


Dear Theory student,

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If you are marking your own work, it may be necessary to check with your teacher from time to time to see if your answers are simply a variation of a correct answer.

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Happy Theory-ing,

Samantha

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Revision of First Grade Stuff

Remember C, G, and F major? Here are their key signatures:



C major

F major

G major

Revision of Important Things About Scale Writing

- ★ Semitones fall between scale degrees 3-4 and 7-8
- ★ Count up from the LOWEST note of the scale when marking tones or semitones
- ★ Tick off each scale instruction after you have checked it!

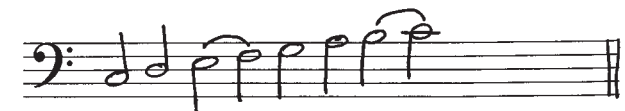
Write the scale of F major:

- ★ use accidentals - not the key signature
- ★ use crotchets
- ★ write one octave going down
- ★ mark each tone with a slur
- ★ complete the scale with a double bar line



Write the scale of C major:

- ★ use minims
- ★ write one octave going up
- ★ mark the semitones
- ★ finish with a double bar line



D Major and A Major



There are two new major keys for Grade 2: D major and A major. You've probably played these scales on your instrument. Their key signatures look like this:

D major: F sharp and C sharp. Think "fat Cat"

A major: F, C and G sharp. Notice how the G sharp is written higher than the C sharp - important!

The reason D major and A major have these key signatures is because of the patterns of tones and semitones in the scales. Let's look at the scale of D major:

The F and C must be raised, otherwise the pattern of tones and semitones will not be correct. This is why D major has F SHARP and C SHARP.

And now, A major:

The F, C and G must be raised, otherwise the pattern will not be correct. This is why A major has F SHARP, C SHARP and G SHARP.

Major Keys Quiz



- Which 3 major keys use sharps? G major, D major and A major
- Which major key has one flat? F major
- Which major key has no sharps or flats? C major
- Write the scale of D major in the bass clef:

- ★ write the key signature
- ★ write one octave going down
- ★ use minims
- ★ mark the semitones (remember: the BOTTOM note is number 1!)

- Circle the correct A major key signature (it must be correct in treble AND bass!)

- Write the scale of A major:

- ★ use the bass clef
- ★ use accidentals - not the key signature
- ★ write one octave going up
- ★ use crotchets

Two Octave Scales: Double The Fun!

In Grade 2 we have to be able to write scales over two octaves. This is easy! Just remember 3 things:

1. You will end up with 15 notes in your scale (don't repeat the middle note).
2. You'll usually need to start **above** or **below** the staff, otherwise you'll end up with too many leger lines!
3. Make sure things like accidentals or tones/semitones are marked in **BOTH** octaves.

Here is an A major scale, written with accidentals and with the semitones marked:

Try writing the scale of D major following these instructions:

- ★ write the key signature
- ★ write two octaves going down (you'll need to start above the staff on a leger line!)
- ★ use minims
- ★ complete the scale with a double bar line

Did you check the clef?

Sometimes you may be asked to write a two octave scale that goes up and then down again - one octave in each direction. The trick is to remember that the **lowest** note is always no. 1. This means that you should mark tones or semitones starting from the lowest note on **each end**. Mark the semitones in this scale:

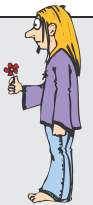
Well done! But what if the scale goes down first? Then the lowest note is in the **middle**, at the 'bottom of the valley'. Try marking the tones in this D major scale:

Good work! Now write the scale that contains two sharps:

- ★ use accidentals (in both octaves) - not the key signature
- ★ write one octave going up and one octave going down (don't repeat the middle note!)
- ★ use semibreves
- ★ mark the semitones (in both octaves)
- ★ complete the scale with a double bar line

Groovy Guidelines for writing Two Octave Scales

- ★ When writing a scale going down, start **above** the staff
- ★ When writing a scale going up, start **below** the staff
- ★ Make sure you have 15 notes in total (don't repeat the middle note)
- ★ Remember that tones and semitones must be marked in **BOTH** octaves



Scale Practice



1. Write a major scale going up and down one octave starting on the given note:


- ★ use accidentals
- ★ mark each semitone with a slur
- ★ complete the scale with a double bar line





2. Add a clef and accidentals to make this an A major scale (remember to add the accidentals in both octaves!)



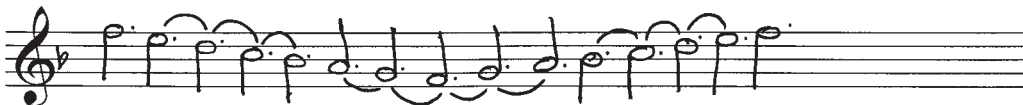
3. Mark the semitones in the scale above.



DID YOU KNOW... The 'dot' for dotted minims always goes in a space, even when the note is on a line, otherwise we can't see them! Put the dot in the nearest space above e.g.  or !

4. Write the scale of F major

- ★ write the key signature
- ★ write one octave going down and then back up again
- ★ use dotted minims
- ★ mark the tones



Tiny Test



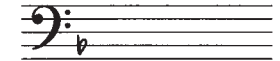
1. Name this key signature:



A major

/3

2. Write the key signature of F major here:



/2

3. In the key signature of A major, the third sharp is written higher lower than the sharp before (circle correct answer) /1

4. Write the major scale with the key signature of one sharp:

- ★ write the key signature
- ★ write two octaves going down
- ★ use crotchets
- ★ mark each tone with a slur
- ★ complete the scale with a double bar line

/9

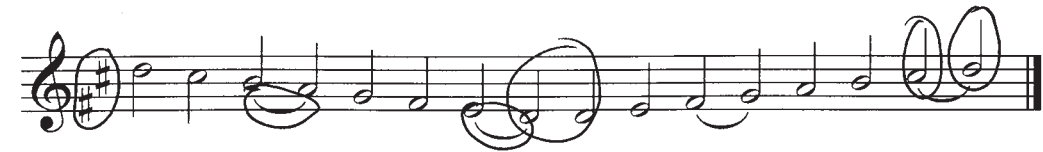


5. Here is a D major scale with the semitones marked.

However, it's not quite right... there are at least five mistakes.

Can you find them?

/5



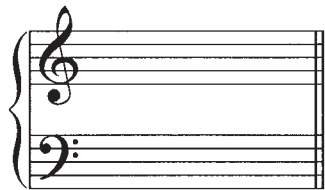
Total: /20

Major Keys Have Minor Relatives!

There is a minor key that has the same key signature as C major. It is A minor. This means that C major and A minor are **related** - sort of like brother and sister! Write the key signature of C major and A minor here: (ridiculously easy)



C major



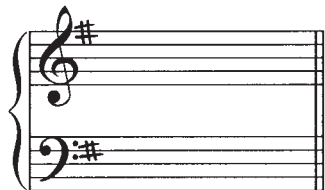
A minor

★ Can you think of a word beginning with C and ending with A? Cola ★

G major also has a relative minor - E minor. This means that G major and E minor both have the same key signature. Write them here:



G major



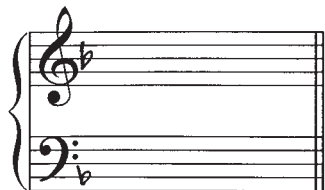
E minor

★ Can you think of a word beginning with G and ending with E? Grape ★

Finally, F major's relative minor is D minor. You guessed it... their key signatures are exactly the same. Write them here:



F major

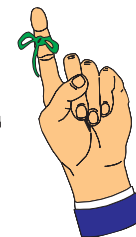


D minor

★ Can you think of a word beginning with F and ending with D? Food ★

Remembering Relatives

The words you chose on the previous page will help you to remember which keys are related to which. (The first letter of your word is for the major key and the last letter is for the minor key!) Write your words and key signatures into this grid:



Relatives	Word to remember relatives	Key Signature of these keys
C major is related to A minor	Cola	
G major is related to E minor	Grape	
F major is related to D minor	Food	

So now you know EIGHT key signatures in total! Let's practise (watch out for clef changes):



D major

A minor

E minor

A major



F major

C major

D minor

G major

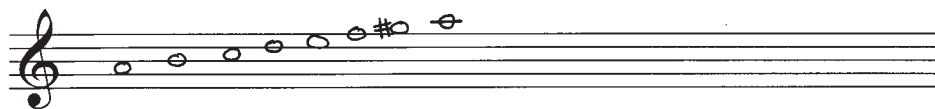
Minor Scales



Since you know the key signatures of 3 minor keys, writing minor scales will be easy!

★ **A FACT YOU SHOULD KNOW BEFORE YOU BEGIN:** ★
The minor scales we write in Grade 2 are 'harmonic' minor scales.

- Write the scale of A harmonic minor:
- ★ use a key signature
 - ★ write one octave going up
 - ★ use semibreves



Good work! But guess what? The scale is not finished yet!

In harmonic minor scales, you must **RAISE THE 7TH NOTE!**



Which sign is used to raise the pitch of a note? Sharp / Flat (circle correct answer)


So now find the 7th note of your scale and draw a Sharp sign just before it!

- Write the scale of D harmonic minor:
- ★ write the key signature
 - ★ write one octave going down
 - ★ use semibreves



Did you remember to raise the 7th note? Yes/No

Did you also remember to count from the **BOTTOM** of the scale? Yes/No

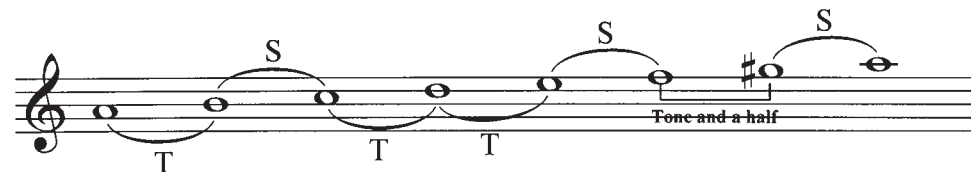
HOT TIP:  The raised 7th in a minor scale is an **ACCIDENTAL**. It never appears in the key signature!

Semitones in Minor Scales



Minor scales have a completely different pattern of tones and semitones to major scales. This is what makes them sound 'sad', while major scales sound 'happy'.

Write the scale degree numbers under this A minor scale:



Between which scale degree numbers are the semitones?

2 - 3 , 5 - 6 , and 7 - 8 ! (Learn this thoroughly!)

Mark the semitones in these minor scales, then name each scale. (Hint: It's out of A, E or D minor)

Remember, if the scale is going down, start at the bottom - the **lowest** note is no. 1!



How many semitones are there in each minor scale? 3

Is this the same as major scales? Yes/No

Where are the semitones in minor scales? Between 2 - 3 , 5 - 6 , and 7 - 8 !

Tricky Tones in Minor Scales


First, write the scale degree numbers underneath the notes of this minor scale.



What scale is this? D minor Mark the semitones in red - easy.

Now mark the tones in blue... but **WAIT!** You must not put a slur between 6 and 7 - as you can see, it's neither a semitone nor a tone - it's a tone-and-a-half!

So, when you mark the tones in a minor scale, avoid the semitones and **AVOID 6-7!**



DID YOU KNOW... There are only 3 tones in a minor scale, and they are all in the bottom half of the scale. It looks weird, but it's correct!

Mark the tones in the following minor scales. (Quick revision: do NOT mark 6-7!)



Remember, the **LOWEST** note is no. 1!

Quick Quiz: How many tones are there in each minor scale? 3

Is this the same as the number of tones in major scales? Yes/No No

Accidentals in Minor Scales

Minor scales can be written two ways:

1. With the key signature at the beginning



Look! The raised 7th does NOT go in the key signature!

OR...

2. With accidentals instead of the key signature. There will be TWO accidentals in this case - one for the key signature and one for the raised 7th. Check out E minor:

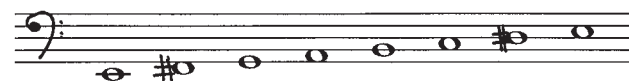


The sharp is next to the F, plus the 7th is raised!

Add the correct accidentals to these minor scales. Don't forget to add accidentals for both the key signature AND the raised 7th!



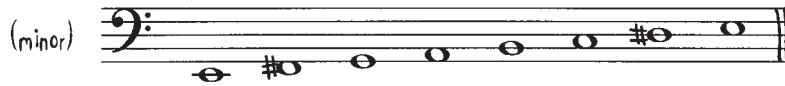
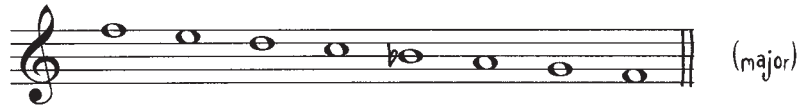
And now... add the correct clef and accidentals to make this an E minor scale (ooooaahh):



Awesome Accidentals



Add accidentals to make the following scales correct, then add a double bar line.



Add a clef and any accidentals required to make this into a D minor scale



Have you placed your accidentals **BEFORE** the notes?

Quick Quiz:

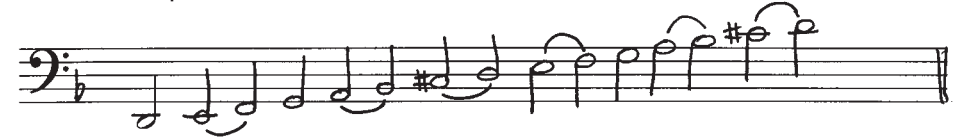
What's the difference between an accidental and a key signature? Accidentals appear in front of the notes they refer to, a key sig tells us about the key
 Which one of them goes at the beginning of the staff? Key signature

Minor Scale Practice



1. Write the harmonic minor scale that starts on the given note:

- ★ add the key signature
- ★ write two octaves ascending (going up)
- ★ mark each semitone with a slur
- ★ complete the scale with a double bar line



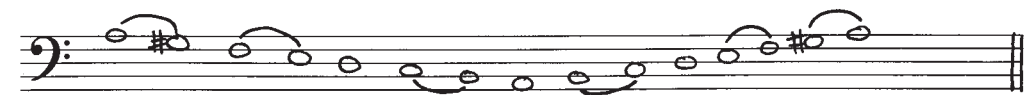
2. Write the scale of E harmonic minor:

- ★ use accidentals - not the key signature
- ★ write two octaves going down (think: where will you start?)
- ★ use crotchets
- ★ mark the tones
- ★ complete the scale with a double bar line



3. Write the scale of A harmonic minor:

- ★ write one octave going down and then up again
- ★ use semibreves
- ★ mark the semitones with a slur
- ★ finish with a double bar line



HOT TIP:



See how the instructions don't tell you to raise the 7th note? You have to remember to do this yourself! A good tactic is to add in your own instruction. Write 'Raise the 7th note' and then you can tick it off when you've done it!!

Even More Practice (what fun)



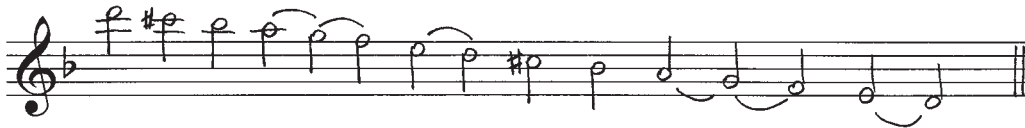
1. Add a clef and any accidentals needed to make this an E minor scale.



2. In the scale above, mark with a slur any intervals larger than a tone. (Hint: there are two)

3. Write a two octave descending (going down) scale using this MINOR key signature:

- ★ start above the staff
- ★ use minims
- ★ mark the tones
- ★ complete the scale with a double bar line



4. Download some FREE manuscript from www.blitzbooks.com.au and write a heap of two octave scales in the keys we study for Grade 2. That means 8 scales in total:

5 major keys: C, G, D, A, and F major;

3 minor keys: A, E and D minor!



For each scale:

- ★ write two octaves going up OR down (or maybe a mixture!)
- ★ use crotchets
- ★ mark the semitones
- ★ complete the scale with a double bar line

Scale Trivia



1. Finish this one-octave descending scale. Then add the necessary clef and key signature to make it a MINOR scale.



2. Where do the semitones fall in minor scales? 2-3, 5-6 and 7-8.
Now mark them in the scale above!

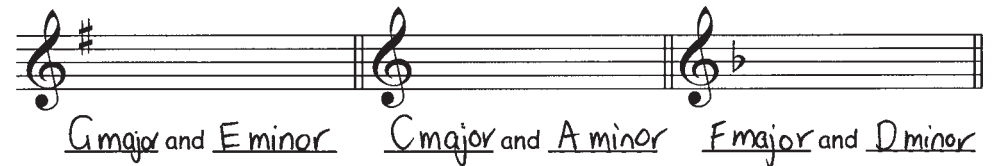
3. In minor scales we must raise / flatten / destroy the 7th note (circle correct answer)

4. Does the raised 7th belong in the key signature? Yes / No / Maybe

5. Circle the correct D minor key signature



6. Name the major and minor scales that have the following key signatures:



7. Fill in the missing information in this grid

Scale	Number of Semitones	Number of Tones	Number of intervals larger than a tone
Major	2	5	None
Harmonic minor	3	3	1



Intervals



In Grade 1, all we had to do to name an interval was count up from the bottom note. This is why we had to name them 'by number only' (4th, 5th, etc).

But now we have to include more information than just the number. We must also name the 'quality' of an interval (oooaahh):

There are three types of 'quality': **major**, **minor** and **perfect**.

Major scales contain intervals that are either **major** or **perfect**.

Harmonic minor scales contain all three qualities of intervals: **major**, **minor** and **perfect**.

Important fact: Minor intervals are one semitone smaller than major intervals

Look at these intervals above the tonic of D. The top note of each interval comes from the D MAJOR scale:

perfect unison major 2nd major 3rd perfect 4th perfect 5th major 6th major 7th perfect 8ve

Now look at these intervals. The top note comes from the D MINOR scale:

perfect unison major 2nd minor 3rd perfect 4th perfect 5th minor 6th major 7th perfect 8ve

Things to Notice:

- ★ The 3rd and the 6th are the only two intervals that are different in the two sets.
- ★ The 2nd and 7th are 'major' intervals, even in the minor scale. More about this later!

Unisons, 4ths, 5ths and 8ves



Look back at the intervals on the previous page. The unisons, 4ths, 5ths and 8ves are the same in both scales. These are the 'perfect' intervals.

Unisons, 4ths, 5ths and 8ves are exactly the same in major and minor scales, and they are always PERFECT. Unisons, 4ths, 5ths and 8ves are NEVER major or minor in quality, in any scale.

When naming intervals, always write the quality **before** the number, e.g. 'perfect 4th', not '4th perfect'. The exam question often says 'name these intervals by number and quality'. Don't get tricked - you must always write 'quality' first!

Name these intervals by number and quality (remember, write 'perfect 5th', not '5th perfect'):

perfect 5th perfect 8ve perfect 5th perfect 4th perfect unison perfect 4th

perfect unison perfect 5th perfect 8ve perfect 4th perfect 5th perfect 8ve

Check this out... a perfect 4th above F is the only perfect interval that has an accidental! (Well, in Grade 2 that is!)

2nds and 7ths



2nds and 7ths are a bit tricky. Although these intervals are the same in both major and minor scales (have a look back at p.20), they are not perfect, they are MAJOR.

Minor 2nds and minor 7ths do exist, but not in the scales we're doing at the moment. All harmonic minor scales contain major 2nds and 7ths.

2nds and 7ths are always MAJOR, even in minor keys. This is because the scales we are studying do not contain minor 2nds or minor 7ths.

Check this out:



There is no such thing as a C natural in a D major OR a D harmonic minor scale (remember how a harmonic minor scale has a raised 7th?)



A 7th above D must ALWAYS have a sharp!

Name these intervals by number and quality (remember, write 'major 2nd', not '2nd major')

major 2nd major 7th major 7th major 7th major 2nd major 7th

major 7th major 7th major 2nd major 2nd major 7th major 7th

3rds and 6ths



3rds and 6ths can be either MAJOR or MINOR. It depends on the tonic, and whether you're dealing with a major or minor key!

When you're trying to work out the quality of a 3rd or a 6th, use these steps:

1. Look at the **bottom** note (tonic) and think of the scales that start on that note.
2. If the top note is found in the major scale, the interval is MAJOR.
3. If the top note is found in the minor scale, the interval is MINOR.

Let's try naming this interval using the steps below:



1. The **bottom** note is D, so it could be D major (F sharp, C sharp) or D minor (B flat).
2. The top note is B, not B flat. This must mean it comes from D major, not D minor!
3. Since the top note comes from the **major** scale the interval must be a major 6th.

Name these intervals by number and quality (remember, write 'major 6th', not '6th major'):

major 6th minor 6th minor 3rd major 3rd minor 6th major 3rd

minor 3rd major 3rd major 6th minor 6th minor 3rd major 6th

24 Intervals to Name (exciting stuff)

HOT TIP: The bottom note (tonic) will always be from a key you have studied. If the tonic note is C, F or G, this will be very easy, because we only study major keys on those tonics! When naming intervals above C, F and G, they will always be MAJOR or PERFECT.

1. minor 6th 2. major 3rd 3. major 7th 4. perfect 4th 5. minor 3rd 6. major 6th

7. minor 6th 8. minor 3rd 9. perfect 5th 10. major 7th 11. perfect unison 12. major 6th

13. major 2nd 14. major 2nd 15. perfect 8ve 16. major 3rd 17. perfect 4th 18. minor 6th

19. major 6th 20. major 2nd 21. perfect 5th 22. perfect 8ve 23. major 3rd 24. major 7th

Writing Intervals

When you write an interval above a given tonic note, sometimes the note will need an accidental. There's only one way to get really good at this:

LEARN YOUR SCALES AND YOUR KEY SIGNATURES!

Let's try drawing a major 6th above A, using the steps below.

Major 6th

1. Draw the note a 6th above (easy - the bottom note is no. 1).
2. The question says **major** 6th, so think of the key of A major.
3. A major has 3 sharps. Is the 6th note one of those sharps?
4. If so, add the accidental now. You're done!

Another thing you need to know is that special treatment is needed for a major 2nd or major 7th above the tonic of E. As we discussed on page 22, all 2nds and 7ths are major, even in minor scales!

No room for the sharp next to the f, so it goes way over on the left Major 2nd

The 7th is raised in a minor scale so a sharp is needed! Major 7th

Now write some intervals above the tonic of E. Sometimes it's the high E, which may mean you'll need to use leger lines for the top note. Don't be tempted to draw the interval below the given note... it must always go above!

major 2nd minor 6th major 7th major 2nd perfect 4th minor 3rd

Let's Write Intervals



REMEMBER: Always draw intervals ABOVE the given note, never below!

- Write a **major 7th** above each of these tonic notes. Don't forget the accidentals, and you may need to use leger lines!



- Write the following intervals using accidentals where required:



minor 3rd perfect 4th perfect 8ve minor 6th major 6th major 2nd

- Write a **major 2nd** above each of these tonic notes (once again, leger lines may be needed!):



DID YOU KNOW... Minor intervals are one semitone smaller than major intervals. An interval of a major 2nd is actually a **TONE**. This means that a minor 2nd is actually a **SEMITONE**. Major and minor scales both begin with a **TONE** – that's why 2nds are always major!

Incredible Intervals

Quick Revision of Things We Know:

- ★ Unisons, 4ths, 5ths and 8ves are perfect
- ★ 2nds and 7ths are major
- ★ 3rds and 6ths can be major or minor

- Name these intervals by number and quality:



major 6th major 2nd minor 6th major 3rd minor 6th perfect 8^{ve}

- Let's practise writing intervals:



perfect 5th major 3rd major 6th perfect 8ve major 3rd minor 6th

- And now, name these intervals:



perfect 4th major 6th minor 3rd major 7th minor 3rd minor 3rd

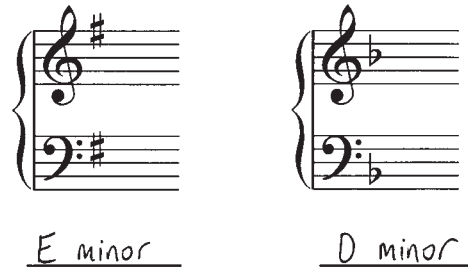
Revision of Stuff So Far

1. Write the scale of A harmonic minor

- ★ write the key signature
- ★ write one octave going up
- ★ use semibreves
- ★ mark the tones
- ★ complete the scale with a double bar line



2. Name these MINOR key signatures:



E minor

D minor

3. Write the following intervals above these tonic notes:



major 7th perfect 4th major 7th minor 6th major 6th perfect 8ve

4. Do we ever come across minor 2nds or minor 7ths in the keys we study?
Yes / **(No)** / Maybe (circle correct answer)

5. Write the key signature of A major here in both clefs:



Tonic Triads

As you know from Grade 1, a 'tonic triad' is a chord of three notes built on the 'tonic' (scale degree number 1).

For Grade 2, you need to know how to name and write tonic triads in minor keys as well as major keys. This is easy! Here they are:



D minor

E minor

A minor

When naming the key of a tonic triad, you need to check three things:

1. The bottom note of the triad (also known as the 'root')
2. The key signature (if given)
3. Accidentals (if given)

Now name the key of these tonic triads.



D major

D minor

G major

E minor

A major

Sometimes tonic triads are written without key signatures. The good thing is that they look just the same (phew!), except for two: D major and A major. These two need an accidental because of their key signatures:



D minor

D major



A minor

A major

Terrific Triads



1. Name these tonic triads. Remember, check the bottom note and look for accidentals!



E minor G major D minor A major D major A minor

2. Write these tonic triads with a key signature. Watch out for clef changes!



A major G major D minor D major E minor

3. Write the tonic triads for these MINOR key signatures:



4. Name these tonic triads:



D minor G major A major G major C major

Did you check the clef?

Timed Test



Time: _____

Time yourself doing this quiz. Do it as fast as you can, then record your finishing time above. But... guess what? Your teacher will **ADD ON 10 SECONDS** for every mistake you make! It's fun to go fast, but more important to be **accurate**. Start the clock!

1. Name this tonic triad:  G major

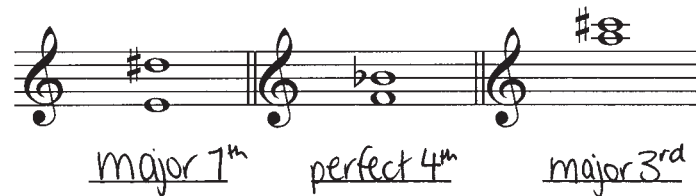
2. Semitones in minor scales fall between 2 - 3, 5 - 6 and 7 - 8.

3. Continue this scale up one octave and down one octave, then go to question 4.




4. Add accidentals to make the above a major scale and mark the semitones.

5. Name these intervals by number and quality.



major 7th perfect 4th major 3rd



7. Write an E minor tonic triad with the correct key signature: 

STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!

After marking this with your teacher, tick one of the following:

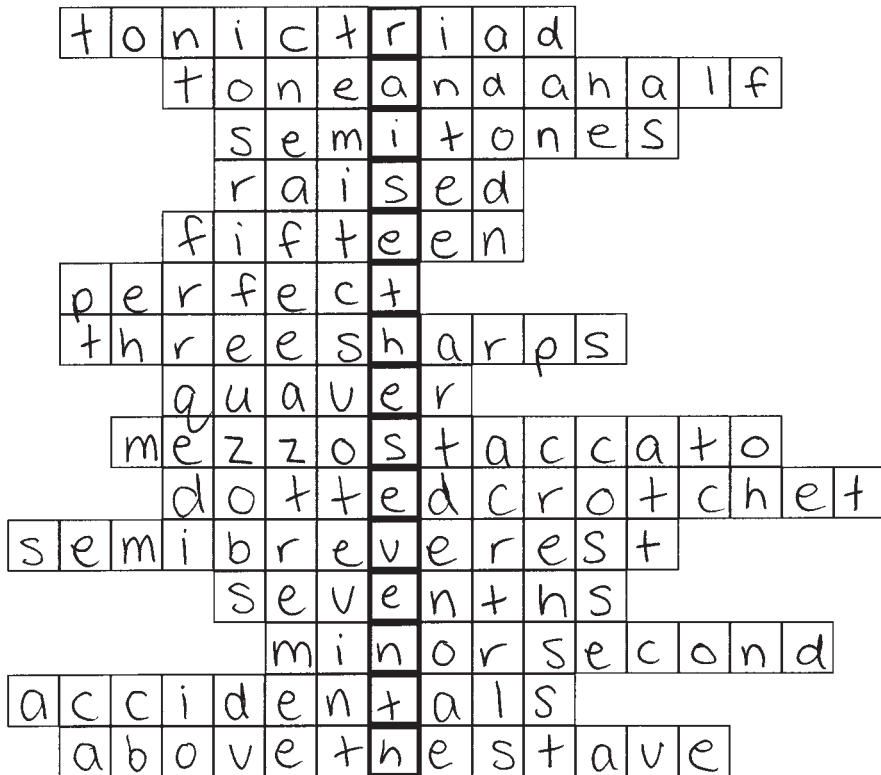
I made no mistakes! I keep my time of _____!

I made _____ mistakes. My new time is _____

Box Puzzle



Fill in the answers to the clues below, and find the secret message running down the page... it's to do with what you have to do in minor scales!!!



- 3-note chord built on scale degree no. 1 (2 words)
- Interval between the 6th and 7th note of a minor scale (4 words)
- Things which occur between scale degrees 3-4 and 7-8
- In minor scales, the 7th note is always raised
- Number of notes in a two-octave scale
- Unisons, 4ths, 5ths and 8ves are perfect
- The key signature of A major contains 3 sharps (2 words)
- Half a crotchet
- Italian term meaning moderately short and detached (see page 62)
- Note worth one and a half crotchet beats (see page 35)
- Another name for a whole bar rest
- Seconds and sevenths are always major
- Another name for a semitone (hint: smaller than a major second)
- Sharps, flats and naturals used outside the key signature
- If writing a two-octave scale going down, start above the stave (3 words)

Time And Rhythm



Let's revise some first grade stuff.

Can you fill in the missing information in this table?

Note/rest	Name	Number of beats
	crotchet	1
	minim	2
	dotted minim	3
	semibreve	4
	Two quavers	1
	<u>crotchet</u> rest	1
	<u>minim</u> rest	2
	<u>semibreve</u> rest or whole bar rest	Any number (depends on time signature)
	quaver	1/2
	<u>quaver</u> rest	1/2

Quick Question: + + + + + + = 9 beats







DID YOU KNOW... A whole bar rest is like a joker in a pack of cards. It fills up a whole bar of silence, no matter what the time signature is!

Quavers, Semiquavers and Rests

Quavers are worth **one half** of a crotchet beat each. Single quavers have one tail, and groups of quavers are connected by a single beam.


$$\text{Quaver} = \frac{1}{2} \quad \text{Two quavers} = \frac{1}{2} + \frac{1}{2} = 1 \quad \text{Four quavers} = \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 2$$


Single quavers always have their tails going **forwards**, like this  or this . They never look like this  or this !

Semiquavers are worth **one quarter** of a crotchet beat each. Single semiquavers have two tails, and groups of semiquavers are connected by two beams.

$$\text{Semiquaver} = \frac{1}{4} \quad \text{Two semiquavers} = \frac{1}{4} + \frac{1}{4} = \frac{1}{2} \quad \text{Four semiquavers} = \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = 1$$

 **Hot Tip:**  has 2 beats and  has 1 beat. Don't mix them up!

A quaver rest  is like a curvy sort of number '7'. It has the same value as a quaver: one half of a crotchet beat.

A semiquaver rest is like a quaver rest with an extra hook: . It has the same value as a semiquaver: one quarter of a crotchet beat.




Trace and draw some quaver and semiquaver rests here:






P.S. You won't be tested on semiquaver rests in the exam, but it's good to know how to draw them anyway!

Dotted Notes








A dot next to a note makes it longer. The dot equals half the value of the note.

So  is the same as  +  = 3 beats.

It works the same way for a crotchet:  is the same as  +  = 1½ beats.

 **DID YOU KNOW...** A dotted crotchet cannot appear on its own in 'Simple' time (more about this later). It must be followed by a quaver or quaver rest to make up two crotchet beats, e.g.  or .

Now fill in this table:


Note/rest	Name	Number of beats
	Semiquaver	1/4
	Semiquaver rest	1/4
	Two semiquavers	1/2
	Four semiquavers	1
	Four quavers	2
	Dotted crotchet	1½
	Dotted crotchet and quaver	2


Quick Question:  +  +  +  +  +  = 7 beats


Completing the Beat

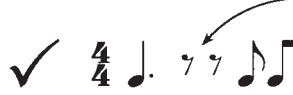
Single quavers (♫) and dotted crotchets (♫.) are incomplete beats. They cannot be left on their own - they must be made up to whole beats with a quaver or quaver rest.

Never leave a half beat 'stranded' without its other half! For example:

X  This quaver has been left stranded! The quaver rest should have followed immediately, not left until the end.

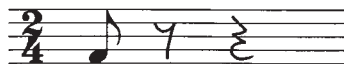
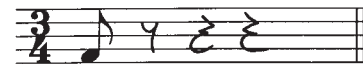

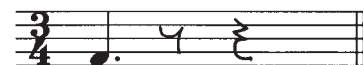
✓  Now the quaver rest is in the correct spot. The quaver has been completed with its 'other half'.

X  We can't follow a dotted crotchet with a crotchet rest. It must be followed by a single quaver rest.



✓  The crotchet rest has been split into 2 quaver rests. Now the dotted crotchet is not 'stranded' - it is followed by a quaver rest to make up 2 beats.

IMPORTANT FACT: ♫. and ♫ are not whole beats. In 'Simple' time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and C), they must always be followed by ♫ or ♫

All of the following bars begin with incomplete beats. Using rests, complete each beat before moving on to the next - don't leave half beats stranded!

The Triplet

A triplet looks like this  or this . It is equal to one crotchet beat.

The formal definition of a triplet is:


'Three notes played in the time of two notes of equal value' (learn this!)

So  =  =  = 1

A triplet ALWAYS has a number '3' on the top or the bottom of the group of quavers. If there is no number '3', then it's not a triplet!

Triplets only ever occur in Simple time, where it's the only 'legal' way of grouping three quavers together!

Fill the following bars with triplets: (don't forget the number '3')

Insert the correct time signature for these rhythms:

Simple Facts

$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and **C** are all 'Simple' time signatures. This means each beat can be divided into two: . In Simple time, the strong (S), medium (M) and weak (w) accents fall on the crotchet beats. Fill in the missing information here:

Time signature	Meaning	Formal Definition	Accents
$\frac{2}{4}$	Two crotchet beats per bar	Simple Duple time	S w
$\frac{3}{4}$	<u>Three</u> crotchet beats per bar	Simple Triple time	S w w
$\frac{4}{4}$	Four <u>crotchet</u> beats per bar	Simple Quadruple time	S w M w
C	<u>Four</u> crotchet beats per bar	Simple <u>Quadruple</u> time	S w M w

Circle 'True' or 'False' for the following statements about Simple Time:

- ★ A dotted crotchet is a whole beat in Simple time True / **False**
- ★ A dotted crotchet must be followed by or **True** / False
- ★ It is OK to have a triplet without the number '3' True / **False**
- ★ has the same value as True / **False**
- ★ Two weak beats may not be grouped together **True** / False
- ★ A whole bar rest () can fill a bar of any time signature **True** / False
- ★ There are nine planets in the solar system (ok this is not really about Simple time) True / **False**

Good work!

Meet $\frac{6}{8}$ Time

Up until now we've only had time signatures with the number '4' on the bottom, e.g. $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$. These are 'Simple' time signatures - let's imagine they're from Earth.

Well, $\frac{6}{8}$ is a 'Compound' time signature. It's so different, it's as if it's from MARS!

The '6' on the top means that there are 6 beats in the bar, and the '8' on the bottom means that the beats are quaver beats. (In fact, in $\frac{6}{8}$ we usually call the quavers 'pulses' rather than beats.)

BUT... the proper definition of $\frac{6}{8}$ is NOT 'six quavers per bar!' (Contrary to popular opinion)

Let's compare the time signature of $\frac{3}{4}$. It also has six quavers per bar, and they are usually grouped in twos, like this:



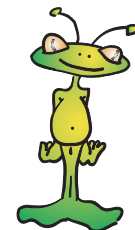
This grouping shows us **three crotchet** beats.

But $\frac{6}{8}$, which also has six quavers per bar, is very different because... **THE QUAVERS ARE GROUPED IN THREES!** (Incredibly important)

So in $\frac{6}{8}$, a bar full of quavers looks like this:



This grouping shows us **two dotted crotchet** beats.





'Compound' time means dotted beats. In $\frac{6}{8}$ there are 2 dotted crotchet beats per bar. This means the definition of $\frac{6}{8}$ is 'Compound Duple'.

$\frac{3}{4}$ versus $\frac{6}{8}$	$\frac{3}{4}$ Simple Triple	$\frac{6}{8}$ Compound Duple
Grouping of quavers		
Beats shown		

6/8 is from Mars



As we discussed on the previous page, 6/8 is incredibly different to the other time signatures we've studied. The grouping is all different, and we have to switch our thinking...

Grouping Rules	Simple (Earth)  Plain, undotted beats	Compound (Mars)  Dotted beats
Groups of Quavers	2/4, 3/4, 4/4 and C live on Earth, where quavers are grouped in TWOS.	6/8 comes from Mars. It looks completely different because the quavers are grouped in THREES.
Dotted Crotchet	On Earth, ♩. is worth 1½ beats. On Earth, ♩. must be followed by ♩ or ♪ to make it up to two beats.	On Mars, ♩. does NOT mean 1½ beats. On Mars, ♩. = 1 beat. It fills up half the bar.
Plain Crotchet	On Earth, a plain crotchet is one whole beat.	On Mars, a plain crotchet is NOT a whole beat. ♩ must be followed by ♩ or ♪
Single Quavers	On Earth, we cannot leave single quavers 'stranded' without their other halves. ♩ must be followed by ♩ or ♪	On Mars, a single quaver must be made up to a dotted crotchet beat. It must be followed by two more quaver beats!

'Simple' means plain, undotted beats. 'Compound' means dotted beats.

Accents and Grouping in 6/8




The six quaver pulses are accented like this: 'STRONG weak weak MEDIUM weak weak'.


6/8  S w w M w w


6/8  S w w M w w

6/8  S w w M w w

Groups of quavers **must** begin on a strong or medium pulse. It helps to think of ♩. as a 'group' of 3 quavers and ♩ as a 'group' of 2 quavers. Here are some more rhythms:

6/8  S w w M w w


6/8  S w w M w w

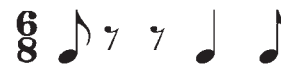
6/8  S w w M w w


Notice how crotchet rests only occur on strong or medium pulses. Weak pulses only contain quavers or quaver rests!


HOT TIP: Crotchets and crotchet rests may NOT fall on weak pulses. That's because ♩ and ♩. are 'groups' of 2 quaver pulses!

Write the accents (S w w M w w) under these rhythms.

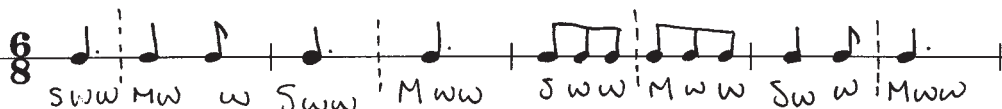
6/8  S w w M w w

6/8  S w w M w w

6/8  S w w M w w

Rhythms in 6/8 must be clearly divided into 2 halves. Draw a dotted line down the middle of each of the bars above, e.g. 

Now it's time to get creative... compose 4 bars of 6/8 time here. Check your grouping by writing the accents and drawing a dotted line down the middle of each bar!

6/8  S w w M w w | S w w M w w | S w w M w w | S w w M w w


Completing the Bar in $\frac{6}{8}$

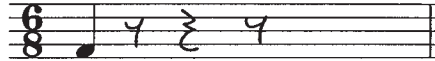
When completing the bar, remember the accents for the quaver pulses: S w w M w w.

HOT TIP: Quaver rests should be 'grouped' into a crotchet rest if they start on a strong or medium beat, e.g. write  ♪ not ♪ ♪ ♪


Complete the bar below with rests:


- The crotchet is worth 2 quaver pulses (S w). Follow it with ♪ to complete the first half of the bar.

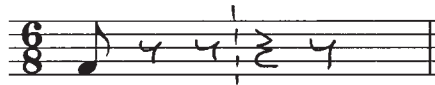
- Complete the second half of the bar with  ♪



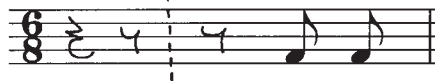
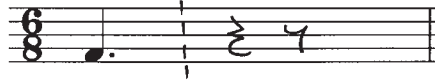
Good work! Now let's try one that starts with a quaver:

- The quaver is a strong pulse. The next 2 quaver pulses are weak, so you can't write , you'll need to write ♪ ♪

- Complete the second half of the bar with  ♪




Complete all of the following bars with rests:



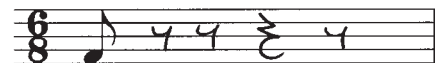
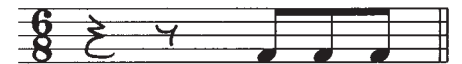
Now check your work by drawing a dotted line down the middle of each bar. Make sure you can divide each bar into two sets of 3 pulses each!

Complete These Bars

In the exam you'll be asked to complete the bar in different ways. You must be able to switch your thinking from 'Earth' to 'Mars' depending on which time signature you see!

Simple (Earth) - $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and c	Compound (Mars) - $\frac{6}{8}$
★ Make half beats up to whole beats	★ Remember S w w M w w
★ Quavers are grouped in twos	★ Quavers are grouped in threes
★ Triplets may be found here	★ Triplets do not exist here
★ Dotted crotchet = $1\frac{1}{2}$ beats	★ Dotted crotchet = 1 beat (or )

- Complete these bars using a rest or rests in the correct order.



- At each place marked with an arrow, add one note to complete the bar.



Did you see the anacrusis?

- Complete these bars with quavers correctly grouped



Fix These!



The following table contains bars of rhythms which have the wrong grouping. Your job is to write the correct versions in the 'Fix it Up' column.

Handy Hint I: You may not swap a note with a rest, because that would change the sound.

Handy Hint II: It's fine to swap two rests around. Either way, the sound is silence!

Wrong ✗	Why is it wrong?	Fix it up! ✓
	Quavers must be grouped in threes in $\frac{6}{8}$	
	Can't have a minim rest over two weak beats	
	Can't group 4 quavers over two weak beats	
	Quaver needs 'other half'; quaver rest must follow	
	A whole bar of silence is shown by a semibreve rest	
	Can't have a crotchet rest occurring on a weak pulse	
	Can't have a minim rest over two weak beats	
	Dotted crotchet must be followed by a quaver rest	
	The 4th and 5th quaver pulses should be grouped into a crotchet rest	

Deciding the Time Signature



Most of the time it's easy to figure out the time signature of a given rhythm or melody, especially if there are some giveaway clues:

- A triplet indicates $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or C. Triplets do not exist in $\frac{6}{8}$.
- A group of three quavers (with no triplet sign), means it's **definitely** $\frac{6}{8}$!
- The **grouping** of notes and rests gives clues when deciding between $\frac{3}{4}$ and $\frac{6}{8}$.

Here are two different examples of 'grouping' clues:

This crotchet rest is a giveaway clue for $\frac{6}{8}$. If this were $\frac{3}{4}$ there would be two quaver rests.

This grouping is a giveaway clue for $\frac{3}{4}$. If it were $\frac{6}{8}$ the three quavers would be grouped together.

Add time signatures to the following bars of rhythm:

Add the correct time signatures to these melodies:

'Time' to Practise (Ha Ha)



1. Add the correct time signatures to these melodies:

2. State whether these time signatures are simple or compound, and then whether they are duple, triple or quadruple. (This is a very formal way of saying 'explain these time signatures in full!')

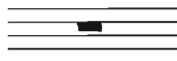
$\frac{3}{4}$ Simple Triple

$\frac{6}{8}$ Compound Duple

3. Add a time signature and the missing bar lines to this melody:

4. At the places marked with arrows, add one note to complete the timing of the bar.

5. Write the rest which fills one bar of silence:



Timed Test II



Time:

Once again, time yourself doing this quiz. Do it as fast as you can, but remember your teacher will **ADD ON 10 SECONDS** for every mistake. Start the clock!

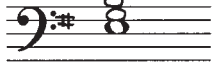
1. Write the time signature that means compound duple: $\frac{6}{8}$

2. Name this interval:  minor 3rd

3. How many semiquavers are there in a dotted crotchet? 6

4. Complete the following bar using at least one triplet:




5. Complete this MINOR tonic triad and add the key signature: 

6. In minor scales, the interval larger than a tone falls between which scale degrees?
6 and 7

7. Complete this bar with rests: 

8. Add accidentals to this A major scale and mark the semitones.




STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!

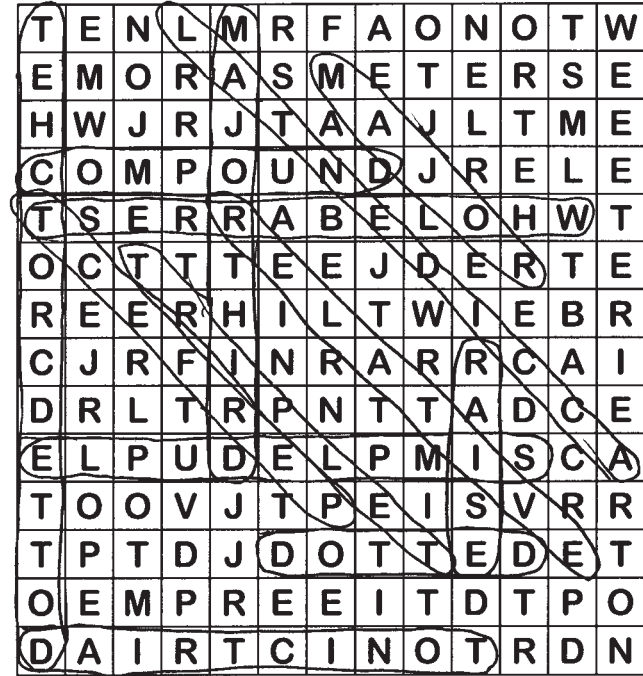
I made no mistakes! I keep my time of _____!



I made _____ mistakes. My new time is _____

Word Search



The answers to the clues at the bottom of the page are hidden in the grid!



1. Symbol used to fill a whole bar of silence (3 words)
2. Chord built on scale degree no.1 (2 words)
3. Unisons, 4ths, 5ths and 8ves are this quality
4. $\frac{6}{8}$ means Compoundduple
5. Name of this interval (2 words) 
6. Formal definition for 2 crotchet beats per bar (2 words)
7. In minor scales you must raise the 7th note
8. Name of this sign: 
9. E minor is the relative minor of G major
10. A note worth $1\frac{1}{2}$ crotchet beats (2 words)
11. Simple time has undotted beats, compound time has dotted beats
12. 2nds and 7ths are this quality
13. You must raise the 7th in minor scales with an accidental

The BlitzBook of Theory Games has more games, puzzles and flashcards!

Naming the Key: Major or Minor?

Melodies are always based on a certain scale - this means they are in a certain 'key'. There are three clues to look for when working out the key of a melody.

1. The key signature - this could represent major or minor;
2. The last note - melodies usually end on scale degree no. 1, the 'tonic';
3. Accidentals (warning: a melody can still be in a minor key even if there are no accidentals - check the last note).



Look at this melody:

Here is another melody:

Which two keys share the key signature of B flat? F major and D minor

What is the last note of the melody? D Are there any accidentals? Yes

So this melody must be in the key of D minor

Name the key of these short melodies. Remember your three clues, and **check the clef!**

Key: E minor

Key: A minor

Key: F major

Name These Keys

- Clef checked
- Key signature checked
- Last note checked
- Accidentals checked (Warning: a melody that has no accidentals could still be in a minor key! Always check the last note.)

1. Key: F major

2. Key: D minor

3. Key: D major

4. Key: G major

5. Key: A minor

6. Key: E minor

7. Key: A minor

8. Key: F major

Very Important Revision Test

1. Write these intervals above the given notes.

/12



major 3rd minor 6th perfect 5th major 2nd major 7th perfect 4th

2. Name this scale:



D minor /1

3. Write the following tonic triads with a key signature.

/6



F major

E minor

A major

4. Name these intervals by number and quality.

/12



Minor 3rd Major 3rd Perfect 4th Minor 6th Perfect 8ve Major 3rd

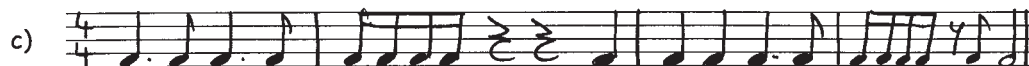
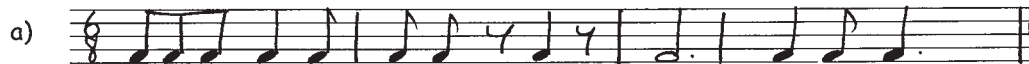
5. How many dotted crotchets are there in a dotted minim? 2

/1

5. Make up three different rhythms using three different time signatures below. Each rhythm should be four bars long and should feature a variety of rhythms.

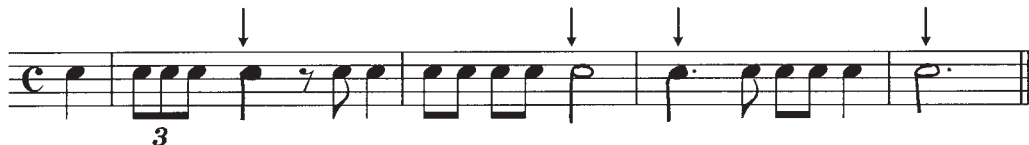
Be creative! (By the way, you won't be asked to do this in the exam, it's just for fun!)

/6



6. At each place marked with an arrow, add one note to complete the bar.

/4



7. Write a suitable time signature for compound duple time: 6/8

/1

8. Write the scale of E harmonic minor

/7

- ★ use accidentals - not the key signature
- ★ write two octaves going down
- ★ use minims
- ★ mark the tones
- ★ complete the scale with a double bar line



Total: /50

Transposition



This is exactly the same as Grade 1 transposition. (Yay!) The only difference is that now you have a wider range of keys to transpose to! We always begin by deciding the key of the melody and writing in the scale degree numbers. If you're a bit stale with scale degree numbers, go back to the melodies on page 51 and write them all in! (what fun)

Before transposing:

- Check clef of original melody
- Name key of original melody
- Double check major or minor
- Write in scale degree numbers
- Circle 'up' or 'down' in question



After transposing, check:

- New key signature added
- Time signature added
- New notes and bar lines added
- Accidentals added if necessary (minor keys only)
- Stems adjusted
- Phrasing added if necessary
- Shape is exactly the same as original melody - leger lines used where needed

1. Transpose this melody down into D minor (use the checklists above):

3 4 5 3 1 2 3 5 1 7 2 1 4 6 5 3 2 7 1 3 5 1

2. Transpose this melody up into A minor. (This melody takes up two lines - your transposition should too)

7 1 5 6 4 3 1 1 4 3 2 1 7 5 2

3 5 3 2 1 7 6 1 4 4 3 2 1 2 5 7 1

3. Transpose this melody down into D major.

5 6 5 1 3 2 6 5 7 4 3 2 1

4. Transpose this melody up into D minor.

1 5 7 1 2 1 3 5 6 4 2 1 7 1 1



for more practice in transposition go to www.blitzbooks.com.au and download free worksheets!

Transposition and Other Stuff



HOT TIP: You will never be asked to transpose from a major key to a minor key. Major stays major, minor stays minor!

1. Transpose the following melody down to A major. Remember to add all the details like phrasing and dynamics.

2. You have two jobs with the following melody:

- ★ Transpose it up to A minor
- ★ Fix up all the grouping mistakes - there's one in every bar!

3. Name this interval: . Now transpose it up to D minor!
 major 7th

Yet Another Revision Sheet

1. Write the tonic triads for these major key signatures:

2. Complete this bar using rests:

3. Transpose this melody down into C major.

4. H₂O is commonly known as water (not strictly part of the Grade 2 syllabus)

5. Complete this minor scale and add accidentals where needed.

6. Explain in full the time signature of $\frac{3}{4}$ Three crotchet beats per bar, simple triple

Marking Accents in Poetry

Here's a rather famous verse. The upright lines show the accented words:

|Tinkle |twinkle |little |star
|How I |wonder |what you |are

So, all you have to do to mark the accents in poetry is place an upright line just BEFORE the important words or syllables in each line. The accents must occur at regular intervals, and there will often be four accents per line of poetry.

Try marking the accents in the second line of poetry above.

That was easy, wasn't it? Now let's have a look at the next line of that verse...

|Up above the |world so |high

This is a bit trickier! In the word 'above', the SECOND syllable is stronger, so the line will go between the first and second syllables, like this:

a|bove

Here are some more words where the line goes somewhere in the middle of the word. Have a go!

although tremendous
tomorrow
rhinoceros giraffe
pyjamas legato
staccato suppose
magician bananas

Can you think of any more?
Write them here and 'mark the accents' in each word!

arkival
majestic
amazing

The Anacrusis in Poetry

Quite often the first word in a line of poetry is not accented, because it is not important. Words like 'the' or 'a' never have an upright line before them - it's as if the line begins with an anacrusis!

Mark the rest of the accents here. Remember, the accents must be regular!

- ★ The |footsteps are |getting extremely |loud
- ★ A |big brown |bear lives |deep in the |cave

Guess what? Sometimes there can even be TWO unaccented words! Finish these:

- ★ If the |rain pours |down we will |come straight |home
- ★ When the |cake is |cooked we can |eat it |up



DID YOU KNOW... when marking accents, there is often more than one correct answer! Just make sure it makes sense when you say it aloud, and that the accents fall at regular intervals.

Now mark the accents in these sentences. Some have an anacrusis, some don't!


- ★ The |other |day I |rode on a |bus
- ★ An |elephant |just escaped from the |zoo
- ★ My |mum and |dad are |wonderful |folks
- ★ |Marking the |accents is |easy and |fun
- ★ When the |big hand is |up it's |one o'clock
- ★ |five little |ducks went |out one |day
- ★ |Over the |hills and |far away
- ★ A |chimpanzee makes a |lot of |noise
- ★ I |have my |school bag |on my |back
- ★ My |favourite |foods are |lollies and |chips

Creative Couplets



Place an upright line BEFORE each important word or syllable in these couplets.
Remember that sometimes the first word or two is not accented!

Hot Tip I:  Sometimes the second line of poetry is shorter, and may only have 3 accents.

Hot Tip II:  A good way to 'feel' the accents is to start by tapping a beat on your knees.
Once you get the beat going, say the words along with it!

1. There were toys and boats and games galore
We just didn't want to go home

2. Higgledy Piggledy my black hen
She laid eggs for gentlemen

3. Traffic lights traffic lights red and green
Then there's amber in between

4. Tomorrow I'm going to wash the car
My Dad will be very pleased!

5. The sun is shining brightly now
And the beach is getting hot

6. She cut off their tails with a carving knife
Have you ever seen such a sight in your life?

7. If I eat up all my steak
Mum might give me some chocolate cake!

8. The school bell rings at three fifteen
And then we're all on holidays!

9. Everyone says it is easy to swim
But no-one could do it as fast as Jim

10. Australians are such friendly folk
We love to be outdoors

11. Now that you've marked the accents in these
You'll find the exam is just a breeze!

Timed Test III

Time:



Once again, time yourself doing this quiz. Do it as fast as you can, but remember your teacher will **ADD ON 10 SECONDS** for every mistake. Start the clock!

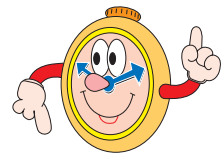
1. Name this tonic triad:  E minor

2. Write the correct time signature for these rhythms:



3. Complete the following bar with quavers: 

4. Name this interval:  minor 6th



5. Mark the accents in the following lines of poetry.

Matilda told such dreadful lies

It made one gasp and stretch one's eyes

H. Belloe

6. Transpose this short melody up into F major



STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!

I made no mistakes! I
keep my time of _____!

I made _____ mistakes.
My new time is _____

Italian Terms



There are quite a few new Italian terms to learn in Grade 2. You need to know these in addition to the Grade 1 terms, which are not listed here. For a full list of Grade 1 terms and translations, go to www.blitzbooks.com.au.

<i>Allargando</i>	-	becoming broader
<i>Meno mosso</i>	-	slower (less speed)
<i>Piu mosso</i>	-	quicker (more speed)
<i>Allegretto</i>	-	moderately fast
<i>Largo</i>	-	broadly
<i>Lento</i>	-	slowly
<i>Vivace</i>	-	lively and spirited
<i>Vivo</i>	-	lively and spirited
<i>Fortissimo (ff)</i>	-	very loud
<i>Pianissimo (pp)</i>	-	very soft
<i>Mezzo piano (mp)</i>	-	moderately soft
<i>Mezzo forte (mf)</i>	-	moderately loud
<i>Cantabile</i>	-	in a singing style
<i>Da Capo al fine (D.C. al fine)</i>	-	from the beginning until the word 'fine'
<i>Dal Segno (D.S.)</i>	-	from the sign
<i>Maestoso</i>	-	majestic
<i>Mezzo staccato</i>	-	moderately short and detached
<i>Leggiero</i>	-	lightly
<i>Molto</i>	-	very
<i>Poco</i>	-	a little
<i>Senza</i>	-	without
<i>Sempre</i>	-	always
<i>Sostenuto</i>	-	sustained

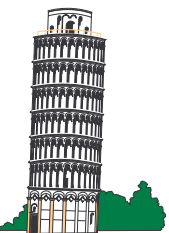
Know Your Signs

You'll need to revise your Grade 1 signs, as well as learning these new ones!


Sign	Name of sign	Meaning of Sign
	Pause or 'fermata'	Hold for longer than written value
	Accent	Play strongly
	Tenuto	Hold for full value of note
	Mezzo Staccato (on one note)	Moderately short and detached
	Mezzo Staccato (on more than one note)	Moderately short and detached
	Triplet	3 notes played in the time of 2 notes of equal value
	Repeat	Repeat the music between the dots
	Strong accent (also called 'marcato')	Play strongly



- ★ Add signs to indicate the notes in bar 1 are to be played mezzo staccato
- ★ Add a different accent sign to each of the crotchets in bar 3
- ★ Place a pause sign above the last note of the melody
- ★ Add a sign to show the melody is to be repeated






Quick Quiz

1. Add a mezzo staccato sign to this note: 
2. Write two Italian words that mean 'lively and spirited': vivace and vivo
3. The definition of a triplet is three notes played in the time of two notes of equal value
4. What does 'senza' mean? without
5. Write the following dynamic signs and their meanings in the boxes, in order from softest to loudest:

soft very loud *pp* *mf* moderately loud very soft *mp* *ff* loud moderately soft *p* *f*

1 <i>pp</i> very soft	2 <i>p</i> soft	3 <i>mp</i> moderately soft	4 <i>mf</i> moderately loud	5 <i>f</i> loud	6 <i>ff</i> very loud
--------------------------	--------------------	--------------------------------	--------------------------------	--------------------	--------------------------

6. Write the Italian and English names of this sign:  Fermata and Pause
7. Write a different accent sign on each of these notes:  
8. Who was the first man to walk on the moon? (this probably won't be tested in the exam) Neil Armstrong
9. How many semiquavers are there in a semibreve? 16
10. Translate the Italian words in this sentence: The ^{lively & spirited} *vivace* girl ^{very lightly} *molto leggiero* tiptoed and ^{moderately fast} *allegretto* into the kitchen. She ^{always} *sempre* liked to have ^{a little} *poco* chocolate ^{without} *senza* anyone knowing!



Go to www.blitzbooks.com.au for more revision sheets and fun games!

Form

Melodies usually have a certain structure or form. The two most common forms are:

BINARY FORM = 2 sections - part 'A' followed by part 'B' (AB)

'Binary Form' has **two** sections - think of Bicycle, Binoculars, etc. A melody in Binary form will often be 8 or 16 bars long.

TERNARY FORM = 3 sections - part 'A' followed by part 'B', then part 'A' is repeated (ABA)

'Ternary' begins with 'T' for **three** sections, Triangle, Tricycle etc. A melody in Ternary form will often be 12 or 24 bars long.

HOT TIP: A piece of music should have sections that balance each other. There will often be 4 bars per section in a melody.

Here is a very well known piece - Twinkle Twinkle Little Star. It is in ternary form - ABA. The letters are marked on the tune.



1. How many bars are there in total? 12
2. How many bars per section? 4
3. What do you notice about the two A sections? They are the same

Here it is again, this time shown in a different format. It now looks as though it's in Binary form... but the 'D.C. al fine' sign transforms it into ternary!

The image shows two staves of music in 4/4 time. The first staff is labeled 'A' at the beginning and 'Fine' at the end. The second staff is labeled 'B' at the beginning and 'D.C. al fine' at the end. The melody in the second staff is identical to the first but includes a repeat sign at the end.

Sometimes a melody is in ternary form but the two 'A' sections are not identical. As you can see, the last four bars of 'Twinkle' below have some added notes and a different rhythm, but the shape of the melody is basically the same! See if you can mark the sections with the letters A, B etc:

The image shows three staves of music in 4/4 time. The first staff is labeled 'A' at the beginning. The second staff is labeled 'B' at the beginning. The third staff is labeled 'A' at the beginning. The melody in the third staff is identical to the first but includes some added notes and a different rhythm in the last four bars.





It looks even trickier over two lines instead of three. Mark the sections in this version:

The image shows two staves of music in 4/4 time. The first staff is labeled 'A' at the beginning and 'B' at the end. The second staff is labeled 'A' at the beginning. The melody in the second staff is identical to the first but includes some added notes and a different rhythm in the last four bars.

Becoming a Form Detective

It's quite easy to hear the form of a piece of music when it's played, but when it's only printed on the page, you have to be able to SEE the form!

Clues to look for when deciding the form of a melody:

-  Equal numbers of bars per section (usually 4, sometimes 2, occasionally 8!)
-  Rests or long notes that could mean the end of section 'A'
-  Differences in shape and rhythm between the sections
-  Similarities between the first few and last few bars, meaning 'A' has returned

Name the form of each of these melodies, and mark the sections using 'A' and 'B'. (When marking 'A' at the beginning of a melody, always put it over the very first note, even if that note is an anacrusis!)

The image shows a single staff of music in 2/4 time. The first four bars are labeled 'A' and the last four bars are labeled 'B'.

Form:
Ternary

The image shows a single staff of music in 4/4 time. The first four bars are labeled 'A'.

The image shows a single staff of music in 4/4 time. The first four bars are labeled 'A' and the last four bars are labeled 'B'.


Form:
Ternary

The image shows a single staff of music in 4/4 time. The first four bars are labeled 'A'.

The image shows a single staff of music in 3/4 time. The first four bars are labeled 'A' and the last four bars are labeled 'B'.

Form:
Binary

More Form Clues

- If section 'A' has an anacrusis, the other sections will probably have one too
- 'D.C. al fine' or 'D.S. al fine' will transform a binary melody into a ternary melody. However, a repeat sign  does NOT change the form of a melody!

Name the form of each of these melodies, and mark the sections using 'A' and 'B'.



Form: Ternary



Form: Binary

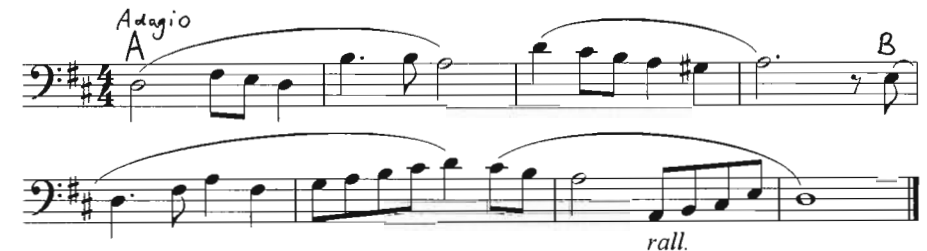


Form: Ternary


Form and Other Stuff



- At what speed is the above melody to be played? Moderately fast
- In what style should the melody be played? Majestically
- Add an accent sign to the first note in bar 1.
- Add a sign to pause on the first note of bar 8.
- Add mezzo staccato signs to the quavers in bar 7.
- Add a sign to show the melody should be repeated.
- What form is this melody? Ternary Mark each section with the letters A,B, etc.



- What is the form of this melody? Binary Mark the sections with A, B, etc.
- Add an Italian word to show the melody should be played slowly.
- Give the full name and meaning of the Italian abbreviation in bar 7. Ritardando - gradually becoming slower



DID YOU KNOW... Music sounds great in four-bar or eight-bar phrases!

Absolute Final Revision Test

1. Give the English meaning for the following terms:

- i) *allargando* becoming broader
- ii) *mezzo staccato* moderately short and detached
- iii) *da capo al fine* from the start until "fine"
- iv) *andante* at an easy walking pace
- v) *piu mosso* quicker (more speed)

/5

2. Write these intervals above the given tonic notes:



perfect 5th major 3rd major 6th perfect 8ve major 3rd minor 6th

/12

3. At each place marked with an arrow, add a rest to complete the timing of the bar.



/5

4. Write the scale of C major:
 ★ use semibreves
 ★ write two octaves going up
 ★ mark the tones



/6

5. Name the form of the following melody and mark the sections with the letters A and B.

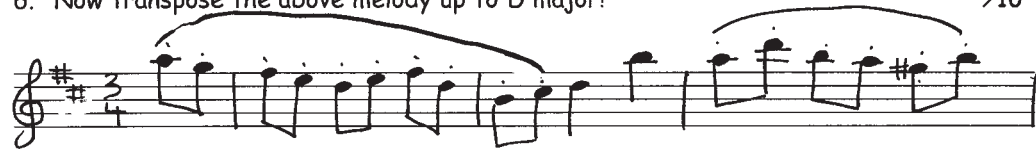
/3



Form: Ternary

6. Now transpose the above melody up to D major!

/10



7. Add mezzo staccato signs to all of the quavers in your transposed melody!

/3

8. Complete this table:

/6

Sign	Name	Meaning
	pause/fermata	Hold for longer than written value
ff	fortissimo	very loud
	strong accent ('marcato')	play the note with force

Total: /50

Mad Multiple Choice



1. In harmonic minor scales, we must

- A. raise the 6th note
- B. raise the 7th note
- C. raise all of the notes

2. When deciding the key of a melody, it is important to

- A. look at the key signature
- B. look at the last note
- C. check for accidentals
- D. check which clef it is written in
- E. all of the above

3. Triplets  are found in


- A. Simple time (Earth)
- B. Compound time (Mars)
- C. Dinner time

4. When marking the tones in a minor scale, we must avoid scale degrees

- A. 5 - 6
- B. 1 - 2
- C. 6 - 7

5. In compound time, quavers are grouped in

- A. twos
- B. threes
- C. fours

6. This sign:  fills a bar with silence in

- A. $\frac{6}{8}$ only
- B. $\frac{2}{4}$ only
- C. all time signatures

7. In Grade 2 we have to learn

- A. more Italian terms than in first grade
- B. less Italian terms than in first grade
- C. no Italian terms

5. Circle the correct sign for 'mezzo staccato' on one note:

- A.  B.  C. 

9. Ternary form means

- A. ABA
- B. BAB
- C. AB

10. The key signature of D major is

- A. B flat
- B. 2 sharps
- C. B flat and C sharp

11. When writing two octave scales, we must begin

- A. above the staff
- B. below the staff
- C. either of these depending on which way the scale is going

12. Two octave scales should have

- A. 15 notes
- B. 16 notes
- C. 57 notes

13. Accent signs should be written like a small

- A. decrescendo sign 
- B. crescendo sign 
- C. triangle 

14. When transposing melodies you should

- A. follow the shape
- B. write the scale degree numbers first
- C. A and B

15. The whole bar rest hangs from

- A. the second line
- B. the third line
- C. the fourth line

16. We must raise the 7th note in

- A. minor scales only
- B. all scales
- C. major scales only

17. Never group two beats together if

- A. they are medium and weak
- B. the first beat is weak
- C. they don't like each other

Test Paper... sort of



All theory books end with a test paper, but this one is DIFFERENT. It already has the answers in it (mostly wrong answers!) and your job is to be the teacher - you have to **mark** it.

When you've found all the mistakes, go to www.blitzbooks.com.au and download the EXACT SAME PAPER - this time with no answers already in it. See if you can get 100%!

Question 1

INTERVALS

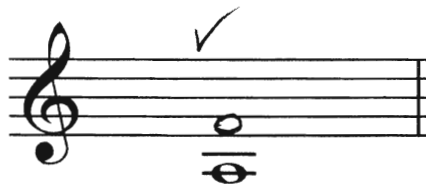
Total Marks 12

3

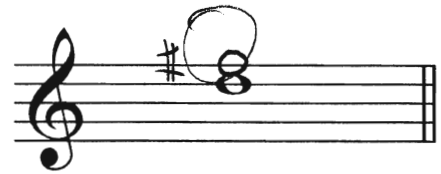
1. Write these intervals above the given tonic notes.



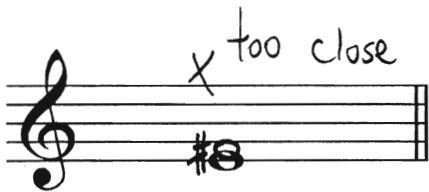
perfect 4th



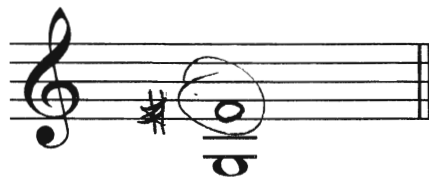
minor 6th



major 3rd



major 2nd

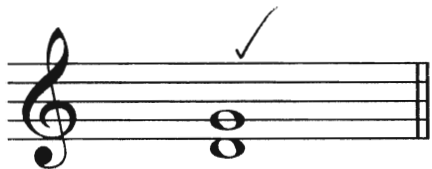


major 7th



minor 6th

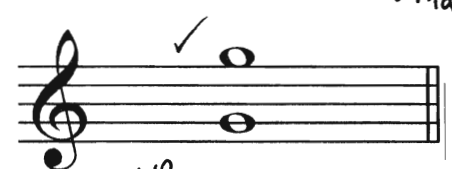
2. Name these intervals by number and quality. *★ Write quality before number (-2 marks)*



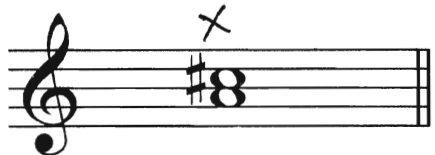
4th perfect



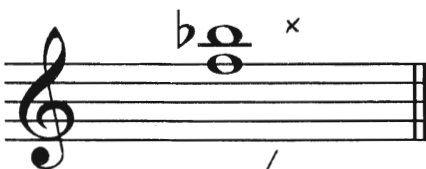
6th major



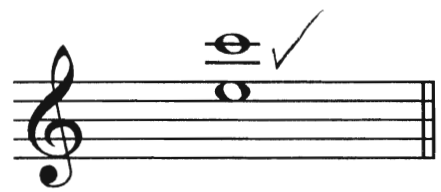
ve 8th perfect



3rd minor



4th minor



6th minor

1. Write the scale of D harmonic minor.

3/6

- Write the key signature. ✗
- Use minims. ✓
- Write two octaves ascending. ✓
- Mark each tone with a slur. — 2nd octave? No raised 7th
- Complete the scale with a double barline ✓

start below the staff to avoid leger lines

2. Write the scale of A major.

3/6

- Do not write the key signature. Use accidentals. ✗
- Use semibreves. ✓
- Write two octaves descending. ✓
- Mark each semitone with a slur. ✗ wrong direction
- Complete the scale with a double barline. ✗

3. Add a clef and any necessary accidentals to make this an E harmonic minor scale.

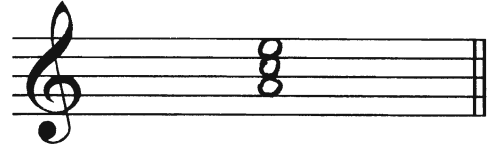
2/4

For each of the following, write:

- the key signature. X
- the tonic triad. ✓



E minor



A major



D minor

1. At each place marked with an arrow, place a rest or rests in the correct order.

i) ✓

ii) X whole bar needed

iii) X don't use min rest in 3/4

iv) X use 77

B. Complete each bar with quavers correctly grouped.

X

preferred

C. Add a time signature and the missing bar lines to this four bar melody.

D. Place a tick in the appropriate columns to correctly describe each time signature. The first one is done for you.

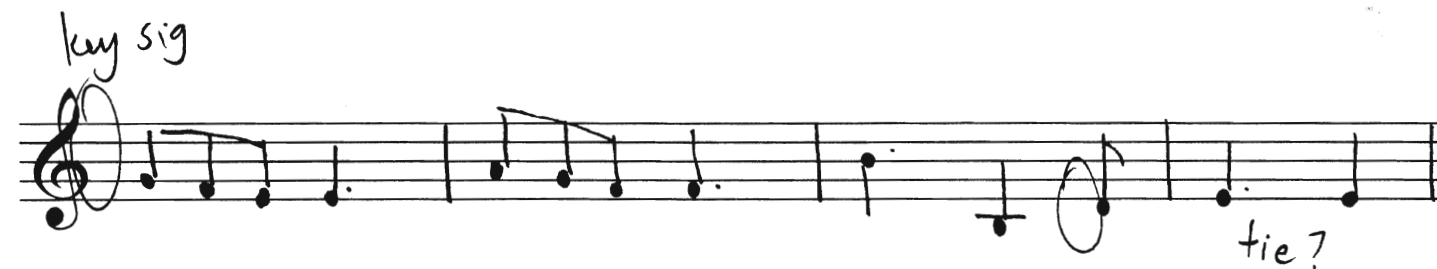
	Simple	Compound	Duple	Triple	Quadruple
$\frac{2}{4}$	✓		✓		
$\frac{6}{8}$		✓ ✓		✓ ^x	
$\frac{3}{4}$	✓ ✓			✓ ✓	
C	✓ ✓		✓ ^x		

$\frac{4}{4}$

$\frac{4}{6}$

~~X~~
X
✓
X

Transpose this melody down into E minor. Write the new key signature.



Place an upright line in front of each accented syllable.

The | seagulls | fly, | oh | so | high

They | soar in the | sky and | sunset is | high.

A. Give the English meaning of the following terms.

2 1/2 / 6

- i) *senza* with X
- ii) *sempre* always ✓
- iii) *molto ritardando* very slowing X
- iv) *leggiero* light 1/2
- v) *meno mosso* less moss X
- vi) *allegretto* moderately fast ✓

B. Study this melody and answer the questions that follow.

4 / 12

Molto vivace

- i) Mark the main sections of the form with the letters AB or ABA. ✓
- ii) Name the form of the melody. AB X
- iii) At what speed is this melody to be played? Very fast ✓ (lively & spirited)
- iv) How are the crotchets in bars 5 and 6 to be played? With a dot and a line X
- v) Add an Italian term above bar 7 to show the music should be slower. ?
- vi) Explain the sign on the quavers in bar 3 Triplet = ?



How did you go marking this paper? Did you find lots of mistakes? Now go to www.blitzbooks.com.au and download the same paper. See if you can get 100%!