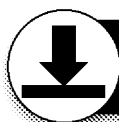


Developing Aural Dictation Skills

for Edexcel A Level Music



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Teacher's Introduction

This resource will help students to prepare for the aural dictation question in the Edexcel A Level Appraising Music exam. It provides much-needed support and scaffolding for weaker learners attempting to master the challenge of musical transcription. For students coming to A Level directly from GCSE, this resource can be used to facilitate revision and progression towards full A Level-style questions. Students attempting an A Level with little formal musical background will benefit from prior recourse to the ZigZag Education GCSE support pack: 9782: *GCSE Edexcel Dictation Skills Pack*.

Exam-style practice!

This resource provides scaffolding that builds towards exam-style questions. For more exam-style practice exercises, search for the following on the ZigZag Education website:

- 8400 – *A Level Edexcel Musical Dictation Activities*
- 8397 – *GCSE Edexcel Practice Questions for Musical Notation*

Aural dictation in the exam

The aural dictation question will appear in Section A of the Appraising Music exam. It will feature a short extract of unfamiliar music (usually around four bars in length) played on a synthesised instrument.

The question will feature a skeleton score, and students will be asked to complete one or more of the following:

- Pitches
- Rhythms
- Chord sequence
- Guitar tablature

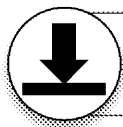
How this resource will help

This resource consists of four main components that will build knowledge and facilitate progression:

1. Transcribing pitches – students learn to recognise and transcribe diatonic and chromatic intervals up to an octave.
2. Transcribing rhythms – includes a review of rhythmic notation in simple and compound metres, and numerous dictation tasks.
3. Introduction to tablature – guitar notation explained, with a 'cheat sheet' showing how to transform every pitch into easy tab.
4. Transcribing chord sequences – introduces both Roman and popular chord symbols.

Plus: theory revision, top tips and hints are provided throughout.

November 2020



The recordings for this resource are included as downloadable audio files on the ZigZag Education Support Files system, which can be accessed via **zzed.uk/productsupport**

Students' Introduction

In your A Level music exam, one question will involve aural transcription. This means you will be given a short extract of music and write down some of the notes (pitch), rhythms or chords. You may be asked to write in treble clef, bass clef, tablature, Roman chord notation or popular chord notation. This resource will help you learn how to do this.

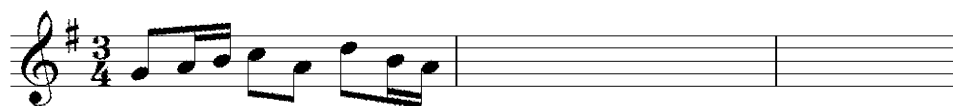
The aural dictation question

The aural dictation will be in Section 4 of the exam. It will feature a short excerpt (30 seconds) of unfamiliar music that you have not heard before. The excerpt will have been exposed to you in a similar notation previously, so it will sound synthesised.

You will be provided with a skeleton score of the extract. The style of the question will vary, especially if you are asked to complete tablature or a chord sequence. However, the most common is a short melody, in which 1–2 bars of pitches and rhythms have been hidden for you to complete.

Example skeleton score:

Write missing pitches and rhythms

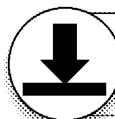


How this resource will help

This resource will help you to develop the skills that you need to approach the aural dictation question.

It contains four main parts:

1. Transcribing intervals – learn to recognise and notate intervals up to an octave.
2. Transcribing rhythms – revise time signatures and rhythmic notation, and apply this to aural dictation tasks.
3. Introduction to tablature – learn how to write down a guitar part, in case you are asked to.
4. Transcribing chord sequences – helps you to revise common Roman (e.g. I, ii, iii, IV, V, vi, vii°) and popular chord symbols and use them to write down what you hear.



The recordings for this resource are included as downloadable audio files in the ZigZag Education Support Files system, which can be accessed via [zzed](#).

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Musical Notation – Pit

Aim: to learn about / revise key signatures (up to seven sharps/flats) double flats and sharps).

Key signatures

For GCSE Music, you needed to know major and minor keys, and key signatures up to A Level, you will need to know all the key signatures. The table below shows the key signatures for all seven sharps and flats.

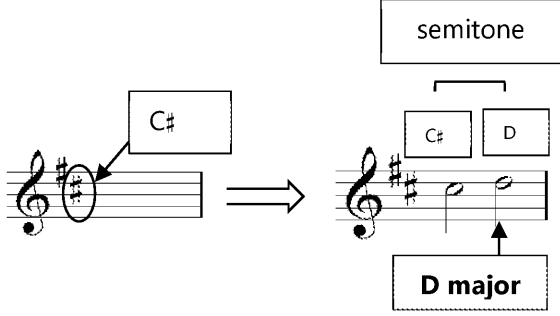
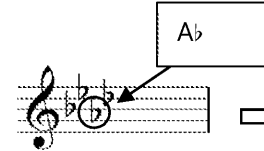
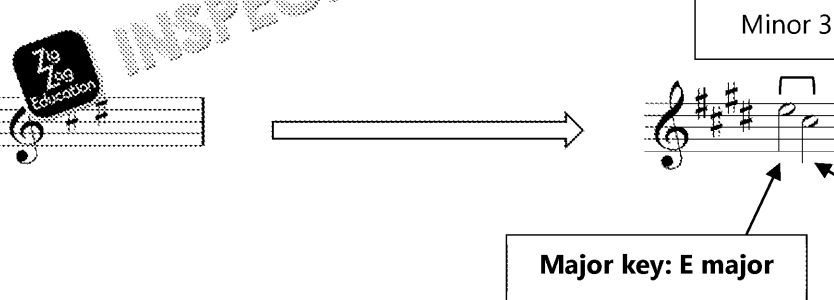
Key signature	Major key	Minor key	Key signature
	C	A	
	G	E	
	D	B	
	A	F#	
	E	C#	
	B	G#	
	F#	D#	
		A#	

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TOP TIPS

Order of sharps	Order of flats
F#, C#, G#, D#, A#, E#, B#	Bb, Eb, Ab, Db, Gb, Cb, Fb
Mnemonic: F ather C harles G oes D own and A round in E ights	Mnemonic: B attle E nds A nd D own
<p>The tonic (key) note of a major sharp key is a semitone above the final sharp in the key signature.</p> <p>Example:</p> 	<p>With the exception of the tonic (key) note of a flat key, the tonic (key) note is a semitone below the penultimate (last-but-one) flat in the key signature.</p> <p>Example:</p> 
Relative minor: In both flat and sharp keys, the tonic note of the relative minor is a minor third (three semitones) below the tonic note of its relative major.	
	

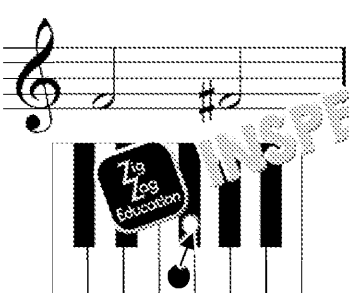
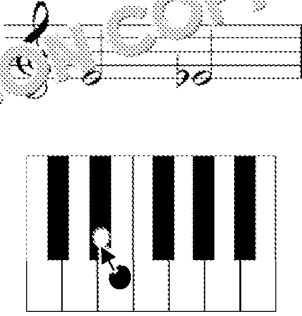

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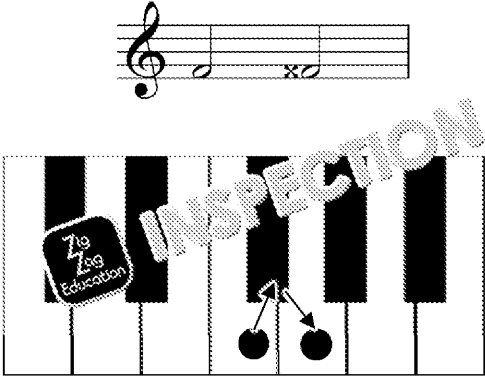
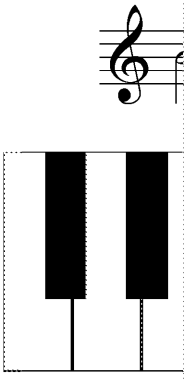


Accidentals

You will probably already be familiar with the following accidentals:

Sharp #	Flat b	Car
<p>Raises a note by one semitone</p> <p>F #</p> 	<p>Lowers a note by one semitone</p> <p>E b</p> 	

At A Level, you may also need to use double sharp or double flat signs in aural dictation.

Double sharp: x	Double flat: bb
<p>A double sharp raises a note by two semitones (a tone).</p>  <p>Common uses:</p> <ul style="list-style-type: none"> The 7th note of the scale in A#, D# and G# minor will generally be raised using a double sharp. In A# and D# minor, the 6th note of the scale may also use a double sharp. Chromatic music, such as Romantic piano pieces, particularly where there are a lot of sharps in the key signature. 	<p>A double flat lowers a note by two semitones (a tone).</p>  <p>Common uses:</p> <ul style="list-style-type: none"> Chromatic music, particularly where there are a lot of flats in the key signature.

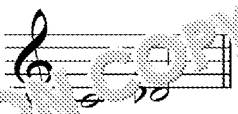


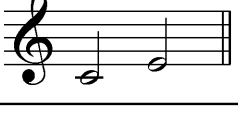
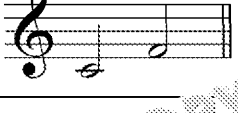
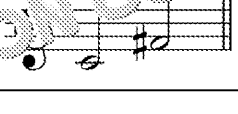
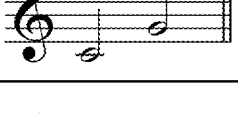



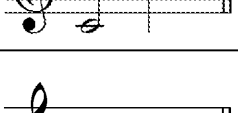
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Intervals

The table below shows melodic intervals up to an octave. Note that there are two

Number of semitones	Version 1	
1	Minor 2 nd 	Augmented
2	Major 2 nd 	Diminished
3	Minor 3 rd 	Augmented
4	Major 3 rd 	Diminished
5	Perfect 4 th 	Augmented
6	Augmented 4 th 	Diminished
7	Minor 6 th 	Augmented
8	Major 6 th 	Diminished
9	Minor 7 th 	Augmented
10	Major 7 th 	Diminished
11	Perfect 8 ^{ve} 	Augmented

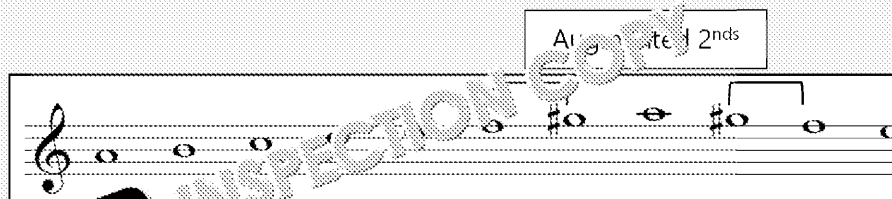
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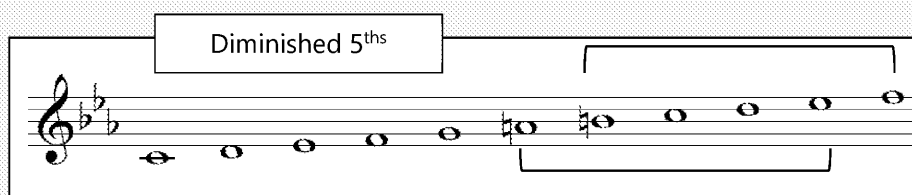


TOP TIPS

- Generally, version 1 is the most common way of writing the interval, and yes, it is possible. The only exceptions to this are as follows:
 - Augmented 2^{nds} – these occur between the lowered 6th and sharpened 7th notes of a melodic minor scale.



- Diminished 5^{ths} – these can be formed by the (raised) 7th and 4th notes or the raised 6th and 3rd notes of a melodic minor scale.



- In chromatic music, try to use accidentals in a way that is consistent with the key signature. For example, if there are lots of B♭s in the music, you should use B♭ rather than B natural. You may have to transcribe, even if this means using intervals from version 2 of the interval.


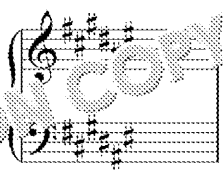
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Activity 1

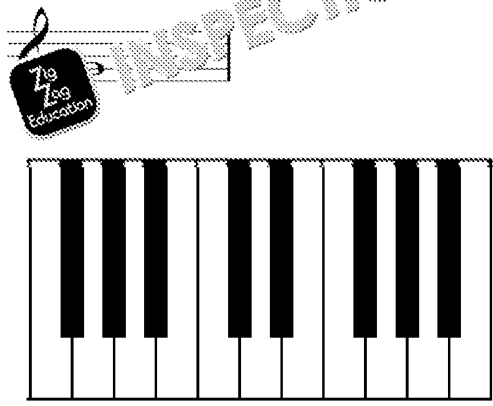

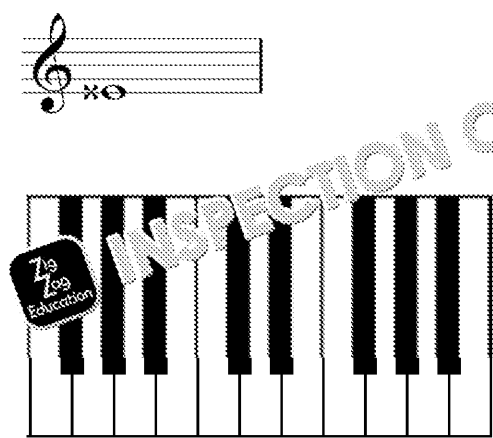
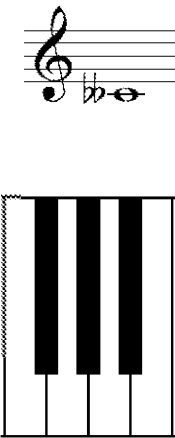
a) Name the major and minor key that use each of these key signatures:

<p>i)</p>  <p>_____ major _____ minor</p>	<p>ii)</p>  <p>_____ major _____ minor</p>
--	---

b) Write these key signatures, putting the sharps or flats in the correct order.

<p>i)</p>  <p>G♭ major E♭ minor</p>	<p>ii)</p>  <p>B major G♯ minor</p>
--	--

c) Indicate the location of these notes on the keyboard:

<p>i)</p> 	<p>ii)</p> 
<p>iii)</p> 	<p>iv)</p> 

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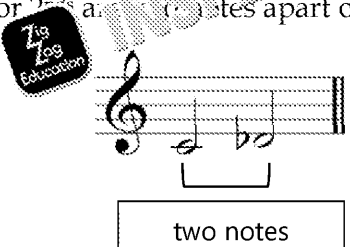

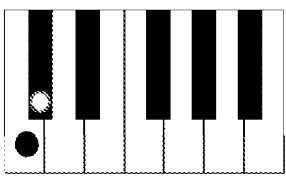

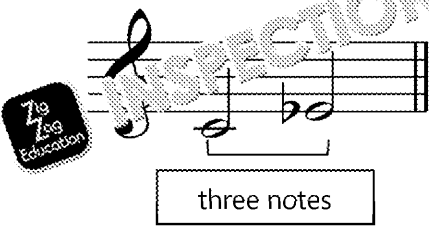

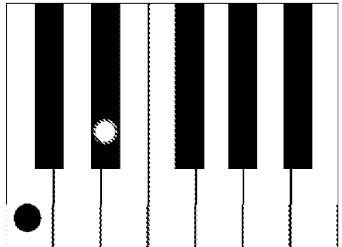



2^{nds} and 3^{rds}

Aim: to review major and minor 2^{nds} and 3^{rds}

Activity 2

- a) Read and listen to the examples in the table below.

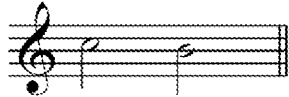
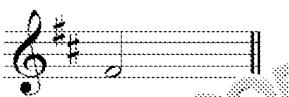
Minor 2 nd (track 1)	Major 2 nd
Minor 2 ^{nds} are two notes apart on the staff.	Major 2 ^{nds} are two notes apart on the staff.
	
They are a semitone apart on a keyboard.	They are two semitones apart on a keyboard.
	
Minor 3 rd (track 3)	Major 3 rd
Minor 3 ^{rds} are three notes apart on the staff.	Major 3 ^{rds} are three notes apart on the staff.
	
They are three semitones apart on a keyboard.	They are four semitones apart on a keyboard.
	

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- b) (Tracks 5–8) Write the interval that you hear. Remember to include an octave sign. The first question has been completed for you as an example.

i) (track 5)	ii) (track 6)	iii) (track 7)
		

- c) (Track 9) Complete the melody using the rhythm provided above the



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Perfect 4ths and 5ths

Aim: to identify and transcribe perfect 4ths and 5ths

Activity 3

- a) i) Read the information in the table below
ii) Listen to the recordings of the intervals. Sing each interval after you hear it.

Perfect 4 th (track 10)	Perfect 5 th
Perfect 4 th s are four notes apart on the staff.	Perfect 5 th s are five notes apart on the staff.
They are five semitones apart on a keyboard.	They are seven semitones apart on a keyboard.

- b) (Tracks 12–17) Identify the interval that you hear on the recordings.

i) (track 12) perfect 4 th <input type="checkbox"/> perfect 5 th <input type="checkbox"/>	ii) (track 13) perfect 4 th <input type="checkbox"/> perfect 5 th <input type="checkbox"/>	iii) (track 14) perfect 4 th <input type="checkbox"/> perfect 5 th <input type="checkbox"/>
iv) (track 15) perfect 4 th <input type="checkbox"/> perfect 5 th <input type="checkbox"/>	v) (track 16) perfect 4 th <input type="checkbox"/> perfect 5 th <input type="checkbox"/>	vi) (track 17) perfect 4 th <input type="checkbox"/> perfect 5 th <input type="checkbox"/>

- c) (Tracks 18–23) Write the interval that you hear. Remember to look at the necessary accidentals ($\sharp/\flat/\natural$ signs). The first question has been completed.

i) (track 18) 	ii) (track 19) 	iii) (track 20)
iv) (track 21) 	v) (track 22) 	vi) (track 23)

- d) (Track 24) Complete this melody using the rhythm provided.

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Major and Minor 6th

Aim: to identify and transcribe major and minor

Activity 4

- a) i) Read the information in the table below
ii) Listen to the recordings of the intervals. Sing each interval after you

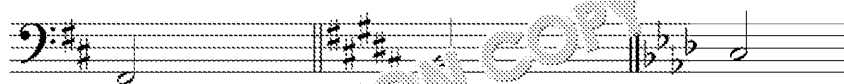
6 ^{ths} All 6 th intervals of whether they are major or minor, are written si	
Major 6 th (track 25)	Minor 6 th
They are nine semitones apart on the keyboard.	They are eight semitones apart on the keyboard.

- b) Using a keyboard or online keyboard (or your own instrument/voice) play the major 6th, or ii) a minor 6th above note provided. Play the interval, and ensure that you use any necessary accidentals (#/b/♭). The first question is an example.

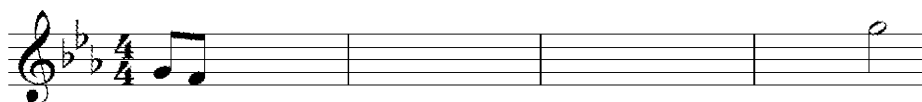
- i) Write ascending major 6^{ths}.



- ii) Write ascending minor 6^{ths}.



- c) (Track 27) Compose a melody using the rhythms provided.



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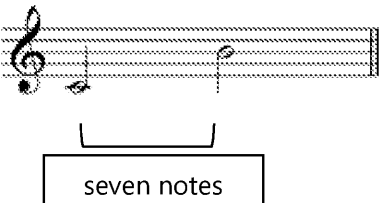
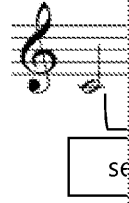
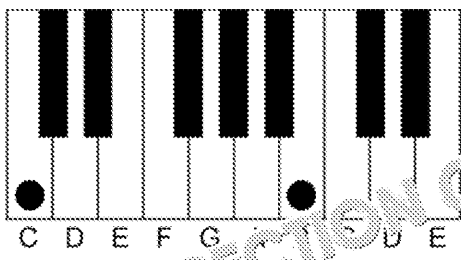



Major and Minor 7th

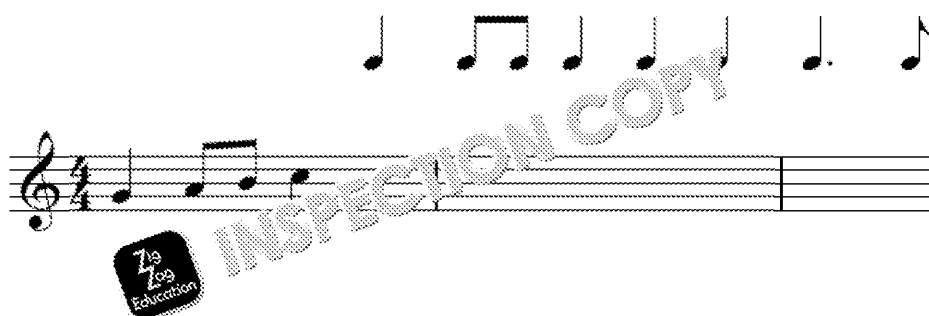
Aims: to identify and transcribe major and minor

Activity 5

- a) i) Read the information in the table below
ii) Listen to the recordings of the intervals. Sing each interval after you

7 ^{ths} All 7 ^{ths} intervals, regardless of whether they are major or minor, are written as 7 ^{ths} .	
Major 7 th (track 28)	Minor 7 th
	
They are 11 semitones apart on the keyboard.	They are 10 semitones apart on the keyboard.
	

- b) i) Write an eight-bar melody in a slow tempo (speed). Include at least one major 7th and one minor 7th.
ii) On your score, circle the 7^{ths}, and state whether they are major or minor.
iii) Play your melody to your classmates. You can either use your instrument or a digital piano. You can also use a notation programme and export the melody up into Sibelius or another notation programme and export it.
iv) When listening to other students' melodies, put up your right hand when you hear a major 7th and your left hand when you hear a minor 7th.
- c) (Track 30) Complete this melody using the rhythm provided.



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Perfect 8^{ves}

Aims: to identify and transcribe perfect 8^{ves}.

Activity 6

- a) i) Read the information in the table below
ii) Listen to the recordings of the intervals. Sing each interval after you

Perfect 8 ^{ves} (track 31)	
Perfect 8 ^{ves} are eight notes apart on the staff.	They are 12 semitones apart.

- b) (Tracks 32–37) You will hear six intervals, each of which will be played on a piano.
i) Name the interval that you hear in each recording. Choose from perfect 4th, major 6th and perfect 8^{ve}.
ii) Transcribe the interval that you hear. Remember to look at the key signature and add any necessary accidentals (#/b/♭ signs).

The first question has been completed for you as an example.

1. (Track 32) Name of interval perfect 8 ^{ve} Transcribe: 	2. (Track 33) Name of interval Transcribe: 	3. (Track 34) Name of interval Transcribe:
4. (Track 35) Name of interval Transcribe: 	5. (Track 36) Name of interval Transcribe: 	6. (Track 37) Name of interval Transcribe:

- c) (Track 38) Complete the missing notes in this bass line. Use the rhythm

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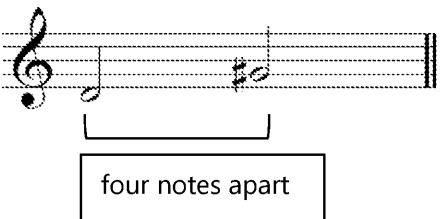
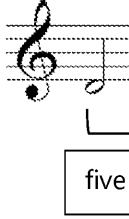
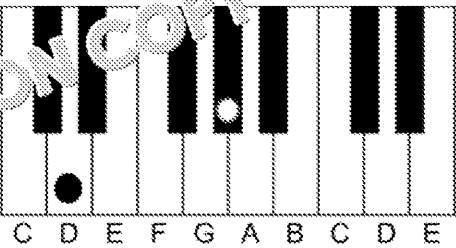


Tritones

Aims: to identify and transcribe the interval of an augmented 4th /

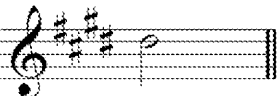
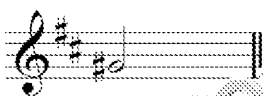
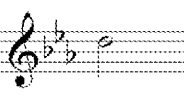
Activity 7

- a) i) Read the information in the table below
ii) Listen to the recordings of the intervals. Sing each interval after you



Tritones (tritone)	
Depends on the context (i.e. the key of the music, and whether it is a major or minor tritone). It can either be written four notes apart on the staff or five notes apart.	
<p>Augmented 4th</p> 	
<p>However, regardless of whether they are written as augmented 4ths or tritones, they contain six semitones.</p> <div style="text-align: center;"> <p>G# / A\flat</p>  <p>C D E F G A B C D E</p> </div>	

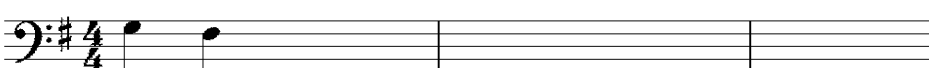
- b) (Tracks 40–43) You will hear four intervals, two of which are tritones. Transcribe each interval three times.

Transcribe the interval that you hear in each recording. Remember to use the correct signs (#/b/♭ signs).

i) (Track 40)	ii) (Track 41)	iii) (Track 42)
		

- c) (Track 44) Complete this bass line by singing the rhythm provided.



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Modulation

Aims: to recognise modulations and to transcribe music that modulates

It is possible that the extract that you will need to complete for your A Level dictation is in a different key to the original. This is called modulation. In this chapter, you will learn about how to recognise modulation and how to use your knowledge of modulation to help you to complete your dictation.

Why is it important to identify modulations?

If you notice that a transcription question modulates, this will help you to work out the key of the passage that has been asked to complete. You should:

- identify where in the extract the music starts to modulate. Is it before or during the passage that has been asked to transcribe?
- remember to add the appropriate accidentals (\flat / \sharp / \natural) to your transcription
- Use your knowledge of harmony (chords) to help you to work out some of the notes. If you hear a cadence or other familiar progression in the new key, this will help you to identify the key at that point in the music.

Signs of modulation

Melodies and bass lines that modulate tend to:

1. contain accidentals (\sharp / \flat / \natural signs) which are used to create the new key. You will often find these repeated several times at and after the point where the melody modulates.
2. end on notes that suggest the tonic chord (or a cadence) in the new key (unless the music modulates more than once)
3. involve changes of musical mood or quality

See below for some examples of how to work out the new key in relation to specific keys. For each example, you will find:

- information about the accidentals (\sharp / \flat / \natural signs) to look out for
- information about the difference in pitch between the notes of the old key and the new key
- information about the quality/mood created by this particular modulation
- a notated example of this type of modulation, with an accompanying download link

Modulations

Modulation to the dominant of a major key

- **Accidentals:** the new key has one *more* sharp \sharp or one *fewer* flat \flat than the old key. The altered note is the 4th note of the *old* scale / the 7th note of the *new* scale.
- **Difference in pitch:** the scale of the new key starts a **perfect 5th** (semitone) higher than that of the old key.
- **Quality/mood:** the music often sounds brighter and more energetic in the new key.

Example: Track 45 G major – D major

Starts in G major

Gains a C \sharp

Imp
D m



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Modulations to the dominant of a minor key

- **Accidentals:** If the new key is major, it will have four raised notes, which will be the 2nd, 3rd, 6th and 7th notes of the new scale. The 3rd of the new scale is the same note as the raised 3rd of the original minor key.
- **Difference in pitch:** the scale of the new key starts a **perfect 5th** (seven semitones) higher than that of the old key.
- **Quality/mood:** the music often sounds brighter and more energetic after the modulation.

Example: Track 46 G minor – D major

Starts in G minor

Four raised notes

Perfect 5th

NB Modulations to the dominant minor are also common (e.g. G minor – D minor). The new key has one more sharp or one less flat than the old, in addition to the raised 3rd, which is typical of a minor scale. Because both keys are minor in this modulation, the music often sounds sad/bleak.

Modulation to the subdominant

- **Accidentals:** the new key has one *fewer* sharp # or one *more* flat ♭ than the previous key. The altered note is the 7th note of the *old* scale / the 4th note of the *new* scale.
- **Difference in pitch:** the scale of the new key starts a **perfect 4th** (five semitones) higher than that of the old key.
- **Quality/mood:** the music often sounds less bright or calmer after the modulation.

Example: Track 47 F major – B♭ major

Starts in F major

Gains an E♭

Perfect 4th

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Modulation to the relative major/minor

Accidentals:

- **Modulation to the relative minor:** the 4th and/or 5th notes of the old scale/the 4th and/or 5th notes of the new scale may be raised, though this may not happen every time after the modulation, especially where different versions of the melodic minor are used.
- **Modulation to the relative major:** the 4th and/or 5th notes of the new scale and the 4th and/or 5th notes of the new scale may be lowered.

Difference in pitch:

- **Modulation to the relative minor:** the tonic note of the relative minor is a minor 3rd below the tonic note of the relative major
- **Modulation to the relative major:** the tonic note of the relative major is a major 3rd above the tonic note of the relative minor

Quality/mood:

- **Modulation to the relative minor:** the music often sounds sadder after the modulation
- **Modulation to the relative major:** the music often sounds happier after the modulation

Example: Track 48 C major – A minor

Starts in C major

Gains an F# and

Sometimes the F and C are natural, "C" after the modulation

P

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Modulation to the tonic major/minor

Accidentals:

- **Modulation to the tonic minor:** the 3rd note of the scale will be lowered using a ♭. The 6th and 7th notes of the scale may be lowered at times, though this will not happen if these notes appear after the modulation.
- **Modulation to the tonic major:** the 3rd, 6th and 7th notes of the scale will be raised using a # or ♯ sign.

Difference in pitch: the tonic major and minor key have the same tonic (key) note

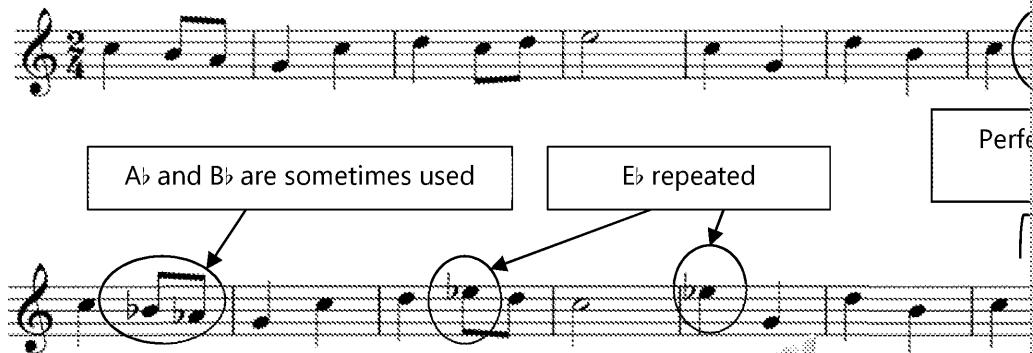
Quality/mood:

- **Modulation to the tonic minor:** the music often sounds sadder after the modulation.
- **Modulation to the tonic major:** the music often sounds happier after the modulation.

Example: Track 49 – C minor

Starts in C major

Gain



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Activity 8

In this activity, you will identify modulations and transcribe some passages.

For each extract:

- Listen to the recording once and look at the score. Identify whether the modulation happens during the passage that you have been asked to transcribe.
- Listen to the recording again. Identify the key in which the music starts and the key in which it ends. Identify the relationship of the closing key to the opening key (dominant, subdominant, etc.).
- Make a note of any accidentals that you will need to add or take away to transcribe the music modulation.
- Listen to the recording several more times to write down the notes. Record any necessary accidentals.

a) Track 50

- The modulation happens (please tick):
☐ before the section I have to complete ☐ during the section I have to complete

- The music starts in ____ major and ends in ____.

The music modulates to the _____ key.

- The accidental(s) that I need to use are: _____

-



b) Track 51

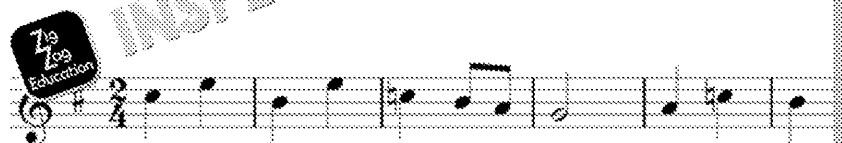
- The modulation happens (please tick):
☐ before the section I have to complete ☐ during the section I have to complete

- The music starts in ____ major and ends in ____.

The music modulates to the _____ key.

- The accidental(s) that I need to use are: _____

-



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Chromatic Intervals

Aim: to transcribe music that uses chromatic intervals

It is quite likely that in your A Level exam you will be asked to transcribe chromatic intervals that belong to the main key(s) of the piece.

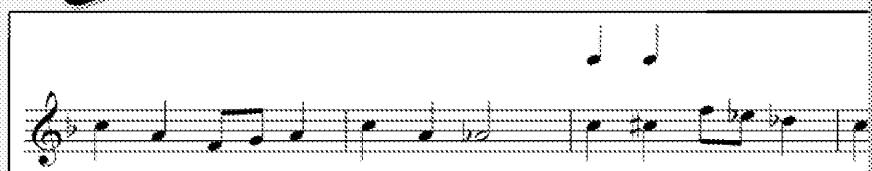
TOP TIPS

- Listen carefully to the intervals, and transcribe the notes that you hear. Make sure they fit in the key of the piece.

Example: Track 52



- Enharmonic equivalents will be accepted in the exam. This means that if you transcribe this as a C#, you will still be awarded the mark.



However, it is generally good practice to use the type of accidentals used in the above example, the accidentals added to the notes that have been provided. Therefore, it would be best to write Bb in the section that you have been asked to transcribe.

A list of enharmonically equivalent intervals is available on p. 6 for your reference.

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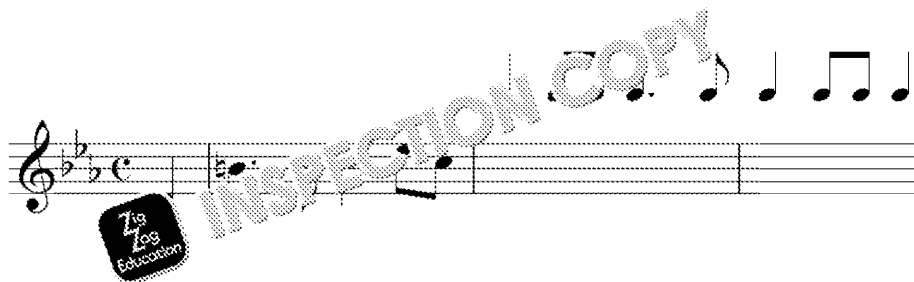
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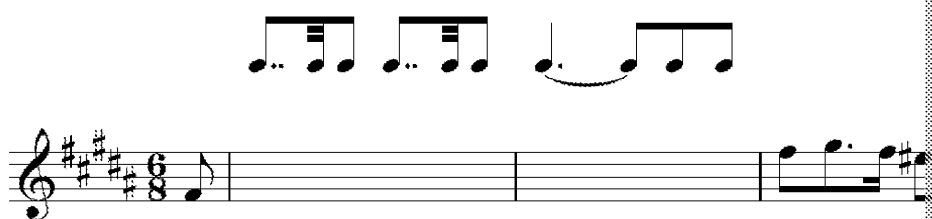
Activity 9

Complete the missing pitches using the rhythms provided.

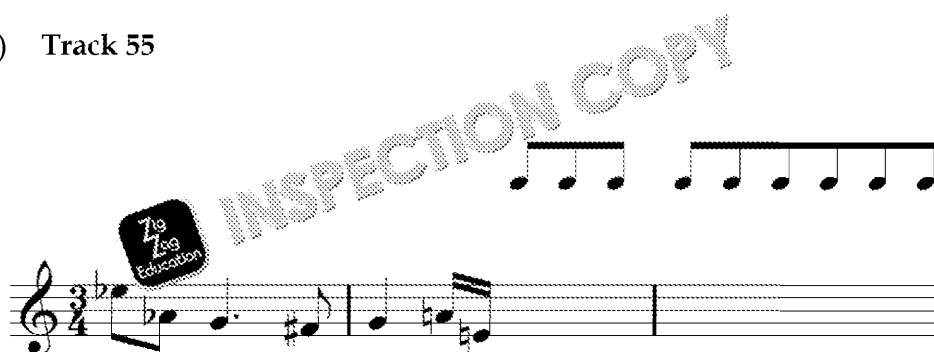
- a) **Track 53**



- b)
- Track 54**



- c) **Track 55**



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Musical Notation – Metre

Learn about / revise time signatures and common time

Time signatures

- Time signature tells you the rhythmic value of each beat (e.g. crotchet, minim, dotted crotchet, quaver) and the number of beats in a bar.
- The bottom number of the time signature tells you the value of the beat.
 - The top number tells you how many beats there are in a bar.

Number 2 on the bottom	
Time signatures with 2 on the bottom have a minim beat.	
2_2 = two minim beats per bar	

Rhythms

Rhythms are the patterns created by notes of different lengths. See below to revise some common notes.

Basic note

This table shows the proportional relationship between notes of different types. For example:

- A semibreve lasts as long as two minims.
- A minim lasts as long as four quavers.

Semibreve				
Minim				
Crotchet				
Quaver				
Sixteenth				
Thirty-second				
Sixty-fourth				



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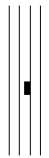





Other note values

This table shows some other symbols that control rhythm in music.

Dots	Ties
<p>A dot adds half the original value to the note to the total duration (length) of the note.</p> <p> $\text{dotted quarter} = \text{quarter} + \text{quarter}$</p> <p>$\text{half} = \text{quarter} + \text{quarter}$</p> <p>$\text{minim} = \text{half} + \text{half}$</p>	<p>Ties join two notes together. The total length of the tied notes is the sum of the two rhythmic durations added together.</p> <p></p> <p>This note lasts for two beats.</p>

Rests

This table shows the rests that last the same amount of time as each note value.

Note value	Rest
 Semibreve	
Minim	
Crotchet	
Quaver	
Semiquaver	
 Demicrest	

Activity 10

Add one note in each location marked * to complete the bars.

a)



b)



c)



d)



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Rhythmic Dictation

Aim: to transcribe rhythms using semibreves, minims, crotchets, quavers, demisemiquavers.

Activity 11

- a) Read the information in the table below.

A semibreve	1
lasts as long as	2
or	4
or	8
or	16
or	32

- b) Answer these questions. The first one has been completed for you as an example.

i) A lasts as long as 4 s.	ii) A lasts as long as ___ s.	iii) A lasts as long as ___ s.
iv) A lasts as long as ___ s.	v) A lasts as long as ___ s.	vi) A lasts as long as ___ s.

- c) Complete these rhythms using semibreves, minims, crotchets, quavers, semiquavers and demisemiquavers.

Top tip

Try tapping on the desk to feel the rhythms. To make sure you are correct, you can use a metronome.

- i) Track 56



- ii) Track 57



- iii) Track 58



- iv) Track 59



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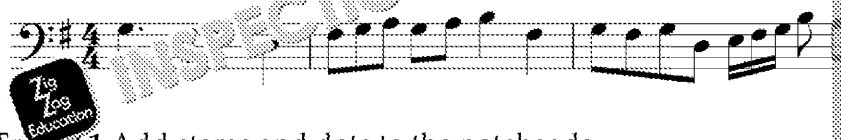


Rhythmic Dictation

Aim: to transcribe rhythms using dotted rhythms, ties and

Activity 12

- a) i) Track 60 Add the symbol 3 below the triplets.



- ii) Track 61 Add stems and dots to the noteheads.



- iii) Track 62 Add the missing tied notes to this extract.

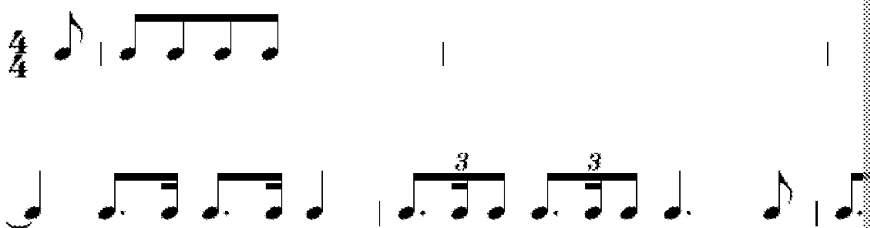


- b) Track 63 Complete these rhythms which use triplets, ties and dots.

i)



- ii) Track 64



- iii) Track 65



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Looking for Clues

Aim: to use the rhythms, notes and intervals provided in the score to complete the missing pitches.

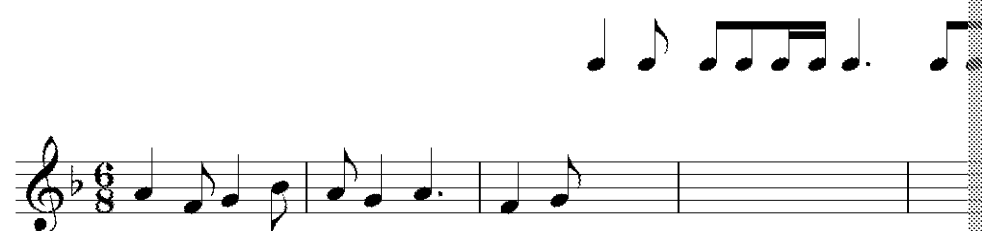
For the A Level dictation question, you will be provided with a skeleton score of a piece of music. Some rhythms will be provided for you, but some will be missing for you to complete. In this question, you will be provided with some clues to help you to complete the missing pitches and rhythms.

Completing the missing notes:

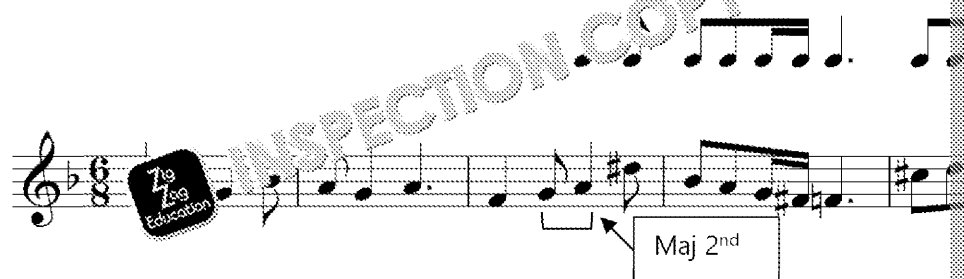
Example (the first question): Look at the following question.

Question

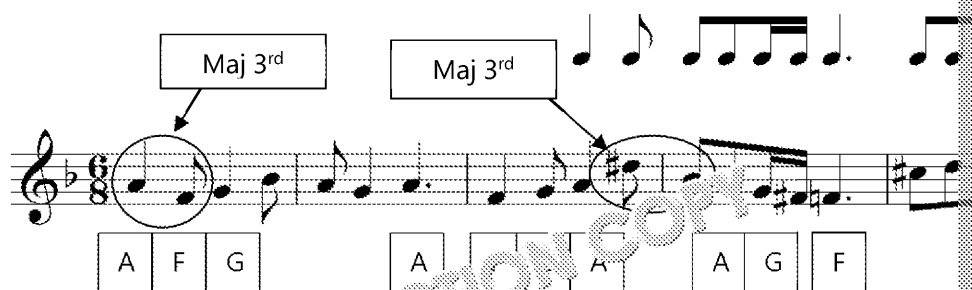
Complete the pitches at bar 3, beat 2, – bar 5, beat 1. Use the rhythm provided.



To start to work out the missing pitches, you could listen to the intervals between the first/last missing pitch.



You could also listen out for any repeated notes or intervals.



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Activity 13


Complete the missing pitches using the rhythms provided. Some hints and help you.


a) **Track 67**

Where have you heard these notes before?



Work out the interval.
Is there a pattern here?
scale or broken chord?





b) **Track 68**

Are there patterns here?
Scales? Broken chords?

Have you heard these notes before?

Where have you heard these pitches before?

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Completing Rhythms

You can also listen for patterns in the rhythm to help you to complete durations (or

Example Track 69

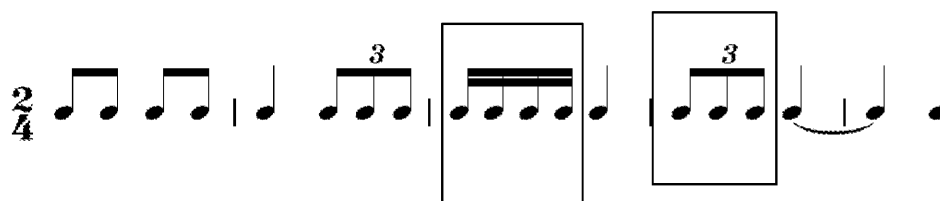
Question

Complete the rhythms at bars 3–6.



To work out the rhythms, you could listen for:

- any patterns where rhythms repeat
- the relationship between notes of different lengths



These notes are half the length of the notes in bar 1.

This rhythm is also heard in bar 2.

Activity 14

Track 70

Complete the missing rhythms at bars 3–5.

What is the relationship between the length of the notes at bar 3, beat 3, to bar 4, and the length of the notes at bar 1?



What is the relationship between the length of the notes at bar 3, beats 1–2, and the length of the notes at bar 1?

When the notes are before

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Melody and Rhythm – Putting

Aim: to transcribe passages where both the pitches and the rhythm

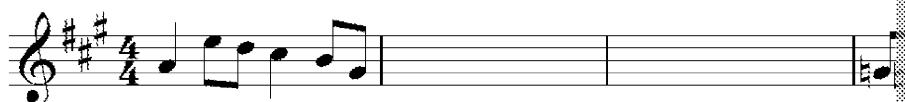
Top tip

Write down the rhythm first, and add the pitches afterwards. The rhythm will help you work out where the pitch changes. You will lose some marks if you get the pitches wrong.

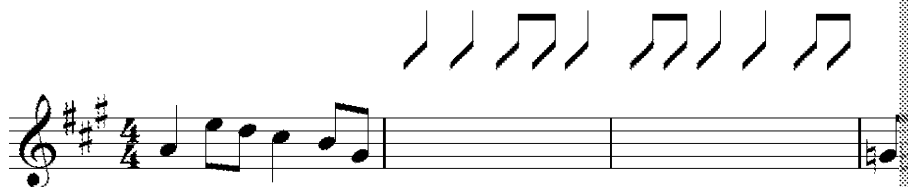
Example

Track 71

1. In the exercise you might need to complete both the rhythms and the pitches. It might look something like this:



2. Start by writing in the rhythm above the staff.



3. Then work out the pitch of each note:

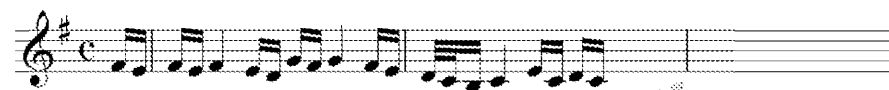


Activity 15

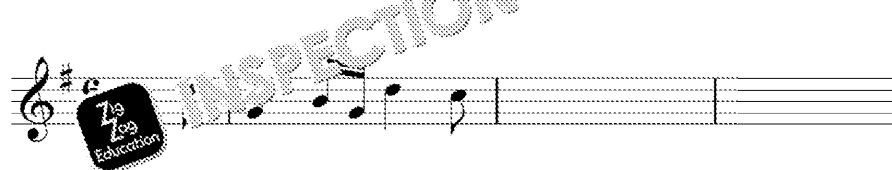
For each question:

- Write the rhythm above the stave.
- Complete the pitches using the rhythm you have written.

- a) **Track 72**



- b)
- Track 73**



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Tablature


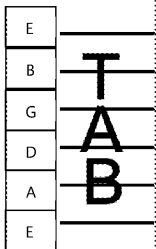
Aim: to transcribe passages written in guitar tablature

Activity 16

a) Read the information below.

Introduction to tablature

- Tablature is a form of notation for guitarists. It tells them which strings to play.
- Guitars usually have six strings. These are pitched E, A, D, G, B, E (from low to high).

In stave notation, each of these strings is notated as follows:	In tablature to
	High notes 
	Low notes

- On each string, each fret is pitched a semitone above the previous one. Frets on each string are given numbers.

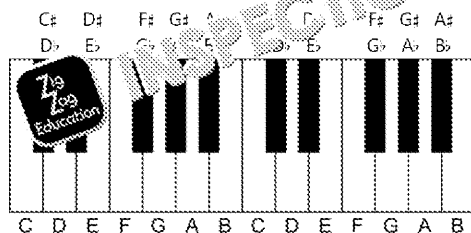
Remember: guitars are tuned in fourths, so the sound pitches an octave lower than the written pitch.

Open strings are 0, the fret a semitone higher than the open string is 1, the fret a semitone higher than 1 is 2, the fret a semitone higher than 2 is 3, and so on. This is how to play a particular pitch:

- Work out whether the note can be played on an open string. If not, write the number of the fret, and write the number 0 on the line.
- Find the closest open string below the pitch. This is the line that the note is played on.
- Work out how many semitones (if any) above the open string the note is, and write the number on the line.

Top tips

You can use a piano keyboard to help you work out the number of semitones. On a piano keyboard, all adjacent (next-door) notes are a semitone apart, regardless of whether they are black or white.



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b) **Example**

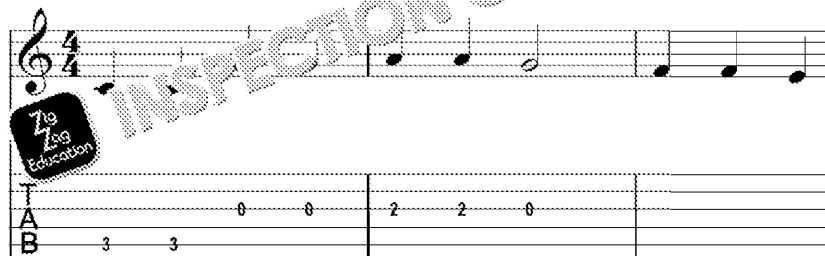
Here is the start of 'Twinkle Twinkle Little Star'. Some of the notes are



i) Read the explanation of the tablature for the first two bars.

- Middle C does not correspond to an open string on the guitar. The line immediately below middle C. This is the line for A below Middle C → A string
C is three semitones above A, so the number 3 is written on the A string.
- G above middle C can be played on an open string. Therefore, 0 is written on the G string.
- A above middle C cannot be written on an open string. Therefore, the open string that is immediately below middle C.
A → G
A is two semitones above G, so the number 2 is written on the G string.

ii) Complete the tablature for bars 3–4 of the song.



c) **Track 74**

Listen to this extract from a famous song.

- Write down the rhythm above the staves.
- Notate the pitches in stave notation on the treble stave.
- Write the tablature below the bass stave.

Top tip

You don't need to add a key signature to the tablature. Use a number to indicate the key signature (in this case F#).

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Roman Chord Symbols

Aim: to recognise and notate common chords and their inversion

Activity 17

Introduction to Roman notation

- a) i) Read the table below, which shows the symbols used to indicate chords. Listen to the recordings.

Chord	Major	Minor	Augmented	Diminished
Explanation	Upper-case Roman symbols	Lower-case Roman symbols	Upper-case, with + sign	Lower-case, with ° sign
Example in C	Track 75 (C maj) I	Track 76 C min i	Track 77 C min: III+	Track 78 C min: VII°

Top tips

Most notes on the guitar can be written on several strings. However, it is best to stick to easy fingering, i.e. 1st 4 strings and frets with low numbers. The simplest fingering for each note that you are likely to encounter in the

- ii) Listen to these chords. Indicate whether they are major, minor, augmented or diminished 7th chords.

Track 80	Track 81	Track 82	Track 83
1.	2.	3.	4.

- b) i) **Diatonic chords in major and minor keys**

The triads in each key are labelled I–VII according to the notes of the scale.

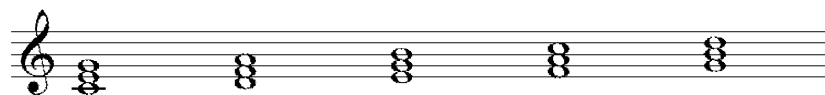
- In a major key, chords I, IV and V are major, chords ii, iii and vi are minor.
- In a minor key, chord i is minor. All other chords have different qualities depending on whether the 6th and 7th degrees of the scale are raised. However, chords with raised 6th and 7th (chords with ° in brackets) are not often used in tonal music.

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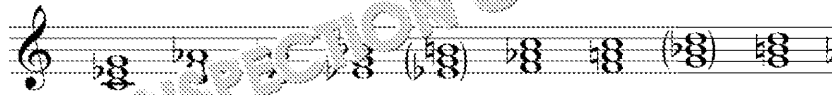


Track 85



C maj: I ii iii IV V

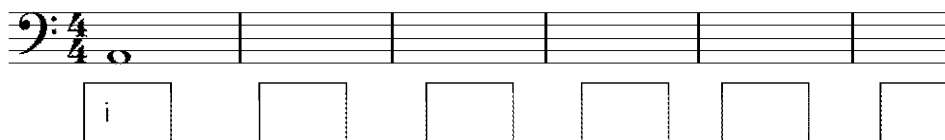
Track 86



C i ii^o ii III III⁺ iv IV v V

Track 87


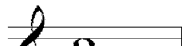
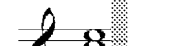
- ii) You will hear a short chord sequence in A minor. All chords are in the key of A minor.
 - 1) Transcribe the bass line.
 - 2) Work out whether each chord is major, minor, diminished or augmented.
 - 3) Notate the chord in Roman symbols in the space provided.




- c) i) **Inversions**

Inversion refers to the use of different notes of a chord in the bass following inversions:

- Root position – root of the chord in the bass. Usually no letter needed, but sometimes you may see a letter a.
- 1st inversion – 3rd of the chord in the bass, indicated by the letter b.
- 2nd inversion – 5th of the chord in the bass, indicated by the letter c.
- 3rd inversion – a 7th chord (often V⁷ or ii⁷), with the 7th in the bass.

Type	Root position	1 st inversion	2 nd inversion
Example in C maj	Track 88  I	Track 89  Ib	Track 90  Ic

- ii) You will hear four versions of the dominant chord V/V⁷ in A minor. You hear by writing Roman numerals and letters in the spaces provided.

	Track 93	Track 94
	2.	3.

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d) **Track 96**

Complete this harmonic dictation activity using the following steps:

- Write out all the chords in the tonic key of the piece.
- Transcribe the bass line.
- Work out whether each chord is major, minor, diminished, augmented.
- Work out which inversion each chord is in.
- Use the bass note, type of chord and inversion to work out the other Roman numeral.

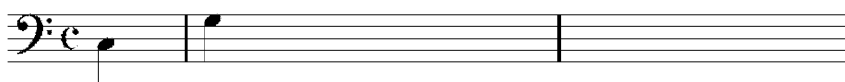
- Write out chords



Roman numeral:

--	--	--	--	--

- Write bass line.



- Major, minor, diminished augmented or 7th?

maj	maj						
-----	-----	--	--	--	--	--	--

- Inversion?



a.	a.						
----	----	--	--	--	--	--	--

- Roman symbol?

I	V						
---	---	--	--	--	--	--	--

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Chord Symbols in Popular

Aim: to recognise and notate common chords and their inversions in

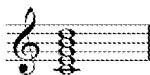
Activity 18

- a) i) **Introduction to popular chord notation**
Read the information in the table below about the notation for common chords in popular music

Triads			
Type of chord	Major	Minor	Augmented
Example with C as root	Track 97 C 	Track 98 Cm 	Track 99 C+
How it is constructed	1, 3, 5	1, b3, 5	1, 3, #5

Extended chords				
Type of chord	7 th (maj 3 rd + min 7 th)	Maj 7 th (maj 3 rd + maj 7 th)	min 7 th (min 3 rd + min 7 th)	9 th
Example with C as root	Track 101 C7 	Track 102 Cmaj7 	Track 103 Cm7 	Track 104 C9
How it is constructed	1, 3, 5, b7	1, 3, 5, 7	1, b3, 5, b7	1, 3, (5), b7, 9

- Note that 9ths, 11ths and 13ths can be added to major and minor chords
 - Track 107
Cmaj9



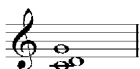

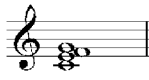

- Track 108



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Other chords				
Type of chord	Sus 2	Sus 4	Add 4	Add 9
Example with C as root	Track 109 C ^(sus2) 	Track 110 C ^(sus4) 	Track 111 C ^(add4) 	Track 112 C ^(add9) 
How it is constructed	1, 2, 5	1, 4, 5	1, 3, 4, 5	1, 3, 5, 9

- ii) You will hear some recordings. The root note of each chord is G. Write the type of chord you hear in the space provided. The first one is completed for you as an example.

Track	Track 113	Track 114	Track 115	Track 116	Track 117
Chord symbol	1. Gm	2.	3.	4.	5.




Track	Track 118	Track 119	Track 120	Track 121	Track 122
Chord symbol	6.	7.	8.	9.	10.

b) **Inversions in popular chord notation**

- i) Read the information below and listen to the examples:

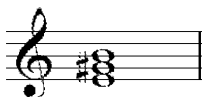
In popular chord notation, 'slash' chords are used to indicate chord inversions, where a note other than the root is in the bass.

- In slash chords, you should write the note that you hear in the bass after the symbol /. For example: +

Track 123	Track 124	Track 125
Dm/F 	F ^{maj7} /C 	A ^{min11} /D 

If a chord is in root position, you do not need to use a slash, e.g.:

Track 126 E



- ii) You will hear an A⁷ chord in all its inversions. Notate what you hear using chord symbols.

Track 127	Track 128	Track 129	Track 130
1.	2.	3.	4.

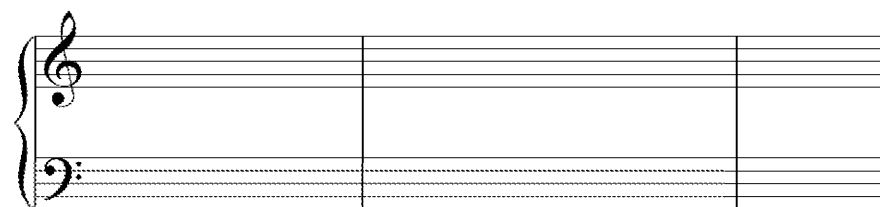
c) **Track 131**

Write down the chords that you hear in the spaces provided. To do this:

- Notate the bass line, and any other pitches, such as the melody, that you hear.
- Work out the type of chord you hear (e.g. major, minor 7th, etc.).
- Work out which chords are inverted.
- Use the appropriate chord symbol to write down what you hear.



Am



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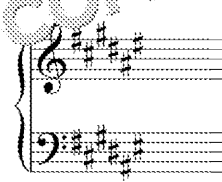





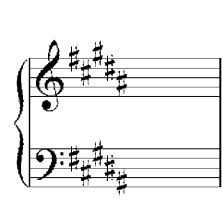
Answers

Activity 1

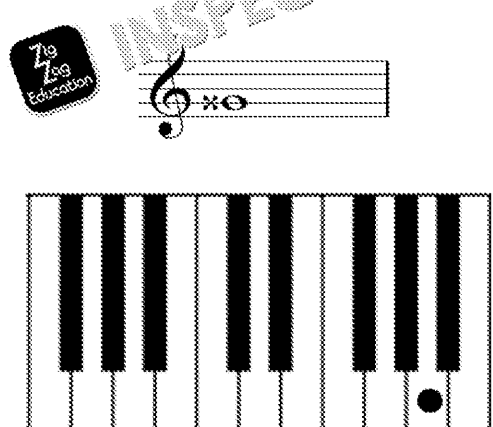

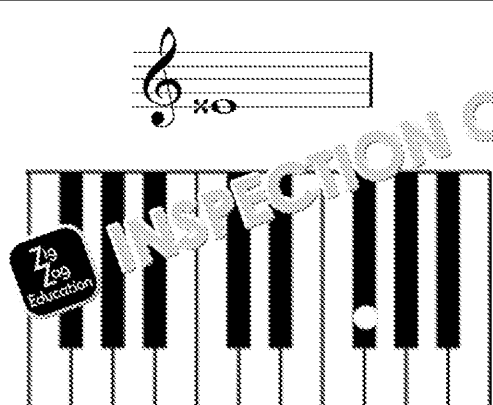
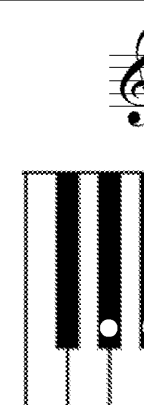
a)

<p>i)</p>  <p>D major B minor</p>	<p>ii)</p>  <p>F# major D# minor</p>	<p>iii)</p>
--	---	-------------

b)

<p>i)</p>  <p>G major E minor</p>	<p>ii)</p>  <p>B major G# minor</p>	<p>iii)</p>
--	--	-------------

c)

<p>i)</p>  <p>ii)</p> 	
<p>iii)</p>  <p>iv)</p> 	

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Activity 2

a) Practical task – no written response required.

b)

i)	ii)	iii)

c)

Activity 3

a) Practical task – no written response required.

b)

i) perfect 4 th <input checked="" type="checkbox"/> perfect 5 th <input type="checkbox"/>	ii) perfect 4 th <input type="checkbox"/> perfect 5 th <input checked="" type="checkbox"/>	iii)
iv) perfect 4 th <input type="checkbox"/> perfect 5 th <input checked="" type="checkbox"/>	v) perfect 4 th <input type="checkbox"/> perfect 5 th <input checked="" type="checkbox"/>	vi)

c)

i)	ii)	iii)
iv)	v)	vi)

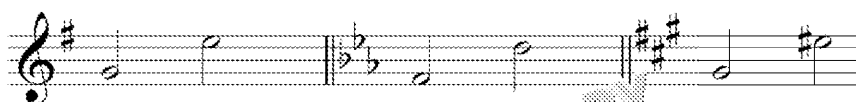
d)

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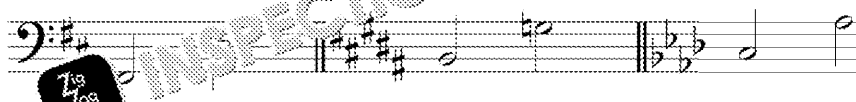


Activity 4

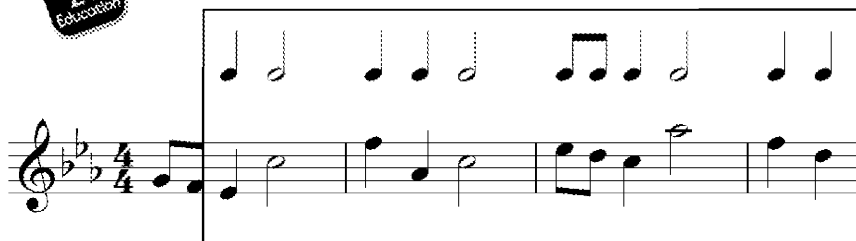
- a) Practical task – no written response required.
b) i) **Write ascending major 6^{ths}.**



- ii) **Write ascending minor 6^{ths}.**

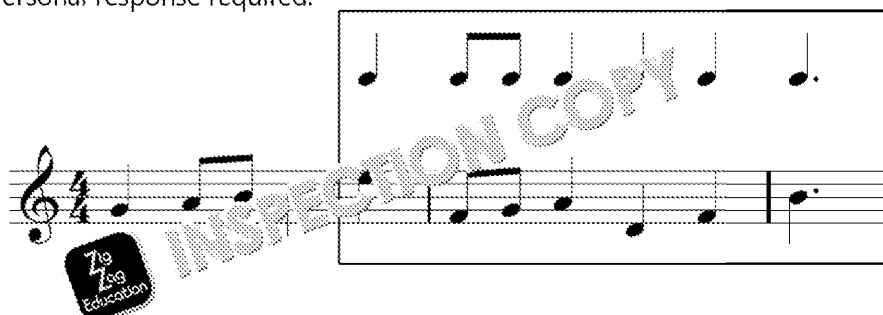


c)



Activity 5

- a) Practical task – no written response required.
b) Personal response required.
c)



Activity 6

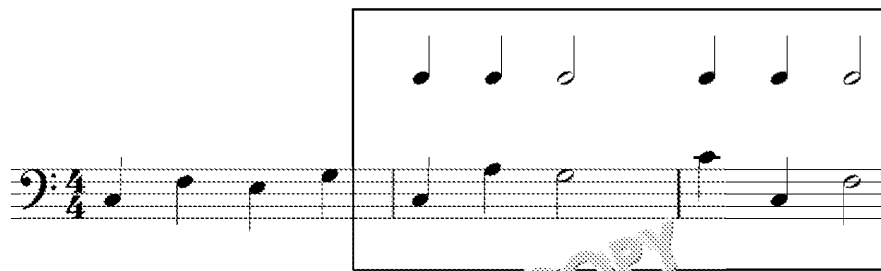
- a) Practical task – no written response required.
b)

1. Name of interval perfect 4 th	2. Name of interval perfect 8 ^{ve}	3
Transcribe:	Transcribe:	P
		T
4. Name of interval minor 6 th	5. Name of interval perfect 8 ^{ve}	6
Transcribe:	Transcribe:	m
		T

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c)



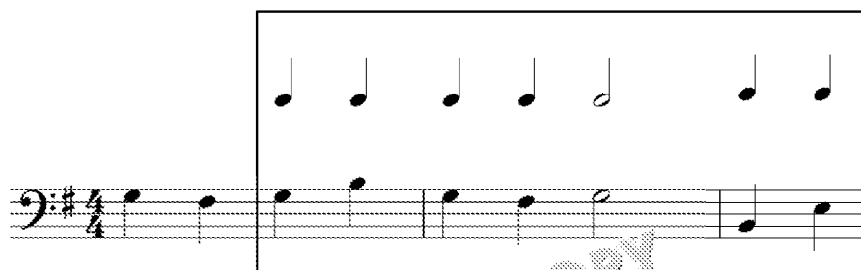
Activity 7

a) Practical task – no written response required.

b)

<p>i)</p>	<p>ii)</p>	<p>iii)</p>
-----------	------------	-------------

c)



Activity 8

- a) i) The modulation happens (please tick):
☐ before the section I have to complete ☒ during the section I have to complete
- ii) The music starts in Bb major and ends in F major.
 The music modulates to the dominant key.
- iii) The accidental(s) that I need to use are: E_b.
- iv)



- b) i) The modulation happens (please tick):
☒ before the section I have to complete ☐ during the section I have to complete
- ii) The music starts in A major and ends in A major.
 The music modulates to the tonic key.
- iii) The accidental(s) that I need to use are: C_b; F_b and G_b natural may also be used.
- iv)

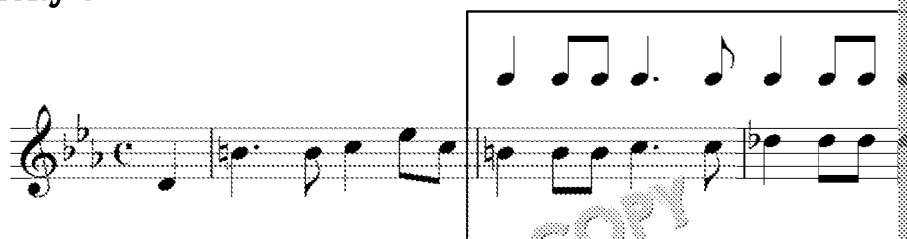


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Activity 9

a)



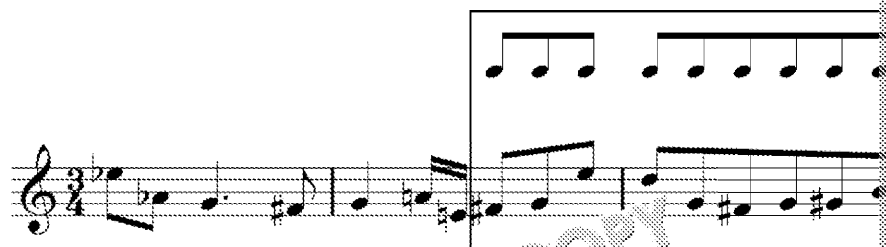
b)



Accept also:

- 2nd pitch of bar 1: D5
- 3rd pitch: Eb

c)

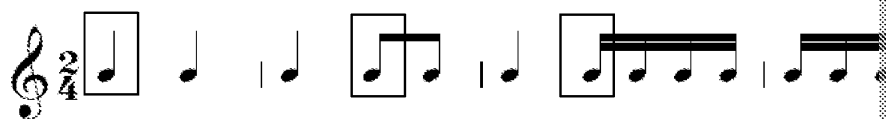


Accept enharmonic equivalents for the following:

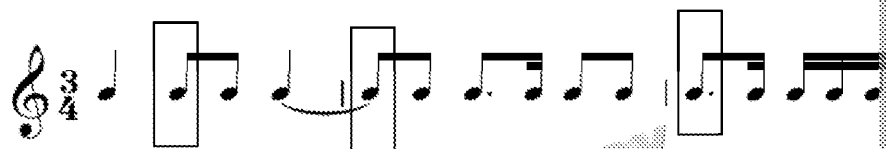
- F# = Gb
- G# = Ab
- D = C#

Activity 10

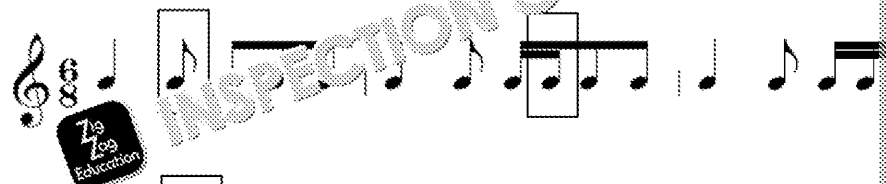
a)



b)



c)



d)















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Activity 11

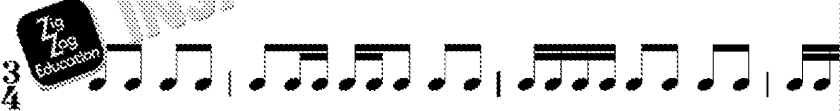
- a) Practical task – no written response required.
b)

i) A  lasts as long as <u>4</u>  .	ii) A  lasts as long as <u>2</u>  .	iii) A  lasts as long as <u>4</u>  .
iv) A  lasts as long as <u>8</u>  .	v) A  lasts as long as <u>8</u>  .	vi) A  lasts as long as <u>4</u>  .

- c) i)



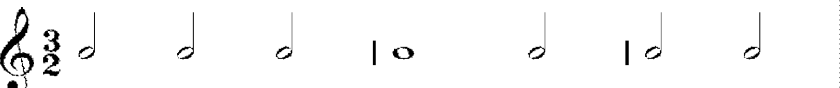
- ii)



- iii)

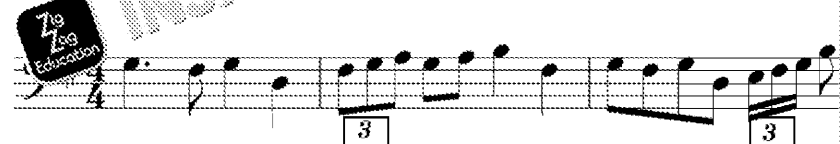


- iv)



Activity 12

- a) i)



- ii)



- iii)



- b) i)



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ii)

iii)

Activity 13

a)

Same pitches as bar 1, beats 2-3

Scalic m

b)

Perfect 4th

Perfect 4th

Scalic

Broken chord
All these notes have also been heard earlier in the melody.

Same pitches

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Activity 14

Double the length of the semiquavers in bar 1

Half the length of the semiquavers in bar 1

Same as bar 1

Activity



a)

b)

Activity



a) Reading task – no written response required.

b)

String	1	2	3	4	5	6	7	8	9	10	11	12
T												
A		0	0		2	2	0					
B	3	3						3	3	2	2	

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c)

Activity 17

- a) i) Practical task – no written response required.
ii)

Track 80	Track 81	Track 82	Track 83
1. 7 th	2. major	3. augmented	4. minor

- b) i) Practical task – no written response required.
ii)

c)

Track 91	Track 92	Track 93
1. Vb	2. V ⁷	3. V ⁷ d

d) i)

ii)

iii)

iv)

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Activity 18

- a) i) Listening task – no written response required.
ii)

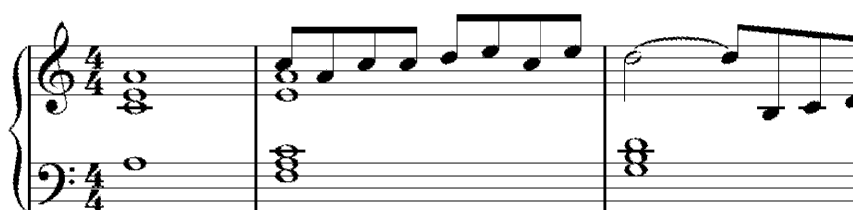
Track	Track 112	Track 113	Track 114
Chord symbol	1. Gm	2. G	3. G°

Track	Track 117	Track 118	Track 119
Chord symbol	6. Gmaj7	7. G7	8. G ¹¹

- a) i) Listening task – no written response required.
ii)

Track 122	Track 123	Track 124
1. Am ⁷ /C	2. Am ⁷	3. Am ⁷ /G

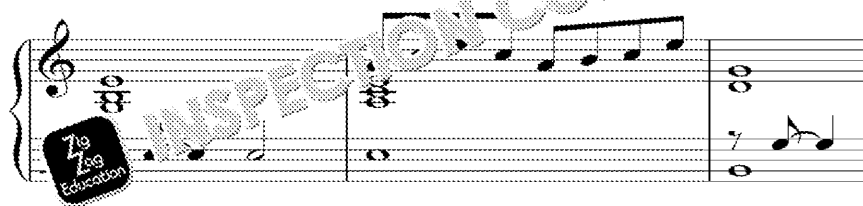
- c)



Am

Fmaj7

G



Amin9

Am/E

G/B

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