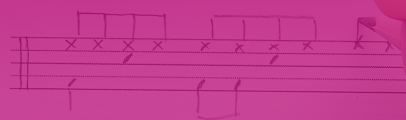


Learn to play Sample Pack

Music Theory

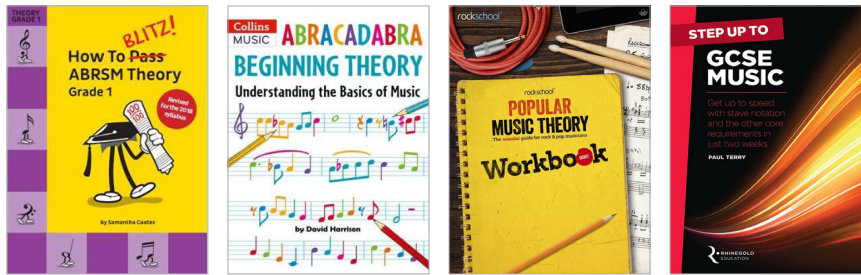


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Learn to play Sample Pack

Music Theory



One of the few silver linings of these difficult times is a bit more time and inclination to take up a new skill or improve on an old one. Since lock down there has been a huge uptake in music making in the home and across the internet.

For beginners or those returning to an instrument after some time off, 'Learn To Play Sample Packs' present FREE content from some of the most popular tuition books on the market, distributed by Hal Leonard Europe. From tried-and-tested methods that have sold hundreds of thousands of copies, to fresh new learning approaches, each Sample Pack includes introductory lessons to help you or your child get off to the perfect start.

Knowing the basics of Music Theory makes it much easier to learn new pieces, and with so much fantastic material out there, is also easy to teach yourself. It's also a skill we could all do with improving, whatever level of musicianship we have achieved. With pre-grades resources all the way through to Grade 8, there's something for everyone. Here are some of the best materials on the market:

How To Blitz! ABRSM Theory

CH87142

Abracadabra Beginning Theory

9781472923592

Rockschool Popular Music Theory Workbooks

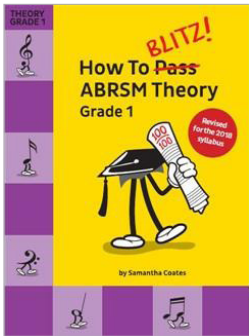
RSK011503

Step Up To GCSE Music

RHG420

BLITZ!

How To ~~Pass~~ ABRSM Theory

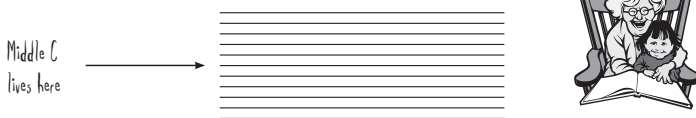


Reasons to pick this method

- Arguably the most accessible and enjoyable series for working towards music theory exams
- More information, worksheets and revision exercises than any other theory textbook
- Features quizzes, games, multiple choice, word searches and more
- Focusses on the piano for easier visualisation, but can be used alongside learning any instrument
- Books for Beginner Theory to Grade 5, as well as excellent material for sight-reading, rote learning, scales and more

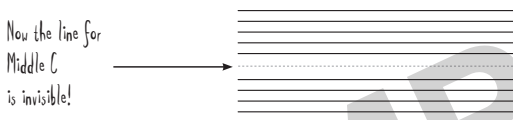
The Unofficial History of Middle C

Once upon a time, music used to be written on 11 lines, like this:



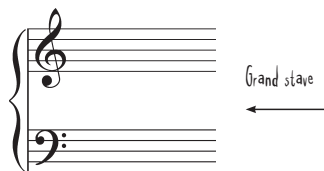
The note named 'C' lived on the line right in the middle. It was called 'Middle C'.

Many people found it very confusing looking at 11 lines all the time, and found it even more confusing trying to find Middle C. Then one day, somebody came up with the idea of taking out the middle line, leaving two sets of five lines.

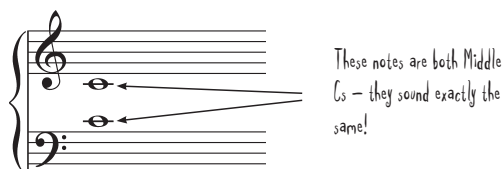


This was much easier to look at! Then look what happened:

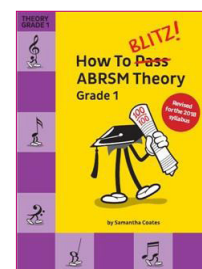
The two sets of lines were moved even further apart; the top set was given a treble clef and the bottom set a bass clef, leaving space for Middle C in between. And so the grand staff was born!



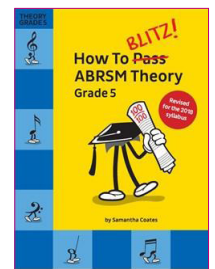
It was decided that Middle C would need its own short line, called a 'leger line'. Middle C is always written close to either bass or treble, never floating in between.



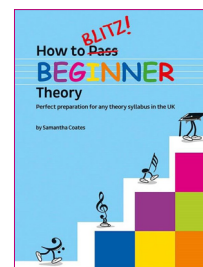
Click below for links to this book and relevant material



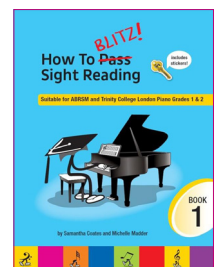
Theory Grade 1



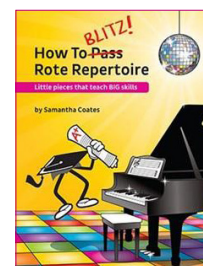
Theory Grade 5



Beginner Theory

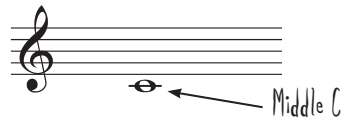


Sight-Reading Book 1



Rote Repertoire

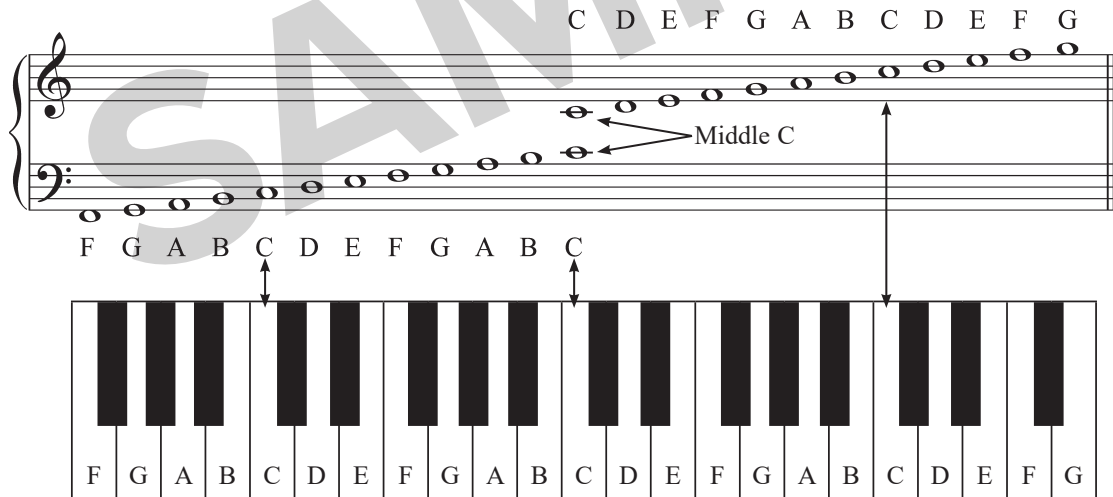
Some instruments, like the flute, are high pitched, which means they mostly play notes above Middle C. These instruments only need a treble clef to show their notes:



Other instruments, like the trombone, are low pitched, which means they mostly play notes below Middle C. These instruments need a bass clef to show their notes:







A piano has the largest range of notes of any musical instrument, so it needs a 'grand staff' to show them all. You will notice that the names of the notes are the same as the first seven letters of the alphabet, repeated over and over again:



FACT: The piano keyboard has even more keys than this, but we've run out of room on the grand staff! Extremely high or extremely low notes are written using 'leger lines'. (See p.22)

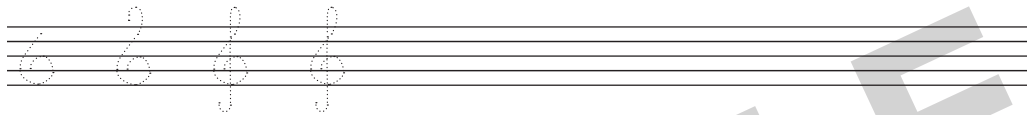
Drawing Treble and Bass Clefs






The treble clef starts on the line where G lives , then winds around like this . Then it goes up and makes a loop above the staff  and as it comes down it intersects on the fourth line . (Very important!)

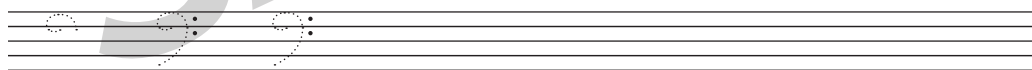


Trace these treble clefs and then draw some of your own.

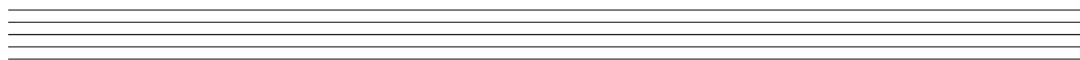


The bass clef starts on the line where F lives , then curls around like a backwards 'c' , stopping just before the bottom line. Then two dots are added either side of the fourth line . (Also very important!)

Trace and draw some bass clefs here.



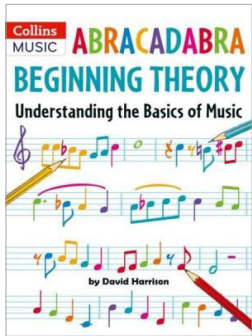
Here is a slightly smaller staff to write on. You'll need to get used to this size for your exam. Draw a whole load of treble and bass clefs!



HERE'S A THOUGHT... The treble clef used to be called the G clef and the bass clef used to be called the F clef. Can you figure out why?

ABRACADABRA

BEGINNING THEORY

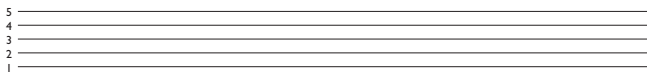


Reasons to pick this method

- Split into small chunks to take young musicians through the very basics to give them solid foundations
- Perfect for use alongside the bestselling Abracadabra instrument tuition books
- Explains some of the technical aspects encountered in music learning, providing exercises and activities to build knowledge and confidence
- Has a very clear and user-friendly layout that is especially useful for younger learners

The staff

Music is written on five lines called a *stave* (or *staff*).



The lines are numbered 1-5, starting with the bottom line.

So if we talk about the second line, for example, it will always be the second line *from the bottom*.

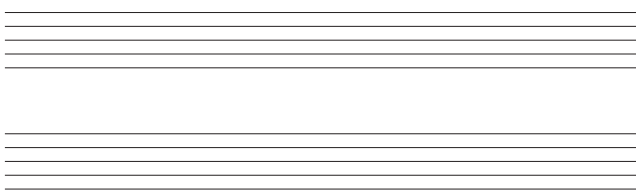
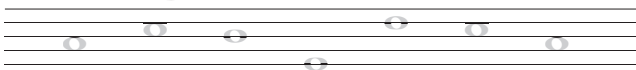
Writing basic notes

Basic notes are oval symbols that either sit on the lines or between them, like this:

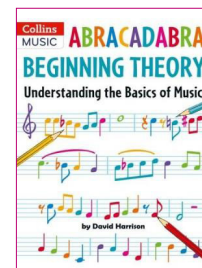


Try writing a few notes like this on the staff below. Make sure that it's easy to tell whether the notes are on the lines or between them.

You can either draw your own or trace the examples until you get the hang of it.

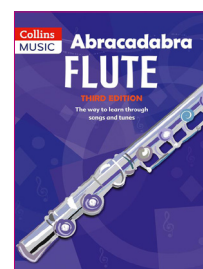


Click below for links to this book and relevant material

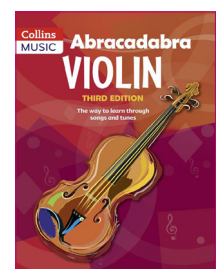


Beginning Theory

The Abracadabra method is available for a selection of string, wind and brass instruments



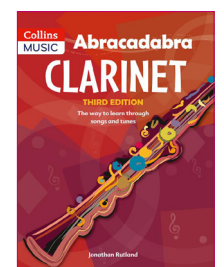
Flute



Violin



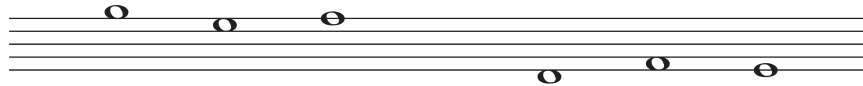
Trumpet



Clarinet

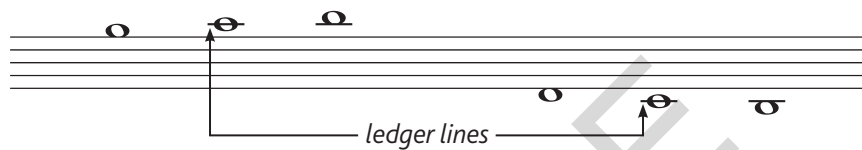
Up and down the stave

Notes can be written high up at the top of the stave, or low down at the bottom.



The higher notes *sound higher*, and the lower ones *sound lower*.

If a note is really high or low, it might need some extra lines, called *ledger lines*:



Try writing some high and low notes with ledger lines on the stave below.



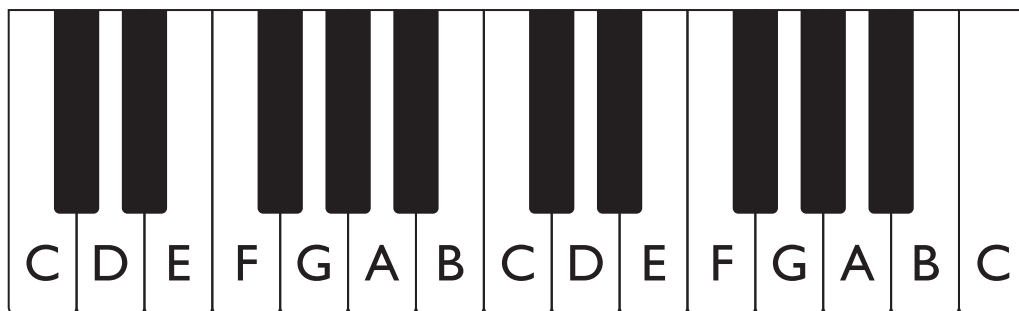
The keyboard

Even if you don't play the piano, the keyboard is a really useful way of understanding notes and other elements of music theory.

Notice that all the white keys are named after the first seven letters of the alphabet, A–G.



The black keys are arranged in repeating groups of two and three. This should help you to remember which white keys are which.



← LOWER





HIGHER →

Adding the clefs

A symbol called a *clef* is drawn at the beginning of every stave. The most common clefs are the *treble* clef and the *bass* clef. Let's have a go at drawing them.

Treble clef

The treble clef is based on a spirally curl around the second line of the stave.

- 1 Start by drawing the curl: 
- 2 Now bring the line up above the stave, like the neck of a swan: 
- 3 Make a loop, bringing the line back down: 
- 4 And finally go right through the curl, ending with a little tail at the bottom: 





Try tracing these treble clefs below, or use your own manuscript paper. You'll soon get used to it!



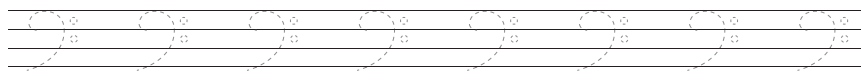
Bass clef

The bass clef is based on a curly shape that begins on the fourth line of the stave, with two dots added.

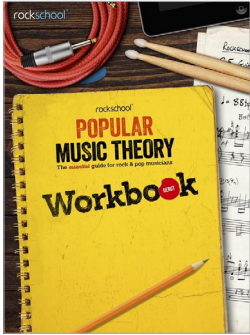
- 1 Draw the curl not quite the whole height of the stave. It looks a bit like an ear: 
- 2 Now add two dots on the right, either side of the fourth line: 



Now have a go at drawing some nice smooth bass clefs yourself.



rockschool® POPULAR MUSIC THEORY



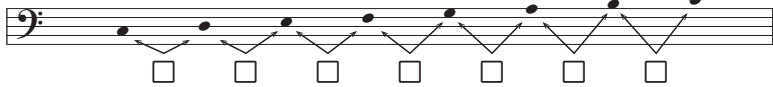
Reasons to pick this method

- The only theory series dedicated to popular, rock and other contemporary music styles
- Made up of two guidebooks for Grades Debut to 5, and 6 to 8, with accompanying workbooks for each grade
- Suitable to support GCSE and further education studies for Music Technology
- Covers notation, music and band knowledge, analysis and specimen papers
- Assessed exams are fully accredited by UK regulators and offer UCAS points for grades 6, 7 & 8 and exam centres all across the UK and beyond

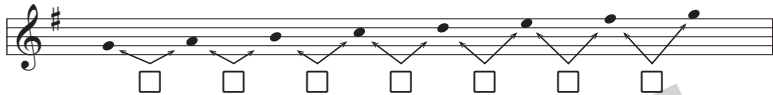
Section 2 | Popular Music Harmony

Scales | Identifying scale intervals

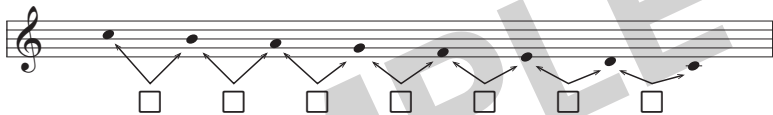
1. Write 'T' in boxes between notes that are a Tone apart, and write 'S' in boxes between notes that are a Semitone apart:



2. Write 'T' in boxes between notes that are a Tone apart, and write 'S' in boxes between notes that are a Semitone apart:

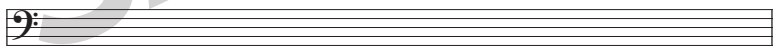


3. Write 'T' in boxes between notes that are a Tone apart, and write 'S' in boxes between notes that are a Semitone apart:

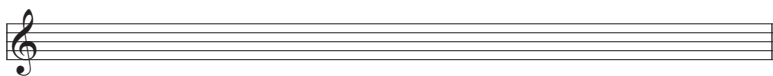


Scales | Writing scales with accidentals

1. Using whole notes, write a one-octave *ascending* scale of G major. Do *not* use a key signature; instead, add accidentals if they are needed:



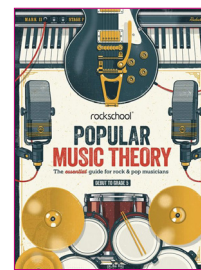
2. Using whole notes, write a one-octave *descending* scale of G major. Do *not* use a key signature; instead, add accidentals if they are needed:



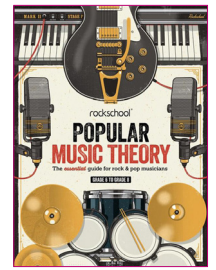
3. Using whole notes, write a one-octave *ascending* scale of C major. Do *not* use a key signature; instead, add accidentals if they are needed:



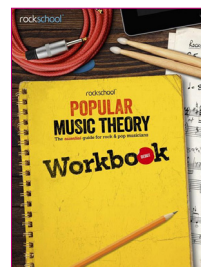
Click below for links to this book and relevant material



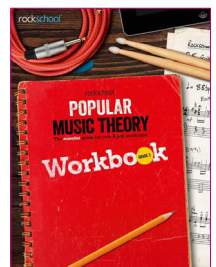
Debut to Grade 5



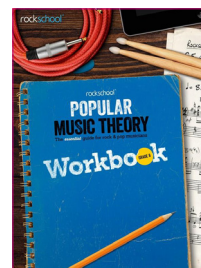
Grades 6 to 8



Workbook Debut



Workbook Grade 5



Workbook Grade 8

Section 2 | Popular Music Harmony

Chords | Basic chord knowledge

1. How many notes are needed to create a basic major chord? (*Tick one box*)

- 1 2 3 4 5 6 7 8

2. Circle the notes of the C major chord:

A B C D E F G A

3. Write out the letter names of the notes in a G major chord:

Your answer:

4. Circle the major chord that shares its name with the key indicated by the key signature and clef. Finally, add the chord name on the line below the staff:

5. Add the notes of a G major chord to the left staff, and the notes of a C major chord to the right staff. Pay careful attention to the clef in each case. Finally, below each staff, write down the names of the notes used in each chord:

Section 3 | Band Knowledge

Part 1 | Identification | Drums

The following three questions refer to the labelled image of a drum kit on the right:



1. Which letter corresponds to the hi-hat?

Your answer:

2. Which letter corresponds to the snare drum?

Your answer:

3. Which letter corresponds to the bass drum?

Your answer:

The following four statements below form the options for the three questions that follow:

- A) It is the largest drum in a standard drum kit.
- B) It consists of two cymbals mounted on a stand, controlled by a foot pedal.
- C) In a standard kit, it is always positioned between the drummer's knees.
- D) This is a large floor-mounted drum positioned to the drummer's side.

4. Which of the statements above best describes the snare drum? (Tick one box)

A B C D

5. Which of the statements above best describes the bass drum? (Tick one box)

A B C D

6. Which of the statements above best describes the hi-hat? (Tick one box)

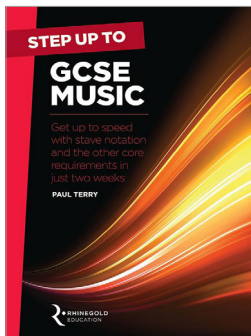
A B C D

True or false:

7. The bass drum produces the lowest sound of any drum in the drum kit: True False
8. The snare drum and bass drum are joined together: True False
9. The hi-hat has a pedal at the bottom of the stand on which it is mounted: True False

STEP UP TO

GCSE MUSIC

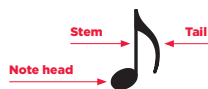


Reasons to pick this method

- As well as an excellent way to get up to speed with the requirements for GCSE music, this book is also useful for brushing up on the important theory skills
- Perfect for young musicians who aspire to complement their instrumental studies with academic qualifications
- Provides 14 sessions that can be tackled one-per-day for a fortnight's 'crash-course' in the holidays, or spaced out over a school term
- Contains regular tests to ensure full understanding of each topic

Session 3

9



Time values

The length of a note is called its **time value** and is shown by the shape of the note. So far in this book we have used only a semibreve (whole note), which has a hollow note head (o). Other notes may have stems and tails, as shown left.

In music, a silence (called a **rest**) can be just as important as a note. For every note there is a rest of the same length. In the table below, the English terms for time values are shown in bold and their widely used American equivalents are shown in brackets.

Name	Length	Note	Rest
Semibreve (whole note)	4 beats		
Minim (half note)	2 beats		
Crotchet (quarter note)	1 beat		
Quaver (eighth note)	1/2 beat		
Semiquaver (16th note)	1/4 beat		
Demisemiquaver (32nd note)	1/8 beat		

Notes on and above the middle line of the stave normally have stems that go **down** from the left of the note head.

Notes below the middle line of the stave normally have stems that go **up** from the right of the note head.

Tails of short notes are **always** to the right of the stem, whether the stem goes up or down.

STEP UP

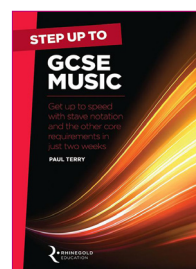
Semibreve and minim rests look very similar. To remember the difference, think of a two-beat rest as light enough to sit on a line, while the longer ('heavier') four-beat rest flops down below a line.

Rests should be positioned vertically on the stave as shown in the table above. Semibreve rests must hang from the fourth line up and minim rests must sit on the middle line.

The 'hooks' of a rest symbol always sit in spaces on the stave. The number of hooks is the same as the number of tails on a note of the same length. For instance, a semiquaver note has two tails and so a semiquaver rest has two hooks.

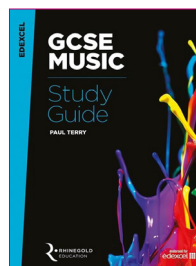
TIME VALUES

Click below for links to this book and relevant material

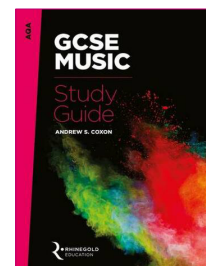


Step Up To GCSE Music

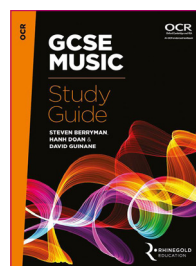
More GCSE resources from Rhinegold Education



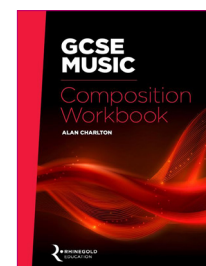
Edexcel GCSE Music Study Guide



AQA GCSE Music Study Guide



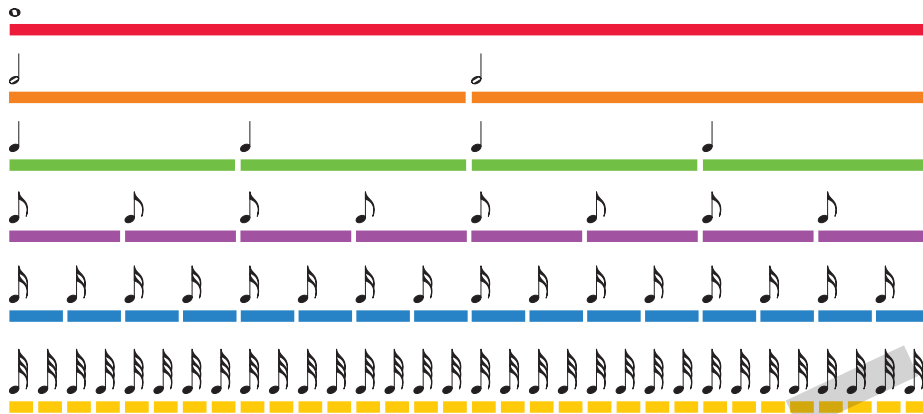
OCR GCSE Music Study Guide



GCSE Music Composition Workbook

SESSION 3

Each time value lasts twice the length of the next shortest time value.
This diagram shows how each note length measures up.



Dotted notes

A **dotted note** is a note with a dot **after** its note head. The dot makes the note longer by half. Here are the three most common dotted notes:

- lasts for 2 beats, so lasts for 3 beats ($2 + 1 = 3$)
- lasts for 1 beat, so lasts for $1\frac{1}{2}$ beats ($1 + \frac{1}{2} = 1\frac{1}{2}$)
- lasts for $\frac{1}{2}$ beat, so lasts for $\frac{3}{4}$ beat ($\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$)

The dot is always written in a staff space so that it can easily be seen. If the note is on a line its dot goes in the space above the line.

ACTIVITY 4

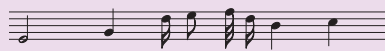
1. Add a stem in the correct direction to each of these note heads:



2. Add a stem with one tail to each of these note heads:



3. Circle the **shortest** note on this staff and name its time value:



Shortest note

4. Circle the **longest** note on this staff and name its time value:



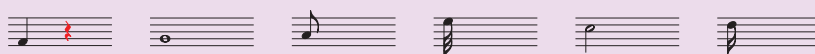
Longest note

5. Which time value has the same length as four quavers (four eighth notes)?

6. Which time value does *not* have a stem?

7. Which time value has the same length as eight demisemi-quavers (eight 32nd notes)?

8. Next to each of these notes, write a rest that has the same time value. The first answer is given.



9. Add up the total number of beats in each of these boxes. The first answer is given.

Total beats
(1) (1/2) (2) (1/2) (1/4)(1/4)

Total beats

Total beats

Total beats

Total beats

10. Add one or more rests at each place marked * so that the rhythm in each box makes a total of four beats.

A **rhythm** is a pattern of sounds produced by different time values.

STEP UP

It looks bad for musicians to mis-spell rhythm! The following sentence may help you get it right:

Rhythm Helps Your Two Hands Move

Bars and time signatures (1)

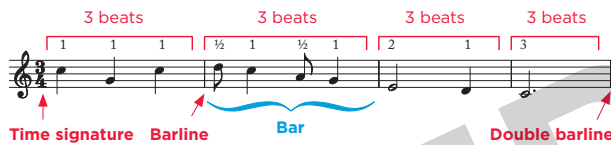
Barlines

Upright lines (|) drawn across the staff are called **barlines**. They divide the music into **bars**, each containing the same number of beats. The first note after a barline is a strong beat, known as a **down beat**. The weak beat before it is known as an **up beat**.

A **double barline** marks the end of a section (||) or the end of a piece (||:).

Time signatures

A **time signature** before the first note of a piece indicates how the pulse (the regular beat in music) is shown. It has two numbers, one above the other. The upper number shows how many beats there are in each bar – typically **2**, **3** or **4**. The lower number shows which type of note represents a beat.



Notice that there is no barline before the first note of a piece and that bars that contain a lot of notes are wider than bars with few notes, even though all the bars last for the same length of time.

The three most common time signatures with a crotchet beat are:

- $\frac{2}{4}$, which indicates two crotchet beats in each bar. Music that has two beats in a bar is said to be in **duplet metre**. For example:



- $\frac{3}{4}$, which indicates three crotchet beats in each bar. Music that has three beats in a bar is said to be in **triple metre**. For example:



- $\frac{4}{4}$, which indicates four crotchet beats in each bar. Music that has four beats in a bar is said to be in **quadruple metre**. For example:



STEP UP

The terms 'up beat' and 'down beat' come from the movements of a conductor's baton when beating time.

3 ← Number of beats
4 ← Type of beats

The time signature **C** is often used instead of $\frac{4}{4}$.

STEP UP

Metre is what you hear or count; a time signature is what you see in the music.

The time signature is only written once, at the start of the piece, unless it changes. It is not a fraction, so there is no line between its numbers. We write $\frac{3}{4}$ ✓ not $\frac{3}{4}$ ✗ and we call this 'three-four time', not 'three-quarters time'.

Anacrusis

Sometimes music begins before the first strong beat, resulting in an incomplete bar at the start. This is known as an **anacrusis** or **pick-up**. Sometimes the last bar of such a piece is shortened to balance the length of the anacrusis so that the two together add up to a complete bar, as in this example, where $1\frac{1}{2}$ beats of anacrusis and $1\frac{1}{2}$ beats in the final bar together add up to the 3 beats shown by the time signature:

In the example above, a bar number has been added in bar 5. Bar numbers are a useful way of referring to particular places when discussing or rehearsing music. When there is an anacrusis, bar 1 is always the first **complete** bar.

The semibreve rest

On page 9 we learnt that a semibreve (whole note) rest lasts for four beats. There are two other things to remember about this rest:

- It is always written in the middle of a bar, **not** on the first beat like a semibreve note.
- It is used to show a totally silent bar in other times, such as $\frac{2}{4}$ and $\frac{3}{4}$, as well as in $\frac{1}{4}$ time, and is therefore sometimes called a **whole bar rest**:

<p>Semibreve note (4 beats long) start of bar</p>	<p>Whole-bar rest (4 beats long) centre of bar</p>	<p>Whole-bar rest (3 beats long) centre of bar</p>	<p>Whole-bar rest (2 beats long) centre of bar</p>
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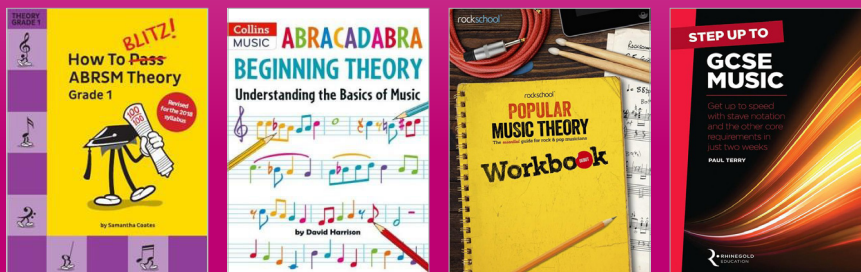
ACTIVITY 5

Complete the four blanks in the sentences below the music.

This tune is in metre. Bar 4 has the same rhythm as bar .

The rest in bar lasts for beats.

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