

MASTER YOUR THEORY

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GRADE TWO

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Lesson One

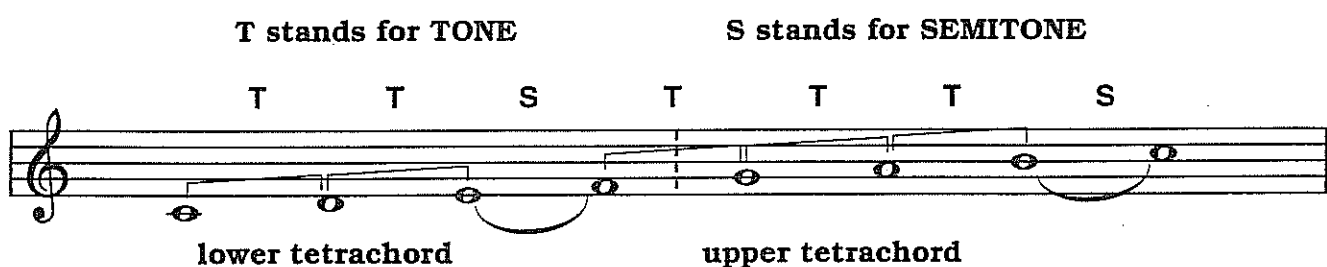
MAJOR SCALES of C, G, D, A AND F

Major scales are built on a pattern of tones and semitones in this order:

tone, tone, semitone, tone, tone, tone, semitone

The semitones come between the 3rd and 4th degrees and the 7th and 8th degrees of the major scale.

Here is one octave ascending of C major (which we learnt in grade 1).



Notice that it is divided in the middle, making two groups of four notes, each made up of two tones and a semitone. These are called **TETRACHORDS** and the lower tetrachord is connected to the upper tetrachord by the distance of a tone.

The **upper** tetrachord of one scale becomes the **lower** tetrachord or beginning of the next scale in a sharp direction, that is the scale having one sharp more.

The upper tetrachord of C major, the scale with no sharps or flats, is G A B C. These same notes are the lower tetrachord or beginning of G major which has one sharp, F. (The sharp, as we know, is needed to make the pattern of tones and semitones right).

EXERCISES

- Beginning with the notes of the upper tetrachord of C major, (G A B C) write one octave of G major scale ascending in the treble in semibreves. Add the necessary accidental, number the scale degrees and mark the semitones with slurs.



- In the bass and using a key signature write one octave descending of G major in semibreves. Number the scale degrees and mark the semitones. Remember what happens to the numbering when the scale **descends**.



3. The notes of the upper tetrachord of G major, D E F \sharp G, will become the lower tetrachord or beginning of the next sharp scale, that is the scale with one sharp more than G major, namely D major with two sharps.

Using these four notes as a beginning, continue with four more notes to make the scale of D major. Note that a sharp will be needed in front of the seventh note C to make the pattern of tones and semitones right. Mark the semitones with slurs.



4. D major scale has two sharps. What are the names of the two sharps?
5. In the bass, using minims, write one octave ascending of the scale of D major. Mark the semitones with slurs.



6. When a key signature is used for D major, the sharps are written thus:



Copy these signatures three times each.

7. Using a key signature write an octave ascending of D major in the treble. Use minims and mark the tones.



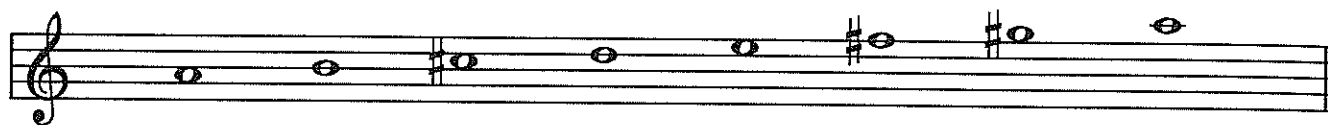
8. Using a key signature write an octave of D major descending in the bass in crotchets. Mark the semitones.



9. What are the names of the notes which make up the upper tetrachord of D major?

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10. The upper tetrachord of D major, A B C sharp, D, becomes the lower tetrachord or beginning of the scale which has one sharp more than D major, that is, A major with three sharps. Here it is:



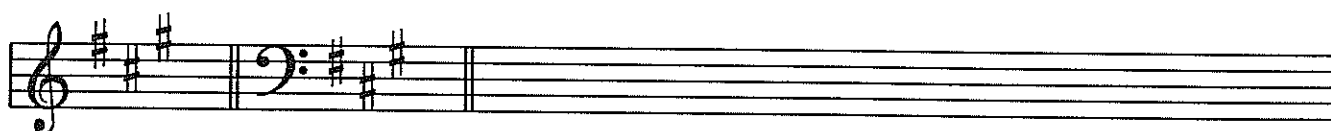
Note where the sharps come. Mark the semitones. Then name the three sharps.

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11. Write in semibreves one octave ascending of A major scale in the bass. Use the necessary accidentals and mark the semitones.

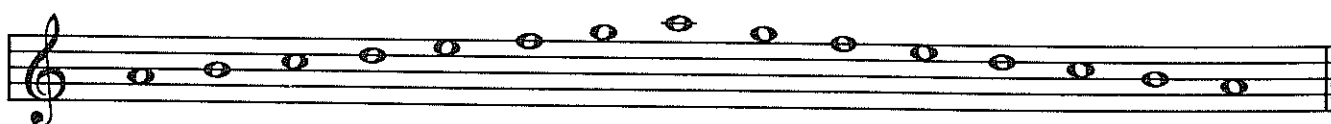


12. The key signature of A major is written thus:



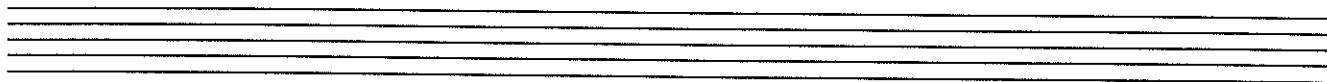
Copy each signature three times.

13. Using the key signature write one octave descending of A major in the treble. Use semibreves and begin on the first ledger line above the stave. Mark the semitones.



14. Add accidentals to make this the scale of A major ascending and descending. Mark the semitones. Notice that the upper tonic is only used **once** as the scale changes from ascending to descending.

15. Write one octave ascending and descending of the same scale, A major, in the bass, this time using a key signature. Use minims and mark the semitones.



16. Using a key signature write one octave ascending in the bass of F major scale using semibreves. Mark the semitones.



17. Divide the scale just written into two tetrachords.

What are the letter names of the notes in the upper tetrachord?

What other major scale uses those notes for its lower tetrachord?

While sharp scales move upwards from C major, flat scales move downward.

We will see how this works in the next grade where we learn more scales with flats.

18. So far we have learnt to write five major scales.

Which major scale has no sharps or flats?

Which major scale has one sharp? Name it

Which major scale has two sharps? Name them

Which major scale has three sharps? Name them

Which major scale has one flat? Name it

19. Write the following key signatures. (Note the clef of each).



G major

F major

D major

C major

D major

A major

Lesson Two

TONIC TRIADS and SCALES IN TWO OCTAVES

A TONIC TRIAD is a three-note chord built on the tonic or first degree of the scale, with notes a third and a fifth above it.

EXERCISES

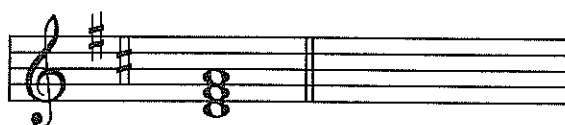
1. Here is the C major triad in the treble. Write it again in the bass.



2. Using a key signature write the G major tonic triad at two different pitches in the treble, and then at two different pitches in the bass.



3. Here on the treble stave, using the key signature of D major is the triad built on the tonic D. Write it again in the treble without a key signature but using the necessary accidental.



4. In the bass write the tonic triad of D major in two ways, one with a key signature and one without, adding the necessary accidental.



5. Of what key is this the tonic triad?



6. Write the same triad on the staff above using a key signature instead of an accidental, first in the treble and then in the bass.
7. Under the following tonic triads write the name of the key to which each belongs (i.e. the scale in which the notes of each are found).



8. Write the following:
- (i) C major tonic triad in the bass,
 - (ii) D major tonic triad in the treble,
 - (iii) A major tonic triad in the treble,
 - (iv) G major tonic triad in the bass,
 - (v) F major tonic triad in the treble.



9. Beginning on middle C in the treble write in semibreves one octave ascending of C major scale.



10. Taking the upper C of the scale just written as a starting point, continue in the same direction adding notes to complete the scale of C in two octaves. Mark the semitones in **both** octaves.

11. Beginning on middle C in the bass write in minims the scale of C major descending for **two** octaves. Mark the semitones throughout.



12. Using a key signature write in minims on the treble stave two octaves of the major scale of D. Mark the **tones** in the upper octave.



13. Write in semibreves one octave ascending and descending in the bass of the major scale with the signature of three sharps. Mark the semitones.



14. Give the letter names of the pairs of notes which are a semitone apart in the major scale of F.

.....

15. Beginning on the G below middle C, write in minims on the treble stave two octaves ascending of the scale of G major. Use accidentals instead of a key signature and mark all semitones.



Lesson Three

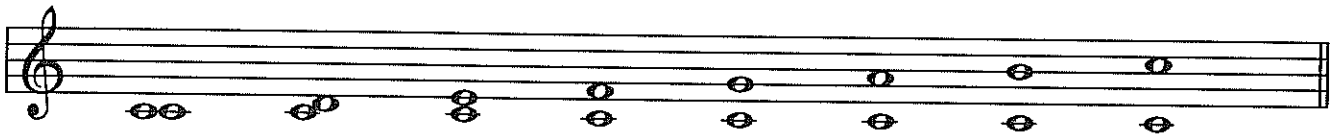
INTERVALS

Intervals are named in two ways, 1, for number, 2, for quality.

Remember that the number of an interval depends on the number of letter-names used, counting from the bottom note through to the top, e.g. C to F is a fourth (4 letter-names, C D E F).

EXERCISES

1. Write the number of the following intervals (unison, second, third, etc.) below each.



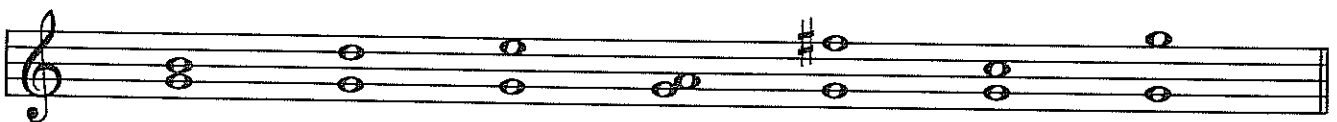
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2. Intervals are also described for their quality in the following way:
When the upper note is found in the major scale beginning on the lower note the interval is called MAJOR or PERFECT.

Seconds, thirds, sixths, and sevenths can be major; while unisons, fourths, fifths and octaves can be perfect.

The quality of an interval is written **before** its number e.g. major second, not second major. In front of the number of each interval above write its quality (remembering which intervals can be major and which perfect).

3. Name these intervals above G giving both quality and number.



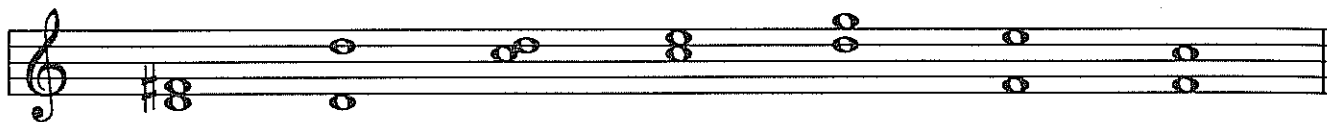
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4. Write the following intervals. Remember that we take the bottom note as the keynote of a major scale; the upper note must be in that scale if the interval is to be major or perfect.



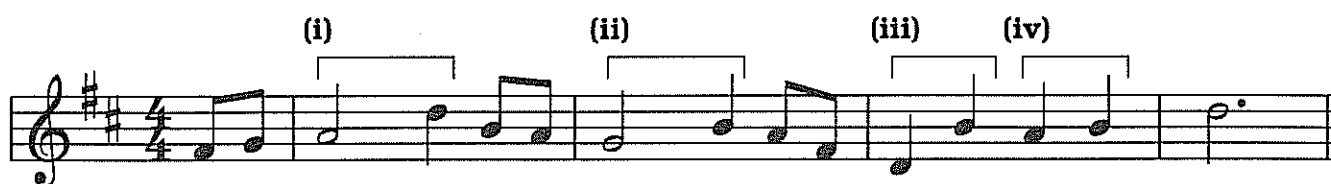
major 2nd perfect 4th major 7th perfect 5th major 3rd perfect 8ve

5. Name these intervals giving quality and number.



.....

6. Name the intervals made by the notes under the square brackets in the following tune. Give number and quality.



(i)

(ii)

(iii)

(iv)

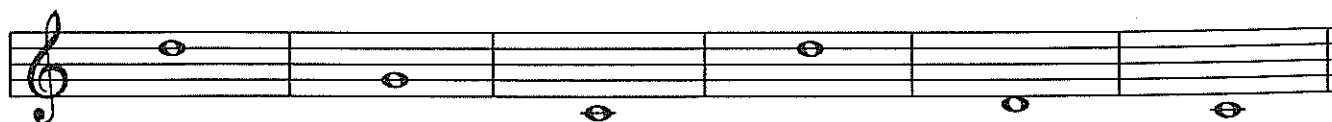
A MINOR interval is one semitone less than a major interval.
A to C sharp is a major third, but A to C natural is a minor third.

7. Name the following:



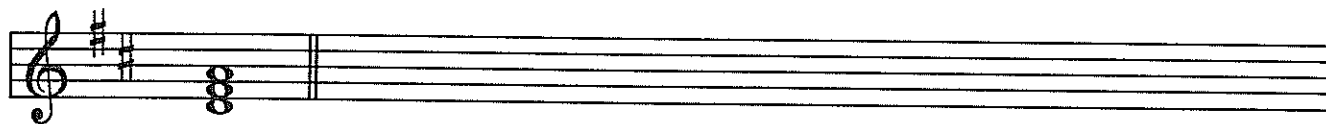
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8. Above the following notes write the intervals named.

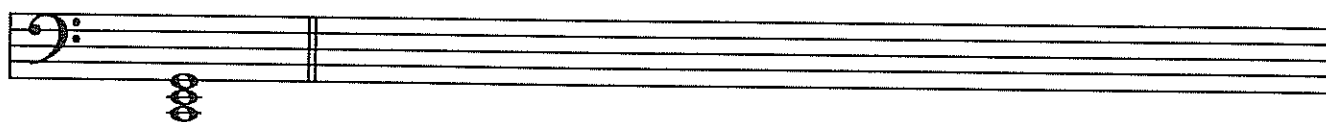


minor 6th perfect 4th perfect 5th major 7th minor 7th major 6th

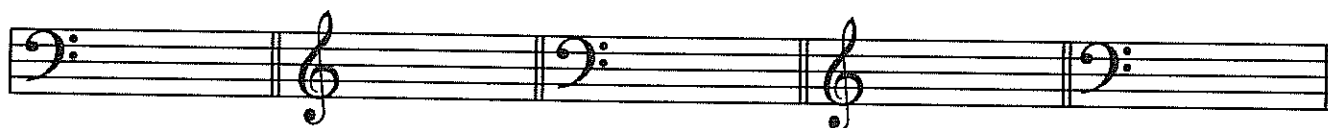
9. Beside this triad, write in minims one octave ascending of the major scale of which it is the tonic triad. Mark the **tones**.



10. Beside this triad write in semibreves two octaves ascending of the major scale of which it is the tonic triad. Mark all the **semitones**.



11. Write the following tonic triads giving each its proper key signature.



D major

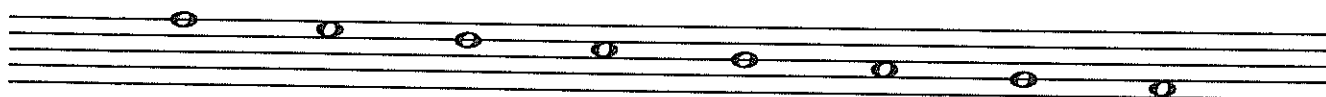
G major

F major

C major

A major

12. Add a clef and accidentals to make this the scale of A major. Mark the **tones**.



13. Write in minims two octaves descending in the treble of the major scale with the signature of one sharp. Mark the **semitones**.



Lesson Four

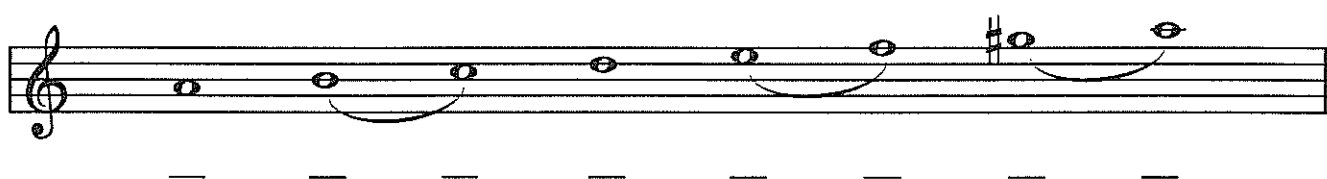
THE MINOR SCALE of A

Music in a minor key sounds different from that in a major key. It often seems sad and wistful compared with the bright and cheerful major.

The minor scale has a minor third between the first and third degrees instead of the major third found in a major scale. This at once gives it a sadder feeling. Play it and see if you agree.

There are two main kinds of minor scale – HARMONIC and MELODIC. The one we learn to write first is the HARMONIC, so-called because harmonies or chords are built from it.

Here is the harmonic minor scale of A with its semitones marked with slurs.



EXERCISES

1. Write the scale degree numbers under each note.
2. Between which degrees do the semitones fall?
The semitones are in a different position from those of the major scale, so the pattern of tones and semitones in a minor scale is different from that of a major scale.

Not only is this so, but there is the wider interval of a tone and a half between the sixth and seventh degrees.

3. Mark each tone in the scale above with a **T**, and show where the interval of one and a half tones comes.
4. The pattern of tones and semitones in a minor scale then is:
Tone, semitone, tone, tone, semitone, tone and a half, semitone.
Write this out three times and learn it.

.....
.....
.....

5. In the minor scale the semitones come from two to three, five to six and seven to eight.
Write this out three times and learn it.

.....
.....
.....
.....

6. Another thing to remember about the minor scale is that its seventh note is always raised. This is **not** part of the key signature, so an accidental has to be added specially every time the seventh note comes in the scale.

The scale of A minor is related to the C major scale because both scales have no sharps or flats as their key signature, but A minor has a sharp added before the seventh note, G, whenever needed.

In the treble, beginning on the second leger line below the stave, write one octave ascending of A minor in semibreves. Mark the semitones with slurs.



7. Write in semibreves one octave ascending in the bass of the scale of A minor. Mark the semitones with slurs.



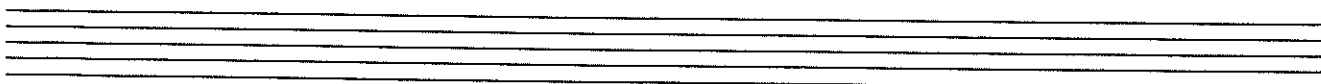
8. Write in minims one octave descending in the treble of A minor. Remember the sharp for the seventh note and mark the semitones with slurs.



9. Between which two notes of the scale just written is there an interval larger than a tone?

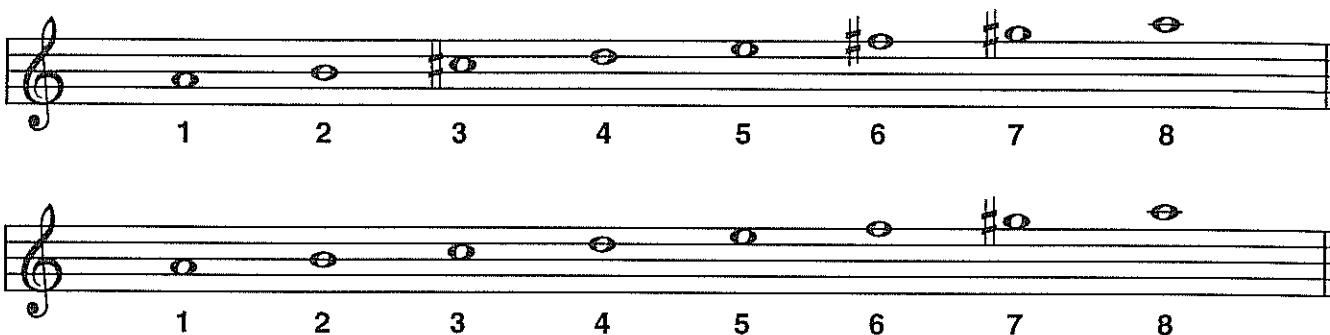
.....

10. In the bass, write in minims one octave of A minor scale descending and ascending. Mark all semitones.



11. In the treble, write in minims the scale of A minor ascending for TWO octaves. Choose a low starting note. Mark the TONES in the second octave.



12. 

Above are two scales with the same tonic, A major and A minor.

- (i) Which notes are the same in both scales?
 - (ii) Which notes are different?
 - (iii) Which degree of the scale is the one which **first** shows whether it is a major or minor scale?
.....
 - (iv) The major scale has the interval of a major third and a major sixth from the tonic.
Name the notes in A major which make the major 3rd
and the major 6th
 - (v) The minor scale has the interval of a minor third and a minor sixth from the tonic.
Name the notes in A minor which make the minor 3rd.....
and the minor 6th.....
13. Here is the tonic triad of A major followed by the tonic triad of A minor.



What is the difference between the two?

How do we know which one is major and which is minor?

14. Write the A minor tonic triad at two different pitches in the treble, and then at two different pitches in the bass.



15. Write the following tonic triads on the treble stave, giving each its proper key signature: D major, A minor, G major, A major, and F major tonic triads.



16. Some intervals are called perfect, and some are called major or minor.

Which two of the following would be perfect:

2nd, 3rd, 4th, 5th?

Which two of the following would be major or minor:

unison, 6th, 7th, 8ve?

17. Describe the following intervals, giving quality and number.



.....

18. Write the following intervals.



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

19. In the major scale where do the semitones come?

20. In the minor scale where do the semitones come?

21. Between which two degrees of the minor scale do we find the space of a tone and a half?

22. In A major, describe the interval between the **first** and **third** notes of the scale.....

23. In A minor, describe the interval between the **first** and **third** notes of the scale

24. What is the interval between the **first** and **fifth** notes of A major scale?

25. What is the interval between the **first** and **fifth** notes of A minor scale?

Lesson Five

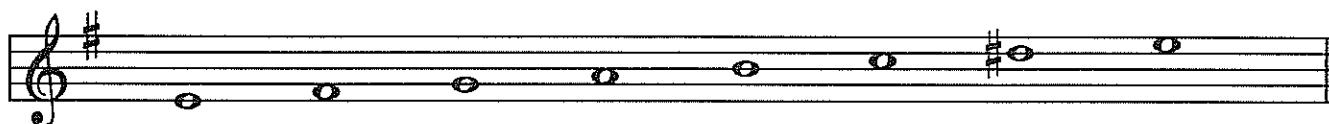
MINOR SCALES of E and D

Every major scale has a minor scale with the same key signature. So we say that the two scales are related; one is the relative minor or major of the other.

The scale of A minor is the relative minor of C major because both have no sharps or flats for a key signature.

To find the relative minor of any major scale, count down three semitones, using three letter names. To find the relative major of any minor scale, count up three semitones, using three letter names.

G major scale has a key signature of one sharp. Counting down three semitones and using three letter names from G (G is the first letter name), we come to E. So E minor is the relative minor of G major and will have the same signature of one sharp, F. It will also have its seventh note raised.



EXERCISES

1. Here is E minor with its key signature at the beginning. Notice the sharp in front of the seventh note, which is not part of the key signature.

Number the degrees and add slurs to show where the semitones come.



2. Write in the treble in semibreves one octave of E minor ascending not using a key signature, but adding the necessary accidentals. Mark the interval larger than a tone.

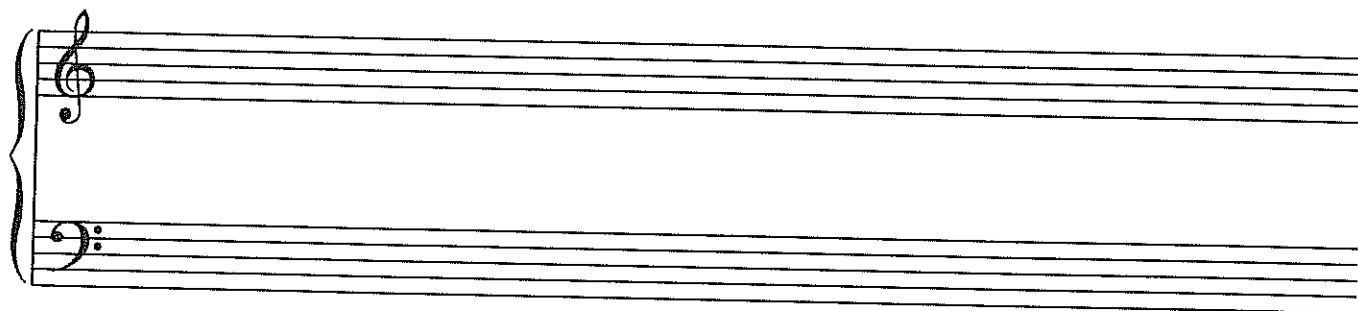
3. In the bass, using a key signature and working in minims, write one octave ascending and descending of E minor. Mark the semitones throughout.



4. Beginning on the first ledger line beneath the bass stave and with no key signature, write in minims E minor scale ascending for two octaves. Mark the **tones** in the second octave.



5. Write in semibreves the minor scale which is related to C major, ascending for two octaves. Begin in the first space of the bass stave and change over to the treble stave after middle C. Mark all semitones.



6. Of what minor keys are these the tonic triads?



.....

7. Re-write both of the tonic triads above in the treble and name them again.



.....

8. Write in crotchets one octave descending in the bass of the major scale related to E minor. Use a key signature and mark the semitones.



9. Write in semibreves one octave ascending in the treble of the major scale with the signature of one flat.

10. Counting down three semitones and using three letter names from F, we come to D. This means that D minor is related to F major.
So what will D minor's key signature be?

11. Write one octave ascending in the treble of D minor using a key signature but remembering to add an accidental to raise the seventh note. Use semibreves.

12. In the scale just written mark the semitones with slurs, checking each one.

13. Write in semibreves one octave ascending of D minor in the bass. Do not use a key signature but add the necessary accidentals. Mark the **tones**.

14. In the treble, using minims and a key signature, write one octave descending of D minor scale. Mark the **semitones**.

15. There are only two notes in D minor which are different from the notes of D major.

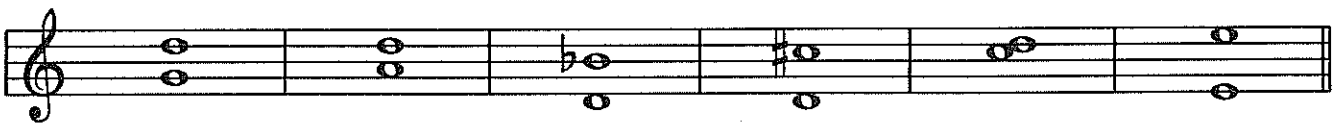
Name those two notes

16. Write below each of the following tonic triads the key to which it belongs.



.....

17. Name these intervals:



.....

18. Write these intervals:



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

19. What is the relative major of A minor?

What is the relative major of E minor?

What is the relative major of D minor?

What is the relative minor of G major?

20. Write in the treble the key signatures of G major, F major and A major.

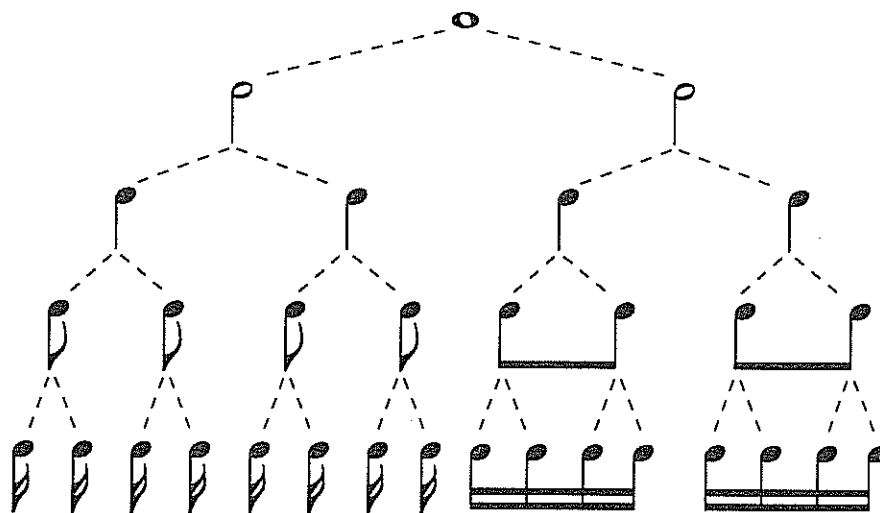


21. Write in the bass the key signatures of D major, D minor and E minor.



Lesson Six

NOTES and RESTS



The diagram shows the number of notes of different lengths equal in value to a semibreve or whole note. The shortest notes (those in the bottom line) are SEMIQUAVERS. They look like quavers but with two tails instead of one. Like quavers they may be connected by beams, but use two beams instead of one.

EXERCISES

1. A semiquaver is half as long as a quaver, so there are two semiquavers in a quaver.
How many semiquavers are there in a crotchet?Check this on the diagram.
2. How many semiquavers are there in a minim?
3. How many semiquavers are there in a semibreve?
4. The semiquaver is also called a sixteenth note. Why?
.....
5. How many semiquavers are there in a minim tied to a quaver?
6. What does a dot after a note do to it?
.....
7. How many crotchets are there in a dotted minim?
8. How many quavers are there in a dotted minim?
9. How many quavers are there in a dotted crotchet?
10. How many semiquavers are there in a dotted crotchet?
11. How many semiquavers are there in a dotted minim?

Semiquavers are very often grouped in fours, particularly when the beat is a crotchet

as in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.

The first of the group of four is the strongest and comes on the beat.

12. Fill these bars with semiquavers grouped in fours, showing where the beats come.




13. Write the time signature at the beginning of each of the following bars:



14. Complete the following bars with semiquavers correctly grouped.



The QUAVER REST  is easy to recognise as it looks like the lower part of a q.

15. Copy this quaver rest six times, noticing where it is placed on the stave.



16. Complete the following bars with rests. Remember to arrange the rests to show where the beats come.



The SEMIBREVE REST looks like a minim rest except that it hangs from the fourth line of the stave instead of sitting on top of the third line.

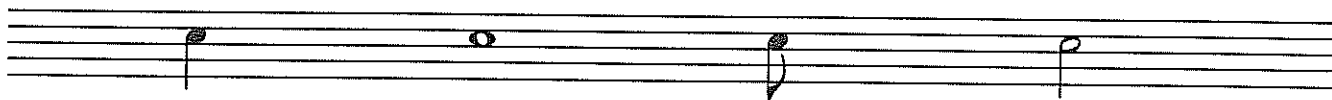
It is also called a WHOLE BAR REST because it represents a whole bar of silence no matter what the time signature is.

It is used for this purpose in $\frac{2}{4}$ and $\frac{3}{4}$ time as well as in $\frac{4}{4}$ or C time.

17. Copy the semibreve or whole bar rest six times. Make sure that it is not so thick that it touches the line below.



18. Beside each of these notes write its corresponding rest.



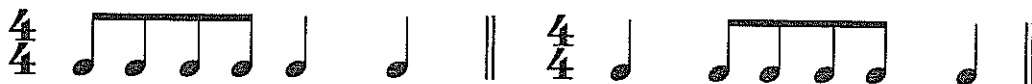
19. Complete these bars with one or more rests.



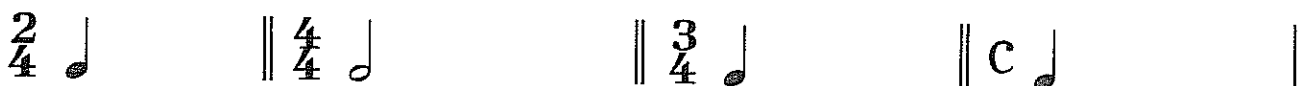
Quavers are normally grouped in two's but they may also be grouped in four's. In $\frac{4}{4}$ a group of four quavers must cover the first and second, or the third and fourth beats, but **not** the second and third beats.

20. Which of the following bars is incorrectly grouped and why?

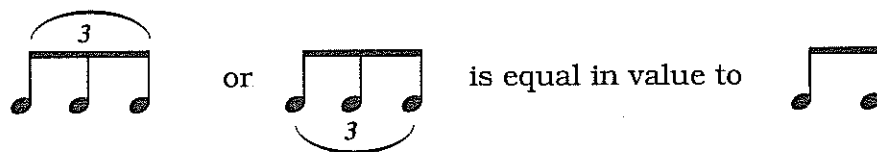
.....



21. Complete these bars with quavers correctly grouped.



A TRIPLET is a group of three notes played in the time of two of the same value. It is written with the number 3 and a slur on top of or underneath the group of notes.



22. Write the proper time signature at the beginning of each of the following bars.



23. Write four bars of notes and rests in simple quadruple time. Include four semiquavers, a dotted crotchet, a triplet and a whole bar rest.



24. What major key has a signature of one flat?

What other key is related to it?

25. Which two keys both have the signature of one sharp?

26. Write in semibreves on the bass stave one octave ascending of the minor scale which is related to C major. Mark the semitones with slurs.

