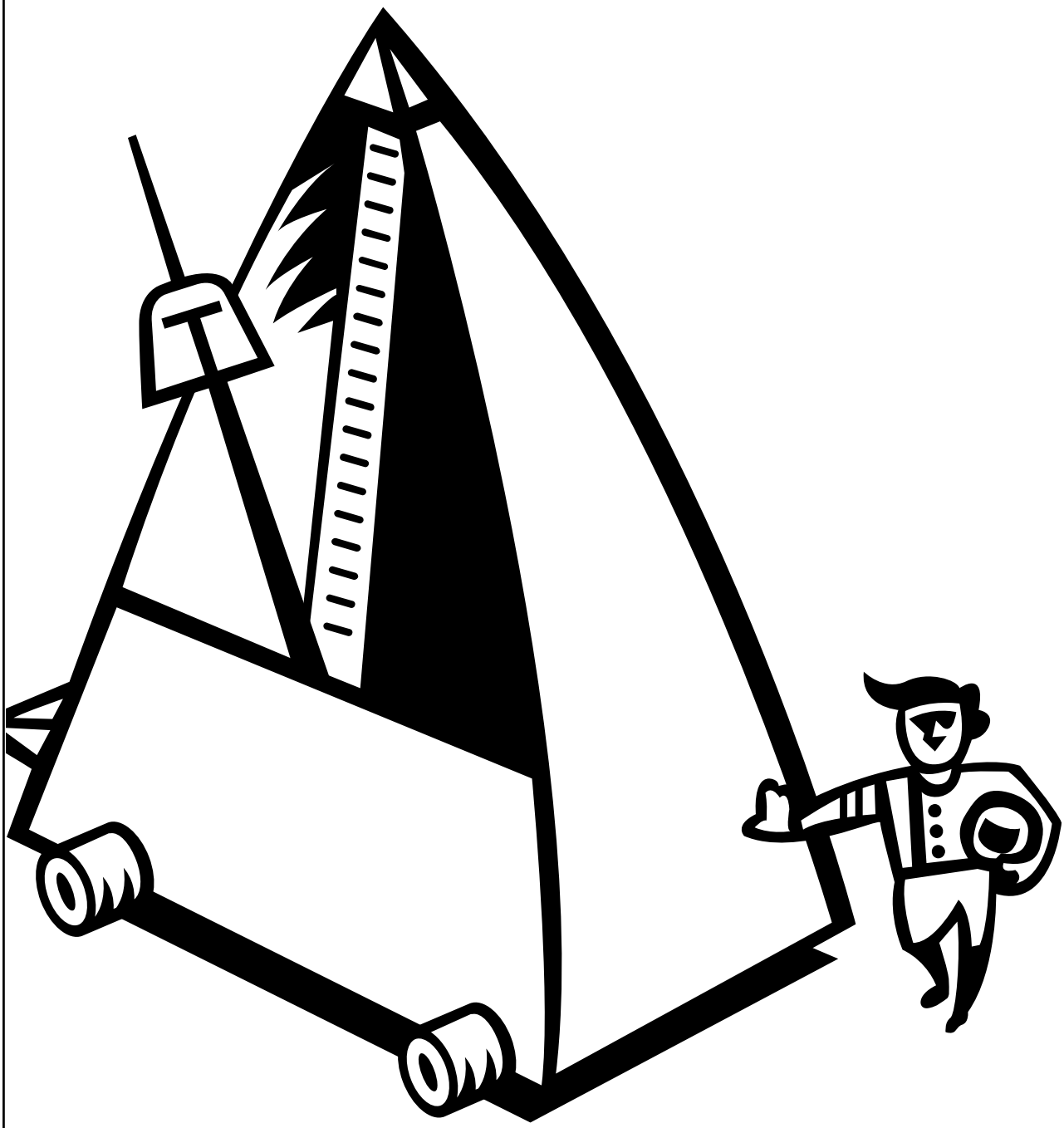
Music Theory 1

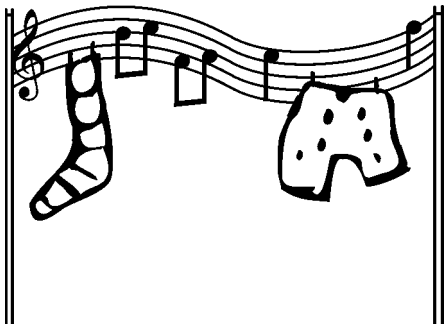
Photocopiable Worksheets on Music Theory



Name: _____ Music Theory Worksheet 1

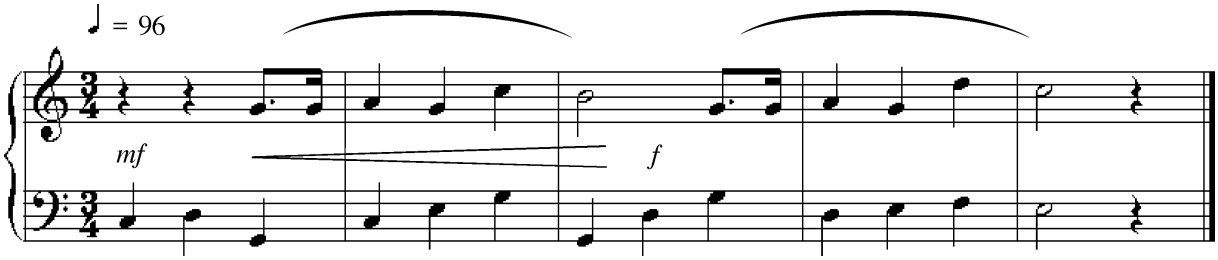
INTRODUCTION TO THE STAVE & NOTATION

The way we write music down has changed a great deal through the centuries but today we use a series of 5 lines called a ***stave*** on which to base the notes. It is rather like a washing line that we hang the musical notes on.

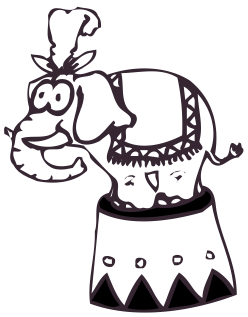


Music is written down using a series of signs and symbols that tell us many different things about the piece that we are listening to or playing - this is called ***notation.***

Here are some of the signs that we will be looking at in future lessons - how many do you recognise? ***Circle the ones that you know.***



Some of the things that music notation tells us are:

- the ***pitch*** of the notes - whether they are high  or low  sounds.

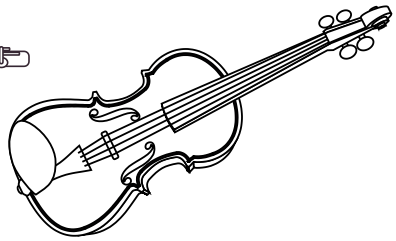
- the ***speed*** of the music and how to count.
- the ***length*** or ***duration*** of the notes - long or short. ***Can you make up your own picture to show something that is long and something that is short?***

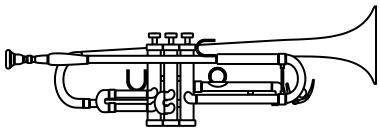
Name: _____ Music Theory Worksheet 2

TREBLE CLEF

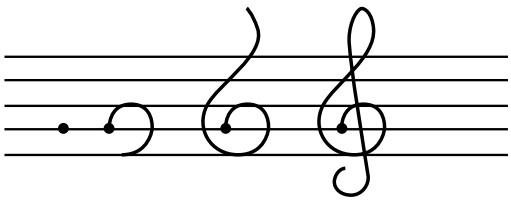
At the beginning of a piece of music you will usually find a ***clef*** which tells you where to pitch your notes. The ***treble clef*** shows us the higher sounding notes.

- Instruments such as the ***flute, violin*** and ***trumpet*** all use treble clef.

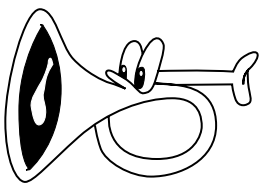




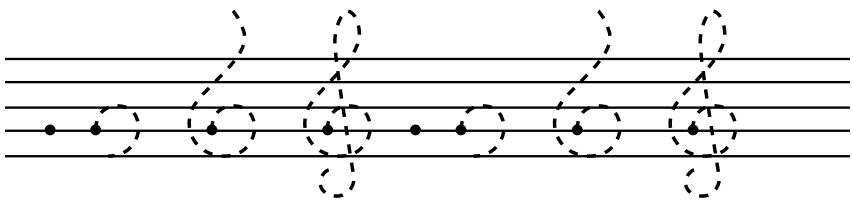
Let's start by learning how to draw the treble clef:



Remember the treble clef always starts on the second line from the bottom.



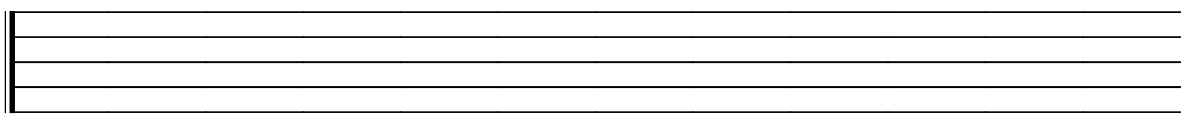
Now it's your turn:



Did you remember to start on the second line? Make sure that your clef doesn't lean and that it fits neatly on the stave.

- Another name for the ***Treble Clef*** is the ***G Clef*** because it starts on the second line of the stave which is where the note G is found.

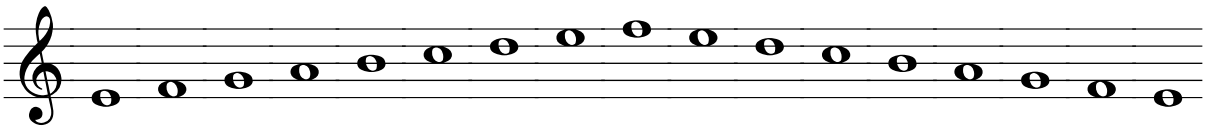
Now draw 5 clefs below as practice:



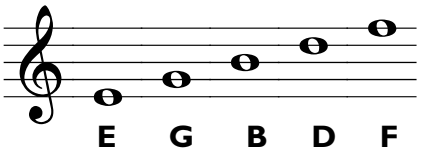
Name: _____ Music Theory Worksheet 3

TREBLE CLEF NOTE NAMES

Musical notation uses the first 7 letters of the alphabet: **A B C D E F G**. The notes move up and down the stave in steps like this:



First let's look at the names of the notes on the lines:



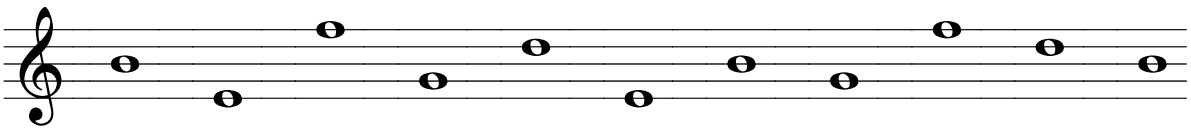
E G B D F

A useful phrase for remembering the names of the notes is:
Every Good Boy Deserves Football.

- ***Think of your own phrase to help you remember the names of the notes on the lines:***

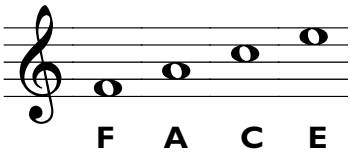
E_____G_____B_____D_____F_____

Now try to name these notes:

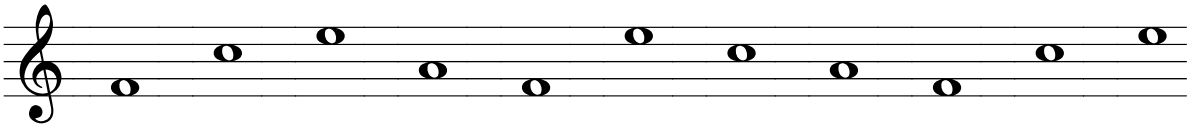


___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

As well as the 5 lines there are also 4 spaces on the stave, these spell out the word ***F A C E***



F A C E



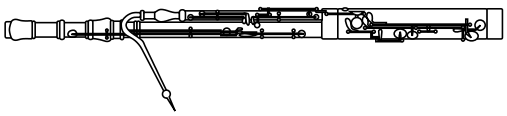
___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

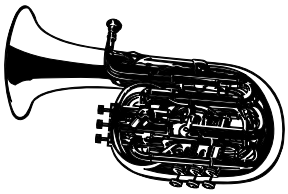
Name: _____ Music Theory Worksheet 4

BASS CLEF

Bass clef shows us the lower sounding notes on the stave.

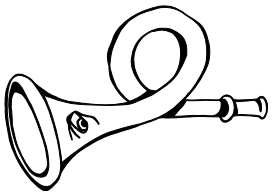
- Instruments such as the ***bassoon, tuba*** and ***cello*** all use bass clef.



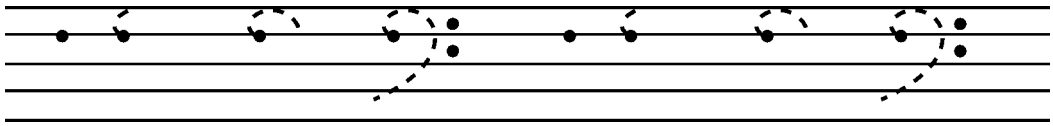


Let's look at how to draw the bass clef:

Remember the bass clef always starts on the fourth line from the bottom.

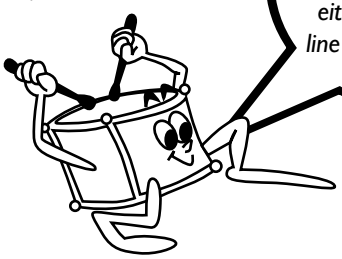


Now it's your turn:

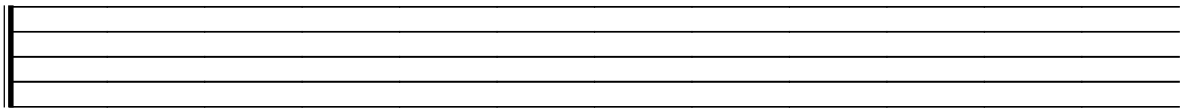


- Another name for ***Bass Clef*** is the ***F Clef*** because it starts on the fourth line of the stave which is where the note F is found.

Did you remember to start on the fourth line up? Make sure that you put your dots either side of the fourth line and don't let your clef lean over!



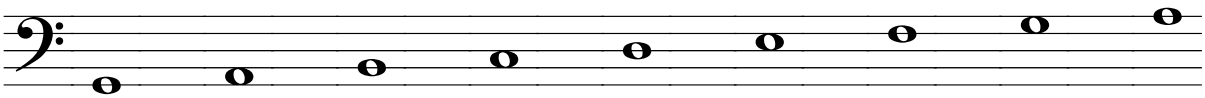
Now draw 5 Bass Clefs below as practice:



Name: _____ Music Theory Worksheet 5

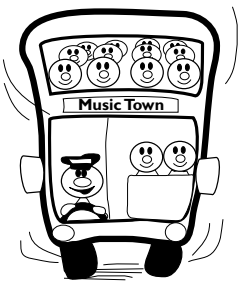
BASS CLEF NOTE NAMES

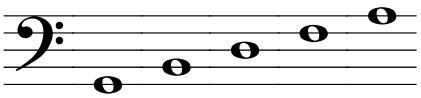
Let's look at the names of the notes in ***Bass Clef***:



G A B C D E F G A

Now let's look at the names of the notes on the lines in more detail:





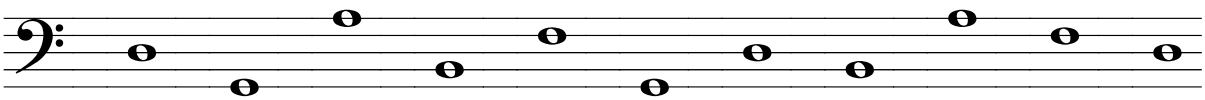
G B D F A

A useful phrase for remembering the names of the notes is:
Green Buses Drive Fast Always.

- ***Can you think of your own phrase to help you remember the names of the notes?***

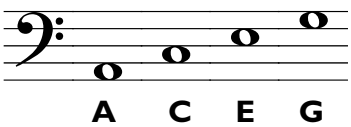
G_____B_____D_____F_____A_____

Now try to name these notes:



___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

As well as the 5 lines there are also the 4 spaces on the stave - a phrase for remembering the names of the notes in the spaces in Bass clef is: ***All Cows Eat Grass.***

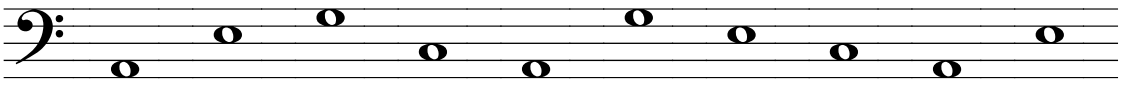


A C E G

Can you think of your own phrase to help you remember the names of the notes in the spaces?

A_____C_____E_____G_____

Now name these notes in the spaces:



___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Name: _____

Music Theory Worksheet 6

1. Give another name for the treble clef.

.....

2. What is the word that helps us remember the names of the spaces in treble clef?

.....

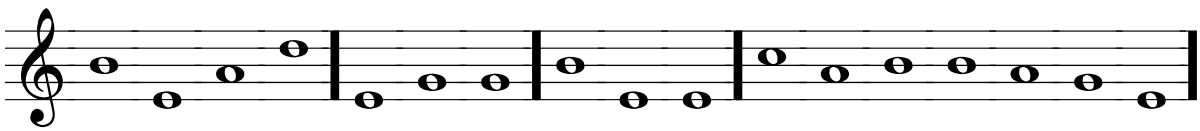
3. What is another name for writing music down beginning with the letter N?

.....

4. What is the name for the 5 lines that music is written on?

.....

5. Since we use the first 7 letters of the alphabet for writing down music, you can also spell out words using notes. Can you spell out these words?



— — — — — — — — — — — — — — — — —

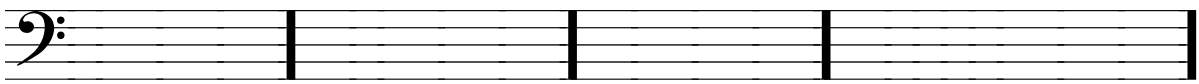
6. What is another name for the bass clef?

.....

7. What is the phrase that helps us to remember the names of the notes on the lines in bass clef?

.....

8. Can you write these words out using bass clef notes? ***ADD, AGE, CAB, DECADE***



Name: _____ Music Theory Worksheet 7

NOTE VALUES

As well as looking at the pitch of notes on the stave, we need to also think about some of the other elements needed to create a piece of music. Another important consideration is the ***length*** or ***duration*** of the notes. Notes can be written several different ways and each tells us how many counts or beats to hold them on for.

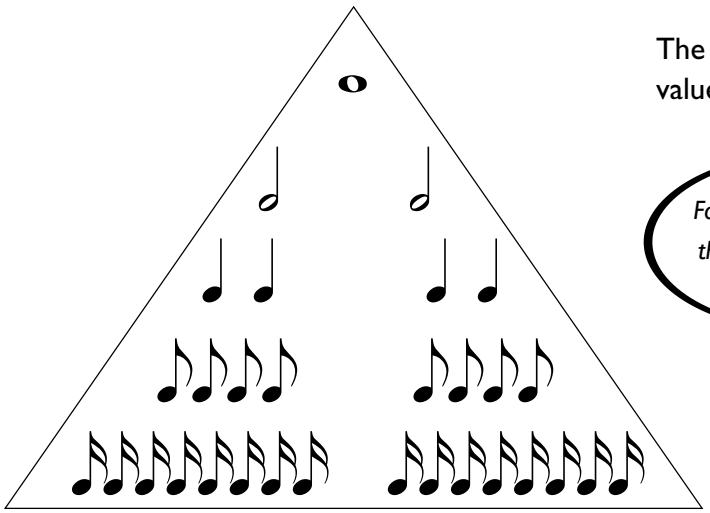
Here is a semibreve 𝅝 it is worth 4 beats

minim 𝅗𝅥 it is worth 2 beats

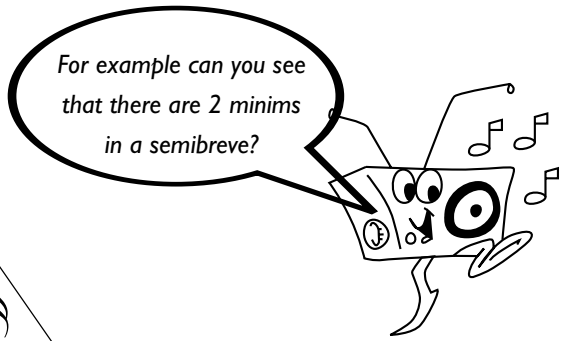
crotchet ♩ it is worth 1 beat

quaver - not the edible kind I'm afraid! ♪ it is worth 1/2 beat

semi-quaver 𝅘𝅥𝅯 it is worth 1/4 beat



The note pyramid shows how the note values can be worked out.



- Note: When two or more quavers or semi-quavers are written together they can be joined up like this : ♫ or 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

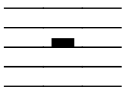
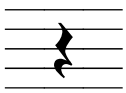
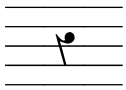
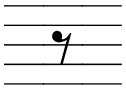
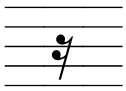
Now try these questions:

1. How many crotchets are there in a semibreve - **2** **3** or **4** ?
2. Complete this sentence: A _____ is a two count note.
3. True or false - a semiquaver is worth 1 beat? _____
4. True or false - ♪ + ♪ + ♪ + ♪ = 𝅗𝅥 _____
5. Complete this sentence : A _____ is worth a 1/4 beat.

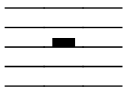
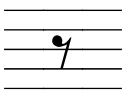
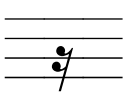
Name: _____ Music Theory Worksheet 8

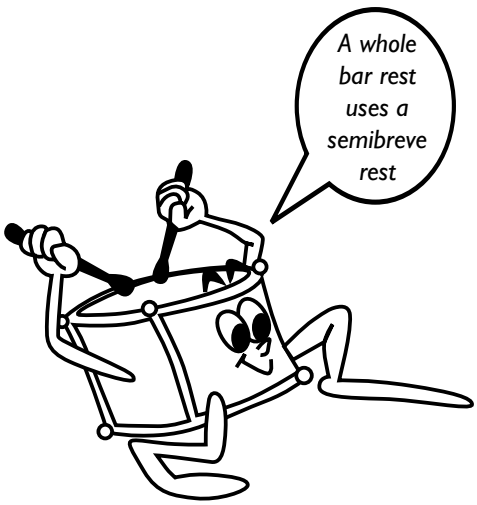
RESTS

A ***rest*** is a ***musical silence*** - each note has an equivalent rest. Here are the rests that you will come across most often in your music:

- Semibreve 𝅝 =  this rest hangs from the 4th line up
- Minim 𝅗𝅥 =  this rest sits on the 3rd line up
- Crotchet ♩ =  or  this type of rest looks like a backwards 7
- Quaver ♪ =  this type of rest looks like a 7
- Semi-quaver 𝅘𝅥𝅯 =  this looks like a 7 with 2 lines

Now try to complete the chart below:

Note Name	***Equivalent Rest***	***Value***
semibreve	_____	4 beats
_____		2 beats
crotchet	_____	_____
_____		1/2 beat
semi-quaver		_____



Name: _____ Music Theory Worksheet 9

DOTTED NOTES

Both ***dots*** and ***ties*** increase the value of notes.

A dot written after a note increases its value by half as much again.

For example: a crotchet ♩ = 1 beat

therefore a dotted crotchet ♩. = ♩ + ♪ = 1 1/2 beats
1 + 1/2

A minim 𝅗𝅥 = 2 beats therefore a dotted minim 𝅗𝅥. = 𝅗𝅥 + ♩ = 3 beats

Now see if you can work out how much these notes are worth:

A dotted crotchet ♩. = _____ quavers?

A dotted minim 𝅗𝅥. = _____ crotchets?

How many semi-quavers 𝅘𝅥𝅯 are there in a dotted quaver ♪. ? _____

How many crotchets ♩ are there in a dotted crotchet ♩. ? _____

A crotchet ♩ + a dotted crotchet ♩. + a quaver ♪ + a crotchet ♩ = _____

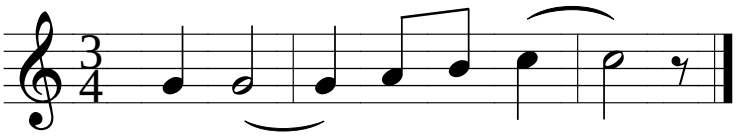
A dot above or below ♩ a note means that you should play the note staccato - so don't confuse it with a dot after a note!

Name: _____ Music Theory Worksheet 10

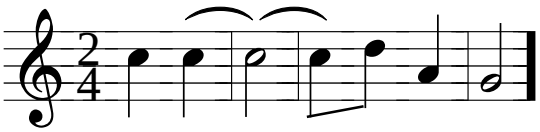
TIED NOTES

Just like dots ***ties*** also increase the ***value*** of a note. A tie can only occur between notes on the same line or space. When you see notes tied together you add together the total value of the notes. When playing tied notes you don't repeat or play the note that is tied.

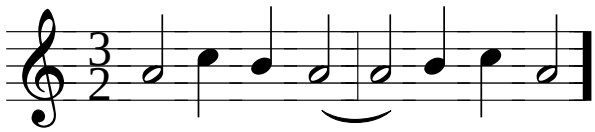
For example:



Now try to work out how much these notes are worth:

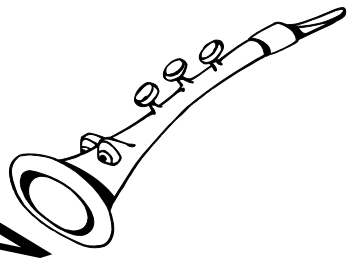


_____ beats

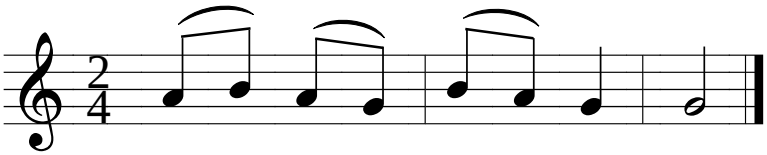


_____ beats

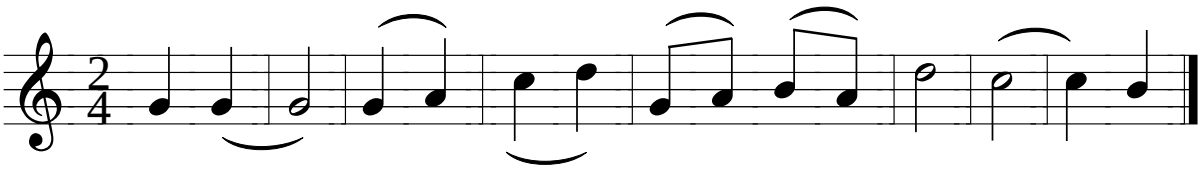
If notes are joined by a line but aren't on the same line or space then the line becomes a slur or phrase mark which tells you how to breathe or where to emphasise the notes.



Here is an example:

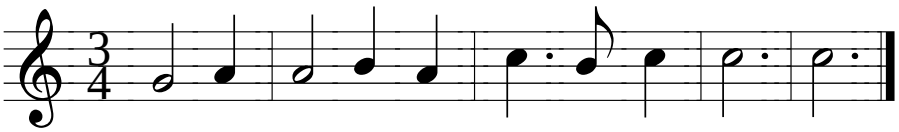


Are these notes tied or slurred? Write a T for tied and an S for slurred on the line provided.



_____ _____ _____ _____ _____ _____

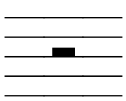
Now draw in the ties above or below the notes that can be tied together.



Name: _____ Music Theory Worksheet 11

Time for another Quiz!

Find the matching words and numbers:

A _____ is a musical silence	semibreve
A _____ is worth 4 beats	rest
How many quavers are there in a crotchet? _____	2
A tie joins notes on the _____ line or space	minim
This is a  _____ rest	3
How many crotchets are there in a dotted minim? _____	same

True or false:

The Italian word staccato means play smoothly? _____

A minim is a 4 count note? _____

A whole bar's rest uses a semibreve rest? _____

There are 3 crotchets in a minim? _____

This adds up to 5 beats ♩ + 𝅗𝅥 + ♪ + ♪ = 5? _____

This adds up to 6 beats ♩ + 𝅗𝅥 + 𝅗𝅥 + ♪ + ♪ = 6? _____

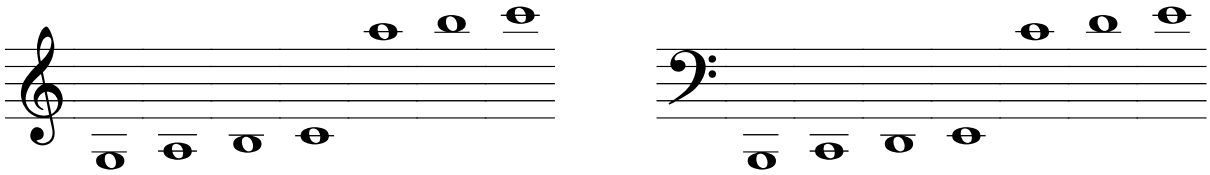
A dot beside a note makes it twice as long? _____

A tie between notes can only occur between notes of the same name? _____

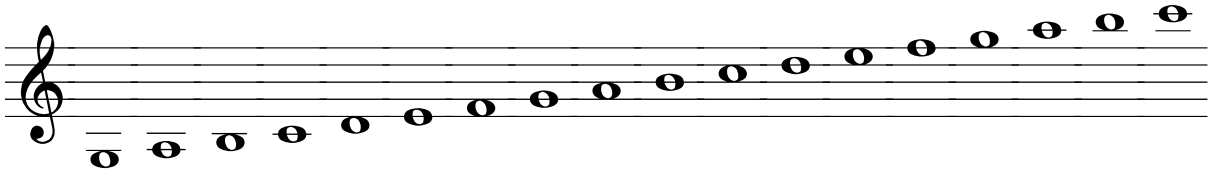
Name: _____ Music Theory Worksheet 12

LEGER LINES

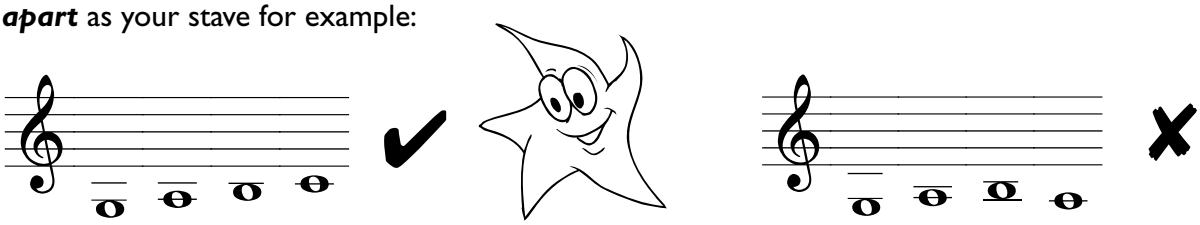
We use ***leger lines*** for notes that are either too ***high*** or too ***low*** to be written on the stave. Here are some examples:



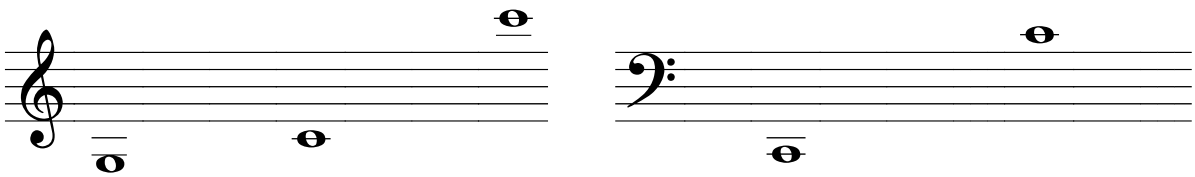
So far we have looked at the notes on the lines and spaces of the stave which move step by step alphabetically. Leger lines move the same way but you must remember to count ***every line and space*** when trying to work out a note name.



When you are writing out music and need to use leger lines try to keep them the ***same distance apart*** as your stave for example:

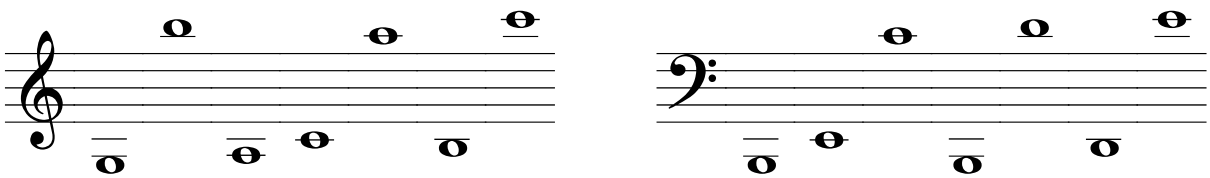


Now you try:



G A B C A B C ***B C D E F C D E***

Can you work out the names of these notes?



___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Name: _____ Music Theory Worksheet 13

MUSICAL TERMS

Often in music you will find words and symbols which give you important clues on how to play a piece of music. Musical terms are often written in other languages such as Italian or French

Here are some examples all about how loudly or quietly you should play.

pp = pianissimo = ***very quiet***

p = piano = ***quiet***

mf = mezzo forte = ***medium loud***

f = forte = ***loud***

ff = fortissimo = ***very loud***

Now here are some musical words to do with the ***speed*** or ***tempo*** of a piece.
Can you add some pictures to illustrate the words and help you to remember them?

Adagio = slowly

Andante = medium or walking pace

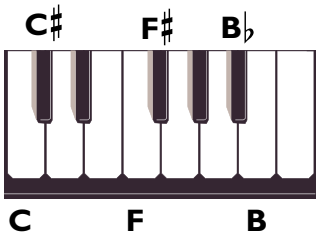
Allegro = quick

Presto = very quick

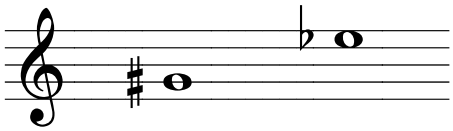
Name: _____ Music Theory Worksheet 14

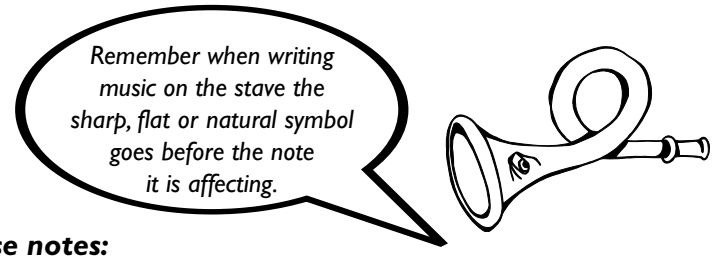
ACCIDENTALS

Accidentals are signs that affect the sound of a note - for example a ***sharp*** sign ♯ makes a note a ***half step higher*** and a ***flat*** sign ♭ makes the note ***half a step lower.*** These steps are called ***semitones*** in music and two semitones make up a whole tone. Sharps and flats are usually the black notes on a piano keyboard. On sheet 16 we will look at tones and semitones more closely, but first let's look at the signs for sharps, flats and naturals.

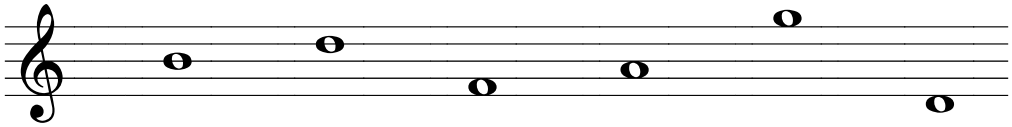


Here are some examples of sharps and flats - notice how the sharp and flat is always written on the line or space that you want it to affect.

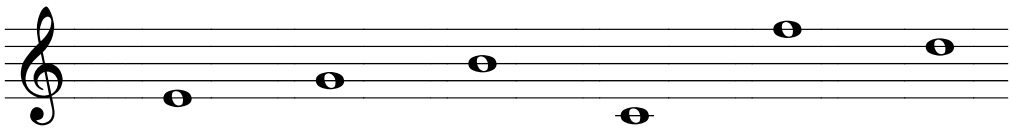




Now try adding a sharp sign to these notes:

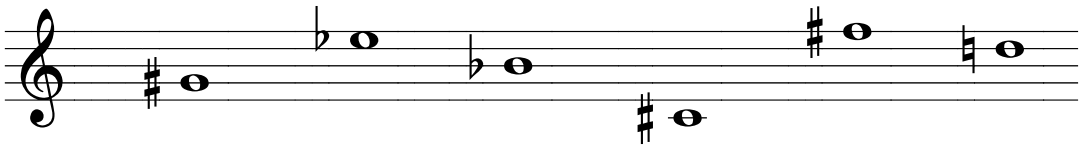


Now try adding a flat sign below:



A natural sign ♮ cancels out an accidental - for example it would make B flat sound as a B.

Now name these notes: the first example is done for you.



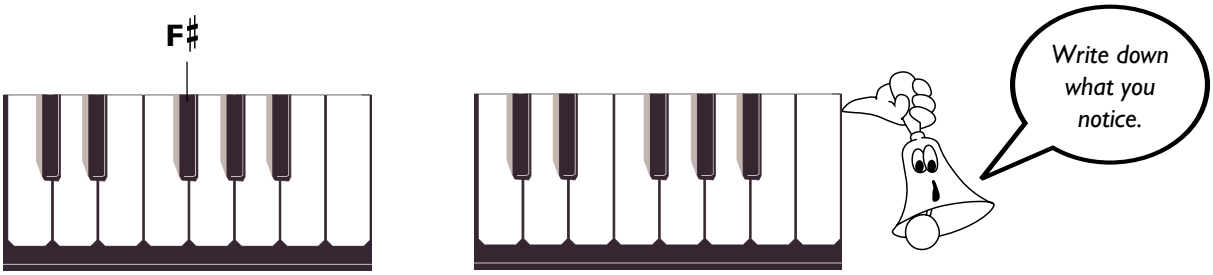
G Sharp _____ _____ _____ _____ _____

Name: _____ Music Theory Worksheet 15

ENHARMONIC NOTES

All notes have an ***enharmonic equivalent***. This sounds very complicated but simply means that, for example, the note C♯ sounds the same as D♭ and B♭ sounds the same as A♯. It is rather like a word that has two different spellings but one meaning. Here in England we spell colour with a U, but in America it is spelt color without a U. Both words still mean exactly the same.

Remember notes move step by step alphabetically. Here is F♯. Can you work out where G♭ would be on the keyboard?

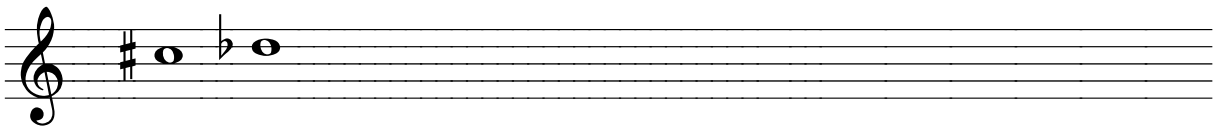


Now let's look at the note D♭ - work out where C♯ would be on the keyboard?

Now try and work out the enharmonic equivalents to these notes:

G♯ = ? _____ B♭ = ? _____ A♯ = ? _____ G♭ = ? _____ C♯ = ? _____

On the stave below write the note and its enharmonic equivalent:



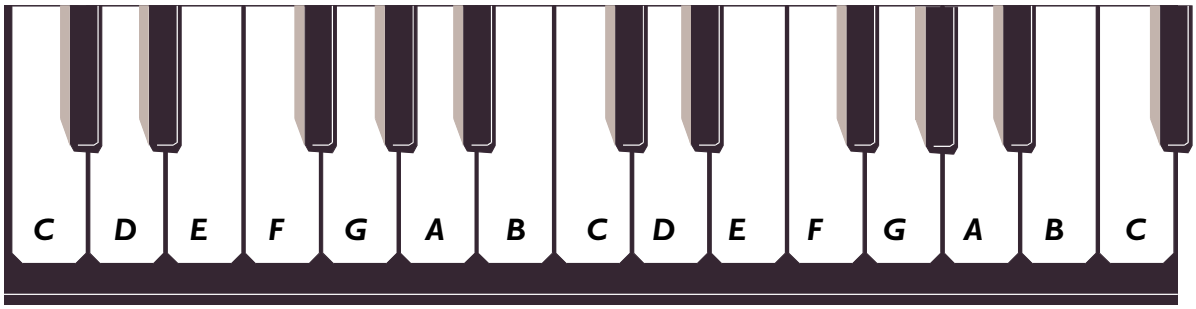
C♯ = D♭ G♯ = A♭ A♯ = D♯ = B♭ =

In written music the accidental always goes ***before*** a note on the stave. Make sure that you always put your accidental on the same line or space that you want it to affect.

Name: _____ Music Theory Worksheet 16

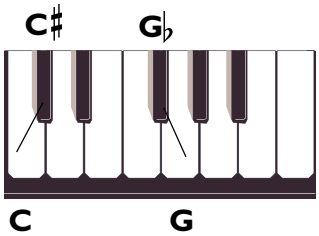
TONES AND SEMITONES

As we progress with our theory it is useful to be able to picture the ***tones*** and ***semitones*** that we use as building blocks in music, the easiest way to see how these work is to look at a keyboard.



As you can see above the notes move by step alphabetically and on a keyboard are made up of white keys and black keys

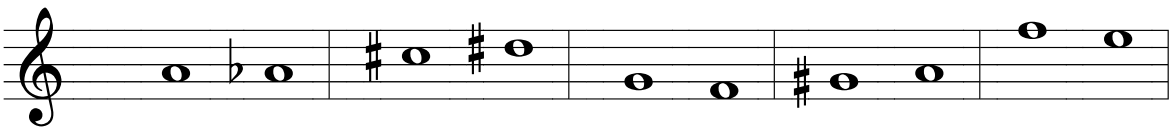
The shortest distance between two notes is a ***semitone***, for example C to C sharp or G to G flat.



A tone is made up of two semitones, for example from C to D or A to B.

Do remember that semitones don't always mean moving between a white note and a black one, there is a semitone between B and C and E and F too because there is nothing between those two notes.

Now try to work out whether these notes move by a semitone or a tone:

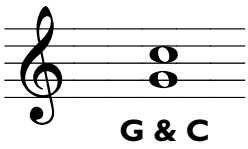


_____ _____ _____ _____ _____

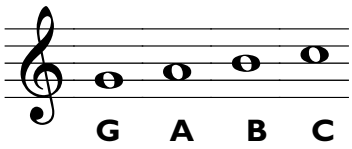
Name: _____ Music Theory Worksheet 17

INTERVALS

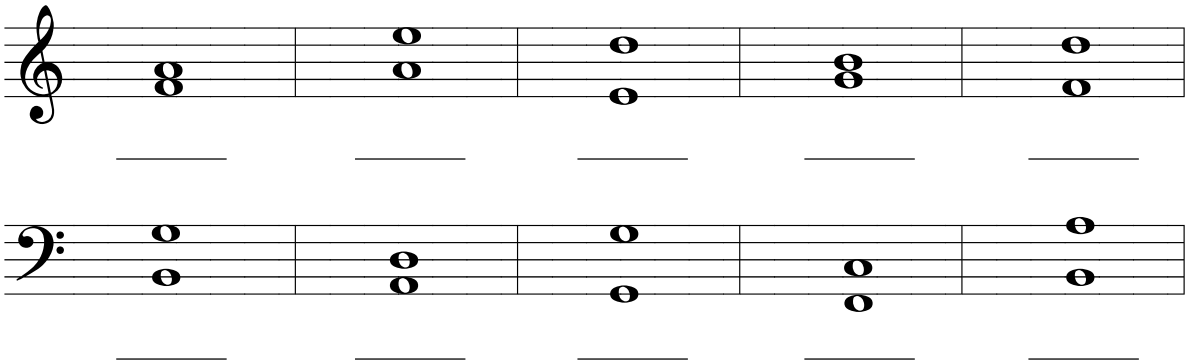
An ***interval*** is the ***distance between two notes.*** When you are trying to work out an interval you must include the note that you start on and the note that you finish on. For example, if you are trying to work out the interval between C and E you should start on C then move one step up to D and then another step up to finish on E. Therefore the interval between C and E is a third. When you have an interval of eight notes it is called an ***octave.***
Here is another example:



This is the interval of a fourth

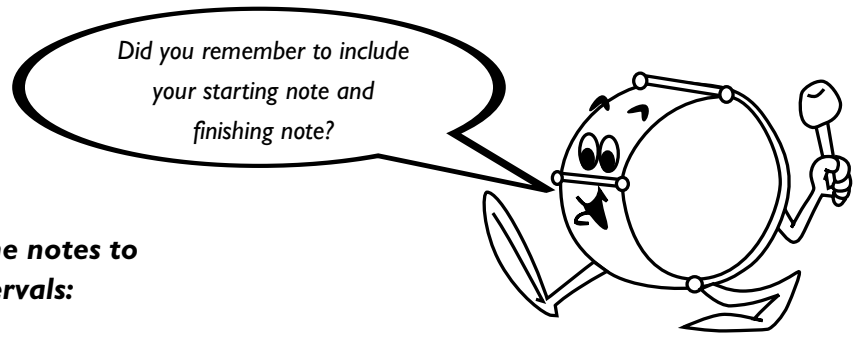


Now see if you can work out the intervals between these notes:

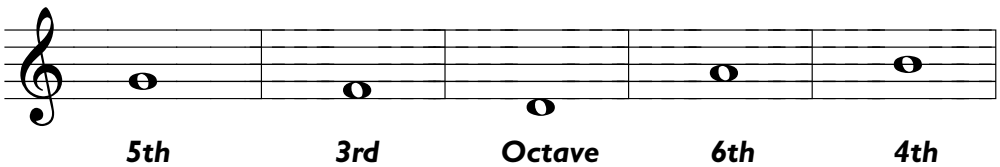


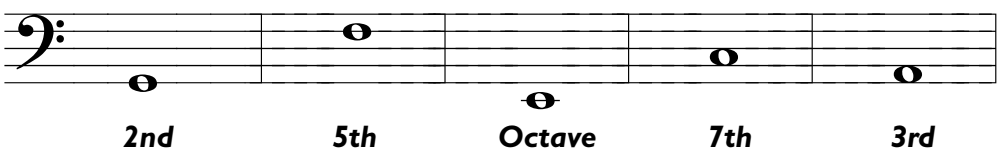
_____ _____ _____ _____ _____

_____ _____ _____ _____ _____



Now try and write in the notes to make the following intervals:



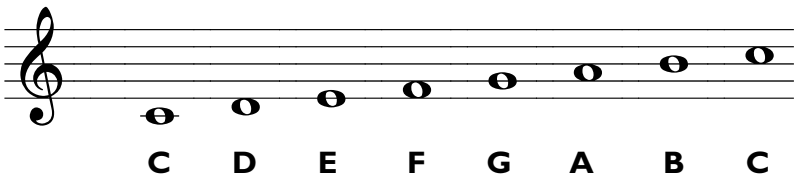


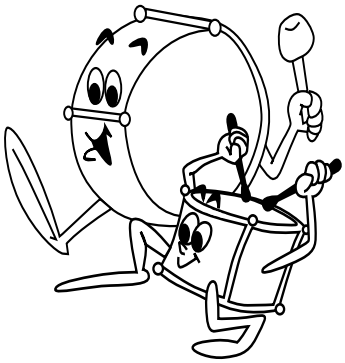
Name: _____ Music Theory Worksheet 18

INTRODUCTION TO MAJOR SCALES

A ***scale*** is a series of ***eight*** notes that move step by step and follow a set pattern of ***tones*** and ***semitones***.

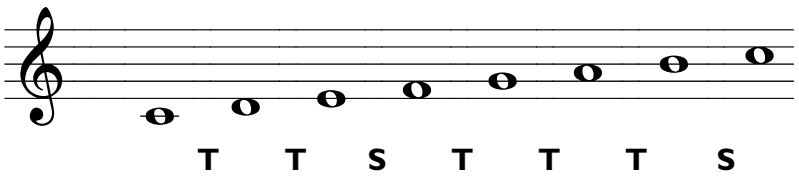
Here is a C major scale:



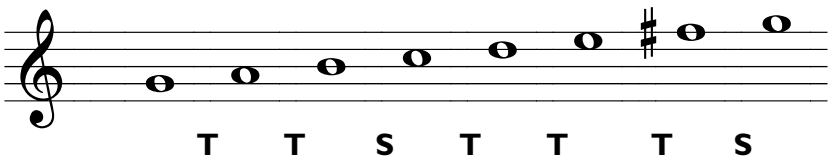


A scale that is going ***upwards*** is called an ***ascending scale***.
A scale that is going ***downwards*** is called a ***descending scale***.

Now lets look at the pattern of tones and semitones that make up a C major scale:

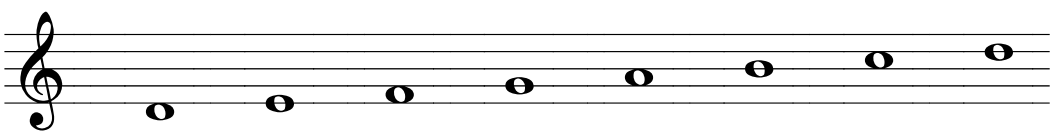


Now here is a G major scale:



To keep the correct pattern of tones and semitones you have to add in an F sharp otherwise the distance between the notes E to F would only be a semitone and not a tone.

Now try to add in the correct accidentals to make a D major scale:

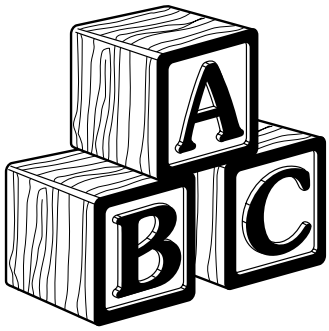


Name: _____ Music Theory Worksheet 19

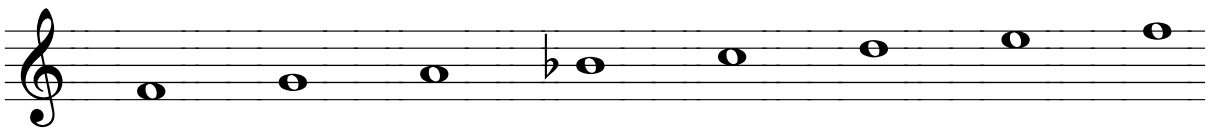
DEGREES OF THE SCALE

Each note or ***degree of a scale*** has a different name so that we can easily work out which note is which in any scale. If you are in C major the names are as follows:

C (note 1) is called the **TONIC**
D (note 2) is called the **SUPERTONIC**
E (note 3) is called the **MEDIANT**
F (note 4) is called the **SUB-DOMINANT**
G (note 5) is called the **DOMINANT**
A (note 6) is called the **SUB-MEDIANT**
B (note 7) is called the **LEADING NOTE**
Then we are back to **C** which is the **TONIC**



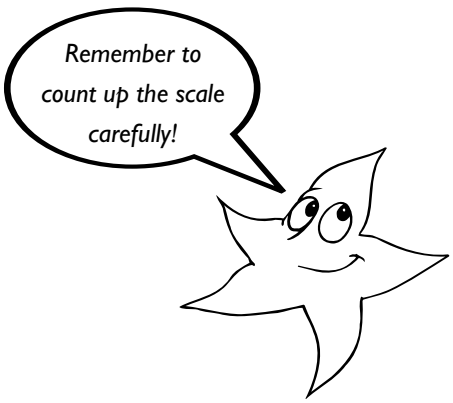
Here is the scale of F major. ***Underneath the notes write what degree of the scale they are:***



_____ _____ _____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____ _____ _____

Now work out the degrees of the scale for these notes:



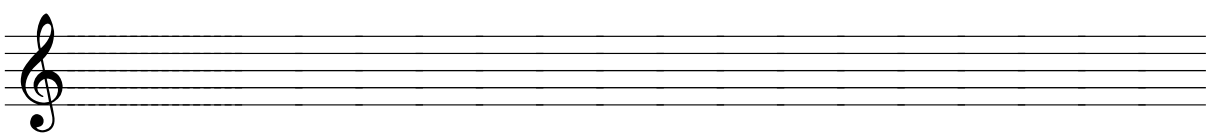
In D major the note D is the _____

In C major the note A is the _____

In G major the note E is the _____

In F major the note C is the _____

Write out the scale of G major and fill in the names of the notes (tonic, etc) underneath:



_____ _____ _____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____ _____ _____

Name: _____ Music Theory Worksheet 20

True or False?

A scale that is going up is called an ascending scale? _____

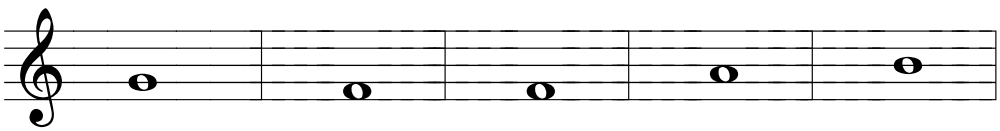
The shortest distance between two notes is called a tone? _____

The interval between C and G is a fifth? _____

A sharp sign raises a note by a semitone? _____

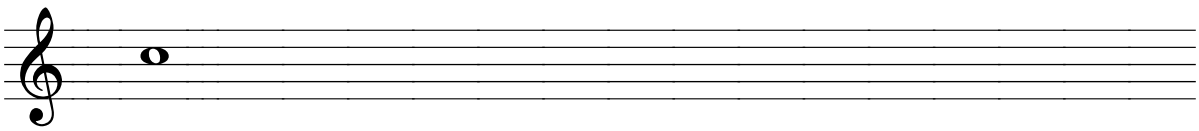
A natural sign cancels out a sharp or flat sign? _____

Now try to complete these intervals:

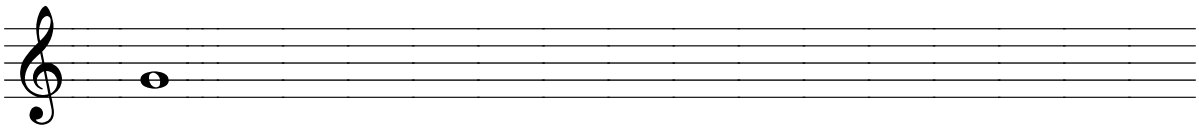


4th ***2nd*** ***Octave*** ***5th*** ***6th***

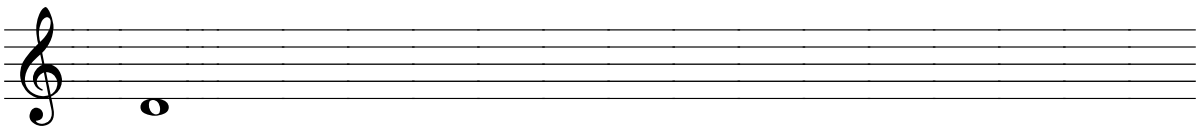
Now fill in the correct notes in these scales:



C major scale descending



G major scale ascending



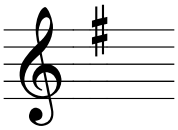
D major scale ascending

Name: _____ Music Theory Worksheet 21

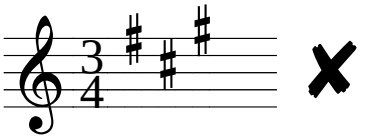
KEY SIGNATURES

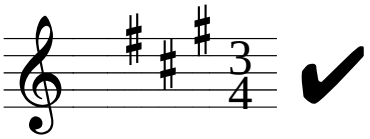
When we looked at major scales you will remember that sometimes you have to add sharps or flats to keep the correct pattern of tones and semitones in the scale. So that it is easier to read and remember these accidentals we use a ***key signature***.

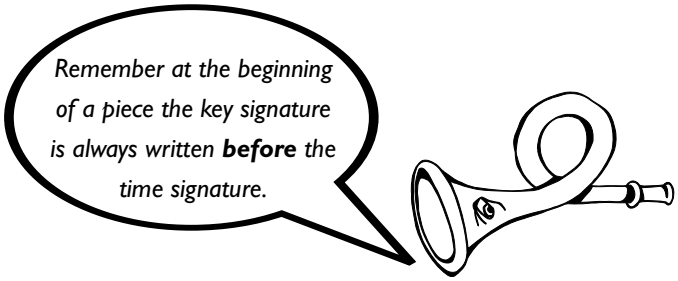
Here is the key signature for G major:



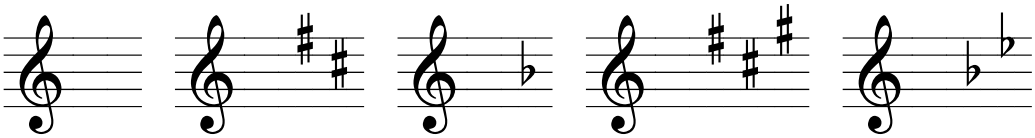
The key signature is written at the beginning of the line and tells us that we are in the key of G and that every time we have to play an F it should be played an F sharp unless it is cancelled out by another accidental.







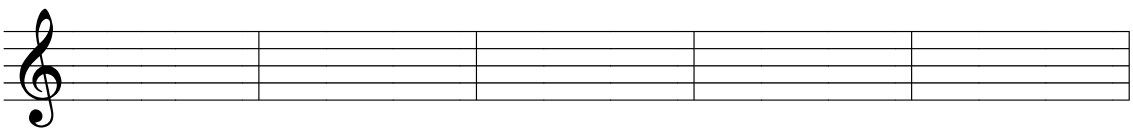
Here are the key signatures for C, D, F, A and B flat major:



C major ***D major*** ***F major*** ***A major*** ***B flat major***

When you are writing a key signature always make sure that you put the accidental on the correct line or space and that they always follow the same order.

Now try to fill in the correct key signature below:

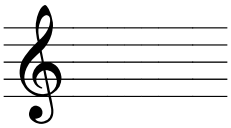


C major ***D major*** ***F major*** ***G major*** ***B flat major***

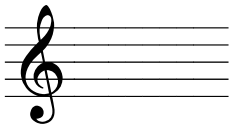
Name: _____ Music Theory Worksheet 22

KEY SIGNATURES 2

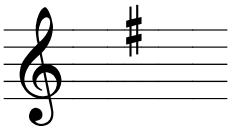
Here is a reference sheet which has a diagram of all the ***key signatures*** for all the ***major*** and ***minor keys*** on it. Remember each major key has a relative minor key.



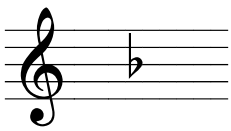
C Major
& A Minor



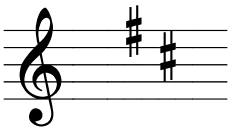
C Major
& A Minor



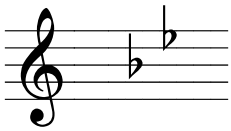
G Major
& E Minor



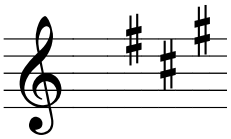
F Major
& D Minor



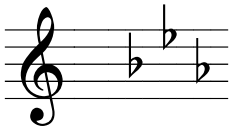
D Major
& B Minor



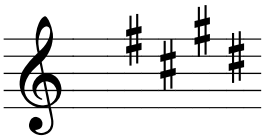
B Flat Major
& G Minor



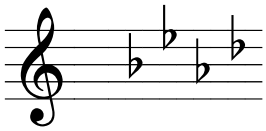
A Major
& F Sharp Minor



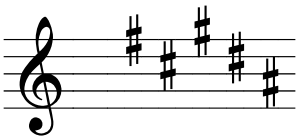
E Flat Major
& C Minor



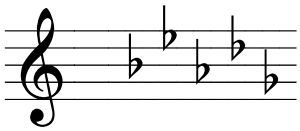
E Major
& C Sharp Minor



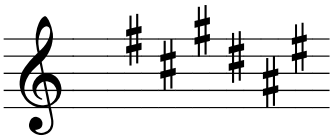
A Flat Major
& F Minor



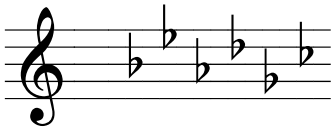
B Major
& G Sharp Minor



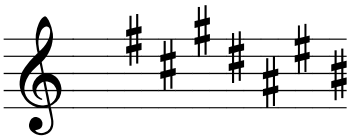
D Flat Major
& B Flat Minor



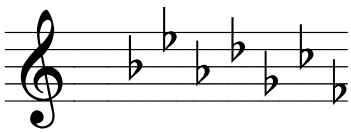
F Sharp Major
& D Sharp Minor



G Flat Major
& E Flat Minor



C Sharp Major
& A Sharp Minor



C Flat Major
& A Flat Minor

Name: _____ Music Theory Worksheet 23

SIMPLE TIME SIGNATURES

When you look at a piece of music you will find two numbers along with the clef and the key signature at the beginning - these are called the ***time signature*** and they tell you several important things about how to play the piece.

The ***top number*** tells you ***how many beats*** you have in a bar. 2, 3 or 4 are the most common.

The ***bottom number*** tells you ***what kind of beats*** they are. Quaver, crotchet or minim are the most common.

Therefore $\frac{3}{4}$ tells you that there are 3 beats in a bar and the beats are crotchets.

Music is divided up into small segments by lines called ***bar lines.*** These make it easier to see how the notes add up in each bar.

An 8 at the bottom tells you that the beats are quavers. 

A 4 at the bottom tells you that the beats are crotchets. 

A 2 at the bottom tells you that the beats are minims. 

The time signature of $\frac{4}{4}$ can also be written like this

The time signature of $\frac{2}{2}$ can also be written like this

Now write out the full meaning of these time signatures:

$\frac{2}{2}$ _____

$\frac{3}{4}$ _____

$\frac{4}{4}$ _____

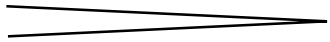
$\frac{3}{8}$ _____

Name: _____ Music Theory Worksheet 24

MUSICAL TERMS 2

So far we have looked at the musical terms for loud and soft, and speed or tempo. Now let's look at some other common musical words and signs.

crescendo = gradually getting louder 

diminuendo = gradually getting quieter 

 = pause mark

 repeat sign = repeat between these two marks 

rallentando (rall.) or ***ritardando*** (ritard or rit.) = slow down gradually

8^{va} = play one octave higher or one octave lower if written below the stave

m.m.  = 60 Maelzel's Metronome mark - 60 crotchets per minute

> or - = accent the note

a tempo = return to the original tempo or speed

maestoso = majestic in style

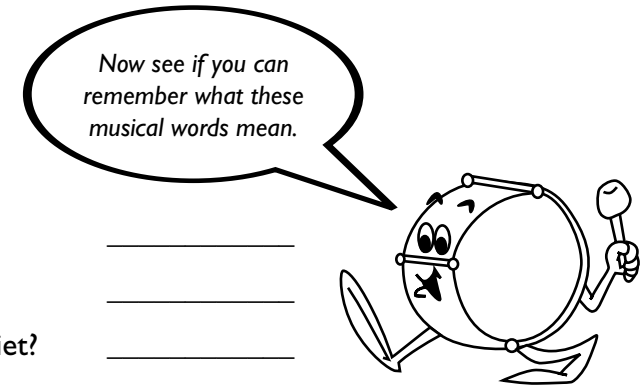
poco = a little e.g. ***poco rit*** = a little slower

cantabile = in a singing style

Quiz time:

piano = _____

adagio = _____



What is the Italian term for fast or quick? _____

What is the Italian term for loud? _____

What is the Italian musical term for quite quiet? _____

True or false?

The word for very loud is pianissimo? _____

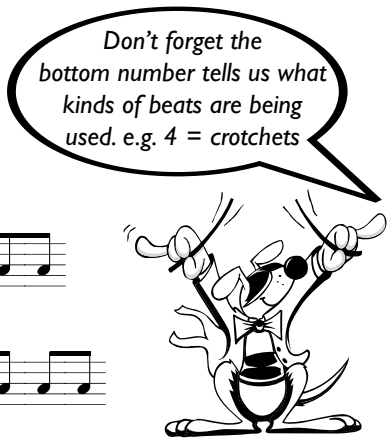
The word for a medium or walking pace is andante? _____

The Italian term for short and detached is legato? _____

Name: _____ Music Theory Worksheet 25

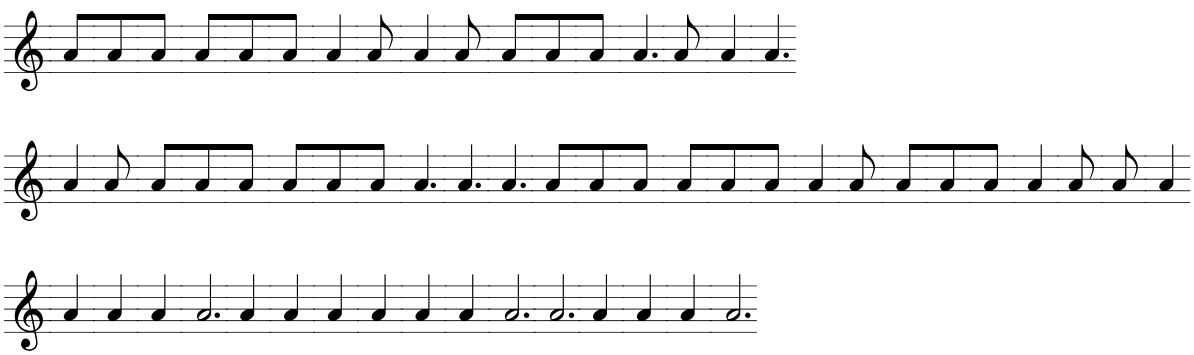
COMPOUND TIME SIGNATURES

In simple time signatures the main beats are indicated by the top number. ***Compound time signatures*** also give us the number of beats, but since the numbers are usually bigger for example 6, 9 or 12 we divide the number by three to get a more manageable figure. This means that in $\frac{6}{8}$ we have six quavers per bar, but having divided the six by three we get ***two*** main beats which are dotted crotchets. Therefore both $\frac{2}{4}$ and $\frac{6}{8}$ are in two time, although one is simple time (2 crotchets per bar), and the other is compound (2 ***dotted*** crotchets per bar). This can be seen more clearly if we look at the table below:



$\frac{2}{4}$	=	2 crotchets or 4 quavers per bar
$\frac{6}{8}$	=	2 dotted crotchets or 6 quavers per bar
$\frac{3}{4}$	=	3 crotchets or 6 quavers per bar
$\frac{9}{8}$	=	3 dotted crotchets or 9 quavers per bar
$\frac{4}{4}$	=	4 crotchets or 8 quavers per bar
$\frac{12}{8}$	=	4 dotted crotchets or 12 quavers per bar

Now add in the barlines **and time signatures below. Each starts on the 1st beat of the bar.**

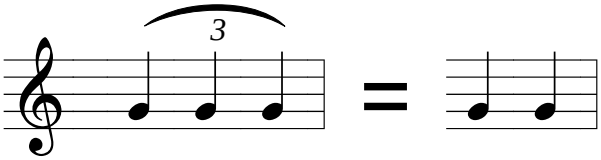


Another name for two time is ***duple*** time. Three time is also known as ***triple*** time and finally four time can also be known as ***quadruple*** time.

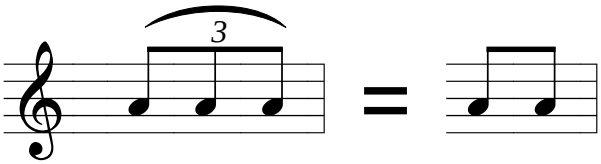
Name: _____ Music Theory Worksheet 26

TRIPLETS

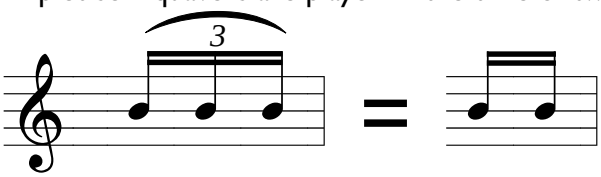
Triplets are ***three notes*** played in the time it usually takes you to play ***two notes***. For example triplet crotchets are played in the time of two crotchets as illustrated below.

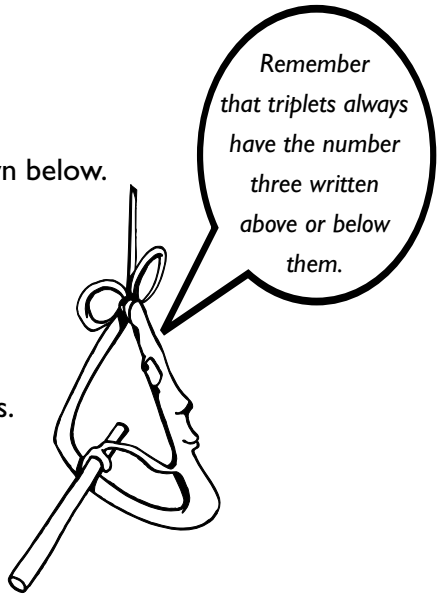


Triplet quavers are played in the time of two quavers as shown below.



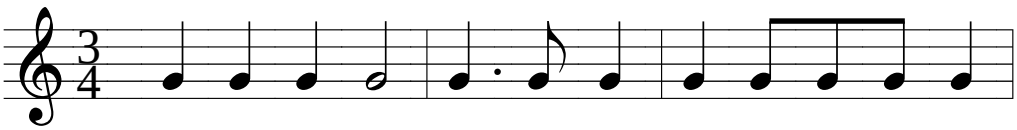
Triplet semiquavers are played in the time of two semiquavers.

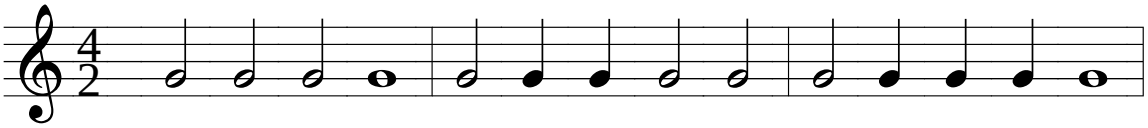




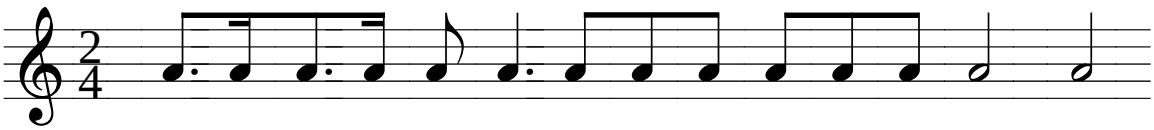
Don't confuse triplets with the dotted beats that you find in time signatures like $\frac{6}{8}, \frac{9}{8}, \frac{12}{8}$.

Fill in the missing triplet signs below. You may also need to change some note values!





Now add in the missing barlines and triplet signs to make this rhythm add up correctly:

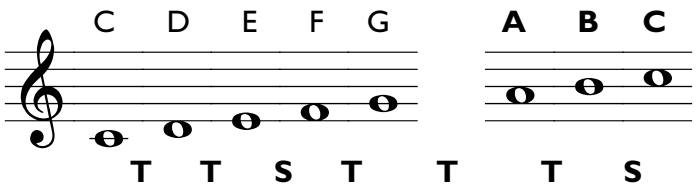


Name: _____ Music Theory Worksheet 27

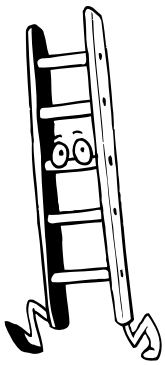
INTRODUCTION TO MINOR SCALES - HARMONIC

Each major scale has what is called a ***relative minor scale***. The relative minor is found by taking the last ***three*** notes of the major scale.

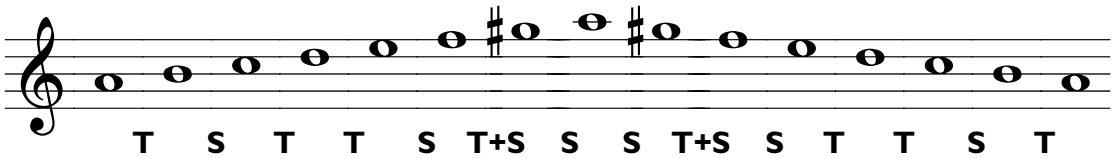
There are two types of minor scale - first let's look at ***harmonic minor scales***. If we look at the last 3 notes of the scale of C major - **A B C**, we have the first 3 notes of the scale of **A minor**. As you can see from the diagram below this changes the pattern of tones and semitones that we find between the first 3 notes:



C major scale

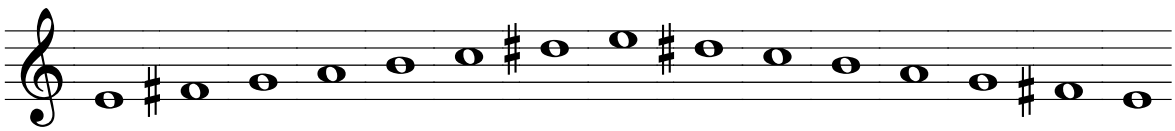


Now here is the relative minor scale of C major which is called A minor.



The other main difference with a minor scale comes with the seventh note of the scale. Can you see in the scale above that the G has moved up another semitone and become G sharp? In a harmonic minor scale the leading note (the seventh note) is always raised a semitone higher.

Now here is the minor scale of E minor which is the relative minor of G major. Can you write in the correct pattern of tones and semitones underneath?



Minor keys share the same key signature as their relative major, however the accidental added to make the leading note a semitone is ***never*** included in the key signature it is always added as an accidental. In the key signature of B minor there is an F sharp and C sharp. The scale of D major is the relative major to B minor and shares the same F sharp and C sharp in the key signature. However, B minor also has a raised leading (or seventh) note of A sharp but this is not written in the key signature.

Now write in the relative minor for these keys:

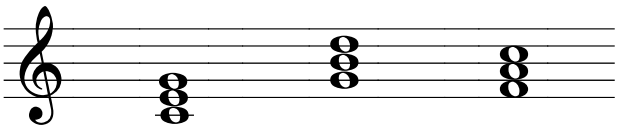
C major _____ D major _____ F major _____ E flat major _____

Name: _____ Music Theory Worksheet 28

CHORDS

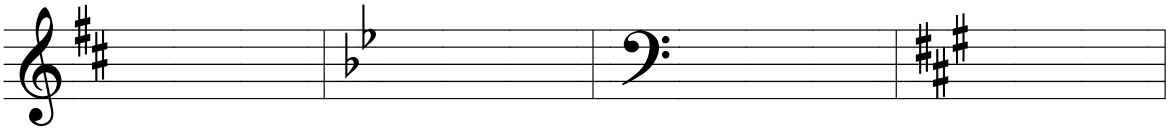
When we have more that two notes playing together they form what is called a ***chord***. A chord that uses the 1st (tonic), 3rd (mediant) and 5th (dominant) notes of a scale is called a ***tonic triad***.

Here are some examples of common chords:



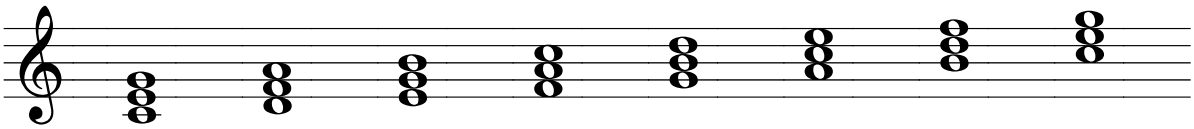
C major G major F major

Now try to write out the tonic chords for these keys



D major B flat major C major A major

A chord or triad can be built on every note of the scale in every key. Here are all the possible chords in C major:



I II III IV V VI VII I

So that we can recognise one chord from another chords can be numbered - in music when we number chords we usually use ***roman numerals***.

Now try to answer these questions: the first one is done for you as an example

In D major the chord of A (A, C sharp and E) is called CHORD **V**

In F major the chord of B flat (B flat, D and F) is called _____

In A minor the chord of F (F, A and C) is called _____

In B minor the chord of E (E, G and B) is called _____

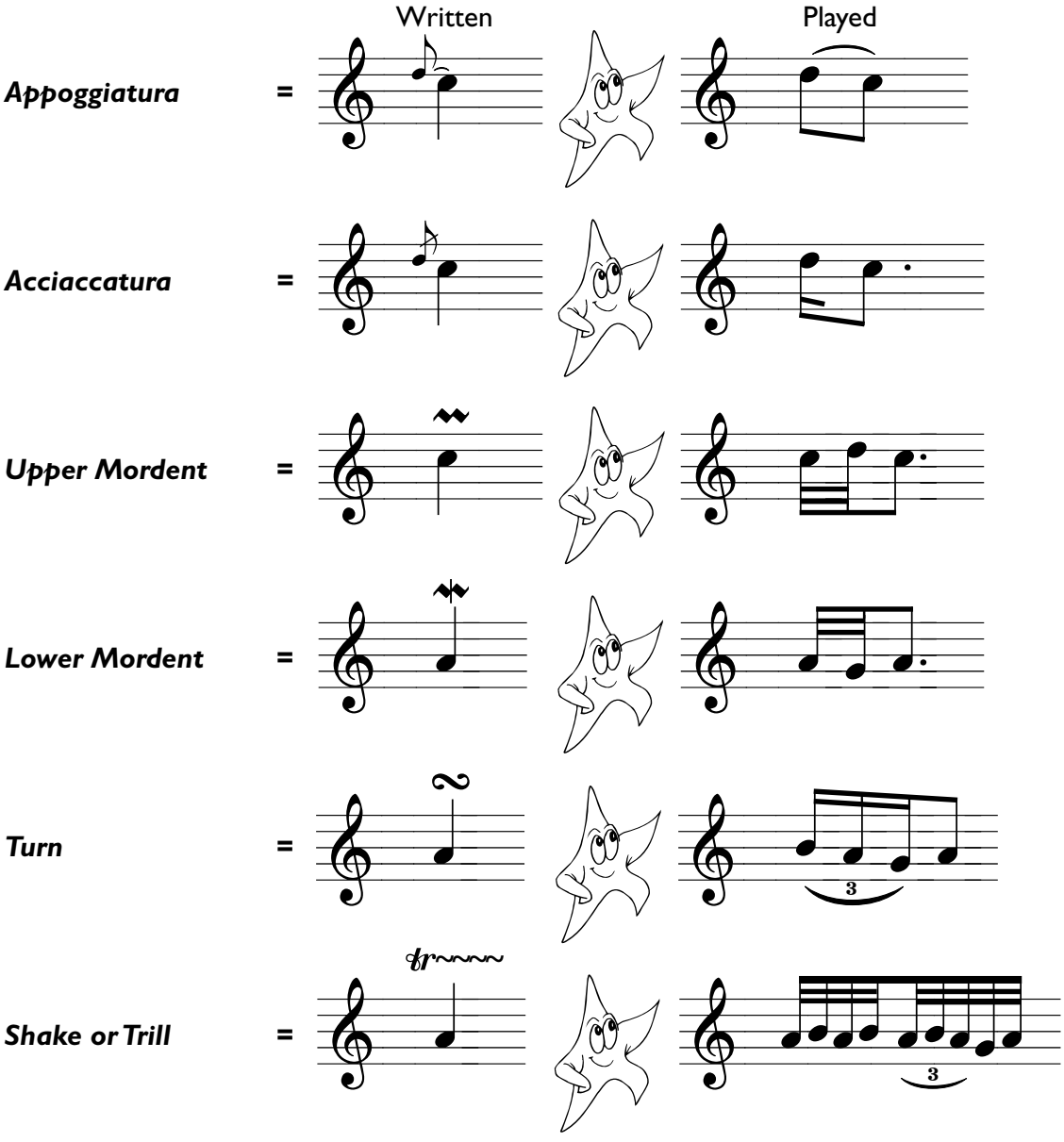
What are the notes in the chord **II** in C major? _____

What are the notes in chord **V** in F major? _____

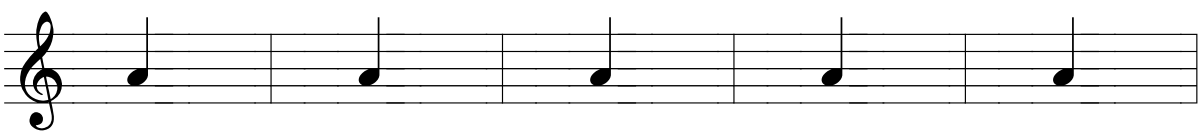
Name: _____ Music Theory Worksheet 29

INTRODUCTION TO ORNAMENTS

When we think of ***ornaments*** we usually think of the bits and pieces that we have on our shelves at home to decorate the house. In music ornaments are also used to decorate. Ornaments are extra notes added to a piece of music to give it more variety. The most common ornaments are:



Now try to draw on the ornaments named below:



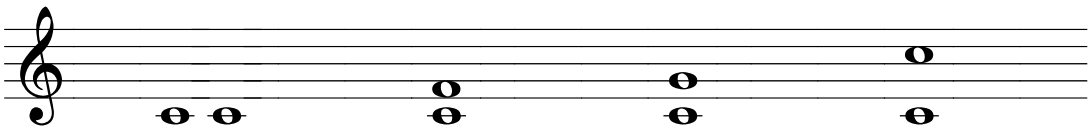
Turn ***Lower Mordent*** ***Appoggiatura*** ***Trill*** ***Acciaccatura***

Name: _____ Music Theory Worksheet 30

INTERVALS 2

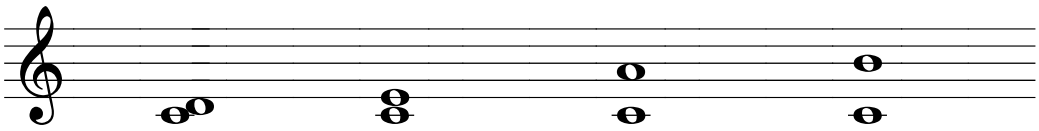
So far we have looked at the distance between notes and worked out whether they are a 2nd or a 3rd interval etc. Now we are going to look at ***intervals*** more closely. As you know music is written in different keys called major and minor. Intervals can also be given more specific names such as major 2nd, minor 3rd or perfect 4th.

Perfect intervals - these are found between the 4th, 5th and 8th notes.
Here are the ***perfect intervals*** based on C:



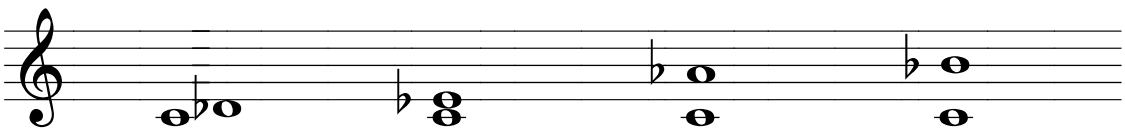
Unison (1st) **Perfect 4th** **Perfect 5th** **Perfect Octave (8th)**

The ***major intervals*** based on C are:



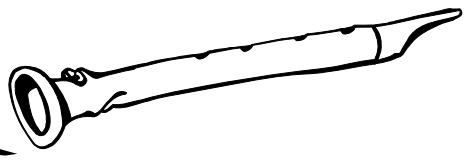
Major 2nd **Major 3rd** **Major 6th** **Major 7th**

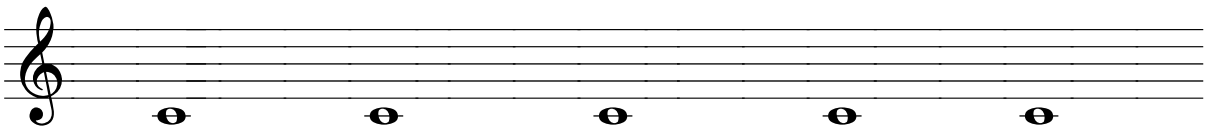
If a major interval is reduced by a semitone the interval becomes ***minor***. For example, if we take the interval of a major third from C to E and lower the E by a semitone we get E flat. This is a minor third. Here are the ***minor intervals*** based on C:



Minor 2nd **Minor 3rd** **Minor 6th** **Minor 7th**

Draw in the notes to make the intervals named below.





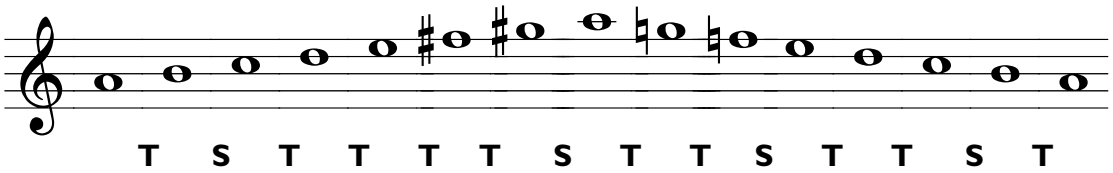
Perfect 4th **Major 3rd** **Minor 6th** **Perfect 5th** **Minor 7th**

Name: _____ Music Theory Worksheet 31

MELODIC MINOR SCALES

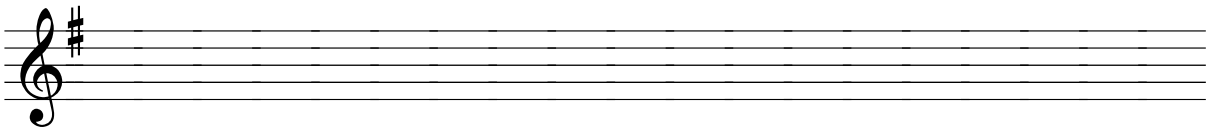
Earlier we looked at harmonic minor scales. Now let's look at ***melodic minor scales***. In a melodic minor scale the pattern of tones and semitones changes coming down rather than staying the same ascending (going up) and descending (coming down).

Here is the scale of A minor melodic:

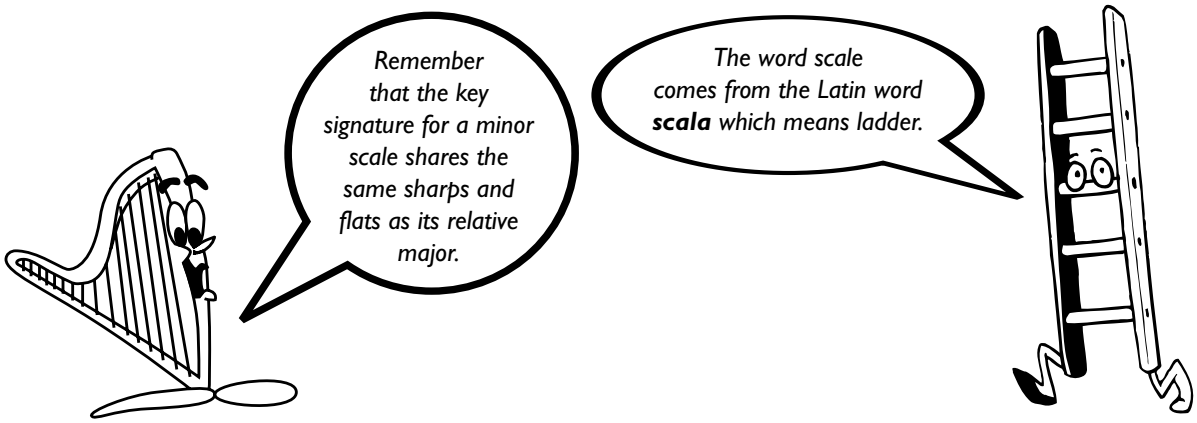


As you can see the ***sixth*** and ***seventh*** notes are ***raised a semitone*** on the way up and ***lowered a semitone*** on the way down.

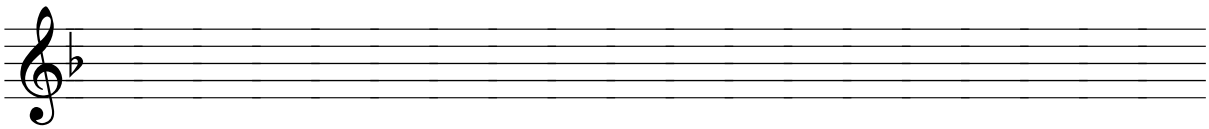
Now try to write out the melodic minor scale of E minor:



When we say that a piece is in the key of A minor or D minor we do not have to state whether it is melodic or harmonic. This is only really important when it comes to playing or writing out scales.



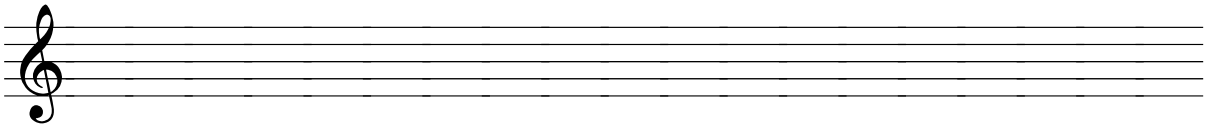
Now write out the melodic minor scale of D minor including any necessary accidentals:



Name: _____

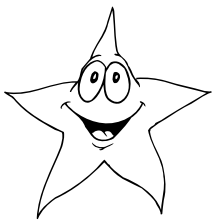
Music Theory Worksheet 32

1. Write out the ascending and descending harmonic minor scale of A minor adding any accidentals:



2. The relative minor of D major is ..... minor

3. The relative major of F minor is ..... major

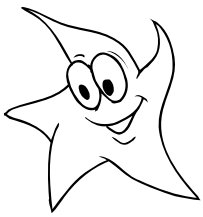


4. The word ***scala*** meaning ladder comes from where?

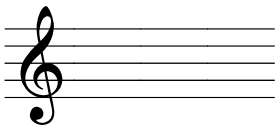
.....

5. The interval between C and E is a .....

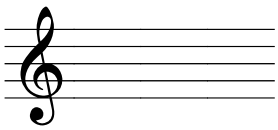
6. The interval between G and D is a .....

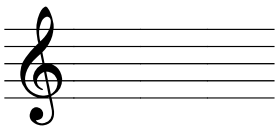


7. Write the correct key signature for the following scales

G major 

B flat major 

D minor 

F sharp minor 

8. What is the musical term for the fourth note of a scale? .....

9. What is a triplet? .....

.....

10. Are the following time signatures in simple time or compound time?

$\frac{6}{8}$ ..... $\frac{3}{4}$ ..... $\frac{2}{2}$ .....