Red bass does not tell us how to write the lines in the upper voices.

Four standard vocal parts are soprano, alto, tenor, and bass, commonly abbreviated to SATB.

'T's' or 'voices' in harmony can be referred to as soprano, alto, tenor, and bass even when they are not actual human voices.

If they are actual human voices, it is necessary to write within a reasonable range for each.

Estimation Map

<table>
<thead>
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<th>4, 5, 9</th>
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<tbody>
<tr>
<td>12</td>
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<tr>
<td>1</td>
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<tr>
<td>6, 7, 8</td>
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<tr>
<td>2</td>
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<tr>
<td>3, 10, 11</td>
</tr>
</tbody>
</table>

Answer Key

1. \( \frac{3}{4} \)
2. Simple triple
3. Crotchet (quarter note)
4. Bar 6
5. Mixolydian mode

There is no \( \hat{F} \) to function as a leading tone.

- I \( \frac{3}{2} \)
- (ii) \( \frac{3}{2} \)
- (iii) IV \( \frac{3}{2} \)
- (iv) V \( \frac{3}{2} \)
- (v) I \( \frac{3}{2} \)

D: (a) Violin, acoustic guitar, double bass  (b) Green Bushes

D 1  5 m  6 M

D 1  7 ST  8 CD

- B major, I  (ii) B minor, V  (iii) A major, I  (iv) B major, IV

79 x 3 Ld.

TG Grade 2/L22/Book 8/Q8/17
Now answer required
Answer Key

1. (a)

(b) Binary  (c) Major pentatonic on G

2. (a) Traditional arr. Pauline Hall Jamaican rumba

(b) Ternary

Arrangement © Copyright Oxford University Press
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• Figured bass does not tell us how to write the lines in the upper voices.
• The four standard vocal parts are soprano, alto, tenor, and bass, commonly abbreviated to SATB.
• ‘Parts’ or ‘voices’ in harmony can be referred to as soprano, alto, tenor, and bass even when they are not actually human voices.
• If they are actual human voices, it is necessary to write within a reasonable range for each.

Question Map

Aural 4, 5, 9
Instruments 12
Pitches, scales and keys 1
Rhythm and metre 6, 7, 8
Set Works 2
Triads and intervals 3, 10, 11

Answer Key

1

2 (a) $\frac{3}{8}$
(b) Simple triple
(c) Crotchet (quarter note)
(d) Bar 6
(e) Mixolydian mode
(f) There is no F to function as a leading tone.

3 (i) $\frac{1}{3}$ (ii) $\frac{3}{2}$ (iii) $\frac{4}{3}$ (iv) $\frac{5}{4}$ (v) $\frac{6}{5}$

4 CD 1 (a) Violin, acoustic guitar, double bass (b) Green Bushes

5 CD 1 5 m 6 M

6

7

8

9 CD 1 7 ST 8 CD

10 (i) B major, I (ii) B minor, V (iii) A major, I (iv) B major, IV

Grade 2
Lesson 26

Concepts

* Scales, Scales, and Keys
  A 'Major' Pentatonic Scale

Word root 'penta' means five. Pentatonic scales have five tones. By comparison, a diatonic scale
heptatonic collection (seven tones). The word 'diatonic' does not mean seven, 'through the tones',
and it specifies a division of the octave into five tones and two semitones, spaced in the particular way
that we have learned in connection with the major scale. There are many
types of pentatonic collections, and a certain number of those constitute the pitch source for
*Western music in many cultures of the world. The type of pentatonic scale that is most common in
music—'a' musical culture—is one that is equivalent to 1 2 3 5 6 1(8) of the major scale. We shall refer
as the 'major' pentatonic scale. As with the diatonic scales, various rotations of these pitches
produce other scales or 'modes', some used more than others.

Following example shows the major pentatonic scale, starting on C and on G:

Example 26-1

```
C: C D E G A
G: G A B D F
```

Two gaps of a minor third at 3 - 5 and 6 - 1 distinguish this pentatonic scale from the major scale,
they are noticeably prominent in pentatonic melodies. These gaps reflect the absence of 4 and
the major scale. The omission of these two scale degrees in particular is significant because
out them there can be no semitones at 3 - 4 and 7 - 1(8). In addition, the one non-perfect fifth
in the major scale occurs between 7 and 4 (for example, B to F in the C major scale, or F#
in the G major scale). The diminished fifth and augmented fourth are such difficult intervals to
8
(i) \[ \text{Music staff} \]
(ii) \[ \text{Music staff} \]

9
(i) \[ \text{Music staff} \]
(ii) \[ \text{Music staff} \]

10 CD 1 86 M 87 m 88 m 89 P 90 M 91 P
11 CD 1 92
CD 1 93
CD 1 94
CD 1 95
12
(i) \[ \text{Music staff} \]
(ii) \[ \text{Music staff} \]

13 CD 1 96 (a) Violin (b) Pizzicato then area

14 (a) \[ \frac{3}{4} \]
(b) Syncopation
(c) \[ \frac{3}{8} \]
(d) Moderately loudly
(e) \[ \frac{3}{4} \]
(f) Repeat from the beginning until the word Here
(g) Major pentatonic on G
(h) C and F♯

15 (a) Notes should be played an octave higher than written
(b) Notes should be played at the written pitch; occurs after G or G♯
(c) Vivo
(d) As fast as possible
6 CD 1 38 ST 39 CD 40 SD
7 CD 1 41 (a) Violin (b) Pizzicato, then arco then pizzicato
8 (i) (ii) (iii)
9 (i) (ii) (iii)
10 (a) Vivo (b) Prestissimo

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<th>Triads and intervals</th>
<th>Instruments</th>
<th>Aural</th>
<th>Terms</th>
<th>Set works</th>
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Alas Publishing

NB: This is a global error. All pages of the Thematic Guides should be (Lessons 1-15).

Each of the 8 volumes of the Teacher's Guides contain this error.