Music Theory
Level 1
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The Stave

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 stave (the G line) And continue like this:

Trace the treble clefs onto the stave:

Draw 10 treble clefs on the stave below:

Circle the correctly written treble clefs:

The treble clef is also known as the ___ clef.
Why do you think it has this name?

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:

```
E__G__ B__ D__ F__
```

And remember a word for the space notes:

```
F A C E
```

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

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

Name these notes:

```
_ _ _ _ _ _ _ _ _ _ _ _ _ _
```

Draw these notes:

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

Decode the following “music words”:

```
_ _ _ _ _ _ _ _ _ _ _ _ _ _
```

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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 stave.

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 stave.

---

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:

<table>
<thead>
<tr>
<th>G</th>
<th>B</th>
<th>D</th>
<th>F</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>C</td>
<td>E</td>
<td>G</td>
<td></td>
</tr>
</tbody>
</table>

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

| C | D | E | F | G |

Draw these notes:

\[\text{C G F D E A B}\]

Match each note to its name:

- A
- C
- B
- G

Write the following notes:

\[\text{C A B}\]

Name these Notes:

\[\text{--- --- --- --- --- --- ---} \]

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

\[\text{C B A G F E D C --- ---} \]
Notes on the Grand Stave

The Grand Stave 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 stave and the left hand plays the lower.

Middle C can be written in either the treble:  or the bass stave:  but it is the same note in either case

Draw middle C for the treble stave:

Draw middle C for the bass stave:

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:

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:

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

Ledger lines in the treble clef

Name these notes:

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 stave 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 Flat
The flat means you lower the pitch of a note by one Semitone
For example:
This is B: and this is B flat

Practice drawing sharps:

Practice drawing flats:

Copy sharps along the top line of this treble stave:

Copy flats along the middle line of this treble stave:

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:
**Accidentals**

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

![Natural sign example]

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

For example:

These are both F sharps

![Example of F sharps]

Unless it is written like this:

![Example of F sharps cancelled by natural]

Practice drawing natural signs:

![Natural sign exercises]

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

![Examples with naturals added]

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

Circle the accidentals in this piece:

![Accidentals to circle]

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

![Add accidentals example]
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 semitones in this melody:

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:

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:

[Music staff with notes]

Write the scale of C major between these two notes:

[Music staff with notes]

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

[Music staff with notes]

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

[Music staff with notes]
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:

\begin{align*}
\begin{array}{c}
\frown \\
\end{array}
\end{align*}

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

\begin{align*}
\begin{array}{c}
\frown \\
\end{array}
\end{align*}

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

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:

![Key signature of F major in treble clef]

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

![Scale of F major ascending in treble clef]

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

![Scale of F major descending in bass clef]

Identifying Major Scales

Identify these major scales:

![Major scale 1]

![Major scale 2]

![Major scale 3]

![Major scale 4]

Explain the errors in these major scales:

![Major scale with error 1]

![Major scale with error 2]

![Major scale with error 3]
The key of D Major

Circle the correct key signature for D major:

\[ \text{Key signatures:} \]

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

\[ \text{Treble:} \quad \text{Bass:} \]

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

\[ \text{Scale:} \]

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

\[ \text{Scale:} \]

Identifying the Key

Name the key of all these excerpts of music:

\[ \text{Excerpts:} \quad \text{Key:} \]

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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

1st or unison 2nd 3rd 4th 5th 6th 7th 8th or Octave

Name the following intervals:

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 harmonic intervals above the given note:

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**:

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

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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:

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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:**

![C major tonic triad](image)

**The arpeggio:**

![C major arpeggio](image)

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

**G major:**

![G major](image)

**F major:**

![F major](image)

**C major:**

![C major](image)

Circle the arpeggio in this melody:

![Melody](image)

Identify the keys of these arpeggios:

1. ![Arpeggio 1](image)
   - **Key:**

2. ![Arpeggio 2](image)
   - **Key:**

3. ![Arpeggio 3](image)
   - **Key:**
Bars and Barlines

To make it easier to read, music is structured into bars. Bars can also be called measures. Barlines divide the music into bars, and when a piece of music is complete, a double barline is used.

Practise drawing some barlines onto this stave:

_____________________________________________________________________

Draw a double barline to complete this piece of music:

When music is of indefinite pitch, it can be presented on a single line rhythm stave like this:

$\frac{4}{4}$

Draw a single line rhythm stave using a ruler, and draw a double barline at the end:

Complete this sentence:

Music is divided into _______ which can also be called _________.
Dividing them into these bars are ________, and at the end of the piece a ________ _________ is used.
Semibreves, Minims and Crotchets

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

Draw a semibreve in each bar below:

\[
\frac{4}{4}
\]

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

Draw two minims in each bar below:

\[
\frac{4}{4}
\]

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

Fill each bar below with four crotchets:

\[
\frac{4}{4}
\]

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

\[
\frac{4}{4} \quad \framebox{\textbf{*****}} \quad \framebox{\textbf{*****}} \quad \framebox{\textbf{*****}}
\]

Complete the “beat tree”:

![Beat Tree Diagram]
**Quavers**

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

When quavers are alone they have a tail.

```
\( \cdot \)
```

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

```
\( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \)
```

Practise drawing some single quavers with tails:

```
\( \cdot \)
```

Practise drawing some pairs of quavers:

```
\( \cdot \cdot \)
```

Circle the incorrectly written quavers:

```
\( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \)
```

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

```
\( \cdot \) \( \cdot \) \( \cdot \) \( \cdot \)
```

**Semiquavers**

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

```
\( \cdot \) \( \cdot \cdot \cdot \cdot \)
```

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:

```
\( \cdot \cdot \cdot \cdot \)
```

Circle all the semiquavers below:

```
\( \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \)
```

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Time Signatures

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

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.

\( \frac{3}{4} \) can also be called common time and written as \( \text{C} \)

\( \frac{3}{4} \) 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:

\( \begin{array}{c}
\frac{2}{4} \\
\frac{3}{4} \\
\frac{4}{4}
\end{array} \)

Circle the incorrect bar below:

\( \begin{array}{c}
\frac{3}{4} \\
\frac{4}{4} \\
\frac{4}{4}
\end{array} \)

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

\( \begin{array}{c}
\frac{4}{4} \\
\frac{3}{4} \\
\frac{2}{4}
\end{array} \)

Add barlines to complete each of these rhythms:

\( \begin{array}{c}
\frac{4}{4} \\
\frac{3}{4} \\
\frac{2}{4}
\end{array} \)
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

Trace and draw some crotchet rests

Draw some crotchet rests on this stave:

Circle the correctly drawn crotchet rests:

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

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
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? ___

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:

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

Crotchet Rest______

Quaver Rest______

Semiquaver Rest _____

Music Notation Tip

When drawing quavereigh 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

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 quavereigh 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

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 quavereigh 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

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:
Dotted Notes

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

\[
\begin{align*}
\dot{\text{e}} & = 2 \text{ Crotchet beats} \\
\dot{\text{o}} & = 2 \text{ Crotchet beats} + 1 \text{ (for the dot)} = 3 \text{ Crotchet beats} \\
\text{o} & = 4 \text{ Crotchet beats} \\
\text{o} & = 4 \text{ Crotchet beats} + 2 \text{ (for the dot)} = 6 \text{ Crotchet beats} \\
\text{h} & = 1 \text{ Crotchet beat} \\
\text{h} & = 1 \text{ Crotchet beats} + \frac{1}{2} \text{ (for the dot)} = 1\frac{1}{2} \text{ Crotchet beats}
\end{align*}
\]

Draw these notes in order from shortest to longest:

\[ \dot{\text{e}} \quad \text{o} \quad \text{o} \quad \text{w} \quad \text{q} \quad \text{d} \quad \text{j} \quad \text{r} \]

Complete the following “beat sums”:

\[
\begin{align*}
\dot{\text{e}} + \text{o} + \text{d} & = \text{ Crotchet beats} \\
\text{o} + \text{o} + \text{d} & = \text{ Crotchet beats} \\
\text{d} + \text{o} + \text{j} & = \text{ Crotchet beats} \\
\text{o} + \text{o} + \text{r} & = \text{ Crotchet beats} \\
\text{w} + \text{d} + \text{j} & = \text{ Crotchet beats} \\
\text{o} + \text{w} - \text{h} & = \text{ Crotchet beats}
\end{align*}
\]
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?

Add barlines to these rhythms:

Add barlines to these rhythms:

- 4\text{\underline{♩♩♩♩}}\underline{♩}
- 3\text{\underline{♩♩♩♩}}\underline{♩}
- 4\text{\underline{♩♩♩♩}}\underline{♩}
- 2\text{\underline{♩♩♩♩}}\underline{♩}

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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:*

\[\begin{array}{c}
\frac{3}{4}
\end{array}\]

\[\begin{array}{c}
\text{\text{\textbullet}}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

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:

\[\begin{array}{c}
\frac{3}{4}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

Complete each of these rhythms with an answering phrase:

\[\begin{array}{c}
\frac{2}{4}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]

\[\begin{array}{c}
\text{\textbullet}
\end{array}\]
Dynamic Terms and Signs

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

\[
f = \text{forte} = \text{loud} \\
p = \text{piano} = \text{soft} \\
m = \text{mezzo} = \text{moderately}
\]

What does the term *mezzo forte* mean? __________________

and what does the term *mezzo piano* mean? __________________

\[
ff = \text{fortissimo} = \text{very loud}
\]

What do you think *pianissimo* means? ______________

---

\[\underline{\text{crescendo}} = \text{gradually becoming louder}
\]

\[\underline{\text{decrescendo}} = \text{gradually becoming softer}
\]

Order the following from softest to loudest:

\[
\text{mf} - \text{pp} - p - f - \text{ff} - \text{mp}
\]

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.

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

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

Slowest ____________

__________

__________

Fastest ____________

Unscramble these music terms and write their meanings:

OREGLLA __________________________________________________

OMATODRE __________________________________________________

GADOIA __________________________________________________

NETDAAN __________________________________________________

OPSTER __________________________________________________

Terms for Changing Tempo

<table>
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<tr>
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<th>Meaning</th>
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<td>Gradually becoming faster</td>
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<tr>
<td>Rallentando</td>
<td>Gradually becoming slower</td>
</tr>
<tr>
<td>Ritardando</td>
<td>Gradually becoming slower</td>
</tr>
<tr>
<td>Ritenuto</td>
<td>Immediately slower, held back</td>
</tr>
<tr>
<td>A Tempo</td>
<td>Return to former speed</td>
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</table>

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 Ritenuto?

________________________________________________________________________________

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

<table>
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<td>Moderato</td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>Slowest</td>
</tr>
</tbody>
</table>

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

- forte
- piano
- poco
- mezzo forte
- andante
crescendo
- allegretto
- lento
- ritenuto
- accellerando
- rallentando
- cantabile

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

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**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:

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!

Correct: \[ \text{\includegraphics{g-clef.png}} \]
Incorrect: \[ \text{\includegraphics{c-clef.png}} \]
[\text{\includegraphics{g-clef.png}}]

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

\[ \text{\includegraphics{g-clef.png G \# \# G}} \]

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

\[ \text{\includegraphics{b-clef.png D B B D}} \]

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

\[ \text{\includegraphics{double-barline.png}} \]

Complete these examples with double barlines:

\[ \text{\includegraphics{accidental.png}} \]
\[ \text{\includegraphics{accidental.png}} \]

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

\[ \text{\includegraphics{correct.png}} \]
\[ \text{\includegraphics{incorrect.png}} \]

Circle the four errors in this piece of music

\[ \text{\includegraphics{music.png}} \]

Now rewrite the above example correctly:

\[ \text{\includegraphics{correct.png}} \]
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.

Bad:  
Good: 

Bad:  
Good: 

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 stave should have their stems pointing up. Upward note stems are always to the right of the note head.

![Example](image1)

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

![Example](image2)

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

![Example](image3)

Circle the notes with incorrect stem direction in this melody:

![Example](image4)

Draw stems on all these notes:

![Example](image5)

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

For example: ![Incorrect Beam](image6) is incorrect, and ![Correct Beam](image7) 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: ![Incorrect Beam](image8) is incorrect, and ![Correct Beam](image9) is correct.

Re-write this music correctly:

![Example](image10)

![Example](image11)
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: \( \frac{3}{4} \)  is incorrect \( \frac{3}{4} \) \( \frac{3}{4} \)  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:

\[ \frac{2}{4} \quad \frac{3}{4} \quad \frac{4}{4} \]

Circle the bar which is incorrectly grouped:

Rewrite these bars correctly:

\[ \frac{4}{4} \quad \frac{4}{4} \quad \frac{3}{4} \quad \frac{3}{4} \]

Circle and explain the errors in this piece of music:

Now rewrite it correctly:
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