



Australian
Music
Examinations
Board

Theory of Music

Grade 2

Integrated course and workbook



Solutions

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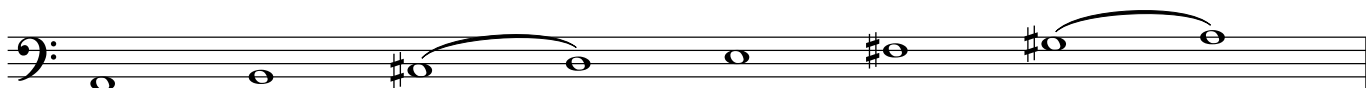
Grade 2

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Lesson 1 – answers

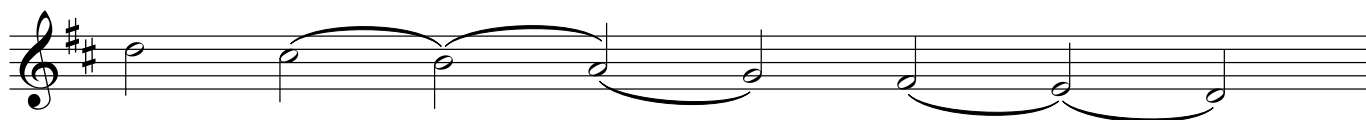
(1) Write the scale of A major. Remember to spread the notes evenly across the length of the stave.

- Do not write the key signature. Use accidentals.
- Write one octave ascending.
- Use the bass clef.
- Use semibreves.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



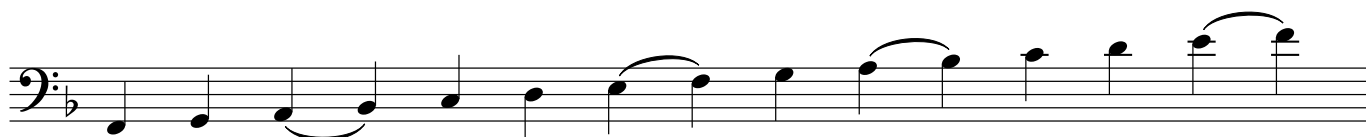
(2) Write the scale of D major.

- Write the key signature.
- Write one octave descending.
- Use the treble clef.
- Use minims.
- Mark the tones with slurs.
- Complete the scale with a double barline.



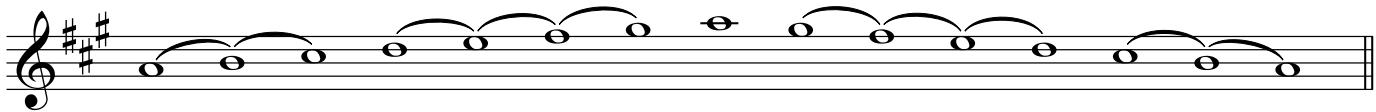
(3) Write the major scale with the given key signature.

- Write two octaves ascending.
- Use crotchets.
- Mark the semitones with slurs.



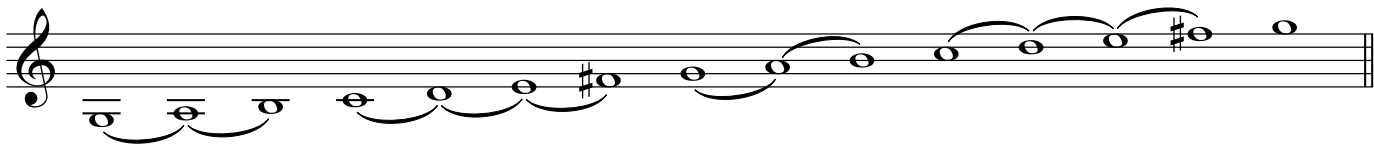
(4) Write the major scale with the given key signature.

- Write one octave ascending and then one octave descending.
- Use semibreves.
- Mark the tones with slurs.



(5) Write the scale of G major. Start below the stave.

- Do not write the key signature. Use accidentals.
- Write two octaves ascending.
- Use the treble clef.
- Use semibreves.
- Mark the tones with slurs.
- Complete the scale with a double barline.



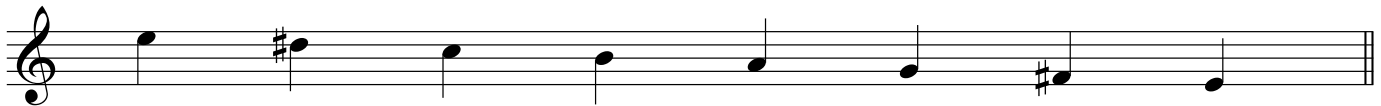
(6) Write the scale of D major.

- Write the key signature.
- Write one octave descending and then one octave ascending.
- Use the bass clef.
- Use minims.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



Lesson 2 – answers

- (1) What is the relative minor key of C major? A minor
- (2) What is the relative major key of E minor? G major
- (3) What is the relative minor key of F major? D minor
- (4) Add a clef and any accidentals needed to make this the scale of E minor:

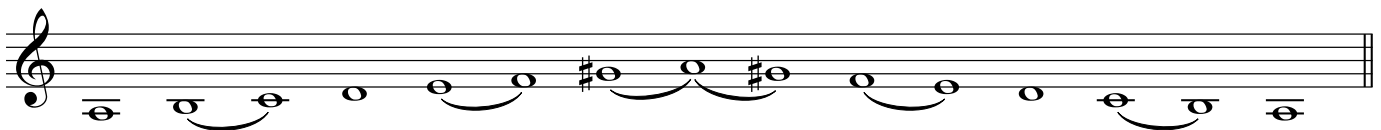


- (5) Add a clef and any accidentals needed to make this the scale of D minor:



- (6) Write the scale of A minor.

- Do not write the key signature. Use accidentals.
- Write one octave descending and then one octave ascending.
- Use the treble clef.
- Use semibreves.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



- (7) Write the scale of D major.

- Do not write the key signature. Use accidentals.
- Write two octaves ascending.
- Use the treble clef.
- Use minims.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



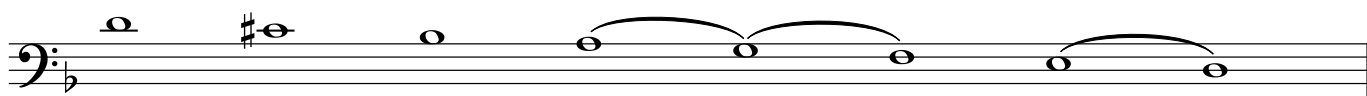
(8) Write the scale of E minor.

- Write the key signature.
- Write one octave ascending and then one octave descending.
- Use the bass clef.
- Use minims.
- Mark any interval wider than a tone with a slur.
- Complete the scale with a double barline.



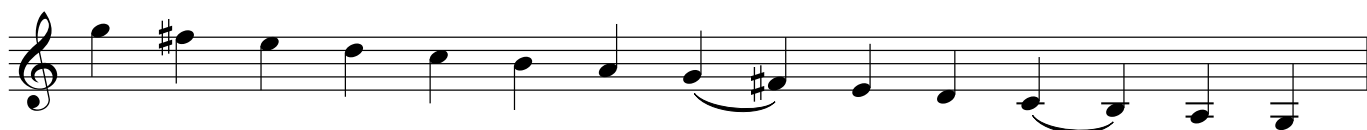
(9) Write the scale of D minor.

- Write the key signature.
- Write one octave descending.
- Use the bass clef.
- Use semibreves.
- Mark the tones with slurs.
- Complete the scale with a double barline.



(10) Write the scale of G major.

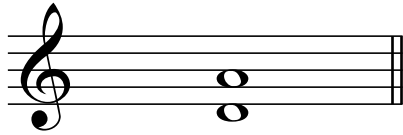
- Do not write the key signature. Use accidentals.
- Write two octaves descending.
- Use the treble clef.
- Use crotchets.
- Mark the semitones in the lower octave.
- Complete the scale with a double barline.



Lesson 3 – answers

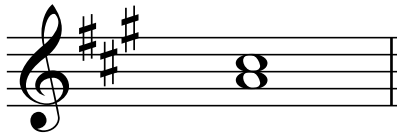
(1) Name the following intervals. Give both number and quality. The first answer is given as an example.

(i)



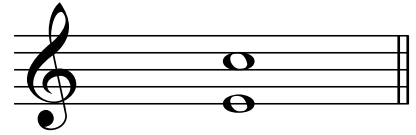
perfect 5th

(ii)



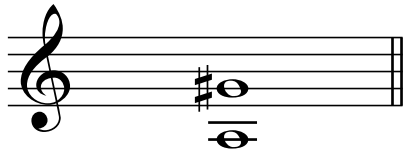
major 3rd

(iii)



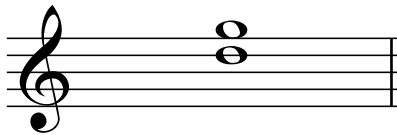
minor 6th

(iv)



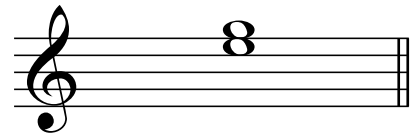
major 7th

(v)



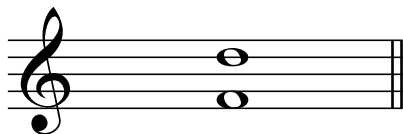
perfect 4th

(vi)



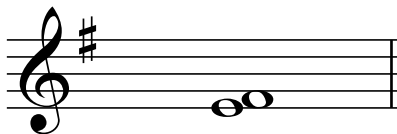
minor 3rd

(vii)



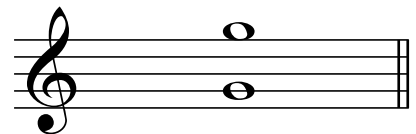
major 6th

(viii)



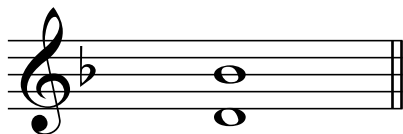
major 2nd

(ix)



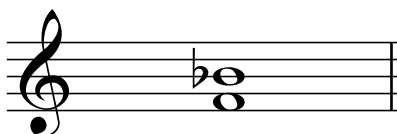
perfect 8ve

(x)



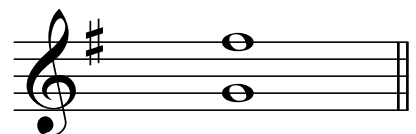
minor 6th

(xi)



perfect 4th

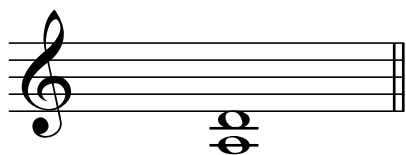
(xii)



major 7th

(2) Write the following intervals above the given tonic notes.

(i)



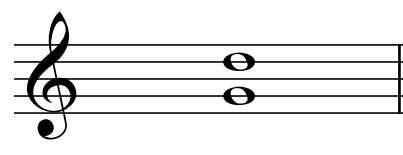
perfect 4th

(ii)



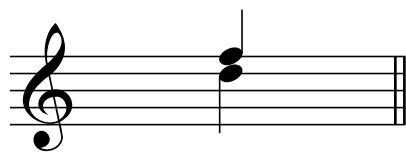
major 2nd

(iii)



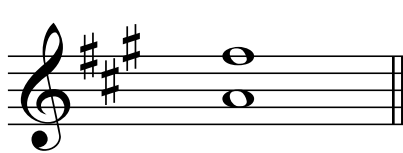
perfect 5th

(iv)



minor 3rd

(v)



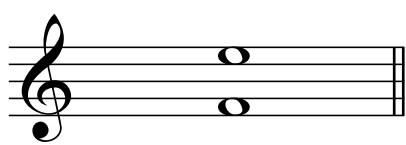
major 6th

(vi)



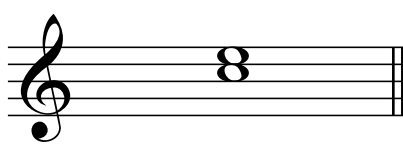
perfect 8^{ve}

(vii)



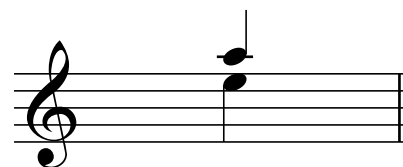
major 7th

(viii)



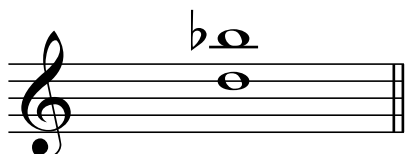
major 3rd

(ix)



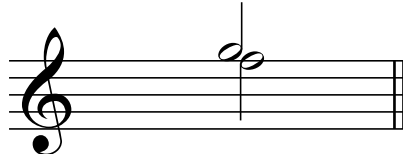
perfect 4th

(x)



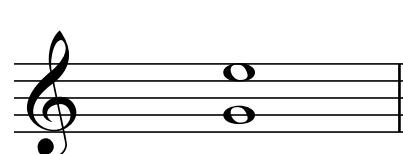
minor 6th

(xi)



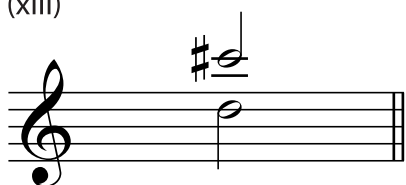
major 2nd

(xii)



major 6th

(xiii)



major 7th

(xiv)



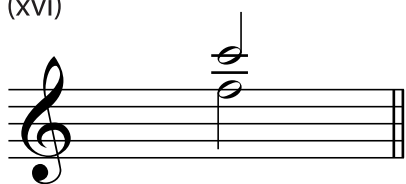
major 6th

(xv)



major 7th

(xvi)



perfect 5th

(xvii)



major 2nd

(xviii)

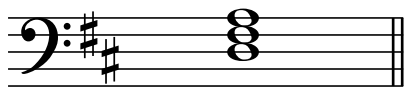


major 3rd

Lesson 4 – answers

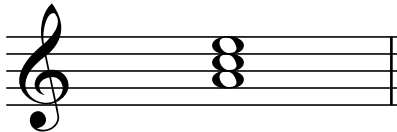
(1) Write the following root position tonic triads as directed with the appropriate key signatures.

(i)



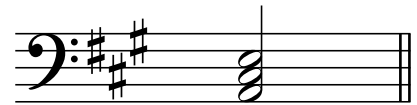
D major in semibreves

(ii)



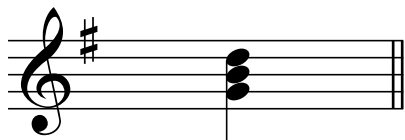
A minor in semibreves

(iii)



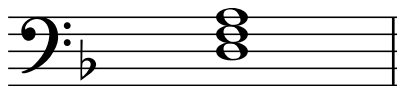
A major in minims

(iv)



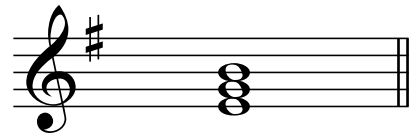
G major in crotchets

(v)



D minor in semibreves

(vi)



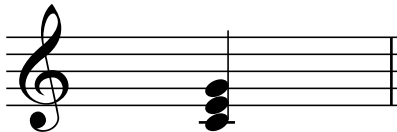
E minor in semibreves

(vii)



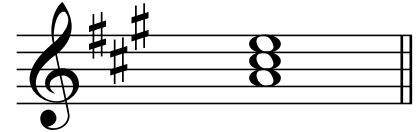
F major in minims

(viii)



C major in crotchets

(ix)

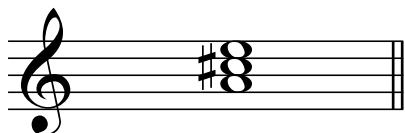


A major in semibreves

*These are only suggested solutions to these questions. Other responses are possible.

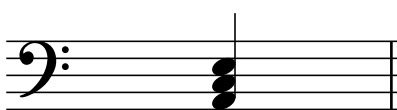
(2) Write the following root position tonic triads as directed. Do not use a key signature; use accidentals as appropriate.

(i)



A major in semibreves

(ii)



A minor in crotchets

(iii)



D major in minims

*These are only suggested solutions to these questions. Other responses are possible.

Lesson 5 – answers

(1) Add time signatures to the following melodies:

(i)



(ii)



(iii)



5



(iv)



5 or C



(v)



(vi)

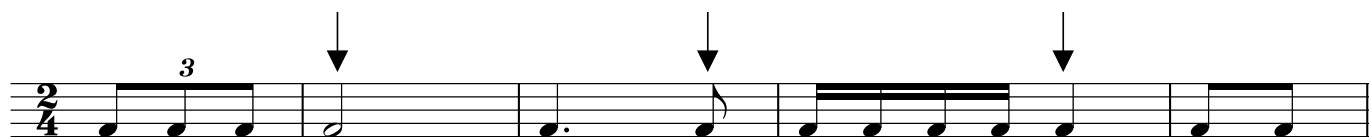


(2) At each place marked with an arrow, add one note to complete the bar.

(i)



(ii)



(iii)



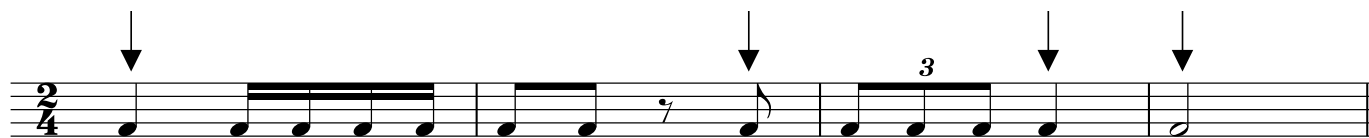
(iv)



(v)



(vi)



Lesson 6 – answers

- (1) $\frac{6}{8}$ time is described as compound duple time. Explain what this means.

Compound beats are divisible by 3. i.e. each beat consists of 3 quavers

$\frac{6}{8}$ has two compound beats per bar.

- (2) (i) How many quaver pulses are there in a $\frac{6}{8}$ bar? 6

(ii) How many dotted crotchet beats? 2

- (3) Explain how $\frac{6}{8}$ differs from $\frac{3}{4}$ time.

$\frac{6}{8}$ has six quaver pulses grouped into two dotted crotchet beats in a configuration of strong, medium-strong

$\frac{3}{4}$ has six quaver pulses grouped into three crotchet beats in a configuration of strong, weak, weak.

- (4) Complete each of these bars with quavers, correctly grouped.

(i)



(ii)

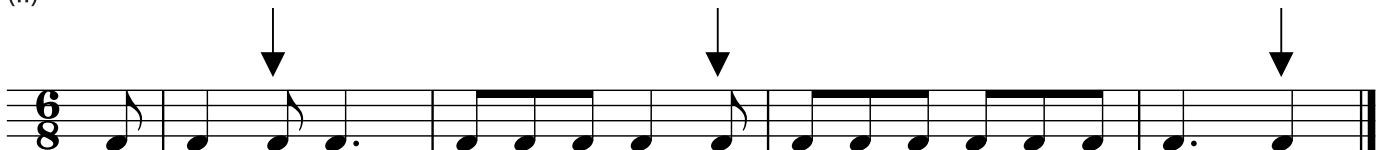


- (5) At each place marked with an arrow, add one note to complete the bar.

(i)



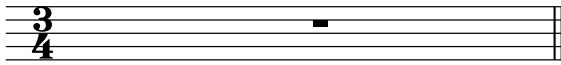
(ii)



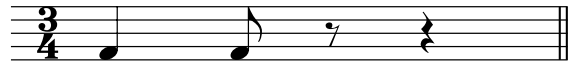
Lesson 7 – answers

(1) Complete each of these bars with rests correctly grouped.

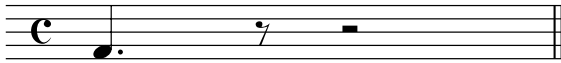
(i)



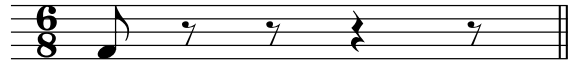
(ii)



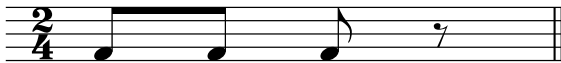
(iii)



(iv)



(v)



(vi)



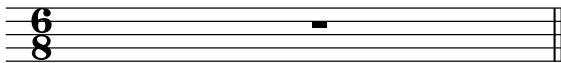
(vii)



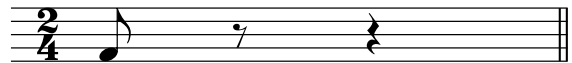
(viii)



(ix)



(x)



(2) Add time signatures to the following bars:

(i)



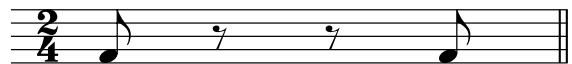
(ii)



(iii)



(iv)



Lesson 8 – answers

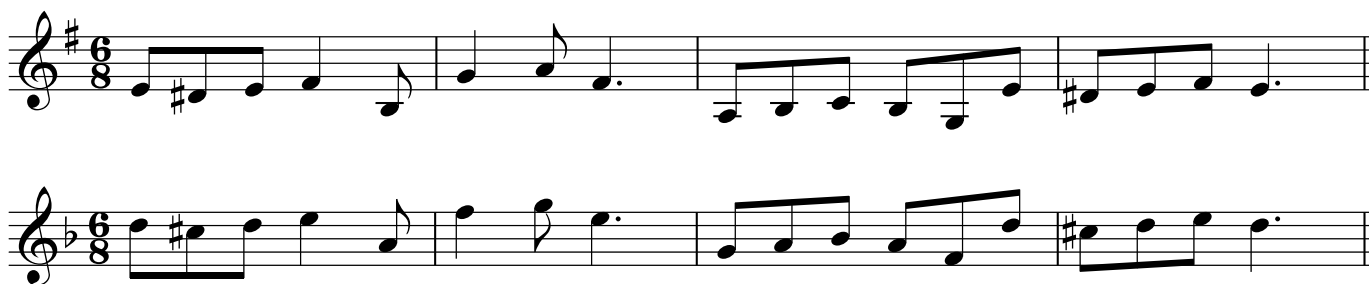
- (1) Transpose the following melody up into E minor. Write the new key signature.



- (2) Transpose the following melody down into A major. Write the new key signature.



- (3) Transpose the following melody up into D minor. Write the new key signature.



- (4) Transpose the following melody down into F major. Write the new key signature.

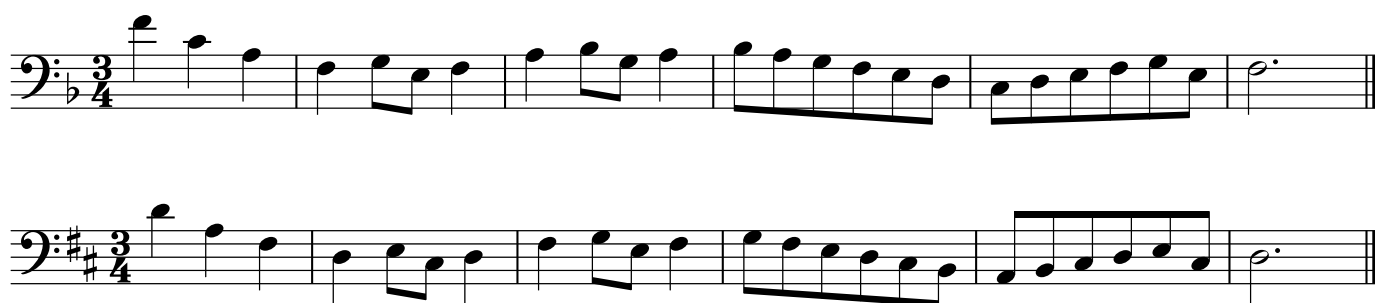


- (5) Transpose the following melody up into A minor.



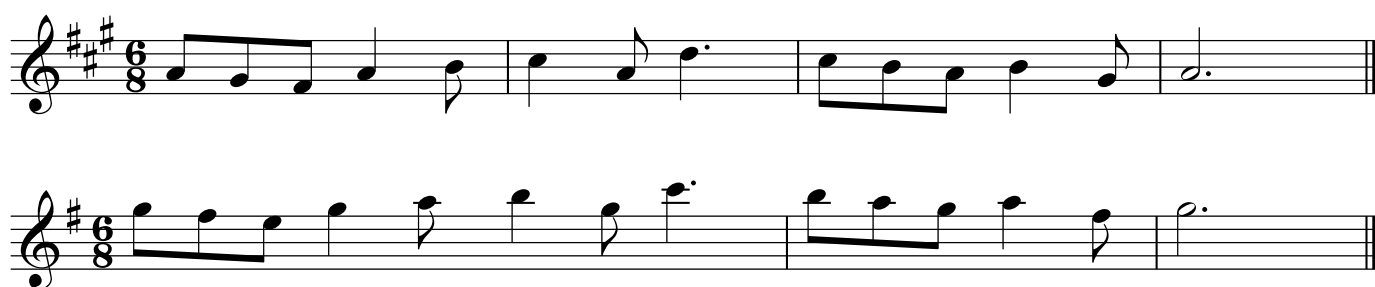
Exercise 5 consists of four staves of music in treble clef, common time (C). The first staff contains a melody starting on G4, moving up stepwise to D5, with a sharp sign above the final D5. The second staff continues the melody, starting on D5, moving up to F#5, then down to E5, and ending with a triplet of D5, E5, and F#5. The third staff starts on E5, moves up to G5, then down to F#5, and ends with a triplet of F#5, G5, and A5. The fourth staff continues the melody, starting on A5, moving up to B5, then down to A5, and ending with a triplet of A5, B5, and C6.

- (6) Transpose the following melody down into D major. Write the new key signature.



Exercise 6 consists of two staves of music in bass clef, 3/4 time. The first staff is in B-flat major (two flats) and contains a melody starting on B-flat4, moving up stepwise to F5, then down to E-flat4, and ending with a triplet of E-flat4, F5, and G5. The second staff continues the melody, starting on G5, moving up to A5, then down to G5, and ending with a triplet of G5, A5, and B5.

- (7) Transpose this melody up into the key of G major. Write the new key signature.



Exercise 7 consists of two staves of music in treble clef, 6/8 time. The first staff is in E major (four sharps) and contains a melody starting on E4, moving up stepwise to B4, then down to A4, and ending with a triplet of A4, B4, and C5. The second staff continues the melody, starting on C5, moving up to D5, then down to C5, and ending with a triplet of C5, D5, and E5.

Lesson 9 – answers

Identify the form of each of the following melodies. Mark the main divisions using the letters AB or ABA and name the key.

(i)



Form Binary

Key G major

(ii)



Form Ternary

Key F major

(iii)



Form Binary

Key D major

(iv)

7

11

Form Ternary

Key E minor

(v)

5

Form Binary

Key C major

Lesson 10 – answers

Add an upright line before each accented word or syllable in the following couplets.

(i)

|One, |two, |three, |four,
|See the |cat jump |through the |door.

(ii)

|Sunrise |colours, |red and |gold,
|What a |sight |to be|hold.

(iii)

|Lilies |floating |on a |pond,
|Frogs are |croaking |in re|sponse.

(iv)

|O the |snow it |melts the |soonest
|When the |winds be|gin to |sing.

(v)

The |mournful |sound was |heard by |all,
A|cross the |heaving |waves.

(vi)

A|long the |sodden |path he |trod
All |weary |from his |journey.

(vii)

|Ancient |trees stand |on the |plain,
|Giving |shelter |from the |rain.

(vii)

The |croco|dile |and the |shark
|Have so |many |teeth.

Lesson 11 – answers

- (1) Study the melody below and then answer the following questions.

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 13 measures. The first measure (bar 1) starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody begins with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. The second measure (bar 2) continues with a quarter note on D5, a quarter note on E5, a quarter note on F#5, and a quarter note on G5. The third measure (bar 3) has a quarter note on A5, a quarter note on B5, a quarter note on C6, and a quarter note on D6. The fourth measure (bar 4) has a quarter note on E6, a quarter note on F#6, a quarter note on G6, and a quarter note on A6. The fifth measure (bar 5) starts with a new section marked 'B' and has a dynamic of 'mf'. It begins with a quarter note on G5, followed by a quarter note on A5, a quarter note on B5, and a quarter note on C6. The sixth measure (bar 6) has a dynamic of 'mf' and a crescendo hairpin. It begins with a quarter note on D6, a quarter note on E6, a quarter note on F#6, and a quarter note on G6. The seventh measure (bar 7) has a dynamic of 'pp' and a triplet of eighth notes on A6, B6, and C7. The eighth measure (bar 8) has a dynamic of 'mf' and a triplet of eighth notes on D7, E7, and F#7. The ninth measure (bar 9) has a dynamic of 'mf' and a triplet of eighth notes on G7, A7, and B7. The tenth measure (bar 10) starts with a new section marked 'A a tempo' and a dynamic of 'f'. It begins with a quarter note on C8, a quarter note on D8, a quarter note on E8, and a quarter note on F#8. The eleventh measure (bar 11) has a dynamic of 'f' and a triplet of eighth notes on G8, A8, and B8. The twelfth measure (bar 12) has a dynamic of 'f' and a triplet of eighth notes on C9, D9, and E9. The thirteenth measure (bar 13) has a dynamic of 'f' and a triplet of eighth notes on F#9, G9, and A9. The score ends with a double bar line.

- (i) Name the key. E minor
- (ii) Name the form. Ternary
- (iii) Mark the main sections using the letters A and B.
- (iv) Describe the time signature. Simple quadruple
- (v) What is the English meaning of the term above the first note? Moderately fast
- (vi) What is the English meaning of the term under the first note? Moderately soft
- (vii) What is the meaning of the sign under the first note in bar 5? Moderately loud
- (viii) What is the meaning of the sign under bar 6? Gradually becoming softer
- (ix) What is the meaning of the sign under the first note in bar 7? Very soft
- (x) What is the English meaning of the term above bar 8? Quicker (more movement)
- (xi) Does this melody contain any accents? Yes or No? No
- (xii) What is the English meaning of the term above bar 10? Return to former speed
- (xiii) Describe in English how the quavers in bar 12 should be played. Moderately short and detached
- (xiv) What is the English meaning of the term above bar 13? Becoming broader

(2) Study the melody below and then answer the following questions.

- (i) What is the key of this melody? A major
- (ii) What is the English meaning of *Vivace*? Lively, spirited
- (iii) What is the English meaning of the sign under the first note? Moderately loud
- (iv) Does this melody contain a triplet? Yes or No? Yes
- (v) What is the English meaning of the term above bar 4? Sustained
- (vi) What is the meaning of the sign under the first note in bar 4? Moderately soft
- (vii) Does this melody contain a *diminuendo*? Yes or No? Yes
- (viii) What is the English meaning of *meno mosso*? Slower (less movement)
- (ix) What is the meaning of the sign under the last note in bar 8? Very loud
- (x) Does this melody contain a pause? Yes or No? No

Appendix: Grade 2 practice exam

AVAILABLE MARKS	TOTAL MARKS GAINED
100	

YOUR CANDIDATE NUMBER

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The Universities of Melbourne, Adelaide and Western Australia, The Minister for Education in New South Wales,
The Minister for Education in Tasmania, through the University of Tasmania
and the Minister for Education in Queensland

Theory - Grade 2

Time allowed: One and a half hours

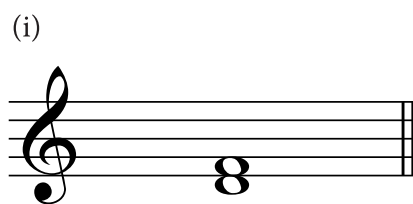
Write your candidate number in the space at the top of this paper.
Write your answers neatly and clearly on this paper and return it to the Supervisor.

Question 1	INTERVALS	Total Marks 12
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A

6

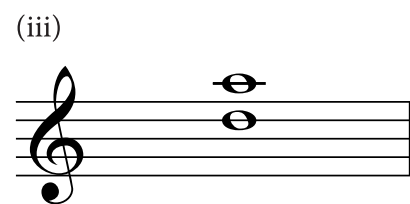
Write these intervals above the given tonic notes.



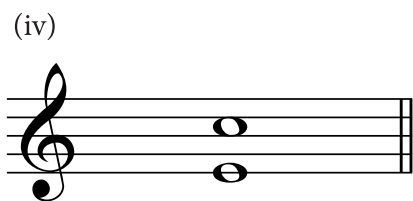
minor 3rd



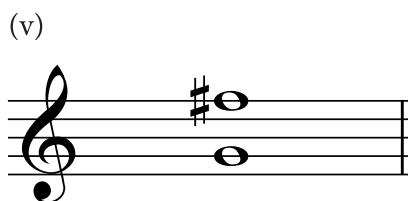
major 6th



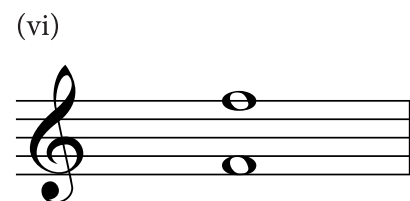
perfect 5th



minor 6th



major 7th



perfect octave

Name these intervals by number and quality.

(i)



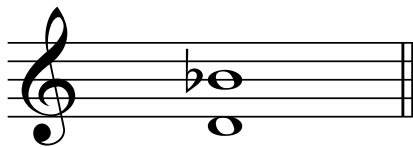
..... perfect 4th

(ii)



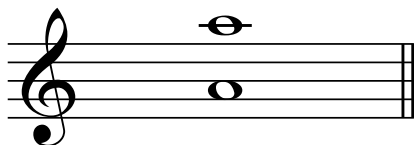
..... major 2nd

(iii)



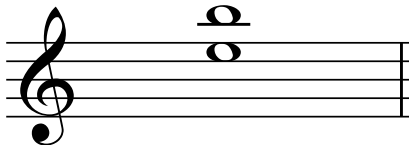
..... minor 6th

(iv)



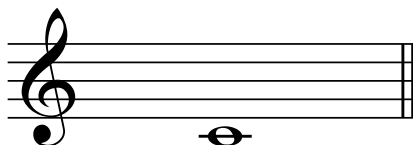
..... perfect 8ve

(v)



..... perfect 5th

(vi)



..... minor 3rd

Question 2	KEYS and SCALES	Total Marks 16
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Write the scale of E harmonic minor.

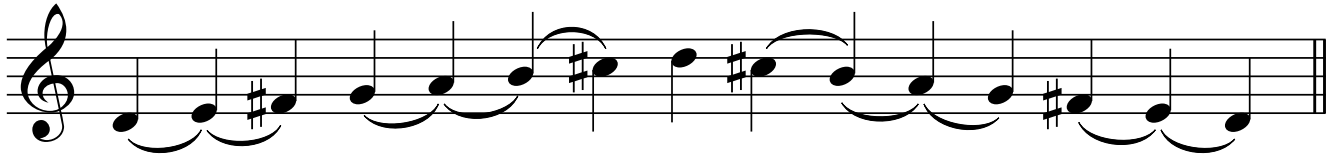
- Write the key signature.
- Use minims.
- Write two octaves descending.
- Mark each semitone with a slur.
- Complete the scale with a double barline.



B**6**

Write the scale of D major.

- Do not write the key signature. Use accidentals.
- Use crotchets.
- Write one octave ascending and one octave descending.
- Mark each tone with a slur.
- Complete the scale with a double barline.

**C****2**

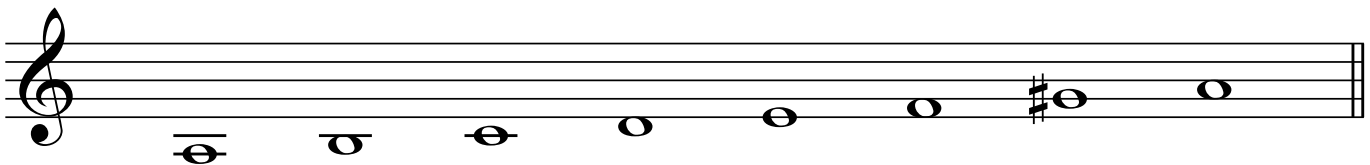
Name this scale.



D (harmonic) minor

D**2**

Add a clef and any accidentals necessary to make this an A harmonic minor scale.

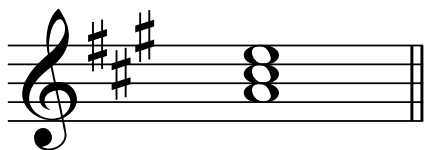


Question 3**CHORDS****Total Marks 6**

For each of the following write

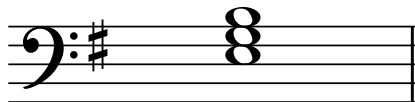
- the key signature.
- the tonic triad in root position.

(i)



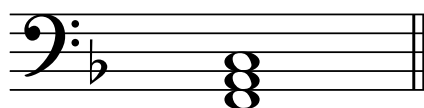
A major

(ii)



E minor

(iii)



F major

Question 4**TIME and RHYTHM****Total Marks 22****A****6**

Complete each bar with quavers grouped correctly.

(i)



(ii)



(iii)



(or  )

B**8**

Complete each bar under the arrow (↓) with a rest or rests in the correct order.

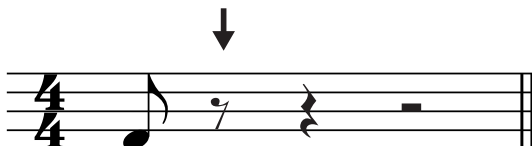
(i)



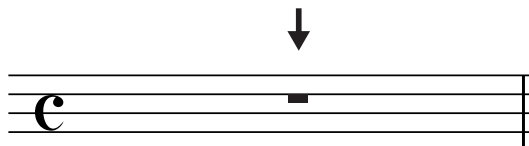
(ii)



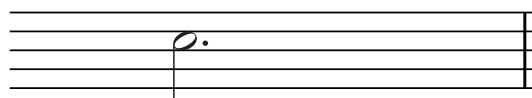
(iii)



(iv)

**C****2**

Write and name the note which will take up a whole bar of $\frac{6}{8}$ time.



dotted minim

.....

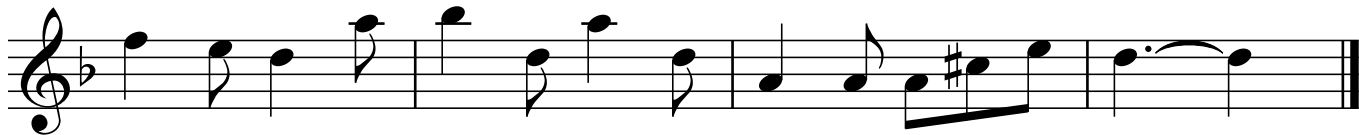
D**6**

Place a tick (✓) in the appropriate columns to correctly describe the following time signatures.

	Simple	Compound	Duple	Triple
$\frac{6}{8}$		✓	✓	
$\frac{2}{4}$	✓		✓	
$\frac{3}{4}$	✓			✓

Question 5**TRANSPOSITION****Total Marks 18**

Transpose this melody up into D minor. Write the new key signature.

**Question 6****CREATIVE****Total Marks 8**

Place an upright line in front of each accented word or syllable in the following lines of poetry.

The | birds are | finding | sticks for their | nests

As | springtime | comes, so | how no | rest.

A

11

Study the melody above and then answer the following questions.

(i) Mark the main sections of the form with the letters AB or ABA.

2

(ii) Name the form of the melody. binary

1

(iii) What is the meaning of the term above the first note?.....

1

moderately fast

(iv) What is the meaning of the sign under the first note?.....

1

mezzo piano: moderately soft

(v) What is the English meaning of the term above bar 3? lightly

1

(vi) What is the sign above the last note in bar 4? accent

1

(vii) How are the quavers in bar 6 to be played?.....

1

mezzo staccato: moderately short and detached

(viii) What is the meaning of the term above bar 7? slower

1

(ix) What is the meaning of the sign under the D in bar 8? very loud

1

(x) Draw a pause over the last note in bar 8.

1

B

3	
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Give the English meaning of each of the following terms.

- (i) *allargando* becoming broader
- (ii) *cantabile* in a singing style
- (iii) *dal segno* from the sign

C

4	
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Give the English meaning of each of the following signs.

(i)

pp

..... very soft

(ii)



..... gradually becoming softer

(iii)



..... repeat

(iv)

mf

..... moderately loud