

Grade 2

Improve your theory!

Paul Harris

Model answers

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† Answers with this label show one possible response to the question.

Stage 1

Simple time signatures

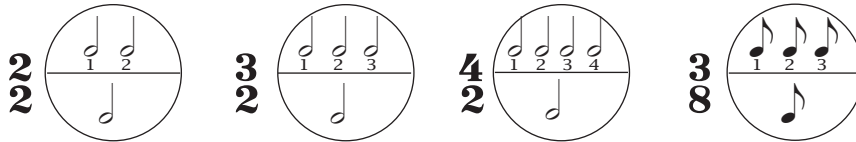
$\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ and $\frac{3}{8}$



Facts box

All time signatures are made up of two numbers:

- The top one tells you **how many beats** there are per bar.
- The bottom one tells you the **type of beat** being used. →



A whole-bar rest in these time signatures is always shown as a semibreve rest



Time signatures with: two beats in a bar are in **duple time**
 three beats in a bar are in **triple time**
 four beats in a bar are in **quadruple time**

When working out the bottom number, simply remember the code!

1 = beat

2 = beat

4 = beat

8 = beat



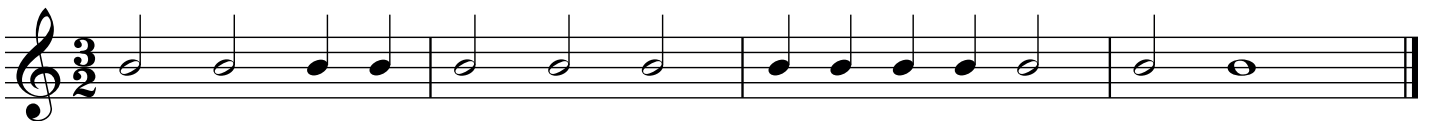
1 Identify the time signature of each of the following rhythms.



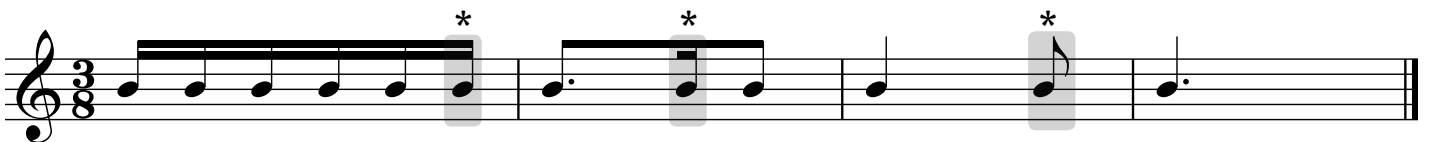
2 Add the missing bar-lines to this $\frac{2}{2}$ rhythm. How many bars are there? 6 bars



Challenge Try writing out the same rhythm with a $\frac{3}{2}$ time signature. How many bars is the rhythm now? 4 bars



3 Add in the missing note durations at the *s to complete this $\frac{3}{8}$ rhythm.



4 Write down the following rhythm with every note-value doubled.

The first note has been completed to help you get started.



5 Join up the bubbles that contain one-bar rhythms in the same time signature.

The bubbles contain the following rhythms (from top-left to bottom-right):

- Bubble 1: Two eighth notes.
- Bubble 2: A quarter note, a quarter rest, and two eighth notes.
- Bubble 3: Four quarter notes.
- Bubble 4: A half note, a quarter note, and two eighth notes.
- Bubble 5: A quarter note, a quarter rest, and a quarter note.
- Bubble 6: Two eighth notes.
- Bubble 7: A quarter rest and a quarter note.
- Bubble 8: A quarter note, a half rest, and two eighth notes.

Connections shown in the image:

- Bubble 1 connects to Bubble 3.
- Bubble 2 connects to Bubble 8.
- Bubble 4 connects to Bubble 5.
- Bubble 6 connects to Bubble 7.

6 Have a look at this piece and then answer the following questions.

Bubblegum, rhubarb and cake

The musical notation shows a piece in 3/8 time with the following notes and rests:

- Bar 1: Quarter note, quarter note, quarter note.
- Bar 2: Quarter note, quarter note, quarter note.
- Bar 3: Quarter note, quarter rest, quarter rest.
- Bar 4: Quarter note, quarter note, quarter note.
- Bar 5: Quarter note, quarter note, quarter note.
- Bar 6: Quarter note, quarter rest, quarter rest.
- Bar 7: Quarter rest.
- Bar 8: Quarter note, quarter rest, quarter rest.

- What is the time signature of this piece? Add it at the start of the stave.
- What type of beat does the piece have? quaver
- Is it in duple, triple or quadruple time? triple
- What is the combined value in quavers of all of the rests? 7
- Which of these words best fits the rhythm of bar 3 Bubblegum and bar 6 Rhubarb ?
Bubblegum Rhubarb Cake
- Make up your own 'food' piece!



Theory box of fun






Sometimes composers use very eccentric time signatures. The German composer Stockhausen begins his Klavierstucke IX (Piano Piece 9) with a time signature of $\frac{142}{8}$! In his piece the same chord is repeated 142 times in the first bar.



Making connections to your pieces

Find a piece or song you are learning that is in $\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$ or $\frac{3}{8}$ and write out the first four bars on the staves below. (If you don't have any music in one of these time signatures, have a look online or ask your teacher or a friend to help you find one.) Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now answer these questions:

- What is the time signature of your piece? _____
- Is it in duple, triple or quadruple time? _____
- What is the type of beat? (Check the code box if necessary!) _____
- Are there any rests? Which ones? Write them in the workspace.
- Which of these note-values appears the most:     ? _____

Workspace



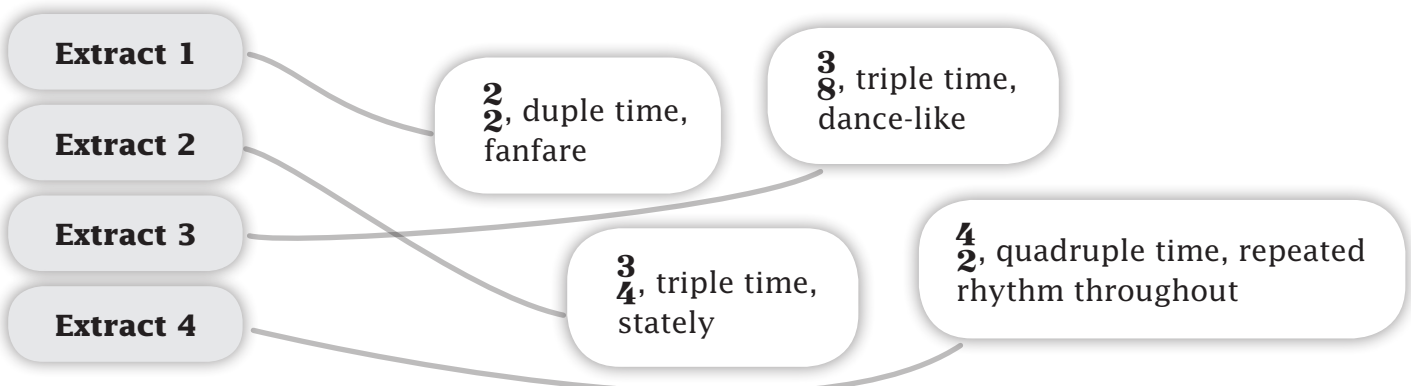
More connections

- Using the same piece, tap the pulse with your foot and clap the rhythm of the notes.
- Describe the character of the rhythm, e.g. bouncy, repetitive, slow, fast, etc.
- Work out the key signature of the piece and then play the scale of the key.



Aural/listening

Listen to the four extracts and match up the bubbles with the correct piece.



Stage 2

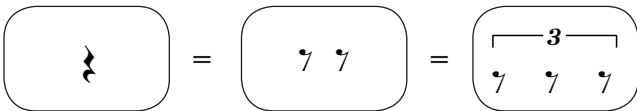
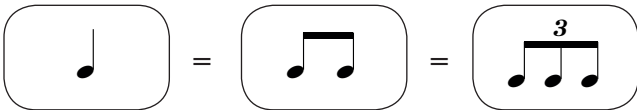
Triplets (notes and rests) Grouping triplets



Facts box

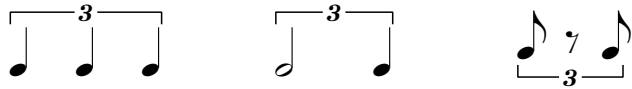
Triplets

Triplets occur when a beat is divided into three equal parts. For example, two usually fill the time of one . However, with triplets, three fit into the time of one .



In the same way, three triplet fit in a , three triplet fit in a and three triplet fit in a .

Triplets are shown by a 3 placed over the three notes. When a triplet rhythm cannot be beamed, a bracket is placed above or below the rhythm.

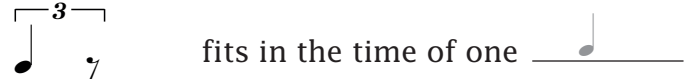
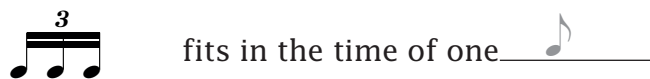
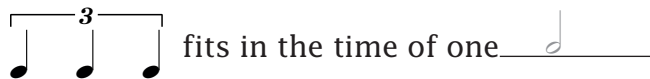
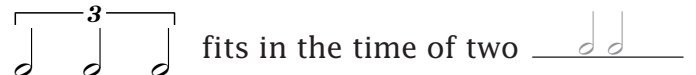


Note carefully!

- Both notes and rests can be part of a triplet.
- The notes within a triplet don't have to be of the same value but they do need to add up to three.



1 Complete each of these phrases. The first one has been done for you.



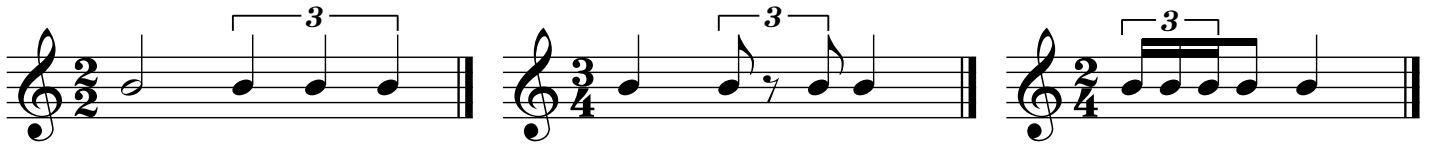
2 Fill in the missing notes (marked *) to complete these triplet rhythms.



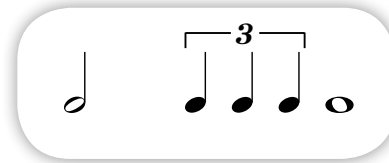
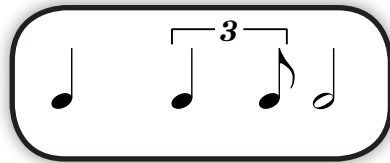
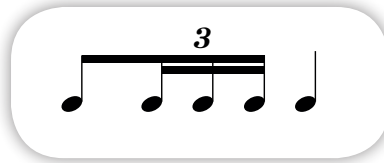
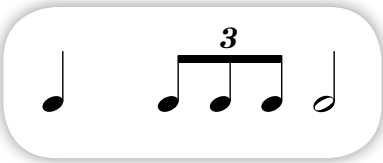
3 Now complete these triplets with the appropriate rests.



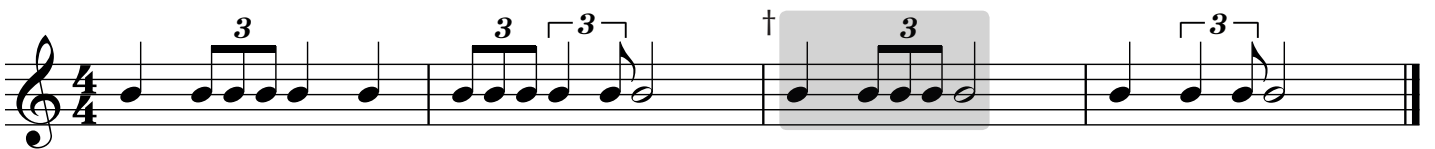
4 Add triplet signs to make the bars add up to the correct number of beats.



5 Study these four triplet rhythms and circle the odd one out.



6 Complete this $\frac{4}{4}$ rhythm by choosing a rhythm that fits from question 5.



Now clap the rhythm.



Theory box of fun

The word *rhythm* actually means motion or movement. It comes from the Greek 'Rhythmos', which itself comes from the Greek word 'rhein' meaning to 'flow'.



Making connections to your pieces

Find a piece or song you are playing or singing that uses triplets and write out a four-bar passage from it that includes the triplets on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes. (If you don't have triplets in a piece you are currently learning ask your teacher or friend to find one for you.)

Make up your own rhythm using the time signature from your chosen piece and include some triplets. Write your rhythm in the workspace and then clap it forwards and backwards.



Workspace



More connections

Explore different ways of clapping your rhythm: using the dynamic levels from the piece or song; back to front, at different speeds, etc.

- Work out the key signature of the piece and then play your rhythm on each note of the scale in turn.
- Make up a tune using your rhythm and any notes from the scale.



Aural/listening

Listen to the four excerpts and see if you can identify which one includes which triplet rhythm.

Excerpt 1		
Excerpt 2		
Excerpt 3		
Excerpt 4		


Stage 3

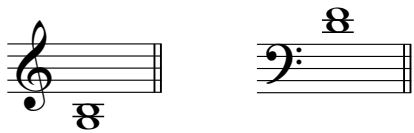
Ledger lines (two above and below the staff)



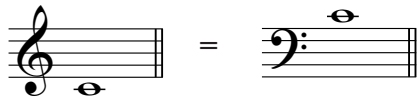
Facts box

Ledger lines

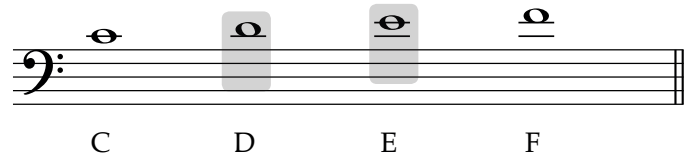
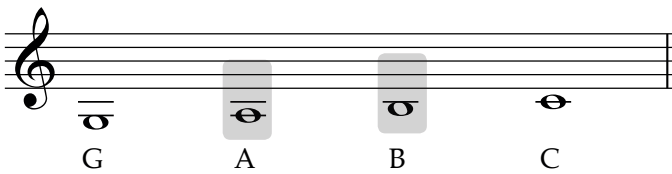
Notes that are too low or too high to be written on the staff are given their own short lines called **ledger lines**. Notes can be placed on the lines (where the line goes through the middle of the note: ) or in the new spaces created by them:



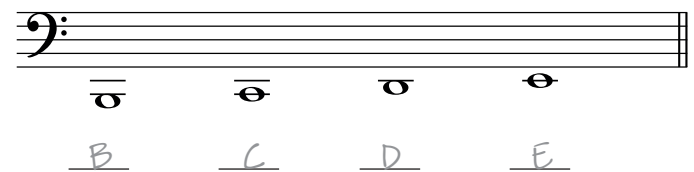
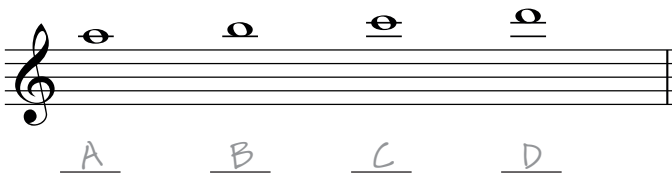
Middle C is written on a ledger line below the staff in the treble clef and above the staff in the bass clef:



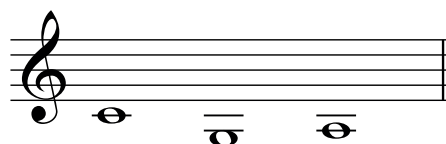
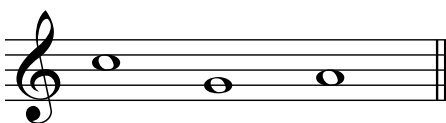
1 Fill in the missing notes in these micro-scales, ensuring that your ledger lines are straight and an equal distance apart.



2 Fill in the note names of these ledger-line notes.



3 Write out these notes an octave lower, using ledger lines where you need to.



4 Connect these notes with the equivalent ones in each clef. Add the note names below.

5 Make up a tune to this rhythm on the staff below, using as many different ledger-line notes as you can! Use the treble or bass clef. Write the note names underneath.

Now turn your book upside-down and add the other clef at the start. What are the notes now?



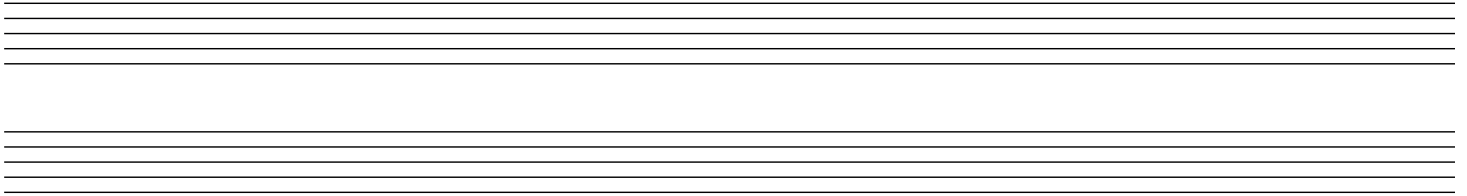
Theory box of fun

The term 'ledger line' comes from a use of the word 'ledger', meaning horizontal pieces of wood lying in parallel, a bit like a fence (which is of course what a staff looks like!)



Making connections to your pieces

Find a piece or song you are learning that uses ledger lines, and write out a four-bar passage containing ledger lines on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

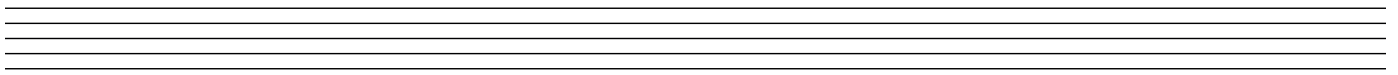


Now answer these questions.


- How many notes can you find that are *on* ledger lines (i.e. \ominus)? _____
- How many notes can you find that are in the spaces created by ledger lines? _____
- What are the highest and lowest notes in the piece? Draw them in the workspace.
- Choose a one-bar rhythm from your piece and play it on these two notes.



Workspace



More connections

- Write a ledger-line note that you can play or sing here: 
- Play this note to the rhythm from question 5 first from the notation and then by memory.



track
9-11

Aural/listening

Listen to the three excerpts and match them up with the right music.

Excerpt 1



Excerpt 2



Excerpt 3



Stage 4

Scales of
A, B \flat and E \flat major

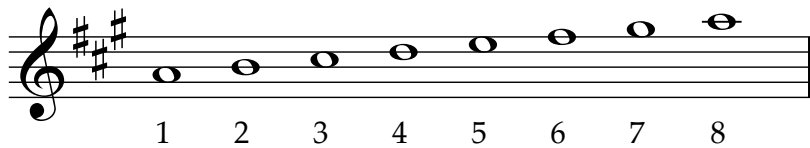


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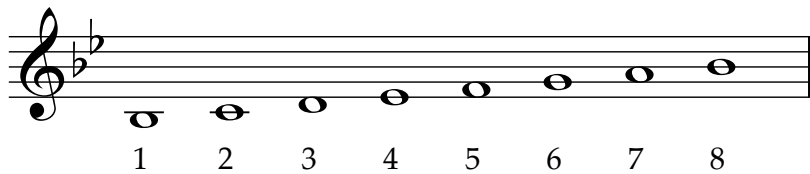
Major scales and patterns

All major scales follow the same pattern of tones and semitones. In order to form this pattern, notes in some scales may need to be sharpened or flattened.

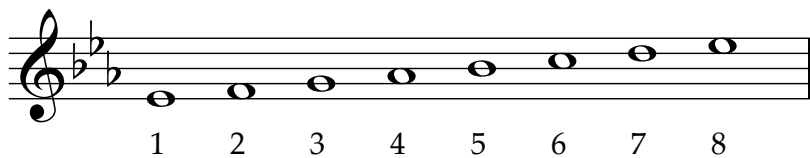
- **A major** has three sharps: 



- **B \flat major** has two flats: 



- **E \flat major** has 3 flats: 

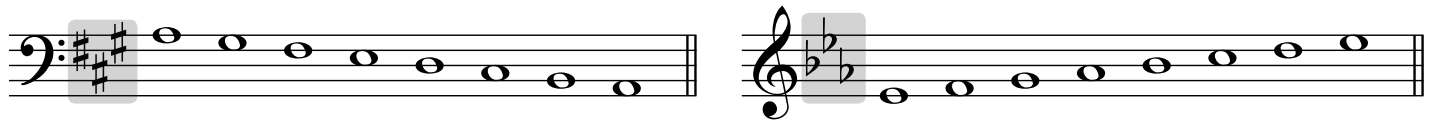


Reminder!

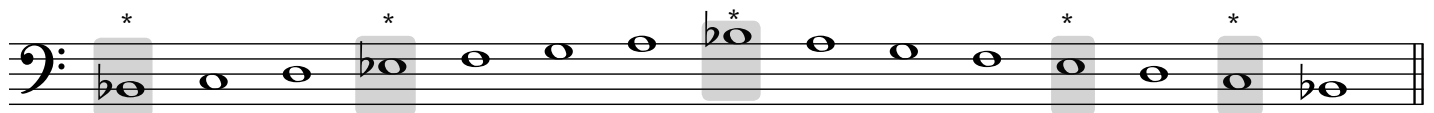
Using a **key signature** at the start of a piece means you don't have to write the sharps or flats of your scale every time the note appears.



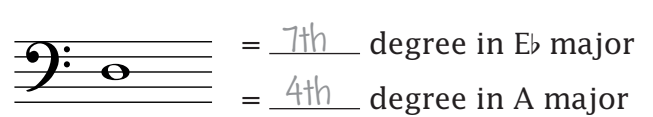
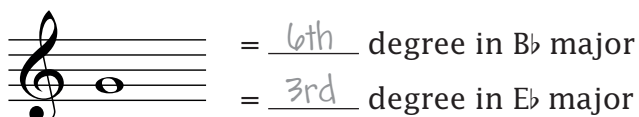
- 1 Add the correct key signature at the start of these scales.



- 2 Fill in the missing notes below the *s to complete the scale. Include all necessary accidentals.



- 3 Identify the degrees of the scale for the following notes in each key.



4 Match up these musical examples with the related keys and key signatures.

The musical examples on the left are:

- Example 1: Treble clef, 3/8 time signature, notes: Bb, G, F, Eb, D, C.
- Example 2: Bass clef, 3/2 time signature, notes: G, F, Eb, D, C, Bb.
- Example 3: Bass clef, 2/4 time signature, notes: G, F, Eb, D, C, Bb.

The key options in the middle are:

- A major
- Bb major
- Eb major

The musical examples on the right are:

- Example 4: Treble clef, key signature: two flats (Bb, Eb).
- Example 5: Bass clef, key signature: two sharps (F#, C#).
- Example 6: Treble clef, key signature: two flats (Bb, Eb).

Connections: Example 1 connects to Bb major; Example 2 connects to Eb major; Example 3 connects to Eb major; Example 4 connects to Bb major; Example 5 connects to A major; Example 6 connects to Bb major.

5 Have a look at this short piece and then answer the following questions.

dollop

dollop

- What is the key? Bb major
- Write the degrees of the scale under each note.
- Turn your book upside-down; what is the key now? D major
- Write the degrees of the scale underneath the upside-down notes.
- Rewrite the upside-down tune but with all of the note-values doubled. The opening has been done for you:



Theory box of fun

You may not believe it but most toilets flush in E flat!



Making connections to your pieces

Find a piece or song you are learning that has a key signature of A major, B \flat major or E \flat major and write out the first four bars on the empty staves below. Ask your teacher to find you a piece in one of these keys if you don't have one. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now answer these questions:

- What is the key of your piece? _____
- Write out the descending scale of the key in the workspace below.
- Choose a short rhythmic pattern that appears frequently in your piece. Now repeat that pattern on each degree of the scale.
- Play these numbers in the key of your piece:

Degree of scale: 1 3 5 6 5 3 2 1

Write note name: _____



Workspace



More connections

Write numbers 1 to 8 on slips of paper. Pull them out of a hat at random to create a sequence of numbers relating to each degree of a scale. Now write out the numbers as notes in the key of A major. Play the notes using a rhythmic pattern from your piece.



Aural/listening

Listen to the three extracts and answer the following questions.

- 1 Which extract includes notes not found in the major scale? (circle) 1 **2** 3
- 2 Which extract was *mostly* based on a descending major scale? (circle) **1** 2 3
- 3 Which extract was *mostly* based on the ascending major scale? (circle) 1 2 **3**

Stage 5

Constructing the minor scale (harmonic and melodic)

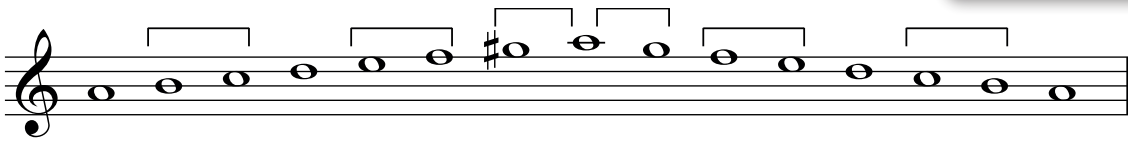


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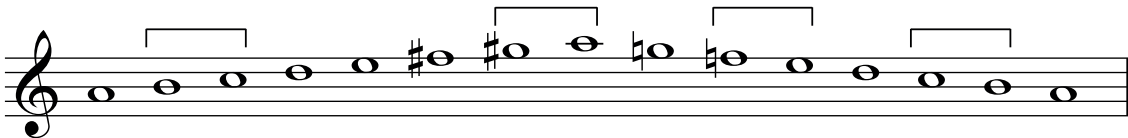
Minor scales

To write minor scales, you will need to add accidentals to some notes in addition to the ones in the key signature.

Harmonic minor scales always sharpen the 7th degree of the scale using an accidental. They follow the same pattern of intervals on the way up and down. A harmonic minor has no key signature, but has an added G sharp:



Melodic minor scales go up one way but come down another, so they include several accidentals. The 6th and 7th degrees are sharpened on the way up and flattened on the way back down. So, to form the scale of A melodic minor, F and G are sharpened (to F sharp and G sharp) on the way up, and flattened back to a G natural and F natural on the way down.

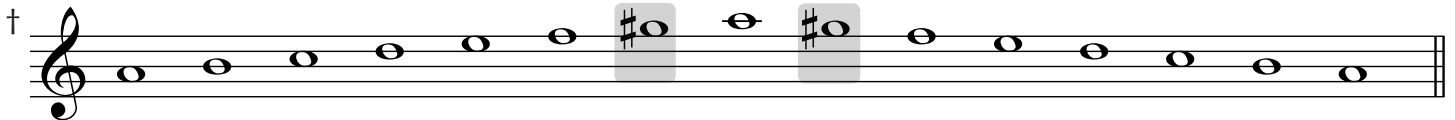


Bonus fact!

Each minor scale has a related major using the same key signature. To find a minor scale's relative major, go up 3 semitones: **A B \flat B C**.



- 1 Add accidentals to the music below to form either **A harmonic minor** or **A melodic minor**. Which one did you use? harmonic minor



- 2 Name the degrees of the A harmonic minor scale (A is the 1st degree).

i) C 3rd ii) G# 7th iii) F 6th iv) E 5th v) B 2nd

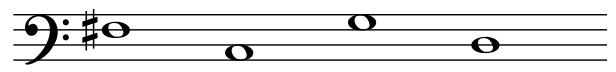
- 3 Write out these degrees from the A minor scales in the bass clef.

i) The 6th degree of A melodic minor, ascending:

ii) The 3rd degree of A harmonic minor:

iii) The 7th degree of A melodic minor, descending:

iv) The 4th degree of A harmonic minor:



i) ii) iii) iv)

- 4 Identify the ascending A minor scale below as either harmonic or melodic.



melodic

5 Select the appropriate ingredients from the music bank to complete the scales below and cross them out once you've used them.

Music bank

A harmonic minor

A melodic minor

6 Have a look at this piece and then answer the following questions.

Stealthily

- † ● How many scalic patterns of three or more notes can you find? (possible answers)
Mark them with brackets above the music.
- If A = degree 1 of the scale, how many times does degree 3 appear? 7
- Circle all the notes that have accidentals and write the note name here: G#
- Does this tune use the harmonic minor and/or the melodic minor scale? harmonic
- Which of these descriptions fits the character and mood of the music the best?
Angry **Bouncy** **Creepy** **Sad** **Sleepy** **Dizzy**
- Finish the piece as you think the story might end! Add the final note you chose to the score.



Theory box of fun

The harmonic minor scale is sometimes called the Kirwani scale because it corresponds with the notes that make up the Indian Kirwani Raga. This raga is played at midnight – so the harmonic minor scale could also be known as the ‘midnight scale’.



Making connections to your pieces

Find a piece or song that is in the key of A minor, and write the first four bars below. Ask your teacher to find you a piece in this key if you don't have one. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now answer these questions:

- What accidentals are used? Write the note names here and practise drawing the symbols in the workspace below. _____
- Does your piece use notes from A harmonic minor and/or A melodic minor? _____
- How many scalar patterns can you find? Write one in the workspace below. _____
- What degree of the scale appears the greatest number of times in this passage? _____



Workspace



More connections

- Practise playing the first four bars of the piece you chose from your own notation. How easy is it to read? Now play from the printed score and compare the difference!
- Look back at the piece you selected from Stage 4; how would you describe the mood and character of the music, compared to your piece in A minor?



Aural/listening

Which of these descriptions best fits with each of these extracts?

- | | |
|--|------------------|
| a) A wistful melody in a minor key. | Extract <u>2</u> |
| b) An exotic, Arabian tune using the harmonic minor scale. | Extract <u>3</u> |
| c) A lilting waltz in a major key. | Extract <u>1</u> |
| d) A stately march in a major key. | Extract <u>4</u> |

Stage 6

E and D minor scales; tonic triads

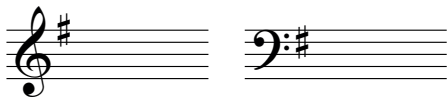


Facts box

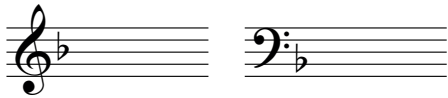
More minor keys and triads

Minor scales can start on any note.

- The **E minor scale** (harmonic and melodic) has an F sharp in the key signature. Its relative major is G major and they share the same key signature.



- The **D minor scale** (harmonic and melodic) has a B flat in the key signature. Its relative major is F major and they share the same key signature.



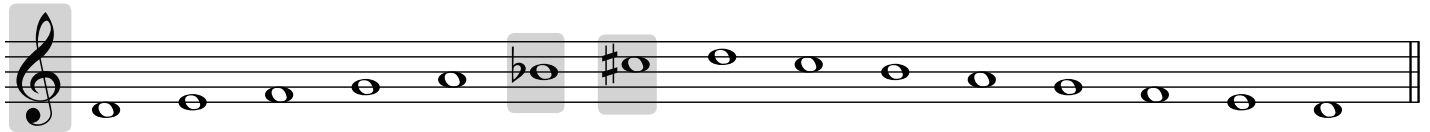
- A **tonic triad** is a chord built on degrees 1, 3 and 5 of the scale.

Reminder!

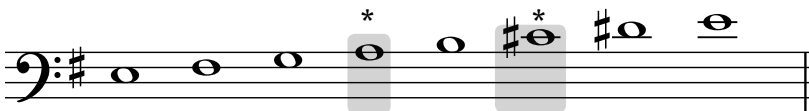
All minor keys add extra accidentals to those given in their key signatures. Harmonic minors sharpen the 7th degree (up and down) and melodic minor scales sharpen the 6th and 7th going up and flatten them on the way down.



- 1 Make this into the D minor harmonic minor scale by adding the correct clef and accidentals.



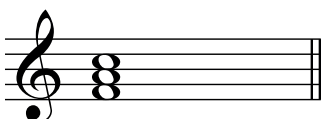
- 2 Fill in the missing notes and accidentals to make this into the ascending melodic minor scale of E.



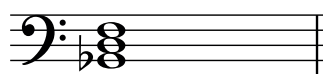
- 3 Identify and then rewrite these triads in the bass clef.



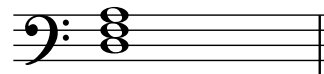
- 4 Add the missing notes to these incomplete tonic triads. Do not use key signatures, but remember to add accidentals wherever they are needed.



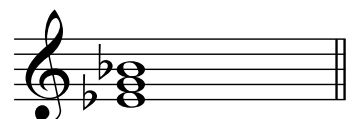
F major



B \flat major

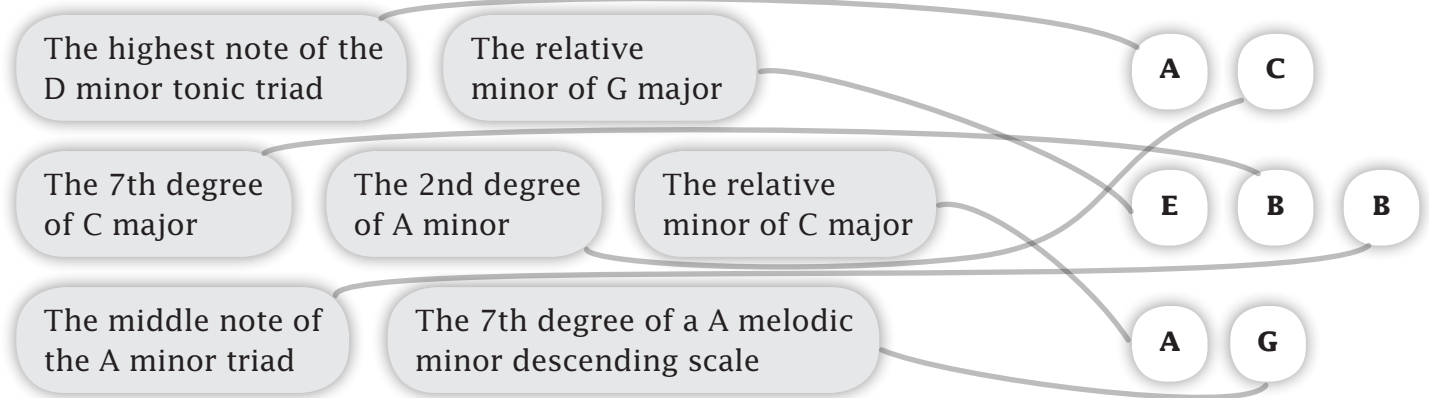


D minor



E \flat major

5 Join up the clues with the answers. Work out the letter-names of the notes from the clues.



Now rearrange the letters to discover my favourite vegetable! C A B B A G E

Find out what this vegetable sounds like by writing out the notes in either clef and then playing them.

†

(Other octaves are acceptable.)

6 Have a look at this piece and then answer the following questions.

Plant the corn deep and low

Slow and heavy

Folk song from Old Alabama

- In what key is this piece? D minor
- What key shares the same key signature (i.e. what is its relative key)? F major
- How many times does the 5th degree of the key appear in the music? 6
What is the note name? A
- Give the numbers of the bars that contain all three notes of the D minor triad. 3, 6
- Rewrite bar 4 on the staff below without a key signature. Make sure you add in the accidental where it is needed.



Theory box of fun

The word 'tonic' comes from the word 'tone' (meaning a musical note or sound), which itself comes from the old Greek 'tonikos' meaning 'about sound'.



Making connections to your pieces

Choose a piece or song that is in the key of E minor or D minor and write the first four bars below. Ask your teacher to find you a piece in one of these keys if you don't have one. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now answer these questions:

- What key is your piece in? _____
- What is the relative major key? _____
- Write down the tonic triad of your piece in the workspace below. What are the note names?

- How many notes from the triad of your key can you find? (circle) **0 1 2 3**
- How many notes can you find that are not in the key of the piece? _____



Workspace



More connections

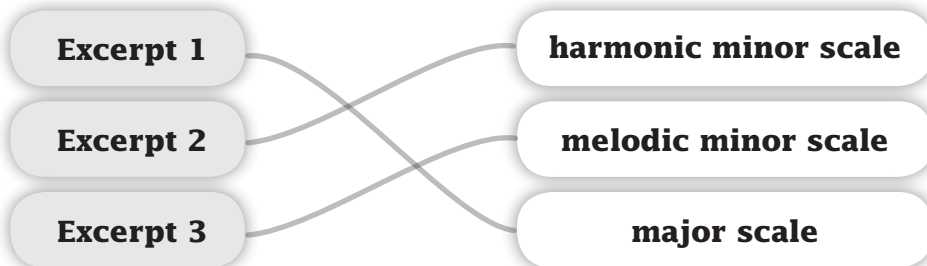
- Look again at your piece and try playing it without any of the additional accidentals (outside of the key signature). How does it compare with the original sound?
- Improvise a new piece by using the melody of your piece but changing all of the rhythms.



Aural/listening

Listen to these excerpts and then answer the questions:

- How many triad shapes can you hear in each melody? 4 3 3
- Match up the excerpts with the type of scale they use.



Stage 7

Intervals (by number only)



Facts box

An interval is the distance between two notes.

- A **harmonic interval** is when both notes sound at the same time.
- A **melodic interval** is when one note sounds after the other.

To work out an interval, you need to count the bottom note, all of the notes of the scale in between, and the top note. Here are the intervals counting up from C.

Unison 2nd 3rd 4th 5th 6th 7th 8th (Octave)

1 Label each of these intervals as either **melodic** or **harmonic**.

harmonic

melodic

melodic

harmonic

2 Circle the correct interval under each example.

3rd or 5th

2nd or 7th

5th or 6th

4th or 6th

3 Add the missing notes to complete this tune.

(B \flat) (G) (B \flat) (C)

4 Which of these intervals is the odd one out? i ii iii iv v vi

i

ii

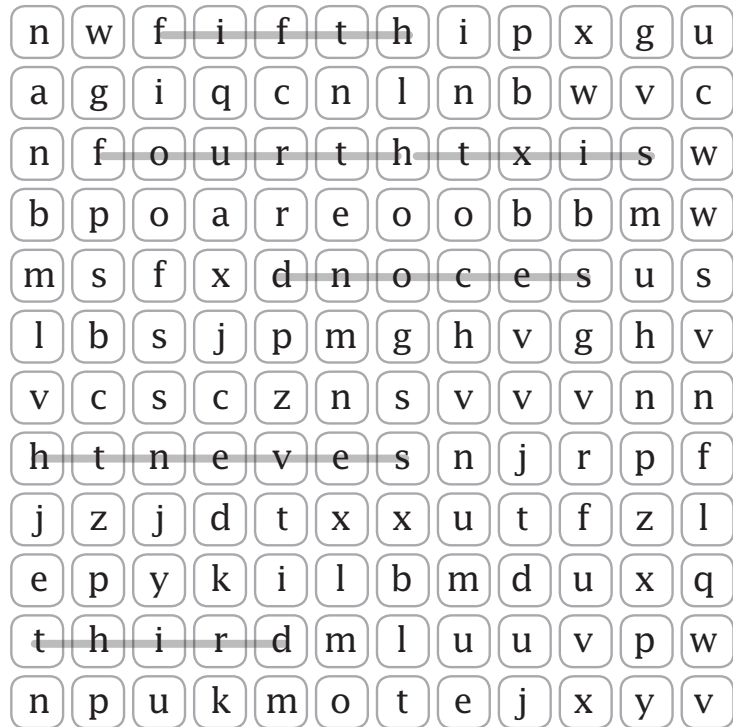
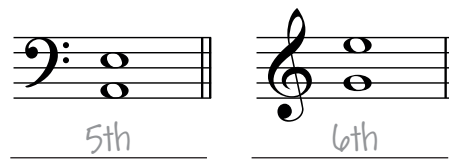
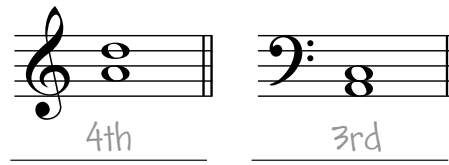
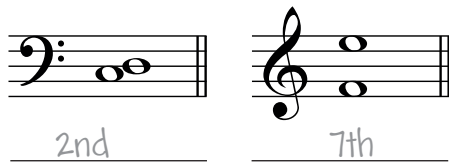
iii

iv

v

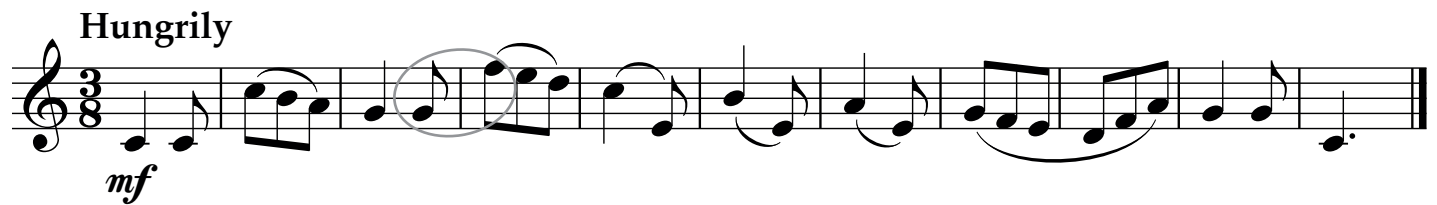
vi

5 Work out the names of these intervals and then find them in the word search.



6 Have a look at this piece and then answer the following questions.

It's the interval! Choc ice, cola and two packets of nuts for me



- How many different intervals can you find? 8
- Are the intervals in this example melodic or harmonic? melodic
- What is the largest interval you can find? octave
- Draw a circle around two notes next to each other that are a 7th apart.
Write the note names here. G A
- Complete this sentence: 'The last two notes in this piece are an interval of a 5th apart.'



Theory box of fun

Some people believe that different intervals have special qualities. For example, the interval of a 5th can lift depression. So if you're ever feeling depressed, make up a piece with lots of 5ths and you'll soon feel happy again!



Making connections to your pieces

Choose a piece or song that you enjoy playing or singing, and write out the first four bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now answer these questions:

- Circle the intervals that you can find in the passage.
2nd 3rd 4th 5th 6th 7th Octave
- What is the key of your piece? _____
- Which degree of the scale appears the most in the passage you have written out?
_____ degree
- Write out the first two bars of your piece from back to front! Can you play it?
How does it sound?



Workspace



More connections

Write out the seven interval names on separate slips of paper and fold them up. Pick each slip out at random; can you play the tune that they create in the key of your chosen piece? Now try writing the sequence of intervals down on the staff below.



Aural/listening

Listen to the four pieces and join up the titles with the order they were played:

My **Sixth** Sense

Third Time Lucky

played 1st

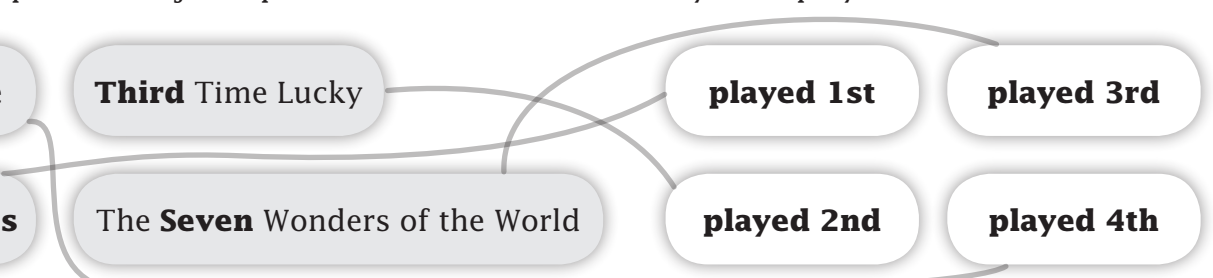
played 3rd

A Bunch of **Fives**

The **Seven** Wonders of the World

played 2nd

played 4th



Stage 8

Grouping notes and rests in more time signatures

Beaming



Facts box

- Avoid tied notes where a single note can be used instead.
- Use beams to join together quavers and semiquavers within the same beat. In $\frac{3}{8}$, a complete bar of semiquavers and quavers can be beamed together.
- Use separate rests for each beat. In quadruple time, a half-bar rest may be used for beats 1 and 2, or beats 3 and 4, but *not* between beats 2 and 3.

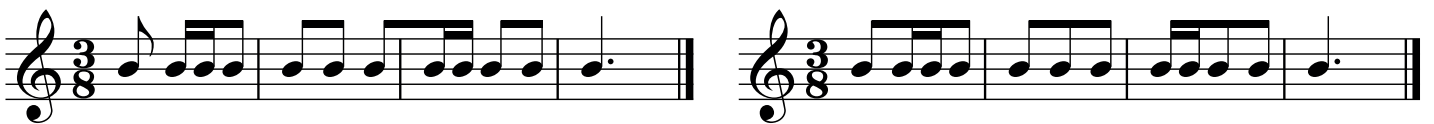
1 Rewrite this rhythm without using ties. The first bar has been done for you.



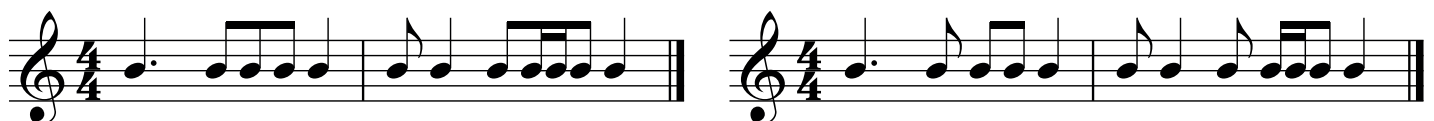
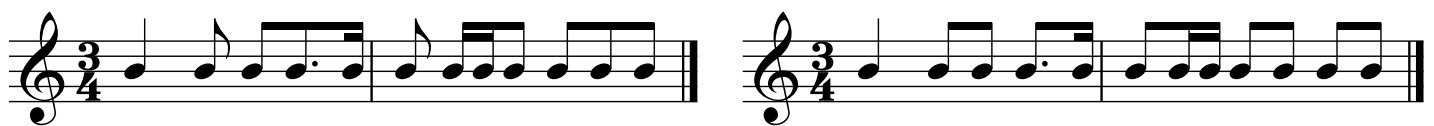
2 Fill in the missing rests in this tune.



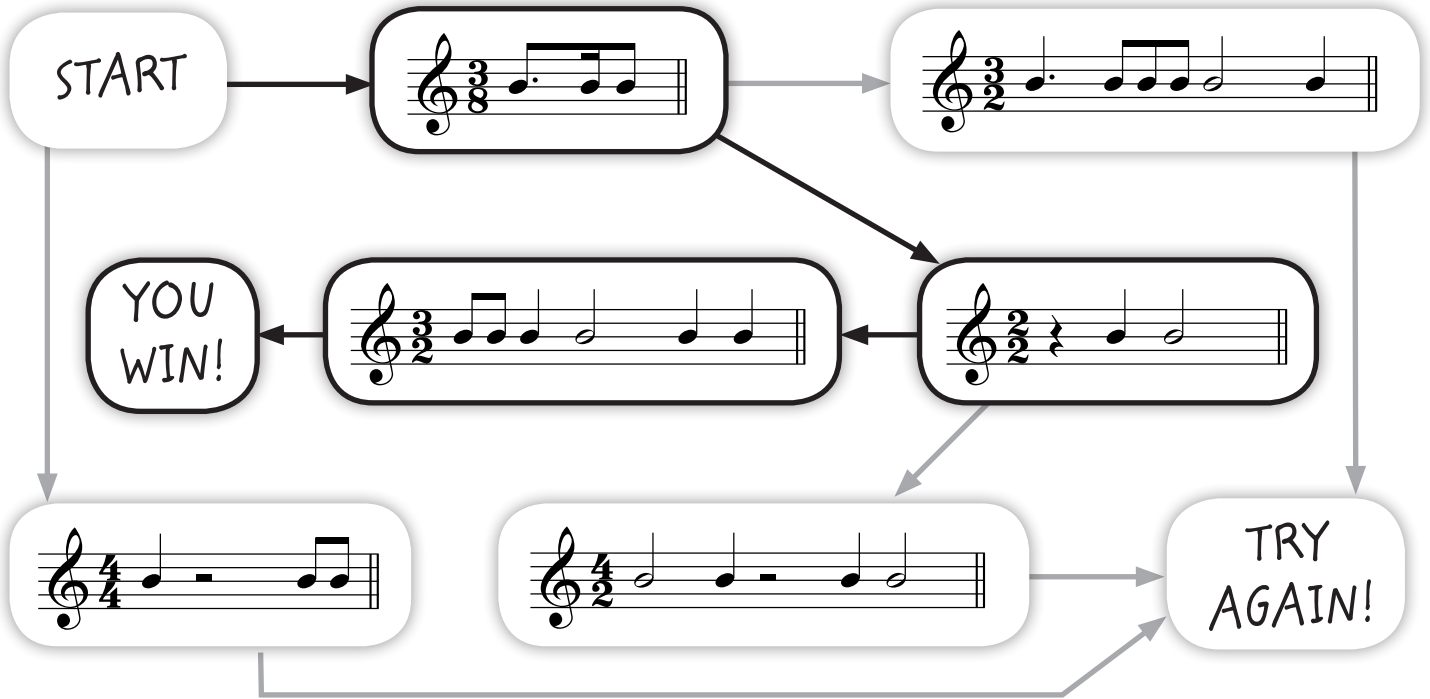
3 Correct the beaming of this $\frac{3}{8}$ rhythm.



4 Rewrite these rhythms using the correct beaming.



5 Navigate your way through these rhythms to reach the goal. Follow the path of correct note groupings.



6 Have a look at this piece and then answer the following questions.

This house has wonky beams

Moderato

- How many ♩ beats are there in each bar? 4
- Add the missing time signature at the start.
- True or false?
 - The beaming in bar 2 is correct. **true** / **false**
 - To replace the ♩ in bar 1 with a rest, you should use a ♪ **true** / **false**



Theory box of fun

Beethoven uses notes with 5 beams in his Piano Sonata Op. 13!

attacca subito il Allegro



Making connections to your pieces

Find a piece or song you are learning in $\frac{3}{8}$ $\frac{3}{2}$ or $\frac{2}{2}$ (or ask your teacher or a friend to find one for you) and write out the first four bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Two sets of blank musical staves for writing the first four bars of a piece.

Now answer these questions:

- What is the time signature? _____
- Circle the beat value of the time signature:
- Circle any of the following that you can find in your piece:
tie **dotted note** **half-bar rest** **beamed** or
- Find where the beats are in your hand-written score and number them above the music.
- Make up your own short piece using some of the ingredients and write it in the workspace.



Workspace

A large rectangular workspace for writing a short piece of music, containing several blank musical staves.



More connections

How many other meanings for the word 'beam' can you think of?



Aural/listening

As you can't hear beaming, here are two short tunes to listen to and simply say whether they have 3 or 4 beats in the bar.

1 4 2 3

Stage 9

Composing simple four-bar rhythms

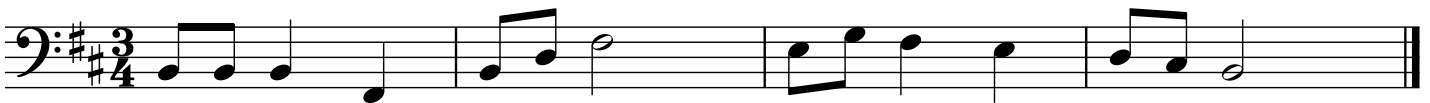


Facts box

When making up a rhythm, think about these principles:

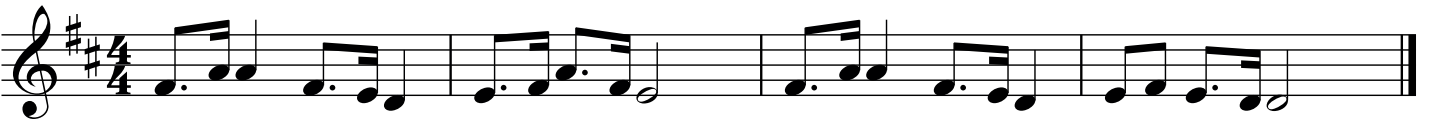
- A four-bar rhythm can be created from two two-bar rhythms.
- Using repetition will give your rhythm structure.
- Think about where the beats are in your time signature and make sure you group your notes and rests correctly.
- Finish with a longer note.

1 Which two bars have matching rhythms?



Bar 1 and 3

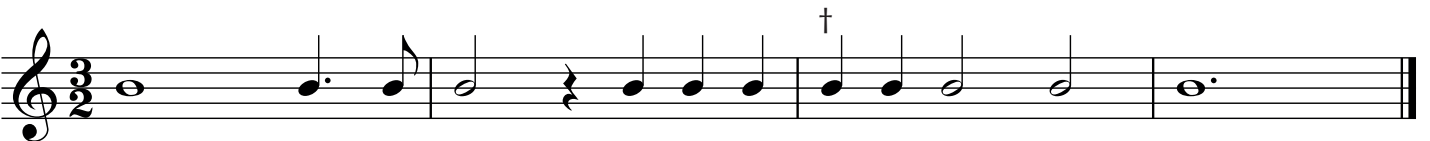
Bar 2 and 4



Bar 1 and 3

Bar 2 and 4

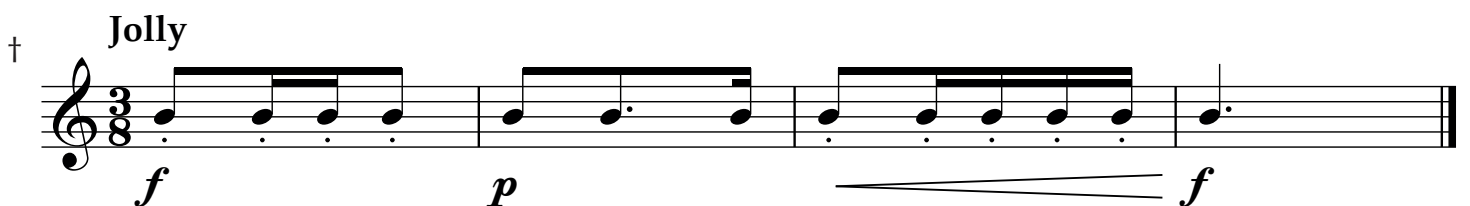
2 Clap the two-bar rhythm and then add a two-bar answering rhythm.



3 A title can give clues to how a piece of music should be played.

Clap this four-bar rhythm and then add a tempo marking, dynamics and articulation that reflect the character of the title.

It's my birthday and I'm having the best day of my life ever!



Write out the full names and descriptions of the dynamics and articulation that you used here:

Staccato - short, detached notes

Forte - loud, piano - quiet, crescendo - getting louder

4 Combine some of the bubbles from the rhythm bank to create your own four-bar rhythms in $\frac{4}{4}$, $\frac{3}{2}$ and $\frac{3}{8}$. Write them out on the staves below and give each one a title. You can use the same rhythm more than once.

Rhythm bank

† The sparrow



† A solemn song



† Play time!



Now try clapping or playing your rhythms. Choose a tempo, dynamics and articulation that fit with the titles.



Theory box of fun

The origin of the crotchet rest (♯) derives from the old French word 'crotchet' which means a hook. Can you see how the rest looks a bit like a hook?

5 Have a look at this melody and then answer the following questions.

Eight more bars of chocolate, please

Spiritoso

● Add in the missing time signature at the start. What type of beat is used? quavers

● Can you write bar 6 out with the correct beaming?

● How many times does each of the following rhythms occur?

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

● Create your own four-bar rhythm using some of the rhythmic patterns from this piece. Write it on the staff below.

● Clap the piece and then play it if you can – or ask your teacher or a friend to play it for you.

ACROSS

- 2 Eight of these in a minim
- 5 These scales sound a bit gloomy
- 6 Musical silence
- 9 These lines are found above and below the stave
- 10 The distance between two notes
- 11 What you put at the end of a bar
- 12 This interval makes you feel better

DOWN

- 1 What you find in old houses and across the top of notes
- 3 G major and E minor are this
- 4 Three notes sitting on top of each other
- 7 The interval that is smaller than a tone
- 8 Three notes for the price of two
- 12 The number of lines that make up a stave
- 13 The perfect number of bars in a phrase



Making connections to your pieces

Choose a piece or song you are learning and write out the first four bars on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now answer these questions:

- What is the time signature of your piece? _____
- How would you describe the character of the rhythm? _____
- Does your extract include any repeated rhythmic patterns? If it does, write them in the workspace.
- Try adding words that fit with your rhythm and add them to your hand-written score. Can you sing the tune to your new words?



Workspace



More connections

- Clap the rhythm of your extract and then improvise a tune around it, using the notes of a major triad. Which triad did you use? _____
Write it in the workspace.

- Now play or sing the rhythm using some of the following ingredients:

staccato \leftarrow \rightarrow *legato* *adagio* *accelerando* *pianissimo*



Aural/listening

† Listen to a piece or a song you like and then fill in the missing words:

There are 3 beats in the bar, and the opening dynamic is forte (f).

The tempo mark is probably allegro and I describe the rhythm as bouncy.

I like this music because it makes me feel like dancing.

Stage 10

New terms and signs



Facts box

Much can be conveyed in a word or symbol, and the world is full of terms and signs that we need to understand. Musical terms and signs are useful 'abbreviations' for expressing information for performer about how a piece should be played. Look through your pieces and see how many different terms and signs you can find. Here are some new terms and signs:

<i>presto</i>	very fast	<i>sostenuto</i>	sustained
<i>largo</i>	rather slow	<i>sforzando (sf)</i>	suddenly loud and accented
<i>dolce</i>	sweet	<i>fp</i>	loud, then suddenly quiet
<i>maestoso</i>	majestic	<i>tenuto (—)</i>	held on, sustained
<i>giocoso</i>	playful	<i>marcato</i>	marked, accented
<i>grave</i>	solemn	<i>fermata (⤵)</i>	pause on the note

1 Name these signs and give their meaning.

- > accent meaning accent the note
- tenuto meaning held on, sustained
- ⤵ slur meaning play smoothly
- ⋮ repeat mark meaning repeat back to the beginning or other repeat mark
- ⌘ segno meaning the sign
- ⤵ fermata meaning pause on the note

2 Look through this extract and then add the symbols described below where indicated.

iv **Allegro ma non troppo** ♩ = 108 Weber

mf ii

cresc. iii iii v *f*

- i** Add a metronome marking of 108 crotchet beats per minute.
- ii** Make these notes *staccato*.
- iii** Add an accent to this note.
- iv** Add the Italian words for 'fast but not too fast' at the start.
- v** Add a dynamic meaning 'loud'.

Ask your teacher to play the piece to you. Listen carefully and make sure they are following the performance directions!

3 True or false?




presto is slower than *andante* **true / false**

larghetto means 'rather fast' **true / false**

maestoso means 'playful' **true / false**

> means play *legato* **true / false**

4 Work out the performance terms from the definitions and signs given below, and then find them in the word search!

rather slow	<u>larghetto</u>	smoothly	<u>legato</u>
sweet	<u>dolce</u>	marked	<u>marcato</u>
majestic	<u>maestoso</u>	solemn	<u>grave</u>
playful	<u>giocoso</u>		<u>fermata</u>
getting louder	<u>crescendo</u>		<u>diminuendo</u>
getting slower	<u>rallentando</u>		<u>slur</u>

e	a	r	e	e	i	i	a	o	o	d	m	f	c	q
s	o	o	f	o	i	t	t	d	e	i	a	n	t	t
u	u	a	a	a	s	t	n	o	l	m	r	t	c	n
a	s	l	u	r	e	e	o	m	s	i	c	s	s	o
p	n	l	w	h	c	s	e	e	a	n	a	o	o	i
t	d	a	g	s	o	i	a	l	l	u	t	d	a	o
p	r	r	e	t	e	e	c	t	p	e	o	e	e	l
e	a	r	s	e	o	r	i	u	o	n	n	c	e	p
l	c	e	n	c	h	g	e	r	d	d	l	g	e	l
r	a	l	l	e	n	t	a	n	d	o	a	v	v	e
m	o	e	n	r	l	s	c	o	d	t	e	t	a	m
o	s	o	c	o	i	g	n	e	o	l	n	e	r	o
n	p	a	o	t	a	y	a	r	e	y	e	a	g	e
o	a	h	i	f	d	t	a	o	m	t	a	w	v	l
i	e	a	t	a	m	r	e	f	i	n	o	t	s	r



Theory box of fun

The word *minim* comes from the Latin 'minima', which means 'shortest'. When minims first appeared in the 13th century they were the shortest of all note-values being used!

5 Have a look at these two melodies and then answer the questions below.

A piece for a serious occasion

Maestoso e grave

Give the meaning of each of these and write the bar number(s) in which each of them appears.

- **Maestoso e grave** majestic and solemn 1
- **mp** moderately soft 5
- \frown pause on the note 8
- $||$ repeat from the beginning 8
- **rall.** gradually getting slower 7
- \smile play the notes smoothly 2, 6, 7

A piece for a funny occasion

Giocoso

Complete these sentences:

- The 8 in $\frac{3}{8}$ means: the beat is quavers
- The music starts loudly and then: gets softer, to loud, to soft again
- The symbol over the last note means: to play short and detached
- There is a *crescendo* in bars 7 and 8
- The character of this piece can be described as playful



Making connections to your pieces

Select a passage from one of the pieces you are learning that contains lots of different terms and signs; write it out on the staves below. Make sure you include all of the information and write clearly and accurately, with good spacing between notes.

Now answer these questions:

- How many different dynamics can you find? _____ Write them here: _____

- Looking at the performance markings in your piece, how would you describe the character and style of the music?

- Could the composer have included more markings? What might these be?

- Play the passage ignoring all the markings, then play again, this time exaggerating all the markings.
- Play the passage *reversing* all the markings (fast = slow, loud = soft, etc). How did this affect the passage?



More connections

Create a four-bar rhythm in $\frac{2}{4}$, using the opening rhythm from question 2 as a starting point. Write it down in the workspace. Now add the terms and signs from your chosen piece to this rhythm, and try playing or clapping it while following these performance directions.



Workspace



Aural/listening

Match these three short pieces with the descriptions below.

$\frac{4}{4}$ *dolce*, slow and majestic

$\frac{2}{4}$ accented, dotted rhythms

$\frac{3}{4}$ playful and *diminuendo*

Played 1st

Played 2nd

Played 3rd

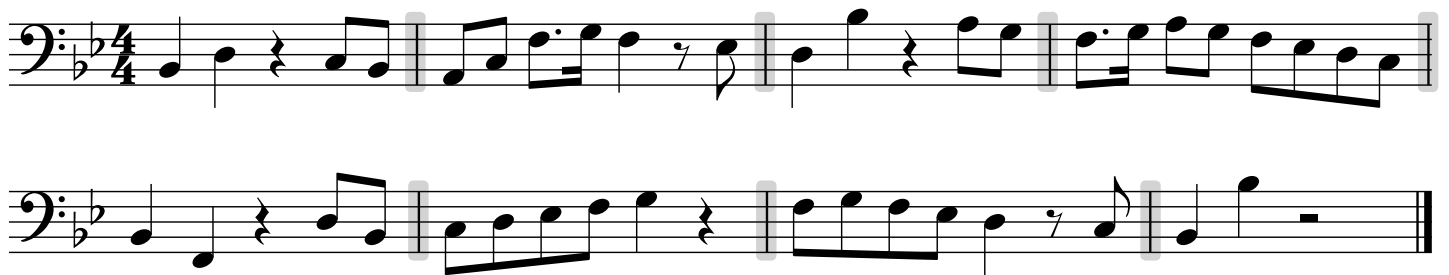
Stage 11

1 Add the missing bar-lines to these extracts.

Cat for clarinet



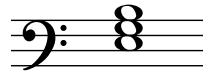
Baboon for bassoon



2 Write out the tonic triads named below. Do not use a key signature but ensure that you add any necessary accidentals.



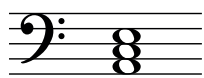
D major



E minor



G major



A minor

B \flat major

F major

3 Work out the key of this extract and then name the degree of the scale of each note marked *.

March of the grumpy theory teacher †

Key: E minor

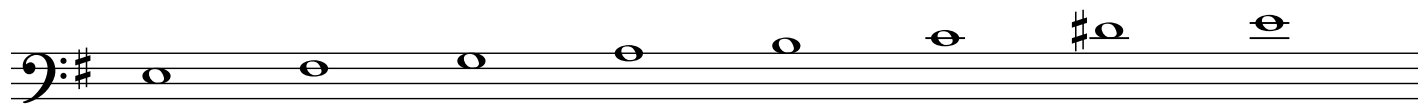
Maestoso

f 5th 4th *mf* 2nd

f 6th 7th 1st/
octave

† Actually there aren't any of these.

4 Write the scales named below as semibreves.

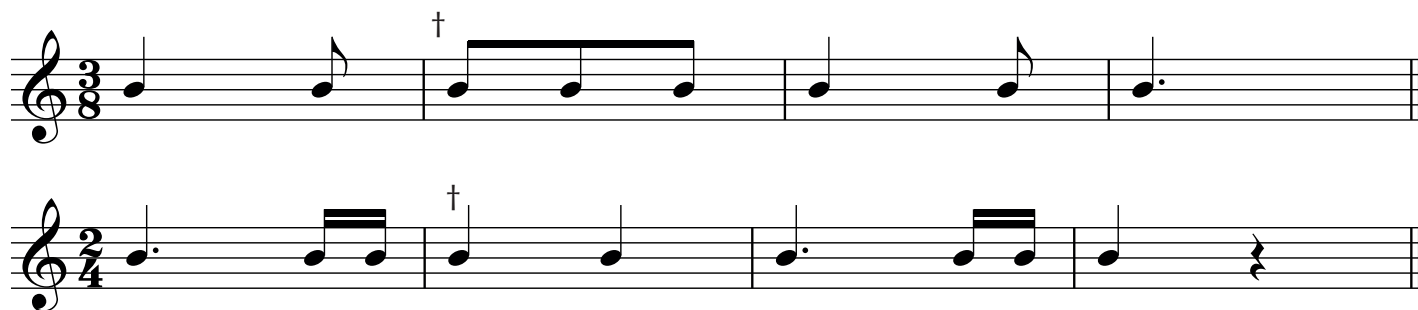


† **E minor** (harmonic or melodic), ascending, with key signature

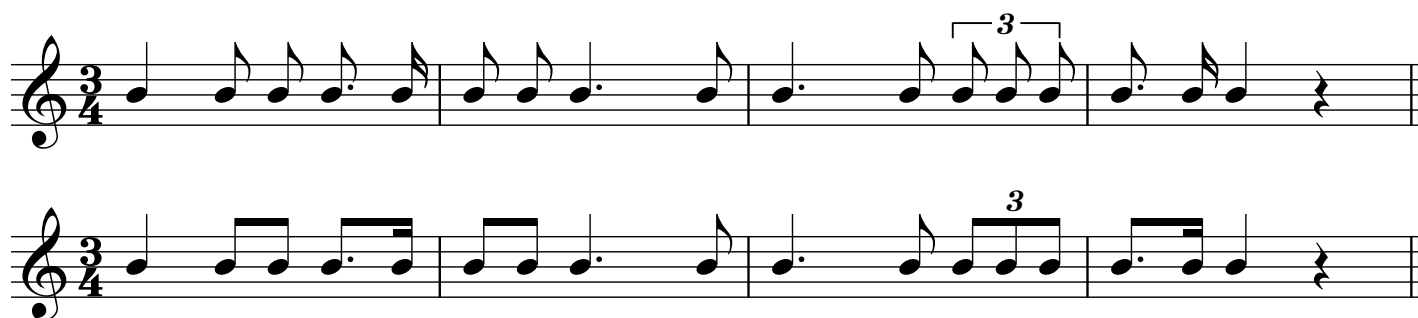


Bb major, descending, without key signature

5 Write out two four-bar rhythms using the given openings.



6 Rewrite this rhythm using correct beaming.



7 Rewrite this rhythm using the correct rests.



8 Add the correct rests in the spaces marked * to complete each bar of this rhythm.



9 Write this rhythm using notes of half the value.

10 Add the correct time signatures to these rhythms.

11 Rewrite this melody in the bass clef, keeping the pitch the same. The first note has been given.

12 Add notes above those given in order to create the harmonic intervals specified.

13 Rewrite these melodies using the correct key signature.

Elgar

14 Have a look at this piece and then answer the quiz questions.

A very jolly day out (except for the boring journey)

Giocoso ♩ = 120
(the day out)

(the boring journey)

a) Explain the following terms and signs that appear in this piece:

- get gradually louder then softer
- **accel.** gradually get faster
- **sf** suddenly loud
- **D.C. al Fine** go back to the beginning and repeat to fine
- **Giocoso** playful
- **-** held on
- **>** accented note: play with added pressure
- ♩ = 120 120 crotchet beats a minute

b) Add the missing words to complete these statements:

- The key of this piece is: G major.
- The 3rd degree of the G major scale is used in bars 1, 2, 4, 6, 7, 8.
- The first note of the melody is a G.
- The longest rest in this piece is called a crotchet rest and lasts for 1 beat.
- The shortest note in this piece is called a semiquaver and lasts for 1/4 beat.

c) Add the names of the intervals marked in the music.

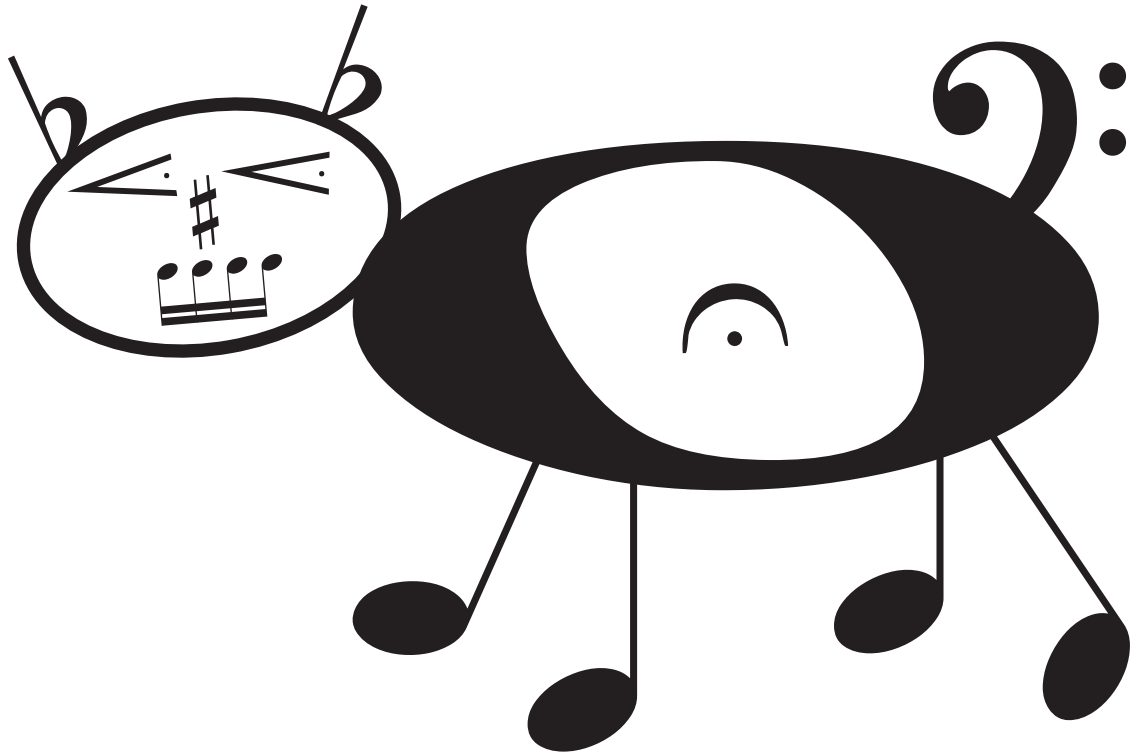
d) Add the names of the notes marked * in the music.

e) Play the piece or ask your teacher or a friend to play it to you.
Think about the character of the music and how it matches the title.

f) How does the music reflect the boring part of the jolly day out? It sounds sad (goes into E minor).

g) Rewrite the first four bars of the piece, using notes of double the time-value.
The first bar has been completed for you.

15 Can you find nine musical symbols in the Theory Monster?



Write them here



16 How many three- or four-letter words can you find in the letters of the word *theory*? There are at least 15!

Write them here

the, hot, hey toy, troy, they, thy
hero, rot, her, rote, ore, try, rye, yore

Congratulations

on completing **Improve your theory! Grade 2.**
See you again for Grade 3!