





A New Relative



In first grade we learned about C, G, F major and their relatives A, E and D minor. In Grade 2 we study D major's relative: B minor. The best way to remember relatives is to make up a word beginning and ending with the letters of the related keys!

Relatives	Key Signature of these keys	Word to remember relatives
C major is related to A minor		Word beginning with 'C' and ending with 'A': <u>Cola</u>
G major is related to E minor		Word beginning with 'G' and ending with 'E': <u>Grape</u>
F major is related to D minor		Word beginning with 'F' and ending with 'D': <u>Food</u>
D major is related to B minor		Word beginning with 'D' and ending with 'B': <u>Deb</u>

Write these key signatures (watch out for clef changes!):



D major

E minor

D minor

B minor

G major

Three New Sharp Keys

There are three new major keys with sharps in Grade 2.



A major

E major

B major

How many sharps does A major have? 3 How many sharps does E major have? 4
 What about B major? 5 Do the sharps always occur in the same order? Yes

Sharps are ALWAYS written in the same order:
 F C G D A E B. Here is the entire 'family' of sharps:



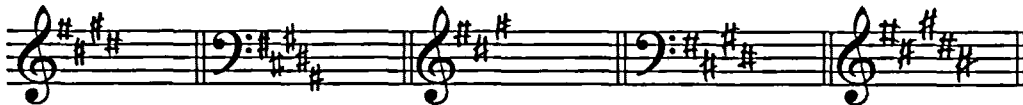
There is an easy way to remember this order. We just need a sentence where the beginning of each word tells you the name of the sharp, for instance:

Fat Cat Goes Driving And Eats Bananas

Try making up your own sentence here! (Go to www.blitzbooks.com.au for some great 'sentence' ideas!)

F at cat goes driving and eats bananas

Apart from getting the order of sharps right, it's important to write them in exactly the right position every time. Write these key signatures (watch out for clef changes!):



E major

B major

A major

E major

B major

Three New Flat Keys

There are three new minor keys with flats in Grade 2.



G minor

C minor

F minor

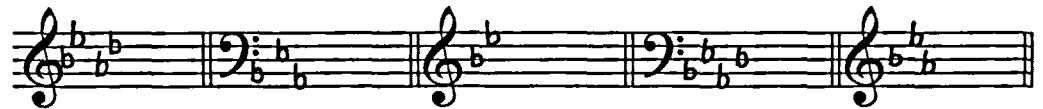
How many flats does G minor have? 2 How many flats does F minor have? 4
 What about C minor? 3 Do the flats always occur in the same order? Yes

Flats also are ALWAYS written in the same order:
 B E A D G C F. Here is the entire 'family' of flats:



You might be thinking we need to make up another sentence for the order of flats. Well guess what? We don't have to... it's the same as the order of the sharps, but BACKWARDS! (How convenient)

We also need to get the positioning of the flats just right. Write these key signatures (watch out for clef changes!):




F minor

C minor

G minor

F minor

C minor

 DID YOU KNOW... The Blitz Key Signature Table is the perfect aid for memorising key signatures!

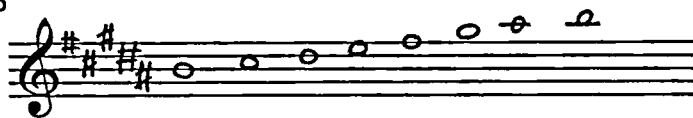
Let's Write Scales

Top Tips for Superb Scales

- ◆ Semitones in major scales fall between scale degrees 3-4 and 7-8
- ◆ Semitones in minor scales fall between scale degrees 2-3, 5-6 and 7-8
- ◆ Avoid marking 6-7 in minor scales - this is not a tone OR a semitone!
- ◆ Count up from the LOWEST note of the scale when marking tones or semitones
- ◆ Remember to raise the 7th note in minor scales
- ◆ Tick off each scale instruction after you have checked it!

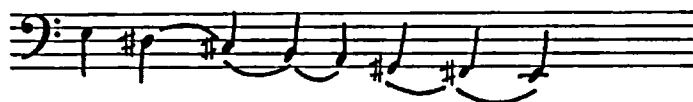
1. Write a B major scale:

- ★ write one octave going up
- ★ use a key signature
- ★ use semibreves



2. Write an E major scale:

- ★ write one octave going down
- ★ use accidentals
- ★ use crotchets
- ★ mark the tones

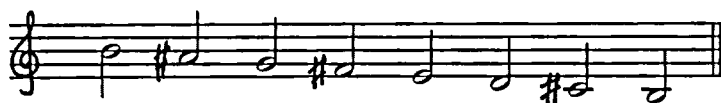


3. Write the harmonic minor scale with this key signature:

- ★ write one octave going up
- ★ use minims
- ★ mark the semitones



4. Add a clef and any accidentals required to make this a B harmonic minor scale



Raising the 7th: A New Look

Up until now we have always raised the 7th using a sharp sign. But C minor and F minor need special treatment because of their key signatures.

Let's look at the scale of C minor:



If the 7th note of the scale is a flat, you must use a NATURAL sign to raise it! (Do this now)

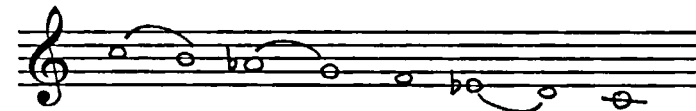
Now try writing an F minor scale:

- ★ write the key signature
- ★ use crotchets
- ★ write one octave going up
- ★ raise the 7th with the correct accidental (you won't be given such nice reminders in the exam)



Write a C minor scale:

- ★ use accidentals
- ★ use semibreves
- ★ write one octave going down
- ★ mark the semitones



HOT TIP: When you write C minor or F minor with accidentals instead of a key signature, the 7th note doesn't actually need a natural sign!

Two Octave Scales: Double The Fun!

For second grade 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. If you write a scale with accidentals or with tones or semitones marked, you'll need to make sure those things are marked in BOTH octaves.

Try writing the scale of D major following these instructions:

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

Good work! Now write the minor scale that contains three flats:

- ★ write the key signature
- ★ use semibreves
- ★ write one octave going up and one octave going down (don't repeat the middle note!)
- ★ 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 Degree Names

Many times we have referred to scale degree no. 1 as the 'tonic' (e.g. tonic triads). This is known as a 'technical' scale degree name. Now it's time to learn the technical names for all the other scale degrees!

Scale Degree Number	Technical Name	Handy Hint for Remembering
1	TONIC	You already know this one
2	SUPERTONIC	'Super' means above
3	MEDIANT	Think 'Doh-Reh-Mediant'!
4	SUBDOMINANT	'Sub' means 'under'
5	DOMINANT	You just need to know this one
6	SUBMEDIANT	Mediant is 3 above (1-2-3), so 'sub' mediant is 3 below (1-7-6)
7	LEADING NOTE	It 'leads' to the tonic!

 Notice how there is no number '8'? We talk about no. 8 when referring to scales, but no. 8 is really just the same as no. 1 - it's the tonic!

The following notes are all from C major. Can you write the correct scale degree name under each?



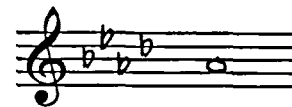
Subdominant leading note super tonic submediant dominant mediant

Writing Scale Degrees

In this part of the exam you are tested on two things:

1. Your knowledge of all the technical names for scale degrees
2. How well you know your key signatures!

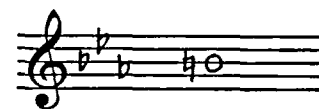
For example:



F minor, mediant

First, you need to write the correct key signature (do this now). Now, which scale degree is the mediant? Number 3. So now you need to write the note which is scale degree no. 3 of F minor (do this now). Well done!

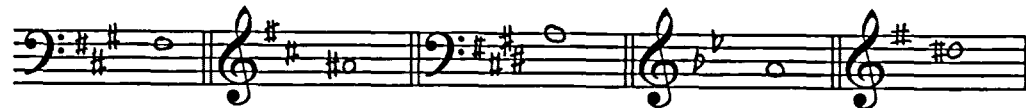
As you can see, if you know your stuff it's pretty easy. But here's a trickier question:



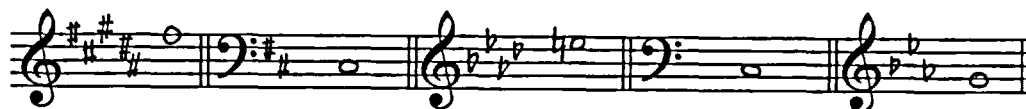
C minor, leading note

Write the key signature and the correct scale degree. But... you're not finished yet. Think: what is special about the leading note in a minor key? That's right! You'll need to raise this note with the correct accidental (hint: don't forget, it may need a sharp OR a natural)

Now write these key signatures and the named scale degrees (watch out for clef changes...)



A major submediant B minor leading note E major subdominant G minor supertonic E minor leading note



B major dominant D major leading note F minor leading note A minor mediant C minor dominant

Revision Test

1. Write the harmonic minor scale that starts on the given note /8

- ★ write the key signature
- ★ write one octave going down and then back up again
- ★ mark the semitones
- ★ complete the scale with a double bar line



2. Write the following key signatures and technical scale degrees. /10



B major G minor F major C minor E major
 supertonic leading note submediant subdominant dominant

HOT TIP: The only time you need to worry about adding an accidental is for the leading note in MINOR keys.
 Don't raise the leading note if the key is major!

3. The following key signatures are all minor. Name the key and the scale degree: /10



Key: B minor D minor F minor A minor E minor
 Name: leading note mediant supertonic submediant subdominant

4. And now do the same for these MAJOR key signatures! /10



Key: A major D major F major B major E major
 Name: tonic submediant leading note mediant dominant

5. Add a clef and accidentals to make this a D major scale. /5



6. Fix these key signatures by rewriting them in the space provided. /2



7. The following are all leading notes of minor keys. Add the correct accidental /5
 to each (hint: don't forget you must raise each one with a sharp OR a natural)



Total: /50

Intervals



In first grade, 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 (ooooaahh)

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 of each one 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 always PERFECT. This is because these intervals are exactly the same in major and minor scales. Unisons, 4ths, 5ths and 8ves are NEVER major or minor, 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 4th', not '4th perfect'):

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

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

These perfect intervals have accidentals... it doesn't change the fact that they are perfect!

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.16), 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 2nd major 7th major 7th major 2nd



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 on 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 one using these steps. Name this interval:



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 _____ 6th.

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



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



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

20 Intervals to Name (exciting stuff)

Quick Question: Have you learned your key signatures???

1. perfect 5th

2. major 7th

3. major 3rd

4. major 6th

5. minor 6th

6. major 2nd

7. minor 3rd

8. perfect 4th

9. major 2nd

10. major 3rd

11. major 6th

12. perfect 4th

13. perfect 4th

14. perfect 8^{ve}

15. perfect unison

16. minor 3rd

17. perfect 5th

18. perfect 8^{ve}

19. major 7th

20. minor 6th

Total: /20

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 affected by this?
4. If so, add the accidental now. You're done!

The only other thing to be aware of is that some major 2nds need accidentals. When writing these, special treatment is needed:

No room for the sharp next to the F, so it goes way over on the left

Major 2nd

Now you're ready to write these intervals above the given tonic notes:

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

minor 6th major 7th perfect 8ve major 2nd major 7th

HERE'S A THOUGHT: You will never be asked to write a minor 2nd or a minor 7th in Grade 2. That's because these intervals don't exist in the scales we study!



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 above these notes, using accidentals where required:

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

- 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



HOT TIP: Don't let the word 'Perfect' fool you into thinking accidentals are not needed... go back to the bottom of page 17 to see which perfect intervals need accidentals!

- Write these intervals above the given tonic notes, using accidentals where needed:

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

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

- Name these intervals by number and quality.

major 2nd minor 6th Major 3rd Major 6th Perfect Octave

- Add an accidental to the top note to make these intervals correct.

major 3rd major 7th minor 6th minor 3rd major 6th

Timed Test

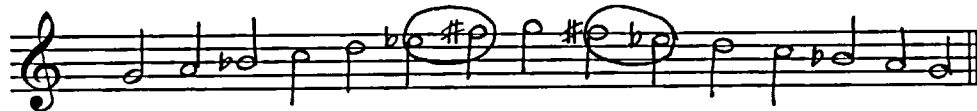
Time:

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 key signature:  F minor

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

3. Write a scale going up and down one octave beginning on this note. Add accidentals to make it a MINOR scale.



4. In the above scale circle any intervals larger than a tone.

5. Name these intervals by number and quality.



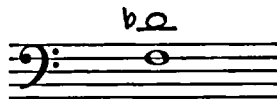
major 7th

Perfect 4th

major 3rd



7. Write a minor 6th above this note:



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

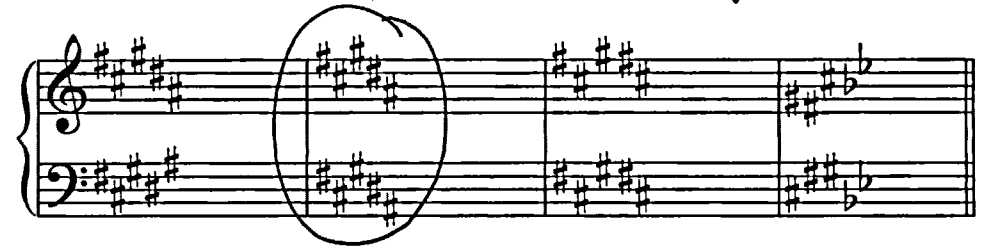
After marking this with your teacher, tick one of the following:

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

I made _____ mistakes. My new time is _____

More Revision (great)

1. Circle the correct B major key signature (it must be correct in both clefs!):



2. Write these intervals.



minor 6th

major 3rd

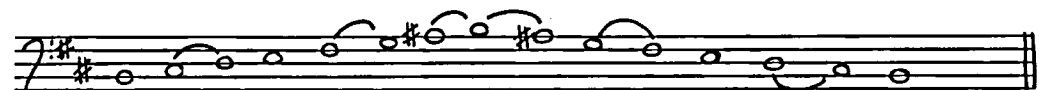
major 7th

perfect 5th

major 2nd

3. Write the minor scale with the key signature of two sharps:

- ★ use the bass clef and write the key signature
- ★ use semibreves
- ★ write one octave going up and down
- ★ mark the semitones
- ★ complete the scale with a double bar line



4. Add accidentals to make these intervals correct (warning: some of them may not need any!):



major 6th

minor 3rd

major 6th

perfect 4th

minor 6th

Triads




Up until now we have only dealt with the tonic triad, also known as chord I. If we build a triad on scale degree no. 4, it is the subdominant triad (chord IV), and a triad on no. 5 is - you guessed it - the dominant triad (chord V). Let's look at C major triads:



Tonic (I)

Subdominant (IV) Dominant (V)

The chords on the tonic (I), subdominant (IV) and dominant (V) are known as the three **PRIMARY** triads. (Notice we always use Roman numerals when referring to chords!)



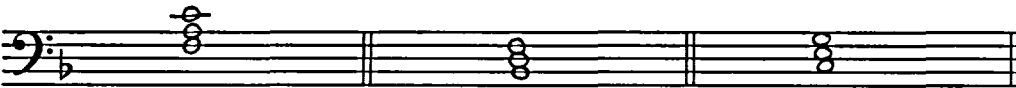
DID YOU KNOW... All of these chords are in 'root position'. This means that the bottom note is the 'root' of the chord.

Write the three primary triads in the following major keys, then write the name and number of each chord underneath. You may write the chords in any octave.



Tonic (I)

Subdominant (IV) Dominant (V)



Tonic (I)

Subdominant (IV) Dominant (V)



Tonic (I)

Subdominant (IV) Dominant (V)

Naming Triads



In the exam you will be asked to identify the key signature, number and name of a triad. Always look at the 'root' of the chord (the bottom note) to figure out which chord number it is. For example:

This key signature represents C minor.



The bottom note of the chord is C - no. 1. This must be the tonic triad of C minor!


Sometimes the key signature represents two keys you have studied, one major and one minor. There will be two possible answers and you must choose which one is correct.

Here is a typically worded exam question:

'Name this triad as either the tonic (I), subdominant (IV) or dominant (V) of its key'.

This means that your answer must be either I, IV, or V. If you end up with any other chord number as your answer it will be **WRONG!**

This key signature could be D major or D minor



The bottom note is D.

O.K, here's the **REALLY IMPORTANT BIT!**

In D major, the note B is scale degree no. 6, so this would be chord VI.

In B minor, the note B is scale degree no. 1, so this would be chord I.

Which answer is correct? Remember... your answer must end up as I, IV, or V...

So the answer is chord I in B minor.

Name these key signatures and triads as I, IV or V



Key: F minor G major D major G minor A minor
 Triad: IV IV V IV I

Revision of Stuff So Far

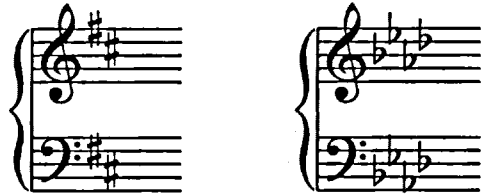


1. Write the scale of A harmonic minor

- ★ use accidentals
- ★ use minims
- ★ write one octave going up
- ★ mark the tones
- ★ complete the scale with a double bar line



2. Name these MINOR key signatures:



B minor

F minor

3. Write the following intervals above these tonic notes:



major 7th

perfect 4th

major 7th

major 6th

major 2nd

4. Do we ever come across minor 2nds or minor 7ths in the keys we study?

Yes (No) / Maybe (circle correct answer)

5. Write these scale degrees with key signatures.



F major
submediant

C minor
leading note

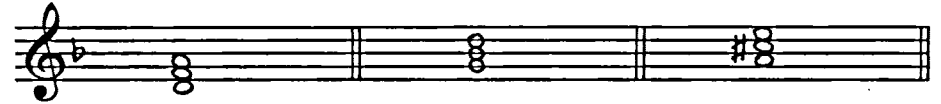
B minor
tonic

D minor
mediant

A major
supertonic

6. Write the three primary triads in D minor:

- ★ write the key signature
- ★ name and number each chord



Tonic (I)

Subdominant (IV)

Dominant (V)

7. Name these intervals by number and quality.



major 6th

minor 3rd

minor 6th

perfect 8ve

perfect 5th

HOT TIP: If you see a triad with a key signature AND an accidental, it's an absolute giveaway that it's the dominant triad (chord V) in a MINOR key!

8. Name the following keys. Then name each triad as either the tonic (I), subdominant (IV) or dominant (V).



Key: E minor

Key: F minor

Key: B minor

Triad: Tonic I

Triad: Subdominant IV

Triad: Dominant V

9. What is special about chord V in a minor key? It contains the leading note which must be raised

Box Puzzle



Fill in the answers to the clues below, and find the answer to this question: Which intervals can be either major OR minor? (Answers at www.blitzbooks.com.au)

P	R	I	M	A	R	Y	T	R	I	A	D	S			
	F	I	V	E	S	H	A	R	P	S					
					M	I	N	O	R	S	E	C	O	N	D
	S	U	P	E	R	T	O	N	I	C					
		S	U	B	D	O	M	I	N	A	N	T			
S	E	V	E	N	T	H	S								
		F	S	H	A	R	P								
			M	E	N	O	M	O	S	S	O				
		L	E	A	D	I	N	G	N	O	T	E			
		R	A	I	S	E									
		S	E	M	I	Q	U	A	V	E	R				
			S	I	X	T	H								
	P	E	R	F	E	C	T								
							H	A	L	F					
N	A	T	U	R	A	L	S	I	G	N					







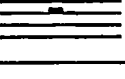
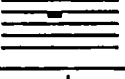


1. Chords I, IV and V are known as the three _____ (2 words)
2. The key signature of B major contains _____ (2 words)
3. Another name for a semitone (hint: smaller than a major second) (2 words)
4. Technical name for scale degree number 2
5. Technical name for scale degree number 4
6. Seconds and _____ are always major
7. Leading note of G minor
8. Italian term meaning slower/less speed (see page 61)
9. Technical name for scale degree number 7
10. In chord V of minor keys we must _____ the middle note
11. Note worth one quarter of a crotchet (see page 34)
12. 'Submediant' is the technical name for the _____ scale degree
13. Unisons, 4ths, 5ths and 8ves are _____
14. A dot adds on _____ the value of the note (see page 35)
15. Sometimes, instead of a sharp sign, you may need to raise the seventh with a _____ (2 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	$\frac{1}{2}$
	<u>Quaver</u> rest	$\frac{1}{2}$

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.

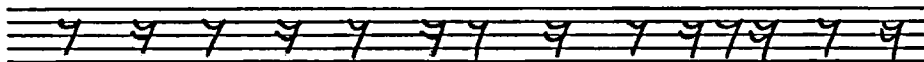
$$\text{Semiquaver} = \frac{1}{4} \quad \text{Two semiquavers} = \frac{1}{4} + \frac{1}{4} = \frac{1}{2} \quad \text{Four semiquavers} = \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = 1$$

 **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:






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 it up to two crotchet beats, e.g.  or .

Now fill in this table:

Note/rest	Name	Number of beats
	Semiquaver	¼
	Semiquaver rest	¼
	Two semiquavers	½
	Four semiquavers	1
	Four quavers	2
	Dotted crotchet	1½
	Dotted crotchet and quaver	2

Quick Question:  +  +  +  +  +  = 7 beats

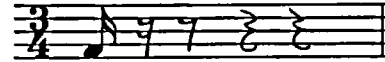
Completing the Beat

In Grade 1 we learned that must be followed by or to make up a whole beat.

In Grade 2 we have other values that are 'incomplete', like and and and so all of these must be treated with special care when completing the bar.

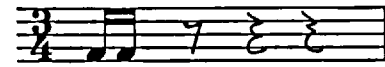
This bar begins with a semiquaver. Let's complete it with rests:

1. Follow with to make it up to a half beat
2. Add to make the half beat up to a whole
3. Complete the bar with two crotchet rests
(remember you can't have a minim rest on beats 2 and 3)



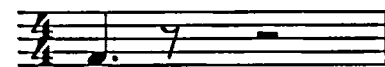
Good work! Now let's try one that starts with two semiquavers:

1. Follow with to make it up to a whole beat
2. Complete the bar with two crotchet rests

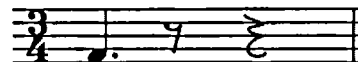
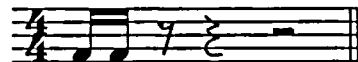
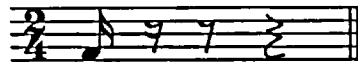


And finally, what if the bar begins with a dotted crotchet?

1. Follow with to make it up to a whole beat
2. Complete the bar with a minim rest
(it's good to use minim rests on beats 3 and 4)



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



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 follow 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>4</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)

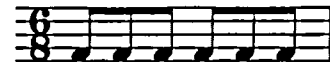
Let's compare the time signature of $\frac{3}{4}$. It also has six quavers per bar, and they are usually grouped in twos, like this:



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		



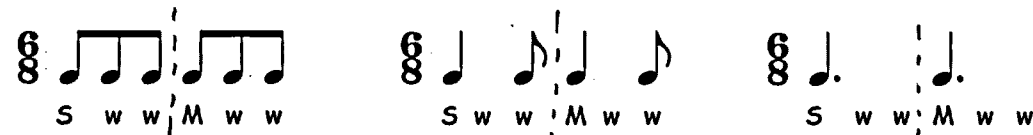
6/8 is from Mars

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 completed with ♩ or ♪.	On Mars, a single quaver must be made up to a dotted crotchet beat. It must be followed by two more quaver beats!

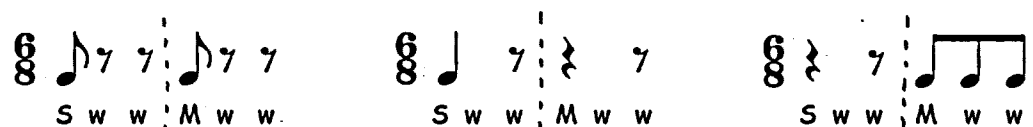
Accents and Grouping in 6/8

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



S w w | M w w S w w | M w w 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:

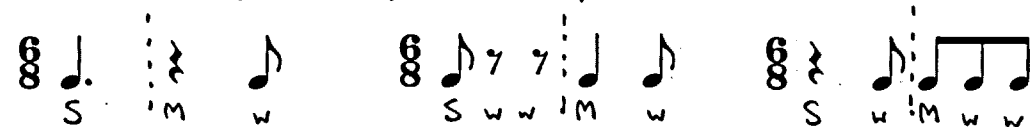


S w w | M w w S w w | M w w S w w | M w w

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

HOT TIP: Crotchets and crotchet rests may only occur on strong or medium pulses. That's because ♩ and ♩. are 'groups' of 2 quaver pulses!

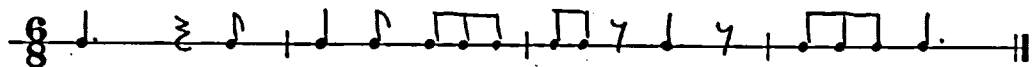
Write the accents (S w w M w w) under these rhythms.



S M w S w w | M w S w | M w w

A great way to check your work is to draw a dotted line down the middle of the bar. Try this with 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!



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

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

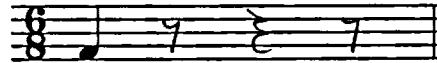
When completing the bar, remember the accents for the quaver pulses: S w M w w.

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:

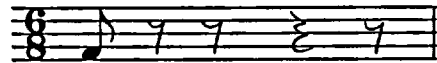
- The crotchet is worth 2 quaver pulses (S w). Follow it with ♪ to complete the first half of the bar.

- Complete the second half of the bar with ♩ ♪

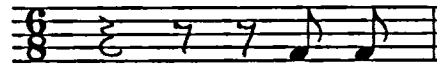
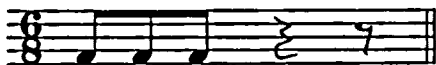
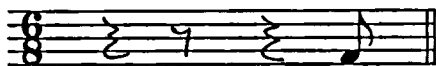
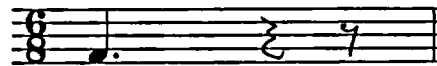
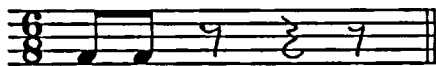


Good work! Now let's try one that starts with a quaver:

- 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!

Introducing $\frac{3}{8}$

$\frac{3}{8}$ means three **QUAVER** beats per bar, simple triple.

Oh dear, I hear you saying, what planet is this one from?? Don't worry, $\frac{3}{8}$ is from Earth too... it's just like $\frac{3}{4}$ but with quavers instead of crotchets!

$\frac{3}{4}$ = ♩ ♩ ♩ = 3 crotchets per bar = simple triple

$\frac{3}{8}$ = ♪ ♪ ♪ = 3 quavers per bar = simple triple

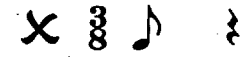
See? These beats are not dotted! That's why $\frac{3}{8}$ is a **SIMPLE** time signature.

It is also very common to see all the quavers grouped together like this: ♪ ♪ ♪
This is quite OK... $\frac{3}{8}$ is the only 'simple' time signature where a group of 3 quavers is allowed!

The beats for $\frac{3}{8}$ are just the same as $\frac{3}{4}$: Strong, weak, weak: S w w

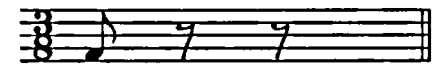
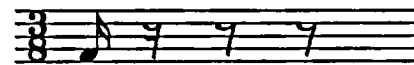


Just like any other time signature, you can't group notes or rests over two weak beats:

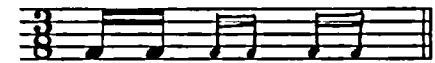


Semiquavers are very common in $\frac{3}{8}$. Make sure you always follow ♪ with ♪ or ♪

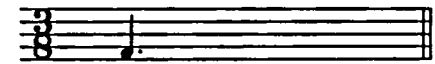
Complete the following bars with rests:



Complete this bar with semiquavers:



Write one note that would fill this bar:



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

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

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

Did you see the anacrusis?

3. 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 change the order of notes and rests, because that would change the sound.

Handy Hint II: It's fine to change the order of rests. The sound would just be silence!


Wrong X	Why is it wrong?	fix it up! ✓
	Quavers must be grouped in threes	
	Can't have a crotchet rest occurring on a weak pulse	
	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 group 4 semiquavers over two weak beats	
	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 $\frac{6}{8}$ or $\frac{3}{8}$.
-  A group of three quavers (with no triplet sign), means it's definitely $\frac{6}{8}$ or $\frac{3}{8}$!
-  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:

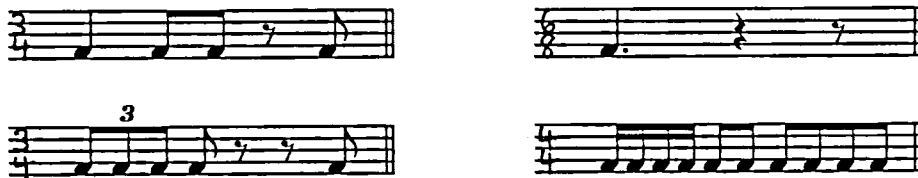


This crotchet rest is a giveaway clue for $\frac{6}{8}$. If this were $\frac{3}{4}$ there would be two quaver rests.



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:




Write the correct time signature for these melodies:



'Time' to Practise (Ha Ha)

1. Add the correct time signatures to these rhythms:



 REMEMBER: $\frac{3}{8}$ is the only simple time signature that allows three quavers to be grouped together.

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

$\frac{3}{8}$ Simple triple

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

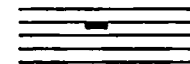
3. Add a time signature and the missing bar lines to this melody:



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



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



Rhythmic Revision

1. Complete each bar after the given note with rests in the correct order.

2. Add bar lines to the following rhythm: (remember it's OK to 'cut' through ties and slurs and don't forget the double bar line at the end!)

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

4. This time add one NOTE to complete the bar! (watch out for the anacrusis)

5. Add the correct time signature and missing bar lines to this melody:

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 two time signatures that mean simple triple: $\frac{3}{4}$ and $\frac{3}{8}$

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

7. Write chord IV of B major here with a key signature:

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

Transposition



Second grade transposition is much less tricky than first grade. (Phew!) You will be asked to transpose a major melody up or down a tone. This means the key signature will change, and all the notes will go either one note higher or one note lower. Try these:

Melody (major only)	One tone higher	One tone lower

When you transpose a whole melody, remember to add the new key signature AND the time signature, and follow the shape of the melody exactly.

Transpose the following melody down a tone into A major.

.....4 2 5 7 1 1.....

Good work! Another part of this question is writing in the scale degree numbers for the original melody, usually for the last five or six notes only. Try this now. (Warning: the first number you write will probably NOT be number 1!)

Here are a few more practise examples. For each one, transpose the melody as directed AND write the scale degree numbers under the last six notes of the given melodies.

1. Transpose this melody up a tone into B major.

.....5 7 4 3 2 1.....

2. Transpose this melody up a tone into D major. (Remember to add the dynamics and articulation!)

.....7 1 5 4 2 1.....

3. Transpose this melody down a tone into D major.

.....5 6 5 6 7 1.....

4. Write the scale degree numbers under the last five notes of this melody, then transpose it up a tone in to A major.



5. You have two jobs with the following melody:

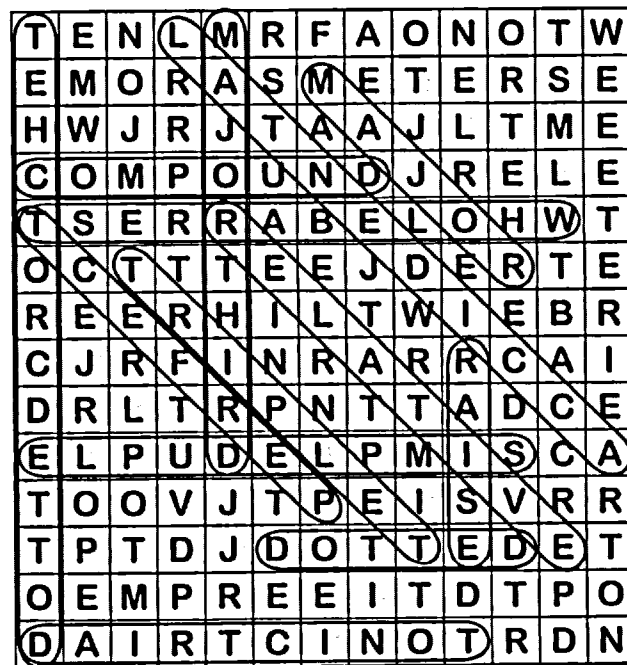
- ★ Transpose it down a tone to F major, AND...
- ★ Fix up all the grouping mistakes - there's one in every bar!





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 Compound duple
5. Name of this interval (2 words)  :
6. Formal definition for 2 quaver beats per bar (2 words)
7. In minor scales you must raise the leading 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

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Inventing a Rhythm

In Grade 1 we learned to mark the accents in a given piece of poetry. We did this by placing an upright line in front of each important syllable, for instance:

|Jack be|nimble, |Jack be|quick
 |Jack jump|over the |candle|stick

If we treat these upright lines as bar lines, we can see which are the strong beats of each 'bar', as well as how many syllables are in each.

The number of syllables in each bar (between each upright line) will determine which rhythmic pattern you use:

	1 syllable per bar	2 syllables per bar	3 syllables per bar
$\frac{2}{4}$			
$\frac{3}{4}$			
$\frac{3}{8}$			

So if we were to write a rhythm in $\frac{3}{4}$ to the verse above, it would look like this:

Jack be nim - ble Jack be quick, Jack jump o-ver the can - dle-stick.

Notice how the syllables are spaced exactly in line with the notes, and words with more than one syllable are 'hyphenated' (which means there is a hyphen (dash) separating the syllables).

The table above deals with $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ as there is one strong beat per bar in these time signatures. Now let's explore other time signatures...

In the time signatures of $\frac{4}{4}$ and $\frac{6}{8}$, there is one strong AND one medium accent in each bar. The upright lines show us where the strong and medium accents are, which means each upright line represents half a bar, not a whole bar.

When inventing rhythms in $\frac{4}{4}$ and $\frac{6}{8}$, use the following rhythmic patterns:

	1 syllable per half bar	2 syllables per half bar	3 syllables per half bar
$\frac{4}{4}$ or C			
$\frac{6}{8}$			

Here is 'Jack be nimble' again, this time in $\frac{6}{8}$: (Notice how this time there are only 4 bars instead of 8!)

Jack be nim - ble Jack be quick, Jack jump o-ver the can - dle-stick.

Now you have a go. Write 'Jack be nimble' in the time signatures of $\frac{2}{4}$, $\frac{3}{8}$ and C. Write the words neatly underneath the notes. If your rhythm goes onto a second line, don't write the time signature again - it should only appear once! (just like in the folk songs)

Jack be nim-ble Jack be quick, Jack jump o-ver the can-dle stick

Jack be nim-ble Jack-be quick, Jack jump o-ver the can-dle stick

Jack be nim-ble Jack be quick, Jack jump o-ver the can-dle stick

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The Anacrusis in Poetry

Sometimes the first word or syllable of a line is not accented. All you have to do is remember that the upright lines show us the strong or medium accents in the bar.

The|wind was |strong, the |rain was |harsh,
The|storm was the|worst of the |year so |far.

In the first line, "The" will be an anacrusis.

In the second line, "The" is not accented and actually belongs in the bar before. It will go in the same bar as "harsh".

It's best to use a crotchet anacrusis in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and C , and a quaver anacrusis in $\frac{3}{8}$ and $\frac{6}{8}$. But here's the most important thing to remember...

YOU MUST ADJUST YOUR FINAL BAR!

See if you can finish these rhythms to the verse above. (Refer to the rhythmic patterns on pages 53 and 54.) Remember to deduct the value of the anacrusis from the last bar!

The wind was strong, the rain was harsh, The

storm was the worst of the year so far.

The wind was strong, the rain was harsh, The

storm was the worst of the year so far.

REMEMBER: The time signature only appears once, even if your rhythm goes on to a second line!

More About Rhythm Writing

Sometimes the second line of poetry is a little shorter, and you may end up with only 7 accents, like this:

I |used to like |Winter but |now I like |Spring
The |flowers are |ev'ry|where.

In $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{3}{8}$, it is not enough to have only 7 bars - this is not regarded as a 'balanced' rhythm. You must add an 8th bar and tie the last note over, e.g.

I used to like Win-ter but now I like Spring The flow-ers are ev'-ry-where.

Look! The 8th bar has been adjusted

Try writing this verse again in $\frac{2}{4}$:

I used to like Win-ter but now I like Spring The flow-ers are

ev'-ry-where

Now add some excitement: change some of the $\frac{1}{4}$ patterns into $\frac{1}{2}$!

Top Tips for Ripper Rhythms

- ◆ Mark the accents first and treat the upright lines as bar lines
- ◆ In $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{3}{8}$, each accent represents one bar
- ◆ In $\frac{4}{4}$ and $\frac{6}{8}$, each accent represents HALF a bar
- ◆ If you have only 7 bars, remember to add an 8th bar and tie the last note over
- ◆ If there is an anacrusis, make sure you adjust the last bar
- ◆ Try using $\frac{1}{2}$ instead of $\frac{1}{4}$ sometimes... just for a bit of variety!

Write a balanced rhythm in $\frac{3}{4}$ to this couplet:

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

To - mor - row I'm go - ing to wash the car my
Dad will be ve - ry pleased!

Write a balanced rhythm in $\frac{4}{4}$ to this couplet:

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

Traf - fic lights traf - fic lights red and green, Then there's am - ber
in bet - ween .

Write a balanced rhythm in $\frac{6}{8}$ to this couplet:

They all say it is easy to swim
But no-one can do it as fast as Jim

They all say it is ea - sy to swim But no - one can do it as
fast as Jim.



Go to www.blitzbooks.com.au for more practise in rhythm writing!

Very Important Revision Test (2 pages)

1. Name these intervals by number and quality: /12

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

2. Key: E major
Triad: IV

(Must be I, IV or V) /2

3. Mark the accents in this couplet, then write a balanced rhythm in $\frac{3}{8}$: /6

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

She cut off their tails with a car - ving knife Have you
e - ver seen such a sight in your life?

4. Write the following triads with a key signature. /6

G minor tonic (I) A major dominant (V) C minor subdominant (IV)

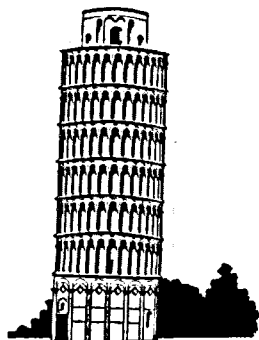
5. Complete this bar with rests: /2

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>Accelerando (accel.)</i>	-	gradually becoming faster
<i>Meno mosso</i>	-	slower (less speed)
<i>Piu mosso</i>	-	quicker (more speed)
<i>Lento</i>	-	slowly
<i>Vivace</i>	-	lively and spirited
<i>Fortissimo (ff)</i>	-	very loud
<i>Pianissimo (pp)</i>	-	very soft
<i>Decrescendo (decresc.)</i>	-	gradually becoming softer
<i>Maestoso</i>	-	majestic
<i>Mezzo staccato</i>	-	moderately short and detached
<i>Molto</i>	-	very
<i>Poco</i>	-	a little
<i>Senza</i>	-	without
<i>Sempre</i>	-	always
<i>Sostenuto</i>	-	sustained



DID YOU KNOW... The BlitzBook of Musicianship Games has some great Italian Terms games and flashcards!

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' (always placed above the note)	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 an Italian word that means the same as *diminuendo*: decrecendo
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>pp</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
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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 slowly} *molto lenio* and ^{very softly} *pianissimo* into the kitchen. She ^{always} *sempre* liked to have ^{a little} *poco* chocolate ^{without} *senza* anyone knowing!



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Modulating Melodies

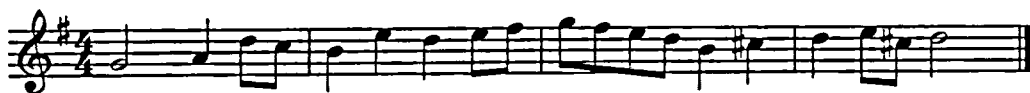


A modulation is a change of key. You will be given a short melody beginning in C, G or D major, but finishing in a different key.

Your job is to figure out the 'opening key' (the key it starts in) and the key it modulates to (the key it finishes in).

Figuring Out the Opening Key:

This is easy, just look at the key signature! It will always be either C, G or D major.



Opening key of this melody: G Major

Figuring Out the Modulation:

There are two equally important clues here:

1. The last note
2. Accidentals

Now look for these things in the above melody. The last note is D. The accidental is C sharp, which if 'added' to the key signature would make the key of D major. So both of these clues point to the same answer...

Key of modulation of the above melody: D Major

Now try this melody.



Opening key: D Major Key of modulation: A Major

Here is a melody with a different kind of accidental:



Opening key: D Major

And now for our modulation clues...

The last note is G. The accidental is C natural, which if 'added' to the key signature would delete the C sharp! So once again these two clues both point to the same answer...

Key of modulation: G Major

Sometimes a melody can modulate to a minor key. This will always be the relative minor (have a look back at page 3), which has the same key signature. This means that the accidental will be the raised 7th of the minor key. For instance:



Opening key: C Major Last note: A Accidental: G#

We can't really 'add' the accidental to the key signature, it wouldn't make sense to have a G sharp all on its own. So this accidental is really the leading note of A minor!

Key of modulation: A minor

Now you can have a go at these melodies:



Opening key: C Major Key of modulation: F Major



Opening key: G Major Key of modulation: E minor

Key Relationships

When a melody modulates, it only ever goes to one of three different keys. These are the 'related' keys. In the exam you will be asked to describe the relationship of the new key to the original key. There are only three possible answers:

- DOMINANT** = the key based on scale degree no. 5
- SUBDOMINANT** = the key based on scale degree no. 4
- RELATIVE MINOR** = the key based on scale degree no. 6 (there is no such thing as modulating to the 'Submediant'. It is always called the 'Relative minor'!)

Look at this melody:



Opening key: G Major Key of modulation: C Major

Relationship of new key to old key: Subdominant

Since the opening key is always C, G or D major, you can work out all the 'relationships':

Opening key	Dominant	Subdominant	Relative Minor
C major	G Major	F Major	A minor
G major	D Major	C Major	E minor
D major	A Major	G Major	B minor

Now go back to the melodies on the last two pages, and describe the 'relationship' of the new key to the old key in each! (What fun)



DID YOU KNOW... If the accidental is a flat sign or a natural sign, this always means the melody has modulated to the subdominant key!

Melodies and Things

1. Study this melody and answer the questions below:



- (a) What is the opening key? C Major
- (b) What is the key of the modulation marked with a bracket? A minor
- (c) What is the relationship of this key to the original key? Relative minor
- (d) Add a sign to show the melody should begin very loudly.
- (e) Explain the term 'meno mosso' slower (less speed)
- (f) Add a pause sign to the crotchet in bar 2.
- (g) Explain the signs under the 1st and 4th quavers in bar 1 Accents - play strongly
- (h) Write an Italian word at the start to show the melody should be lively and spirited.


2. Study this melody and answer the questions below:



- (a) What is the opening key? G Major
- (b) To what key has the melody modulated at the end? C Major
- (c) What is the relationship of this key to the original key? Subdominant
- (d) Explain the sign over the last note. Pause - hold longer than written value.
- (e) Add an Italian term to show a return to original speed in the last bar.
- (f) Explain in full the time signature. Simple triple - 3 crotchet beats per bar
- (g) Add a sign to show the quavers in bar 3 should be moderately short and detached.
- (h) What does 'accelerando' mean? gradually becoming faster

Absolute Final Revision Test

1. Give the full Italian term and English meaning for the following: /5

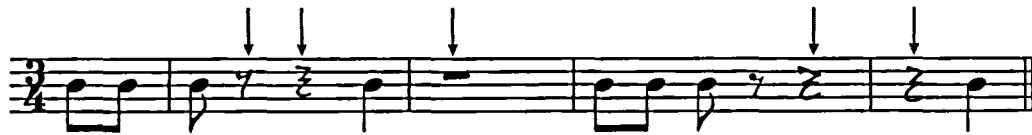
- i) *rall.* rallentando , gradually becoming slower
- ii)  mezzo staccato , moderately short and detached
- iii) *pp* pianissimo , very soft
- iv) *decresc.* decrescendo , gradually becoming softer
- v) *mf* mezzo forte , moderately loud.

2. Write these intervals above the given tonic notes: /12



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

3. At each place marked with an arrow, add a rest to complete the timing of the bar: /5



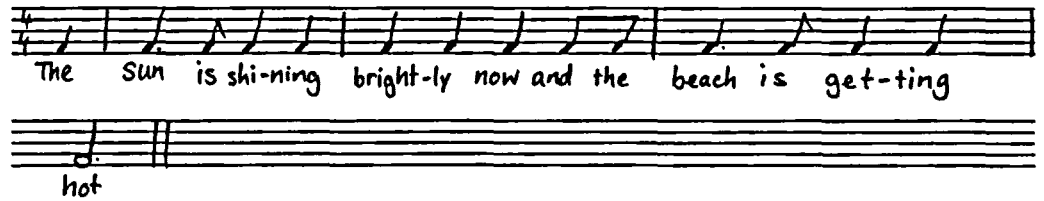
4. Write the scale of C minor: /6

- ★ write the key signature
- ★ use semibreves
- ★ write two octaves going up
- ★ mark the tones



5. Write a suitable rhythmic pattern in 4/4 to the following couplet: /3

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





6. Write the scale degrees under the last five notes of this melody. /10
Then transpose it down a tone to D major.



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
<i>ff</i>	Fortissimo	Very loud
	Strong accent (Marcato)	Play with force

Total: /50

Mad Multiple Choice

1. When figuring out the key of a modulation, you should look at:

- A. the last note
- B. the accidentals
- C. A and B

2. To raise the 7th in C minor and F minor we must use a:

- A. sharp
- B. natural
- C. flat




3. Triplets  are found in

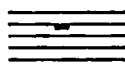
- A. Simple time (Earth)
- B. Compound time (Mars)
- C. Dinner time

4. When making up a rhythm to words, it's important to:

- A. set up your drum kit
- B. mark the accents first
- C. start writing down crotchets and quavers in any order

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

- A. 
- B. 
- C. 

6. This sign:  fills a bar with silence in...

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

7. The submediant note or chord is:

- A. three above the tonic
- B. three below the tonic
- C. four above the tonic

8. In compound time, quavers are grouped in

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

9. The dominant triad (V) contains:

- A. the leading note
- B. the subdominant
- C. milk

10. Intervals of a 7th are always:

- A. major or minor
- B. major
- C. perfect

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. 57 notes
- C. 16 notes

13. Accent signs should be written like a small...

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

14. Pause signs should go:

- A. above or below the note
- B. always above the note
- C. always below the note

15. Melodies usually modulate to:

- A. the dominant key
- B. the subdominant key
- C. the relative major/minor key
- D. any of the above

16. The leading note must be raised in

- A. minor scales
- B. A and C
- C. dominant triads in minor keys

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.

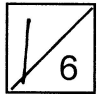
When you've found all the mistakes, go to www.blitzbooks.com.au and download the EXACT SAME PAPER - this time with no answers already in it. See if you can get 100%!

Question 1

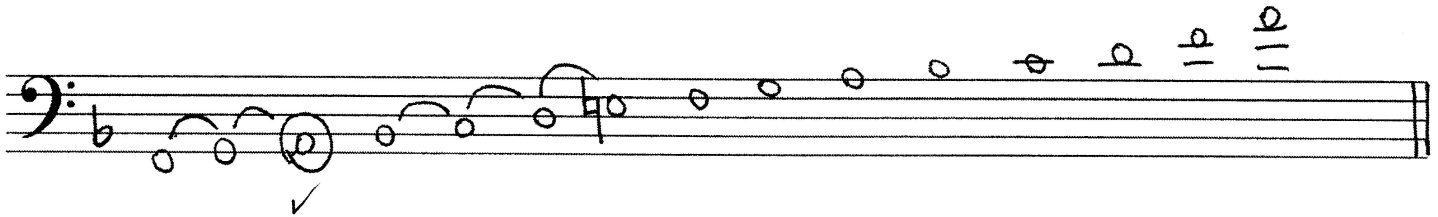
KEYS AND SCALES

Total Marks 18

A. Write the scale of F harmonic minor.



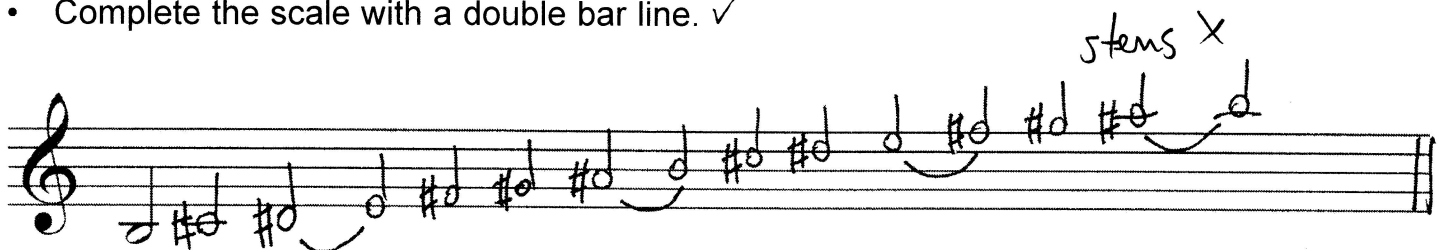
- Write the key signature. X
- Use minims. X
- Write two octaves ascending. ✓
- Mark the tones with a slur. — major scale tones marked x
- Circle the mediant in each octave.
- Complete the scale with a double bar line. ✓



B. Write the major scale starting on the given note.

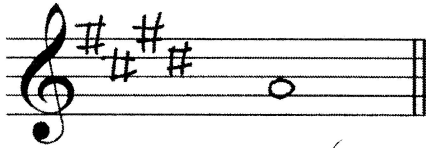


- Use accidentals. ✓
- Use crotchets. X
- Write one octave descending then one octave ascending. X
- Mark the semitones with a slur. ✓
- Complete the scale with a double bar line. ✓

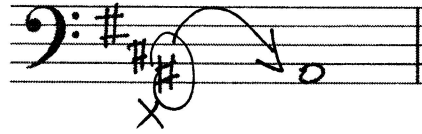


C. For each of the following, write the key signature and the named scale degree.

3 2
6



E major ✓
submediant X



B minor X
leading note ✓ 1/2



C minor ✓
supertonic ✓

Question 2

INTERVALS

Total Marks 8

1

A. Name these intervals by number and quality.



0
4



7th



3rd



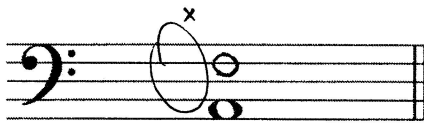
6th



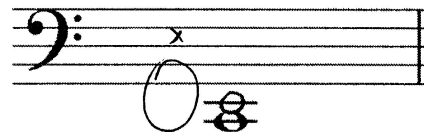
5th

B. Write these intervals above the given tonic notes.

1
4

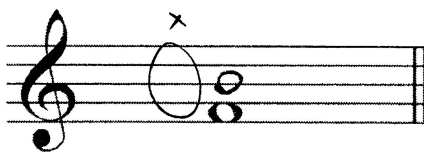


major 6th

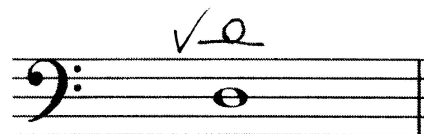


minor 3rd

accidentals
needed



perfect 4th



perfect 8ve

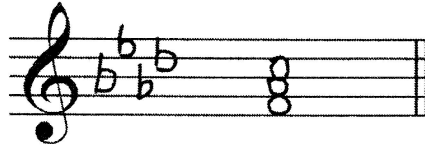
A. For each of the following, write:



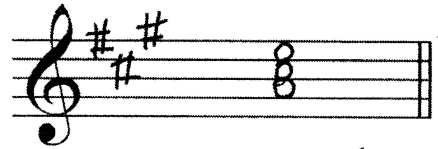
- the key signature.
- the named triad, in root position.



B major ~~x~~
tonic (I) ✓



F minor ✓
dominant (V) ✗



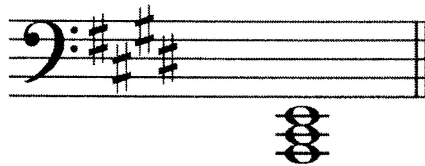
A major ✓
subdominant (IV) ✗

these are all tonic chords

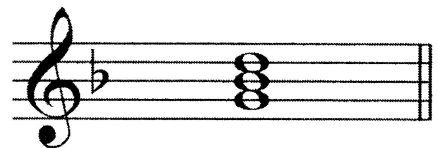
B. Name the key for each of the following, then name the triad as the tonic (I), subdominant (IV) or dominant (V) of that key.



Key E^b major ✓
Triad III ✗



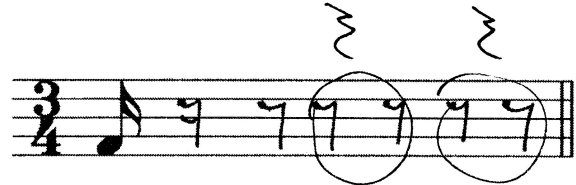
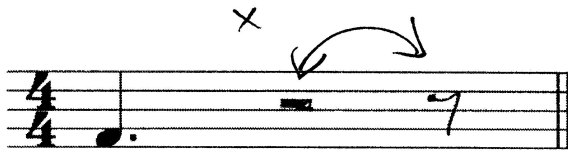
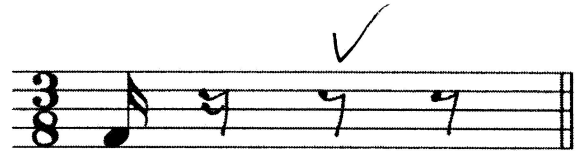
Key E major ✓
Triad IV ✓



Key G minor ✗
Triad I ✓

A. Complete each bar with a rest or rests in the correct order.

2/8



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

3/8

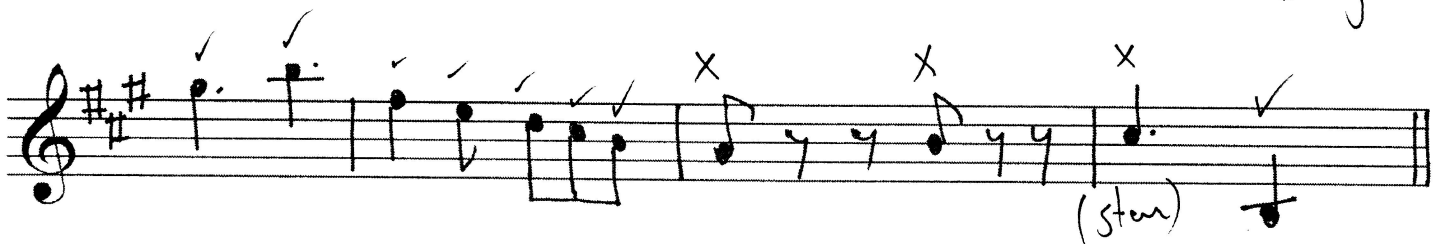
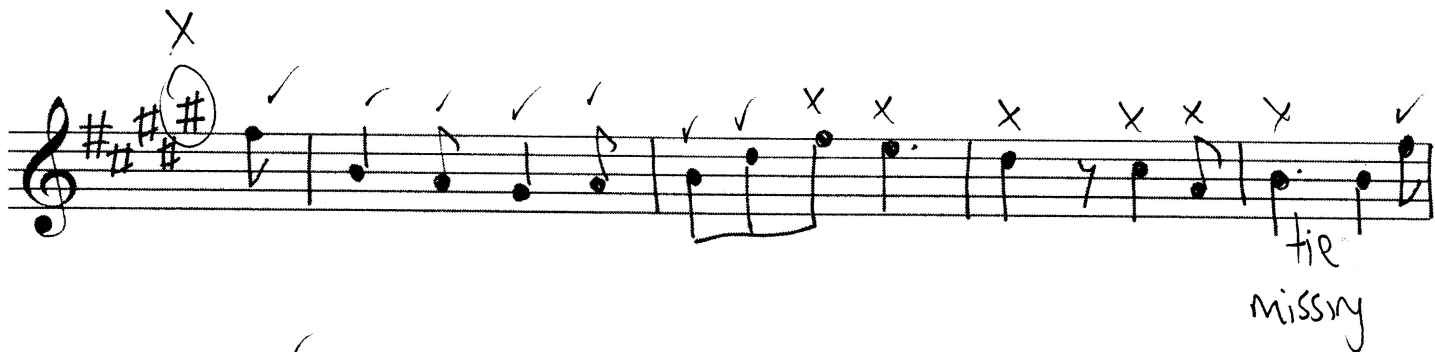


C. Place a tick in the appropriate columns to correctly describe each time signature.

5/6

	Simple	Compound	Duple	Triple	Quadruple
2/4	X		X		
6/8		X		X	
3/8	X			X	

Transpose this melody UP a tone into the key of B major. Write the new key signature.



A. Place an upright line in front of each accented word or syllable in this couplet.

2/4

|See|Her|Majesty|wave|her|hand
|The|crowd|goes|crazy|across|the|land.

B. Write a rhythmic pattern to suit the words above. Use the time signature of 6/8.

4/8

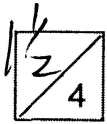
- Write the words clearly under the notes
- Use hyphens for words of more than one syllable.

See her majesty wave her hand The crowd goes crazy

X
Accented

across the land

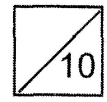
X
accent
wrong



A. Give the English meaning of the following terms.

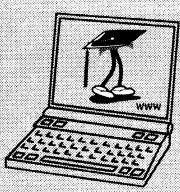
- i) *sostenuto* Sustained ✓
- ii) *meno mosso* ~~less mossy~~ X
- iii) *senza* with X
- iv) *vivace* lively $\frac{1}{2}$ (and spirited)

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



- i) In what manner should this melody be played? *Maestoso* meaning?
- ii) Name the opening key of the melody. *B min* ✓
- iii) Name the key at the end of the melody. *D min* X
- iv) What is the relationship of the new key to the old key? *Mediant* X
- v) Add an Italian term above bar 3 to show the music should get faster. ✓
- vi) Add signs to show the quavers in bar 4 should be played mezzo staccato. X $\dot{\bar{p}}$ not \circ
- vii) Add a sign to the last note to show it should be accented. ✓
- viii) What is the meaning of the sign under bar 4? *a bit slower* X
- ix) Find an appropriate place to add a tie. ✓ (place ~ not \cup)
- x) Add a sign to indicate the whole melody should be played very loudly. X (ff)



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