

Teaching notes

Andante might be thought of as the least slow of the 'slowish' tempos, with *Moderato* right in the middle of the range.

Summary

- Each of the seven scale degrees has a unique 'sound' and position in the organisation of diatonic scales.
- *Moderato* is somewhat faster than *Andante*.

Question Map

Aural	4, 8, 13
Pitches, scales and keys	1, 2, 7, 9, 11
Rhythm and metre	3, 12
Terms	5, 6, 10

Answer Key

1 $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}(\hat{8})$

2

The answer to Q2 is incorrect. It should be:

3

4 CD 2 72 (b)

5 In a smooth and well-connected manner, *legato*.

6

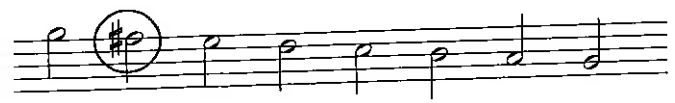
7 $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{5}$ $\hat{3}$ $\hat{1}$

8 CD 2 73 *Staccato*

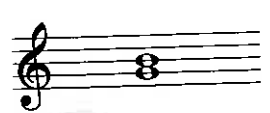
9 $\hat{1}(\hat{8})$ $\hat{7}$ $\hat{6}$ $\hat{1}(\hat{8})$ $\hat{5}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

and $\hat{7} - \hat{1}(\hat{8})$
 leading tone; tonic. (b) $F\sharp$

42 (b)

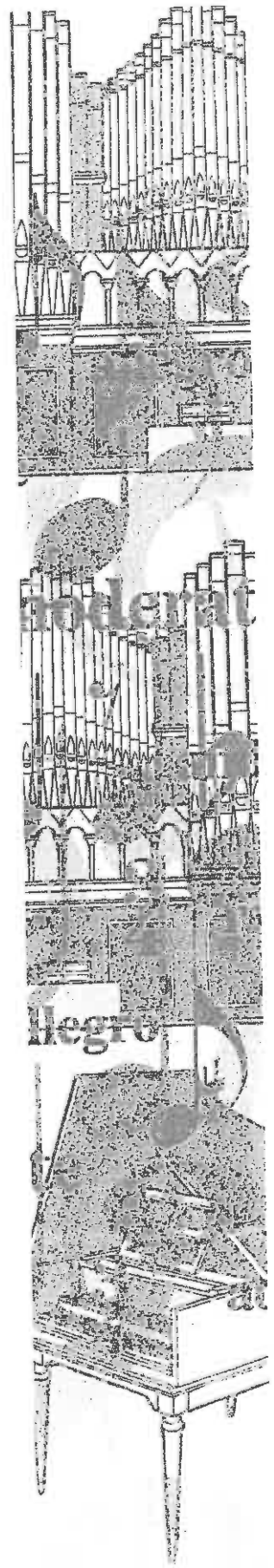
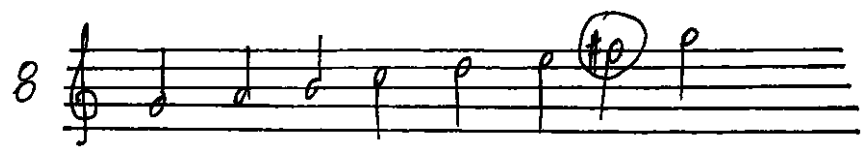


→ Answer to Q8 is wrong. Correct answer shown at foot of page.



Piano; *p* (b) Loudly; *f*

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5 $\hat{3}-\hat{4}$ and $\hat{7}-\hat{1}(\hat{8})$

6 (a) Leading tone; tonic. (b) $F\sharp$

7 CD 2 42 (b)



Scale should be ascending Not descending



11 (a) *Piano*; ***p*** (b) Loudly; ***f***



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Aural	4, 8, 13
Pitches, scales and keys	1, 2, 7, 9, 11
Rhythm and metre	3, 12
Terms	5, 6, 10

Answer Key

1

2

Scale should be ascending not descending

3

4 CD 2 72 (b)

5 In a smooth and well-connected manner, legato.

6

7

8 CD 2 73 Staccato

9

Later in Preliminary Grade, $\frac{3}{4}$ metre will be introduced, and the use of rests and quavers (eighth notes) will be added. Compound metres will be studied beginning in Grade 1. In later grades, other metres and further subdivisions of the beat will also be introduced.

Teaching notes

Having the student conduct the beat during all performance drills cannot be recommended highly enough. The pattern is a simple downward motion for '1' (the downbeat) and an upward motion for '2' (the upbeat).

The more modern time signature $\frac{2}{2}$ is sometimes seen in scores of contemporary music. Unfortunately, this method was not devised early enough in the history of music to have become common practice and is otherwise very seldom encountered in print. If it had been, the compound metres, to be studied later, would be much easier to teach!

Summary

- $\frac{2}{4}$ metre has two beats per bar, called downbeat and upbeat.
- The crotchet (quarter note) is the beat value.
- $\frac{2}{4}$ is an example of simple duple metre.

Question Map

Aural	3, 7, 8
Pitches, scales and keys	1, 2, 5
Rhythm and metre	6
Triads and intervals	4

Answer Key

1

1 2 3 4 5 6 7 8 (8)

2

T LT T

3 / CD1 70(a)

4 [WWH]WWWH

5

6 (a) beats/crotchets (quarter notes) (b) crotchet (quarter note)

7 (a) ~~71~~ (b) ~~71~~ CD1

8 (a) ~~72~~ (c) ~~72~~ CD1

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 TG Book A Lesson 7 p 29
 Q 7, 8 - CD track to be given
 CD1



LESSON 15

Question Map

Aural	6
Instruments	8
Pitches, scales and keys	3
Rhythm and metre	4, 5
Terms	7
Triads and intervals	1, 2

Answer Key

1

2 (i) (ii) (iii)

3 (a) $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}(\hat{8})$

(b)

(c) Yes

4

Duple

5

Triple

6 CD 2 50 Does not match / 51 Matches

Matches

7/

7

8 String family

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Summary

- Any major scale contains within it an underlying arpeggiation of the tonic triad, $\hat{1} - \hat{3} - \hat{5} - \hat{1}(\hat{8})$, connected to one another by the other scale degrees.
- The interval between the fifth and an upper root doubling of a major triad is a perfect fourth (P4).
- The P4 and the P5 are intervallic inversions of one another.
- An interval and its inversion always add up to 9, not 8, despite the fact that they divide an octave.

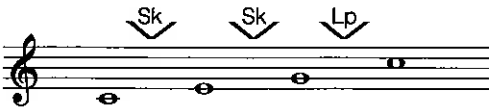
Question Map

Aural	2, 5
Triads and intervals	1, 3, 4, 6

Answer Key

1 (a)  (b) 


2 CD 2 52 L 53 H 54 L 55 H 56 L 57 H

3 

4 (a) 5th (b) 4th (c) 9

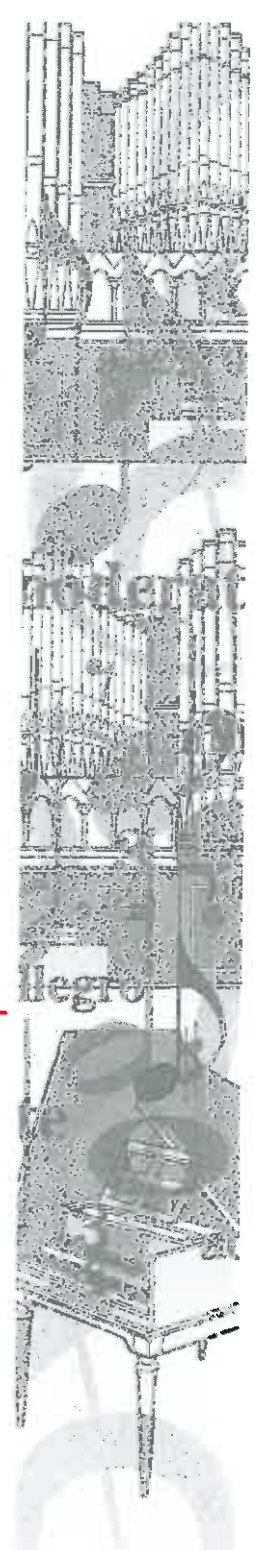
5 CD 2 58 H 59 L 60 H 61 H 62 H 63 L

6 (a) 5th

(b)  (c) 4th

Variant answer should be given: 

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C major scale

Concept

- The C major scale is the ordered collection of pitches C, D, E, F, G, A, B, C.

In practice

It is now possible for the student to learn to write the C major scale and to recognise it in notation. For now the student needs only to be able to write and identify the scale in its ascending form through one octave. There is only one register in which that can be done at present, namely middle C (c¹) through third-space C (c²), as in the example below showing correct stem length and direction.

The inner structure of the scale will be introduced gradually. The concept of 'inner structure' includes whole steps and half steps, what makes a scale 'major', the definition of a 'diatonic' scale, the presence of the tritone within the diatonic collection, pentachord and tetrachord, etc. In the coming weeks of Preliminary Grade this material will be expanded to include the sharp and the flat, the G major and F major scales and key signatures, and scale degree designations and some of their names.

Teaching notes

Scales will be shown in the examples using various note values. It does not matter which values are chosen. Semibreves (whole notes) and minims (half notes) save the time of filling in noteheads. Minims (half notes) and shorter values give practice in using correct stem length and direction, which the teacher might wish to emphasise just once or twice.

For single noteheads below the middle line, the stem should point up and connect to the right side of the notehead. For those above the middle line, the stem should point down and connect to the left side of the notehead. For a note on the middle line, either direction is correct, but the preference is for the stem to point down. Stems should be 3½ spaces in length (one octave, but students don't 'officially' know that interval yet).

Example 2-3

correct stem lengths and directions

stem too short	stem too long	stems in this wrong direction
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Rhythm and metre

Beats, bars and bar lines

Concept

- The beat divides musical time into equal durations.
- The bar, or measure, consists of a stated number of beats and is marked off by bar lines.
- The organisation of musical time into measures is called metre.
- Double bar lines and final bar lines indicate the ends of sections and of entire compositions.

In practice

The beat divides musical time into units of equal durations. The beat is assigned to a particular note value (see Lesson 3). 'Equal' may be understood with some flexibility. Often the beat is as precise as a clock; sometimes it is more like the heart's beating – basically regular, but with slight variations in its rate, depending on the style of the music.

This is placed incorrectly should be:

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Example 2-1

Great C Great B small c small g

Leger lines

Concept

- Any staff can be extended to include higher and lower pitches by using leger lines.
- The first leger line below the treble staff is middle C (c¹).
- Notes are also placed in the spaces at the top and bottom of a staff and in the spaces between, above, and below leger lines.

In practice

The leger line (also ledger line) is an extension of the staff. There can be any number of leger lines, but seldom are there more than four. For now we are concerned only with the first leger line below the treble staff, middle C (c¹). Between this leger line and the first line of the staff is the D in the 'space below the staff' (d¹). There is also a space below middle C. It is the pitch B (b). Above the fifth line is the G in the 'space above the staff' (g²). Those notes are referred to in this way, just as the lines and spaces of the staff are referred to by number.

Example 2-2

this line is incorrectly placed. It should look like:

leger line

Many students may already read more notes than these from their instrumental or vocal study, but for Preliminary Grade, the range for written work will be confined to the B below middle C (b) through G in the 'space above the staff' (g²). Beginning in Grade 1 the bass clef and the grand staff will be used, with one leger line above and below each staff.

Teaching notes

Students should be encouraged from the beginning to write leger lines at an appropriate distance from the staff, which is exactly the same distance from the staff that the lines of the staff are themselves spaced apart – thus, truly an extension of the staff.

Now that the range has been expanded, the rapid speaking drills mentioned in last week's material can include the remaining chordal groups C-E-G and D-F-A as well as B-D-F-A, C-E-G-B, D-F-A-C and A-C-E-G. You can make a learning game trading roles with the student in naming the pitches and pointing to the lines and spaces in the staff.



One must be intensely aware of the half steps (semitones) between $\hat{3}$ and $\hat{4}$ and between $\hat{7}$ and $\hat{1}$, with whole steps (whole tones) everywhere else. It is because of the semitone between $\hat{7}$ and $\hat{1}$ that $\hat{7}$ is called the 'leading tone'.

The major scale is also an example of a larger family of scales called the diatonic scales. They are scales of seven different pitch classes, consisting of five whole steps and two half steps that can be arranged in the WWHWWWH pattern. The first note is repeated at the end of the scale, making eight pitches altogether.

In Preliminary Grade the pattern of whole steps and half steps in the major scale will be referred to repeatedly in considering new keys and intervals. In later grades all the major and minor scales, more scale degree names, and some diatonic modes will be learned.

Eventually the student will learn all the scale degree names: tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic (in minor), and leading tone (in major and minor).

Just for teachers

A pitch class is a categorisation of pitch without reference to register. All Cs belong to the pitch class C, all Ds to the pitch class D, all Fs to the pitch class F \sharp , etc. There are only twelve pitch classes. But middle C (c¹) and third-space C (c²) are two different *itches*. See Lesson 1 of this grade, in the box.

Teaching notes

In later work it will prove logical and convenient in certain contexts to use $\hat{8}$ instead of $\hat{1}$. The two symbols may be considered interchangeable. But for now, the student should use only $\hat{1}$ through $\hat{7}$.

The scale degrees can be called, verbally, just by their cardinal numbers: 'one', 'two', 'three' ... 'seven', etc.; or 'scale degree seven,' etc.; or 'seventh scale degree,' etc.; or by their names, for example 'leading tone'. But they must not be called by simple ordinal numbers, such as 'seventh'; it is ambiguous and confuses the student to do so because there are intervals that have these names as well as the chord members 'third', 'fifth' and 'seventh'.

The steps need not be referred to yet as major and minor seconds, just whole steps (whole tones) and half steps (semitones). Aural demonstration and drill comparing the two kinds of steps should now occur.

The WWHWWWH pattern and the $\hat{3} - \hat{4}$ and $\hat{7} - \hat{1}$ semitone relationships must be memorised flawlessly. The student should be able to say 'whole, whole, half, whole, whole, whole, half' (or tone, tone, semitone, tone, tone, tone, semitone) rapidly and without hesitation.

The great significance of the diatonic pitch collection will become clear to the student only over a considerable period of time and study, but for now the term 'diatonic' should be learned so that later in *Music Craft* the terms 'chromatic' and 'enharmonic' can be understood.

Summary

- The major scale has semitones only at $\hat{3} - \hat{4}$ and $\hat{7} - \hat{1}$ (leading tone - tonic).
- A collection of seven pitches that can be arranged in the WWHWWWH pattern is a diatonic collection.
- When the pitch classes of a diatonic collection are arranged in order as pitches in a single register, they form a diatonic scale.