

Grade 5

Improve your theory!

Paul Harris

Model answers

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Music setting by Donald Thomson
Cover and page design by Susan Clarke
Illustrations from Thinkstockphotos.co.uk
Audio tracks recorded and produced by Oliver Wedgwood,
performed by Paul Harris
Printed in England by Caligraving Ltd
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ISBN10: 0-571-53865-7
EAN13: 978-0-571-53865-2

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






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Welcome to Grade 5

Here's a list of things you'll need to know as you get going on this book. They're all covered in *Improve Your Theory! Grades 1, 2, 3 and 4*. Tick all the things you already know, but don't worry if there are gaps – you probably know more than you think!

- ☐ The stave and bar-lines
- ☐ All notes in the , ,  clefs up to four ledger lines above and below the stave.
- ☐ These note-values and their rests:          
- ☐ Dotted notes, double-dotted notes, duplets and triplets
- ☐ These time signatures:

Simple			Compound		
Duple	Triple	Quadruple	Duple	Triple	Quadruple
	$\frac{3}{8}$	$\frac{4}{8}$	$\frac{6}{4}$	$\frac{9}{4}$	$\frac{12}{4}$
$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{12}{8}$
$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{2}$	$\frac{6}{16}$	$\frac{9}{16}$	$\frac{12}{16}$

- ☐ Grouping and beaming notes in all the above time signatures
- ☐ Double sharps (×) and flats (bb)
- ☐ Keys with up to five sharps or flats and their key signatures in the treble, alto and bass clefs
- ☐ How to construct major scales, harmonic and melodic minor scales, and chromatic scales
- ☐ Tones and semitones; the technical names of the notes in scales
- ☐ The intervals between any two notes in major and minor scales
- ☐ Tonic triads and chords on I, IV and V
- ☐ Composing simple four-bar rhythms; fitting words to rhythms
- ☐ Ornaments       
- ☐ A reasonable number of instruments, terms and signs

Ask your teacher to do some explaining before you get going on Stage 1.



Audio tracks for the Aural/listening activities are available to download from www.fabermusicstore.com/ImproveYourTheory5



Answer sheets are available to download from www.fabermusicstore.com/ImproveYourTheory5

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A message from Paul Harris

Welcome to *Improve Your Theory! Grade 5*. I very much hope you'll enjoy working through this book and learning about the music that you play or sing. You'll learn about how music is written down and really get to *understand* your pieces and songs. Through knowing theory, you'll play, sing, sight-read and perhaps even make up your own music with much more accuracy and confidence. It will also improve your aural, scales and ability to play expressively. And you'll learn lots of interesting and fun facts about music along the way.

Turn to page 63 for a few helpful hints on the exam itself. Good luck, enjoy the ride and remember: theory isn't dreary!

Stage 1

Irregular time signatures: $\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{4}$ $\frac{7}{8}$
Changes of time signature



Facts box

A **regular time signature** can be divided into equal groups of beats, for example:

- $\frac{4}{4}$ can be divided into two groups of two ♩ beats
- $\frac{9}{8}$ can be divided into three ♩. beats.

An **irregular time signature** is one in which the beats in the bar (the top number in the time signature) *cannot* be divided into equal groups of two or three beats within each bar.

$\frac{5}{4}$ contains five ♩ beats.

The beats are usually grouped into ♩ ♩ ♩ + ♩ ♩ or ♩ ♩ + ♩ ♩ ♩

$\frac{5}{8}$ contains five ♩. beats.

The beats are usually grouped into ♩. ♩. ♩. + ♩. or ♩. ♩. + ♩. ♩.

$\frac{7}{4}$ contains seven ♩ beats.

The beats can be grouped into ♩ ♩ ♩ + ♩ ♩ ♩ or ♩ ♩ ♩ ♩ + ♩ ♩ or ♩ ♩ + ♩ ♩ ♩ + ♩ ♩, etc.

$\frac{7}{8}$ contains seven ♩. beats.

The beats can be grouped into ♩. ♩. ♩. ♩. + ♩. ♩. or ♩. ♩. ♩. + ♩. ♩. or ♩. ♩. + ♩. ♩. + ♩. ♩., etc.

Some helpful hints ...

- As with regular time signatures, the grouping of notes and rests should reflect how the beats within a bar are grouped.
- When a piece of music contains a change in the number of beats per bar, a new time signature is required. It should be positioned at the start of the first bar in the new time signature.

1 Add bar-lines to the following tunes.

Seven is my favourite number!

Flute *Molto moderato*
 $\frac{7}{8}$ *mp*

High five! But not that high ...

Viola *Spiritoso*
 $\frac{5}{4}$ *f*

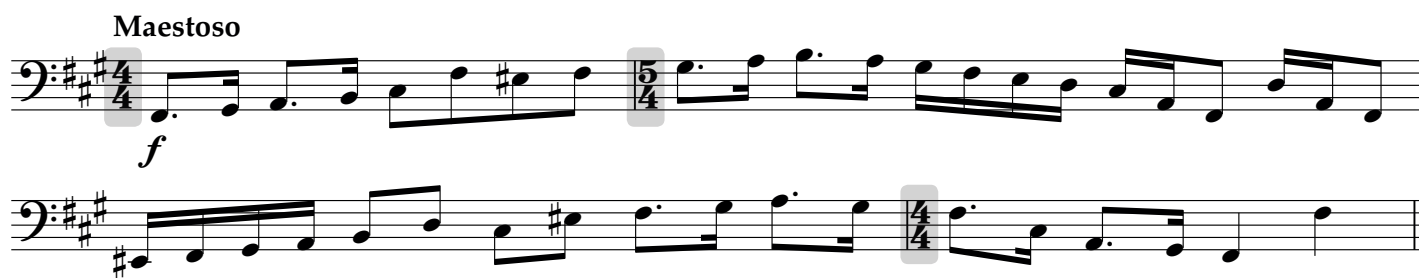
- 2 Clap these two rhythms and then mark how the beats are grouped in each one using ' 's. The first bars have been done for you.



- 3 The following examples contain at least one change of time signature. Try adding the time signature at the start and wherever else it is needed.



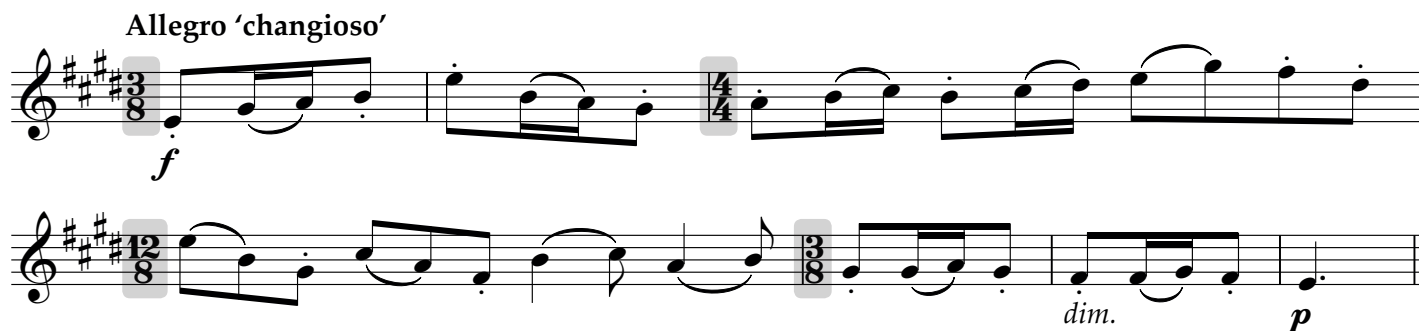
- i) **I keep changing my mind!**




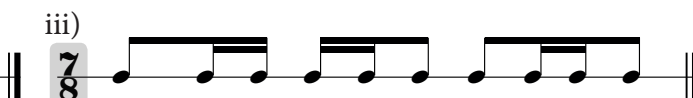
- ii) **What's the time?**





- iii) **Time for a change**



4 Add the missing time signatures to these single bars.

i)  || 

ii)  || 

5 Add the missing bar-lines to the following extracts and complete each melody with the appropriate key-note to make the final bar add up correctly.

Seven-a-side

Add the correct value
key-note here

i) 

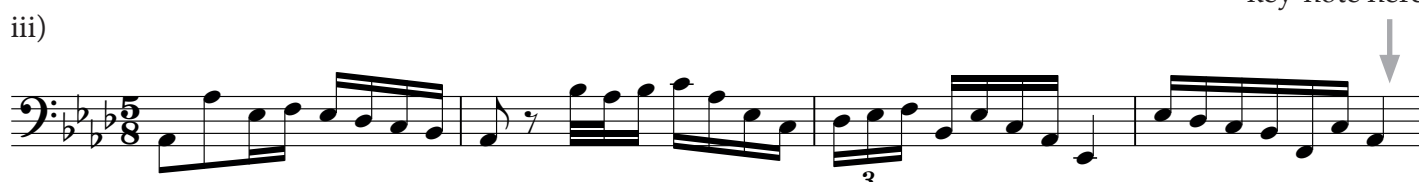
Fifth avenue

Add the correct value
key-note here

ii) 

Five-a-side

Add the correct value
key-note here

iii) 

Theory box of fun

An ancient Greek philosopher named **Pythagoras** is the person who really invented music theory. One day, he was walking past a blacksmith's shop and heard the hammers making a strange harmony as they struck the iron! He noticed that if you struck a group of hammers onto iron at the same time, they made either an unpleasant or a pleasant noise. This could be explained, he said, by the weight of the hammers: if they got heavier or lighter in simple fractions, they chimed in harmony; if not, they sounded awful! Pythagoras had discovered the principles behind harmonious sound!



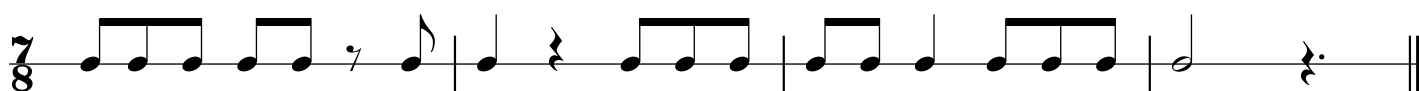
- 6 Create your own four-bar rhythm in an irregular time signature using some of the following ingredients. Tick the ingredients you used.



Ingredients for creating a four-bar rhythm in an irregular time signature:

- Time signatures: $\frac{7}{8}$, $\frac{5}{8}$, $\frac{7}{4}$, $\frac{5}{4}$
- Notes and rests: quarter notes, eighth notes, dotted quarter notes, eighth rests, dotted eighth notes, half notes, dotted half notes, quarter rests, eighth rests.

† possible answer



- 7 Clap this rhythmic piece and then answer the questions below.

Changing times



- Add the three missing time signatures.
- Name one bar that has the following beat groupings:
 - $\text{quarter} + \text{quarter}$ Bar 2
 - $\text{quarter} + \text{quarter}$ Bar 3
- Play or sing this rhythm to your own made-up melody and then answer these questions:
 - Is your tune in a major key or a minor key? major key
 - How would you describe the character and tempo of your tune?
Try to use standard musical terms.
allegretto espressivo, dolce
- Write out the rhythm of bars 2–4, *halving* all of the note-values. The first bar has been given, but remember to add the new time signatures wherever needed.





Making connections to your pieces

Choose a piece or song that you are currently learning that has a time signature of $\frac{4}{4}$. Adapt the tune of the first four bars (or more if you like) to make them into $\frac{5}{4}$ bars. In other words, add an extra beat to the melody (in any way you like) in each bar!

Now try this activity:

- Play your new version. Was it: **funnier** **more serious** **different?** (*circle*)
- What would the irregular time signature change to if all the notes were *halved* in length? _____
- Are the beats grouped as 2 + 3, 3 + 2 or does this vary? _____
- Now make up your own four-bar rhythm in $\frac{7}{4}$ using the same tune but this time adding two more beats to each bar! Write it in the workspace below, then clap it.



Workspace



More connections

- Play or sing your new $\frac{5}{4}$ piece, keeping the rhythm the same but changing some or all of the notes.
- Ask your teacher to find you a piece in an irregular time signature to learn (or sight-read).



Aural/listening

Listen to these four rhythms and write down whether each one is in a regular time signature (RTS) or an irregular time signature (ITS).

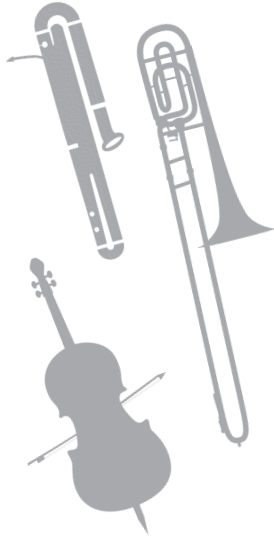
Rhythm 1 RTS Rhythm 2 ITS Rhythm 3 ITS Rhythm 4 RTS

Stage 2

The tenor clef

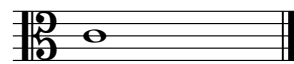


Facts box

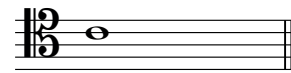


This symbol is used for the **alto clef** and the **tenor clef**. In the tenor clef, middle C lives on the second line down from the top of the stave. Here is middle C written in the alto clef and in the tenor clef:

Alto clef

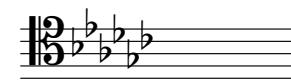


Tenor clef

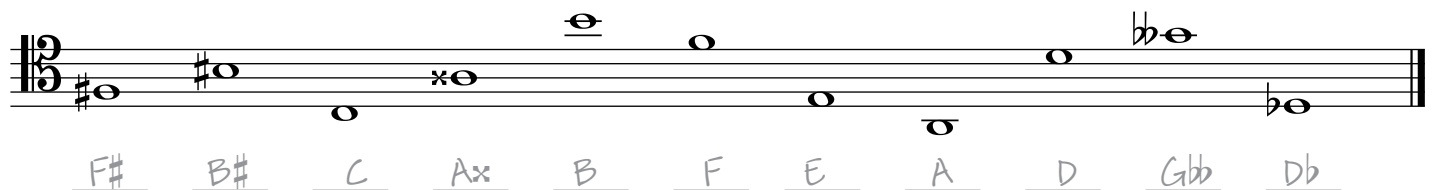


The tenor clef is sometimes used by cellos, tenor trombones and bassoons when they play their higher notes as they would require many ledger lines in the bass clef. Curiously, it's never used by tenors (of the singing variety!).

In the tenor clef, the flats and sharps in key signatures are arranged like this:



- 1 Name these notes (the first has been given).

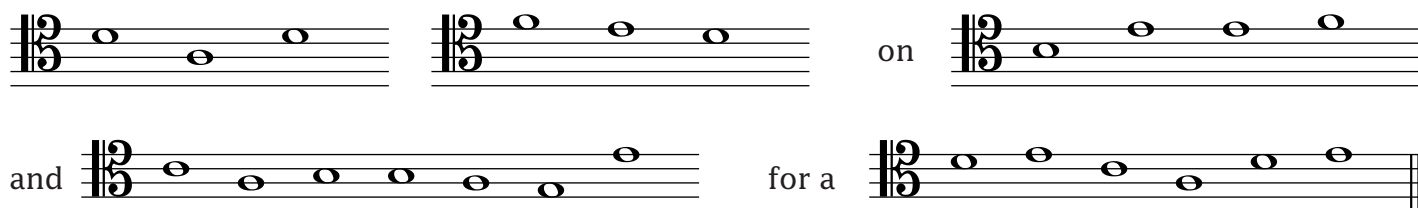


- 2 Complete this tune by adding the correct notes where indicated.
The interval (e.g. a 4th below) relates to the previous note.

Five pieces of cake, please



3 Name these notes to find out what Dad ate (and for how long!)



Write the complete sentence here:

DAD FED on BEEF and CABBAGE for a DECADE

4 Have a look at this piece and then complete the questions below.

Shall I practise for *ten or twenty* minutes?



- In what key is this piece? E major
- What is the letter name of the first note? E
- Add the missing bar-lines to the music.
- Circle all of the words that could be used to describe the time signature.
compound **simple** **duple** **triple** **quadruple** **regular** **irregular**
- Adapt this tune to make it into $\frac{12}{8}$ and write it on the stave below.
Here are some tips:
 - Use each bar as it stands and add an extra $\frac{1}{2}$ beat
 - Add rests
 - Make up something entirely new † possible answer



- Without using a key signature, write the relative minor scale, ascending, in harmonic form, in semibreves on the stave below.



- Can you spot the double meaning in the title of this piece? ten or and tenor

5 Write out the key signatures for the named keys.



G# minor



Db major



B major



Bb minor



Eb major



Making connections to your pieces

The role of a clef is to link particular notes with each line and space on the staff. Clefs point to a specific note, from which we can work out all the others.



The **treble clef** (or G clef) tells you the second line up from the bottom is G.



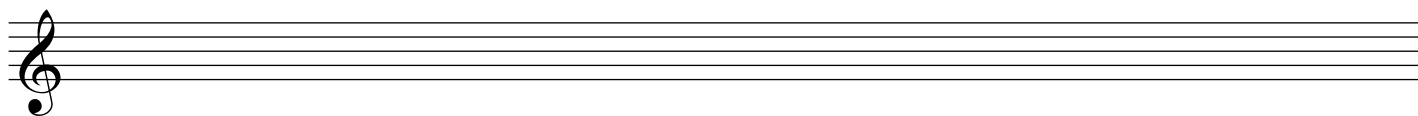
The **bass clef** (or F clef) tells you the second line down from the top is F.



Here's a clef that is no longer in use – it used to be called the **French violin clef** and it tells us that the bottom line is G.



Have a go at writing out a few bars from a piece you are learning in the French violin clef. If it has a key signature, try to work out where it goes.



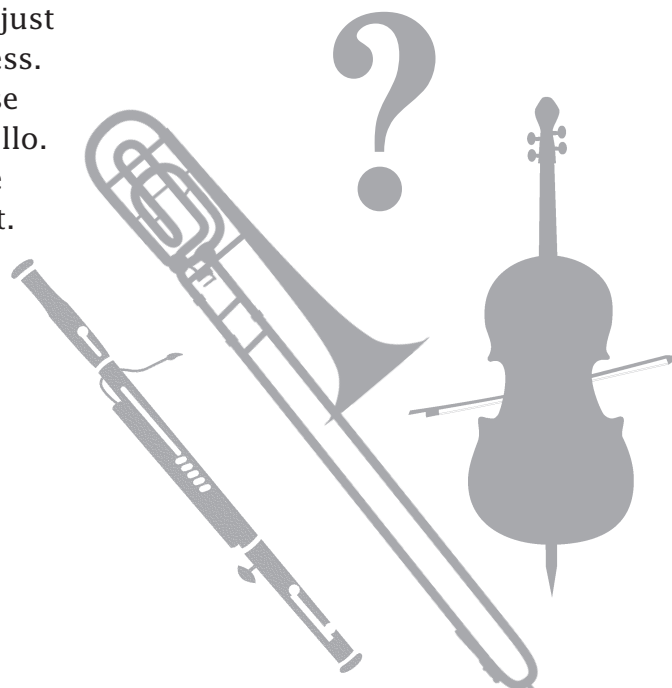
Can you improvise a piece that suggests the shape of a treble clef?



Aural/listening

You can't be sure what clef a piece is written in just by listening to it – but you can make a good guess. The three instruments that are most likely to use the tenor clef are the bassoon, trombone and cello. Here are four excerpts. You'll hear each of these instruments, plus one more mystery instrument. See if you can identify each instrument.

- 1 Trombone
- 2 Tenor voice
- 3 Piano
- 4 Bassoon



Stage 3

Notes in all
four clefs



Facts box

Here is *exactly* the same melody written in the treble, alto, tenor and bass clef:



This is where **middle C** is positioned on each of the clefs:



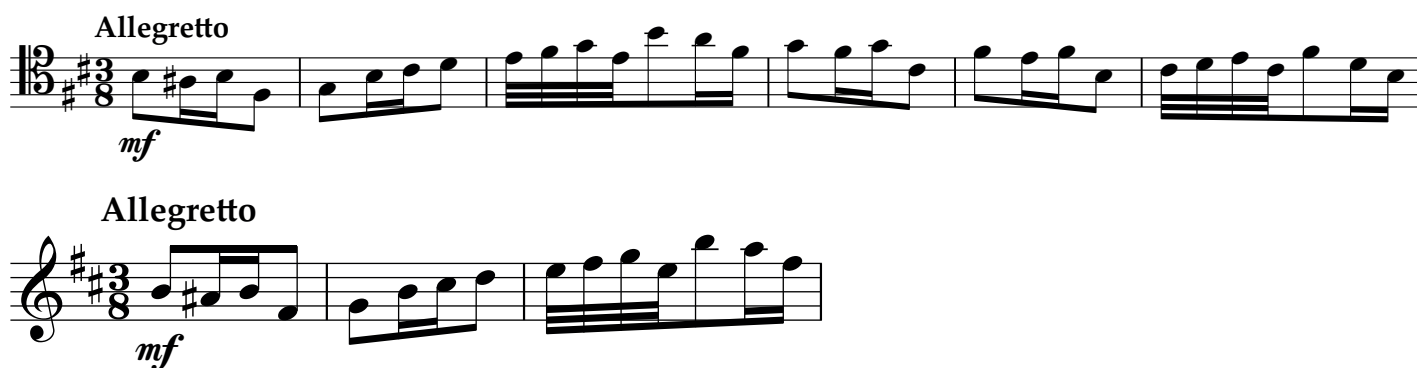
- 1 Rewrite the opening of this tune in both the treble and bass clef, keeping the pitch the same.

Minuet in F for five feet



- 2 Rewrite the first three bars in the treble clef, transposing the notes up one octave.

A very stately Stately Dance



What instrument might play this tune in the treble clef? violin † possible answer

3 Work your way through these activities to solve this riddle: **'the tree of the season'**

Rewrite the phrase in the bass clef.

Transpose it up an octave and write it in the alto clef.

Rewrite your alto-clef version in the treble clef.

Now play or sing the tune from whichever clef you like; does it sound familiar? Draw the tree in the box!

4 Have a look at this piece, then complete the questions below.

The five-toed xophlopomous goes for a swim

Flowing

p

- Which of these instruments might play this tune? (circle all appropriate)
☒ cello ☐ flute ☐ saxophone ☒ bassoon ☐ timpani
- How are the beats grouped (e.g. 2 + 2, 3 + 4, 2 + 3)? 3 + 2
- Rewrite the first four bars in the tenor clef, transposing up one octave. The first few notes have been done for you.

Flowing

p

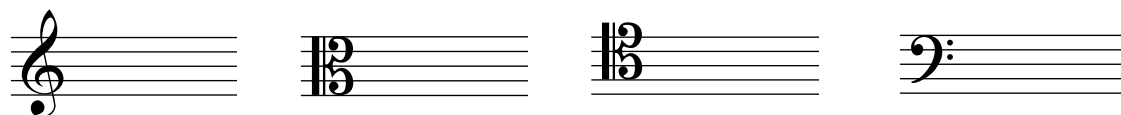


Making connections to your pieces

Choose a piece or song you are learning and write out the first four bars of the melody in the tenor clef, keeping the pitch exactly as in the original music.

- In what key is your piece? _____

Write the key signature in all four clefs:

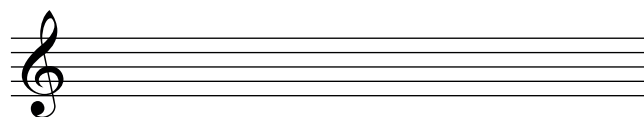


- What is the highest note used? _____ What is the lowest? _____
- Now write out the first one or two bars of your piece in all four clefs in the workspace.
(Remember: you can use *8va* signs in order to avoid having too many ledger lines.)

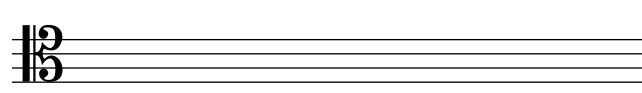


Workspace

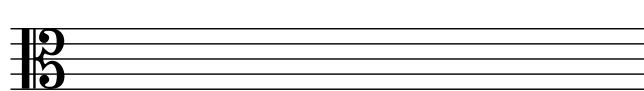
Instrument: _____



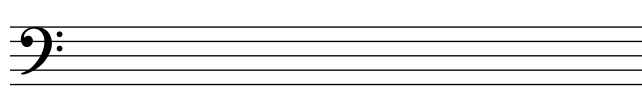
Instrument: _____



Instrument: _____



Instrument: _____



More connections

Look at the bar(s) that you rewrote in the workspace and suggest one instrument that might be able to play from each version.



Aural/listening

You'll hear four short extracts here. Join the descriptions with the order in which you hear them.

Theory box of fun



Here is an unusual use of clefs in the publication of a canon by Bach from 1719: one tune, one staff and all four clefs, with indications for where each part starts. A great way to save time and paper!

Cello in the tenor clef

Violin in the treble clef

1st

3rd

Viola in the alto clef

Double bass in the bass clef

2nd

4th

Stage 4

Major and minor key signatures with six sharps or flats Enharmonic equivalents The circle of 5ths



Facts box

F# major and **D# minor** share the same key signature:



Likewise, **Gb major** and **Eb minor** share the same key signature:

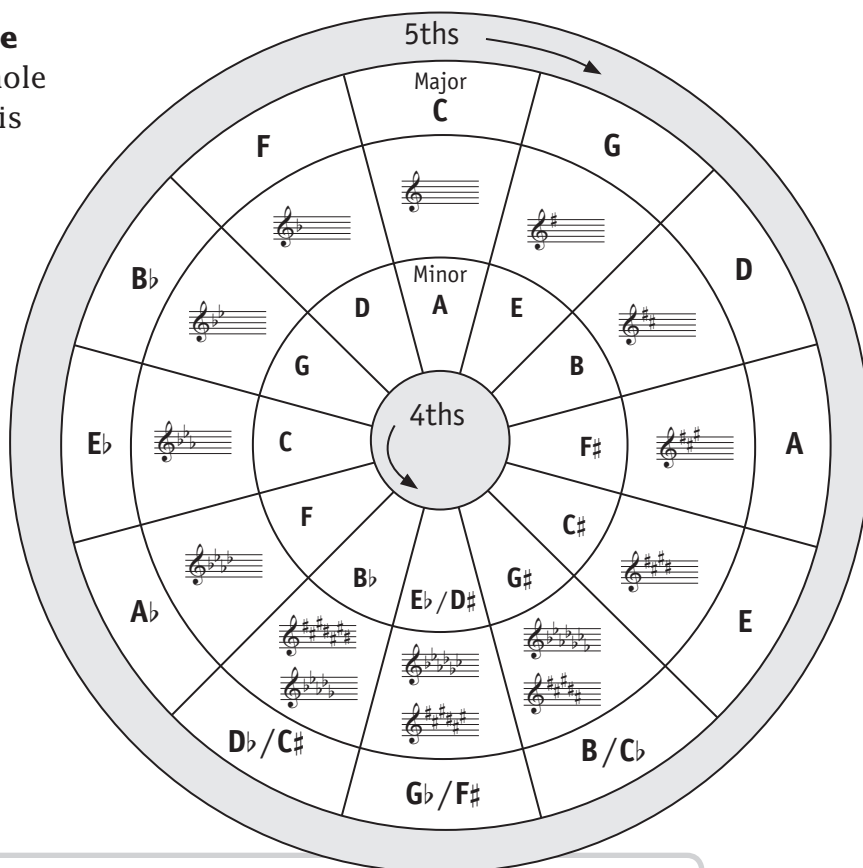


This diagram is known as the **Circle of 5ths**. Can you see why? (The whole system of keys and key signatures is built on the magic number 5!)

The circle of 5ths shows you the relationship between different keys:

- You can find the **primary triads (I, IV and V)** of any key by looking on either side of the tonic note.
- You can also see the **relative minor** of each major key by looking at the inner circle of notes.

If you understand this diagram, you'll never have any trouble working out key signatures!



Enharmonic equivalents

Play or listen to the scales of F# and Gb major. Did you notice that they sound exactly the same, even though they are written differently? This is because they are **enharmonic equivalents**. The same is true for D# and Eb minors. So ...

F# major = Gb major
D# minor = Eb minor
C# major = Db major
G# minor = Ab minor

- 1 What scale is the following melody based on? D# minor (harmonic)
What is the enharmonic equivalent scale? Eb minor

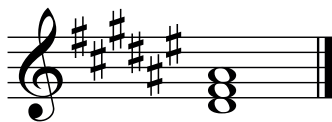
Look sharp!



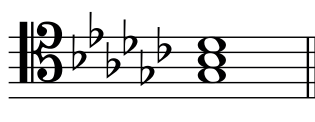
2 Name these tonic triads.



D# minor



D# minor



Gb major



Eb minor

3 Name the key of these melodies and rewrite the first two bars using the correct key signature.

i) Key: Gb major

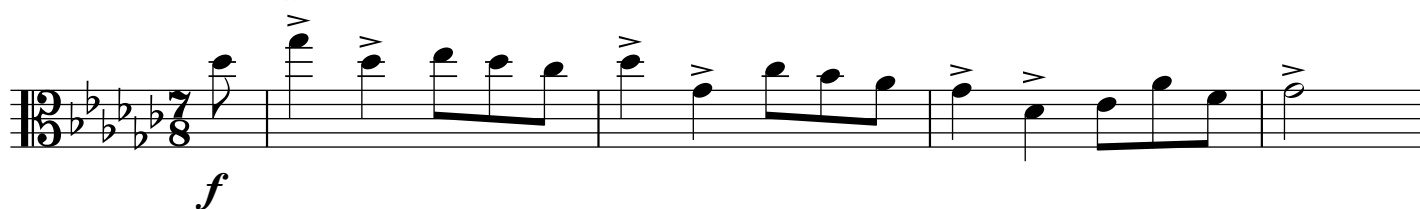
Wild dance of the carrots and turnips



Presto spiritoso



Presto spiritoso



ii) Key: Eb minor

I'm feeling a bit flat today

Andante dolente



Andante dolente



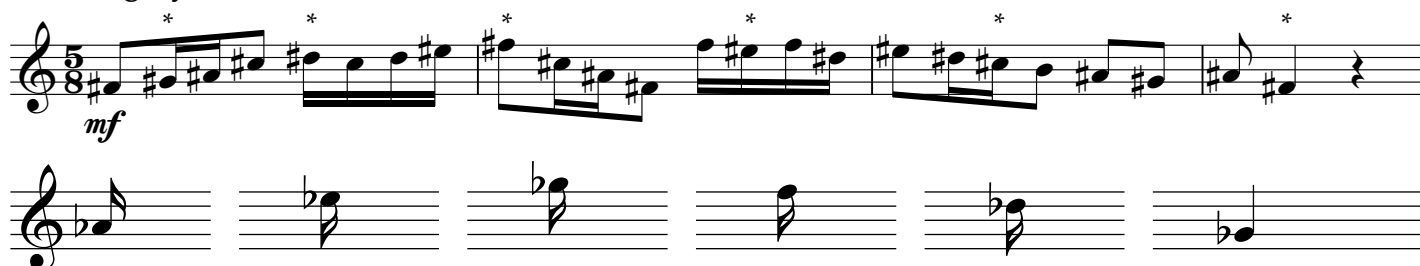
Hint!

Make a list of the flats (in key signature order) and then check with the circle of 5ths to find the key.

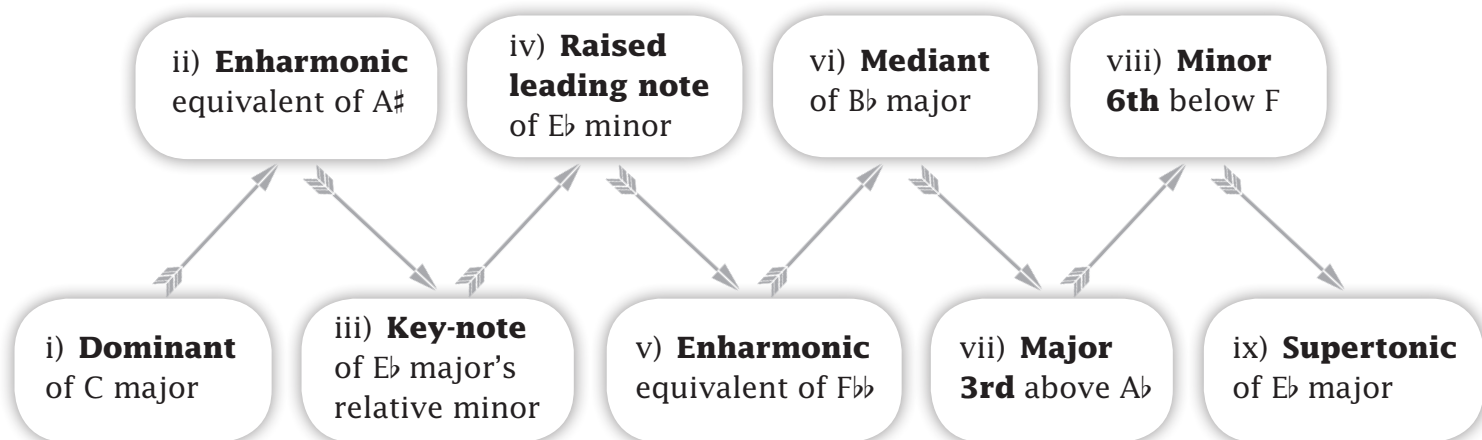
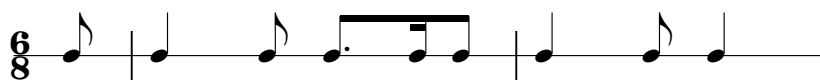
4 Write the enharmonic equivalent notes where marked in this piece.

I'll have five scoops of ice cream with my crumble, please

Hungrily



- 5 Follow the clues to find the hidden melody for this rhythm:



Write the melody here in any clef you like, using the given rhythm:



Do you know the tune? What is it called and which very famous historical figure is thought to have written it? Here's a couple of clues to help: he was a king and he had lots of wives!



Title Greensleeves Composer Henry VIII

- 6 Have a look at this piece, and then complete the questions below.


Fiendish fun

Vivace

- In what key is this piece? F# major

- Write the tonic, dominant and subdominant triads (without a key signature but with the appropriate accidentals) of this key here:

I V IV

- Circle two notes in the music that are enharmonic equivalents. † possible answer
- Add a  over six notes that form part of a chromatic scale.
- What arpeggio is formed by the notes in the final bar? F# major



Making connections to your playing or singing

Learn one of the scales introduced in this stage and then write it out on the stave below using your favourite clef and the appropriate key signature.



- Which scale have you written down? _____
- What is the relative key? _____
- What is the enharmonic equivalent of this key? _____
- Using the key and the notes of this scale, make up a four-bar tune to fit the rhythm in the workspace. Begin and end on the key note – the other notes are entirely your choice! (You'll need to add the key signature at the start.)



Workspace

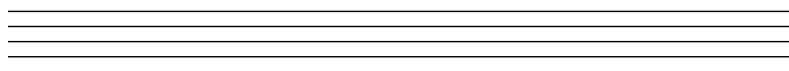


Now play it or ask someone else to play it to you.



More connections

Write out the first bar of a piece you are learning, replacing each note with an enharmonic equivalent (e.g. **A** could be written as **B \flat** or **G \times**). See if your teacher can recognise the piece!



Aural/listening

Here are two extracts, one in E \flat /D \sharp minor and the other in F \sharp /G \flat major. Can you work out which is which (even if you don't have perfect pitch)?

Extract 1: Key F \sharp / G \flat major

Extract 2: Key E \flat / D \sharp minor

Theory box of fun



At the beginning of the twentieth century, composer **Harry Partch** devised all sorts of weird and wonderful scales: instead of the normal eight or twelve notes, he created scales with 29, 31 and 41 notes! The music that he wrote was played on special instruments that he designed and built himself, such as the 'chromelodeon', 'blobbo' and 'zyxo-xylo'.

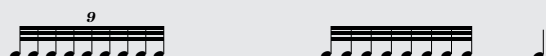
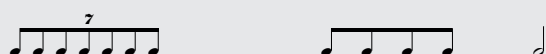
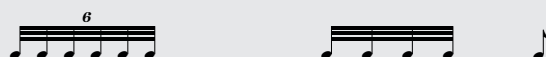
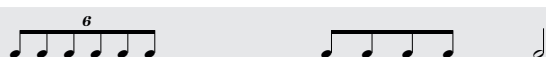
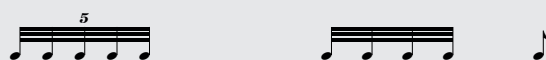
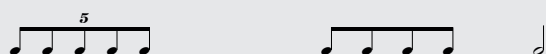
Stage 5

Beyond triplets and duplets









Facts box

In Grade 5 we are going to meet groups of 5, 6, 7 or 9 notes found within a regular pulse. These occur when a composer wants to write a more ornate or decorative melodic line. Here are the irregular note groups that you will come across in this grade:





Reminder!

Triplets occur when three notes are shortened to fit into the time of two, e.g.  fits into  or .

Duplets occur when two notes are lengthened to fit into the time of three, e.g.  fits into  or .

And finally ...

- All these note groups are performed in the time of a simple note-value (e.g. a  or .)
- A group of 5, 6 or 7 notes would be written with the same time-value as a group of 4, while groups of 9–15 notes would be written with the same time-value as a group of 8.

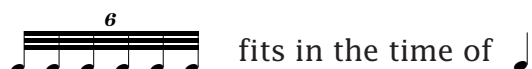
1 True or false? (circle)



true / **false**



true / **false**



true / **false**



true / **false**

2 Complete this tune by indicating the most appropriate group (from A to E) to fill each gap.

A very elaborate plot



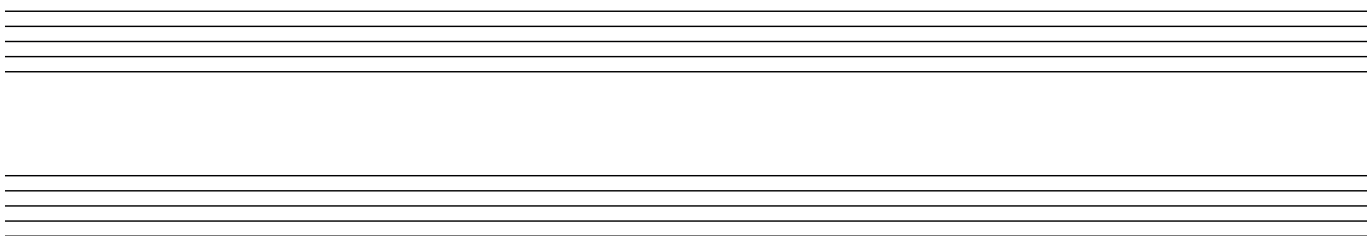


Making connections to your pieces

Choose a piece or song you are learning that uses triplets. Can you replace all of the triplets with quintuplets, sextuplets or septuplets? Write the first few bars of your adapted piece in the workspace, then try playing it to a friend or your teacher.

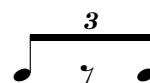


Workspace



More connections

Choose a one-octave scale and, using the notes of that scale, make up some music that includes these patterns.



Now answer these questions:

- What scale did you use? _____
- How would you describe the character of your improvisation? _____
- Can you think of a suitable musical term? _____



Aural/listening

Listen to the following extracts, each of which contains one irregular note grouping, and join the bubbles below.

Extract 1

triplets

Extract 2

duplets

Extract 3

quintuplets

Theory box of fun

Pope Gregory I, better known as **St Gregory the Great**, is the patron saint of musicians, singers, students and teachers. He was Pope between the years 590 and 604 and is thought to have invented **Gregorian chant**, which is written without any time signatures.



Stage 6

Recognising simple and compound intervals

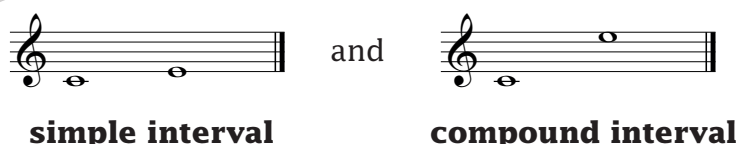


Facts box

Intervals that are within an octave are known as **simple intervals**. When an interval is wider than an octave, it is known as a **compound interval**.



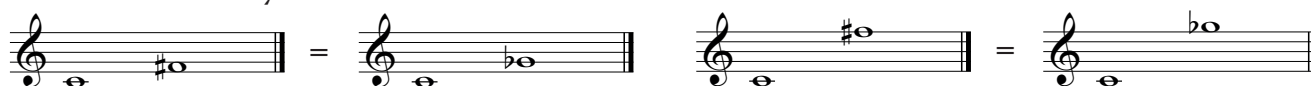
Every compound interval has a corresponding simple interval. These use the same notes names, but in a compound interval the upper note is one octave higher:



Helpful hint!

To work out a compound interval simply move the upper note down an octave or the lower note up an octave!

- Compound intervals can be described in two ways:
 - by counting up from the lower note to the upper note, e.g. a **perfect 12th**
 - as the 'compound' equivalent of the simple interval, e.g. a **compound perfect 5th** (perfect 5th + octave)
- Compound intervals keep the same qualities as their simple equivalents, so a minor 3rd becomes a minor 10th; a major 3rd becomes a major 10th, and so on.
- Intervals can have enharmonic equivalents that sound the same but are written differently.




How to work out an interval

- Look at the lower note. This is note '1' when counting intervals.
- Think of it as a natural (whatever it is) and the first note of a major scale.
- Count up to the upper note. This will give you the interval number.
- Is the upper note in the major scale? If yes, it's a major or perfect interval.
- If no, work out how many semitones smaller or larger than the major-scale interval it is. This will tell you whether it is minor, diminished or augmented.

Here's an example:

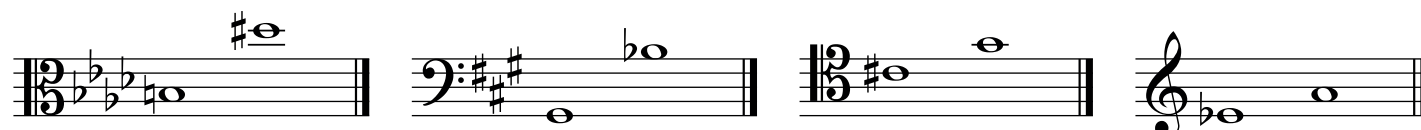
- Lower note is F (think F major, ignore the sharp).
- Count from F to E. It's a 7th.
- E is a major 7th above F. Eb would make it a minor 7th.
- But the F# decreases the interval by another semitone, so it's a **diminished 7th**.

1 Give the full names of these simple and compound intervals.



augmented 7th perfect 11th OR compound perfect 4th diminished 12th OR compound diminished 5th major 3rd minor 7th

2 After each of these notes, write the note required to produce the named melodic interval.

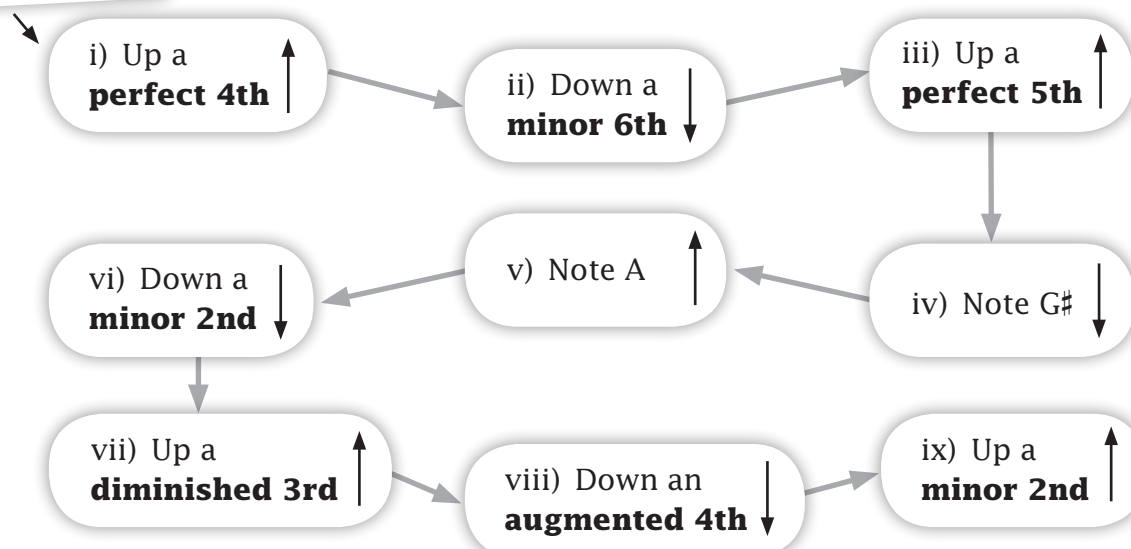
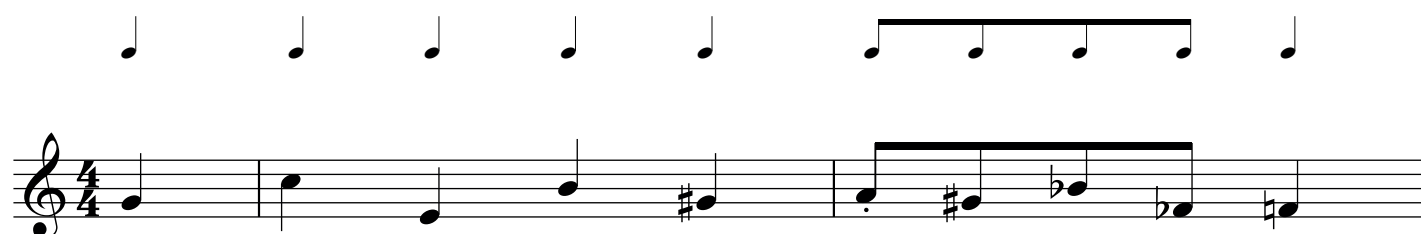


compound major 3rd minor 10th diminished 5th augmented 4th

diminished 3rd compound minor 6th major 14th perfect 12th

3 Find the correct destination note by working your way through these melodic intervals. Some notes have been given.

First note: G

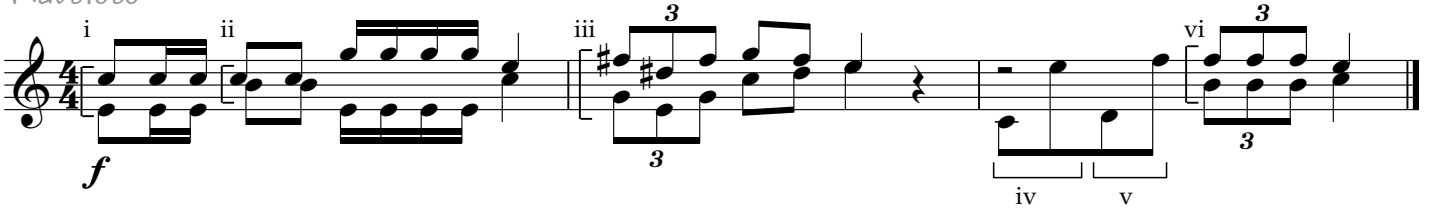
The destination note is F!

4 Have a look at this piece, then complete the puzzle questions below.

Fanfare for two very old worn-out and dented trumpets



Maestoso



- Describe fully the name of the numbered intervals (e.g. 'compound major 3rd').

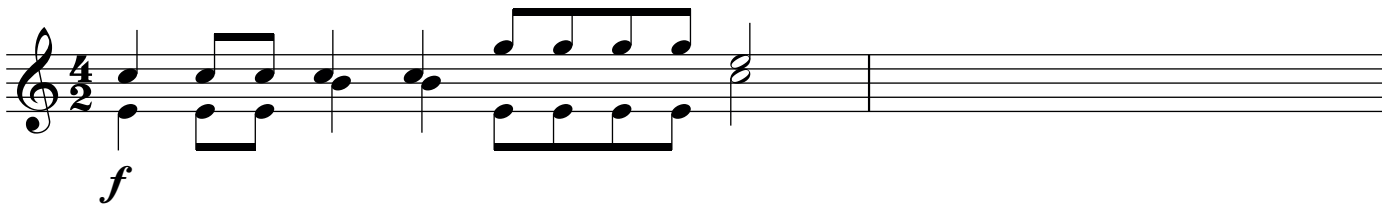
i) minor 6th iv) compound major 3rd OR major 10th
 ii) minor 2nd v) compound minor 3rd OR minor 10th
 iii) major 7th vi) diminished 5th

- Think about the character of this piece and add a suitable performance instruction at the start. Explain your choice here: † possible answer

It should be played majestically as it is a fanfare.

- Rewrite the first bar on the staff below, *doubling* all of the note-values (e.g. the first note would become a crotchet.)

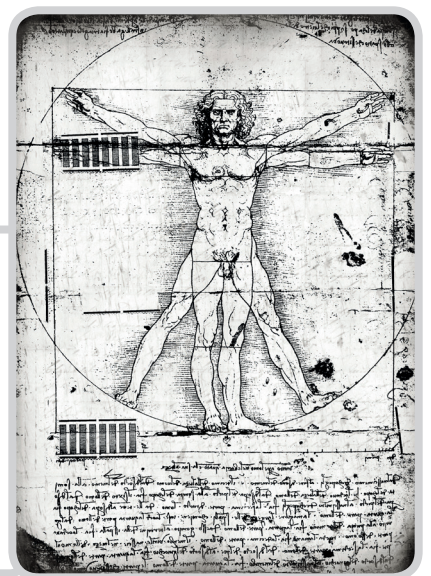
- What time signature will you use? 4/2



Try to find a couple of trumpet players who will play the duet for you. It could also be played on flutes, clarinets, oboes, violins, saxophones – or even sung or played on the piano!

Theory box of fun

During the twelfth and thirteenth centuries, alchemists and medicine men thought that listening to the **interval of a 6th** was said to 'burn away any impurities of mind and body, allowing the spirit to rise into the higher realms'. It was also thought to help with memory retention. So get listening and playing intervals of a 6th to help you remember all your theory!





Making connections to your pieces

Find a piece that uses simple and compound intervals (either melodic or harmonic ones). Ask your teacher or a friend to help you find one if you need to and write out a few bars on the staves below.

- What is the name of the piece you chose, and who composed it?

Title _____ **Composer** _____

Find out something about the piece or composer, such as when it was written, what musical period it fits into and the style or genre of the piece.

- How many different compound intervals can you find? _____
Write them in the workspace below, along with their full names.
- Now write out the equivalent simple interval for each of the compound intervals you found in the workspace below. Use manuscript paper if you run out of space!



Workspace



More connections

Every time you play or sing a piece or song this week, work out some of the intervals!

Interval
week



Aural/listening

Listen to this track, which contains three intervals, and then identify each of these statements as true or false.

- The first interval is a simple melodic interval.
- The second interval is a compound harmonic interval.
- The third interval is wider than the first and second intervals.

true / **false**

true / false

true / **false**

Stage 7

Transposing at the
octave, major 2nd,
minor 3rd and perfect 5th



Facts box



The **clarinet 'in B \flat '** and **trumpet 'in B \flat '** means when middle C is played, the note heard is a B \flat , a major 2nd below middle C. In other words, they produce pitches that are a **major 2nd lower** than the written pitch.

The **clarinet 'in A'** and **cornet 'in A'** play middle C to produce the note A – a **minor 3rd lower** than the written note.

The **cor anglais** and **horn in F** play middle C to produce the note F – a **perfect 5th lower** than the written note.

The pitch that is *heard* is called **concert pitch**.

Some helpful hints for transposing

- Add the correct clef, key signature, time signature and first note.
- Check that all intervals are *exactly the same* as in the original. Be careful with accidentals outside of the key signature – you will need to adjust the transposed note by the same amount.
- Don't use enharmonic equivalents. For example, if G major is transposed down a major 2nd into F major, an F \sharp in the original G major will become an E \flat (not a D \sharp).

When transposing at the octave:

- rewrite the tune in the new clef but *not at the same octave!*
- make sure it's one octave and *not two!*
- between the treble and bass clefs, notes that were in spaces should now be on lines, and vice versa.

- 1 Write out bars 1–2 of this tune an octave higher in the treble clef and bars 3–4 an octave lower in the bass clef.

Dee-licious dance from Dundee

Allegretto

mf

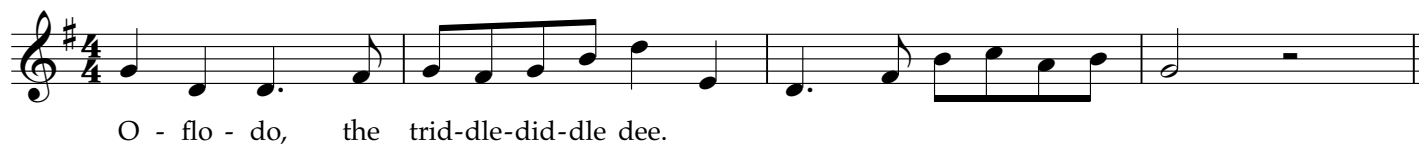
Allegretto

mf

- 2 Rewrite this tune in the alto and tenor clefs so that it sounds at the same pitch; then transpose it down one octave and write it in the bass clef.

O-flo-do the triddle-diddle-dee

North Devon folk song



- 3 This melody is written for clarinet in B \flat . Transpose it down a major 2nd (as it will sound at concert pitch). The first few notes have been given.

Theme from Concerto No. 4½

Maestoso



Maestoso



- 4 This melody is written for clarinet in B \flat . Transpose it down a major 2nd (as it will sound at concert pitch). Remember to include the new key signature.

Venetian boating song



Andante espressivo

Andante espressivo

- 5 This melody is written for clarinet in A. Transpose it down a minor 3rd (as it will sound at concert pitch). The first few notes have been given.

Cowboy dance

Spiritoso

Spiritoso

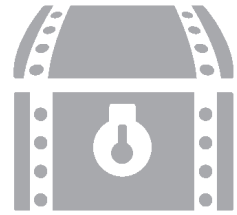
- 6 Transpose this melody down a minor 3rd, so that it will sound at concert pitch when played by a clarinet in A. Remember to include the appropriate key signature and any necessary accidentals.

March of the merry transposing instruments

Alla marcia

Alla marcia

- 7** This melody is written for horn in F. Transpose it down a perfect 5th (as it will sound at concert pitch). Do not use a key signature but remember to put in any necessary accidentals.



Hunt the treasure!

[illegible]

- 8** Transpose this tune down a perfect 5th, so that it will sound at concert pitch when played by a horn in F. Add the appropriate clef, key signature and any necessary accidentals.



Horn flakes

Maestoso

mf

Maestoso

mf

Theory box of fun

Do you play a transposing instrument? These include: clarinet, trumpet, piccolo, saxophone and the French horn. Historically, different versions of these instruments were used to play in different keys. Transposing became a way of making pieces in a whole range of keys 'playable', so that no one missed out on a piece they really wanted to play!



- 9 Follow the directions through to the destination. Each time, write your new version without using a key signature.



Train tune



Transpose up one octave and into the alto clef

Rewrite in the treble clef and at the same pitch



Transpose down a major 2nd (sounding pitch for clarinet in B \flat)



You've arrived!



- 10 This piece has a unison melody played by four instruments, including the flute. What instrument might play each of the other parts in order to produce the same pitches as the flute? Add instrument names to the score.

Flute	
Clarinet in B \flat	
Clarinet in A	
Horn in F	



Making connections to your pieces

Find a piece written for a transposing instrument (ask your teacher or a friend to help you find one if you need to). Write out a few bars on the stave below, transposing the melody into concert pitch. Use the most appropriate clef.

Now try this quiz:

- What instrument was your chosen piece written for? _____
- By what interval did you transpose your melody? _____
- Which clef have you used for the octave transposition, and why?

- Suggest an instrument that might be able to play the melody at its new octave. (Do some research into the *ranges* that different instruments can play.)

Instrument _____

- What is the written pitch of the first note of your piece? _____

What is the *sounding* pitch? _____

- Write out two bars of the original melody an octave higher or lower, using the most appropriate clef, in the workspace below.



Workspace



More connections

Choose a piece or song you are learning and play or sing part of it an octave higher or lower than written (whichever is more suitable).



Aural/listening

You'll hear a short melody which is then repeated an octave higher, an octave lower and a perfect 5th lower. Try to identify which is which:

- 1 Original pitch 2 Octave lower 3 Perfect 5th lower 4 Octave higher

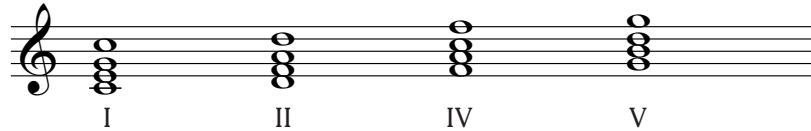
Stage 8

Naming chords and inversions

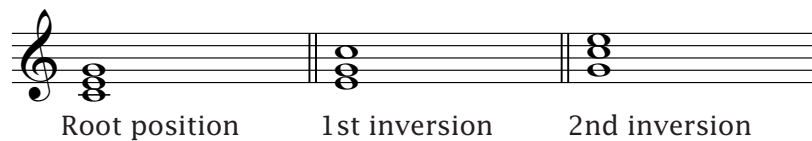


Facts box

Triads are simple chords made up of three notes – the 1st (or root), the 3rd and the 5th notes of a scale. **Chords** can have more than three notes and are often formed on the tonic (I), supertonic (II), subdominant (IV) and dominant (V) degrees of the scale. The extra note(s) will be doubling the 1st, 3rd or 5th at a different octave. Four-note chords in C major include:



Chords can be written in three different **inversions**. The inversion depends on which note is the bass (lowest) note. Composers use different inversions to give variety, structure and strength to their music. Here is a C major chord in **root position**, **first inversion** and **second inversion**:



How to label a chord

Roman numerals tell us whether the chord is the tonic (I), supertonic (II), subdominant (IV) or dominant (V) and **letters** indicate the inversion: **a** = root position; **b** = 1st inversion and **c** = 2nd inversion.



Ia in
C major

IIb in
F major

IVc in
G major

Va in
A major

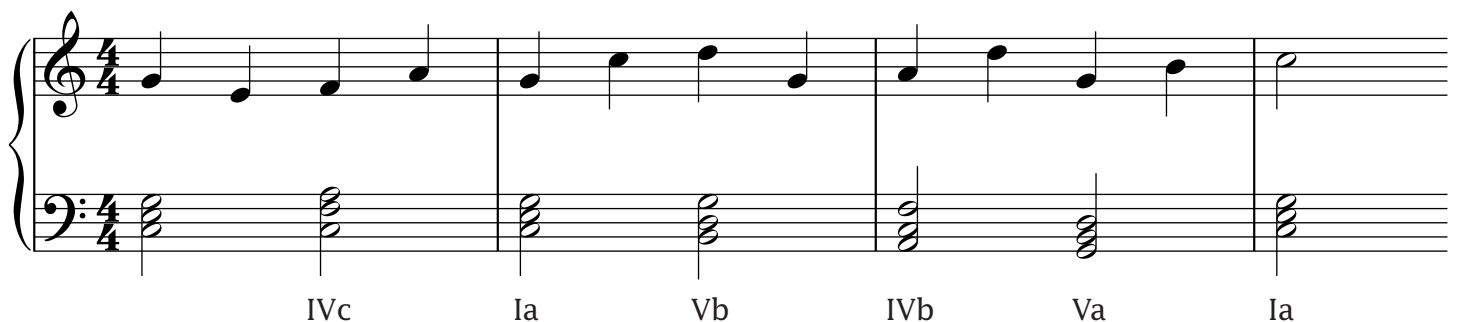
Top tips

- What is the key?
- What are the notes in the chord? Put them in scale order.
- Which degree of the scale is it built on (I, II, IV or V)?
- Which note is the bass: the root (a), 3rd (b) or 5th (c)?
- Combine the numeral and the letter and, *hey presto*, you'll have the answer!



- 1 Create your own accompaniment to this melody by writing out the specified chords on the bass-clef stave as minims. The first chord has been written for you.

Chorale for a Friday afternoon



- 2 Name the keys of these melodies and the chords indicated as I, II, IV or V. Also indicate the inversion (whether the lowest note is the root (a), 3rd (b) or 5th (c). The first one has been given each time.

i) Key G major

Spring



la IIb Ic Va la

ii) Key D major

Summer



la IIb IVb Vb

iii) Key A minor

Autumn



Va la Vb IVb Ic la

iv) Key A major

Winter



Vb IVa Ib IIb Va la

Figured bass

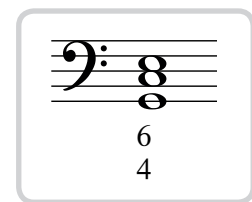
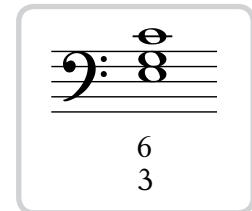
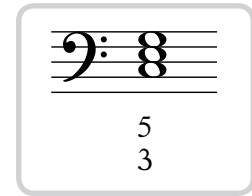
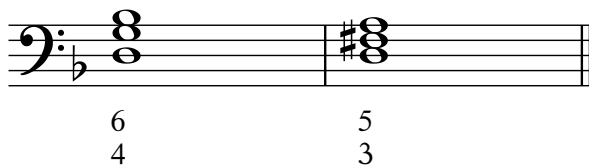
Another way of describing chords is to use **figures**, which work by counting up the specified number of intervals from the bass note.

$\frac{5}{3}$ means add the 3rd and 5th notes above the bass (creating a root position chord, or 'a')

$\frac{6}{3}$ means add the 3rd and 6th notes above the bass (creating a first inversion chord, or 'b')

$\frac{6}{4}$ means add the 4th and 6th notes above the bass (creating a second inversion chord, or 'c')

One of the most useful chord progressions is called the $\frac{6}{4} \frac{5}{3}$ chord progression and it is often used at the end of phrases to lead into a **cadence** (see page 36). Here is an example of a $\frac{6}{4} \frac{5}{3}$ progression in D minor:



3 Have a look at this chorale and then complete the questions below.

J. S. Bach

● In what key is this chorale? Ab major

● What three chords are used in the section marked with a ?

Chord name (e.g. Gm)	i) <u>Ab</u>	ii) <u>Eb</u>	iii) <u>Ab</u>
Roman numeral (e.g. II)	i) <u>I</u>	ii) <u>V</u>	iii) <u>I</u>
Inversion (a, b or c)	i) <u>c</u>	ii) <u>a</u>	iii) <u>a</u>



● Try playing these three chords on a piano or guitar, or ask your teacher to play them to you. Would you describe the chord sequence as sounding:

like a question mark like a full stop (circle)

● Find the $\frac{6}{4} \frac{5}{3}$ progression in this piece and write the figures under the appropriate chords.



Making connections to your pieces

Find a song or hymn that is written in four parts like the pieces in questions 2 or 3 on pages 33–4. Ask your teacher for some help if you can't find one. Copy out the first four bars onto the staves below.

Play or sing what you can from the notation; you could try any of the parts (the top line, the bass-line or one of the inner parts). Play or sing any two parts as a duet with a friend or your teacher.

- In what key is your piece? _____
- Search for three different chords and then write them in the workspace below. Add roman numerals to indicate the chord and letters to indicate the inversion.
- Can you find a $\frac{6}{4} \frac{5}{3}$ (Vc–I) progression? If so, mark the figures under these chords.
- Try playing the notes from each chord in turn and then ask your teacher to play the complete chords on the piano. What effect does changing the order of chords have?



Workspace



Aural/listening

Sit back and enjoy this chorale!
Here are the chord descriptions
– try to follow them as the
music goes along.

Ia IVc Ib Vc IIb Va Ia

Theory box of fun

Sometimes composers use amazing and unexpected chords to great effect. An example is the opening phrase of Wagner's opera **Tristan und Isolde**, where he uses a striking chord that is now known as 'the Tristan chord'. Listen to this online to see why it has such a special effect.



Stage 9

Cadences in the major keys of C, G, D and F

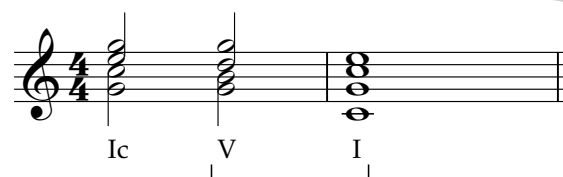


Facts box

Melodies are often accompanied by a series of changing chords to create **harmony**. A series of chords is known as a **progression**. At 'punctuation' points in a melody, such as the end of phrases, particular chord progressions, known as **cadences**, are used. Different cadences create different effects: some sound very 'final', while others sound unfinished. Here are the three types of cadence you need to know for Grade 5:

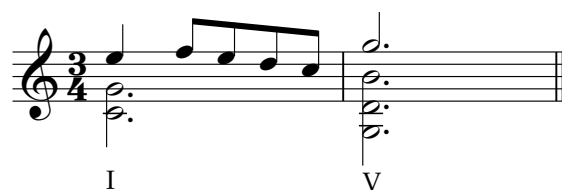
Perfect cadence: V-I

This cadence has the effect of a full stop.



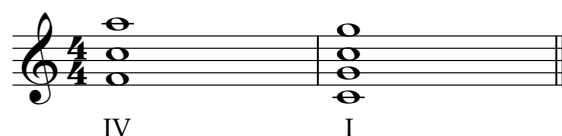
Imperfect cadence: I, II or IV-V

This cadence has the effect of a comma or question mark.



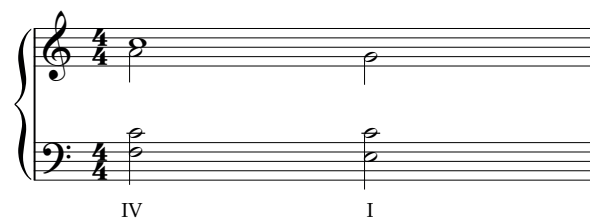
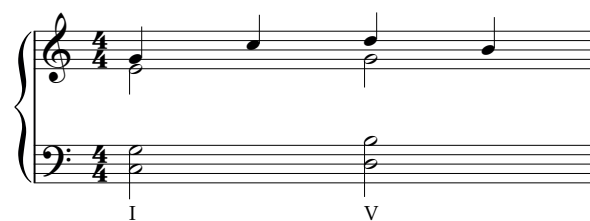
Plagal cadence: IV-I

This cadence has the effect of a full stop. It is often used in hymns and is sometimes known as the 'Amen cadence'.



A few helpful hints

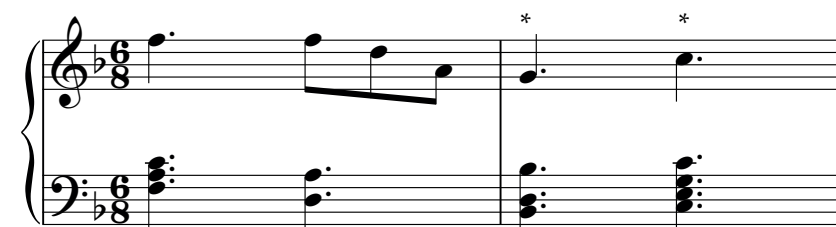
- Chords usually change less often than the notes of a melody, and usually on strong beats. They are chosen so that they harmonise the main notes of a melody. The melody note will usually be contained within the chord.
- Sometimes a longer melody note may have more than one chord:
- Not all melody notes are given their own chord. Some notes, called **passing notes** (*), move stepwise between harmony notes. Sometimes there may be an **auxiliary note** (†), a note that is one step above or below a repetition of the same note.



- 1 Identify the chords marked * as either I, II, IV or V.
Then write down the type of cadence created.

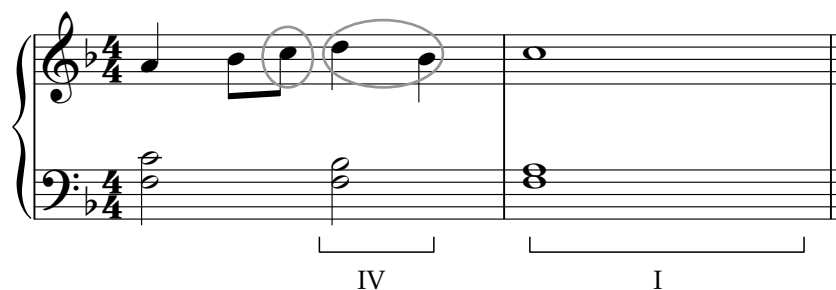


Cadence perfect II V I



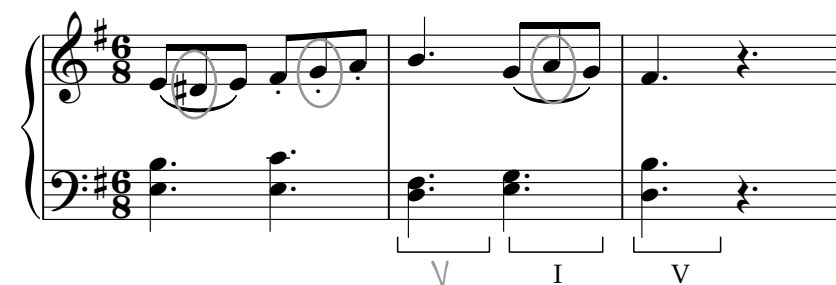
Cadence imperfect II V

- 2 Have a look at these chord progressions. Add chords at the places marked with a '□' in the bass-clef stave. The final two chords form the cadence and have been indicated with roman numerals, but preceding ones can be any that fit.

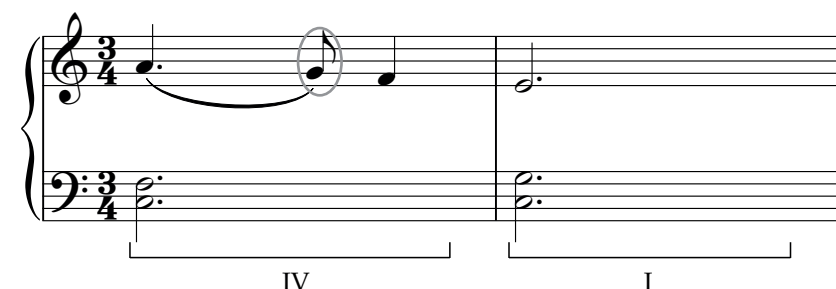


† possible answers

Cadence plagal



Cadence imperfect



Cadence plagal

Can you locate any of the following? Circle them in the music.

auxiliary note **passing note** **broken chord**

Choosing the right chord

Here are the seven degrees of the major scale and the choice of chords that will work with them:

1st degree **I** or **IV**

2nd degree **II** or **V**

3rd degree **I**

4th degree **II** or **IV**

5th degree **I** or **V**

6th degree **II** or **IV**

7th degree **V**

Here's an example: if you have to find a chord to harmonise with degree 2 (the 2nd note of a scale), you could use chord II or V.

- 3 Suggest suitable progressions for the cadences in the following two melodies by indicating one chord at each of the places marked with a .

Giocoso † possible answers

Chord 1: E_b (or IV)

Chord 2: B_b (or I)

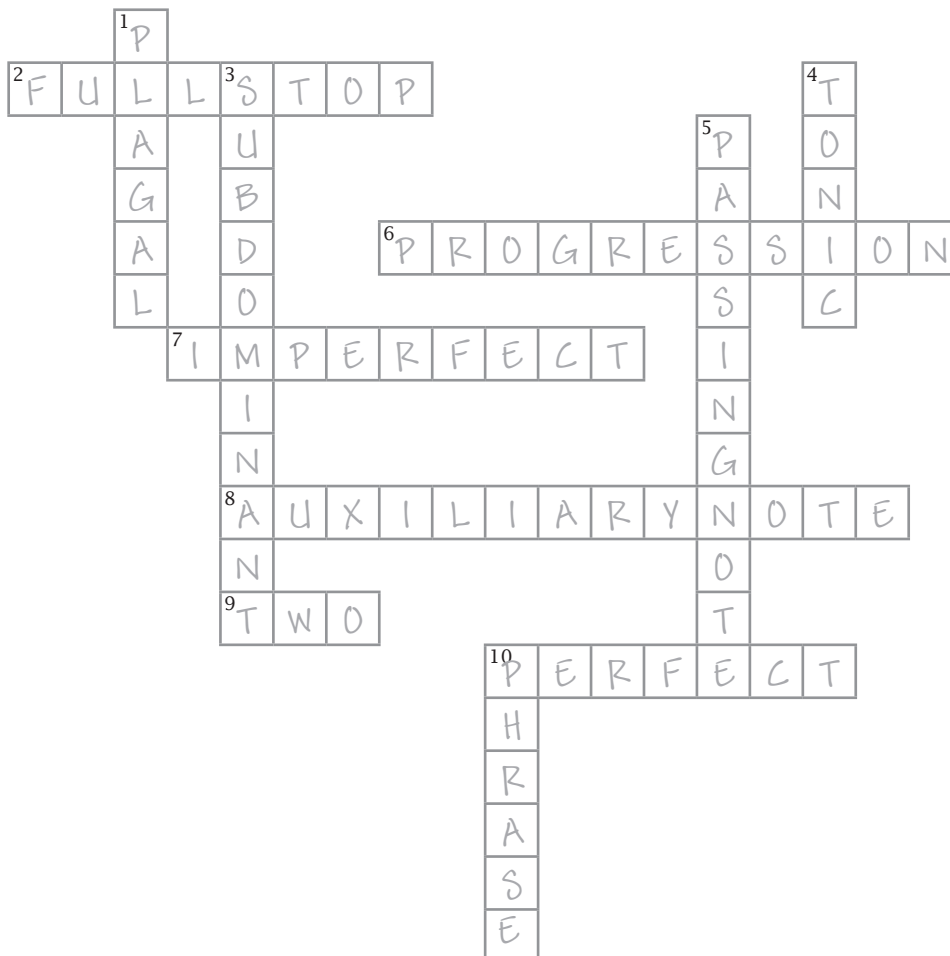
Moderato

Chord 1: B_b (or IV)

Chord 2: C (or V)



- 4 Here's a crossword on the subject of chords and cadences!



ACROSS

- 2 The punctuation equivalent of a perfect cadence (4,4)
- 6 A series of chords
- 7 'That's not very good' – or a cadence that sounds like it wants to continue
- 8 A note between going away ... and coming back (9,4)
- 9 The number of chords that make up a cadence
- 10 Excellent! It's Five to One.

DOWN

- 1 The 'Amen' cadence
- 3 The name of the first chord in a plagal cadence (major key)
- 4 The name of the final chord in both perfect and plagal cadences
- 5 A stepwise link between two harmony notes (7,4)
- 10 Cadences usually come at the end of one of these



Making connections to your pieces

Choose a piece or song you are learning and write out the last phrase of the melody on the stave below.

Now try this quiz:

- In what key is your piece? _____
- Write out chords I, II, IV and V in the key of your piece as crotchet triads in the workspace below.
- Look at the end of the phrase; can you identify chords that could be used here? Write the chord names below the music.



Workspace

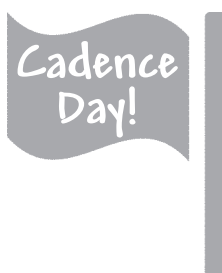


More connections

Have a **Cadence Day!** Whenever you hear any music (on any listening-to-music device you may have) listen out for the cadences.

- For each **perfect cadence** you hear, score 5 points.
- For each **plagal cadence** you hear, score 10 points.
- For each **imperfect cadence** you hear, score 20 points.

If you score fifty points or more, award yourself a *perfect* prize!



Aural/listening

You'll hear three short phrases, each ending with a perfect, imperfect or plagal cadence. Which is which?

Phrase 1

imperfect

Phrase 2

perfect

Phrase 3

plagal

Theory box of fun

The plagal cadence is often used at the end of hymns, and it is sometimes known as the '**Amen cadence**'. This is because, in contrast with the perfect cadence, the 'Amen cadence' is a more relaxed and calming conclusion. It is called 'plagal' from the Greek *plagios*, meaning 'oblique' or 'sideways'.



Stage 10

Ornaments and performance directions



Facts box

Italian

Character markings

dolente mournful
dolore, dolorosa sorrow, sorrowful
estinto as softly as possible
lacrimoso sad
lusingando persuasive
piacevole pleasant
piangevole plaintive
rinforzando (*rf*, *rfz*) reinforce
teneramente, tenerezza tenderly, with tenderness
volante flying

Instructions

attacca go straight into the next section of music without a break
doppio movimento twice as fast
incalzando getting faster
loco at the normal pitch
lunga long
misura measure
segue move straight on
smorzando (*smorz.*) dying away and getting slower
tosto rapid

Other words

ossia or
pochettino (*poch.*) rather little
ma but
non not

German

Character markings

Ausdruck expression
bewegt agitated, with movement
breit broad
fröhlich joyful
lebhaft lively
ruhig peaceful
süss sweet
traurig sad
zart delicate

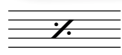
Tempo

langsam slow
mässig moderate speed
schnell fast

Other words

mit with
nicht not
ohne without
sehr very
und and
voll full
wenig little
wieder again
zu too, to

Repeat signs



Repeat the previous bar



Repeat the previous two bars



Play quavers up to the value of that note

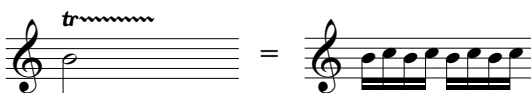


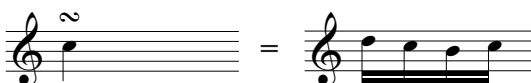
Play semiquavers up to the value of that note

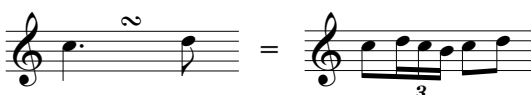


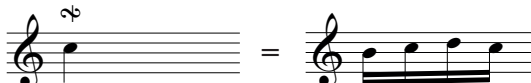
Alternate between the two notes

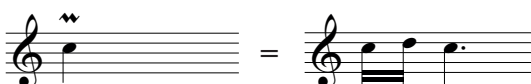
Reminder! **Ornaments** are notes that decorate a melody. They are usually written as small notes ('grace notes') or using special signs.

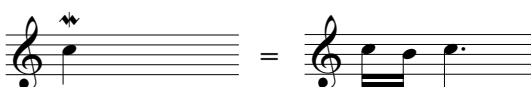
Trill (sometimes called a 'shake') 

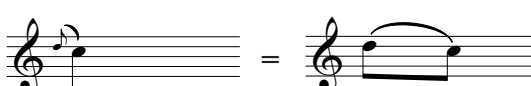
Turn 



Inverted turn 

Upper mordent 

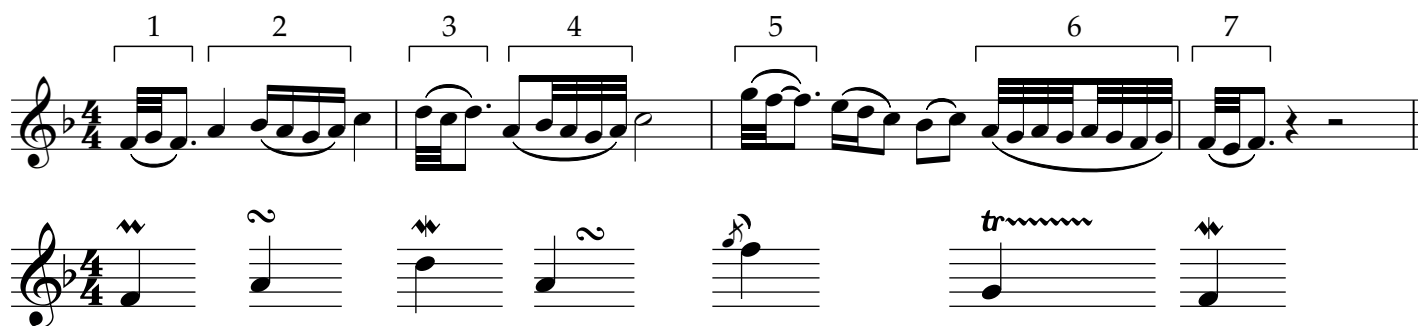
Lower mordent 

Appoggiatura 

Acciaccatura (sometimes called a 'crushed note') 

1 Rewrite this tune using the correct ornament signs. The first one has been done for you.

This ornament cupboard is full!



2 Try playing (or singing at a comfortable pitch) this tune in the following ways:

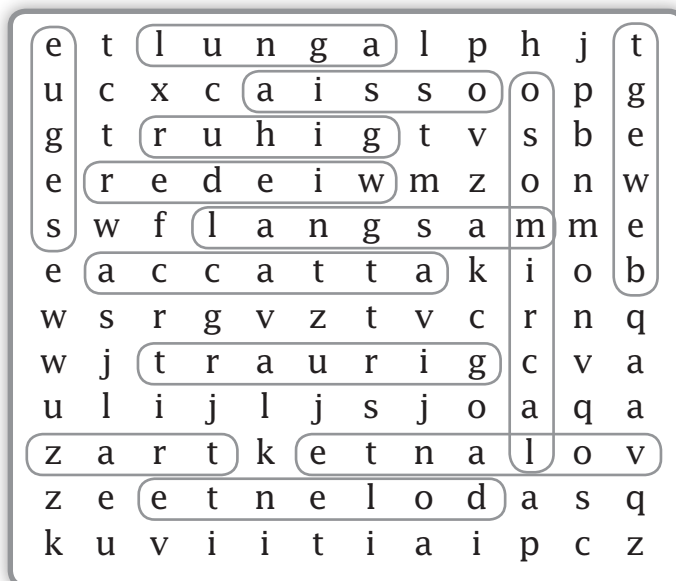
i) *Volante e incalzando* ii) *Zart und mit Ausdruck* iii) *Dolente e smorzando*



Describe how the versions compared and contrasted. i) got faster ii) light and expressive

† possible answer iii) sad and dying away

- 3 Here's a word search for you to enjoy. There are 13 performance directions to find, some German and some Italian. The English translations are given as clues.



Clues

- Slow (*German*)
- Delicate (*German*)
- Again (*German*)
- Sad (*German*)
- Agitated (*German*)
- Or (*Italian*)
- Move straight on (*Italian*)
- Long (*Italian*)
- Go straight on without a break (*Italian*)
- Mournful (*Italian*)
- Sad (*Italian*)
- Flying (*Italian*)
- Peaceful (*German*)

4

Theme from the Daylight Sonata

Mässig mit ausdruck

mf

Ped. * *simile*

ruhig

i ii iii

- What is the meaning of *Mässig mit ausdruck*? moderate speed with expression
- What is the meaning of *ruhig*? peaceful
- In what bar could a \surd sign be used? 2
- What is the name of the ornament in bars 4, 6 and 8? turn
- Name the left-hand chords in bars 8–9. i) Va (G major) ii) Vb (G major) iii) la (C minor)
- What pedalling is indicated (see page 45)? to pedal every bar



Making connections to your pieces

Find a piece that uses a range of terms and signs (ask your teacher or a friend to help you find one if you need to) and write out a few bars on the staves below.

Now try this quiz:

- What kind of time signature is used? **simple** **compound** (*circle*)
- What is the key? _____
- What degree of the scale does the music begin on? _____
(Give the full name, e.g. 'dominant')
- What terms and signs are used in the extract?
Write them in the workspace, along with a description.
- Look through the piece to see if there are any ornaments or repeated notes/bars. Try rewriting these either using the appropriate signs (if written in full) or writing them out in full (if signs have been used).



Workspace



More connections

Play or sing a two-bar phrase from the melody and then repeat, adding some ornamentation on as many notes as you can!



Aural/listening

Listen to these three extracts and work out which one includes which of the following:

Extract 1

Extract 2

Extract 3

ornamentation

smorzando

a repeated pattern

Theory box of fun



The literal translations of the names of ornaments can often help you to understand and play them better. For example the word '**mordent**' comes from the Italian *mordente*, meaning 'pungent' or 'biting'. And '**glissando**' originated from the French *glissant*, meaning 'slipping' or 'sliding'.

Stage 11

Instruments and voices



Facts box

Instruments can be grouped into different 'families', depending on the material they are made from and how they produce the sound.

Woodwind



- Produce sound by a column of air vibrating within a hollow tube
- **piccolo, flute, oboe, clarinet, cor anglais, saxophone**
- **bassoon**

Keyboards



- Instruments with keys that are depressed to produce different pitches
- **pianoforte (piano), harpsichord, organ**

Brass



- Produce sound by a column of air vibrating within a hollow tube
- **French horn, trumpet**
- **trombone, tuba**

Transposing instruments are so-called because they sound a particular interval higher or lower than they are written.

<i>Instrument</i>	<i>Sounding pitch</i>
Glockenspiel	↑ two octaves
Piccolo	↑ one octave
Clarinet in B_♭	↓ major 2nd
Clarinet in A	↓ minor 3rd
Cor anglais	↓ perfect 5th
Horn in F	↓ perfect 5th
Trumpet in B_♭	↓ major 2nd
Double bass	↓ one octave

Strings



- Made of wood
- Produce sound by plucking or drawing a bow across the strings
- **violin**
- **viola**
- **cello, double bass**

Percussion



- Pitched and unpitched instruments that produce sound by being struck
- unpitched: **side drum, tambourine, cymbal, gong**
- pitched: **glockenspiel, xylophone, tubular bells**
- pitched: **timpani**

Voices



There are four main voices found in choral music:

- **Soprano (S)**: upper (female) voices with a higher register.
- **Alto (A)**: upper (female) voices with a lower register.
- **Tenor (T)**: lower (male) voices with a higher register. or
- **Bass (B)**: lower (male) voices with a lower register.

Performance directions for instruments and voices

con sordino (*con sord.*) play with mute (strings and brass)

senza sordino (*senza sord.*) play without mute (strings and brass)

pizzicato (*pizz.*) pluck the string (strings)

arco play with the bow (strings)

▢ ∨ 'down' bow, 'up' bow (strings)

col legno play with the wood of the bow (strings)

sul G play on the G string; *sul ponticello* play near the bridge (strings)

con pedal (*con Ped.*, *Ped.*) play with the sustaining pedal (piano)

una corda press the left pedal; *tre corde* release the left pedal (piano)

⎵ spread the notes of a chord quickly from the bottom upwards (piano)

mano sinistra (*m.s.*) left hand; *mano destra* (*m.d.*) right hand (piano)

Solo, Soli solo singer/player, solo group of singers/players (all)

- 1 This melody is written for horn in F. Transpose it down a perfect 5th into concert (sounding) pitch. Don't use a key signature but remember to add in all necessary accidentals.

Blowing my horn

Con spirito

Con spirito

- 2 Rewrite this violin melody in the alto clef, keeping the pitch exactly the same.

The eagle descending

Animato e marcato

pizz. arco

Animato e marcato

pizz. arco

What instrument might play this piece in the alto-clef version? viola

- 4 Rewrite the vocal line from this song extract in the bass clef, transposing it down one octave.

As I was walking home

Scherzando *mf*

Hey mud-dle dud-dle, I fell in a pud-dle. I got wet!

Scherzando

What voice types might sing from the bass-clef score?

soprano alto tenor bass (circle all relevant)

- 5 Have a look at this piece and then complete the questions below.

The song of great happiness

Andantino nobilmente *mf* *allargando* *f*

The sun came out, the clouds disappeared and I made a cup of tea.

Ped. * *f*

- Which two instruments do you think this piece is written for?

viola & organ clarinet & piano tenor voice & harpsichord alto voice & piano

- Describe the meaning of the following terms and signs:

- *Andante nobilmente* walking pace in a noble fashion
- pause / fermata - to hold the note
- *Allargando* getting slower and broader
- *Ped.* with sustaining pedal

- True or false? This piece is written at concert pitch. **true / false**



Choose a piece or song you are learning and write out the first eight bars of the melody line on the staves below.

[illegible]

-
- A stylized, dark grey illustration of a double bass (upright bass) and its bow. The instrument is shown from a side profile, facing right. The body is large and rounded, with two white f-holes. The neck is long and straight, ending in a scroll. The bow is positioned vertically to the right of the instrument's body.



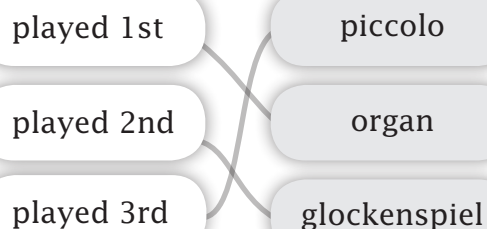
Workspace



Make this week **Instrument Week**! Try to watch and listen to at least one different instrument (or voice) each day online. Write a line or two about each one you discover.



The same tune has been played on three different instruments. Match up the instruments with the order in which you hear them.



Theory box of fun



The earliest accompanied songs are thought to have been written and performed during the **Dark Ages** by musicians who accompanied themselves on their harps. They were employed to write these songs by lords, kings and princes who wanted everyone to hear how wonderful they were. But sometimes, if the musicians were not paid enough, they would write embarrassing songs about their employers instead! Musical blackmail!

Stage 12

Vocal scores



Facts box

The most common combination of voices is **SATB** (**soprano, alto, tenor, bass**). Music for this combination can be written in **open score** or in **short score**. In both kinds of score, the voices are arranged in order of range, from highest to lowest.

Open score

- Each voice has a separate stave.
- Each stave is given separate bar-lines.
- The direction of stems follows the usual rules.
- The tenor part uses this clef: This indicates that the music will sound an octave lower.

Gustav Holst

Short score

- All parts are written on two staves (**S.** and **A.** on treble-clef stave and **T.** and **B.** on a bass-clef stave).
- Stems of the soprano and tenor parts go up.
- Stems of the alto and bass parts go down.
- Slurs are positioned to stems rather than note-heads.
- Parts sharing a stave should each be given their own accidentals: if the same note appears in one part and later in the other, the accidental should be written twice.

Gustav Holst

A few helpful hints for writing in open and short score

- Remember to write the tenor part in the **correct clef** (for open score; for short score).
- Check that you have changed the **stem directions** to fit with the new score.
- Make sure you have added **accidentals** for all parts when transcribing from open to short score.



Find a choir singing online and try to pick out the sopranos, altos, tenors and basses.

1 Follow the steps below to rewrite this passage for SATB choir in short score.

An excerpt from the cantata
The green grass grows on the steep slopes of the lofty rugged mountain

Largo e dolce



Step 1 Write the soprano part on the top stave, stems up.



Step 2 Write the alto part under the soprano on the same stave, stems down.



Step 3 Write the tenor, stems up and an octave lower on the bass-clef line.



Step 4 Write the bass, stems down, under the tenor part.

Step 5 Add the slurs — stem-side (not note-head side as in the open score).

Now answer these questions:

- Explain what SATB stands for. soprano, alto, tenor, bass
- What is the smallest harmonic interval between the lower two voices? perfect 5th
- What is the largest harmonic interval between the upper two voices? perfect octave
- What does *Largo e dolce* mean? slow and sweet

2 Have a look at this extract, then complete the questions below.

What a Mass

Andantino piacevole

- Is this piece written in: **open score** **short score** (circle)
- Describe the meaning of *Andantino piacevole* pleasant, slightly slower than walking pace
- This mass is in E flat major. Circle any notes that are *not* part of this key.
- True or false? This extract contains *no* unison notes. **true** **false** (circle)
- What is an enharmonic name for the third note in the tenor part? B
- Rewrite this extract in open score by following these steps:

Step 1 Write the soprano part on the top stave, stems as normal.

Step 2 Write the alto part on the second stave, stems as normal.

Step 3 Write the tenor on the third stave, an octave higher and with normal stem directions.

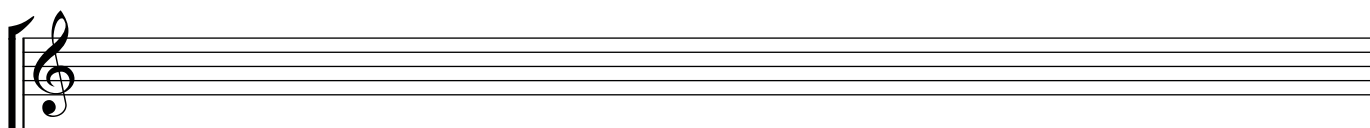
Step 5 Add all necessary slurs, positioned to the note-heads.

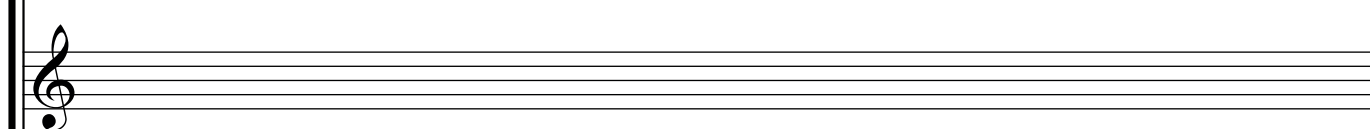
Step 4 Write the bass on the bottom stave with normal stem directions.

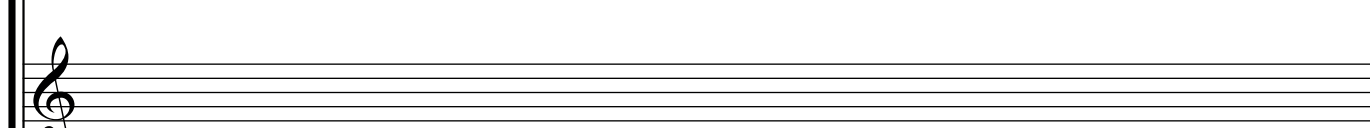


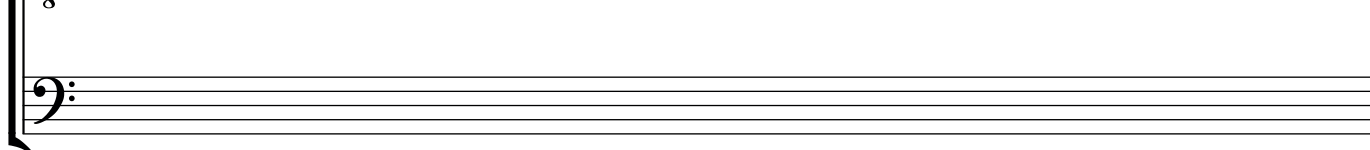
Making connections

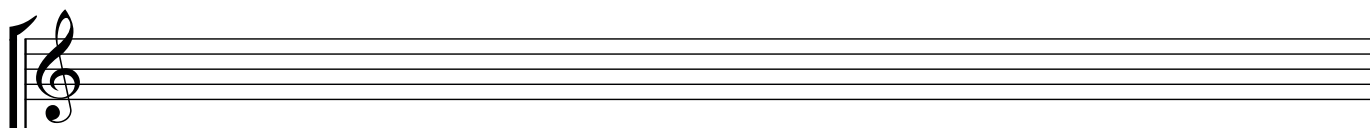
With your teacher or online, find a piece scored for SATB choir that is connected in some way with a piece or song you are learning. (For instance, it could be by the same composer or in the same key.) Write out the first few bars in both open score and short score below.

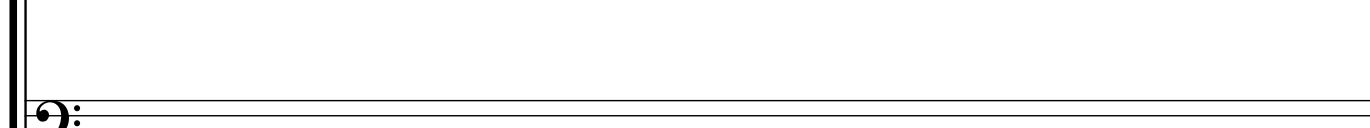
S. 


A. 

T. 

B. 

S. 

A. 

T. 

B.

How is this music related to the piece you are learning? _____



More connections

Use manuscript paper or music notation software to transcribe a piano piece in four parts, writing it in open score for SATB choir.



Aural/listening

Listen to this short extract from an SATB choral piece and try to spot each of the parts – soprano, alto, tenor and bass.

Theory box of fun



The terms '**soprano**' and '**alto**' come from Italian words that appeared in relation to singing from the 16th century onwards. Soprano comes from *sopra*, which means 'above', and alto surprisingly means 'high' in Italian! The words '**tenor**' and '**bass**', however, are rooted in medieval French: *tenure* means 'to hold', because the tenor part was given (or 'held') the melody; *basis* means 'pedestal', the platform for the other voices to stand on.

Stage 13

Composing melodies
for instruments and
voices



Facts box



What makes a collection of notes sound like a melody?

Here are some thoughts:

- Melodies have a recognisable **shape, phrase structure** and **sense of direction**.
- Particular **rhythm patterns** are used and often repeated – this gives melodies structure and their own personality.
- Melodies use **scale patterns** and **triads** from a particular key.
- Melodies that lead to the **tonic** for the final note have a sense of completion.

A checklist for composing

- Make sure you use the **correct clef** for the instrument you are writing for.
- As a general rule, avoid notes with lots of ledger lines.
- Include a **tempo marking** or **metronome mark** that reflects the speed at which you imagine the tune would be played.
- Show the **dynamic** level at the start.
- Include additional instructions for changes in dynamics or tempo.
- Add suitable **phrasing** and **articulation** such as slurs, accents or staccato marks (placed to the note-head, except for voices in short score).
- Consider including **instrument-specific techniques**, such as *pizzicato* in a melody for violin.
- Try to hear your melody in your head.

Some extra hints

- Make sure your melody is exactly eight bars long.
- Think in phrases of two or four bars. (Bar 4 is the half-way point and bar 5 needs to feel like a *re-start*.)
- Use lots of simple scale and arpeggio shapes.
- Use rhythmic and/or melodic repetition (or, better still, *nearly* repeating but making small changes).
- Try to think about what the chords might be – at the half-way point, use the dominant note or a note from the dominant chord.
- Always end on a long tonic note.



- 1 Complete this melody for flute, oboe or clarinet.

† possible answer

Lusingando



- 2 Here are the opening four bars of a melody for violin. Compose the next four bars – use the same rhythm if you like, but alter the melodic shape and don't forget to finish on the tonic note.

† possible answer

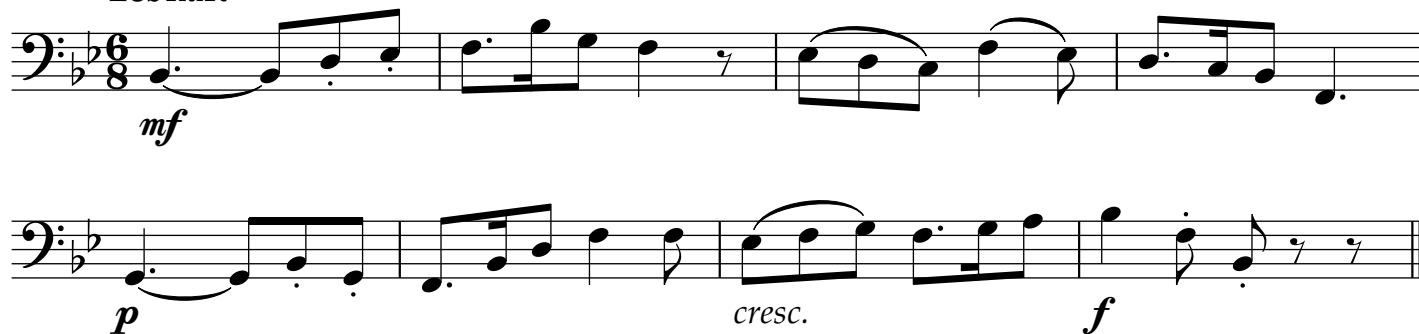
Mässig



- 3 Here's a melody for the bassoon. Continue for another four bars, trying to maintain the jolly character.

† possible answer

Lebhaft



- 4 Compose a melody for flute, oboe or clarinet using the following opening. Perhaps the next two bars might be the same shape but a major 2nd higher – then complete the final four bars.

† possible answer

Ritmico



Hints for composing a melody to words...

- Use the same basic ideas as for composing an instrumental melody.
- Keep within the interval of a 10th and avoid notes with more than one ledger line.
- Every syllable should have at least one note.
- Use a hyphen to separate syllables within words.
- Notes that are sung on the same word or syllable should be joined with a slur.
- Think the words (or say them out loud) and work out where the natural accents are. This will help you decide on a suitable time signature. Put a small mark on the accented syllables and a bar-line before the main accented words. Bear in mind there may be an upbeat.
- Begin with simple rhythms and then see how you can make them a little more imaginative and varied. Here's an example:

Four musical examples for the words "Lit - tle piece of cake." are shown, each on a single staff in 4/4 time. Example 1: A simple melody starting on G4, moving to A4, B4, C5, and ending on B4. Example 2: A melody starting on G4, moving to A4, B4, C5, and ending on B4, with a slight rise in pitch for the final note. Example 3: A melody starting on G4, moving to A4, B4, C5, and ending on B4, with a slight rise in pitch for the final note. Example 4: A melody starting on G4, moving to A4, B4, C5, and ending on B4, with a slight rise in pitch for the final note.

- 5 Compose a melody of up to eight bars to fit with one of the following words. Indicate the voice you have written for and have a go at singing your tune!

i) *Learning all my music theory*

One grey morning, dark and dreary;

Suddenly I saw quite clearly:

Music theory is fun really!

ii) *Poor old Huchald had one leg,*

And for the other had a peg.

Before he wrote some music down,

Poor Huchald always wore a frown.

† possible answer

Piangevole

mf

The musical notation is in 4/4 time, starting with a key signature of one flat (Bb). The melody is written on a single staff. The lyrics are: "Poor old Huc-bald had one leg, And for the o - ther had a peg. Be - fore he wrote some mu - sic down, Poor Huc-bald al-ways wore a frown." The melody is marked with a dynamic of *mf* (mezzo-forte). The melody is written on a single staff. The lyrics are: "Poor old Huc-bald had one leg, And for the o - ther had a peg. Be - fore he wrote some mu - sic down, Poor Huc-bald al-ways wore a frown." The melody is marked with a dynamic of *mf* (mezzo-forte).

If you enjoyed this activity, set the other poem on manuscript paper. You could even try adding chords to complete the song.

6 Follow the steps to complete this little piece:

Step 1

Write out the **chords** in the bass-clef stave where marked with Roman numerals.

Step 2

Add **melody notes** in bars 3, 7 and 8, then add **slurs** above the melody to show the phrasing.

Step 3

Play or sing the melody line and then add an appropriate **performance direction** and **dynamic markings**.

† possible answer

Dance of the elegant canvas pencil case with pockets

The musical score is written for piano in 2/2 time. It consists of two systems of four bars each. The melody is written in the treble clef, and the bass line is in the bass clef. Roman numerals I, V, and II are placed below the bass line in bars 3, 7, and 8 respectively, indicating where chords should be written. Slurs are placed above the melody in bars 1-2, 3-4, 5-6, and 7-8. The piece ends with a double bar line in bar 8.

7 Have a look at this piece and then complete the questions below.

† possible answer

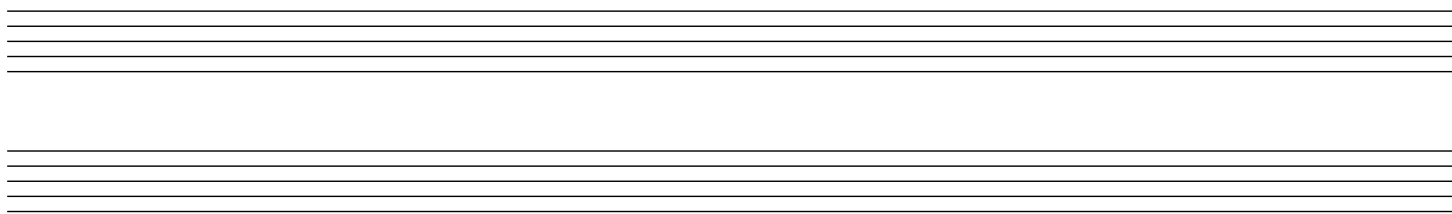
The musical score is written for a single melodic line in 4/4 time. It consists of two systems of four bars each. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'Dolente'. The melody features a triplet in bar 3 of the first system and bar 3 of the second system. The piece ends with a double bar line in bar 8.

- Clap this rhythm and add a suitable performance marking. Mark the phrases with a '—'.
- Create your own melody in the key of C# minor to fit with this rhythm and write it on the staves.
- What instrument might play your melody? violin



Making connections to your pieces

Choose a piece you are playing and write out an eight-bar passage of the melody on the staves below.



Play the passage you have written out and then try this quiz:

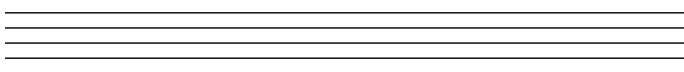
- Does this passage sound: **finished** **unfinished** (circle)

Explain why here: _____

- Look at the rhythm of your passage. Does it contain any repeated patterns? Write these in the workspace.
- Now look at the melody. Are there any particular melody shapes that are repeated? Write these in the workspace.



Workspace



More connections

It's important to develop the ability to *hear melodies in your head* when composing. And it's not difficult! Find a book of easy tunes – perhaps your first tutor; try to hear the tunes in your head before you play them again. This will test how accurately you heard them.



Aural/listening

Listen to these two short tunes; which one do you think sounds the most satisfying and complete?

Tune 1

Tune 2

Explain why you think this is:

Tune 2: it ends on a perfect cadence, whereas Tune 1 ends on an imperfect cadence, which makes it sound incomplete.

Theory box of fun



In the eighteenth century, composers indulged in a game called **Musikalisches Würfelspiel** or 'musical dice'. Using a collection of already composed fragments of music, they would roll the dice to decide the order these fragments would be placed in. It is thought that the inventor of this game may have been Mozart! And it could be seen as the first example of automated composition.



Stage 14

Revision

1 Add the missing bar-lines to these tunes and then answer the questions below.

i) **Ein Rindfleischakettierungsüberwachungsaufgabenübertragangsgesetz***

Lebhaft



* a leaf

ii) **La vieille pomme qui tombe de l'arbre**

Très légèrement



- In what key is the music?
- What instruments might play each tune?
- What does *Lebhaft* mean?
- What does *Très légèrement* mean?
- Circle the irregular note groupings that have been used in these tunes.

triplets duplets quadruplets quintuplets sextuplets

Tune i

C major

flute

lively

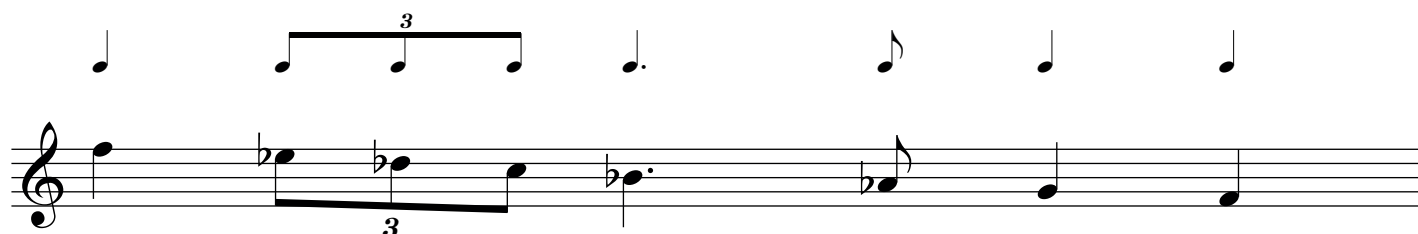
very light

Tune ii

E major

viola

2 Using the rhythm provided, write one octave of the scale of F melodic minor, descending. Do not use a key signature but include all necessary accidentals.



3 Using semibreves, write out one octave, ascending, of a chromatic scale, beginning on the given note.

† possible answer



4 Add the time signature at the start of these tunes and then answer the questions below.

i)

Return of Superhero

Epically

● In what key is this extract? F minor

● Describe fully each of the bracketed melodic intervals.

i) perfect 5th ii) compound minor 3rd iii) diminished 7th

● The final note-length is a breve and lasts for 8 crotchet beats.

● Describe the meaning of > to give the note extra force

ii)

I'm counting on you

Volante

● Give the meaning of *Volante*. flying

● Describe fully each of the bracketed melodic intervals.

i) perfect 5th ii) perfect 4th iii) minor 3rd

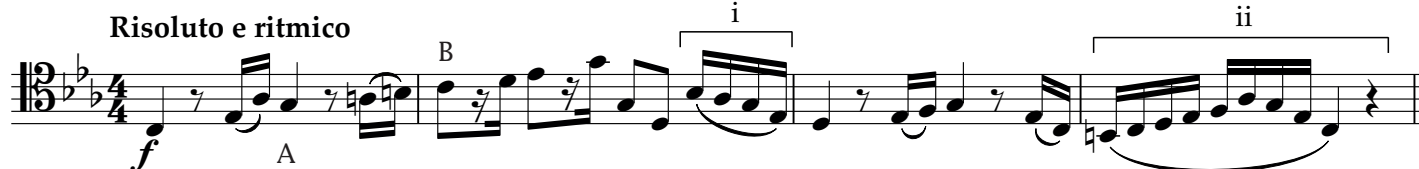
● Give the meaning of *pizz.* and *arco*. pizz. = plucked strings arco. = with bow

● What instrument might play this tune? violin

5 Rewrite this melody using ornament signs to replace the bracketed notes.

6 Look at this extract and then answer the questions below.

A trip to the stars



- Give technical names (e.g. tonic, mediant) of the notes marked 'A' and 'B'.

A: dominant B: tonic

- Give the meaning of *Risoluto e ritmico* bold and rhythmic

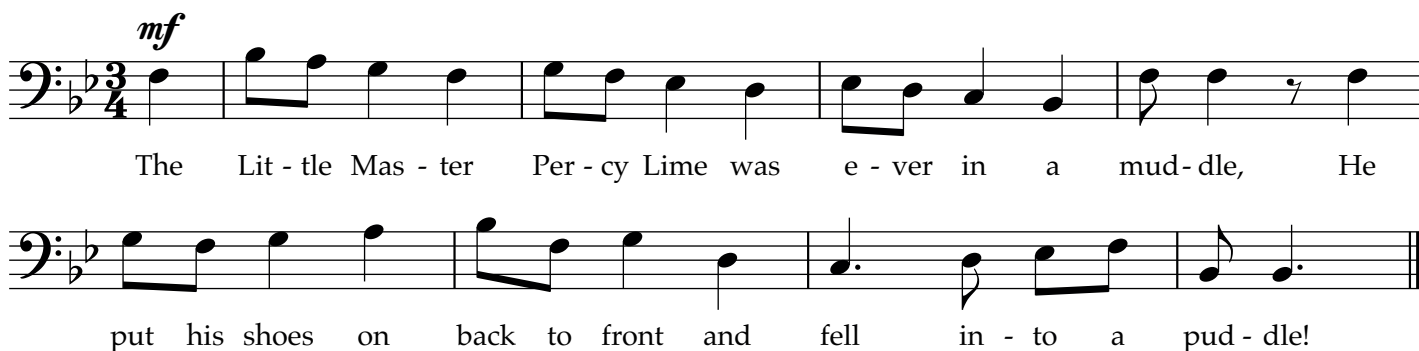
7 Rewrite this $\frac{6}{8}$ melody using notes and rests of half the value. Remember to add the new time signature.

'I've come up with a great new theory!' said the professor

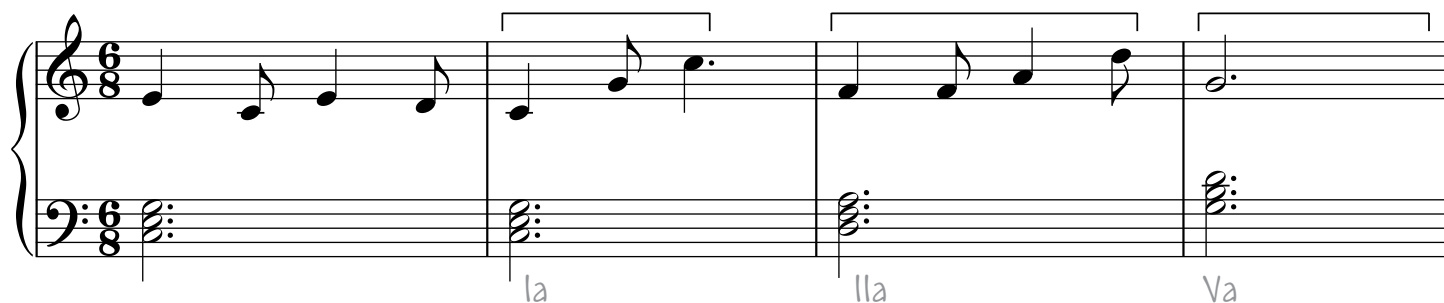


8 Compose a complete eight-bar melody using these words. Put each syllable clearly under the note or notes to which it belongs and add performance directions as you feel appropriate.

*The Little Master Percy Lime was ever in a muddle,
He put his shoes on back to front and fell into a puddle!*



9 Suggest suitable chord progressions for this melody by indicating one chord under each bracket. Write the notes in the stave and label them as either I, II, IV or V.

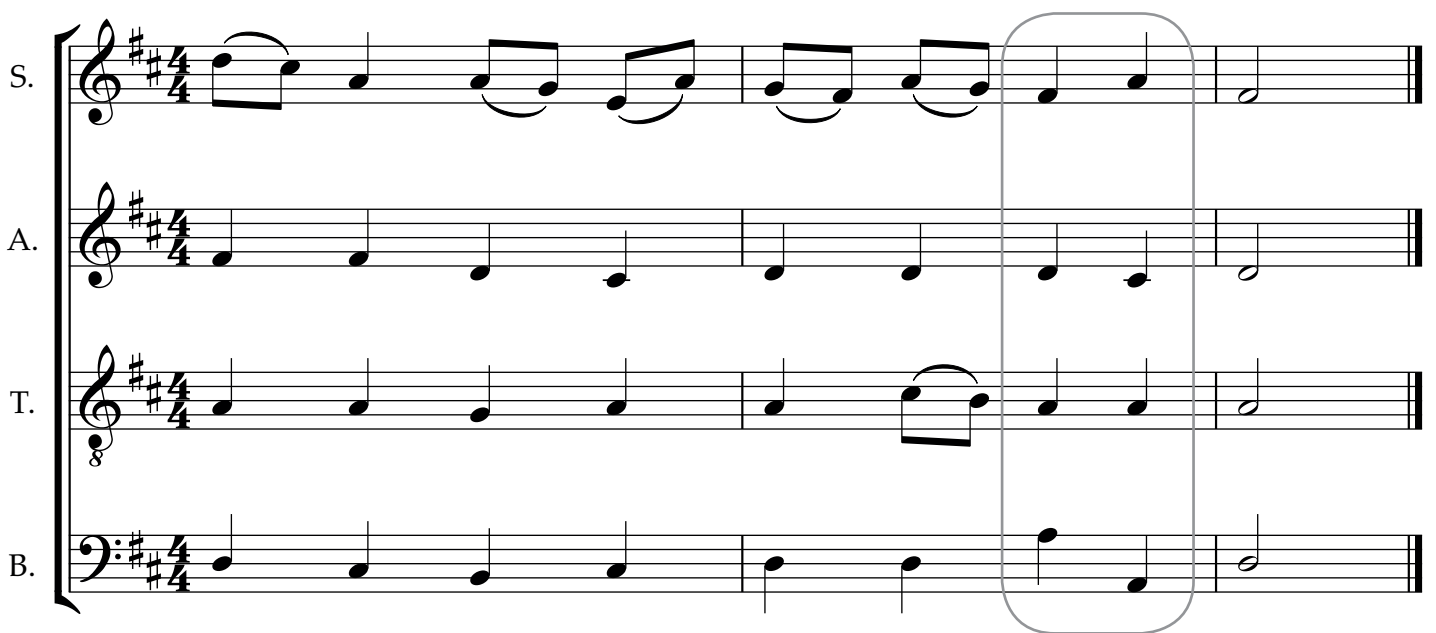
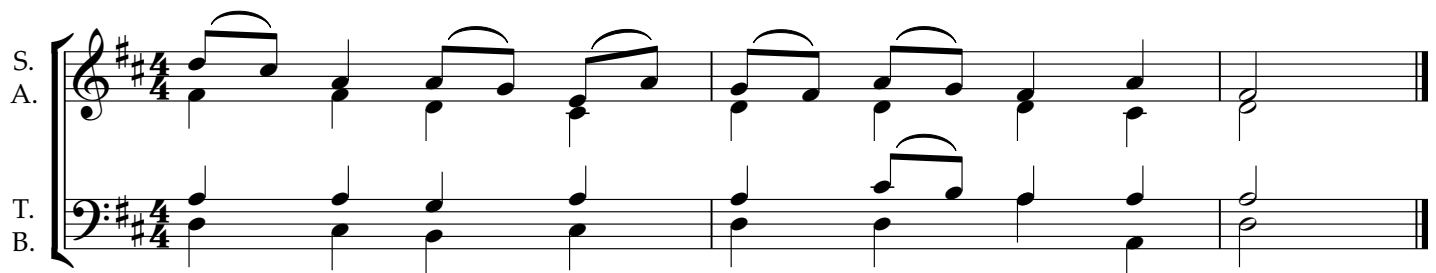


- 10** Compose an eight-bar melody for violin, oboe or trumpet using the following opening. Indicate the tempo and include other appropriate markings and directions.



- 11** This passage is for SATB choir and is written in short score. Rewrite it in open score.

Anthem: All theory teachers be praised



Now circle the $\frac{6}{4}$ - $\frac{5}{3}$ progression in your score.

- 12 Have a look at this extract from the second movement of Gunter Grüber's *Trio Teuflich* for flute, cor anglais and a bass instrument, and answer the questions.

Lebhaft und bewegt

The musical score is for three instruments: flute, cor anglais, and a bass instrument. It is in 5/8 time and consists of two systems of four bars each. The tempo is 'Lebhaft und bewegt'. The flute part has dynamics *mf*, *f*, and *sf*. The cor anglais part has dynamics *mf* and *f*. The bass instrument part has dynamics *mf* and *f*. The second system has dynamics *mp*, *f*, and *sf*. There are bracketed melodic intervals marked 1-4 in the bass instrument part. A box labeled 'A' is placed above the flute part in the second system.

- What instrument might play the lower part? bassoon
- Give the technical names of the bracketed melodic intervals marked 1–4.

1) <u>minor 7th</u>	2) <u>major 6th</u>
3) <u>minor 6th</u>	4) <u>minor 2nd</u>
- Name the ornaments used in the following places:

Flute, bars 1–4: acciaccatura

Bass-clef instrument, bars 1 and 2: upper mordent
- Which two bars contain a sequence of six notes (in one instrument) that make up part of a chromatic scale? Bars 7 & 8
- What is the effect implied by the *sf* in the final bar? suddenly very loud
- Rewrite the flute passage marked **A** using enharmonic equivalents.

The musical notation for the flute passage marked A shows a sequence of six notes: B \flat , A, G, F, E, D.




















- 13** How many signs and symbols can you find in Theory World? (Can you spot Pesantesaurus, Theory Robot, Theory Monster and Theory Man too?)



Theory World created by Jean Cockburn

Write the musical ingredients and their meanings here

† possible answers

>	accent		natural sign	8ve	octave
~	turn	<i>rall.</i>	slowing down	.	staccato
	bass clef	 = 70	metronome mark	Lento	slow
	treble clef		quaver rest	Felice	happy
	acciaccatura		sharp sign		tremolo
	semibreve rest		semibreve		repeat
	crotchet rest	Presto	very fast		time signatures
	flat sign		minim rest	Volante	flying
	alto clef		mordent		crescendo
		<i>pausa</i>	pause		pause / fermata

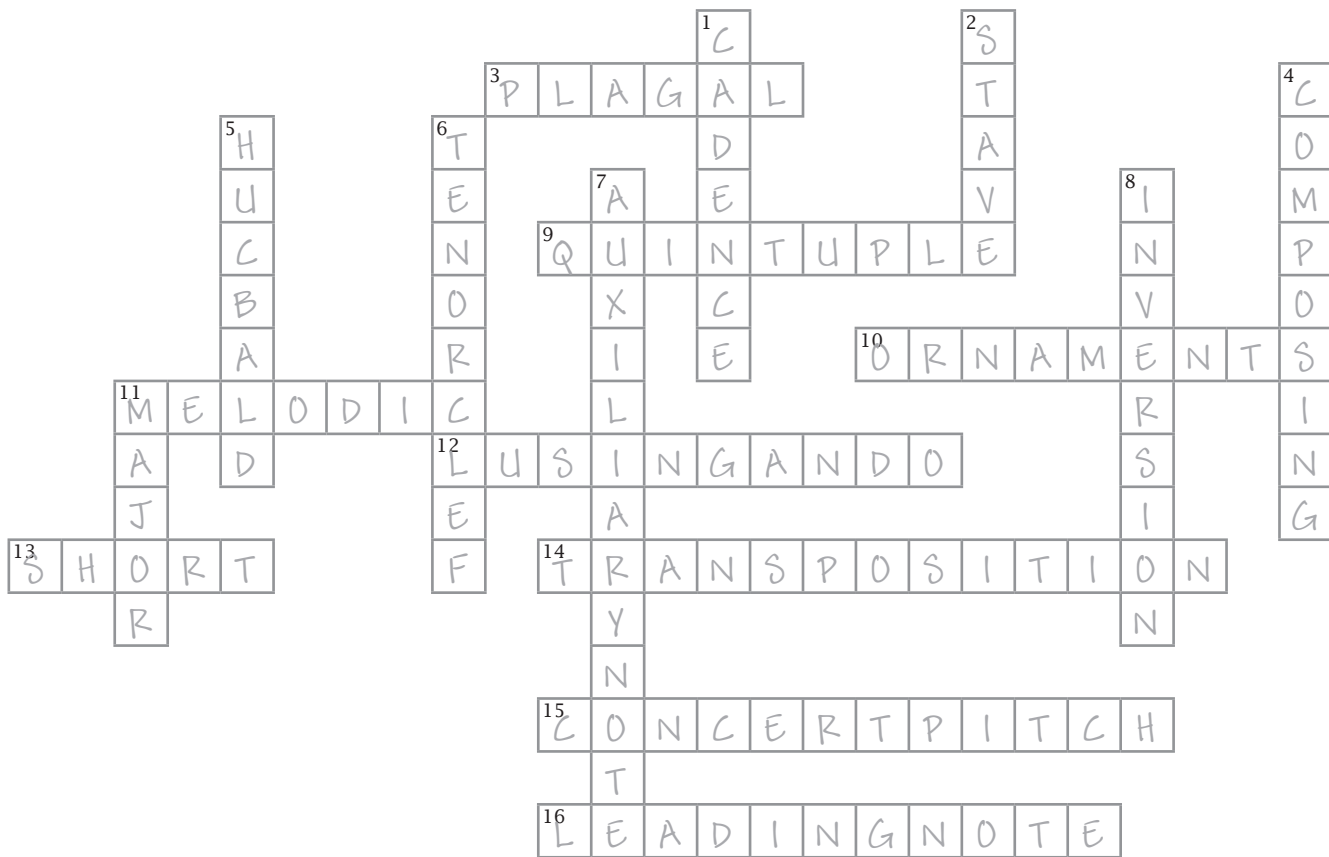
Top tips for the exam

- Read the questions carefully.
- Sketch out these for reference:
 - the circle of 5ths
 - a one-octave keyboard
- Remember the difference between *ascending* and *descending*.
- Bear in mind that there might be helpful clues in other questions in the paper (a key signature, for example).
- If you find anything tricky, do some other questions and come back to the tricky one at the end (but you probably won't find anything too tricky after working through this book!)
- Work through some past papers during the week before the exam.
- Take at least two really nice pencils, a pencil sharpener, a good eraser and a ruler with you. Have a special tasty treat ready outside for when you finish!
- Write clearly and neatly. Workings should be done on separate scrap paper that you will be given.
- Special educational needs candidates can get extra time and supporting resources.

Congratulations

on completing **Improve your theory! Grade 5.**
 Enjoy your musical life – the Simultaneous Learning way!

Bonus crossword



ACROSS

- 3 The 'Amen' cadence
- 9 Irregular five time
- 10 Pretty and decorative things to have around a melody or in your house
- 11 Not a harmonic minor scale but the other one
- 12 Playing in a coaxing or persuasive style
- 13 The score that writes SATB choral parts on two staves
- 14 The word for rewriting a melody starting on a different pitch
- 15 The kind of pitch that is written as a C and sounds like a C! [7,5]
- 16 The first note in the parade is also the seventh! [7,4]

DOWN

- 1 A chord progression that acts like musical punctuation
- 2 What we write music on
- 4 Making up a piece of music
- 5 Possibly the first person to write down music formally ... One legged, he can be found in *Improve your theory! Grade 1*
- 6 The C clef that is placed around the fourth line (going up) of the stave [5,4]
- 7 A non-harmonic note between two harmonic notes [9,4]
- 8 Changing the position of notes in a chord so that the bottom note is not the root
- 11 A rank in the army, and not a minor one!