



## Modes

Modes are very old scales that originated from sacred music. They are useful to improvise with and to play over ostinato bass lines. These are the seven modes – each starts on a different note and uses only the white notes. That means each mode has a different pattern of tones and semitones. Can you mark in the semitones between the notes of each scale below?

Ionian (major scale)	C	D	E	_____	F	G	A	B	_____	C
Dorian	D	E	_____	F	G	A	B	_____	C	D
Phrygian	E	_____	F	G	A	B	_____	C	D	E
Lydian	F	G	A	B	_____	C	D	E	_____	F
Mixolydian	G	A	B	_____	C	D	E	_____	F	G
Aeolian (natural minor)	A	B	_____	C	D	E	_____	F	G	A
Locrian	B	_____	C	D	E	_____	F	G	A	B



Can you identify the ostinato in the bass? What are the intervals of each chord?

Ostinato = bars 1–2. Intervals = 5th, 3rd, 2nd, 4th.



Activity

Circle all the changes in time signature and describe them (e.g.  $\frac{4}{4}$  is simple quadruple time). How is this piece different to a traditional rumba?

Changes of time signature into compound time.



Repertoire

# Rumba Rhythmique

Rhythmic allegro

Heather Hammond

1 4  
p mp  
5 una corda tre corda

Compound duple

5 4 2 3 1 2 1  
mf f  
5

Compound triple

Simple quadruple

9 2. 3 1 L.H. L.H. L.H.  
f mf cresc.  
Ped. 5 5 5 5

Compound triple

Simple quadruple

13 4 3 4  
f p cresc.  
Ped. 4 R.H. R.H.

Compound triple

Simple quadruple

16 3 4 4 2  
ff mf  
Ped. 5 R.H.

19

Compound triple      Simple quadruple

23

rit.

*p*

una corda

Ped.



Activity

Try to identify these intervals:

dim. 5th

perfect 5th

aug. 5th

dim. 6th

min. 6th

maj. 6th

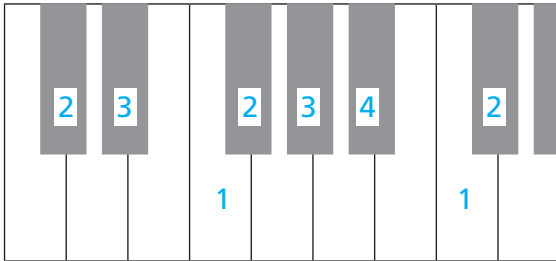
aug. 6th



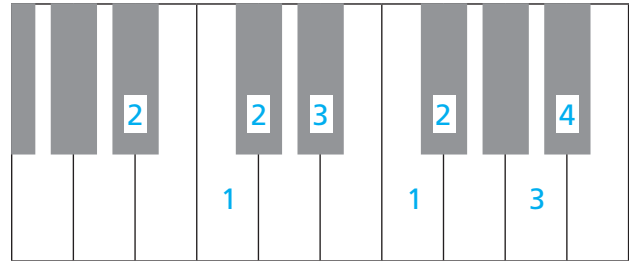
## Keys with five sharps and flats

Can you work out the notes of the D flat major scale and its relative minor, B $\flat$  minor? Highlight them on the keyboards below, along with the fingering that you think works best.

### D $\flat$ major



### B $\flat$ harmonic minor

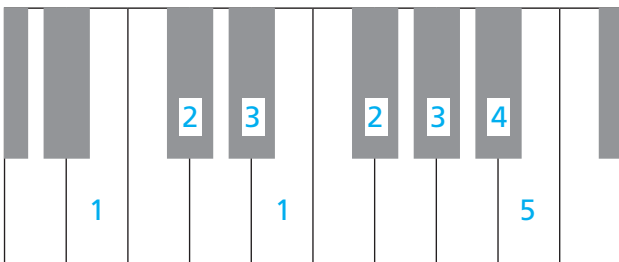


Then fill in the blanks for the arpeggios:

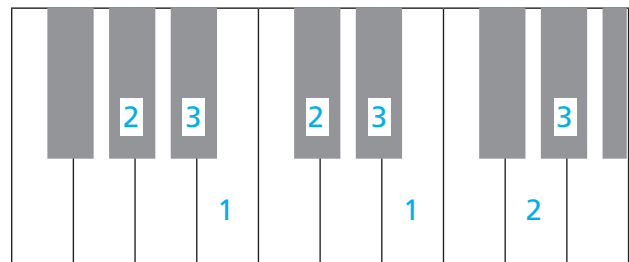
D $\flat$   A $\flat$        B $\flat$  D $\flat$

Can you work out the notes of the B major scale and its relative minor, G $\sharp$  minor? Highlight them on the keyboards below, along with the fingering that you think works best. Note that G $\sharp$  minor needs a double sharp (raising a note by two semitones). It looks like this: ✕

### B major



### G $\sharp$ harmonic minor



Then fill in the blanks for the arpeggios:

B  F $\sharp$        G $\sharp$  B



## Challenge

Listen to Handel's Passacaglia in G minor (the orchestral version). This is a Baroque theme and variations, although it's called a *passacaglia* (which is one of the less common movements in a Baroque dance suite). Then listen to Mozart's Twelve Variations on *Ah vous dirai-je, Maman*, K.265 for piano. This is a theme and variations written in the Classical period.

Compare the two pieces and state the similarities and differences:

	Similarities	Differences
Baroque Theme and Variations	<ul style="list-style-type: none"> <li>• Uses rhythm to alter the melody (triplets, semiquavers, dotted quaver semiquaver).</li> <li>• Passes melody around parts/instruments in different octaves.</li> <li>• Imitation between parts to create a variation.</li> </ul>	<ul style="list-style-type: none"> <li>• Varies dynamics.</li> <li>• The theme is always played throughout the piece.</li> </ul>
Classical Theme and Variations	<ul style="list-style-type: none"> <li>• Alters the articulation.</li> <li>• Uses ornamentation to exaggerate variation.</li> <li>• Uses material from the theme.</li> <li>• Uses canon entries to create antiphony.</li> <li>• Uses dynamics to emphasise variations.</li> </ul>	<ul style="list-style-type: none"> <li>• Changes key (minor variation).</li> <li>• Changes time signature (<math>\frac{3}{4}</math>).</li> <li>• More chromaticism.</li> <li>• More elaborate in melodic shape.</li> </ul>



## Theory

The Classical orchestra was different to the Baroque orchestra. Work out the following anagrams of the instruments in the orchestra – the asterisks indicate instruments that were new in the classical orchestra.

LETUF \_\_\_\_\_ FLUTE \_\_\_\_\_

STRIF NIVOLI \_\_\_\_\_ FIRST VIOLIN \_\_\_\_\_

EBOO \_\_\_\_\_ OBOE \_\_\_\_\_

SCONED LOVINI \_\_\_\_\_ SECOND VIOLIN \_\_\_\_\_

TENRICAL\* \_\_\_\_\_ CLARINET \_\_\_\_\_

OLAVI \_\_\_\_\_ VIOLA \_\_\_\_\_

OBONASS\* \_\_\_\_\_ BASSOON \_\_\_\_\_

LOCEL \_\_\_\_\_ CELLO \_\_\_\_\_

RUPMETT\* \_\_\_\_\_ TRUMPET \_\_\_\_\_

OBULED SABS\* \_\_\_\_\_ DOUBLE BASS \_\_\_\_\_

NAPIMIT\* \_\_\_\_\_ TIMPANI \_\_\_\_\_

CHRENF RONH \_\_\_\_\_ FRENCH HORN \_\_\_\_\_



Activity

Can you mark in the chords at the cadences in this piece? The first has been done for you and the boxes show where they are.

What is the form of the piece? ABA

Recital piece

# Andantino

Joseph Haydn

Andantino

*p* *mf*

*p*

*mf* *p*

B<sup>b</sup> major: V<sup>7</sup> |

*mf*

13

*p*

17

*mf* *p* *mf*

21

*p*

E<sup>b</sup> major: V<sup>7</sup> |

25

*pp*

29

E<sup>b</sup> major: V<sup>7</sup> |



## Dominant and diminished sevenths

A **dominant seventh** starts on the fifth note of the key and the chord is built up of the first, third, fifth and seventh notes. Play this C major arpeggio, then play it again with an added B $\flat$ . This turns it into a dominant seventh in F.



Fill in the missing notes for these dominant seventh chords:

**Dominant seventh in the key of C**

G   F

**Dominant seventh in the key of G**

F#  C



The pieces below have featured on television and in adverts. Listen to both and fill in their key features. Finally, find out where each has been used.

### 1 'Dance of the Knights' from *Romeo and Juliet* (Sergei Prokofiev)

Describe the melody and harmony.

Ascending and descending sequences played by the strings over a large pitch range. Single-line melody is played in unison by upper strings over the accompaniment in lower strings and brass. The main melodic line is disjunct.

Describe the rhythm, time signature and tempo.

Dotted rhythms and semiquavers are played staccato to create a jagged or jerky sound above the slow, march-like feel. The time signature is  $\frac{4}{4}$ . Rhythm is strict and rigid throughout.

What is the tonality and structure?

Mainly in the minor key with occasional major interjections. Binary form: strings melody = section A; brass counter-melody = section B.

Describe the sonority.

The brass provides a low timbre that has a dark edge to the sound, juxtaposed with the violins' high jagged melody.

Describe the texture.

Homophonic and thickly scored – heavy brass with ascending and descending strings.

Describe the dynamics.

The piece starts very boldly with loud chords. The music remains *forte* throughout. It builds to a dramatic end with the dynamics increasing phrase by phrase.



**2 'O Fortuna' from *Carmina Burana* (Carl Orff)**

Describe the melody and harmony.

The melody in the introduction is in long chords that move by step. This changes to a more rhythmic melody in the faster section.

Describe the rhythm, time signature and tempo.

The opening bars use long chords played at a slow tempo in  $\frac{3}{2}$  or  $\frac{6}{4}$ . The second section is in  $\frac{6}{4}$  at a faster tempo.

What is the tonality and structure?

Minor key in binary form. The opening is section A, followed by a faster-tempo section B. Although section B gets louder the main melodic motif remains the same.

Describe the sonority.

The choir and strings play in harmony. Towards the end of the piece the brass interject with a high triplet figure.

Describe the texture.

Homophonic throughout, the choir sing the same rhythm at all times.

Describe the dynamics.

Dramatic opening with loud chords and choir. The music then moves to a quieter, menacing section before building again to a suddenly loud passage.



Activity

**Romantic period wordsearch**

F	B	G	M	P	B	K	U	T	J
L	I	E	D	E	R	N	E	S	R
I	L	D	B	R	A	H	M	S	P
S	R	H	E	C	S	F	G	E	Q
Z	C	L	A	U	S	D	M	V	H
T	W	J	R	S	C	N	I	L	P
J	S	K	E	S	E	G	R	A	L
C	H	O	P	I	N	V	O	V	Z
I	P	W	O	O	D	W	I	N	D
T	K	H	G	N	X	L	F	M	N

- OPERA
- LIEDER
- CHOPIN
- BRAHMS
- LISZT
- BRASS
- VALVES
- LARGE
- PERCUSSION
- WOODWIND



Theory

Can you identify the harmonic intervals in the music?

- A Minor 3rd
- B Aug. 4th
- C Major 3rd
- D Perfect 5th
- E Dim. 5th



Theory

Can you identify the triads that are labelled A–F?

A = A minor, B = E minor, C = G minor, D = D minor, E = F major,  
F = G major



Activity

20th-century period wordsearch

E	N	O	H	P	O	X	A	S	I	D	O	J
W	X	Z	J	P	F	R	E	E	F	O	R	M
A	W	P	Q	I	P	H	N	G	M	R	U	K
T	U	V	R	T	S	O	B	R	C	S	S	F
O	U	X	K	E	L	O	O	P	I	N	G	H
N	Y	E	W	L	S	N	H	C	S	P	J	G
A	B	F	U	V	M	S	A	O	T	I	R	Y
L	S	E	R	I	A	L	I	S	M	S	R	E
A	X	C	F	G	S	U	T	O	D	Z	P	K
J	A	Z	Z	H	A	R	M	O	N	Y	M	O
A	R	T	S	E	H	C	R	O	G	I	B	N
C	A	B	E	G	N	I	L	P	M	A	S	A
D	E	L	E	C	T	R	O	N	I	C	B	M

- EXPRESSIONISM
- SERIALISM
- BIG ORCHESTRA
- ATONAL
- JAZZ HARMONY
- FREEFORM
- MUSICALS
- ELECTRONIC
- SAXOPHONE
- LOOPING
- SAMPLING



Challenge

What are the features of this piece that make it minimalist?

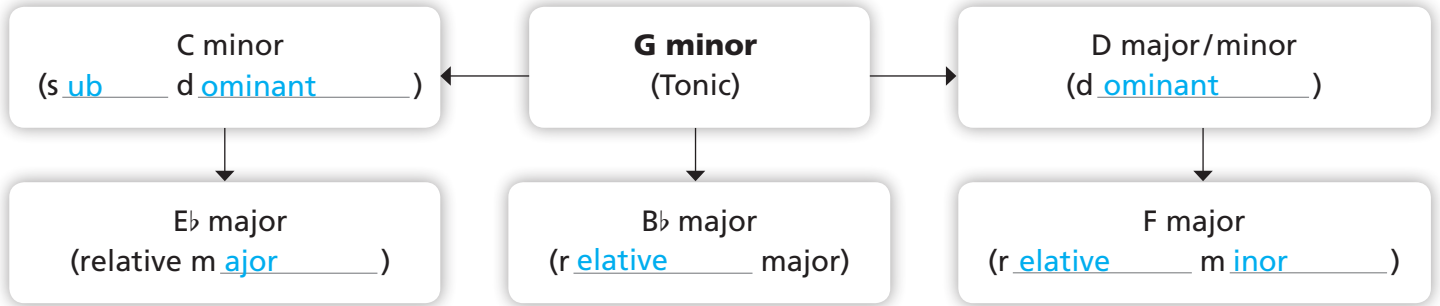
Short repeated patterns that gradually change.



Theory

A **modulation** is where a piece of music moves to a different key. Fugues often modulate, as do many other musical forms. Modulations are usually to a related key: the relative major/minor, the dominant and sub-dominant and their relative majors/minors.

Have a look at the fugue on page 48. Can you identify the modulations in the music? All the key changes are listed below – you just need to add in their relationships to the key of the piece.



Activity

**Fugue wordsearch**

Can you find the terms used in a fugue?

E	M	A	L	O	R	H	M	I	D	M	T
N	X	B	C	P	S	U	M	V	I	G	C
A	K	P	T	N	H	O	K	G	M	F	E
B	A	R	O	Q	U	E	N	M	I	O	J
M	L	R	T	S	R	S	P	F	N	U	B
E	W	E	T	P	I	X	O	E	U	L	U
P	R	W	E	D	E	T	B	Z	T	K	S
T	U	S	R	E	C	D	I	H	I	R	R
W	E	N	T	R	I	E	S	O	O	J	E
S	O	A	S	E	D	S	F	G	N	B	T
A	U	G	M	E	N	T	A	T	I	O	N
R	S	Q	E	B	O	D	F	R	A	R	U
S	G	P	T	C	E	J	B	U	S	S	O
A	P	R	S	O	R	G	H	D	B	A	C

- SUBJECT
- ANSWER
- COUNTERSUBJECT
- EXPOSITION
- STRETTO
- AUGMENTATION
- DIMINUTION
- BAROQUE
- ENTRIES



# Fugue in G minor

Georg Philipp Telemann

Subject

Modulates to: D minor

Answer

Modulates to: B $\flat$  major      Modulates to: F major

Modulates to: D minor      Modulates to: B $\flat$  major

Modulates to: C minor

Modulates to: **F major** Modulates to: **G minor**

16

1 4 4 4 3 2 5

19

5 1 1 1

Modulates to: **D major**

22

4

Modulates to: **G minor**

26

1 2 3 1

29

2 5 2



## Activity

Each of the ornaments on page 50 are included in this study. Write the correct ornament sign above each (written out) ornament in the box provided.

## Ornament Olympics Version 1

Heather Hammond

5



## Theory

Can you identify the intervals, chords and cadences marked A to E in the music?

A = Minor 6th; B = Perfect cadence; C = B $\flat$  major chord; D = G minor chord;  
E = Diminished 5th



## Theory

1 Explain the time signature and key signature.

This time signature is the same as  $\frac{3}{2}$ : two minim beats in a bar.  
The key signature is G major.

2 Can you spot any sequences (the same pattern starting on a different note) in the music?

3 In which bar does the music modulate to D major? [Bar 16](#)



Theory

- 1 What is the name of the chord in the first bar? **D minor**
- 2 What type of ornament is most common in this piece? **Mordent**
- 3 This piece uses 'word painting'. How is bar 11 linked to the title?  
**The falling note patterns could be leaves falling.**



Theory

- 1 Which bars include syncopated rhythms? **Bars 2, 4, 15, 18**
- 2 Where are the appoggiaturas? **Bars 11, 12 and 25**
- 3 Which interval is most common in the left hand of this piece? **An octave**



Theory

- 1 Can you identify the first two chords? **C minor, F minor 7**
- 2 Where does the music modulate to G major? **Bar 4**



Theory

- 1 How do you know this piece uses swung quavers (eighth notes)?  
**From the notes beside the tempo indication.**
- 2 Can you find a harmonic interval of a minor third and an augmented fourth in the piece?  
**Minor 3rd = bar 1, RH (etc.). Aug 4th = bar 6, RH.**
- 3 Look at bars 20–21. What is the interval between E# and F#?  
**A semitone or minor 2nd.**