

Music Theory Information Sheets ABRSM Grade 1 | Sharon Bill

These information sheets are designed to accompany the ABRSM Music Theory in Practice Grade 1 workbook.

For more help in working through the ABRSM Theory workbook you can also access video tutorials where I work through each exercise with you, step by step. YouTube Links listed below and on each individual section (*links will be added as each video is uploaded so come back and download the PDF to get all the links). I explain the information shown on each of the PDF information sheets and show clearly how this can be applied to answer the questions given in each exercise. I thoroughly enjoy music theory and hopefully my help and enthusiasm for my subject will carry you through so as to be successful and rewarded in your studies.

The progression of information through the grades is accumulative and ABRSM Grade 1 Music Theory provides the foundation for all future study.

Each section of this PDF Document accompanies a corresponding chapter in the ABRSM workbook and provides all the information necessary to understand and complete each exercise.

Music theory is a vital part of music making. Every musician needs to be able to understand what they are playing and why certain procedures need to be observed. However, even if you don't play an instrument the study of music theory is rewarding in its own right and can be a valuable skill enabling you to become a more informed listener.

ABRSM Music Theory Grades 1, 2, 3, 4 and 5 Introduction <https://youtu.be/EbfHMz7SFI4>

Part A <https://youtu.be/0Tij5JjgLe4>

Part B Pt 1 <https://youtu.be/BjEDU10079E>

Part B Pt 2 <https://youtu.be/nLIGIXkGmBw>

Part C <https://youtu.be/pgFVoHgQPO8>

Part D <https://youtu.be/H67exV6K-E>

Part E Pt 1 <https://youtu.be/HdNjZ6Q1Yds>

Part E Pt 2 <https://youtu.be/uQ8DngO2T3s>

Part F Pt 1 <https://youtu.be/xCvHso4RsZI>

Part F Pt 2 <https://youtu.be/57oaRSS-ExY>

Part G <https://youtu.be/n0wGtyPQb4Y>

Part H <https://youtu.be/LlxwwK7-T4g>

Part I Pt 1 <https://youtu.be/t4WxAddqKgg>

Part I Pt 2 <https://youtu.be/0EKr95VxQMM>

Part J <https://youtu.be/MXtqlzXViTs>

Part K <https://youtu.be/iauwqhMP7yI>

Part L Pt 1 <https://youtu.be/9c-6zEJlxcw>

Part L Pt 2 <https://youtu.be/21Ar-WrdNPE>

Part L Pt 3 <https://youtu.be/oGSn4-gDWjk>

Part M <https://youtu.be/7jJGum8TXgc>

Part N Pt 1 https://youtu.be/_xW89M-XDNQ

Part N Pt 2 <https://youtu.be/AEqMvICj17Q>

Part O <https://youtu.be/Q6TWDH9bCnI>

Part P Pt 1 <https://youtu.be/2aLTWxFz6zs>

Part P Pt 2 <https://youtu.be/kIpkSUT5T-s>
Part Q <https://youtu.be/xqjl2kFQPms>

Part R Pt 1 <https://youtu.be/It-HhZrDrno>






Part R Pt 2 <https://youtu.be/gGuhTuUfchA>

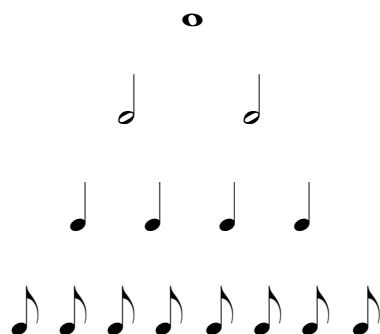
Part R Pt 3 <https://youtu.be/cnv5UVEo3MY>

Part R Pt 4 <https://youtu.be/U6IKzH-Hgbl>
PAST PAPER YOUTUBE
LINKS AT THE END OF
THIS DOCUMENT

A - YouTube Video Link - <https://youtu.be/0Tij5JjgLe4>

Time Values

<u>Note</u>	<u>Classical Name</u>	<u>American/Pop Name</u>	<u>Duration</u>
	Semibreve	Whole Note	4 beats
	Dotted Minim	Dotted Half Note	3 beats
	Minim	Half Note	2 beats
	Crotchet	Quarter Note	1 beat
	Quaver	Eighth Note	½ beat



C - YouTube Video Link - <https://youtu.be/pgFVoHgQPO8>

Notes on the Stave

Note heads are more oval in shape rather than round. If the note is in a space don't let the note overhang the lines. If the note is on a line the line must go through the middle of the note head.

Notes that extend beyond the stave are written on ledger lines which are spaced at the same intervals as the stave lines.

Notes above the middle line of the stave - stems point down.



Notes below the middle line of the stave - stems point up.



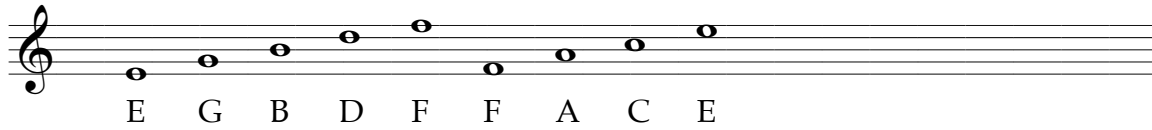
Notes on the middle line of the stave can have stems pointing either up or down.

Stem lengths should be equal.

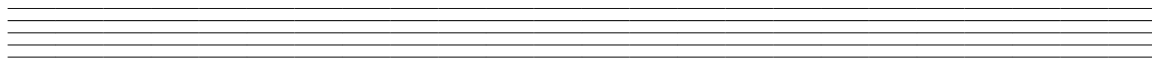
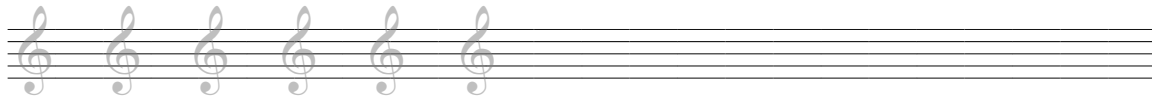
When writing music manuscript ALWAYS use pencil. Use a SHARPENED, soft pencil (2B is good). Don't press on too hard so that any mistakes can be easily erased. Remember, exam marks may be lost if an answer is unclear as a result of untidy manuscript.

D - YouTube Video Link - https://youtu.be/H67exV6K_-E

The Treble (G) Clef



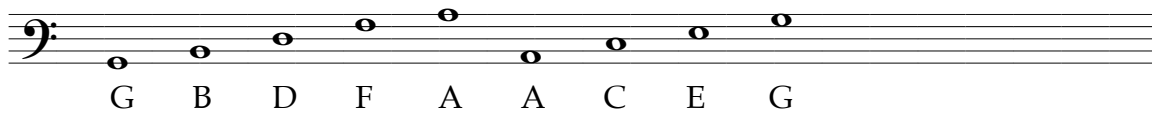
Practise drawing the treble clef on the stave below. Trace over the faint clefs first then try your own. Always make sure that the centre of the swirl is around the “G” line.



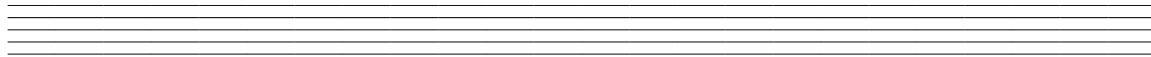
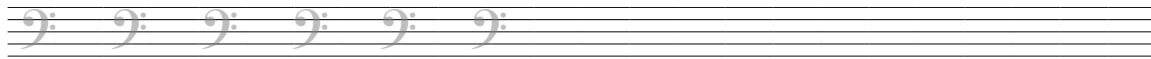
The treble clef represents notes which are in the higher pitch range.

E - YouTube Video Link - Pt 1 <https://youtu.be/HdNjZ6Q1Yds> Pt 2 <https://youtu.be/uQ8DngO2T3s>

The Bass (F) Clef









Practise drawing the bass clef on the stave below. Trace over the faint clefs first then try your own. Always make sure that the hook of the clef is around the “F” line and be careful with the placement of the dots.



The bass clef represents notes which are in the lower pitch range.

F - YouTube Video Link - Pt 1 <https://youtu.be/xCvHso4RsZI> Pt 2 https://youtu.be/57oaRSS_ExY

More on Time Values

<u>Note</u>	<u>Classical Name</u>	<u>American/Pop Name</u>	<u>Duration</u>
	Semibreve	Whole Note	4 beats
	Dotted Minim	Dotted Half Note	3 beats
	Minim	Half Note	2 beats
	Crotchet	Quarter Note	1 beat
	Quaver	Eighth Note	½ beat
	Semiquaver	Sixteenth Note	¼ beat



F Cont.

Beaming Quavers and Semiquavers

As a general rule quavers and semiquavers are joined together at the 'tails' in units of one crotchet beat. This is always so when joining a mixture of quavers (eighth notes) and semiquavers (sixteenth notes) for the time signatures covered in this grade.

For example:


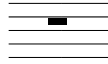

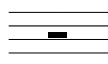








An addition to this rule is that a group of four quavers, which make the value of one minim (half note) may be joined together:



G - YouTube Video Link - <https://youtu.be/n0wGtyPQb4Y>

Rests

	Semibreve	Whole Note	4 beats	
	Minim	Half Note	2 beats	
	Crotchet	Quarter Note	1 beat	
	Quaver	Eighth Note	½ beat	
	Semiquaver	Sixteenth Note	¼ beat	

A semibreve (whole note) rest is also used to show a bar of complete rest regardless of the time signature.

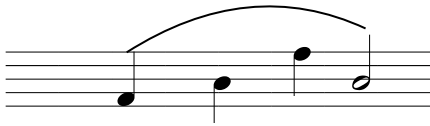
H - YouTube Video Link - <https://youtu.be/LlxwwK7-T4g>

Ties

A tie spans from individual note head to note head of the same pitch to combine the time values.



These are not to be confused with *slurs* which form an 'umbrella' over both note heads and tails of varying pitch. A slur shows that notes are to be played 'legato' - in a smooth, connected manner.



I - YouTube Video Link - Pt 1 <https://youtu.be/t4WxAddqKgg> Pt 2 <https://youtu.be/0EKr95VxQMM>

Dots

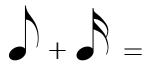
A dot after a note makes it last half as long again. As such a dot changes value depending upon which note precedes it.

For example:



$2 + 1 = 3$ beats

$1 + \frac{1}{2} = 1 \frac{1}{2}$ beats



$\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$ beats

J - YouTube Video Link - <https://youtu.be/MXtqlzXViTs>

Accidentals

A sharp (#) raises a note by a semitone.

A flat (b) lowers a note by a semitone.

A natural (♮) cancels a previous sharp or flat.

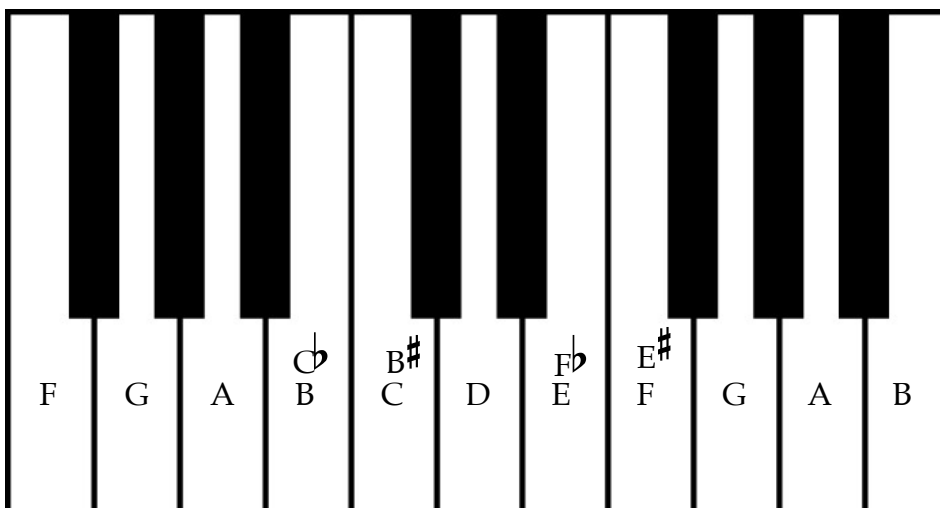
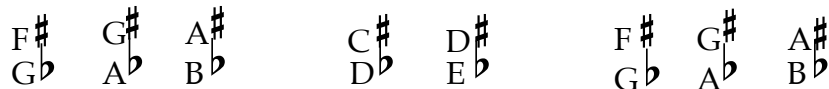
An accidental lasts for one bar only for the given pitch. Other octaves are not affected.

When writing an accidental before a note which is on a line the line must pass through the centre of the sign. When writing an accidental before a note which is in a space the centre of the sign must fill the space but not overlap the lines.



When a note is raised or lowered by an accidental it is irrelevant what colour the note is. Each note can be called by different names. This is referred to as enharmonic.

For example:



K - YouTube Video Link - <https://youtu.be/iauqwhMP7yI>

Tones and Semitones

Tones and semitones refer to full steps and half steps between notes. This is easiest to understand when looking at the piano keyboard.

A semitone (half step) is the closest adjacent note. This is the smallest interval between notes in the Western tonal system.

A tone is made up of two semitones (full step).

The interval between E and F is a semitone.

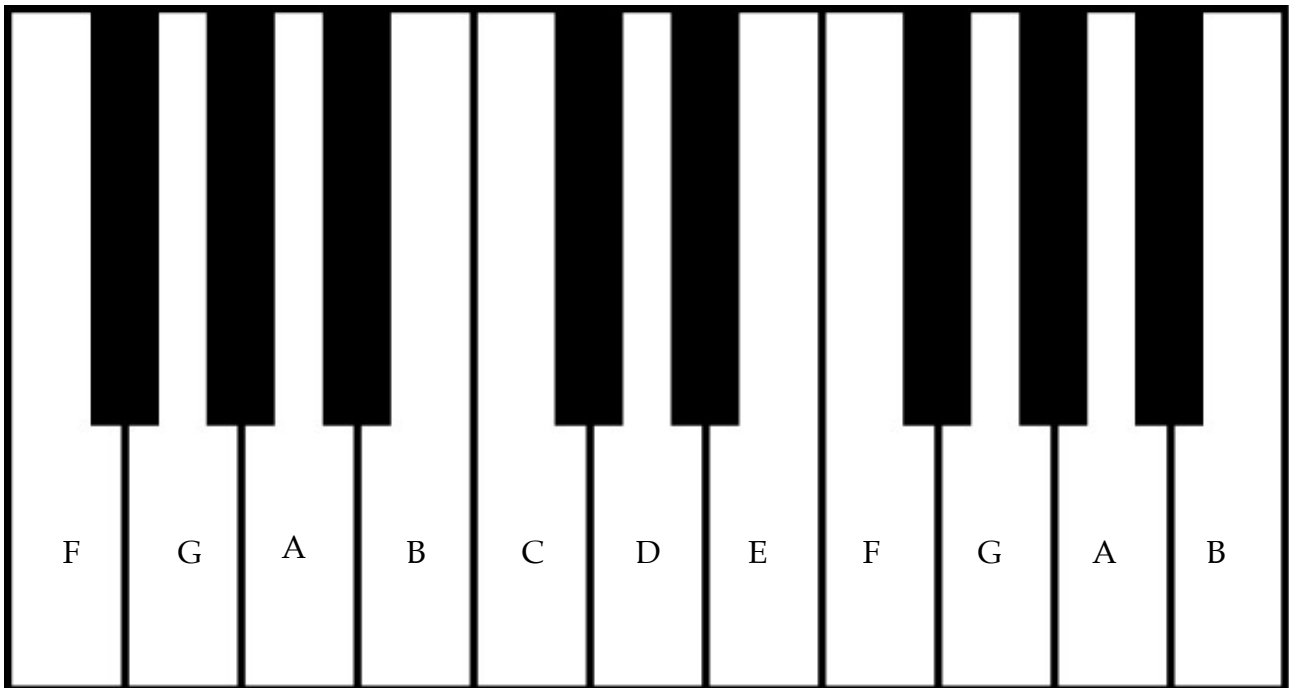
The interval between C and D is a tone.

The interval between C and C sharp (or D flat) is a semitone.

The interval between C sharp (D flat) and D sharp (E flat) is a tone.

- and so on...

C^\sharp / D^\flat D^\sharp / E^\flat



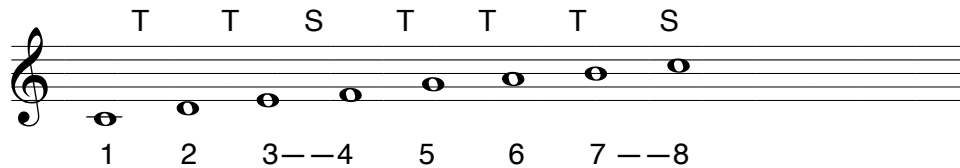
L - Pt 1 <https://youtu.be/9c-6zEJIxwc> Pt 2 https://youtu.be/21Ar_WrdNPE Pt 3 <https://youtu.be/oGSn4-gDWjk>

Major Scales

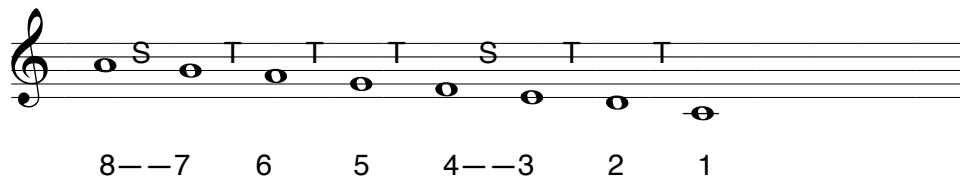
The major scale pattern is made up of a series of tones and semitones:

TONE, TONE, SEMITONE, TONE, TONE, TONE, SEMITONE

The major scale ascending, beginning on C (C major).



The major scale descending, beginning on C (C major).



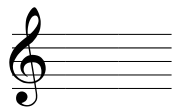
C major requires no sharps or flats to make the correct pattern of tones and semitones.

G major requires F sharp to make the correct pattern of tones and semitones.

D major requires F sharp and C sharp to make the correct pattern of tones and semitones.

F major requires B flat to make the correct pattern of tones and semitones.

These sharps and flats can be added as either a key signature at the beginning of the music or as accidentals next to the appropriate notes. The key signatures are written in a specific way and affect all octaves without being cancelled by bar lines.



C Major



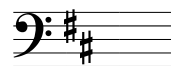
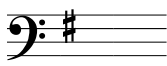
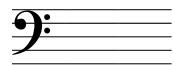
G Major



D Major



F Major

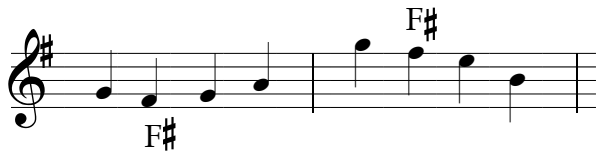


M - YouTube Video Link - <https://youtu.be/7jJGum8Txgc>

Cancelling an accidental

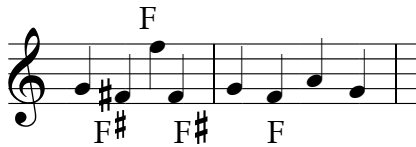
A key signature is not cancelled by bar lines and includes any octave.

For example:



An accidental lasts only until the end of the bar and only affects later notes in that bar which are of the same pitch, not any other octave.

For example:



At the end of a bar the music returns to that of the key signature and all accidentals are cancelled.

For example:



N - YouTube Video Link - Pt 1 https://youtu.be/_xW89M_XDNQ Pt 2 <https://youtu.be/AEqMvICj17Q>

Degrees of the Scale and Intervals

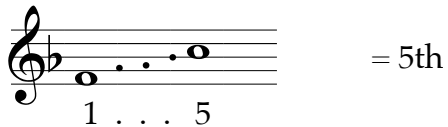
Degrees of the scale refers to the steps of the notes of the scale.

C Major



Intervals refers to the distance between two notes:

F Major



Melodic interval refers to the interval between two notes played one after the other, i.e. as in a "melody."

G Major



Harmonic interval refers to the interval between two notes played together, i.e. as in a "harmony."

D Major



O - YouTube Video Link - <https://youtu.be/Q6TWDH9bCnI>

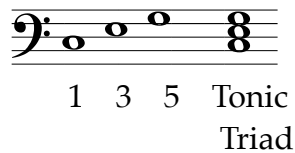
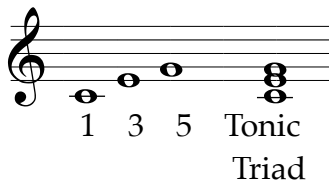
The Tonic Triad

Tonic describes the first note of the scale.

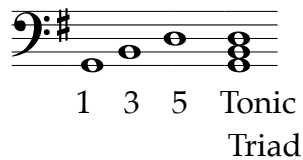
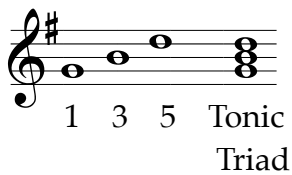
A Triad is a chord made of three notes.

A Tonic Triad is a chord of three notes built on the first, third and fifth notes of the scale.

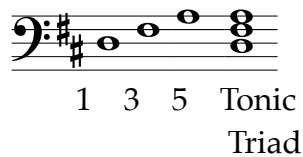
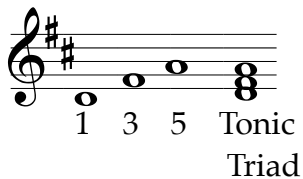
The tonic triad of C Major



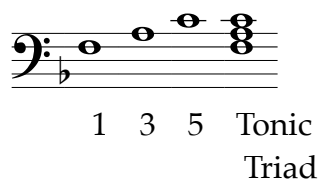
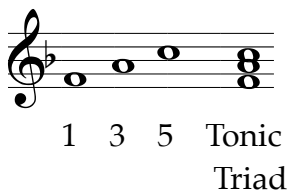
The tonic triad of G Major



The tonic triad of D Major



The tonic triad of F Major



P - Pt 1 <https://youtu.be/2aLTWxFz6zs> Pt 2 <https://youtu.be/kIpkSUT5T-s>

Composing an answering rhythm

RULES WHICH MUST BE FOLLOWED

BEAMS

Beam together two quavers (eighth notes) which need to make one crotchet beat:



Beam together four quavers (eighth notes) which make one minim beat:



Six quavers (eighth notes) which complete a bar of $\frac{3}{4}$:



Beam semiquavers (sixteenth notes) and combinations of semiquavers (sixteenth notes) and quavers (eighth notes) into groups of one crotchet beat:



NB Never beam together more than four quavers (eighth notes) in a bar of $\frac{4}{4}$
In $\frac{4}{4}$ never beam notes across the middle of the bar (between beats 2 and 3)



Avoid ties as much as possible (although sometimes there may be no alternative):

Q - YouTube Video Link - <https://youtu.be/xqjl2kFQPms>

Performance Directions

It is necessary to learn the Italian terms and the musical direction symbols.

A useful way to learn these is to collate the terms into thematic groups, rather than in alphabetical order.

For example:

SLOW

Adagio	- slow
Lento	- slow
Rallentando	- gradually getting slower
Ritardando	- gradually getting slower
Ritenuto	- held back
Andante	- at a medium 'walking' speed

QUICK

Accelerando	- gradually getting quicker
Allegro	- Quick "cheerful"
Allegretto	- Fairly quick (but not as quick as Allegro)

LOUD

Forte <i>f</i>	- loud
Fortissimo <i>ff</i>	- very loud
Crescendo	- gradually getting louder

- and so on...


Q Cont.

TEST YOURSELF


Test yourself on the following musical terms and directions. Don't look up any answers until you've completed all of them.

Adagio

Lento

dal sego/ D.S. 

ritardando

 = 72

8va _____



Fine

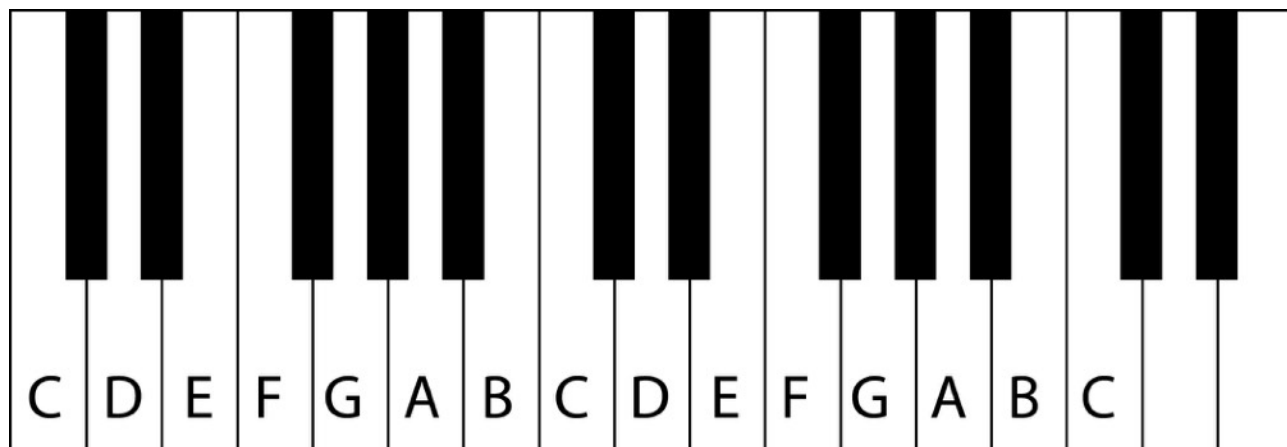
Cantabile

mezzo

poco

rallentando

Use this diagram of the piano keyboard to help you to visualise tones and semitones.



General Exercises

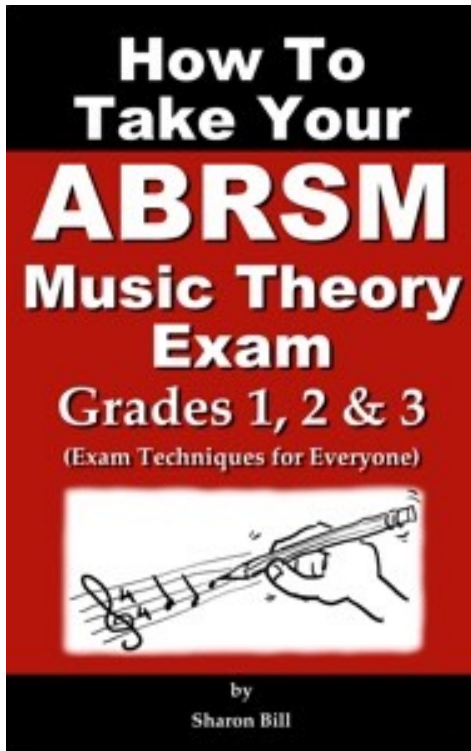
R Part 1 - YouTube Video Link - <https://youtu.be/It-HhZrDrno>

R Part 2 - YouTube Video Link - <https://youtu.be/gGuhTuUfchA>

R Part 3 - YouTube Video Link - <https://youtu.be/cnv5UVEo3MY>

R Part 4 - YouTube Video Link - https://youtu.be/U6IKzH_HgbI

Sharon Bill's books are all available in Paperback and eBook from Amazon



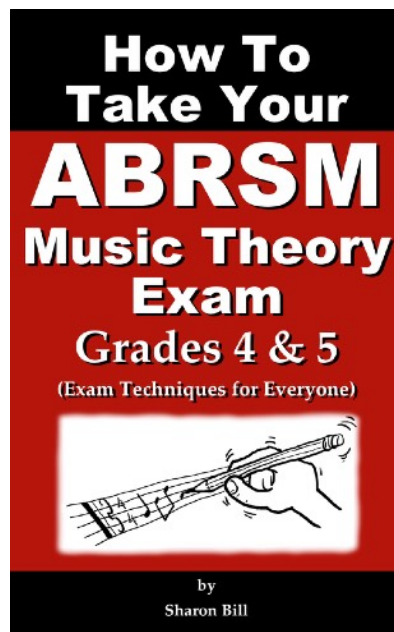
Taking your ABRSM Music Theory exam can be nerve wracking and nerves can prevent you doing your best in any exam. Good preparation and planning is always the answer to this problem. In these exam guides I give you tried and tested techniques, not only how to prepare before the exam but also the best procedure for actually in the exam room.

I've been entering pupils for ABRSM Music Theory exams for nearly thirty years and it is not unusual for them to pass with **DISTINCTION**, some even scoring 100%!

Follow these simple steps and improve *your* chances of gaining **TOP MARKS**.

How To Take Your ABRSM Grades 1, 2 & 3 and 4 & 5

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They say that truth is stranger than fiction. Nearly 30 years of teaching at the piano keyboard has taught me that this is an undeniable fact. My dear Gran said that the world would be a boring place if we were all the same and teaching piano and flute in various cupboard like practice rooms, week in and week out over the years, reassures me that there is no threat of humanity becoming dull. If I present a wry viewpoint of various past pupils it is only fair to say that I also take an equally droll approach to myself.

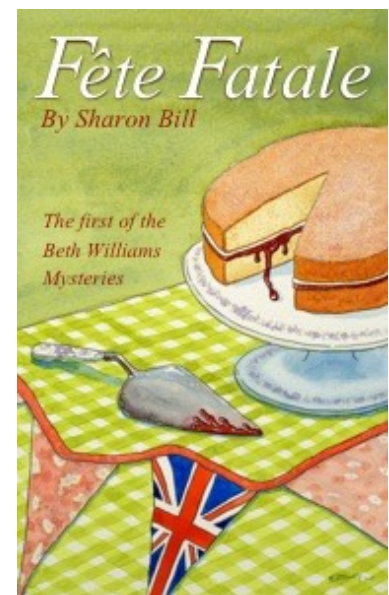
Letters From the Broom Cupboard was the given title to an actual correspondence from my piano teacher during her own periods of incarceration in the privation of various school practice rooms which served to fill the looming periods of pupil absenteeism. This literary offering continues the legacy and I now write to you, dear reader, in my own hour of need.

amazon

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A summer fête in rural Cheshire, organised by the Women's Institute of Mossleigh, holds the promise of an idyllic day out in the best British tradition. Everyone is enjoying the festivities until a beloved neighbour is found dead among the bins and refuse of the village hall which saddens the holiday mood. However, it is only when Beth Williams and her twin brother Detective Chief Inspector Benedict James join forces that it becomes evident that all isn't as innocent as it at first seemed.

Beth is a piano tutor and a member of the local WI. As such she has her finger on the pulse of the undercurrents of the village and is ideally placed to find all of the seemingly inconsequential domestic details which could give her brother the insight he needs. Together, if they each pool their own particular fields of expertise, they're bound to get to the bottom of the business. Sordid crime might prevail amid the pastries and preserves for a time but, in the end, the culprit will get their just desserts.





Mere hours after a Constable watercolour sketch is featured in a presentation at a meeting of Mossleigh Women's Institute the original is stolen from the Whitworth Art Gallery. It seems that the cultured veneer of the art world shields a much seedier underworld where theft is just the icing on the cake. Beth and her twin brother, DCI Benedict James, join forces to get to the bottom of the affair. Although DCI James must pursue the official lines of enquiry Beth finds that a more abstract approach draws the threads of the mystery together.

Beth is a piano tutor and member of her local WI and is aptly placed to tap into seemingly insignificant details to get right to the heart of the affair. When all hope fades and the Old Masters look to be forever tainted by sordid crime Beth, with the help of her unassuming friends, restores the balance of justice and the intrinsic beauty of artistic endeavour.



Music Theory Information Sheets ABRSM Grade 1 | Sharon Bill

ABRSM Music Theory Grade 1
Past Paper YouTube Links

**ABRSM MUSIC THEORY
GRADE 1 2017 PAST PAPERS**

2016 B Part 3 <https://youtu.be/LuezNo22gT>

**ABRSM MUSIC THEORY
GRADE 1 2018 PAST PAPERS**

2017 A Part 1 <https://youtu.be/Z-LgXerCGEo>

2016 C Part 1 <https://youtu.be/cb72D5mRM-I>

2018 A Part 1 <https://youtu.be/B1efPfhnpns>

2017 A Part 2 https://youtu.be/dawX_RdyC00

2016 C Part 2 <https://youtu.be/CILSBFFzkwg>

2018 A Part 2 <https://youtu.be/cRQdgxBIYvs>

2017 B Part 1 <https://youtu.be/2-OBweTFJww>

2016 C Part 3 <https://youtu.be/mdtc733xMSc>

2018 A Part 3 https://youtu.be/_L4viXXf5c

2017 B Part 2 <https://youtu.be/ONnpaTZj1WA>

2016 S Part 1 <https://youtu.be/DicDrFVLack>

2018 A Part 4 <https://youtu.be/mN-bcfKxn8E>

2017 B Part 3 <https://youtu.be/UYNr5NkmcY0>

2016 S Part 2 <https://youtu.be/ohiiPYdPRYo>

2018 B Part 1 <https://youtu.be/EyEmdrJ5E0>

2017 C Part 1 <https://youtu.be/2i8ioVeq3k>

2016 S Part 3 https://youtu.be/_DEy-ZFjtnA

2018 B Part 2 <https://youtu.be/vxsFvw8E1B8>

2017 C Part 2 <https://youtu.be/JaGdpMACp5k>

2016 Sample Revised Exam
Paper Part 1 <https://youtu.be/p0t5uDCibXU>

2018 B Part 3 <https://youtu.be/40GiXSkdGyl>

2017 C Part 3 <https://youtu.be/g7NHstutki>

2016 Sample Revised Exam
Paper Part 2 <https://youtu.be/Du4Va454qWQ>

2018 B Part 4 <https://youtu.be/DXkhNsZK5xk>

2017 S Part 1 <https://youtu.be/P949QffG2PU>

2018 C Part 1 <https://youtu.be/MxBpZQpBJ4A>

2017 S Part 2 <https://youtu.be/iJ5jRF6M9ws>

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GRADE 1 2015 PAST PAPERS**

2018 C Part 2 <https://youtu.be/MjyHhRBcJyU>

2017 S Part 3 https://youtu.be/X7_1uYaifQk

2015 A Part 1 <https://youtu.be/GT9wVYH-wM4>

2018 C Part 3 <https://youtu.be/XwI55CjQvfA>

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GRADE 1 2016 PAST PAPERS**

2015 A Part 2 <https://youtu.be/4MMTwp6zapE>

2018 C Part 4 <https://youtu.be/gPWxUJXINrA>

2016 A Part 1 <https://youtu.be/cngbeRV1EgQ>

2015 A Part 3 <https://youtu.be/4UlahJjPrWs>

2018 S Part 1 <https://youtu.be/CkBVokrH9J0>

2016 A Part 2 <https://youtu.be/8xelPf04EYc>

2015 B Part 1 <https://youtu.be/4wGZXt9Bw8E>

2018 S Part 2 <https://youtu.be/SF4HeBQ6I8>

2016 A Part 3 <https://youtu.be/sp6Hm51z1bQ>

2015 B Part 2 <https://youtu.be/lhoJB1ZzIlo>

2018 S Part 3 https://youtu.be/2Y_xglRThys

2016 B Part 1 <https://youtu.be/r7ut3uvveCM>

2015 B Part 3 https://youtu.be/a83Wm_dikwg

2018 S Part 4 <https://youtu.be/tdvJKPQIAol>

2016 B Part 2 <https://youtu.be/X1ybXi1ER-E>

2015 C Part 1 https://youtu.be/MC96b_ZVzh4

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2015 C Part 2 <https://youtu.be/jVzrUId1J8A>

2015 C Part 3 <https://youtu.be/x5qJfH--GgQ>

2015 S Part 1 <https://youtu.be/VnBvB54YAss>

2015 S Part 2 <https://youtu.be/7ErApUJvRGI>

2015 S Part 3 <https://youtu.be/rcsFKSpFZnQ>

ABRSM MUSIC THEORY GRADE 1 2014 PAST PAPERS

2014 A Part 1 <https://youtu.be/saiaUJ-Rg-o>

2014 A Part 2 <https://youtu.be/wqJty2qwDel>

2014 A Part 3 <https://youtu.be/oLImAYm-gio>

2014 B Part 1 <https://youtu.be/3mLPrhlwRiM>

2014 B Part 2 <https://youtu.be/5LnWW9YrTaY>

2014 B Part 3 https://youtu.be/-A_OIVtnGCs

2014 C Part 1 <https://youtu.be/F7fCuP7bxiM>

2014 C Part 2 <https://youtu.be/MIsuhkyol6c>

2014 C Part 3 <https://youtu.be/OC1IIQZrw4k>

2014 S Part 1 <https://youtu.be/2i5qJt0E1TI>

2014 S Part 2 <https://youtu.be/DTEXGMHiSJM>

2014 S Part 3 <https://youtu.be/yFlqVqHt21c>

ABRSM Grade 1 Sample Revised Exam Papers X & Y

Sample Paper X 2017 Part 1
<https://youtu.be/p0t5uDCibXU>

Sample Paper X 2017 Part 2
<https://youtu.be/Du4Va454qWQ>

Sample Paper Y 2017 Part 1
<https://youtu.be/FOnVYMKFHg>

Sample Paper Y 2017 Part 2
<https://youtu.be/kpGsnOzds3w>

Sample Paper Y 2017 Part 3
<https://youtu.be/rsrgwH1sekY>

Sample Paper Y 2017 Part 4
<https://youtu.be/i4xgck1L9DU>