



A Fun Way to Learn Music Theory

## Printable Music Theory Books

# Music Theory Level 1

Student's Name: \_\_\_\_\_ Class: \_\_\_\_\_

# Printable Music Theory Books Level One

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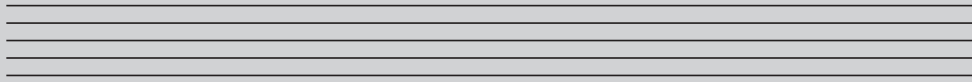
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# The Staff

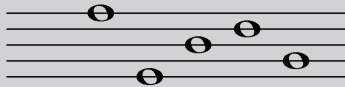
Music is placed on five lines, called the *stave*



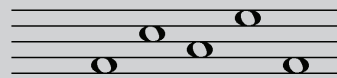
The *stave* can also be called the *staff*

Draw five lines to make a stave neatly with a ruler:

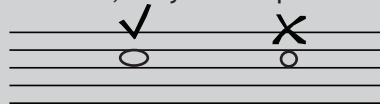
Music notes are placed either on the lines:



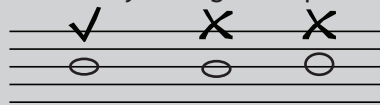
or in the spaces:



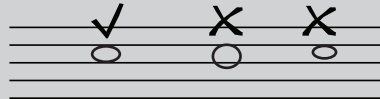
Music notes are not circular, they are shaped like ovals on their sides



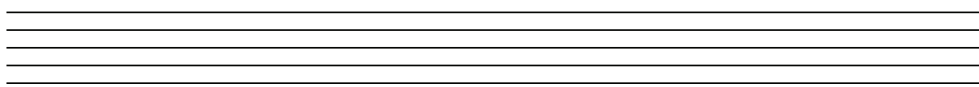
When drawing notes on a line, their centre goes right through the middle of the line, and no more than half the way through the space above and below.



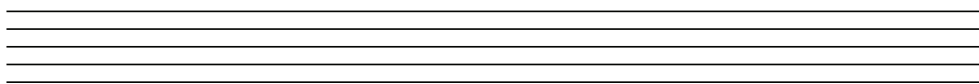
Space notes need to touch the lines above and below, but not go over them



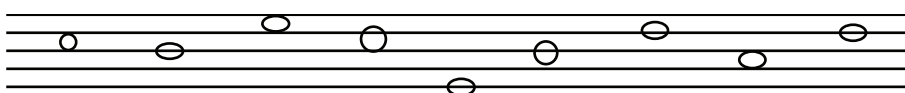
Draw music notes on the lines on this stave:



Draw music notes in the spaces on this stave:



Circle the incorrectly written music notes in this example:



Complete this sentence:

The \_\_\_\_\_ which can be called a \_\_\_\_\_ has \_\_\_\_\_ lines and \_\_\_\_\_ spaces.

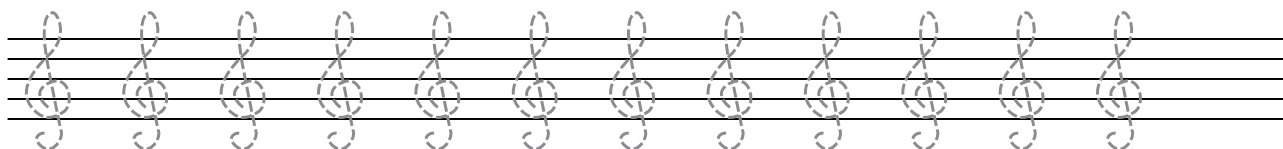
# The Treble Clef

The treble clef is also called the G clef because it starts on the G line.

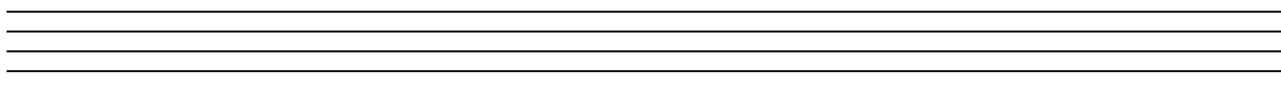
To draw it start on the second line of the staff (the G line)  
And continue like this:



Trace the treble clefs onto the staff:



Draw 10 treble clefs on the staff below:



Circle the correctly written treble clefs:



The treble clef is also known as the \_\_\_ clef.

Why do you think it has this name?

---

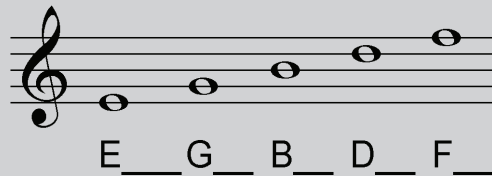
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Place a treble clef before the music notes  
in the correct place:

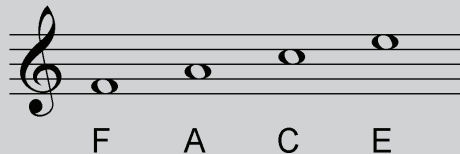


# Notes on the Treble Clef

You can use a rhyme to remember notes on the lines:



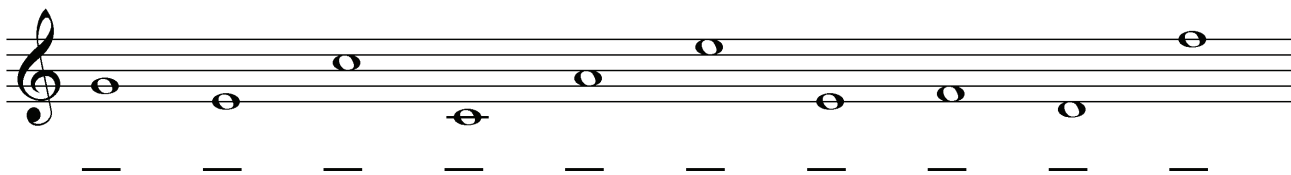
And remember a word for the space notes:



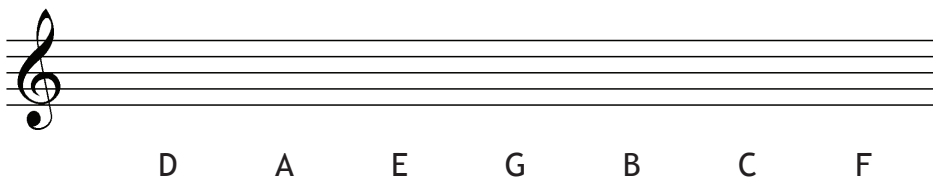
Alternatively, you can simply count up from a note that you know:



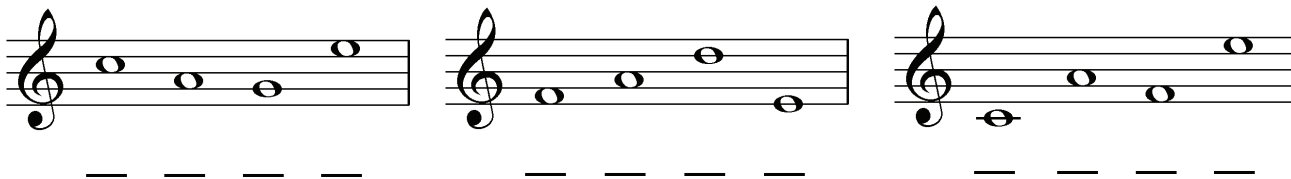
Name these notes:



Draw these notes:



Decode the following “music words”:

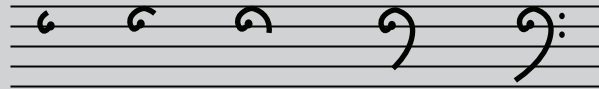


# The Bass Clef

The bass clef is also called the “F” clef because it has two dots which are above and below the F line of the bass staff.

To draw it, start with a dot on the F line, curve up and touch the top line, then curve downward, finishing on or just under the fourth line.

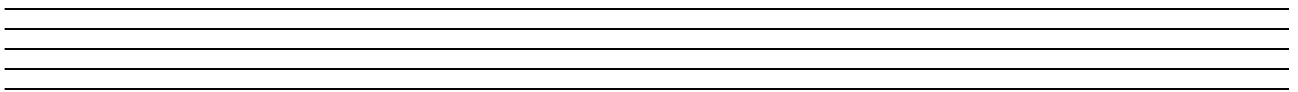
The dots must go on each side of the F line, in the top two spaces of the staff.



Trace the bass clefs:



Draw enough bass clefs to fill this line neatly:



Circle the three correct bass clefs:



The bass clef is also known as the \_\_\_\_ clef.

Why?

---

---

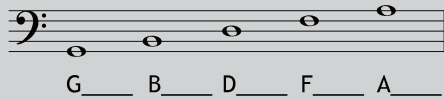
Place a bass clef before these music notes in the correct place:



# Notes on the Bass Clef

If you wish you can make up rhymes to remember the names of the bass clef notes:

on lines:



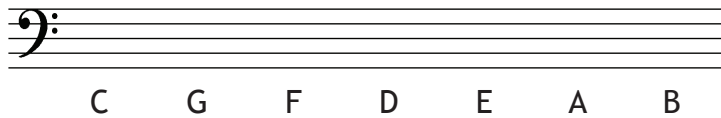
on spaces:



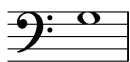
Or simply count in steps from a note that you know:



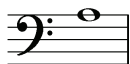
Draw these notes:



Match each note to its name:



**A**



**C**

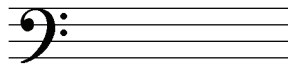


**B**

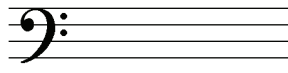


**G**

Write the following notes:



C A B



B A G

Name these Notes:



— — — — —

Continue the pattern to name the rest of the bass clef notes:



C B A G F E D C \_ \_ \_ \_



# Notes on the Grand Staff

The *Grand Staff* is used by piano and other keyboard instruments that require two hands. The two staves are joined by a *brace* on the left hand side. Generally the right hand plays the upper staff and the left hand plays the lower.

Middle C can be written in either the treble:

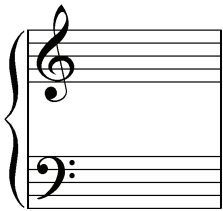


or the bass staff:

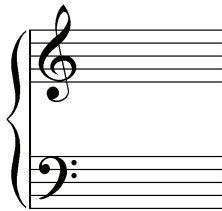


but it is the *same note* in either case

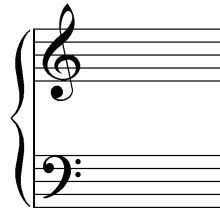
Draw middle C for the treble staff:



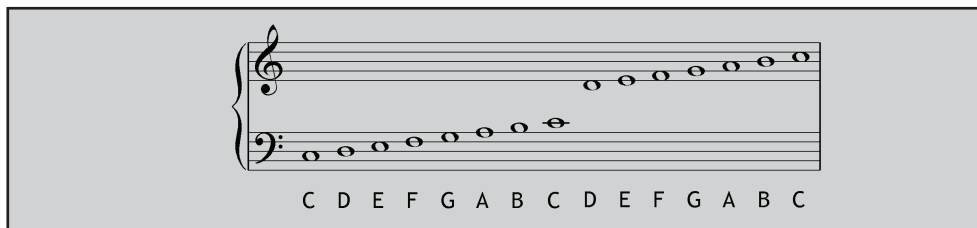
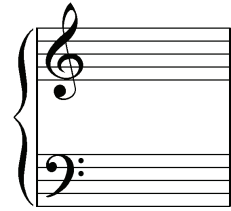
Draw middle C for the bass staff:



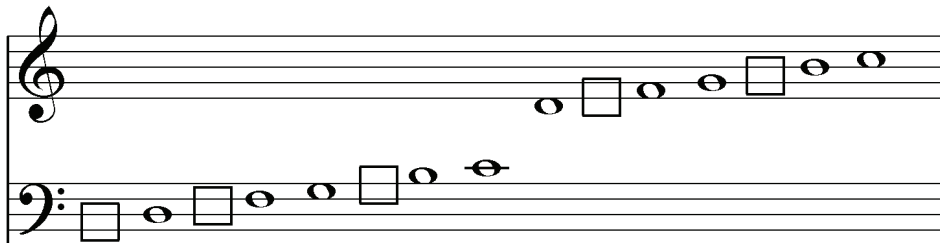
Draw middle C for the right hand to play:



Draw middle C for the left hand to play:



Using the diagram above, fill in the gaps and name all these notes:



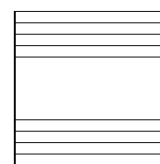
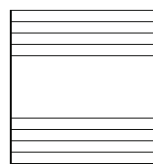
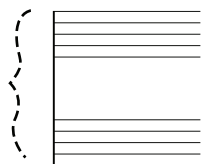
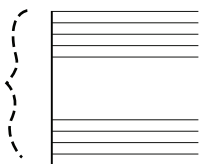
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What is the symbol to the left hand side of the two staves called? \_\_\_\_\_

Why do you think it is needed?

\_\_\_\_\_

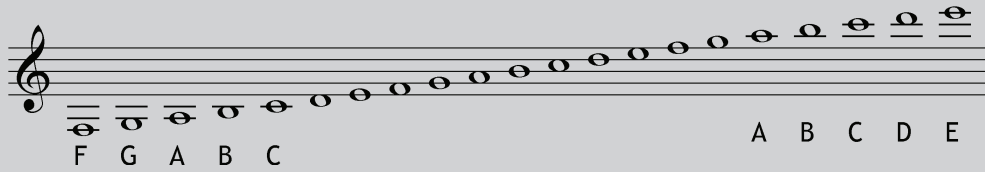
Trace and draw, then add clefs to these grand staves:



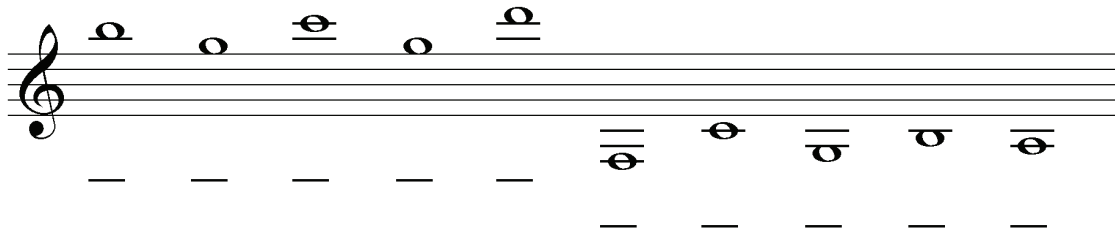
# Ledger lines

Ledger lines (can be spelled as leger lines) are used when notes are written higher or lower than the staff.

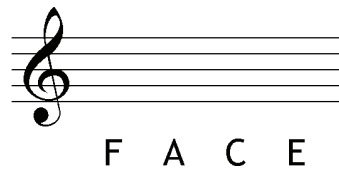
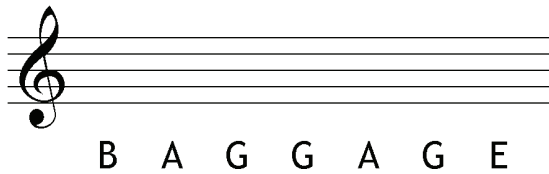
## Ledger lines in the treble clef



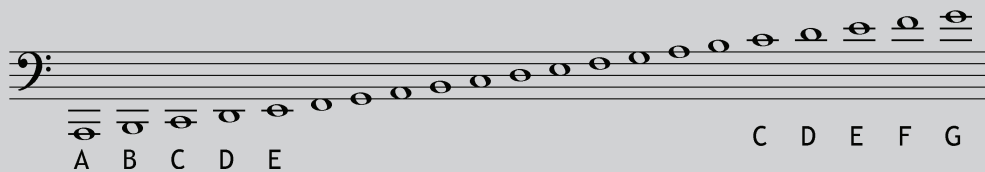
Name these notes:



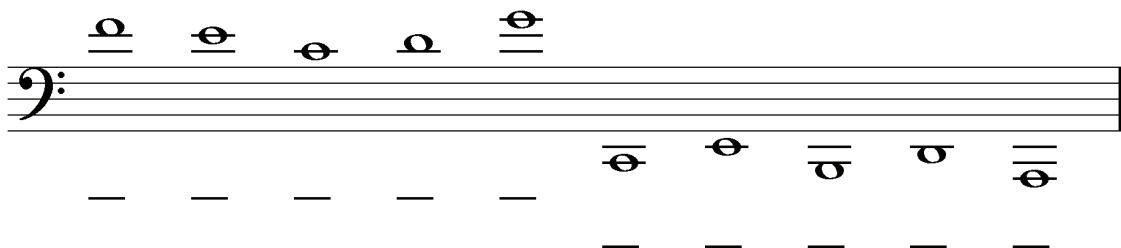
Write these music words, using at least one ledger line note:



## Ledger lines in the bass clef

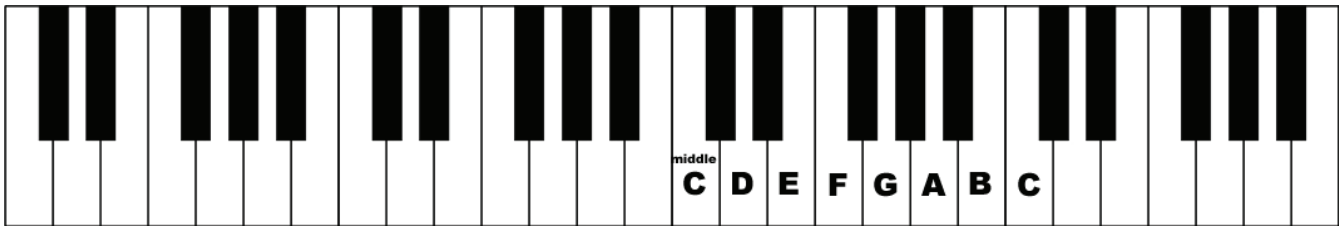


Name these notes:



# The Piano Keyboard

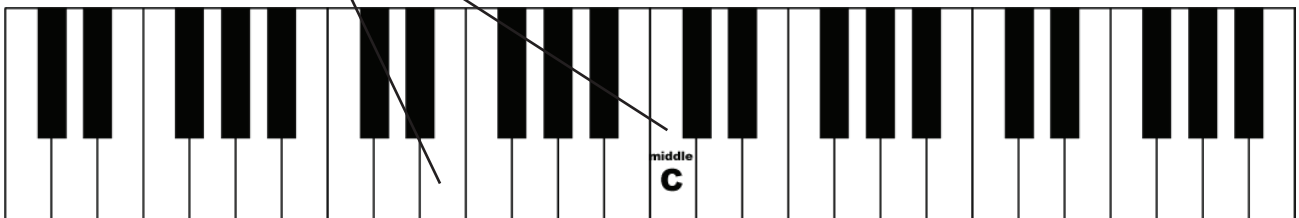
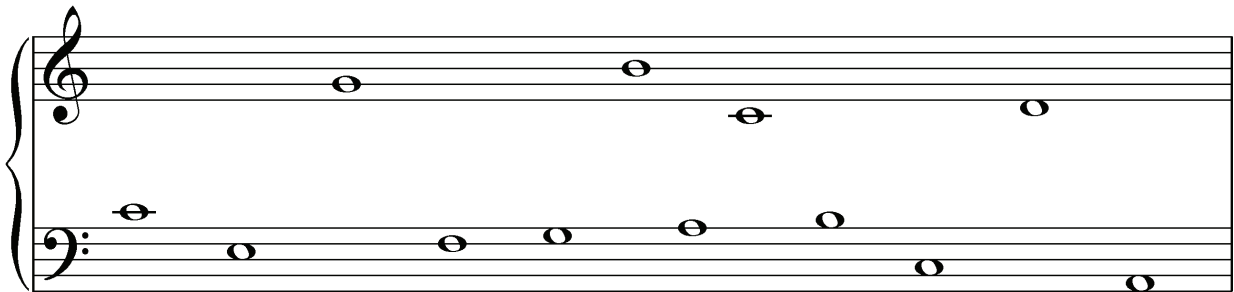
Label the rest of the white keys on this piano keyboard:



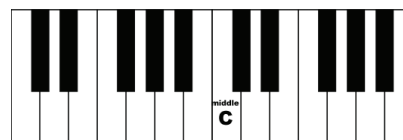
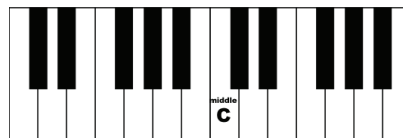
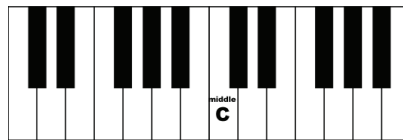
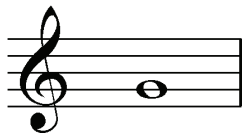
What note is always to the left of the two black keys? \_\_\_\_\_

What note is always to the right of the three black keys? \_\_\_\_\_

Match up these notes on the grand staff to the keyboard below:



Colour the following keys on the piano keyboard:



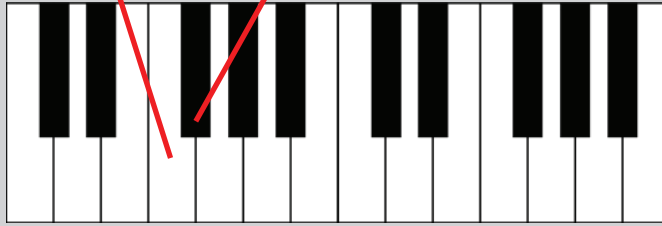
# Sharps and Flats

The sharp sign means you raise the pitch of the note by one Semitone

For example:

This is F: and this is F *sharp*

The Sharp

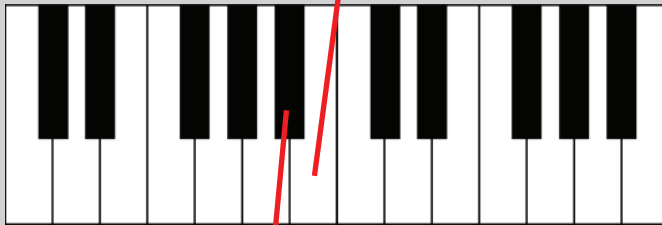


The flat means you lower the pitch of a note by one Semitone

For example:

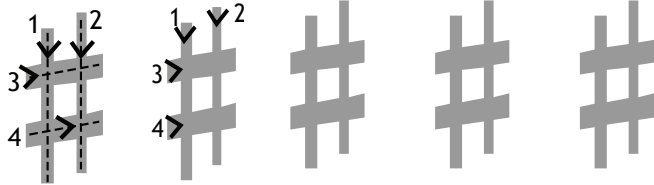
This is B:

The Flat

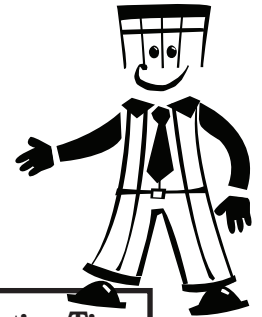
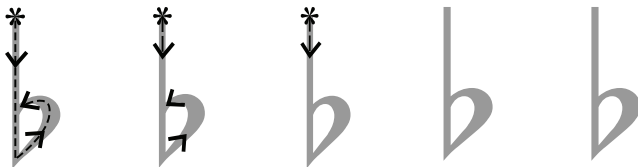


and this is B *flat*

Practice drawing sharps:



Practice drawing flats:



## Music Notation Tip

When drawing sharps and flats, it is important to remember that the line or space to which they apply must go through the centre (the white space) of the sharp or flat.

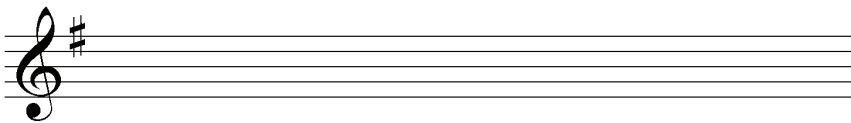
For example  
Correct:



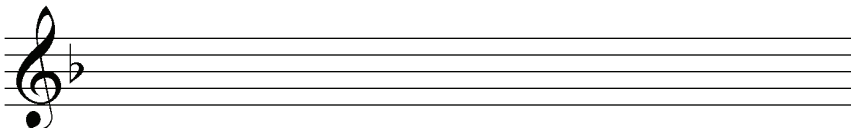
Incorrect:



Copy sharps along the top line of this treble stave:



Copy flats along the middle line of this treble stave:



# Accidentals

The *natural sign* is used to cancel a sharp or a flat



Unless it is cancelled by a natural, an accidental generally carries through the bar.

For example:

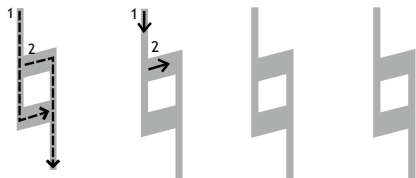
These are both F sharps



Unless it is written like this:



Practice drawing natural signs:



Make the second note in each of these examples a natural:



*Accidentals* are a collective word for sharps, flats and naturals that appear during a piece of music

Circle the accidentals in this piece:

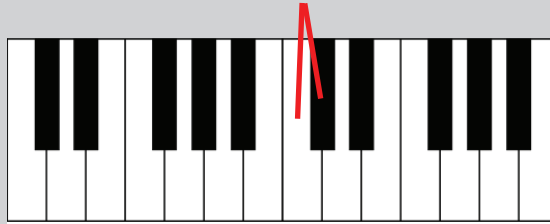


Add accidentals to make all the F's in this piece become F sharps:

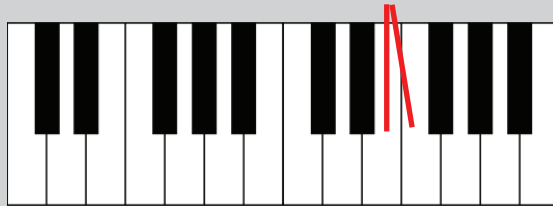


# Semitones

On a piano keyboard, a semitone is the *smallest distance possible* between two neighbouring notes for example, C to C sharp is a semitone



and E to F is a semitone, because it has no black note between



Semitones are sometimes called *half steps*

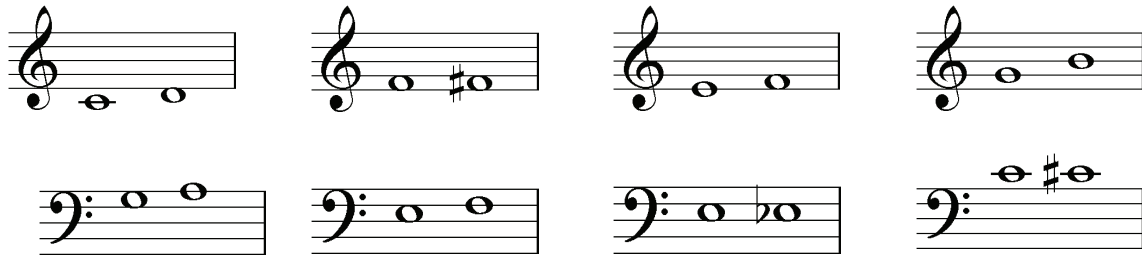
What note is a semitone higher than G? \_\_\_\_\_

What note is a semitone lower than E? \_\_\_\_\_

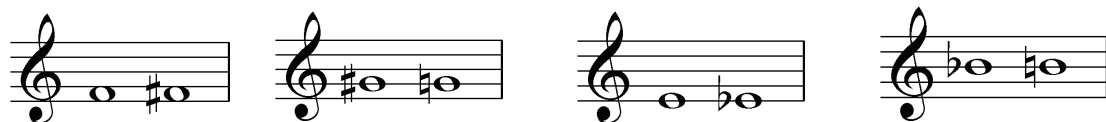
What note is a semitone higher than B? \_\_\_\_\_

What note is a semitone lower than F? \_\_\_\_\_

Circle the semitones:



Circle the higher note in each of these examples:



Circle the semitones in this melody:

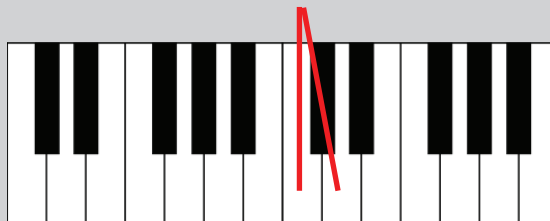
for example:



# Tones

A tone is made up of two semitones, or stepping from one note to another with a note in between.

For example: C to D is a tone

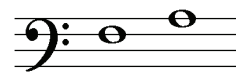
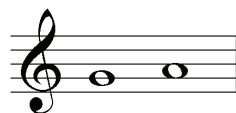
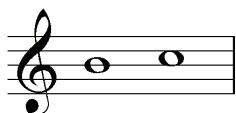


and E to F sharp is a Tone



Tones are sometimes called *whole steps*.

Circle the tones:



What note is a tone higher than A? \_\_\_\_\_

What note is a tone lower than E? \_\_\_\_\_

What note is a tone higher than B? \_\_\_\_\_

What note is a tone lower than G sharp? \_\_\_\_\_

Circle the tones in this melody:

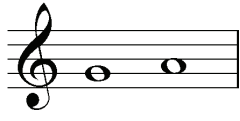


A tone can be called a \_\_\_\_\_ step.

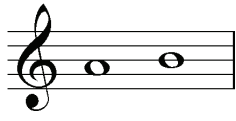
A semitone can be called a \_\_\_\_\_ step.

# Tones and Semitones

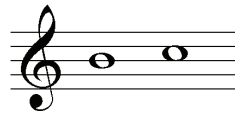
Name the following as Tones or Semitones:



\_\_\_\_\_



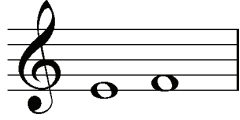
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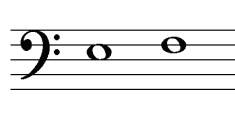
\_\_\_\_\_



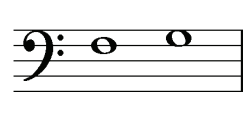
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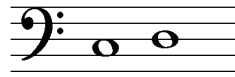
\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

What note is a semitone lower than C? \_\_\_\_\_

What note is a tone higher than D? \_\_\_\_\_

What note is a semitone higher than E? \_\_\_\_\_

What note is a tone lower than F? \_\_\_\_\_

Mark the semitones in this melody with a rectangle and mark the tones with a circle:  
(the first bar has been done for you)



Mark the semitones in this scale:



Now mark the tones in this scale:





# The Scale

A *scale* is a pattern of notes that ascends or descends step by step to the same note an octave higher.



Each type of scale (major, minor etc) has a pattern of Tones and Semitones which is always the same.

# The Major Scale

The *major scale* has a pattern of tones and semitones like this:

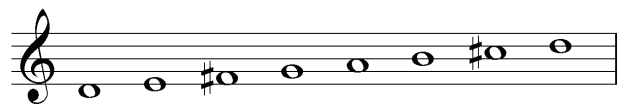
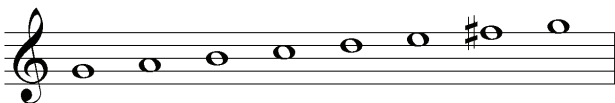
tone - tone - semitone - tone - tone - tone - semitone  
(T-T-S-T-T-T-S)

This pattern is the same, no matter what note the scale starts and ends on.

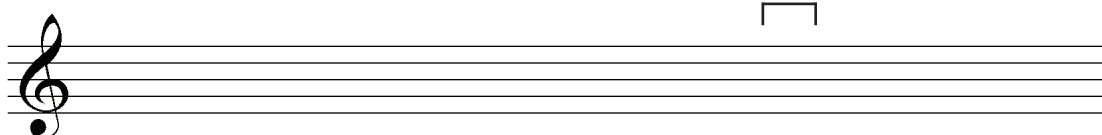


Another way to remember it is that the semitones come between the *3rd & 4th* and *7th & 8th* degrees of the scale.

Write T for tone and S for semitone under all the notes in these scales to find out which one *isn't* a major scale:



Write the C major scale and mark the semitones with a bracket like this:



# The C Major Scale

What is the pattern of Tonones and Semitones used in all major scales?

\_\_\_\_\_

The Semitones come between the

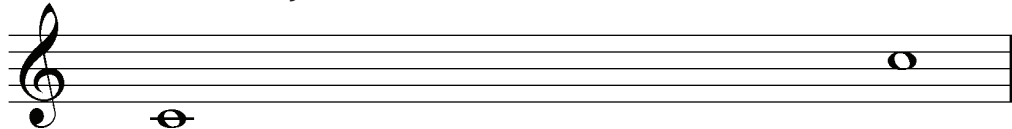
\_\_\_ and \_\_\_ and,

\_\_\_ and \_\_\_ degrees of the major scale.

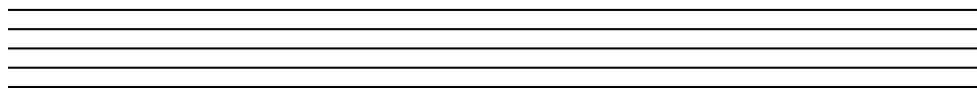
Mark the Semitones with a  in this scale of C major:



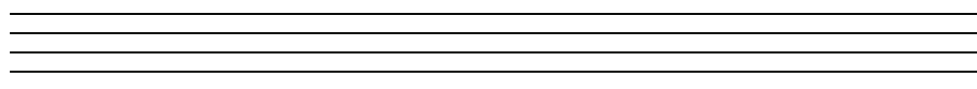
Write the scale of C major between these two notes:



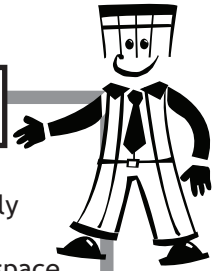
Write the scale of C major in the treble clef, one octave ascending, then mark the semitones with a



Write the scale of C major in the bass clef, one octave ascending, then mark the semitones with a



## Music Notation Tip

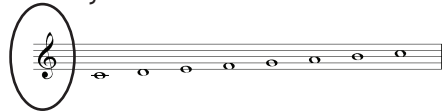


How to write scales correctly

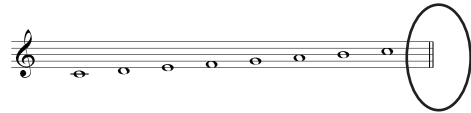
Spread the notes out over the space - start with the first and last notes, so that you don't end up with all the notes bunched up:



Always remember to write the clef:



and finish with a double barline:



# Key Signatures

A **key signature** has one or more flats or sharps placed to the right of the clef to let us know what key the piece is in. It means that those notes are played as sharps or flats.

For example:

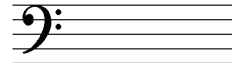
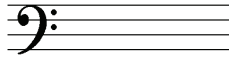
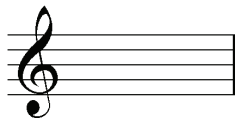
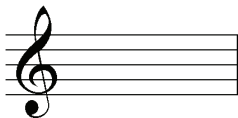
means that all Fs are played as F sharps in this piece.

means that all Bs are played as B flats in this piece.

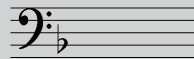
One sharp is used for the key of G major



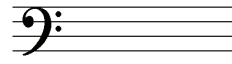
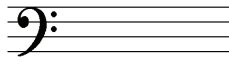
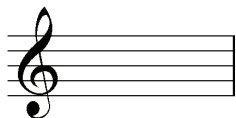
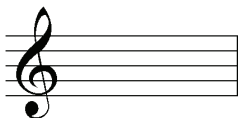
Practise drawing the key signature of G major in the treble and bass:



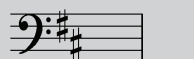
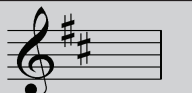
One flat is used for the key of F major



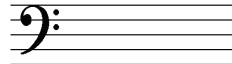
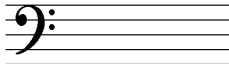
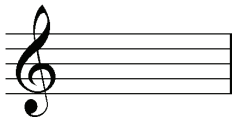
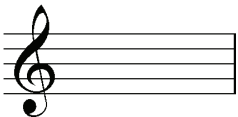
Practise drawing the key signature of F major in the treble and bass:



Two sharps are used for the key of D Major

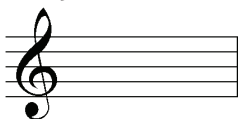


Draw the key signature of D major in the treble and bass:

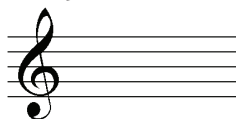


Draw the key signatures for these keys:

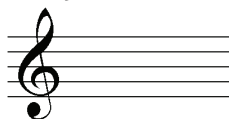
F Major



G Major



D Major

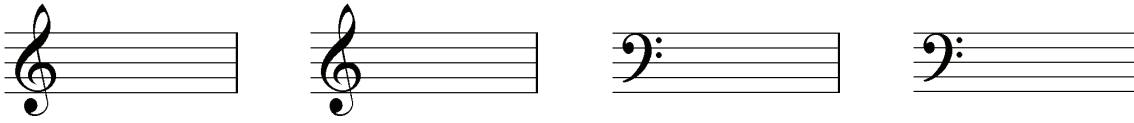


C Major

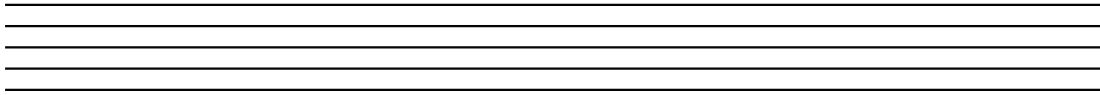


# The G Major Scale

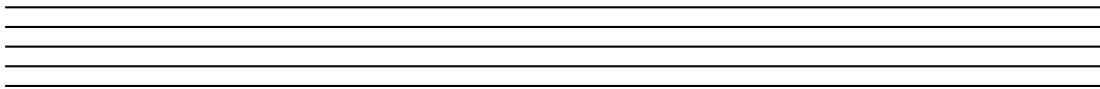
Draw the key signature of G major in the treble and bass:



Write the scale of G major in the treble clef, one octave ascending, then mark the semitones:



Write the scale of G major in the bass clef, one octave ascending, then mark the semitones:



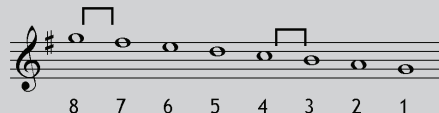
## *Ascending or Descending Scales*

Remember that sometimes scales can be written ascending or descending. The semitones are still between the 3rd and 4th and 7th and 8th degrees, counting from the bottom

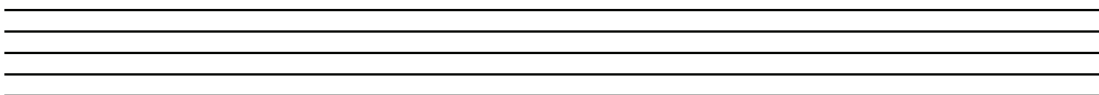
G major scale ascending



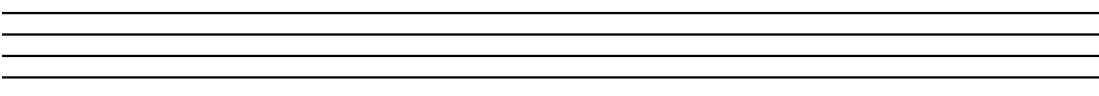
G major scale descending



Write the scale of G major in the treble clef, one octave descending, then mark the semitones:

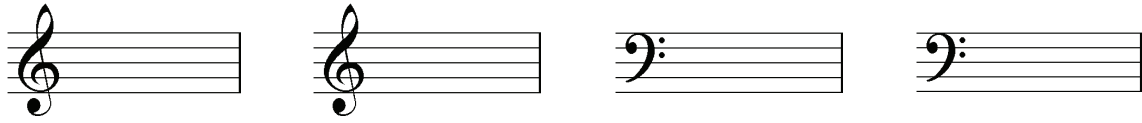


Write the scale of G major in the bass clef, one octave descending, then mark the semitones:

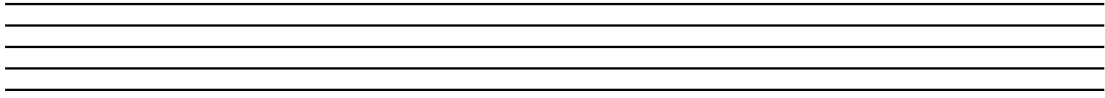


# The F Major Scale

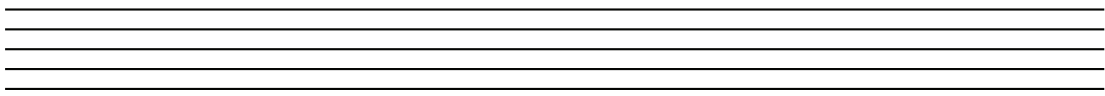
Draw the key signature of F major in the treble and bass:



Write the scale of F major in the treble clef, one octave ascending, then mark the semitones:

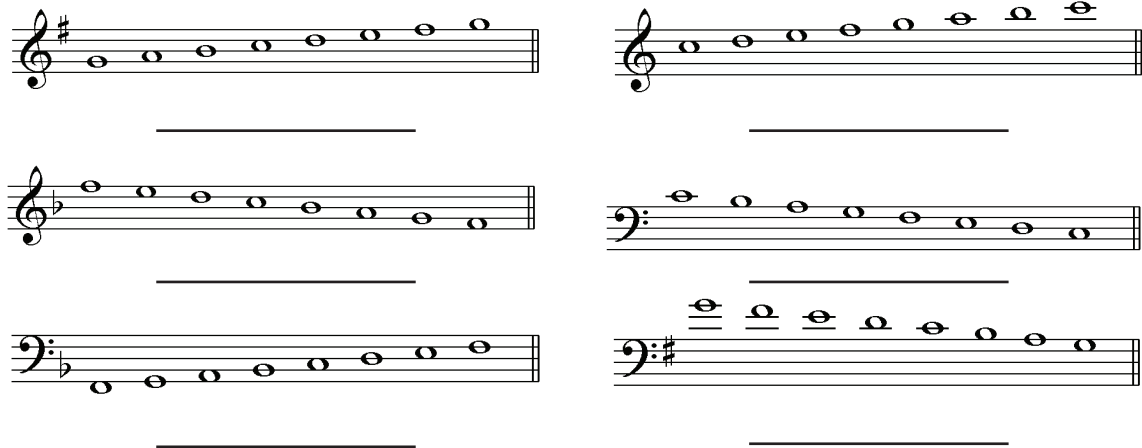


Write the scale of F major in the bass clef, one octave descending, then mark the semitones:

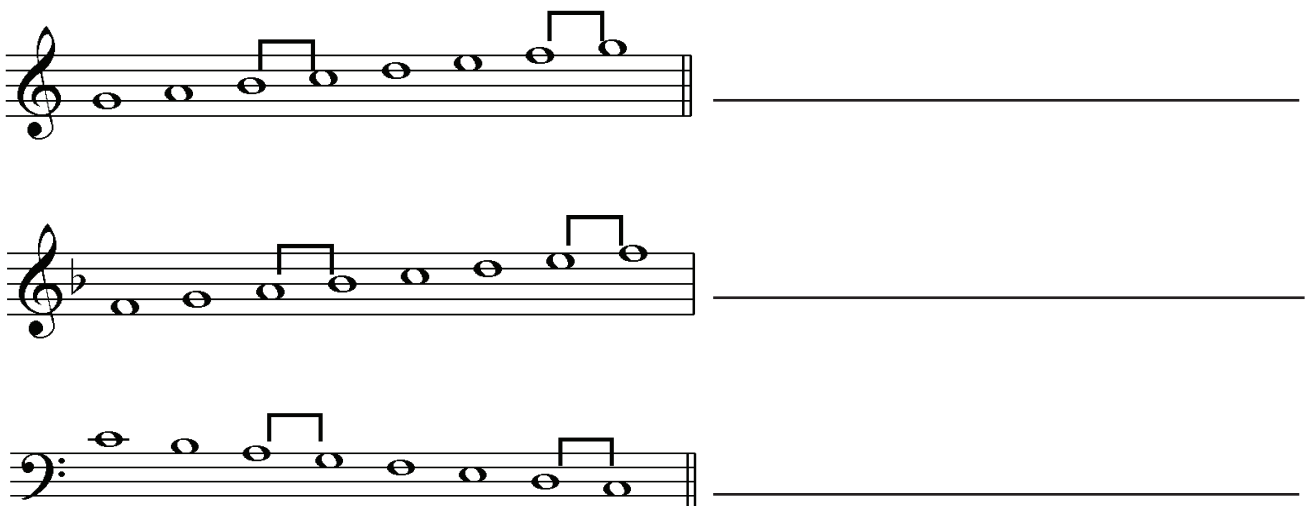


## Identifying Major Scales

Identify these major scales:



Explain the errors in these major scales:

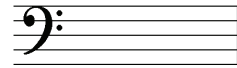
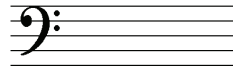
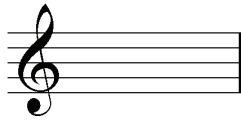


# The key of D Major

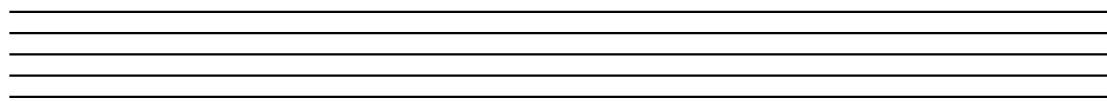
Circle the correct key signature for D major:



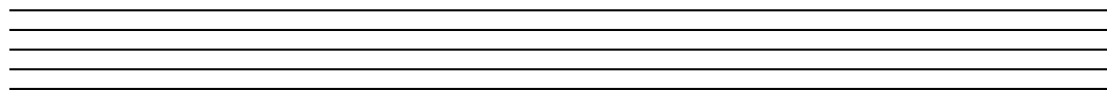
Draw the key signature of D major in the treble and bass:



Write the scale of D major in the treble clef, one octave ascending, then mark the semitones:



Write the scale of D major in the bass clef, one octave descending, then mark the semitones:



## Identifying the Key

Name the key of all these excerpts of music:



Key: \_\_\_\_\_



Key: \_\_\_\_\_



Key: \_\_\_\_\_



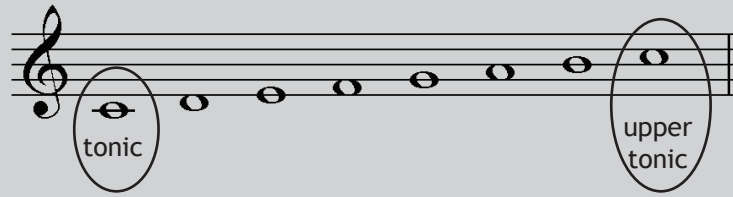
Key: \_\_\_\_\_



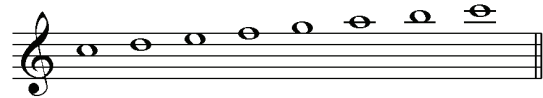
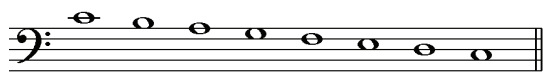
Key: \_\_\_\_\_

# The Tonic Note

The first note (and last note) of a scale is called the *tonic*.



Pick out the tonic notes in these scales:-



Circle the tonic notes in this melody:



# Scale Degree Numbers

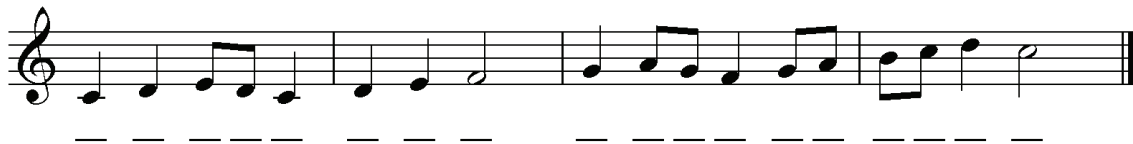
A scale can be numbered from 1-8 from the lowest to the highest note



Using this as a reference, you can add scale degree numbers under a melody:

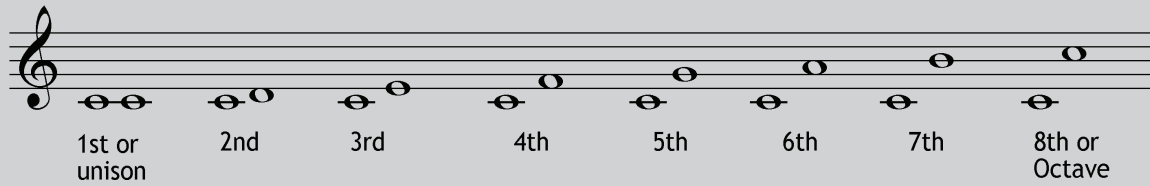


Add the scale degree numbers under these melodies:

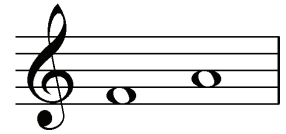
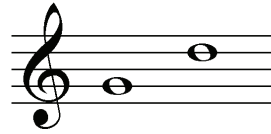
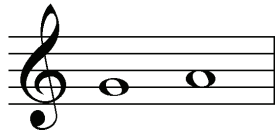
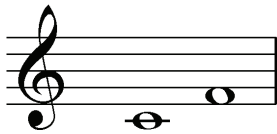


# Intervals

An interval is the distance between two notes



Name the following intervals:

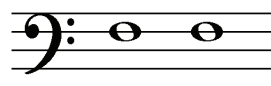


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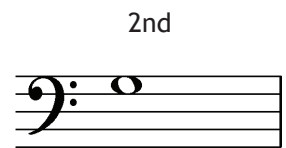
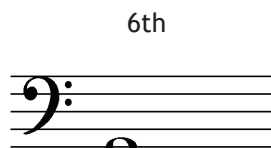
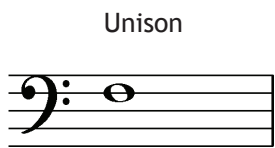
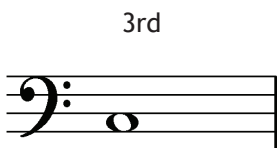
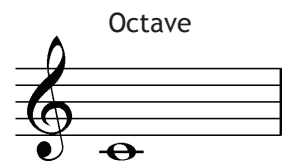
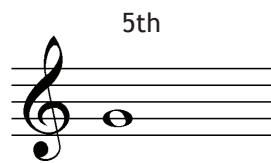
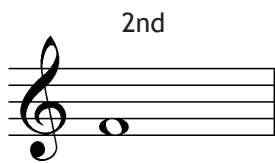
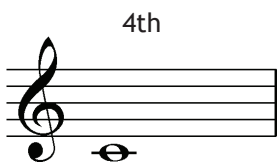
What is an octave?

\_\_\_\_\_

What does "unison" mean?

\_\_\_\_\_

Draw notes above to make the following intervals:





# More Intervals

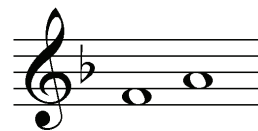
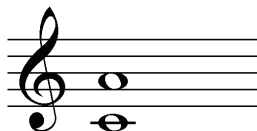
When an interval is written and played one note after the other, it is said to be a *melodic interval*:



And when it is written or played together it is called a *harmonic interval*:



Name these intervals:



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

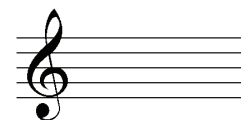
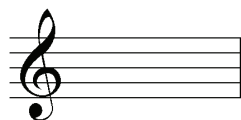
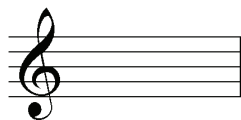
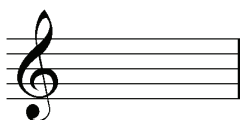
Write these intervals:

A fifth above a D as a melodic interval

An octave above C as a harmonic interval

A third above F as a harmonic interval

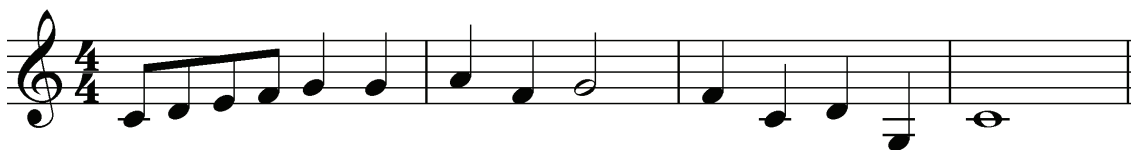
A fourth above G as a melodic interval



Circle the melodic interval of a 4th in this melody:



Circle all the melodic intervals of a 3rd, 4th or 5th in this melody (there are four to find):



Write these harmonic intervals above the given note:



4th



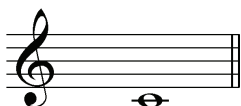
5th



3rd



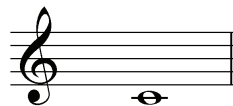
7th



5th



2nd



Octave



2nd

# Tonic Triads

More than two notes sounded simultaneously creates a **chord**.

Three notes built up on top of each other makes the simplest kind of chord, known as a **triad**.  
The triad has the intervals of a third and a fifth above the lowest note.



The triad built on top of the tonic note is known as the **tonic triad**

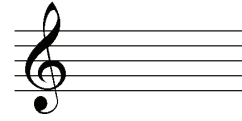
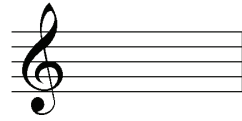
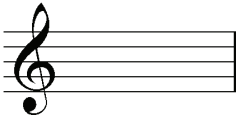
Draw the key signatures and tonic triads of these keys:

C major

F major

G major

D major

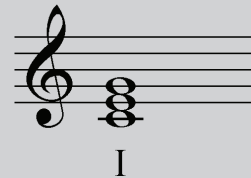
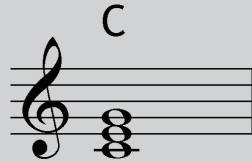


Draw the tonic triad on top of the tonic note at the end of this melody:

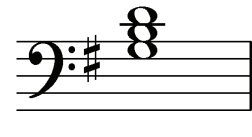
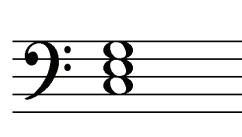
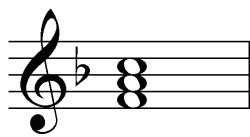


Chords can be named with either a capital letter above the chord (i.e. a "chord symbol")

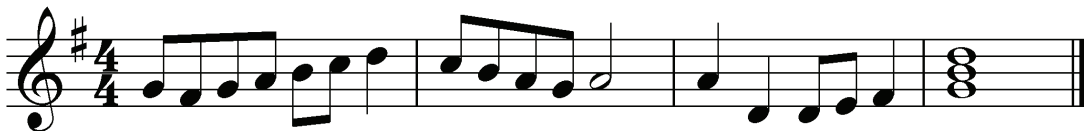
or a roman numeral below, with the numeral I meaning chord 1 of the key, the tonic chord.



Name these triads with chord symbols above:



Name the chords at the end of these melodies with roman numerals below AND chord symbols above:



# Arpeggios

An *arpeggio* is the name given to the notes of a chord, played consecutively

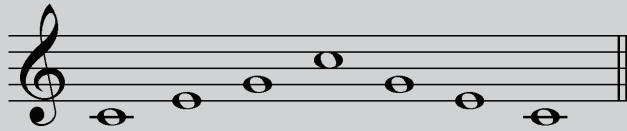
The one octave arpeggio is simply the notes of the tonic triad from the tonic to the upper tonic, going up and back down

For example, in C major

The tonic triad:

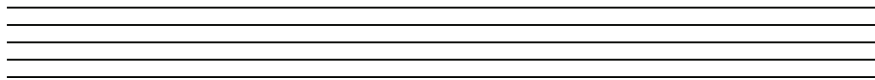


The arpeggio:

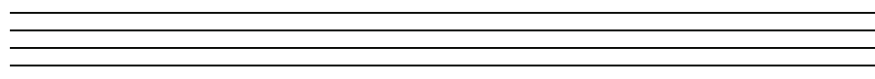


Write the tonic triad and the one octave arpeggio in the following keys:

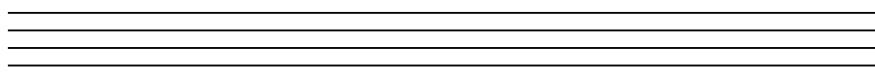
G major:



F major:



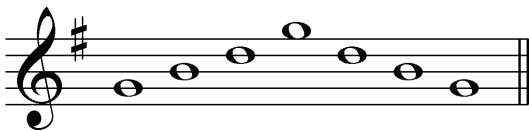
C major:



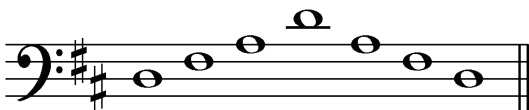
Circle the arpeggio in this melody:



Identify the keys of these arpeggios:



Key: \_\_\_\_\_



Key: \_\_\_\_\_



Key: \_\_\_\_\_

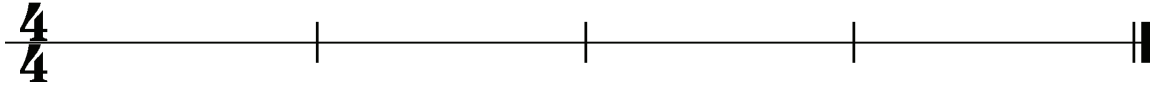


# Semibreves, Minims and Crotchets



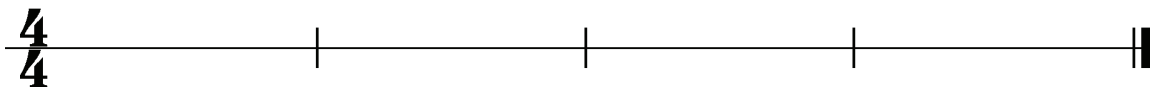
The **semibreve** has four counts in commonly used time signatures

Draw a semibreve in each bar below:



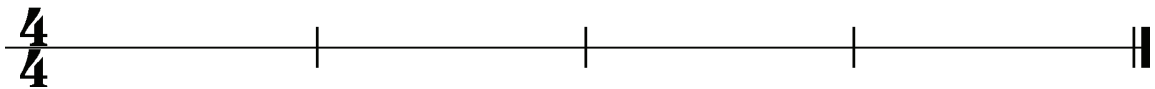
The **minim** has two counts in commonly used time signatures

Draw two minims in each bar below:

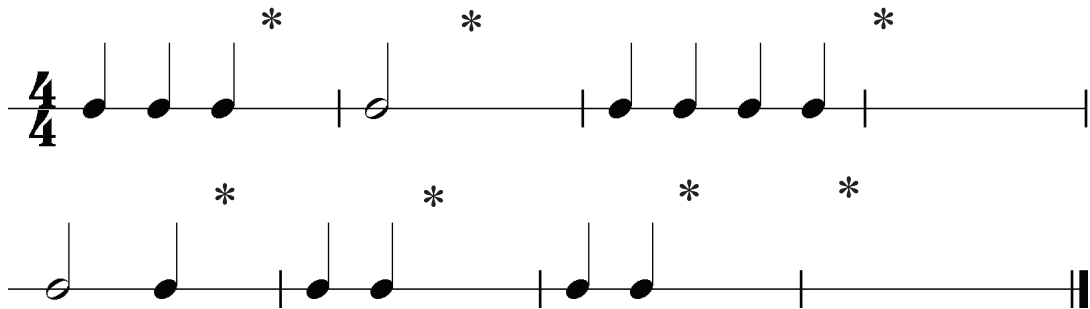


The **crotchet** has one count in commonly used time signatures

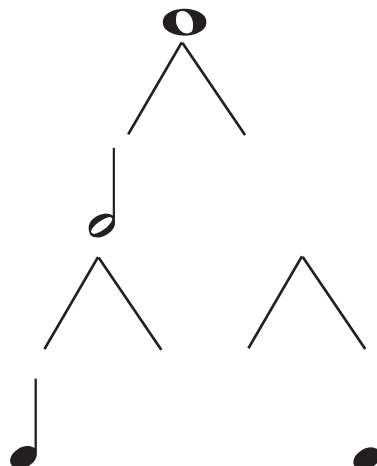
Fill each bar below with four crotchets:



Under each \* complete each of these rhythms with either a crotchet, a minim or a semibreve:



Complete the "beat tree":



# Quavers

One *quaver* is worth half a beat in commonly used time signatures

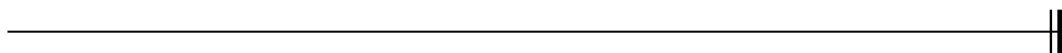
When quavers are alone they have a tail.



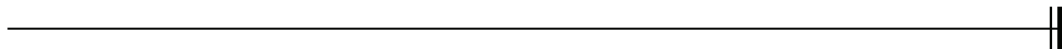
When there is more than one together they are grouped with a beam.



Practise drawing some single quavers with tails:



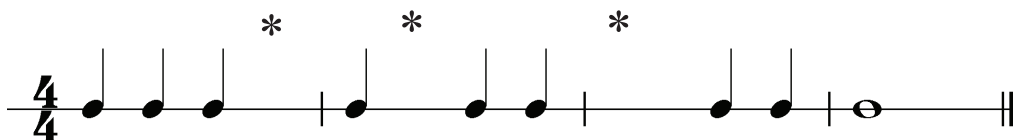
Practise drawing some pairs of quavers:



Circle the incorrectly written quavers:



Complete each of these bars by placing quavers under the \*:



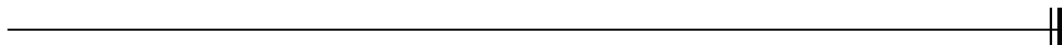
# Semiquavers

One *semiquaver* is worth a quarter of a beat in commonly used time signatures.  
Semiquavers have two tails, or two beams.



They are most commonly grouped in 4s - to make up the value of one Crotchet beat.  
however they can be grouped together with quavers or in other groups.

Practise drawing some semiquavers:



Circle all the semiquavers below:



# Time Signatures

A *time signature* appears at the start of a piece of music.

4  
4

The top number tells us how many beats are in a bar

The bottom number tells us what kind of note the beat is  
4=Crotchets, 2=Minims, 8=Quavers

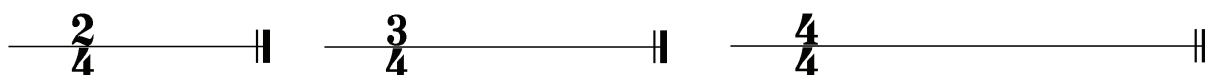
Therefore  $\frac{4}{4}$  means that there are 4 **Crotchet** beats in a bar.

$\frac{4}{4}$  can also be called *common time* and written as **C**

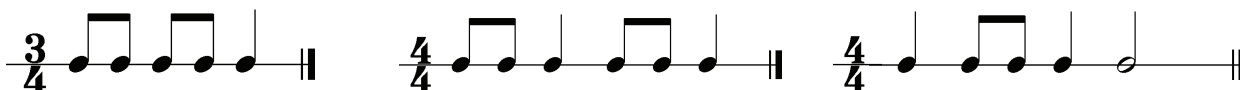
$\frac{3}{4}$  means that there are \_\_\_ \_\_\_\_\_ beats in a bar.

$\frac{2}{4}$  means that there are \_\_\_ \_\_\_\_\_ beats in a bar.

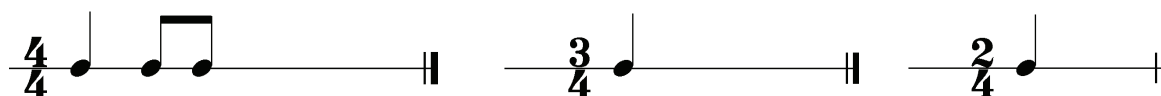
Fill each of these bars with Crotchets:



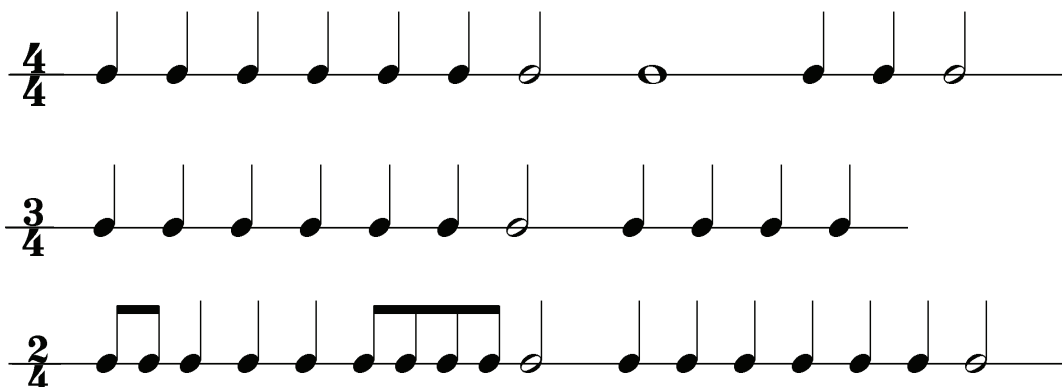
Circle the incorrect bar below:



Draw one appropriate note (either a crotchet, minim or semibreve) to complete each one of these bars:



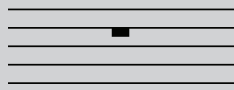
Add barlines to complete each of these rhythms:



# Semibreve and Minim Rests

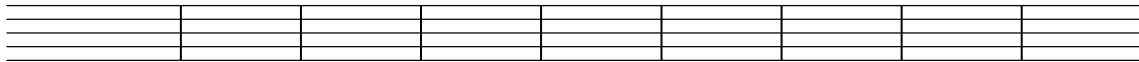
The **semibreve** rest hangs from a line.

On the five line stave it hangs from the **fourth line**.

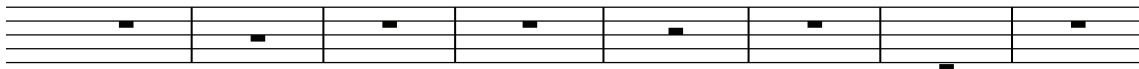


The semibreve rest has four counts in commonly used time signatures, **however** it is also called a **whole bar rest** because it can be used in any time signature for an empty bar.

Practise drawing some semibreve rests in these empty bars:



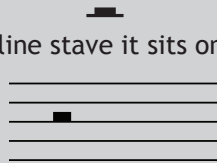
Circle the correct semibreve rests:



The semibreve rest is also called a \_\_\_\_\_ rest because it can be used in any \_\_\_\_\_ for an \_\_\_\_\_.

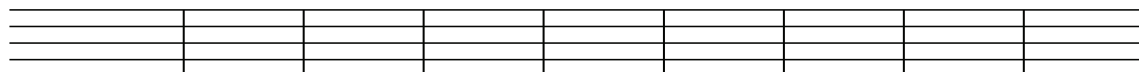
The **minim** rest looks similar to the semibreve rest, but sits on the line.

On the five line stave it sits on the **third line**

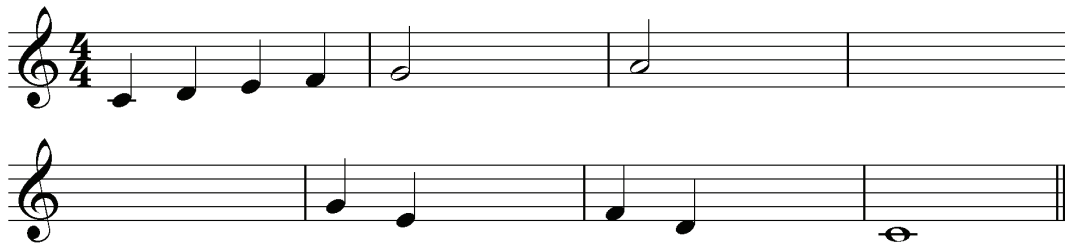


The minim rest has two counts in commonly used time signatures.

Draw two minim rests in each of these empty bars:

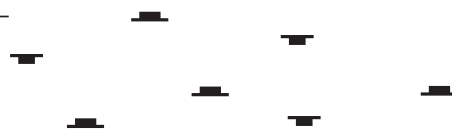


Complete each bar with an appropriate rest where needed:



How many minim rests are in this box? \_\_\_\_\_

And how many semibreve rests? \_\_\_\_\_





# Crotchet Rests

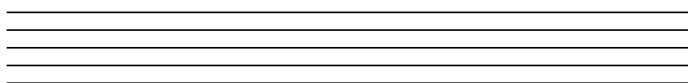


The **Crotchet** rest looks like a curvy line  
It is worth one beat in commonly used time signatures

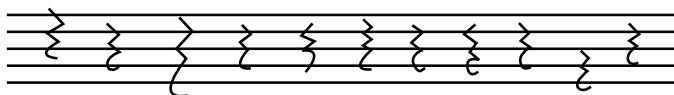
Trace and draw some crotchet rests



Draw some crotchet rests on this stave:



Circle the correctly drawn crotchet rests:



## Music Notation Tip

Here is an easy way to remember how to draw these rests:

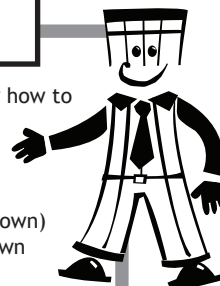
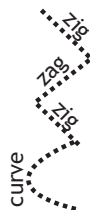
**zig-zag-zig-curve**

**zig**(forward and slant down)

**zag** (backward slant down)

**zig** (forward again)

**curve** (like the letter "c")



on the five line stave the Crotchet rests should go over the three middle lines, but stay inside the outer lines



Complete this piece with crotchet rests where needed:



Complete the phrases below:



The \_\_\_\_\_ rest is worth \_\_\_\_\_ crotchets




The \_\_\_\_\_ rest is worth \_\_\_\_\_ crotchets



The \_\_\_\_\_ rest is worth \_\_\_\_\_ crotchets

# Quaver and Semiquaver Rests

 The **quaver rest** looks like a number “7” with a curvy top. It is worth half a beat in commonly used time signatures.

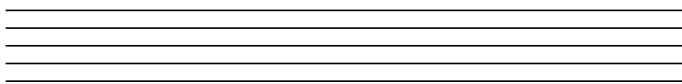
Practise drawing quaver rests:



Circle the correct quaver rests:



Draw some quaver rests onto this stave:



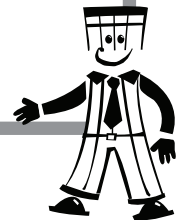
How many quaver rests can you find in this music?



## Music Notation Tip

When drawing quaver rests by hand, you don't need to make a large dot as printed rests appear. Simply circle your pen to make a dot, then make a curve and finish with the backward slanting straight line.

On the stave it should stay just within the middle three lines

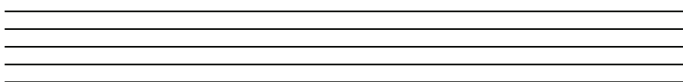


The **semiquaver rest** has two curvy lines on the top, just like the semiquaver and is worth one quarter of a beat in commonly used time signatures.

Practise drawing semiquaver rests:



Draw some semiquaver rests onto this stave:



## Music Notation Tip

Draw the semiquaver rest just like the quaver rest, then add the second curved line below the top.

On the stave the semiquaver rest should start in the same place as the quaver rest, extending a little lower because of its second curved line.



Match each note to its equivalent rest:

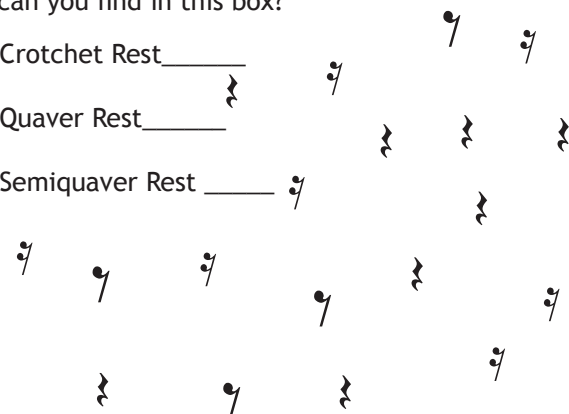


How many of each type of rest can you find in this box?

Crotchet Rest \_\_\_\_\_

Quaver Rest \_\_\_\_\_


Semiquaver Rest \_\_\_\_\_




# Dotted Notes

*A dot, placed to the right hand side of a note or rest increases its value by half of itself*


 = 2 Crotchet beats

 = 2 Crotchet beats + 1 (for the dot) = 3 Crotchet beats

 = 4 Crotchet beats

 = 4 Crotchet beats + 2 (for the dot) = 6 Crotchet beats

 = 1 Crotchet beat

 = 1 Crotchet beats + ½ (for the dot) = 1½ Crotchet beats

Draw these notes in order from shortest to longest:



Match each note with its corresponding rest:






Complete the following "beat sums":

 +  +  = \_\_\_\_ Crotchet beats

 +  +  = \_\_\_\_ Crotchet beats

 +  +  = \_\_\_\_ Crotchet beats

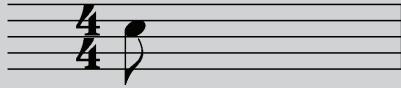
 +  +  = \_\_\_\_ Crotchet beats

 +  +  = \_\_\_\_ Crotchet beats

 +  -  = \_\_\_\_ Crotchet beats

# Completing Bars with Rests

When asked to complete bars with rests it is important to show where the beats come  
Therefore always remember:  
*complete one beat before moving onto the next*



First you would complete the first beat with a quaver rest, then finish it with a crotchet rest and a minim rest.

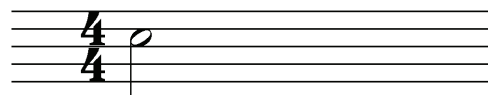
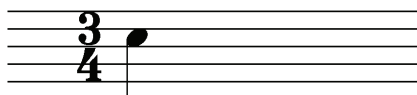
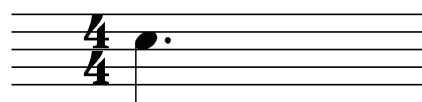
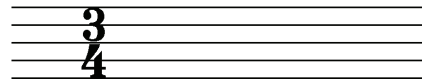


Minim rests can only go over beats 1&2 or 3&4 in a 4/4 bar.

Which of these is correct?



Complete these bars with rests:



# Adding Barlines

Add barlines to these rhythms:



# Rhythmic Composition

A common question in grade one music theory exams is composing a rhythm to a given opening.

For example:  
*compose a rhythm to complete this opening:*



Here are some tips when writing an answering phrase to a given rhythm:

- 1) Use similar notes to the opening given notes, but don't just copy it.
- 2) Watch the time signature and make sure that you write the correct number of beats.
- 3) Try to finish on a long note (crotchet or longer).

Pick the best correct answer to this opening phrase:

The opening phrase is:  $\frac{4}{4}$  quarter note, two quarter notes, four eighth notes, quarter note, half note.

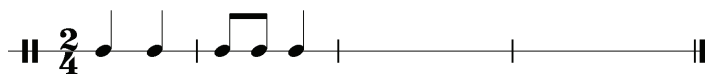
Option 1:  quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

Option 2:  quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

Option 3:  quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

Option 4:  quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

Complete each of these rhythms with an answering phrase:



# Dynamic Terms and Signs

Dynamics are indications of how loud or soft the music should be played

*f* = *forte* = loud

*p* = *piano* = soft


*m* = *mezzo* = moderately

What does the term *mezzo forte* mean? \_\_\_\_\_

and what does the term *mezzo piano* mean? \_\_\_\_\_

*ff* = *fortissimo* = very loud

What do you think *pianissimo* means? \_\_\_\_\_

 = *crescendo* = gradually becoming louder

 = *decrescendo* or *diminuendo* = gradually becoming softer

Order the following from softest to loudest:

*mf* - *pp* - *p* - *f* - *ff* - *mp*

\_\_\_\_\_

Accents



Accents mean to play these notes stronger than the others

How loud should the opening of the piece be played? \_\_\_\_\_

What does the sign under the notes in bar 3 mean? \_\_\_\_\_

What do the signs under the notes in bar 2 mean? \_\_\_\_\_

Add a mark in bar 4 to indicate that the notes should be played moderately loud

Add a mark in bar 5 to indicate that the notes should be played very soft

Add a symbol in bar 6 to show those notes getting louder over the whole bar

What does the word under the notes in bar 9 mean? \_\_\_\_\_

What does the word under the notes in bar 13 mean? \_\_\_\_\_

How loud should the last note be played? \_\_\_\_\_

# Italian Terms for the Speed of Music

Whenever we talk about the speed of music we talk about its *tempo*

The international language for musical terms is Italian.

<i>Presto</i>	Very Fast
<i>Allegro</i>	Fast and Lively
<i>Andante</i>	At an easy walking pace
<i>Moderato</i>	At a moderate Speed
<i>Adagio</i>	Slowly

Write out the five terms to the left in order from slowest to fastest:

Slowest \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Fastest \_\_\_\_\_

Unscramble these music terms and write their meanings:

O R E G L L A \_\_\_\_\_

O M A T O D R E \_\_\_\_\_

G A D O I A \_\_\_\_\_

N E T D A A N \_\_\_\_\_

O P S T E R \_\_\_\_\_

## Terms for Changing Tempo

<i>Accelerando</i>	Gradually becoming faster
<i>Rallentando</i>	Gradually becoming slower
<i>Ritardando</i>	Gradually becoming slower
<i>Ritenuato</i>	Immediately slower, held back
<i>A Tempo</i>	Return to former speed

What two terms both mean “gradually becoming slower”?

\_\_\_\_\_

After what other terms would you find the words “A Tempo” on a piece of music?

\_\_\_\_\_

What’s the difference between Ritardando and Ritenuato?

\_\_\_\_\_

What is the correct term for “speeding up” in a piece of music?

\_\_\_\_\_

# Repeats

A repeat sign tells the player to go back to the beginning and play the music a second time.



When a passage of music needs to be repeated, but not from the start dots appear facing the other way, showing the notes to be repeated.



Add a sign to this music to show that it is repeated from the start



Add signs to this music to show that bars 5-8 are repeated



## DC, Fine, DS and Segno

In Italian, *Da Capo* (*DC*) means “from the beginning”. It tells the player to return and play again from the very start of the music.

Usually you’ll also find the word *Fine*, meaning “the finish”. Therefore if you see music like this:



You’ll play through to the end, then go back to the start and play the first four bars again, finishing at the end of bar 4.

In Italian, *Dal Segno* (*DS*) means “from the sign”, which means that instead of returning to the start we return to the *segno* (the “sign”) which looks like ♯



Practice drawing the *segno*:





# More Italian Terms and Signs

**Allegretto** = moderately fast

Usually considered to be faster than andante, and slower than allegro

**Lento** = very slow  
slower than adagio

**Cantabile** = In a singing style

**Poco** = A little  
used before other terms for example:  
**Poco Crescendo** = get a little louder  
**Poco a Poco** = Little by little

**Fermata** = Pause

Order these terms from fastest to slowest

Andante

Fastest

Adagio

Presto

Allegretto

Lento

Moderato

Allegro

Slowest

Circle the term which doesn't belong in each of these groups:

forte  
piano  
poco  
mezzo forte

andante  
crescendo  
allegretto  
lento

ritenuto  
accelerando  
rallentando  
cantabile

Adagio Cantabile

2 3 4

mp

poco accelerando

5 6 7 8

pp poco a poco crescendo

ff

What does the term at the beginning mean? \_\_\_\_\_

What speed should the piece be played? \_\_\_\_\_

What should the performer do in bar 4? \_\_\_\_\_

How loud should the notes in bar 3 be played? \_\_\_\_\_

What volume should the last note be played? \_\_\_\_\_

What does the symbol over the top of the last note mean? \_\_\_\_\_

# Slurs and Ties

A *slur* is a curved line placed over two or more notes of different pitch, indicating they are to be played smoothly and well connected.



A *tie* is a curved line placed between two notes of the same pitch, indicating that the length of the two notes is joined together.



Circle the slurs in this melody:



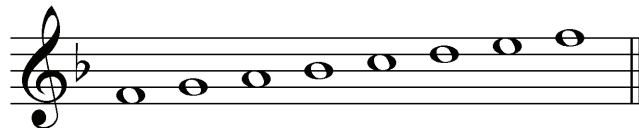
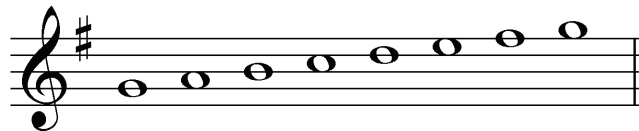
Circle the ties in this melody:



Draw two slurs and one tie in appropriate places in this melody:

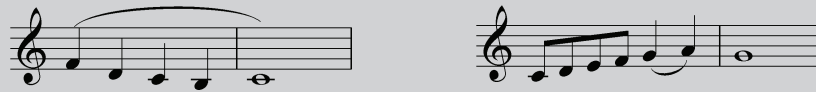


Mark the Semitones with slurs in these scales



# Legato and Staccato

*Legato* means smoothly, well connected, and most notes are usually assumed to be played legato unless instructed otherwise. Sometimes legato is indicated with a slur placed over the phrase or between individual notes.



*Staccato* means detached and short, and it is indicated with a dot placed on top or underneath the head of the note.



Explain the difference between a dot placed to the right hand side of note (a dotted note) and a dot placed above or below the note head (a staccato note):

Add indications in bar 4 that all notes are to be played short and detached

What does the word above bar one mean? \_\_\_\_\_

What does the word below bar seven mean? \_\_\_\_\_

What do the words "a tempo" below bar nine mean? \_\_\_\_\_

The notes in bar 5 are said to be on what sort of lines? \_\_\_\_\_

What is the symbol below the note in bar 8, and what does it mean? \_\_\_\_\_

Should the notes in bar 14 be played legato or staccato? \_\_\_\_\_

In bar 15 how many notes should be played staccato? \_\_\_\_\_ and how many legato? \_\_\_\_\_

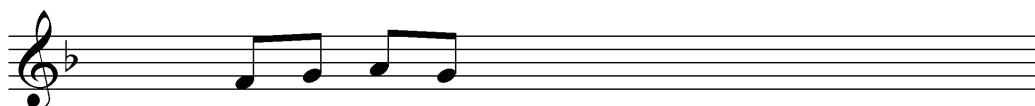
# Ostinato

An Ostinato is a repeated pattern of notes



It can be any length, and can be for any instrument. Sometimes it is used in the bass, and sometimes as a device in melody writing

Copy out this pattern 2-3 times to make an ostinato.  
Add an appropriate time signature and barlines.



What key is the piece in? \_\_\_\_\_

What time signature is the piece in? \_\_\_\_\_

Mark an ostinato with a bracket. How many times is it played in this piece? \_\_\_\_\_

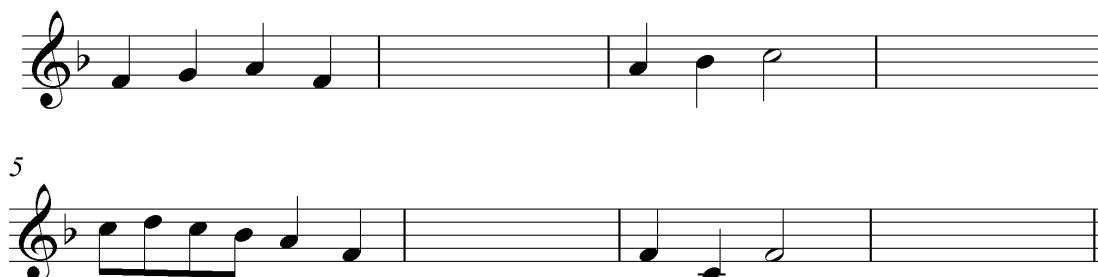
What is the interval between the two notes with a \* in bar 7 \_\_\_\_\_

What does the term "andante" mean? \_\_\_\_\_

How loudly should the opening of the piece be played? \_\_\_\_\_

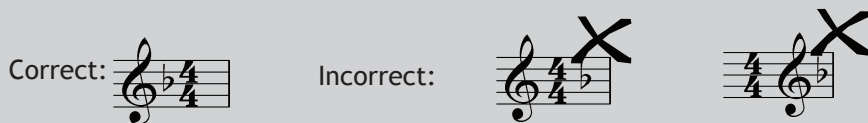
Is the distance between the last two notes a Tone or a Semitone? \_\_\_\_\_

Copy out each bar of this piece to complete this well known folk song:

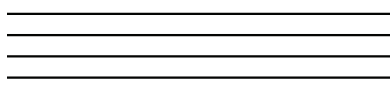


# Elements of Music Notation

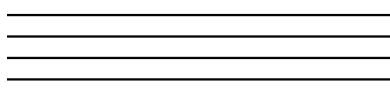
At the start of the music, the **clef** always comes before the **key signature**, and then the **time signature**..... *Hint - If you can't remember which one comes first, remember K (key signature) comes before T (time signature) in the Alphabet!*



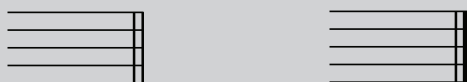
Draw the treble clef, key signature of G major, and time signature of 4 crotchet beats in a bar below:



Draw the bass clef, time signature of 3 crotchet beats in a bar and key signature of D major below:



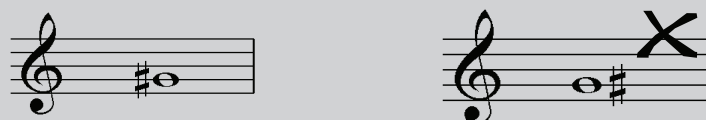
Music should always finish with a **double barline**; either two identical lines or a thin one and a thick one.



Complete these examples with double barlines:



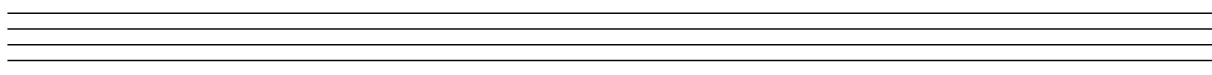
Accidentals should always be placed **before** the note, not after.



Circle the four errors in this piece of music



Now rewrite the above example correctly:

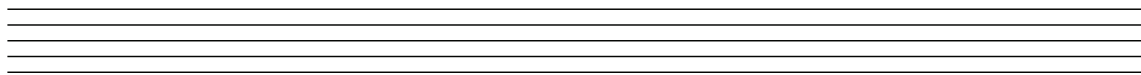


# Note Spacing

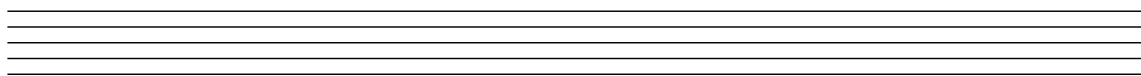
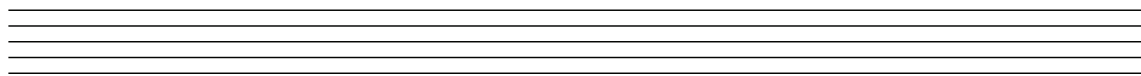
Notes should be spaced according to their time values, for example minims should be given twice the space of crotchets. Bars should not be left with empty space at the end of them.



Copy out this music, correcting the errors in spacing:



Copy out these two examples, as neatly as you can:



# Stems and Beams

In single line music, notes placed below the third line of the staff should have their stems pointing up. Upward note stems are always to the right of the note head.



Notes placed above the third line should have their stems pointed down. Downward stems are always to the left of the notehead.



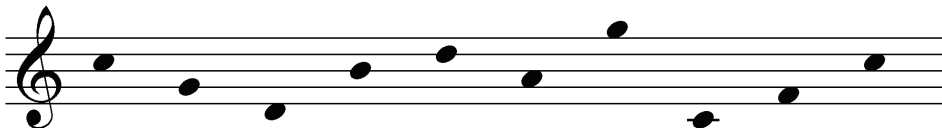
Notes on the third line may go either way, depending on the flow of the music.





Circle the notes with incorrect stem direction in this melody:





Draw stems on all these notes:



Beams should always slant in the direction of the note pitches.

For example:  is incorrect, and  is correct.

When drawing quavers and semiquavers beamed together of different pitches which occur over the third line, the direction is determined by the note which is furthest from the third line.



For example:  is incorrect, and  is correct.

Re-write this music correctly:





# Grouping of Quavers and Semiquavers

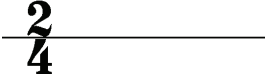
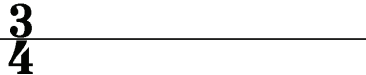
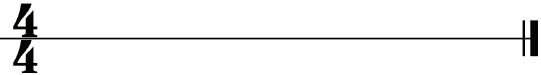
Quavers and semiquavers may be beamed in groups of 2,3, 4 or more, and are always grouped in order to show where the beats occur in the bar.

For example:  is incorrect  is correct

In 4/4 quavers should be grouped in 4's over beats 1 and 2, and 3 and 4 - but not over beats 2 and 3

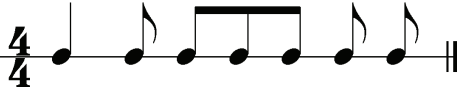
Complete each of these bars with quavers:

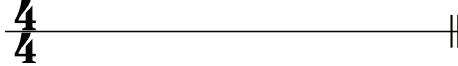
  

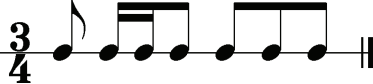
Circle the bar which is incorrectly grouped:

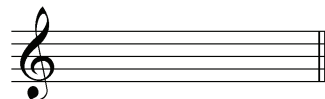
Rewrite these bars correctly:







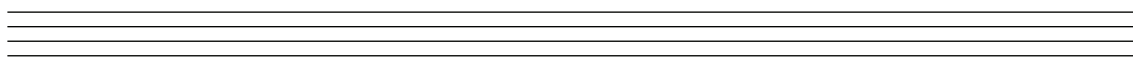




Circle and explain the errors in this piece of music:



Now rewrite it correctly:





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