

LEVEL 2 REVIEW i

Date: _____

BEAM RULES

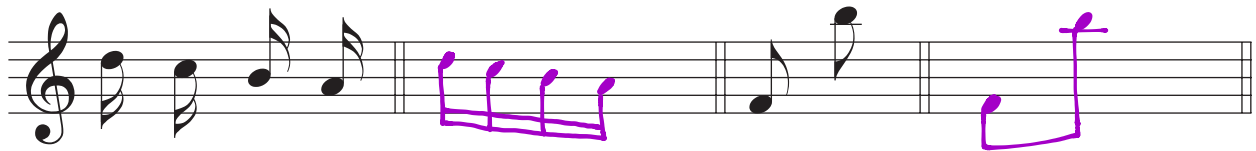
Where possible, combine multiple flagged notes using beams to allow for more visible structuring of the intended metres and rhythms. The following conventions will be used in Level 2. In any music exercises going forward, students are expected to apply these conventions when writing music.

In each of the follow examples, rewrite the music using beams, where possible.

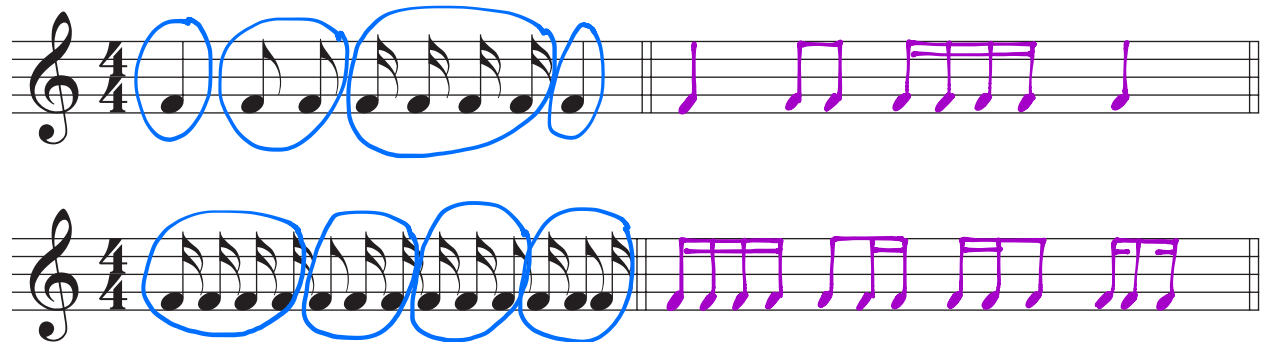
1. Notes with one flag have one beam, notes with two flags have two beams etc. (Note: the following examples are not connected to a time signature. When a time signature is involved, more specific conventions are used.)



2. If a group of notes is to be beamed, the note furthest from the middle line determines the stem direction for all the notes under the beam. (Note: The angle of a beam should reflect the general shape of the melody. However, in certain cases, the beam angle must be adjusted so the result is less visually disruptive. This in turn impacts the length of the note stem.)



3. Use beams to group notes into whole beats.



4. Dotted notes and syncopations will at times necessitate the use of flagged notes.

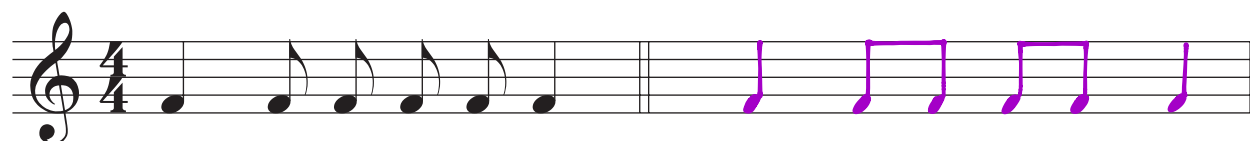
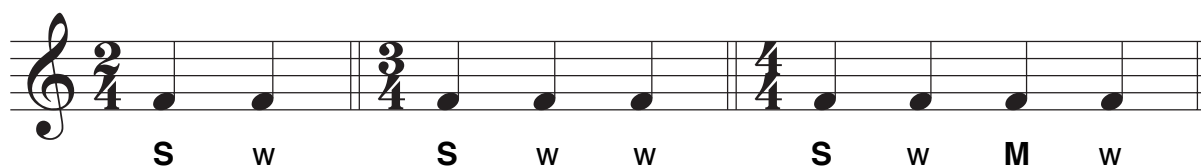


5. Always beam a strong beat to a weak beat, never beam a note or group of notes from a weak beat to a strong beat.

S = **strong** beat

w = weak beat

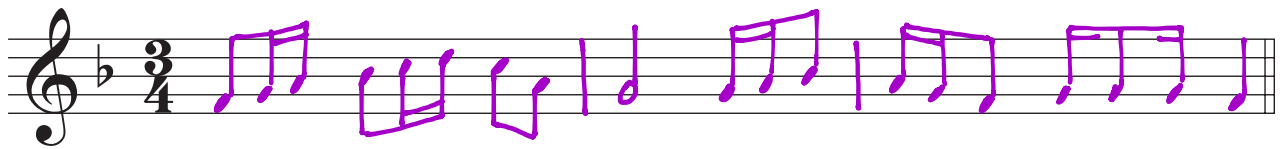
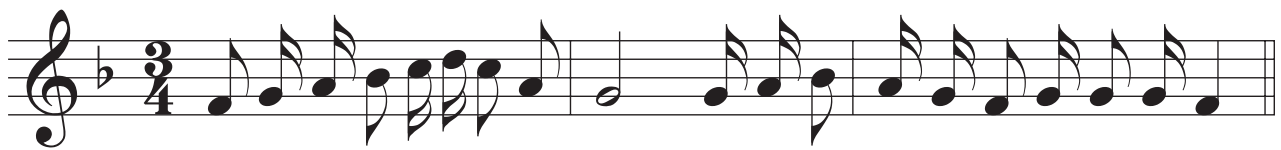
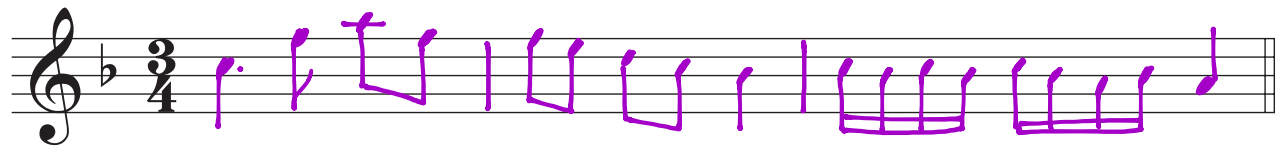
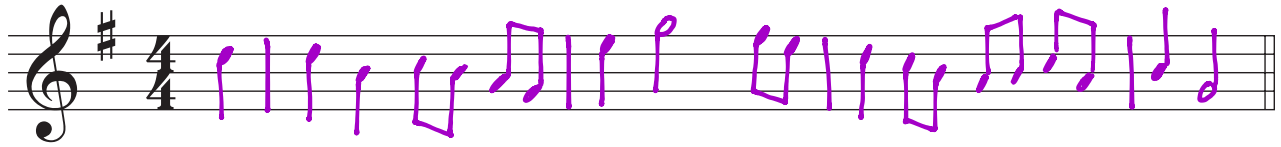
M = medium **strong** beat



PRACTICE

1. Rewrite the following excerpts using beams in place of flags, where possible.



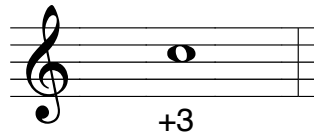


LEVEL 2 REVIEW ii

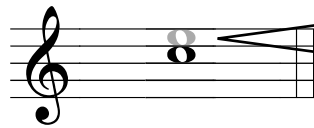
Date: _____

To strengthen your understanding of interval size and quality, we will consider what happens when asked to write intervals below a given note.

Write the following interval *above* the given note.

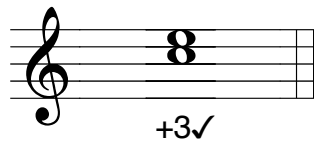


Step 1: Size



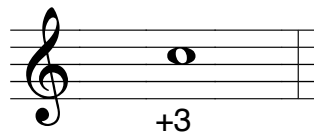
Beginning with C, a size of three above gives us the letter E.

Step 2: Quality

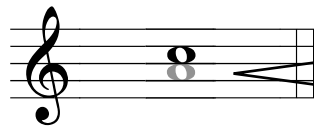


The bottom note is C, so we assume we are temporarily in the scale of C+. Since the third note of the C+ scale is E, no changes need to be made to the upper note and the major third is complete.

Now consider the what happens when asked to write the same interval *below* the given note.



Step 1: Size



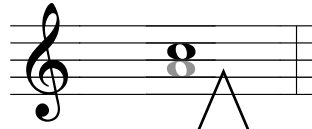
Beginning with C, a size of three below gives us the letter A.

It is important to note that the quality of an interval is always with respect to the lower note and the major scale associated with that note. In Level 2 we have only studied the following major scales: C+, G+, D+, A+, E+, F+, B \flat +, E \flat +, and A \flat +. As a result, the bottom note of any interval will correspond to one of the above listed scale tonics.

Step 2: Quality

Since the bottom note must be an A, there are two cases we must consider: A and A^b.

Case I: A















The bottom note is A, so we assume we are temporarily in the scale of A+. Since the third note of the A+ scale is C#, the interval is a minor third. Changing the upper note is not an option for this question. Therefore we must consider Case II.

Case II: A_b



The bottom note is $A\flat$, so we assume we are temporarily in the scale of $A\flat+$. Since the third note of the $A\flat+$ scale is C, the interval is a major third.

The following kinesthetic activity may help reinforce interval sizes and qualities. The quality of a given interval may be altered by changing the upper note or the lower note.

					
	sharpening the upper note makes an interval larger by one semi-tone				
					
		flattening the upper note makes an interval smaller by one semi-tone			
				sharpening the lower note makes an interval smaller by one semi-tone	
					
					flattening the lower note makes an interval larger by one semi-tone

PRACTICE

1. Write the indicated interval below each of the following notes.

Interval labels below the notes: +6, +6, P4, +7, +2

Interval labels below the notes: +7, P5, +6, +3, +3

2. Identify the following intervals.

Interval labels below the notes: +6, P5, -7, +7, -3

Interval labels below the notes: -2, P4, P8, -7, -3

3. The following melody contains at least one of each of the 12 written intervals you have studied. Circle and label an example of each of these intervals.

Intervals listed above the staff: PU, -2, +2, -3, +3, P4, P5, -6, +6, -7, +7, P8

Intervals labeled below the staff: +6, +2, -7, +3, P5, P8-6, -2, +7, -3, P4, P8

LEVEL 2 REVIEW iii

Date: _____

1. Write the letter name under each of the following notes. Use CAPITAL letters.

The first staff is in treble clef and contains the following notes from left to right: C (middle C), C (first line), G (second space), F (first space), B (second line), B (below staff), B (below staff), G (below staff), G (below staff), and F (below staff). The second staff is in bass clef and contains the following notes from left to right: D (below staff), B (below staff), A (below staff), D (below staff), B (below staff), E (below staff), D (below staff), D (below staff), A (below staff), and E (below staff).

2. Complete the following chart.

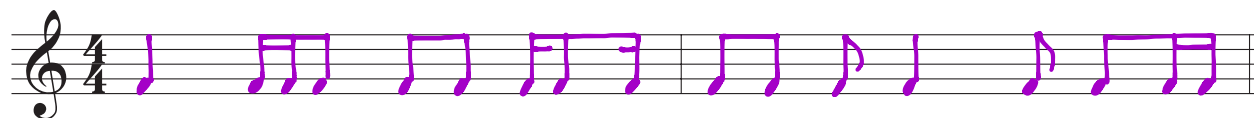
Note	Rest	Name	Number of Beats (in quarter time)
		whole	4
		half	2
		quarter	1
		eighth	$\frac{1}{2}$
		sixteenth	$\frac{1}{4}$ beat
		dotted half	3

3. Complete each of the following musical equations by filling in the blank with a number.

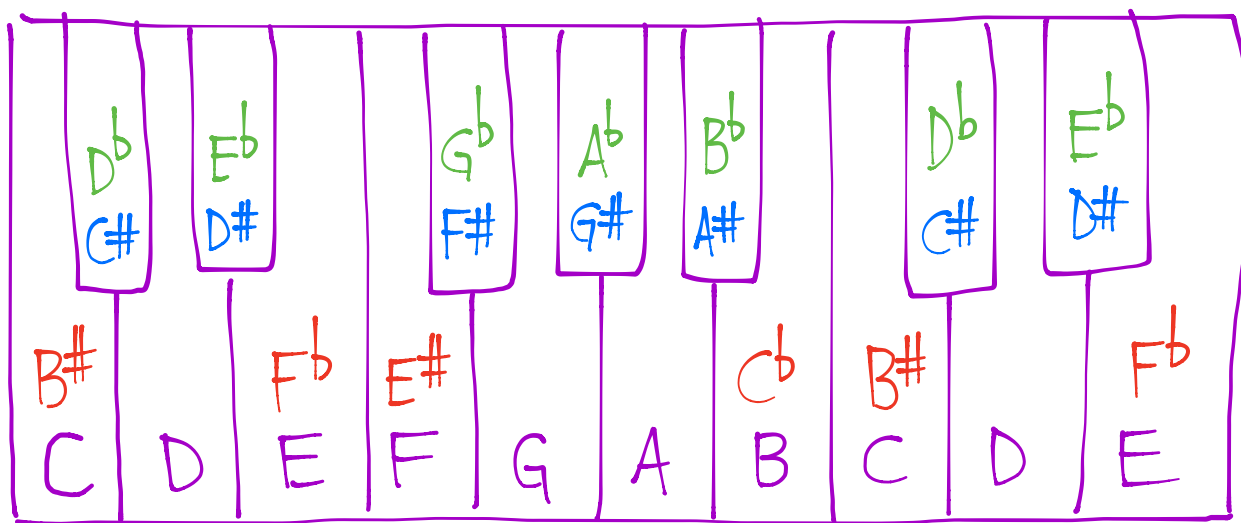
a) 8  = 2 

b) 8  = 3 

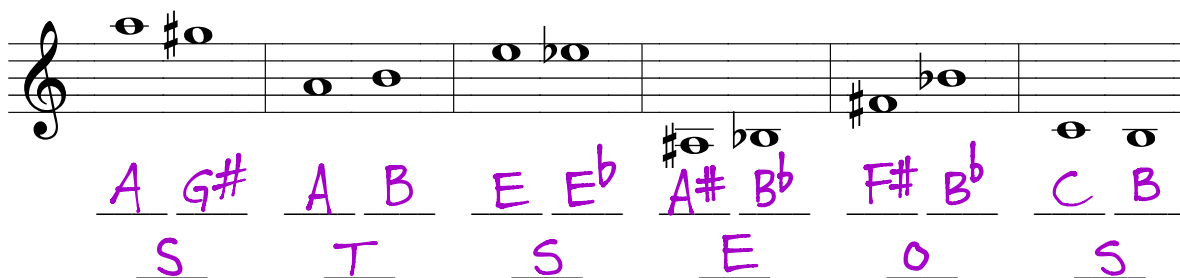
4. Rewrite each of the following excerpts using beams instead of flags.



5. Draw a piano keyboard in the space provided. Label each key and include all enharmonic equivalents.



6. Name the notes. Identify the distance between each pair of notes as a semi-tone (S), tone (T), enharmonic equivalent (E), or other (O).



Handwritten labels for the first staff:

- A G# (S)
- A B (T)
- E E^b (S)
- A# B^b (E)
- F# B^b (O)
- C B (S)

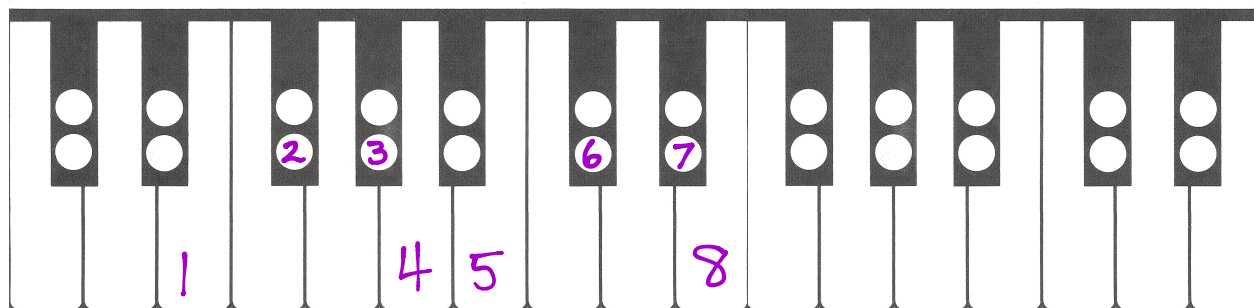


Handwritten labels for the second staff:

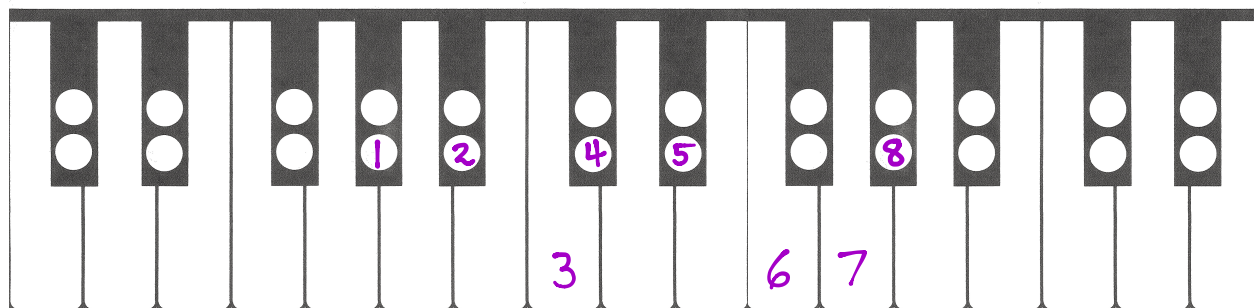
- A G^b (O)
- D E# (O)
- E F (S)
- A# A (S)
- D# E (S)
- B^b C^b (S)

7. Number the keys that produce the major scale given each of the following tonics.

a) E +



b) A^b +



10. Write the letters that spell the major scale, given each of the following tonics.

a) A B C[#] D E F[#] G[#] A

 1 2 3 4 5 6 7 8

b) B^b C D E^b F G A B^b

 1 2 3 4 5 6 7 8

11. Complete the following chart.


Key	Key Signature	Key	Key Signature
C+	N/A		
F+	B ^b	G+	F [#]
B ^b +	B ^b E ^b	D+	F [#] C [#]
E ^b +	B ^b E ^b A ^b	A+	F [#] C [#] G [#]
A ^b +	B ^b E ^b A ^b D ^b	E+	F [#] C [#] G [#] D [#]

12. Identify the following major key signatures.



G+ B^b+ E+ C+ E^b+ A^b+

13. Draw the following key signatures.

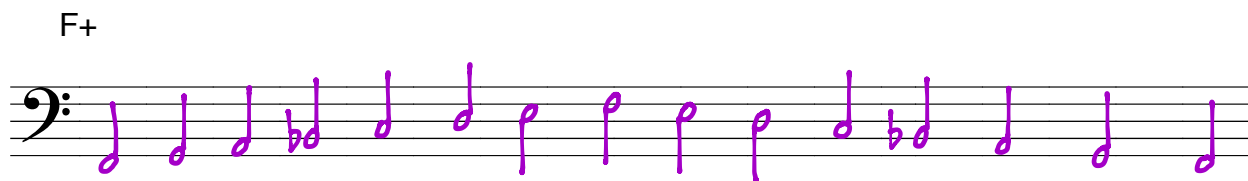


A+ F+ D+ E^b+

14. Using key signatures, write each scale in quarter notes, one octave ascending and descending.



15. Using accidentals, write each scale in half notes, one octave ascending and descending.



16. Write the indicated interval *above* each of the following notes.

+6	+2	P8	-7	-6

P5	P4	+7	-3	+3

17. Identify the following intervals.

Exercise 17 shows two staves of music, each with ten chords. The intervals between the notes in each chord are labeled in purple below the staff.

Staff 1 (Treble Clef):

- Chord 1: C4, E4 (P4)
- Chord 2: Bb3, D4 (m3)
- Chord 3: C4, D4 (m2)
- Chord 4: C4, C4 (P1)
- Chord 5: C4, G4 (P5)
- Chord 6: C4, Bb3 (m7)
- Chord 7: C4, D4, E4 (m3)
- Chord 8: C4, E4, G4 (P4)
- Chord 9: C4, Bb3, D4 (m7)
- Chord 10: C4, C4 (P1)

Staff 2 (Bass Clef):

- Chord 1: C#4, E4 (P3)
- Chord 2: C4, E4 (P4)
- Chord 3: Bb3, D4 (m3)
- Chord 4: C4, D4 (m2)
- Chord 5: C4, Bb3 (m7)
- Chord 6: C4, G4 (P5)
- Chord 7: C4, C4 (P1)
- Chord 8: C4, D4 (m2)
- Chord 9: C4, E4 (P4)
- Chord 10: C4, Bb3, D4 (m7)

18. Write the indicated interval *below* each of the following notes.

Exercise 18 shows two staves of music, each with five single notes. The intervals to be written below each note are indicated by purple labels.

Staff 1 (Treble Clef):

- Note 1: C4 (interval: +6)
- Note 2: B3 (interval: +3)
- Note 3: Bb3 (interval: -7)
- Note 4: C3 (interval: +6)
- Note 5: Bb3 (interval: P4)

Staff 2 (Bass Clef):

- Note 1: Bb3 (interval: P5)
- Note 2: C4 (interval: +7)
- Note 3: B3 (interval: +3)
- Note 4: B3 (interval: -3)
- Note 5: C4 (interval: +7)

19. Identify the intervals indicated in the following melody.

Exercise 19 shows a melody in bass clef, 4/4 time. The intervals between consecutive notes are indicated by purple brackets and labels.

- Interval 1: C3 to D3 (-2)
- Interval 2: D3 to A2 (+6)
- Interval 3: A2 to G2 (-6)
- Interval 4: G2 to A2 (+2)
- Interval 5: A2 to C3 (+3)

20.Interval Review

INTERVAL	INTERVAL CODE	MUSICAL REFERENCE
	perfect unison PU	· the same note
	major second +2	· Happy Birthday to you · do, re, ...
	major third +3	· Doe a deer · Oh when the saints
	perfect fourth P4	· Here comes the bride · A-mazing grace
	perfect fifth P5	· Star Wars · Twinkle, Twinkle
	major sixth +6	· My bonnie lies over the ocean
	major seventh +7	· Superman Theme · Take me on (AHA)
	perfect octave P8	· Some - where over the rainbow

21. Identify each musical interval as PU, +2, +3, P4, P5, +6, +7, or P8.

a) ____ b) ____ c) ____ d) ____ e) ____ f) ____ g) ____ h) ____ i) ____ j) ____