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Music examples are written by the author unless otherwise stated. Some music examples have been adapted to suit learning requirements.
In this chapter you will learn about:
- Time values (notes)
- Bars and metre
- Time signatures

Time values
- **Time values** show how many counts a note lasts. Four common time values are semibreves, minims, crotchets and quavers.
- Pairs of quavers add up to one count. They are joined together with a *beam*: \( \text{\textbf{\textbullet}} \text{-\textbullet} \) becomes \( \text{\textbullet} \).

### Exercise 1
Complete this table.

<table>
<thead>
<tr>
<th>Name of note</th>
<th>Looks like</th>
<th>How many counts?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semibreve</td>
<td>( \text{\textbullet} )</td>
<td>4</td>
</tr>
<tr>
<td>Crotchet</td>
<td>( \text{\textbullet} )</td>
<td>½</td>
</tr>
<tr>
<td>Minim</td>
<td>( \text{\textbullet} )</td>
<td>2</td>
</tr>
</tbody>
</table>

**Theory in sound**

Try clapping different time values while your teacher or a friend taps a steady pulse. Count the pulse out loud as you clap.

### Exercise 2
Circle the correct answer for each question.

**a** Which of these notes has the shortest duration?
- \( \text{\textbullet} \)
- \( \text{\textbullet} \)
- \( \text{\textbullet} \)

**b** Which of these notes has the longest duration?
- \( \text{\textbullet} \)
- \( \text{\textbullet} \)
- \( \text{\textbullet} \)

**c** Which of these lasts longer than a minim?
- crotchet
- quaver
- semibreve

**d** How many counts is \( \text{\textbullet} \) worth?
- 2 counts
- 1 count
- 4 counts

**e** How many counts is \( \text{\textbullet} \) worth?
- 3 counts
- 2 counts
- 1 count

**Bars and metre**

- Rhythm is the arrangement of notes of different time values over a pulse.
- The pulse is organised into bars containing a certain number of counts, or beats. This organisation is called **metre**.
- We use **bar-lines** to make it easy to see where each bar starts and ends.
- At Grade 1, we will explore bars containing two, three and four beats.

### Exercise 3
Answer each musical ‘sum’ with one note.

**a** \( \text{\textbullet} \) + \( \text{\textbullet} \) = \( \text{\textbullet} \)
**b** \( \text{\textbullet} \) + \( \text{\textbullet} \) = \( \text{\textbullet} \)
**c** \( \text{\textbullet} \) + \( \text{\textbullet} \) = \( \text{\textbullet} \)
**d** \( \text{\textbullet} \) + \( \text{\textbullet} \) + \( \text{\textbullet} \) = \( \text{\textbullet} \)
**e** \( \text{\textbullet} \) + \( \text{\textbullet} \) + \( \text{\textbullet} \) = \( \text{\textbullet} \)

**Did you know?**

Double bar-lines are used at the end of sections of music.
Exercise 4  Mark the beats in the following rhythms by adding numbers.

\[
\begin{array}{c}
\text{a} & \begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array} \\
\text{Beats:} & 1 & 2 \\
\end{array}
\]

\[
\begin{array}{c}
\text{b} & \begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array} \\
\text{Beats:} & 1 & 1 & 1 \\
\end{array}
\]

\[
\begin{array}{c}
\text{c} & \begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array} \\
\text{Beats:} & 2 & 1 \\
\end{array}
\]

\[
\begin{array}{c}
\text{d} & \begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array} \\
\text{Beats:} & 1 & 2 & 3 & 1 & 2 & 3 & 1 2 3 \\
\end{array}
\]

Challenge!
Can you change the order of the notes in Exercise 4 \text{b} to create your own three-bar rhythm? Write it down below, then see if you or your teacher can clap it while you count ‘1, 2, 3’ to the beat.

Rhythm: 

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

Beats: 1 2 3 1 2 3 1 2 3

Exercise 5  Circle TRUE or FALSE for each of these statements about time signatures.

a. The top number tells you how many beats there are in each bar.  TRUE  FALSE

b. The bottom number tells you how many bars there are in each piece.  TRUE  FALSE

c. \(\frac{3}{4}\) tells you there are three crotchet beats in each bar.  TRUE  FALSE

d. The time signature is written at the end of a piece of music.  TRUE  FALSE

e. The number \(\frac{4}{4}\) at the bottom tells you to count in crotchet beats.  TRUE  FALSE

Common time: \(\frac{4}{4}\)

\(\frac{4}{4}\) is sometimes called common time. When you see \(\frac{4}{4}\) at the start of a piece, this means there are four \(\frac{4}{4}\) beats in a bar, just as there are in \(\frac{4}{4}\).

Theory in sound

Try clapping the rhythms in Exercises 4 and 6 while you count or tap the beat.
**Intervals**

- An interval measures the difference in pitch between two notes.
- We can use the degrees of the scale to measure the intervals between the tonic of a key and every other note in that key. Here are the intervals above the tonic in C major:

<table>
<thead>
<tr>
<th>Degrees</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2nd</td>
</tr>
<tr>
<td>2</td>
<td>3rd</td>
</tr>
<tr>
<td>3</td>
<td>4th</td>
</tr>
<tr>
<td>4</td>
<td>5th</td>
</tr>
<tr>
<td>5</td>
<td>6th</td>
</tr>
<tr>
<td>6</td>
<td>7th</td>
</tr>
<tr>
<td>7</td>
<td>8th/8ve</td>
</tr>
</tbody>
</table>

*Did you know?*

We can use the term octave (8ve) or 8th to describe the interval from C to C.

**Exercise 1** Write the missing numbers to identify these intervals above the tonic.

- **F major**
  - 2nd
  - 3rd
  - 5th
  - 8ve

- **G major**
  - 3rd
  - 4th
  - 6th

**Exercise 2** Write one note after each tonic to form the named interval. The key is D major.

**D major**

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

**Theory in sound**

Sing or play (or ask someone to play) some of the intervals written above. Try to get used to how they sound – some intervals sound relaxing and others sound quite tense.

**Smart tip**

In Exercises 2 and 3, your note should be higher than the given note.

**Exercise 3** Write one note after each tonic to form the named interval. Remember to add accidentals where they are needed.

- **C major**
  - 6th
  - 3rd
  - 5th

- **D major**
  - 8ve
  - 4th
  - 3rd

- **F major**
  - 7th
  - 6th
  - 2nd

- **G major**
  - 3rd
  - 8ve
  - 7th

*Did you know?*

Intervals can be written in two ways. Sometimes they will be written one note after the other, as in a melody, and sometimes they will be written one note above the other, as a chord. In the Grade 1 exam, intervals are written one note after the other.