

## Section 5

# Making connections

These fun activities show you how aural connects with all the other aspects of music. Choose one or two each time you practise.

### ... with intervals

Play a note and then, in your head, hear the note a semitone above (for example, play C and then hear C#). Sing the note and then play it to see how accurate you were. Can you find any semitones in the pieces you are currently studying?

### ... with scales

Play the first note of a minor scale you know well and then hear that note in your head. Now play the scale very slowly, pre-hearing each note in your head before you play it.

### ... with tone quality

Play the scale you chose for the above exercise again – this time listening to the quality of every note as you play it. Are all notes really matched in quality and quantity (dynamic level)?

### ... with sight-reading

Choose a sight-reading piece\* and try to hear it first in your head. Then play it.

### ... with memory

Find a four-bar phrase from a piece you are learning. Play it a few times, then, without the music, hear it in your head and then play it from memory.

### ... with instruments

Listen to this track and then connect the boxes:



clarinet

played 1st

violin

played 2nd

trombone

played 3rd

organ

played 4th

## Section 3 Hearing changes

For Grade 2 you will have to say whether the pitch or rhythm of a phrase has been changed. The next few exercises are to help you hear pitch changes. A pitch change means that a note has been altered to a new one, either higher or lower than the original.

### listening activities

tracks  
25-34

- 1** Each of the ten four-note phrases you'll hear will be followed by the same phrase with one note changed. Write down whether the note that has been changed is higher (H) or lower (L) than in the first playing.

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_  
6 \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_ 10 \_\_\_\_\_

tracks  
35-44

- 2** This time write down which number note was changed (1, 2, 3 or 4).

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_  
6 \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_ 10 \_\_\_\_\_

tracks  
45-54

- 3** Now you'll hear some two-bar phrases in 3-time played twice with a pitch change in either the first or second bar. Write down in which bar the change occurred.

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_  
6 \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_ 10 \_\_\_\_\_

tracks  
55-64

- 4** This time write down whether the changed note was higher (H) or lower (L).

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_ 4 \_\_\_\_\_ 5 \_\_\_\_\_  
6 \_\_\_\_\_ 7 \_\_\_\_\_ 8 \_\_\_\_\_ 9 \_\_\_\_\_ 10 \_\_\_\_\_

# Section 1 Pulse

By now, you will have met music that has either two or three beats in a bar. The number of beats in the bar can also give music character. Match the following by drawing a line to connect the correct pairs:

2-in-a-bar

waltz

3-in-a-bar

march

track  
2

On this track you'll hear a waltz and a march. Which is which?

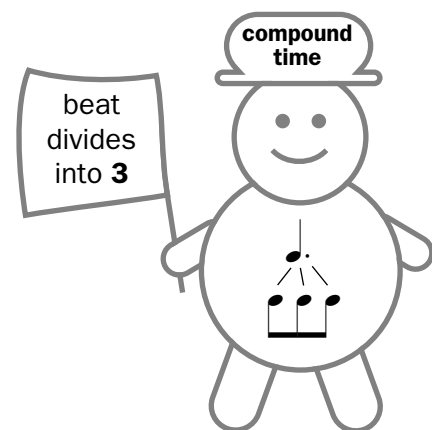
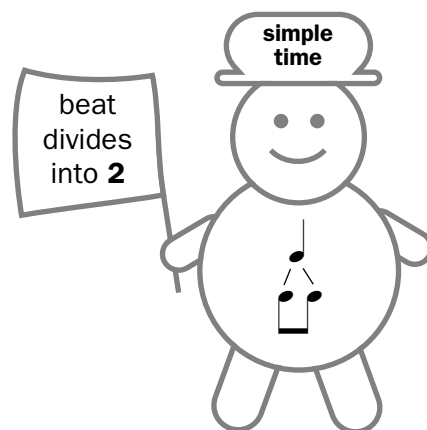
Piece 1 \_\_\_\_\_

Piece 2 \_\_\_\_\_

Listen to the track again and this time clap the pulse and count the beats out loud.

track  
3

Some of the examples you'll hear in Grade 2 will be in *compound time*. This means that each beat is divided into three instead of two (which is called *simple time*). The pieces on track 3 are examples of music in compound time. Listen carefully to how each beat is divided into three.



Some pieces begin with an 'upbeat' (or *anacrusis*, which comes from the Greek meaning 'prelude'. In the U.S. it is often called a 'pick-up'). We use upbeats a lot in speech. Here are some words where the first syllable is like an upbeat in music. Say them out loud:

**sonata Madonna piano potato recorder awake trombone**