

2

GRADE

**RSL** CLASSICAL

# MUSIC THEORY

ANSWERS



# RSL Classical

## Theory Grade 2

*Answers*

ISBN 978-1-78936-547-4

# Acknowledgements

---

© 2019 Australian Music Examinations Board, Melbourne, Australia, and RSL Awards Ltd.

All Rights Reserved

Catalogue Number: RSK200262

ISBN: 978-1-78936-547-4

Errata details can be found at [www.rslawards.com/errata](http://www.rslawards.com/errata)

## **AMEB**

Author: Andrew Raiskums

Reviewers: Rita Crews and Brett McKern

Head of Publishing: Steven Hodgson

Typesetter: David Howell

Proof readers: Kay Gilmour, Christine Timoney and Laura Vaughan

## **RSL Awards**

Cover design: Neil Hart

Additional typesetting: Simon Troup

Producer: Nathan Theodoulou

Executive producers: Tim Bennett-Hart and Norton York

## **DISTRIBUTION**

Exclusive Distributors: Hal Leonard

## **CONTACTING RSL AWARDS**

[www.rslawards.com](http://www.rslawards.com)

Telephone: +44 (0)345 460 4747

Email: [info@rslawards.com](mailto:info@rslawards.com)



In association with:



# Contents

## **Grade 2**

Lesson 1: D major and A major	4
Lesson 2: A, E and D minor	6
Lesson 3: Intervals	8
Lesson 4: Chords	10
Lesson 5: New notes and figures in simple time	11
Lesson 6: $\frac{6}{8}$ time	13
Lesson 7: Two new rests	14
Lesson 8: Transposition	15
Lesson 9: Form	17
Lesson 10: Accents in simple couplets	19
Lesson 11: Terminology	21
Appendix: Grade 2 practice exam	23

## Lesson 1 – answers

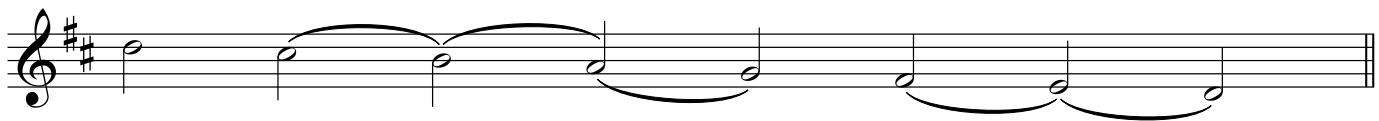
(1) Write the scale of A major. Remember to spread the notes evenly across the length of the staff.

- Do not write the key signature. Use accidentals.
- Write one octave ascending.
- Use the bass clef.
- Use semibreves.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



(2) Write the scale of D major.

- Write the key signature.
- Write one octave descending.
- Use the treble clef.
- Use minims.
- Mark the tones with slurs.
- Complete the scale with a double barline.



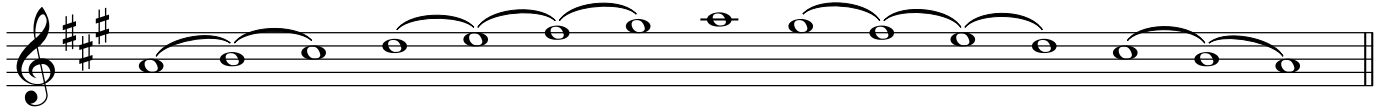
(3) Write the major scale with the given key signature.

- Write two octaves ascending.
- Use crotchets.
- Mark the semitones with slurs.



(4) Write the major scale with the given key signature.

- Write one octave ascending and then one octave descending.
- Use semibreves.
- Mark the tones with slurs.



(5) Write the scale of G major. Start below the stave.

- Do not write the key signature. Use accidentals.
- Write two octaves ascending.
- Use the treble clef.
- Use semibreves.
- Mark the tones with slurs.
- Complete the scale with a double barline.



(6) Write the scale of D major.

- Write the key signature.
- Write one octave descending and then one octave ascending.
- Use the bass clef.
- Use minims.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



## Lesson 2 – answers

- (1) What is the relative minor key of C major? A minor
- (2) What is the relative major key of E minor? G major
- (3) What is the relative minor key of F major? D minor
- (4) Add a clef and any accidentals needed to make this the scale of E minor:

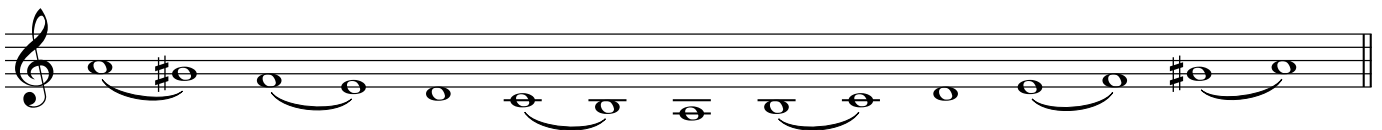


- (5) Add a clef and any accidentals needed to make this the scale of D minor:



- (6) Write the scale of A minor.

- Do not write the key signature. Use accidentals.
- Write one octave descending and then one octave ascending.
- Use the treble clef.
- Use semibreves.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



- (7) Write the scale of D major.

- Do not write the key signature. Use accidentals.
- Write two octaves ascending.
- Use the treble clef.
- Use minims.
- Mark the semitones with slurs.
- Complete the scale with a double barline.



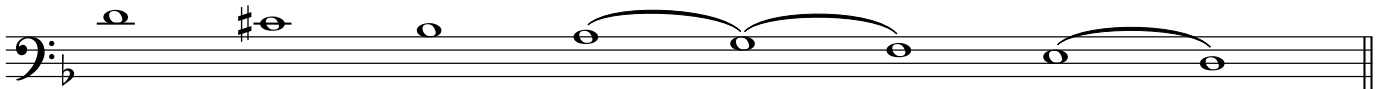
(8) Write the scale of E minor.

- Write the key signature.
- Write one octave ascending and then one octave descending.
- Use the bass clef.
- Use minims.
- Mark any interval wider than a tone with a slur.
- Complete the scale with a double barline.



(9) Write the scale of D minor.

- Write the key signature.
- Write one octave descending.
- Use the bass clef.
- Use semibreves.
- Mark the tones with slurs.
- Complete the scale with a double barline.



(10) Write the scale of G major.

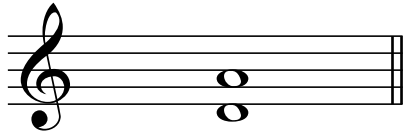
- Do not write the key signature. Use accidentals.
- Write two octaves descending.
- Use the treble clef.
- Use crotchets.
- Mark the semitones in the lower octave.
- Complete the scale with a double barline.



### Lesson 3 – answers

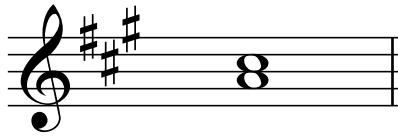
(1) Name the following intervals. Give both number and quality. The first answer is given as an example.

(i)



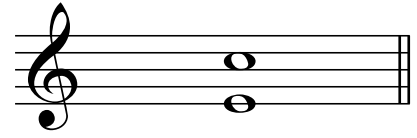
perfect 5th

(ii)



major 3rd

(iii)



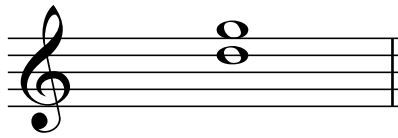
minor 6th

(iv)



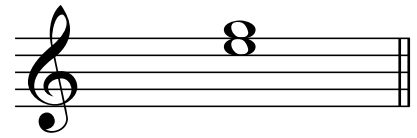
major 7th

(v)



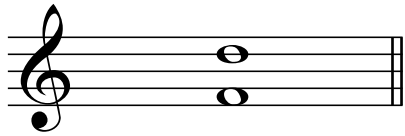
perfect 4th

(vi)



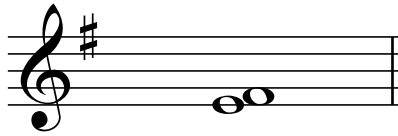
minor 3rd

(vii)



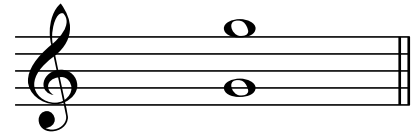
major 6th

(viii)



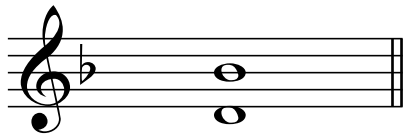
major 2nd

(ix)



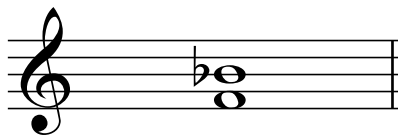
perfect 8ve

(x)



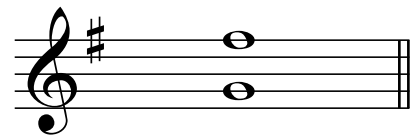
minor 6th

(xi)



perfect 4th

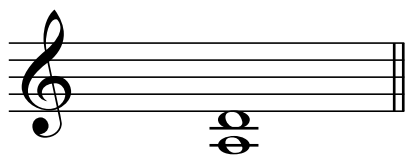
(xii)



major 7th

(2) Write the following intervals above the given tonic notes.

(i)



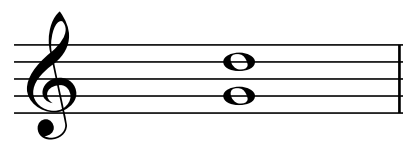
perfect 4<sup>th</sup>

(ii)



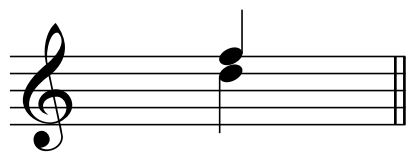
major 2<sup>nd</sup>

(iii)



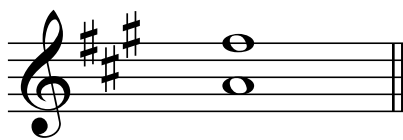
perfect 5<sup>th</sup>

(iv)



minor 3<sup>rd</sup>

(v)



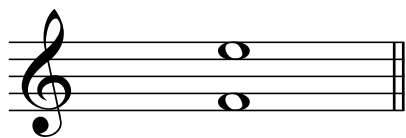
major 6<sup>th</sup>

(vi)



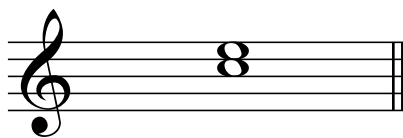
perfect 8<sup>ve</sup>

(vii)



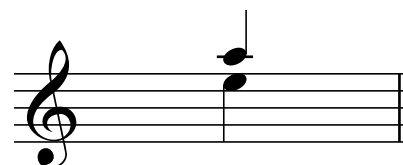
major 7<sup>th</sup>

(viii)



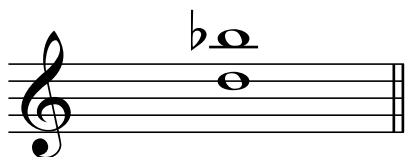
major 3<sup>rd</sup>

(ix)



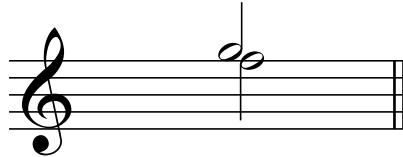
perfect 4<sup>th</sup>

(x)



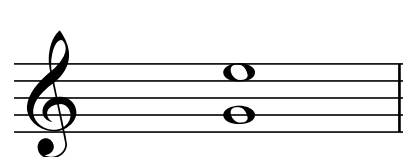
minor 6<sup>th</sup>

(xi)



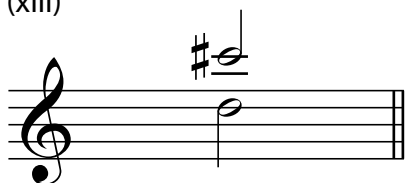
major 2<sup>nd</sup>

(xii)



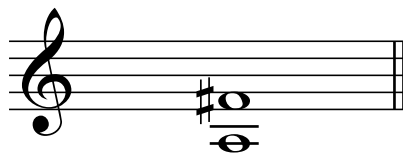
major 6<sup>th</sup>

(xiii)



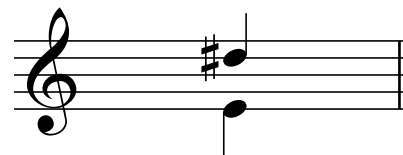
major 7<sup>th</sup>

(xiv)



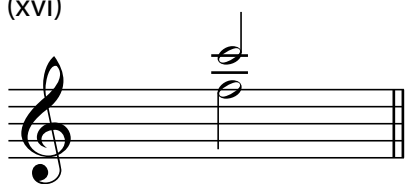
major 6<sup>th</sup>

(xv)



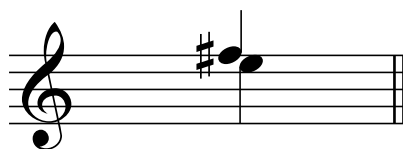
major 7<sup>th</sup>

(xvi)



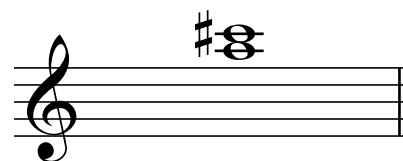
perfect 5<sup>th</sup>

(xvii)



major 2<sup>nd</sup>

(xviii)

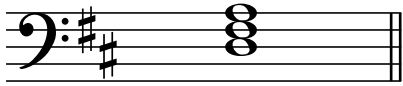


major 3<sup>rd</sup>

## Lesson 4 – answers

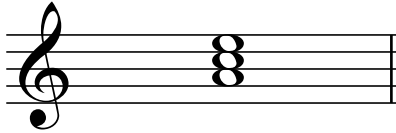
(1) Write the following root position tonic triads as directed with the appropriate key signatures.

(i)



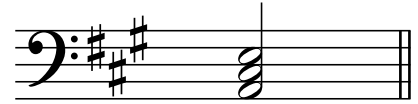
D major in semibreves

(ii)



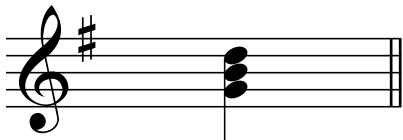
A minor in semibreves

(iii)



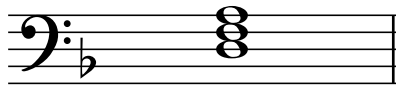
A major in minims

(iv)



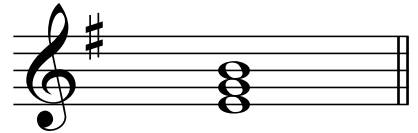
G major in crotchets

(v)



D minor in semibreves

(vi)



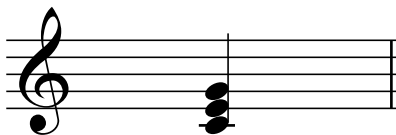
E minor in semibreves

(vii)



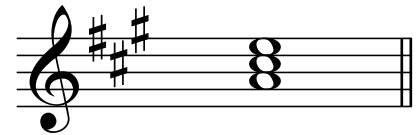
F major in minims

(viii)



C major in crotchets

(ix)

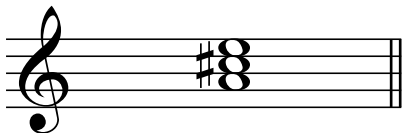


A major in semibreves

\*These are only suggested solutions to these questions. Other responses are possible.

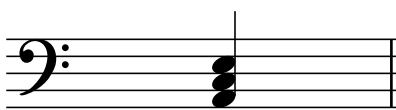
(2) Write the following root position tonic triads as directed. Do not use a key signature; use accidentals as appropriate.

(i)



A major in semibreves

(ii)



A minor in crotchets

(iii)



D major in minims

\*These are only suggested solutions to these questions. Other responses are possible.

## Lesson 5 – answers

(1) Add time signatures to the following melodies:

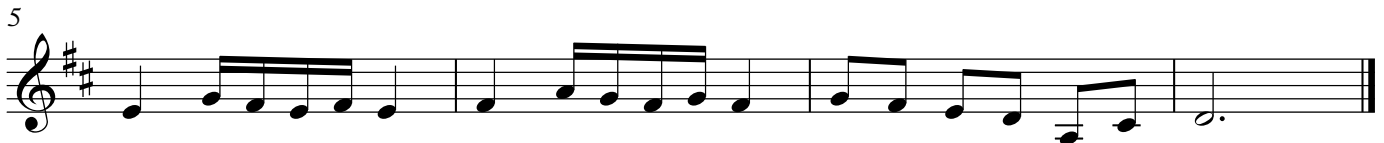
(i)



(ii)



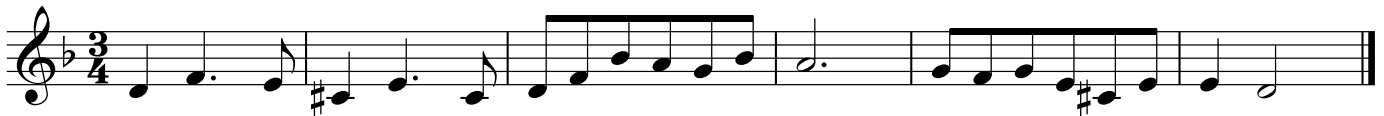
(iii)



(iv)



(v)

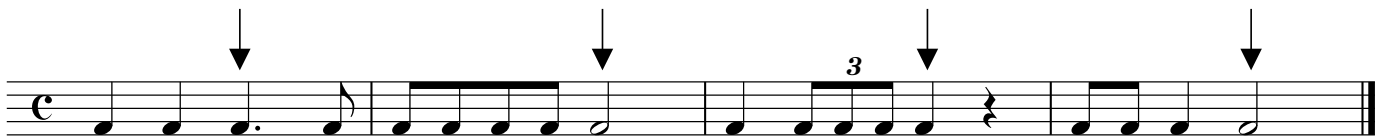


(vi)

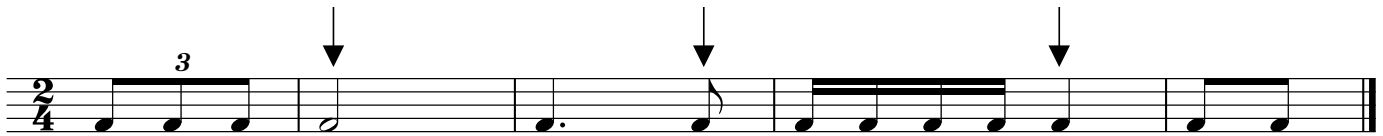


(2) At each place marked with an arrow, add one note to complete the bar.

(i)



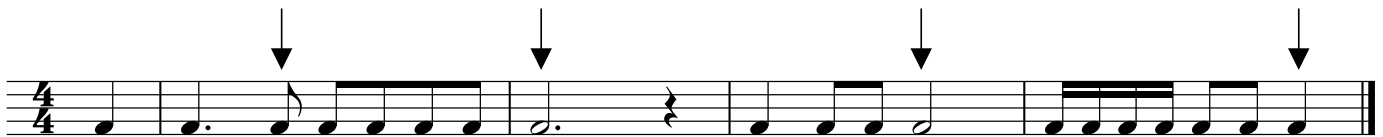
(ii)



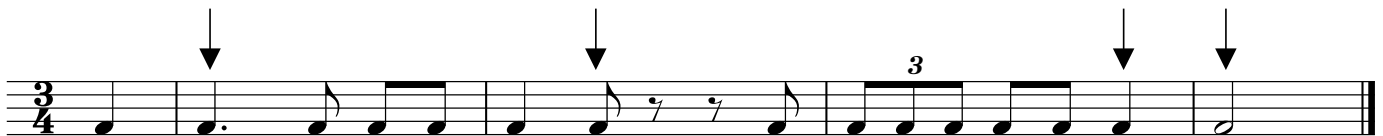
(iii)



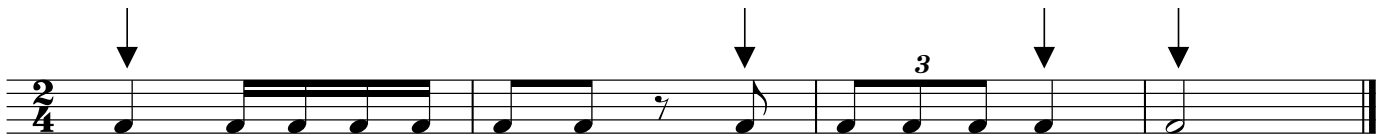
(iv)



(v)



(vi)



## Lesson 6 – answers

- (1)  $\frac{6}{8}$  time is described as compound duple time. Explain what this means.

Compound beats are divisible by 3. i.e. each beat consists of 3 quavers

$\frac{6}{8}$  has two compound beats per bar.

- (2) (i) How many quaver pulses are there in a  $\frac{6}{8}$  bar? 6

(ii) How many dotted crotchet beats? 2

- (3) Explain how  $\frac{6}{8}$  differs from  $\frac{3}{4}$  time.

$\frac{6}{8}$  has six quaver pulses grouped into two dotted crotchet beats in a configuration of strong, medium-strong

$\frac{3}{4}$  has six quaver pulses grouped into three crotchet beats in a configuration of strong, weak, weak.

- (4) Complete each of these bars with quavers, correctly grouped.

(i)



(ii)

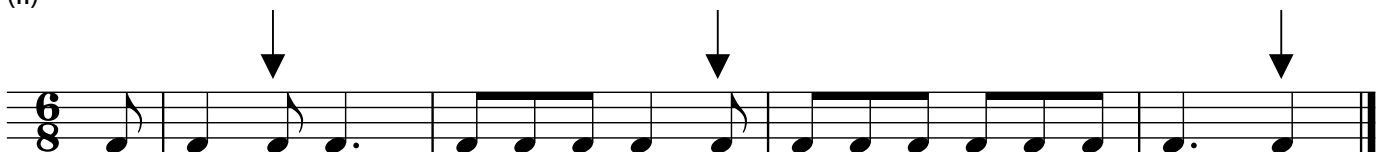


- (5) At each place marked with an arrow, add one note to complete the bar.

(i)



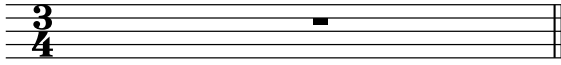
(ii)



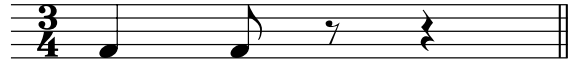
## Lesson 7 – answers

(1) Complete each of these bars with rests correctly grouped.

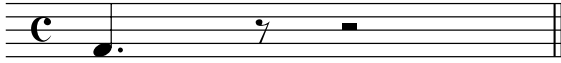
(i)



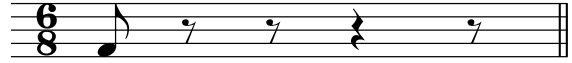
(ii)



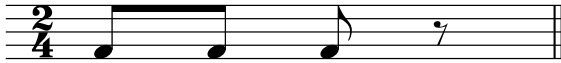
(iii)



(iv)



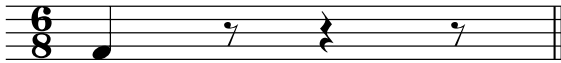
(v)



(vi)



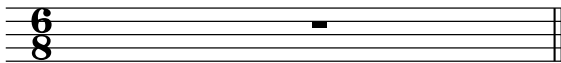
(vii)



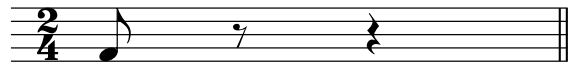
(viii)



(ix)



(x)



(2) Add time signatures to the following bars:

(i)



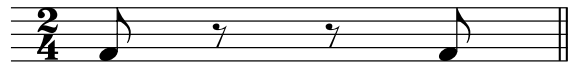
(ii)



(iii)



(iv)



## Lesson 8 – answers

- (1) Transpose the following melody up into E minor. Write the new key signature.

Two staves of musical notation. The top staff is in C major, 4/4 time, with a melody starting on C4. The bottom staff is in E minor, 4/4 time, with the transposed melody starting on E4.

- (2) Transpose the following melody down into A major. Write the new key signature.

Three staves of musical notation. The top staff is in C major, 3/4 time, with a melody starting on C4. The middle staff is in A major, 3/4 time, with the transposed melody starting on A4. The bottom staff is in A major, 3/4 time, with a bass line starting on A4.

- (3) Transpose the following melody up into D minor. Write the new key signature.

Two staves of musical notation. The top staff is in C major, 6/8 time, with a melody starting on C4. The bottom staff is in D minor, 6/8 time, with the transposed melody starting on D4.

- (4) Transpose the following melody down into F major. Write the new key signature.

Two staves of musical notation. The top staff is in C major, 2/4 time, with a melody starting on C4. The bottom staff is in F major, 2/4 time, with the transposed melody starting on F4.

(5) Transpose the following melody up into A minor.

The exercise consists of two parts. The first part shows a melody in C minor (one flat) on a treble clef staff. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second part shows the same melody transposed up to A minor (no sharps or flats) on a treble clef staff. The melody is: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), A3 (half). The second staff of the second part has a '5' above the first measure and a '3' below the eighth measure, indicating a triplet of notes: G4, A4, B4.

(6) Transpose the following melody down into D major. Write the new key signature.

The exercise consists of two parts. The first part shows a melody in Bb major (two flats) on a bass clef staff in 3/4 time. The melody is: Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb3 (quarter), Ab3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The second part shows the same melody transposed down to D major (two sharps) on a bass clef staff. The melody is: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

(7) Transpose this melody up into the key of G major. Write the new key signature.

The exercise consists of two parts. The first part shows a melody in C major (no sharps or flats) on a treble clef staff in 6/8 time. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second part shows the same melody transposed up to G major (one sharp) on a treble clef staff. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half).



(iv)

Musical score for exercise (iv) in E minor, 3/4 time, ternary form. It consists of three staves. The first staff (measures 1-6) is labeled 'A' and contains two triplet markings. The second staff (measures 7-10) is labeled 'B' and ends with a measure labeled 'A'. The third staff (measures 11-16) contains two more triplet markings.

Form Ternary

Key E minor

(v)

Musical score for exercise (v) in C major, common time, binary form. It consists of two staves. The first staff (measures 1-4) is labeled 'A'. The second staff (measures 5-8) is labeled 'B'.

Form Binary

Key C major

## Lesson 10 – answers

Add an upright line before each accented word or syllable in the following couplets.

(i)

|One, |two, |three, |four,  
|See the |cat jump |through the |door.

(ii)

|Sunrise |colours, |red and |gold,  
|What a |sight |to be|hold.

(iii)

|Lilies |floating |on a |pond,  
|Frogs are |croaking |in re|sponse.

(iv)

|O the |snow it |melts the |soonest  
|When the |winds be|gin to |sing.

(v)

The |mournful |sound was |heard by |all,  
A|cross the |heaving |waves.

(vi)

A|long the |sodden |path he |trod  
All |weary |from his |journey.

(vii)

|Ancient |trees stand |on the |plain,  
|Giving |shelter |from the |rain.

(vii)

The |croco|dile |and the |shark  
|Have so |many |teeth.

## Lesson 11 – answers

(1) Study the melody below and then answer the following questions.

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.   
 Staff 1 (bars 1-4): Labeled 'A' above the staff and 'Allegretto' above the first measure. The dynamic 'mp' is written below the first measure.   
 Staff 2 (bars 5-9): Labeled 'B' above the staff. Dynamics include 'mf' below bar 5, 'pp' below bar 7, and 'mf' below bar 8. A hairpin crescendo is shown under bar 6. A '3' is written above bar 7.   
 Staff 3 (bars 10-13): Labeled 'A' above the staff and 'a tempo' above the first measure. The dynamic 'f' is written below the first measure. '12' is written above bar 12, and '13 allargando' is written above bar 13.

- (i) Name the key. E minor
- (ii) Name the form. Ternary
- (iii) Mark the main sections using the letters A and B.
- (iv) Describe the time signature. Simple quadruple
- (v) What is the English meaning of the term above the first note? Moderately fast
- (vi) What is the English meaning of the term under the first note? Moderately soft
- (vii) What is the meaning of the sign under the first note in bar 5? Moderately loud
- (viii) What is the meaning of the sign under bar 6? Gradually becoming softer
- (ix) What is the meaning of the sign under the first note in bar 7? Very soft
- (x) What is the English meaning of the term above bar 8? Quicker (more movement)
- (xi) Does this melody contain any accents? Yes or No? No
- (xii) What is the English meaning of the term above bar 10? Return to former speed
- (xiii) Describe in English how the quavers in bar 12 should be played. Moderately short and detached
- (xiv) What is the English meaning of the term above bar 13? Becoming broader

(2) Study the melody below and then answer the following questions.

1 **Vivace** *mf* 2 3 4 *mp* *sostenuto*

5 6 *meno mosso* 7 8 *ff*

- (i) What is the key of this melody? A major
- (ii) What is the English meaning of *Vivace*? Lively, spirited
- (iii) What is the English meaning of the sign under the first note? Moderately loud
- (iv) Does this melody contain a triplet? Yes or No? Yes
- (v) What is the English meaning of the term above bar 4? Sustained
- (vi) What is the meaning of the sign under the first note in bar 4? Moderately soft
- (vii) Does this melody contain a *diminuendo*? Yes or No? Yes
- (viii) What is the English meaning of *meno mosso*? Slower (less movement)
- (ix) What is the meaning of the sign under the last note in bar 8? Very loud
- (x) Does this melody contain a pause? Yes or No? No

AVAILABLE MARKS	TOTAL MARKS GAINED
100	

YOUR CANDIDATE NUMBER

## Theory - Grade 2

Time allowed: One and a half hours

Write your candidate number in the space at the top of this paper.  
Write your answers neatly and clearly on this paper and return it to the Supervisor.

<b>Question 1</b>	<b>INTERVALS</b>	<b>Total Marks 12</b>
-------------------	------------------	-----------------------

<b>A</b>
----------

<b>6</b>	
----------	--

Write these intervals above the given tonic notes.

(i)

minor 3rd

(ii)

major 6th

(iii)

perfect 5th

(iv)

minor 6th

(v)

major 7th

(vi)

perfect octave



**B**

**6**

Write the scale of D major.

- Do not write the key signature. Use accidentals.
- Use crotchets.
- Write one octave ascending and one octave descending.
- Mark each tone with a slur.
- Complete the scale with a double barline.



**C**

**2**

Name this scale.

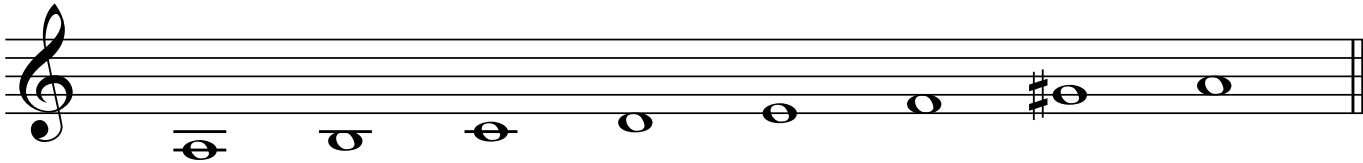


..... D (harmonic) minor

**D**

**2**

Add a clef and any accidentals necessary to make this an A harmonic minor scale.

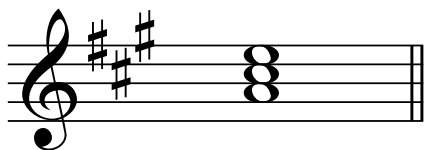


**Question 3****CHORDS****Total Marks 6**

For each of the following write

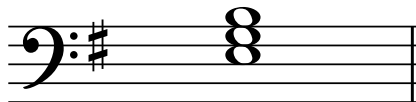
- the key signature.
- the tonic triad in root position.

(i)



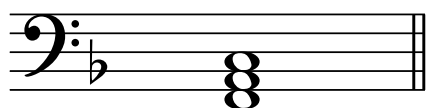
A major

(ii)



E minor

(iii)



F major

**Question 4****TIME and RHYTHM****Total Marks 22****A****6**

Complete each bar with quavers grouped correctly.

(i)



(ii)



(iii)

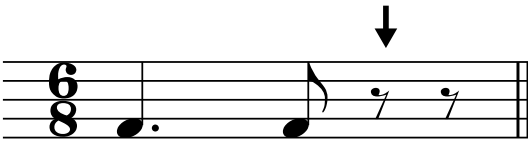
(or )

**B**

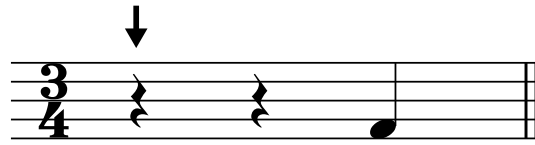
**8**

Complete each bar under the arrow (↓) with a rest or rests in the correct order.

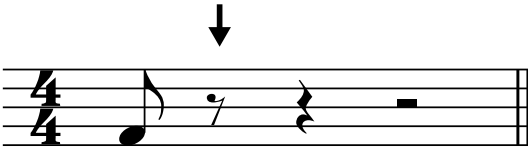
(i)



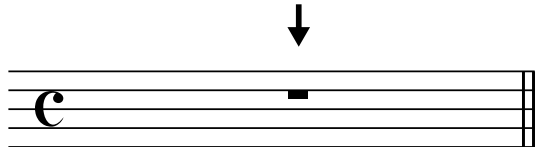
(ii)



(iii)



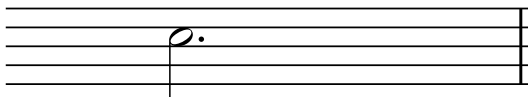
(iv)



**C**

**2**

Write and name the note which will take up a whole bar of  $\frac{6}{8}$  time.



dotted minim

**D**

**6**

Place a tick (✓) in the appropriate columns to correctly describe the following time signatures.

	Simple	Compound	Duple	Triple
$\frac{6}{8}$		✓	✓	
$\frac{2}{4}$	✓		✓	
$\frac{3}{4}$	✓			✓

**Question 5****TRANSPOSITION****Total Marks 18**

Transpose this melody up into D minor. Write the new key signature.

**Question 6****CREATIVE****Total Marks 8**

Place an upright line in front of each accented word or syllable in the following lines of poetry.

The | birds are | finding | sticks for their | nests

As | springtime | comes, so | how no | rest.

A

11

Study the melody above and then answer the following questions.

- (i) Mark the main sections of the form with the letters AB or ABA. 2
- (ii) Name the form of the melody. binary 1
- (iii) What is the meaning of the term above the first note? 1   
moderately fast
- (iv) What is the meaning of the sign under the first note? 1   
mezzo piano: moderately soft
- (v) What is the English meaning of the term above bar 3? lightly 1
- (vi) What is the sign above the last note in bar 4? accent 1
- (vii) How are the quavers in bar 6 to be played? 1   
mezzo staccato: moderately short and detached
- (viii) What is the meaning of the term above bar 7? slower 1
- (ix) What is the meaning of the sign under the D in bar 8? very loud 1
- (x) Draw a pause over the last note in bar 8. 1

<b>B</b>
----------

<b>3</b>	
----------	--

Give the English meaning of each of the following terms.

- (i) *allargando* ..... becoming broader
- (ii) *cantabile* ..... in a singing style
- (iii) *dal segno* ..... from the sign

<b>C</b>
----------

<b>4</b>	
----------	--

Give the English meaning of each of the following signs.

(i)

*pp*

very soft

(ii)



gradually becoming softer

(iii)



repeat

(iv)

*mf*

moderately loud



**RSL** CLASSICAL

# MUSIC THEORY



## Theory guide and workbook – Answers

Playing music is one of the most joyous things anyone can do. Understanding how and why music works is also really fun and can make you a well-rounded musician. Our Classical Music Theory books are graded to help increase your knowledge in a progressive way. They will give you greater understanding of the key concepts in music.

### INCLUDING

- Clefs
- Key Signatures
- Time Signatures
- Scales
- Chords and Harmony
- Transposition
- Intervals
- Cadences

### FEATURES

- Step-By-Step Guide
- Integrated workbook
- Exercises to help you learn
- Practice questions to test your learning

Find out how to enter your theory exam at [www.rslawards.com](http://www.rslawards.com)



RSL Awards Ltd is the world's leading Contemporary Arts Awarding body. The RSL Classical grades reflect a more contemporary, diverse approach to the classical genre. We pride ourselves on our knowledge of the sectors we work in, and the quality and integrity of the qualifications we award. RSL's grades are regulated in the UK by the qualifications regulators of England (Ofqual), Wales (Qualifications Wales), Northern Ireland (CCEA) and the Scottish Qualifications Authority (SQA). When you take an RSL exam you will have a qualification and measure of your achievement that is recognised around the world. It shows you can perform your music to a high standard when it really counts.



No part of this publication may be reproduced in any form or by any means without the prior written permission of the Publisher.

Visit Hal Leonard Online at: [www.halleonard.com](http://www.halleonard.com)



Catalogue Number: RSK200262  
ISBN: 978-1-78936-547-4