

BLITZ! How To ~~Pass~~

Grade 5 Theory
Answer Book

Samantha Coates

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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 section 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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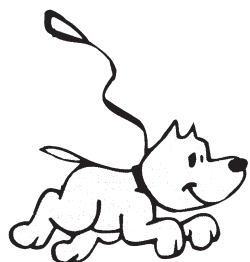
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Scales... ALL of Them!

For Grade 5 we have to know how to write all major and minor scales (wow). This means there are quite a few new key signatures to learn!

By now you know of course that there are a maximum of seven sharps or seven flats in any one key signature. Write the key signatures for the following keys, all of which have seven sharps/flats in their key signatures: (watch out for clef changes)



A sharp minor

C flat major

C sharp major

A flat minor

There are three other new key signatures for this grade. Write them here in both treble and bass clefs:



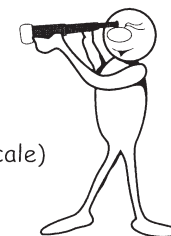
E flat minor

G sharp minor

D sharp minor

The most common mistake made in scale writing is:

- A: Not using the correct key signature
- B: Not using the correct note values
- C: Writing the scale in the wrong direction
- D: Marking the tones/semitones incorrectly (e.g. in a descending scale)
- E: Not raising the leading note in harmonic minor scales
- F: Writing the wrong time signature
- G: Misreading the clef
- (H)** A, B, C, D, E, and G



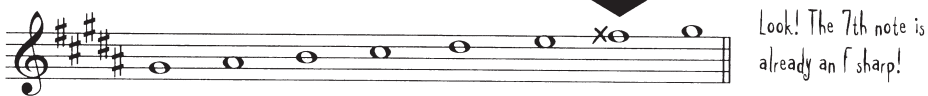
The mistakes listed above occur mainly because:

- A: Scales appear at the beginning of the exam paper when people are extra nervous
- (B)** Some people just don't read the question properly
- C: Some people fall asleep while writing scales

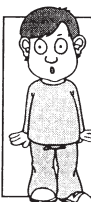


Double Sharps in Scales

In minor scales we always have to raise the seventh note
 Up until now we've used a natural or a sharp sign to do this, but what if the 7th note is already a sharp???



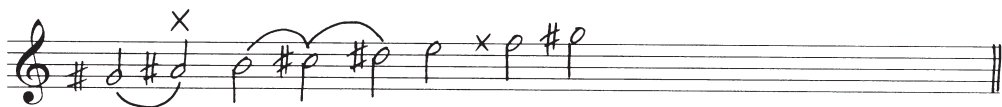
We can't use a sharp sign to raise it, we'll need a double sharp !!! (Add this in now)



IMPORTANT FACT: Even though F double sharp is the same as a G, you may NOT write a G as the 7th note in your scale – this would make 2 G's, which is not allowed in a "diatonic" scale. Diatonic means each note must have a different letter name!

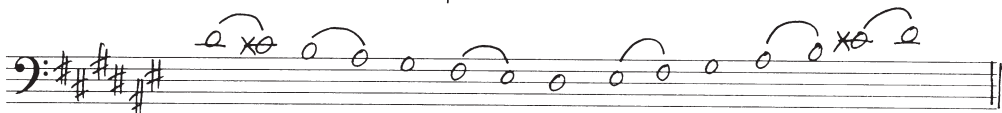
Write the scale of G sharp harmonic minor

- ★ Use accidentals
- ★ Use minims
- ★ Write one octave going up
- ★ Mark each tone with a slur
- ★ Put a cross over the supertonic note



Write the scale of D sharp harmonic minor

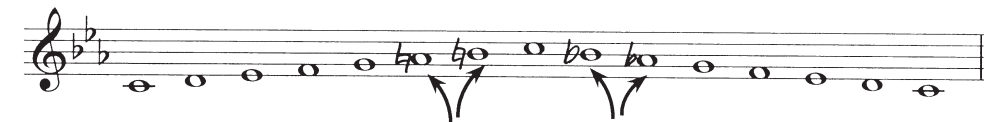
- ★ Use a key signature
- ★ In semibreves
- ★ Write one octave going down and then back up again (did you read that carefully?)
- ★ Mark the semitones
- ★ Complete the scale with a double bar line



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 flatten 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:

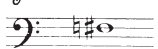



Key: C minor
 These two notes will need to be raised with natural signs. These two need to be lowered on the way down with flat signs.

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



Key: A sharp 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# + D# minor

More Keys and Scales



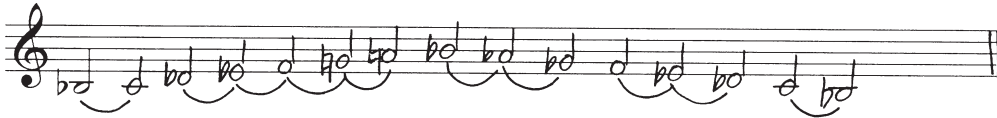
1. Write the scale of A sharp melodic minor

- ★ Use accidentals - not a key signature
- ★ Use crotchets
- ★ Write one octave going down and then going up (don't get tricked in the first octave - raise the 6th & 7th going UP)
- ★ Mark each semitone with a slur
- ★ Complete the scale with a double bar line



2. Write the melodic minor scale that starts on the given note

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



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

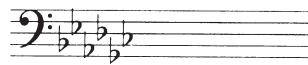
- ★ Use a key signature and write in semibreves
- ★ For two octaves going up
- ★ Mark the semitones
- ★ Complete the scale with a double bar line



4. 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! ★

Even More Keys And Scales



Write the following key signatures



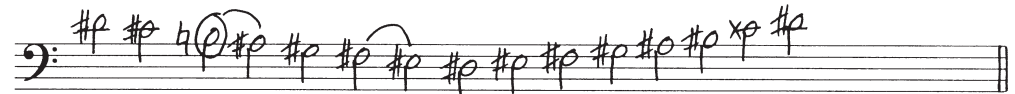
C flat major A sharp minor E flat minor G sharp minor

Name the key of this melody: *B major*



Write the scale of D sharp melodic minor:

- ★ Use accidentals - not the key signature
- ★ Use minims
- ★ For one octave going down and then back up (did you read that carefully?)
- ★ Put a circle around the submediant note in the descending octave
- ★ Mark the semitones in the descending octave only

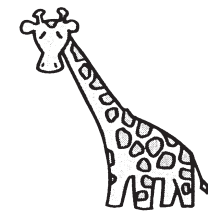


Quick Question: Would you ever find a double flat in a melodic minor scale?

Yes/No/Maybe (circle correct answer).

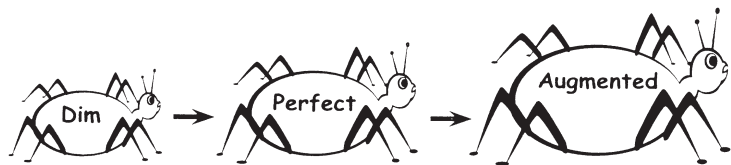
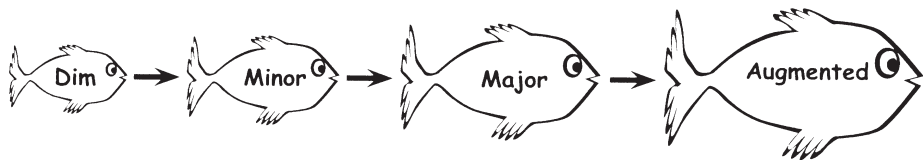
Write a G flat major scale:

- ★ In crotchets
- ★ For two octaves going down
- ★ Using a key signature
- ★ Mark the semitones with slurs



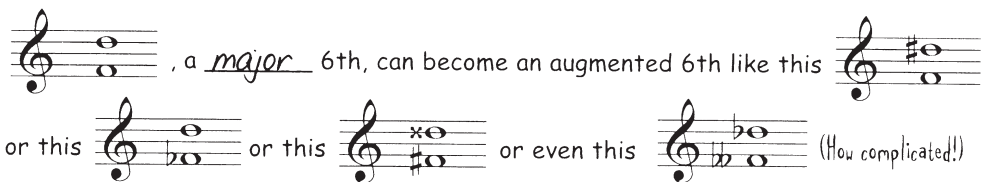
Intervals

Have a look at the two different 'species' of intervals. As the fish or spider 'grows' it is becoming one semitone larger. Use them to help you fill in the grid below...




Quality of Interval	One Semitone Larger	One Semitone Smaller
Major (e.g. 2nds, 3rds, 6ths and 7ths)	Augmented	minor
Minor (e.g. 2nds, 3rds, 6ths and 7ths)	major	Diminished
Perfect (e.g. unisons, 4ths, 5ths and 8ves)	Augmented	Diminished

Intervals can be made larger or smaller by adding accidentals to the top or bottom note, or even both! For example:



INTERESTING FACT: If you add a sharp to the top note the interval becomes one semitone larger, but if you add a sharp to the bottom note the interval becomes one semitone smaller! Now have a think about what flats do...

How many ways can you find of making this  (a minor 3rd) into an augmented 3rd? When you've done that, see how many different ways you can make it into a diminished 3rd!

Naming Intervals

Grade 5 intervals are trickier than before because we are now dealing with intervals from all major, minor AND chromatic scales. There are lots of accidentals which make the question harder. So the solution is... ignore the accidentals! (good stuff)

Imagine you've been asked to name this interval.

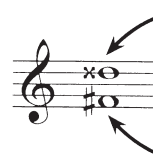


Most people have a complete fit when they see the double sharp. But if you take the accidentals away, you get...



Name: major 6th

Easy! Now all we have to do is put the accidentals back in.



The top note has been raised two semitones

The bottom note has only been raised one semitone

The accidentals make the interval one semitone larger/smaller (circle correct answer)
So this transforms it from a major 6th into an augmented 6th. Good!

Interesting fact: When you write intervals without accidentals, they will ALWAYS be major, minor or perfect, except for these two:

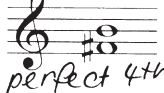


augmented 4th



diminished 5th

(name these)

So what would this interval be  ?

perfect 4th

And how about this  ?



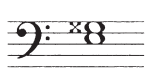
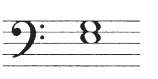
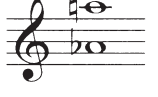
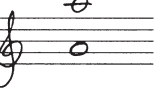
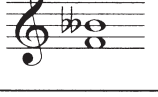
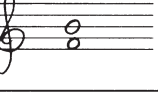

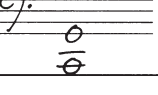
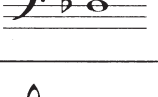
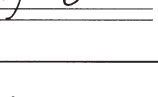
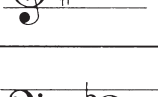
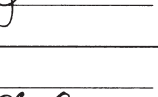
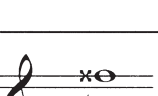
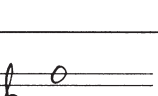
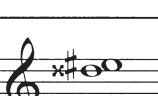
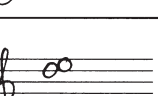
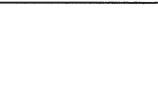
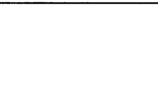
augmented 5th

And what about this one  ? (tricky eh?)

diminished 4th

Quick Question: Would the quality of an interval change if you added the same accidental to both top and bottom notes?
Quick Answer: NO !

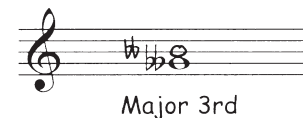


"Dressed" Interval	Draw it without accidentals (undress it)	Name the "naked" interval	Describe what the accidentals do to it	Now name the interval! (dressed)
		Major 6th	Top note is 1 semitone lower, bottom note is 2 semitones lower, therefore the interval is 1 semitone larger	Augmented 6th
		Minor 3rd	Makes it a tone bigger	Augmented 3rd
		Perfect octave	Makes it a semitone bigger	Augmented 8ve
		Augmented 4th	Makes it a tone smaller	Diminished 4th
		Perfect 5th	Makes it a semitone smaller	Diminished 5th
		Perfect 5th	It stays the same.	Perfect 5th
		Perfect 4th	Makes it a semitone bigger	Augmented 4th
		Perfect 4th	Makes it a semitone bigger	Augmented 4th
		Minor 7th	Makes it a semitone bigger	Major 7th
		Major 2nd	Makes it a semitone smaller	minor 2nd

Drawing Intervals



In the exam you will be asked to draw intervals above complicated notes, like this one:



Don't panic! Follow these steps:

Step 1: Take away the accidental.

Step 2: Draw a major 3rd above G.

Step 3: Put the accidental back, but now onto the top note as well!



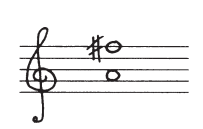
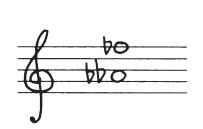


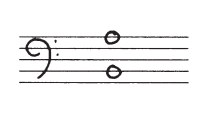
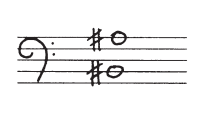
Here's a trickier one:



Step 1: Take away the accidental.

Step 2: Draw a minor 6th above D (hmm... interesting... it involves an accidental)

Step 3: You can put the sharp back against the bottom note (do this now). BUT... you can't simply put the sharp back against the top note because it already has an accidental. That accidental will need to be raised one semitone too (hint: $\sharp + \flat = \natural$).

Question	Step 1: Take away the accidental	Step 2: Draw the interval	Step 3: Re-apply the accidental (to both notes)
 Major 6th			
 Minor 7th			

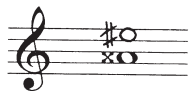


REMEMBER: In Step 2, the top note may need an accidental. This accidental will need to be changed in Step 3!

Diminished and Augmented Intervals

When you remove the accidentals in any given interval question, most of the time you end up with a major, minor or perfect interval (see the 'Interesting Fact' on page 11). You are now pretty good at drawing these intervals, so you only need to go one step further to draw a diminished or augmented interval.

Imagine you have been asked to draw a diminished 5th above this note:



Since we have been practising drawing major, minor and perfect intervals, let's draw a perfect 5th first (which is the next one in its 'species' - see page 10). Then we'll do our usual steps:

Step 1: Take away the accidental.

Step 2: Draw a perfect 5th.

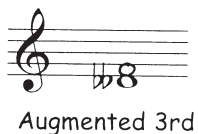
Step 3: Put the accidental back against both notes.

And now...

Step 4: Lower the top note one semitone to make it diminished!



Now try this interval:



Augmented 3rd

We know it's actually easier to draw a **major** 3rd first, so follow steps 1-3 above for a major 3rd, then...

Step 4: Raise the top note one semitone to make it augmented!

👁️ (P.S. Did you remember to adjust the top accidental when going from step 2 to step 3?) 👁️

Here's some more to practise - write these intervals above the given notes:



Dim 3rd

Aug 6th

Dim 5th

Dim 7th

Aug 4th

TOP TIP:



Always keep the right distance between the actual notes - let the accidentals change the quality.

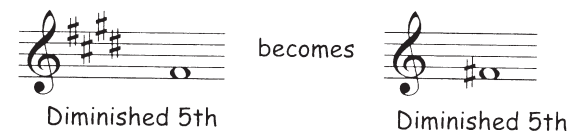
Intervals With Key Signatures

This is easy. All you have to do is think of the interval with accidentals instead of a key signature, then you can work out the name of the interval in just the way we've been talking about over the last few pages.

For instance, simply convert into An accidental will not change when you remove the key signature

Then you can name the interval by removing the accidentals first and so on - you know the drill!

The same goes for writing intervals. Just convert the question into one with accidentals instead of a key signature, e.g.



Diminished 5th

Diminished 5th

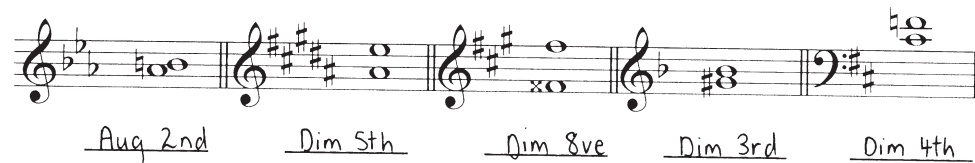
Follow steps 1-4 on page 14 to get your answer. (Do this now) Now that you have drawn your interval with accidentals you can re-write it with a key signature, for instance...

This will become this You MUST include a natural sign, as this note is affected by the key signature

HOT TIP: If a key signature is given, just keep in mind that the bottom note is not necessarily the tonic! Look at the key signature very carefully.



Name these intervals



Aug 2nd

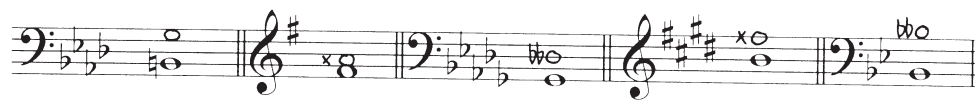
Dim 5th

Dim 8ve

Dim 3rd

Dim 4th

Write these intervals



Minor 6th

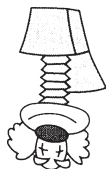
Aug 3rd

Dim 5th

Aug 5th

Dim 8ve

Inversions



Let's revise what happens to inverted intervals (4th grade stuff):

- ★ Major intervals become minor and vice versa.
- ★ Augmented intervals become diminished and vice versa.
- ★ Perfect intervals remain perfect.
- ★ An interval plus its inversion always adds up to 9.

Write and name the inversions of these intervals. Remember you **MUST** include all accidentals or key signatures when inverting:

tricky one here

Diminished 5th Augmented unison Augmented 2nd
 Augmented 4th Minor 6th Diminished 2nd

DID YOU KNOW.. that last interval, the augmented 7th (and its inversion the diminished 2nd), does not actually exist in any type of scale! Can you work out why not??? (Plus it was fun to try it, don't you think?)

Compound Intervals



Any interval that spans more than one octave is called a compound interval. It has the same name and quality as if it were one octave smaller, so:

If is a major 2nd then is a compound major 2nd!

Name these intervals, remembering to put the word 'compound' before each:

compound augmented 2nd compound major 6th compound augmented 4th compound diminished 3rd compound major 3rd

HOT TIP: To invert a compound interval, move one of the notes 2 octaves!



Drawing Intervals BELOW The Note



When drawing intervals below the given note, you must remember to work out the quality from the **BOTTOM UP** e.g.

Major 6th below

The reason many people draw a D sharp by mistake is that they are thinking of a descending B major scale. This is **WRONG**... what you need to do is draw the note below, then **treat the bottom note as the tonic**. For example, if we were to write an augmented 7th below this note:

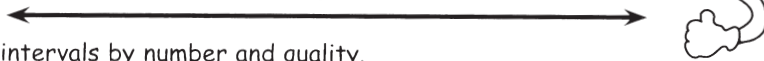
- Step 1: Remove the accidental
- Step 2: Draw a 7th below - what quality is this interval? Minor 7th (work it out from the bottom up!)
- Step 3: Apply the same accidental to both notes - the quality remains the same
- Step 4: Adjust the bottom accidental to make it an augmented 7th (i.e. move it down 2 semitones)

Now complete these intervals, referring to the four steps above...

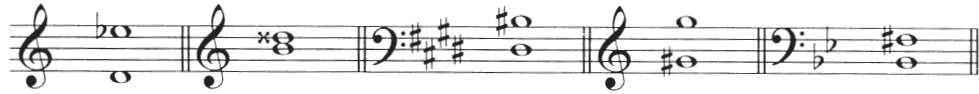
Question	Step 1	Step 2	Step 3	Step 4
Diminished 6 th below		Maj 6 th	Maj 6 th	Dim 6 th
Major 6 th below		Min 6 th	Min 6 th	Maj 6 th
Minor 7 th below		Min 7 th	Min 7 th	N/A
Diminished 4 th below		Per 4 th	Per 4 th	Dim 4 th



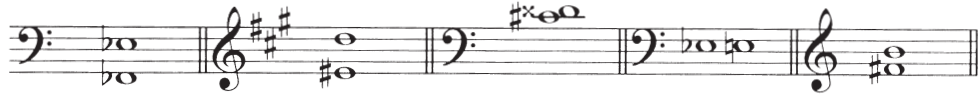
Interesting Intervals



1. Name these intervals by number and quality.



Compound min 2nd Aug 3rd Maj 6th Dim 8ve Aug 5th



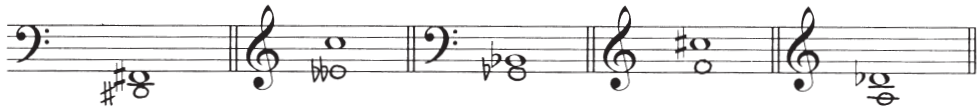
Maj 7th Dim 7th Aug 2nd Aug unison Perfect 4th

2. Write these intervals above the given notes.



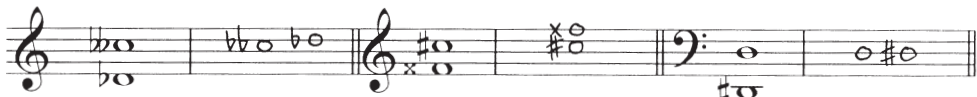
Perfect 5th Major 6th Minor 2nd Major 7th Dim 4th

3. Write these intervals BELOW the given notes.



Minor 3rd Aug 6th Major 3rd Aug 5th Dim 4th

4. Write the inversions of the following intervals and name the inversion.



Aug 2nd Aug 4th Aug unison

5. Add accidentals (to top or bottom note) to make the following intervals correct.



Aug 6th Diminished 5th Major 2nd Dim 6th Perfect 8ve

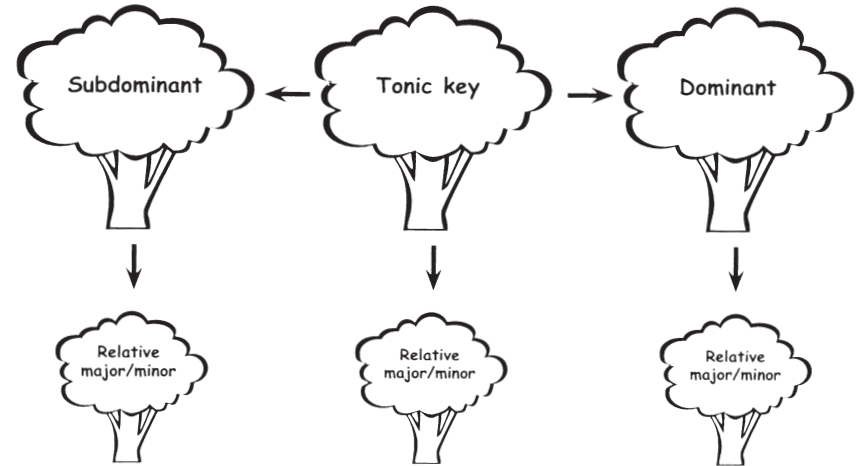


DID YOU KNOW... that a chromatic interval is one that does NOT occur in a diatonic scale! There are 8 different chromatic intervals – can you work them out???

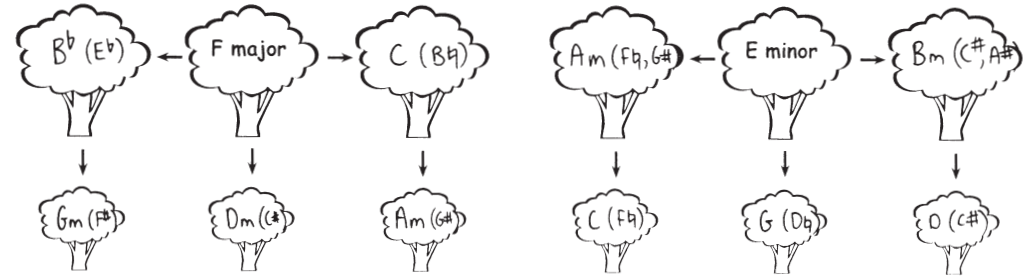
The Tonic Key Family Tree



In order to spot modulations to related keys (as you are about to do), you need to know that each key has closely related keys (in Grade 4 we only got used to two!). Here is the 'family tree':



Now try filling in these 'mini' family trees. It's also a great idea to write in each tree the new accidentals you would expect to find when modulating to that key.



A bit squishy, eh? Now draw your own family trees for E flat major, F minor, A major and B minor!

Spot at least two modulations in the following melody in B minor (hint - a LACK of accidentals indicates a modulation to the relative major!)



E minor G major 19 B minor

More Modulations

See if you can figure out the modulations in these melodies...



Original key: F# minor New key: C# minor Relationship: Dominant



Original key: D major New key: G major Relationship: Subdominant



Original key: A minor New key: C major Relationship: Relative major




Original key: Bb major New key: Fb major Relationship: Subdominant




Original key: G major New key: E minor Relationship: Relative minor

Groovy Guidelines



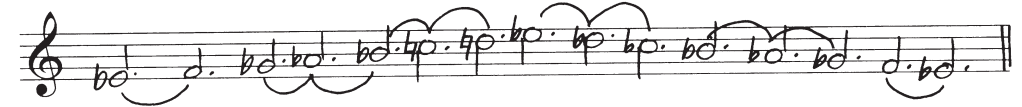
- ★ If the tonic key is major, then the dominant and subdominant are also major, and all the 'younger' relatives are minor.
- ★ If the tonic key is minor, then the dominant and subdominant are also minor, and their 'younger' relatives are major.



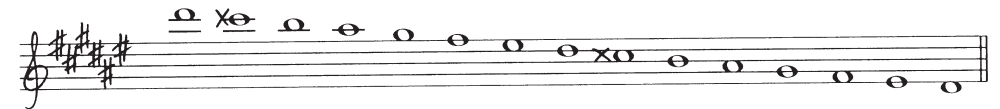
Quick Quiz



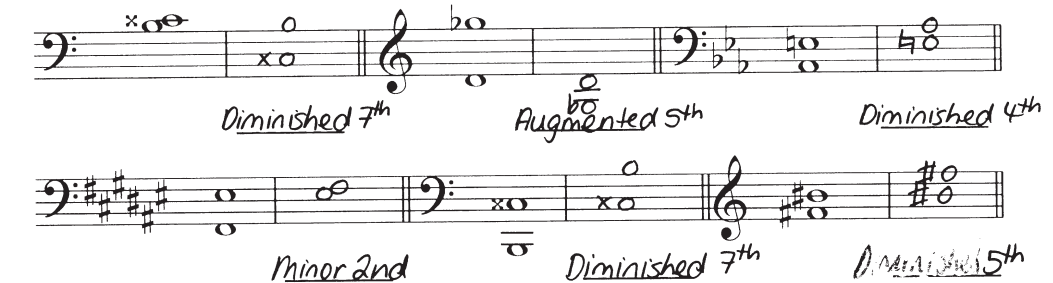
- Write the scale of E flat melodic minor:
 - ★ Use dotted minims and use accidentals
 - ★ For one octave going up and down again
 - ★ Mark the tones with slurs
 - ★ Complete the scale with a double bar line



- Insert the correct clef, key signature and accidentals to make this a D sharp harmonic minor scale.



- Invert and re-name these intervals. (Hint: When inverted, a compound interval becomes 'simple')



Were you careful with your compound intervals?  

- Name the key these melodies modulate to, then name the relationship to the tonic.



Original key: F# minor New key: A major Relationship: Relative major



Original key: G# minor New key: D# minor Relationship: Dominant

Harmony Revision: Tonality of Chords

Before filling in this grid, get ready to play some chords on the piano, or ask someone else to play them for you.

Play or listen to a major scale in triads and decide on the tonality of each chord - major, minor, diminished or augmented. Then do the same for the natural minor scale (i.e. no raised 7th) and the harmonic minor scale.

Chord No.	Major Scale	Natural Minor Scale	Harmonic Minor Scale
I*	major	minor	minor
II	minor	Diminished	Diminished
III	minor	major	Augmented
IV*	major	minor	minor
V*	major	minor	major
VI	minor	major	major
VII	Diminished	major	Diminished

*Primary Chords



Reasons for Completing the Grid

- ★ We are about to start the harmony section in this book
- ★ It's important to know the tonality of chords when deciding which note to double
- ★ It's handy to see how chord III works in the table even though we won't be using it just now

Quick Questions:

- ★ Why is chord V major in minor keys (except for the natural minor)? *Because the leading note is raised.*
- ★ Why do we have to be careful when using chords II and VII? *They may be diminished*
- ★ Compare the primary chords in a major scale to those in a minor scale. What do you notice? *They are major in the major scale and minor in the natural minor scale.*

Harmony Revision: 4-Part Writing

It may have been a while since you completed an example in 4-part vocal style. You should probably revise the following things with your teacher before going on:

- ★ Rules for writing in vocal style: vocal ranges and spacing of voices
- ★ Guidelines for which note to double
- ★ Basic cadence rules

(Incidentally, 'The BlitzBook of Harmony Rules' tells you everything you need to know about 4-part harmony!)

Complete the following example in 4-part vocal style. It's quite short... about Grade 4 standard in fact, so try to remember all the things you learnt in Grade 4, especially:

1. Do the cadences FIRST (i.e. last two notes of each phrase)
2. Choose a good bass line for the rest of the melody)
3. Add the alto and tenor parts to the rest after the bass line is in

Repeat: Do NOT just start harmonising each note from the beginning!

CHECKLIST:

- Cadences done first
- Bass line added next
- Passing notes NOT harmonised
- Contrary motion used as much as possible between soprano and bass
- Inner parts added last
- Consecutive 5ths and 8ves avoided



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 chord III)

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

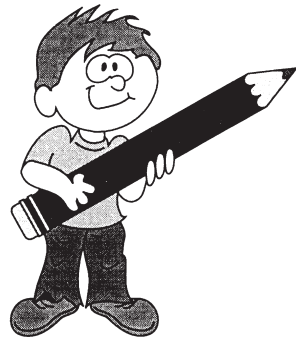
I I⁶ V V⁶

ii ii⁶ iv iv⁶

I vi⁶ vi⁶

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

ii ii⁶ V 24 V⁶



Chord I₄⁶ (or Ic)

This is a very special chord as it is in 2nd inversion, which means the 5th of the chord is on the bottom.

See? A 2nd inversion chord is indicated by the numbers '6 4' because of the intervals above the bottom note

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

I I⁶ I₄⁶
(double the root) (double the root) (double the FIFTH which is the bass note)

Interestingly, chord I₄⁶ is not actually supposed to exist on its own at all! It is known as the 'Cadential ₄⁶' because the main function of chord I₄⁶ is to lead to chord V, forming an imperfect cadence. This sounds great because chord I₄⁶ and chord V have the same bass note! Play this cadence or get someone to play it for you:

I₄⁶ V



Notice how chord I₄⁶ 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 I₄⁶ 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 I₄⁶ 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 octaves.

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

I $\frac{6}{4}$ V I

- ★ Which note is doubled in chord I $\frac{6}{4}$? 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 $\frac{6}{4}$ 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 $\frac{6}{4}$ - 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 $\frac{6}{4}$ V I I $\frac{6}{4}$ V VI I $\frac{6}{4}$ V VI

DID YOU KNOW... There are other functions for chord I $\frac{6}{4}$ - 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 $\frac{6}{4}$ MUST be followed by chord VII (V) II $\frac{6}{4}$ (circle correct answer).
- ★ The 5th of the chord must be doubled, not the root
- ★ Draw chord I $\frac{6}{4}$ of C major here (in bar 2).

ii $\frac{6}{4}$ I $\frac{6}{4}$ V I

- ★ Chord I $\frac{6}{4}$ 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 $\frac{6}{4}$ above, then chord I at the end.
- ★ I $\frac{6}{4}$ sounds great when approached by step in the bass. This could be done with chords ii $\frac{6}{4}$, iv, iv $\frac{6}{4}$ or vi, but it's actually chord II $\frac{6}{4}$ that sounds the best. Now draw chord II $\frac{6}{4}$ in the first bar (before chord I $\frac{6}{4}$) - be sure to avoid consecutive 5ths and 8ves.
- ★ You should now have the chord progression ii $\frac{6}{4}$ - I $\frac{6}{4}$ - 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 $\frac{6}{4}$ I $\frac{6}{4}$ V VI



Let's Practise



In the following two examples there are opportunities to use $I_4^6 - V$ at the cadence points, indicated by brackets. Harmonise the notes under the brackets in four parts.

Handy Hint I: at the middle cadence, you will probably use $II_6^6 - I_4^6 - V$ 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 rest of each example. Don't forget that if there is an anacrusis, you will often need to harmonise it with chord V or V_6^6 - 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. And remember... you can't use chord I_4^6 on a weak beat.

1.

2.

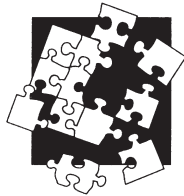
3.

Puzzle



Find the answers to each clue on the opposite page. Once you have completed the puzzle, read down the middle column to discover the thing you must always do when using chord I_4^6 ...

1 R A I S E
 2 L O W E R
 3 T A K E A W A Y
 4 B A S S P A R T
 5 M I N O R K E Y
 6 S I X S H A R P S
 7 L E A D I N G N O T E
 8 D O M I N A N T
 9 A U G M E N T E D
 10 D O U B L E S H A R P
 11 O V E R L A P P I N G
 12 A C C I D E N T A L S
 13 F I R S T I N V E R S I O N
 14 H A N D E L
 15 C A D E N T I A L
 16 F O L K S O N G S
 17 R E L A T I V E M A J O R
 18 P E R F E C T
 19 P E R F E C T C A D E N C E
 20 D I M I N I S H E D T H I R D



The Answer is: ALWAYS DOUBLE THE FIFTH

Clues



- In a melodic minor scale, you must raise the sixth and seventh notes on the way up.
- In a melodic minor scale, you must lower them both on the way down!
- Before naming any interval, the best thing to do is to take away the accidentals (i.e. 'undress' the interval!).
- When using I_4^6-V , you'll find that one part will double the bass part.
- When writing a melody (as we'll do later on), if the given words are quite sad or ominous, you should probably choose a minor key.
- The key signature of D sharp minor has six sharps.
- You must always take care to 'protect' this note in melody writing.
- Melodies often modulate to this key, especially $\frac{1}{2}$ way through.
- One semitone larger than major or perfect.
- G sharp, D sharp and A sharp minor all require this sign to raise the 7th.
- In four-part harmony, avoid voice-crossing and voice overlapping.
- Always look for these when trying to work out modulations.
- In minor keys, it is best to use chords II and VII in first inversion (hint: not root position)
- Great composer of opera in the Baroque period.
- When using chord I_4^6 at a cadence point, its called the cadential.
- We don't have to memorise any of these in 5th grade!
- If the leading note is not raised in a minor melody, it may have modulated to the relative major.
- These intervals can be augmented or diminished, but never major or minor.
- Avoid having one of these in the middle of your harmony example.
- Name this interval:



Passing Notes

- ★ These add interest when there is a leap of a 3rd from one note of a chord to another, e.g.



- ★ Avoid an augmented 2nd if using a passing note between scale degrees 5-7 in a minor key (use the melodic form of the scale) e.g.




- ★ Add passing notes after you have completed the main chord structure, and don't harmonise passing notes in a given melody
- ★ If a passing note creates an interval of a 2nd with another voice, make sure those two parts then move in contrary motion e.g.



- ★ Alternatively, give the second voice a passing note too, e.g. fix this



by doing this . Of course you can't actually do this if the melody is given, so in that case you would avoid a passing note in the alto part.

- ★ Passing notes CANNOT get rid of consecutive 5ths or 8ves, i.e. will not work!



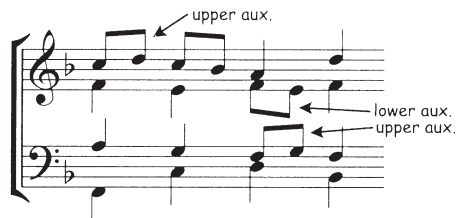
- ★ Passing notes can sometimes create problems, especially with consecutive 5ths, so be very careful to avoid this:



Auxiliary Notes

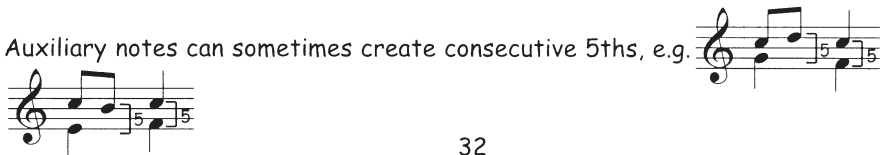
- ★ These are also called 'neighbour' notes

- ★ Auxiliary notes add interest to a part that has repeated notes or a long note. They are the perfect way to make the alto and tenor parts more interesting to sing.



- ★ Choose carefully between an upper or lower auxiliary note - watch the other parts. A lower auxiliary note should generally be raised a semitone, especially if the main note is the root of the chord in use, or if it is the dominant note of the key.

- ★ Auxiliary notes can sometimes create consecutive 5ths, e.g.



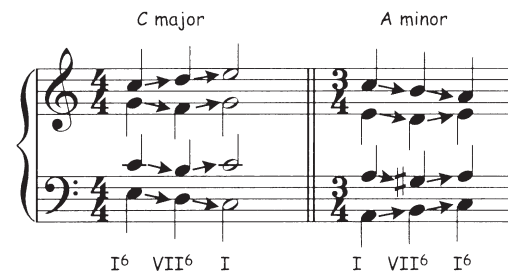
Voice Exchange (use of VII⁶)

In the harmony question, the given part often ascends or descends by step - for instance, a treble line may begin with scale degrees 1-2-3. This is a great opportunity to use 'voice exchange'. Voice exchange is the fancy term for two parts mirroring each other, like this:



(In 4-part harmony the 'mirroring' sounds especially good between bass and soprano)

The best way to harmonise this passage is with I⁶-VII⁶-I. Normally we would make sure the fifth of a diminished chord falls, but in voice exchange we can suspend this rule for the sake of smooth part writing...



Always follow this pattern:

One part goes UP →
One part goes DOWN →
Two parts go DOWN then UP ↘



(P.S. You may be thinking there are consecutive 5ths between alto and tenor in those examples, but there aren't! Consecutive 5ths only apply to PERFECT 5ths... a diminished 5th next to a perfect 5th is OK.)

Now you can harmonise all of these examples using either I⁶-VII⁶-I or I-VII⁶-I⁶! The first three are major, the next three are minor. (Hint: What will you have to remember to do in the minor ones?)



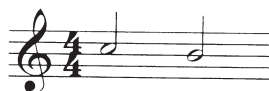
Harmony Hints


- ★ When using chord II in minor keys, you need to take special care because it is a diminished chord. If following it with chord V make sure you avoid that awkward interval of an augmented 2nd. The 5th of chord II **MUST FALL** to the root of chord V e.g.


NOT  BUT 

Aug 2nd, yuk!


- ★ Avoid using the same type of chord from a weak beat to a strong beat, and always change the harmony over a bar line.
- ★ Keep the tenor and bass parts well apart, especially if the bass part is low.
- ★ Chord I⁶₄ is new on the syllabus and the aim is to show how clever you are at using it, 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!

- ★ Hidden/exposed consecutives occur when the outer parts approach an interval of a 5th or 8ve by **leap and in similar motion**, e.g.

 5 5

Play or listen to these examples. The consecutive 5ths and 8ves are 'hidden' from the eye, but they are 'exposed' to the ear!

 8 8

- ★ To avoid consecutives, try not to have more than 2 parts moving in similar motion.
- ★ Be patient and use a 'trial and error' approach - sometimes your initial choice of chords will not work so well and you'll have to change it.
- ★ Passing notes and auxiliary notes are also called 'unessential' notes. Circle the correct answers to these questions:
 1. They must fall on a strong/weak/medium beat
 2. They should be added before/after during the main harmonisation
 3. They can sometimes create/get rid of consecutive fifths and octaves.

Harmony Examples



Adagio

Largo

1.

2.

3.

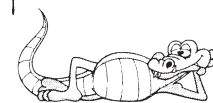
4.

5.

6. Allegretto

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

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



Revision of Things We've Done So Far

1. The following melody has two modulations before returning to the tonic key...



Tonic key: G major

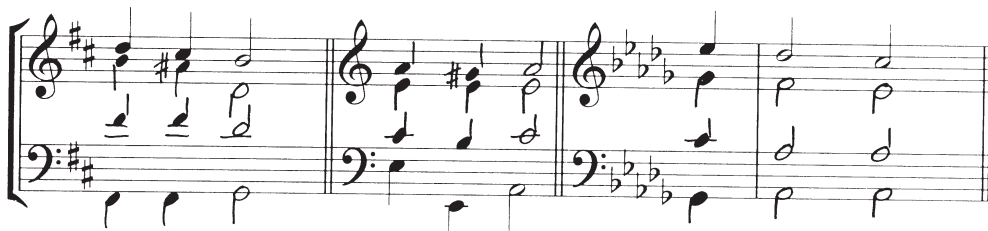
1st Modulation: D major Relationship: Dominant
 2nd Modulation: A minor Relationship: Relative of subdominant

2. Write an F sharp major scale

- ★ Use accidentals
- ★ Use crotchets
- ★ For two octaves going down
- ★ Mark the tones

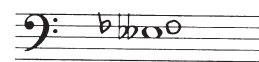


3. Write **three different types** of cadences in vocal style, using I⁶₄ wherever possible (either for the approach chord or the cadence).



Key: B minor Key: A minor Key: D^b major (major)
 Cadence: Interrupted Cadence: Perfect Cadence: Imperfect

4. Write the following intervals either above or below the notes as directed:



Major 2nd above

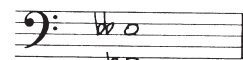


Augmented 4th below

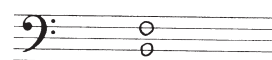


Compound min 3rd above

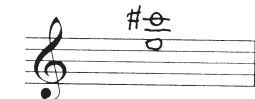
Now invert those three intervals and rename them:



Minor 7th



Diminished 5th



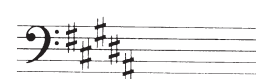
Major 6th

5. Harmonise the following example in four-part vocal style

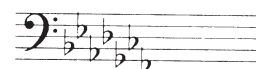
Allegretto



6. Name the two keys represented by these key signatures:



1. B major
2. G# minor



1. C^b major
2. A^b minor



Harmonising Cadences

Compared to all the harmony you've just been doing, this stuff will seem like a cinch! First of all, let's revise the four principal cadences:

	Name of Cadence	Chords Used
1.	Perfect	$\text{V} - \text{I}$
2.	Imperfect	anything - V
3.	Plagal	$\text{iv} - \text{I}$
4.	Interrupted	$\text{V} - \text{vi}$

In the following exercise in 4-part vocal style, see if you can use one of each of the four cadences. The whole example is in A major.

Now do the same with this example in G minor, but use pianoforte style. Remember, don't use the same cadence twice!

Here's something a bit trickier... this one starts in C major, but then it modulates to related keys! (oh dear - you'll need to use accidentals for the cadences in different keys!)

Harmonising Cadences...that Modulate!

In this question there will be a given melody or bass line consisting of four 2-bar phrases. Each phrase will have brackets indicating the cadence points. You will be asked to use **one** example of each of the four cadences (we practised this on the previous page), as well as write a suitable chord to precede each cadence (an 'approach' chord). But here's the catch... not all of the phrases are in the tonic key! Have a look at this pianoforte style example:

Quick questions:

- ★ How many notes are under each bracket? 3
- ★ Which two notes will form the cadence? The last 2
- ★ Which note will be the 'approach chord?' The first



Step 1: Work out the tonic key, and on some spare paper draw a family tree based on that key (see p.19). This will cover all possibilities for modulations.

Step 2: Work out the key of each 2-bar phrase, and write the key above the cadence. (Hint: The first and last phrases are likely to be in the tonic key) Make a note that you may need to include **extra accidentals** for cadences in related keys

Step 3: Decide which cadences are indicated by the notes under the brackets. Be very careful to remember which key the phrase is in, and remember that you may only use each type of cadence once! (Another hint: The final cadence can only be Perfect or Plagal)

Step 4: Decide on the approach chord for each cadence - if you can't use I^6_4 , remember that first inversion chords work really well before cadences.



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 $I\frac{6}{4}$ 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** →

All About Harmony



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

4.



Andante

5.

6.

- ★ Chord I_4^6 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_4^6 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

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 tremb-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
mo-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.

AB 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.

AB 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:

1. Comment: *Too much dotted rhythm. Scale of 5 notes restricts flow of music.*

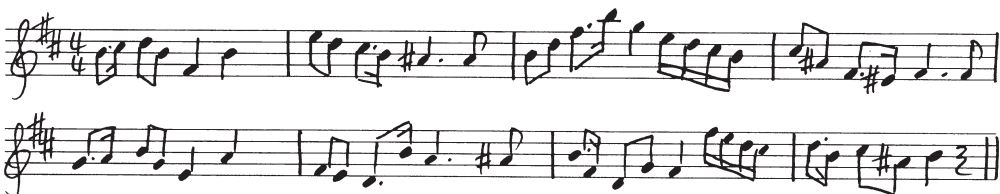
2. Comment: *Inappropriate rhythm for this tempo. Bar 2 boring rhythm.*

3. Comment: *Nice chord progression, but boring crotchets.*

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'!

1.

2.

3.

4.

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 B^b 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...

CHORD V⁷ (how exciting)

This is chord V⁷ of f major. It is simply chord V with a minor 7th on top. Easy!

There are two good things about using V⁷ as opposed to chord V:

1. It gives you four notes to choose from instead of just three
2. Chord V⁷ 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 V⁷ 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 V⁷ 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 V⁷ 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 V⁷ 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

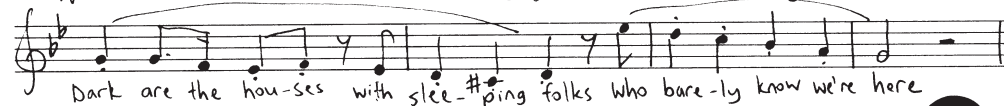
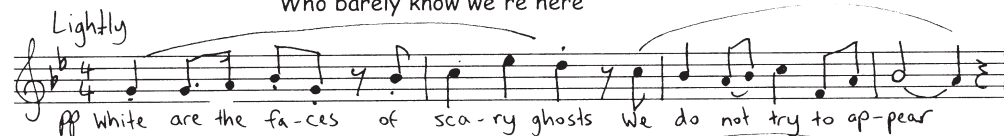


Modulation to E minor

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 couplets 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^b
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' - Tchaikovsky (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.	Low register is warm & rich. As pitch goes up, tone becomes pure to brilliant to penetrating.		No reeds. Underlip covers 1/2 mouthpiece. Sound produced by jet of air from player's lips across mouthpiece.	Non-transposing key system invented by Theobald Boehm.	Exceedingly fast, high passages.
OBOE	Conically shaped tube enlarging to a flared bell at foot. Made in 3 sections of African Blackwood.	Penetrating, intense expression. Poignant. Cantabile playing.		Double - reed. Tone made by flow of players breath between two reeds.	Non-transposing system of padded plates - 'plateaux' system. Trill & octave keys.	Gives tuning ('A') to orchestra. staccato & plaintive passages.
CLARINET	Cylindrical shape. Narrow body, 2ft long. Mouthpiece cut at an angle and reed held with a ligature.	Lower (chameleon) register is rich and throaty, upper is clear & shrill.		Single reed - tone made by air stream vibrating reed. Covering all holes makes deepest note.	Transposing instrument. Cl. in A transposed min 3rd higher than concert pitch. Cl. in B-transposed 9. tone higher than concert.	Tone colour can replicate human voice. Expressive passages. Jazzy.
BASSOON	Conically bored, made of rosewood. Tube 8ft long. Doubled in a U shape.	Lower register produces thick & reedy tones. Middle register is solemn & sonorous & high register is plaintive.		Double - reed. Reeds attached to a metal pipe (crook), attached to the body.	Non-transposing instrument. Played at oblique angle to body. Curved to reach all the keys.	Conical but agile lower register.

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. Its ^{tube} 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.

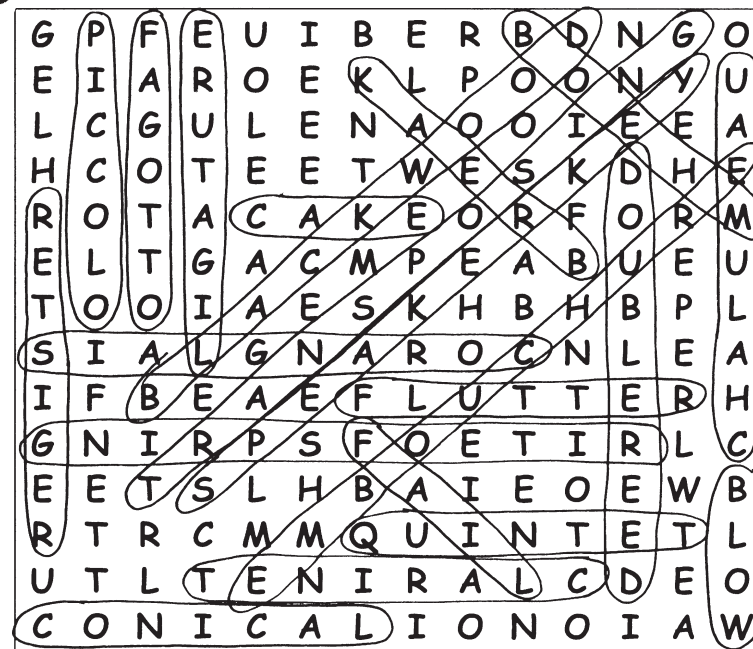
4. Write a paragraph comparing the differences between the flute and the oboe.

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!

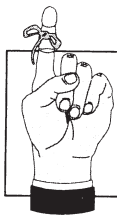
The following pages provide outlines for you to write about the forms you need to study and examples of compositions. Try to get your information from at least three different places - there is no single book that tells you everything you need to know! You will even be able to look up these forms and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

Scherzo

'Scherzo' is the Italian word for joke. A Scherzo is in triple time and binary form, and is usually followed by a trio. So actually a Scherzo is very much like a minuet, but it is faster and brighter. The Trio was usually faster as well, to match the tempo of the Scherzo.

Towards the end of the Classical Period, 'Scherzo and Trio Form' began to overtake the minuet and trio in popularity. The two composers who were mostly responsible for this were Schubert and Beethoven.

Towards the end of the Classical period and into the Romantic period, Scherzos were used not only as movements of large works but also as independent pieces. The changes of key were not necessarily related and the mood was not necessarily bright. The four Scherzi written by Chopin show quite a break away from the traditional form of a Scherzo. It became more of a descriptive title.

Quick Questions:

- ★ What is the main difference between a minuet and a scherzo? A scherzo is faster and brighter
- ★ What was the overall form of scherzo and trio? Ternary
- ★ Which composers favoured scherzo and trio form? Schubert + Beethoven
- ★ Which composers extended the scherzo to a slightly different style? (name 3)
 1. Mendelssohn
 2. Chopin
 3. Brahms
- ★ Name 2 examples of Scherzi (and their composers) from each of these periods

	Late Classical	Romantic
1.	Scherzo from Sonata Op 31 no. 3 - Beethoven	Scherzo no. 1 - Chopin
2.	Scherzo + Trio from Symphony no. 5 - Beethoven	Scherzo in E ^b - Brahms

Air With Variations

An air is a melody to be sung or played. In instrumental music it can form the basis of a set of variations, in which the melody would be presented differently in each variation. This form can also be called theme and variations.

In 'Air with Variations Form', the Air (or theme) is usually accompanied with a very simple harmonic progression. The melody itself is traditionally quite basic, to allow for the development of different ideas in the variations that follow. There is no limit to the number of variations in a composition in this form.

See if you can describe six ways a composer might vary a simple melody with chords:

1. Rhythmically - develop the ideas in both theme and accompaniment
2. Melodically - extend the range of the 'air', decorate, ornament
3. Tonally - change key, e.g. major → minor
4. Register - the melody could be in the bass, accomp. up top
5. Time - change the time signature and/or tempo
6. Counterpoint - 'air' presented in other parts, fugal treatment

Name 3 'Air with Variations' (or Theme and Variations) in each of these categories:

	Keyboard (incl. Organ)	Chamber Music	Orchestral
1.	Goldberg Variations - Bach	1st movt. String Quartet Op. 76 no. 6 - Haydn	4th movt. Symphony no. 4 (Passacaglia) - Brahms
2.	1st movt. K331 - Mozart	Slow movt. 'Death and the Maiden' quartet - Schubert	Britten - Young Person's Guide to the Orchestra
3.	Beethoven - 32 Variations in C minor	Final movt. Clarinet quintet K581 - Mozart	Last movt. 'Eroica' Symphony - Beethoven

Recitative and Aria



Sing this Recitative and Aria to learn about this form - and get somebody to accompany you!

(P.S. You should probably read up a bit on opera and oratorio before going on)

Ad libitum/very freely

tel-ling the sto-ry It was ve-ry free in rhy-thm to try to im-i-tate speech

faster

slower

The occ-a-sion-al chord kept the sing-er in tune this was called re-ci-ta-ti-vo sec-co! but

some-times there was a-ccom-pan-i-ment, and this was called Re-ci-ta-ti-vo

'Acc-om-pag-na-to' or 'Stro-men-tat-to!' A re-ci-ta-tive was near-ly al-ways foll-owed by

segue

sto-ry was told in the Re-ci-ta-tive, But now we re-flect on the mood

Quick Questions:

★ What was the most popular form for an Aria in the late Baroque period? Describe this form. Ternary form i.e. 'Da Capo' arias. Popular until about 1750. Two sections, contrasting, with a Da Capo sign after section 2, making it ternary form.

★ What was the objective of more virtuosic arias? Name an example. The 'Queen of the Night' (revenge) aria from the Magic Flute was a virtuosic aria. It's original aim was to show the range and technique of the singer, i.e. it was supposed to be a 'showstopper.'

Name three examples of arias and the operas or oratorios from which they come:

	Aria	From Opera/Oratorio	Composer
1.	'Every valley'	Messiah	Handel
2.	'Porgi Amor'	The Marriage of Figaro	Mozart
3.	'Where is Euridice?'	Orfeo	Gluck

Tiny Test



★ Briefly describe the way you would write an 'Air with Variations' based on the theme from Sesame Street.

- Theme with simple chord accompaniment
- Var I: Melody in bass, chords in treble
- Var II: Melody in high register with repeated notes, chords higher too
- Var III: Minor and slower tempo
- Var IV: Time signature change to $\frac{3}{4}$, waltz-like accompaniment
- Var V: Finale - theme in octaves, faster, fuller accompaniment



★ What is meant by 'Minuet and Trio'? Describe a typical example and name the composer.

'Minuet and Trio' is the name given to the overall ternary form comprising the two sections 'Minuet' and 'Trio'. For instance, in Mozart's Minuet KV. 1, the Minuet is in G major, is in binary form (it modulates to the dominant at the 'zway point'). The Trio is in C major and is also in binary form. There is a Da Capo sign at the end - the Minuet is played again without repeats, making the overall form Ternary.

★ Discuss the different uses of the form 'Scherzo'.

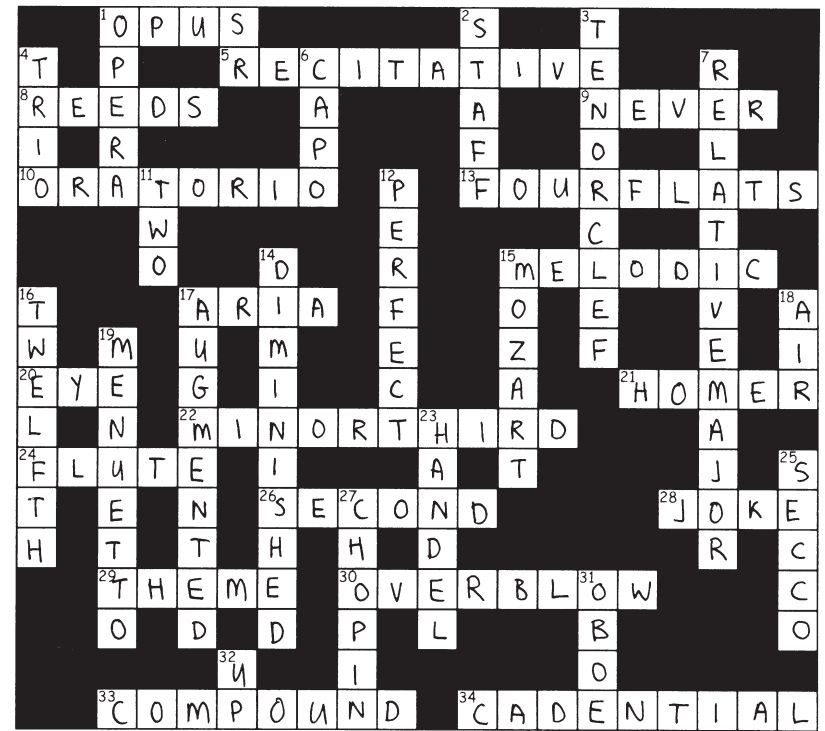
The scherzo (meaning 'joke') was originally a varied form of the Minuet. It preceded the Trio but was faster and brighter. It then began to evolve into a different form, one that did not relate to the features of the minuet. Composers such as Chopin and Brahms used 'Scherzo' as a descriptive title of their pieces.

★ Briefly describe the different types and functions of Recitative. Name examples of two works.

Recitative was a device for advancing the plot in opera or oratorio. 'Recitativo secco' had little accompaniment and the vocal line was very free in rhythm, for instance 'Behold, I tell you' from the Messiah. 'Recitativo accompagnato' was more rhythmic and had a steady accompaniment, for instance in Act I of Don Giovanni. The function of Recitative was to lead in to a more descriptive aria and emotional



Crossword



Across

1. A work or group of works
5. Operatic device for advancing the storyline
8. Flautists do not use these
9. Never double the leading note (Hint: opposite of 'always')
10. An opera with no scenery, costumes or action
13. Key signature of F minor
15. Use this form of the minor scale in melodies.
17. Italian word for "air"
21. Hidden/exposed consecutives are hidden from the eye but exposed to the ear!
22. 5: 8
24. Magical subject of a famous Mozart opera
26. $\frac{6}{4}$ means 2nd inversion
28. English meaning of Scherzo
29. Other name for 'Air' with variations
30. If you do this into a woodwind instrument you'll get a higher note
33. Interval spanning more than an octave
34. Meaning "at a cadence point"

Down

1. A musical play
2. The five lines of manuscript
3. Bassoon players often have to read this
4. Name of section after minuet
6. Da Capo arias were a popular form from 1650-1730
7. A minor minuet will often have a trio in this key
11. Number of keys belonging to any one key signature
12. Unisons, 4ths, 5ths and 8ves are not necessarily always this quality
14. Chords II and VII in minor keys are diminished
15. Composer who lived from 1756-1791
16. The clarinet overblows at this interval
17. One semitone larger than major or perfect
18. English word for 'Aria'
19. Italian spelling of minuet
23. Composer of 'The Messiah'
25. Recitativo without accompagnato!
27. Composer of 4 non-scherzo-like Scherzi
31. Woodwind instrument with shortest name
32. Orchestral parts for clarinets in B flat need to be transposed a tone in this direction

Mad Multiple Choice



Once again, there could be more than one correct answer to these questions...

- The instruments used in a wind quintet are:
 - 2 flutes, oboe, clarinet, bassoon
 - Flute, oboe, cor anglais, clarinet, bassoon
 - Flute, oboe, clarinet, bassoon and french horn
- The most common mistake when writing minor scales is:
 - not raising the leading note
 - missing accidentals
 - writing it in the wrong direction
- If you forget to use Ic -V in your harmony, you will:
 - be marked wrong
 - be marked down
 - be in trouble from your teacher
- When answering questions about musical forms, include:
 - examples from relevant composers
 - as much information as possible
 - sentences that make it seem like you've read about them more than once
- A Da Capo aria has:
 - 3 sections
 - 4 sections
 - theme and 3 variations
 - 2 sections
- The best way to avoid consecutive fifths or octaves is to:
 - use similar motion
 - not do the harmony example
 - use contrary motion



- For the cadences with modulation question, you must:
 - decide on the modulations first
 - decide on the cadence first
 - do the approach chord first

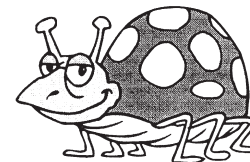
- The bassoon uses:
 - the alto clef
 - the tenor clef
 - the bass clef
- A tenor clef looks like:
 - a fancy K
 - an alto clef on helium
 - a C clef

- Most woodwinds are tuned:
 - one tone up
 - one tone down
 - to concert pitch

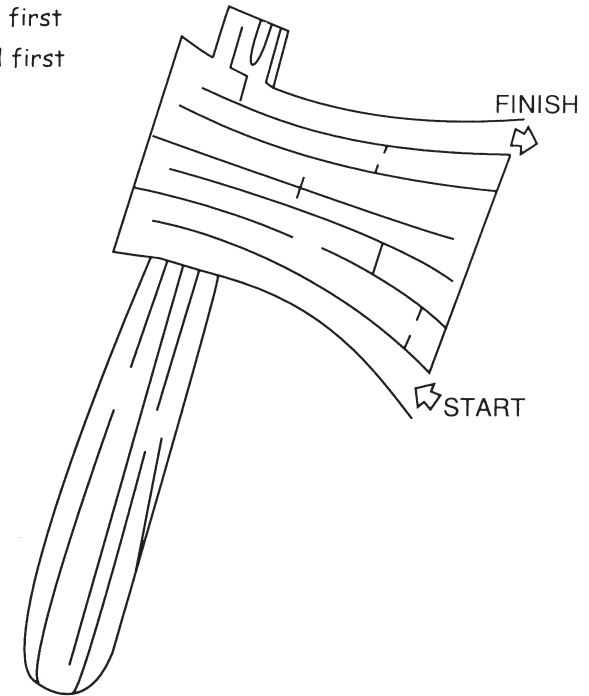
- To achieve full marks in the harmony question, you need to:
 - learn all your harmony rules
 - apply all your harmony rules
 - bribe the examiner

- When using Ic-V, make sure the bass part:
 - has the same note for each chord, even if it's an octave apart
 - is doubled in one other part
 - leads to chord VI, I or Ib

- Perfect intervals, when made one semitone larger, become:
 - major
 - minor
 - augmented

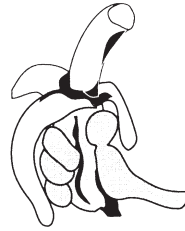


- major
- minor
- augmented



14. If you are looking for a modulation in a minor melody and there are no accidentals, it means:

- A: the melody has not modulated
- B:** it has modulated to the relative major
- C: it has modulated to the dominant



15. An inversion of a compound major 7th is a:

- A:** simple minor 2nd
- B: compound minor 2nd
- C: simple major 2nd

16. To decide between writing a melody to a couplet or continuing a motif, you should:

- A: do them both to try to get extra marks
- B:** read the poetry and sing the motif, then see which one you get better ideas for
- C: flip a coin

17. The trio in a Minuet and Trio movement got its name because:

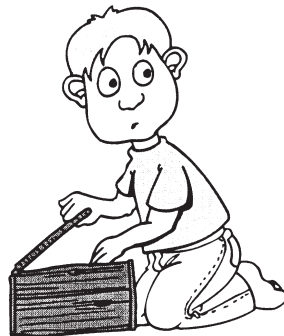
- A: it was originally played three times
- B:** three instruments originally played it
- C: it was named after three great composers

18. A really great thing about fifth grade theory is:

- A:** there are no folk songs to learn
- B:** there are no Italian Terms to learn
- C: the workbook is pink

19. 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 go back and check it ten times
- C: not turn up



Question 1

KEYS AND SCALES

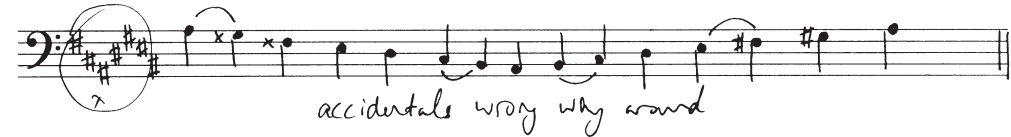
Total Marks 10

3

A. Write the scale of A sharp melodic minor

$\frac{1}{5}$

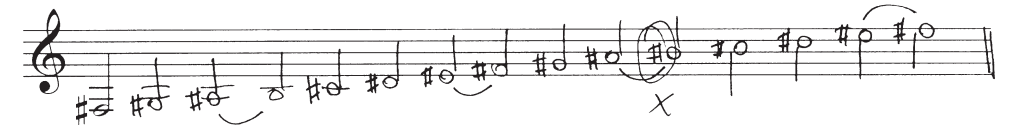
- Use a key signature x
- Use crotchets ✓
- Write one octave going down and then up again ✓
- Mark each semitone with a slur x *diff. ascending & descending*
- Complete the scale with a double bar line ✓



B. Write the major scale that starts on the given note

$\frac{2}{5}$

- Use accidentals ✓
- Use minims ✓
- Write two octaves going up ✓
- Mark the tones with slurs x *semitones marked*
- Complete the scale with a double bar line ✓



Question 2

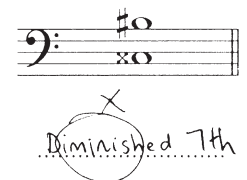
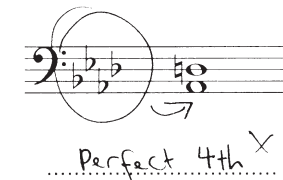
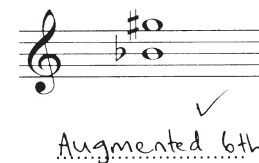
INTERVALS

Total Marks 12

4

A. Name these intervals by number and quality

$\frac{1}{3}$



B. Write these intervals below the given notes

0/5

(answers correct for above notes)

minor 7th perfect 5th diminished 4th minor 3rd major 6th

C. Write the inversions of these intervals and name the inversions

3/4

Augmented unison Augmented 3rd

Question 3

MODULATION

Total Marks 4

2

Each of these melodies modulates and ends in the new key. For each melody, name the new key and state its relationship to the original key.

Key of modulation: B^b major Relationship to original key: Subdominant

Key of modulation: B major Relationship to original key: Dominant

Question 4

HARMONY

Total Marks 32

20

A. Harmonise the following melody in four-part vocal style. Include some unaccented passing notes and auxiliary notes.

7/16

B. In four-part vocal style, harmonise the notes under each of the four brackets with a cadence and an appropriate approach chord. The passage includes modulation to related keys. Show one example of each of the four principle cadences.

13/16

Answer only ONE part of this question.

EITHER: 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
- Modulation is optional

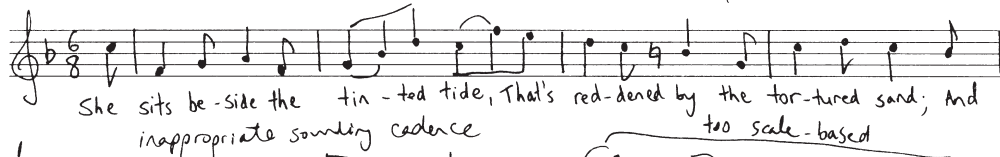
She sits beside the tinted tide,
 That's reddened by the tortured sand;
 And thro' the East, to ocean wide,
 A vessel sails from light of land.

OR: Continue this given opening to make a balanced eight-bar melody.

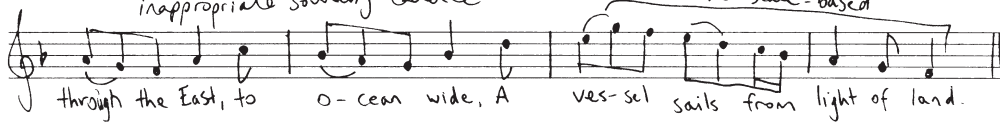
- Mark the phrasing
- Modulation is optional



Mood very bright for 'tortured sand'



inappropriate sounding cadence too scale-based



A. Briefly describe the flute. Mention its shape, construction, embouchure and tonal qualities. Write the range using an appropriate clef.

1 1/2 / 6



too high! use 8ve sign

The flute is held sideways? with no reed. The embouchure is quite tricky. It is usually silver but some really rich? flute players have gold mouthpieces. The sound is high especially in the upper register. It comes apart into 3 pieces to fit into the case. There are lots of really good jokes about flute players. Not very informative, lacks detail & accuracy

B. Write the following concert pitch phrase for clarinets in A and B flat.

2 / 6



Clarinet in A

Transposed wrong direction



Clarinet in B flat

phrasing

A. What is meant by 'Recitative and Aria'. Refer to examples by Handel or Mozart in your answer.

3
8

A recitative is a way of getting through the story quickly in a very long opera. It often has no rhythm and no accompaniment, so that the notes and words can go fast. If there is accompaniment it's called 'Recitative Accompanato'. An example is the Recitative before the Aria in the Magic Flute by Mozart. Which one?

An aria is a song designed to show off the singer's voice. An example is the 'Queen of the Night' aria in the Magic Flute by Mozart. Which one?

Again, lacks detail.

B. Describe in detail the possibilities of a piece written as an 'Air with Variations'. Name at least two examples and their composers.

3
8

An Air with Variations has a theme with lots of variations following, like the Goldberg Variations by Beethoven. The variations of the theme could be higher, lower, faster, slower, longer, shorter, happier or sadder. The idea is that they are different and you have to try to hear the main tune.

Some examples are: Theme and Variations by Beethoven which one?

Tartini's arrangement of Corelli's variations on a theme by Paganini - not possible

More detail required