



**TOP TIP I:** You have quite a bit of freedom with the approach chord. There could be several correct answers.

**TOP TIP II:** Try to use chord  $I_4^6$  whenever there is an opportunity. It could be part of an imperfect cadence or it could be the approach chord to an interrupted cadence or a perfect cadence.

This next example is in vocal style, and consists of a melody line rather than a bass line. It can be a little trickier to work out which cadences are indicated when the melody is given. Once you've worked out the key of each phrase, it helps to keep in mind that the LAST note under the bracket can only belong to chord I, V or VI!

Follow the same steps...

- Step 1: Decide the key and draw a family tree
- Step 2: Work out where the modulation/s are
- Step 3: Allocate the cadences (use each type of cadence only once)
- Step 4: Decide on the approach chords



**REMEMBER** to include accidentals for the cadences in different keys!

Now try the examples on the next two pages. Watch out for no.4 - it's the only one in pianoforte style!

# Practice Makes Perfect

(or imperfect or plagal or interrupted)

**Allegretto**

1.

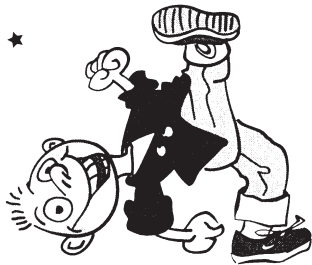
2.

3.

# All About Harmony

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

- ★ Chord I<sup>4</sup> should always be:
  - A. On a weaker beat than chord V
  - B. Preceded by chord V
  - C. On a stronger beat than chord V
- ★ The best way to approach a harmony example is:
  - A. Start harmonising each note in order from the start
  - B. Do the cadences and bass line first
  - C. Put I<sup>4</sup> chords everywhere because the examiners love them
- ★ In minor keys, use chords II and VII mostly in:
  - A. Root position
  - B. First inversion
  - C. Second inversion



- ★ Passing and auxiliary notes are useful because:
  - A. They get rid of consecutive 5ths and 8ves
  - B. They keep Altos and Tenors happy
  - C. They create interest

- ★ Hidden or exposed octaves occur when the outer parts approach a 5th or 8ve:
  - A. By leap and in similar motion
  - B. By step and in similar motion
  - C. By leap and in contrary motion

- ★ When doing harmony examples in minor keys, be careful to:
  - A. Raise all the leading notes
  - B. Avoid a leap of an augmented 2nd in any one part
  - C. Use the melodic form of the scale where necessary

- ★ When you write a cadence in a modulating phrase, you must:
  - A. Panic
  - B. Add the necessary accidentals
  - C. Transpose it back to the tonic key

4.

5.

Andante

6.

# Melody Writing

In Grade 4 you got pretty good at writing four bar melodies either to a given rhythm or to a rhythm you composed for a couplet.

In Grade 5 you will need to use those same skills ... but for a longer melody. Most of the time it will be 8 bars, very occasionally 16 bars (only if the poetry has really long lines) but ALWAYS four phrases.

Here is a balanced 8-bar melody with four phrases to a stanza of poetry:

A trav-el-ler crossed a fro-zen stream In trem-b-ling fear-one day.  
la-ter a team-ster drove a-cross And whist-led all the way

- ★ Which phrases use a dotted rhythm? *Phrases 1, 2 & 3*
  - ★ Are there any rhythmic ideas that occur only once? *No.*
  - ★ Which 2 phrases have the ending ♩ ♪ ♪? *Phrases 1 & 3*
  - ★ Which 2 phrases finish on long notes? *Phrases 2 & 4*
- (So, it's like phrases 1 & 3 are a 'pair' and phrase 2 & 4 are a 'pair')

Before composing a melody, the best thing to do is invent a balanced rhythm on which your melody will be based. 'Balanced' there should be just two or three main rhythmic ideas that form the basis of the whole rhythm. Here's a verse to try:

Over the hills we went one day  
Far away where we could play  
Mother was not impressed they say  
She's not too pleased when we're far away

Try making up an 8 bar rhythm based on this opening phrase, then write your melody on spare manuscript. Phrases 2 and 4 should end with a similar rhythm to get a mostly good balance.

O-ver the hills we went one day Far a-way where we could play  
No-ther was not im-pressed they say She's not too pleased when we're far a-way

Skip ahead to page 53 and read up on melody writing hints. Then come back and write melodies for each of the following verses. Remember to...

- ★ Compose a balanced rhythm first and make sure it suits the words
- ★ Choose a suitable key
- ★ Try to keep within a particular vocal range e.g. soprano (or even bass - see the last verse!)

1. As I was going up the stair  
I met a man who wasn't there  
He wasn't there again today  
Gee, I wish he'd go away.  

Anon
2. When your money is low and your luck has gone down  
There's no place so lone as the streets of a town,  
There's nothing but worry and dread and unrest,  
So we'll over the ranges and into the West  

Henry Lawson
3. Green and amber and gold it grows  
When the sun sinks late in the west  
And the breeze sweeps over the rippling rows  
Where the quail and the skylark nest.  

Alb Paterson
4. Not a sound disturbs the air,  
There is quiet everywhere;  
Over plains and over woods  
What a mighty stillness broods!  

Charles Harper
5. You're off away to London now,  
Where no one dare ignore you,  
With Southern laurels on your brow,  
And all the world before you.  

Henry Lawson
6. The chorus frogs in the big lagoon  
Would sing their songs to the silvery moon.  
Tenor singers were out of place,  
For every frog was a double bass.  

Alb Paterson



## Continuing A Motif

The exam question gives you a choice between setting a verse to music OR continuing a given motif. The advantages of continuing a motif over setting poetry to music are:

- ★ You are not restricted by words/mood of poetry
- ★ It is not necessary to keep within a particular vocal range
- ★ The first phrase is all done for you! The rhythmic and melodic idea has been established and it's up to you to continue in the same style.

A good way to approach this is to think of the motif as a 'question'. So now we need an 'answer' - something that will contrast nicely, perhaps introducing a new idea, but one that fits in with the style of the 'question'.



Here is a 'question' in B minor:

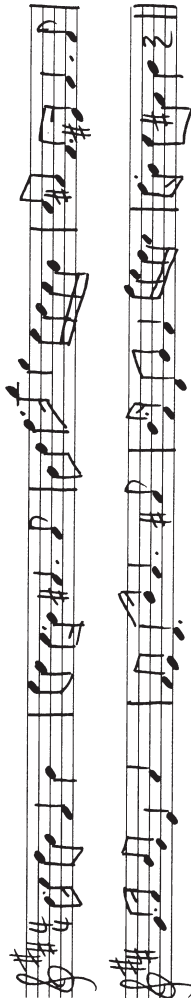
Here are 3 possible 'answers'. Comment on why each one is **not** really suitable:

- Comment: *Too much dotted rhythm. Scale of 5 notes restricts flow of music.*
- Comment: *Inappropriate rhythm for this tempo. Bar 2 boring rhythm.*
- Comment: *Nice chord progression, but boring crutches.*

Now see if you can write a better one!



The question (Q) and answer (A) can form the basis of your melody. You could bring back a slightly varied question in phrase 3 (Q2) and use ideas from the answer to form phrase 4 (A2). This makes Q - A - Q2 - A2. Now try composing the whole melody based on this 'formula'!



Here are some different combinations... try them on some spare paper!

★ Q - Q2 - A - A2★    ★ Q - A - A2 - Q2★    ★ Q - Q2 - A - Q3!★

Go to page 53 and read up on some great melody writing hints, then come back and continue each of these openings to make a balanced 8-bar melody. Mark all the phrasing, and don't forget to think in 'questions' and 'answers'!

- 
- 
- 
-

# Modulating is Easy

In the exam, the melody writing question will say 'modulation is optional'. There is nothing wrong with using an 8-bar chord progression in the tonic key, but modulations make melodies more interesting... and it's easy to do. It sounds good to modulate to any of the keys on the 'family tree' for your chosen tonic key (see p.19)

Thinking about modulations in a melody works much better if you imagine your melody is to be accompanied. When a piece of music modulates, two things happen:

1. There are often accidentals to show a new key has been entered.
2. There is a PERFECT CADENCE in the new key. (No. 2 is incredibly important)

Here is a modulating 8-bar melody in G minor:

- Phrase 1: This establishes the tonic key of G minor. It has  $\frac{1}{2}$  bar on chord I,  $\frac{1}{2}$  bar on chord V, then back to chord I.
- Phrase 2: This phrase modulates to C minor, using chords I and V of this key
- Phrase 3: This modulates to Bb major which is the relative major. All of bar 5 is based on chord V of this new key; bar 6 is based on chord I.
- Phrase 4: The return of the F sharp brings it back to the tonic key.

Now write the chord indications under the notes of the melody - perhaps try playing them or get someone else to play the chords on the piano while you play the melody!

## Doing your own modulations

As mentioned above, a modulation occurs when there is a perfect cadence in the new key. This means using the notes from chords V and I of the new key in your melody. BUT... there is an even better way to get good modulations. Instead of using plain old chord V, use the notes from...

This is chord V<sup>7</sup> of F major. It is simply chord V with a minor 7th on top. Easy!

**CHORD V<sup>7</sup>** (how exciting)

There are two good things about using V<sup>7</sup> as opposed to chord V:

1. It gives you four notes to choose from instead of just three
2. Chord V<sup>7</sup> will always contain the accidental that belongs to the new key (see example on previous page)

As long as you modulate to a related key, there will be no problem launching straight into the notes from chords V<sup>7</sup> and I of the new key. For instance:

Phrase 1 establishes the tonic key of F major

Phrase 2 modulates to the key of C major. It simply uses the notes of chords V<sup>7</sup> and I in this new key. The natural sign is needed to show that it has modulated

Let's say you wanted to modulate to the subdominant...

See? Notes from chord V<sup>7</sup> and I of B flat major

How about the relative minor? The same applies:

Use the melodic form of the scale!

## Quick Questions:

Which are the best phrases in which to modulate? Phrases 2 or 3  
 Which are the best keys to modulate to? Close relatives i.e. anywhere on family tree  
 What must appear in the melody to show it has modulated? Accidentals

**MODULATION** = Use notes of chords V<sup>7</sup> and I of new key, and include any accidentals that may be needed!

Here is a 4-bar beginning in D major, which has modulated to the dominant:



Finish this melody in 3 different ways, modulating again in phrase 3 to another key on the 'family tree' for D major:

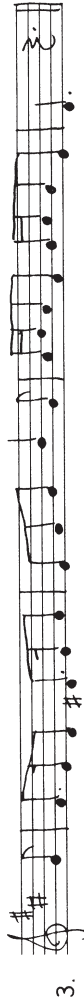
Hint: At the beginning of phrase 3, spend half a bar on chord I of the tonic key - this sounds really good.



Modulation to G major



Modulation to B minor

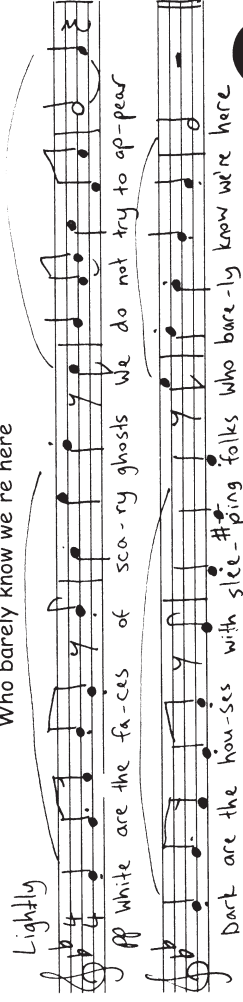


Modulation to E minor

### Modulating with 'words'

Always try to create the mood with your melody. For instance, a modulation from a minor key to its relative major sounds wonderful, but don't do it if the mood of the poem is dark and full of sorrow! Try setting this verse to a melody with a modulation:

White are the faces of scary ghosts  
 We do try not to appear  
 Dark are the houses with sleeping folks  
 Who barely know we're here



Right! You're doing well, but we need more practice in modulating. So now go back to page 47 and use those complets to compose modulating melodies! And then go to page 49 and write modulating melodies to those motifs! (You didn't think you'd get out of it that easy, did you?)

## Groovy Guidelines (for groovy melodies)



### Poetry-setting

- ★ Choose a flat key to convey a sense of calm and a sharp key for a bright or exciting mood
- ★ Look for opportunities for word painting
- ★ Leaps of 4ths or 5ths should be followed by a step ideally in the opposite direction of the leap
- ★ Avoid repeated notes
- ★ Don't hover around the same 5 or 6 notes - you've only got 8 bars to show your creativity! Create a good melodic shape
- ★ Reserve leaps of a 6th or 8ve for climactic points, and never use big leaps on small note values
- ★ Try to start and end phrases on different notes
- ★ Complete each phrase with a long note or rest.

### Continuing a Motif

- ★ Here are some ideas for varying the 'question':
  - Repeat it at a higher or lower pitch and perhaps modulate
  - Invert it i.e. invert the intervals so that the motif sounds like it's going in the opposite direction
  - Alter the rhythm with dotted notes or repeated notes
  - Add or remove passing notes
- ★ These techniques can also be used to vary the 'answer'
- ★ Remember that your answer should contrast to the question but should still relate to it rhythmically and melodically
- ★ Use a maximum range of about 2 octaves



### Modulation

- ★ Modulating to the dominant is a bit like landing on chord V of the original key, which is like having an imperfect cadence. It works best in major keys in Phrase 2.
- ★ Even if you choose not to modulate, just landing on scale degree no.5 at the halfway point can SOUND like a modulation to the dominant!
- ★ If you decide to modulate in phrase 3 as well as phrase 2, go back to the tonic key for half a bar or so first.
- ★ Remember to imagine your melody has accompaniment. Base the melody on a good chord progression and write chord indications under the notes.
- ★ Although you can modulate to anywhere on the family tree, the most effective modulations are to the dominant, subdominant, and relative major/minor keys.

# The Woodwind Family

There are many different instruments in the woodwind family, but we only need to concentrate on five (two of them are the same instrument pitched differently):

1. Flute
2. Oboe
3. Clarinet in B<sup>b</sup>
4. Clarinet in A
5. Bassoon

Try to listen to some recordings that feature these instruments; if you have access to woodwind instruments this will really help in your woodwind "research".

Most of the examination style questions on this topic require you to write a lengthy description of a particular woodwind instrument. It is important you read quite a bit and try to 'experience' woodwinds as much as possible, otherwise whoever reads your answers will not get the impression that you know what you are talking about!

The table on the next page is to be filled in as you do your research. Try to include the following information:

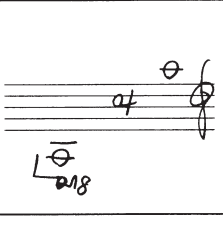
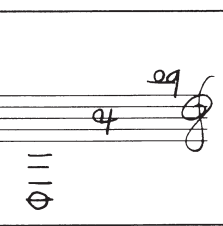
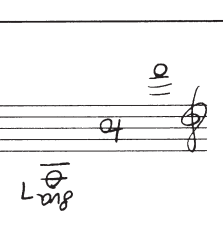
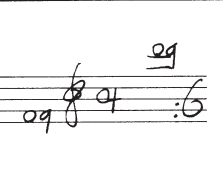
TONE - tone colours in the different registers.

BLOWING TECHNIQUE - how the sound is produced, system of fingering etc.

FEATURES - double/single reed, transposing or not etc.

Name one solo, chamber or orchestral work that features each of these instruments.

Instrument	Work
Flute	'Dance of the Reed Pipes' - Tchaikowsky (Nutcracker Suite)
Oboe	'Drei Romanzen' - Schumann
Clarinet	Duo Concertante - Weber
Bassoon	The Sorcerer's Apprentice - Dukas

Instrument	Shape & Length	Tone	Range	Blowing & Technique	Features	Orchestral Use
FLUTE	Cylindrical tube, 66cm long, 3 parts: head, body, foot joints. As pitch goes up, tone becomes pure to brilliant to penetrating.	Low register is warm & rich. As pitch goes up, tone becomes pure to brilliant to penetrating.		No reeds. Underlip covers $\frac{2}{3}$ mouthpiece. Sound produced by jet of air from players lips across mouthpiece.	Non-transposing. Exceedingly fast, high key system invented by Theobald Boehm.	
OBOE	Conically shaped tube enlarging to a flared bell of 3 sections of African Blackwood.	Penetrating, intense expression. Flared bell of 3 sections of African Blackwood.		Double reed. Tone made by flow of players breath between two reeds.	Non-transposing. Gives tuning system of 'A' to padded plates - orchestra. Staccato & 'A' to octave keys.	
CLARINET	Cylindrical shape. Narrow body, 8ft long. Mouthpiece cut at an angle and reed held with a ligature.	Lower register is rich and throaty, upper is clear and reed held with a ligature.		Single reed - tone made by vibrating reed. Air stream covering all holes makes deepest note.	Transposing. Can replicate human voice. Expressive passages. Jazzy.	
BASSOON	Conically bored, made of rosewood. Tube doubled in a U shape.	Lower register produces thick & reedy tones. Middle register is solemn & high register is plaintive.		Double reed. Reeds attached to a metal pipe (crook), oblique angle to body. Curved to reach all the keys.	Comical but agile lower register. Non-transposing instrument. Attached to a metal pipe (crook), oblique angle to body. Curved to reach all the keys.	

# Terms and Things

1. Rewrite this motif as it would appear on the score for clarinets in A and B flat:



Concert Pitch



Clarinet in A



Clarinet in B flat

2. What is meant by 'transposing instrument'? The instrument does not sound at the pitch written on the music. In order to sound at 'concert' pitch, the parts must be transposed.

3. Write a short description of the bassoon. Mention its construction, shape, tone, technique used and any other relevant information.

The bassoon is a conically bored instrument made of rosewood. It is 8 ft long but is doubled up into a tight U-shape to allow access to all keys. The lower register has a reedy sound, and as it rises has a penetrating but often 'comic' tone. The bassoon is referred to as the 'clown' of the orchestra. Its wide range necessitates the use of both bass and tenor clefs. It is a non-transposing instrument played with a double reed, making it a relative of the oboe.

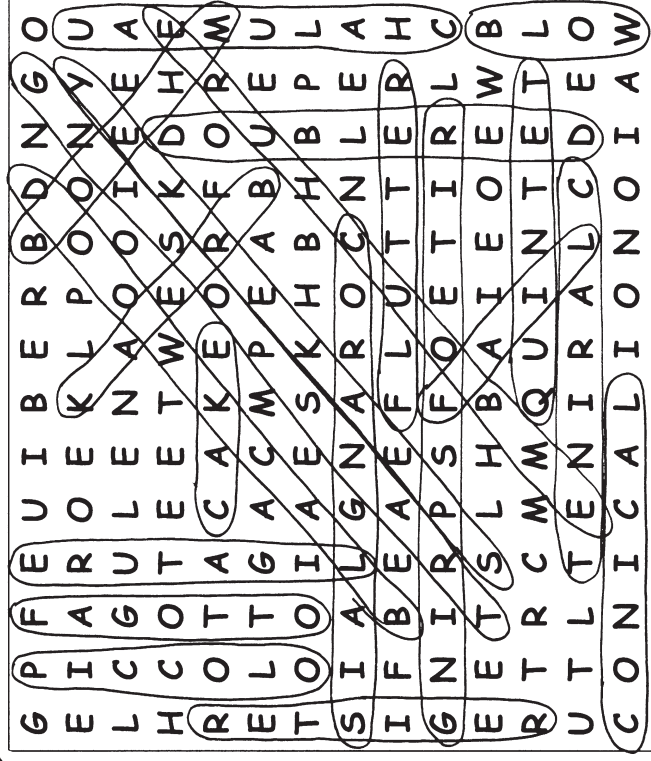
4. Write a paragraph comparing the differences between the flute and the oboe.

The flute is held perpendicular to the body, whereas the oboe is held vertically. The flute has no reed; the oboe has a double reed. The flute's clear and sometimes shrill tone contrasts with the oboe's reedy and poignant tone. The two instruments are based on different fingering systems: flute = Boehm, oboe = Plateaux. The oboe's range is smaller than the flute's but it can reach a bottom note one tone lower.

# Woodwind Wordsearch



- Most woodwinds are at concert pitch, but the clarinet is a transposing instrument.
- Italian word for bassoon.
- A particular type of tonguing on the flute involving rolling the tongue.
- This device on a clarinet assists playing in the upper register (2 words).
- Another name for a speaker key is an octave key or a register key.
- Shape of the oboe.
- Woodwind players are excellent at blowing out birthday candles on one of these!
- Material (often from Africa) used to make most oboes and clarinets.
- When a French horn joins the 4 woodwinds it forms a wind quintet.
- Close relative of the oboe (larger).
- Close relative of the flute (smaller).
- French sounding name for lower register of the clarinet.
- The oboe and bassoon both use a double reed (2 words).
- Ring-shaped clamp for fastening the reed to a clarinet mouth piece.
- French term for the positioning of the mouth.
- Orchestral work by Stravinsky with a famous solo bassoon passage (3 words).
- Changing registers on the clarinet is known as going over the break.
- All woodwind players have to do this to get air into their instruments.
- Transposing instrument.
- Inventor of system of fingering for flute and clarinet.
- Something you don't want to do in your exam (Hint: opposite of pass).





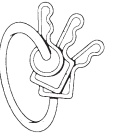
# Lets Revise a Few Things

1. In pianoforte style, harmonise the notes under each bracket. Use one example of each of the four principal cadences.

**Andante**

2. Pick the modulations in this melody:

3. Imagine the above melody was transposed for clarinet in A. Now rewrite this melody at concert pitch (or, as they say in the exam, 'sounding pitch'):



4. Continue this motif to make an eight-bar melody. Add phrasing.

5. Write an eight-bar melody to the following stanza:

Half waking and half dreaming,  
While starry lamps hung low,  
I saw a vision splendid  
Upon the darkness glow.

Victor Daley

6. Harmonise the following melody in 4-part vocal style. Include some passing and auxiliary notes.

**Moderato**

7. Write the scale of C melodic minor in minims

- ★ use accidentals
- ★ descending only for one octave
- ★ mark the semitones

# Handel, Mozart and their Stuff

Now that we're into the higher grades of theory, it's important to know something of music history. In 4th grade we concentrated on the 'Baroque' era, which began more than 300 years ago. We learnt about the form and style of Baroque dances. In 5th grade we move to the late Baroque and Classical periods and study the forms of music that became fashionable at this time. Some of these are instrumental forms, others vocal or operatic. Depending on which instrument you play, you may find you are already familiar with some of these forms.

Two of the most famous composers of this time were - you guessed it - Handel and Mozart. You'll need to do some research about these composers and it's also great to listen to recordings of some of their works, many of which you may find you already recognise!

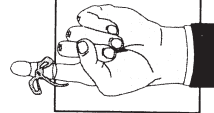
The following pages provide outlines for you to write about the forms you need to study and examples of compositions. Try to get your information from at least three different places - there is no single book that tells you everything you need to know! You will even be able to look up these forms and composers on the Internet.

The forms of music set for study are:

- ★ Minuet and Trio
- ★ Scherzo
- ★ Air with Variations
- ★ Recitative and Aria



You will need to read a little about opera in order to fully understand Recitative and Aria, but the best learning tool is to listen to examples.



**Remember: You're not just studying to pass a theory exam - you're studying all this to be a good musician!!!**

Now write down your information sources here (discuss this with your teacher, of course!):

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

# Minuet And Trio

The minuet originated as a dance form in the Baroque era. It was a stately French dance in triple time. In the Classical era, the Minuet continued as a popular instrumental form. It maintained its binary form and was usually repeated.

Minuets were often played in pairs, and the second minuet was usually only scored for three instruments. It then became known as the Trio.

The form of the Trio was also binary and was also repeated. It was then usual to see a Da Capo sign which meant to go back to the beginning. This time the minuet was played without repeats.

The Minuet and Trio movement became popular for all instruments and ensembles. It is now known as 'Minuet and Trio Form' and mostly appears as the third movement of sonatas and symphonies. Mozart also wrote many Minuet and Trio pieces for the solo clavichord.

## Quick Questions:

- ★ What key is usually reached halfway through the Minuet? Dominant
- ★ How is the Trio usually contrasted from the Minuet? Often in relative minor key, occasionally a different tempo marking
- ★ What is the overall form of the Minuet and Trio? Ternary
- ★ What keys would be used for the Minuet and Trio if it were the 3rd movement of a sonata in B flat? B<sup>b</sup> maj / G min
- ★ Name 3 examples of a Minuet and Trio, the instrument/s for which they were written and the composer of each

	Name	Composer	Instrument/s
1.	Minuet K.V. 1	Mozart	Piano
2.	3rd movt. string quartet op.76.no.6	Haydn	Violin, Violin 2, viola, cello
3.	Sonata Op. 2 no. 1 3rd movement	Beethoven	Piano