<table>
<thead>
<tr>
<th>NOTE TYPE</th>
<th>NAME OF NOTE</th>
<th>TIME VALUE</th>
<th>RESTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Semi-breve</td>
<td>4 Beats</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dotted Minim</td>
<td>3 Beats</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minim</td>
<td>2 Beats</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Crotchet</td>
<td>1 Beat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quaver</td>
<td>½ Beat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Semi-quaver</td>
<td>¼ Beat</td>
<td></td>
</tr>
</tbody>
</table>

- ¼ + ¼ + ¼ + ¼ = 1
- ½ + ¼ + ¼ = 1
- ½ + ½ = 1

Hangs off the 4th line
Sits on the 3rd line

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Time Signatures:

Time signatures appear at the start of every piece of music and tell us the timing of each piece of music.

The **TOP** number of any time signature tells us = How beats in each bar
The **BOTTOM** number tells us = What Type of Note

For the **Bottom** number we can have the following:

\[ 2 = \text{minim}, \quad 4 = \text{crotchet}, \quad 8 = \text{eighth note} \]

So if there was \( 4 \) as a time signature, it would mean there are **4 crotchets per bar**.

If there was \( 2 \) as a time signature, it would mean there are **2 minims per bar**.
**Ties:**

Ties join notes that have the same sound (same note or letter in other words) to make it longer. You can tie any number of notes together as long as they are the same sound/letter.

![Tie Notes Diagram]

You play the first note and hold for its value (1 beat in this case) and then keep holding for the length of the second note (also 1 beat) But DO NOT actually play the second note. You will have held this note for 2 beats in total.

**Dots:**

Dots behind notes lengthen them. They add on half of (NOT half - ½) the note it sits behind.

![Dot Notes Diagram]

1 + ½ = 1½

The note here is worth 1 beat,
The dot is worth half of that which is ½,
Making 1 ½ beats in total length.

2 + 1 = 3

The note here is worth 2 beats,
The dot is worth half of that which is 1,
Making 3 beats in total length.
**Accidentals:**

Accidentals are simply sharps (♯), flats (♭) and naturals (♮)

They are always placed BEFORE a note on the music and usually (at this stage at least) they will indicate black notes.

- ♭ = flat
- # = sharp
- ♮ = natural

One black note to the left

One black note to the right

This takes the sharpened or flattened note back to the original white note.

The first note here is a sharp

The one next to it will also a sharp even though there is no sharp in front of it.

The first note here is also a sharp note, and the second note would be also, but a natural sign before the note makes it a regular white note again.
### Key signatures:

Use this chart to tell you how many sharps or flats are in any given key and to work out what the key signature is from any number of sharps or flats.

*For example, in the Major b’s key, Eb has 3 flats in it.*

<table>
<thead>
<tr>
<th>Major #’s</th>
<th>Minor #’s</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 – Carol</td>
<td>0 – Animals</td>
</tr>
<tr>
<td>1 – Grows</td>
<td>1 – Enter</td>
</tr>
<tr>
<td>2 – Daisies</td>
<td>2 – Boats</td>
</tr>
<tr>
<td>3 – And</td>
<td>3 – F#or</td>
</tr>
<tr>
<td>4 – Enters</td>
<td>4 – C#ruise</td>
</tr>
<tr>
<td>5 – Blooms</td>
<td>5 – G#oing</td>
</tr>
<tr>
<td>6 – F#or</td>
<td>6 – D#own</td>
</tr>
<tr>
<td>7 – C#ompetition</td>
<td>7 – A#mazon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Major b’s</th>
<th>Minor b’s</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 – Chef</td>
<td>0 – All</td>
</tr>
<tr>
<td>1 – Fred</td>
<td>1 – Dogs</td>
</tr>
<tr>
<td>2 – Bbuys</td>
<td>2 – Give</td>
</tr>
<tr>
<td>3 – Ebggs</td>
<td>3 – Cats</td>
</tr>
<tr>
<td>4 – Abnd</td>
<td>4 – Frights</td>
</tr>
<tr>
<td>5 – Dboes</td>
<td>5 – Bbut</td>
</tr>
<tr>
<td>6 – Gbood</td>
<td>6 – Eblephants</td>
</tr>
<tr>
<td>7 – Cbooking</td>
<td>7 – Abche</td>
</tr>
</tbody>
</table>

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Order of Key Signatures:

#’s
Fred Charles Goes Down
And Ends Battle

♭’s
Battle Ends And Down
Goes Charles Fred

This chart above will help you remember the order of sharps & flats in the Treble & Bass Clefs.
Tones and Semitones:

A **Tone** will have a note between it
A **semitone** will NOT have a note between it

The notes here of G to A are a **TONE**
as the note of G#/Ab is situated between them.

The notes here of E to F are a **SEMITONE**
as there are NO notes that sit between them.

**Intervals:**

Put simply, an interval is the space between two notes.
Degrees of the Scale:

'Degree' is just a fancy word for 'number'

A degree of the scale is any note of the scale from the Tonic (first) note.

For example, if we were talking about the scale of C, the note of G would be the 5th degree of that scale.

If we were talking about the scale of E, then the note of B would be the 5th Degree of the scale.

(We ALWAYS start counting including the first note – NEVER from the first note.)

The Tonic Triad (Chord):

A 'Triad' is a musical term for Chord and 'Tonic' is the musical name for the first note of any scale.
A Chord/Triad is described as 3 or more notes played together at the same time. A Chord/Triad is made up of the First, Third and Fifth note of any scale.

If this was the scale of C:

\[ C \; D \; E \; F \; G \; A \; B \; C \]

\[ 1^{st} \; 2^{nd} \; 3^{rd} \; 4^{th} \; 5^{th} \; 6^{th} \; 7^{th} \; 8^{th} \]

then C, E & G would make up the 'Tonic Chord' of the key of C