Introduction

Chapter 1: Rhythm (Part 1)
Breves and breve rests; double-dotted notes; duplets

Chapter 2: Rhythm (Part 2)
New simple time signature: 4/4;
new compound time signatures: 6/4 9/4 9/16 12/16;
grouping notes and rests

Chapter 3: Pitch
The alto clef; double sharps and double flats; enharmonic equivalents

Chapter 4: Keys & Scales (Part 1)
Technical names for the degrees of the scale;
the keys and scales of B major and D♭ minor

Chapter 5: Keys & Scales (Part 2)
The keys and scales of B♭ minor and G♯ minor; the chromatic scale

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Chapter 8: Terms, Signs & Instruments (Part 1)
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instrumental directions

Chapter 9: Terms, Signs & Instruments (Part 2)
Ornaments; new Italian and French terms; repeat signs

Chapter 10: 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.
More compound time signatures: $\frac{6}{16}, \frac{9}{16}, \frac{12}{16}$

- $\frac{6}{16}$ and $\frac{12}{16}$ are examples of compound time signatures; they have a dotted-quaver beat that divides into three semiquavers.
- $\frac{6}{16}$ has two $\frac{1}{4}$ beats in each bar
- $\frac{9}{16}$ has three $\frac{1}{4}$ beats in each bar
- $\frac{12}{16}$ has four $\frac{1}{4}$ beats in each bar

Notes are usually grouped into dotted-quaver beats, but in $\frac{6}{16}$ dotted quavers are beamed together across an entire bar, just as quavers are in $\frac{3}{8}$ and $\frac{1}{2}$.

Smart tip
It might help to think of these time signatures as $\frac{3}{2}$, $\frac{3}{3}$, and $\frac{3}{4}$, with the time values halved.

Exercise 3
Number the beats and then complete the time signature for each of these melodies.

Exercise 4
Add a number in each box to complete these sentences.

Challenge!
Write your own rhythm using one of the new time signatures.

Exercise 5
Complete these sentences by adding the missing words.

Remember!
- Duple time has 2 beats in each bar
- Triple time has 3 beats in each bar
- Quadruple time has 4 beats in each bar

Theory in sound
Listen to a recording of Schumann’s ‘Sehnsucht’, Op. 51, No. 1, which is in $\frac{9}{16}$ time. Can you count along with the beat? As you listen, try to subdivide the beat into threes for compound time.
Smart tip

There are lots of ways you can become familiar with the alto clef.
Here are two to try:

1. Make up phrases from the letter names of the notes in the alto clef on the lines and spaces, and write them in the spaces below.

\[
\begin{array}{cccccc}
B & w & w & w & w & w \\
F & A & C & E & G \\
G & B & D & F \\
\end{array}
\]

2. If you remember that middle C is on the middle line in the alto clef, you can count up or down from this note to find any other pitch.

Exercise 2

Tick (✔) one box for each question to show which clef is needed for each named note.

Exercise 3

Rewrite these notes in the given clefs, keeping the pitch the same.

Smart tip

Make sure you write each note at the same octave as the given note. You can use the position of middle C in each clef as a reference point.

Exercise 4

Rewrite these notes one octave higher, in the given clefs.

Smart tip

Find the note at the same pitch first, and then move it up one octave. Always check the clef carefully and think about the position of middle C in that clef.
In this chapter you will learn about primary triads.

Primary triads are three-note chords built on the tonic, subdominant and dominant degrees of the scale.

- A tonic triad (I) contains the tonic, mediant and dominant degrees of the scale.
- A subdominant triad (IV) contains the subdominant, submediant and tonic.
- A dominant triad (V) contains the dominant, leading note and supertonic.

The note that a triad is built on is called its root. In C major, the root of the dominant triad is G – the 5th degree (dominant) of the C major scale. When the root is the lowest note, the triad is said to be in root position.

**Remember!**

A tonic triad is a chord consisting of the tonic (1st), the mediant (3rd) and the dominant (5th) degrees of the scale.

**Exercise 1** Add one note to complete each tonic triad. Use accidentals if necessary.

- **a** G♯ minor
- **b** D♯ major
- **c** B major
- **d** D♯ major
- **e** B♭ minor
- **f** B major

**Challenge!**

Write these tonic triads in the given clefs.

- **G♯ minor**
- **B major**
- **D♯ major**
- **B♭ minor**
- **F♯ minor**
- **A♯ major**

**Did you know?**

You might expect the primary triads to be major in major keys and minor in minor keys, but this isn’t the case! Can you see that the dominant triad of C minor contains a B♯ rather than a B♭, making it a major triad? This is because it is the leading note in C minor, and the leading note in minor keys is raised by a semitone.

**Did you know?**

- The tonic triad is ‘I’ because it is built on the 1st degree of the scale.
- The subdominant triad is ‘IV’ because it is built on the 4th degree.
- The dominant triad is ‘V’ because it is built on the 5th degree.

**Exercise 2** Circle the three notes that form the subdominant triad in each scale.

- **D minor**
- **Ab major**