

ured 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.
 ts' or 'voices' in harmony can be referred to as soprano, alto, tenor, and bass even when they
 not actually human voices.
 ey are actual human voices, it is necessary to write within a reasonable range for each.

Question Map

	4, 5, 9
lements	12
s, scales and keys	1
n and metre	6, 7, 8
orks	2
ar. ervals	3, 10, 11

Answer Key



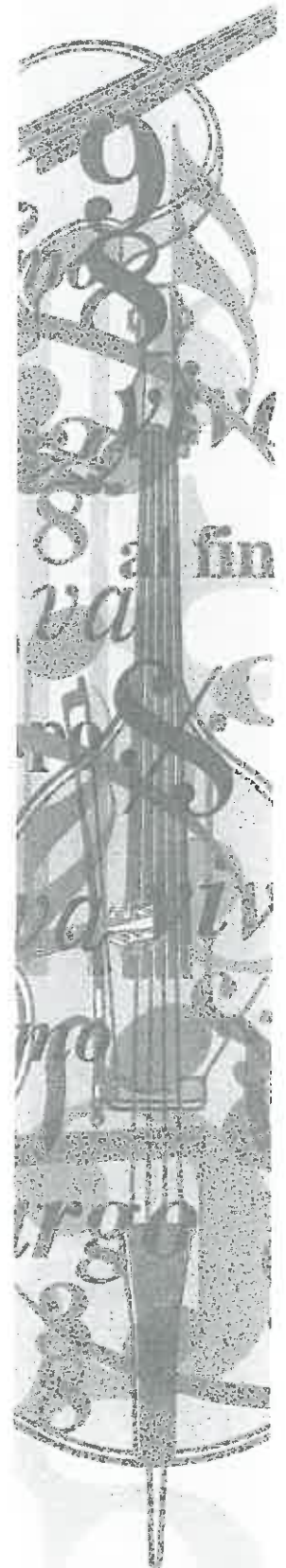
- a) $\frac{3}{4}$
- b) Simple triple
- c) Crotchet (quarter note)
- d) Bar 6
- e) Mixolydian mode
- f) There is no F# to function as a leading tone.
- g) I $\overset{\flat}{5}$ (ii) ii $\overset{\flat}{6}$ (iii) IV $\overset{\flat}{3}$ (iv) V $\overset{\flat}{3}$ (v) I $\overset{\flat}{3}$
- h) (a) Violin, acoustic guitar, double bass (b) *Green Bushes*
- i) D 1 5 m 6 M



- j) D 1 7 ST 8 CD
- k) E \flat major, I (ii) B minor, V (iii) A major, I (iv) E \flat major, IV

79x 3 Ld.

TG Grade 2/L22/Book 8/Q8/p17
 New answer reprinted



Answer Key

1 (a)

(b) Binary (c) Major pentatonic on G

2 (a)

Traditional arr. Pauline Hall *Jamaican rumba*

Arrangement © Copyright Oxford University Press
Used by Permission of Hal Leonard/AMCOS Agreement

(b) Ternary

TG/Book B/L35/Q1(a)/p 65
 More 'A' and 'B'
 Grade 2



- 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) $\frac{3}{4}$
 (b) Simple triple
 (c) Crotchet (quarter note)
 (d) Bar 6
 (e) Mixolydian mode
 (f) There is no $F\sharp$ to function as a leading tone.

- 3 (i) I_3^5 (ii) ii_3^6 (iii) IV_3^6 (iv) V_3^7 (v) I_3^5

7 (iv), (v)

- 4 CD 1 4 (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) $E\flat$ major, I (ii) B minor, V (iii) A major, I (iv) $E\flat$ major, IV

TG/Book 8/L22/Q3/p17

Grade 2



LESSON 26

Review

Oral notation

Rhythmic dictation.

Terms

Ad libitum, *più mosso*, *meno mosso*.

New Concepts

Pentatonics, scales and keys

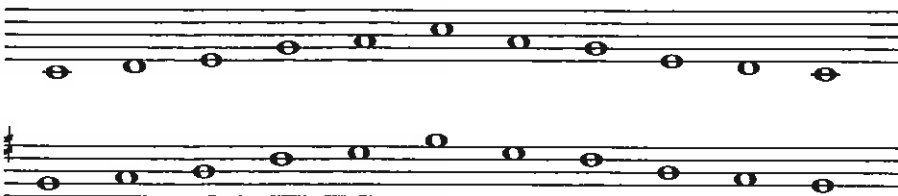
The 'major' pentatonic scale

Concept
Pentatonic scales have five tones. The most common pentatonic scale is equivalent to $\hat{1} \hat{2} \hat{3} \hat{5} \hat{6} \hat{1}(\hat{8})$ of the major scale. This pentatonic collection contains no semitones and no diminished fifth.

Practice
The word root 'penta' means five. Pentatonic scales have five tones. By comparison, a diatonic scale is a heptatonic collection of pitch classes (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, ordered in the particular way that we have learned in connection with the major scale. There are many different types of pentatonic collections, and a certain number of those constitute the pitch source for melodies in many different cultures of the world. The type of pentatonic scale that is most common in Western musical culture is one that is equivalent to $\hat{1} \hat{2} \hat{3} \hat{5} \hat{6} \hat{1}(\hat{8})$ of the major scale. We shall refer to this 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.

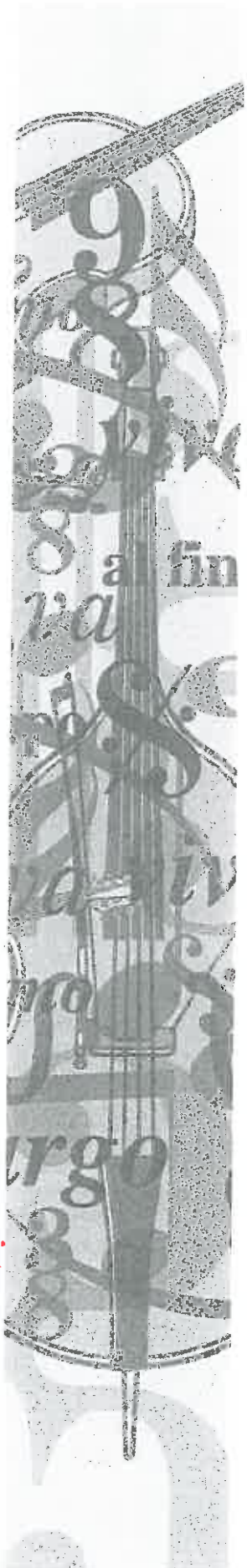
The following example shows the major pentatonic scale, starting on C and on G:

Example 26-1



Two gaps of a minor third at $\hat{3} - \hat{5}$ and $\hat{6} - \hat{1}$ distinguish this pentatonic scale from the major scale, they are noticeably prominent in pentatonic melodies. These gaps reflect the absence of $\hat{4}$ and the major scale. The omission of these two scale degrees in particular is significant because without them there can be no semitones at $\hat{3} - \hat{4}$ and $\hat{7} - \hat{1}(\hat{8})$. In addition, the one non-perfect fifth exists in a major scale occurs between $\hat{7}$ and $\hat{4}$ (for example, B to F in the C major scale, or F# to C in the G major scale). The diminished fifth and augmented fourth are such difficult intervals to

*Two intervals
in intervals*



8 (i) (ii)

9 (i) (ii)

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) (ii)

13 CD 1 96 (a) Violin (b) ~~Pizzicato then arco~~ *Arco then pizzicato*

- 14 (a) $\frac{2}{4}$
 (b) Syncopation
 (c) $\hat{3}$
 (d) Moderately loudly
 (e) *sf*
 (f) Repeat from the beginning until the word *Fine*
 (g) Major pentatonic on G
 (h) C and F \sharp

- 15 (a) Notes should be played an octave higher than written
 (b) Notes should be played at the written pitch; occurs after 8^{ms} or 8^{pb}
 (c) *Vivo*
 (d) As fast as possible



Teacher's Guide / Grade 2 / Book B / Lesson 31 / page 51

5

6 CD 1 38 ST 39 CD 40 SD

7 CD 1 41 (a) Violin (b) ~~Pizzicato, then arco~~ *Arco, then pizzicato*

8 (i)

9 (i)

10 (a) *Vivo*
(b) *Prestissimo*

Teacher's Guide / Grade 2 / Book 8 / Lesson 27 / page 36

	Pitches, scales and keys	Rhythm and metre	Triads and intervals	Instruments	Aural	Terms	Set Works
1	Treble clef		Skip, step and leap				
2	Specific pitch naming; Leger lines; C major scale	Beats, bars and bar lines					
3		Note values	C major triad				
4				Keyboard instruments			
5	Revision						
6	Naming scale degrees						
7		$\frac{2}{4}$ metre					
8			Triads				
9				Stringed instruments: violin and viola			
10	Revision						
11	G major scale						
12		$\frac{3}{4}$ metre				Tempo, Andante	
13	Scale degrees in G major					Piano, forte	
14				Stringed instruments: cello and double bass			
15	Revision						
16			Triads; Perfect fourth; Intervallic inversion				
17		Rests				Legato, staccato	
18	Scale degrees in C major melodies					Moderato	
19				Woodwind instruments: flute and clarinet			
20	Revision						
21	F major scale						
22		Quavers (eighth notes) in $\frac{2}{4}$ metre		Woodwind instruments: oboe and bassoon			
23			F major triad; Minor third			Mezzo forte	
24				Brass instruments: trumpet and horn			
25	Revision						
26	Scale degrees in F major melodies					Allegro	
27		Quavers (eighth notes) in $\frac{3}{4}$ metre					
28	Identification of melodic similarity and difference		Root position triads				
29	Scale degrees in G major melodies					Pianissimo	
30				Brass instruments: trombone and tuba			
31	Revision						
32	Scale degrees in melodies					Adagio	
33		Rhythms in $\frac{2}{4}$ and $\frac{3}{4}$ metre					
34			Descending triadic intervals				
35				Percussion instruments			
36			Root position triads				
37	Revision						
38	Test (Lessons 1-5)						
39	Test (Lessons 16-25)						
40	Test (Lessons 26-37)						

(38) should be: (Lessons 1-15)

NB: This is a global error. All pages of the Thematic Outlines in each of the '8' volumes of the Teacher's Guides contain this error.