

BLITZ! How To ~~Pass~~

Grade 5 Musicianship Answer Book

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Introduction

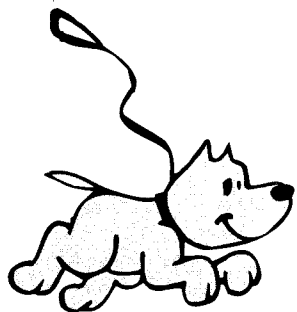
This answer book is designed to aid students, parents and teachers in completing and checking the Blitz workbooks. You may find that your answers are not exactly the same as those printed in this book. As with all answer books, there are many instances in which more than one answer is correct, however 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 in the history and set works sections 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.

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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):

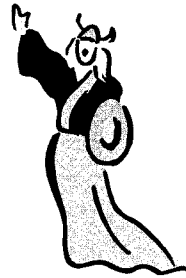


1. Oxford Companion to Music - Percy Scholes
2. A History of Western Music - Grout
3. The Internet

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. Franz
2. Brahms
3. Schumann

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 of the poem
- Voice and piano are of equal importance

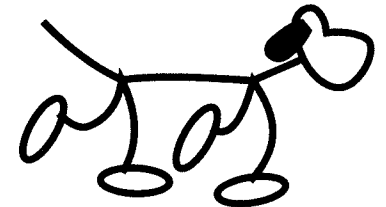
Name 3 composers of art song other than Ralph Vaughan Williams

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 written to poetry other than German or Austrian. The poem is musically represented by a skilled composer's creation of a vocal line and accompaniment that creates the mood, as well as providing a satisfying setting of the poem.

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



The three vocal set works you are studying are all in the same form. Name this form and describe it. Modified strophic form. Most of the verses are musically similar (perhaps with a slightly varied accompaniment). However, there is deviation from that particular idea 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



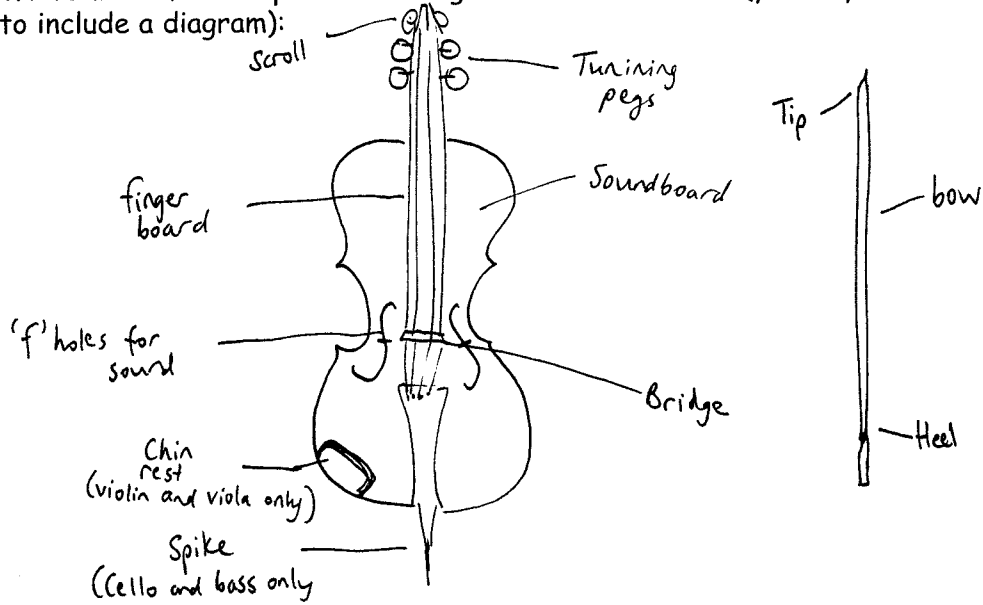
Name the four instruments in the string family, from smallest to largest:

1. Violin
2. Viola
3. Violoncello (or 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):



★Now complete the table on the following page. Also, take special note of the 'Terms relating to string playing' back in the Italian Terms section!★

Instrument	VIOLIN	VIOLA	CELLO	DOUBLE BASS
Interesting fact	The colloquial name for the violin is the <u>fiddle</u> .	The viola is tuned a <u>fifth</u> lower than the <u>alto</u> violin. It uses the <u>alto</u> clef to avoid having to read lots of <u>leger</u> <u>lines</u> in the music.	The cello is the only stringed instrument that uses the <u>treble</u> , <u>tenor</u> and <u>bass</u> clefs.	The double bass is the only instrument that has its strings tuned in <u>fourths</u> the music is written an <u>octave</u> higher than it sounds.
Tunings (show appropriate clefs)				
*Approximate ranges only Range (show appropriate clefs)				
Instrument				

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 1 player per part, in contrast to orchestral music
- ★ It is composed for a small number of instruments, usually a maximum of 8 to 10 players.

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

Movt	Key	Form	Speed
I	Tonic	Sonata	Fast ('Allegro')
II	Dominant/Subdom.	Binary/Ternary/ Theme + Variation	Slow ('Adagio')
III	Tonic/Relative	Minuet + Trio	Moderate
IV	Tonic	Sonata / Rondo	Fast ('Presto')

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.	The 'Dissonance' quartet	Violin x 2, Viola, Cello	Mozart
2.	The 'Goose Fugue'	String quartet (as above)	Beethoven
3.	Clarinet quintet	Clarinet + string 4 tet	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 and II, Viola I and II, Cello

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

Answer: Double Bass

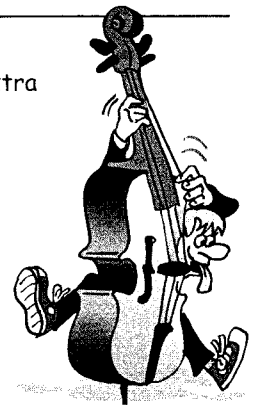
Name an example of each of the following, plus its composer:

- String Trio Trio for violin, viola + cello Composer: Haydn
- String Quintet Quintet Op. 18 Composer: Mendelssohn

Another typical exam question: 'What is meant by the term 'chamber music for strings?'' A small ensemble made either entirely or mostly of stringed instruments. One player per part, usually 8 to 10 players. Most common form of chamber music for strings: string quartet. 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 (only occasionally)
- E. C or D
- F. Double bass (= very occasionally!)



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

Haydn was ^{one of} the most prolific writer of chamber music in the 18th and was known as the 'Father of the String Quartet'. The string quartet was the most popular ensemble for which to write. Mozart also wrote many string quartets. Other composers who were well known for writing chamber music in the 18th were Schubert and Beethoven.

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, lute like note achieved by touching the string lightly, at either 1/3 of its length (for a note 1 1/2 eves higher) or at 1/2 way point (for 2 eves higher)

What is a mute? A device that fits over the bridge to soften the sound of the strings.

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

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

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

Strings Search

- ✓ Abbreviated term for plucking the strings.
- ✓ Italian term meaning 'play with the mute' (2 words).
- ✓ Effect achieved by lightly touching the string at one half or one third of its length.
- ✓ Four stringed instruments playing together.
- ✓ All string players need to do this before they start playing.
- ✓ Device for tightening or loosening the string while doing clue no. 5.
- ✓ Name this sign:
- ✓ Songs with descriptive piano accompaniment set to German or Austrian poetry.
- ✓ Italian term meaning to play with the bow.
- ✓ The second movement of a string quartet is often in this key (Hint: first movement in the tonic key).
- ✓ This instrument is slightly larger than the violin and pitched a fifth lower.
- ✓ Double bass strings are tuned to these intervals.
- ✓ Composer of lieder (not Schubert) (11 letters).
- ✓ A form of art song or lieder based on verses (Hint: can be 'simple or modified').
- ✓ Italian word for extremely fast staccato playing.
- ✓ Strings, woodwinds, brass and percussion all together form one of these.
- ✓ 'Sul ponticello' means to play on or near this.
- ✓ Composers of lieder and art song were inspired by this.
- ✓ 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, dramatic, or both, and covers every music resource. It is always self-sufficient and frequently provides interludes between verses or even lines of words.

2. What is meant by 'strophic form' in relation to lieder and art song? This is a form structured around the stanzas of a poem. There are two types of strophic form ('strophe' means verse): 'Simple-Strophic', meaning all verses set to the same music, and 'Modified-Strophic', meaning that the musical setting is varied for some stanzas.

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

Movt	Key	Form	Speed
I	A major	Sonata	Fast
II	D/E major	Binary/Ternary Theme + Variations	Slow
III	A / F# minor	Minuet + Trio	Moderate
IV	A major	Rondo/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?



Viola



Double Bass
(8ve lower)

The Melodic Minor Scale



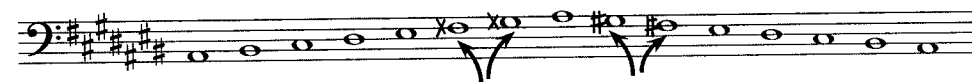
You've probably played a melodic minor scale on your instrument lots of times, so you know that you must raise the 6th and 7th degrees of the scale on the way up, and you must lower them both on the way down. The reason for doing this is to get rid of the augmented 2nd between scale degrees 6 and 7, as it is a very awkward interval to sing. We'll discuss this further when we do melody writing later on.

Try adding the correct accidentals to this scale:

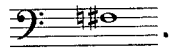



Key: C melodic minor These two notes will need to be raised with natural signs. These two need to be lowered on the way down with flat signs.

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

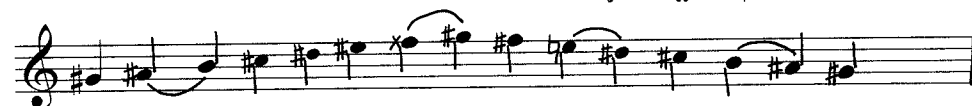


Key: A# melodic minor These notes are already sharps in the key signature, so they need to be raised with double sharps. Now, how do we lower them? A single sharp sign for each is fine. It cancels out the double sharp!

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:

- ★ for one octave up and down
- ★ using accidentals
- ★ mark the semitones with slurs (be careful - the semitones fall in different spots on the way down!)



Can you think of the three minor scales that use double sharps???

G#, A# and D# minors

Keys and Scales

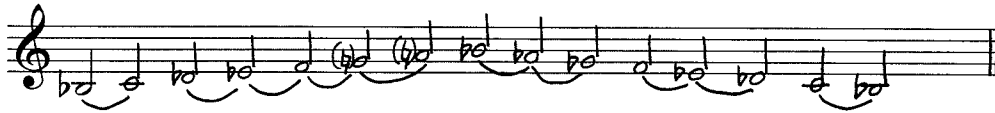
Write the scale of A sharp melodic minor

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



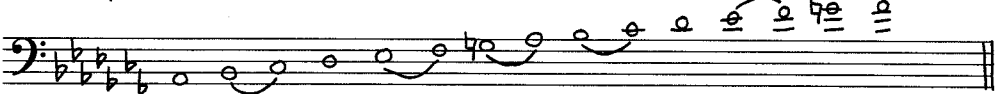
Write the melodic minor scale that starts on the given note

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

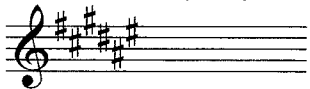


Write the harmonic minor scale with the key signature of seven flats

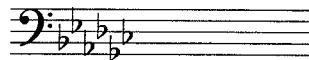
- ★ Use a key signature and write in semibreves
- ★ For two octaves going up
- ★ Mark the semitones
- ★ Complete the scale with a double bar line



Name the two keys represented by each of these key signatures



1. F sharp major
2. D sharp minor



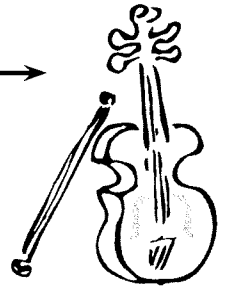
1. G flat major
2. E flat minor

★ Learn your key signatures easily with the Blitz Key Signature Table! ★

Scales for Strings

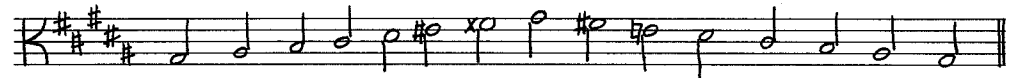
1. Write the scale of D flat major

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



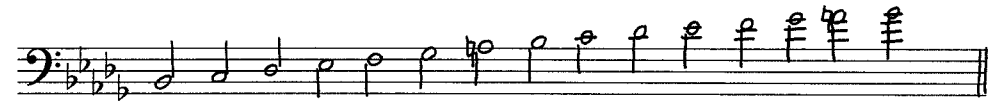
2. Write the scale of G sharp melodic minor for VIOLA

- ★ 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...)



4. Name these key signatures



- | | | | |
|----------------------|----------------|----------------|---------------|
| Major: <u>G flat</u> | <u>B</u> | <u>C sharp</u> | <u>B flat</u> |
| Minor: <u>E flat</u> | <u>G sharp</u> | <u>A sharp</u> | <u>G</u> |



Notice the different pattern for sharps in the tenor clef!

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. 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.

(You may also want to revise the rhythm writing tips in the Grade 3 BlitzBook)

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

2. Use your rhythm to compose a melody. 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.

(Remember that you are writing a melody with words. Try not to have any awkward leaps and keep it to a range of no more than an octave and a half.)

Right! Now that you've done some revision, we'll start refining our skills in writing melodies to couplets, starting with analysing a reasonably good one...

Here is one possible setting of the couplet on the previous page:

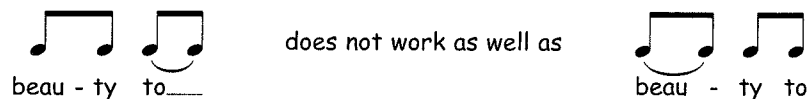


Things to Notice

- ★ The key is F major, which is a great choice for pleasant 'pastoral' subjects
- ★ The melody reaches chord V at the halfway point, which is a good idea, and also happens to be something we've practised in previous grades
- ★ The treatment of the word 'flutter' is a great example of word painting. Always try to compose a rhythm that suits the natural flow of the words.
- ★ 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 and try to keep within a particular vocal range e.g. soprano.
- ★ It has a good mixture of chordal movement and passing notes.
- ★ Sensitive phrasing has been added. In this case two short phrases followed by a long phrase works really well. If you are in doubt about where to mark phrases, you can either follow the punctuation in the poetry, or if there is none simply mark one phrase every 2 or 4 bars.

OK, now here is an example of what NOT to do, with points i) - viii) set out on the next page...

- i) The choice of A minor is not appropriate here, nor is a march-like time signature of $\frac{2}{4}$.
- ii) Repeated notes hold up the flow of the melody.
- 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.



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

- viii) A general observation.. there is no phrasing anywhere to be seen ☹️

★★★★★★★★

Phew! Now that you have analysed a couple of different ways of doing that couplet, have a go at writing your own melody to this couplet:



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'

Check List:

- | | |
|---|---|
| Key suits mood of poem <input checked="" type="checkbox"/> | Good mix of chord jumps and passing notes <input checked="" type="checkbox"/> |
| Accents fall nicely in rhythm <input checked="" type="checkbox"/> | No awkward leaps <input checked="" type="checkbox"/> |
| Words well spaced under notes <input checked="" type="checkbox"/> | Phrasing written in <input checked="" type="checkbox"/> |
| Nice shape and range <input checked="" type="checkbox"/> | |

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

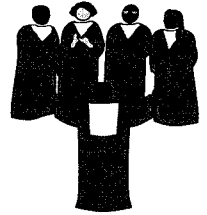
For extra practice: Make up two or more melodies for each couplet!

The Four Principal Cadences In Music

		Name of Cadence	Chords Used
1.		Perfect	V - I
2.		Imperfect	Anything - V
3.		Plagal	IV - I
4.		Interrupted	V - VI

You may find you are not familiar with writing a plagal cadence. That's the one that is mainly used to end church music. Here are the three steps to follow:

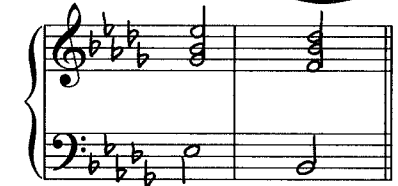
- ★ The bass sings the root of the chords
- ★ One part will sing the note in common
- ★ Other two parts step down



Write plagal cadences in the following keys using minims:



E major
4 part vocal style

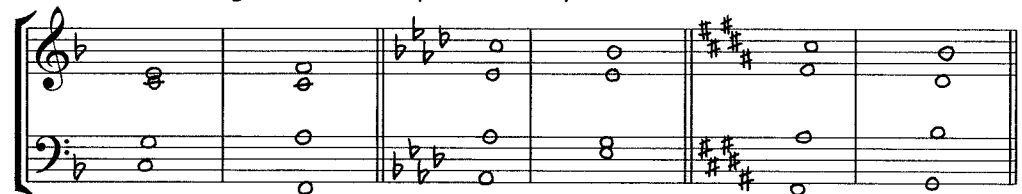


B flat minor
Pianoforte style

You might also be a bit rusty with vocal style (which is understandable as we haven't used it since grade 3!) Make sure you revise the following things with your teacher:

- Range for each voice
 - Rules for spacing
 - Rules for stems
- } 'The BlitzBook of Harmony Rules' tells you everything you need to know about four part harmony!

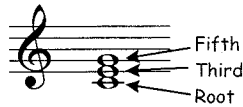
Write the following cadences in 4-part vocal style:



Perfect in F major Imperfect in A flat major Interrupted in B major

First Inversion Chords (In four parts)

Up until now, we have been writing **root position** chords in four-part vocal or pianoforte style, because we have always given the bass the root. But if we give the bass the **THIRD** of the chord to sing or play, the chord will be in first inversion! (How exciting)



Look at these first inversion chords in C major:

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

Things to notice

- ★ The bass has the 3rd of the chord, not the root
- ★ In examples 1, 4, 5 & 6 the root is doubled
- ★ In examples 2 & 3 the 5th is doubled (we haven't done this before, but it is quite a good option - more about this later)
- ★ The 3rd of the chord is never doubled - that's because this is a MAJOR chord and you **must not double a major third** (more about this later, too).

First inversion chords are also called $\frac{6}{3}$ chords, because of the intervals in the chord:

Root position 1st inversion 2nd inversion



So chord I in first inversion is known as chord I_3^6 , but usually the three is left out and it's called I^6 . Another way to name it is chord I_b . We're going to get used to both of these names throughout this book!

P.S. Check out the intervals in the second inversion chord... this means we'll see the numbers '6' after a chord number (e.g. I_4^6) to indicate 2nd inversion! It's also called I_c .

Write the following chords in root position and first inversion according to these major key signatures (use vocal style - in fact, we ONLY use vocal style in Grade 5!):

I I⁶ IV IV⁶ II II⁶ VI VI⁶

I I_b IV IV_b II II_b VI VI_b

Due to the fact that cadences usually contain root position chords, they sound great when preceded by a first inversion chord. There are no set 'steps' to follow here... all you have to do is make sure there are no consecutive 5ths or 8ves.

Chord II^6 sounds excellent before chord V. When using chord II or II^6 , you can double the root, third or fifth of the chord - it's very versatile! Just do whatever works out the best for your vocal parts.

(P.S. Chord II is a minor chord in major keys, and doubling a minor third sounds really good)

Now try all of these chords progressions:

II^6 V I II^6 V VI IV^6 V VI

I^6 IV V II IV^6 V II^6 V I

Chord I_4^6 (or I_c)

This is a very special chord as it is in second inversion, which means the 5th of the chord is in the bass.

Quick revision: '6' next to the chord number means first inversion
 '4' next to the chord number means second inversion



Write a C major chord in 4-part vocal style in the following positions:

I
 I^6
 I_4^6
 (double the root) (double the root) (double the FIFTH which is the bass note)

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:

I_4^6 V

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 leaning towards chord V.

Other Things to Notice

- ★ In chord I_4^6 above, the 5th is doubled, but in chord V the root is doubled.
- ★ 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

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

I_4^6 V

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



- ★ Which note is doubled in chord I_4^6 ? 5th
- ★ Which note is doubled in chord V? root
- ★ 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

OK, now it's time for you to add chord I in the last bar, to make a perfect cadence

WARNING: The top part has 'supertonic-tonic', so be very careful! (revise your grade 4 stuff)

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 (also in vocal style):

I_4^6 V I I_4^6 V VI I_4^6 V VI

DID YOU KNOW... There are other functions for chord I_4^6 - that's right! But for now we're only using it at cadence points i.e. when following it with chord V!

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

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

A musical staff with two staves (treble and bass clef) and a 4/4 time signature. The first bar contains a whole note chord with notes C4, E4, G4, and C5. The second bar is empty for drawing the chord I_4^6 .

- ★ Chord I_4^6 must fall on a (stronger)/weaker beat than chord V (circle correct answer).
- ★ The Tonic must go the leading note.
- ★ True or False (circle correct answer):
 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 could be done with chords II^6 , IV , IV^6 or VI , 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.

A musical staff with two staves (treble and bass clef) and a 4/4 time signature. The first bar contains a whole note chord with notes F4, A4, and C5. The second bar is empty for drawing chord II^6 .

II^6 I_4^6 V VI

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Let's Practise

In both the following 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!

Musical staff 1, Example 1. Treble clef, key signature of two sharps (D major), 3/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: D3, F#3, A3, B3, C4, D4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. A bracket above the melody indicates a cadence point at the end.

Musical staff 1, Example 2. Treble clef, key signature of two sharps (D major), 3/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes: D3, F#3, A3, B3, C4, D4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. A bracket above the melody indicates a cadence point at the end.

Musical staff 2, Example 1. Treble clef, key signature of two flats (Bb major), 4/4 time signature. The melody consists of quarter notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4. The bass line consists of quarter notes: Bb3, D4, F4, Ab4, Bb4, C5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3. A bracket above the melody indicates a cadence point at the end.

Musical staff 2, Example 2. Treble clef, key signature of two flats (Bb major), 4/4 time signature. The melody consists of quarter notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4. The bass line consists of quarter notes: Bb3, D4, F4, Ab4, Bb4, C5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3. A bracket above the melody indicates a cadence point at the end.

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.

Harmonise the first chord and the cadence points in each... and remember that you can't use chord I_4^6 on a weak beat.

1.

Moderato

2.

3.

Puzzle



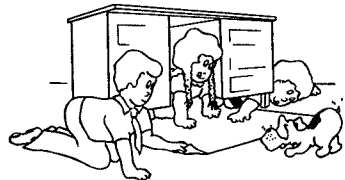
Find the answers to each clue on the opposite page. Once you have filled them all in, you will discover the thing you must always do when using chord I_4^6 ...

The Answer is: Always double the fifth

Clues



1. In a melodic minor scale, you must raise the sixth and seventh 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. We don't have to memorise any of these for 5th grade!
19. Avoid having one of these in the middle of your harmony example.
20. This person wrote over 600 lieder.



Adding a Good Bass Line



Here are the 2 most important things to remember when doing a harmony example in the exam:

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 just start from the first bar, do the cadences first!

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 - Ib

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 II^6 or IV^6 - oh dear!

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

Chord I won't be possible either because that would make consecutive 5ths after chord VI in the cadence.

Same options as before.

This note comes from chord II: remember that $II^6 - V - I$ is a very nice cadence.

AAARGHH!

As you can see, it's rather tricky to choose a bass line! There are lots of possibilities for each note.

The worksheet on the next page will help you get used to the fact that there are many different bass notes which can sound nice under a single melody note. Try it before you go on to page 34...



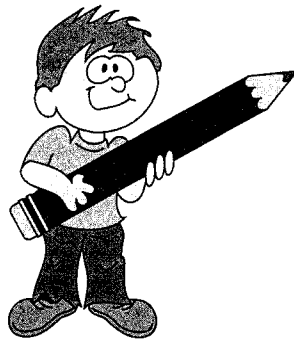
Choose bass notes for each of the following melody notes. Each bass note should represent a different chord/inversion of a chord, and you must write the correct chord number underneath the bass note. Use only root position and first inversion chords on this worksheet, and remember to write the figure '6' for first inversion chords. (Also, don't use chords III or VII)

All of the following examples are in major keys, and the given melody note is not always the tonic!

I I⁶ IV IV⁶ VI VI⁶

I I⁶ V V⁶

II II⁶ IV IV⁶



I VI⁶ VI

You can't use chord I⁶ here... why not? Because you can't double a major 3rd

II II⁶ V 33 V⁶

Here is one possible solution to the example on page 32:

I I⁶ V VI IV I⁶ V VI I⁶ IV II⁶ V I

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

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

The other possibility here would be V⁶-VI⁶-II⁶, but a string of 3 chords can be weak.

Look! Use a minim instead of a repeated bass note!

TOP TIPS: Whatever chords you decide to use, the following hints can be helpful:

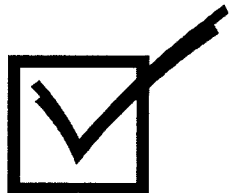
- ★ If the root of the chord is in the melody, use the 3rd of the chord in the bass (first inversion)
- ★ If the third of the chord is in the melody, use the root in the bass (root position)

Now see how you go with this melody. Harmonise the first note and the notes under the brackets, then add a bass line to the rest.

You can't use chord I⁶ here... why not?

CHECKLIST:

- Bass moves in contrary motion to soprano where possible
- Nice mixture of root position and first inversion chords
- Repeated melody notes have different harmony
- Supertonic - Tonic ending noticed (!)
- Consecutive 5ths and 8ves avoided



★ Now go back to pages 28 and 29 and try adding the bass lines to those melodies! ★

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 (or V⁶), (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 I⁴, 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 stronger 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

35

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

The alto and tenor parts must not 'cross-over' e.g.

The alto is singing lower than the tenor! Usually it works to simply switch these around, but it **MIGHT** affect other things in your harmony example, so be careful.



Voices must also not 'overlap', e.g.

The bass has overlapped by singing a higher note than the tenor was singing the note before.

Groovy Guidelines:

- ★ 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.

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

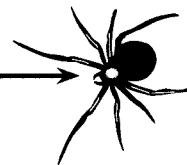


Good work! And now for another typical harmony example for you to complete:

- ★ 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.

2.

3.

Quick Quiz



Name and describe the three different forms of lieder:

1. SIMPLE STROPHIC: - Each verse of the poem is set to the same music
2. MODIFIED STROPHIC: - Some or all verses may have modified settings; some verses may be identical to each other while others are different.
3. THROUGH COMPOSED: - No formal structure or pattern, the music follows the mood and ideas of the poem.

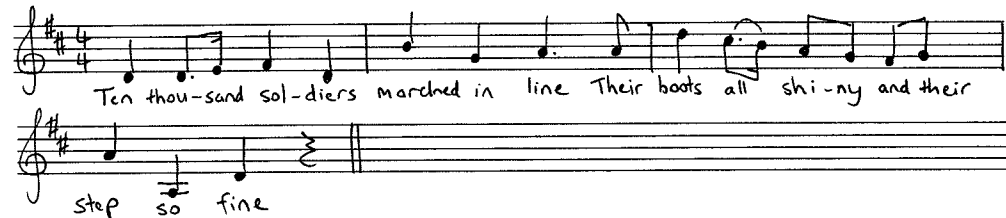
Write the scale of C sharp major:

- ★ 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.



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





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 I₆⁶ 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:

 in the bass could have any of these notes  above it,

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.



I I⁶ II⁶ II I⁶ II⁶ V VI V⁶ II I VI I⁶ V I
IV IV VII VII⁶ VI⁶ IV⁶

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 octaves 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 3rd of the chord is present nearly all of the time. Intervals of 5ths and 8ves 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  could become this 
(which means you are adding a passing note)

And this  could become this 
(which means you are adding a chord jump)

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 added 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. 

2. 



3.  I_4^6 V I

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



as 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  etc. then a great treble line is to also start on the dominant and fall to the third: 

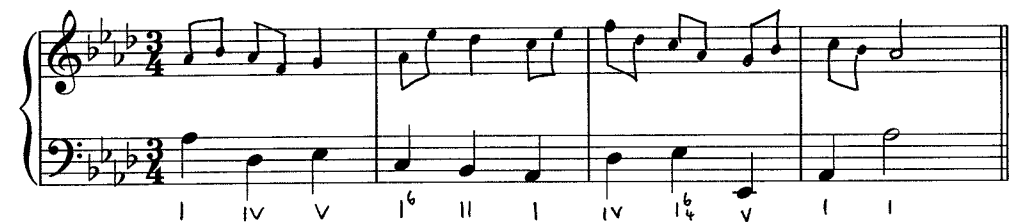
Good stuff!

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:



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

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 ensembles usually consist of 8-10 players, whereas an orchestra may have 60-100 players.

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 or Austrian. The mood would be evoked by the accompaniment as well as the vocal line. The singer and the accompanist would sound equally as important as each other.

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:

1. etc.

Instrument:
Double bass

2. etc.

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 stan-ding in the tren-ches with the mud up to my knees, And I'm
thin-king of the bush-land far a-way.

5. Harmony

You know what to do by now!

Andante

6. Two-Part Writing

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

Allegretto

A. Write the scale of A sharp melodic minor

1/5

- Use accidentals not key sig
- Use minims x
- Write one octave going down and then up again ✓
- Complete the scale with a double bar line ✓

Accidentals wrong way around

B. Write the key signature of C flat major

2/2

A. Write the range of the viola using an appropriate clef.

0/3

This is a tenor clef →

? upper note?

B. For which instruments are these the lowest notes?

2/2

Cello ✓

Violan ✓
spelling x

Write a melody in F major to the following stanza of poetry

- Write the words clearly under the notes
- Use hyphens for words with more than one syllable
- Mark the phrasing

The perfect verses to the tune of woodland music set,
 As beautiful as afternoon, remain unwritten yet.

Henry Kendall

Good key choice

Handwritten musical notation in F major, 4/4 time. The melody is written on a treble clef staff. The lyrics are written below the notes. Annotations include: "limited range, too much scale movement" (with a bracket over the first line), "outside vocal range?" (with a bracket over the second line), "Sequence not appropriate", "beat missing", "no 3rd", and "L.N. must rise".

* Awkward accents + time sig choice
 * No phrasing

A. In four-part vocal style, harmonise

3/8

- the first note
- the cadence at the end of each phrase
- the chord preceding the cadence

Then add an appropriate harmonic bass to the rest of the example.

Handwritten musical notation in F major, 3/4 time. The piece is marked "Andante". It consists of two systems of two staves each. The first system has a treble staff with a melody and a bass staff with a harmonic line. Annotations include: "p5 - dim 5 not convincing", "V-Ic-V x", "no 3rd", "L.N. must rise", and "? Not completed". The second system has a treble staff with a melody and a bass staff with a harmonic line. Annotations include: "Good", "no 3rd", and "16 opportunity missed".

B. Add a simple melody to this bass line. Include some unessential notes.

4/8

Lacks interest

Handwritten musical notation in F major, 3/4 time. The piece is marked "Andante". It consists of two staves. The bass staff has a simple harmonic line. The treble staff has a melody. Annotations include: "Too many thirds!" and "Lacks interest".

Too many thirds!

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 there are no folk songs this year (hooray!). Instead, 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 is a Blitz aural CD which has some tips on preparing for the aural exam. The CD goes through all the different types of questions and how to go about answering them. It then has a recording of three aural exams; the papers for these are printed on pages 62 - 69 of 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 on the aural CD. As a result the 'Set Works' section has been omitted and the maximum mark for each paper is 32 rather than 38.

The extra six marks in the exam are allocated to the recognition of excerpts from the set works for the grade. The best way to prepare for this is to purchase recordings and scores of the works and study them with your teacher, analysing form, instrumentation and poetry. It is also beneficial to listen to related works, such as those of the same genre or composer to get a broad perspective on the period studied.

The examples and quality of the aural exams on the CD are as close as possible to the AMEB examinations. It is available from all music retailers.



Time Signatures



One of the things you have to do in the aural exam involves knowing which time signatures apply to which beat values. 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	$\frac{6}{8}$	$\frac{9}{8}$

AURAL TEST PAPER I

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) ...harmonic minor..... (ii) ...melodic minor.....

B. SCALE NOTES

Key: C major

3

i) ii) iii)

C. TRIADS

4

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

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

D. MELODY DICTATION

6

Key: F major

Starting Note

E. CADENCES

4

Name each cadence as either

- Perfect, or
- Imperfect, or
- Interrupted

(i) ...Imperfect..... (ii) ...Interrupted.....

A. TIME

4

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

9

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 2

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

(i)melodic...minor..... (ii)major.....

B. SCALE NOTES 3
Key: C major

i) ii) iii)

C. TRIADS 4

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

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

D. MELODY DICTATION 6

Key: E flat major

Starting Note

E. CADENCES 4

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

(i)Interrupted..... (ii)Perfect.....

A. TIME 4

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

TimeSimple duple..... Time Signature $\frac{2}{4}$

B. RHYTHM DICTATION 9

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

4

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

TimeSimple duple..... Time Signature $\frac{2}{4}$

B. RHYTHM DICTATION

9

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 Ic -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. All your set songs/lieder are in:

- A: strophic form
- B: modified strophic form
- C: through composed form

6. The string quartet movement you have studied consists of:

- A: 3 variations
- B: 4 variations
- C: theme and 3 variations
- D: 3 variations plus a fugue



7. The key of the Roadside Fire is:

- A: D flat major
- B: D major
- C: E major

8. 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

9. For the two part writing question, your treble part must:

- A: stay within soprano range (flexible)
- B: stay within alto range
- ? C: have unlimited range

10. Chamber music was meant for:

- A: small instruments
- B: large ensembles
- C: small venues

11. In Lieder, the piano part is:

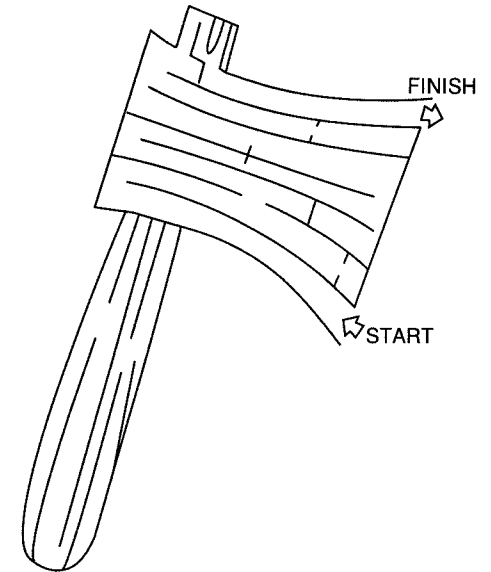
- A: more important than the voice
- B: less important than the voice
- C: equally as important as the voice

12. The cello uses:

- A: the alto clef
- B: the tenor clef
- C: the bass clef

13. A tenor clef looks like:

- A: a fancy K
- B: an alto clef on helium
- C: a C clef



14. The strings on most stringed instruments are tuned:



A: in 5ths

B: in 4ths

C: in 8ves

15. The third section of 'On Wings of Song' is varied through:

A: different words and melody

B: different accompaniment

C: different bass line and harmony

16. 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

17. When completing a I_c-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

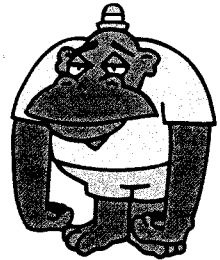
C: leads to chord VI, I or I_b

18. In the holidays it is best to:

A: do as much homework as possible

B: sleep

C: listen to the set works



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

A: there are no folk songs to learn

B: there are no Italian Terms to learn

C: the workbook is pink

20. 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