

Discovering Music Theory

THE ABRSM GRADE 4 WORKBOOK

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CONTENTS

Introduction	
Chapter 1: Rhythm (Part 1)	1
Breves and breve rests; double-dotted notes; duplets	
Chapter 2: Rhythm (Part 2)	8
New simple time signature: $\frac{4}{8}$;	
new compound time signatures: $\frac{6}{4}$ $\frac{9}{4}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$;	
grouping notes and rests	
Chapter 3: Pitch	16
The alto clef; double sharps and double flats; enharmonic equivalents	
Chapter 4: Keys & Scales (Part 1)	24
Technical names for the degrees of the scale; the keys and scales of B major and D \flat minor	
Chapter 5: Keys & Scales (Part 2)	30
The keys and scales of B \flat minor and G \sharp minor; the chromatic scale	
Chapter 6: Intervals	39
The minor 2nd; augmented and diminished intervals	
Chapter 7: Triads/Chords	47
Primary triads; primary chords in root position	
Chapter 8: Terms, Signs & Instruments (Part 1)	54
Instruments and their families; instrument ranges and clefs used; instrumental directions	
Chapter 9: Terms, Signs & Instruments (Part 2)	59
Ornaments; new Italian and French terms; repeat signs	
Chapter 10: Music in Context	64
Practice Exam Paper	69



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 $\frac{3}{4}$.

1 2 1 2

1 2 3 1 2 3

1 2 3 4 1 2 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 $\frac{\square}{16}$

Beats: 1 2 1 2 1 2 1 2

b $\frac{\square}{4}$

Beats:

c $\frac{\square}{4}$

Beats:

d $\frac{\square}{16}$

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

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



D# major



B major



D# major



Bb minor



B major

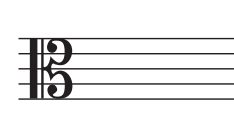
Challenge!

Write these tonic triads in the given clefs.

G# minor



B major



D# major



Bb minor



F# minor



A# major



i Primary triads

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

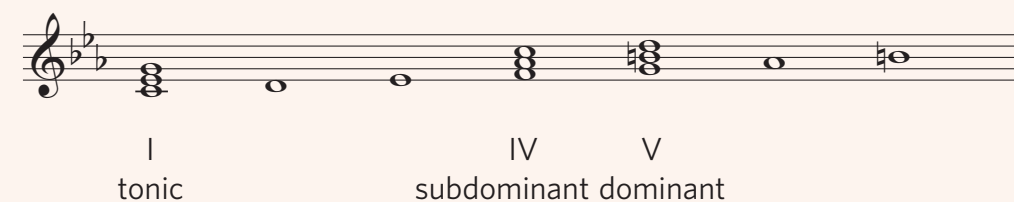
- A **tonic triad (I)** contains the tonic, mediant and dominant degrees of the scale.
- A **subdominant triad (IV)** contains the subdominant, submediant and tonic.
- A **dominant triad (V)** contains the dominant, leading note and supertonic.

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.

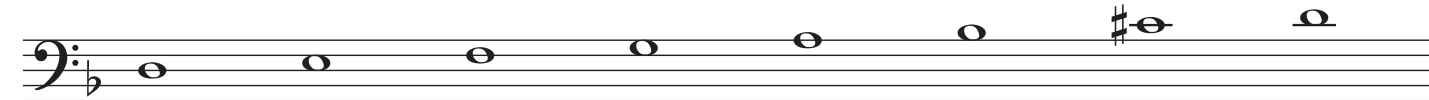
Did you know?

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

