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1. Introduction to Grade Four

In some ways, grade four is quite a big jump from grade three music theory. Grade three didn't introduce a lot of new concepts - it built up on the topics already learnt in grades one and two. Grade four introduces quite a lot of new topics which are then explored in more detail at grade five.

Grade 4 is a great preparation course if you know a lot of music theory basics but are a bit scared of jumping right in at grade 5!

Grade 4 teaches you about scales, chords and intervals in all keys with up to 5 sharps or flats in the key signature. A new clef is introduced - the C alto clef, double sharps and double flats are examined, as well as enharmonic equivalents. We look at how to construct a chromatic scale, investigate duplets, learn about various ornaments (trills and so on) and learn some useful facts about some of the more common musical instruments.

The grade four exam contains two score reading questions - this means you get an extract of real music printed on the page and then a whole lot of questions based on that piece of music. The questions test all the areas you are going to study in this course - key signatures, time signatures, triads, technical names, facts about instruments, foreign terms and symbols, ornaments, intervals and so on. Instead of having dry exercises for each of these topics, the questions are related to the extract of music. This is good because sometimes when we study music theory it's easy to forget that everything we learn needs to be used in the real world of music - not just in exercises on the page.

As you study this course, we strongly recommend that you constantly apply your theoretical knowledge to the real music that you're playing. This has two great benefits - firstly, you will remember the theory better because you are seeing it used in a real life situation, and secondly you will understand in more depth the pieces you are playing. Here are some things you should try to do, whenever you start to play a new piece of music:

- Describe the time signature as simple or compound, and duple, triple or quadruple
- State the key of the piece and name the relative minor/major
- Give the technical names of all the notes in the first two bars
- Explain all the foreign terms in English
- Explain all the symbols, double barlines and ornaments
- Try to figure out if the music changes key, and if so what key does it change to
- For each accidental, name the enharmonic equivalent
- Write out the ascending and descending scale of the key of the piece, and the three primary triads (I, IV and V)
- Name the melodic intervals between each two adjacent notes in the first two bars (apart from those greater than an octave).

Don't worry if you don't understand all that right now - that's why you're doing this course! Keep coming back to this page from time to time and see if something in the list makes more sense to you.

Good luck and enjoy the course!
2. Double Sharps, Double Flats & Enharmonic Equivalents

**Double Sharps**
As you know, the sharp symbol (#) raises the pitch of a note by a semitone. D# is one semitone higher than D, and F# is one semitone higher than F. Double sharps raise the pitch of a note by **two semitones**, and the double sharp is written as a sort of fancy cross, like this:

This note is G double sharp:

![G double sharp](image)

**Double Flats**
In the same way, a double flat lowers the pitch of a note by **two semitones**. There is no special symbol for a double flat, we just write two flat signs close to each other, like this:

This note is E double flat:

![E double flat](image)

*Why do we need double sharps and flats?*
Double sharps are very common. We need them when we write music in minor keys, when those keys contain a lot of sharps. You'll learn more about this in lesson three.
Double flats are much less common - they are usually used when a piece of music is modulating (in the process of changing key).
Cancelling Double Sharps and Flats
If you've used a double sharp or flat, and then want the note to have a single sharp or flat in the same bar, you have two options:

- you can either simply write a single sharp or flat, or
- you can add a natural sign before the sharp/flat.

Both of these methods are acceptable:

![Musical notation example](image1)

Some people consider it to be a bit "old fashioned" or "untidy" to use the second method to cancel an accidental. You will probably see it in lots of printed music, however.

If you need to write a natural note after a double sharp/flat, simply write the note with a single natural sign:

![Musical notation example](image2)

You don't need to write two natural signs, one will do!

**Enharmonic Equivalents**

"Enharmonic equivalent" is a very fancy term, but it's a very simple idea. Let's start with an easy note - F sharp. We know that F sharp is one semitone higher than F (natural). But we also know that it's one semitone lower than G natural, so we could also call the note G flat.

An enharmonic equivalent is simply another way to "spell" the same note. F sharp and G flat are "enharmonic equivalents". You can think of enharmonic equivalents as “the same note on the piano keyboard”.

Enharmonic equivalents are often used when we change key within a piece.
Some common enharmonic equivalents are C#/Db, D#/Eb, G#/Ab and A#/Bb. These are the black notes on a piano keyboard.

Slightly trickier, these are white notes on the piano: E/Fb, E#/F, B/Cb and B#/C.

All the notes with double sharps and flats also have enharmonic equivalents: C###/D#, D###/E, F###/G, G###/A and A###/B, and for the flats, C/Dbb, D/Ebb, F/Gbb, G/Abb and A/Bbb.

In the Exam
In the grade four exam, you will be asked to name the enharmonic equivalent of one or two notes. It's usually easier to do this if you can imagine a piano keyboard. If you find it hard to imagine in your head, sketch an octave of a mini keyboard out on the scrap paper you're provided with in the exam room.
3. Keys, Scales and Technical Names for Notes

**Technical names**
Each note of any scale can be called by its "technical name". In previous grades we learnt about the degrees of the scale, where each note of the scale was given a number from 1-7. For example, in the key of C major, C=1, D=2 and so on.

You need to learn the technical names for each degree of the scale. Here they are:

1st= Tonic  
2nd= Supertonic  
3rd= Mediant  
4th= Subdominant  
5th= Dominant  
6th= Submediant  
7th = Leading Note

Here are the notes and technical names in the key of F major:

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>Bb</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tonic</td>
<td>Supertonic</td>
<td>Mediant</td>
<td>Subdominant</td>
<td>Dominant</td>
<td>Submediant</td>
<td>Leading Note</td>
</tr>
</tbody>
</table>

In the exam, the **harmonic** version of the minor scale is used to work out the technical names (rather than the melodic version). Here are the notes and technical names in the key of F minor:

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>G</th>
<th>Ab</th>
<th>Bb</th>
<th>C</th>
<th>Db</th>
<th>E natural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tonic</td>
<td>Supertonic</td>
<td>Mediant</td>
<td>Subdominant</td>
<td>Dominant</td>
<td>Submediant</td>
<td>Leading Note</td>
</tr>
</tbody>
</table>

**Keys**

In grade four you need to know the keys (key signature and scales) of all the major and minor keys, up to and including 5 sharps or 5 flats.

Grade three took us up to all keys with 4 sharps/flats, so we only have four new keys to learn in this grade - those that contain 5 sharps or flats in the key signature. They are:

- B major (5 sharps)
- G# minor (5 sharps)
- Db major (5 flats)
- Bb minor (5 flats)
The sharps, in order, are F#, C#, G#, D# and A#. Here are the key signatures in treble and bass clef:

The flats, in order, are Bb, Eb, Ab, Db and Gb:

**Scales**

Here are the major scales of B and Db for you, written with accidentals.

**B major:**

**Db major:**

As in grade 3, you need to know both types of minor scale - the harmonic and melodic.

The scale of G# minor uses a double sharp - the leading note (7th degree of the scale) is F#. The enharmonic equivalent of this note is G natural, but you must not write G natural in the scale of G# minor - remember that each letter name can only be used once!
Here are the minor scales of G# and Db.

G# minor harmonic:

G# minor melodic:

Bb minor harmonic:

Bb minor melodic:
4. Chromatic Scales

Chromatic scales are new at grade four. The word "chromatic" actually means "colourful" - the scales are very colourful since they use ALL 12 different notes available instead of just 7 of them!

The scales you have studied up till now - major and minor - are in a group called "diatonic" scales. Diatonic scales all contain 7 notes and are firmly based on a key - and the keynote, or the first note of the scale, is the TONIC.

Chromatic scales are not in any particular key. We can't talk about the "chromatic scale in the key of C", for example. Chromatic scales don't have a tonic, and we don't use any of the other technical names to describe the notes (like "dominant" or "mediant") in them either. Instead, we identify chromatic scales by the note which they start on. We can talk about a chromatic scale starting on C, for example.

To play a chromatic scale, simply start on the note of your choice, and then play ALL the semitones until you reach the starting note again. If we start on D, we play these notes:

```
C D E F G A B C
```

As you can see, the scale contains 12 different notes. We wrote 13 notes in total, but the first and last note (D) are the same note name.

**How to Write Out Chromatic Scales**

There are two ways to write out chromatic scales. Here are the two methods using a chromatic scale starting on C:

1) The Tonic / Dominant Method

We write down ONE note head for the starting and finishing note, and ONE note head for the dominant (5th scale degree) of the key based on the starting note:

```
C D
```

Then we write down TWO note heads for all the notes in between the tonic and dominant:

```
C D E F G A B C
```

Then we add sharp, flat and natural signs to the notes (except of course the tonic and dominant) to complete the scale:
This method is useful because it keeps the two most important notes (the tonic and dominant) clean and free of accidentals. The scales use the same notes, whether they are ascending or descending. This method is often used when a stand-alone chromatic scale is written, rather than when it is in a piece of music.

2) The Sharps Up / Flats Down Method
In an ascending scale, we use only SHARPS and no flats. We can also use natural notes of course, but they won't need accidentals:

![Ascending Chromatic Scale]

In a descending scale, we use only FLATS and no sharps. Again, we don't need any naturals as accidentals:

![Descending Chromatic Scale]

This method is useful because it results in a cleaner page, with fewer accidentals. The brain of the player has fewer symbols to deal with, which makes his/her job easier. This method is often used when a chromatic scale occurs in a piece of music.

In your theory exam, you can write out a chromatic scale using either method.

You might also be asked to pick out a part of a chromatic scale within a musical score. In that case, it could be written out either way.

**Finding Part of a Chromatic Scale in a Musical Score**
If you are asked to find a few notes which are part of a chromatic scale, first you need to scan the piece quickly, looking for sections where a few notes are written together which a) move in step and b) have got some accidentals attached to them.

Then you need to look more closely at those notes, and decide whether they are all ONE semitone apart or not. If some of the notes are a tone (or more) apart, you haven't found the right bit yet, so keep looking!
5. Intervals

At grade three, we learnt how to identify intervals and to describe them with their full names - a type and a number, for example “perfect fifth”.

We learnt that the intervals built from the tonic of a major scale are:
1- perfect unison
2- major 2nd
3- major 3rd
4- perfect 4th
5- perfect 5th
6- major 6th
7- major 7th
8- perfect 8ve (octave)

We also learnt that the intervals built from the tonic of a minor (harmonic) scale are:
1- perfect unison
2- major 2nd
3- minor 3rd
4- perfect 4th
5- perfect 5th
6- minor 6th
7- major 7th
8- perfect 8ve

At grade 3, all the intervals we had to identify had the tonic as the lowest note.

At grade 4, we have to identify and write intervals between any two notes in any of the keys for this grade (up to 5 flats/sharps). In other words, the lowest note might NOT be the tonic of the key.
We will also learn two new terms - AUGMENTED and DIMINISHED.

**Harmonic and Melodic Intervals**

Intervals which are written with one note on top of another are called **harmonic intervals**.
Intervals which are written with one note after another are called **melodic intervals**.

These terms have nothing to do with minor scales!
Seconds
We'll begin by looking at the scale of G major:

We already know that the interval between the first two notes of the scale is a major second:

But what about the interval between the next two notes, A and B?

We know the interval is a 2nd, because we count two note names from A to B. But what type of 2nd is it?
To work this interval out, we need to FORGET for a moment that this is a G a major scale. Instead, we need to imagine that the lower of the 2 notes is the tonic. The lower of the 2 notes is A, so we imagine a scale of A major:

The interval A-B is part of the A major scale, so A-B is a major second too!

Let's try the next interval - B-C.

This time, we need to imagine a scale of B, because B is the lower note:

Here we can see that B-C is NOT part of the B major scale. So it's not a major 2nd.
In the key of B (minor and major), the note C sharp makes a major 2nd with the tonic B. The interval we want to describe contains C natural.
This means the interval is smaller than a major 2nd:
When the interval is smaller, we change the type from major to **minor**.

So, the interval B-C is a **minor second**.

(You might have noticed that a major second is the same as a **tone**, and a minor second is the same as a **semitone**. You can use this as a quick method to remember the difference while you’re doing grade 4.)

So a minor second is **smaller** than a major second. What is **bigger** than a major second? An **augmented** second. ("Augmented" means "made bigger").

Look at this scale of B harmonic minor and look at the marked interval between G and A#.

Using the method above, first we count the letter names to check the interval number G-A = 2, so it’s definitely a 2nd.

Starting on the lower note, we imagine a scale of G and start looking for A# - but there is no A# in G major (or minor).

We know that G-A is a major 2nd, and we can see by looking at the piano keyboard (above) that the interval G to A# is **bigger** than G-A.

This interval is **bigger** than a major second - it’s an **augmented second**.

In fact, all minor harmonic scales contain an augmented second between the 6th and 7th degrees of the scale!
**Thirds**
All the thirds you'll find at this grade are either major or minor. Remember that major thirds are found in major keys, and minor thirds are found in minor keys - simple! Don't forget that a minor third is a **smaller** interval than a major third.

Here's an example from our G major scale - the minor third B-D is found in the scale of B minor. (B-D# is a major third). The major third C-E is found in the C major scale (C-Eb is a minor third). Remember to start by checking out the scale formed by the lower note of the pair!

![Interval Diagram]

**Fourths**
In grade 3 we learnt that all fourths are perfect. We don't use the words "major" or "minor" with 4ths.

In grade 4 we now discover that some fourths are bigger or smaller than the normal "perfect" 4ths!

Look at the interval from C to F# in the G major scale. We know that in the C major scale, the perfect fourth is made with the notes C-F.

![Interval Diagram]

If you look at the piano keyboard, you'll see that C-F# is a **bigger** interval. Just like with the 2nds (see above), we use the word "augmented" to say that the interval is bigger.

So, the interval from C to F# is called an "augmented 4th".

![Interval Diagram]

All major and minor scales contain an augmented 4th between the 4th and 7th degrees of the scale!

Minor scales also contain another augmented 4th, between the 6th and 2nd degrees of the scale. Here we've written out 2 octaves of B minor, because this interval crosses into the 2nd octave:

![Interval Diagram]
Intervals which are smaller than normal are called "diminished". (Remember, we don't use the word "minor" with 4ths).

Minor scales contain a diminished 4th between the 7th and 3rd degrees of the scale:

The lowest note of the pair here is A#. We know that the interval A-D is a perfect 4th, and A#-D is smaller, so it's a diminished 4th. (Note - we didn't try to create the scale of A# major to test this. If the lower note has an awkward accidental you can check the scale of the natural note instead. A-D is easy to see as a perfect 4th, whereas the scale of A# contains the notes A#, B#, C##, D#, which is a bit awful!!)

Fifths
Just like fourths, fifths can be perfect, augmented (bigger) or diminished (smaller).
Here's an augmented 5th in B minor - between scale degrees 3 and 7:

Remember D-A is a perfect 5th, and D-A# is bigger, so it's an augmented 5th.

And here is a diminished 5th, also in B minor:

A-E is a perfect 5th and A#-E is a smaller interval.
Sixths
Like thirds, all the sixths you'll find in grade 4 are either major or minor. Here's a major and a minor 6th in G major:

A-F# is a major 6th, because it's part of the A major scale.
B-G is a minor 6th, because it's part of the B minor scale.

Sevenths
Sevenths can be major, minor or diminished at grade four.
Remember that 7ths built from the tonic are always major 7ths (even in minor scales).
7ths which are ONE semitone smaller than major 7ths are minor 7ths.
7ths which are TWO semitones smaller than major 7ths are diminished 7ths.

Here are some examples in B minor:

The interval from D-C# is a major 7th. (It's part of the D major scale).

The interval from E-D is a minor 7th. (It's one semitone smaller than the major 7th E-D#).

The interval from A#-G is a diminished 7th. (It's two semitones smaller than the major 7th A-G#).
Summary
1) To find the interval number, count the letter names of the notes. (G-A# is a 2nd, but G-Bb is a 3rd, even though A# and Bb are enharmonic equivalents.)
2) To find the interval type, use the lower note and pretend it's the tonic of a new scale.
3) All intervals based on the tonic in major scales are major (2nd, 3rd, 6th, 7th) or perfect (unison, 4th, 5th, 8ve).
4) All intervals based on the tonic in minor scales are major, (2nd, 7th) minor (3rd, 6th) or perfect (unison, 4th, 5th, 8ve).
5) Major intervals are 1 semitone bigger than minor intervals.
6) Major or perfect intervals which are increased by 1 semitone become augmented.
7) Minor or perfect intervals which are decreased by 1 semitone become diminished.

Checking your Intervals
You can use the following tables to check any intervals while you're practising:

<table>
<thead>
<tr>
<th>Lower note - degree of the scale</th>
<th>MAJOR</th>
<th>MINOR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Perfect unison</td>
<td>Minor 2nd</td>
</tr>
<tr>
<td>2 Minor 7th</td>
<td>Perfect unison</td>
<td>Minor 2nd</td>
</tr>
<tr>
<td>3 Minor 6th</td>
<td>Minor 2nd</td>
<td>Perfect unison</td>
</tr>
<tr>
<td>4 Perfect 5th</td>
<td>Perfect 5th</td>
<td>Minor 2nd</td>
</tr>
<tr>
<td>5 Perfect 4th</td>
<td>Perfect 4th</td>
<td>Minor 2nd</td>
</tr>
<tr>
<td>6 Minor 3rd</td>
<td>Augmented 4th</td>
<td>Perfect 5th</td>
</tr>
<tr>
<td>7 Minor 2nd</td>
<td>Minor 3rd</td>
<td>Diminished 4th</td>
</tr>
</tbody>
</table>

Don't try to learn these tables by heart! Here's how to use them:

Name the following interval, which is in the key of G# minor:

1. Use the second table, because it's a MINOR key (G# minor).
2. The lower note is the 5th degree of the scale, so find number 5 on the left.
3. The higher note is the 7th degree of the scale, so find number 7 along the top.
4. The interval is named in the box where these points cross: it’s a major third.

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
<td>Major 3rd</td>
<td>Perfect 4th</td>
<td>Perfect 5th</td>
<td>Major 6th</td>
<td>Major 7th</td>
</tr>
<tr>
<td>2</td>
<td>Minor 7th</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
<td>Minor 3rd</td>
<td>Perfect 4th</td>
<td>Perfect 5th</td>
<td>Major 6th</td>
</tr>
<tr>
<td>3</td>
<td>Minor 6th</td>
<td>Minor 7th</td>
<td>Perfect unison</td>
<td>Minor 2nd</td>
<td>Minor 3rd</td>
<td>Perfect 4th</td>
<td>Perfect 5th</td>
</tr>
<tr>
<td>4</td>
<td>Perfect 5th</td>
<td>Major 6th</td>
<td>Major 7th</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
<td>Major 3rd</td>
<td>Augmented 4th</td>
</tr>
<tr>
<td>5</td>
<td>Perfect 4th</td>
<td>Perfect 5th</td>
<td>Major 6th</td>
<td>Minor 7th</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
<td>Minor 3rd</td>
</tr>
<tr>
<td>6</td>
<td>Minor 3rd</td>
<td>Perfect 4th</td>
<td>Perfect 5th</td>
<td>Minor 6th</td>
<td>Minor 7th</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
</tr>
<tr>
<td>7</td>
<td>Minor 2nd</td>
<td>Minor 3rd</td>
<td>Perfect 4th</td>
<td>Diminished 5th</td>
<td>Minor 6th</td>
<td>Minor 7th</td>
<td>Perfect unison</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MINOR</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
<td>Minor 3rd</td>
<td>Perfect 4th</td>
<td>Perfect 5th</td>
<td>Minor 6th</td>
<td>Major 7th</td>
</tr>
<tr>
<td>2</td>
<td>Minor 7th</td>
<td>Perfect unison</td>
<td>Minor 2nd</td>
<td>Minor 3rd</td>
<td>Perfect 4th</td>
<td>Diminished 5th</td>
<td>Major 6th</td>
</tr>
<tr>
<td>3</td>
<td>Major 6th</td>
<td>Major 7th</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
<td>Minor 3rd</td>
<td>Perfect 4th</td>
<td>Augmented 5th</td>
</tr>
<tr>
<td>4</td>
<td>Perfect 5th</td>
<td>Major 6th</td>
<td>Minor 7th</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
<td>Minor 3rd</td>
<td>Augmented 4th</td>
</tr>
<tr>
<td>5</td>
<td>Perfect 4th</td>
<td>Perfect 5th</td>
<td>Minor 6th</td>
<td>Minor 7th</td>
<td>Perfect unison</td>
<td>Major 2nd</td>
<td>Major 7th</td>
</tr>
<tr>
<td>6</td>
<td>Minor 3rd</td>
<td>Augmented 4th</td>
<td>Perfect 5th</td>
<td>Major 6th</td>
<td>Major 7th</td>
<td>Perfect unison</td>
<td>Augmented 2nd</td>
</tr>
<tr>
<td>7</td>
<td>Minor 2nd</td>
<td>Minor 3rd</td>
<td>Diminished 4th</td>
<td>Diminished 5th</td>
<td>Minor 6th</td>
<td>Diminished 7th</td>
<td>Perfect unison</td>
</tr>
</tbody>
</table>
6. Triads and Chords

At grade 3, we learnt about tonic triads - how we can build a simple three-note chord based on the tonic of the key. For example, the tonic triad in the key of C major is the chord C-E-G.

In grade 4, we will look at some other triads and chords which are built on other degrees of the scale - not just the tonic.
Before we do that however, let's quickly figure out what's the difference between a chord and a triad...

**Triad or Chord?**
A triad is a kind of chord. All triads are chords, but not all chords are triads.

**Triads**
A triad is a chord with only three notes, and is built on thirds. To make a triad, we take a note, add the note a third higher, and then add another note a third higher again.

Building an A minor triad.

![Diagram of an A minor triad](image)

**Chords**
A chord contains at least three notes; it can have 3, 4, 5 or even more! In grade 4 theory you'll only normally see chords with 3 or 4 notes. Chords with 4 notes are made by taking a simple triad and adding another note.
We can either double up one of the existing notes by writing it in a higher or lower octave:

![Diagram of a chord with doubled notes](image)

or we can add a new note into the chord - for example another third above the highest third of the triad:

![Diagram of an E major 7 chord](image)

You won't be tested on the second type of chord at grade 4, but you might see some of them written in the scores in the exam paper.
Order of Notes
Notice that when we added a C to the A minor chord, we also jumbled up the order of the other notes:

Triads are written with the notes as closely together as possible. We use triads when we are talking about music theory to help us to analyse harmony.

Chords are written in whichever order they sound best. We use chords in real music, not just in theory exams! :) When we write down a chord, the lowest note has a special significance. The other notes can be written in any order at all - very close together, or with big gaps. (Usually in practice, there are bigger gaps between the low notes of the chord but not between the higher notes).

So, the triad of A minor, is always written with A as the lowest note, then C above, then E above that:

But the chord of A minor doubles one of the notes of the triad to make a 4-note chord. The bass note (lowest note) is A, but all the other notes can be written wherever they sound best:

(Note - at grade 4, you only need to know about root position chords (also known as 5-3 chords). This means that the bass note is always the lowest note of the triad. In later grades you will learn that we can also change the bass note - but don't change it just yet!!)

Tonic, Dominant and Subdominant Triads
We always need to know what key we are in, before we start to work out chords and triads. In this part of the lesson, we're going to look at the chords and triads in Eb major and C minor. Let's start by reminding ourselves of the notes in the scale of Eb major (don't forget to check the key signature!)
To build the **tonic** triad, we start on Eb, (because it's the tonic), add a third above, and another third above:

To build the **dominant** triad, we start on Bb, because it's the dominant note in Eb major. (Check the lesson on technical names of notes for more on this.) We build the triad in the same way:

To build the **subdominant** triad, we start on Ab, which is the subdominant note in Eb major, and do the same thing:

Triads can also be described using Roman numerals - we simply use the numeral which stands for the degree of the chord. So tonic=I, subdominant=IV and dominant=V.

Let's take a look at chords I, IV and V in C minor next. Here's the scale of C minor (we use the **harmonic** minor - don't forget to sharpen the leading note!):
The tonic is C, the subdominant is F and the dominant is G. Here are the three triads:

![Triads](image)

**How to Work out Chords and Triads**

If you are given a chord or triad and are asked to name it, start by checking what key the music is in (you will be told the key). Next, jot down the notes you would find in chords I, IV and V. Now look at the chords in the question. Match up the notes in the chord to what you’ve written down. Don’t worry about repeated notes. That’s it! Let’s do an example together.

*Name each of the numbered chord as tonic (I), subdominant (IV) or dominant (V). The key is F minor.*

![Chords](image)

First we jot down the notes of the triads in F minor:

I=F-Ab-C

IV=Bb-Db-F

V=C-E natural-G

Now look at chord (1). The notes are C, C, G and E (natural) - so it's a dominant triad.

Chord (2) has notes F, C, Ab, F, so it’s a tonic triad.

Chord (3) has notes Bb, Db, F, Db, so it’s a subdominant triad.

Don’t forget to look at:

a) the key signature,

b) all accidentals,

c) the notes in **both** staves if they are joined together and

d) longer notes (usually minims or semibreves) which are played earlier in the bar and are still sounding as part of the chord.
7. Breves and Double Dots

**Breves**
Up to now, the longest note we have come across is the semibreve - written as an open note-head without a stem.
We'll now learn about a note which is twice as long as a semibreve - the BREVE.
The breve is written just like a semibreve, plus 2 short, vertical lines on each side of the note head, like this:

![Breve notation]

A breve is worth 2 semibreves, or 8 crotchets.

We don't see breves very often - mainly because they last longer than a complete bar in the majority of time signatures. They are just too big to use in 4/4 for example! Breves can be found in 4/2 (four minim per bar = 1 breve), for instance.

The breve rest is a solid block which fills in the gap of the C space (treble clef):

![Breve rest]

In the grade 4 exam, you might be asked to write a note as a breve. Quite often the question will ask you to write the enharmonic equivalent of a note from a score, as a breve. Make sure you have practised drawing them before your exam - they are not difficult, but it's easy to forget how to do them because we hardly ever see them!

Why is a breve called a breve? Many students wonder this, since the word sounds a lot like "brief", which means short!
"Breve" and "brief" are indeed connected - in the 13th century, the note we call a breve today was the shortest note available to composers. There were notes that were longer than the breve, which were called "longa" and "maxima".
**Double Dots**

A single dot to the right of a note head increases the length of the note by 50% (the note plus half of itself).

So, a dotted minim = 1.5 minims = 3 crotchets:

![Dotted Minim](image)

**Double** dots increase the value by 75% (the note plus three quarters of itself).

So a double dotted minim = 1.75 minims = 3 crotchets + 1 quaver:

![Double Dotted Minim](image)

Rests can also have dots and double dots added to them, of course.

In the grade 4 exam you might be asked about equivalents, for example:

*How many quavers is a double dotted semibreve worth? (Answer=14)*

First calculate how many quavers there are in a **normal** semibreve (8)
Then add on the number of quavers in **half** a semibreve (4)
Then add on the number of quavers in a **quarter** of a semibreve (2).

8 + 4 + 2 = 14

The quick way to do this is simply to remember (number) + (number1 divided by 2) + (number2 divided by 2)

Here’s a crazy example to show you as an example - how many semiquavers are there in a double dotted breve?

1 breve = 32 semiquavers
32 + 16 + 8 = 56.

There are 56 semiquavers in a double dotted breve!

Another common question in the grade 4 paper is to explain how dots and double dots affect notes. All you need to write is:

* A **dotted note lasts 1.5 times longer than an undotted one.**
* A **double dotted note lasts 1.75 times longer than an undotted one.**
8. Time Signatures

If you've already studied time signatures for grade 3 music theory, you'll be pleased to know that there is not much very new at grade 4! This lesson will just review what you should already know - if anything seems new or tricky, just take a look at the grade 3 lesson for a more in depth explanation!

Remember, the top number tells you **how many** beats to count, and the bottom number tells you **what type** to count.
Bottom numbers mean: 2=minim (half note), 4=crotchet (quarter note), 8=quaver (eighth note).

**Simple or Compound**
Simple time signatures have an **undotted** note as the main beat, and each beat is divided into 2.
Compound time signatures have a **dotted** note as the main beat, and each beat is divided into 3.
Simple time signatures have 2, 3 or 4 as the top number.
Compound time signatures have 6, 9 or 12 as the top number.

**Duple, Triple or Quadruple**
If there are 2 main beats per bar, the time signature is DUELPE: 2/2, 2/4, 6/4 and 6/8 are **simple** time signatures.
If there are 3 main beats per bar, the time signature is TRIPLE: 3/2, 3/4, 3/8 and 9/8 are **triple** time signatures.
If there are 4 main beats per bar, the time signature is QUADRUPLE: 4/2, 4/4, 4/8 and 12/8 are **quadruple** time signatures.

**Grouping Notes and Rests**
When notes have to be grouped together with beams, or rests have to be added, you need to be careful about how you do it. The basic rule of thumb is: **ALWAYS COMPLETE THE BEAT FIRST**.

Look at these two bars, both of which contain just 1 note:

How should you fill up the bar with rests?
In the first case, the time signature is 3/4, so the first beat (crotchet/quarter note) is already complete. We can just add 2 rests:

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

In the second case, we need to COMPLETE THE BEAT FIRST. We need to add a quaver (eighth note), to complete the beat, because in 6/8 there are 2 dotted beats per bar. Then we add a dotted crotchet for the second beat:

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

When you beam notes together, the same rule applies - beam the notes together in complete beats. Look at these 2 examples:

\[ \begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & \cdot & \cdot & \\
\end{array} \]

\[ \begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & \cdot & \cdot & \\
\cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & \cdot & \cdot & \\
\end{array} \]

In the first case, we need to beam the notes so that we create TWO dotted beats per bar:

\[ \begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & \cdot & \cdot & \\
\end{array} \]

but in the second case, we need to have THREE undotted beats per bar:

\[ \begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & \cdot & \cdot & \\
\cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & \cdot & \cdot & \\
\end{array} \]
**New Time Signatures**
The new time signatures for grade 4 are:

4/8 - four quavers (eighth notes) per bar, simple quadruple time, and
6/4 - 2 dotted minims (half notes) per bar, compound duple time.

Some people find it tricky to spot the difference between 3/2 and 6/4. This is because the
beats are longer notes and therefore beams are not so useful (as in 3/4 and 6/8) to help tell
the difference.

Remember that 3/2 is triple time - 3=triple (always!).
And 6/4 is compound time (6=compound duple, always!)

If you see three minims (half notes) in the bar, is has to be 3/2. If you see two dotted minims
(half notes), it's 6/4.
9. Duplets

We have already learnt about triplets in music. Just to refresh your memory, **triplets** are used when we want to play three notes in the space where there would normally be two:

![Triplet Example](image)

The triplet (circled here) is marked with a "3".

Triples are very commonly seen in simple time signatures, when the composer wants to split the main beat into three, instead of two.

**Duplets** work in a similar way - but instead of writing three notes in place of two, we use a duplet to write **two notes** in place of **three**:

![Duplet Example](image)

This example is in 6/8. Normally the dotted crotchet (quarter note) beat would be divided into three quavers (eighth notes), like in the first bar. The **duplet** is used in the second bar, to divide the dotted note into just 2 quavers. It has the effect of making them a little bit slower than the regular quavers.

Duplets are very commonly seen in compound time signatures, when the composer wants to split the main dotted beat into two, instead of three.

**Questions about Duplets**

In the grade four exam, there will probably be one or two questions which involve duplets or triplets.

- You might be asked to give the meaning of the symbol - for duplets, write "play 2 notes in the time of 3," and for triplets, write "play 3 notes in the time of 2."
- You might see duplets or triplets in the composing a rhythm question (see lesson 10).
- You might be asked to rewrite a bar or two of music, changing it from compound to simple time, or vice versa. This usually involves some triplets and duplets. (Read on for more!)
Rewriting a Rhythm in a New Time Signature

It's possible to change the time signature of a piece of music without changing the **rhythmic effect**. This means that the rhythm sounds the same.

There are three basic ways of doing this:

1. make all the note values **twice** as long
2. make all the note values **half** as long
3. change the time signature from **simple** to **compound** (or the other way round).

Let's take an easy 3/4 bar as an example:

1. Make all the note values twice as long.

First let's change the time signature. 3/4 means there are three **crotchets** (quarter notes) per bar. To make the note values twice as long, we'll need to put three **minims** (half notes) per bar, so the time signature will become 3/2. (Remember that the bottom number tells you what type of beats to count.)

Next, we simply write out the same notes, but make each one twice as long. A crotchet becomes a minim, (a quarter note becomes a half note), and so on:

2. Make all the note values half as long.

We'll need three quavers (eighth notes) per bar, so the time signature becomes 3/8.

Each note is re-written using a note half its value. A crotchet becomes a quaver, (a quarter note becomes an eighth note), and so on.

When we make the notes half as long, we often need to put some beaming in, as in this example. This means you'll also sometimes need to change the **stem direction** of some notes - we had to change the stem on the C here. It's a good idea to write all the note heads in first, without their stems, and then add the stems and beams at the end.
3a. Change the time signature from simple to compound.

Instead of having three crotchets (quarter notes) per bar, we'll need three **dotted crotchet** beats per bar. This means the time signature will become 9/8.

Each beat will become a dotted beat. In this case the beat is a crotchet, (quarter note), so we make these dotted.

Beats which are divided into two will need a **duplet** symbol added (because in compound time we would expect the beat to be divided into three).

Beats which are divided into three with a triplet sign, **don't need anything added** (because we already expect them to be in threes in compound time).

3b. Change the time signature from compound to simple.

Let's change this compound time, 12/8 example. 12/8 has four dotted beats.

Four undotted beats = 4/4. Dotted beats become undotted. Duplets become "normal" (nothing added). Quavers (eighth notes) become triplets ("3" added).
10. Writing a Rhythm

In the grade four exam, you will get a choice of questions about rhythm. You can either

- write a complete rhythm to fit two lines of poetry (the words are provided), or
- continue a given opening to make a complete 4-bar rhythm.

The rhythm should be written out on a stave which has just ONE line (instead of the normal five).

**Write a Rhythm to Fit Words**

**Stressed Syllables**

Before you write a single note, you need to work out which syllables of the words are **stressed**.

The easiest way to do this is to read through the words quite slowly (in your head) and tap your foot at the same time. Do this several times, and your foot will normally "tune in" to the stressed syllables. Try with these words (by William Blake):

```
Tiger, tiger, burning bright,
In the forests of the night.
```

As you say the words, tap your foot roughly once per second. Take your pencil and underline the syllables which coincide with your foot taps (not the whole word).

```
Tiger, tiger, burning bright,
In the forests of the night.
```

These syllables will fall on the **strong beats** of your rhythm. The strong beats are the first beat of each bar, and the middle beat if the rhythm is in quadruple time.

**Time Signature & Barlines**

Next, you need to pick a time signature. There is no right or wrong answer to this - pick a time signature you are comfortable using.

Draw a barline before the word which will start each bar. Always aim to have either four or eight bars - a balanced rhythm will have four or eight bars. We'll choose 3/4 for these words:

```
Tiger, |tiger, |burning |bright,
|In the |forests |of the |night.||
```

We need to put a double barline at the end. No barline is needed before the first note.
Note Values
Next, pencil in the note values you want to use for each syllable. The word "tiger" has two syllables, for example, so you'll need to write two note values for that word.

Try to be consistent - use the same type of rhythms all the way through the piece. You won't get good marks for this question if you write a different rhythm in every bar - a good rhythm will have quite a lot of repetition in it. (On the other hand, don't write every bar in exactly the same way!)

In this example, six of the eight bars will contain just two note values. We wouldn't want to write minim-crotchet in EVERY bar, because that would be a bit boring. So we've swapped the rhythm round in bars 2 and 6, making them crotchet-minim instead.

Writing out the Words
Words that have two or more syllables have to be split up and reconnected with a hyphen, when you write the words underneath the notes. Look again at the above example - the word "Tiger" has two syllables, so each syllable is written underneath a note, and the hyphen is used to connect the two syllables: Ti-ger.

Complete a 4-Bar Rhythm from the Given Opening
In this question, you'll normally be given one complete bar, which means you have to write another three bars.

You can expect to find some of the more tricky time signatures being used, or other less straightforward items like double dotted notes or triplets, for example.

It's useful to think of the rhythm as four phrases - each phrase will be exactly the same length. You'll be given a complete first phrase.

Sometimes the music will start on an upbeat - it will tell you in the question if that's the case. You'll need to finish off the first whole bar. When there is an upbeat, the second phrase actually starts at the end of the first whole bar.

Here's a typical question:
Write a complete four-bar rhythm in 9/8 time using the given opening, which begins on an upbeat. Remember to complete the first whole bar.
• First, double check the time signature and remind yourself how many/what type of beats there will be in each bar.

• Next, look at the rhythms you've been given. They will set the "style" of the piece. You need to keep the rest of the rhythm in the same style, so decide which features stand out.

Our rhythm is in 9/8, so there are three dotted crotchet beats per bar. Each dotted crotchet will be divided into three quavers.

Two features that stand out in the opening are the dotted rhythm, and the semiquavers.

• If there is an upbeat, start by finishing off the first whole bar. (If there isn't an upbeat, start at the beginning of the second bar.)

• If there is an upbeat, the value you'll need to finish off the first whole bar is the same as you find in the upbeat bar.

In our example, the upbeat lasts for one quaver, so therefore we need notes equal to one quaver to finish off the first whole bar. We could simply use a quaver, or we could put two semiquavers. This is the first beat of the second phrase.

• The second phrase should be similar to the first, but not the same.

• Re-use the original note values, but change their order in the bar.

• Don't introduce lots of note values which weren't used in the first phrase.

• In triple time, try not to write a short note followed by a long note - stick to "long + short" (e.g. crotchet + quaver and not the other way round).

Here's our second phrase:

(We've drawn and numbered the phrase marks to help you - you don't need to do this in the exam though!)
Notice how the second phrase:

- is **EXACTLY** the same length as the first (so it doesn't fill up the whole of the bar in this case),
- uses some of the same blocks of rhythm as the first phrase, but in a different order, and
- doesn't contain anything wildly different to the first phrase.

On to the third phrase. (Again, if there is an upbeat, this will start at the end of the second whole bar. With no upbeat, it starts at the beginning of bar 3.)

The third phrase can be a kind of "climax" to the piece. It's ok to put something a little bit more exciting in this phrase - you could use faster note values, or add something a little bit different (like triplets, for example). Don't go over the top though - less is more! Here's our third phrase:

Notice how the third phrase:

- is **EXACTLY** the same length as the first and second (so it doesn't fill up the whole of the bar in this case), and
- uses some of the same blocks of rhythm as the first two phrases, but also
- has something a **bit new** in the second beat of bar 3 - the faster note values.

The final, fourth phrase needs to mark the end of the piece. If the third phrase is a kind of climax, the fourth phrase is much calmer. It's fine to repeat most of the note values you used in the first phrase here.

The final note should be quite long - don't finish on a quaver or semiquaver. Make the final note at least as long as one full beat.

Don't forget that if you started on an upbeat, the final bar will not be a whole bar!

Here's our final phrase:
Notice how the fourth phrase:

- is exactly the same length as phrases 1-3,
- has an incomplete final bar, because there was an upbeat to the piece,
- uses the block of rhythm from beat 1 bar 1, and
- finishes on a long note - a crotchet.
11. Clefs

You already know about two clefs - the treble clef and the bass clef. For grade four theory, you also need to understand the **alto clef**.

**What is a clef?**
A clef is a symbol we write at the left hand side of every stave, to show you which notes lie on which lines. The clef identifies one line with one note, and then you can work out all the other notes from that starting point.

The treble clef curls around the line where we find G above middle C:

![Treble Clef Diagram]

It's also known as the G clef for this reason.

The bass clef has two dots either side of the line where we find F below middle C.

![Bass Clef Diagram]

It's also known as the F clef.

**Why do we have different clefs?**

Instruments (and voices) which are high pitched use the treble clef. Lower instruments use the bass clef, because the notes they play are difficult to write using the treble clef - we would have to write a huge number of ledger lines in order to show the notes at the right pitch.

Using a different clef makes it easier for the player to read the music.

There is one orchestral instrument which is neither high or low pitched - the viola.

The range of the viola is between the treble and bass clefs.

The viola uses its own special clef, so that the notes it uses can be written with a minimum of ledger lines.

This is the **alto clef**.
The alto clef
The alto clef is a type of C clef. It's a clef which tells you where middle C is located on the stave. (It's not the only C clef - there is another one called the "tenor clef". You'll learn about the tenor clef at grade 5.) The alto clef looks like this:

It's quite fancy, isn't it! That's the printed version. When you draw one by hand, you can simplify it a bit. Here's a hand-drawn alto clef:

You need to draw one vertical line, then another with two arms. The two arms must go either side of the middle line of the stave, like this:

And here's our handwritten one:

The two arms go either side of the middle line because that line is middle C.

So, the middle line is middle C - that's quite easy to remember we hope! The next space up will be D, and the space below is B. To work out any notes, just start at the middle line/middle C and count up or down.

Questions about the alto clef
In the grade four exam you will be tested on the alto clef in a variety of ways. You might have to use it to

- name or write out notes,
- work out or write intervals,
- name or write out triads,
- write out key signatures and
- transpose notes written using other clefs.
Notes, intervals and triads

Do these questions in exactly the same way as you would for the treble and bass clef. Most grade 4 students (who are not viola players) can't read the alto clef very quickly - it doesn't matter though.

Locate the middle line and then work out the letter names of the notes and pencil them in, and work out your answers in the normal way.

Here's a triad question, for example:

Write the named triad as shown by the key signature:

![Major Key Tonic Triad]

- The key signature has 5 flats, so it must be Db major. (Remember you can look at the last but one flat in the key signature to work out the key!)
- The tonic triad will have the notes Db, F and Ab.
- Find the middle line - that's C. Db must be in the next space. Write in the Db:

![Major Key Tonic Triad]

- Complete the triad by adding notes in the next two spaces:

![Major Key Tonic Triad]

- Don't forget to sharpen the fifth of a dominant chord in a minor key!
Key signatures in the alto clef

Key signatures need to be written carefully at all times, but especially when you're using a less familiar clef.

Here are the positions of the sharps and flats in each of the key signatures you need to know for this grade:

It's not very difficult to learn these. Just remember these two tips:

1. The line/space you need to start on is **between** where it lies in the treble and bass clef

   ![ alto clef key signature ]

   The Bb is on the middle line in the treble clef, and the 2nd line in the bass clef. In the alto clef it sits in the space between these two.

2. The pattern of up/down is the same as for the treble and bass clefs:

   ![ alto clef key signature ]

   Compare the three clefs: the first sharp is written high, the next is low, then high, then low, then lower. The flats also follow a consistent pattern.

Transposing into a new clef

In the grade four exam you might be asked to demonstrate your alto clef skills by transposing a few notes from the treble or bass.

*Rewrite these note so that they sound the same but using the alto clef. Remember to include the key signature.*
Start by writing in the key signature (see above):

Next, look at the first note. Identify it by name, and decide whether it's above or below middle C.

- In our example the first note is middle C#.
Find middle C on the alto clef stave, and then count up/down to locate the position of the note.

- Our example will start right on the middle line:

Watch out for stem direction - sometimes it will need to change!
Fill in the rest of the notes, and add any accidentals as necessary. Accidentals just need to be copied over - they won't change at all.

Notice how we had to change the stem direction of the D.

That's it!
12. Musical Instruments

For grade four music theory, you need to know something about the standard orchestral instruments used today. You'll need to memorise some information about:

- the instrument families,
- the highest and lowest members of each family,
- the clefs each instrument normally uses, and
- whether or not the instrument is a transposing instrument.

The Orchestral Families
In a modern symphony orchestra, there are four families of instruments. The families are:

- Woodwind
- Brass
- Strings
- Percussion

In the following lists, the instruments in each family are written in pitch order, with the highest first.

Woodwind
In the woodwind family, there are four main instruments:

- Flute
- Oboe
- Clarinet
- Bassoon

Brass
In the brass family, there are four main instruments:

- Trumpet
- French Horn
Trombone

Tuba

In fact, the French horn has a very big range which overlaps the trumpet and the trombone.

**Strings**

In the strings family, there are four main instruments:

- Violin
- Viola
- Violoncello (‘cello)
- Double bass
Percussion
In the percussion family there are no "main" instruments. Some instruments which are often used, however, are:

- **Timpani**
- **Xylophone**
- **Snare drum**
- **Cymbals**

Of these, the only one which normally appears in the grade 4 exam is the timpani. Timpani are also called "kettle drums". A kettle drum is tuned to play a single note. It's difficult to play a melody on timps because you need a separate drum for each note.

**Clefs**
The following instruments use the treble clef:

- Flute, oboe, clarinet
- Violin
- Trumpet, French horn

These instruments use the bass clef:

- Bassoon
- Cello, double bass
- Trombone, tuba
- Timpani

The viola uses the alto clef.
Transposing Instruments

Some instruments produce a different note to the one which is read. On the trumpet, for example, if you read/play the note C, the note which is produced is actually a Bb.

In practice, this means that a flute and trumpet could NOT read/play the same line of music together because all the trumpet's notes would be one tone lower than the flute's.

We say that a trumpet is "in Bb", because that's the note we hear when a trumpeter plays a C. The trumpet is a "transposing instrument".

The following are NOT transposing instruments:

- Flute, oboe, bassoon
- Trombone, tuba
- Violin, viola, cello
- Timpani

The following are transposing instruments:

- Clarinet, trumpet (Bb)
- French horn (F)
- Double bass (8ve down)

Reading and Playing at the Same Pitch

The following groups of instruments are able to play each other's music without any change of pitch. This is a very common question in the grade 4 (and 5) music theory exam papers, so it's worth learning!

1. Flute, oboe, violin (treble clef, non-transposing)
2. Bassoon, cello, trombone, tuba (bass clef, non-transposing)
3. Trumpet, clarinet (treble clef, transposing Bb)

The following instruments cannot play from any other instrument's music part:

- Timpani (can only play single notes)
- French horn (the only instrument pitched in F)
- Double bass (the only instrument which sounds an octave lower than written)

There are lots of other instruments of course, but these are the only ones you need to know about in your grade 4 exam!
13. Ornaments & Foreign Musical Terms

**Ornaments**
Ornaments are symbols that are written above notes on the stave. They tell the player to change the written note in a specific way.

In the grade four exam, you need to be able to recognise and name the following ornaments:

- trill
- turn
- upper mordent
- lower mordent
- acciaccatura
- appoggiatura

(Make sure you can spell them correctly too! The last two are the hardest - try to remember which letters are doubled!)

In the grade four exam you won't have to write out ornaments in full. (You have to do that at grade six!) You need to learn each ornament's **symbol** and **name**.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Description of symbol</th>
<th>How it Sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Trill Symbol" /></td>
<td>Trill</td>
<td>&quot;tr&quot; plus a wavy line</td>
<td><img src="image" alt="Trill Example" /></td>
</tr>
<tr>
<td><img src="image" alt="Turn Symbol" /></td>
<td>Turn</td>
<td>Like a backwards &quot;s&quot; on its side</td>
<td><img src="image" alt="Turn Example" /></td>
</tr>
<tr>
<td><img src="image" alt="Upper Mordent Symbol" /></td>
<td>Upper Mordent</td>
<td>Short zigzag</td>
<td><img src="image" alt="Upper Mordent Example" /></td>
</tr>
<tr>
<td><img src="image" alt="Lower Mordent Symbol" /></td>
<td>Lower Mordent</td>
<td>Short zigzag with a line through</td>
<td><img src="image" alt="Lower Mordent Example" /></td>
</tr>
<tr>
<td><img src="image" alt="Acciaccatura Symbol" /></td>
<td>Acciaccatura</td>
<td>Small sized quaver with a line through its tail</td>
<td><img src="image" alt="Acciaccatura Example" /></td>
</tr>
<tr>
<td><img src="image" alt="Appoggiatura Symbol" /></td>
<td>Appoggiatura</td>
<td>Small sized note (usually a crotchet)</td>
<td><img src="image" alt="Appoggiatura Example" /></td>
</tr>
</tbody>
</table>
### Musical Terms

You need to know ALL the terms and symbols from grades one, two and three, plus these new ones:

<table>
<thead>
<tr>
<th>Italian Terms</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>affettuoso</td>
<td>tenderly</td>
</tr>
<tr>
<td>affrettando</td>
<td>hurrying</td>
</tr>
<tr>
<td>amabile/amiable</td>
<td>pleasant</td>
</tr>
<tr>
<td>appassionato</td>
<td>passionately</td>
</tr>
<tr>
<td>calando</td>
<td>dying away</td>
</tr>
<tr>
<td>cantando</td>
<td>singing</td>
</tr>
<tr>
<td>come</td>
<td>as, similar to</td>
</tr>
<tr>
<td>come prima</td>
<td>as before</td>
</tr>
<tr>
<td>come sopra</td>
<td>as above</td>
</tr>
<tr>
<td>facile</td>
<td>easy</td>
</tr>
<tr>
<td>fuoco</td>
<td>fire</td>
</tr>
<tr>
<td>giusto</td>
<td>proper, exact</td>
</tr>
<tr>
<td>l'istesso</td>
<td>the same</td>
</tr>
<tr>
<td>l'istesso tempo</td>
<td>at the same speed</td>
</tr>
<tr>
<td>morendo</td>
<td>dying away</td>
</tr>
<tr>
<td>niente</td>
<td>nothing</td>
</tr>
<tr>
<td>nobilmente</td>
<td>nobly</td>
</tr>
<tr>
<td>perdendosi</td>
<td>dying away</td>
</tr>
<tr>
<td>possibile</td>
<td>possible</td>
</tr>
<tr>
<td>quasi</td>
<td>as, resembling</td>
</tr>
<tr>
<td>sonoro</td>
<td>resonant, with a rich sound</td>
</tr>
<tr>
<td>sopra</td>
<td>above</td>
</tr>
<tr>
<td>sotto</td>
<td>below</td>
</tr>
<tr>
<td>sotto voce</td>
<td>in an undertone</td>
</tr>
<tr>
<td>tempo giusto</td>
<td>in strict time</td>
</tr>
<tr>
<td>veloce</td>
<td>swift</td>
</tr>
<tr>
<td>voce</td>
<td>voice</td>
</tr>
</tbody>
</table>
## French Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>to, at</td>
</tr>
<tr>
<td>anime</td>
<td>animated, lively</td>
</tr>
<tr>
<td>assez</td>
<td>enough</td>
</tr>
<tr>
<td>avec</td>
<td>with</td>
</tr>
<tr>
<td>cedez</td>
<td>yield, relax the speed</td>
</tr>
<tr>
<td>douce</td>
<td>sweet</td>
</tr>
<tr>
<td>en dehors</td>
<td>prominent (make the melody stand out)</td>
</tr>
<tr>
<td>en pressant</td>
<td>hurrying on</td>
</tr>
<tr>
<td>et</td>
<td>and</td>
</tr>
<tr>
<td>legerement</td>
<td>lightly</td>
</tr>
<tr>
<td>lent</td>
<td>slow</td>
</tr>
<tr>
<td>mais</td>
<td>but</td>
</tr>
<tr>
<td>modere</td>
<td>at a moderate speed</td>
</tr>
<tr>
<td>moins</td>
<td>less</td>
</tr>
<tr>
<td>non</td>
<td>not</td>
</tr>
<tr>
<td>peu</td>
<td>little</td>
</tr>
<tr>
<td>plus</td>
<td>more</td>
</tr>
<tr>
<td>presser</td>
<td>hurry</td>
</tr>
<tr>
<td>ralentir</td>
<td>slow down</td>
</tr>
<tr>
<td>retenu</td>
<td>held back, slowing a little</td>
</tr>
<tr>
<td>sans</td>
<td>without</td>
</tr>
<tr>
<td>tres</td>
<td>very</td>
</tr>
<tr>
<td>un, une</td>
<td>one</td>
</tr>
<tr>
<td>vif</td>
<td>lively</td>
</tr>
<tr>
<td>vite</td>
<td>quick</td>
</tr>
</tbody>
</table>