

# Grade Two

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# Key Signatures

For Grade Two you are required to know the following key signatures:

Diagram showing the key signatures for seven major keys, each represented by a grand staff (treble and bass clefs) with the corresponding key signature symbols (flats or sharps) written on the lines.

$B^b$ ,  $E^b$  &  $A^b$      $B^b$  &  $E^b$      $B^b$     No sharps or flats     $F^\sharp$      $F^\sharp$  &  $C^\sharp$      $F^\sharp$ ,  $C^\sharp$  &  $G^\sharp$

Diagram showing the key signatures for seven minor keys, each represented by a grand staff (treble and bass clefs) with the corresponding key signature symbols (flats or sharps) written on the lines.

$B^b$ ,  $E^b$  &  $A^b$      $B^b$  &  $E^b$      $B^b$     No sharps or flats     $F^\sharp$      $F^\sharp$  &  $C^\sharp$      $F^\sharp$ ,  $C^\sharp$  &  $G^\sharp$

Practise writing the following **major** key signatures:

Diagram showing the first six major key signatures for practice, each on a single staff with the appropriate clef and key signature symbols.

C major    G major     $E^b$  major    F major     $B^b$  major    D major

Diagram showing the next six major key signatures for practice, each on a single staff with the appropriate clef and key signature symbols.

F major     $E^b$  major    A major    D major     $B^b$  major    A major

Practise writing the following **minor** key signatures:

Diagram showing the first six minor key signatures for practice, each on a single staff with the appropriate clef and key signature symbols.

A minor    G minor    D minor    B minor     $F^\sharp$  minor    C minor

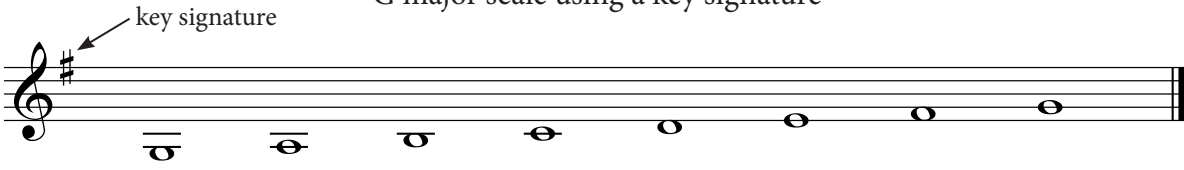
Diagram showing the next six minor key signatures for practice, each on a single staff with the appropriate clef and key signature symbols.

G minor    E minor    C minor    B minor     $F^\sharp$  minor    E minor

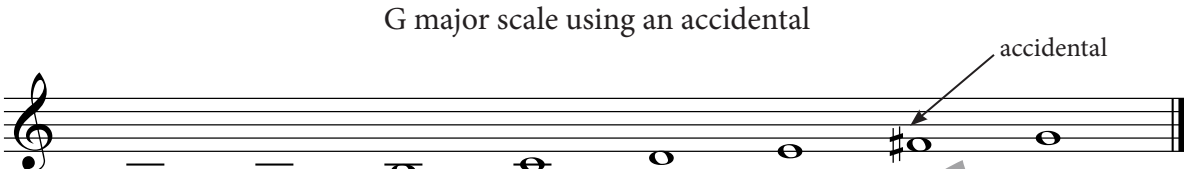
# Major Scales

When writing scales it is necessary to use either a key signature at the beginning of the scale, or a sharp or flat next to any notes affected by the key signature (These are called 'accidentals').

G major scale using a key signature



G major scale using an accidental



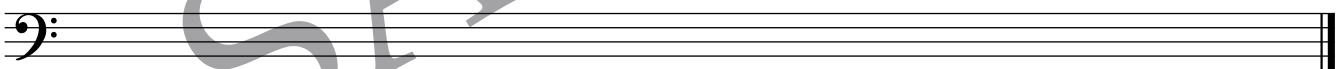
*When played, the above two scales will sound identical.*

Write the following one octave **major** scales:

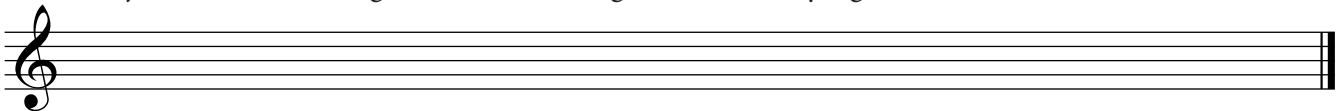
B<sup>b</sup> major scale ascending in semibreves, using accidentals



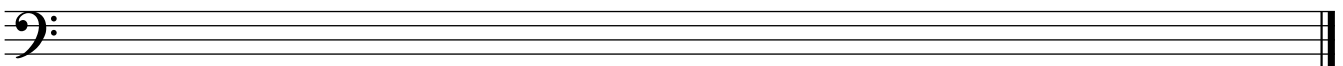
D major scale ascending in minims, using the correct key signature



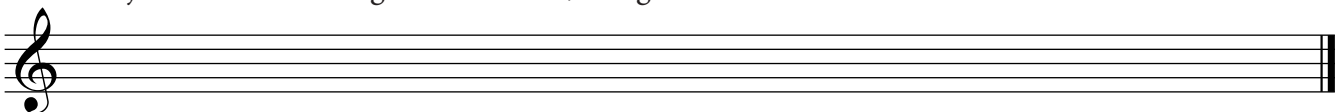
A major scale descending in crotchets, using the correct key signature



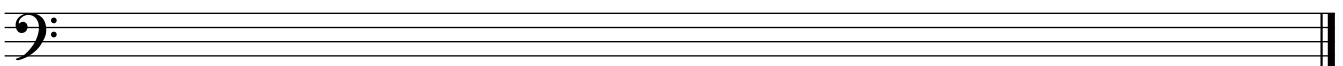
E<sup>b</sup> major scale ascending in quavers (grouped in twos), using accidentals



G major scale descending in semibreves, using accidentals



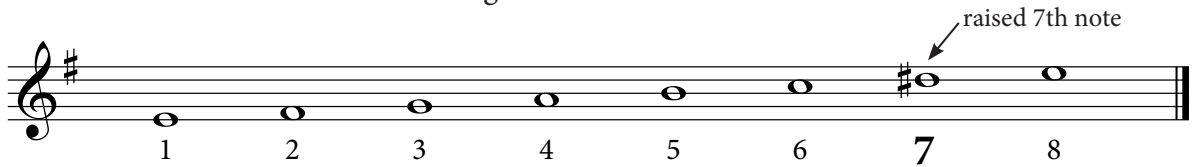
C major scale descending in minims, using the correct key signature



# Harmonic Minor Scales

As with major scales, when writing minor scales it is necessary to use either a key signature, or a sharp or flat next to any notes affected by the key signature. Remember from Grade One that there is one extra rule that you must follow when writing **harmonic minor** scales - *Raise the 7th note*:

E harmonic minor scale ascending



Write the following one octave **harmonic minor** scales:

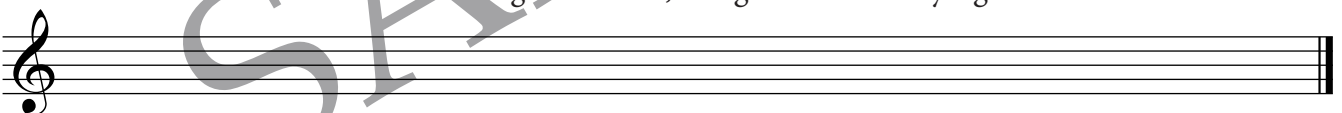
B harmonic minor scale ascending in crotchets, using accidentals



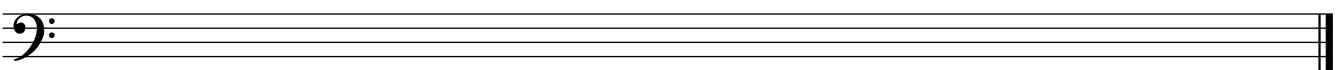
G harmonic minor scale descending in semibreves, using accidentals



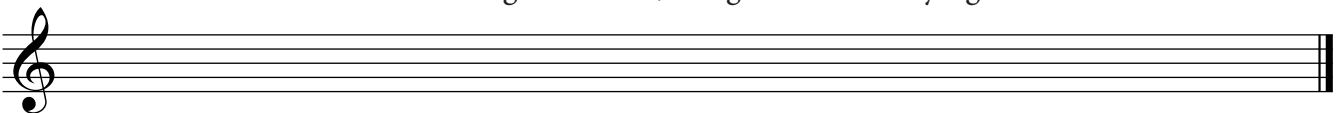
F# harmonic minor scale descending in minims, using the correct key signature



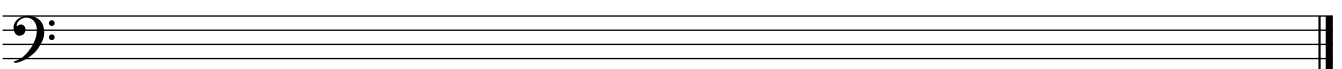
C harmonic minor scale ascending in crotchets, using the correct key signature



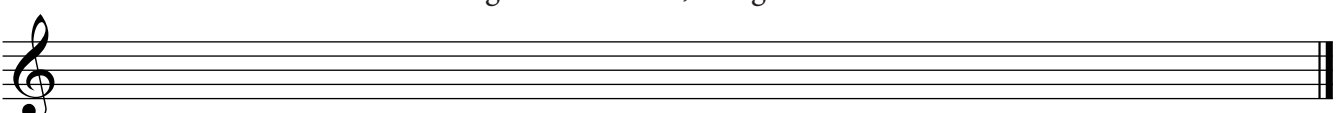
D harmonic minor scale descending in minims, using the correct key signature



E harmonic minor scale ascending in quavers (grouped in twos), using accidentals



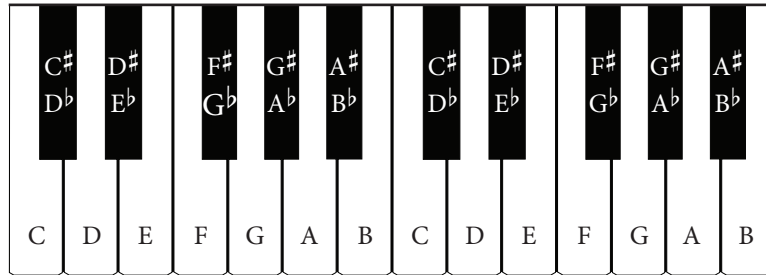
A harmonic minor scale ascending in semibreves, using accidentals





# Enharmonic Equivalents

Enharmonic equivalents are notes that are of the same pitch, but have different letter names. It is easier to explain enharmonic equivalents by using a piano keyboard as reference.



Use the keyboard above to understand why the following notes are examples of enharmonic equivalents.



Are the following pairs of **treble clef** notes enharmonic equivalents? Answer 'Yes' or 'No' in each box:

Are the following pairs of **bass clef** notes enharmonic equivalents? Answer 'Yes' or 'No' in each box:

Write the enharmonic equivalent for the following notes::

Treble clef

Four treble clef staves, each divided into four measures by double bar lines. The notes and accidentals are as follows:

- Staff 1: Measure 1: B $\flat$  (first line); Measure 2: D $\sharp$  (second line); Measure 3: B $\flat$  (first line); Measure 4: G $\flat$  (third space).
- Staff 2: Measure 1: B $\flat$  (first line); Measure 2: D $\sharp$  (second line); Measure 3: G $\sharp$  (third space); Measure 4: B $\flat$  (first line).
- Staff 3: Measure 1: D $\sharp$  (second line); Measure 2: B $\flat$  (first line); Measure 3: D $\sharp$  (second line); Measure 4: B $\flat$  (first line).
- Staff 4: Measure 1: D $\sharp$  (second line); Measure 2: D $\sharp$  (second line); Measure 3: D $\flat$  (second line); Measure 4: G (third space).

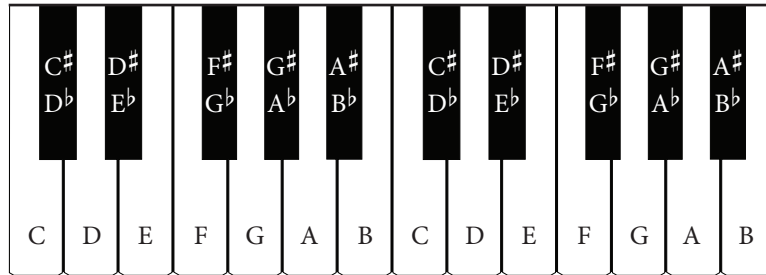
Bass clef

Four bass clef staves, each divided into four measures by double bar lines. The notes and accidentals are as follows:

- Staff 1: Measure 1: B $\flat$  (second space); Measure 2: B $\flat$  (second space); Measure 3: G (third space); Measure 4: D $\sharp$  (second line).
- Staff 2: Measure 1: D $\sharp$  (second line); Measure 2: B $\flat$  (first line); Measure 3: G (third space); Measure 4: D $\sharp$  (second line).
- Staff 3: Measure 1: D $\sharp$  (second line); Measure 2: B $\flat$  (first line); Measure 3: D $\sharp$  (second line); Measure 4: B $\flat$  (first line).
- Staff 4: Measure 1: B $\flat$  (first line); Measure 2: B $\flat$  (first line); Measure 3: G (third space); Measure 4: B $\flat$  (first line).

# Tones and Semitones

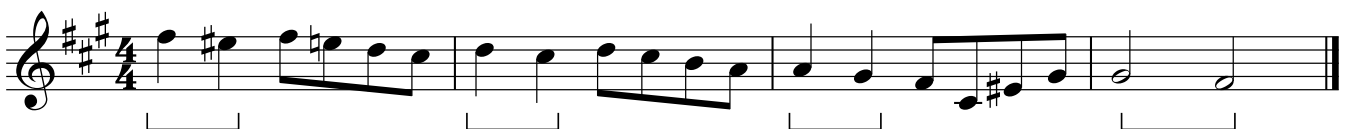
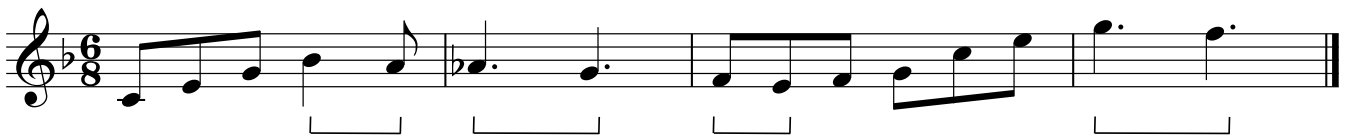
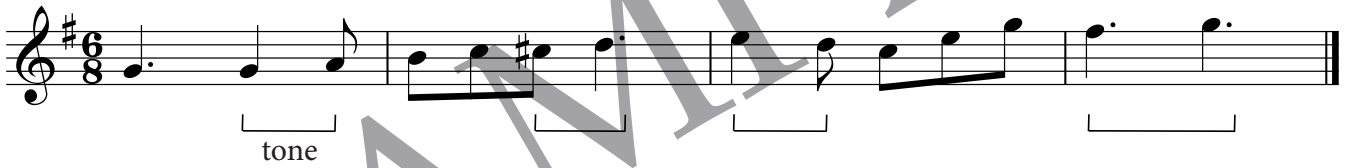
In Grade One you were asked to recognise the difference between tones and semitones within the keys of C, F and G major. For Grade Two you are required to recognise tones and semitones between any two given notes within a melody. These notes may also have accidentals next to them, thus altering them from the usual notes contained within that particular key. The easiest way to distinguish between tones and semitones is to have a thorough knowledge of the layout of a piano keyboard.



This is a **tone** gap, as there is another key (C#/Db) between the C & D.

This is a **semitone** gap, as there is no other key between the E & F.

Beneath each bracket, mark whether the notes are a tone or semitone apart (*the first has been completed as an example*):





Musical staff 1: Bass clef, 6/8 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Includes a large 'SAMPLE' watermark.

Musical staff 2: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Musical staff 3: Bass clef, 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 4: Treble clef, common time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Musical staff 5: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Musical staff 6: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Musical staff 7: Treble clef, 6/8 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Musical staff 8: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

# Revision Test - Notation

Complete this revision test at your lesson.

Write the following key signatures (complete both clefs):

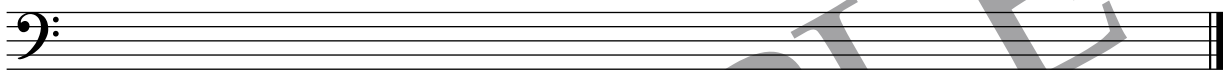
E<sup>b</sup> major      G minor      B minor      A major      F<sup>#</sup> minor

/10

Write the following scale:

C harmonic minor scale descending in semibreves, using the correct key signature

/10



Circle the correct answer for each of the questions below:

/3

The relative major key of F<sup>#</sup> minor is:    A major                      F major                      D major

The key of C minor has:                      no sharps or flats                      two sharps                      three flats

The relative minor key of B<sup>b</sup> major is:    C minor                      G minor                      E minor

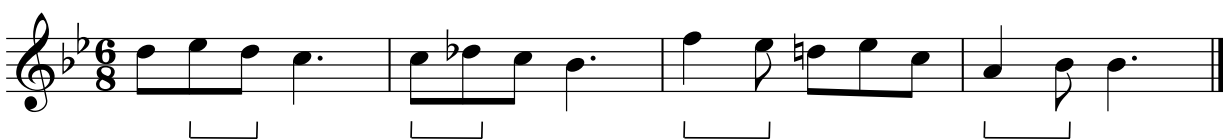
Write the enharmonic equivalent for the following notes:

/3



Beneath each bracket, mark whether the notes are a tone or semitone apart:

/4



Total: /30

# Intervals

In Grade One you were asked to identify intervals built upon the 1st, 3rd, 4th, 5th and 8th notes of major and minor scales. For Grade Two you are also required to identify by name and number the major 2nd and 7th intervals, as well as major and minor 6ths.

- In this grade, the intervals of a 2nd and 7th will always be **major**.
- The interval of a 6th will be a **major 6th** within a major scale, and a **minor 6th** within a minor scale.

## C major scale

Per. Unison    Maj. 2nd    Maj. 3rd    Per. 4th    Per. 5th    Maj. 6th    Maj. 7th    Per. 8ve

## C harmonic minor scale

Per. Unison    Maj. 2nd    Min. 3rd    Per. 4th    Per. 5th    Min. 6th    Maj. 7th    Per. 8ve

In the above examples, both scales have been written using accidentals rather than the key signature. The only differences between the two scales are the 3rd and 6th degrees (3rd is C - E in C major and C - E<sup>b</sup> in C minor). As the 7th note of a harmonic minor scale must be raised, it will become equal in pitch to the 7th note of the major scale (B<sup>♯</sup> in the example above).

To work out whether 3rds and 6ths are major or minor, you will need to decide which scale the interval is from. The lower note of the interval will be the key note (1st note) of at least one of your Grade Two scales.


In example 1 below, the lower note is 'E'. In Grade Two you have E minor as one of your required keys (*but not E major*). If you write out the E minor scale you will see that the higher note in the question matches the 6th note of the **minor scale**, therefore the interval is a **minor 6th**.

example 1 

Minor -	E	F <sup>#</sup>	G	A	B	C	D <sup>#</sup>	E
	1	2	3	4	5	6	7	8

↑ raised 7th

In example 2, the lower note is 'C'. In Grade Two you have both C major and C minor as required keys. Write out both scales to see which of the two keys the higher note is from.

example 2 

Major -	C	D	E	F	G	A	B	C
	1	2	3	4	5	6	7	8

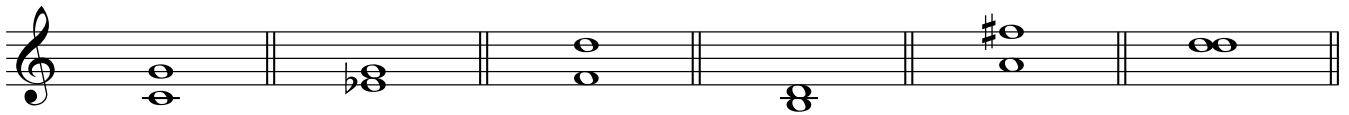
Minor -	C	D	E <sup>b</sup>	F	G	A <sup>b</sup>	B <sup>♯</sup>	C
	1	2	3	4	5	6	7	8

↑ raised 7th

The higher note in the question matches the 6th note of the **major scale**, therefore the interval is a **major 6th**.

Name the following intervals (*abbreviations may be used*):

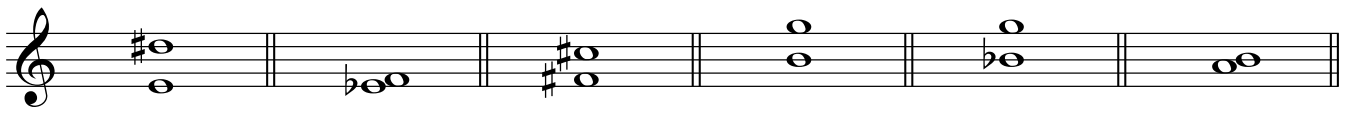
Treble Clef:



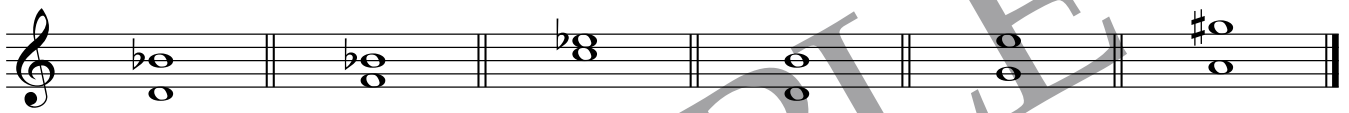
\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



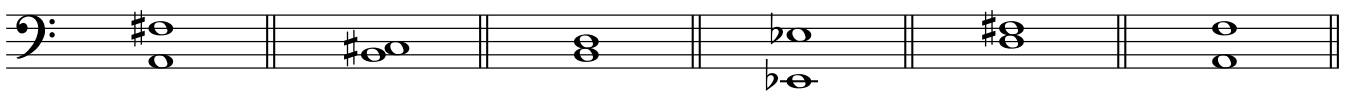
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Name the following intervals:

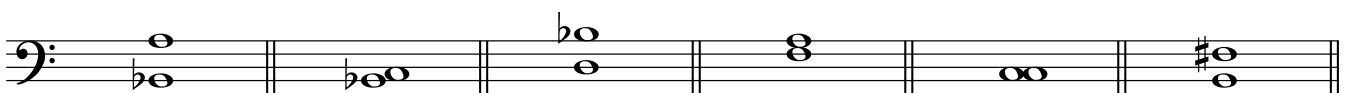
Bass Clef:



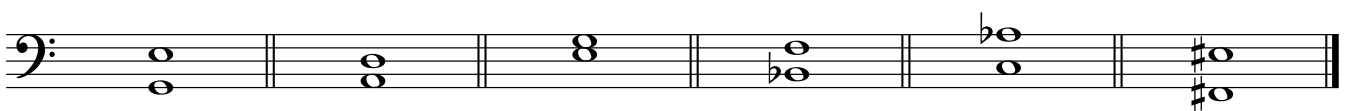
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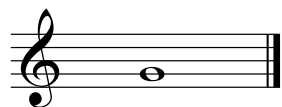
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\_\_\_\_\_

When writing intervals above a given note, you must use the given note's scale as reference so as to know whether the note you write above requires an accidental or not. *For example:*

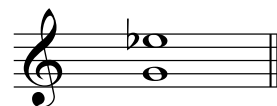
Write the interval of a minor 6th above this note:



As a minor 6th is required, write the G minor scale on a piece of paper and circle the 6th note.

G A B<sup>b</sup> C D (E<sup>b</sup>) F G  
1 2 3 4 5 6 7 8

Answer: E<sup>b</sup>



Write the following intervals above the given note:

Treble Clef:

Min. 3rd    Per. Unison    Maj. 3rd    Per. 4th    Min. 6th    Per. 5th

Maj. 2nd    Maj. 6th    Maj. 3rd    Min. 6th    Per. 5th    Maj. 2nd

Min. 3rd    Maj. 6th    Per. 8ve    Maj. 2nd    Maj. 3rd    Min. 3rd

Maj. 6th    Min. 6th    Per. 4th    Per. 5th    Min. 3rd    Min. 6th

Bass Clef:

Min. 6th    Min. 3rd    Maj. 6th    Per. 4th    Min. 6th    Per. 4th

Per. 5th    Maj. 6th    Per. Unison    Min. 6th    Min. 3rd    Maj. 6th

Min. 3rd    Maj. 3rd    Maj. 3rd    Per. 8ve    Min. 6th    Min. 3rd

# Triads

Triads can be built upon all notes of a scale, however for Grade Two you will only be using the triads built above the **1st** (tonic), **2nd** (supertonic), **4th** (subdominant), **5th** (dominant) and **6th** (submediant) notes.

F major scale

tonic      supertonic                  subdominant    dominant    submediant

I                  II                          IV                  V                  VI

(1st)              (2nd)                      (4th)              (5th)              (6th)

*Note that Roman numerals are used when numbering triads.*

1st = I    2nd = II    4th = IV    5th = V    6th = VI

Using the correct key signature write the following one octave **major** scale, and then form root position triads above notes I, II, IV, V and VI. Label each triad with the correct Roman numeral.

B<sup>b</sup> major scale



Triads can also be built above notes of the minor scale. When using harmonic minor scales you must remember to **raise the 7th** note. In Grade Two, triad V contains the 7th note. The example below is in the key of C minor. The 7th note of C minor needs to be raised from B<sup>b</sup> to B<sup>♮</sup> in triad V.

C harmonic minor scale

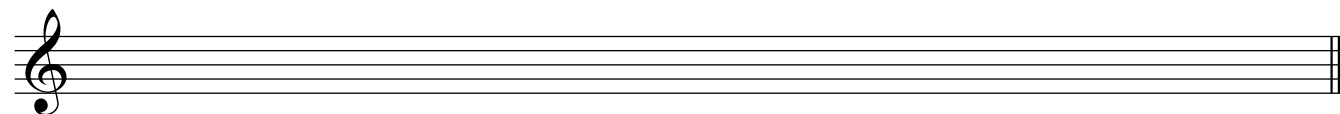
tonic      supertonic                  subdominant    dominant    submediant

I                  II                          IV                  V                  VI

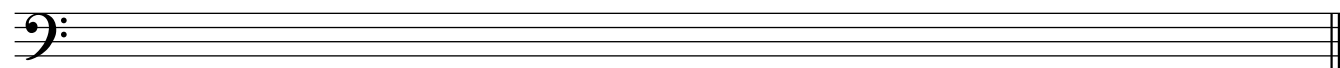
(1st)              (2nd)                      (4th)              (5th)              (6th)

Using the correct key signature write the following one octave **harmonic minor** scales, and then form root position triads above notes I, II, IV, V and VI. Label each triad with the correct Roman numeral.

F<sup>#</sup> harmonic minor scale



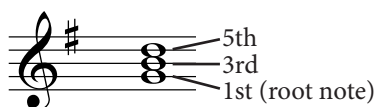
G harmonic minor scale



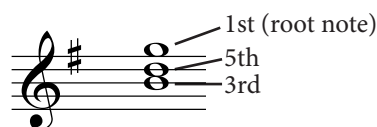
# 1st Inversion Triads

Up until now you have only ever written triads that are in root position. If we move the root note of a triad and place it above the other two notes, the triad becomes a **1st inversion** triad.

Root position triad

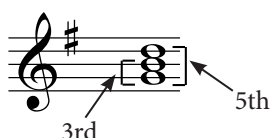


1st inversion triad



In a root position triad the root note is always at the bottom, the next note is the interval of a **3rd** above the root note, and the top note a **5th** above the root note. A root position triad can be represented by the numbers  $\frac{5}{3}$ , which corresponds with the interval from the lowest note to the middle note, and the lowest note to the top note. For the same reason, a 1st inversion triad can be represented by the numbers  $\frac{6}{3}$ .

Root position triad



1st inversion triad



For every pair of bars below, write root position and 1st inversion triads in the keys indicated. Use the correct key signature in each instance (*the first has been completed as an example*):

$IV\frac{5}{3}$  in E minor    $IV\frac{6}{3}$  in E minor    $VI\frac{5}{3}$  in A major    $VI\frac{6}{3}$  in A major    $V\frac{5}{3}$  in F# minor    $V\frac{6}{3}$  in F# minor

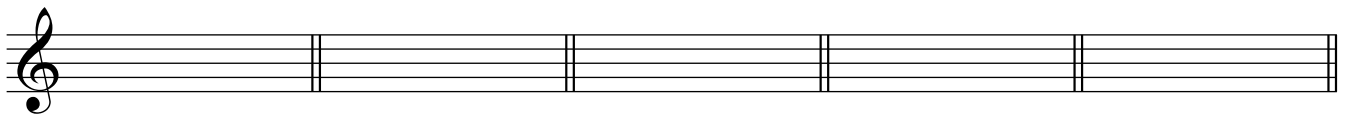
$II\frac{5}{3}$  in B $\flat$  major    $II\frac{6}{3}$  in B $\flat$  major    $II\frac{5}{3}$  in G minor    $II\frac{6}{3}$  in G minor    $I\frac{5}{3}$  in G major    $I\frac{6}{3}$  in G major

$VI\frac{5}{3}$  in B minor    $VI\frac{6}{3}$  in B minor    $II\frac{5}{3}$  in D major    $II\frac{6}{3}$  in D major    $V\frac{5}{3}$  in E $\flat$  major    $V\frac{6}{3}$  in E $\flat$  major

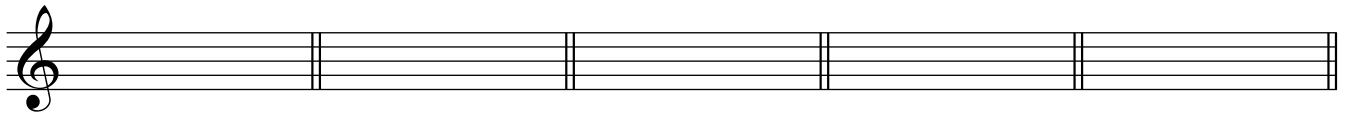
$VI\frac{5}{3}$  in D minor    $VI\frac{6}{3}$  in D minor    $V\frac{5}{3}$  in C minor    $V\frac{6}{3}$  in C minor    $IV\frac{5}{3}$  in F major    $IV\frac{6}{3}$  in F major

Using the correct key signature, write the following triads:

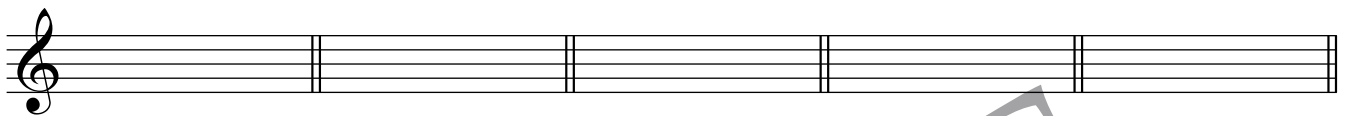
Treble Clef:



$II_{\frac{5}{3}}$  in  $B^b$  major       $VI_{\frac{6}{3}}$  in B minor       $II_{\frac{5}{3}}$  in G minor       $VI_{\frac{6}{3}}$  in A major       $II_{\frac{6}{3}}$  in D major



$VI_{\frac{6}{3}}$  in D minor       $VI_{\frac{5}{3}}$  in B minor       $II_{\frac{6}{3}}$  in  $B^b$  major       $V_{\frac{5}{3}}$  in C minor       $V_{\frac{5}{3}}$  in  $E^b$  major

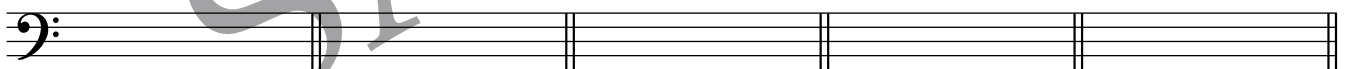


$V_{\frac{6}{3}}$  in  $F^\#$  minor       $II_{\frac{6}{3}}$  in G minor       $IV_{\frac{6}{3}}$  in F major       $I_{\frac{5}{3}}$  in G major       $V_{\frac{6}{3}}$  in C minor

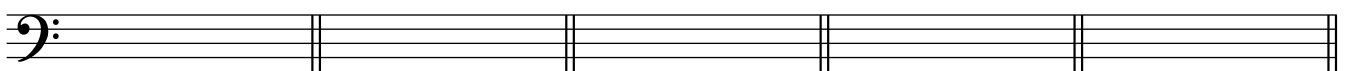


$IV_{\frac{6}{3}}$  in E minor       $V_{\frac{5}{3}}$  in  $F^\#$  minor       $VI_{\frac{5}{3}}$  in D minor       $IV_{\frac{5}{3}}$  in F major       $V_{\frac{6}{3}}$  in  $E^b$  major

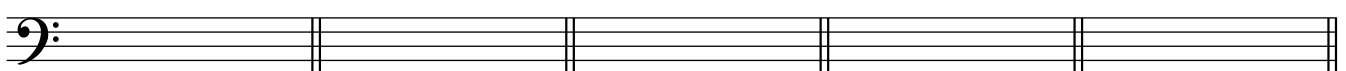
Bass Clef:



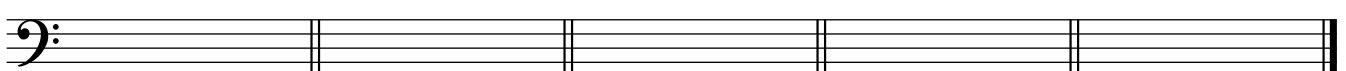
$II_{\frac{6}{3}}$  in D major       $V_{\frac{6}{3}}$  in  $F^\#$  minor       $IV_{\frac{6}{3}}$  in E minor       $VI_{\frac{6}{3}}$  in B minor       $VI_{\frac{5}{3}}$  in A minor



$VI_{\frac{6}{3}}$  in D minor       $II_{\frac{6}{3}}$  in G minor       $I_{\frac{6}{3}}$  in G major       $II_{\frac{5}{3}}$  in  $B^b$  major       $V_{\frac{6}{3}}$  in C minor



$VI_{\frac{6}{3}}$  in A major       $VI_{\frac{5}{3}}$  in B minor       $II_{\frac{5}{3}}$  in D major       $II_{\frac{6}{3}}$  in  $B^b$  major       $IV_{\frac{5}{3}}$  in E minor



$V_{\frac{6}{3}}$  in  $E^b$  major       $V_{\frac{5}{3}}$  in  $F^\#$  minor       $I_{\frac{5}{3}}$  in G major       $V_{\frac{5}{3}}$  in C minor       $IV_{\frac{5}{3}}$  in C major

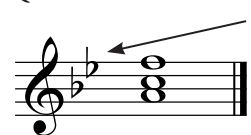


# Naming Triads

To work out the **major** key, number and position of a triad follow the following steps:

1. Use the key signature to determine which **major key** the triad is in.
2. On a piece of paper write the scale of that key (using the alphabet), and form triads above notes I, II, IV, V and VI.
3. Match the three notes of the triad in the question, with one of the five triads you have written down.
4. Determine whether the triad is in root position ( $\frac{5}{3}$ ), or 1st inversion ( $\frac{6}{3}$ ), based on the spacing of the three notes in the question.

Question:



1. The key is **B<sup>b</sup> major**

2. Write the scale

F	G	B <sup>b</sup>	C	D	
D	E <sup>b</sup>	G	A	B <sup>b</sup>	
B <sup>b</sup>	C	D	E <sup>b</sup>	G	A
I	II	III	IV	V	VI VII

3. These three notes match the notes in the question

**Answer:**

Triad: V $\frac{6}{3}$

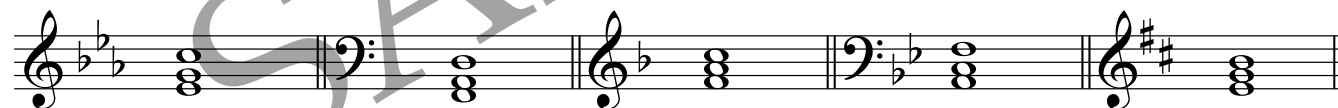
To work out the **minor** key, number and position of a triad follow the above steps, but use the **minor key signatures** instead of major.

Name the **major** key, number and position of the following triads: (the first one has been completed as an example)



Key: E<sup>b</sup> major

Number & Position: IV $\frac{6}{3}$



Key: \_\_\_\_\_

Number & Position: \_\_\_\_\_

Name the **minor** key, number and position of the following triads:



Key: \_\_\_\_\_

Number & Position: \_\_\_\_\_



Key: \_\_\_\_\_

Number & Position: \_\_\_\_\_

# Revision Test - Intervals & Triads

Complete this revision test at your lesson.

Name the following intervals:

/5

\_\_\_\_\_

Write the following intervals above the given note:

/5

Maj. 2nd

Maj. 6th

Min. 3rd

Per. 4th

Maj. 7th

Using the correct key signatures, write the following triads:

/5

VI  $\frac{6}{3}$  in B minor

V  $\frac{5}{3}$  in C minor

II  $\frac{6}{3}$  in B $\flat$  major

II  $\frac{6}{3}$  in G minor

IV  $\frac{5}{3}$  in F major

Name the key, number and position of the following triads:

/5

major

minor

minor

major

major

Key: \_\_\_\_\_

Number & Position: \_\_\_\_\_

Total: /20

# Key Recognition

To determine the key a piece you should at first observe the key signature. You will find two possible keys, a **major** key and a **minor** key. To work out which of these two keys the melody is in, ask yourself the following:

- What note does the melody finish on? A melody will almost always end on the key note (1st note of a key), and more often than not also begin with the key note.
- Are there any raised 7ths? If so, the piece will almost certainly be in a minor key.

*Example:*



Based on the key signature (3 sharps), the two possible keys are A major and F# minor. The melody begins and ends on F#, and E has been raised to E# in two of the bars. E# is the raised 7th of F# minor.

**Answer:** F# minor

Determine the key of the following melodies:

Key:



Key:



Key:



Key:



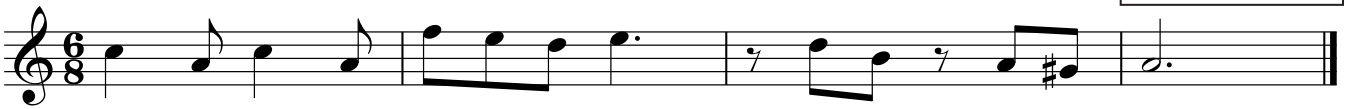
Key:



Key:



Key:



Key:



Key:



Key:



Key:



Key:



Key:



# Transposition

For Grade Two you are required to transpose melodies **up** a perfect 4th and 5th, as well as **up or down** a perfect 8ve. When transposing a melody by an octave it is not necessary to change the key signature. If you are transposing the melody by a 4th or 5th, the key of the melody will change.

*Example:*

Transpose this melody up a perfect 5th:



**Answer:**



The notes **and** the key are a perfect 5th higher than they were originally (D major to A major).

If an accidental is used in the question, you must decide how the accidental has affected the note it is placed next to and alter the corresponding note in an identical way in your answer (eg. In the example above, the 3rd note was lowered by a semitone in both the question and the answer).

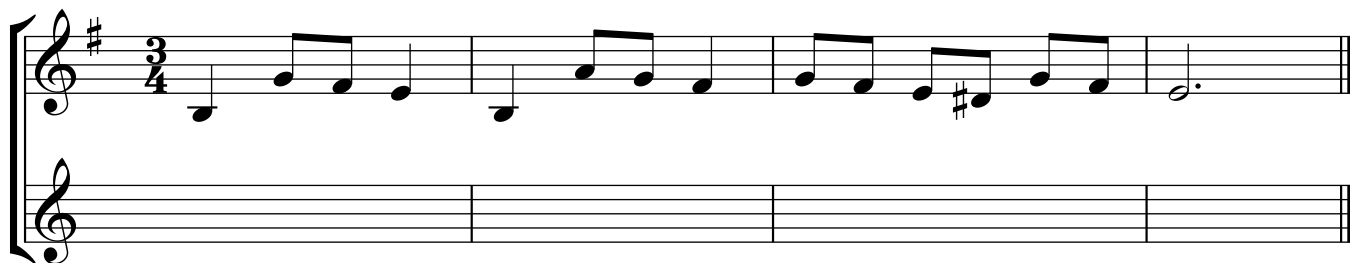
When transposing a melody, the key **cannot** change from major to minor (or vice versa).

Transpose the following melodies by the required interval. Remember to add the key and time signatures for each transposition:

Up a perfect 8ve:



Up a perfect 5th:



Up a perfect 4th:



Up a perfect 5th:

Musical notation for an ascending perfect fifth exercise. The top staff is in bass clef, 3/4 time, key of D major (one sharp). The melody consists of a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bottom staff is empty.

Down a perfect 8ve:

Musical notation for a descending perfect octave exercise. The top staff is in bass clef, 6/8 time, key of Bb major (two flats). The melody consists of a sequence of notes: B3, B4, B5, B6, B7, B8. The bottom staff is empty.

Up a perfect 4th:

Musical notation for an ascending perfect fourth exercise. The top staff is in treble clef, 4/4 time, key of D major (two sharps). The melody consists of a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bottom staff is empty.

Up a perfect 5th:

Musical notation for an ascending perfect fifth exercise. The top staff is in bass clef, 6/8 time, key of D major (one sharp). The melody consists of a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bottom staff is empty.

Up a perfect 4th:

Musical notation for an ascending perfect fourth exercise. The top staff is in bass clef, 2/4 time, key of D major (one sharp). The melody consists of a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bottom staff is empty.

Down a perfect 8ve:

Musical notation for 'Down a perfect 8ve'. The piece is in bass clef, 2/4 time, and B-flat major. The melody consists of four measures: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter); D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter); A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter); E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). The second staff is empty.

Up a perfect 4th:

Musical notation for 'Up a perfect 4th'. The piece is in treble clef, 4/4 time, and B-flat major. The melody consists of four measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter); A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter); E4 (half), F4 (half). The second staff is empty.

Up a perfect 5th:

Musical notation for 'Up a perfect 5th'. The piece is in bass clef, 6/8 time, and B-flat major. The melody consists of four measures: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter); D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter); A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter); E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). The second staff is empty.

Up a perfect 4th:

Musical notation for 'Up a perfect 4th'. The piece is in bass clef, 3/4 time, and D major. The melody consists of four measures: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter); A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter); E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter); B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter). The second staff is empty.

Up a perfect 8ve:

Musical notation for 'Up a perfect 8ve'. The piece is in bass clef, 6/8 time, and B-flat major. The melody consists of four measures: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter); D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter); A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter); E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter). The second staff is empty.

# Revision Test - Key Recognition & Transposition

Complete this revision test at your lesson.

Transpose the following melodies by the required interval. Remember to add the key and time signatures for each transposition:

Up a perfect 5th:

/10

Up a perfect 4th:

/10

Determine the key of the following melodies:

Key:

/5

Key:

/5

Total:

/30



# Rhythm

New rhythmic values for Grade Two:



**Dotted quavers** - A dot placed next to a quaver will increase the length of the quaver by **half of its value**.



The combined length of the two notes above is equal in length to **one crotchet beat**.



**Semiquaver rest** - This rest is held for the same length as a semiquaver note (**half of a quaver beat**).



**Breve note and rest** - A breve is equal in length to **eight crotchet beats**.

**Syncopation** - A shift of accent in a piece of music that occurs when a normally weak beat is stressed.



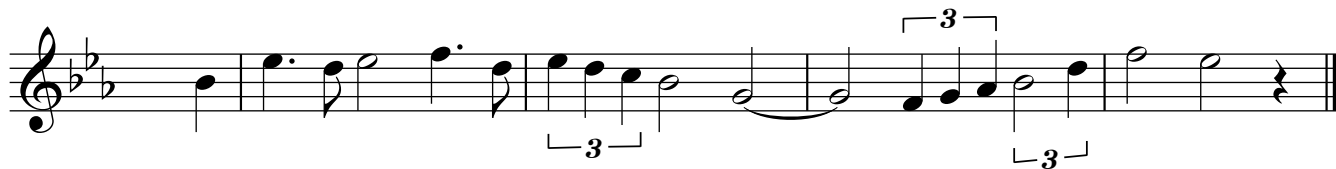
Syncopation can be across any number of beats, and can involve any note value. In the first example above, a syncopated rhythmic pattern stretches across the first two beats of the bar, whereas the second example has a syncopated rhythmic pattern on each of the first two beats.

Add bar lines to the following melodies:





Add the correct time signature to the following melodies:



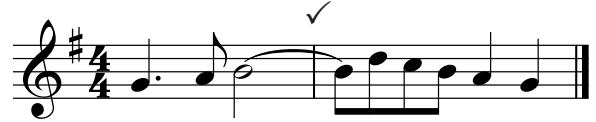
## Bar lines

In Preliminary Grade, you were introduced to the use of **ties** as a way of extending the duration of a note. When adding bar lines to a melody you cannot place a bar line part way through a group of notes that are beamed together (*example 1*), however it is quite acceptable to place a bar line between two tied notes (*example 2*)

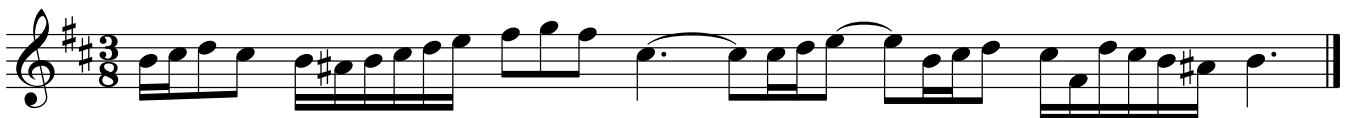
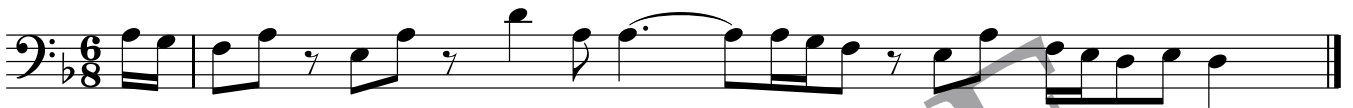
Example 1

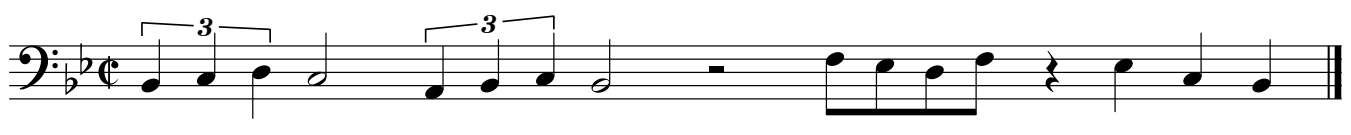


Example 2



Add bar lines to the following melodies, some of which begin with an anacrusis:



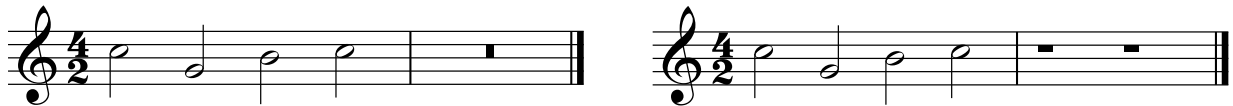


# Rests

We advise you to review the rules from your Grade One album before proceeding with this section.

## Breve Rests

For a whole bar of silence in  $\frac{4}{2}$  time, you should use either a **breve rest** or **two semibreve rests**. For all other time signatures, a single semibreve rest is used to represent a whole bar of silence.



## Semiquaver Rests

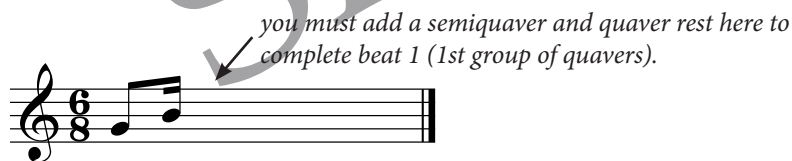
In the example below you will see five different uses of the semiquaver rest:



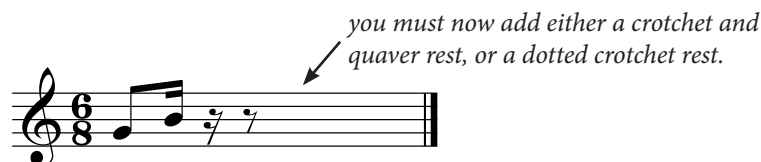
Remember from Grade One that you cannot use dotted rests in simple time.

Follow these simple steps to successfully complete unfinished bars with rests:

**Step 1** - Complete any **incomplete** beats or groups



**Step 2** - Complete the bar by adding **any remaining beats** that are missing



**Correct answer:**



*N.B. There are many examples in printed music where a minim represents beats 1 and 2 in  $\frac{3}{4}$  time. For consistency, this publication encourages the use of two crotchet rests instead. St Cecilia Examinations will accept both versions as being correct in this instance (and the equivalent for  $\frac{3}{2}$  and  $\frac{3}{8}$  time).*

Place a tick or a cross in each box to indicate whether the correct rest or rests have been used according to the time signature (*the first has been completed as an example*):

A musical staff in 3/4 time signature. The first bar is complete with a quarter note, an eighth note, and a quarter rest. The second bar has a quarter note, an eighth note, and a quarter rest. The third bar has a quarter note, an eighth note, and a quarter rest. The fourth bar has a quarter note, an eighth note, and a quarter rest. The fifth bar has a quarter note, an eighth note, and a quarter rest. The sixth bar has a quarter note, an eighth note, and a quarter rest.

A musical staff in 4/2 time signature. The first bar has a half note, a half note, and a half rest. The second bar has a half note, a half note, and a half rest. The third bar has a half note, a half note, and a half rest. The fourth bar has a half note, a half note, and a half rest. The fifth bar has a half note, a half note, and a half rest.

A musical staff in common time (C). The first bar has a half note, a half note, and a half rest. The second bar has a half note, a half note, and a half rest. The third bar has a half note, a half note, and a half rest. The fourth bar has a half note, a half note, and a half rest. The fifth bar has a half note, a half note, and a half rest. The sixth bar has a half note, a half note, and a half rest.

A musical staff in 6/8 time signature. The first bar has a quarter note, an eighth note, and a quarter rest. The second bar has a quarter note, an eighth note, and a quarter rest. The third bar has a quarter note, an eighth note, and a quarter rest. The fourth bar has a quarter note, an eighth note, and a quarter rest. The fifth bar has a quarter note, an eighth note, and a quarter rest. The sixth bar has a quarter note, an eighth note, and a quarter rest.

Complete any unfinished bars according to the time signature by adding the correct rest or rests beneath each asterisk:

\* \* \* \*

A musical staff in common time (C). The first bar has a quarter note, a quarter note, and an asterisk. The second bar has a quarter note, a quarter note, and an asterisk. The third bar has a quarter note, a quarter note, and an asterisk. The fourth bar has a quarter note, a quarter note, and an asterisk.

\* \* \* \*

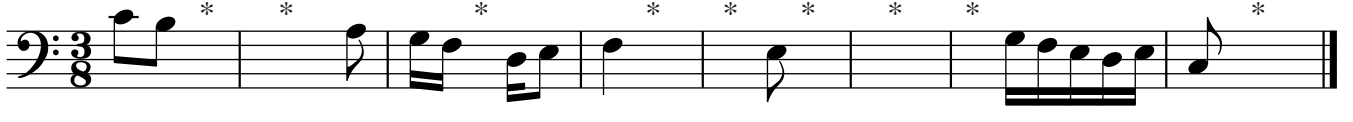
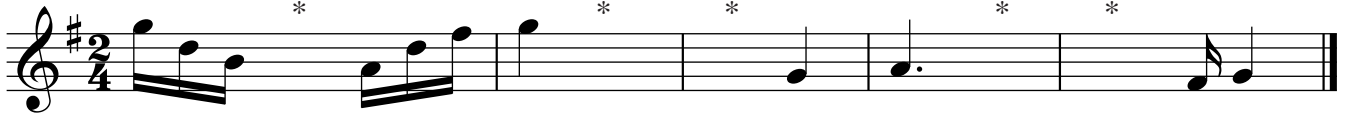
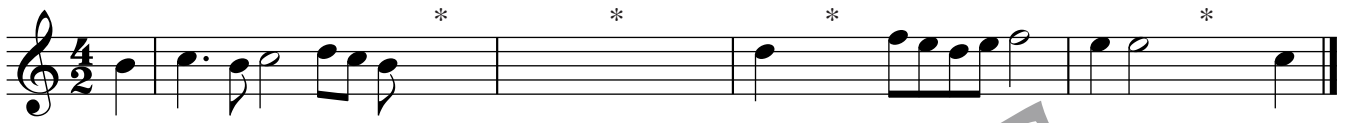
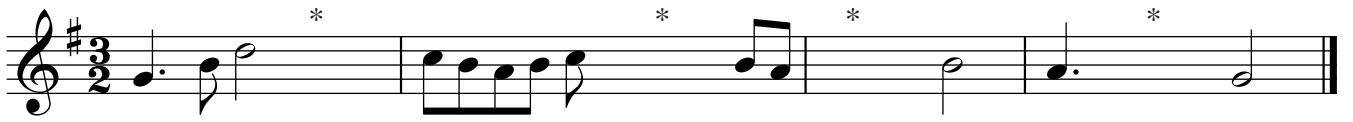
A musical staff in 6/8 time signature. The first bar has a quarter note, an eighth note, and a quarter rest. The second bar has a quarter note, an eighth note, and a quarter rest. The third bar has a quarter note, an eighth note, and a quarter rest. The fourth bar has a quarter note, an eighth note, and a quarter rest.

\* \* \* \*

A musical staff in 3/4 time signature. The first bar has a quarter note, a quarter note, and a quarter rest. The second bar has a quarter note, a quarter note, and a quarter rest. The third bar has a quarter note, a quarter note, and a quarter rest. The fourth bar has a quarter note, a quarter note, and a quarter rest. The fifth bar has a quarter note, a quarter note, and a quarter rest.

\* \* \* \*

A musical staff in 6/8 time signature. The first bar has a quarter note, an eighth note, and a quarter rest. The second bar has a quarter note, an eighth note, and a quarter rest. The third bar has a quarter note, an eighth note, and a quarter rest. The fourth bar has a quarter note, an eighth note, and a quarter rest.



SAMPLE



# Revision Test - Rhythm

Complete this revision test at your lesson.

Add bar lines to the following melodies:



/3



/3

Add the correct time signature to the following melodies:



/4

Complete any unfinished bars according to the time signature by adding the correct rest or rests beneath each asterisk:



/5



/5

Total: /20

# Terminology



Understanding and following the terminology in your pieces will enable you to perform more musically. There are ten new terms for you to learn in Grade Two, as well as any terms introduced in previous grades. You will most likely have already come across most of the terms on this list in the pieces you play. Study the terms, and then have someone test you on them at home.

## Grade Two:

Adagio - slow and leisurely  
 A tempo - in time  
 Cantabile - in a singing style  
 Da capo - go back to the beginning (D.C.)  
 Dal segno - go back to the sign (D.S.)  
 Larghetto - rather broad  
 Più mosso - quicker at once  
 Meno mosso - slower at once  
 Presto - very fast  
 Poco a poco - little by little

You must also know:

### Beginner Grade:

Forte - loud (*f*)  
 Piano - soft (*p*)  
 Mezzo forte - moderately loud (*mf*)  
 Mezzo piano - moderately soft (*mp*)  
 Crescendo - gradually becoming louder  
 (*cresc.* or )  
 Decrescendo - gradually becoming softer  
 (*decresc.* or )

### Junior Grade:

Fortissimo - very loud (*ff*)  
 Pianissimo - very soft (*pp*)  
 Accelerando - gradually becoming faster (*accel.*)  
 Ritenuto - held back, slower immediately (*rit.*)  
 Staccato - short and detached  
 Legato - smooth and connected  
 Slur - a curved line over or under two or more notes to indicate the notes are to be played *legato*  
 Tie - A tie connects two notes of the same pitch. They are played as a single note with a duration equal to the sum of both notes.  
 Accent - make the note stand out stronger than the other notes (*>*)

### Preliminary Grade:

Allegro - fast  
 Andante - at an easy pace  
 Moderato - at a moderate speed  
 Rallentando - gradually becoming slower (*rall.*)  
 Diminuendo - gradually becoming softer (*dim.*)  
 Fermata - pause, hold the note longer than written (◡)  
 Sharp (*#*) - raises a note by a semitone  
 Flat (*b*) - lowers a note by a semitone  
 Natural (*♮*) - cancels out a sharp or flat

### Grade One:

Allegretto - rather fast  
 Lento - slow  
 Largo - broad  
 Vivace - fast and lively  
 Dolce - soft and sweet  
 Molto - much  
 Pesante - heavily  
 Tenuto - hold the note for its full length

# Composers - Classical Period

For Grade Two you will be learning a few facts about four composers from the Classical period of music. It is recommended that you listen to recordings of the pieces listed for each composer.

## (Franz) Joseph Haydn (1732 - 1809)

**Place of birth:** Rohrau

**Famous works:**

- Surprise Symphony
- The Creation
- Emperor's Hymn

**Interesting facts about Haydn:**

- Haydn completed his first mass at the age of 19.
- He was older than Mozart by 24 years, however his music was influenced by Mozart.
- One of Haydn's works (Emperor's Hymn) is the Austrian National Anthem.

## Franz Schubert (1797 - 1828)

**Place of birth:** Vienna

**Famous works:**

- Unfinished Symphony
- Trout Quintet
- Death and the Maiden

**Interesting facts about Schubert:**

- Schubert composed over 500 works by the age of 23, but only two had been performed in public.
- Another composer (Schumann) was responsible for introducing the public to Schubert's works, ten years after Schubert's death.
- Schubert is famous for his song (Lieder) writing. He composed around 600 songs.

## Wolfgang Amadeus Mozart (1756 - 1791)

**Place of birth:** Salzburg

**Famous works:**

- The Marriage of Figaro
- The Magic Flute
- Don Giovanni

**Interesting facts about Mozart:**

- Mozart is considered to be the greatest child prodigy in history.
- He wrote his first symphony by the age of 10.
- He died very young, and very poor.

## Muzio Clementi (1752 - 1832)

**Place of birth:** Rome

**Famous works:**

- Gradus ad Parnassum (*Collection of Etudes*)
- Sonatina No. 1, Opus 36
- Sonatina No. 4, Opus 36

**Interesting facts about Clementi:**

- Clementi spent most of his life in England, after moving there at the age of 14.
- He was also a successful music publisher and piano manufacturer.
- Beethoven was a big fan of Clementi, and gave him the rights to publish all of his music in England.

For each of the above now also complete the following:

- Find *four* additional interesting facts about the composer and discuss their significance with your teacher.
- Find *four* additional famous pieces of music which the composer has written.

# Revision Test - Terminology & Composers

*Complete this revision test at your lesson.*

Give the English meaning to the following Italian terms:

/5
----

Presto: \_\_\_\_\_

Cantabile: \_\_\_\_\_

Larghetto: \_\_\_\_\_

Allegro: \_\_\_\_\_

Dal segno: \_\_\_\_\_

Write the Italian words which mean:

/5
----

Moderately soft: \_\_\_\_\_

In time: \_\_\_\_\_

Fast and lively: \_\_\_\_\_

Held back, slower immediately: \_\_\_\_\_

Quicker at once: \_\_\_\_\_

Circle the correct answer for the following questions:

/5
----

Haydn was born in the year:                      1797                      1732                      1756

Clementi was born in:                      Vienna                      Rome                      Salzburg

'Death and the Maiden' was written by:                      Haydn                      Mozart                      Schubert

The 'Trout Quintet' was written by:                      Haydn                      Clementi                      Schubert

Mozart's first name was:                      Wolfgang                      Amadeus                      Franz

Total: 

/15
-----

# Sample Examination Paper 1

Your name: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

Exam centre: \_\_\_\_\_ Date: \_\_\_\_\_

*Time allowed for this examination: 2 hours*

*Please complete all questions in pencil or ink. Read all questions carefully.*

Examiner's  
use only

## 1. Notation (30 marks)

Write the following key signatures:

G minor                  D major                  B<sup>b</sup> major                  E<sup>b</sup> major                  F<sup>#</sup> minor

/5

Name the following key signatures:

major                  major                  minor                  minor                  minor

\_\_\_\_\_

/5

Write a one octave A major scale ascending in semibreves, using accidentals:

/10

Circle the correct answer:

The relative minor key of E<sup>b</sup> major is:                  C minor                  G minor                  D minor

The relative major key of B minor is:                  B<sup>b</sup> major                  D major                  A major

/2

Write the enharmonic equivalent for the following notes:

/3

Beneath each bracket, mark whether the notes are a tone or semitone apart:

/5

**2. Intervals (10 marks)**

Name the following intervals:

/5

Write the following intervals above the note given:

/5

**3. Triads (10 marks)**

Using the correct key signatures, write the following triads:

/5

Name the key, number and position of the following triads:

/5

Key: \_\_\_\_\_  
 Number & Position: \_\_\_\_\_

## Sample Examination Paper - Grade Two

Examiner's  
use only

## 4. Transposition and Key Recognition (10 marks)

Transpose the following melody up a perfect 5th:

/8

Determine the key of the following melody:

Key: 

/2

## 5. Rhythm (20 marks)

Add bar lines to the following melodies:

/3

/3

Complete any unfinished bars according to the time signature by adding the correct rest or rests beneath each asterisk:

/5

/5

Add the correct time signature to the following melodies:



/4

**6. General Knowledge (20 marks)**

Give the English meaning to the following Italian terms:

- Presto: \_\_\_\_\_
- Dolce: \_\_\_\_\_
- Più mosso: \_\_\_\_\_
- Larghetto: \_\_\_\_\_
- Andante: \_\_\_\_\_

/10

Circle the correct answer for the following questions:

- Haydn was born in the year: 1732      1756      1809
- Mozart died in the year: 1809      1791      1832
- The 'Trout Quintet' was written by: Haydn      Clementi      Schubert
- The 'Surprise Symphony' was written by: Haydn      Mozart      Schubert
- Schubert was born in: Rome      England      Vienna

/10

**Total:**



# Sample Examination Paper 2

Your name: \_\_\_\_\_

Teacher's name: \_\_\_\_\_

Exam centre: \_\_\_\_\_ Date: \_\_\_\_\_

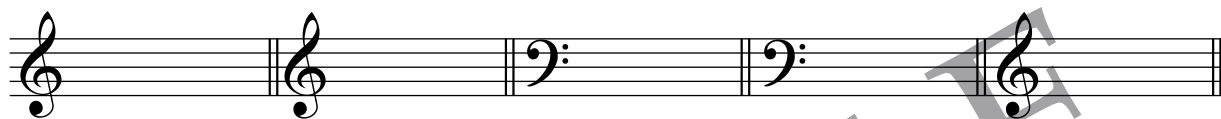
Examiner's  
use only

*Time allowed for this examination: 2 Hours*

*Please complete all questions in pencil or ink. Read all questions carefully.*

## 1. Notation (30 marks)

Write the following key signatures:



C minor      F major      E<sup>b</sup> major      A major      B minor

/5

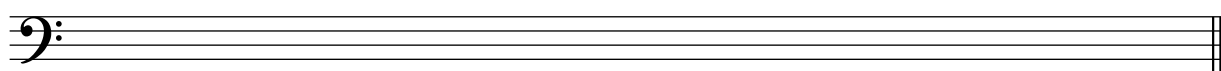
Name the following key signatures:



major      major      minor      minor      major

/5

Write a one octave B harmonic minor scale descending in minims, using the correct key signature:



/10

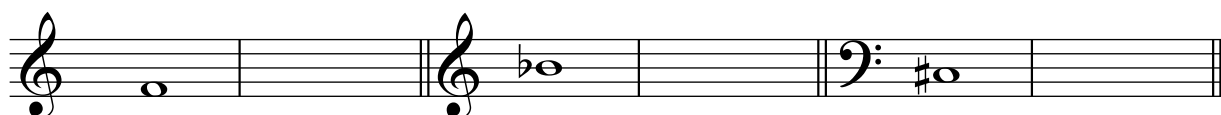
Circle the correct answer:

The relative minor key of A major is:      E minor      B minor      F<sup>#</sup> minor

/2

The relative major key of G minor is:      B<sup>b</sup> major      F major      E<sup>b</sup> major

Write the enharmonic equivalent for the following notes:



/3

Beneath each bracket, mark whether the notes are a tone or semitone apart:

A musical staff in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. There are five brackets underneath the staff, each spanning two adjacent notes: G-A, A-B, B-C, C-D, and D-E.

/5

**2. Intervals (10 marks)**

Name the following intervals:

A musical staff with five pairs of notes: 1. Treble clef, F#4 and A4. 2. Bass clef, G#3 and B3. 3. Bass clef, Bb3 and D4. 4. Treble clef, Gb4 and Bb4. 5. Treble clef, C5 and C5.

/5

Write the following intervals above the note given:

A musical staff with five notes: 1. Treble clef, Bb4. 2. Bass clef, Bb3. 3. Treble clef, C4. 4. Bass clef, C4. 5. Treble clef, D4. Below each note is a label: Maj. 7th, Per. 4th, Min. 3rd, Maj. 2nd, Maj. 3rd.

/5

**3. Triads (10 marks)**

Using the correct key signatures, write the following triads:

A musical staff with five triad symbols: 1. Bass clef, IV<sub>3</sub><sup>6</sup> in D major. 2. Treble clef, VI<sub>3</sub><sup>6</sup> in F# minor. 3. Bass clef, II<sub>3</sub><sup>5</sup> in B<sup>b</sup> major. 4. Treble clef, V<sub>3</sub><sup>6</sup> in C minor. 5. Bass clef, I<sub>3</sub><sup>6</sup> in A major.

/5

Name the key, number and position of the following triads:

A musical staff with five triads: 1. Treble clef, key signature of two sharps (F# and C#), minor triad. 2. Treble clef, key signature of one sharp (F#), major triad. 3. Bass clef, key signature of two flats (Bb and Eb), major triad. 4. Bass clef, key signature of two sharps (F# and C#), major triad. 5. Treble clef, key signature of one flat (F), minor triad.

/5

Key: \_\_\_\_\_

Number & Position: \_\_\_\_\_

## Sample Examination Paper 2 - Grade Two

Examiner's  
use only

## 4. Transposition and Key Recognition (10 marks)

Transpose the following melody up a perfect 4th:

/8

Determine the key of the following melody:

Key: 

/2

## 5. Rhythm (20 marks)

Add bar lines to the following melodies:

/3

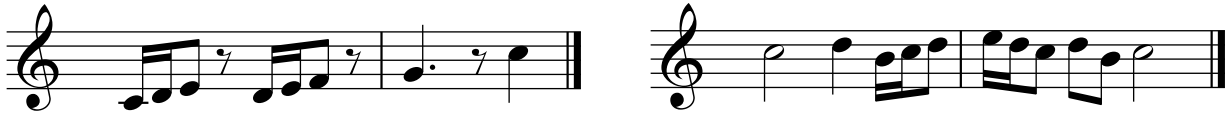
/3

Complete any unfinished bars according to the time signature by adding the correct rest or rests beneath each asterisk:

/5

/5

Add the correct time signature to the following melodies:



4

**6. General Knowledge (20 marks)**

Write the Italian words which mean:

Slow and leisurely: \_\_\_\_\_

Heavily: \_\_\_\_\_

Slower at once: \_\_\_\_\_

Little by little: \_\_\_\_\_

Smooth and connected: \_\_\_\_\_

10

Circle the correct answer for the following questions:

Mozart was born in the year: 1732      1756      1809

Haydn's music was influenced by: Vivaldi      Mozart      Clementi

Clementi's first name was: Franz      Muzio      Ludwig

'Death and the Maiden' was written by: Haydn      Mozart      Schubert

Haydn was born in: Rome      Salzburg      Rohrau

10

**Total:**