

Discovering Music Theory

THE ABRSM GRADE 4 WORKBOOK

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First published in 2020 by ABRSM (Publishing) Ltd, a wholly owned subsidiary of ABRSM
© 2020 by The Associated Board of the Royal Schools of Music
ISBN 978 1 78601 348 4
AB 4013

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Printed in England by Page Bros (Norwich) Ltd, on materials from sustainable sources
P14812



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More compound time signatures: $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

$\frac{6}{16}$, $\frac{9}{16}$ 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 beats in each bar

$\frac{9}{16}$ has three beats in each bar

$\frac{12}{16}$ has four beats in each bar

Notes are usually grouped into dotted-quaver beats, but in $\frac{9}{16}$ dotted quavers are beamed together across an entire bar, just as quavers are in $\frac{3}{8}$ and $\frac{3}{4}$.

Smart tip

It might help to think of these time signatures as $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$, with the time values halved.

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

a
 Beats: 1 2 1 2 1 2 1 2

b
 Beats:

c
 Beats:

d
 Beats:

Challenge!

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

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

- a** In $\frac{6}{16}$ there are semiquavers in a bar.
- b** In $\frac{4}{8}$ there are quaver beats in a bar.
- c** In $\frac{4}{2}$ there are minim beats in a bar, or crotchets.
- d** In $\frac{6}{4}$ there are dotted minim beats in a bar.
- e** In $\frac{9}{8}$ is equal to quaver(s).
- f** In $\frac{2}{2}$ is equal to minim(s).
- g** In $\frac{9}{16}$ is equal to dotted quaver(s).

Exercise 5 Complete these sentences by adding the missing words.

- a** $\frac{4}{8}$ is an example of quadruple time.
- b** $\frac{9}{16}$ is an example of compound time.
- c** $\frac{6}{4}$ is an example of compound time.
- d** $\frac{6}{16}$ is an example of compound time.
- e** $\frac{3}{2}$ is an example of simple time.

Theory in sound

Listen to a recording of Schumann's 'Sehnsucht', Op. 51, No. 1, which is in $\frac{12}{16}$ time. Can you count along with the beat? As you listen, try to subdivide the beat into threes for compound time.

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

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.

 F A C E G

F A C E G


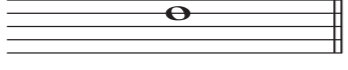

 G B D F

G B D F




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.



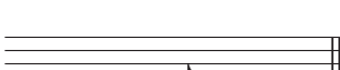
a  **b**  **c** 

E E F




  




  




  




d  **e**  **f** 

D C# A




  




  




  

g  **h**  **i** 

C Eb E




  




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.

a  **b**  **c** 

d  **e**  **f** 




g  **h**  **i** 




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.

a  **b**  **c** 

d  **e**  **f** 

g  **h**  **i** 

TRIADS/ CHORDS

In this chapter you will learn about
Primary triads
Primary chords in root position

7

i Tonic triads in new keys

At Grade 4 you will encounter the tonic triads for all the major and minor keys covered so far. Exercise 1 tests you on the tonic triads of the new keys introduced at Grade 4.

Remember!

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

Smart tip

The interval between the tonic and the mediant (the bottom and middle notes of tonic triads) is a major 3rd for major triads and a minor 3rd for minor triads.

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



G# minor



Db major



B major



Db major



Bb minor



B major

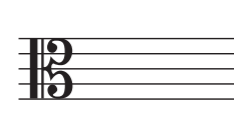
Challenge!

Write these tonic triads in the given clefs.

G# minor



B major



Db major



Bb minor



F# minor



Ab major



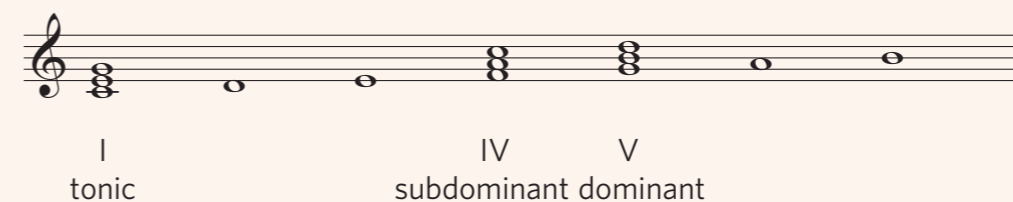
i Primary triads

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

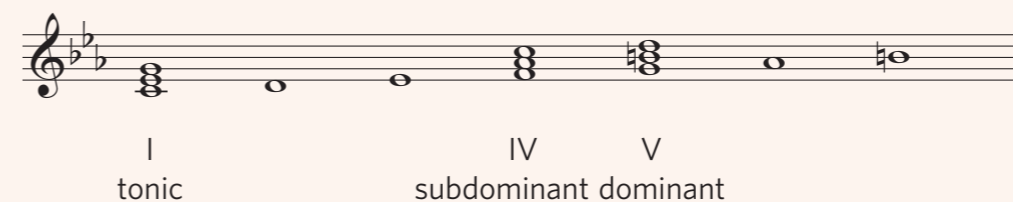
- A **tonic triad (I)** contains the tonic, mediant and dominant degrees of the scale.
- A **subdominant triad (IV)** contains the subdominant, submediant and tonic.
- A **dominant triad (V)** contains the dominant, leading note and supertonic.

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**.

C major



C minor



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 \sharp rather than a B \flat , 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.

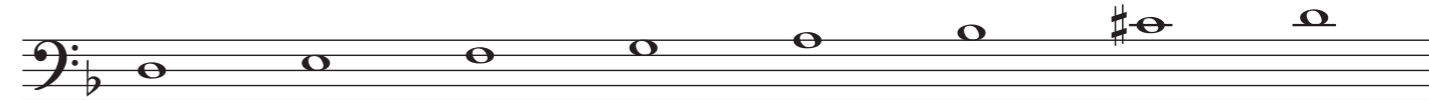
Did you know?

We use roman numerals to identify triads and chords (see page 51).

- 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

