



A Fun Way to Learn Music Theory

Printable Music Theory Books

Music Theory

Level 2

Student's Name: _____ Class: _____

Printable Music Theory Books Level Two

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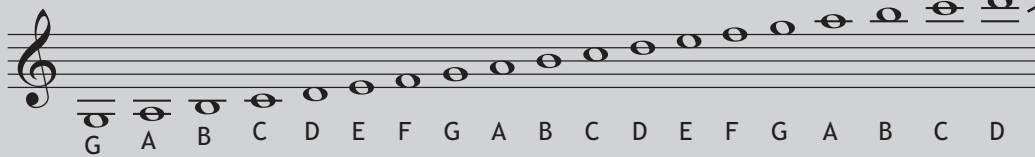
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Notes in the Treble and Bass Clefs

Notes are placed on the lines and spaces of the staff.

In the treble clef:

Notes above or below the five staff lines are placed on **leger lines**.



In the bass clef:



Sharps, Flats and Naturals are used to raise or lower pitch. When they are placed in the middle of the music they are called **accidentals**.

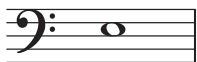
A **key signature** is placed to the right of the clef and has one or more sharps or flats to let the musician know what key the piece is in. It indicates that all those notes are played as sharps or flats.

For example:



Means that all the F's in this piece should be F sharps.

Name the following notes:



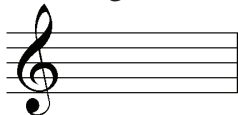




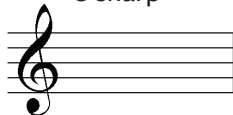


Write the following notes:

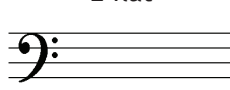
G



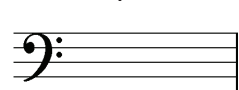
C sharp



E flat



F



True or false - this is an F sharp:



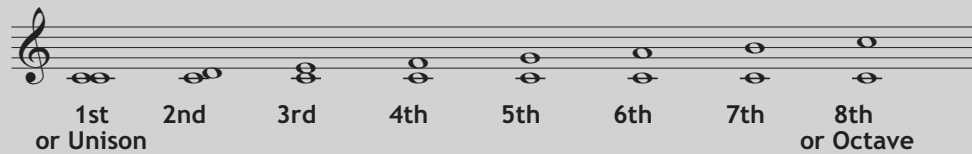
Complete this sentence:

A _____ signature is placed on each staff of a piece of music, just after the _____. It indicates what _____ the piece is in, and instructs the musician to play all of those notes as _____ or _____ as indicated.

Intervals

An **Interval** is the distance between two notes.

In level one we learned to name intervals by number:



Intervals can also have a **classification**, which describes them more accurately.

Perfect Intervals

The intervals of a unison, fourth, fifth or octave can be described as perfect intervals.



Perfect intervals can be labelled as P1, P4, P5, and P8.

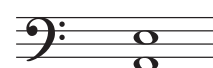
Draw the interval of a perfect fifth above these notes:



Draw the interval of a perfect octave above these notes:



Name these intervals by number and classification:



Circle the perfect intervals below:



Complete this sentence:

The intervals of a _____, _____, _____ and _____ are described as perfect intervals.

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Perfect Fifths

A perfect 5th consists of 7 half steps.

One way to find a perfect fifth is to count 7 half steps up or down on a piano keyboard:



What note is a perfect 5th above C?	
What note is a perfect 5th above G?	
What note is a perfect 5th above D?	
What note is a perfect 5th above A?	
What note is a perfect 5th below C?	
What note is a perfect 5th below F?	
What note is a perfect 5th below B flat?	
What note is a perfect 5th below E flat?	



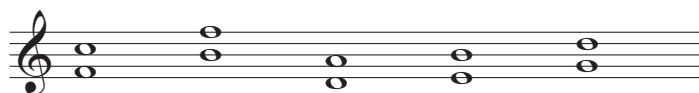
Interesting Trivia

The term "perfect" has a very long history, and dates back to the middle ages where it was used in a type of music called Organum.

Draw perfect 5ths above the following notes:



Circle the interval below which is NOT a perfect 5th:

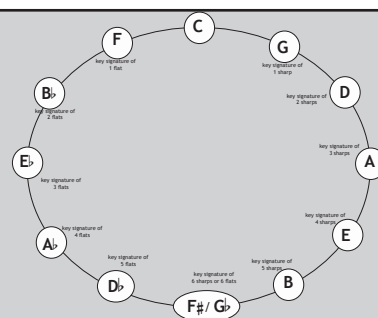


Circle the six melodic perfect 5ths in this melody. The first one has been done for you:



Keys and the Circle of Fifths

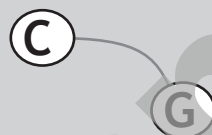
The circle of fifths is a diagram that helps us to know how many sharps and flats are in each key, and how they are related to one another.



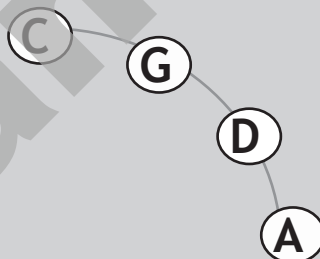
Start drawing the circle of fifths by drawing a C at the top and middle of the circle:



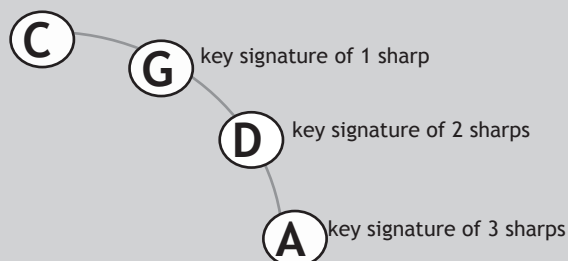
To figure out what comes next, simply count a perfect 5th up from the C, which is G:



Continue around the next two circles and you'll have the keys of D and A:



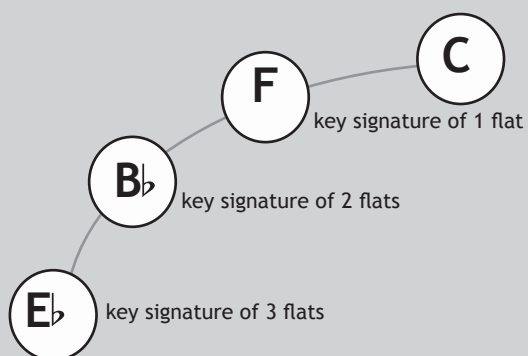
The number of sharps increases by 1 as you go around the right hand side of the circle:



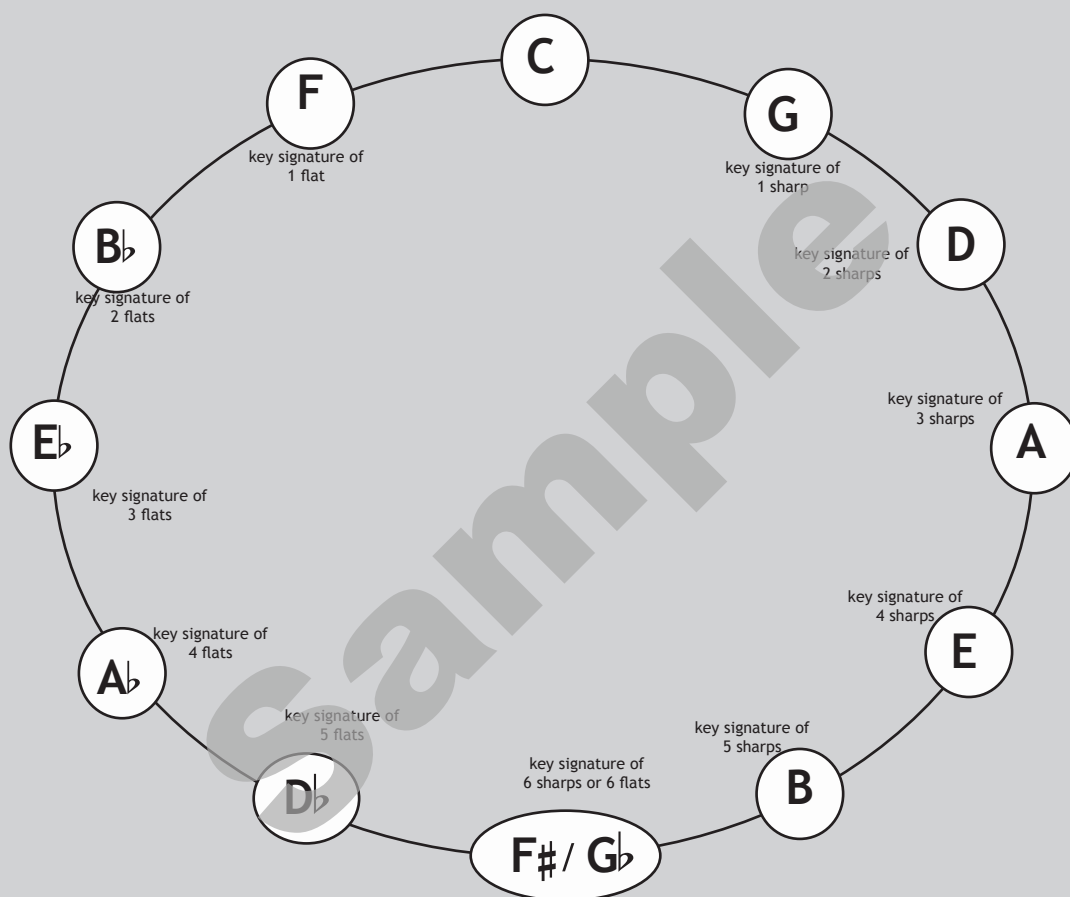
On the other side of the circle, you can go down a perfect fifth from C, which is F:



Continuing down from F we have B flat and E flat:



You can continue and make the whole circle like this:



Referring to the circle of 5ths diagram answer the following questions:

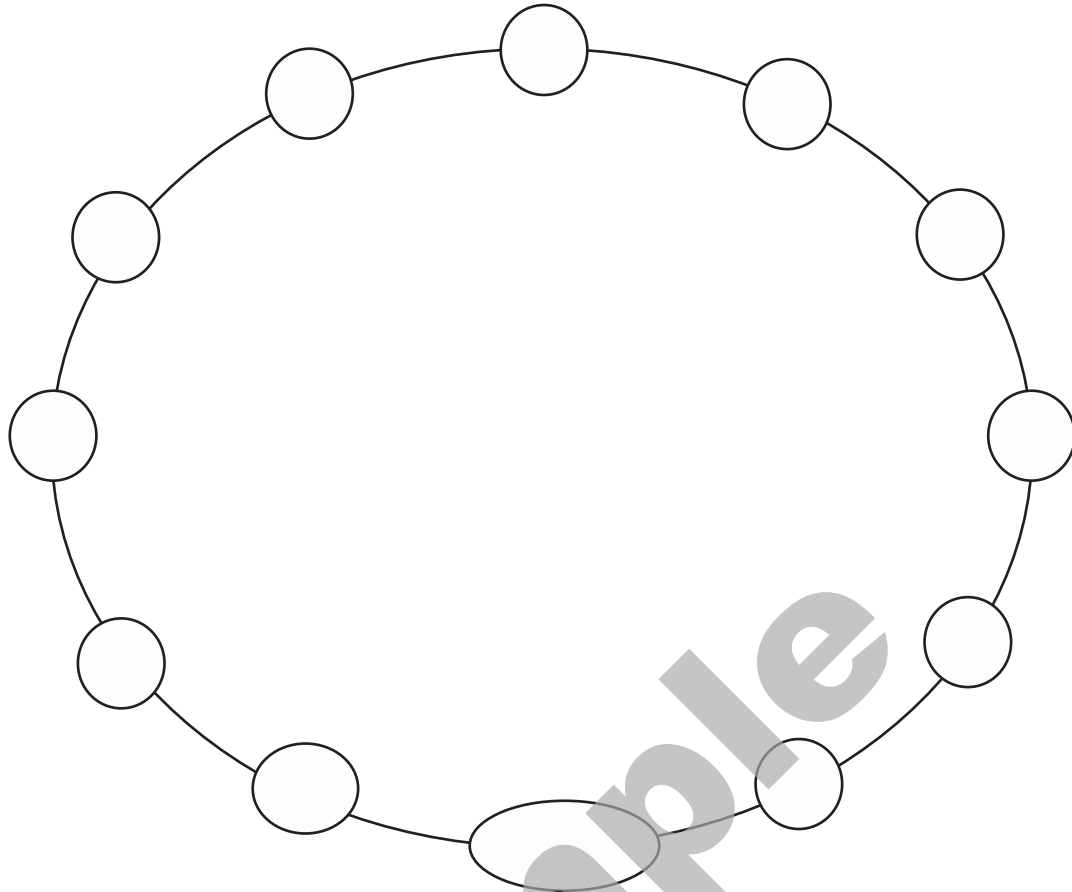
What major key has a key signature of 4 sharps? _____

What major key has a key signature of 3 flats? _____

How many flats does the key of A flat major have? _____

How many sharps does the key of B major have? _____

Complete the circle of 5ths below, and indicate how many sharps or flats each key has:



Complete:

The key of C Major has _____ sharps or flats.

The key of G Major has _____ sharp.

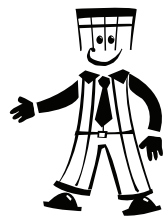
The key of D major has two _____.

The key of A major has _____ sharps.

The key of F major has one _____.

The key of B flat major has _____ flats.

The key of E flat major has _____ flats.



Helpful Hint

It's easy to remember the number of keys in the circle of 5ths - just think of a Clock!

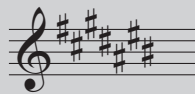
There are 12 Keys
C major at 12 O'Clock
G major at 1 O'Clock
etc., etc....

The Order of Sharps and Flats

Sharps and Flats in a key signature have a specific order that must always be followed.

For sharps it is:

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



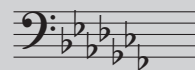
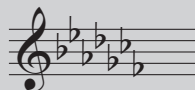
To help remember this you can use the acronym:

Fat Cats Go Dancing And Elephants Boogie

(or make up your own)

For flats it is:

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

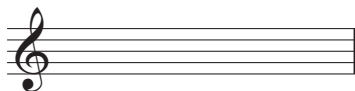


(which is the same as the sharps, but in reverse order!)

Circle the incorrectly written key signatures:



Write the key signature of seven sharps in correct order:

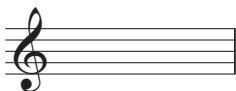


Write the key signature of seven flats in correct order:



Write these key signatures:

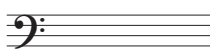
B flat major



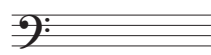
A major



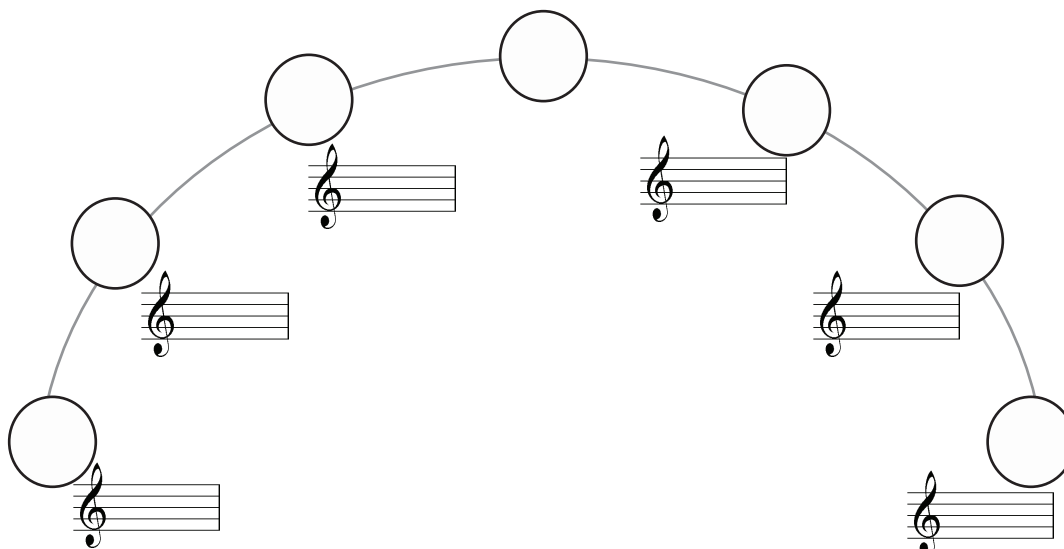
F major



E flat major



Complete the top half of the circle of 5ths diagram below, drawing the key signatures attached to the circles



What is a 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 whole steps and half steps which is always the same.

The Major Scale

The **major scale** has a pattern of whole steps and half steps like this:

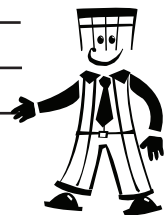
whole step - whole step - half step - whole step - whole step - whole step - half step
(W-W-H-W-W-W-H)

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

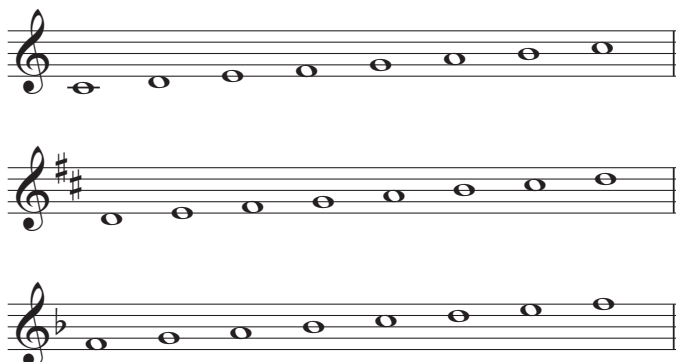


Another way to remember it is that the half steps come between the **3rd & 4th** and **7th & 8th** degrees of the scale.

Write out the pattern of whole steps and half steps in the major scale three times:



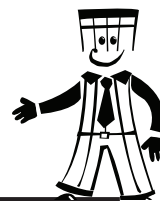
Mark the half steps in these major scales with slurs:



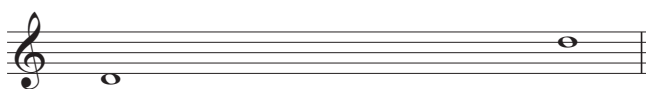
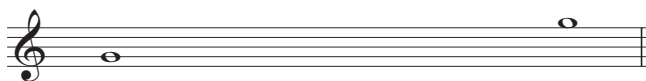
Interesting Trivia

It is impossible to have a mix of sharps and flats in a major scale. If a scale has both sharps and flats occurring in it, then it's not a major scale.

Writing Major Scales



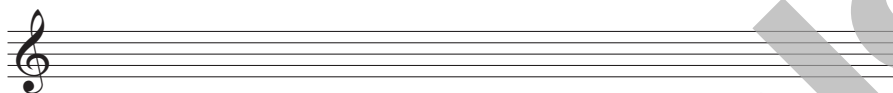
Draw notes between the given notes to make a major scale:



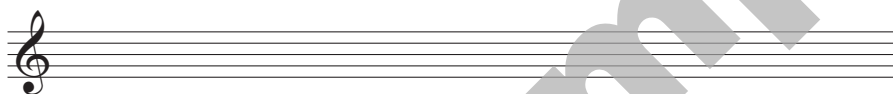
In a major scale the half steps come between the

___ and ___ and, ___ and ___ degrees.

Write the scale of C Major, one octave ascending in whole notes:



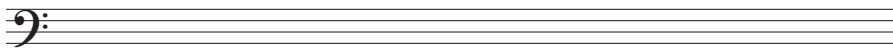
Write the scale of G Major using a key signature, one octave ascending in half notes:



Write the scale of F Major using a key signature, one octave ascending in quarter notes:



Write the scale of G Major using an accidental instead of a key signature, one octave ascending in whole notes:



Describe what is wrong with the way each of these scales is written:



Tips and Tricks

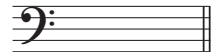
1 - Always space the notes evenly over the entire bar that is given.

2 - Read the question carefully, and make sure that you have answered everything and followed the directions.

3 - Write very neatly!

The Key of D Major

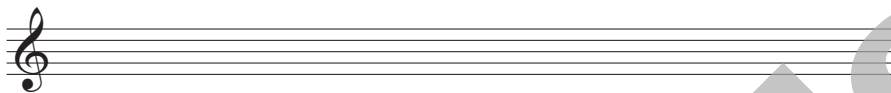
Write the key signature of D major in the treble and bass clefs:



Write the scale of D major using a key signature, then mark the half steps with slurs:



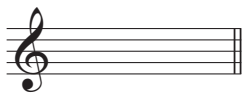
Write the scale of D major using accidentals instead of a key signature, then mark the half steps with slurs:



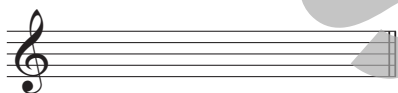
True or false: this excerpt of music is in D major. _____



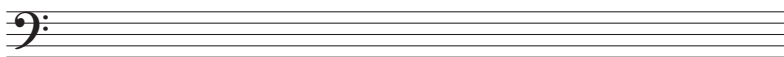
Write the key signature and **tonic triad*** of D major:



Write the one octave arpeggio* of D major:



Write the scale of D major on the bass staff, one octave ascending using whole notes. Finish with a double bar line and mark the half steps with slurs:

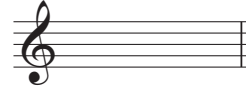
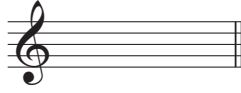
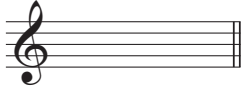


* Refer to glossary for more information

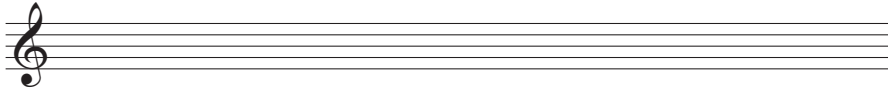
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The Key of A Major

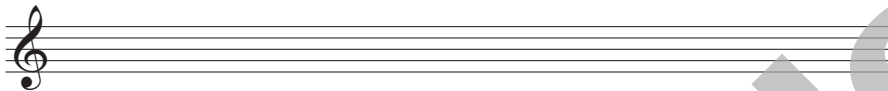
Write the key signature and tonic triad of A major three times:



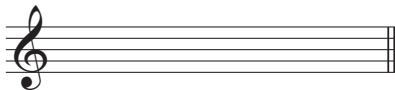
Write the scale of A major using a key signature, then mark the half steps with slurs:



Write the scale of A major using accidentals instead of a key signature, then mark the half steps:



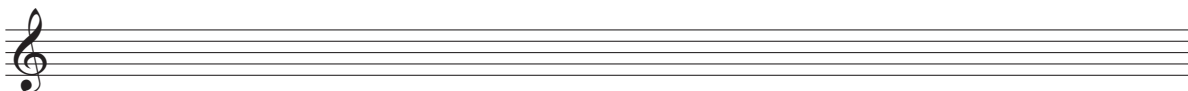
Write the one octave arpeggio of A major:



Add all necessary accidentals to this music to make it sound correct in A major:

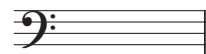


Write the scale of A major, two octaves ascending, using whole notes. Use a key signature, mark the half steps with slurs and finish with a double bar line.

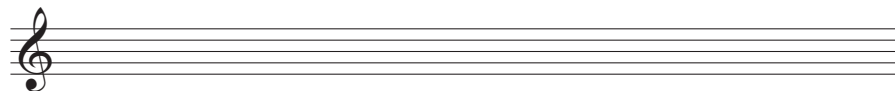


The Key of B flat Major

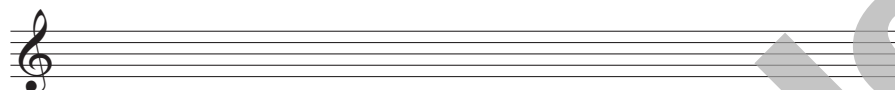
Write the key signature of B flat major in the treble and bass clefs:



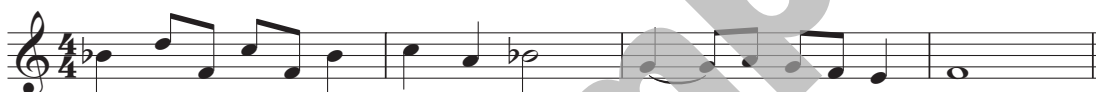
Write the scale of B flat major using a key signature, then mark the half steps with slurs:



Write the scale of B flat major using accidentals instead of a key signature, then mark the half steps with slurs:



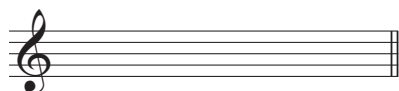
True or False: This excerpt of music is in B flat major. _____



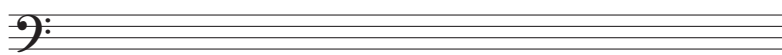
Write the key signature and tonic triad of B flat major twice at different places on the staff:



Write the one octave arpeggio of B flat major:

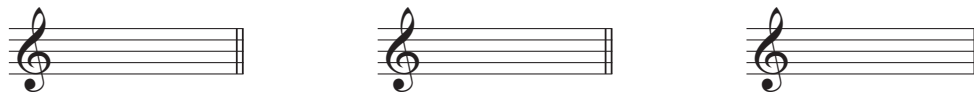


Write the scale of B flat major in the bass clef, one octave ascending:

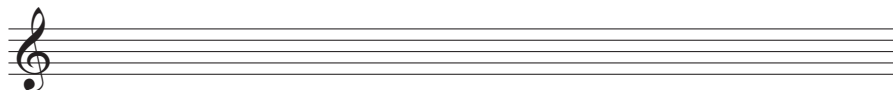


The Key of E flat Major

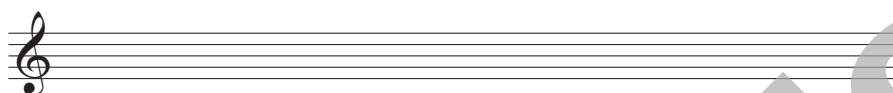
Write the key signature and tonic triad of E flat major three times:



Write the scale of E flat major using a key signature, then mark the half steps with slurs:



Write the scale of E flat major using accidentals instead of a key signature, then mark the half steps:



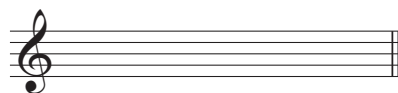
Add accidentals to this two octave scale to make it the scale of E flat major:



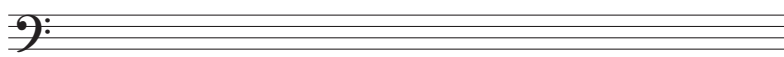
True or false: This melody is in E flat major. _____



Write the one octave arpeggio of E flat major:

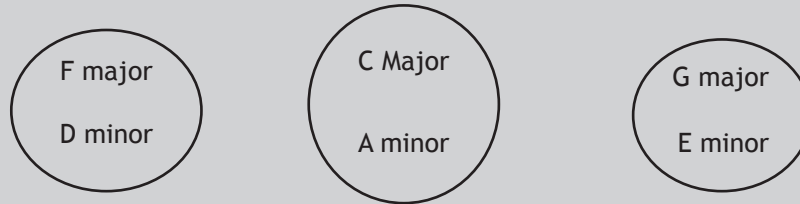


Write the scale of E flat major using quarter notes and accidentals.

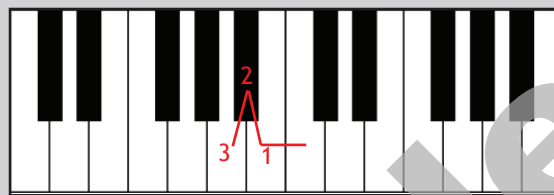


Relative Major and Minor

Each major key has a **relative minor** key, which shares the same key signature.



The easiest way to find the relative minor of a major key is to count down 3 half steps:



In this example we have found that the relative minor of C major is A minor.

Likewise to find the relative major of a minor key, you can simply count up 3 half steps:



In this example we have found that the relative major of D minor is F major.

What is the relative minor of G major? _____

What is the relative minor of B flat major? _____

What is the relative minor of A major? _____

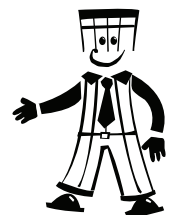
What is the relative major of A minor? _____

What is the relative major of C minor? _____

What is the relative major of E minor? _____

Complete the following sentence:

Every major key has a _____
which shares the same _____.

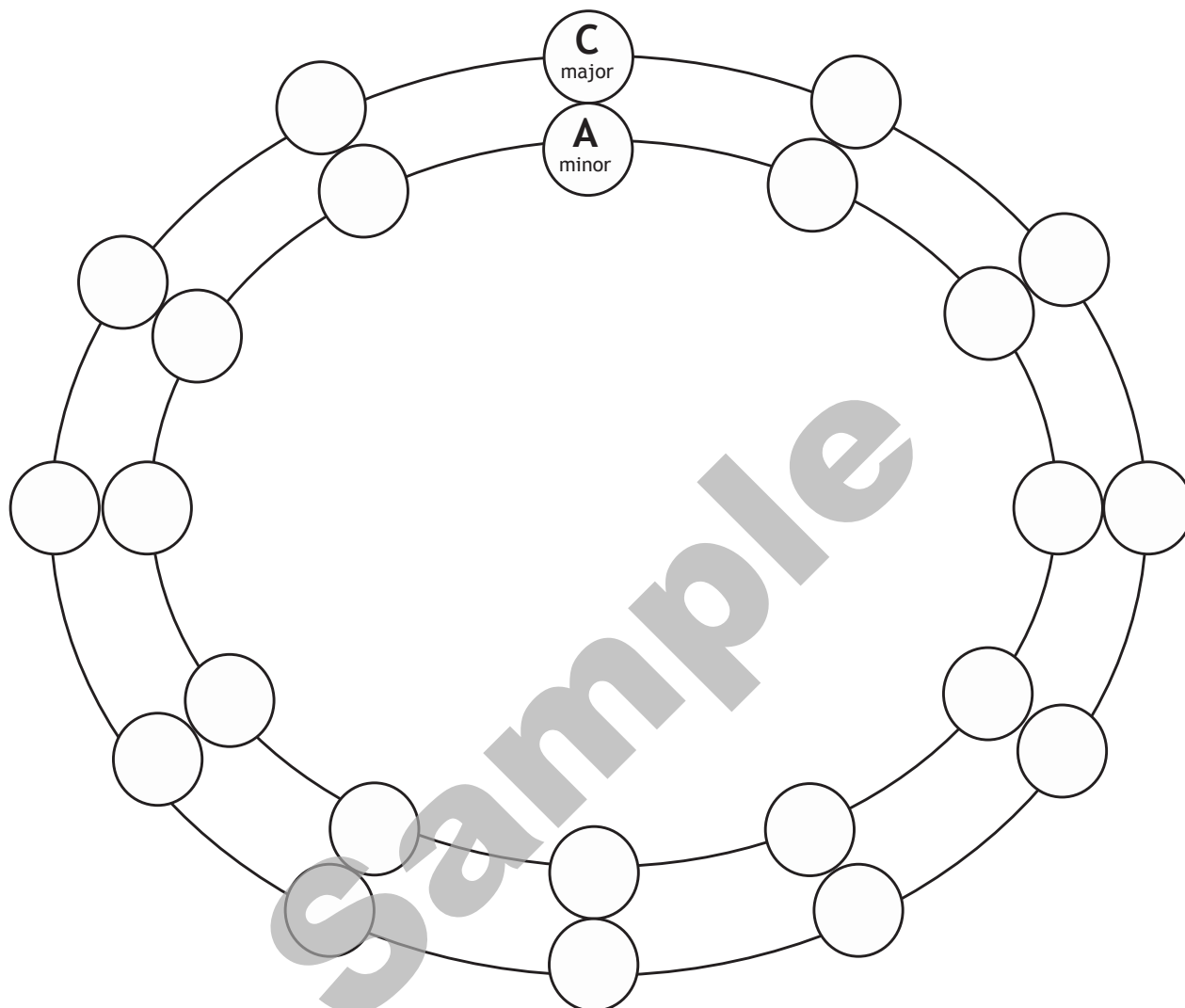


Interesting Trivia

The music theory system we use has evolved over hundreds of years, and dates back to ancient Greece and Rome. The Roman writer and statesman Boethius is said to have assigned 15 letters to 2 octaves worth of tones in around 500 AD.

The Circle of 5ths in Major and Minor Keys

Complete the following circle of 5ths diagram, with major keys around the outside, and relative minor keys on the inside:



Use the diagram you've just written out to answer the following questions:

What is the relative minor of F sharp major? _____

How many sharps are in the key signature of C sharp minor? _____

What is the relative minor of B major? _____

What is the relative major of F minor? _____

How many flats are in the key signature of D flat major? _____

The Natural Minor Scale

The natural minor scale has no altered notes from the key signature.

The natural minor scale can also be called the Aeolian mode.

The natural minor scale of A minor:



The natural minor scale has a pattern of:

whole step - half step - whole step - whole step - half step - whole step - whole step

Or, another way to remember it is that in the natural minor scale, half steps occur between the 2nd and 3rd, and 5th and 6th degrees.



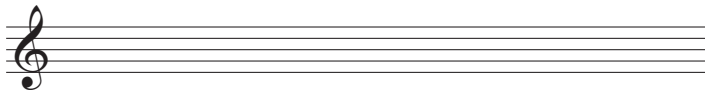
To write a natural minor scale:

- 1) Work out its key signature by determining its relative major (You can use the circle of 5ths diagram if you need to).
- 2) Write it out and then check that the half steps occur in the right places.

Write the E natural minor scale, one octave ascending, and mark the half steps:



Write the natural minor scale of D minor, one octave ascending, and mark the half steps:



Identify these scales as major or natural minor:





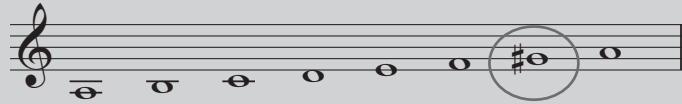


The Harmonic Minor Scale

The most common form of minor scale is the Harmonic Minor.

The harmonic minor is the same as the natural minor, but with the seventh degree raised by one half step. The seventh degree raised is always written with an accidental, not in the key signature.

The harmonic minor scale of A:



The raised seventh creates an interval of a step and a half between the 6th and 7th degrees, giving it a distinctive sound.

The pattern of whole steps and half steps is therefore:

whole step | half step | whole step | whole step | half step | whole + half step | half step |

Three half steps now occur in this scale between the 2nd & 3rd, 5th & 6th, and the 7th & 8th degrees.

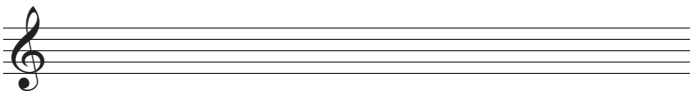


Write out the pattern of whole steps and half steps in the harmonic minor scale three times:

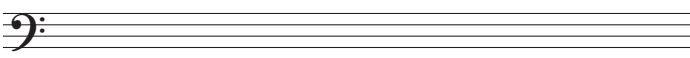
Write the scale of E harmonic minor, and mark the half steps with slurs:



Write the scale of D harmonic minor, and mark the half steps with slurs:

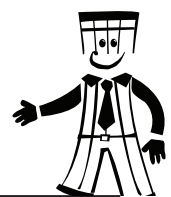


Write the scale of A harmonic minor in the bass staff, and mark the half steps with slurs:



Complete this sentence:

There are three half steps in the harmonic minor scale, between the ____ and ____, ____ and ____ and the ____ and ____ degrees.



Helpful Hint

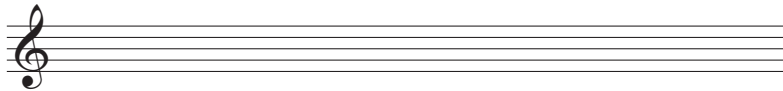
The raised seventh found in the harmonic minor scale is one of the most useful factors in working out if a piece of music is in a major or a minor key.

The Key of A Minor

The relative major of A minor is _____ .

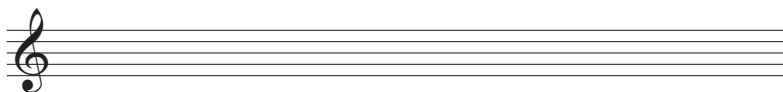
Therefore A minor has a key signature of ____ sharps or flats.

Write the A natural minor scale:

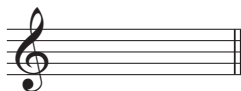


The raised seventh of A minor is _____.

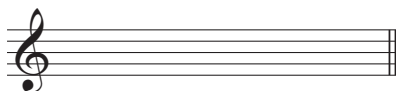
Write the A harmonic minor scale:



Write the key signature and tonic triad of A minor:



Write the one octave arpeggio of A minor:



How do you know this melody below is in A minor?



Name the keys of the following excerpts as C major or A minor:



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The Key of E Minor

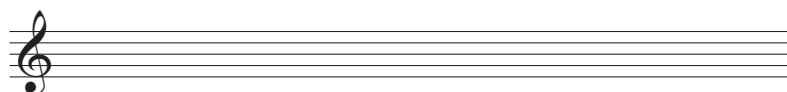
The relative major of E minor is _____ .

Therefore E minor has a key signature of _____ sharps.

Write the key signature of E minor four times:

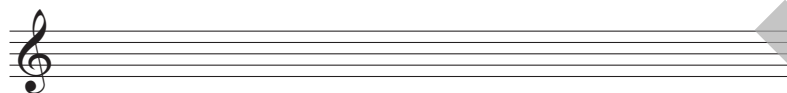


Write the E natural minor scale:

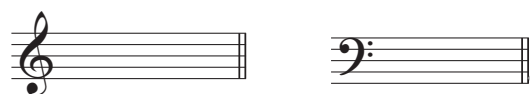


The raised seventh of E minor is _____

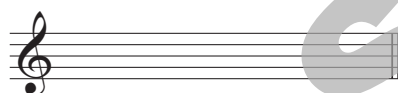
Write the E harmonic minor scale:



Write the key signature and tonic triad of E minor in the treble and bass clefs:



Write the one octave arpeggio of E minor:



Name the key of each of the following excerpts of music:





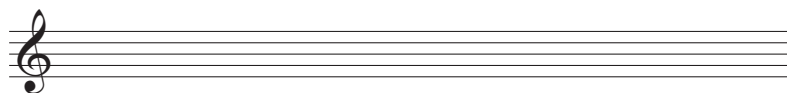


The Key of D Minor

The Relative major of D minor is _____ .

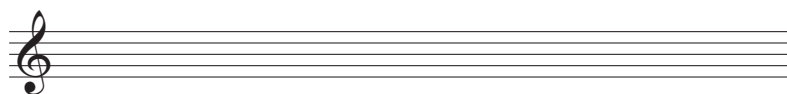
Therefore D minor has a key signature of _____ flats/sharps.

Write the D natural minor scale:



The raised seventh of D minor is _____

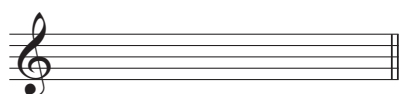
Write the D harmonic minor scale:



Write the key signature and tonic triad of D minor:



Write the one octave arpeggio of D minor:



Add accidentals to raise the seventh where necessary in this D minor melody:



Name the key for each of the following excerpts:









Classification of Intervals

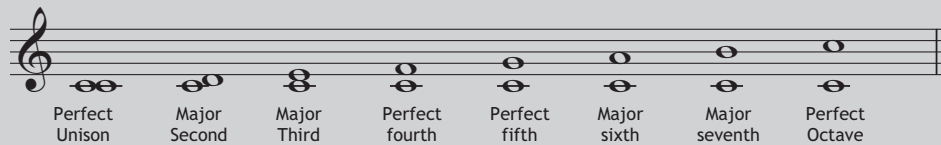
Intervals have both a number and a classification.

The classification is always written first, i.e Major 2nd, Perfect 4th, Minor 3rd

When the upper note is found in the **major scale of the lower note**, the interval is described as either **Major** or **Perfect**

The intervals of Unison, 4th, 5th and Octave are described as perfect

The intervals of 2nd, 3rd, 6th, and 7th are described as Major if the upper note is in the major scale of the lower note.



Mark the following names for these intervals as correct or incorrect with a check in the box:

Perfect 4th <input type="checkbox"/>	Major 6th <input type="checkbox"/>	Perfect 3rd <input type="checkbox"/>	Major 7th <input type="checkbox"/>	Perfect 5th <input type="checkbox"/>
Major 7th <input type="checkbox"/>	Major 6th <input type="checkbox"/>	Perfect 4th <input type="checkbox"/>	Perfect Octave <input type="checkbox"/>	Major 2nd <input type="checkbox"/>

Write the following intervals above the given note:

 Perfect 5th	 Major 6th	 Major 3rd	 Perfect 4th
 Major 2nd	 Major 7th	 Perfect 5th	 Perfect Unison
 Major 2nd	 Perfect 8ve	 Major 6th	 Major 2nd

Identify the following intervals:

_____	_____	_____	_____

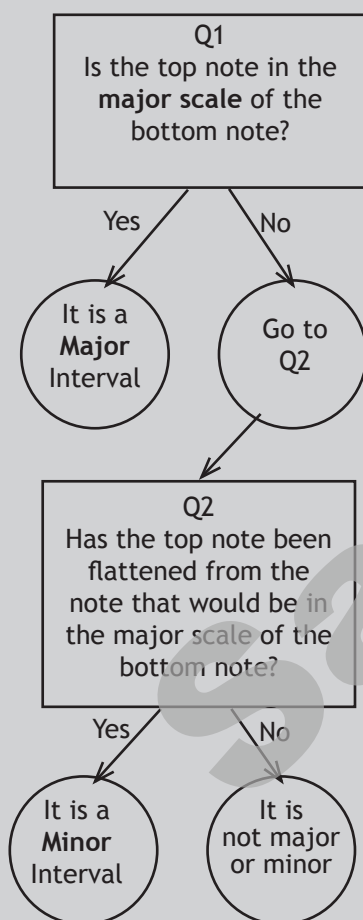
Minor Intervals

When dealing with minor intervals there is only one rule:

Minor intervals have one half step less than a major interval

While a major interval can be determined if the upper note is in the major scale of the lower note, a minor interval **does not** relate to the minor scale in the same way.

*Flowchart for
determining if a 2nd,
3rd, 6th or 7th interval
is major or minor*



Examples:

Major Second



Minor Second



Major Third



Minor Third



Major Sixth



Minor Sixth



Major Seventh



Minor Seventh



This is a third, but what type of third?

Q1. Is the F sharp in the major scale of D Major? YES

Therefore this is a **major 3rd**






This is a sixth, but what type of Sixth?

Q1. Is the B flat in the major scale of D Major? NO

Q2. Is the B flat one half step lower than a major 6th? YES

Therefore this is a **minor 6th**

Using the flowchart on the previous page, name these intervals by number and classification:

 _____	 _____	 _____	 _____	 _____
 _____	 _____	 _____	 _____	 _____

Complete these sentences:

The intervals of a 2nd, 3rd, 6th and 7th can be either _____ or _____ .











The intervals of unison, 4th, 5th and octave are normally _____ .

A minor interval has a _____ less than its equivalent major interval.

Name the following intervals by number and classification (major, minor or perfect):

 _____	 _____	 _____	 _____	 _____
 _____	 _____	 _____	 _____	 _____

Add an upper note above the given lower note to make the following intervals:

Major 3rd 	Major 6th 	Major 2nd 	Perfect 5th 	Perfect 8ve 
Minor 3rd 	Perfect 4th 	Minor 6th 	Major 7th 	Minor 2nd 

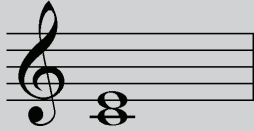
Mark all of these intervals with a check in the box if they are correctly named:

			
Major 3rd <input type="checkbox"/>	Major 5th <input type="checkbox"/>	Minor 3rd <input type="checkbox"/>	Minor 6th <input type="checkbox"/>

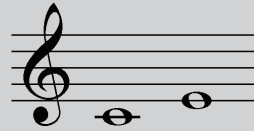
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Melodic Intervals

When an interval is written or played together it is called a **harmonic interval**:

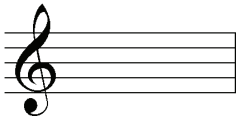


And when an interval is written and played one note after the other, it is called a **melodic interval**:



Write the following as harmonic intervals:

Perfect 5th



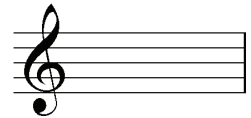
Major 3rd



Minor 6th

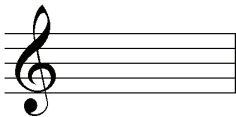


Major 2nd

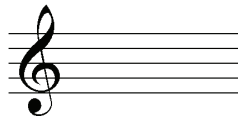


Now write the same intervals as melodic intervals

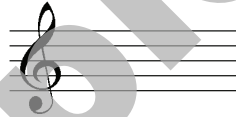
Perfect 5th



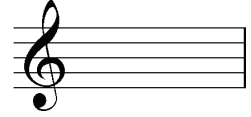
Major 3rd



Minor 6th



Major 2nd



Circle one of each of the following melodic intervals in this melody (the first one has been done for you):

Perfect Fourth

Major Second

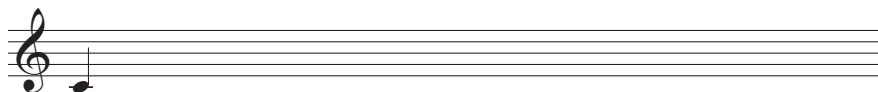
Perfect 5th

Major Third

Minor Second



Write the following melodic intervals as quarter notes after the first note:



- 1) Unison, as a quarter note
- 2) Up a Perfect Fifth, as a quarter note
- 3) Unison, as a quarter note
- 4) Up a major second, as a quarter note
- 5) Unison, as a quarter note
- 6) Down a major second as a half note
- 7) Down a major second, as a quarter note
- 8) Unison, as a quarter note
- 9) Down a minor second, as a quarter note
- 10) Unison, as a quarter note
- 11) Down a major second, as a quarter note
- 12) Unison, as a quarter note
- 13) Down a major second as a half note

What tune did you write? _____

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Two Octave Arpeggios

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

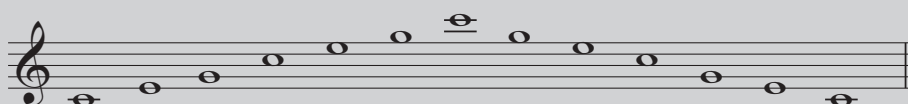
The two octave arpeggio is simply the notes of tonic triad, ascending two times, ending with the tonic then going back down.

For example, in C major:

The tonic triad:

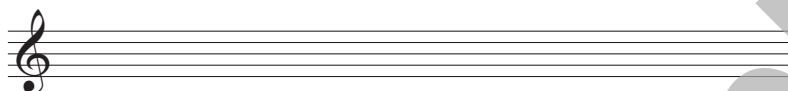


The two octave arpeggio

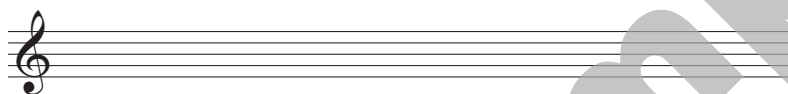


Write the tonic triad and the two octave arpeggio in the following keys:

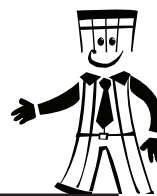
D major



A minor



B flat major



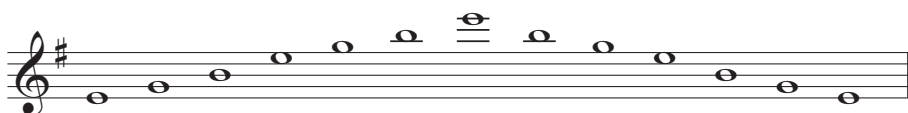
Interesting Trivia

The word Arpeggio comes from the Italian word “arpeggi”, which means to “play on a harp”.

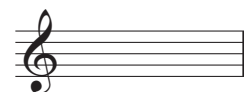
Circle the 2 octave arpeggio in this melody:



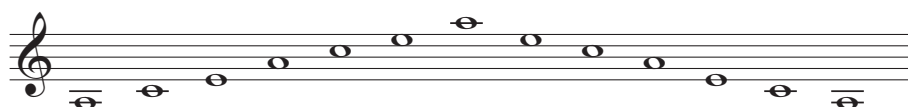
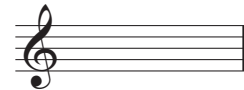
Name the key of each of these two octave arpeggios, and then write the tonic triad:



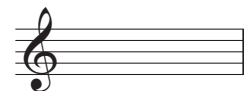
Key: _____



Key: _____



Key: _____



Working Out the Key

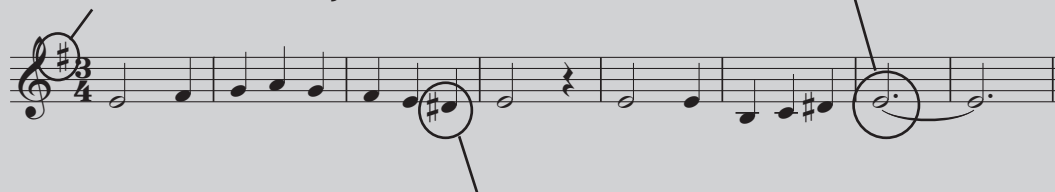
To work out the key of a piece of music:

- 1) Look at the key signature.
- 2) Look at the last note - often (but not always) this will be the **tonic note**.
- 3) Look for the raised seventh of the harmonic minor scale.

For example:

1) This piece has a key signature of one sharp, therefore it is either G major or E minor.

2) The final note is E, so that makes it seem likely that it is E minor.



3 - The presence of a D sharp (which is the raised seventh of E minor) confirms that this piece is in E minor.

Work out the key of the following classical themes:

Largo



key: _____

Moderato



key: _____

Allegro



key: _____

Moderato



key: _____

Allegro



key: _____

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Transposition

Transposition means to raise or lower all the notes of a piece of music to play it in another key, higher or lower.

Sometimes singers and instrumentalists may need pieces to be transposed to suit their ranges.

For example, the second melody below is the same as the first, but it has been transposed up.



The key signature changes along with the notes, but in this example below it has been transposed up an octave, so the key signature stays the same:



True or False: The key signature changes when you transpose a piece up an octave:_____

True or False: The key signature changes when you transpose a piece by a whole step: _____

If a piece is in C Major and you transpose it up a whole step, what key will it be in now? _____

If a piece is in C Major and you transpose it up a perfect fifth, what key will it be in now? _____

True or False - It is possible to transpose a piece from a major key into a minor key: _____

Why or Why not?

True or false: melody #2 below is a transposed version of melody #1 _____

[illegible]

Melody #2:



Transposing by a Whole Step

1) To transpose a melody by a whole step, first work out the new key signature.

The melody below is in F major, and we have been asked to transpose it a whole step higher. One tone above F is G, so therefore our transposed version will be in G major.

2) After writing in the new key signature carefully write out each note one whole step higher.

Original example:



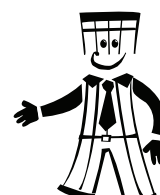
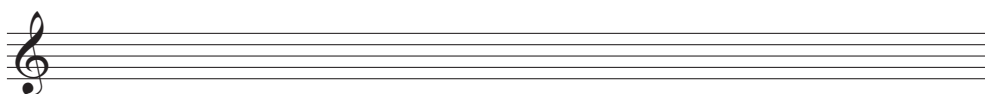
Transposed one whole step higher:



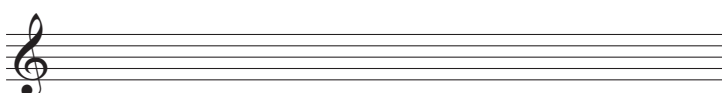
Transpose this melody up by a whole step:



Transpose this melody down by a whole step:



Transpose this melody up by a whole step:



Helpful Hint

When transposing in a minor key don't forget that the raised seventh will usually need an accidental in the transposed version.

Transposition Into Another Key

Occasionally we are asked to transpose into a key:

For example - Transpose this melody up into F Major:



Steps:

- 1) Determine the key of the original example.
- 2) Work out the interval between the original and new keys.
- 3) Write the key signature of the new key.
- 4) Transpose each note by that interval.

In this example:

Original Key is C Major - Transposing up to F Major means up a Perfect 4th.

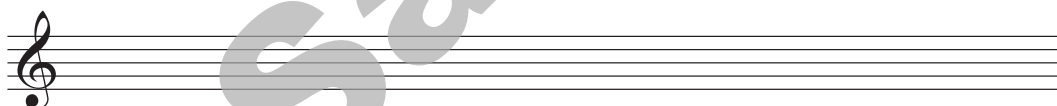


Transpose this melody up into G Major

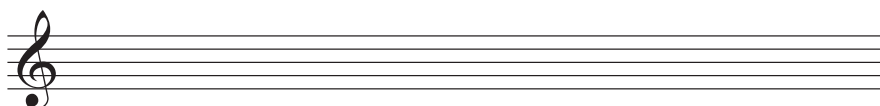


original key is _____

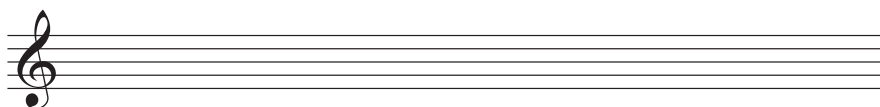
Therefore we are transposing up a _____ (interval)



Transpose this melody up into C Major



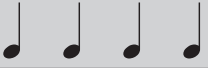




Transpose this melody down to D Major:

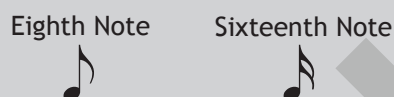


Note Values

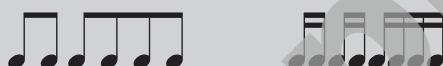
Table of note values:

American Name		European Name
Whole Note		Semibreve
Half Notes		Minims
Quarter Notes		Crotchets
Eighth Notes		Quavers
Sixteenth Notes		Semiquavers

In the table above the eighth notes and sixteenth notes are grouped together for simplicity, however when they are on their own they have *tails*:



Or they can be grouped in twos, threes or fours with *beams*:



Using the table above, answer the following questions:

How many half notes are there in a whole note? ____

How many quarter notes are there in a whole note? ____

How many eighth notes are in a quarter note? ____

How many sixteenth notes are in a whole note? ____

How many eighth notes are in a whole note? ____

How many sixteenth notes are in a quarter note? ____

What is the European name for a quarter note? _____

What is the European name for an eighth note? _____

Fill this line with quarter notes, four per bar:








At each * complete the measure with a note of appropriate value:



Rest Values

Table of note values:

American Name		European Name
Whole Note		Semibreve
Half Notes		Minims
Quarter Notes		Crotchets
Eighth Notes		Quavers
Sixteenth Notes		Semiquavers

Match each note to its equivalent rest:



Draw a line of quarter rests:



Draw a line of eighth rests:



At each * complete the measure with a rest of the correct value:

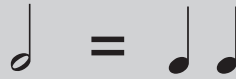


Dotted Notes

Key definition:

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

For example:



and with a dot added:



Write a single dotted note equivalent in value to the notes in this table:
(the first row has been done for you)

Mark the following “beat sums” as correct or incorrect:



Complete the definition:

A dot, placed to the right hand side of a note _____
_____ .

Time Signatures

The time signature is a notational device which is used to show how many beats are in each measure and what type of note value gets one beat.

The time signature appears immediately following the key signature at the start of a piece of music

The upper number indicates how many beats there are in a measure.

The lower number indicates the note value which represents one beat
2 = half notes, 4 = quarter notes, 8 = eighth notes

$\frac{2}{4}$ means that there are _____ beats in a measure.

$\frac{4}{4}$ means that there are 4 beats in a measure.

$\frac{3}{4}$ means that there are _____ beats in a measure.

$\frac{3}{8}$ means that there are _____ beats in a measure.

$\frac{5}{4}$ means that there are _____ beats in a measure.

$\frac{6}{4}$ means that there are _____ beats in a measure.

9 means that there are _____ beats in a measure.

Complete these rhythms with the correct time signatures:

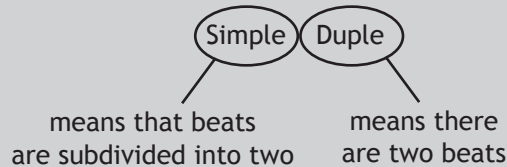


Technical Names for Time Signatures

Musicians have a way of expressing time signatures in words, which dates back many centuries.

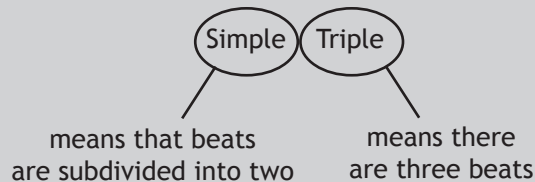
Time Signatures are described as **simple** or **compound**, depending on how the beat is subdivided.

In simple time signatures the beat is subdivided into even groupings of two, and in compound time signatures the beat is subdivided into groupings of three.



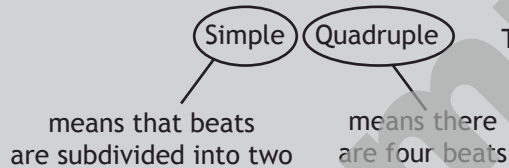
Time Signatures for Simple Duple

2 2 2
4 2 8



Time Signatures for Simple Triple

3 3 3
4 2 8



Time Signatures for Simple Quadruple

4 4 4
4 2 8

$\frac{4}{4}$ can be described as _____

$\frac{3}{4}$ can be described as _____

Write a time signature for simple duple _____

Write two alternative time signatures for simple triple _____

Complete this table:

$\frac{2}{4}$	Simple Duple	Two quarter note beats in a measure
$\frac{3}{4}$		
$\frac{4}{4}$		

Simple Time Signatures

$\frac{2}{4}$ is the most commonly used time signature of Simple _____.

$\frac{3}{4}$ is the most commonly used time signature of Simple _____.

$\frac{4}{4}$ is the most commonly used time signature of Simple _____.

A less well known form of Simple _____ is $\frac{3}{8}$.

$\frac{3}{8}$ Consists of _____ in a measure.

$\frac{3}{2}$ Is an even less well know form of _____.

$\frac{3}{2}$ Consists of _____ in a measure.

Add time signatures of each of these examples and describe their time signatures:



can be described as _____.



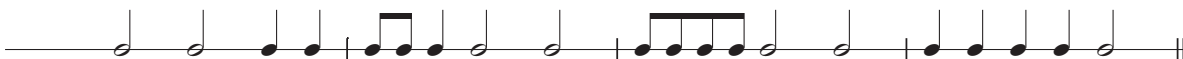
can be described as _____.



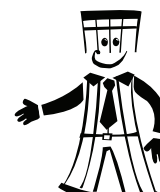
can be described as _____.



can be described as _____.



can be described as _____.



Helpful Hint

Even though they look like it, Time Signatures are not fractions, so don't put a line between the two numbers!

✓
 $\frac{4}{4}$

✗
 $\frac{4}{4}$

Simple Triple has three commonly used time signatures which are: _____ and _____.

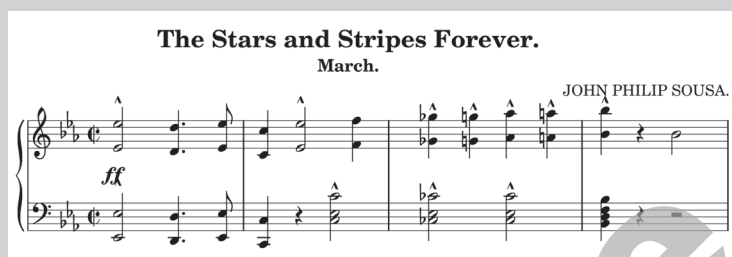
"Alla Breve" or "Cut Common" Time

Common Time (represented by the symbol C) is regularly used to replace $\frac{4}{4}$.

The Symbol C is often used to represent $\frac{2}{2}$ which is known as "Alla Breve" or as "Cut Common Time" or "Cut Time".

When a conductor conducts "Alla Breve" he or she conducts two beats per bar.

Here is a famous example of music in Alla Breve or "cut common" time:



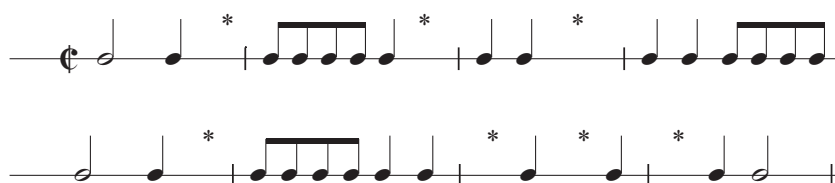
$\frac{2}{2}$ means that there are _____ beats in each bar.

True or False: $\frac{2}{2}$ is the same as "Cut Common".

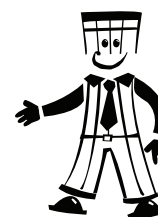
Add barlines to these examples:



Add rests under each * to complete this rhythm:



Describe in your own words the difference between $\frac{4}{4}$ and $\frac{2}{2}$ time



Interesting Trivia

Did you know that the "C" does not represent "C for common" at all?

It derived from a broken circle used in early music to represent "imperfect" time, while a complete circle represented "perfect" time.
($\frac{3}{4}$ time)

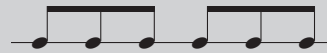
Compound Time

In **Compound Time** the beat is subdivided into groups of three rather than two.

Simple Time:



Compound Time:

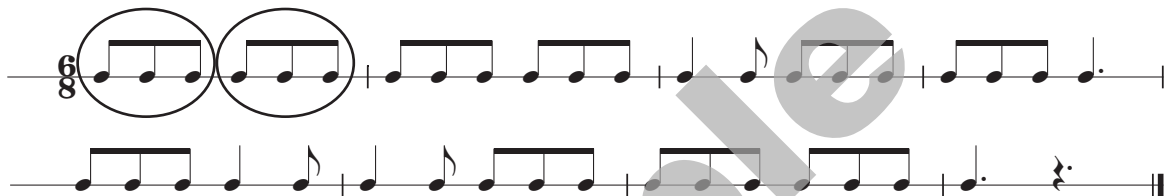


The primary beat in a compound time signature is a **dotted note**.

Compound time signatures include:

6	9	12
8	8	8

In the following rhythm circle the dotted quarter note beats (the first bar has been done for you):



Identify the following rhythms as simple or compound. (Look at whether the groups are in twos or threes):

Complete this table by drawing either a quarter note or dotted quarter note equal in value to each of these note groups, then write “simple” or “compound” to describe the time signature that they belong in. (The first row has been done for you.)

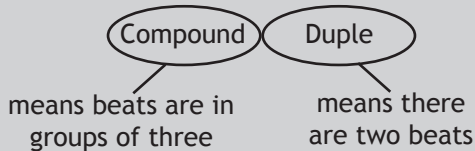
		simple

Compound Duple $\frac{6}{8}$

6 or compound duple is the most often used compound time signature.
8

It consists of 6 eighth notes in a bar, grouped into two beats of three eighth notes.

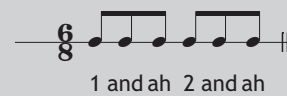
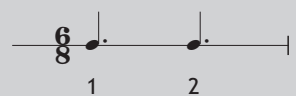
The primary beat is the dotted quarter note.



Eighth note pulses

Dotted quarter note beats

can be counted as

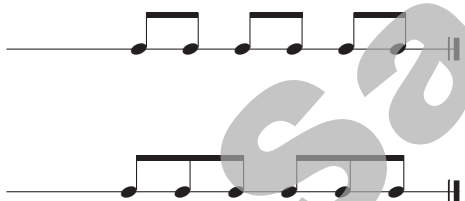


Write four measures of eighth notes in $\frac{6}{8}$ time.



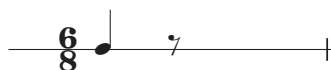
In $\frac{6}{8}$ time the primary beat is the _____ and there are _____ pulses in each measure.

Write the correct time signature for each of these measures of eighth notes:



Describe in your own words the difference between $\frac{3}{4}$ and $\frac{6}{8}$ time:

Complete these bars with eighth notes correctly grouped:



Add bar lines to this rhythm:



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Compound Triple $\frac{9}{8}$

$\frac{9}{8}$ is known as Compound Triple

It consists of 9 eighth notes in a measure - three dotted quarter note beats of three eighth notes.

Compound

means beats are in groups of three

Triple

means there are three beats

Eighth note pulses

Dotted quarter beats

Can be counted as

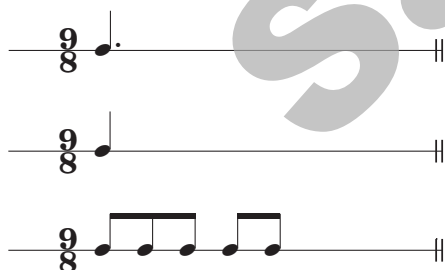
Write two bars of eighth notes in $\frac{9}{8}$ time:



Complete this sentence:

In $\frac{9}{8}$ time there are _____ dotted _____ beats in each bar, which are subdivided into groups of _____.

Complete each measure with eighth notes, making sure they are grouped correctly. :



Mark each measure with a check in the box if it has the right number of beats:



Compound Quadruple $\frac{12}{8}$

$\frac{12}{8}$ is known as Compound Quadruple.

It consists of 12 eighth notes in a bar - four dotted quarter note beats of three eighth notes.

Compound

Quadruple

means beats are in groups of three

means there are four beats

Compound Quadruple ($\frac{12}{8}$) is common in popular and blues music.

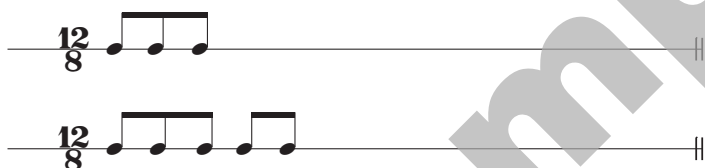
Eighth Note Pulses



Dotted Quarter Note Beats



Complete each of these bars with eighth notes, correctly grouped:



Add time signatures to these rhythms:



Complete this sentence:

In $\frac{12}{8}$ time each bar consists of four _____ beats, with an underlying pulse of _____ eighth notes per beat.


Describe each time signature in the tables below as “simple” or “compound”:


$\frac{2}{4}$	Simple
$\frac{6}{8}$	
$\frac{3}{8}$	
$\frac{12}{8}$	

$\frac{3}{4}$	
$\frac{9}{8}$	
$\frac{3}{2}$	
$\frac{4}{4}$	


Rests in Compound Time


In compound time quarter note rests can be used to cover only the first and second of a group of three eighth notes.

For example, this is correct: 





But this is incorrect: 

Why? - so that the dotted quarter note groups are easy to see.







Therefore if this bar needs to be completed with rests: 

It needs to be done with two eighth note rests like this: 

Mark the following as correct or not with a check in the box. Follow the rule above about placement of rests in compound time:

	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

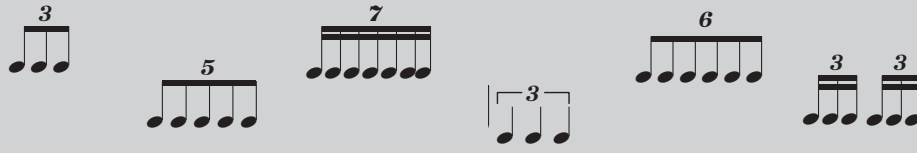
Complete these bars with one or more rests:

Tuplets



A **tuplet** is an “irrational rhythm” - where a different number of notes are fit into the same amount of time as the normal number of notes.



The term *tuplet* comes from the suffix from quintuplet, sextuplet, etc. They are identifiable because they have numbers above or below the beams or a bracket with a number.



Triplets

The most common tuplet is the **triplet** where three notes are fit into the time of two

For example  (an eighth note triplet) is equal in value to  (two eighth notes).

And  (a quarter note triplet) is equal in value to  (two quarter notes).

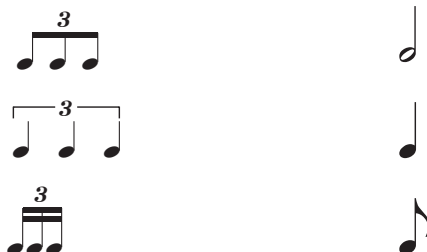
Circle the triplets in this excerpt of music:



Complete these sentences:

In an eighth note triplet _____ eighth notes are fit into the time of _____ eighth notes
 In a quarter note triplet _____ quarter notes are fit into the time of _____ quarter notes
 In a sixteenth note triplet _____ sixteenth notes are fit into the time of _____ sixteenth notes

Match each group on the left with a single note equivalent in value on the right:

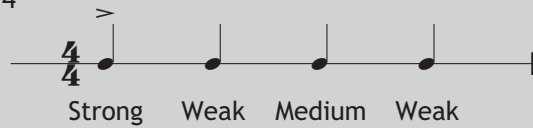


Describe in your own words what an eighth note triplet is:

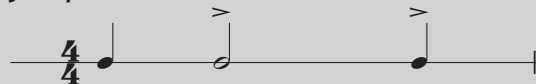
Syncopation

Syncopation is the term used to describe the placement or emphasis on notes which vary from the norm.

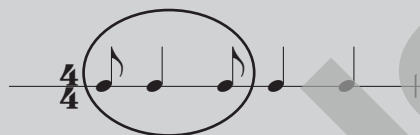
In a normal bar of $\frac{4}{4}$ time the pattern of strong and weak beats is as follows:



But in a rhythm like this, a note has been placed on the normally weak beat, so this is called a **syncopation**.



The same can be true of eighth notes. Placing notes or accents “off the beat” is referred to as **syncopation**.



Identify which rhythms are syncopated:

	Syncopated?
	Y / N
	Y / N
	Y / N
	Y / N

Circle two examples of syncopation in this music:



Write a one measure rhythm with no syncopation:



Write a one measure rhythm with a syncopation:



Ties in Syncopation

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.



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.



Circle the ties in this example:



Add a tie to this example to make it into a syncopated rhythm:



Identify these rhythms as syncopated or not:

	Syncopated?
	Y / N
	Y / N
	Y / N
	Y / N

In your own words, write what is meant by **syncopation**:

Anacrusis

An **Anacrusis** is a note or notes which are placed before the first bar of the music to lead into the music:

For example in the Star Spangled Banner:



And at the end of the music the final bar should have fewer beats to make up the value of the Anacrusis. That way it can be repeated including the Anacrusis notes if necessary.

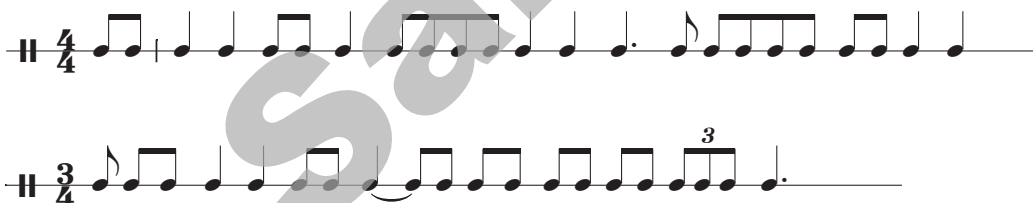
Circle the Anacrusis notes in this example:



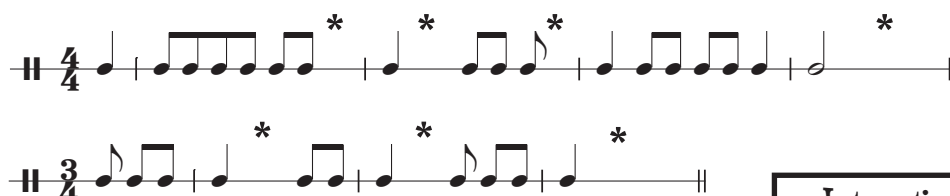
Add time signatures to these rhythms which include an Anacrusis:



Complete these rhythms with barlines:



Complete the following rhythms with an appropriate rest under each *. Don't forget that the Anacrusis means the last bar should have fewer beats!



In your own words, describe what an Anacrusis is:



Interesting Trivia

The Anacrusis can also be called a pickup, a pickup note or a pickup measure.

Italian Terms for Tempi

Italian is the international language for musical terms.

When we talk about the speed of music we talk about its *tempo*
tempo is Italian for time, and its plural is *tempi*.

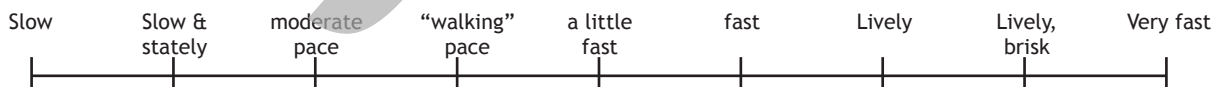
Italian Terms for the Tempo of Music

Largo	Slow, Broad
Lento	Slow
Adagio	Slow (and Stately - Literally “at ease”)
Andante	At a walking pace
Moderato	At a moderate pace
Allegro	Fast
Allegretto	A little slower than allegro
Vivace	Lively
Vivo	Lively, brisk
Presto	Very Fast

Italian Terms for Modifying the Tempo During a Piece of Music

Accelerando	Gradually becoming faster
Ritardando (rit)	Gradually becoming slower
Rallentando (rall)	Gradually becoming slower
Ritenuto	Immediately slower, held back
Allargando	Slower and broader
Piu Mosso	Faster
Meno Mosso	Slower
a tempo	Back to the original tempo

Underneath the scale below write the Italian terms from very slow through to very fast:



Match each term on the left with its meaning on the right:

Allargando	Gradually becoming slower
Andante	Slower
Meno Mosso	Lively
Vivace	Very Slow
Ritenuto	Slower and Broader
Lento	Immediately Slower, held back
Ritardando	At a “walking” pace

Italian Terms for Musical Techniques

Italian terms can also describe the technique required for a passage of music in addition to the speed or volume.

Legato	Smooth and connected
Staccato	Short and detached
Marcato	Marked, Stressed
Cantabile	In a singing style
Maestoso	Majestically and grand
Sostenuto	Sustained
Leggiero	Light and delicate
Sempre	Always
Poco	Little
Poco a poco	Little by little
Molto	Very much
Senza	Without

Match the musical term to its definition:

In a singing style
Smooth and connected
Short and detached
Majestically and grand
Without
Always
Sustained
Little
Very much
Light and delicate

Senza
Poco
Cantabile
Legato
Molto
Staccato
Leggiero
Sempre
Sostenuto
Maestoso

Answer the questions below about this excerpt of music:

Adagio Sostenuto *Ritardando*

A Tempo

How fast should the piece be played? _____

What does the word “sostenuto” mean? _____

What happens in measure 3? _____


What does the symbol above the first half note in measure 4 mean? _____


What does the term above measure five mean? _____

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Da Capo, Dal Segno and Coda Phrases

Da Capo (abbreviated to D.C.) is an Italian term that means “from the beginning” and it is used to direct the musician to go back and play from the very start of the music.

Dal Segno is an Italian term (often abbreviated D.S.) and is used to direct the musician to a specific section of the music. It means literally “from the sign” and it means to go back to this symbol  and play from this point again.

A **Coda** is an added section at the end to complete the music - It can be as short as a single bar or it can be quite long. Its symbol is: 

Fine is Italian for “finish” or “the end.” It is used to signal the place to stop after the musician has done a D.S. or D.C.

D.S. al coda	Go back to the sign, play up to where it says “to coda,” then play the coda and finish.
D.S. al fine	Go back to the sign, then play to where it says “Fine” and stop.
D.C. al coda	Go back to the start, play to where it says “to coda,” then play the coda and finish.
D.C. al fine	Go back to the start, then play to where it says “Fine” and stop.

Practice drawing the coda sign:



Practice drawing the Segno:



In the piece of music below how many measures are actually played, including all repeats? ____

Sample musical notation showing three staves with repeat signs and coda/segno symbols.

Staff 1: Treble clef, 2/4 time signature. Measures 1-4. Measure 4 ends with a repeat sign and the text "To Coda" above a coda symbol.

Staff 2: Treble clef, 2/4 time signature. Measures 5-8. Measure 8 ends with a repeat sign and the text "D.C. al coda" above a coda symbol.

Staff 3: Treble clef, 2/4 time signature. Measures 9-12. Measure 9 starts with a coda symbol. Measure 12 ends with a repeat sign and a final bar line.

Vocal Ranges

Every human voice is different, and some people can sing higher or lower than others. However musicians and composers have a standard set of notes which is written for each voice type which is called their **vocal range**.

Women's voices are divided between **soprano** (high) and **alto** (lower), and both use the treble clef. Men's voices are divided into **tenor** (higher) and **bass** (lower), and use the bass clef.

The standard vocal ranges for the four most common voice types:



** Editors Note - vocal ranges do vary slightly. Some sources list slightly higher or lower ranges for each of the voice types. If memorizing for assessment please check these against your local examination board definition.*

Draw an appropriate clef plus the lowest note for the soprano, alto, tenor and bass voices:



Draw an appropriate clef plus the highest note for the soprano, alto, tenor and bass voices:



Complete the following sentences, describing the note in words in a way that is easy to remember.
e.g. "G Below middle C":

The lowest note of the soprano range is: _____

The highest note of the bass range is: _____

The lowest note of the tenor range is: _____

The highest note of the alto range is: _____

Transpose this melody up into a key suitable for a soprano to sing:



Drawing Notes Correctly

Note heads should be drawn in the shape of an oval. For note values smaller than the whole note, the note head is on a slight angle:

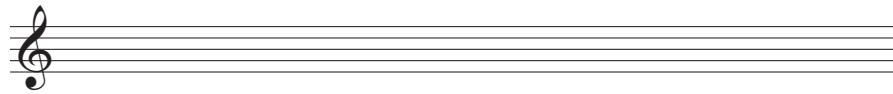
Note head for
Whole Note



Note head for
Quarter Notes, Eighth Notes etc

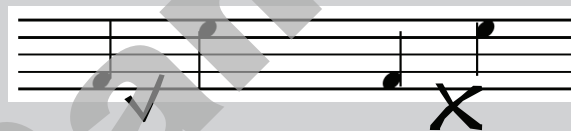


Practice writing note heads in the spaces and on the lines on this staff:

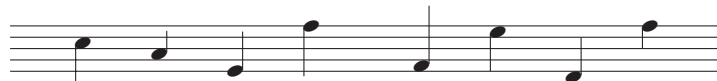


Drawing Stems Correctly

Stems should be approximately an octave in length. The stem starts in the corner of the note head:



Circle the poorly written stems on this staff:



Add stems to the following note heads to make quarter notes:



Beaming Notes

When beaming groups of eighth notes and sixteenth notes, take care that the stem is still an octave in length, therefore the beam should always slant in the direction of the note movement:



Beam the following to make sixteenth notes in groups of four:



Using different note values, add stems and beams to the following note heads:



Note Spacing

In writing music it is important that notes in the measure are spaced so that they are easy to read. You can space the notes to reflect their lengths. Notice how the quarter notes are evenly spaced:



In this example, notice how each smaller note value gets less space:



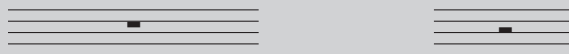
Using different note values, make up three measures of rhythms paying attention to the spacing:



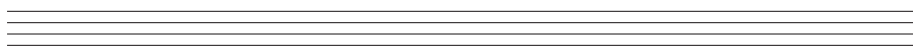
Drawing Rests Well

In music it is important that both notes and rests are carefully drawn and positioned correctly, so that musicians can clearly read the music.

Whole rests (hanging from the fourth line) and half rests (sitting on the third line) should be the width of a note head, and no larger than half a space.



Draw five whole rests and five half rests on this staff:



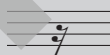
On the five line staff the quarter rests should go over the three middle lines, but stay inside the outer lines:



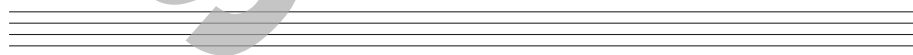
Eighth rests should be placed just below the fourth line, and not go below the second line:



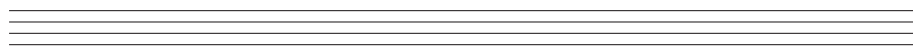
And sixteenth rests should start in the same place, with a slightly longer stem to allow for its second curvy top or “flag,” extending nearly to the bottom line:



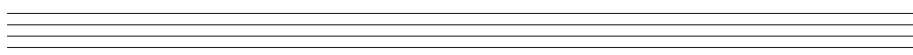
Practice drawing quarter rests on this staff:



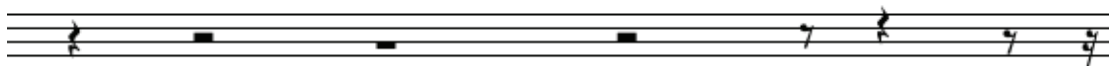
Practice drawing eighth rests on this staff:



Practice drawing sixteenth rests on this staff:



Circle the incorrectly placed rests:



Correct Grouping of Beats for Easy Reading

To make it easier for musicians to read, the beats of a measure should always be grouped into the largest appropriate unit using beams and ties where necessary.

In duple time signatures like 2/2, 2/4 and 2/8, the second beat should be clearly shown to create a 1 + 1 grouping:

For example,

This is written poorly:



It should be written as:



In triple time signatures like 3/4, the measure is grouped into 2 + 1 beats to show the beginning of beat 3:

Poorly written:



Well written:



Likewise, in quadruple time signatures, like 4/4, group the notes in the measure into 2 + 2 beats, showing beat 3:

Poorly written:



Well written:



Rewrite the following to show the correct grouping of beats:

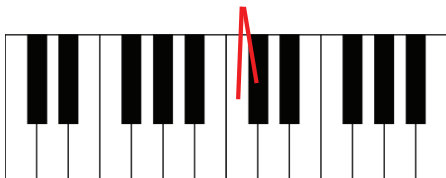


Glossary

Half Step

On a piano keyboard, a half step is the *smallest distance possible* between two neighbouring notes. For example, F to F sharp is a half step. Half steps are sometimes called semitones.

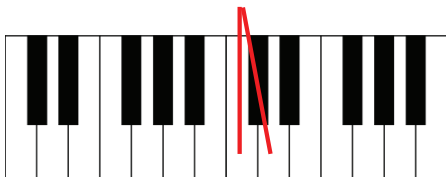
For example C to C sharp is a half step:



Whole Step

A whole step is made up of two half steps, or stepping from one note to another with a note in between. Whole steps are sometimes called tones.

For example C to D is a whole step:



The Tonic

The tonic is the name given to the first degree of the scale, or the note that the scale starts and finishes on.



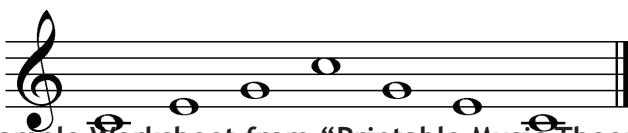
The Tonic Triad

The tonic triad is the three note chord including the tonic note, the third, and the fifth above the tonic.



One Octave Arpeggio

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.



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