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Practice Exam Paper 49

Music examples are written by the author unless otherwise stated. Some music examples have been adapted to suit learning requirements.
Ledger lines

- At Grade 1, we discovered that middle C is placed on its own line, called a ledger line, positioned below the stave in the treble clef and above the stave in the bass clef.
- You can think of ledger lines as little extensions of the stave lines. At Grade 2, you will meet notes that use one or two ledger lines above or below the stave.

Look at these notes in the treble clef. C is on the ledger line, and B is below it.

If you want to write A and G below middle C, you simply add a second ledger line, like this:

Here are the notes that use ledger lines at Grade 2:

Exercise 1 Write the name of each note in the boxes. Remember to check the clefs carefully.

Exercise 2 Write the words spelt by the notes in these examples.

Exercise 3 Tick (✓) the correct clef needed to make each of these named notes.

Challenge!

Write each named note on the stave provided using ledger lines.
You can choose any time value for your notes.
Rewriting rhythms in different metres

It is possible to rewrite rhythms in different time signatures by changing the type of beat. For example, this rhythm, which has four crotchet beats in a bar...

\[
\begin{align*}
\frac{4}{4} & \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \\
\frac{3}{4} & \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \\
\end{align*}
\]

... can be rewritten like this, with four minim beats in a bar:

\[
\begin{align*}
\frac{3}{4} & \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \\
\frac{2}{4} & \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \\
\frac{1}{4} & \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \quad \frac{\text{œ}}{\text{œ}} \\
\end{align*}
\]

Can you see that in the \(\frac{3}{4}\) rhythm, the time values have been doubled? Minims have become semibreves; crotchets have become minims; quavers have become crotchets; and semiquavers have become quavers.

By **doubling** the time values...
- \(\frac{3}{4}\) can be rewritten as \(\frac{2}{4}\)
- \(\frac{4}{4}\) can be rewritten as \(\frac{3}{4}\)
- \(\frac{5}{4}\) can be rewritten as \(\frac{4}{4}\)
- \(\frac{6}{4}\) can be rewritten as \(\frac{5}{4}\)

By **halving** the time values...
- \(\frac{1}{4}\) can be rewritten as \(\frac{2}{4}\)
- \(\frac{5}{4}\) can be rewritten as \(\frac{3}{4}\)
- \(\frac{7}{4}\) can be rewritten as \(\frac{5}{4}\)
- \(\frac{9}{4}\) can be rewritten as \(\frac{7}{4}\)

---

**Exercise 7**

Complete these sentences by circling one word or symbol from the options provided.

- a To rewrite a \(\frac{3}{4}\) rhythm in \(\frac{2}{4}\), crotchets become...
  - quavers
  - minims
  - semibreves

- b To rewrite a \(\frac{2}{4}\) rhythm in \(\frac{3}{4}\), minims become...
  - crotchets
  - semibreves
  - quavers

- c To rewrite a \(\frac{1}{4}\) rhythm in \(\frac{3}{4}\), all of the time values are...
  - halved
  - doubled

- d A quaver beat is used in the time signature of...
  - \(\frac{3}{4}\)
  - \(\frac{2}{4}\)
  - \(\frac{1}{4}\)

- e To rewrite a \(\frac{3}{4}\) rhythm in \(\frac{3}{4}\), \(\frac{\text{œ}}{\text{œ}}\) becomes...
  - \(\frac{\text{œ}}{\text{œ}}\)

- f To rewrite a \(\frac{2}{4}\) rhythm in \(\frac{3}{4}\), \(\frac{\text{œ}}{\text{œ}}\) becomes...
  - \(\text{œ}\)

---

**Exercise 8**

Tick (✓) or cross (✗) each box to show whether each melody has been correctly or incorrectly rewritten using notes of twice the value.

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**Theory in sound**

Try playing or clapping some of the rhythms in Exercise 8 while someone claps the beat.

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**Challenge!**

Rewrite each melody in the new time signature by using notes of twice the value.

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**Smart tip**

Make sure you change the time values of the rests as well as the notes.
For more advice on beaming in different time signatures, turn to pages 19–20.
**Exercise 4** Write in the missing degrees of each major scale, using accidentals where necessary. The tonic note is given each time.

**Exercise 5** Show the semitones in each of these scales by drawing brackets ( ) over two pairs of notes. The first bracket is given.

**Exercise 6** Circle the notes that need an accidental to create a melody in each named key.

**Smart tip**
The first melody is in A major, so the notes F, C and G need to be sharpened – but remember that accidentals for each pitch last for the whole bar.

**Theory in sound**
Play (or ask someone to play to you) any of the melodies in Exercise 6. First play them without the correct sharps and flats, and then listen to how the melodies improve when you add these accidentals in.

**Challenge!**
Write out the scale of A, B♭ or E♭ major on the stave below, using accidentals instead of a key signature. Don’t forget to write the clef at the start.