



Music

GCSE (9–1) | OCR | J536

2016 specification
first exams in 2018



Dictation Skills Pack

for GCSE (9–1) OCR Music



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Teacher's Introduction

This resource will help students to succeed in the aural dictation question in their GCSE OCR Listening and Appraising Music exam. It provides a progressive course to build students' musical literacy and listening skills. It assumes little prior knowledge of music theory, and it can be used both with KS3 students, as they prepare to transition to GCSE, and with weaker GCSE students, as they develop a basic theoretical and aural understanding of rhythms and intervals.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Once students have worked through this resource, they will be ready to attempt practise exam-style questions, such as those in 'Practice Activities for GCSE Melodic and Rhythmic Dictation' (zzed.uk/dictation-9201). In the OCR Listening and Appraising Music exam, students will be asked to complete a short rhythmic and melodic transcription. In the exam, students will be asked to 'fill in the missing notes' using 'the given rhythm' from one of the four Areas of Study. It will be played at the original pitch. The rhythmic transcription could include dotted notes and triplets, though generally no note shorter than a demisemiquaver will be used. To prepare students for these requirements, this resource contains the following sections:

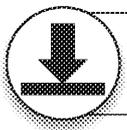
- Time signatures: simple and compound time
- Rhythms: from semibreve to demisemiquaver, including dotted notes, triplets and ties
- Melodic contour: ascending/descending intervals and scales
- Intervals: from minor 2nd to perfect octave
- Key chord and pulse: how to use these
- Answers to all questions (except open-ended composing, performing and extension tasks)

In addition to these sections, the brief introduction to stave notation at the start of the resource will help students to refresh their memory of musical note names and key signatures. Extension questions are also provided in each section of the resource. These can be used by musically gifted students in addition to or instead of the main activities in each chapter of the resource.

Key to activity types

Activities requiring additional resources/organisation are signalled throughout by the following symbols:

-  input required from the teacher (e.g. a practical demonstration)
-  group activity
-  Internet access required
-  students should check their answers in the answers section.



Audio tracks are provided on the ZigZag Education Support Files system, which can be accessed via zzed.uk/productsupport

Introduction to Staff Notation

The next few pages give you some of the key information that you will need to know to write down the music that you hear in the aural dictation question.

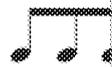
Rhythms

You may be asked to notate a rhythm in the exam, so you need to know how rhythms are written.

This diagram shows how note values divide into notes of shorter lengths in simple time signatures of 4 or an 8 at the bottom.

Semibreve			
Each semibreve divides into two minims			
Each minim divides into two crotchets			
Each crotchet divides into two quavers			
Each quaver divides into two semiquavers			

This diagram shows how each beat breaks down in compound time signatures (6/8, 9/8, 12/8).

Each beat is worth a dotted crotchet.	
Each dotted crotchet divides into three quavers.	
Each quaver divides into two semiquavers. There are six semiquavers in each dotted crotchet beat.	

Activity 1

Look at the tables above, and complete these sentences.

- A semibreve lasts as long as _____ crotchets.
- A crotchet lasts as long as _____ quavers.
- A quaver lasts as long as _____ semiquavers.
- A dotted minim lasts as long as _____ quavers.

✓ Check your answers to questions a–d in the answers section.

Extension

Write your own set of questions, like questions a–d above. Use your questions to test your understanding of rhythm.

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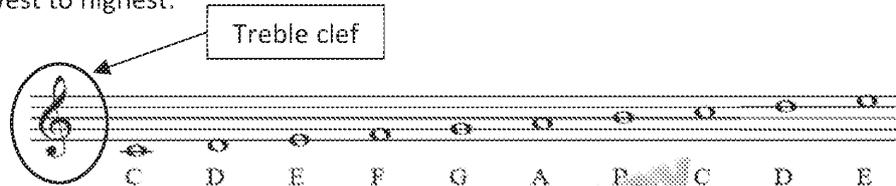


Treble and bass stave

Your dictation question will be written using either the bass stave or the treble stave. Note names on these staves.

Treble stave

The treble stave is usually used for high notes. Here are the notes of the treble stave from lowest to highest:

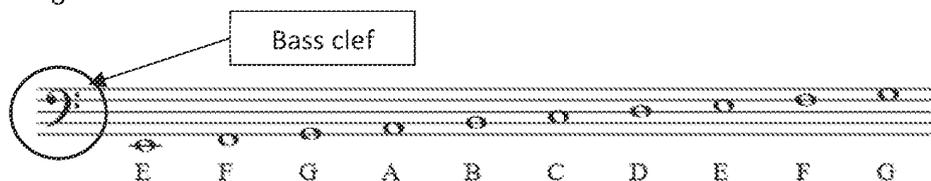


You can use these words/phrases to remember the notes of the treble stave:

<p>Notes on a line</p> <p>Every Good Boy Deserves Football</p>	<p>Notes in a space</p> <p>F A</p>
--	------------------------------------

Bass stave

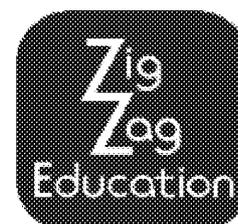
The bass stave is usually used for low notes. Here are the notes of the bass stave from lowest to highest:



You can use these phrases to remember the notes of the bass stave:

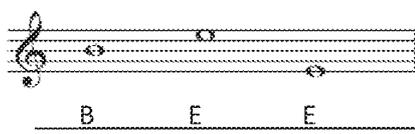
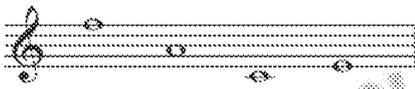
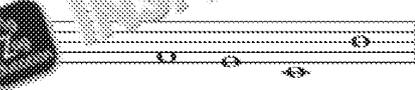
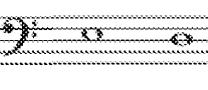
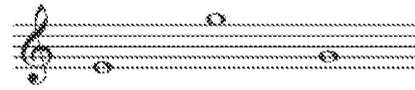
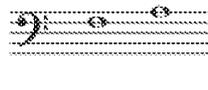
<p>Notes on a line:</p> <p>Greedy Big Dogs Fall Asleep</p>	<p>Notes in a space:</p> <p>All Cows</p>
--	--

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Activity 2

The notes in each bar spell a word. Work out the letter names of the notes to see which one has been done for you as an example.

<p>a.</p>  <p>B E E</p>	<p>b.</p>  <p>_____</p>
<p>c.</p>  <p>_____</p>	<p>d.</p>  <p>_____</p>
<p>e.</p>  <p>_____</p>	<p>f.</p>  <p>_____</p>
<p>g.</p>  <p>_____</p>	<p>h.</p>  <p>_____</p>

✓ Check your answers to questions b–h in the answers section.

Extension

Find as many words as you can which can be spelt using just the letter names of notes (A–G). Write the words on a piece of manuscript paper using musical notation in the space provided. Then test a classmate on their knowledge of the note names using the words that you have found.

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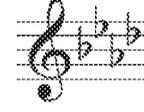
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Key signatures

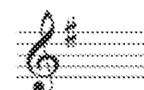
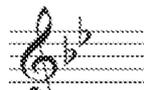
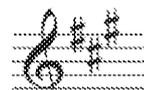
Your dictation question may be in any major or minor key, with a key signature of sharps or flats. Below are the key signatures for your reference:

No sharps or flats	
	Major: C major Minor: A minor

Sharp keys	Flat keys
 Major: G major Minor: E minor	
 Major: D major Minor: B minor	
 Major: A major Minor: F# minor	
 Major: E major Minor: C# minor	

Activity 3

a. Name both the major and the minor key that use each key signature:

<p>1.</p>  Major: _____ Minor: _____	<p>2.</p>  Major: _____ Minor: _____	<p>3.</p>  Major: _____ Minor: _____
---	---	---

b. Name the major and minor keys that have:

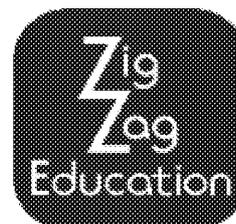
- four flats in the key signature _____
- no sharps or flats in the key signature _____

Extension

On a piece of music manuscript paper, write out the key signatures that contain sharps or flats (you should have six key signatures in total). Underneath each key signature, write the major or minor key that uses it.

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Contour

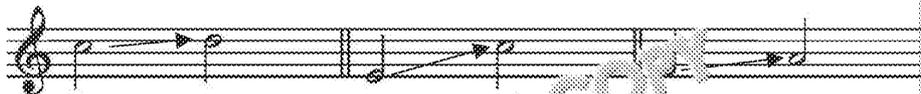
The word 'contour' refers to the shape of a melody, i.e. whether it goes up or down. You will need to be able to identify the contour of the melodies that you hear in an aural dictation question in the exam.

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Ascending and descending intervals, and repeated notes

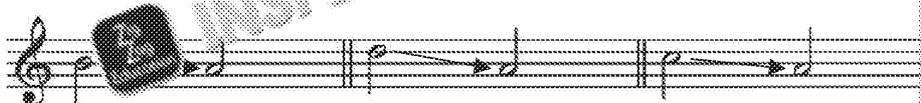
Ascending intervals Track 1

These go up – the second note is higher than the first note.



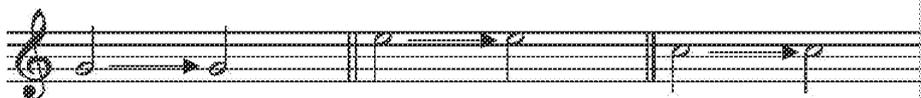
Descending intervals Track 2

These go down – the second note is lower than the first note.



Repeated notes Track 3

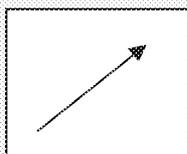
The first and the second notes are the same.



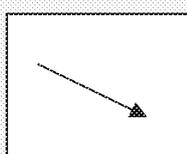
Activity 4

- Look at the information in the box above and listen to Tracks 4–9.
- Practise drawing the following shapes in the air with your hand.

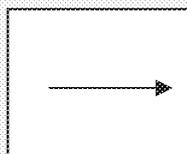
Ascending



Descending

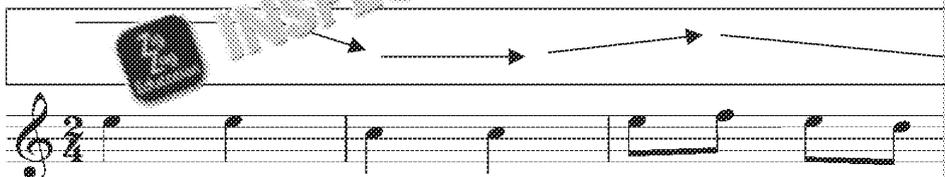


Repeated note

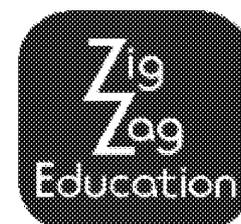


Melodic contour Track 10

Melodies usually contain a mixture of ascending intervals, descending intervals and repeated notes.



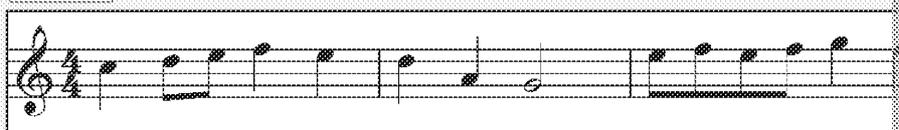
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Activity 4 (continued)

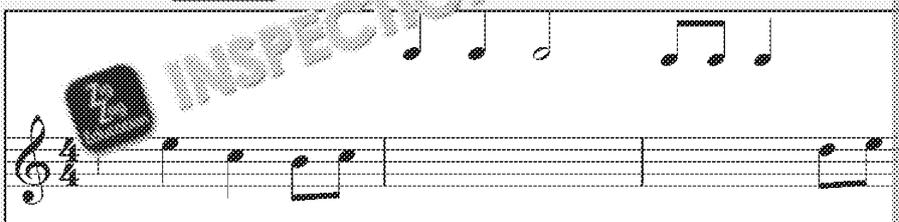
c. Listen to the recording and follow the score. Draw the contour of the melody.

Track 11



Blank space for drawing the contour of the melody for Track 11.

d. Listen to the recording and follow the score. Some of the pitches are missing. Draw the contour of the melody, including those that are missing. Track 12

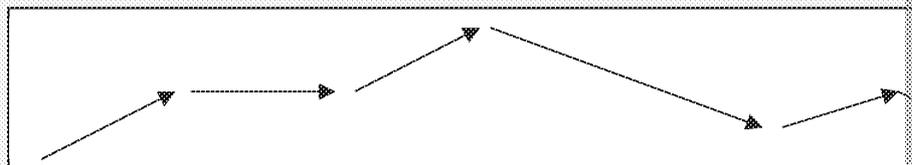


Blank space for drawing the contour of the melody for Track 12.

✓ Check your answers in the answers section.

Extension

Write your own four-bar melody to fit this contour.



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Minor 2^{nds}

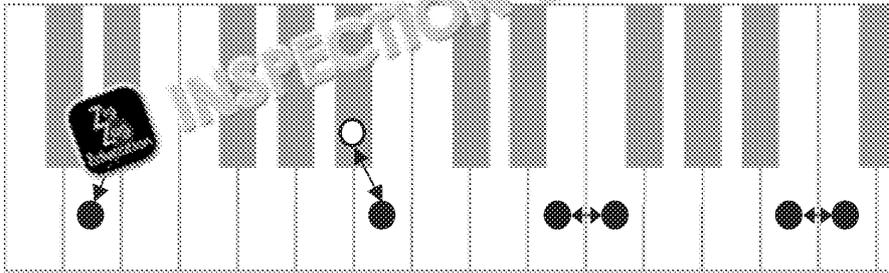
In music theory, intervals are the distance between two notes. In this chapter, you will learn about the most commonly used interval in Western music: the minor 2nd (sometimes known as a semitone).

Understanding minor 2^{nds}

The easiest way of understanding minor 2^{nds} is to look at a piano keyboard.

On the keyboard, the distance between any two notes which are immediately adjacent is a minor 2nd. This is the case regardless of whether the two notes are black or white.

The picture below shows some examples of how minor 2^{nds} can be found on the keyboard.

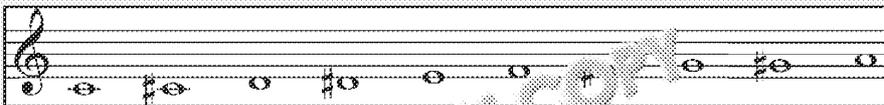


Activity 5

- Play the minor 2^{nds} shown in the picture above on a piano, keyboard or virtual instrument.
- Find some more minor 2^{nds} on the piano and play them. Try to find:
 - A minor 2nd between a black note and a white note
 - A minor 2nd between a white note and a black note
 - A minor 2nd between two white notes
- Write your minor 2^{nds} on the keyboard diagram using circles and arrows.

Extension

- Write a composition for your voice/instrument using the notes of the chromatic scale.



- When you have finished, put a line around every pair of notes in your composition which form a minor 2nd. If there is time at the end of the lesson, play your piece to the class.

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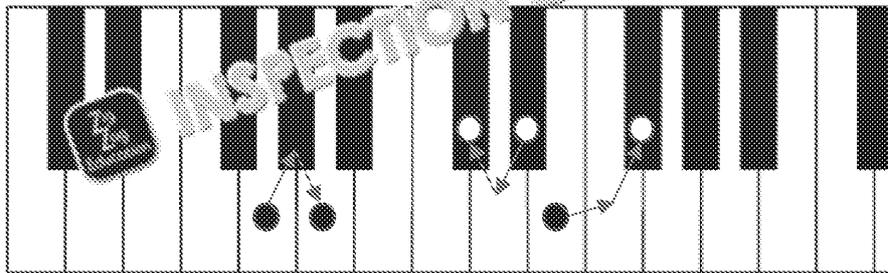
Major 2^{nds}

A major 2nd (sometimes referred to as a tone) is an interval that spans twice the distance of a minor 2nd. See below for some more information to help you understand major 2^{nds}.

Understanding major 2^{nds}

A major 2nd is the same distance as two semitones (minor 2^{nds}) next to each other. It can be formed by two white notes, by two black notes, or between a black and a white note.

To find a major 2nd on a piano, move your finger two semitones (minor 2^{nds}) up. The picture below shows some major 2^{nds} on the piano. For each example, the two minor 2^{nds} that make up the major 2nd are shown.



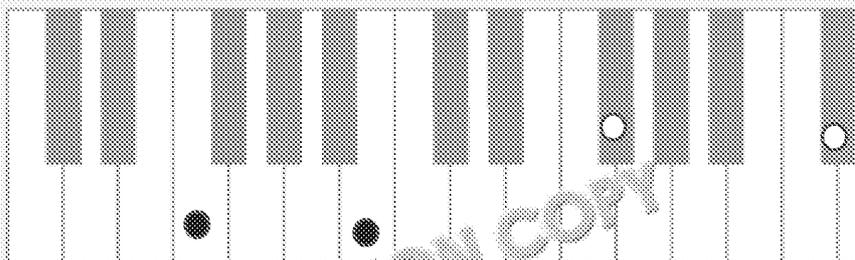
Activity 6

- a. ★ Watch your teacher show you how to find major 2^{nds} on a piano or virtual piano. Use the example above.

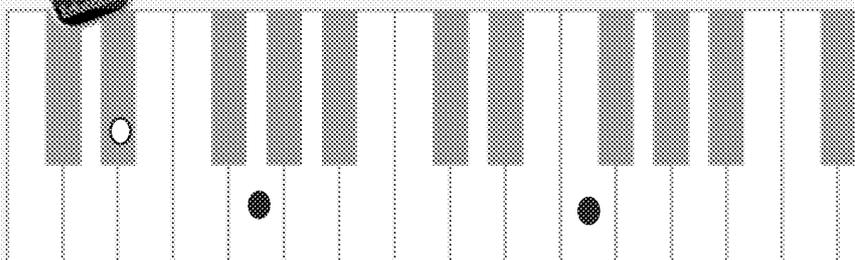
Arrows are provided to help you count the two minor 2^{nds}.

- b. Use a piano, keyboard or virtual piano to find the note that is a major 2nd above each note on the piano.

When you have found each note, draw a circle to show its location on the piano.



- c. Use a piano, keyboard or virtual piano to find the note that is a major 2nd below each note on the piano. When you have found each note, draw a circle to show its location on the piano.



✓ Check your answers to questions b and c in the answers section.

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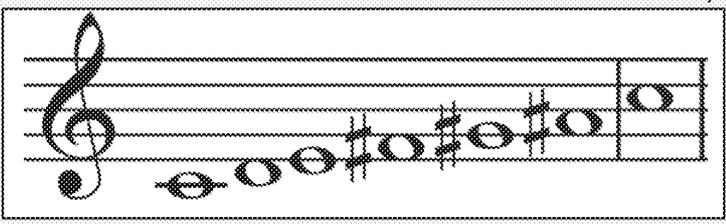


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Extension

Some modern classical music uses a scale that contains only major 2^{nds}. This is called a whole-tone scale.



- a. Play this scale on your instrument or on a piano/keyboard.
- b. Compose a melody using only the notes of the whole-tone scale.
- c.  Perform your melody to the accompaniment of a piano/keyboard.



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Writing major and minor 2nds

All 2^{nds}, regardless of whether they are major or minor, are written as steps (next-door notes). This means if the lower of the two notes in the interval is on a line, the higher will be on a space and if the lower of the two notes in the interval is in a space, the higher will be on a line.

Minor 2^{nds}

E F B C

C D E F G A B C D E

- Written as next-door notes on the staff
- On the keyboard, the distance is **one** minor 2nd

Major 2^{nds}

D

C D E

- Written as next-door notes on the staff
- On the keyboard, the distance is **two** major 2^{nds}

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Activity 7

- Sing these songs as a class.
- In each song, some of the 2^{nds} are circled. Identify whether these are major or minor 2^{nds}, and write 'maj 2nd' or 'min 2nd'. The first song has been done for you as an example.

Key signature: F major (B \flat)

Min 2nd Min 2nd Maj 2nd Maj 2nd

✓ Check your answers to question b in the answers section.

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The major scale

Many melodies in major keys are based around sections of the major scale. The major and minor 2^{nds}, played in ascending order (going up) or descending order (going down), are the most common. In a key signature, the notes of a major scale are always written a step apart. When the scale goes up, it goes from a line or space immediately above the note that comes before it. When the scale goes down, it goes from a space immediately below the note that comes before it.

In every major scale, the tones and semitones form a pattern. Most of the intervals are tones. Minor 2^{nds} occur between the 3rd and 4th, and the 7th and 1st degrees (notes) of the scale. This is shown by brackets.

1 2 3 4 5 6 7 6 5 4

C E F G A B C B A G F

Ascending: each note is on the line or space immediately above the previous note.

Descending: each note is on the space or step immediately below the previous note.

Activity 8

- a. Sing these major scales as a class or in groups. Use the numbers 1–7 as the fingerings. (Feel free to use a lower octave if this suits your voice better)

1 2 3 4 5 6 7 1 7 6 5 4 3 2

1 2 3 4 5 6 7 1 7 6 5 4 3 2

- b. Play this major scale on your piano/keyboard. Use the picture overleaf to help you if you need to.

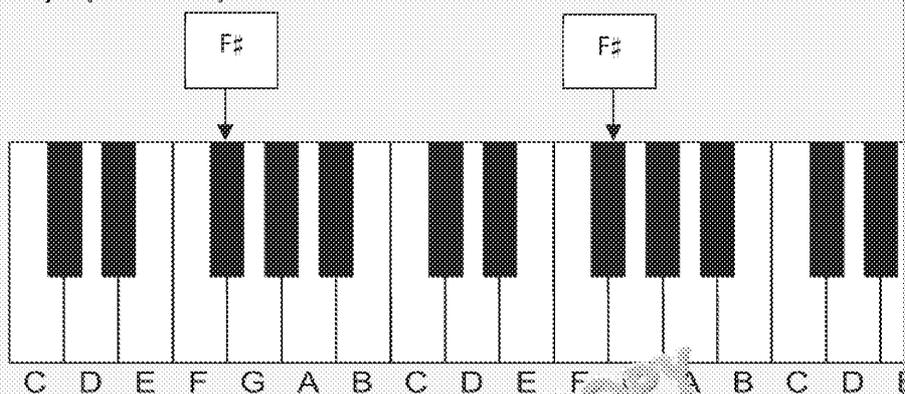
B C D E F# G F# E D C

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Activity 8 (continued)



Now use your listening skills and knowledge of major and minor 2^{nds} to answer

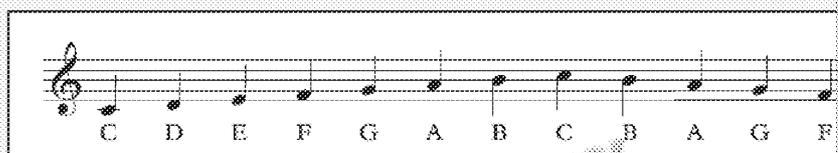
- c. On the staff on the previous page, circle every pair of notes that forms a major 2nd.
- d. Which interval other than a minor 2nd appears in a major scale?

✓ Check your answers to questions b and c and the extension task in the answer book.

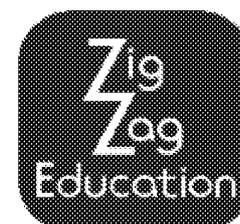
Extension

Work out how to play major scales starting on each of the notes named below. Write down the names of the black notes that you will need to play. Remember that the pattern of intervals in a major scale is the same in every major scale.

- a. F Names of black notes: _____
- b. B Names of black notes: _____
- c. E Names of black notes: _____
- d. D Names of black notes: _____



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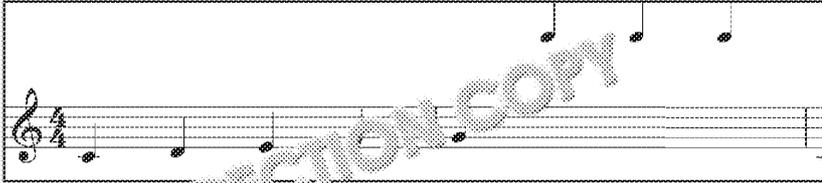
Transcribing music using major

In the activity below, you will have the opportunity to listen to and write down scales using scales.

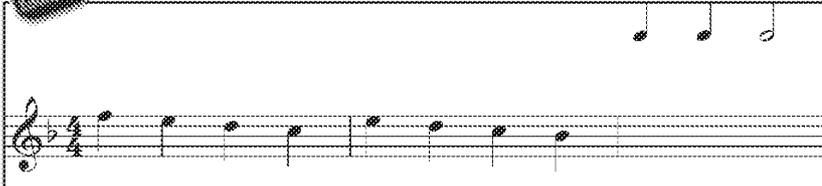
Activity 9

a. Listen to each extract four times. Fill in the missing notes using the rhythm

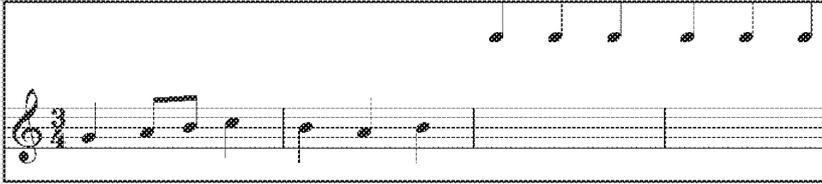
1. Track 16



2. Track 17



3. Track 18



b. Now, circle any notes that you have written in your answer to Question 1 note immediately before or after.

✓ Check your answer to these questions in the answers section.

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Major 2nd or minor 2nd?

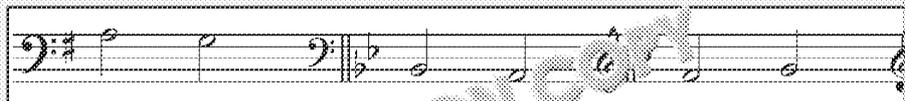
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Activity 10

Competition!

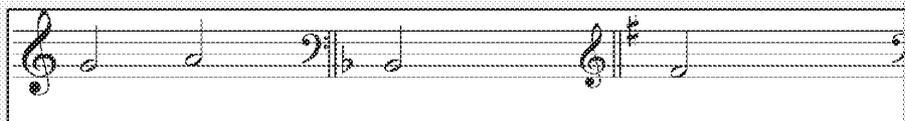
You will need a partner for this competition. The person who gets the most correct answers wins the game.

- a. Identify whether each interval is a major 2nd or minor 2nd. Circle your answer.



maj 2nd min 2nd maj 2nd min 2nd maj 2nd min 2nd

- b. Write the notes that is the interval of a 2nd **above** each of these pitches. The first one is an example. Make sure that you look at the clef and the key signature.



- c. Your teacher will play you a recording of some intervals. You will hear each one and need to decide whether each interval is a major or minor 2nd and put a cross in the box.

1. Track 19	major <input type="checkbox"/>	minor <input type="checkbox"/>	2. Track 20	major <input type="checkbox"/>	minor <input type="checkbox"/>
3. Track 21	major <input type="checkbox"/>	minor <input type="checkbox"/>	4. Track 22	major <input type="checkbox"/>	minor <input type="checkbox"/>
5. Track 23	major <input type="checkbox"/>	minor <input type="checkbox"/>	6. Track 24	major <input type="checkbox"/>	minor <input type="checkbox"/>

✓ Check your answers in the answers section.

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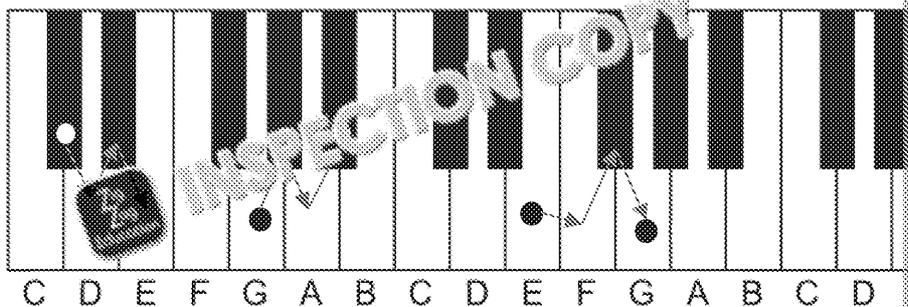
Minor 3rds

A minor 3rd is the same distance as three semitones (minor 2^{nds}). See below for some examples and practice thirds in aural dictation activities.

Understanding minor 3rds

To find a minor 3rd on a keyboard, you need to count up (or down) three semitones.

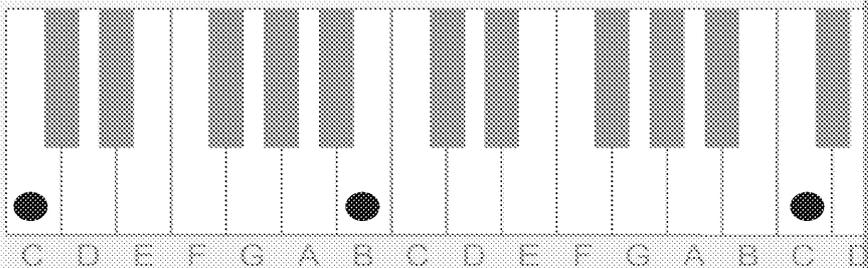
C \sharp	D \sharp	F \sharp	G \sharp	A \sharp	C \sharp	D \sharp	F \sharp	G \sharp	A \sharp	C \sharp	D \sharp
D \flat	E \flat	G \flat	A \flat	B \flat	D \flat	E \flat	G \flat	A \flat	B \flat	D \flat	E \flat



Activity 11

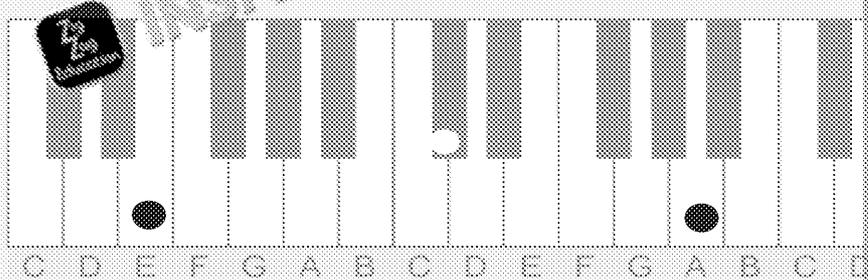
- Look at the diagram above and watch your teacher show you how to find a minor 3rd.
- Find the note that is a minor 3rd above the notes shown in the picture. Draw a circle around your answer.

C \sharp	D \sharp	F \sharp	G \sharp	A \sharp	C \sharp	D \sharp	F \sharp	G \sharp	A \sharp	C \sharp
D \flat	E \flat	G \flat	A \flat	B \flat	D \flat	E \flat	G \flat	A \flat	B \flat	D \flat



- Find the note that is a minor 3rd below the notes shown in the picture. Draw a circle around your answer.

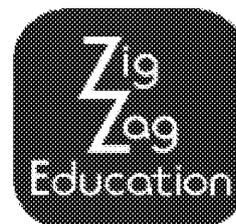
C \sharp	D \sharp	F \sharp	G \sharp	A \sharp	C \sharp	D \sharp	F \sharp	G \sharp	A \sharp	C \sharp
D \flat	E \flat	G \flat	A \flat	B \flat	D \flat	E \flat	G \flat	A \flat	B \flat	D \flat



✓ Check your answers to questions a and b in the answers section.

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Extension

- a. Challenge yourself to write a four-bar melody for your instrument with at least four major 3rds.
- b. When you have finished, circle all the minor 3rds in your melody.
- c. If there is time in the lesson, give your classmates a copy of your melody, and they can try to identify the intervals.

Major 3rds

A major 3rd is larger than a minor 3rd, and is the same distance as four major 2^{nds}. To find a major 3rd in aural dictation tests, use the diagram above.

Understanding major 3rds
To find a major 3rd on a keyboard, you need to count up or down **four** major 2^{nds}.

C#	D#	F#	G#	A#	C#	D#	F#	G#	A#	C#	D#
D>	E>	G>	A>	B>	D>	E>	G>	A>	B>	D>	E>

Activity 12

- a. Watch and listen while your teacher shows you how to find major 3rds using the diagram above.
- b. Using a real or virtual keyboard, find four major 3rds. Write them on the keyboard diagram below.

C#	D#	F#	G#	A#	C#	D#	F#	G#	A#	C#	D#
D>	E>	G>	A>	B>	D>	E>	G>	A>	B>	D>	E>

Extension

- a. Write a four-bar vocal exercise in which every other interval is a major 3rd.
- b. If there is time in the lesson, get the class to sing your composition. Make a copy of the score.

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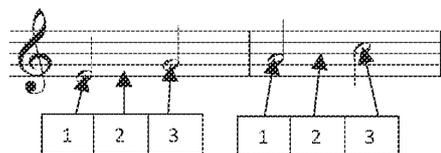


Writing 3^{rds}

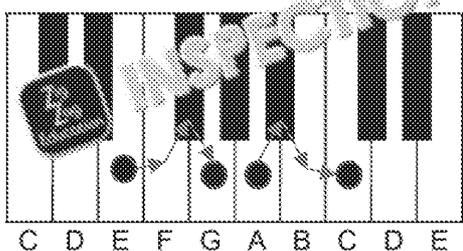
Both major and minor 3^{rds} are written on the staff three notes apart. If the bottom note will be on the next line up. If the bottom note is in a space, the next note will be

Minor 3^{rds}

- Three steps apart on the staff



- Three semitones (minor 2^{nds}) apart on the keyboard.

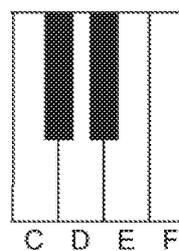


Major 3^{rds}

- Three steps apart on the staff

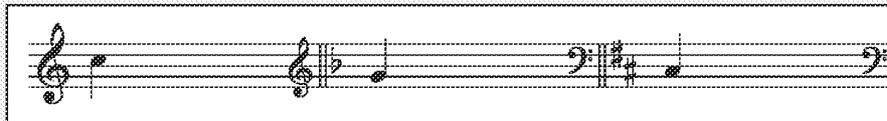


- Four semitones (major 2^{nds}) apart on the keyboard.

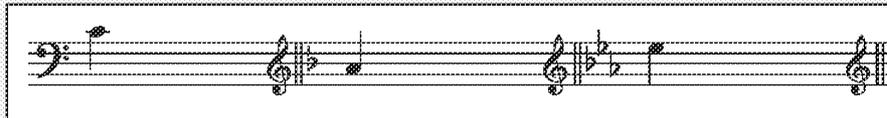


Activity 13

- a. Write the note that is the interval of a major or minor 3rd **above** these pitches

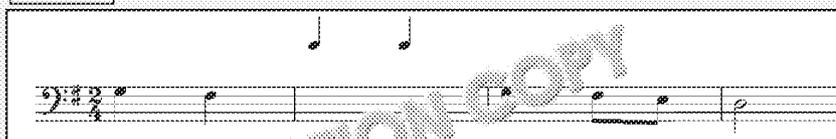


- b. Write the note that is the interval of a major or minor 3rd **below** these pitches

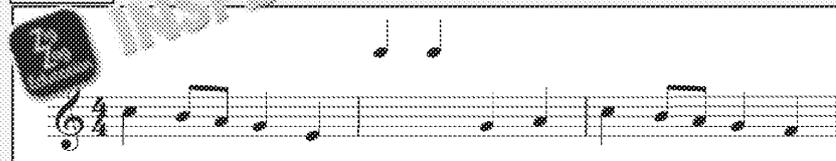


- c. Listen to these melodies, and complete the missing pitches using the rhythmic notes form a major or minor 3rd with the notes next to them.

1. Track 25



2. Track 26



- d. Using your listening skills, and referring to a keyboard if necessary, identify questions c1 and 2 are major or minor. Circle your answer.

1. Question c1: major 3rd / minor 3rd
2. Question c2: major 3rd / minor 3rd

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2^{nds} and 3^{rds}

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Activity 14

Competition time! Get into a group of 5–7 students. The person with the most correct answers in the group wins the contest.

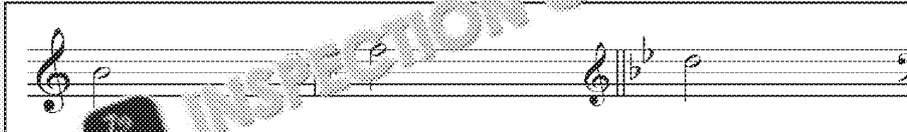
Remember
'Ascending'
'Descending'

- a. Write one note underneath each arrow to create the interval stated. You have 30 seconds to complete as many intervals as you can.

Ascending min 2nd

Descending maj 2nd

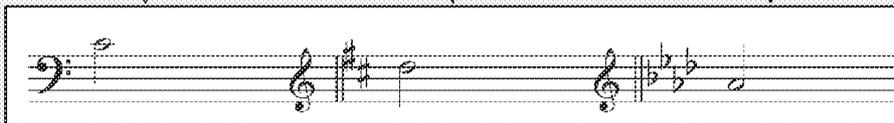
Ascending min 3rd



Descending min 3rd

Descending min 2nd

Ascending maj 3rd



- b. You will hear recordings of some intervals. For each question, identify whether it is a 2nd, minor 2nd, minor 3rd or major 3rd. Circle your answer.

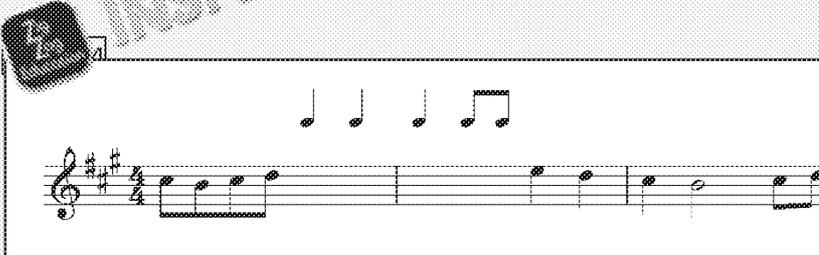
1. Track 27 min 2 nd / maj 2 nd / min 3 rd / maj 3 rd	2. Track 28 min 2 nd
3. Track 29 min 2 nd / maj 2 nd / min 3 rd / maj 3 rd	4. Track 30 min 2 nd /
5. Track 31 min 2 nd / maj 2 nd / min 3 rd / maj 3 rd	6. Track 32 min 2 nd /

- c. You will hear each of these melodies four times. Complete the missing notes above the staff. All the intervals in the melodies are 2nds and 3rds. You will get 1 point for each correct note.

1. Track 33



2.



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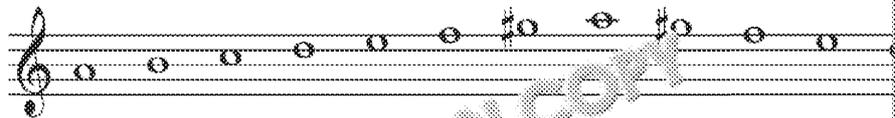
Minor scales

While melodies in major keys often use sections of a major scale, melodies in minor keys often use sections of a minor scale. See below for more information about minor scales and how to identify them in dictation questions.

Understanding minor scales

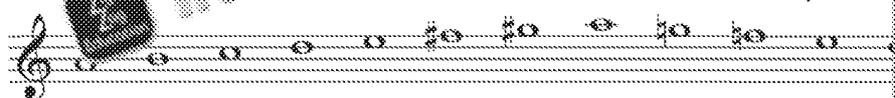
There are two main forms of the minor scale:

1. **The harmonic minor** – in which the 7th note of the scale is raised



1 2 3 4 5 6 7 1 7 6 5 4

2. **The melodic minor** – in which the 6th and 7th notes of the scale may or may not be raised

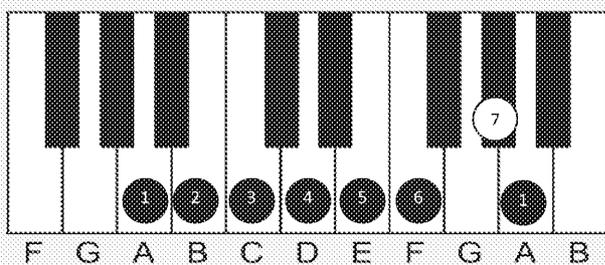


1 2 3 4 5 6 7 1 7 6 5

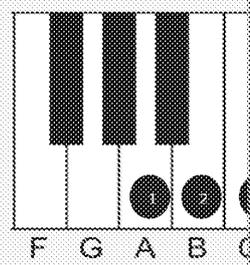
Activity 15

- a. Look at the diagrams below, which show how to play the two different forms of the minor scale on the keyboard.

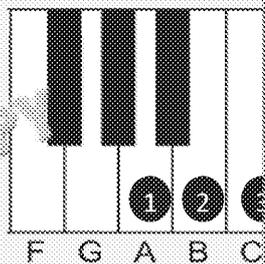
Harmonic minor



Melodic minor



Natural minor



1. Play the A harmonic and melodic minor scales on a keyboard.

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Activity 15 (continued)

- Think about the intervals used between the different notes of the minor scale in each row to show the number of semitones between each pair of notes.

Notes of the scale	Number of semitones	
1 and 3 (A and C)	1	2
b6 and #7 (F and G#)	1	2
#7 and 1 (G# and A)	1	2
#6 and #7 (F# and G#)	1	2
5 and #6 (E and F#)	1	2
5 and b6 (E and F)	1	2
b6 and b7 (F and G)	1	2
b7 and 8 (G and A)	1	2

- Listen to Track 35 along with the recording, which uses the minor scale. You can use your performance as dramatic and emotional as you like!

- Which key is this song in? Use the key signatures chart on p. 5 to help you.
 - Which form of the minor scale is used in this recording? Circle your answer: Melodic minor or Harmonic minor.
 - Give a reason for your answer to Question 3.

- The melodies below are based around minor scales. Complete the missing notes provided.

-

-

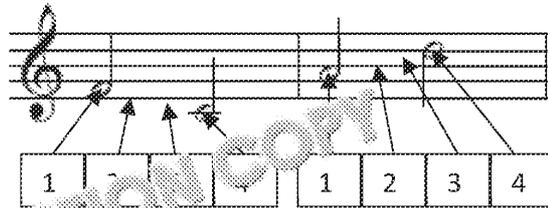
Helpful hint
Use the natural sign (♮) to raise flattened notes 6 and 7 by a semitone:

Perfect 4^{ths}

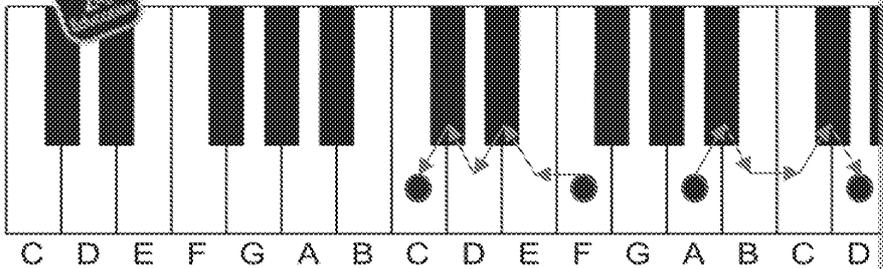
The notes of a perfect 4th are five semitones (minor 2^{nds}) apart on the keyboard. about identifying perfect 4^{ths} in aural dictation.

Understanding perfect 4^{ths}

4^{ths} are written **four** notes apart on the staff.

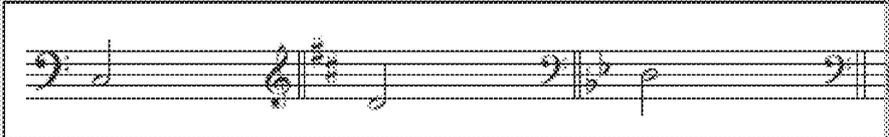


On the keyboard, they are five semitones (minor 2^{nds}) apart.

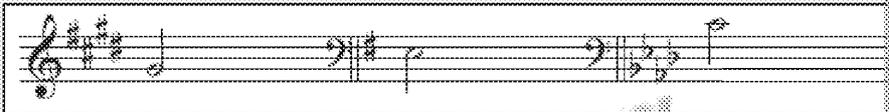


Activity 16

a. Write the note that is a perfect 4th higher than each of these notes.



b. Write the note that is a perfect 4th lower than each of these notes.



c. Watch and listen while your teacher shows you how to find perfect 4^{ths} on the keyboard.

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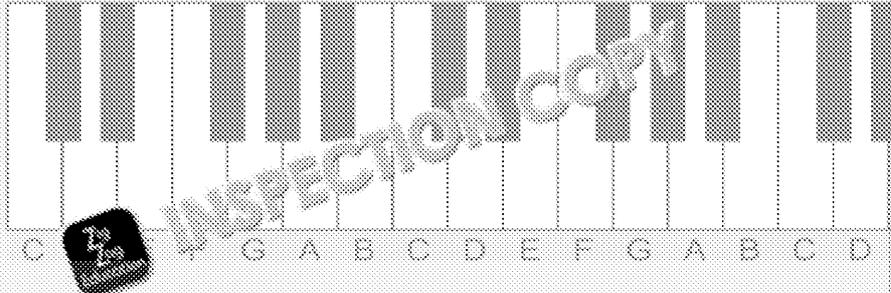


Activity 16 (continued)

d. Find some perfect 4^{ths} on the keyboard, and draw arrows and circles on the where they are located.

Your answer should include:

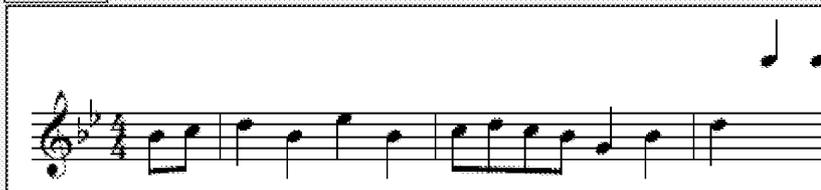
- a 4th where both the top and the bottom note are white keys on the piano
- a 4th where the bottom note is a black key and the top note is a white key
- a 4th where the bottom note is a white key and the top note is a black key
- a 4th where both notes are black keys



e. Write a four-bar melody in a slow tempo (speed). Your melody should include a perfect 4th. If there is time in the lesson, play the melody to the class and ask your class to sing the air every time they hear a perfect 4th.

f. Listen to these recordings, and complete the missing pitches using the rhythmic patterns. The missing intervals in each activity is a perfect 4th.

1. Track 39



2. Track 40



✓ Check your answers to questions a, b, f and e (using question a in the answer key).

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Extension

a. This sequence uses a pattern of 4^{ths} and 3^{rds}. Complete the pattern by writing the missing notes.



b. Learn to play the pattern on an instrument. See how quickly you can play it.

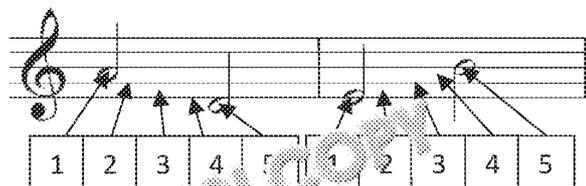


Perfect 5^{ths}

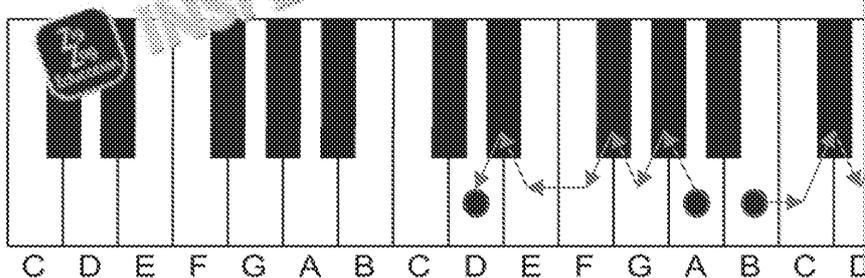
Perfect 5^{ths} contain seven semitones (minor 2^{nds}). They are written five notes apart and contain some information about how to identify perfect 5^{ths} in aural dictation questions.

Understanding perfect 5^{ths}

Perfect 5^{ths} are written five notes apart on the staff.



On the keyboard, they are seven semitones (minor 2^{nds}) apart.



Activity 17

a. Write one note under each arrow to create an ascending perfect 5th

Ascending perfect 5th Ascending perfect 5th

b. Check your answers to Question a, and make any necessary corrections.

c. Play the intervals from Question a on a keyboard. Then, draw circles around the notes to show the intervals.

C#	D#	E#	F#	G#	A#	B#	C#	D#	E#	F#	G#	A#	B#	C#
D	E	F	G	A	B	C	D	E	F	G	A	B	C	D

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Activity 17 (continued)

d. How many minor 2^{nds} are there in a perfect 5th?

e. **Tracks 41–46** Stand behind your desk. Listen to the intervals on the recording.
• If you hear a minor 3rd, sit down.
• If you hear a perfect 4th, put both your hands in the air.
• If you hear a perfect 5th, (stand up and) turn to face the back of the room.

Each interval will be played twice.

f. Compose a four-bar melody in a slow tempo (50 bpm) that contains at least one interval. Then, in 10 seconds of time, perform your melody to the class. If you are listening to the performance, hear a perfect 5th.

g. Complete these melodies using the rhythms provided.

1.  7

2. **Track 48**

✓ Check your answers to questions a, b, d, e, and g.

Extension

Write your own aural dictation activity question and answer. Make sure that you can hear the melody.

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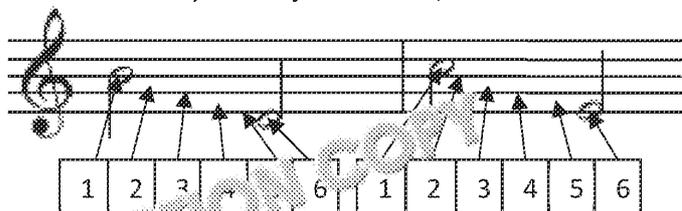


Major and minor 6^{ths}

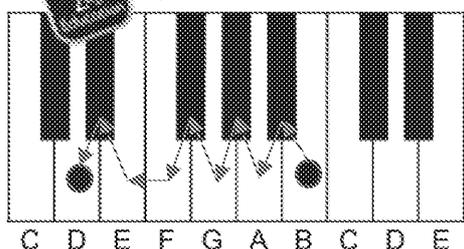
6^{ths} are written six notes apart on the staff. On the keyboard, minor 6^{ths} are equivalent to two 2^{nds}, and major 6^{ths} are equivalent to nine semitones (minor 2^{nds}). See below for aural dictation.

Understanding 6^{ths}

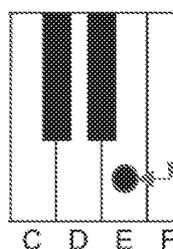
- All 6^{ths}, regardless of whether they are major or minor, are written six notes apart on the staff.



- Major 6^{ths}** span the same distance as nine semitones (two pairs of 2^{nds}).



- Minor 6^{ths}** span the same distance as three semitones (one pair of 2^{nds}).



Activity 18

- a. Complete these 6^{ths} by adding a note in the places marked with an arrow to

Ascending maj 6 th	Descending maj 6 th	Descending min 6 th

Ascending major 6 th	Ascending maj 6 th	Ascending min 6 th

- b. Check your answer to question a and make any necessary corrections.
- c.
- How many semitones make up a minor 6th?
 - How many semitones make up a major 6th?

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Activity 18 (continued)

d. **Track 49** You will hear an excerpt from *Wicked* 'Defying Gravity'. You will hear a pulse before the start of the melody. Complete the missing pitches in the

✓ Check your answers to questions a, c and d in the answers section.

Extension

Which songs or pieces do you think of that start with a major or minor 6th? You know, and you can use the Internet to help you find some more. (Hint: if you type or minor 6th into Google, this will return several helpful web pages with links to

In your book, draw a table like the one below. Write the names of the songs/pieces in the left-hand column. In the right-hand column, state whether the vocal part starts with a 6th. Try to find at least six songs in total. Remember, not all information you can find is accurate, so you will need to listen to a recording of the song to help you check

Name of song/piece and artist/composer	Does it start with a 6 th

When you have finished, use the table to quiz other students (or your whole class).

- Using your computer, open a recording of each song in a different tab in your browser.
- Ask the other students to put their right hands in the air if the song starts with a major 6th.
- Play the recordings one at a time.
- After each question, use the information in the right-hand column of the table to check whether their response was correct or incorrect.



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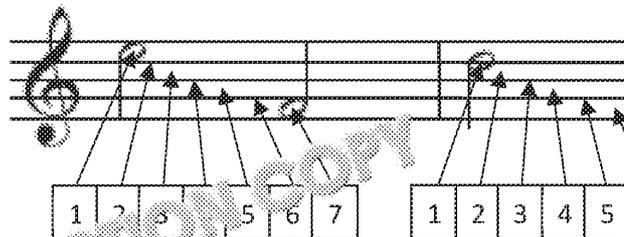


Major and minor 7^{ths}

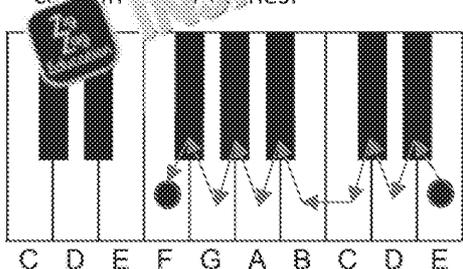
Regardless of whether they are major or minor, all 7^{ths} are written seven notes apart on the staff.

Understanding 7^{ths}

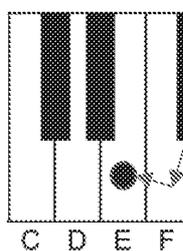
All 7^{ths} are written seven notes apart on the staff.



Major 7^{ths} contain 11 semitones.



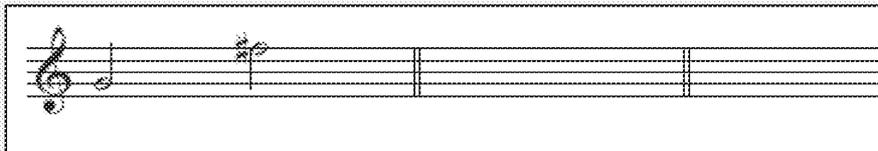
Minor 7^{ths} contain 10 semitones.



Activity 19

- Use your keyboard to find and play **four** major 7^{ths}.
- Write the major 7^{ths} in on the staff below. Remember to provide an accidental (b/# signs).

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



- Circle all the minor 7^{ths} in the score below.
- Track 50 Sing the song.



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Activity 19 (continued)

c. Complete these melodies, each of which uses a major or a minor 7th.

1. Track 51

2. Track 52

3. Check your answers to questions 1 and 2.

4. Circle the correct answer for each statement.

Question c1 contains a **major 7th / minor 7th**.

Question c2 contains a **major 7th / minor 7th**.

d. Your teacher will play you a recording of some intervals. You will hear each whether each interval is a major or a minor 7th and put a cross in the relevant box.

1. Track 53	maj 7 th <input type="checkbox"/>	min 7 th <input type="checkbox"/>	2. Track 54	maj 7 th <input type="checkbox"/>	min 7 th <input type="checkbox"/>
3. Track 55	maj 7 th <input type="checkbox"/>	min 7 th <input type="checkbox"/>	4. Track 56	maj 7 th <input type="checkbox"/>	min 7 th <input type="checkbox"/>
5. Track 57	maj 7 th <input type="checkbox"/>	min 7 th <input type="checkbox"/>	6. Track 58	maj 7 th <input type="checkbox"/>	min 7 th <input type="checkbox"/>

e. Track 59 Complete this melody from *Star Wars*. You will hear the key chord and the melody.

✓ Check your answers to questions c1, c2, c4, d and e in the answers section.

Extension

On a piece of manuscript paper, write two melodies to play to the class. One should start with a minor 7th, and the other should start with a major 7th.

Play the melodies to the class, and see whether they can guess which starts with the minor 7th.

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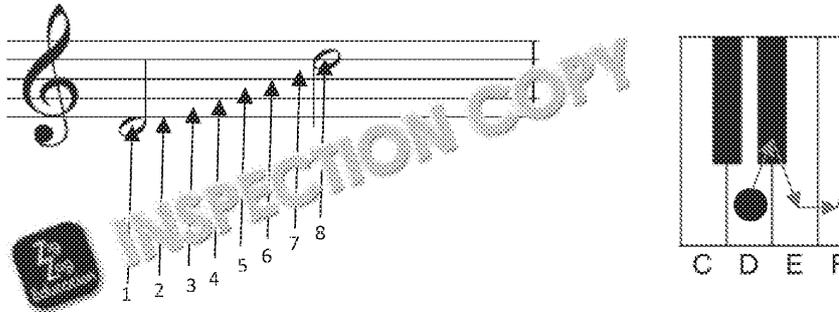
Perfect octaves

A perfect octave is the widest interval that is likely to be used in your GCSE aural. Find more information about how to recognise perfect octaves in the exam.

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Understanding perfect octaves

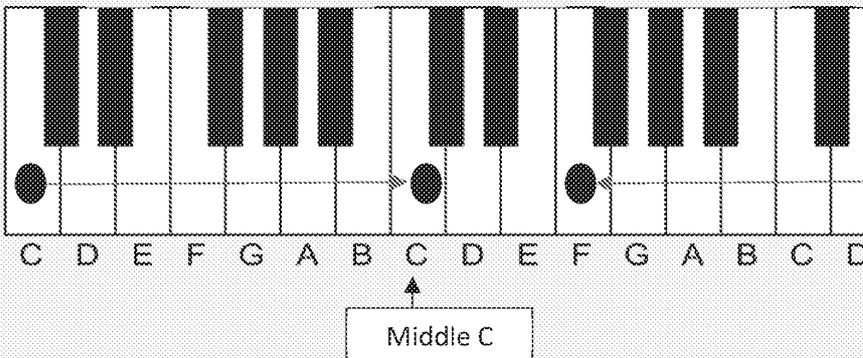
Perfect octaves are written eight notes apart on the staff. They span the same



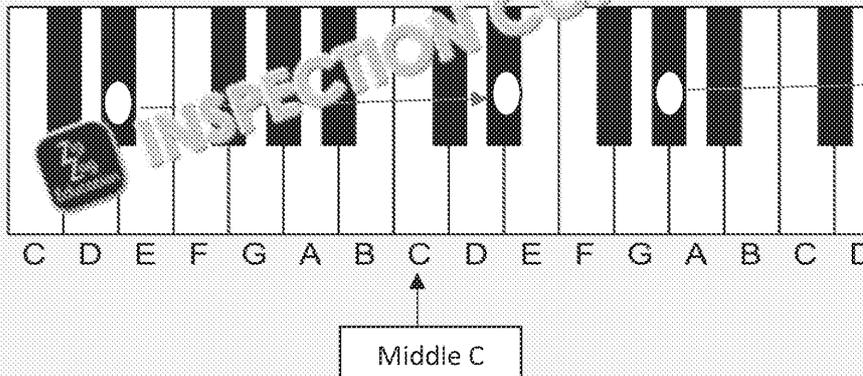
Activity 20

- a. 1. Find these perfect octaves on the keyboard and play them. Note the indicated beneath each keyboard diagram.

C \sharp D \sharp F \sharp G \sharp A \sharp C \sharp D \sharp F \sharp G \sharp A \sharp C \sharp
 D \flat E \flat G \flat A \flat B \flat D \flat E \flat G \flat A \flat B \flat D \flat



C \sharp D \sharp F \sharp G \sharp A \sharp C \sharp D \sharp F \sharp G \sharp A \sharp C \sharp
 D \flat E \flat G \flat A \flat B \flat D \flat E \flat G \flat A \flat B \flat D \flat

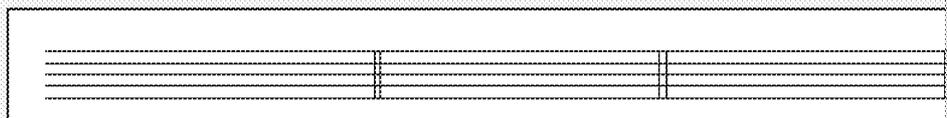


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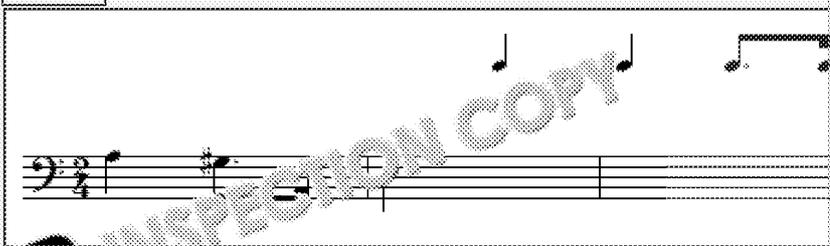
Activity 20 (continued)

a. 2. Write the intervals that you have just played on the staff below. Mark where needed.



b. Complete the melodies using the rhythms provided. Both melodies contain

1. Track 60



2.



c. Sometimes, students confuse the sound of major and minor 6ths and perfect octaves. To help you tell the difference, listen to the CD tracks on the recording and write down the interval that you hear on each track in the boxes below.

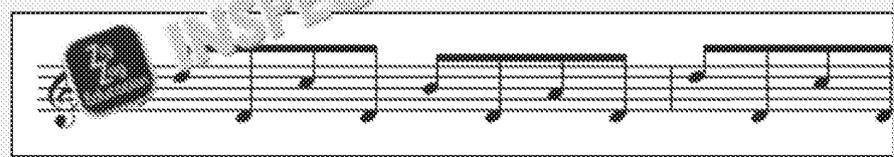
Track 62	Track 63	Track 64	Track 65

✓ Check the answers to questions a2, b and extension a in the answer section

Extension

The staff below shows a short riff (repeated musical pattern) that is sometimes used in pop music compositions and improvisations.

- a. On which beat of the bar does an octave occur?
- b. Write the musical example on a piece of musical notation paper or type it into a second musical part, such as a piano accompaniment or a melody for your instrument, so that your composition is a total of **four** bars.



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Identifying the tonic note

If you can identify the key note of a dictation question, you can use this to help you identify the melody. This technique is particularly useful where there are awkward or large intervals that straddle the tonic note. The information on the next few pages will show you the steps to help you identify the tonic note to help you answer dictation questions. All the activities in this section relate to the information shown in the box below. However, you can apply the same steps to other exam questions. Copy this chapter before you write on the pages so that you can use the activities on another exam question.

Practice exam question Track 67



Step 1: What is the tonic note of the piece?

The second stage is to identify the tonic note of the piece. This is the note whose name gives the piece (e.g. in A minor, the tonic note would be A).

If you are not already familiar with key signatures, read the information on p. 5 before this activity below.

Activity 21

- Look at the key signature, and your answer to Step 1: What key is the piece in?
- Look at the score. Put a circle around the first tonic note that appears in the melody.

(Hint: the tonic note is the note that gives the key its name, e.g. the note C in C major).

✓ Check your answers in the answers section.

Step 2: Remember the tonic note

In order to use the tonic note to help you answer the question, you will need to identify the tonic note while the melody is being played. Initially, you will need to listen out loud in order to do this, but by the time you come to take the exam, you will be able to identify the note in your head.

Activity 22

- Listen to the practice exam question again. The first time you hear the tonic note, pause the recording. Hum the tonic note out loud.
- Restart the recording. Carry on humming the tonic note until the end of the piece.

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Step 3: Work out the other pitches in relation to the tonic note

When you have the sound of the tonic note in your head, you can use it to work out the other pitches in a dictation question.

Activity 23

Play the recording once more.

- Listen out for the tonic note, and hum it.
- When you get to the passage that you need to complete, listen out for the tonic note and the missing notes. For example, which of the notes are a major/minor 2nd above/below than the tonic note?
- Use your observations to help you complete the missing notes.

✓ Check your workings and answers in the answer section.



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Simple time: $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$

Time signatures determine the pulse (beat) of the music. It is important to look at them when you are completing a rhythmic dictation because this will give you clues about which time signature you are using. In this chapter, you will learn about three of the most common time signatures: $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$.

Understanding time signatures

Time signatures have two numbers.



The top number tells you how many beats there are in a bar.

The bottom number tells you the value of the beats (crotchet, minim, etc.).

If the **bottom number** is a 4, the value of each beat will always be a crotchet.



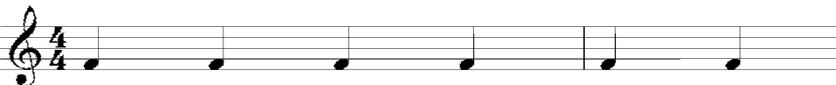
two
crotchet beats per bar.



three
crotchet beats per bar.



four
crotchet beats per bar.



Did you know?

The $\frac{4}{4}$ time signature can also be written as the symbol \mathbb{C} .

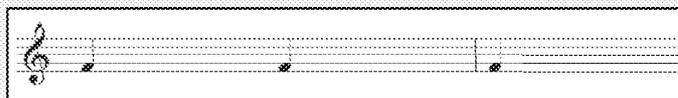
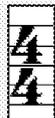
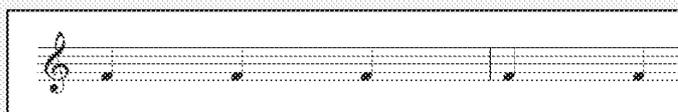
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Activity 24

a. Match the time signature to the pulse by drawing a line.



✓ Check your answer in the answers section.

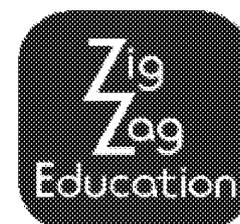
b. For each activity, play or clap the top line while your teacher plays the bottom line.



Extension

- a. Play the top line while the teacher plays / the other students play the bottom line.
- b. Improvise and/or write down your own rhythms in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time. Perform your rhythms / the other students play the top line.

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Simple time: 2_2 and 3_2

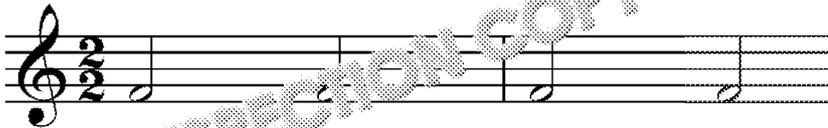
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Understanding minim beats

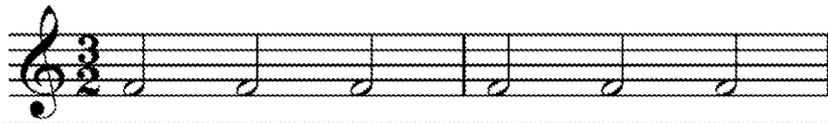
When a time signature has the number '2' on the bottom, this means that each beat is worth a **minim**.

Remember: The number on the top of the time signature tells you how many beats there are in the bar. The number on the bottom tells you how many parts the bottom note value of the beat is divided into.


 = two minim beats per bar.



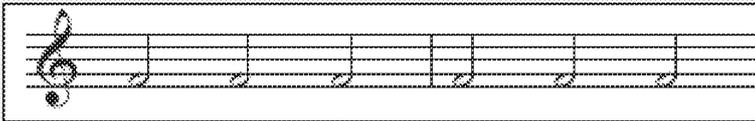

 = three minim beats per bar.



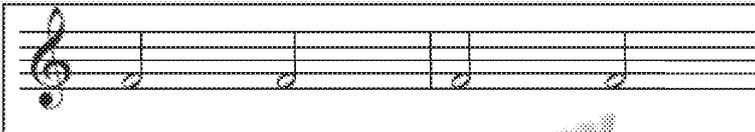
Activity 25

a. Add the correct time signature at the start of each stave.

1.



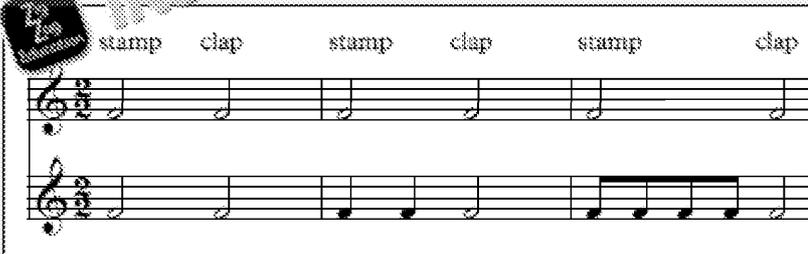
2.



✓ Check your answer in the answers section.

b. Perform the top line of the music when your teacher plays the bottom line.

1. Stamp your hands on the first beat of the bar, and clap your hands on the


 stamp clap stamp clap stamp clap

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Compound time: $\frac{6}{8}$

$\frac{6}{8}$ time is a very common time signature. Read on for more information about how it works.

Understanding $\frac{6}{8}$ time

Time signatures with an '8' at the bottom tell you the number of quavers in a bar.

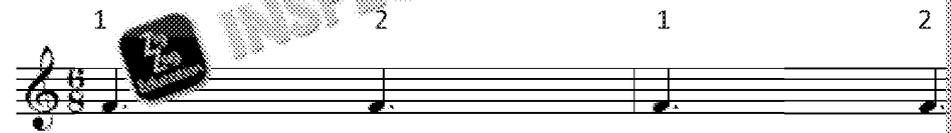
 = six quavers per bar.

Remember: The top number there are in a bar, and the bottom number is the note value of the beats.



In $\frac{6}{8}$ time, the quavers are often grouped into threes to create two dotted crotchet beats.

1 2 3 1 2 3

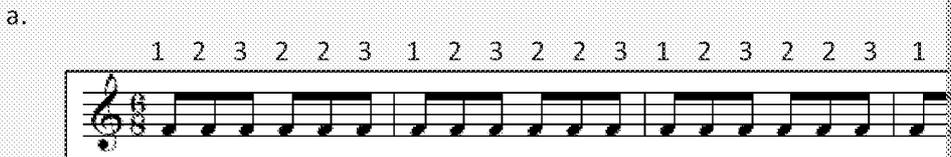


Activity 26

When you count the beats in $\frac{6}{8}$ time, you need to use a pattern that includes both dotted crotchet beats and quaver divisions of each beat. The activities below will help you practice the rhythm while saying the numbers.

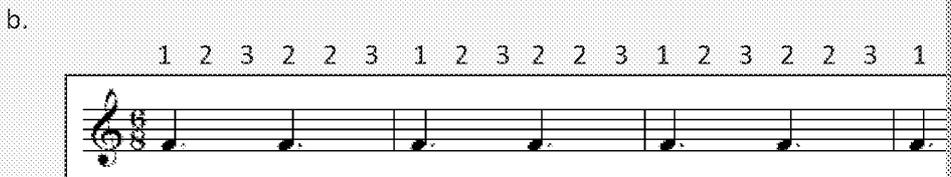
a.

1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 1



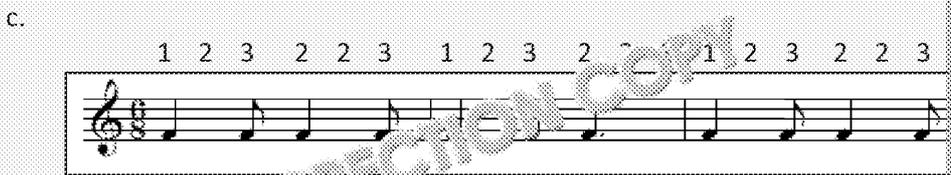
b.

1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 1



c.

1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3



Extension

 Write your own four-bar rhythm or melody in $\frac{6}{8}$ time and share it with the class.

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Crotchets

The crotchet (\downarrow) is one of the most common note values. Read on for some help dictation activities.

In time signatures with a 4 at the bottom, crotchets are worth one beat; for example:

These numbers represent the beats of the bar.

1 2 3 1 2

4 at the bottom of the time signature

Activity 27

- Complete this sentence: In 2_4 time, a crotchet is worth _____.
- Look at the time signatures of the musical examples below and listen to the recordings. Add stems to the notes to create crotchets.

1. Track 68

2. Track 69

- Track 70 Look at the time signature and listen to the recordings of this extract. Add stems to the notes to create crotchets.

✓ Check your answers in the answer sheet.

Extension

- Write your own dictation activity, in 2_4 , 3_4 or 4_4 time. Make sure that you write it as a question.
- Get your teacher to check your question. If there is time in the lesson, you can discuss the question with the class.

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Quavers

Regardless of the time signature, a quaver (♪) is worth half the value of a crotchet about how to identify quavers in music in simple and compound duple time.

In time signatures where 4 is the bottom number, each beat is worth a crotchet or a beat.

The numbers represent the beats and can use the word 'and' (+) to count.

1 2 3 + 4 1 + 2 + 3 + 4 + 2 3 4 1

4 on the bottom of the time signature

Activity 28

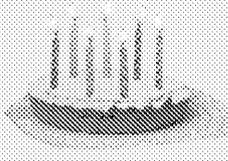
1. Practise saying the words and clapping the rhythms as a class.
2. Use the rhythms to create a four-bar composition in 2_4 time.

Extension: Use other rhythms in your composition, such as quavers, demisemibre notes. Make sure that it is in 2_4 time and that you are able to perform it.

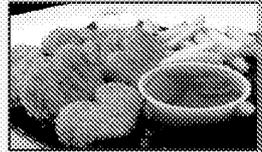
- When you have finished, work with the person next to you. See if you can play the same time to create a duet. (Hint: you might need to count the beat out loud with a metronome.)



♪ ♪♪
Hot co - coa



♪♪ ♪
Birth-day cake



♪♪♪♪
Chick-en nug-gets

- Look at the time signatures and listen to the recordings of these extracts. Write the notes to create crotchets and quavers.

1. Track 71

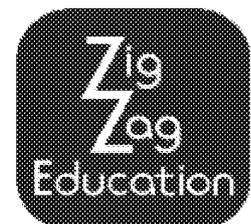
2. Track 72

Remember: this symbol means the same thing as 4

✓ Check your answer in the answer section.

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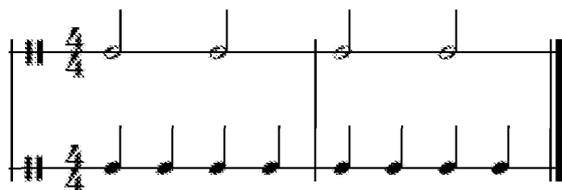
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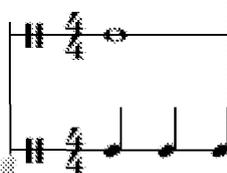
Minims and semibreves

Minims

A minim lasts the same length of time as two crotchets.



A semibreve lasts the same length of time as four crotchets.

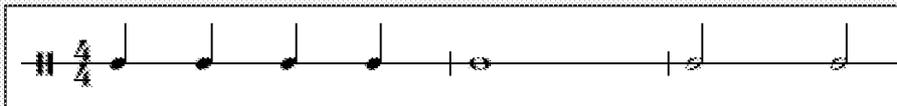


Minims and semibreves are usually only used in simple time, i.e. in pieces of music with a time signature of 2 or 4 at the bottom of the time signature.

Activity 30

a. Clap these rhythms, and count the beat using the numbers above the staff.

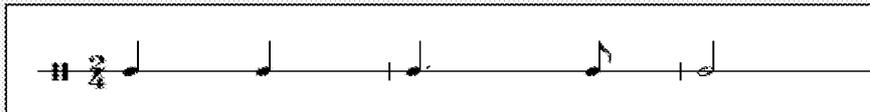
1 2 3 4 1 2 3 4 1 2 3



1 2 3 4 1 2 3 4 1 2 3 4



1 2 1 2 + 1 2



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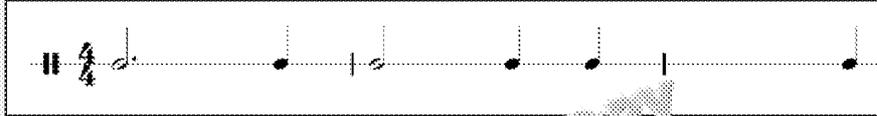
Dotted minims

You are most likely to come across dotted minims in music in $\frac{3}{4}$ time, where they also sometimes be used in $\frac{4}{4}$ time, where they occupy 3 out of 4 crotchets in the information about dotted minims.

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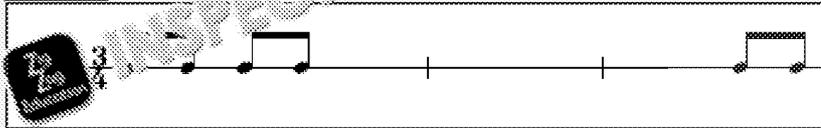
Activity 31

a. **Track 82** Listen to this melody and add a dotted minim where it is needed

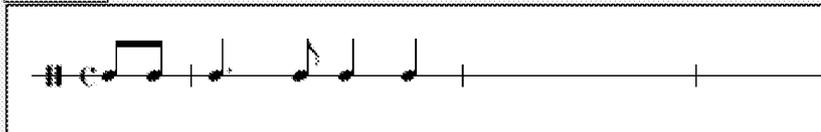


b. Listen to these melodies and complete the rhythms, all of which include a

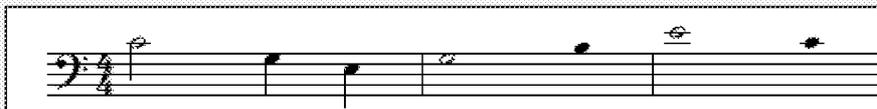
1. **Track 83**



2. **Track 84**



c. **Track 85** Listen to the melody and add stems and dots to the notes where correct rhythm. The audio track includes an accompaniment.



✓ Check your answers in the answers section.

Extension

Use the motif below to create a four-bar melody that explores the rhythmic possibilities of dotted minims.



If you can, harmonise your melody, for example, by adding an accompaniment or guitar.

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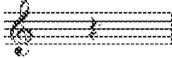


Rests 1

A rest is a musical silence, or a gap in the music. In this chapter, you will learn about the semibreve, a minim and a crotchet.

Semibreve rest	Minim rest	
		
<p>This rest has the same length as the note \ominus (e.g. $\downarrow \times 4$ or $\downarrow \times 2$).</p> <p>It is also used in all time signatures, when a whole bar is empty of notes, regardless of the number of beats that would normally be in that bar: e.g.</p> 	<p>This rest has the same length as the note \downarrow (e.g. $\downarrow \times 2$ or $\downarrow \times 4$).</p>	A crotchet rest

Did you know?

You can add a dot to a rest just as you can add a dot to a note. All dots add half the duration (length) of the note/rest. So, the rest  lasts the same

Activity 32

- a. Polyrhythm time! In a minute, you are going to create an interesting, over-the-top rhythm using notes and rests.
1. First, you will need to practise each line of music (shown at the top of the page). Your teacher will help you with this as a class. Clap and count the rhythm in the appropriate places.
 2. When you know each individual part well, divide into groups. Each group will perform their own rhythms, and everyone should perform at the same time so that they can hear themselves shouting the numbers and word 'rest' at this point so that you can listen to each other. (You can still say it in your head to help you count).

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Activity 32 (continued)

Rest! 2 3 Rest! 1 Rest! Rest! Rest! Rest! 2 3 Rest!

1 2 3 4 1 2 Rest! Rest! 1 2 3 4

1 + 2 + Rest! Rest! -1 2 3 + 4 + Rest! Rest! Rest! 4 +

Rest Rest+ 3 4 + 1 2 3 4 + Rest Rest+ 3 4

b. **Track 86** Listen to this rhythm and complete it by adding rests as required. Printed rhythm to help you.

c. Listen to the melodies and complete the rhythms, all of which contain at least one rest.

1. **Track 87**

2. **Track 88**

✓ Check your answers to questions b and c in the answers section.

Extension

See if you can write an additional rhythmic part that you can add to the texture as complicated as you like, but make sure that you can play it in time with the other parts.

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Semiquavers

Semiquavers are half ($\frac{1}{2}$) the length of a quaver. This means that they are a quarter crotchet and a sixth ($\frac{1}{6}$) of the length of a dotted crotchet. Read on for some help in aural dictation questions.

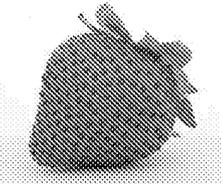
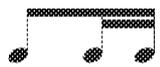
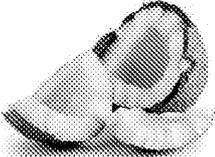
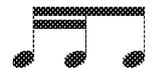
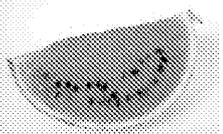
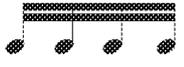
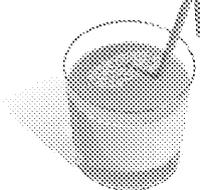
Semiquavers are half the length of quavers.



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Activity 33

- a. 1. Practise saying the words and clapping the rhythms.
2. Create your own rhythm in $\frac{4}{4}$ time using these rhythms. Write the words.
3. Perform your creation to the class. Clap and/or say the words.

<p>Strawberry</p>   <p>straw-ber-ry</p>	<p>Jam</p> 
<p>Coconut</p>   <p>co-co nut</p>	<p>Muffin</p> 
<p>Watermelon</p>   <p>wa-ter me-lon</p>	<p>Juice</p> 

Extension

Create a piece of rhythmic composition using the rhythms above. There should be at least one bar with a different rhythm.

When you have finished, teach your composition to other students, and perform it.

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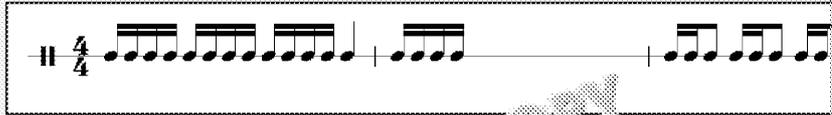
Activity 33 (continued)

b. Listen to the melodies and complete the rhythms using semiquavers.

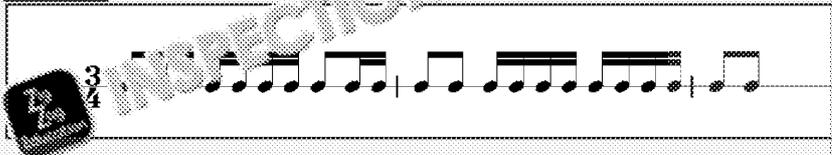
1. Track 89



2. Track 90



3. Track 91



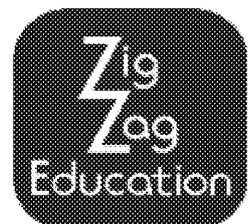
✓ Check your answers to question b in the answers section.

Extension

If you have time, harmonise your melody; for example, by adding chords to be or guitar.



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Triplets 1

A triplet occurs when three notes are played in the time where you would normally expect two. They are indicated by the number 3 (and sometimes also a bracket) placed above the notes. The most common triplets that you are likely to encounter in your GCSE are triplet crotchets and triplet quavers. Read on for more information about how they work.

Triplet crotchets	Triplet quavers	
		
The combined length of three triplet crotchets is the same as the combined length of two crotchets, or the length of a single minim.	The combined length of three triplet quavers is the same as the combined length of two quavers, or the length of one crotchet.	The combined length of three triplet quavers is the same as the combined length of two quavers, or the length of one crotchet.

Activity 34

a. For this activity, your teacher will give you a loud, steady pulse; for example (online or acoustic) or by playing a percussion instrument.

1. Practise performing rhythms A and B as a class. Use the pulse to help you.

Rhythm A – duplet (pairs of) quavers

Say the words and stamp your feet. Remember, you need two equal notes in the space of each beat.



Two notes
Left right

Rhythm B – triplet quavers

Say the words and clap. You need to play three notes in the time of each beat.



Play the
Clap on

2. Your teacher will divide the class into two groups, A and B. Group A will perform Rhythm A (duplet quavers). Group B will perform Rhythm B (triplet quavers).

Your teacher is going to ask you to perform a rhythmic pattern that switches between Rhythm A and Rhythm B. Listen to your teacher carefully. She will point at your group when you need to perform Rhythm A or Rhythm B. Keep repeating your rhythmic pattern until your teacher points at the other group.

3. When you are ready, your teacher will ask you to switch roles, so that Group A performs Rhythm B and Group B performs Rhythm A.

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Extension

If you find this activity easy, ask your teacher if you can have a go at keeping the playing slow, steady beats on a percussion instrument) and/or directing the class

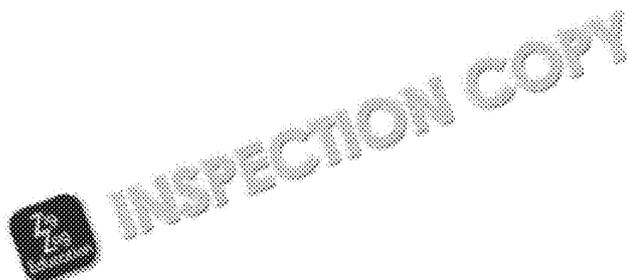
- b. Fill in the gaps using the information provided at the start of the lesson.
1. A triplet occurs when ___ notes are played in the time where you would expect the same value.
 2. Three triplet quavers last as long as two ___ or one ___.
 3. Three triplet ___ last as long as two crotchets or one ___.
 4. Three ___ last as long as two ___ or one quaver.
- c. Listen to the rhythms. For each question, a triplet is missing. Use your listening knowledge of note lengths to work out what the missing triplet is a crotchet, a quaver or a min. Write the correct rhythms on the lines in the spaces provided.

1. Track 92

2. Track 93

3. Track 94

✓ Check your answers to questions b and c in the answers section.



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Dots

You have seen already how a dot added to a note such as a crotchet increases the original length. In fact, dots can be added to other rhythms, such as quavers, to create more complex patterns. For more information about how this works.

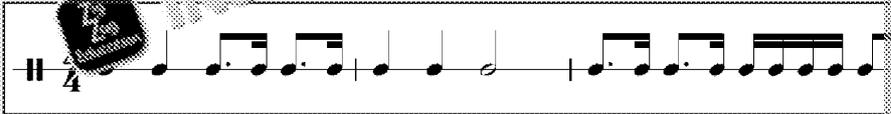
Dotted quavers

A dotted quaver is the same length as a quaver and a semiquaver added together.



Activity 35

a. Track 95 Clapping John, which uses dotted quavers. The pulse is given as



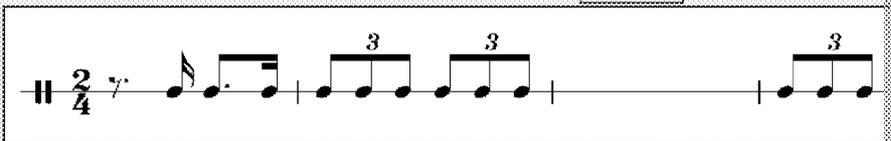
b. Look at the musical examples given in question a.

1. Circle all the dotted quavers.
2. Name the type of note (crotchet, quaver, etc.) that is often used after

c. Track 96 Listen to the recording and complete the rhythms by adding stems as required.



d. Complete the rhythm, which uses dotted notes. Track 97



✓ Check your answers to questions b and c in the answer section.

Extension

You will need access to the Internet to complete this activity.

Name at least five pieces that you know that use the rhythm

These could be pieces that you have studied in class or in your instrumental/vocal YouTube or Spotify for recordings of these pieces and share them with your class.

If in doubt, you can double-check your answers against scores.

Most classical music can be found on this website: <https://imslp.org/>

You can preview arrangements of many popular/contemporary songs here: <http://www.musictheory.net/>

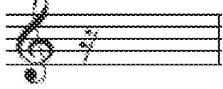
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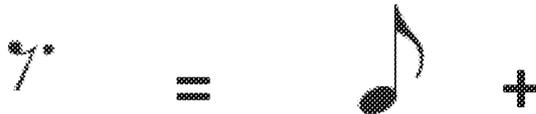
Rests 2

Quaver and semiquaver rests look fairly similar. However, the quaver rest has one stem and a semiquaver rest has two. See below for some more information about telling the

Quaver rest	Semiquaver rest
	
A quaver rest lasts for as long as a quaver  , i.e. $\frac{1}{2}$ of a crotchet  beat, or $\frac{1}{3}$ of a dotted crotchet  .	A semiquaver rest lasts for as long as a semiquaver  , i.e. $\frac{1}{2}$ of the length of a quaver.

Did you know?

Just like any other note or rest, a quaver rest can be increased by half its original length by adding a dot:



A dotted quaver rest is a pause that lasts as long as a dotted quaver , or a quaver note and a quaver rest combined together.

Activity 36

- a. 1. Practise clapping these rhythmic motifs. Repeat each one several times before moving on to the next.

i. 	ii. 	iii. 	iv. 
---	--	---	--

2. Now compose your own four-bar rhythm in $\frac{4}{4}$ time. Your creation must include at least two of the motifs shown in the boxes above, and it can also include others such as crotchet notes and rests if you like to use these. If possible, use a notation programme such as Sibelius to write the music that you are writing.

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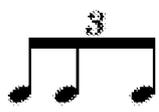


Triplets 2

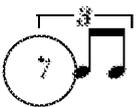
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Note values within triplets

Sometimes, notes within triplets are divided or combined note lengths. For example:

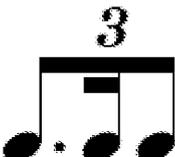
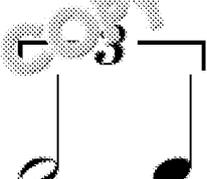
<p>Two notes can be played in the space of one of the</p>  	<p>Two of the triplet notes can be beamed together, and a single note can be played in the space of the other two.</p> 
---	--

Sometimes, rests can also be used within triplets:

Activity 37

a. With the help of your teacher, play through the rhythmic ideas in the table.

<p>i.</p> 	<p>ii.</p> 
<p>iv.</p> 	<p>v.</p> 

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Activity 37 (continued)

- b. Choose at least three of the rhythmic ideas above and use them to create a rhythm or melody. If possible, write your composition in a notation programme so you can hear what you are composing.

You can choose more than three ideas if you wish. You are also allowed to use

- c. ✨ Share your creation with the person sitting next you, or with the whole class. If you have composed using notation software, let the person listen and play it. If you have composed by hand, ask your teacher to help you play the rhythm if you need it.

Extension

If you know how, include some unusual subdivisions of the beat, such as quintuplets, septuplets or nonuplets, in your composition.



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Tied notes

Ties are used to join notes of the same pitch. When two notes are tied, they are as long as the values of two tied notes added together. Read on for more information about how to identify and write tied notes if you hear them in an aural dictation.

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Understanding ties

A tied note lasts as long as the total length of the two tied notes added together. Here are some examples of how this works:

The first example shows a musical staff in 4/4 time. A note is circled in the fourth beat of one bar and tied to a note in the first beat of the next bar. A box above the staff is numbered 1 to 5. A box labeled '4 beats' spans the first bar, and a box labeled '1 beat' spans the second bar. The second example shows a musical staff in 3/4 time. A note is circled in the first beat of one bar and tied to a note in the second beat of the next bar. A box labeled '1 beat' spans the first bar, and a box labeled '3 beats' spans the second bar.

Helpful hint

Only use ties in your aural dictation when there is no other way of writing the rhythm.

- when a note is held across a bar line
- when a note spans the half-bar division between beats 2 and 3 in $\frac{4}{4}$ time
- when an unusual rhythm is used that cannot be notated using a single rhythmic note that lasts as long as a triplet quaver and a crotchet combined).

Activity 38

a. Clap these rhythms, which use tied notes. Use the numbers and words under.

1.
 1 hold 2 1 + 2 hold 2 1 + 2 hold

2.
 1 2 + 3 4 hold 2 + 3 4 1 2 +

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Activity 38 (continued)

3.

4. Referring to the musical examples that you have just clapped, answer

- i. How many beats do the tied notes last in rhythm 1? _____
- ii. How many beats do the tied notes last in rhythm 3? _____

b. Listen to the melodies. Complete the rhythms below, adding one tied note to your listening skills and your knowledge of musical values to help you.

1. Track 101

2. Track 102

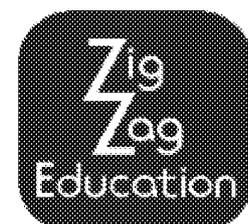
3. Track 103

c. 1. Track 104 Listen to the melodies, which are accompanied on the piano. Complete the rhythms in the spaces provided.

2. Track 105

✓ Check your answers to questions a, b and c in the answer section.

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Extension

Find four examples of tied notes in pieces of music that you have studied at school. Choose two of these examples and develop them to create your own short composition.

Answers

Activity 1

- a. 4
- b. 2
- c. 2
- d. 6

Activity 2

- b. BAG
- c. FACE
- d. CAB
- e. CAGED
- f. EDGE
- g. EGG
- h. FADED

Activity 3

- a. 1. G major / E minor
- 2. B \flat major / G minor
- 3. A major / F \sharp minor
- 4. E major / C \sharp minor
- b. 1. A \flat major / F minor
- 2. C major / A minor

Activity 4

a.

Track 4	Track 5	Track 6	Track 7

b. Practical task

c.



d.



Extension

Answers will vary – personal response required.

Activity 5 and Extension

Answers will vary – personal response required.

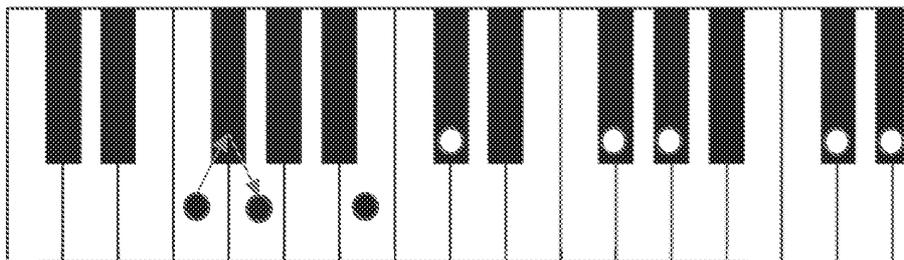
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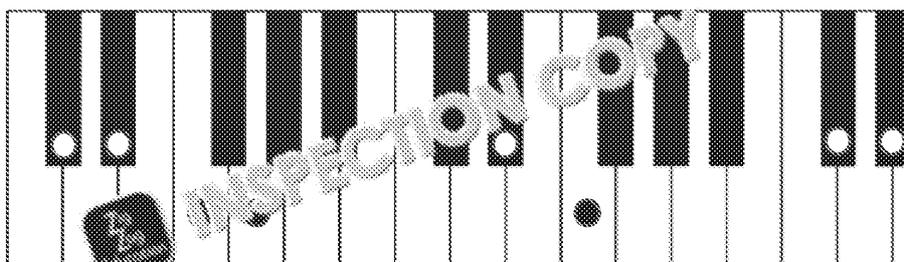


Activity 6

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



- c.

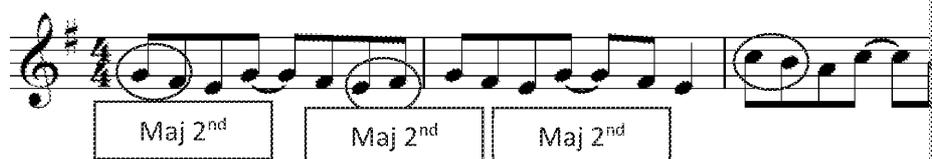
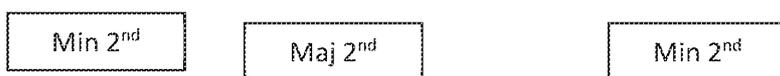


Extension

Practical task – no written response required.

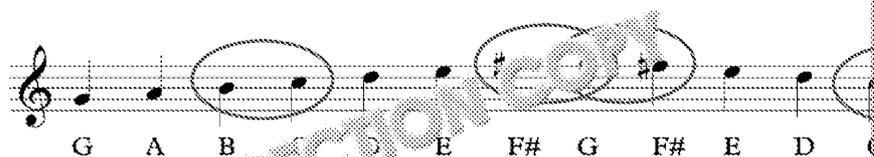
Activity 7

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



Activity 8

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

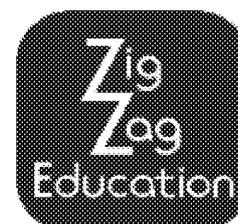


- d. Major 2nd

Extension

- a. B \flat
- b. B \flat and E \flat
- c. F \sharp , C \sharp , G \sharp , D \sharp
- d. B \flat , E \flat , A \flat , D \flat , G \flat

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c.

C \sharp	D \flat	F \sharp	G \flat	A \sharp	C \sharp	D \flat	F \sharp	G \flat	A \sharp	C \sharp	D \flat
D \flat	E \flat	G \flat	A \flat	B \flat	D \flat	E \flat	G \flat	A \flat	B \flat	D \flat	E \flat

Extension

Practical task – no written response required

Activity 12 and Extension

Answers will vary, practical response required.

Activity 13

a.

b.

c. 1.

c. 2.

- d. 1. m
2. ma

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Activity 14

a.

- b. 1. maj 3rd, 2. min 2nd, 3. min 3rd, 4. maj 2nd, 5. maj 3rd, 6. maj 3rd

c. 1.

2.

Activity 15

- a. 1. Practical task – no written response required.
2.

Notes of the scale	Number of semit	
1 and 3 (A and C)	1	2
b6 and #7 (F and G#)	1	2
#7 and 1 (G# and A)	1	2
#6 and #7 (F# and G#)	1	2
5 and #6 (E and F#)	1	2
5 and b6 (E and F)	1	2
b6 and b7 (F and G)	1	2
b7 and 8 (G and A)	1	2

- b. 2. F# minor
3. Melodic minor
4. The 6th and 7th degrees of this scale are sometimes raised and sometimes lowered
- c. 1.

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2.

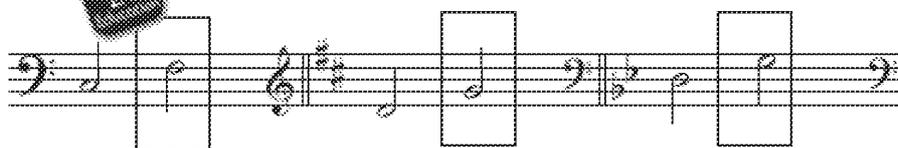


3.

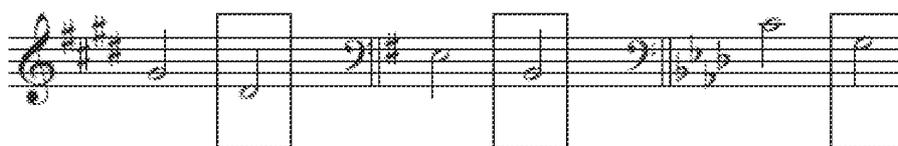


Activity 16

a.

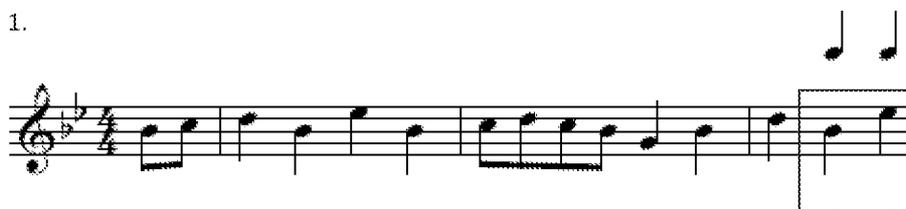


b.



c.-d. Practical task – no written response required.

f. 1.

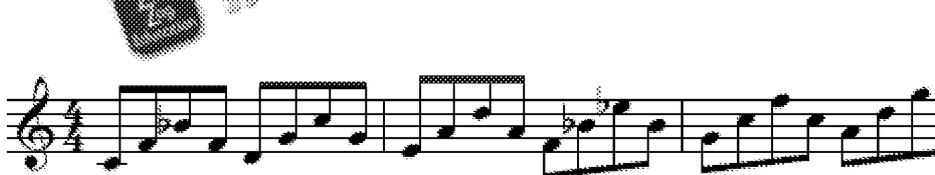


2.



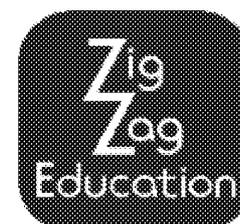
Extension

a.



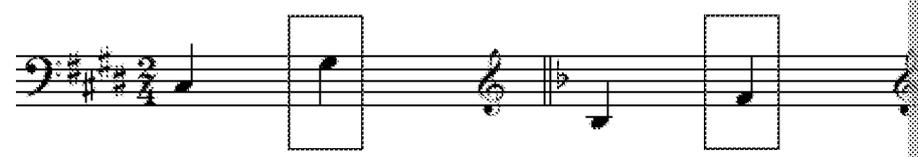
b. Practical task

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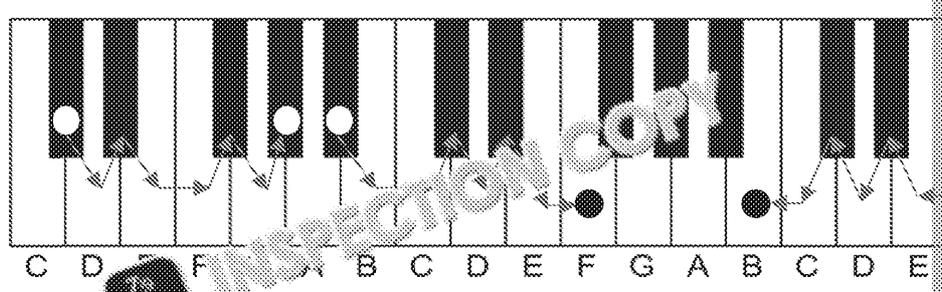
Activity 17

a.



c.

- | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|
| C# | D# | F# | G# | A# | C# | D# | F# | G# | A# | C# | D# |
| D> | E> | G> | A> | B> | D> | E> | G> | A> | B> | D> | E> |



d. Seven

e. Perfect 4th, perfect 5th, minor 3rd, perfect 5, perfect 4th, perfect 5th

f. Practical task – no written response required.

g. 1.



2.



Extension

Practical task – no written response required.

Activity 18

a.



- c. 1. Eight
2. Nine

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d.

Activity 19

a. Answers will vary—personal response required.

b. 1.

c. 1.

2.

4. Question c1 contains a minor 7th.
Question c2 contains a major 7th.

d.

1. maj 7 th <input checked="" type="checkbox"/>	min 7 th <input type="checkbox"/>	2. maj 7 th <input type="checkbox"/>
3. maj 7 th <input type="checkbox"/>	min 7 th <input checked="" type="checkbox"/>	maj 7 th <input checked="" type="checkbox"/>
5. maj 7 th <input type="checkbox"/>	min 7 th <input checked="" type="checkbox"/>	6. maj 7 th <input checked="" type="checkbox"/>

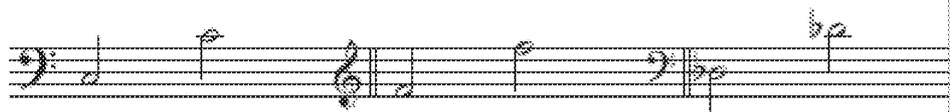
e.

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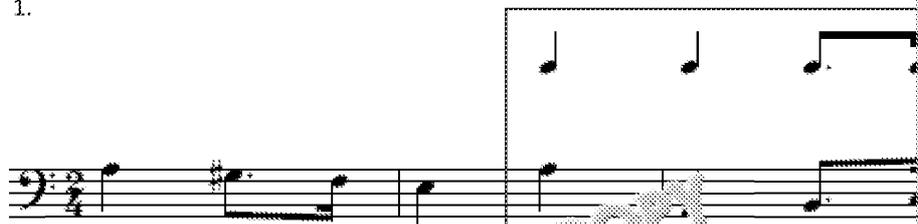


Activity 20

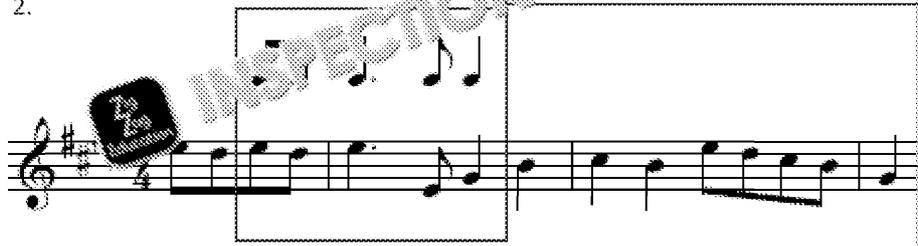
a. 2.



b. 1.



2.



c.

Track 62	Track 63	Track 64	Track 65
Perfect octave	Perfect 5 th	Minor 6 th	Perfect octave

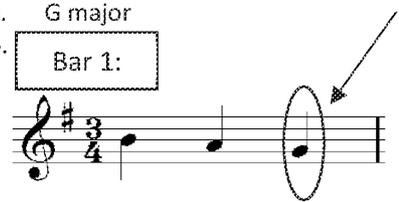
Extension

a. Beat 1

Activity 21

a. G major

b. Bar 1:



c. No response required.

Activity 22

Practical task – no written response required

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Activity 23

Musical notation for Activity 23. The first staff shows a sequence of notes with intervals labeled: 'Maj 2nd higher' and 'maj high'. The second staff shows a sequence of notes with intervals labeled: 'Min 2nd lower' and 'Tonic note'. A large 'INSPECTION COPY' watermark is overlaid on the image.

Activity 24

a.

Musical notation for Activity 24a. It shows three staves of music. The first staff is in 2/4 time, the second in 4/4 time, and the third in 2/4 time. Lines connect the time signatures to their respective staves. A large 'INSPECTION COPY' watermark is overlaid on the image.

b. Practical task – no written response required

Extension

Practical task – no written response required.

Activity 25

- a. 1. $\frac{3}{2}$
2. $\frac{2}{2}$

b. Practical task – no written response required

Extension

Practical task – no written response required.

Activity 26 **Extension**

Practical task – no written response required.

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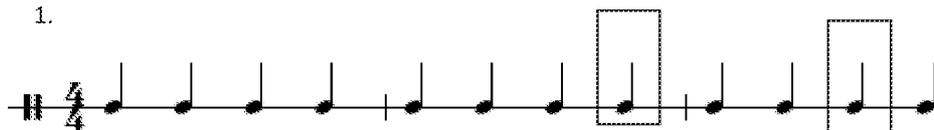
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Activity 27

- a. a whole beat
- b. The boxes indicate the rhythms to be completed by students.

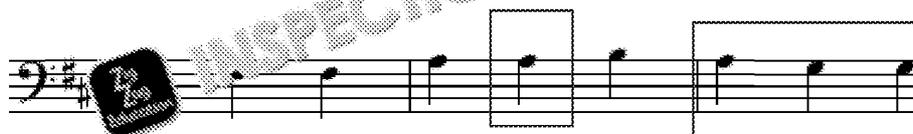
1.



2.



c. 2.



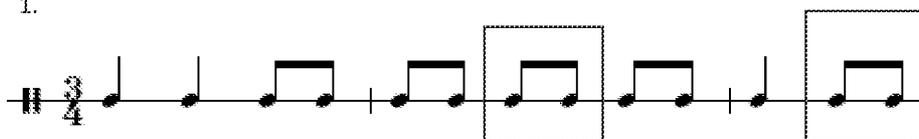
Extension

Practical task – no written response required.

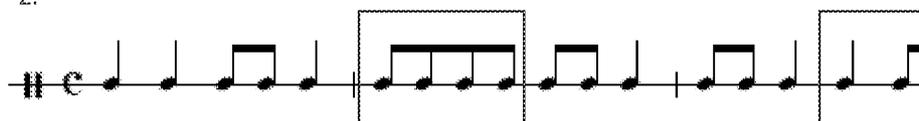
Activity 28

- a. Practical task – no written response required.
- b. Answers will vary – personal response required.

c. 1.



2.



Activity 29

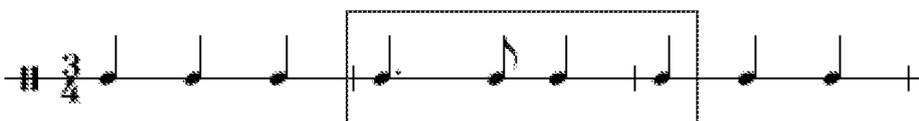
a. 1.



- 2. Quaver
- 3. Practical task – no written response required.

b. The boxes indicate the notes that should be completed by students.

1.



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c.

A musical staff in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The first measure contains a quarter note G2. The second measure is enclosed in a rectangular box and contains a quarter note A2, followed by a quarter note B2, and a quarter note C3.

Activity 30

- a. Practical task – no written response required.
- b. and c. The boxes indicate the rhythms that students need to complete.

1.

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

2.

A musical staff in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4.

3.

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second measure is enclosed in a rectangular box and contains a half note G4.

d. 1.

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second measure is enclosed in a rectangular box and contains a half note G4.

2.

A musical staff in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4. The second measure is enclosed in a rectangular box and contains a half note G2.

3.

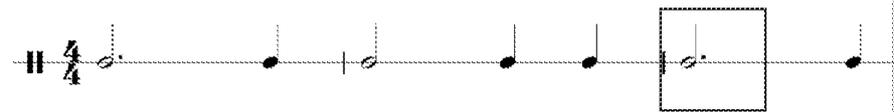
A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. The notes are: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3. The second measure is enclosed in a rectangular box and contains a half note G3.

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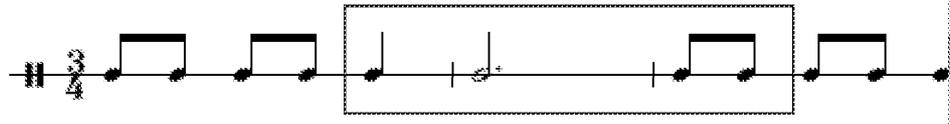


Activity 31

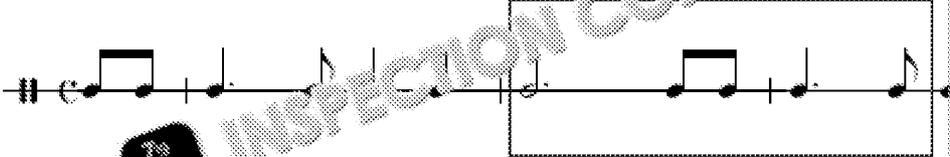
a.



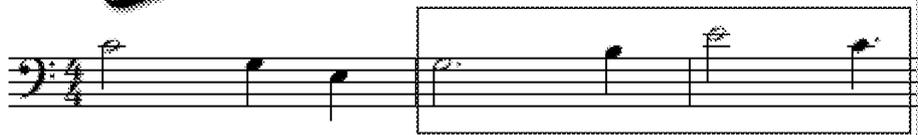
b. 1.



2.



c. 1.



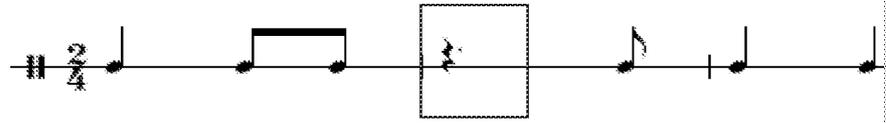
Extension

Practical task – no written response required.

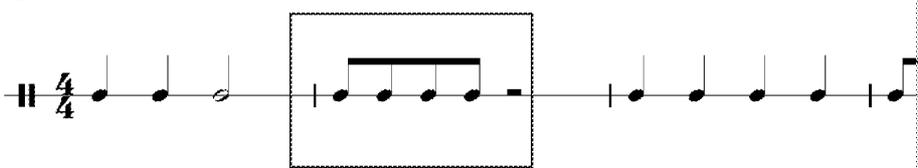
Activity 32

a. Practical task – no written response required.

b.



c. 1.



2.



Extension

Practical task – no written response required.

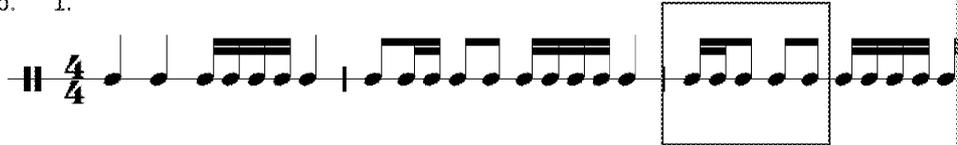
Activity 33

a. Answer: [blank] – personal response required.

Extension

Practical task – no written response required.

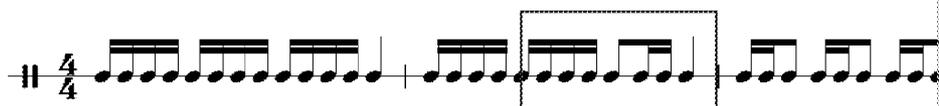
b. 1.



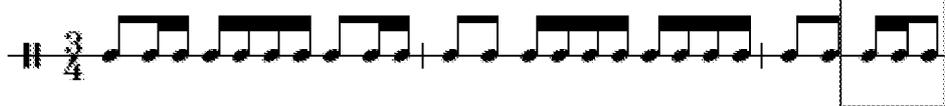
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2.



3.



Extension

Practical task – no written response required.

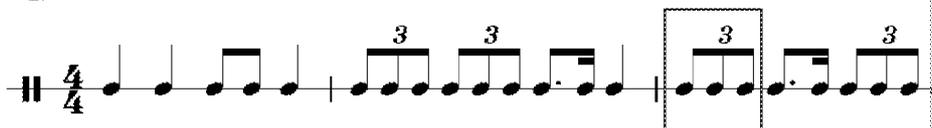
Activity 34

a. Practical task – no written response required.

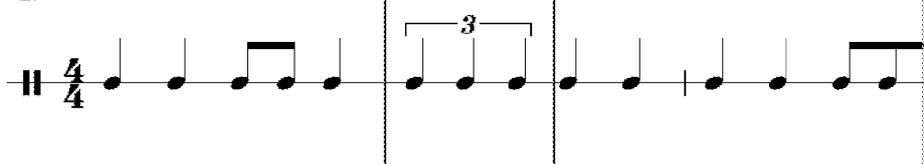
Extension

- b. 1. A triplet occurs when three notes are played in the time where you would normally expect two.
- 2. Three quavers last as long as two quavers or one crotchet.
- 3. Three crotchets last as long as two crotchets or one minim.
- 4. Three triplet semiquavers last as long as two semiquavers or one quaver.

c. 1.



2.



3.



Activity 35

a. Practical task – no written response required.

b.

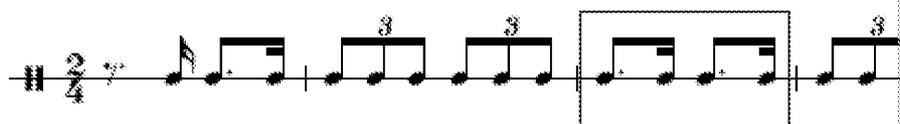


2. Semiquaver

c. 2.



d.



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