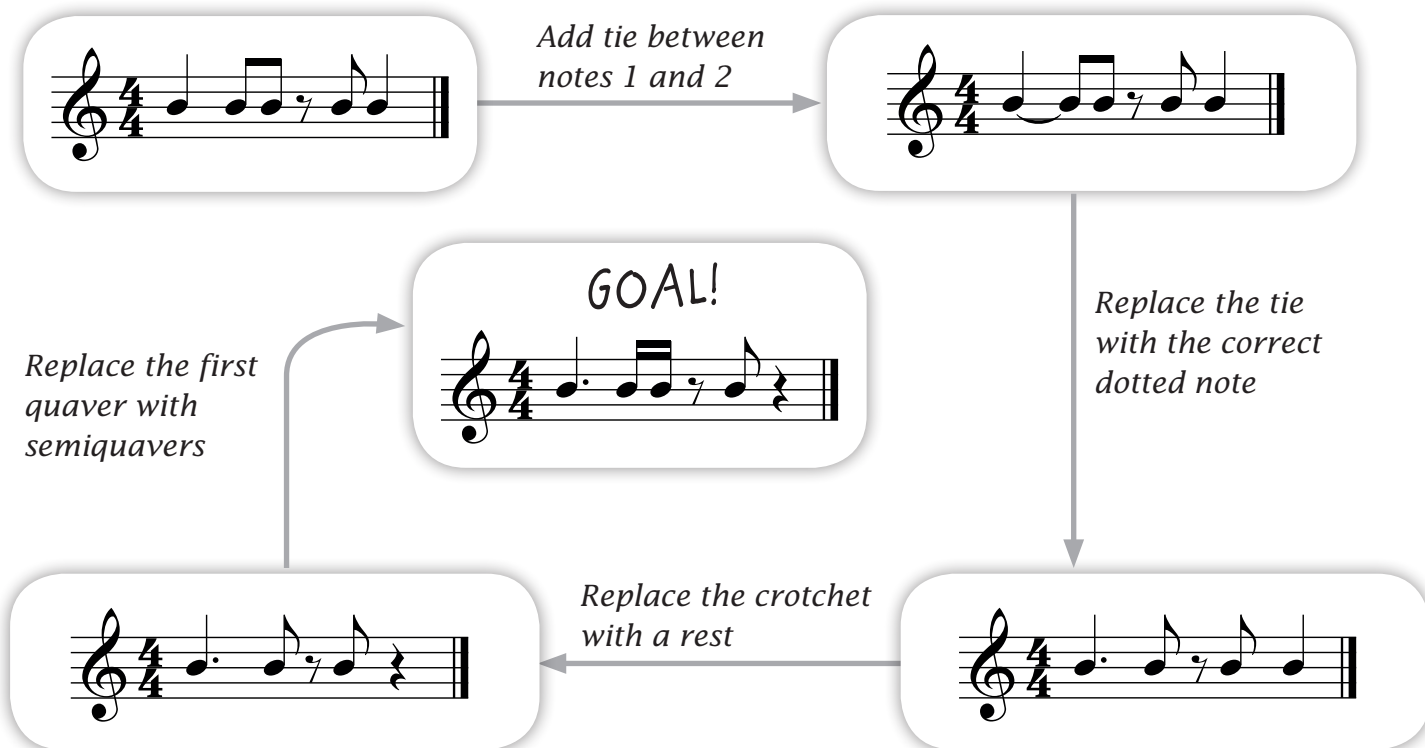
Theory box of fun

Bar-lines are so called because they look like bars (an iron bar, for example). They were first used around the beginning of the 1600s.

- 4 Add a dot to complete the bars with the correct number of beats.



5 Transform this rhythm to reach the goal, clapping each rhythm as you go along.

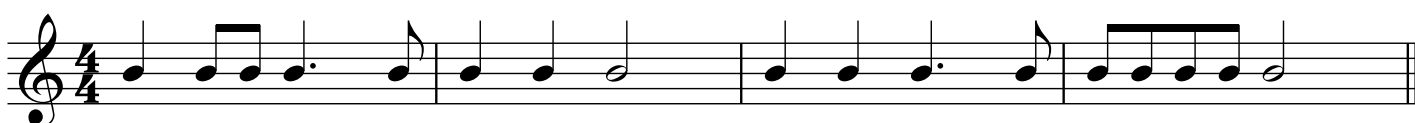


6 Clap, play or sing these two rhythms, then take the quiz.

I'm all tied up



Beware of the dot



- How similar are these two rhythms?

exactly the same

slightly different

very different

(circle)

- How many bars are there in each piece? 4

- What is the technical name for the two lines at the end of both pieces? final bar-line
(or double bar-line)

- In the second piece, what effect does the dot have on the fourth note in bar 1?

It lengthens the note by half again.

- Make up (improvise) a tune to either of these rhythms using the first three notes of your favourite scale or song.



Making connections to your pieces

Look through all the pieces you are currently learning and see if you can find some passages that contain ties and dotted notes. Write them down on the staves below, ensuring you include all of the information clearly and accurately.

- Choose one of the pieces that you found and, with a pencil, add in some more ties. Remember that a tie only connects together two notes of the same pitch.
- Try playing your piece with the extra ties; how does it compare to the original?
- Look again at the piece you chose. Can any of the tied notes that you added in be rewritten as single notes with dots? If so, write them down below.
- Now erase the ties you added in.



Workspace



More connections

- Clap, play or sing the rhythm of your piece, then try doing it back-to-front!
- Create a musical bank using ingredients from your piece. Add them in the bubbles and then try improvising some music using them.

time signature	key signature	dotted rhythm 1	rhythm 2	note 1	note 2	note 3



Aural/listening

Two of the following five pieces have ties or dotted notes (you can't be certain if they are written as ties or dotted notes as they *sound* the same). Circle the pieces that *do* have ties or dotted notes.

piece 1 piece 2 piece 3 piece 4 piece 5

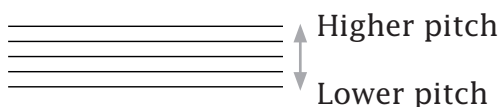
Stage 5

The stave
Treble clef + G
Bass clef + F

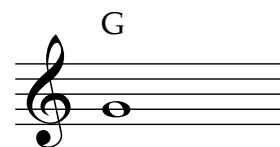


Facts box

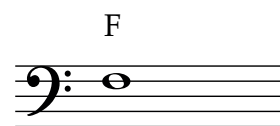
The word **pitch** is used to describe how high or low a note is. In music, notes are placed in different positions on a five-lined **stave** to show their pitch. Each pitch is given a letter name from A to G of the alphabet:



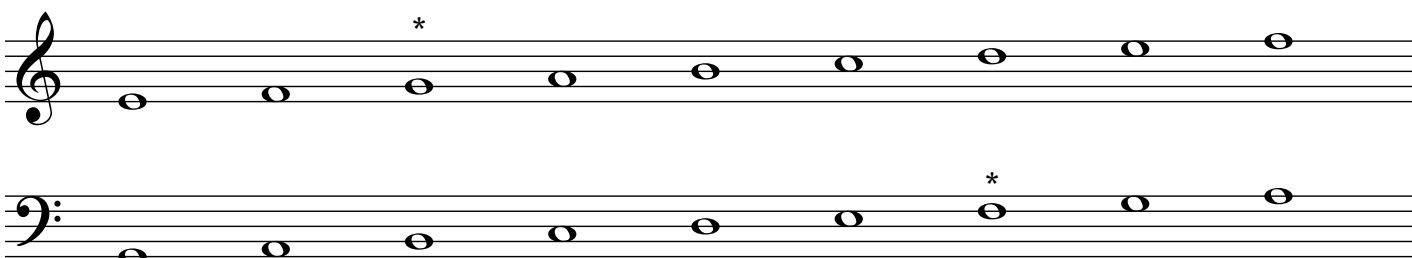
A stave that has a **treble clef** shows a range of notes of higher pitches. The centre of the treble clef wraps around the second line of the stave (the G line).



A stave that has a **bass clef** shows a range of notes of lower pitches. The two dots are placed either side of the fourth line of the stave (the F line).

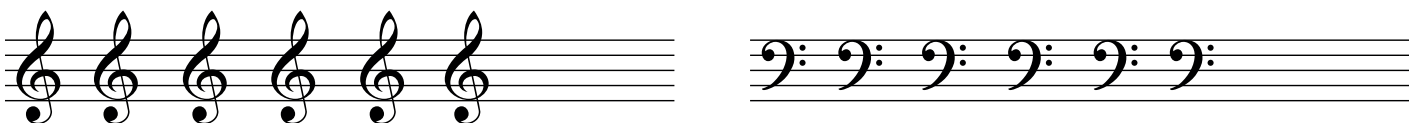


- 1 Fill in a semibreve on each line and in each space between those given.
 Can you find the note G in the treble stave and F in the bass stave? Mark these with a *.

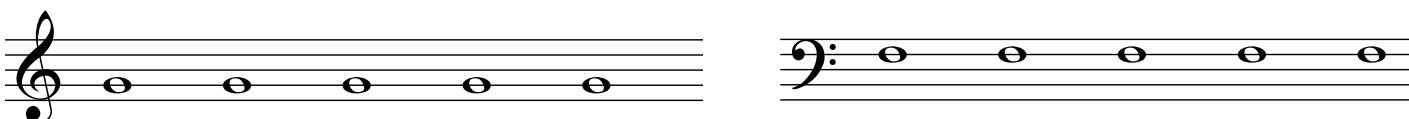


How many semibreves in total are there: on lines? 5 in spaces? 4

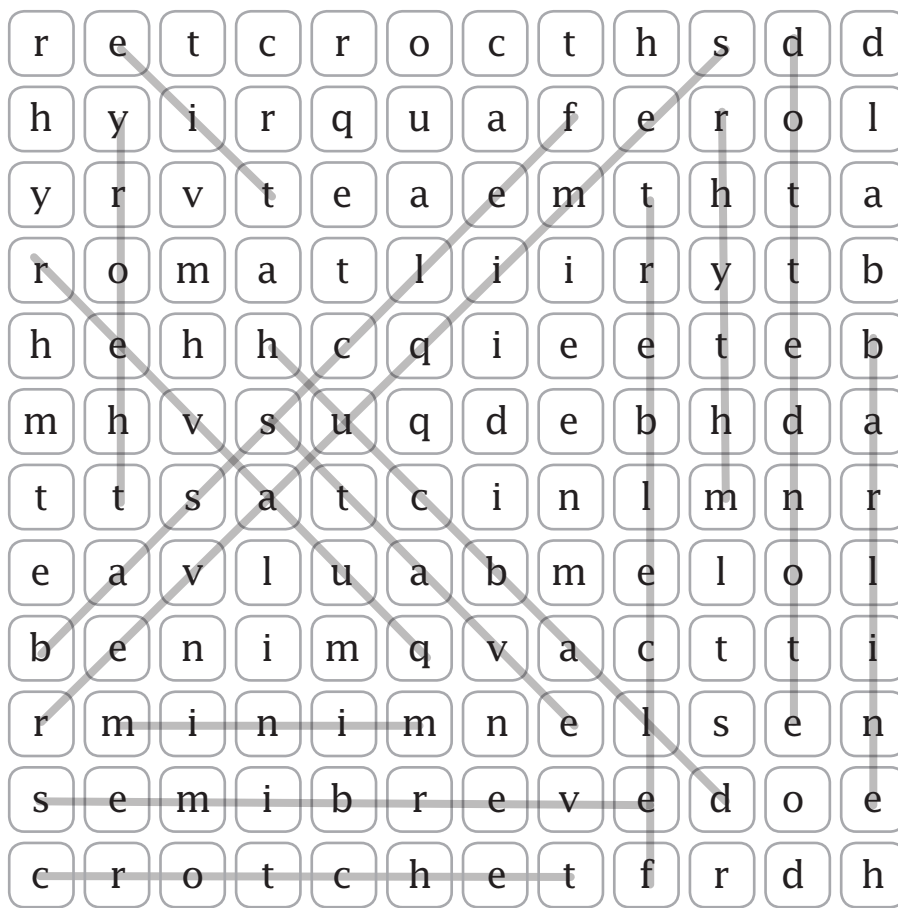
- 2 Trace over the treble clef and then draw four more. Make sure they all wrap around the second (G) line. Draw a box around the best one. Do the same for the bass clef, making sure the two dots are either side of the fourth line.



- 3 Draw four more semibreves on the G line on the treble-clef stave and four more semibreves on the F line on the bass-clef stave. Try to draw the notes the same size as in the examples.



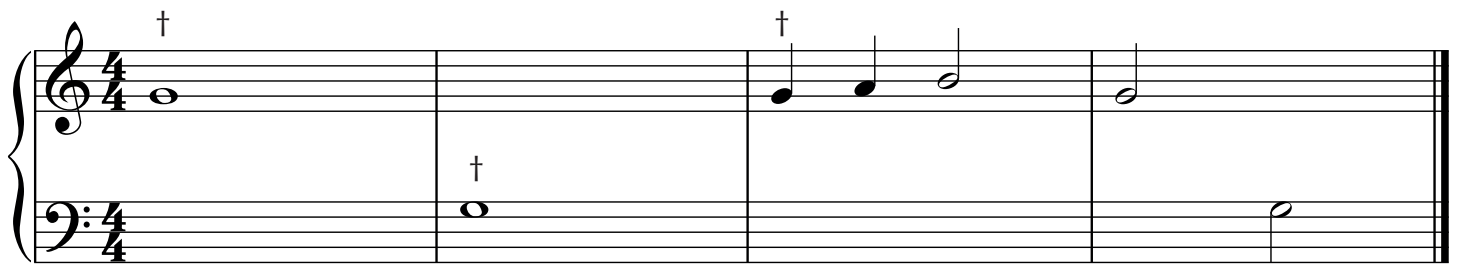
4 Test your musical terms with this word search.



semiquaver
dotted note
treble clef
semibreve
crotchet
bass clef
hucbald
bar-line
quaver
theory
rhythm
minim
stave
tie

5 Have a look at this little piece and then answer the questions below.

† **Four bars ... of chocolate please**



- How many lines make up each stave? 5
- How many spaces are there in each stave? 4
- Write a treble clef before the time signature on the top stave and a bass clef before the time signature on the bottom stave.
- Write a semibreve on a line in the first bar of the treble-clef stave.
- Write a semibreve in a space in the second bar of the bass-clef stave.
- Write any notes you like in the final two bars (but they must add up to the correct number of beats).



Making connections to your pieces

Find a piece or song you are currently learning and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately, taking particular care over your clefs.

Now try this quiz:

- Does your piece use: **treble clef** **bass clef** **both clefs** (circle)
- How many times can you find:
(a) the note G in the treble clef *and/or* (b) the note F in the bass clef? _____
- Look at the bars you wrote out above. Can you write the note names under the notes?



More connections

- Sing the rhythm of your piece on either a G or an F.
- Write out the first few bars of your piece using the same rhythm, but with every note written at a different pitch. Can you or your teacher play or sing it? How does it sound?



Aural/listening

High-pitched notes are usually written on the treble clef and low-pitches notes on the bass clef. Listen to these notes and write down the name of the clef you think they are probably written on.

- 1 Bass
- 2 Treble
- 3 Treble
- 4 Bass
- 5 Bass
- 6 Treble

Theory box of fun



- The symbol for the treble clef comes from from the letter G, which curled around the G line on the stave. Here's how it developed:



- Try drawing a treble clef in the air and then find some clear space and walk a treble clef! Now make up a piece or song that suggests the shape of a treble clef in sound. Try this for the bass clef too, then design a music bag with a treble clef on one side and a bass clef on the other.

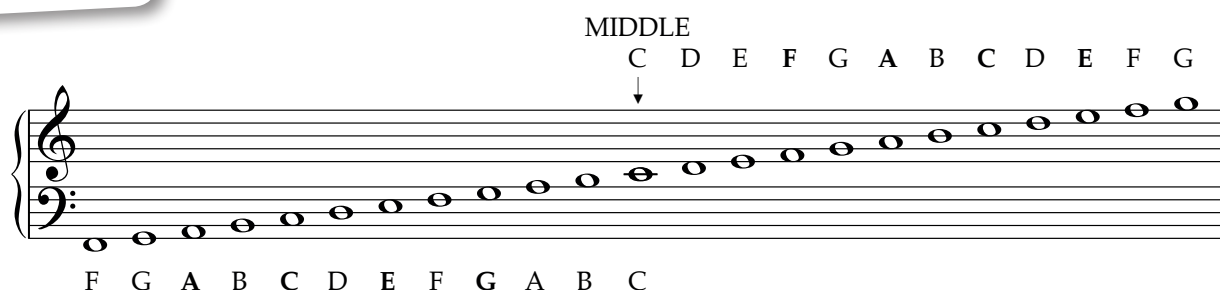
Stage 6

All notes on
the stave



Facts box

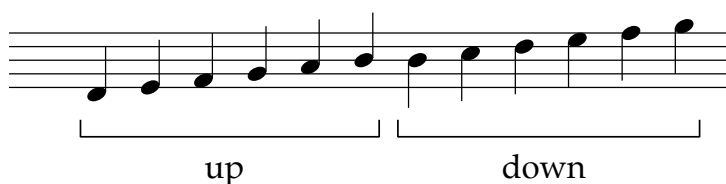
Where the treble and bass clef meet is the note called **Middle C**.



Let's start with the first letter in the alphabet – A.

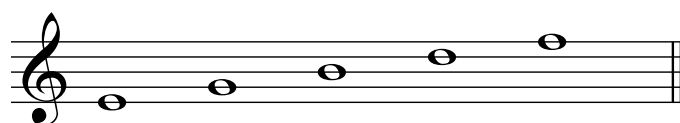
- In the treble clef, A lives in the second space up. If we fill in the other notes that live in spaces we can spell **FACE**!
- In the bass clef A lives in the first space. **All Cows Eat Grass** helps us remember the notes that live in the spaces of the bass-clef stave.

Note stems go up or down depending on the position of the note on the stave:



1 Here are the notes written over the lines of the treble-clef stave.

Write out the notes again, this time in \bullet s.



Answer



Make up your own words to help you remember them.

2 Here are the notes written over the lines of the bass-clef stave.

Write them out again, this time alternating between \bullet s and \circ s.

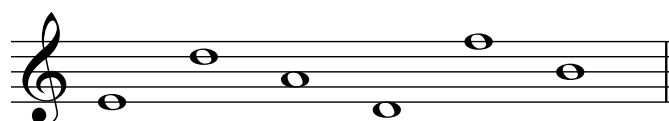


† Answer



Make up your own words to help you remember them.

3 Name these notes.

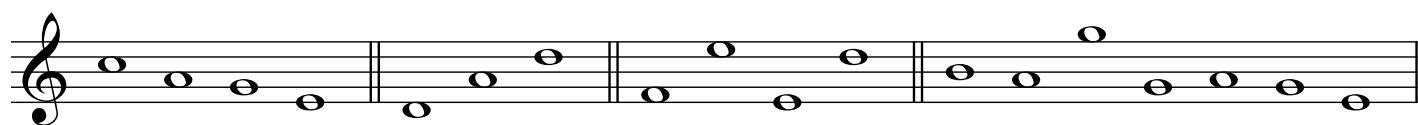


E D A D F B



F C D B E A

4 Name these notes to spell out the words.



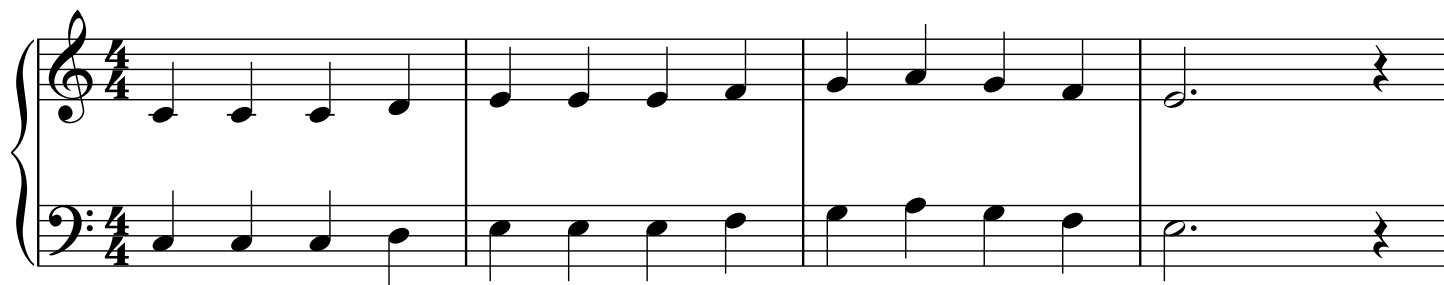
C A G E D A D F E E D B A G G A G E



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

5 Play or sing one or both lines of this little piece and then answer the quiz questions below.

Song of the humble bumble bee that sat on a little lettuce leaf



- True or false? In bars 1–4, both staves have the same melody. **true** / false
- What is the name of the highest note in the treble-clef stave? A
- What is the name of the lowest note in the bass-clef stave? C
- How many times is the note E played in the treble-clef stave 9?
and the bass-clef stave 4?



Making connections to your pieces

Find a piece or song you are currently learning and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately.

Now try this quiz:

- Which clef (or clefs) does your chosen piece use? _____
- Can you find an example of every note name?
Circle the letters of the notes that you find: **A B C D E F G**
- Which note appears most often? _____ Play or sing it.
- What is the name of the first and the last notes in the piece? _____ and _____
Which of these sounds is higher? _____



More connections

- Sing a few bars of your piece to the letter names of the notes.
- Using the same notes, now sing or play them to a completely new rhythm.
- Ask your teacher or a friend to play from your hand-written score above.
How accurately did they play? Ask them what they found easy and difficult about playing from your music, and then see if you need to make the music clearer for them to read.



Aural/listening

Listen to the three excerpts and write down the name of the second note in each.

Excerpt 1 D

Excerpt 2 E

Excerpt 3 B

Now write down the name of the third note in each excerpt.

Excerpt 1 B

Excerpt 2 A

Excerpt 3 G

Theory box of fun

The idea of calling musical notes with the letter names of the alphabet was probably first introduced by a French abbot who had the wonderful name of Pseudo-Odo of Cluny. He introduced this idea in about the year 1000.

Stage 7

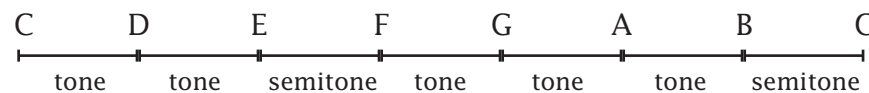
C major scale
Degrees of the scale
Tones and semitones



Facts box

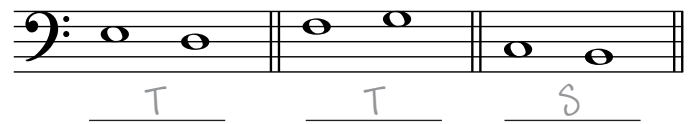
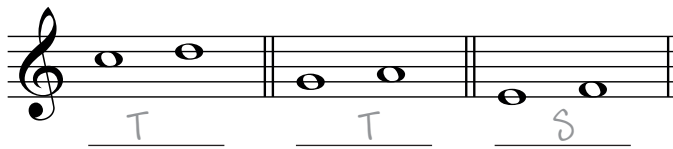
We often use words to help us measure things. We might use the words 'small', 'medium', and 'large' to measure our favourite drink. To measure the distance between sounds (or pitch), we use **tone** and **semitone**. The smallest distance is a semitone; two semitones make a tone. The word 'semi' means 'half' – like a semi-detached house or a semicircle.

- All major scales are made up of the same pattern of tones and semitones. Here are the note names and measurements of the C major scale:

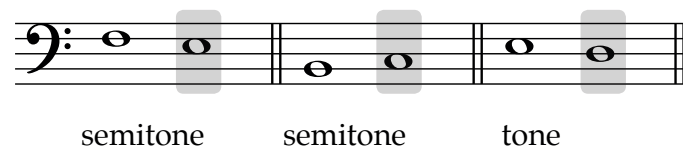
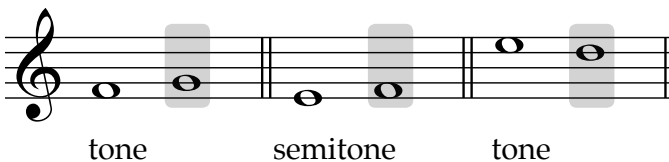


- Every note in the scale is given a **degree**, from 1 (the lowest note) up to 8 (the highest note). For example, in C major, G is the fifth degree.

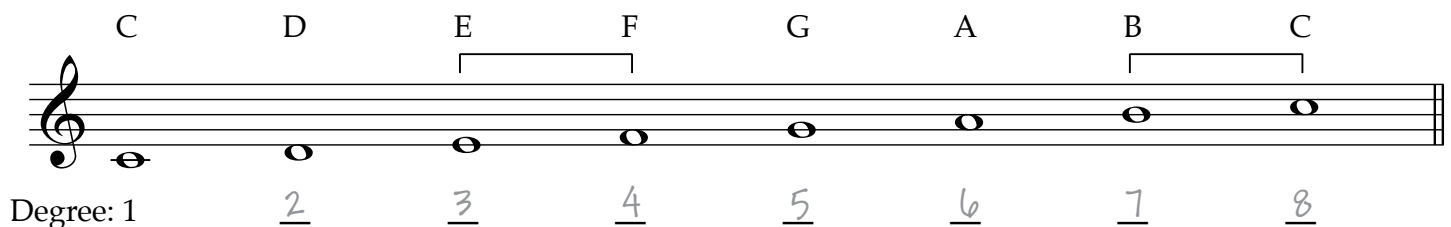
1 Label these examples as either a tone or a semitone.



2 Add the second note in each of these examples to create a tone or semitone.



3 Number the degrees of the C major scale. The first one has been filled in for you.



4 Now mark the semitones of the scale above using a bracket (—).



Theory box of fun

The word 'scale' comes from the Latin word scala, meaning a ladder or a flight of stairs. How does a scale resemble a ladder or stairs?

5 Here's a musical journey for you. Start on the note C and then follow the instructions.

Instruction

New note

Go down a semitone

B

Go down a tone

A

Go down two more tones

F

Go down a semitone

E

Go up a semitone

F

Go up three tones

B

Go up a semitone

C

You have now reached your destination!

Which note is it? C

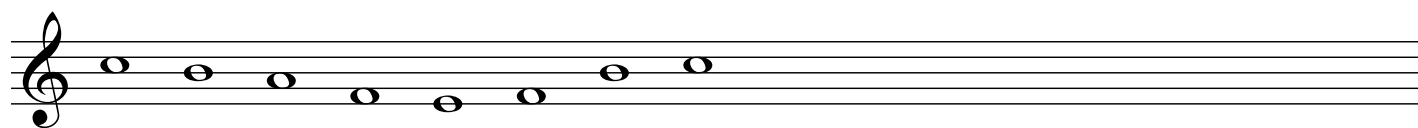
Theory box of fun



The history of scales is very complicated! The first-known scales were invented by the Chinese around 3000BC. Like ours, their scales were made up of eight notes, but each was related to a time of day! So you had an early morning scale, a scale for lunch, a different one for tea, and so on! Can you relate the scales you know to a time of day?

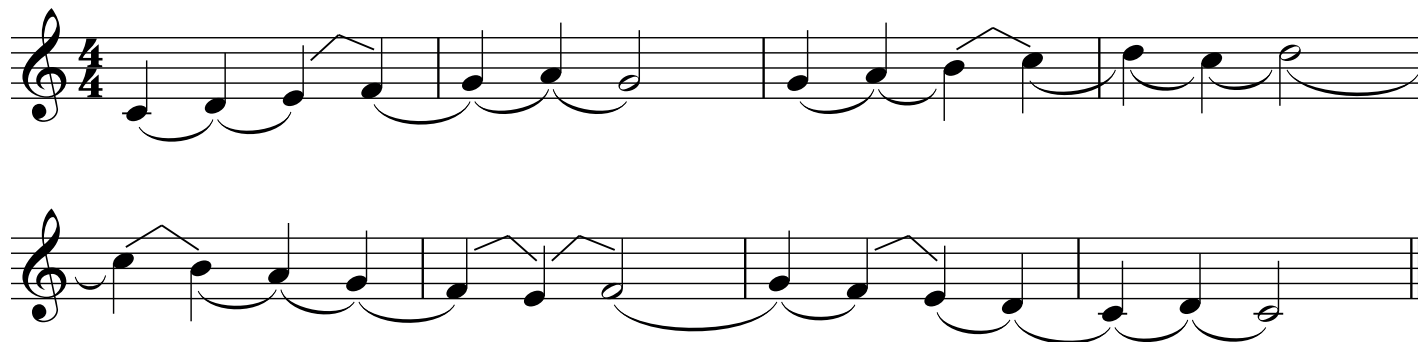
Once you've filled in the note names, try playing or singing the pattern and then write it on the staff below. (You can change the title if you don't like this one!)



Tone right at the next corner ...



6 Play or sing this little piece and then try the quiz.

What goes up must come down



- Join up the notes that are a tone apart with this shape  beneath the notes and notes a semitone apart with this shape  above the notes. The first three are done for you.
- Now play or sing this piece, listening very carefully to the distance between the notes. Really try to notice the tones and the semitones.



Making connections to your pieces and scales

Find a piece or song that you're learning (or have learnt) in C major and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately.

Now try this quiz:

- Play the scale of C major and enjoy it! Think of the TTSTTTS pattern as you move from one note to the next.
- Look through the piece and circle any scale patterns that you can find. (Three- or four-note patterns count.)
- Choose one of the scale patterns you found and improvise a tune using these notes.
- Play and sing one of the tones that you found and listen to it very carefully. Do the same with a semitone and see if you can hear the difference (this will help you prepare for Aural/listening, below).



More connections

- Looking at your piece again, choose one scale pattern and one repeated rhythm. Can you combine them to make a little tune? Try writing it down on the staff below.

- Now try playing your tune with some of the following ingredients: *forte*, *piano*, *staccato*, *legato*, *Andante*, *Allegro*.



Aural/listening

On track 18, you will hear some tones and some semitones. Listen to each example and write down whether it was a tone (T) or a semitone (S).

- | | |
|----------------|----------------|
| 1 <u> T </u> | 4 <u> T </u> |
| 2 <u> T </u> | 5 <u> S </u> |
| 3 <u> S </u> | 6 <u> S </u> |

Theory box of fun

The word 'tone' comes from the Greek tonos, which originally meant a taut string that made a sound if you plucked it. A French word, ton, then evolved, which meant any musical sound. We still use the word 'tone' to mean the kind of sound we make. Do you play or sing with a good tone?



Stage 8

G and F major Sharp and flat signs Key signatures



Facts box

Sharp signs (#) raise notes by a semitone.

Flat signs (b) lower notes by a semitone.

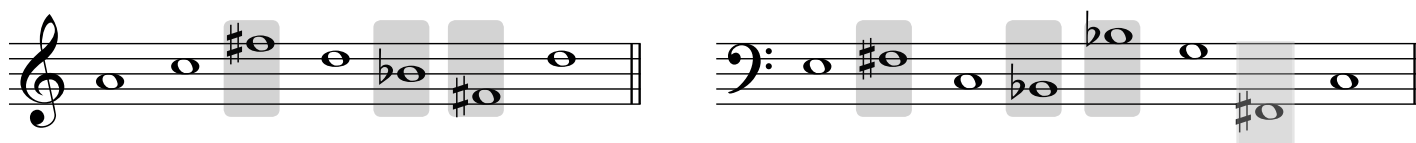
- A **key signature** is the sharps or flats at the start of a piece that tell you the key. For example, G major is the key with one sharp. Any sharps and flats you might find during a piece are called **accidentals**.
- To make a major scale beginning on G fit the TTSTTTS pattern, we have to *sharpen* the F to raise it by a semitone, making it F#, so the key signature is:



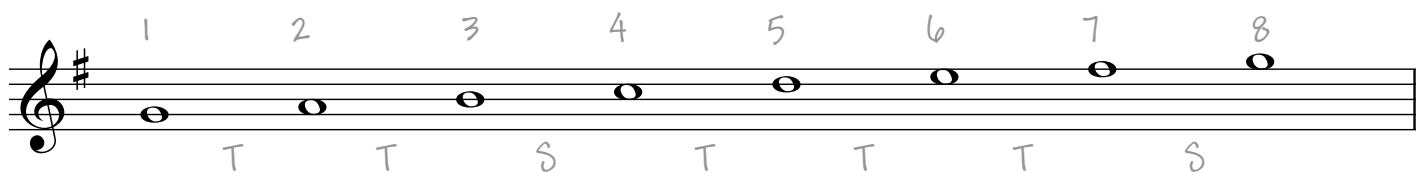
- To make a major scale beginning on F fit the TTSTTTS pattern, we have to *flatten* the B by a semitone, making it Bb, so the key signature is:



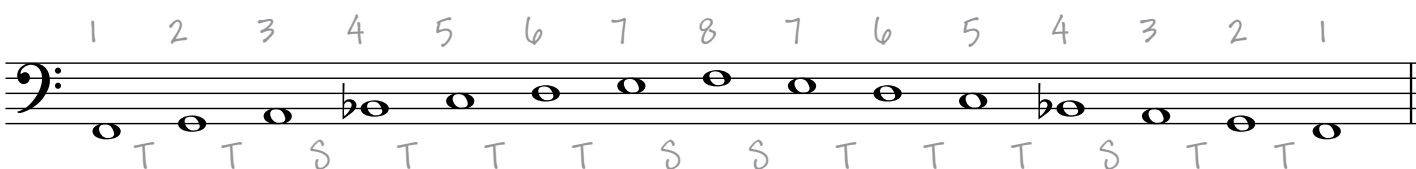
- 1 Draw sharp signs in front of all the Fs and flat signs in front of the Bs.



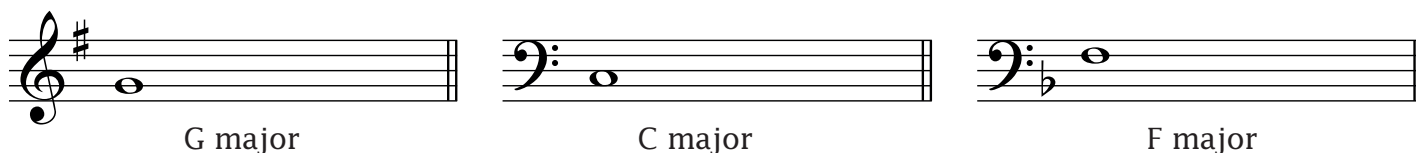
- 2 Write out the scale of G major using a key signature (the first note has been given). Now number the degrees of the scale and mark in the tones and semitones with a 'T' or an 'S' between the notes (it will be the usual pattern!)



- 3 Add in the missing notes and accidentals to complete the F major scale. Number the degrees of the scale and mark the tones 'T' and semitones 'S'.

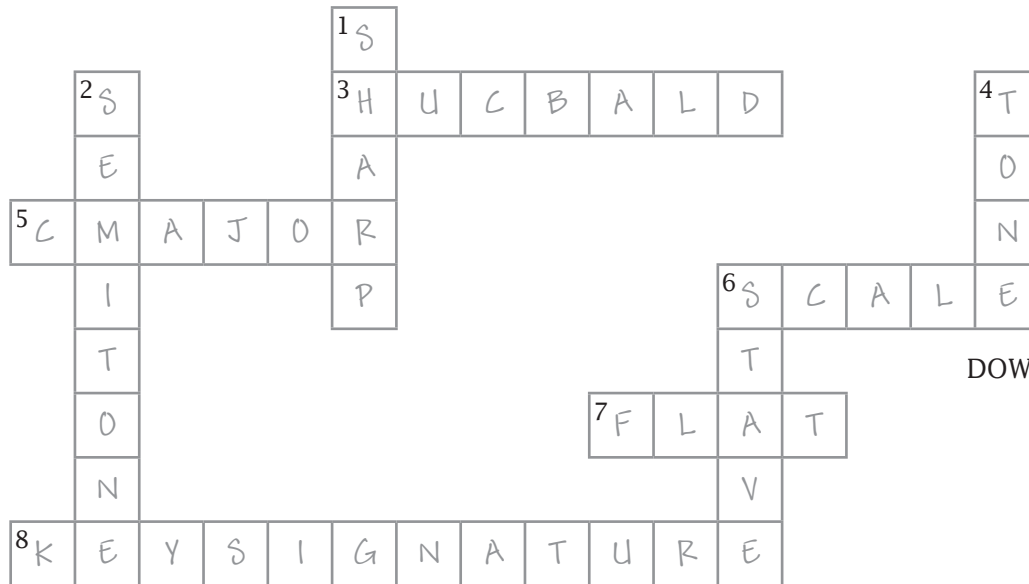


- 4 Write out the key signature and the first note for these keys.



(Other octaves are acceptable.)

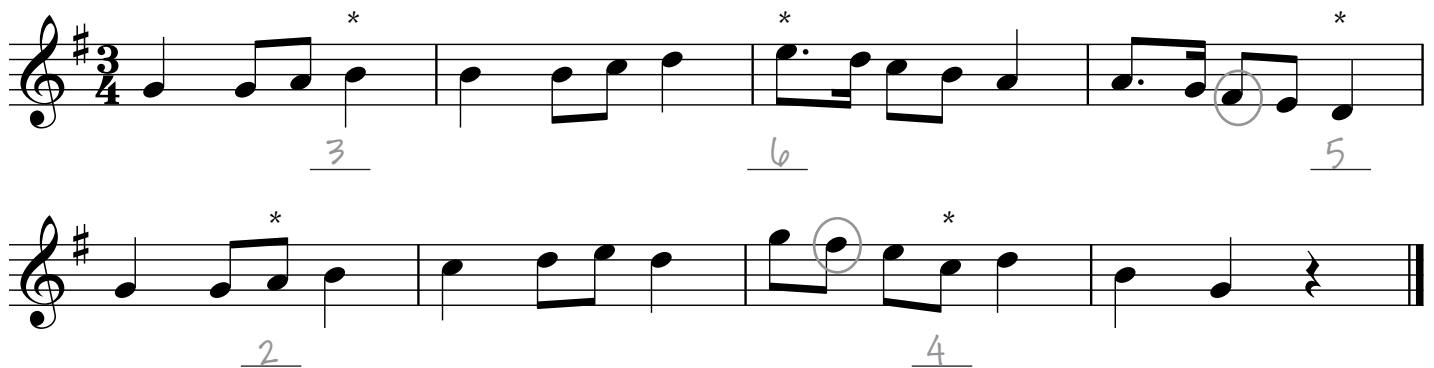
5 Complete this crossword.



- ACROSS: 3 The man who first wrote music down
5 The key with no sharps or flats (1,5)
6 The five lines on which we write music
7 The sign that lowers a note by a semitone
8 Made up of sharps or flats and found at the start of a piece (3,9)
- DOWN: 1 The sign that raises a note by a semitone
2 The smallest distance between two notes
4 The distance between F and G
6 A delightful pattern of notes that go up and come down

6 Play or sing these two pieces and then answer the quiz questions below.

Giant giraffes go gliding



Five famous fellows fidget fiendishly



- What are the keys of each piece? G major and F major
- Circle the notes in each piece that are affected by the key signature.
Which piece has more affected notes? Five famous fellows fidget fiendishly
- Play the scales of F and G major. How do they differ? How are they the same?
† Both have the same pattern of tones and semitones but G major sounded higher when I played it.
- Name the degree of the scales for the notes marked * on the lines below the stave.



Making connections to your pieces

Find a piece you are learning or have learnt in G or F major and write out the first few bars on the staves below. Make sure you include all of the information and write clearly and accurately. Play it through and then answer the questions below.

- Circle all of the notes that are affected by the key signature.
- Can you find any scale patterns? They could be as short as just two or three notes. Write one or two out in the workspace.
- Find examples of semitones and circle them in the music.



Workspace



More connections

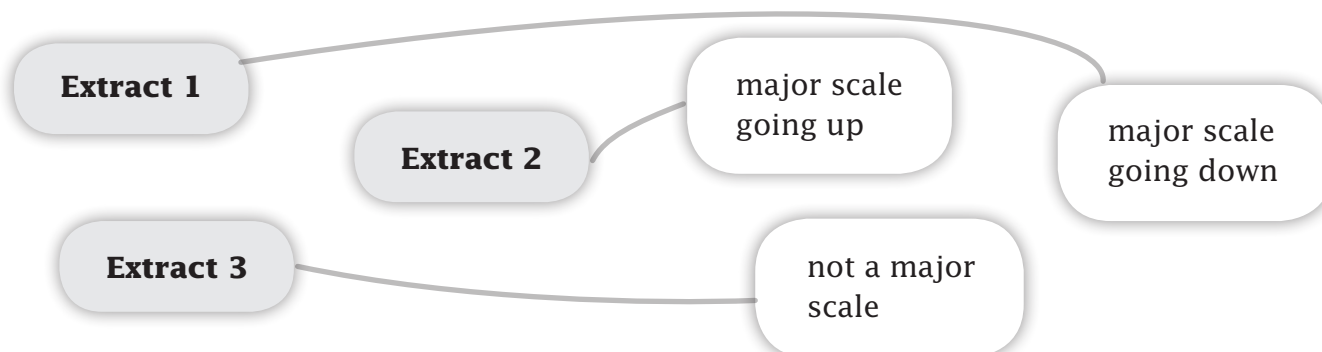
Play the scale of your piece (either G major or F major) and then improvise your own tune using the following ingredients:

- The notes of G major
- One of the scale patterns that you wrote down
- $\frac{4}{4}$ time signature
- Crotchets and quavers



Aural/listening

Listen to these three extracts and match them up with the correct description.



Theory box of fun



The origin of the flat sign is very interesting. In very early music only one note, the note B, had a lower (or flat) version. Normal B was written using a square-shaped 'B'. The lower (or flatter) version was written in a more rounded way and has become our flat sign: b.

Stage 9

D major Tonic triads

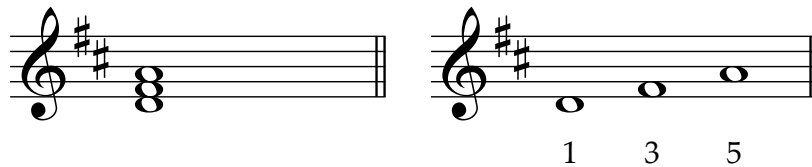


Facts box

The key of D major has two sharps: F# and C#:



A key is made up of the notes of its scale. There's another pattern connected with each key. It's made up of three notes, so it is called a **triad** (like *triangle* or *tricycle*). A triad is made up of the first, third and fifth degrees of the scale. The first note in a scale is also called the **tonic** note. So, in D major, a **tonic triad** looks like this:



- 1 Write out the scale of D major and label the degrees. Remember to include the key signature.



Now circle the three notes from the scale that create the tonic triad.

- 2 Fill in the missing notes:



5th degree
of C major

2nd degree
of F major

3rd degree
of D major

7th degree
of F major

1st degree
of G major

6th degree
of C major

(Other octaves are acceptable.)

- 3 This scale has been written without a key signature. Add accidentals to the correct note(s) and then name the scale. Circle the notes that make up the tonic triad.



Scale G major

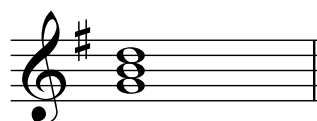
- 4 Name the key on which these patterns and triads are built.



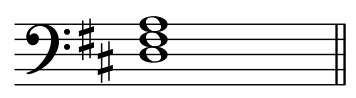
C major



F major



G major



D major

5 Have a look (or play) through these two triangular pieces and answer the quiz questions.

I tried a triad while tricycling round a triangle

C major F major D major G major

- Name the tonic triads in bars 1–4. The first one is done for you.
- Which is the only tonic triad not repeated in this piece? D major
- What are the notes in the tonic triad of D major? D, F#, A
- Make up (improvise) your own piece using the notes of one triad of your choice.

Triads and treacle

- Circle the notes in bars 1, 2, 3, 5, 6, 7 that form a tonic triad in the top stave. †
- Now describe the key of each triad:

Bar 1 C major Bar 2 F major Bar 3 D major
 Bar 5 C major Bar 6 F major Bar 7 G major

† It is also acceptable to circle all notes in these bars.



Making connections to your pieces

Find a piece you are learning that contains triad patterns. Write out a few bars that contain these patterns on the staff below. Make sure you include all of the information and write clearly and accurately.

Now play your piece through and answer these questions:

- How many different triads can you find? _____
- What is the full name of the tonic triad of your piece? _____
- Choose one triad from your piece and see how many different ways you can play it.
Experiment with different rhythms, dynamics, articulation and the order of the notes.



Workspace



More connections

- Create a four-bar tune from the notes of the tonic triad and using some of the following ingredients. Write it in the workspace. Remember to add the key signature at the start.



Can you play or sing your tune? Give it a title that fits with the character of the music.



Aural/listening

- Find the note C (from a piano or your instrument) and then sing it.
- Now sing the notes of the C major tonic triad. Sing the first note (C), hear the next note in your head (D), then sing the 3rd note (E), and so on:

Now sing the notes of the D, F and G major triads in the same way.

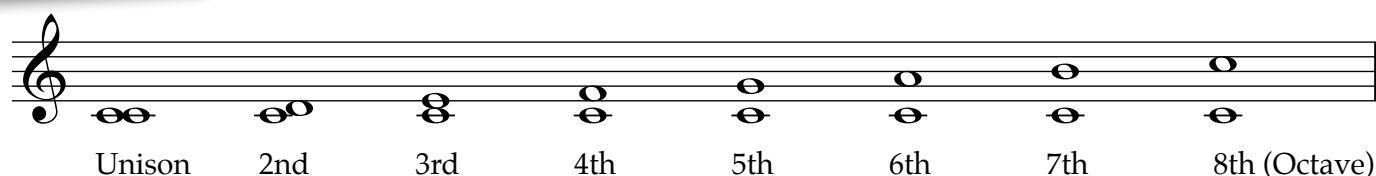
Stage 10

Intervals Natural sign



Facts box

An **interval** is the distance between two notes:



These are known as **harmonic** intervals. If the notes are next-door neighbours, they are known as **melodic** intervals.



A natural sign \natural cancels a \sharp or \flat .

* There's no official label for this. Can you think of your own?

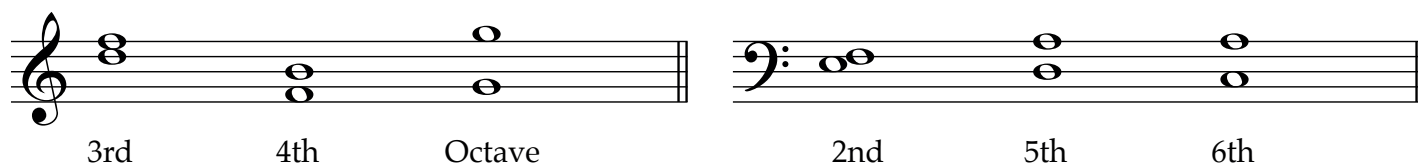
1 Name these harmonic intervals.



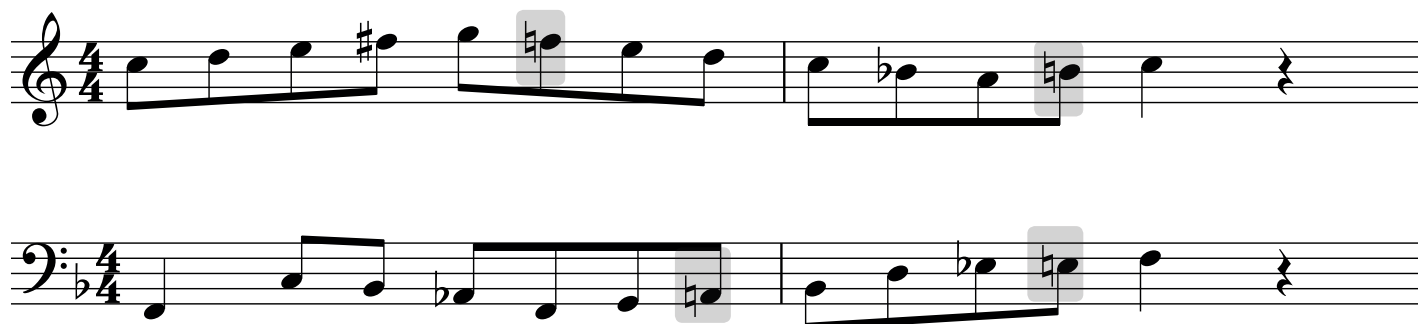
2 Name these melodic intervals.



3 Write a note above each of these notes to make the interval described.



4 Add natural signs to cancel the previous accidentals.



- 5 Match up these well-known tunes with the interval that they contain at the start.
(If you don't know any of them, see if you can find a recording on the web.)

Frère Jacques (2nd)

Oh when the saints (3rd)

Bridal March (4th)

Twinkle, twinkle, little star (5th)

My bonnie lies over the ocean (6th)

Bali Hai (7th)

Somewhere over the rainbow (8th or octave)

- 6 Play or sing either part (treble or bass) of this little tune and then answer the quiz questions.

Is it the interval already? Ice cream, please.

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

2nd 3rd 5th

- In the treble-clef part, circle and label one example of each of the following melodic intervals:
2nd 3rd 4th 5th 6th 7th 8th (or octave)
- In the bass-clef part, circle and label one example of each of the following melodic intervals:
2nd 3rd 5th
- What's your favourite interval? Make up a piece that uses that interval as many times as possible.



Making connections to your pieces

Choose a piece you are learning and then try to find an example of each interval you know (they could be melodic or harmonic intervals). Write them out in the space below.

Now play your piece through and try this quiz:

- What is the key of your piece? _____
- Circle any natural signs you can find. Why are they there? _____
- What is the first melodic interval in your piece? _____ What is the last? _____
- Circle any of the following ingredients that you can find in your piece:
a melodic triad accidentals a descending melodic interval a harmonic interval



More connections

- Play the scale of your piece using some or all of these ingredients:

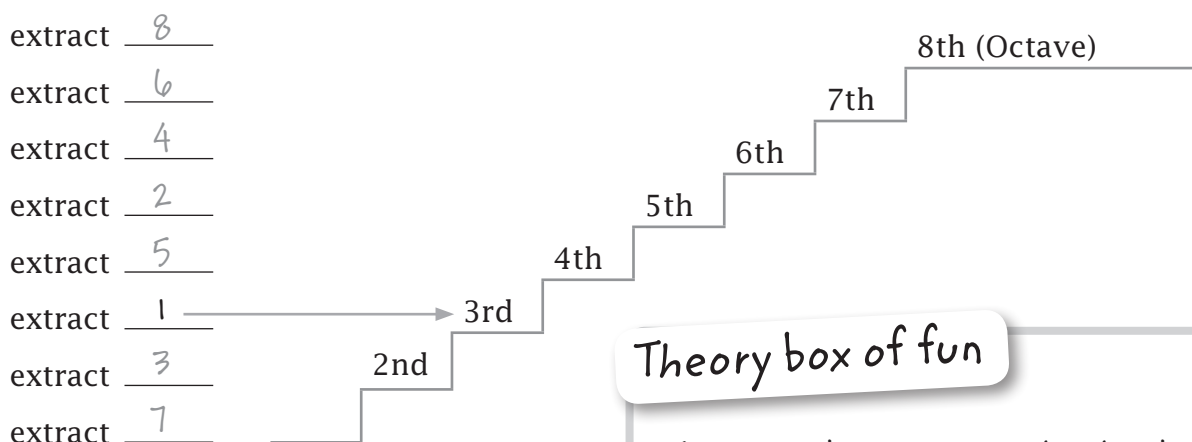


- Now play just the notes of the tonic triad in the same way.
- Finally, take some rhythms and dynamics from your piece and use them to play your scale.





Aural/listening

Listen to the melodic intervals on track 24 and work out which is which. The first one has been done for you.



Theory box of fun

The natural sign we use today developed originally from the square , which was used to return the flattened note back to the higher one. Instead of the square , music printers began using a sign that looked like the letter 'h', which eventually grew into our natural sign.



Stage 11

Terms and signs



Facts box

Dynamics (range of loudness)

pp (*pianissimo*) = very soft

p (*piano*) = soft

f (*forte*) = loud

ff (*fortissimo*) = very loud

m (*mezzo*) = moderately

crescendo (or *cresc.*) = gradually get louder

=

diminuendo (or *dim.*) *decrecendo* (or *decresc.*) = gradually get softer =

Speed or tempo

Adagio = slow

Lento = slow

Andante = walking pace

Allegretto = fairly fast

Moderato = at a moderate pace

Allegro = fast

Accelerando (or *accel.*) = becoming faster

Rallentando (or *rall.*)

Ritardando (or *rit.*) = becoming slower

a tempo = in time

Styles of playing or singing

Cantabile = like singing

Legato = smoothly

Leggiero (or *legg.*) = lightly

Staccato (or *stacc.*) = short or

detached =

> = accent the note

Structure

da capo (or D.C.) = repeat from the beginning

dal segno (or D.S.) = repeat from the sign

= repeat the section between the dots

= pause on the note

8^{va} ----- 8^{vb} ----- | = play an octave higher

= slur the notes together

= tie

$\text{♩} = 92$ $\text{♩} = 120$ = metronome marks (how many beats per minute)

- 1 Number these dynamic markings in order, from soft to loud (softest = 1).

mf **p** **ff** **mp** **f** **pp**
4 2 6 3 5 1

- 2 Put these tempo directions in order of speed, from slow to fast (slowest = 1).

adagio **andante** **allegro** **lento** **allegretto** **moderato**
2 3 6 1 5 4

† Either *lento* or *adagio* may be considered slowest.

- 3 Name these performance markings.

$\text{♩} = 92$ > 8^{va} ----- 8^{vb} ----- |

metronome slur accent formata/pause octave higher repeat
 mark

- 4 Write these instructions as performance markings.

play an octave higher

8^{va}

slur

crescendo

staccato

- 5 Can you find the 14 Italian musical terms hidden in this word search? Write them out below and describe each one to a friend or teacher.



Term

AdagioForteRitardandoRallentandoCrescendoAndanteFinePocoLentoMezzoPianissimoDiminuendoFortissimoPiano

- 6 Play or sing either part (or both lines if you're a pianist) of this little tune and then complete the sentences below.

Waltz of the happy theory teachers

Allegretto

- The time signature is $\frac{3}{4}$, which means there are 3 crotchets in a bar.
- The key is D major and the key signature is made up of F# and C#.
- The highest note (treble clef) is D and the lowest note (bass clef) is A.
- The sign joining the A in bar 1 to the A in bar 2 is called a tie.



Making connections to your pieces

Choose a piece that you are learning that includes lots of different terms and signs. Write out the first few bars on the staves below, ensuring you include all of the information clearly and accurately.

- Write down all of the musical words and signs that are used in the workspace and then give their meanings.
- In the extract you have written out, replace or add the following types of ingredients:
a tempo marking a dynamic marking a style of playing
What terms and signs have you used? _____
- Now try playing this extract with the new ingredients and then with the original ones.
How has the character and mood of the music changed? _____



Workspace



More connections

- Play the scale of your piece in the following ways:

Piano *Forte* < > *Legato* *Staccato* **Andante** **Allegro**



Aural/listening

Listen to the three excerpts on tracks 25–7 and match them up with the correct ingredients.

Excerpt 1

Excerpt 2

Excerpt 3

$\frac{4}{4}$, rall., *pianissimo*

$\frac{3}{4}$, Allegretto, *cantabile*

$\frac{2}{4}$, accel., *staccato*

Theory box of fun

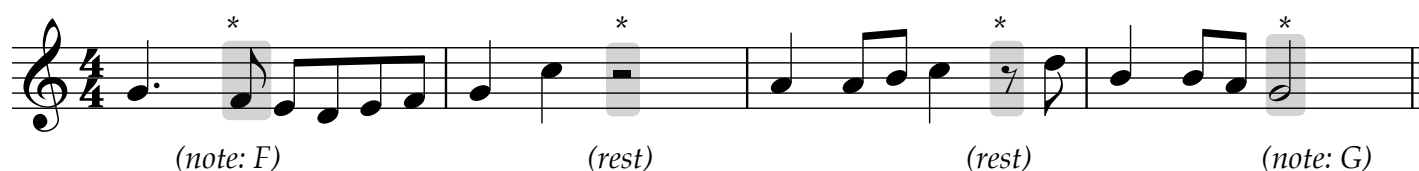
The first ever composer to use dynamic markings was the 16th-century Italian Giovanni Gabrielli. A 20th-century Rumanian composer, György Ligeti, used the markings *ffffffffff* and *pppppppp* in some piano pieces!



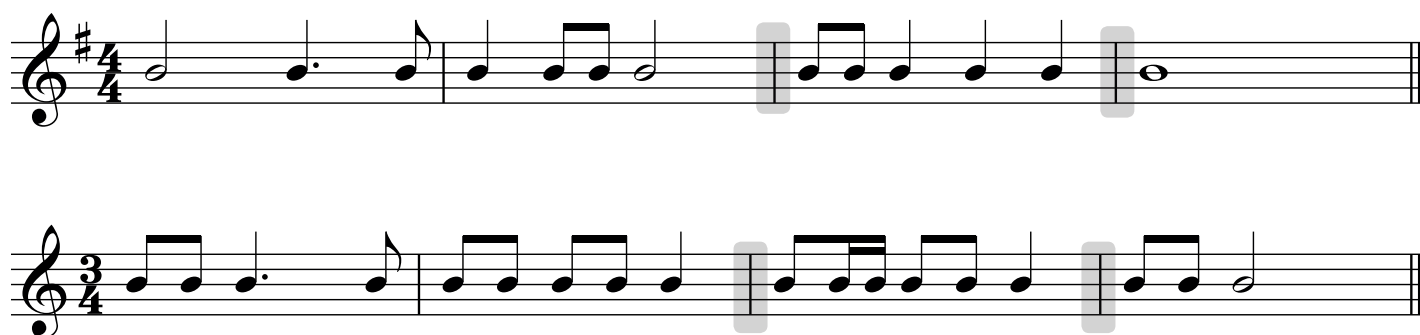
Stage 12

Revision

1 Fill in the missing note or notes to complete these bars.

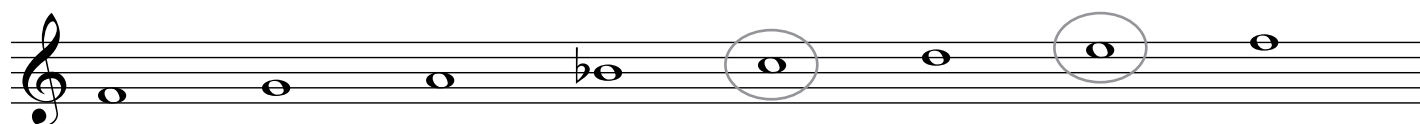


2 Fill in the missing bar-lines.



3 Write these scales using semibreves. Don't use a key signature but add all the necessary accidentals. Draw a circle around the 5th and 7th degrees of each scale.

F major, ascending



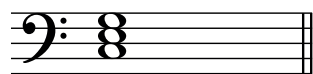
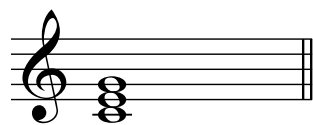
D major, descending



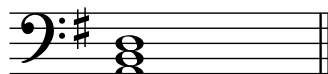
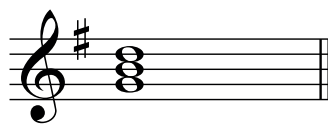
† This scale may also be written an octave higher.

- 4 Write the key signature and tonic triad for these keys in both the treble and bass clef.

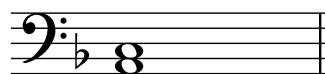
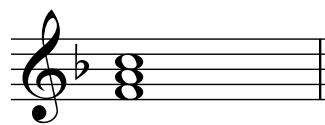
C major



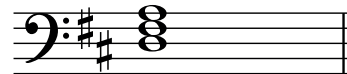
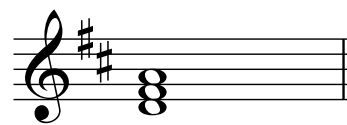
G major



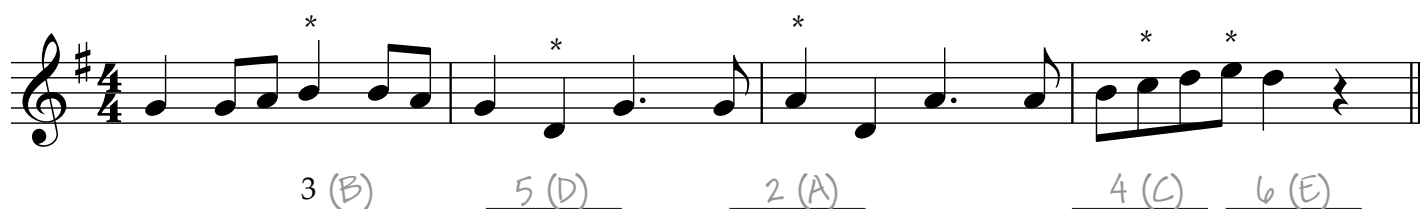
F major



D major



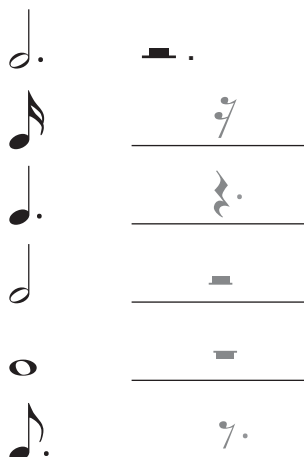
- 5 Name the degrees of the scale marked with a * and give the letter name of the notes. The first answer is given.



- 6 Rewrite the music on the staff below using correct beaming, ties and dots; then create a two-bar answering rhythm.



- 7 Next to each note, write a rest that has the same time value. The first answer is given for you.



Theory box of fun

Triads also form the first three notes of another musical pattern – the arpeggio. The word arpeggio comes from the Italian 'arpeggiare', which means to play on a harp.



8 Have a look at this piece and then answer the quiz questions.

Take them sheep off my field

Traditional North West Buckinghamshire folk song

Allegro ♩ = 120

Explain the following terms and signs:

- Allegro fast (quick)
- ♩ = 120 120 crotchet beats per minute
- **f** loud **mf** moderately loud
- **dim.** getting quieter **cresc.** getting louder
- > play with an accent
- Dots over and under notes staccato – short detached notes

Add the missing words in these sentences:

- The time signature is $\frac{4}{4}$. It means 4 crotchet beats in a bar.
Now insert the time signature at the correct place.
- The music begins in the key of F.
- The music is written in the treble clef.
- The tune in bar 1 reappears in bar 7.
- Give the letter names of the lowest F and highest F notes in the piece.
- Name a note that occurs but doesn't belong to the key of the music B \natural .

Circle one example of each of the following where they appear in the music:

- A semitone ● An ascending 6th ● An ascending 3rd
- A tone ● A descending 5th ● A descending 2nd
- A descending 4th

Circle the instruments you think would give an effective performance of this tune:

† **Violin** **Organ** **Tuba** **Recorder** **Triangle** **Clarinet** **Serpent**

