## Introduction

**Chapter 1: Rhythm (Part 1)**  
The demisemiquaver; starting on an upbeat; duple, triple and quadruple time; grouping notes and rests

**Chapter 2: Rhythm (Part 2)**  
Simple and compound time; new time signatures: $\frac{6}{8}, \frac{9}{8}, \frac{12}{8}$; grouping notes and rests in compound time

**Chapter 3: Pitch**  
Notes on three ledger lines; transposing notes by one octave

**Chapter 4: Keys & Scales (Part 1)**  
The keys and scales of E and A\textsubscript{b} major

**Chapter 5: Keys & Scales (Part 2)**  
The melodic minor scale; keys and scales of B, G, F\# and C\# and F minor

**Chapter 6: Intervals**  
Perfect, major and minor intervals

**Chapter 7: Tonic Triads**  
Tonic triads in major and minor keys with up to four sharps and flats

**Chapter 8: Terms & Signs**

**Chapter 9: Music in Context**

**Practice Exam Paper**

Music examples are written by the author unless otherwise stated. Some music examples have been adapted to suit learning requirements.
### Exercise 8

Add the time signature to each of these melodies.

- **Handel**
- **Beethoven**
- **Mozart**
- **Trad.**

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### Exercise 9

Tick (✓) one box to describe each time signature.

- **a**  
  - duple   
  - triple   
  - quadruple

- **b**  
  - duple   
  - triple   
  - quadruple

- **c**  
  - duple   
  - triple   
  - quadruple

- **d**  
  - duple   
  - triple   
  - quadruple

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### Duple, triple and quadruple time

- Time signatures may be described as **duple**, **triple** or **quadruple**, depending on how many beats they have in a bar. This is shown by the top number of a time signature.
- A **duple** time signature has two beats in a bar.
- A **triple** time signature has three beats in a bar.
- A **quadruple** time signature has four beats in a bar.
- Notice that the type of beat (crotchet, quaver, minim) does not matter here – only the number of beats in a bar.

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### Theory in sound

- **Listen to the following pieces, which are in duple, triple and quadruple time, and count or clap the beats as you listen.**
  - **Duple time**: Beethoven, Symphony No. 7, Op. 92 (Finale)
  - **Triple time**: Tchaikovsky, Swan Lake, Op. 20 (‘Dance of the Swans’)
  - **Quadruple time**: Mozart, Serenade in B♭, K. 361 (opening)

Write down the name of a piece you have played or sung that is in:

- Duple time
- Triple time
- Quadruple time
Chapter 1: Rhythm (Part 1)  |  9

Exercise 11 Tick (✔) one box for each question to show which bar is grouped correctly.

3

Tick (✔) one box for each question to show which bar is grouped correctly.

b

c

Exercise 12 Tick (✔) or cross (✗) each box to show whether the rests are correct or incorrect.

a

b

c

d

Exercise 13 Look at this bar of music:

Which example shows the bar above correctly rewritten using notes of half the value? Tick (✔) one box.

Exercise 14 Look at this bar of music:

Which example shows the bar above correctly rewritten using notes of twice the value? Tick (✔) one box.

Challenge!

Try writing out a bar from a piece you know with a \( \frac{3}{4} \) time signature, using notes of twice the value.

Test your progress

How many duple, triple and quadruple time signatures can you name?
Chapter 4: Keys & Scales (Part 1)  |  27

Exercise 3  Write the missing degrees of each major scale as semibreves. The tonic note is given each time.

Smart tip
Remember to add accidentals where they are needed.

Exercise 4  Name the major keys that have these key signatures.

Exercise 5  Circle the correct key for each of these melodies.

Smart tip
These melodies have been written without key signatures. Look for the accidentals, and remember that an accidental alters a pitch for a whole bar. Also bear in mind that not all of the sharpened or flattened notes in a key may be present in the melody.

The remaining exercises in this chapter include major keys from Grades 1, 2 and 3.

Test your progress
Can you write the key signatures of all of the keys used in Exercise 5? Try writing them in both the treble and the bass clef.