

How to Blitz!
Grade 5 Musicianship
NEW EDITION Answer Book

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Introduction

This NEW EDITION (2013) answer book is designed to aid students, parents and teachers in completing and checking the Blitz workbooks. You may find that your answers are not exactly the same as those printed in this book. As with all answer books, there are many instances in which more than one answer is correct, however only one possibility is shown. The variations in correct answers can range from different octaves to different note or rhythm combinations to subtle differences in translation from Italian to English. This is particularly true of the harmony section, in which there could be hundreds of variations of a correct answer.

The melodies contained in this answer book may or may not be given full marks by an examiner, as the assessment of melodies is such a subjective thing. The answers written here should be used as a guide rather than an actual answer.

The answers given to any questions about form and history are of sufficient quality to achieve full marks in an exam. This does not mean, however, that every possible fact is included! Students are encouraged to research this topic widely.

For students marking their own work, it may be necessary to check with a teacher from time to time to see if your answers are simply a variation of a correct answer.

Introduction To Form And History

1. Lieder

You'll need to find out exactly what is meant by 'lieder' and how, who and where it was written. It was a very significant part of music in the 18th and 19th centuries, and was greatly influenced by the poetry of the time. Read about different composers and styles; there was one particular composer of lieder that stood out - find out who that was and focus on works from that composer.

2. Art Song

When you research art song you'll find it's heavily linked to lieder. Try to discover the differences and once again research different composers and styles. Concentrate on art songs and their composers in the first half of the 20th century.

3. Chamber Music For Strings

This is a vast topic so focus mainly on 18th century chamber music. You'll need to understand the actual term 'chamber music' and be able to describe the differences between it and other types of music such as orchestral music. There were two particularly outstanding composers of this type of music, as you'll find out when you start reading. Find out the basic structure of an 18th century chamber work in terms of number of movements, key and tempo etc.

★★★★★★★★

REMEMBER: There is no single textbook that will tell you everything you need to know! Get your information from at least 3 different places (discuss this with your teacher, of course):



1. Oxford Companion to Music
2. History of Western Music
3. Wikipedia, YouTube, online music texts

Lieder And Art Song



★ In Lieder as opposed to Art Song the words are

- A. German
- B. Austrian ^{OR}
- C. Italian
- D. English



★ The poems (words) were written

- A. After the music
- B. At the same time as the music
- C. Before the music

★ Schubert wrote...

- A. Over 600 lieder
- B. Over 6000 lieder
- C. Over 60 lieder

★ The piano accompaniment is

- A. Not as important as the vocal line
- B. More important than the vocal line
- C. Equally as important as the vocal line

★ The piano part tries to

- A. Take over the voice
- B. Describe what is happening in the poem
- C. Keep a low profile

Name 3 composers of lieder other than Schubert and Mendelssohn

1. Brahms
2. Schumann
3. Franz

Here is a typical exam question: 'What is meant by the term 'lieder'?'

- Art song with poetry of German or Austrian origin
- Music written for pre-existing poetry that inspired composers
- Accompaniment sets the scene/overall mood
- Voice - piano are equally important

Name 3 composers of art song other than Ralph Vaughan Williams

1. Benjamin Britten
2. Peter Warlock
3. Roger Quilter

What is meant by the term 'art song'? (Hint: your answer will be quite similar to the lieder question above!) A composition of music set to poetry other than German or Austrian origin. Poem is musically represented by both vocal line and accompaniment, which are equally important

Lieder and Art Song are often composed using:

- A. Simple strophic form
- B. Modified strophic form
- C. Through composed form
- D. Any of the above

Describe what is meant by 'modified strophic', and name an example of lieder in this form. Most of the verses/stanzas are musically similar, perhaps with a slightly varied accompaniment. However, there is contrast in the music when the mood or ideas in the poem change significantly.

Describe what is meant by 'through-composed', and name an example of lieder in this form. A through-composed song does not retain a particular structure. The mood of the poem may be ever-changing, which justifies constant change in the musical setting. Schubert's 'The Young Nun' is an example of this.

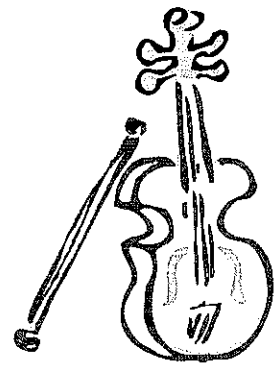
The String Family



Now it's time to do some research about the string family. Remember, there is no single book that has all the information you need! Gather your facts from at least three different sources, and make sure you ask your teacher for help.

Name the four instruments in the string family, from smallest to largest:

1. Violin
2. Viola
3. Violoncello (Cello)
4. Double Bass




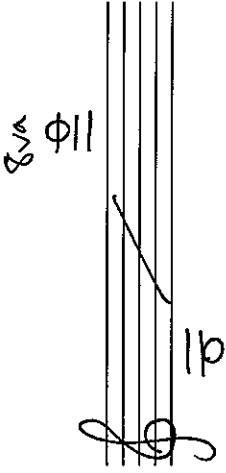
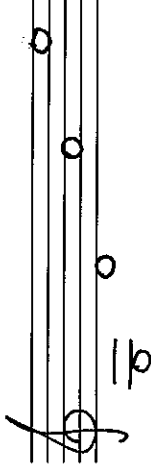

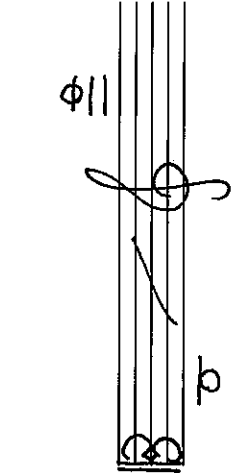
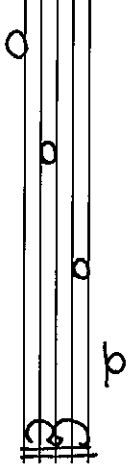
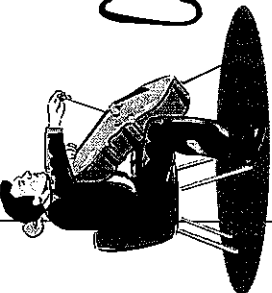
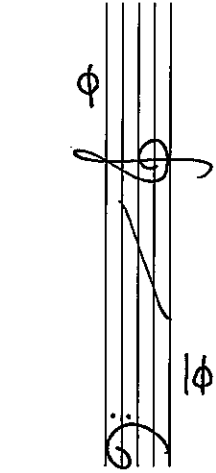
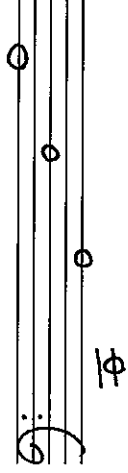
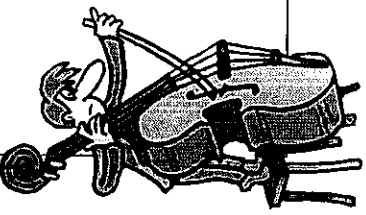
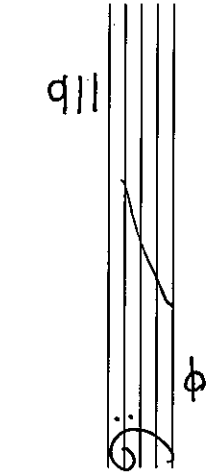
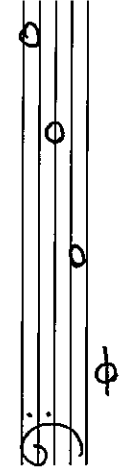
Try to listen to some recordings of string music; if you have access to stringed instruments this will really help in your strings 'research'.

Write a brief description of stringed instruments here (you may even like to include a diagram):

All stringed instruments have a scroll, tuning pegs, fingerboard, soundboard, 'f' holes, a bridge, and either a chin rest (violin + viola) or a spike (cello + double bass). There are four strings which extend from the scroll to below the bridge, where there are fine tuning pegs.



Now complete the table on the following page. Also, make sure you research some Italian terms related to string playing, such as 'sul tasto', 'col legno' and a few others!

Instrument	Range (show appropriate clefs)	Tunings (show appropriate clefs)	Interesting fact
 <p>VIOLIN</p>			<p>The colloquial name for the violin is the <u>fiddle</u>. (Hint: begins with f)</p>
 <p>VIOLA</p>			<p>The viola is tuned a <u>5th</u> lower than the violin. It uses the <u>alto</u> clef to avoid excessive use of leger lines.</p>
 <p>CELLO</p>			<p>The cello is the only stringed instrument that uses 3 clefs: the <u>treble</u>, <u>tenor</u> and <u>bass</u> clefs</p>
 <p>DOUBLE BASS</p>			<p>The double bass is the only instrument that has its strings tuned in <u>4ths</u>. The music is written an <u>8ve</u> higher than it sounds.</p>

Chamber Music for Strings



Read about and listen to 18th century chamber music as much as you can! There are three main parts to its 'definition'

- ★ The music is written for performance in a small venue rather than a concert hall
- ★ There is usually only one player per part, in contrast to orchestral music
- ★ It is composed for a small number of instruments, usually a maximum of 8 to 10.

Write down the typical movement structure of a string quartet by Haydn or Mozart

Movt	Key	Form	Speed
1	Tonic	Sonata	Fast
2	Dominant/subdom.	Theme + var. / Binary / Ternary	Slow
3	Tonic / relative	Minuet + Trio	Moderate
4	Tonic	Sonata / Rondo	Fast

The most popular type of string ensemble to write for in the 18th Century was:

- A: The string trio
- B: The string quartet
- C: The piano quartet

2. Name three other chamber works for strings, their composers and the instruments for which they are written:

	Work	Instruments	Composer
1.	'Dissonance' quartet	Violin x 2, viola, cello	Mozart
2.	'Grosse Fugue'	String quartet (as above)	Beethoven
3.	Clarinet quintet	Clarinet + string quartet	Mozart

DID YOU KNOW... that there are such things as chamber orchestras which have several players per part, but not as many as full orchestras. In this sense the word 'chamber' just means 'small'.

Complete the following table:

	Typical String Trio	Typical String Quartet	Typical string Quintet
Instruments Used	Violin, viola, cello	Violin I, Violin II, viola, cello	Violin I + II, Viola I + II, cello

Which stringed instrument never features in a string trio or quartet?

Answer: Double bass

Name an example of each of the following, plus its composer:

1. String Trio Trio for violin, viola, cello Composer: Haydn
2. String Quintet Quintet Op. 18 Composer: Mendelssohn

Another typical exam question: 'What is meant by the term 'chamber music for strings?'' A small ensemble, up to 8 or 10 players, made either mostly or entirely of stringed instruments. It has one player per part and is intended for performance in a small venue.

String quintets are **usually** made up of a string quartet plus an extra

- A. Violin
- B. Flute
- C. Viola
- D. Cello (occasionally)
- E. C or D
- F. Double bass (very occasionally)

Write a paragraph about 18th century chamber music for strings.

In the 18th the most common chamber ensemble was the string quartet. Both Haydn + Mozart wrote many string quartets, and in fact Haydn was dubbed 'Father of the string quartet'. These were written for one player per part on violin (x2), viola + cello.

Strings And Things



Name the four instruments that comprise a string quartet, and write a 'system' for this group with the key signature of D major.

1. Violin 1
2. Violin 2
3. Viola
4. Cello

Write the key signature of A flat minor here in 4 different clefs.

The cello's full name is violoncello. Write its range here:

(Did you use 2 clefs?)

What is a harmonic? A soft note, either an octave or 12th higher (than open string) achieved by touching the string lightly at 1/2 or 1/3 of its length

What is a mute? Device fitted over the bridge to soften the sound.


What does 'col legno' mean? Play with the back of the bow (legno = wood)

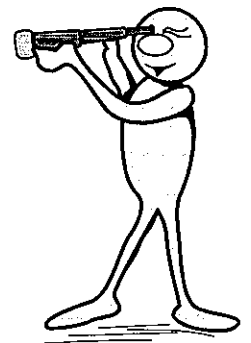
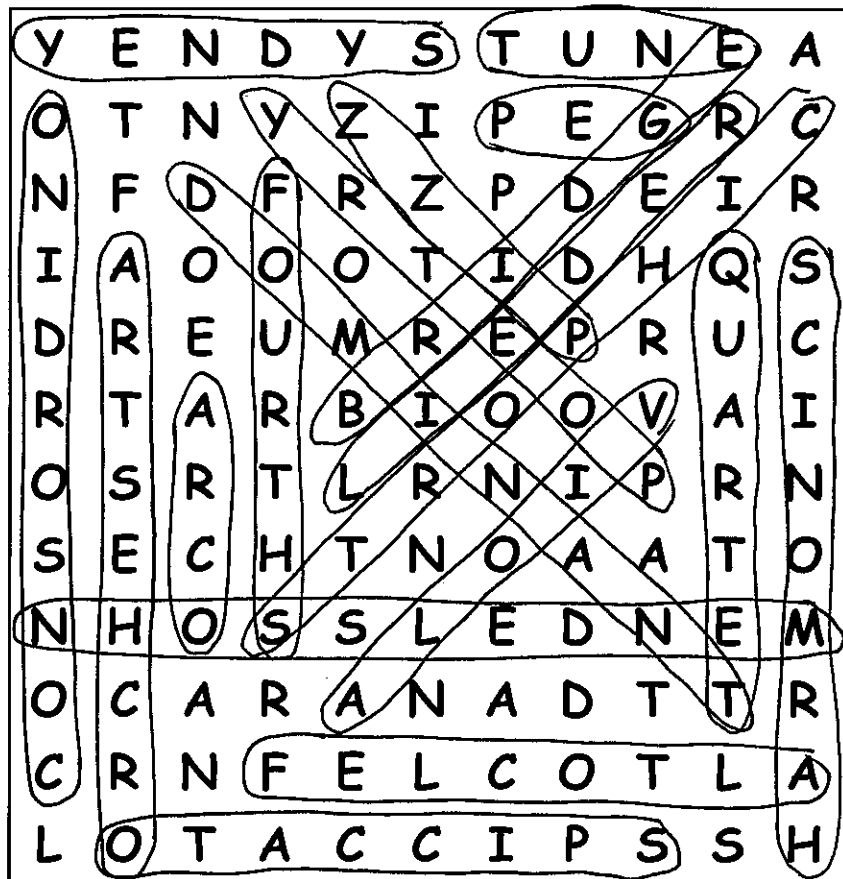
Name one solo work written for each of the four stringed instruments (N.B. A work for violin and piano or violin and orchestra is considered a solo violin work).

Instrument	Solo work	Composer
Violin	Concerto in E min	Mendelssohn
Viola	'Der Schwanendreher'	Hindemith
Cello	Concerto in B min	Dvorak
Double bass	'The Elephant' from Carnival of the Animals	Saint-Saens

Strings Search



1. Abbreviated term for plucking the strings.
2. Italian term meaning 'play with the mute' (2 words).
3. Effect achieved by lightly touching the string at one half or one third of its length.
4. Four stringed instruments playing together.
5. All string players need to do this before they start playing.
6. Device for tightening or loosening the string while doing clue no. 5.
7. Name this sign: 
8. Songs with descriptive piano accompaniment set to German or Austrian poetry.
9. Italian term meaning to play with the bow.
10. The second movement of a string quartet is often in this key (Hint: first movement in the tonic key).
11. This stringed instrument is slightly larger than the violin and pitched a fifth lower.
12. Double bass strings are tuned to these intervals.
13. Composer of lieder (not Schubert) (11 letters).
14. A form of art song or lieder based on verses (Hint: can be 'simple or 'modified').
15. Italian word for extremely fast staccato playing.
16. Strings, woodwinds, brass and percussion all together form one of these.
17. 'Sul ponticello' means to play on or near this.
18. Composers of lieder and art song were inspired by this.
19. Home of the 2000 Olympics.



Tiny Test



1. Describe the function of the piano part in lieder and art song. The accompaniment supplements the voice, reflecting the spirit of the poem and illustrating the meaning of the words. It can be simple or dramatic, sparse or dense in texture. It is always self-sufficient and frequently provides interludes between verses or lines of poetry.

2. What is meant by 'strophic form' in relation to lieder and art song? Strophic form is structured around the stanzas of a poem ('Strophe' means verse). 'Simple strophic' means all the verses are set to the same music, and 'modified strophic' means that the musical setting is varied for some of the stanzas.

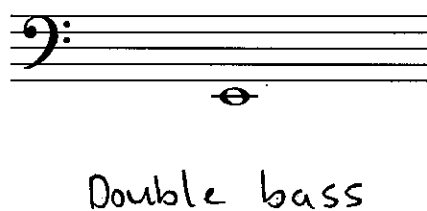
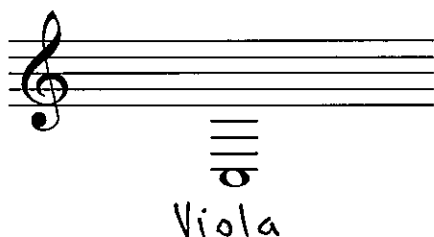
3. Fill in the following table giving details of the structure of a Mozart string quartet in A major.

Movt	Key	Form	Speed
1	A major	Sonata	Fast
2	D or E major	Binary/Ternary/ ^{Theme} + var.	Slow
3	A maj / F# min	Minuet + Trio	Moderate
4	A major	Sonata/Rondo	Fast

4. Name an example of lieder (other than your set works) in modified strophic form.

Name of work Gretchen at the Spinning Wheel Composer Schubert

5. For which stringed instrument are these the lowest open string tunings?



The Melodic Minor Scale



In a melodic minor scale you must raise the 6th and 7th degrees on the way up, and lower them both on the way down. This literally makes it more 'melodic', as it gets rid of the augmented 2nd between scale degrees 6 and 7, which is a very awkward interval in melodies. We'll discuss this further when we do melody writing later on.

Try adding the correct accidentals to this scale:



Key: C m

These two notes will need to be raised with natural signs.

These two need to be lowered on the way down with flat signs.


Sometimes your melodic minor scale will need a **double sharp** on the way up, which can make things a bit more tricky....



Key: A# m

These notes are already sharps in the key signature, so they need to be raised with double sharps.

Now, how do we lower them? A single sharp sign for each is fine. It cancels out the double sharp!

HOT TIP: When flattening a double sharp, some people like to put a natural sign before the sharp sign like this: . You can do this if you want to, but a sharp on its own works just as well... the natural sign is optional.

Write the melodic minor scale starting on the given note:



- ★ write one octave up and down
- ★ using accidentals
- ★ mark the semitones with slurs (be careful - the semitones are in different places on the way down!)



Keys and Scales



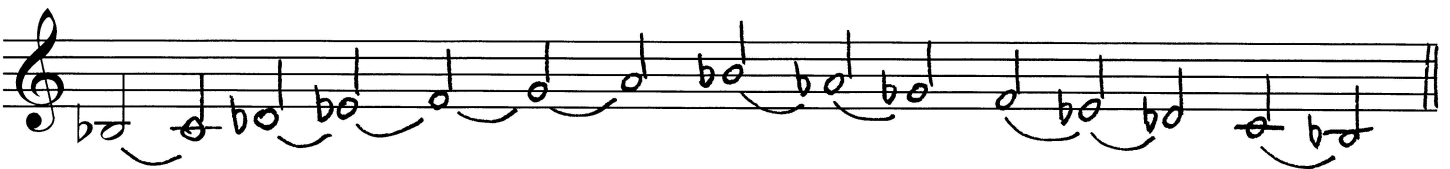
Write the scale of A sharp melodic minor

- ★ Use a key signature
- ★ Use crotchets
- ★ Write one octave going down and then back up again
- ★ Mark each semitone with a slur
- ★ Complete the scale with a double bar line



Write the melodic minor scale that starts on the given note

- ★ Write one octave going up and down
- ★ Use accidentals
- ★ Mark the tones
- ★ Complete the scale with a double bar line

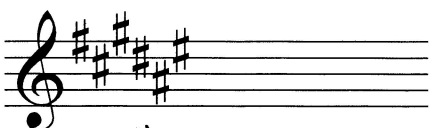


Write the harmonic minor scale with the key signature of seven flats

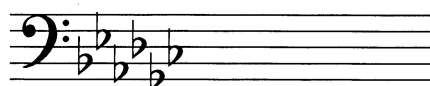
- ★ Use a key signature and write in semibreves
- ★ Write two octaves going up
- ★ Mark the semitones
- ★ Complete the scale with a double bar line



Name the two keys represented by each of these key signatures

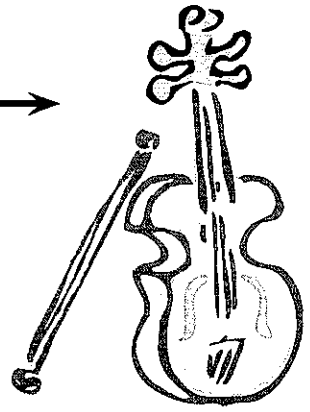


1. F# major
2. D# minor



1. Gb major
2. Eb minor

Scales for Strings



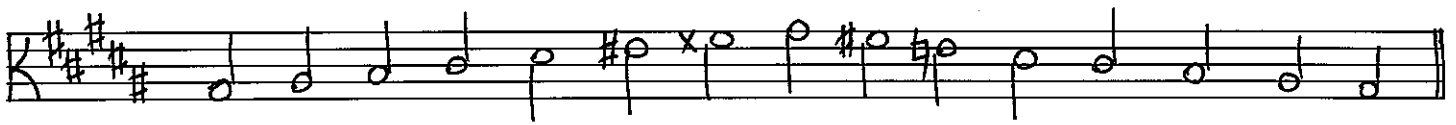
1. Write the scale of D flat major

- ★ Use tenor clef and a key signature
- ★ In crotchets
- ★ For two octaves going down
- ★ Mark the semitones



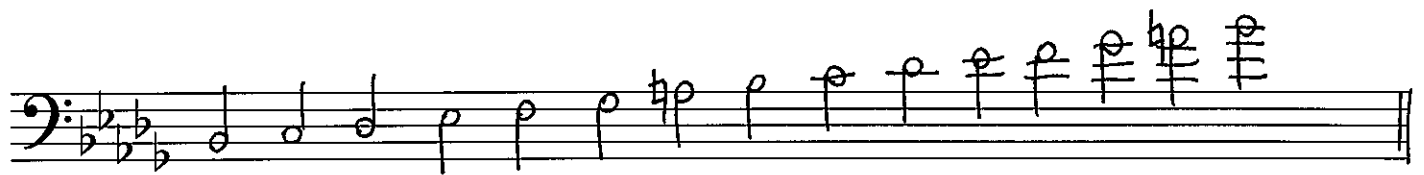
2. Write the scale of G sharp melodic minor for VIOLA

- ★ Use the appropriate clef
- ★ For one octave going up and then back down
- ★ Use minims



3. Write the harmonic minor scale with the given key signature

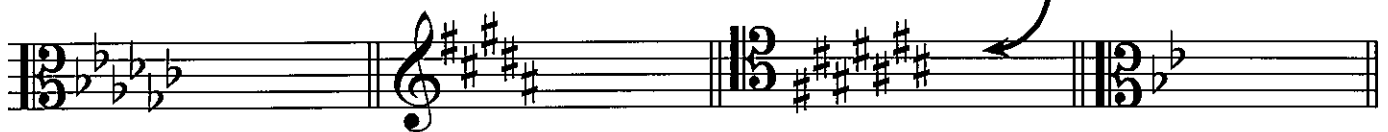
- ★ Use minims
- ★ For two octaves ascending
- ★ Write it for cello (Hint: keep within the cello range...)



tricky, eh?

4. Name these key signatures

Notice the different pattern for sharps in the tenor clef!



Major: G^b maj B maj C[#] major B^b major
 Minor: E^b min G[#] min A[#] min G min

Melody Writing



The thing about writing melodies in Grade 5 is that it's a combination of the skills we've learnt in Grades 3 and 4. (You may also want to revise the rhythm writing tips in the Grade 3 BlitzBook) So first let's have a go at revising those skills...

1. Mark the accents in the following couplet, then write a suitable **rhythm** in the time signature of your choice. Remember to space the words clearly under the notes, and to hyphenate words of more than one syllable.

Hummingbirds flutter with grace round the field
The place so serene with such beauty to yield



Groovy Guidelines:

- ★ Rhythms in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{3}{8}$ will be 8 bars long
- ★ Rhythms in $\frac{4}{4}$ or $\frac{6}{8}$ will be 4 bars long

Hum-ming birds flut-ter with grace round the field The
place so se - rene with such beau - ty to yield

Before you use this rhythm to write your melody, let's analyse a couple of examples. Here is one possible setting of this couplet: (See next page for a list of observations!)

Hum - ming birds flut - ter with grace round the field The
place so se - rene with such beau - ty to yield

Things to Notice

- ★ The key is F major , which is a great choice for pleasant 'pastoral' subjects
- ★ The melody reaches chord V at the halfway point
- ★ The treatment of the word 'flutter' is a great example of word painting.
- ★ The melody has a nice shape with no awkward leaps. This is very important - make sure your melody does not hover around the same five or six notes.
- ★ It has a good mixture of chordal movement and passing notes.
- ★ Sensitive phrasing has been added.

OK, here is another not-so-great setting of the same couplet:-

Hum - ming birds flut - ter with grace 'round the field The

place so ser - ene with such beau - ty to yield

- i) A minor is not an appropriate key, nor is a march-like time signature of $\frac{2}{4}$.
- ii) Repeated notes hold up the flow of the melody. (Don't repeat from weak to strong)
- iii) The rhythm here is very boring.
- iv) On a word like 'serene' it's probably not a good idea to suddenly have semiquavers!
- v) The range of the melody extends too high. In fact A major and A minor are not good keys for melody writing as there is only one 'A' that falls inside a soprano vocal range.
- vi) Always avoid the awkward interval of an augmented 2nd in minor melodies. Use the melodic form of the minor scale.
- vii) The descending passage at the end is a bit of an anti-climax considering the words, and the accents are awkward here, e.g.

beau - ty to

does not work as well as

beau - ty to

(Try to give small words like 'to', 'a' and 'the' smaller note values)

viii) And... there is no phrasing anywhere to be seen. Turn over to have a go yourself!

Phew! Now that you have analysed a couple of different ways of doing that couplet, have a try yourself, using your rhythm from the previous pages. You may want to make a few adjustments - this is fine! This is your first attempt so don't worry if you feel a bit rusty! At this point it's probably a good idea to revise the melody writing tips in the Grade 3 and Grade 4 BlitzBooks.

Hum-ming birds flut-ter with grace round the field The
place so se-rene with such beau-ty to yield

Now have a go at writing your own melody to this couplet. Compose your rhythm first on some spare paper, then write the melody below.:

Where the tracks are hard and dreary, the tracks are long and dry,
The tropic sun is beating down from out a cloudless sky.

'Twenty Two'

Where the tracks are long and dreary, the tracks are long and dry, The
tro-pic sun is beat-ing down from out a cloud-less sky.

Check List:

Key suits mood of poem

Accents fall nicely in rhythm

Words well spaced under notes

Nice shape and range

Good mix of chord jumps and passing notes

No awkward leaps

Phrasing written in

All About Melody Writing



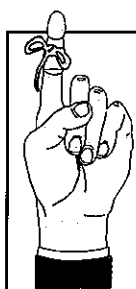
1. When writing a melody we should be able to hear it:
 - A. In our heads
 - B. Out loud while humming in the exam
 - C. Only by playing it on the piano

2. The rhythm should:
 - A. Be composed before the melody
 - B. Demonstrate incredible creativity
 - C. Suit the words
 - D. A and C

3. If the poem is a sad we should use:
 - A. A major key
 - B. A minor key
 - C. An ostinato

4. To provide rhythmic interest we can use:
 - A. Extra notes for single syllables
 - B. Dotted rhythms
 - C. Ties
 - D. Any of the above

5. To create a nice 'shape' we can:
 - A. Have lots of repeated notes
 - B. Let the melody explore a range of about 1- 1 ½ octaves
 - C. Have big leaps



REMEMBER: The best way to approach melody writing is to write the rhythm first – this ensures you've got all the accents in the right places. You should hopefully end up with either 4 or 8 bars, as this will sound 'balanced'.

Creative Couplets



Here are a few couplets for you to set to music. Compose a rhythm first, decide on a nice chord progression, then write the melody. Don't forget to add phrasing, and perhaps even an expression marking or two if you wish!

1. I wish that I was wealthy, I wish that I could fly
Away to far off places, to mountain tops so high.



Graeme Watt

2. When it comes to shearing, a lotta tales are spun,
Some boasting is in earnest and some of it's in fun.



Anon

3. I'm the monarch of valley, and hill, and plain,
And the king of this golden land.

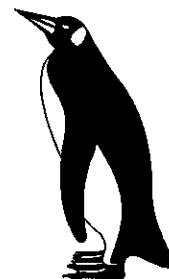


Thomas E Spencer

4. Across a strip of pasture land, when washing day is fine
I sometimes watch my neighbour's wife hang garments on the line.

JW Gordon

5. The little fairy penguin who zooms about the ocean,
On terra firma travels with an awkward waddling motion.



Jim Haynes

6. I live in the shades where the honey-bells grow.
I sing in the sunlight; I sleep in the snow.

Charles Souter

7. No drums were beat, no trumpets blared, the day they marched away;
Their wives and sweethearts watched them go and none would bid them stay!

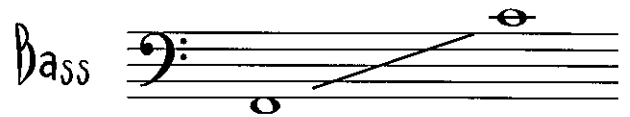
Charles Souter

For extra practice: Make up two or more melodies for each couplet!

Four-Part Vocal Style



In Grade 4 Musicianship everything was written in pianoforte style, but in Grade 5 we're back to four-part vocal style! Here are the ranges of each voice:

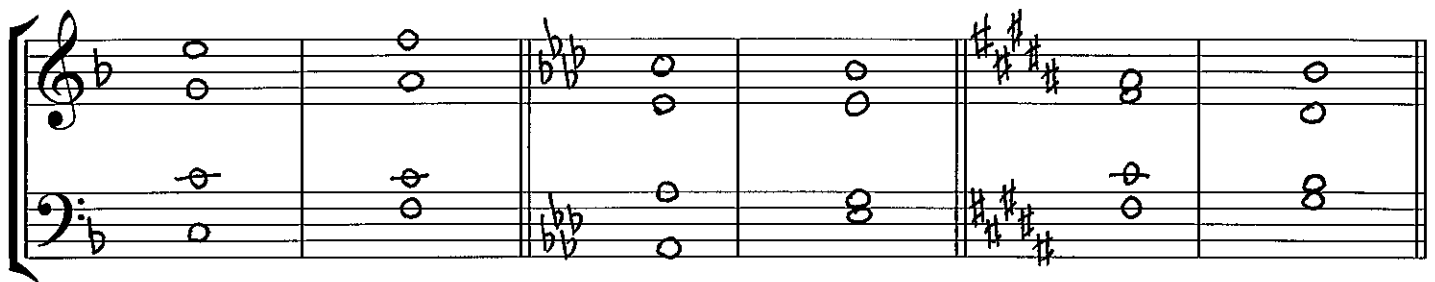


In case you've forgotten the rules for spacing, here they are:

- ★ Soprano must not be more than one octave away from Alto
- ★ Alto must not be more than one octave away from Tenor
(this can be tricky to spot since these two voices are written on different clefs)
- ★ Tenor and Bass can be as far apart as they like!
(But they must stay within vocal range!)

You'll also need to revise the rules for stems, and how to write perfect, imperfect and interrupted cadences. You can do this with your Grade 3 and 4 BlitzBooks.

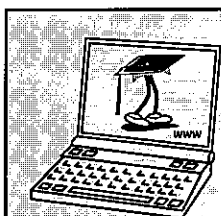
Write the following cadences in 4-part vocal style:



Perfect in F major

Imperfect in A flat major

Interrupted in B major

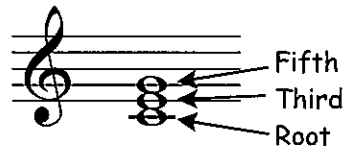


'The BlitzBook of Harmony Rules' tells you everything you need to know about four part harmony, plus you can download some fantastic free worksheets on harmony from www.blitzbooks.com.au

First Inversion ($\frac{6}{3}$) Chords



The three notes of a triad are always referred to as follows:



Until now, in four-part writing, we have always put the **root** of the chord in the bass. This means that the chord is in **root position**.

But if we put the **third** of the chord in the bass, it will be in **first inversion**! First inversion chords are called $\frac{6}{3}$ chords (more about this on the next page). We still double the root, but both roots are in the upper parts.

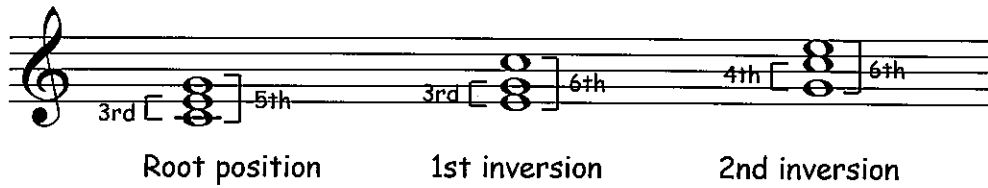
Here are six different voicings of a C major chord in first inversion. Play them or ask someone to play them for you. You'll notice they sound less 'grounded' than root position chords.

1. 2. 3. 4. 5. 6.

Things to notice about the above chords

- ★ The bass part has the **third** of the chord, not the root.
- ★ The third of the chord (the bass note) IS NOT THE NOTE THAT IS DOUBLED.
- ★ The intervals above the bass note in each chord consist of 3rds and 6ths. These may occur in any order. (See if you can label the intervals in the above chords, just like the first one).
- ★ Examples 2 and 4 are in pianoforte style, the others are four-part vocal style. Remember: you won't be tested on this in Grade 4, but you might in Grade 5!
- ★ In examples 2 & 3, the **fifth** of the chord is doubled rather than the root. (We haven't done this before, but it is quite a good option – more about this later)

First inversion chords are called $\frac{6}{3}$ chords because there is an interval of a 6th and a 3rd above the bottom note.



Chord I in first inversion is known as I_3^6 - but the '3' is usually left out and it's written as I^6 . (Numbers after the Roman Numeral are known as 'figures'.)

Root position chords are called $\frac{5}{3}$ chords because there is a 5th and a 3rd above the bottom note. Root position chords do not have the figures $\frac{5}{3}$ after the chord number. Any time you see a chord number without figures you know it's root position.

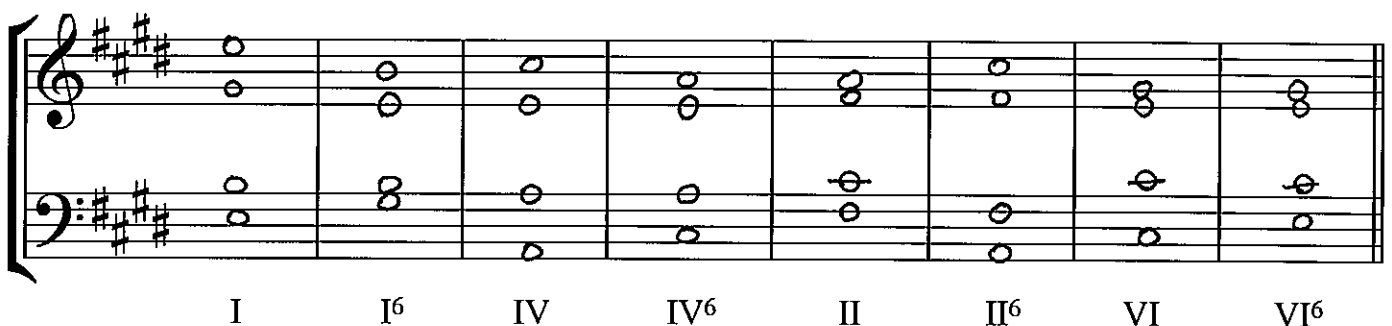
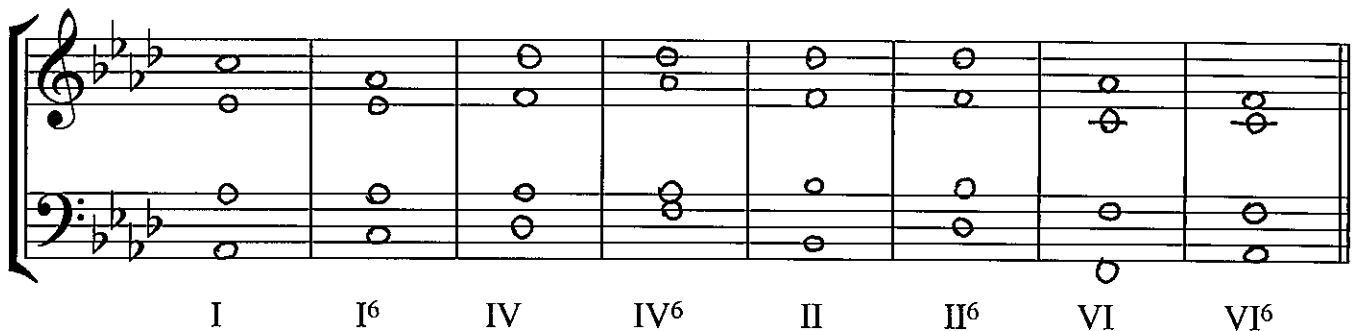
Chords II, IV V and VI in first inversion are written as II^6 , IV^6 , V^6 and VI^6 . Chords may also be written with a 'b' instead of figures, e.g. Ib , IIb , IVb , Vb and VIb .



DID YOU KNOW... When writing figures, the largest number always goes on top! Can you figure out how 2nd inversion chords would be written with figures? Discuss this more with your teacher!

Write root position and first inversion chords in these **major** keys. Remember:

- ★ Root position means the root of the chord is in the bass
- ★ First inversion (e.g. I^6 or Ib) means the 3rd of the chord is in the bass
- ★ Don't double the bass note in $\frac{6}{3}$ chords - double the root or the fifth of the chord



$\frac{6}{3}$ Chords in Cadences



First inversion chords lead nicely to chord V (forming an imperfect cadence!)
 There are no specific rules when using $\frac{6}{3}$ chords in cadences; just make sure there are **no big leaps** in any of the voices (bass excepted) and **no consecutive 5ths or 8ves**.

Chord ii^6 is one of the nicest chords to lead to chord V. Here are two guidelines for the cadence $ii^6 - V$ (also called $iib - V$):

- ★ You may double the **any note** of chord ii^6 (which means you may double the bass note if you want to)
- ★ The upper parts should move in contrary motion to the bass part where possible

1. Complete the following imperfect cadences in four-part vocal style (all major keys):

ii^6 V ii^6 V ii^6 V

2. Write these imperfect cadences in A major using four-part vocal style.

ii^6 V IV V I^6 V


3. Try all of these in four-part vocal style. You may double the third in chord $i\bar{6}$, but double the root in I^6 and IV^6 . And remember: **avoid** consecutive 5ths and 8ves!

C major E minor A flat major
 ii^6 V I^6 V IV^6 V

Cadence Points

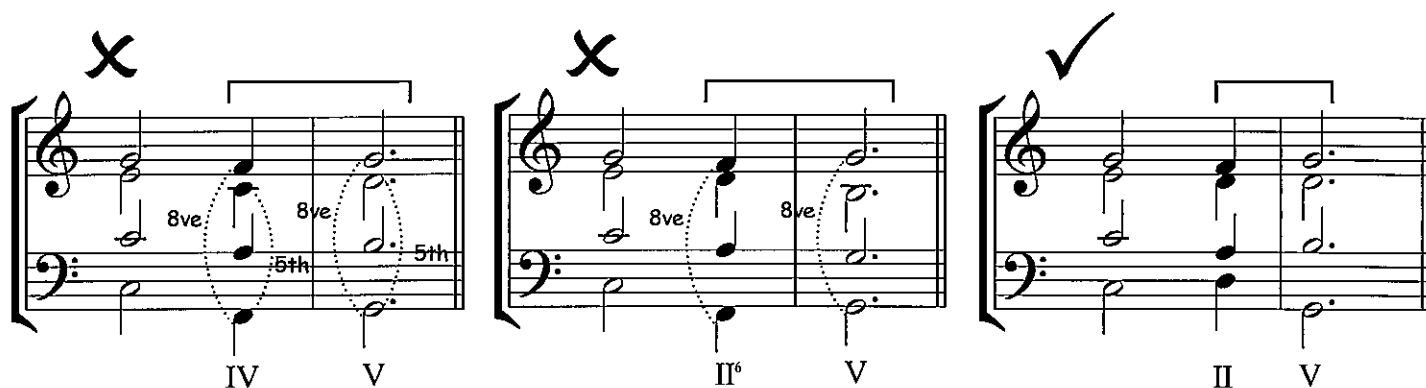


In the exam you will be given a melody in which you have to 'harmonise the cadence points'. The cadence points are the two notes at the end of the phrase. You have to harmonise these in four parts. Your job is to 'analyse' the melody notes to see which cadence fits best.

HOT TIP:  Perfect cadences sound best at the final cadence point (i.e. the end of the example). Imperfect and interrupted cadences should be used at the other cadence points. The melody notes are like 'clues' which tell you which chords to use!

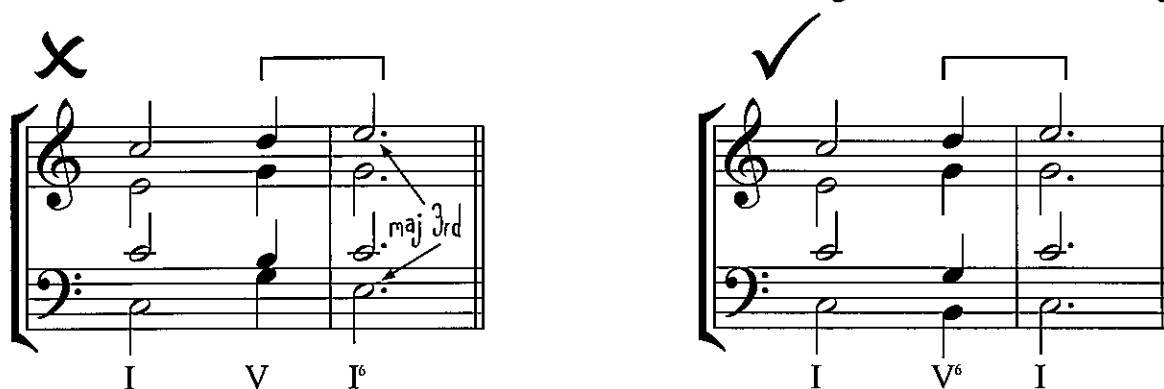
Perfect cadences are the simplest to complete - however you should revise the 'Supertonic-Tonic' type of Perfect cadence from Grade 4.

Imperfect cadences can be a little trickier to complete because you must be very careful when choosing which chord will lead to chord V. The chord you choose may create consecutive 5ths and/or 8ves. If this happens, you'll need to use a different chord!



The first example shows a supertonic-tonic cadence (IV to V) with consecutive 8ves and 5ths, marked with an 'X'. The second example shows a supertonic-dominant cadence (II⁶ to V) with consecutive 8ves, also marked with an 'X'. The third example shows a supertonic-dominant cadence (II to V) without consecutive intervals, marked with a checkmark.

Another type of cadence is a 'variation' of a perfect cadence: V⁶ - I or V - I⁶. These sound less 'final' and can be used in the middle of a harmony example. Just be careful not to double the bass note of chord I⁶ - it doesn't sound good to double a major 3rd.



The first example shows a V⁶-I cadence with a double bass note in the I⁶ chord, labeled 'maj 3rd', marked with an 'X'. The second example shows a V-I⁶ cadence, marked with a checkmark.

These three cadence points (shown with brackets) all contain 'leading note-tonic' in the melody. Harmonise them as directed. Notice how each one is different!

V I⁶ V VI V I

These cadence points each have **two** possible chord progressions written underneath. Revise all the tips on the previous page, then write the cadence that fits the best!

VI - V V - I
 II⁶ - V V - VI

IV - V V - I
 II - V V⁶ - I

Now it's time to try one on your own. Harmonise these cadence points (i.e. the last two notes of each phrase) in four-part vocal style.

V I⁶ vi V V I

In the Grade 5 exam you are also required to harmonise the note preceding (just before) each cadence point. This means you're harmonising three notes in a row - which usually means that one of the chords will be in first inversion.

Practice by harmonising all of these chord progressions in - you guessed it - vocal style! Don't write any notes above the given notes. And remember, chord ii^6 is very versatile - you can double any note you like.

N.B. These are all MAJOR keys.

II⁶ V I II⁶ V VI IV⁶ V VI

I⁶ IV V II IV⁶ V II⁶ V I

Quick Quiz:

In a major key, which of the chords I, ii, IV, V and vi sound major? I, IV, V

Which sound minor? ii, vi



DID YOU KNOW... The reason we don't double the third in a major chord is because it's too strong for the harmony. That's because a major third is already present in the 'overtone' of the root of the chord - meaning it's part of the harmonic series. Discuss this more with your teacher!

Chord I_4^6 (or I_c)



Chord I_4^6 (or I_c) refers to chord I in **second inversion**, which is a very special chord in which the fifth of the chord is on the bottom. We are going to call it I_4^6 in this book.

Second inversion chords are called $\frac{6}{4}$ chords because there is an interval of a 6th and a 4th above the bottom note.



I

I^6

I_4^6

Interestingly, chord I_4^6 is not actually supposed to exist on its own at all! It is known as the 'Cadential $\frac{6}{4}$ ' because the main function of chord I_4^6 is to lead to chord V, forming an **imperfect cadence**. This sounds great because chord I_4^6 and chord V have the same bass note! Play this cadence or get someone to play it for you:



Notice how chord I_4^6 sounds like it 'needs' to go to chord V... as though it's creating suspense by having the same bass note but delaying the sound of the dominant chord. For this reason, chord I_4^6 **MUST** fall on a strong beat (or at least a stronger beat than chord V), to give a sense of resolving to chord V.

Other Things to Notice

- ★ In chord I_4^6 above, the **fifth** is doubled, but in chord V the **root** is doubled (this is **EXTREMELY IMPORTANT!**)
- ★ In the tenor part, the **tonic** is going to the **leading note** (as usual)
- ★ The alto part is doubling the bass part, but since both parts are staying on the same note this is **NOT** regarded as consecutive 8ves (also extremely important!)

Here's another example of the 'Cadential $\frac{6}{4}$ ' progression. The bass notes here are an octave apart - this sounds REALLY good...

You're going to add another chord here in a moment!

- ★ Which note is doubled in chord I_4^6 ? Root/third/fifth
- ★ Which note is doubled in chord V? Root/third/fifth
- ★ There are two 'parts' staying on F in each chord. Is this OK? Yes
- ★ Is the tonic going to the leading note? Yes
- ★ Does chord I_4^6 fall on a strong beat? Yes
- ★ Now add chord I to the last bar, to make a perfect cadence!

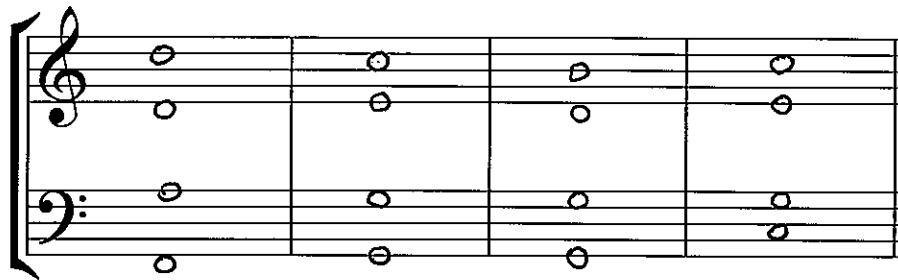
Write I_4^6 - V cadences in vocal style under these melody notes (all major except no.1):

Work out whether the following cadential $\frac{6}{4}$ progressions are for major or minor keys, and complete in vocal style:

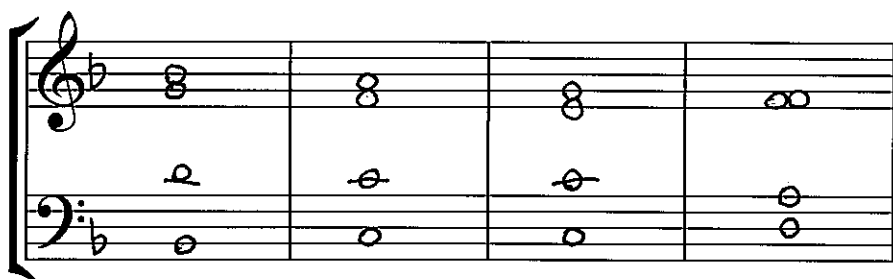
Cadential $\frac{6}{4}$ Checklist



- ★ 'Cadential' means at a cadence point.
- ★ A chord with ' $\frac{6}{4}$ ' after it is in second inversion
- ★ I_4^6 MUST be followed by chord vii / (V) / ii^6 (circle correct answer).
- ★ When using I_4^6 , the fifth of the chord must be doubled, not the root
- ★ Draw chord I_4^6 of C major here (in bar 2).



- ★ Chord I_4^6 must fall on a (stronger)/weaker beat than chord V (circle correct answer).
- ★ The tonic must go to the leading note.
- ★ True or False:
 1. One of the upper parts will double the bass part (True)/False.
 2. This doubling creates consecutive octaves True/(False).
- ★ Now draw chord V immediately after chord I_4^6 above, then chord I at the end.
- ★ I_4^6 sounds great when approached by **step** in the bass. This can be done a few different ways but it's actually chord ii^6 that sounds the best. Now draw chord ii^6 in the first bar (before chord I_4^6) - be sure to avoid consecutive 5ths and 8ves.
- ★ You should now have the chord progression $ii^6 - I_4^6 - V - I$. Imagine this is the 'best chord progression in the world' and use it whenever you can!
- ★ You could also have chord vi on the end instead of chord I, forming an interrupted cadence. Try this here in F major.



ii^6 I_4^6 V vi

Let's Practise



In these melodies there are opportunities to use $I_4^6 - V$ at the cadence points.

Handy Hint I: at the middle cadence, you will probably use $ii^6 - I_4^6 - V$ or $I_4^6 - V - VI$.

Handy Hint II: the final cadence will usually be $I_4^6 - V - I$ but watch out for a 'supertonic-tonic' ending!

1.

2.

Now, just for fun, harmonise the first note in each example. If there is an anacrusis, you will often need to harmonise it with chord V or V^6 - check the melody note!

These melodies MAY or MAY NOT have opportunities for I_4^6 - V. You will need to analyse the melody notes and decide which chords will sound good.

In each example, harmonise:

- ★ The first note
- ★ The cadence points
- ★ The note preceding each cadence

Also, remember that you can't use chord I_4^6 on a weak beat!

1.

Musical score for example 1, measures 1-4. The key signature has one flat (Bb) and the time signature is 3/4. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, and ends on G5. The bass line starts on Bb3, moves to C4, D4, E4, F4, G4, A4, Bb4, and ends on Bb4. Brackets indicate the first note (G4), the note preceding the first cadence (G5), and the first cadence point (G5).

2.

Moderato

Musical score for example 2, measures 1-4. The key signature has two sharps (F# and C#) and the time signature is 3/4. The melody in the treble clef starts on F#4, moves to G#4, A5, B5, C6, D6, E6, F#6, and ends on F#6. The bass line starts on F#3, moves to G#3, A4, B4, C5, D5, E5, F#5, and ends on F#5. Brackets indicate the first note (F#4), the note preceding the first cadence (F#6), and the first cadence point (F#6).

3.

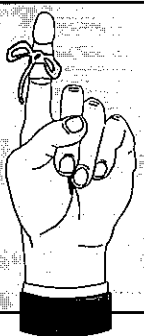
Exercise 3, first system. Treble and bass clefs, key signature of three flats, 3/4 time signature. A slur covers the first two measures of both staves.

Exercise 3, second system. Treble and bass clefs, key signature of three flats, 3/4 time signature. A slur covers the first two measures of both staves.

4.

Exercise 4, first system. Treble and bass clefs, key signature of two sharps, 4/4 time signature. A slur covers the first two measures of both staves.

Exercise 4, second system. Treble and bass clefs, key signature of two sharps, 4/4 time signature. A slur covers the first two measures of both staves.

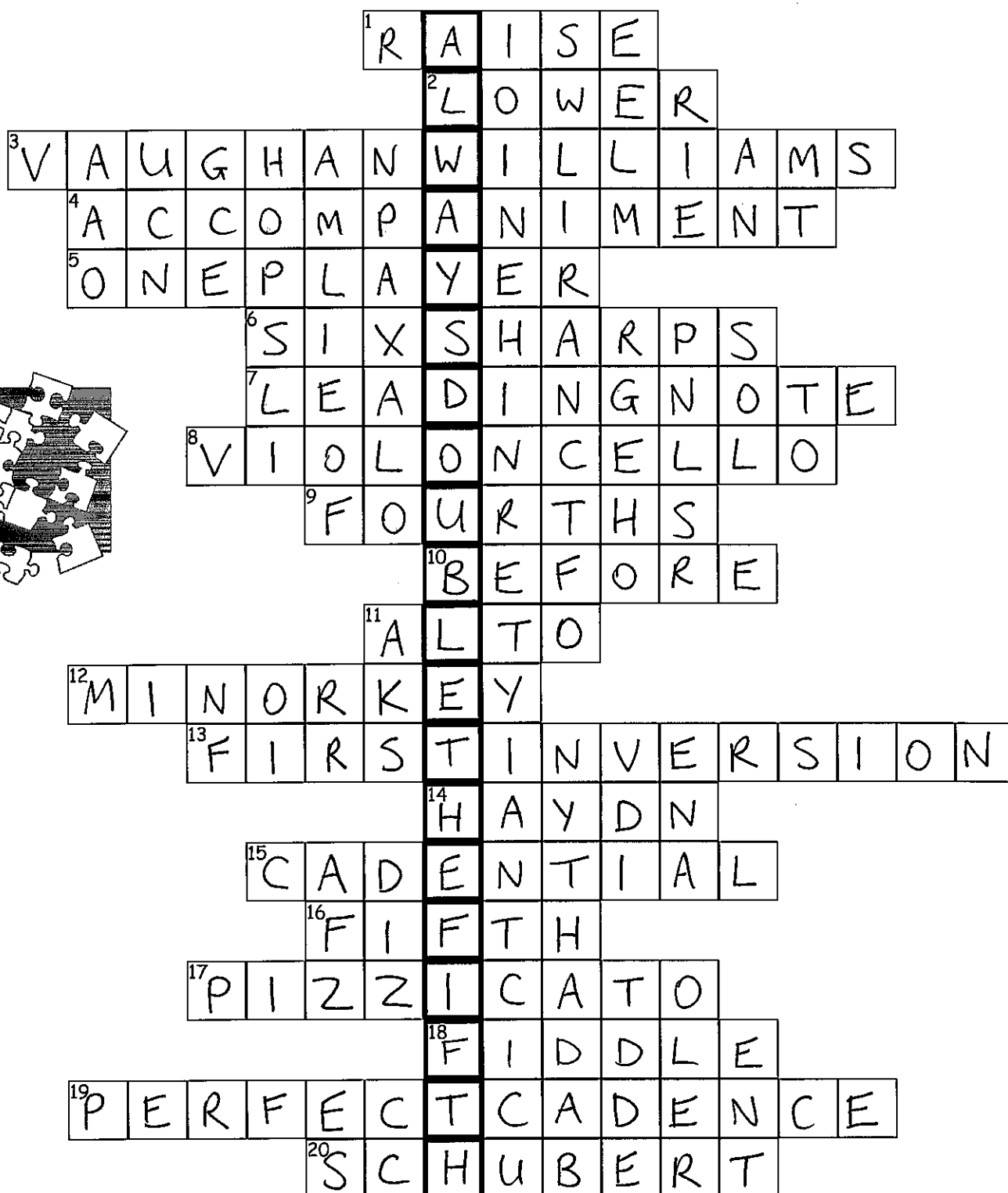
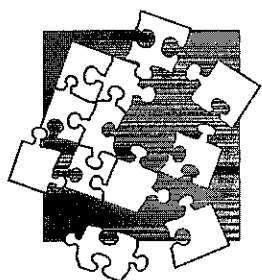


REMEMBER: Consecutive 5ths or 8ves are not allowed, so always check your work, especially over bar lines. Consecutive 5ths weaken the tonality, and consecutive 8ves means that you've only really got three parts, not four – so that's cheating!

Puzzle



Find the answers to each clue on the opposite page. Once you have filled them all in, you will discover the thing you must always do when using chord I_4^6 ...



The Answer is:

Always double the fifth !



Clues



1. In a melodic minor scale, you must raise the 6th and 7th notes on the way up.
2. In a melodic minor scale, you must lower them both on the way down.
3. A well-known composer of art song.
4. This is equally as important as the vocal line in art song and lieder.
5. In chamber music, there is generally only one player per part.
6. The key signature of D sharp minor has six sharps.
7. You must always take care to 'protect' this note in melody writing.
8. The only stringed instrument that uses treble, alto and tenor clefs (full name).
9. The double bass is different to the other strings because its strings are tuned in fourths.
10. In lieder and art song, the words were written before the music was written.
11. Viola uses this clef.
12. If the given couplet for your melody has a sad or ominous tone, consider using a minor key.
13. If the third of the chord is in the bass, the position of the chord is first inversion.
14. 'Father' of the string quartet.
15. When using chord I_4^6 at a cadence point, its called the cadential $\frac{6}{4}$.
16. The viola is tuned a fifth lower than the violin.
17. An Italian word for plucking the strings.
18. Colloquial name for the violin.
19. Avoid having one of these in the middle of your harmony example, because it will sound finished.
20. This person wrote over 600 lieder.



Bass Lines



The trick to harmonising a melody is to realise that there are quite a few bass notes that will sound good with any one melody note. For example, the note C can be harmonised many ways in C major, and will sound good with all of these bass notes:

I I⁶ IV IV⁶ vi vi⁶

Below you can practise finding all the different ways to harmonise a single treble note, by choosing a different bass note for each bar. Make sure you label each bar with Roman numerals, and the figure '6' if the bass note represents a first inversion chord.

N.B. Only use the chords I, ii, IV V and vi, in root position or first inversion.

All of the following examples are in **major** keys, and be careful because the given note is not always the tonic of that key!

I I⁶ IV IV⁶ vi vi⁶

I I⁶ V V⁶

IV IV⁶ ii ii⁶

Harmonising The Whole Melody



Here are 2 most important things to remember when harmonising a melody:

1. Do the cadences **FIRST** (which we've been practising)
2. Add the **BASS LINE** to the rest (a.k.a. "add an appropriate harmonic bass" - how formal)

REPEAT: Do **not** try to harmonise each chord in four parts from the beginning!

Right, now that's sorted out, how do we add a bass line?

These two notes belong to chord I, so it's nice to start off with I - I⁶

This note belongs to chords II, IV and VI, but since we just had chord VI, we won't use that. It could also be II⁶ or IV⁶ - oh dear!

The Gs come from chords I and V, I⁶ and V⁶. We can't use chord V though because it is in the cadence!

Can't use chord I here because that would make consecutive 5ths after chord VI in the cadence.

Same options as last time we had this note

This note comes from chord II: remember that II⁶ - V - I is a very nice cadence.

AAARGHH!



As you can see, it's rather tricky to choose a bass line! There are lots of chord possibilities for each note. Your job is to compose a bass line with a nice mixture of root position and first inversion chords that does not create consecutive 5ths or 8ves with the melody.

Let's have a look at one possible solution on the next page where the cadences have been done and the bass line added in...

Contrary motion works well; it's also good to 'establish the tonic'

Bass and soprano are moving in 3rds, this will sound great

Another possibility here would be $V^6-VI^6-II^6$, but a string of $\frac{6}{8}$ chords sounds weak.

Look! A minim works well instead of a repeated bass note



HERE'S A THOUGHT: First inversion chords are great. They are a 'variation' on the root position chord. Try to use at least one per bar!

In the following examples, harmonise the cadence points first, then compose a bass line by choosing from the chords listed. Remember:

- ★ Contrary motion is very effective; similar motion is nice in 3rds or 6ths
- ★ Aim for a nice mixture of root position and first inversion chords
- ★ Check for consecutive 5ths and 8ves and change the bass line where necessary!

Now for a challenge... go back to pages 32 -33, and add bass lines to those melodies!
38

Harmony Hints



- ★ Be careful when harmonising the first chord, as it may be an anacrusis - this will probably mean you should use chord V or V⁶.
- ★ If you use V⁶ anywhere in your harmony example, it **MUST** lead to chord I (because the leading note must always go to the tonic).
- ★ Chord VII must also lead to chord I - however chord VII can be followed by VIIb, then I (discuss the use of chord VII with your teacher).
- ★ The aim is to show how clever you are at using chord I⁶₄, but **ONLY** if you can follow it with chord V!
- ★ Think carefully before choosing I-V or Ib-V ... if you are using these chord progressions you might be missing an opportunity to use Ic - V.
- ★ Don't forget: you must use chord Ic on a _____ beat than chord V:

Ic V
Correct

IIb Ic V
Correct

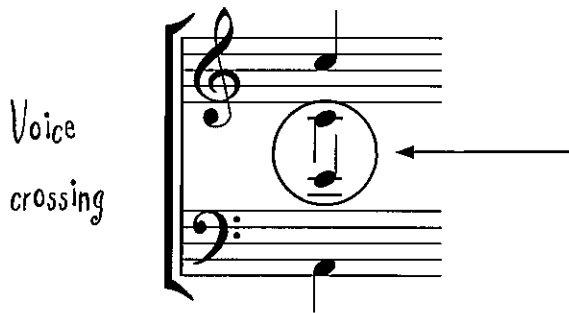
IV Ic V
Incorrect!

- ★ A word about passing notes... you are not required to add passing notes to your bass line or cadences, but they can sound fantastic in the right spot. Look for leaps of a third and see if a passing note will fit... but always check you're not creating consecutive 5ths or 8ves!
- ★ Now try the example below - harmonise the first note and the cadence points, then add a bass line to the rest (use vocal style, of course!)

Moderato

Other 4-Part Harmony Rules (When Will It Stop?)

Two important things to avoid are 'voice crossing' and 'voice overlapping':



The tenor is not allowed to sing higher than the alto! Usually it works simply to switch these around, but always check that this does not create consecutive 5ths and/or 8ves.



Voices may not 'overlap' each other's paths. Here the bass moves to a note higher than the tenor sang the note before. This example can be fixed by putting the bass down an octave. (Watch out for voice overlapping in treble parts too.)

Also:

- ★ Don't use the same harmony over a bar line, or from a weak beat to a strong beat
- ★ Avoid repeated notes in the bass line, even if the notes represent different chords. You could consider using a minim, or try a leap of an octave
- ★ Your bass line should represent a good mix of root position and first inversion chords. Remember that rising or falling in 4ths or 5ths sounds great.

Now harmonise the first chord and the cadence points in this example, then add an appropriate harmonic bass to the rest.

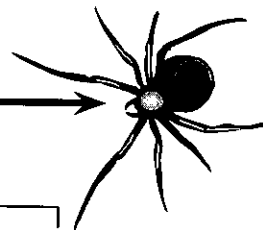


See if you can pick the mistakes in these snippets...

Good work! And now for another typical harmony example for you to complete:

- ★ Harmonise the first chord and the cadence points
- ★ Add an appropriate harmonic bass to the rest

More Harmony Examples



Complete these examples the same way as all the others!

1.

Musical notation for example 1, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3. The final two measures show a continuation of the melody and bass line with some chromatic movement.

Musical notation for example 2, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3. The final two measures show a continuation of the melody and bass line with some chromatic movement.

2.

Musical notation for example 2, consisting of a grand staff with treble and bass clefs. The key signature has one flat (Bb) and the time signature is common time (C). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3. The final two measures show a continuation of the melody and bass line with some chromatic movement.

Musical notation for example 3, consisting of a grand staff with treble and bass clefs. The key signature has one flat (Bb) and the time signature is common time (C). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3. The final two measures show a continuation of the melody and bass line with some chromatic movement.

3.

Musical notation for example 3, consisting of a grand staff with treble and bass clefs. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3. The final two measures show a continuation of the melody and bass line with some chromatic movement.

Musical notation for example 4, consisting of a grand staff with treble and bass clefs. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line starts with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3. The final two measures show a continuation of the melody and bass line with some chromatic movement.

Quick Quiz



Name and describe the three different forms of lieder:

1. Simple Strophic - each verse set to the same music
2. Modified strophic - some or all verses have modified settings
3. Through composed - no formal structure or pattern, each verse different

Write the scale of C sharp major:

- ★ For viola
- ★ For one octave going up
- ★ Use crotchets and a key signature



Write a melody to this couplet: Ten thousand soldiers marched in line
Their boots all shiny and their step so fine



Harmonise the first note and the cadence points, and complete the bass line...



Two-Part Writing



In this question, you are asked to compose a melody above a given bass line. There is only one way to do this successfully...

WRITE THE CHORD NUMBERS UNDER THE BASS NOTES!

(Extremely important)

As you know there is often more than one chord possibility for each bass note. It is very important to write in ALL of these, for instance.

I I⁶ IV V VI IV V I⁶
 II⁶ IV⁶ II⁶

Handy Hint I: The first note above could also be harmonised with chord VI⁶, but this is unlikely to sound good at the start of a piece.

Handy Hint II: We are not using chord iii, so scale degree no. 3 will ALWAYS represent chord I⁶.

Handy Hint III: Scale degree no. 5 will ALWAYS represent chord V.

Write the chord numbers under this bass line

I I⁶ IV ii I⁶ IV V vi V⁶ ii I vi I⁶ V I

P.S. You may have found opportunities to use chord vii... just keep in mind that chord vii is not on the syllabus for Grade 5, so discuss it with your teacher before using it!

Checklist:

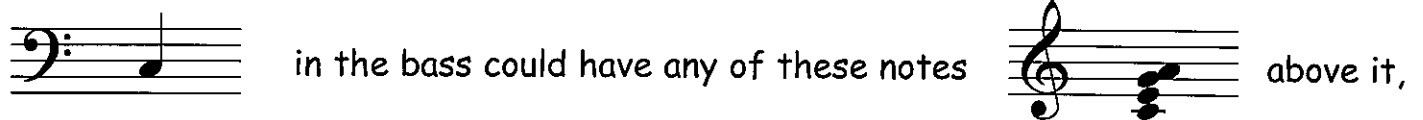
All chord possibilities written in

Opportunity for chord I⁶₄ spotted in last bar

NO other second inversion chords used or indicated

All first and second inversion chord possibilities labelled with correct figures

The idea of writing in all chord possibilities is that it gives you more choice of melody notes, for example:



as they all belong to chords II and IV. The E or the A would sound the nicest on top as they make an interval of a 3rd or 6th with the bass note. Using the C or the G would make an interval of an octave or 5th - you should only use these occasionally, as they sound very 'bare'.

Here is one possible solution to the bass line on the previous page. Play this or get someone to play it for you.



The musical score is in G major (one sharp) and 4/4 time. It consists of four measures. The bass line is a simple eighth-note pattern. The melody line is a simple eighth-note pattern. Below the bass line, the following chord symbols are written: I, I⁶, II⁶, II, I⁶, II⁶, V, VI, V⁶, II, I, VI, I⁶₄, V, I. The II⁶ and IV⁶ chords are written with the 6th degree below the 4th degree.



Things to Notice

- ★ The rhythm is ridiculously boring - we will fix this later.
- ★ Most of the time, the interval between bass and treble is either a 3rd or a 6th. This sounds great.
- ★ The melody line often moves in contrary motion to the bass.
- ★ There are no consecutive 5ths or 8ves because all the usual 4-part harmony rules apply to 2-part writing. The same goes for doubling rules.
- ★ The options of using chord vii for scale degrees 2 and 7 must be treated very carefully - discuss this with your teacher.
- ★ The third of the chord is present nearly all of the time. Intervals of 5ths and 8ves between treble and bass are rare.

Adding Interest

You can't just have a whole heap of crotchets in your melody - this is BORING. So the way to spice it up is by adding extra notes and changing some of the rhythm. (In the exam these are called 'unessential' notes).

So this  with a passing note would become this 

And this  with a chord jump would become this 

You could even add more than one passing note or a bigger chord jump, for instance:

This  could become this  or this 

or even this  !

WARNING: Passing notes cannot get rid of consecutive 5ths or 8ves - in fact, sometimes your passing notes might CREATE problems! (*Life just isn't fair*)

Now go back to the previous page and make that crotchet melody really interesting! Then spice up this one:



And now try this one from scratch!



Good Treble Parts



This page is like a 'cheat sheet' for two-part writing. It will show you good ideas for treble lines over bass parts that crop up a lot. All of the following examples are in C major... try to analyse what is happening in each one, perhaps even write in the scale degree numbers, so that you can easily transpose them into other keys

1. → OR

2. → OR

3. → OR
 I_4^6 V I

Actually, for no. 3 a combination of the two treble parts would sound the best e.g.:

or but not

because you should not leap to the leading note from a chord I note.

HOT TIP: Think of that last combination as the 'best ending in the world' for a $I_4^6 - V - I$ bass line. It can also work really well for a $I_4^6 - V - VI$ progression in the middle!

Anacrusis Tip: If the bass line begins like this then a great

treble line is to also start on the dominant and fall to the third:

Two-Part Writing Hints



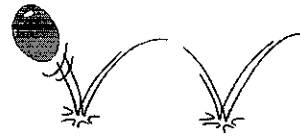
- ★ Do not attempt to do the two-part writing question without writing in the chord numbers first!
- ★ Follow 4-part harmony rules, just imagine that 2 of the parts are invisible.
- ★ 3rds and 6ths will always sound great, but remember it's quite nice to end with an open 8ve.
- ★ Try not to have more than 3 x 3rds or 3 x 6ths in a row (it gets too boring).
- ★ AVOID 4ths - these are definitely **WRONG** except when using $I_4^6 - V$.
- ★ If the root of the chord is in the bass, use the 3rd of the chord in the treble wherever possible.
- ★ If the 3rd of the chord is in the bass (i.e. first inversion), try to use the root in the treble.
- ★ Use 'voice-exchange' (i.e. parts mirroring each other) as much as possible. See the previous page for examples of this (options 1 and 2)
- ★ Leading note must **eventually** go to tonic - it may go to another note of chord V first.
- ★ Add passing notes and chord jumps **after** you have chosen your melody line, but be careful that you have not created consecutive 5ths or 8ves.
- ★ Write the 'best ending in the world' over this bass line (hint: see previous page):

And now for yet another example to do!

More Two-Part Writing Examples

Quick Revision:

- ★ Decide on the chord numbers first
- ★ Add passing notes to create interest



1.

2.

3.

4.

5.

6.

Revision of Everything So Far



1. Form and History

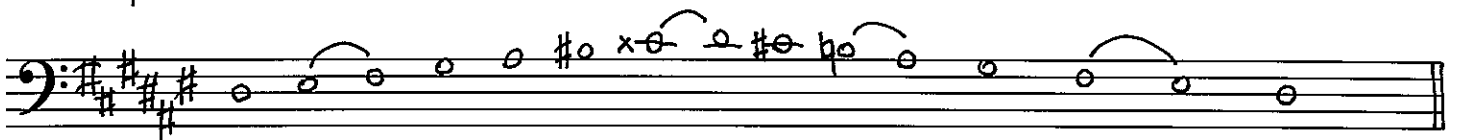
a) Write a paragraph comparing the differences between chamber music and orchestral music of the 18th century. Whereas orchestral music is performed in a large concert hall by a large ensemble, chamber music was written for smaller ensembles, usually one player per part, for performance in a more intimate venue. Chamber groups usually consist of 8-10 players, as opposed to 60-100 in an orchestra.

b) If you heard a song on a classical radio station, how would you be able to tell it was an example of Lieder? The words would be German. The mood would be set and supported by the piano accompaniment. The singer and the pianist would sound equally important.

2. Rudiments

Write the melodic minor scale with the key signature of six sharps

- ★ Use semibreves
- ★ Write one octave going up and then down
- ★ Mark the semitones with slurs
- ★ Complete the scale with a double bar line



3. Instruments

Name the stringed instruments that would play these phrases:



Instrument:

Double bass



Instrument:

Cello

4. Melody Writing

Write a balanced melody to this couplet:

I am standing in the trenches with the mud up to my knees,
And I'm thinking of the bushland far away.

'Pip'

I am stand-ing in the tren-ches with the mud up to my knees, And I'm
think-ing of the bush-land far a-way.

5. Harmony

You know what to do by now!

Andante

Andante

6. Two-Part Writing

You know what to do here, too! (Don't forget about 'unessential' notes)

Two-Part Writing

Set Works



Please download the FREE Set Works supplement from www.blitzbooks.com.au.

You should consult with your teacher to find out your current set works.

The Aural Exam



The written paper only makes up 62% of your final mark - the other 38% is devoted to the aural component - so it is very important to practice your aural skills as regularly as possible. The tasks are quite similar to those we practised in Grade 4, however the additional component of the set works will be tested in the written **and** aural exams. You will be asked to identify a short passage from any or all of the set works, naming the work, composer and section of the work.

There are FREE aural tutorials available from www.blitzbooks.com.au, which has some tips on preparing for the aural exam. These downloads go through all the different types of questions and how to go about answering them. There are also three sample aural exams which correspond to the aural papers printed in this workbook.

These aural papers are set out in similar fashion to AMEB papers, however there is no 'Set Works' section at the end. This is due to the problems associated with the reproduction of published recordings, as well as the fact that the set works change from time to time. As a result the 'Set Works' section has been omitted and the maximum mark for each paper is 32 rather than 38.

You can download information on the current Set Works from www.blitzbooks.com.au

Time Signatures



Part of the aural exam involves hearing a melody and naming the time signature, as well as whether it is simple or compound time.

Interestingly, it's not possible to do this unless you know the beat value. For example, if you heard a piece with a steady march beat, it wouldn't necessarily be in 4/4 - you could be hearing 2/4 or 2/2.

Luckily, the beat value is told to you in the test paper! If you were told the beat value was a minim, and you could hear an accent every two beats, it's pretty likely to be 2/2 time.

So the trick is knowing which time signatures apply to which beat values. This is something you should discuss with your teacher, in conjunction with listening to various examples.

Fill in the correct time signatures below; if the beat value does not apply to a particular time signature, just write 'N/A' in the box.

Beat value/Time	Simple Duple	Simple Triple	Compound Duple	Compound Triple
Crotchet	$\frac{2}{4}$	$\frac{3}{4}$	n/a	n/a
Quaver	$\frac{2}{8}$	$\frac{3}{8}$	n/a	n/a
Minim	$\frac{2}{2}$	$\frac{3}{2}$	n/a	n/a
Dotted Crotchet	n/a	n/a	$\frac{6}{8}$	$\frac{9}{8}$

Exercises for this are included in the free aural tutorials which can be downloaded from www.blitzbooks.com.au.



AURAL TEST PAPER I

FIFTH GRADE MUSICIANSHIP

Question 1

PITCH

Total Marks 19

A. SCALE FORMS

Name each scale as either: • major ,or
 • harmonic minor,or
 • melodic minor

2

(i) harmonic minor (ii) melodic minor

B. SCALE NOTES

Key: C major

i)

ii)

iii)



3

C. TRIADS

Name each triad as either major or minor - root position, first or second inversion.

(i) major - root position (ii) major - second inversion

4

D. MELODY DICTATION

Key: F major

Starting Note



6

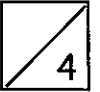
E. CADENCES

Name each cadence as either
 • Perfect, or
 • Imperfect, or
 • Interrupted

(i) Imperfect (ii) Interrupted

4

A. TIME



Name the time of this melody as either:

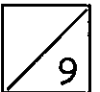
- Simple duple;
- Simple triple; or
- Compound duple, or
- Compound triple

Then write the time signature

Beat value: dotted crotchet

Time *Compound triple* Time Signature $\frac{9}{8}$

B. RHYTHM DICTATION



Number of bars: 4 Time signature: $\frac{4}{4}$



AURAL TEST PAPER II

FIFTH GRADE MUSICIANSHIP

Question 1

PITCH

Total Marks 19

A. SCALE FORMS

Name each scale as either:
 • major ,or
 • harmonic minor,or
 • melodic minor

2

(i) melodic minor (ii) major

B. SCALE NOTES

Key: C major

i)

ii)

iii)

3



C. TRIADS

Name each triad as either major or minor - root position, first or second inversion.

4

(i) minor - first inversion (ii) major - first inversion

D. MELODY DICTATION

Key: E flat major

6

Starting Note



E. CADENCES

Name each cadence as either
 • Perfect, or
 • Imperfect, or
 • Interrupted

4

(i) Interrupted (ii) Perfect

A. TIME



Name the time of this melody as either:

- Simple duple;
- Simple triple; or
- Compound duple, or
- Compound triple

Then write the time signature

Beat value: quaver

Time *Simple duple* Time Signature $\frac{2}{8}$

B. RHYTHM DICTATION



Number of bars: 4 Time signature: $\frac{3}{4}$



AURAL TEST PAPER III FIFTH GRADE MUSICIANSHIP

Question 1	PITCH	Total Marks 19
-------------------	--------------	-----------------------

A. SCALE FORMS

2

Name each scale as either:

- major ,or
- harmonic minor,or
- melodic minor

(i) major (ii) harmonic minor

B. SCALE NOTES

3

Key: C major

C. TRIADS

4

Name each triad as either major or minor - root position, first or second inversion.

(i) major - first inversion (ii) minor - second inversion

D. MELODY DICTATION

6

Key: A major

Starting Note

E. CADENCES

4

Name each cadence as either

- Perfect, or
- Imperfect, or
- Interrupted

(i) Perfect (ii) Imperfect

A. TIME



Name the time of this melody as either:

- Simple duple;
- Simple triple; or
- Compound duple, or
- Compound triple

Then write the time signature

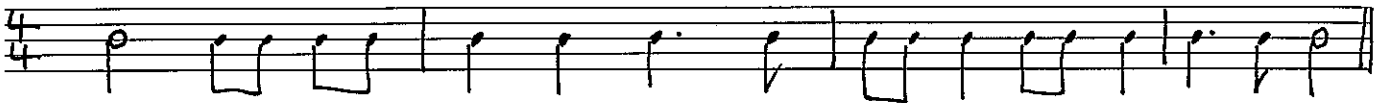
Beat value: minim

Time *Simple duple* Time Signature $\frac{2}{2}$

B. RHYTHM DICTATION



Number of bars: 4 Time signature: $\frac{4}{4}$



Mad Multiple Choice



There may be more than one correct answer to some of these!

1. The instruments used in a string quartet are:

A: Violin, viola, cello, double bass

B: Violin, viola, cello

C: Violin I, Violin II, viola, cello



2. The most common mistake when writing scales is:

A: not raising the leading note

B: missing accidentals

C: writing it in the wrong direction

3. If you forget to use $I_4^6 -V$ in your harmony, you will:

A: be marked wrong

B: be marked down

C: be in trouble from your teacher

4. When answering questions about the set works, include:

A: as much information as possible

B: details about keys and form

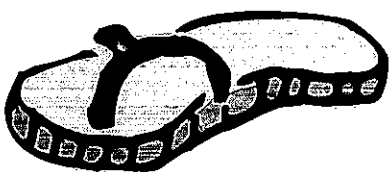
C: sentences that make it seem like you've listened to it more than once

5. Art songs/lieder are typically in:

A: strophic or modified strophic form

B: sonata form

C: through composed form



6. The best way to avoid consecutive fifths or octaves is to:

A: use similar motion

B: not do the harmony example

C: use contrary motion

7. In the two-part writing question, your treble part should:

A: roughly keep to a soprano range

B: keep to a range of strictly one octave only

C: have unlimited range

8. Chamber music was meant for:

A: small instruments

B: large ensembles

C: small venues

9. In Lieder, the piano part is:

A: more important than the voice

B: less important than the voice

C: equally as important as the voice

10. The cello uses:

A: the alto clef

B: the tenor clef

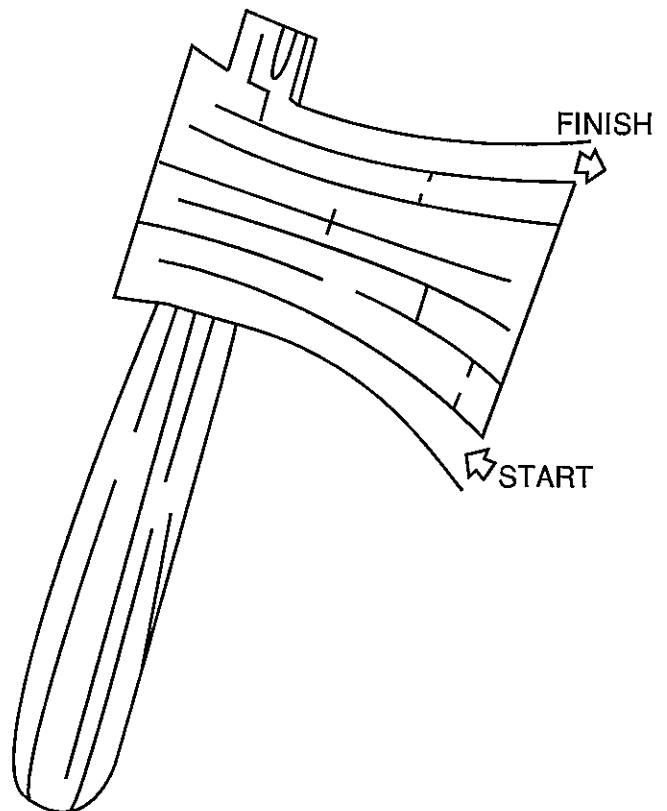
C: the bass clef

11. A tenor clef looks like:

A: a fancy K

B: an alto clef on helium

C: a C clef



12. The strings on most stringed instruments are tuned:



- A: in 5ths
- B: in 4ths
- C: in 8ves

13. To achieve full marks in the harmony question, you need to:

- A: learn all your harmony rules
- B: apply all your harmony rules
- C: bribe the examiner

14. When completing a $I_4^6 - V$ cadence, make sure the bass part:

- A: has the same note for each chord, even if it's an octave apart
- B: is doubled in one other part
- C: leads to chord VI, I or I_4^6

15. In the holidays it is best to:

- A: do as much homework as possible
- B: sleep
- C: listen to the set works



16. A really great thing about fifth grade musicianship is:

- A: there set works to learn
- B: there are no Italian Terms to learn
- C: the workbook is purple and yellow

17. A good way to approach the exam is to:

- A: allocate a certain amount of time for each section according to your strengths
- B: rip through it as quickly as you can and then check it 10 times
- C: not turn up