

Discovering Music Theory

THE ABRSM GRADE 2 WORKBOOK

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PITCH

In this chapter you will learn about

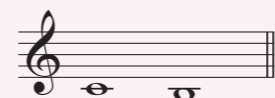
Ledger lines
Rewriting notes in the
treble and bass clefs

1

i Ledger lines

- At Grade 1, we discovered that middle C is placed on its own line, called a **ledger line**, positioned below the staff in the treble clef and above the staff in the bass clef.
- You can think of ledger lines as little extensions of the staff lines. At Grade 2, you will meet notes that use one or two ledger lines above or below the staff.

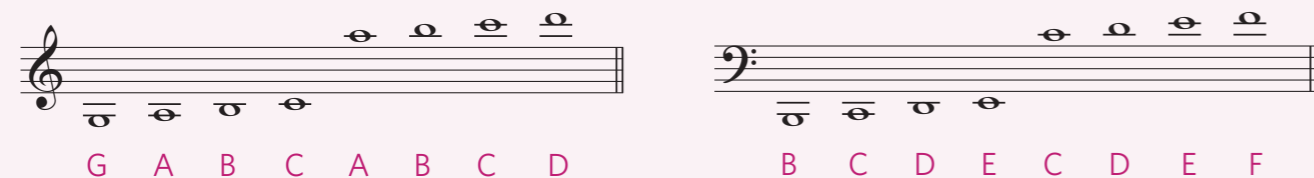
Look at these notes in the treble clef.
C is **on** the ledger line, and B is **below** it.



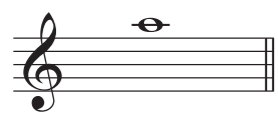




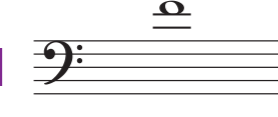


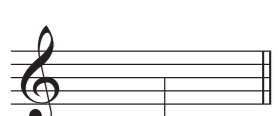
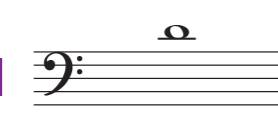


If you want to write A and G below middle C,
you simply add a second ledger line, like this:



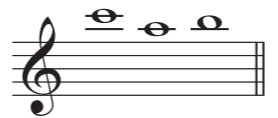




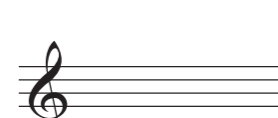
Here are the notes that use ledger lines at Grade 2:





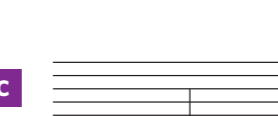
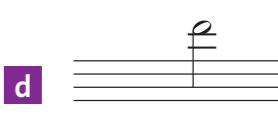



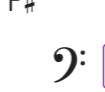



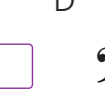
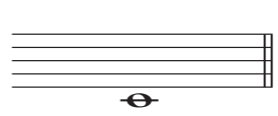






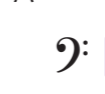

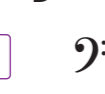

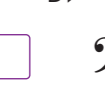
Exercise 1 Write the name of each note in the boxes. Remember to check the clefs carefully.

a 	b 	c 	d 
<input type="text" value="A"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
e 	f 	g 	h 
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
i 	j 	k 	l 
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Exercise 2 Write the words spelled by the notes in these examples.

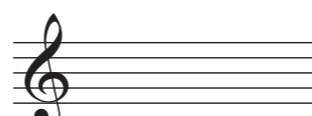
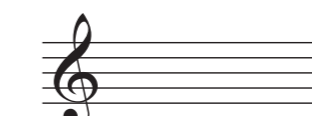


a 	<input type="text" value="C A B"/>	b 	<input type="text"/>
c 	<input type="text"/>	d 	<input type="text"/>
e 	<input type="text"/>	f 	<input type="text"/>

Exercise 3 Tick (✓) the correct clef needed to make each of these named notes.

a 	b 	c 	d 
<input type="checkbox"/>  <input type="checkbox"/> 	<input type="checkbox"/>  <input type="checkbox"/> 	<input type="checkbox"/>  <input type="checkbox"/> 	<input type="checkbox"/>  <input type="checkbox"/> 
e 	f 	g 	h 
<input type="checkbox"/>  <input type="checkbox"/> 	<input type="checkbox"/>  <input type="checkbox"/> 	<input type="checkbox"/>  <input type="checkbox"/> 	<input type="checkbox"/>  <input type="checkbox"/> 

Challenge!

Write each named note on the staff provided **using ledger lines**.
You can choose any time value for your notes.

			
G#	Db	F	B



Rewriting rhythms in different metres

It is possible to rewrite rhythms in different time signatures by changing the type of beat. For example, this rhythm, which has four **crotchet** beats in a bar ...



... can be rewritten like this, with four **minim** beats in a bar:



Can you see that in the $\frac{4}{2}$ rhythm, the time values have been **doubled**? Minims have become semibreves; crotchets have become minims; quavers have become crotchets; and semiquavers have become quavers.

By **doubling** the time values ...

$\frac{2}{4}$ can be rewritten as $\frac{2}{2}$

$\frac{3}{4}$ can be rewritten as $\frac{3}{2}$

$\frac{4}{4}$ can be rewritten as $\frac{4}{2}$

$\frac{8}{8}$ can be rewritten as $\frac{3}{4}$

By **halving** time values ...

$\frac{2}{2}$ can be rewritten as $\frac{2}{4}$

$\frac{3}{2}$ can be rewritten as $\frac{3}{4}$

$\frac{4}{2}$ can be rewritten as $\frac{4}{4}$

$\frac{3}{4}$ can be rewritten as $\frac{3}{8}$

Exercise 7 Complete these sentences by circling **one** word or symbol from the options provided.

a To rewrite a $\frac{3}{4}$ rhythm in $\frac{3}{2}$, crotchets become ... quavers minims semibreves

b To rewrite a $\frac{2}{2}$ rhythm in $\frac{2}{4}$, minims become ... crotchets semibreves quavers

c To rewrite a $\frac{4}{2}$ rhythm in $\frac{4}{4}$, all of the time values are ... halved doubled

d A quaver beat is used in the time signature of ... $\frac{3}{4}$ $\frac{4}{2}$ $\frac{3}{8}$

e To rewrite a $\frac{3}{8}$ rhythm in $\frac{3}{4}$, becomes ...

f To rewrite a $\frac{2}{4}$ rhythm in $\frac{2}{2}$, becomes ...

Exercise 8 Tick (✓) or cross (✗) each box to show whether each melody has been correctly or incorrectly rewritten using notes of **twice** the value.



Theory in sound

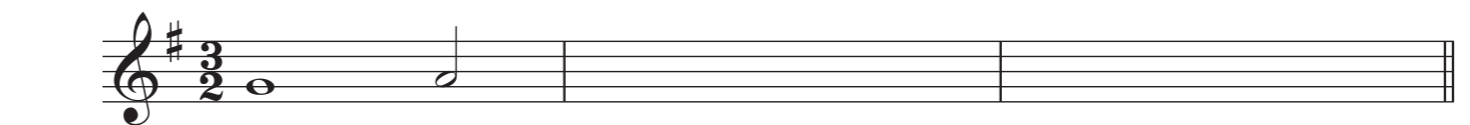
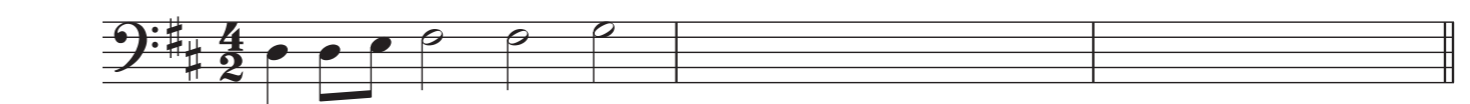
Try playing or clapping some of the rhythms in Exercise 8 while someone claps the beat.

Challenge!

Rewrite each melody in the new time signature by using notes of **twice** the value.

Smart tip

Make sure you change the time values of the rests as well as the notes. For more advice on beaming in different time signatures, turn to pages 19–20.



Exercise 4 Write in the missing degrees of each major scale, using accidentals where necessary. The tonic note is given each time.

a Tonic 4th

b Tonic 6th

c Tonic 3rd

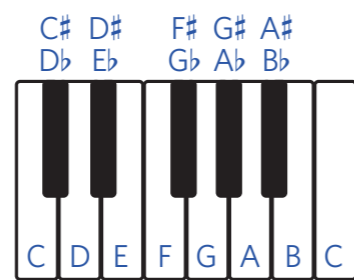
d Tonic 6th

e Tonic 8th

f Tonic 2nd

Remember!

All major scales follow the same pattern of tones and semitones between each degree. A semitone is the shortest distance between two notes, so in the scale of A major, the distance from G# to A is a semitone as there are no other notes between them.



Exercise 5 Show the semitones in each of these scales by drawing brackets (┌───┐) over two pairs of notes. The first bracket is given.

a A major, descending

b Bb major, ascending

c Eb major, ascending

Exercise 6 Circle the notes that need an accidental to create a melody in each named key.

Smart tip

The first melody is in A major, so the notes F, C and G need to be sharpened – but remember that accidentals for each pitch last for the whole bar.



a A major Mendelssohn

b Eb major Verdi

c Bb major Wagner

d Eb major Vierne

Theory in sound

Play (or ask someone to play to you) any of the melodies in Exercise 6. First play them without the correct sharps and flats, and then listen to how the melodies improve when you add these accidentals in.



Challenge!

Write out the scale of A, Bb or Eb major on the staff below, using accidentals instead of a key signature. Don't forget to write the clef at the start.

Key: major

