

Music Craft for **COOL CATS**

# Preliminary Book B

## Treble Clef Theory



**Teacher  
Notes**

**Bushfire Press**

# Introduction

Music Craft for Cool Cats is a series of books that is designed to follow the AMEB Music Craft syllabus. The books aim to appeal to children by presenting content through games and puzzles as well as through routine-style questions.

I believe that the underlying philosophy of the Music Craft syllabus is to furnish students with a connection between the aural and the written music. This philosophy means that the discussions about music which are encouraged will generally go beyond the scope of the level of testing for the grade. This will help to lay solid foundations for a deep understanding, rather than teaching for the sole purpose of passing an examination. The aural tasks suggested in this resource go well beyond the testing scope for the grade but are aimed at stretching students' abilities as far as possible within the theoretical teaching for the grade.

The written section of the Preliminary examination covers knowledge from five areas. They are:

1. Rhythm and metre
2. Pitches, scales and keys
3. Triads and intervals
4. Terms
5. Instruments

The aural section of the Preliminary examination covers aural discrimination from five areas.

1. Pitch
2. Rhythm
3. Dynamics
4. Articulation
5. Timbre

The following table outlines the teaching content of this book, highlighting the new material in each unit and showing which topics are revised in each unit.

| Unit   | Rhythm and metre                                 | Pitches, scales and keys                | Triads and intervals                   | Terms | Instruments                      | Aural                                     |
|--|--|---|--|-------|----------------------------------|---|
| 1  |  |   | ● 4 note tonic triads                  |       |                                  | Pitch                                     |
| 2  |  | ● Scale degrees in a melody             |  |       |                                  | Timbre                                    |
| 3  | ● Counting quaver beats                          |   | ▲                                      | ▲     |                                  | Pitch<br>Timbre                           |
| 4  |  | ▲                                       | ● Tonic triads as arpeggios            | ▲     |                                  |   |
| 5  | ▲  | ▲                                       | ▲                                      | ▲     | ● Instruments of keyboard family | Pitch<br>Timbre                           |
| 6  |  | ▲                                       | ● Intervals within 4 note tonic triads | ▲     |                                  | Pitch<br>Timbre<br>Rhythm                 |
| 7  |  | ● Scales: key signatures or accidentals |  | ▲     |                                  | Pitch<br>Timbre<br>Rhythm<br>Articulation |
| 8  |  |   | ● Intervals below the given note       | ▲     |                                  | Rhythm<br>Articulation<br>Dynamics        |
| 9  | Revision: Rhythm, metre and pitch                |   |  |       |                                  |   |
| 10   | Revision: Scales, keys and triads                |   |  |       |                                  |   |
| 11   | Revision: Arpeggios, Intervals and Italian terms |   |  |       |                                  |   |
| 12   | Revision   |   |  |       |                                  |   |
| 13   | Exam practice: written and aural components      |   |  |       |                                  |   |
| 14   | Exam practice: written and aural components      |   |  |       |                                  |   |
| <p>● indicates new material taught in the unit.<br/>           ▲ indicates material revised in the unit.</p> |  |   |  |       |                                  |   |

# Unit One

## Discuss

In Preliminary Book A, students became familiar with tonic triads in the keys of C, F and G major. In this unit, the root of the triad is doubled to create a four note chord. In the case of C major, further open structures of the C major triad are also possible. These can be seen in the toy box activity on page 2.

For now, what we need to stress with the students is that triads are made up of three **letter names**, rather than three notes.

## Aural

### Not examinable:

As in Preliminary Book A, aural tasks that go well beyond the examinable scope for the grade will be included to provide suggestions for taking the students as far as possible with the theoretical knowledge presented.

Play either a three or four note version of a tonic triad. (Play as a solid chord and then as an arpeggio) Have the students respond by singing: 1, 3, 5 (or do, me, so) for the three note version. Have the students respond by singing: 1, 3, 5, 1 (or do, me, so, do) for the four note version. I would not confuse the situation by using open versions of chords!

Be aware that the 4 note versions of the chords require students to sing  $f^2$  and  $g^2$ . Some students will struggle with this, but most should be okay.

### Examinable:

This is the first time that the students will use their CD. Make sure that CD ONE is taken first. The music for the question is played on the CD, but the question itself is not asked. This is to avoid having to listen to the question being repeated several times if the student needs to replay the track for multiple hearings.

### CD ONE: TRACKS 1–4.

This activity was introduced in Unit 4 of Preliminary Book A if you were able to include the suggested aural activities in your lessons.

Explain to the students that they read the question from the book and then play the track on the CD. They may replay the track as often as needed. In the exam, they will hear the pair of notes three times.

If the student cannot yet perform this task accurately, you will need to provide additional practice for them in lessons.

## Memorisation

Children should have all of the memory work under control if they have been thorough in completing Preliminary Book A. Regular practice of the memory cards from Book A is desirable. Parents can continue to be involved in this aspect of the work.

# Unit Two

## Discuss

The only difficulty that scale degrees in a melody presents is being aware of what happens when the melody dips below the lower tonic. Talk this through with students before they begin the written tasks.

This unit introduces the sounds of the various orchestral instrument families. By now, students should be able to identify instrument families by sight. If they cannot, more work with the yellow memory cards would be of help. Some students will have limited knowledge of the sounds of the different instruments, so don't be surprised to see children struggle at this point. Encourage them to repeat tracks 5–8 to learn the different sounds.

## Aural

### Not examinable:

Start on F, play a scale that goes up only 5 notes and then descend back to the tonic. Have students sing 1, 2, 3, 4, 5, 4, 3, 2, 1.

Then continue below the tonic to C and return to the tonic.

Have students sing 1, 7, 6, 5, 6, 7, 1.

Do the whole thing:

|             |                |                |                |                     |                |                     |                |                |                |                |                |                |                |                |                |
|-------------|----------------|----------------|----------------|---------------------|----------------|---------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| <b>Play</b> | f <sup>1</sup> | g <sup>1</sup> | a <sup>1</sup> | b flat <sup>1</sup> | c <sup>2</sup> | b flat <sup>1</sup> | a <sup>1</sup> | g <sup>1</sup> | f <sup>1</sup> | e <sup>1</sup> | d <sup>1</sup> | c <sup>1</sup> | d <sup>1</sup> | e <sup>1</sup> | f <sup>1</sup> |
| <b>Sing</b> | 1              | 2              | 3              | 4                   | 5              | 4                   | 3              | 2              | 1              | 7              | 6              | 5              | 6              | 7              | 1              |

Repeat in G major.

This should help them understand the scale degrees more when a melody goes below the tonic.

After completing the written tasks, play the three melodies from UNIT TWO and have students sing the scale degrees. The ranges are large but most children will cope!

### Examinable:

#### CD ONE: TRACKS 9–12

This question from the exam is the only one where teachers cannot readily provide extra practice for their students, as it cannot be done on only one instrument.

Encourage students to talk about the qualities that they hear in the different timbres so that they really think about what they are hearing.

## Memorisation

Work particularly with the yellow memory cards this week to link in with the aural activities that have been taught.

# Unit Three

## Discuss

The students should be comfortable counting with “ands” as it was first introduced in Beginner Book B. This is the first time that we are going to count with “ands” even where there are no quavers, that is “counting quaver beats”.

You may like to talk about dividing the beat, or subdivisions of the beat. Point out to student that the number always comes at the start of the beat and the “and” is always the second part of the beat.

Have the students perform and count the rhythms in Unit Three.

## Aural

### Not examinable:

Play some of the music that the students are learning. (In 2/4 or 3/4 time) Have them clap the crotchet beat as you play.

As they clap the crotchet beat, have them also count the crotchet beat.

(eg 1, 2, 1, 2, 1, 2, 1, 2 etc)

As they clap the crotchet beat, have them also count the **quaver** beat.

(eg 1 and, 2 and, 1 and, 2 and, 1 and, 2 and, 1 and, 2 and etc)

Lead the students to notice that the number always comes on the clap (on the beat). The “and” always comes between the beats.

Familiarise the students with the language of “Count the crotchet beats” and “Count the quaver beats”.

### Examinable:

Tracks 6–20 provide exam style practice in the areas of pitch and timbre.

## Memorisation

Students should be regularly revisiting the memory work taught in Preliminary Book A.

# Unit Four

## Discuss

A small step to take a tonic triad from a solid chord to an arpeggio is introduced in this unit. Examine the student's music and find fragments of melody where an entire arpeggio or part of an arpeggio is used in the music. We want students to know that this is a common occurrence. In terms of long term development, this activity will start to develop their analytical memory.

## Aural.

**Not examinable:**

Arpeggio work:

Play either a three or four note version of a tonic triad. (Play as a solid chord and then as an arpeggio) Have the students respond by singing: 1,3,5 (or do, me, so) for the three note version. Have the students respond by singing: 1,3,5,1 (or do, me, so, do) for the four note version.

Extra challenge:

Play ONLY a solid chord. Have students respond as above. Some students will be able to do this.

Repeat the scale exercise from UNIT TWO.

|             |                |                |                |                     |                |                     |                |                |                |                |                |                |                |                |                |
|-------------|----------------|----------------|----------------|---------------------|----------------|---------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| <b>Play</b> | f <sup>1</sup> | g <sup>1</sup> | a <sup>1</sup> | b flat <sup>1</sup> | c <sup>2</sup> | b flat <sup>1</sup> | a <sup>1</sup> | g <sup>1</sup> | f <sup>1</sup> | e <sup>1</sup> | d <sup>1</sup> | c <sup>1</sup> | d <sup>1</sup> | e <sup>1</sup> | f <sup>1</sup> |
| <b>Sing</b> | 1              | 2              | 3              | 4                   | 5              | 4                   | 3              | 2              | 1              | 7              | 6              | 5              | 6              | 7              | 1              |

Repeat in G major.

This should help them understand the scale degrees more when a melody goes below the tonic.

After completing the written tasks, play the two melodies from UNIT FOUR and have students sing the scale degrees. The ranges are large but most children will cope!

# Unit Five

## Discuss

All children are probably familiar with the sound of the piano, but may not have heard an organ or a harpsichord. For the interested student a study of the development of instruments over time could take place here. Eg Harpsichord to fortepiano to pianoforte. Baroque flute to modern flute. Viol to violin etc.

After listening to tracks 21–23, have students describe the quality of the sound of each of the three instruments to assist them in internalising the different timbres.

## Aural

Not examinable:

Repeat the scale exercise from UNIT TWO.

|             |                |                |                |                     |                |                     |                |                |                |                |                |                |                |                |                |
|-------------|----------------|----------------|----------------|---------------------|----------------|---------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| <b>Play</b> | f <sup>1</sup> | g <sup>1</sup> | a <sup>1</sup> | b flat <sup>1</sup> | c <sup>2</sup> | b flat <sup>1</sup> | a <sup>1</sup> | g <sup>1</sup> | f <sup>1</sup> | e <sup>1</sup> | d <sup>1</sup> | c <sup>1</sup> | d <sup>1</sup> | e <sup>1</sup> | f <sup>1</sup> |
| <b>Sing</b> | 1              | 2              | 3              | 4                   | 5              | 4                   | 3              | 2              | 1              | 7              | 6              | 5              | 6              | 7              | 1              |

Repeat in G major.

This should help them understand the scale degrees more when a melody goes below the tonic.

After completing the written tasks, play the melody from UNIT FIVE question 4 and have students sing the scale degrees.

Play some of the music that the students are learning. (In 2/4 or 3/4 time) Have them clap the crotchet beat as you play.

As they clap the crotchet beat, have them also count the crotchet beat.

(eg 1, 2, 1, 2, 1, 2, 1, 2 etc)

As they clap the crotchet beat, have them also count the quaver beat.

(eg 1 and, 2 and, 1 and, 2 and, 1 and, 2 and, 1 and, 2 and etc)

Remind the students that the number always comes on the clap (on the beat). The “and” always comes between the beats.

Continue to familiarise the students with the language of “Count the crotchet beats” and “Count the quaver beats”.

Examinable:

Tracks 24–31 provide exam style practice in the areas of pitch and timbre.

## Memorisation

Use the yellow memory cards this week to start talking about high, mid and low range sounds. Eg. The largest instrument in each family makes low sounds.

# Unit Six

## Discuss

Further intervals from the tonic triads are introduced in this unit. For most students, this will be very straight forward. We now also have 4ths and 8ves.

In Preliminary Book A we looked at the fact that 3rds and 5ths were odd numbers and sat sit line-line or space-space. We now have even numbered intervals that sit line-space or space-line.

Review with the students that there are two different sizes of thirds. Notice that each triad contains two thirds; one formed by the root and the 3rd, and one formed by the 3rd and the 5th. Using the chromatic scale on page 11 of Book A, count the number of semitones in each of these thirds. Notice that the third from the bottom of the triad (root–3rd) is four semitones in size. Notice that the third from the top of the triad (3rd–5th) is only three semitones in size. Remind students that we can name the smaller third a minor third and the larger one a major third. Tell them that for the exam we only need to call them all 3rds, so that you avoid any confusion.

## Aural

Most children find intervals fairly hard so be careful to keep it positive.

Give students a choice of only two intervals to distinguish.

For example: Play 3rds and 5ths and have students sing and name the interval by number only.

Play 5ths and 8ves and have students sing and name the interval by number only.

Over the course of the book, if your students start to find this easy, increase to 3 and 4 choices. Keep in mind that success breeds confidence, so there is little point in moving too quickly.

For the highly competent student, play major and minor 3rds and have them distinguish the quality of third.

### Examinable:

Tracks 32–47 provide exam style practice in the areas of pitch, timbre and rhythm.

## Memorisation

Children should be practising their memory cards regularly to retain the work that was taught in Book A.

# Unit Seven

## Discuss

A discussion on the differences between key signatures and accidentals needs to occur at this point. Ensure that the following points are brought out in discussion.

- An accidental affects only the line/space on which it is drawn. So F sharp ( $f^1$ ) in the space does not affect F ( $f^2$ ) on a line.
- An F sharp in a key signature however affects all F's regardless of where they are drawn on the staff.
- A key signature can “work” for the whole piece.
- An accidental “works” only until the next bar line.
- We do not need an accidental if there is a key signature that gives us the same information.
- When writing scales we shall have EITHER an accidental OR a key signature, but not both.

Look at examples of the student's music.

Find key signatures and accidentals. Count how many notes in a line are affected by the key signature.

Find accidentals that affect only one note.

Find accidentals that affect more than one note.

Are there any accidentals that did not need to be printed?

You will probably also need to discuss the natural's role of cancelling out a sharp or a flat even though this is not on the syllabus for Preliminary.

## Aural

**Not examinable:**

### Intervals:

Give students a choice of only two intervals to distinguish.

For example: Play 3rds and 5ths and have students sing and name the interval by number only.

Play 5ths and 8ves and have students sing and name the interval by number only.

Over the course of the book, if your students start to find this easy, increase to 3 and 4 choices. Keep in mind that success breeds confidence, so there is little point in moving too quickly.

For the highly competent student, play major and minor 3rds and have them distinguish the quality of third.

### Tones and Semitones:

As in Book A, name a note, such as G and play it. Follow the G natural by either G sharp or G flat. Have the students answer in the following form “A semitone higher, G sharp” or “A semitone lower, G flat”. If this proves to be difficult, have them sing the two notes and to try to feel if the sound is rising or falling.

If this is manageable for your students, continue with the following exercise. This will take many weeks of practice for most students. Each week, take your students as far as they can comfortably go. Remember to be liberal with your praise and keep encouraging them to have a go.

Play two notes that are either a whole tone or a semitone apart. Have the students sing the two notes and identify the sound as either a whole tone or a semitone.

For the highly competent student, name a note such as F and play it. Then play another note that is either a semitone or whole tone higher. Answer in the form “A tone higher, G” or “A semitone higher F sharp”.

Repeat the activity going below the given note. Then mix and match: higher or lower, whole tones or semitones.

### Examinable:

Make sure that students switch over to the second CD for these aural exercises.

Tracks 1–18 on CD 2 provide exam style practice in the areas of pitch, timbre and rhythm and articulation.

### Memorisation

Work with the green and purple memory cards to review Italian terms this week.

# Unit Eight

## Discuss

Intervals do not always ascend. This unit introduces writing intervals below the given note. As these are only the intervals from our three tonic triads, it should be reasonably easy for the students to see how the intervals are constructed.

## Aural

### Not examinable:

If your students finish Preliminary being able to name aurally the intervals studied they will have done a fantastic job. Continue work on intervals as in previous units. Obviously, if your students have excelled in this area, you could introduce descending intervals. Note however, that most students will NOT be ready for this.

Give students a choice of only two intervals to distinguish.

For example: Play 3rds and 5ths and have students sing and name the interval by number only.

Play 5ths and 8ves and have students sing and name the interval by number only.

Over the course of the book, if your students start to find this easy, increase to 3 and 4 choices. Keep in mind that success breeds confidence, so there is little point in moving too quickly.

For the highly competent student, play major and minor 3rds and have them distinguish the quality of third.

Play descending intervals, starting with a choice of two, such as 3rds and 5ths.

### Examinable:

Tracks 19–24 on CD 2 provide exam style practice in the areas of rhythm, articulation and dynamics.

## Memorisation

Regular games with the green and purple memory cards should be completed.

# Unit Nine – Twelve

## Discuss

The rest of Preliminary Book B serves as final revision for the grade, in preparation for the first formal examination.

Take the opportunity to dwell on any question that a student still cannot do and provide extra revision by printing off the extra revision sheets provided here if it is needed.

## Aural

Keep working on the greatest challenges for this grade if the time allows.

### Not examinable:

#### Intervals:

Give students a choice of only two intervals to distinguish.

For example: Play 3rds and 5ths and have students sing and name the interval by number only.

Play 5ths and 8ves and have students sing and name the interval by number only.

Over the course of the book, if your students start to find this easy, increase to 3 and 4 choices. Keep in mind that success breeds confidence, so there is little point in moving too quickly.

For the highly competent student, play major and minor 3rds and have them distinguish the quality of third.

Play descending intervals, starting with a choice of two, such as 3rds and 5ths.

#### Tones and Semitones:

As in Book A, name a note, such as G and play it. Follow the G natural by either G sharp or G flat. Have the students answer in the following form “A semitone higher, G sharp” or “A semitone lower, G flat”. If this proves to be difficult, have them sing the two notes and to try to feel if the sound is rising or falling.

If this is manageable for your students, continue with the following exercise. This will take many weeks of practice for most students. Each week, take your students as far as they can comfortably go. Remember to be liberal with your praise and keep encouraging them to have a go.

Play two notes that are either a whole tone or a semitone apart. Have the students sing the two notes and identify the sound as either a whole tone or a semitone.

For the highly competent student, name a note such as F and play it. Then play another note that is either a semitone or whole tone higher. Answer in the form “A tone higher, G” or “A semitone higher F sharp”.

Repeat the activity going below the given note. Then mix and match: higher or lower, whole tones or semitones.

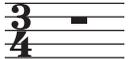
## Memorisation.

All memory cards should be practised every week from now until the examination.

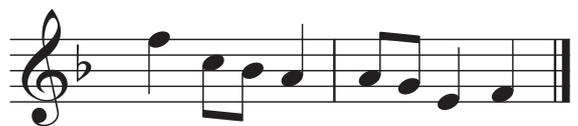
# Extra Revision Sheet 1

## Rhythm and Metre

1. Complete the following table.

| Note/rest   | English name   | American name        | Number of beats |
|---|----------------|----------------------|-----------------|
|    |                |                      |                 |
|    | Whole bar rest |                      |                 |
|    |                |                      |                 |
|    |                |                      |                 |
|    |                |                      |                 |
|   |                |                      |                 |
|  |                |                      |                 |
|  |                |                      |                 |
|  |                |                      |                 |
|  |                | Pair of eighth notes |                 |
|  |                |                      |                 |

2. Write the time signature for each of the following fragments.  
Write the quaver (eighth note) beats.



# Extra Revision Sheet 1 (continued)

3. Fill in the missing bar lines for the following fragments.  
Write the crotchet (quarter note) beats.

Four musical staves for exercise 3. Each staff shows a sequence of notes and rests, with a double bar line at the end of the sequence. The first staff is in 2/4 time with a key signature of one sharp (F#). The second staff is in 3/4 time with a key signature of one sharp (F#). The third staff is in 3/4 time with a key signature of two flats (Bb, Eb). The fourth staff is in 2/4 time with a key signature of one sharp (F#).

4. Complete each bar by adding quavers (eighth notes) at each place marked with an arrow. Write the quaver (eighth note) beats.

Two musical staves for exercise 4. The first staff is in 3/4 time and the second is in 2/4 time. Both staves have arrows pointing to specific positions in the bars where quaver notes should be added.

5. Complete each bar by adding crotchets (quarter notes) at each place marked with an arrow. Write the crotchet (quarter note) beats.

Two musical staves for exercise 5. The first staff is in 2/4 time and the second is in 3/4 time. Both staves have arrows pointing to specific positions in the bars where crotchet notes should be added.

# Extra Revision Sheet 2

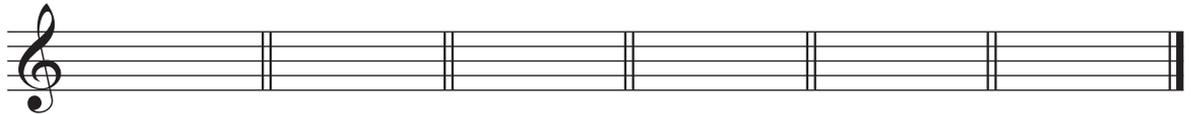
## Pitch, keys and scale degrees

1. Write the letter name for each note. Write words for # and b.



\_\_\_\_\_

2. Write each of these notes. Use minims (half notes).



F sharp  
in a space

B flat  
on a line

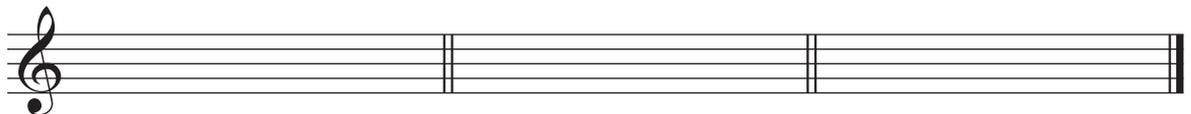
A sharp  
in a space

E flat  
on a line

C sharp  
on a line

B flat  
on a line

3. Write the key signature for each key.



G major

F major

C major

4. Write the scale degrees above the notes in these melodies.



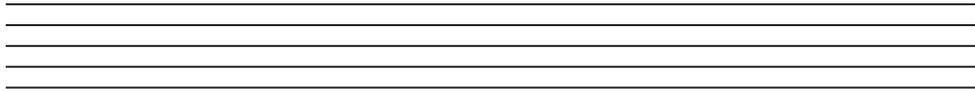
# Extra Revision Sheet 3

## Scales

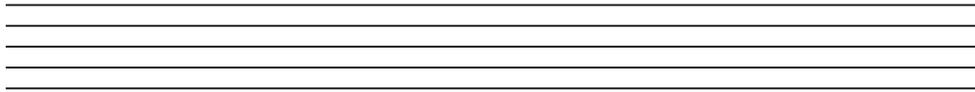
1. For each of the following scales:

- Use a treble clef
- Use a key signature
- Write the scale degrees above the notes
- Use minims (half notes)
- Write one octave ascending
- Mark the semitones with slurs.

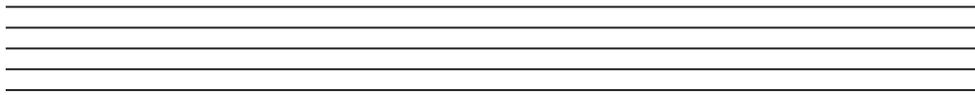
F major



C major



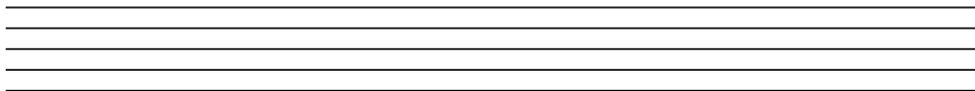
G major



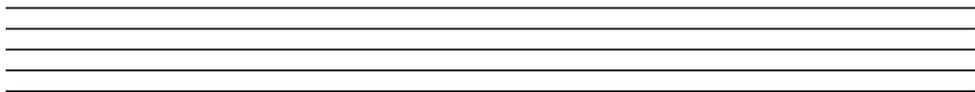
2. For each of the following scales:

- Use a treble clef
- Use accidentals instead of key signatures
- Write the scale degrees above the notes
- Mark the whole tones with square brackets.
- Use crotchets (quarter notes)
- Write one octave ascending

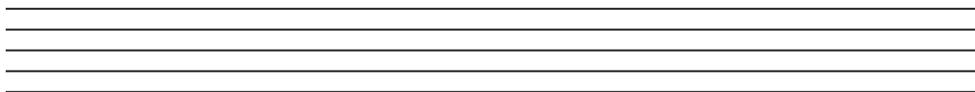
C major



G major



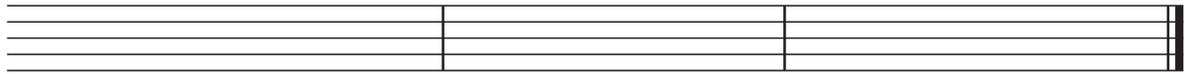
F major



# Extra Revision Sheet 4

## Triads and intervals

1. Write a 4 note tonic triad for each of these keys.

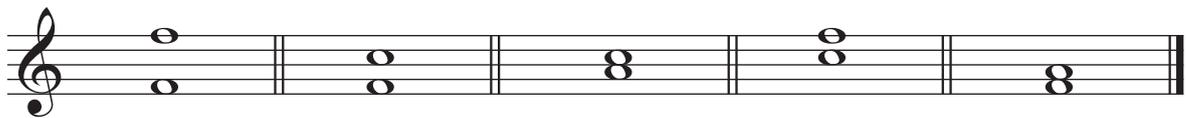


F major

C major

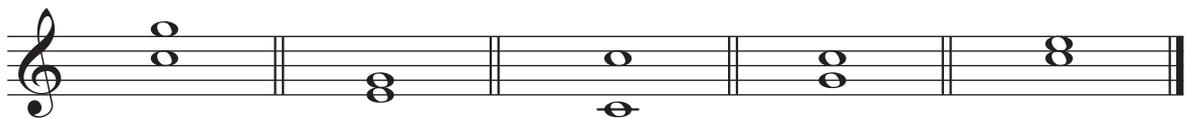
G major

2. Name these intervals from the F major tonic triad.



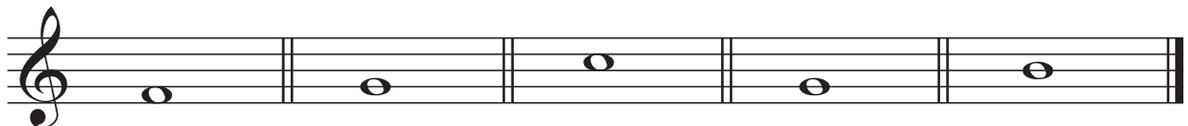
\_\_\_\_\_

3. Name these intervals from the C major tonic triad.



\_\_\_\_\_

4. Write these intervals above the given note.



3rd

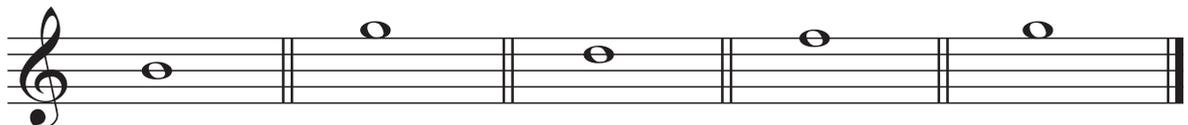
4th

5th

8ve

3rd

5. Write these intervals below the given note.



3rd

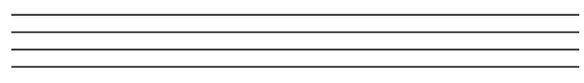
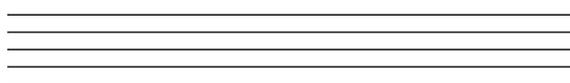
4th

5th

8ve

3rd

6. Write these tonic triads as arpeggios. Use semibreves (whole notes).  
Write the scale degrees above the notes.



G major

C major

# Unit Thirteen – Fourteen

## **Discuss**

These two units contain the types of questions that students can expect to see on the examination. There are more questions here than you would expect to find on the examination. If you students can complete these accurately, they should be ready to finish the grade.

After completing these exam practice units, students should complete one or more past exam paper(s) which can be purchased through the AMEB office in your state or ordered through most music shops.

## **Aural**

At this stage, it is time to concentrate purely on the examinable material which is provided on CD 2.

The aural on the CD is presented in exam format at this stage, with each question being repeated the appropriate number of times. Encourage your students to play the questions without repeating tracks so that they have an “exam experience”.

## **Memorisation**

All memory cards should be practised every week from now until the examination.