Contents

Chapter 1. 32nd notes (Demisemiquavers) and rests

A 32nd note (demisemiquaver) is a note that lasts **1/8** of a beat — a filled notehead with a stem and three flags, and eight of them fit into a single beat.

Note	Name	Beats	How to remember it
	**Whole note** *Semibreve*	4 beats	Hollow oval with no stem. Holds for 4 full beats.
	**Half note** *Minim*	2 beats	Hollow oval with a stem. Holds for 2 beats.
	**Dotted half note** *Dotted minim*	3 beats	Half note with a dot. The dot adds 1 extra beat (2 + 1 = 3).
	**Quarter note** *Crotchet*	1 beats	Filled oval with a stem. Holds for 1 beat.
	**Eighth note** *Quaver*	½ beats	Filled oval with a stem and one flag. Two fit in one beat.
	**Sixteenth note** *Semiquaver*	¼ beats	Filled oval with a stem and two flags. Four fit in one beat.
	**Thirty-second note** *Demisemiquaver*	⅛ beats	Filled oval with a stem and three flags. Eight fit in one beat.

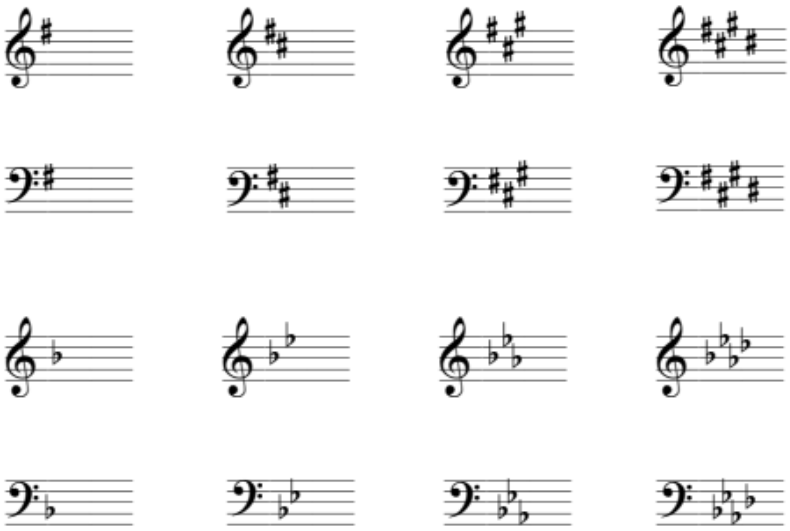
Table of all the rests symbols:

Note value	Rest value	English name	American name	Fraction of 1 semibreve	*Usual length (if ♩ = 1 beat)
		semibreve	whole note	1	4 beats
		minim	half note	1/2	2 beats
		crotchet	quarter note	1/4	1 beat
		quaver	eighth note	1/8	1/2 beat
		semiquaver	sixteenth note	1/16	1/4 beat
		demisemiquaver	thirty-second note	1/32	1/8 beat

Chapter 2. Major keys with four sharps or flats

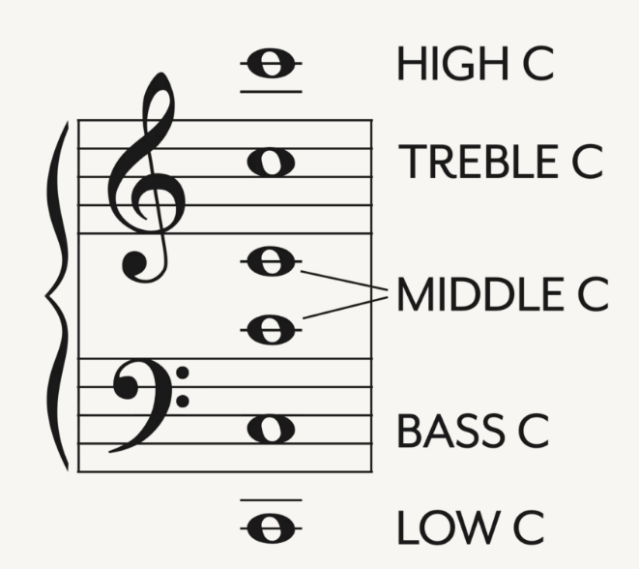
The pattern of semitones (half-steps) in the major scale is: **T T S T T T S (aka W W H W W W H)**
Remember that the semitones are always between the **3rd-4th and 7th-8th** degrees of the scale.

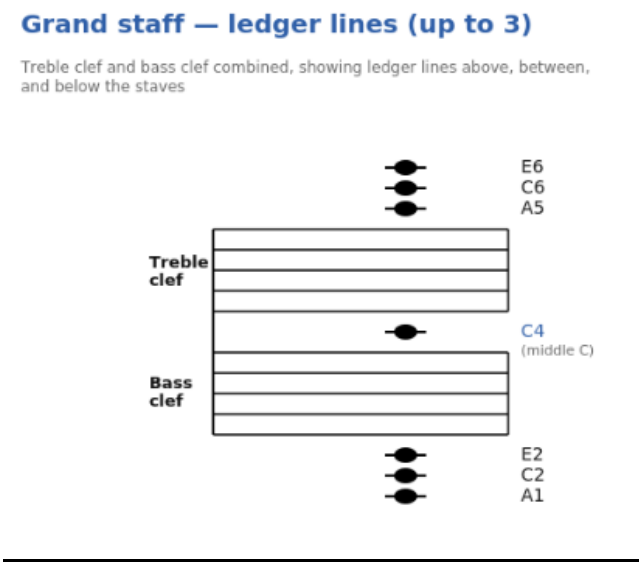
C Major	No flats or sharps
G Major	F sharp
D Major	F & C sharp
A Major	F, C & G sharp
E Major	**F, C, G & D sharp** *
F Major	B flat
B Flat Major	B & E flat
E Flat Major	B, E & A flat
A Flat Major	**B, E, A, and D flat** *



Chapter 3. Beyond two ledger lines

In grade 3, the number of ledger lines has increased beyond two lines. Remember the C references below, so you will understand the musician's instructions and help you read the notes more quickly.

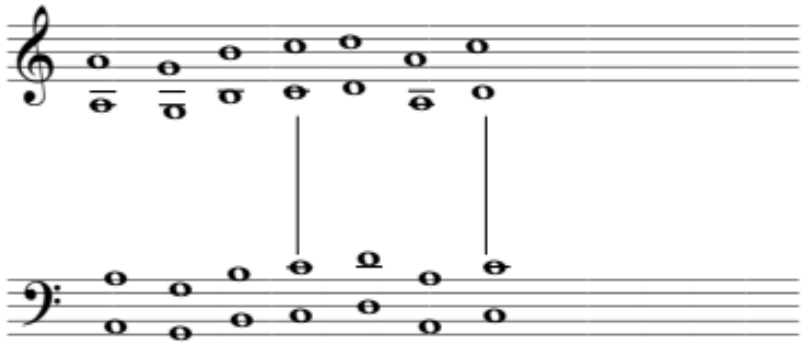




Chapter 4: Transposition

Transposition means moving all the notes in a piece of music up or down in pitch by the same interval.

When converting from one clef to another AND transposing octaves keep referring to middle C as an anchor point then transpose the octave up or down accordingly. Keep relating back to middle C to ensure you don't jump too many octaves.



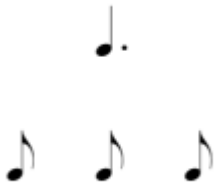
Chapter 5. Compound Time

Simple Time refers to time signatures where beats are divisible by 2.

For example:

Compound Time refers to time signatures where beats and divisible by 3.

For example:



Compound time signatures within this grade are written in eighth notes but are counted in dotted quarter note beats.

For example:

$\frac{6}{8}$ has two dotted quarter beats per bar. It is in duple time.

$\frac{9}{8}$ has three dotted quarter beats per bar. It is in triple time.

$\frac{12}{8}$ has four dotted quarter beats per bar. It is in quadruple time.

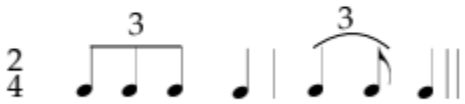
Converting from compound time and simple time

To convert from compound time to simple time, you are moving from groups of three to groups of two. This is achieved by adding a triplet sign to each group of three eighth note beats and removing the dot.

To convert from simple time to compound time, you are moving from groups of two to groups of three. This is achieved by removing the triplet sign from each group of three and adding a dot.

For example:

becomes:



and vice versa.

Chapter 6. Harmonic and Melodic Minor Scales

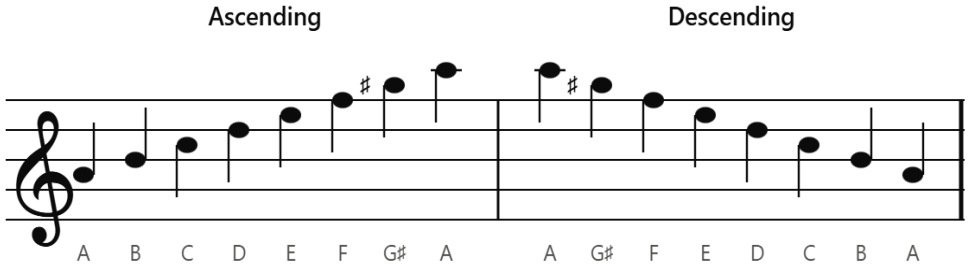
Related Keys

Major Key	**Minor Key**	**Accidentals**
C Major	A Minor	no sharps or flats
G Major	E Minor	F sharp
D Major	B Minor	F & C sharp
A Major	F# Minor	F, C & G sharp
E Major	C# Minor	F, C, G and D sharp
F Major	D Minor	B flat
B Flat Major	G Minor	B & E flat
E Flat Major	C Minor	B, E & A flat
A Flat Major	F Minor	B, E, A & D flat

Harmonic Minor Scale

In addition to the key signature accidentals, raise the 7th degree of the scale both ascending and descending.

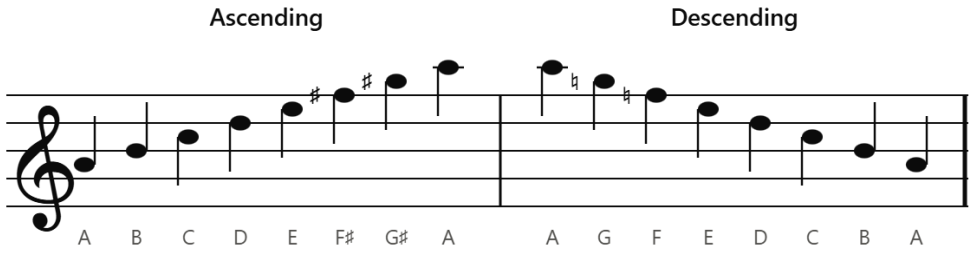
For example: A minor Harmonic scale shares the same key signature of C Major (which has no sharps and flats), but A minor Harmonic scale raises the 7th degree which is G to G#.



Melodic Minor Scale

In addition to the key signature accidentals, raise the 6th and 7th degree ascending, and back to natural notes descending.

For example: A minor melodic scale shares the same key signature of C Major (which has no sharps and flats), but A minor melodic scale raises the 6th and 7th degree which is F to F3, G to G# when ascending, but back to natural notes (F and G) when descending.



Chapter 7. Intervals

Major keys:

In major scales, the interval between the key-note and the 4th and 5th degrees is the same as it is in minor scales, and these intervals are called **perfect**.

The key-note to its octave is also a **perfect** interval.

The interval between the key-note and all other degrees is **major**: major 2nd, 3rd, 6th and 7th.

Minor keys:

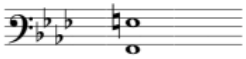
In minor scale, the 4th and 5th degrees are the same as in the major scale, so they produce **perfect** intervals. So does the octave.

The interval between the key-note and the third degree is different: it is a **minor** 3rd.

The 6th and 7th degrees of minor scales vary according to whether the harmonic or melodic minor scale is being used, and also whether it is ascending or descending.

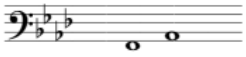
Follow these steps to fully describe a given interval:

F minor



1. The given interval is a 7th.
2. Consider whether the upper note is appropriate to F major key signature (B flat) or F minor key signature (B E A & D flat).
3. Although the key given is F minor the E flat has been cancelled. F major has E natural in its scale pattern, therefore the interval is a harmonic major 7th.

F minor



1. The given interval is a 3rd.
2. The key signature causes the upper note to be A flat.
3. A flat is not part of the F major scale pattern, it is part of the F minor scale pattern. Therefore the interval is a melodic minor third.

Chapter 8. Performance Directions

accel.	stacc.	simile
adagio	tempo	sostenuto
allegro	a	tenure
andante	al	troupe
cantabile	alla	vivo
crest	assai	
D.C.	col	
D.S.	ed	
decresc.	express.	
fine	fortepiano	
forte	giocoso	8va
legato	grave	
lento	larghetto	
mezzo	ma	>
moderato	motto	
pianissimo	non	
poco	presto	
ritenuto	sense	