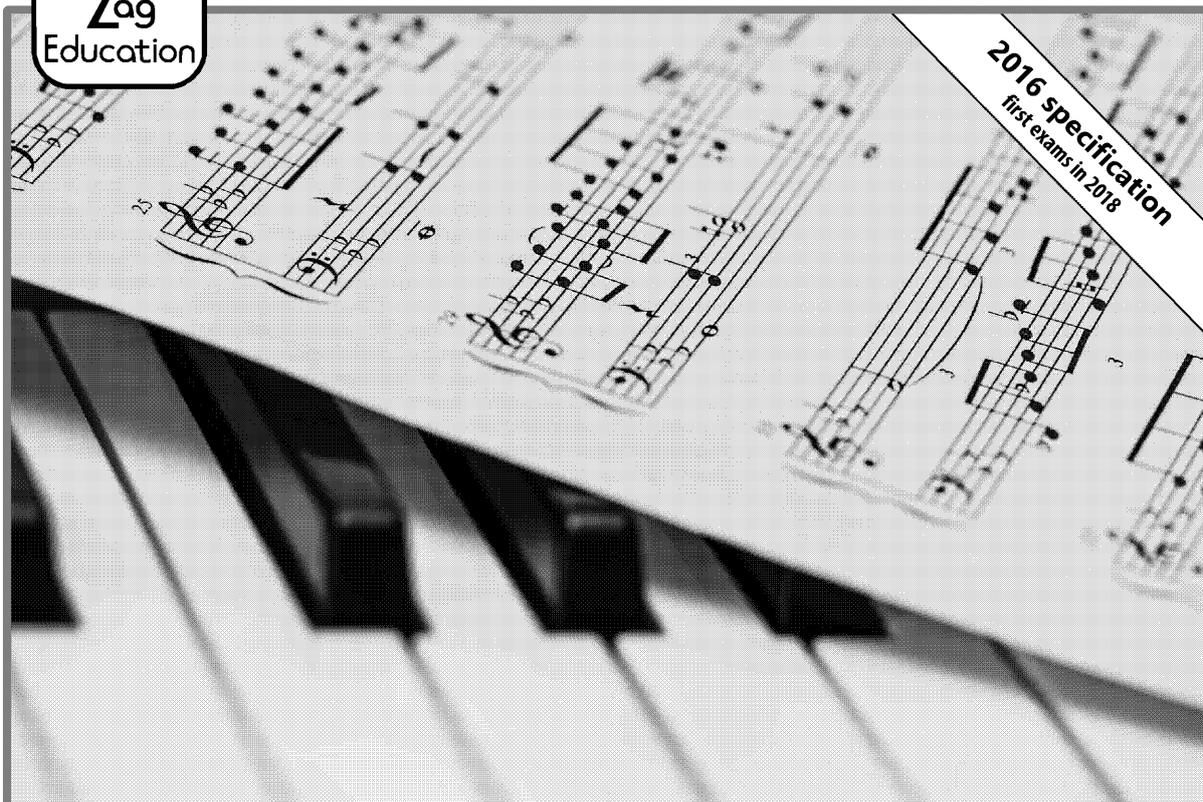




Music

GCSE (9–1) | AQA | 8271



Dictation Skills Pack

for GCSE AQA Music



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Teacher's Introduction

This resource will help students to succeed in the aural dictation question in their AQA GCSE Understanding 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 'GCSE AQA Practice Questions for Musical Notation' (zzed.uk/notation-8565). In the AQA Understanding Music exam, melodic dictation may be in any major or minor key with up to four sharps and flats. There will be around 4–6 notes for students to complete. Students will generally not recognise intervals wider than a 3rd. Rhythmic dictation may be in either simple or compound time. Students may be asked to add stems and dots to noteheads, and to indicate whether the notes are dotted crotchets, crotchets or quavers. To prepare students for these requirements, this resource contains the following sections:

- Time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$ time.
- Rhythms: crotchets, dotted crotchets and quavers
- Melodic contour: ascending/descending intervals, scales and triadic patterns
- Intervals: major and minor 2^{nds} and 3^{rds},
- 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

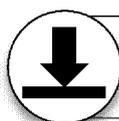


Internet access required



students should check their answers in the answers section.

January 2020



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.

Treble and bass stave

Your dictation question will be written using either the bass stave or the treble stave. You will be given the 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:

Treble clef

C D E F G A B C D E

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 C E</p>
--	--

Bass stave

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

Bass clef

E F G A B C D E F G

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

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

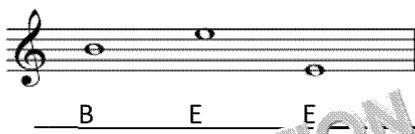
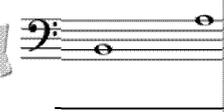
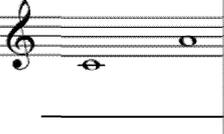
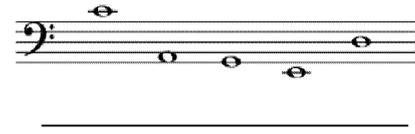
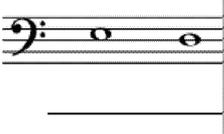
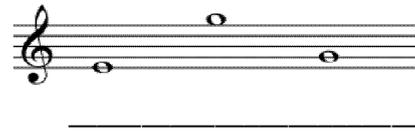
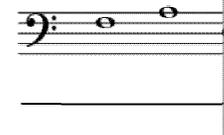
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Activity 1

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

<p>a.</p>  <p>B E E</p>	<p>b.</p> 
<p>c.</p> 	<p>d.</p> 
<p>e.</p> 	<p>f.</p> 
<p>g.</p> 	<p>h.</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 A–G). Write the words on a piece of manuscript paper using musical notation in the answers section. Test a classmate on their knowledge of the note names using the words that you find.

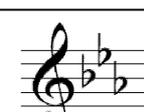
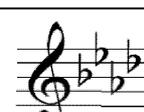
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Key signatures

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

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

Sharps	Even	Flats
	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 2

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

1.  Major: _____ Minor: _____	2.  Major: _____ Minor: _____	3.  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 manuscript paper, write out the key signatures that contain one sharp or one flat (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

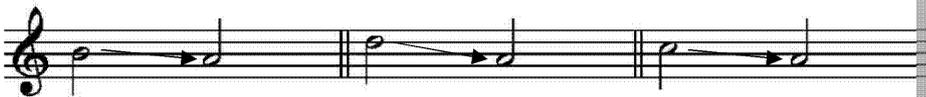
Ascending intervals (Track 1)

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.



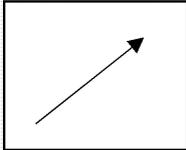
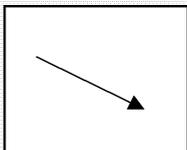
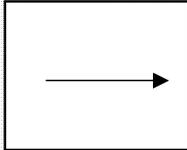
Repeated notes (Track 3)

The first and the second notes are the same.



Activity 3

- Look at the information in the box above and listen to Tracks 1–3.
- Practise drawing the following shapes in the air with your hand.

 Ascending	Descending	Repeated note
		

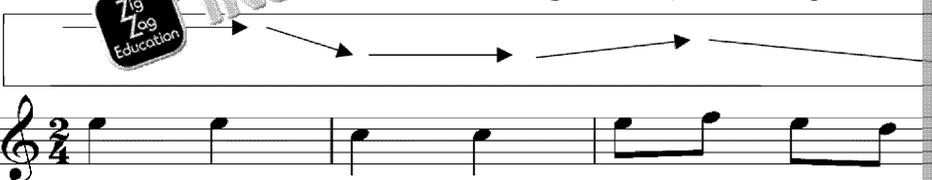
(Track 4–9)

- Listen to the intervals. After you hear each interval, use a hand gesture that shows whether you heard an ascending interval, a descending interval or a repeated note.

✓ Check your answers to question c in the answer section.

Melodic contour (Track 1)

Melodies usually consist of a mixture of ascending intervals, descending intervals



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Minor 2^{nds}

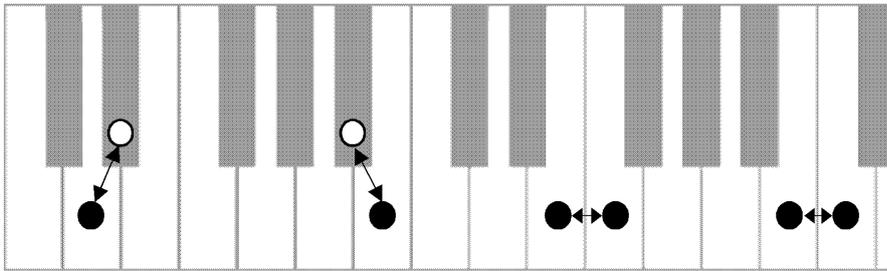
In music theory, intervals are the distance between two notes. In this chapter, you will learn about one of the most commonly used intervals in Western music: the minor 2nd (sometimes known as a semitone).

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 next to each other 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.

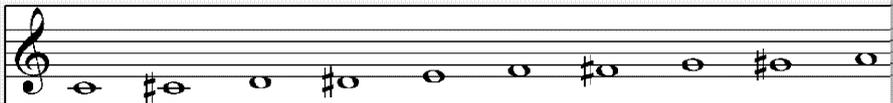


Activity 4

- 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 write them down. 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 down the 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 circle around every pair of notes in your composition which are a minor 2nd apart. If there is time at the end of the lesson, play your piece to the class.

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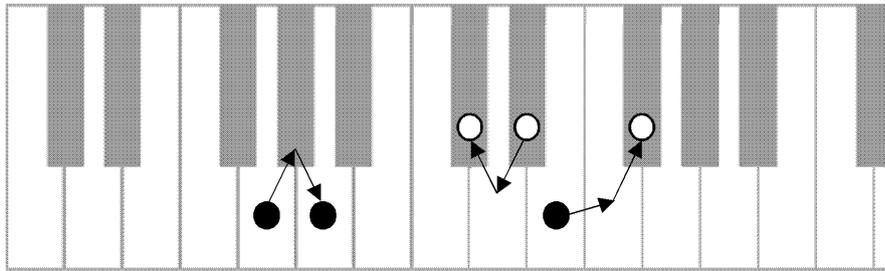
Major 2^{nds}

A major 2nd (sometimes referred to as a tone) is an interval that spans twice the distance of a semitone. 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 or down from a note. The picture below shows how to find major 2^{nds} on the piano. For each example, the two minor 2^{nds} that make up the major 2nd are shown.



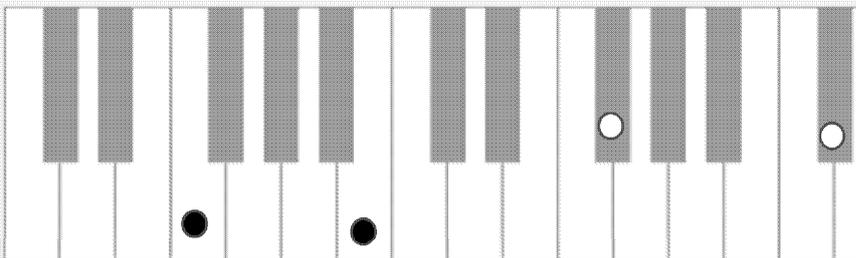
Activity 5

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

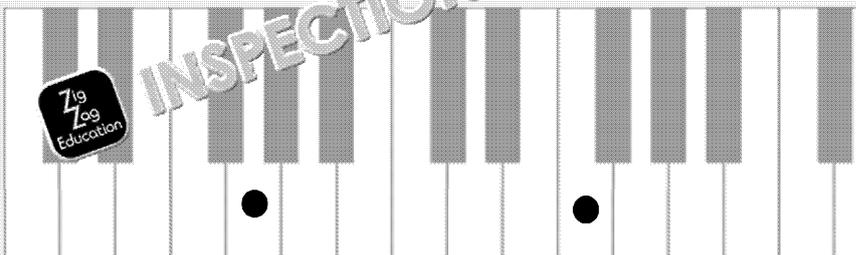
Arrows are provided to help you count the two minor 2^{nds}.

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

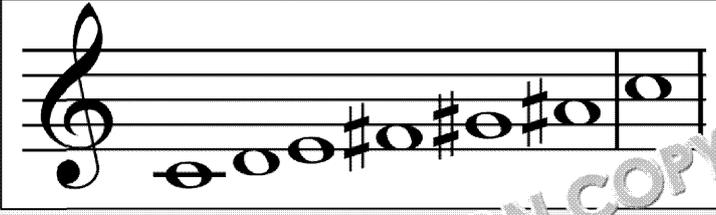
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Extension

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



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

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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 in 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}

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

Major 2^{nds}

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

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Activity 6

- Sing these songs as a class.
- In each song, some of the 2^{nds} are circled.
- Identify whether the circled intervals 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)

✓ Check your answers to questions b and c 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 intervals. In a major key signature, the notes of a major scale are always written a step apart. When the scale crosses a line or space immediately above the note that comes before it. When the scale descends, it crosses a line or 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 Major 2^{nds}. Minor 2^{nds} occur between the 3rd and 4th degrees (notes), and the 7th and 1st degrees (notes) of the scale. This is shown by brackets below the notes.

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

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

Activity 7

- a. Sing these major scales as four note groups. Use the numbers 1-7 as the fingerings (Track 15) (Feel free to sing in a lower octave if this suits your voice better)

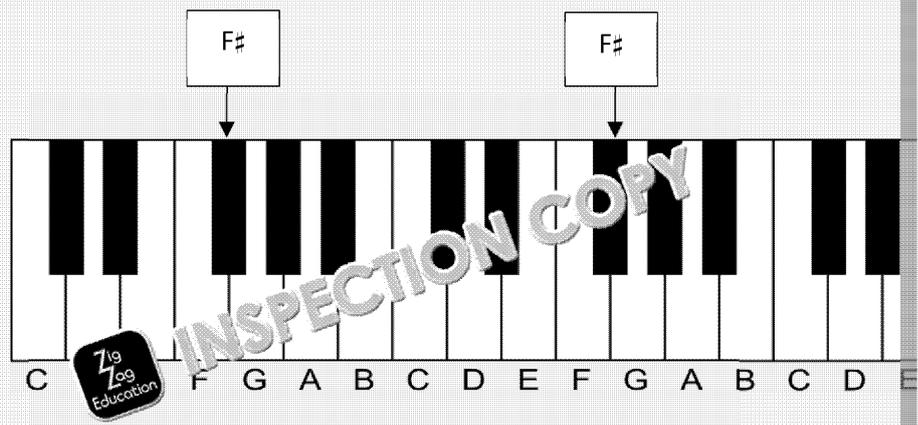
- b. Play this major scale on your piano/keyboard. Use the picture overleaf to help you if you need to.

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Activity 7 (continued)



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

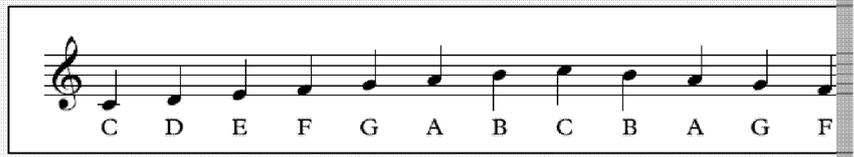
- c. On the staff on the previous page, circle every pair of notes that forms a major 2nd.
- d. Which interval other than a minor 2nd appears in a major scale?

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

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 \flat Names of black notes: _____
- c. E Names of black notes: _____
- d. D \flat 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 some use scales.

Activity 8

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

1. (Track 16)

A musical staff in 4/4 time with a treble clef. The key signature has one flat (B-flat). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are three blank spaces for notes: one after C4, one after D4, and one after E4. A 'Zig Zag Education' logo is in the bottom left corner.

2. (Track 17)

A musical staff in 4/4 time with a treble clef. The key signature has one flat (B-flat). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are three blank spaces for notes: one after C4, one after D4, and one after E4. A 'Zig Zag Education' logo is in the bottom left corner.

3. (Track 18)

A musical staff in 3/4 time with a treble clef. The key signature has one flat (B-flat). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are three blank spaces for notes: one after C4, one after D4, and one after E4. A 'Zig Zag Education' logo is in the bottom left corner.

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

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

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Major 2nd or minor 2nd?

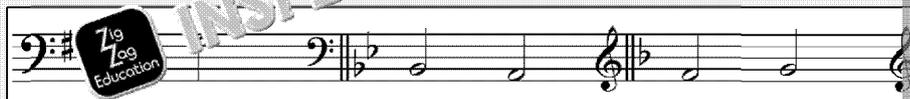
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Activity 9

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 note that is the interval of a 2nd **above** each of these pitches. The first one is done for you as 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 interval and you 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"/>	2. (Track 18) minor <input type="checkbox"/>	3. (Track 20) major <input type="checkbox"/>
3. (Track 21) major <input type="checkbox"/>	4. (Track 22) minor <input type="checkbox"/>	4. (Track 22) major <input type="checkbox"/>
5. (Track 23) major <input type="checkbox"/>	6. (Track 24) minor <input type="checkbox"/>	6. (Track 24) major <input type="checkbox"/>

✓ Check your answers in the answers section.

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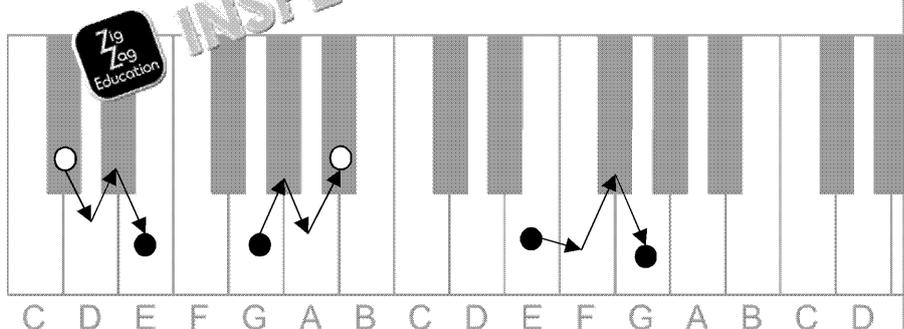
Minor 3rds

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

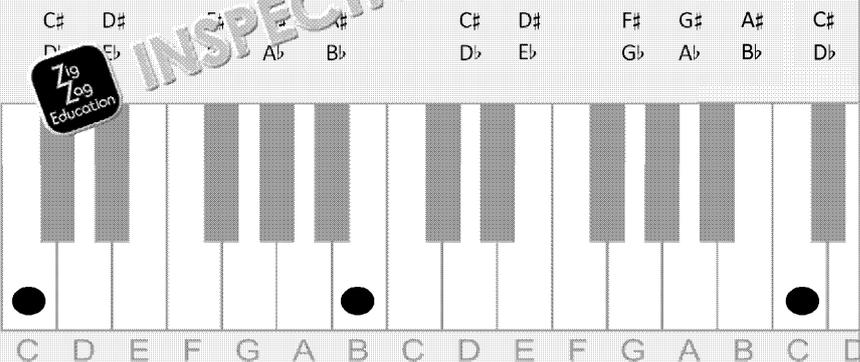
To find a minor 3rd on a keyboard, you need to count (up or down) three semitones.

C#	D#	F#	G#	A#	C#	D#	F#	G#	A#	C#	D#
Db	Eb	Gb	Ab	Bb	Db	Eb	Gb	Ab	Bb	Db	Eb

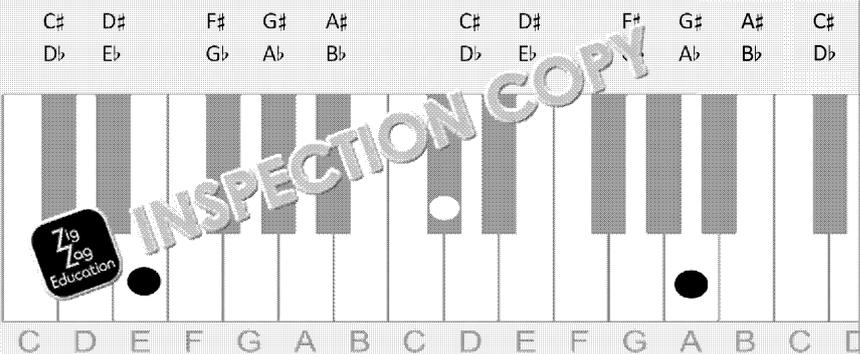


Activity 10

- 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 dot on the keyboard to show your answer.



- Find the note that is a minor 3rd below the notes shown in the picture. Draw a dot on the keyboard to show your answer.



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

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- Extension**
- Challenge yourself to write a four-bar melody for your instrument with at least one major 3rd.
 - When you have finished, circle all the minor 3^{rds} in your melody.
 - If there is time in the lesson, give your classmates a copy of your melody, and ask them to identify the intervals.

Major 3^{rds}

A major 3rd is larger than a minor 3rd, and is the same distance as four major 2^{nds}. Use this to help you when identifying major 3^{rds} in aural dictation tests.

Understanding major 3^{rds}

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

C#	D#	F#	G#	A#	C#	D#	F#	G#	A#	C#	D#
Db	Eb	Gb	Ab	Bb	Db	Eb	Gb	Ab	Bb	Db	Eb

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

Activity 1

- Use a virtual keyboard and listen while your teacher shows you how to find major 3^{rds} on the diagram above.
- Using a real or virtual keyboard, find four major 3^{rds}. Write them on the key diagram below.

C#	D#	F#	G#	A#	C#	D#	F#	G#	A#	C#	D#
Db	Eb	Gb	Ab	Bb	Db	Eb	Gb	Ab	Bb	Db	Eb

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

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

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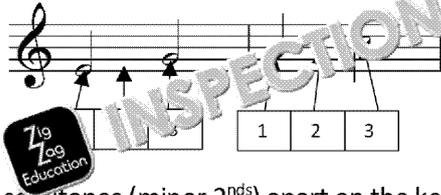


Writing 3^{rds}

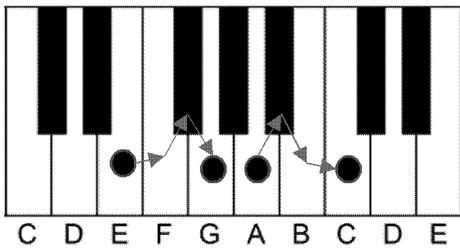
Both major and minor 3^{rds} are written on the staff three notes apart. If the bottom note will be on the next line up. If the bottom note is in a space, the next note will be in

Minor 3^{rds}

- Three steps apart on the staff

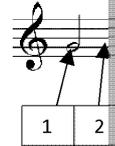


- Three semitones (minor 2^{nds}) apart on the keyboard.

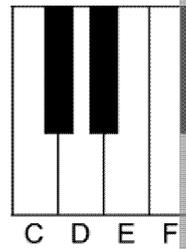


Major 3^{rds}

- Three steps apart on the staff



- Four semitones (mi)

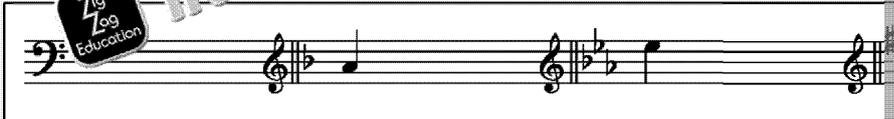


Activity 12

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

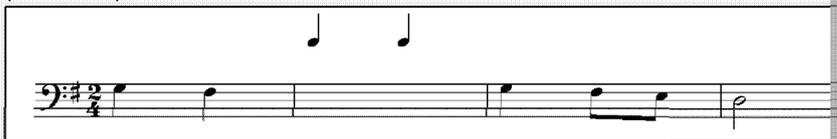


- b. Write the note that is the interval of a major or minor 3rd **below** these pitches



- 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 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 13

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

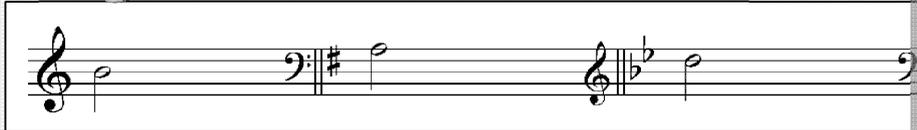
Remember:
'Ascending'
'Descending'

- 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 3rd

Descending maj 2nd

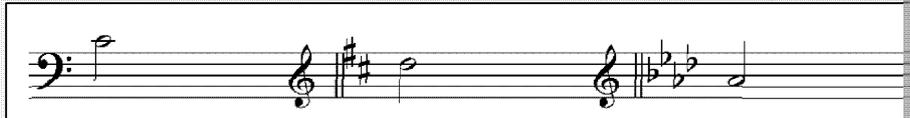
Ascending min 3rd



Descending min 3rd

Descending maj 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 / min 3 rd / maj 3 rd	2. (Track 28) min 2 nd / min 3 rd / maj 3 rd
3. (Track 29) min 2 nd / maj 2 nd / min 3 rd / maj 3 rd	4. (Track 30) min 2 nd / min 3 rd / maj 3 rd
5. (Track 31) min 2 nd / maj 2 nd / min 3 rd / maj 3 rd	6. (Track 32) min 2 nd / min 3 rd / maj 3 rd

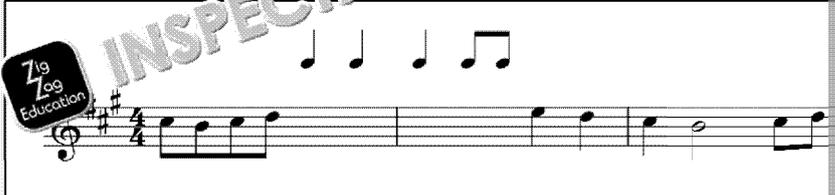
- c. You will hear each of these melodies four times. Complete the missing note above the staff. All the intervals in the melodies are 2nds and 3rds.

You will get 1 point for each correct note.

1. (Track 33)



2. (Track 34)



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Minor scales

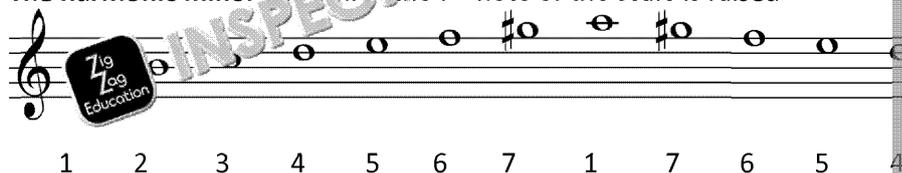
While melodies in major keys often use sections of a major scale, melodies in minor keys often use sections of a minor scale. See below for more information about minor scales and how to identify them in dictation questions.

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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



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



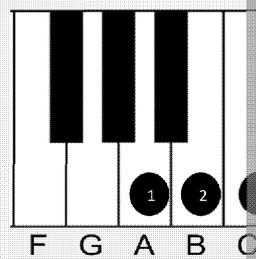
Activity 14

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

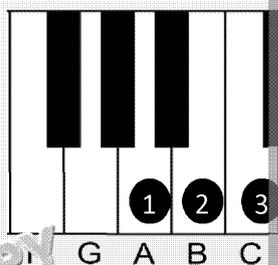
Harmonic minor



Melodic minor



Natural minor



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

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Activity 14 (continued)

2. 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
♭6 and ♯7 (F and G♯)	1	2
♯7 and 1 (G♯ and A)		2
♯6 and ♯7 (F♯ and G♯)	1	2
5 and ♯6 (E and F♯)	1	2
♯6 and 1 (F♯ and A)	1	2
♭7 (F and G)	1	2
♭7 and 8 (G and A)	1	2

- b. 1. (Track 35)
Sing along with the recording, which uses the minor scale. You can use your performance as dramatic and emotional as you like!

2. Which key is this song in? Use the key signatures chart on p. 4 to help you.
3. Which form of the minor scale is used in this recording? Circle your answer: Natural minor Harmonic minor Melodic minor
4. Give a reason for your answer to Question 3. _____

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

1. (Track 36)

2. (Track 37)

Help! Use the sharp sign (♯) to raise flattened notes 6 and 7 by a semitone:

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Activity 14 (continued)

3. (Track 38)



✓ Check your answers to questions 1, 2 and 3, and c 1–3 in the answers section



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Extension

Test your classmates!

- a. Write a four-bar melody using either a melodic or a harmonic minor scale. It should be long enough for you to sight-read.
- b. Perform your melody to the class.
- c. Ask your classmates whether the composition is in the melodic or harmonic minor scale.



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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 note value of the beats (crotchet, minim, etc.)

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

$\frac{2}{4}$ = two crotchet beats per bar.



$\frac{3}{4}$ = three crotchet beats per bar.



$\frac{4}{4}$ = four crotchet beats per bar.



Did you know?

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



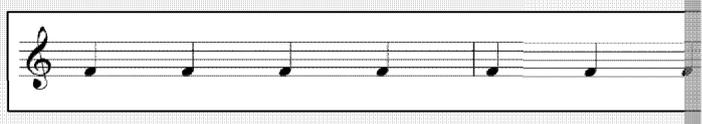
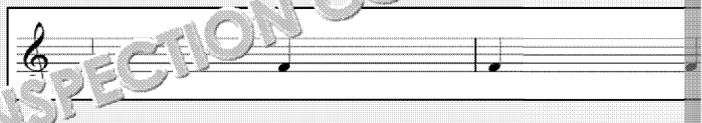
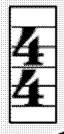
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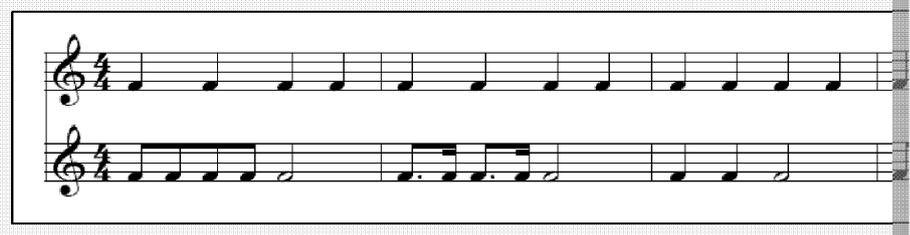
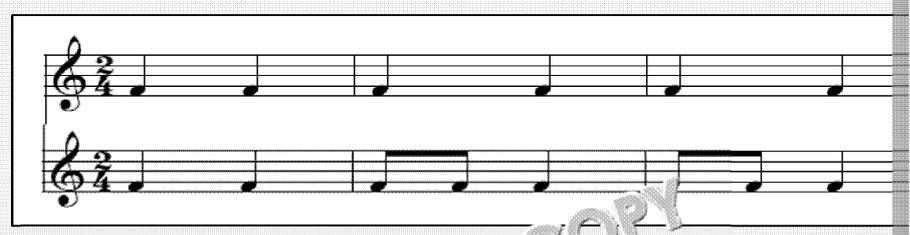
Activity 16

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



Extension

- a. Play or clap the bottom line while the teacher claps / the other students play
- b. Improvise and/or write in your own rhythms in 2/4, 3/4 and 4/4 time. Perform plays / the other students play the top line.



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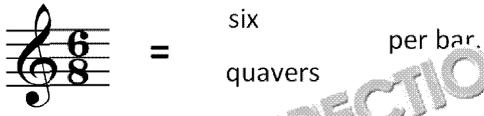


Compound time: $\frac{6}{8}$

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

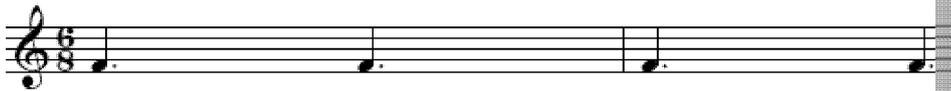
Understanding $\frac{6}{8}$ time

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


Remember: The top number tells you how many quavers there are in a bar, and the bottom number tells you the note value of the beats.



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

1
2
1
2


Activity 17

When you count the beats in $\frac{6}{8}$ time, you need to use a pattern that includes both whole 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 2



b.

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



c.

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



Extension

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



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Crotchets

The crotchet (♩) is one of the most common note values. Read on for some help in 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.

4 on the bottom of the time signature

In $\frac{6}{8}$ time (and other compound metres) crotchets are worth two thirds ($\frac{2}{3}$) of a beat. For example:

Each of these numbers represents $\frac{1}{3}$ of a beat.

These numbers represent the beats of the bar.

$\frac{6}{8}$ time

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Activity 18

a. Read the information about crotchets. Cross out the incorrect information. The first one has been done for you as an example.

1. In $\frac{3}{4}$ time, a crotchet is worth ~~2/3 beat~~ / a whole beat.
2. In $\frac{4}{4}$ time / $\frac{6}{8}$ time, a crotchet is worth 2/3 beat.

b. Complete this sentence:

In $\frac{2}{4}$ time, a crotchet is worth _____.

c. Look at the time signatures of the musical examples below and listen to the audio. Add stems to the notes to create crotchets.

1. (Track 43)

2. (Track 44)

3. (Track 45)

4. (Track 46)

✓ Check your answers in the answers section.

Extension

- a. Write your own dictation activity, in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time. Make sure that you write it as a question.
- b. ✨ Get your teacher to check your question. If there is time in the lesson, share 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. This page explains about how to identify quavers in music in simple and compound duple time.

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

These numbers represent the beats in the bar. You can use the word 'and' (+) to count the quavers.

4 on the bottom of the time signature

In $\frac{6}{8}$ time, quavers are worth one third ($\frac{1}{3}$) of a beat.

These numbers show how each beat divides into three parts.

These numbers show how each beat divides into three parts.

Each quaver is worth $\frac{1}{3}$ of a beat.

Activity 19

a. (Track 47) Sing this song. Use the numbers as the lyrics/words.

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Activity 19 (continued)

- b. 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.

3. When you have finished, work with the person next to you. See if you can use the same time to create a duet (two parts). You might need to count the beat out with a metronome.



Hot co - coa



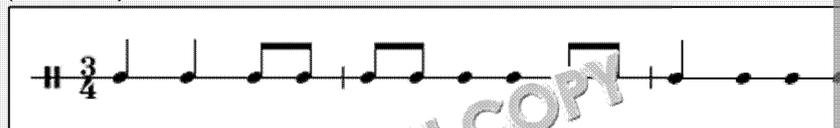
Birth-day cake



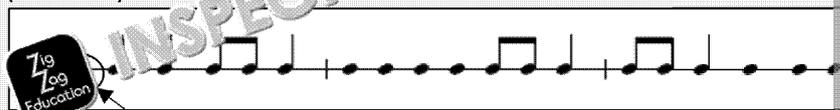
Chick-en nug-gets

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

1. (Track 48)

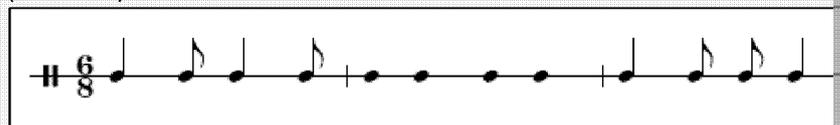


2. (Track 49)



Remember: this symbol means the same thing as 4_4 .

3. (Track 50)



✓ Check your answers to question c in the answer section.

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Dotted crotchets

A dot added to a note indicates that the length of the note is increased by half its original length. How dots work when they are added to crotchets.

A dotted crotchet lasts for the same length of time as a crotchet and a quaver added together:



In time signatures where there is a 4 on the bottom, dotted crotchets are worth

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



In time signatures where there is an 8 on the bottom, dotted crotchets are worth

1 2 1 2 1 2

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



Activity 2

a. 1. Listen at this excerpt from a famous Christmas song. Circle the dotted crotchet.

2. Which note value comes after the dotted crotchets? Circle your answer.

Crotchet Minim Quaver Dotted crotchet

3. (Track 51) Sing the song.

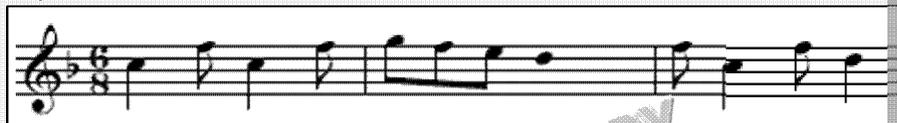
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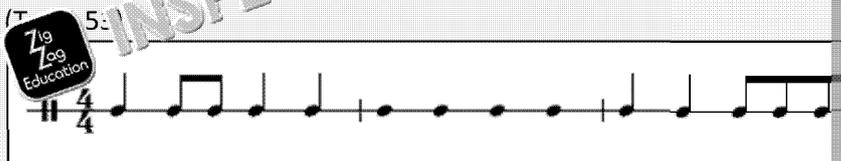
Activity 20 (continued)

b. (Track 52) Listen to the recording. Complete the dotted crotchets by adding required.

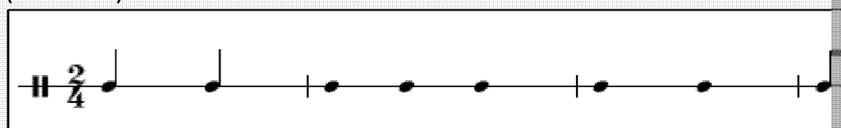


c. Listen to the recording. Complete the first three of the melody parts by adding notes. A piano accompaniment is provided for questions 2 and 3 (not shown).

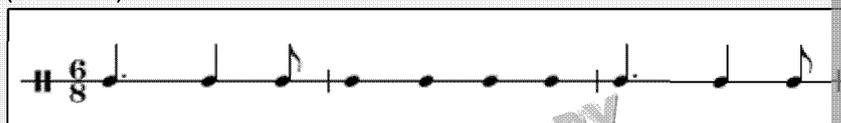
1. (Track 53)



2. (Track 54)



3. (Track 55)



✓ Check your answers to a1, a2, b and c in the answers section.

Extension



Compose your own four-bar melody using only crotchets, quavers and dotted crotchets.

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Answers

Activity 1

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

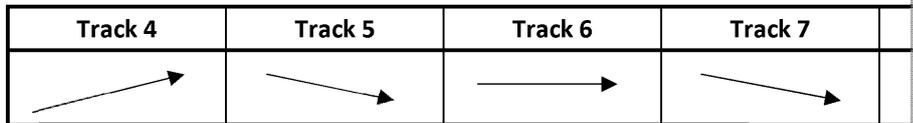
Activity 2

- a. 1. G major / E minor
- 2. B♭ major / G minor
- 3. A major / F# minor
- 4. E major / C# minor
- b. 1. A♭ major / F minor
- 2. C major / A minor

Activity 3

a and b. Practical tasks—no written response required.

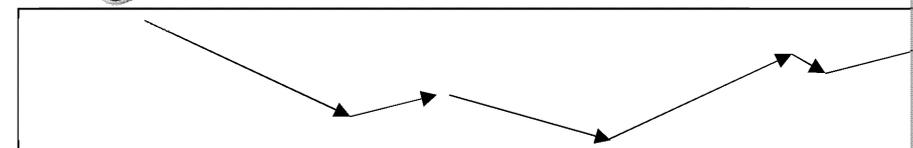
c.



d.



e.

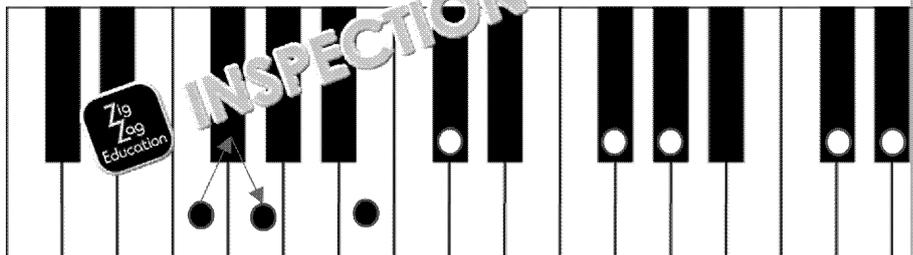


Activity 4

Answers will vary—personal response required.

Activity 5

b.

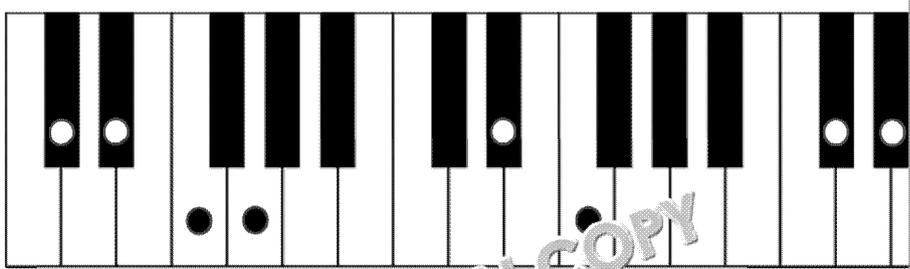


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c.



Activity 6

- a. Practical task—no written response required.
- b. and c.



Min 2nd

Maj 2nd

Min 2nd

Maj 2nd

Maj 2nd

Maj 2nd

Activity 7

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

C D E F# G F# E D 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

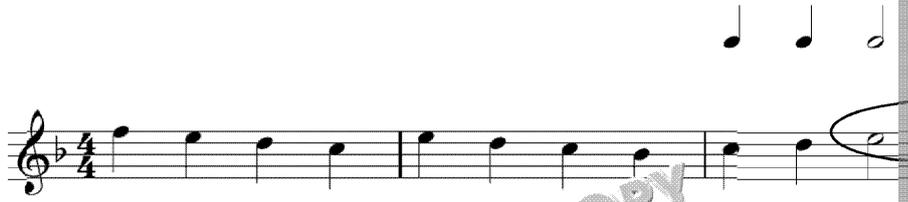
Activity 8

- a. and b.:
- 1. F, E, D

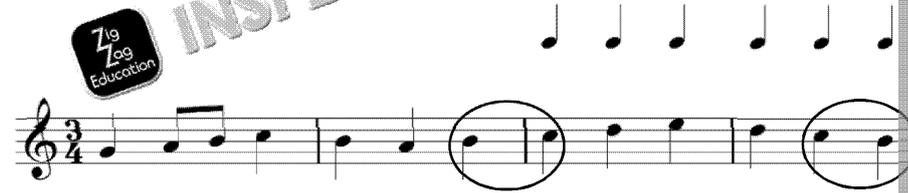
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2. C, D, E

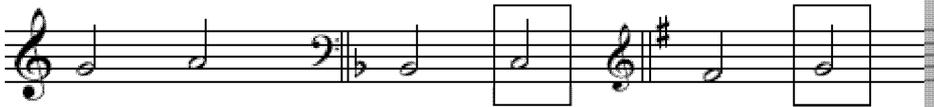


3. C, D, E, D, C, B



Activity 9

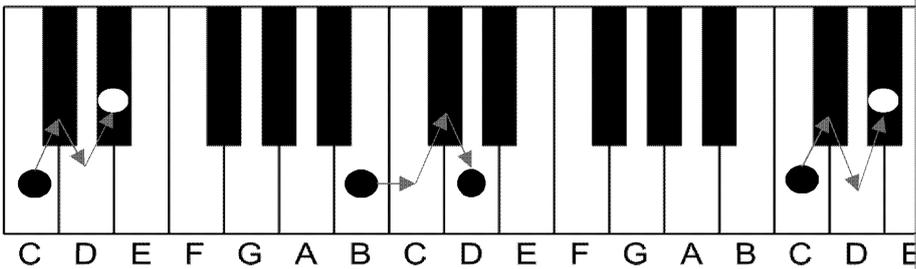
- a. maj 2nd, min 2nd, maj 2nd, maj 2nd
- b. The notes in boxes are to be completed by the students.



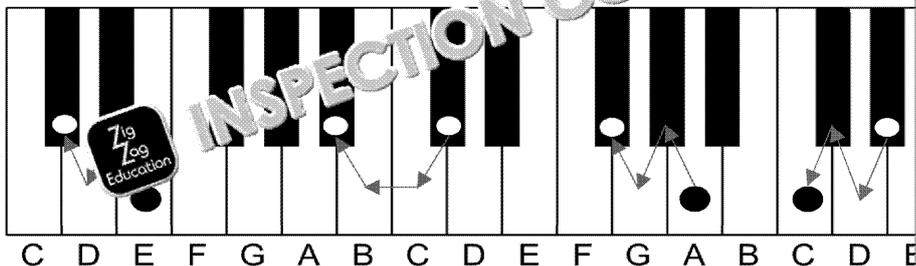
- c. 1. major
- 2. minor
- 3. minor
- 4. major
- 5. minor
- 6. major

Activity 10

- b. C# D# F# G# A# C# D# F# G# A# C# D#
 Db Eb Gb Ab Bb Db Eb Gb Ab Bb Db Eb



- c. C# D# F# G# A# C# D# F# G# A# C# D#
 Db Eb Gb Ab Bb Db Eb C A B Db Eb



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Activity 12

a.

b.

c. 1.

c. 2.

- d. 1. minor 3rd
2. major 3rd

Activity 13

a.

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

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c. 1.



2.



Activity 14

a. 2.

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

b. 2.

F# minor

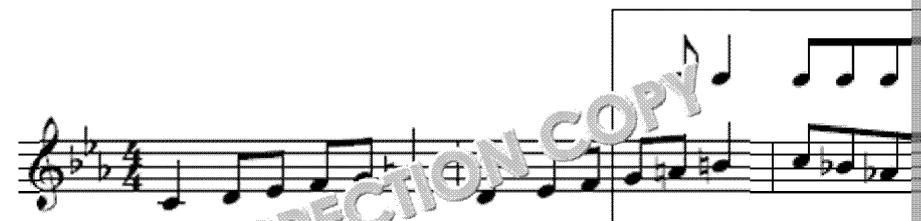
3. Minor

4. The 6th and 7th degrees of the scale are sometimes raised and sometimes lowered

c. 1.



2.



3.



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Activity 15

- a. 1. major
- 2. minor
- 3. minor
- 4. major
- 5. major
- b. major and minor 3rds
- c. 1.

2.

d.

Activity 16

a.

Activity 17

Practical task—no written response required.

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Activity 18

- a. 1. a whole beat. (Model answer provided on worksheet.)
- 2. $\frac{6}{8}$ time
- b. a whole beat
- c. The boxes indicate the rhythms to be completed by students.

1.

2.

3.

4.

Activity 19

- a. Practical task—no written response required.
- b. Practical task—no written response required.
- c. 1.

2.

3.

Activity 20

- a. 1.

2. Q1

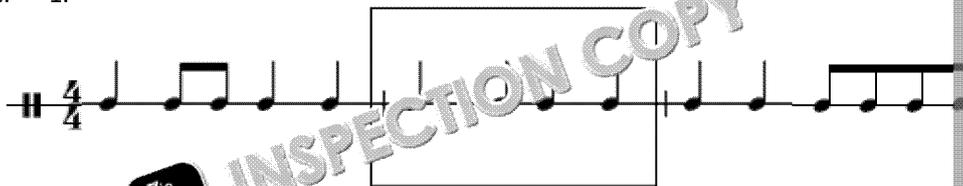
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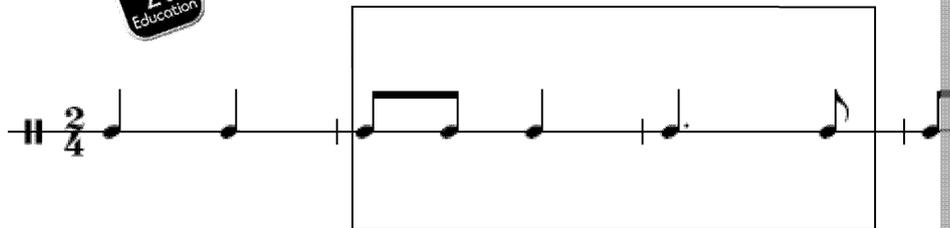
b. The boxes indicate the notes that should be completed by students.



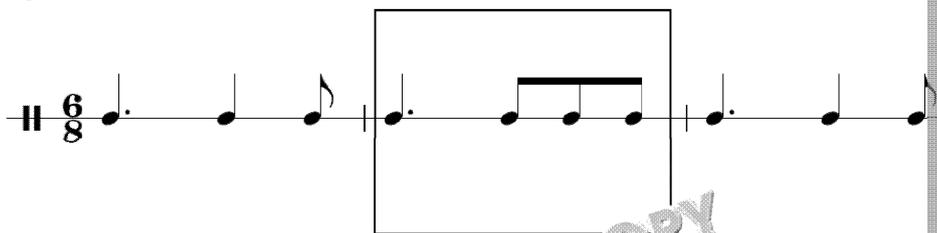
c. 1.



2.



3.



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