

# Sharp Keys and Scale Degrees



In Grade 3 we learned about major keys with up to 4 sharps:



G major

D major

A major

E major

Well guess what? There are only three more major keys with sharps! (You won't actually be tested on C sharp major in the exam but you may as well know it anyway)



B major



F sharp major



C sharp major

Write the following key signatures (watch out for clef changes!):



F sharp major

C sharp major

E major

B major



C sharp major

D major

A major

F sharp major

Let's revise the technical names for the scale degrees:

1 = Tonic

2 = Supertonic

3 = Mediant

4 = Subdominant

5 = Dominant

6 = Submediant

7 = Leading note

# Minor Sharp Keys



For Grade 4 we have to know minor keys with up to four sharps. Here they are:

E minor      B minor      F sharp minor      C sharp minor

Write the following key signatures:

C sharp minor      B minor      E minor      F sharp minor

Name these minor key signatures:

B minor    E minor    C sharp minor    F sharp minor    A minor

For each of the following, write the key signature and the named scale degree.

B minor      F sharp minor      B major      F sharp major      C sharp minor  
dominant      leading note      supertonic      submediant      subdominant

Write the minor scale with the key signature of 4 sharps:

- ★ use a key signature and semibreves
- ★ write one octave going up

# Major Flat Keys



D flat and G flat major are added for Grade 4. Now you know keys with up to six flats!

F major      B flat major      E flat major      A flat major      D flat major      G flat major

Write these key signatures (watch out for clef changes!):

B flat major      A flat major      D flat major      E flat major      G flat major

Write the following key signatures and the named scale degree.

G flat major      A flat major      B flat major      F major      D flat major  
mediant      leading note      tonic      subdominant      supertonic

**DID YOU KNOW...** The Blitz Key Signature Table is the perfect aid for memorising key signatures!

Write the major scale with the key signature of five flats:

- ★ use a key signature and minims
- ★ write one octave going down
- ★ mark the semitones
- ★ complete the scale with a double bar line

# Minor Flat Keys



Using the information on the previous page, complete the following sentences:

**C minor** is the relative of **E flat major**, therefore it has 3 flats.

**D minor** is the relative of **F major**, therefore it has 1 flat.

**B flat minor** is the relative of **D flat major**, therefore it has 5 flats.

**G minor** is the relative of **B flat major**, therefore it has 2 flats.

**F minor** is the relative of **A flat major**, therefore it has 4 flats.

Write their key signatures here:

D minor      G minor      C minor      F minor      B flat minor

Name these key signatures:

B flat major    D minor    E flat major    F minor    C minor

C minor, F minor and B flat minor all need a **natural** sign to raise the leading note when writing scales with key signatures.

Write the scale of B flat harmonic minor

- ★ use a key signature
- ★ use crotchets
- ★ write two octaves going up
- ★ mark the tones (hint: avoid 6-7!)

# Scale Mania



Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) and download some FREE manuscript paper. Then write scales according to the following sets of instructions...

Set 1: E maj/min, B flat maj/min, G maj/min (6 scales)

- ★ use the bass clef
- ★ write the key signature
- ★ use crotchets
- ★ write two octaves going down
- ★ circle any intervals larger than a tone
- ★ complete the scale with a double bar line

Set 2: A flat major, D flat major, B maj/min (4 scales)

- ★ use the treble clef
- ★ use accidentals
- ★ use minims
- ★ write one octave going up and back down again
- ★ mark each semitone with a slur
- ★ complete the scale with a double bar line

Set 3: F maj/min, C sharp maj/min, D maj/min (6 scales)

- ★ use the bass clef
- ★ write the key signature
- ★ use semibreves
- ★ write two octaves going up
- ★ mark the tones in the lower octave
- ★ complete the scale with a double bar line

# Double Sharps and Double Flats



A double sharp sign looks like this:  $\times$ . It **raises** a note by two semitones (one tone).

A double flat sign looks like this:  $\flat\flat$ . It **lowers** a note by two semitones (one tone).

Raise all of these notes one tone with a double sharp:

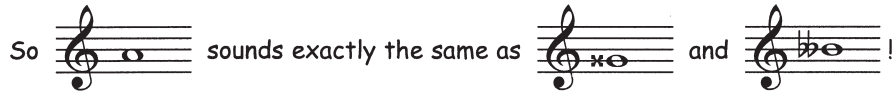


Lower all of these notes one tone with a double flat:



Now play all these notes on your instrument!

Double sharps and double flats enable us to write the same note 3 different ways.

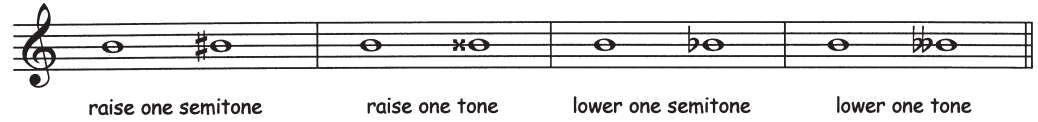


Find two different ways to write each of these notes. Be careful: sometimes you may only need a single sharp or flat!

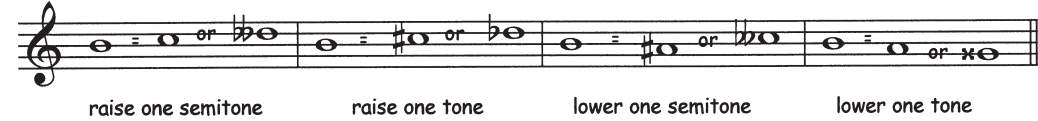


**HOT TIP:** A double sharp or double flat cancels out a single sharp or flat. There is no sign to raise or lower a note more than a tone!

To raise or lower a note 'chromatically' is to change the accidental only. e.g.



To raise or lower a note 'diatonically' is to change the letter name (and sometimes the accidental too). For example:



What's the difference between Chromatic and Diatonic?

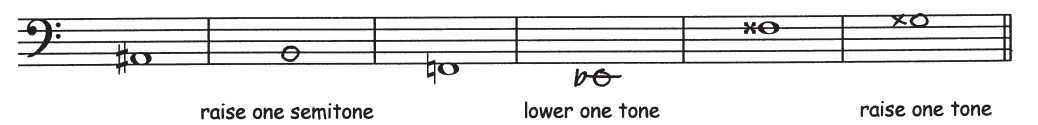
**CHROMATIC:** Two notes a semitone apart with the **same** letter name. A chromatic scale is a series of 12 notes moving in semitones.

**DIATONIC:** A semitone, interval, scale or phrase in which the notes have **different** letter names. (Remember: D for Diatonic, D for Different!)

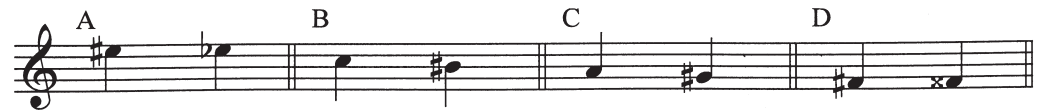
Change these notes as directed **chromatically** (keep the same letter name)



Change these notes as directed **diatonically** (change the letter name and possibly the accidental)



Which of the following is a **chromatic semitone**: A, B, C, or D? D




# Modulating Melodies



- ★ A modulation is a change of key. You will be tested on melodies that modulate to either the dominant or the relative major/minor key.
- ★ To figure out the opening key, look at the **key signature** and the **first few notes**.
- ★ To figure out the modulation, look for **accidentals** and check the **last note**.

Modulates to	Last note	New key
<b>DOMINANT</b>	Scale degree no. 5	One sharp more/one flat less
<b>RELATIVE MAJOR/MINOR</b>	Scale degree no. 3 or 6	Same key signature, change of tonality

**HOT TIP:** Minor melodies contain an accidental for the raised 7th. If the accidental disappears, it means  the melody has probably modulated to the relative major!



The above melody begins in D major and modulates to A major.

It has finished in the dominant / relative major / relative minor key (circle correct answer).



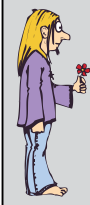
This melody has modulated from F minor to A<sup>b</sup> major.

It has finished in the dominant / relative major / relative minor (circle correct answer).



This melody has modulated from F# minor to C# minor.

It has finished in the dominant / relative major / relative minor (circle correct answer).



# Groovy Guidelines for Key Relationships



- ★ The dominant key of a **major** key remains MAJOR
- ★ The dominant key of a **minor** key remains MINOR
- ★ Only the relative major/minor key changes tonality!

In the following melodies, name the original (starting) key, the key it modulates to, and the 'relationship' to the original (e.g. dominant or relative major/minor).



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



Original key: B flat major New key: F major Relationship: Dominant



Original key: E major New key: C sharp minor Relationship: Relative minor

Here are a couple of trickier ones...the modulation is in the middle! (bars 4 and 5)



Opening key: D major Key of modulation: B minor Relationship: Relative minor



Opening key: C minor Key of modulation: E flat major Relationship: Relative major

# Intervals



- ★ Unisons, 4ths, 5ths and 8ves are PERFECT
- ★ All other intervals are either MAJOR or MINOR
- ★ In Grade 3 we learned that all 2nds and 7ths are major. (This is because we only dealt with intervals above the TONIC.) But in Grade 4 we deal with all sorts of intervals, and now we may find minor 2nds and minor 7ths!

Here are some intervals above G:

minor 2nd (semitone)      major 2nd (tone)      minor 7th (tone less than octave)      major 7th (semitone less than octave)



Remember: Minor intervals are one semitone smaller than major intervals!

Name these intervals. Some have key signatures, some have accidentals!

minor 7th    minor 2nd    major 6th    minor 7th    minor 7th

Write these intervals:

minor 2nd      minor 7th      perfect 5th      minor 6th      major 7th

minor 6th      major 2nd      perfect 4th      major 6th      minor 7th

# Inversions of Intervals



To 'invert' something is to turn it upside down. To write the 'inversion' of an interval, you can either take the bottom note and 'flip' it up an octave (a bit like we do to get first inversion chords), or you can flip the top note down an octave.

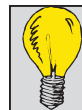
For example:

This becomes this or this

Easy, isn't it? Invert (flip) these intervals whichever way seems easiest. Don't forget to include the accidentals!

You need to be careful when inverting octaves - they become unisons (and vice versa: unisons become octaves!) For example:

becomes or but not !



**RULE FOR INVERTING INTERVALS: Move one of the notes one octave only!**

Write the inversions of the following intervals.

# Naming Inversions



When you invert an interval, the number and quality of the interval changes. To work out the name of an inversion, follow these simple rules:

- ★ MINOR intervals become MAJOR when inverted
- ★ MAJOR intervals become MINOR when inverted
- ★ PERFECT intervals remain PERFECT when inverted
- ★ An interval plus its inversion adds up to 9 (e.g. perfect 5th becomes perfect 4th;  $5 + 4 = 9$ )

Check this out:

major 3rd      minor 6th       $3 + 6 = 9!$  (Woo hoo!)

In the exam you are given an interval and asked to write and name the inversion.

**ALWAYS NAME THE GIVEN INTERVAL FIRST!!**

(The exam question doesn't tell you to do this but it makes things a lot easier)

Write and name the inversion of this interval:

Step 1: Name the given interval: perfect 4<sup>th</sup>

Step 2: Write the inversion.

Step 3: Name the inversion: perfect 5<sup>th</sup>  
(refer to the rules above)

Write the inversion of the following intervals, then name each inversion. Remember, it's much easier to name the interval first, then invert it, THEN name the inversion!

major 2nd    minor 7<sup>th</sup>    major 7th    minor 2<sup>nd</sup>    major 3rd    minor 6<sup>th</sup>

minor 6th    major 3<sup>rd</sup>    perfect 5ve    perfect unison    minor 7<sup>th</sup>    major 2<sup>nd</sup>

# Incredible Inversions



**DID YOU KNOW...** In the exam, there are usually no lines for writing under the given interval. Don't let this put you off... always name the given interval first!

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

(i) minor 6<sup>th</sup>      (ii) minor 7<sup>th</sup>      (iii) minor 3<sup>rd</sup>

(iv) perfect 5<sup>th</sup>      (v) major 2<sup>nd</sup>      (vi) perfect unison

(vii) minor 6<sup>th</sup>      (viii) major 7<sup>th</sup>      (ix) minor 3<sup>rd</sup>

(x) perfect 8ve      (xi) perfect 4<sup>th</sup>      (xii) minor 2<sup>nd</sup>

major 6th    minor 3<sup>rd</sup>    perfect 5th    perfect 4<sup>th</sup>    major 7th    minor 2<sup>nd</sup>

Write the following intervals, then invert each and rename.

major 6th    minor 3<sup>rd</sup>    perfect 5th    perfect 4<sup>th</sup>    major 7th    minor 2<sup>nd</sup>



# Diminished and Augmented Intervals

Until now we've learnt that all intervals are either major, minor or perfect. But in Grade 4 we learn about two other types of 'quality' of intervals:

- ★ **AUGMENTED:** an augmented interval is one semitone larger than major or perfect.
- ★ **DIMINISHED:** a diminished interval is one semitone smaller than minor or perfect.

Accidentals can change the quality of intervals.:

major 3rd   minor 3rd   aug 3rd   dim 3rd   perfect 5th   aug 5th   dim 5th

**DID YOU KNOW...** we are concentrating on diminished (dim) and augmented (aug) intervals found in scales. This means you won't be tested on any intervals needing a double sharp or double flat!

Add an accidental to make each of the following intervals correct.

aug 5th   dim 4th   aug 2nd   dim 7th   aug 4th   dim 5th

Name these intervals by number and quality.

aug 5th   aug 4th   dim 7th   aug 5th   aug 2nd

And now write these intervals above the given notes:

aug 2nd   dim 7th   dim 5th   aug 4th   aug 2nd

# Quick Quiz

1. This melody modulates and ends in the new key.

New key: E minor   Relationship to the original key: Relative minor

2. Complete the harmonic minor scale beginning on this note

- ★ write one octave going down
- ★ use accidentals
- ★ mark the tones

3. Name these intervals by number and quality:

aug 5th   major 7th   minor 7th   minor 2nd   minor 6th

**HOT TIP:** A diminished interval becomes augmented when inverted, and an augmented interval becomes diminished when inverted!

4. Write the inversion of each of these intervals and name the inversion.

minor 7th   minor 2nd   dim 5th

5. Write these intervals above the given notes:

perfect 5th   major 2nd   augmented 2nd   minor 6th

# Introducing: $\frac{12}{8}$

$\frac{12}{8}$  is very similar to  $\frac{6}{8}$  and  $\frac{9}{8}$ , which we studied in Grade 3 (it's a good idea to go back and revise the rules for grouping in compound time).  $\frac{12}{8}$  simply has one extra dotted crotchet beat in the bar!

Time sig	Beats	Pulses	Definition
$\frac{6}{8}$			Compound Duple
$\frac{9}{8}$			Compound Triple
$\frac{12}{8}$			Compound Quadruple



**DID YOU KNOW...** we're now allowed to use dotted minim rests, like this: .  
A dotted minim rest would fill half the bar in  $\frac{12}{8}$  time!

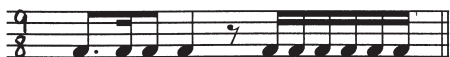
Compose four bars of  $\frac{12}{8}$  time including one dotted minim rest and a duplet ().



Complete the following bars with a rest or rests:



Insert the correct time signatures:



# Introducing: $\frac{6}{4}$

$\frac{6}{4}$  has 2 dotted MINIMS per bar () and is another form of **compound duple** time.

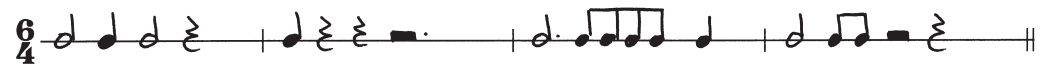
Time signature	Beats	Pulses
$\frac{6}{8}$		
$\frac{6}{4}$		

The accents in  $\frac{6}{4}$  are the same as in  $\frac{6}{8}$ :   
S w w M w w

You may not group two pulses together if the first pulse is weak. So within each dotted minim beat, it's ok to group the first two crotchets, but not the second two.



Compose four bars of  $\frac{6}{4}$  rhythm here. Include some rests!



**HOT TIP:**  $\frac{6}{4}$  is often confused with  $\frac{3}{2}$ , just like  $\frac{6}{8}$  is often confused with  $\frac{3}{4}$ . The grouping of crotchet rests is a clue, plus you should be able to draw a dotted line down the middle of the bar in  $\frac{6}{4}$ !

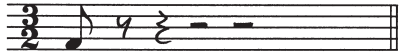
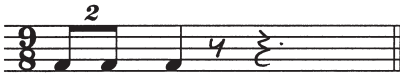
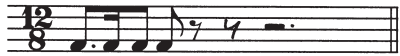
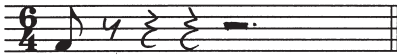
Insert the correct time signatures into these bars:



# 'Time' To Practise (ha ha)



1. Complete the following bars using a rest or rests:



2. Insert the time signature and the missing bar lines into these melodies:

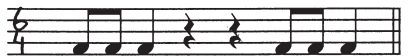


Did you remember to put double bars at the end?

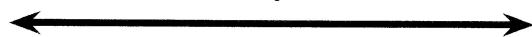
3. Complete the following bars with quavers grouped correctly:



4. Insert the correct time signatures into these bars:



# Syncopation

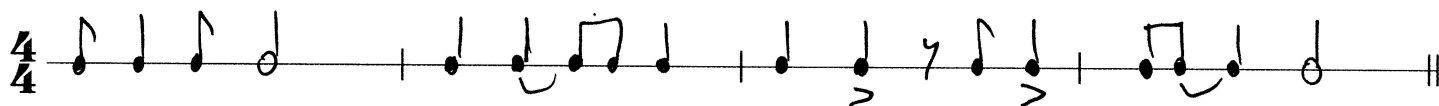


'Syncopation' is a rhythmic device which shifts the emphasis from the strong beats of the bar to the weak beats. Syncopation is a very common type of rhythm used in jazz.

Here are some examples of syncopation. Clap them through, then tick the box describing how the syncopation is achieved: either with grouping, ties or accents.

Syncopation	Grouping	Ties	Accents
$\frac{4}{4}$	✓		
$\frac{2}{4}$		✓	
$\frac{3}{4}$			✓
$\frac{3}{4}$	✓		

Write four bars of rhythm using at least two different types of syncopation.



Put a circle around the syncopated rhythms in these melodies. (P.S. Do you recognise the tunes?)

When I'm 64



The Entertainer



# Rhythmic Revision Test



1. At each place marked with an arrow, write **one note** to complete the bar. /4



2. Complete the following bars as directed. /4



3. Add the missing bar lines and time signatures to these rhythms. /8



4. In example b) above, name the rhythmic device in bar 1. Syncope /1

5. Name the heir to the English throne. Prince William (not strictly Grade 4 knowledge) /4

6. Add the missing time signature and bar lines to this 3-bar rhythm. /3



7. Name three time signatures in which you would find a duplet. 6/8 9/8 12/8 /3

**Total: /25**

# Introduction to Harmony

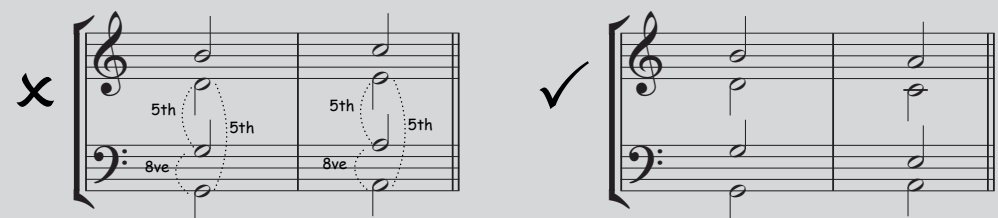


At this point it's a good idea to revise some stuff on harmony from your *Grade 3* book. Look over four-part vocal style, pianoforte style and Perfect and Plagal cadences.

Basically, there are two main aims when doing harmony:

1. **Good voice-leading.** All voices should move smoothly, without any unnecessary leaps.
2. **No consecutive 5ths or consecutive 8ves.** (See box below, this is a big topic.)

Consecutive 5ths and 8ves occur when two parts move in similar motion at an interval of a 5th or an 8ve. This sounds very 'bare' and is not an effective way to harmonise.



Consecutive 5ths and 8ves are a really big deal and you'll need lots of practice at spotting them and learning how to fix them. There are many free practice pages at [www.blitzbooks.com.au](http://www.blitzbooks.com.au)

All the 'rules' you learned for completing cadences in *Grade 3* meant you could achieve the two aims above: good voice-leading and avoiding consecutive 5ths and 8ves.

It's time to learn some more 'rules' as there are actually **four** principle cadences in music. The new cadences in *Grade 4* are 'imperfect' and 'interrupted'.

NAME OF CADENCE	CHORDS USED
Perfect	V - I
Imperfect (new!)	Any chord - V
Plagal	IV - I
Interrupted (new!)	V - VI



Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) for revision of the 'rules' for perfect and plagal cadences. Then turn the page!

# The Imperfect Cadence



An imperfect cadence consists of any chord leading to chord V. Imperfect cadences sound very 'unfinished' and they are usually found halfway through a phrase or piece.

An imperfect cadence always ends on chord V.

Here are some imperfect cadences. Play them or get someone to play them for you:

G major (I - V)

B minor (I - V)

Writing imperfect cadences with chords I - V is easy: it's just like writing perfect cadences, but the chords are switched around!

- Step 1: Bass sings the root of the chords
- Step 2: **Tonic to leading note** (reverse of perfect cadences)
- Step 3: Note in common
- Step 4: Whatever's left!

Write imperfect cadences in the following keys (hint: raise the leading note in chord V of minor keys!):

F sharp minor (I-V)  
four-part vocal style

B flat major (I-V)  
pianoforte style

# More Imperfect Cadences



An imperfect cadence always ends on chord V. But the first chord does not have to be chord I; it could be chord II or chord IV! (or really any chord but we'll concentrate on II and IV for now)

To write an imperfect cadence with chords IV - V (like this one in B flat major), just remember these two steps:

1. The bass note (the root) steps UP
2. All other voices move DOWN  
(extremely important - this avoids consecutive 5ths and 8ves)

IV V

To write an imperfect cadence with chords II - V (like this one in G major), just remember that all voices move to their nearest neighbour

II V

Write these imperfect cadences in four-part vocal style, using crotchets.

A flat major (II - V)

B minor (IV - V)

Write these imperfect cadences in pianoforte style, using minims.

C sharp minor (IV - V)

E flat major (II - V)



Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) and download some FREE 'pianoforte style' manuscript. Now write imperfect cadences (I-V) in E, B and G major and minor!



Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) and download some FREE 'vocal style' manuscript. Then write perfect (V-I), plagal (IV-I) and three types of imperfect (I-V, II-V and IV-V) cadences in F, D and A major! (That's 15 cadences in total - have fun!)

# The Interrupted Cadence

An interrupted cadence consists of chords V - VI. As the name suggests, this cadence sounds like it has been 'interrupted' on the way to chord I.

Here are some interrupted cadences. Play them or get someone to play them for you:



D major V - VI



F major V - VI

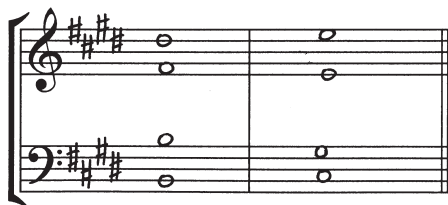
## Things To Notice

- ★ The root of the chord is in the bass
- ★ In chord VI, the root is NOT doubled, the third is doubled instead! This is the simplest way to avoid consecutive 5ths and 8ves
- ★ The leading note goes to the tonic (of course!)
- ★ 2 parts move up, 2 parts move down
- ★ The bass part always steps up, it NEVER leaps down a 7th
- ★ Two parts will often share the same note (as in the F major example)

**HOT TIP:** In an interrupted cadence, you must double the root of chord V, but double the **THIRD** of chord VI. This is the only way to avoid consecutive 5ths and 8ves.

Write an interrupted cadence in vocal style in the key of E major. Follow these steps:

1. Bass sings the root of the chords
2. Double the third in chord VI (not the root)
3. Leading note to tonic
4. 2 parts move up, 2 parts move down

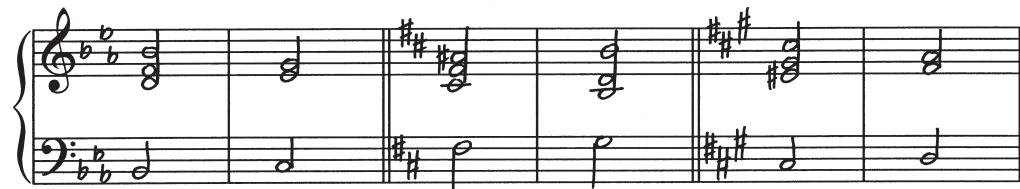


# Let's Practise Cadences

1. Fill in the missing words for these interrupted cadence rules:

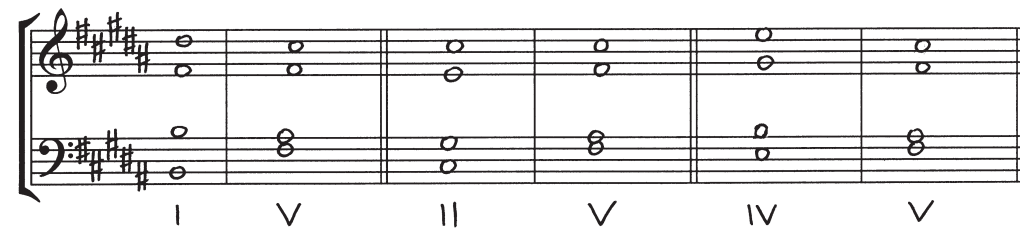
1. Double the third in chord VI (not the root)
2. Leading note to tonic
3. 2 parts move up, 2 parts move down

2. Write interrupted cadences in pianoforte style (don't forget to raise the leading note in minor keys!):



V VI V VI V VI  
E flat major B minor F sharp minor

3. In vocal style, write three different types of imperfect cadences in B major.



**HERE'S A THOUGHT:** Sometimes the exam question asks you to write an imperfect cadence, but it does not tell you which type. If this happens, you can choose!

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



# Supertonic-Tonic Endings

Sometimes a given melody ends with scale degrees 2-1, which is 'supertonic-tonic'. When this happens, the perfect cadence will need some special treatment. Here is an 'ending' in C major. Harmonise chord V only, then read the points below:

The soprano notes given are scale degrees 2-1

- ★ The bass part has no choice, it must go to the tonic
- ★ The leading note has no choice, it must go up to the tonic
- ★ The top part already goes to the tonic
- ★ This means you will have 3 tonics - this is also called '**tripling the root**'!
- ★ Normally the G would be the 'note in common'. But then chord I would have 3 C's and a G - it will sound awful. This brings us to a very important rule:

**NEVER LEAVE OUT THE THIRD OF THE CHORD!**

(P.S. The third tells you whether it's major or minor - very important!)

- ★ Therefore, the G will have to fall to the E. Fill in chord I now!

Here is a 'supertonic-tonic' cadence in pianoforte style. There are only 2 notes in the treble of chord I. This is because there are two 'parts' on the C!

**HOT TIP:** In pianoforte style, you will ALWAYS end up with a 2-note chord when you triple the root. Don't worry, everyone knows that 2 parts are sharing the top note!

Write perfect cadences for each of these 'supertonic-tonic' endings. Do not write any notes above the given notes. Also:

- ★ You will need to have 3 parts on the tonic chord I (i.e 'triple the root')
- ★ The remaining part must have the third of the chord
- ★ There will be no 'note in common' in the cadence
- ★ In pianoforte style, there will only be 2 notes in the treble of chord I

four-part vocal style

pianoforte style



Remember: you must NEVER write any notes above the given notes, only below!

Using four-part vocal style, harmonise all of these 'endings' with perfect cadences. Some of them are 'supertonic-tonic', some are not! Check the key carefully and do not write any notes above the given part.

These are all major keys:

And these are all minor keys. Don't forget to raise the leading note in chord V!



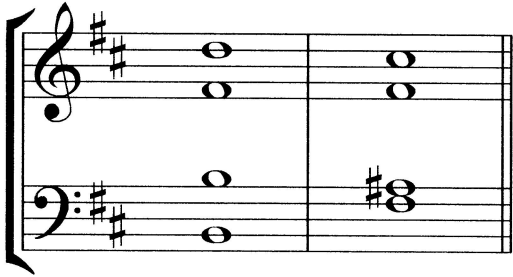
# Timed Test

Time:  



Time yourself doing this quiz. Do it as fast as you can, then record your finishing time above. But... guess what? Your teacher will **ADD ON 10 SECONDS** for every mistake you make! It's fun to go fast, but more important to be **accurate**. Start the clock!

1. Name these cadences. Each one is in a minor key.



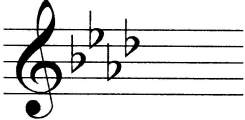
Cadence: Imperfect



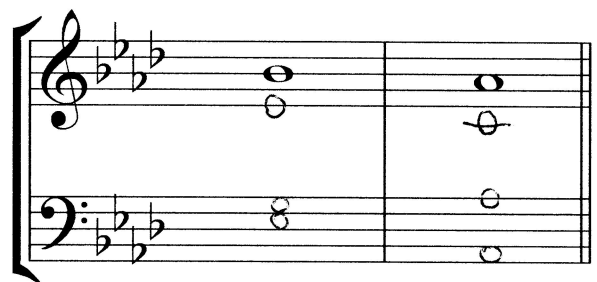
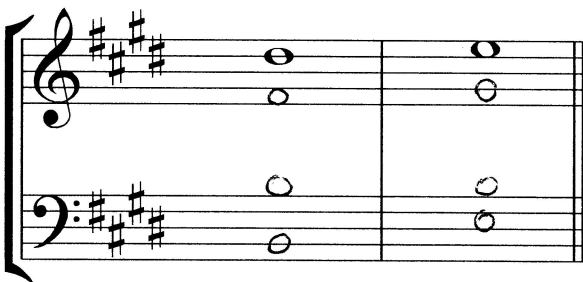
Cadence: Interrupted

2. Name two compound duple time signatures.  $\frac{6}{4}$  and  $\frac{6}{8}$

3. Write the inversion of this interval and name it.   
Dim 4th

4. Which two keys share this key signature?  A<sup>b</sup> major and F minor

5. Complete these perfect cadences in major keys. Both are in four-part vocal style.



**STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!**

After marking this with your teacher, tick one of the following:

I made no mistakes! I keep my time of \_\_\_\_\_!

I made \_\_\_\_\_ mistakes. My new time is \_\_\_\_\_

# Fix These!



Wrong	Why is it wrong?	fix it up!
	<p>Perfect cadence: Leading note does not go to tonic. The root of chord I is not tripled.</p>	
	<p>Perfect cadence: The third of chord I is missing.</p>	
	<p>Perfect cadence: The chord in the treble of chord V spans more than one octave.</p>	
	<p>Interrupted cadence: Consecutive 5ths and 8ves, bass note leaps down a 7th.</p>	
	<p>Interrupted cadence: The root of chord VI is doubled instead of the third.</p>	
	<p>Imperfect cadence (II-V): Too much leaping in treble parts, consecutive 5ths and 8ves</p>	

# Puzzle

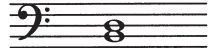


Find the answers to each clue on the opposite page. Once you have filled them all in, you will discover the Golden Rule of all melody and harmony writing...

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

# Clues



- You must do this to chord VI in an interrupted cadence.
- When using chords IV - V, the bass note steps up (Hint: check p.25)
- Scale questions usually have an instruction to place one of these at the end.
- Technical name for scale degree number 7.
- A special type of perfect cadence is required if the last two melody notes are the supertonic and the tonic. (Hint: scale degrees 2-1)
- The quality of an interval that is one semitone smaller than minor or perfect.
- The quality of an interval that is one semitone larger than major or perfect.
- Leading note of F minor. (Hint: letter name plus accidental)
- You must write cadences in both four-part vocal style and pianoforte style.
- Name of this interval: 
- This accidental is used to raise a note one tone without changing its letter name.
- Most pieces of music end with this type of chord progression.
- Complete this sentence: In an interrupted cadence, two notes go up, two notes go down.
- Having three tonics in the final chord is also called tripling the root (Hint: 3 words, see page 28)
- Two notes a semitone apart in which both notes have the same letter name make a chromatic semitone.
- Melodies often modulate to this key.
- Relative of D flat major.
- The inversion of a perfect fourth.

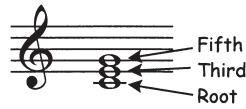
The Golden Rule is:

Leading Note To Tonic!



# First Inversion ( $\overset{6}{3}$ ) Chords

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



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

But if we put the **third** of the chord in the bass, it will be in **first inversion!** (How exciting)

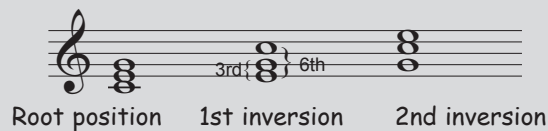
Here are some first inversion chords - called  $\overset{6}{3}$  chords - in C major:



## Things to notice

- ★ The bass has the **third** of the chord, not the root.
- ★ The third of the chord (the bass note) IS NOT THE NOTE THAT IS DOUBLED.
- ★ Examples 2 and 4 are in pianoforte style, the others are 4-part vocal style.
- ★ In examples 2 & 3, the fifth of the chord is doubled (we haven't done this before, but it is quite a good option - more about this later)

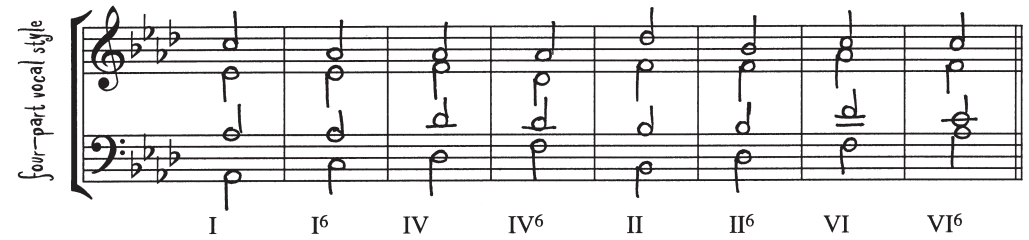
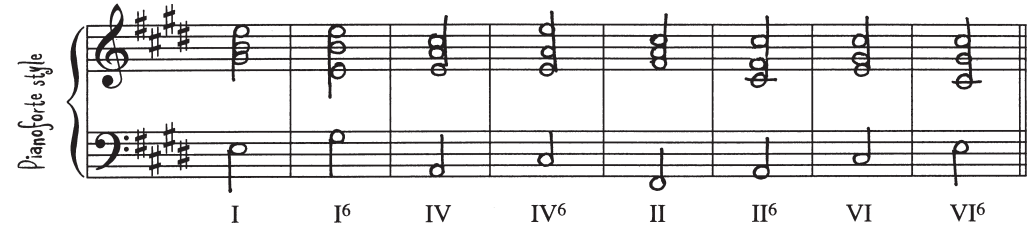
First inversion chords are called  $\overset{6}{3}$  chords because of the intervals in the triad:



So chord I in first inversion is actually chord  $I_3^6$ , but usually the three is left out and it's known as  $I^6$ . Chords II, IV V and VI in first inversion are  $II^6$ ,  $IV^6$ ,  $V^6$  and  $VI^6$ .

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

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



To identify whether a chord is in root position or first inversion, follow these steps:

Step 1: The four notes used here are F A C F

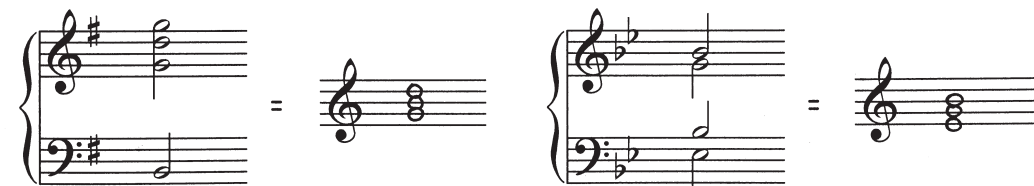
Step 2: Cross out the doubled note.

Step 3: Arrange the remaining three notes in a root position triad:

(Remember: root position triads look like a set of traffic lights!)

Now you know that F is the root of the chord. However, the bass note is A. So that means that this chord is in root position (first inversion). (Circle correct answer) Well done!

Find the position of these chords by 'transforming' them into triads first:



Position: First inversion

Position: Root position

# More about $\frac{6}{3}$ Chords



Just like we discussed on the previous page, in the exam you have to work out the key and position of a given chord. Usually you are told the chord number, for instance:

This chord is the subdominant of its key



First, find the root of the chord by transforming it into a root position triad: (Remember to ignore the doubled note)



Now you know that the root is D<sup>b</sup>, and we know that this is the subdominant (no. 4). This means the key must be A<sup>b</sup> major.

Now look at the the bass note of the original chord - is it the root or the third? Third  
So the position of the chord is First Inversion. Good work!

Identify the key and position of these **subdominant** chords:



Key: F sharp minor    Key: G minor    Key: A flat major    Key: E minor  
Position: Root    Position:  $\frac{6}{3}$     Position: Root    Position:  $\frac{6}{3}$

One last thing... sometimes you are given accidentals instead of a key signature; this means you will have to think a bit harder about the key!



This chord could be chord I of F minor or chord IV of C minor

1. Identify the key and position of each of these subdominant chords:



Key: G minor    C minor    F# major    A major    F minor  
Position:  $\frac{6}{3}$     Root    Root     $\frac{6}{3}$      $\frac{6}{3}$

2. Name the key and position of the following **dominant** chords.

**HOT TIP:** If you are given a dominant chord with accidentals, you won't be able to tell whether the tonic key is major or minor. But the good news is, either answer is correct!



Key: E<sup>b</sup> major    C# minor    B minor    D<sup>b</sup> major    C major  
Position:  $\frac{6}{3}$     Root     $\frac{6}{3}$      $\frac{6}{3}$      $\frac{6}{3}$

3. For each of these tonic chords, name the key, the style (four-part vocal or pianoforte) and the position:



Key: B minor    F# minor    F minor    C minor  
Style: vocal    pianoforte    pianoforte    vocal  
Position:  $\frac{6}{3}$     Root     $\frac{6}{3}$     Root

# 6/3 Chords in Cadences

Any chord leading to chord V forms an imperfect cadence, including first inversion chords! There are no specific rules when using  $\frac{6}{3}$  chords in cadences; just make sure there are no big leaps in any of the voices and no consecutive 5ths or 8ves.

Chord  $\text{II}^6$  is one of the nicest chords to lead to chord V, although for now we can only use this in major keys. Here are two guidelines for the cadence  $\text{II}^6$ -V:

- ★ You may double the **third** of chord  $\text{II}^6$  (which means you may double the bass note)
- ★ The three upper parts should move in contrary motion to the bass part

1. Complete the following imperfect cadences in pianoforte style (all major keys):

$\text{II}^6$       V       $\text{II}^6$       V       $\text{II}^6$       V

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

II      V      IV      V       $\text{II}^6$       V

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

C major                  E minor                  A flat major

$\text{II}^6$       V       $\text{I}^6$       V       $\text{IV}^6$       V

# Take a Break From Harmony (phev!)

1. Complete each bar with a rest or rests.

2. Name these intervals by number and quality.

major 3rd    dim 5th    major 7th    minor 2nd    minor 6th

4. Circle the syncopated rhythms in this passage.

5. Add a clef and accidentals to make this the scale of F sharp major.

6. Add a time signature and bar lines to this 3-bar rhythm.

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

major 2nd                  perfect 4th                  major 3rd

# Cadence Points



In the exam you will be given a melody to harmonise in four parts, and it's extremely important to harmonise the cadence points first.

The cadence points in a melody are the last two notes of each phrase. They must be harmonised using one of the four principal cadences: perfect (V-I), imperfect (anything-V), plagal (IV-I) or interrupted (V-VI). Your job is to 'analyse' the melody notes to see which cadence fits best.

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

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

Three musical examples illustrating imperfect cadences. The first two are marked with an 'X' and show intervals of 8ve and 5th between the bass notes of the preceding chord and the V chord. The third is marked with a checkmark and shows a II chord leading to V.

Another type of cadence is a 'variation' of a perfect cadence: V<sup>6</sup> - I or V - I<sup>6</sup>. These sound less 'final' and can be used in the middle of a harmony example. Just be careful not to double the bass note of chord I<sup>6</sup> - it doesn't sound good to double a major 3rd.

Two musical examples showing variations of a perfect cadence. The first is marked with an 'X' and shows a V chord leading to an I<sup>6</sup> chord with a double bass note. The second is marked with a checkmark and shows a V<sup>6</sup> chord leading to an I chord.

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

Musical notation for three cadence points in 3/4 time, key of D major. Brackets indicate the leading note-tonic pairs in the melody. Chord progressions are given below: V - I<sup>6</sup>, V - VI, and V - I.

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

Two musical examples showing two possible chord progressions for each of two cadence points. The first example shows VI - V and V - VI, with II<sup>6</sup> - V circled. The second example shows IV - V and V - I, with II - V and V<sup>6</sup> - I circled.

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

Musical notation for a four-part vocal style exercise in 3/4 time, key of D major. The melody is given, and the bass line is partially filled in with chords V, I<sup>6</sup>, VI, V, V, I.

# More Practice (what fun)



Harmonise these cadence points in four-part vocal style. Here are some important things to keep in mind:

- ★ The end of a phrase sounds best when it uses one of the four principal cadences.
- ★ Do not write any notes above the given melody note.
- ★ Don't use V-I in root position except at the end - it sounds too 'final'. Other options are V-I<sup>6</sup>, V<sup>6</sup>- I or V-VI.
- ★ Remember that the final cadence may be perfect or plagal - check the melody!
- ★ Watch out for 'supertonic-tonic' endings; you'll need to triple the root in chord I.
- ★ Take care when using <sup>6</sup>3 chords: don't use them if the bass note doubles the melody note. (The only exception to this is chord II<sup>6</sup> in major keys.)
- ★ If you discover consecutive 5ths or 8ves, choose a different chord!!

1.

2.

3.



You can download more FREE practice examples from [www.blitzbooks.com.au](http://www.blitzbooks.com.au)

# Timed Test II



Time:  

Once again, time yourself doing this quiz. Do it as fast as you can, but remember your teacher will **ADD ON 10 SECONDS** for every mistake. Start the clock!

1. Write an interrupted cadence in F minor in pianoforte style. Use the rhythms shown.



2. Add the correct time signature:

3. Define 'syncopation': A rhythmic device which shifts the accents to the weaker beats of the bar, often used in jazz music.

4. Using four-part vocal style, harmonise this note (in B flat major) in six different ways using three different chords. (Hint: you'll need to use some first inversion chords!)

I          I<sup>6</sup>          IV          IV<sup>6</sup>          VI          VI<sup>6</sup>

5. Name three minor scales which require a natural to raise the leading note.

C minor          F minor          B<sup>b</sup> minor

**STOP THE CLOCK - FILL IN YOUR TIME AT THE TOP!**

I made no mistakes! I keep my time of \_\_\_\_\_!

I made \_\_\_\_\_ mistakes. My new time is \_\_\_\_\_



# Harmonising The Whole Melody

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

1. Do the cadences FIRST (which we've been practicing)
2. Add the BASS LINE ONLY to the rest - leave the alto and tenor parts to the end.

This is because the choice of chords has to be very well planned. Once the chords have been decided and the bass line is in, it will be much easier to add the inner parts.

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

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

These two notes belong to chord I, so it's nice to start off with I - I<sup>6</sup>

This note belongs to chords II, IV and VI, but since we just had chord VI, we won't use that. It could also be II<sup>6</sup> or IV<sup>6</sup> - oh dear!

The Gs come from chords I and V, I<sup>6</sup> and V<sup>6</sup>. We can't use chord V though because it is in the cadence!

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

Same options as last time we had this note

This note comes from chord II: remember that II<sup>6</sup> - V - I is a very nice cadence.

AAARGHH!



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

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

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

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

Another possibility here would be V<sup>6</sup>-VI<sup>6</sup>-II<sup>6</sup>, but a string of 3 chords sounds weak.

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

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

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

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

Now for a challenge... go back to page 41 and 42 and add bass lines to those melodies!

# Adding The Inner Parts



Here is the example from p.45, this time with the alto and tenor parts added in:

## Things to notice

- ★ The alto and tenor parts are quite boring - but this is good! The outer parts should be the more interesting parts. This helps to avoid consecutive 5ths and 8ves.
- ★ The inner parts move in contrary motion to other parts where possible.
- ★ Bar 3: The alto doubles the soprano on the fifth of the chord - this is much better than jumping down to the root (C). Doubling the fifth is often a good option.
- ★ In general the alto is kept quite low and the tenor is kept quite high. This helps to avoid spacing problems between the parts.

## Other Things to Avoid (when will it stop?)

Voice crossing

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

Voice overlapping

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



Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) for the 'Find the Mistakes' harmony worksheet!

Figure out the chord progressions for these examples and add the alto and tenor parts.

**HOT TIP:** Don't forget that you can double the fifth of the chord instead of the root. It can be a great way of getting rid of consecutive 5ths and 8ves!

Now go back to page 45 and add inner parts to those examples!

Find at least 10 mistakes in the following harmony example. (Hint: There's voice crossing/overlapping, consecutive 5ths and 8ves, incorrect doubling, incorrect spacing, all sorts of things!)

# General Harmony Rules



**Doubling** (You always need to double one of the notes, that's how we get 4 parts!)


- ★ For major chords, double the root or the fifth.
- ★ For minor chords, any note may be doubled, but the third is often the nicest.
- ★ If you have two  $\frac{6}{3}$  chords in a row, double different notes in each - this helps to avoid consecutive 5ths or 8ves.
- ★ NEVER double the leading note!
- ★ If you are having trouble making chords fit, try doubling a different note - don't change the bass note unless you are totally stumped.
- ★ You can always triple the root - but don't leave out the 3rd of the chord!

## Other helpful things

- ★ Try to use contrary motion between the outer parts wherever possible.
- ★ Try to use repeated notes for inner parts - this is called 'oblique motion'.
- ★ 3rds and 6ths always sound good, especially between bass and soprano.
- ★ If your alto and tenor parts seem boring, that's good!
- ★ If you can't seem to get rid of consecutive 5ths or 8ves, try changing the chord.
- ★ **THE LEADING NOTE MUST ALWAYS RISE TO THE TONIC!**

## The Amazing '3rd' of the Chord

- ★ You **SHOULDN'T** double it in a major chord.
- ★ You **MAY** double it in a minor chord.
- ★ You **MUST** double it in chord VI of an interrupted cadence.
- ★ You may **NEVER** leave it out of a chord!



**DID YOU KNOW...** You can find more information in *The BlitzBook of Harmony Rules*. It's a fantastic way to practise and perfect your harmony skills!

# Let's Practise Harmony



Harmonise these examples in four-part vocal style. Think carefully about the key of each example, and remember: 1. Cadence points 2. Bass line 3. Inner parts!

# Revision Of Heaps Of Stuff

1. Write the following cadences in pianoforte style with key signatures: /9

E major  
interrupted

F minor  
imperfect

B minor  
plagal

2. Insert the time signature and missing bar lines into this four-bar melody. /5

3. Explain in full the following time signatures: /4

$\frac{12}{8}$  4 dotted crotchets per bar, compound quadruple

$\frac{6}{4}$  2 dotted minims per bar, compound duple

4. Identify the number and position of each chord in these passages. (Use I, I<sup>6</sup> etc.) /11

5. Name each of the cadences marked with brackets above: /2

Cadence 1: Interrupted

Cadence 2: Plagal

6. Harmonise the following in four-part vocal style. /12  
Use root position and first inversion chords.

7. Which of the following is a diatonic semitone: A, B, C or D? C /1

8. Complete the following bars using rests /8

9. Study this melody and answer the questions below: /8

a) Which bar has syncopated rhythm? 2

b) In what key does it begin? C minor

c) To which key does it modulate at the end? E flat major What is the relationship of this key to the opening key? Relative major

**Total: /60**

# Guidelines for Great Melodies



Here is a summary of the melody writing skills you learned in Grade 3:

- ★ The first and last bars must be based on chord I. The melody may begin on any note of chord I, but **the last note must be the tonic**.
- ★ Make sure you reach chord V at the halfway point.
- ★ If you include an anacrusis, use notes from chord V. For a 2-note anacrusis, use scale degrees 5-4 (going to the mediant) or 3-2 (going to the tonic).
- ★ Never leap to or from the leading note, unless it is from another note of chord V.
- ★ The leading note must go **up** to the tonic. It's OK if it leaps to another note of chord V first... but even so, it must **eventually** go up to the tonic, e.g.

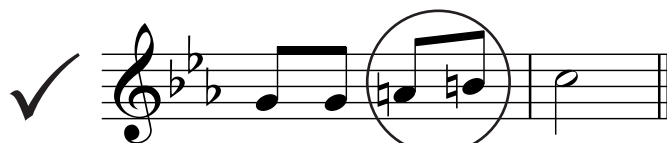
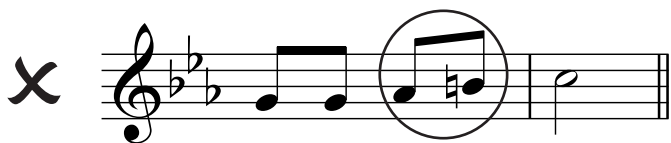


This is incorrect – the leading note has not resolved UP to the tonic



This is the correct tonic – the leading note has resolved UP!

- ★ If you are in a minor key, remember to raise the leading note, BUT... (see next point)
- ★ Avoid the augmented 2nd between scale degrees 6 and 7 in minor keys. You can do this by raising scale degree no. 6. (i.e. use the melodic minor scale)



- ★ A leap of a 6th or 8ve can sound really good. (But don't use too many.) The notes immediately following the leap should move in the **opposite** direction to the leap.
- ★ Always use chord notes on the strong and medium beats of the bar.
- ★ Passing notes do not belong to the chord. **Never leap to or from a passing note.**
- ★ Your melody should have a nice shape to it, with some sense of a climax either halfway or at the end. Make sure it covers a range of at least one octave.

# Setting Words to Music



In Grade 3 we had lots of practice setting verse to a rhythm... now we just need to go a step further, and set that rhythm to a melody! This means your melody will only be four bars long. (Great news since we also got pretty good at that in 3rd grade.)

Here is a simple couplet:

Ring out the bells, start up the fun,  
Show all the beauty around.

(A bit corny, but this is the kind of stuff you get in the exam!)



Step 1: Mark the accents and decide on a time signature.

Step 2: Compose an interesting rhythm and write it here:

Good! Now you have your rhythm, you can compose a melody. Let's revise a few tips:

- ★ Begin and end with chord I
- ★ Aim for chord V at the end of the first phrase (i.e. at the end of the first line of poetry).
- ★ Be careful with passing notes and the leading note, especially in minor keys.
- ★ Try to make the music suit the words
- ★ Add phrasing

Write your melody here in F major, writing the words clearly underneath the notes:

Write a melody in G major to this couplet. (Remember to compose the rhythm first on some spare manuscript.)

Happily, merrily, gloriously,  
The children were chanting and singing to me.

Hap-pil-ly, mer-ri-ly, glo-ri-ous ly,  
chil-dren were chan-ting and sing-ing to me.

Write a melody in B minor to the following couplet.

Matilda told such dreadful lies  
It made one gasp and stretch one's eyes (H. Belloc)

Ma-til-da told such dread-ful lies It  
made one gasp and stretch one's eyes

Write a melody in B flat major to the following couplet.

While you're setting these couplets to song  
Remember there's no such thing as 'wrong'

While you're set-ting these coup-lets to song re-  
mem-ber there's no such thing as 'wrong'



Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) for more couplets to set to music!

# Tiny Test



1. Name this scale. G minor /2

2. Write the following cadences with key signatures. Use minims. /8

F sharp major  
imperfect cadence  
pianoforte style

C minor  
interrupted cadence  
four-part vocal style

3. Harmonise the cadence points marked with brackets in four-part vocal style. /12

4. Write the inversions of these intervals and name the inversions. /6

5. Who wrote Tchaikowsky's Nutcracker Suite? (hee hee) Tchaikowsky /1

6. How many duplets are there in two dotted minims? 4 /1

**Total: /30**



# Form



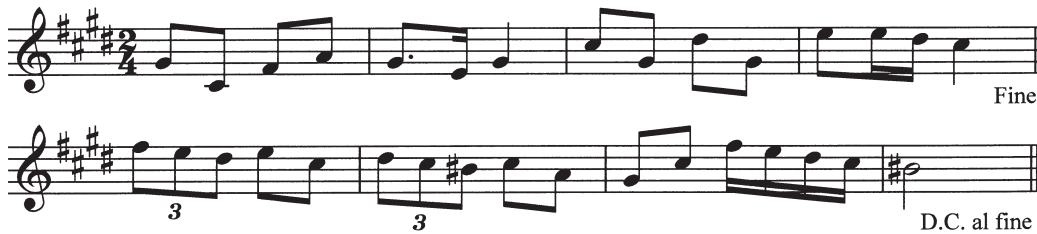
The great news about this section is that there is nothing new to learn - you did it all in Grade 3 (woo hoo!). Binary (AB), Ternary (ABA) and Rondo (ABACA) are the three types of form you are expected to recognise. Name the form of the following melodies and mark the sections with the letters A, B, C etc.



Form: Binary



Form: Rondo



Form: Ternary



Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) for more worksheets on form, as well as all the latest syllabus information on folk songs!

# Transposition



Transposition is easy, because it is no different from Grade 3! (How convenient). Let's quickly revise a few important points:

- ★ Read the question: check whether you must transpose the melody up or down
- ★ Write the new key signature and add the time signature
- ★ Think hard about the function of the accidentals - they may or may not need to be changed in your transposed melody
- ★ Make sure the transposed melody has the same 'shape' as the original
- ★ Go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) for more practice on transposition!



1. Transpose this melody down into F sharp major



2. Transpose this melody up into B minor



## A Bit More Revision



1. Study this melody and then complete the exercises below.



- Add the missing time signature
- The melody opens in the key of D flat major and modulates to B flat minor
- Name the relationship of the new key to the original key. Relative minor
- What interval exists between the two notes in bar 4? Major 3rd
- Mark any sequences with square brackets like this:
- Transpose the entire melody up to E major.



2. Name four compound time signatures.  $\frac{6}{8}$   $\frac{9}{8}$   $\frac{12}{8}$   $\frac{6}{4}$

3. Complete the following bars as directed.



3 rests



2 rests and 2 notes

4. Name the key and position of this tonic chord:

Key: B flat major

Position: 1st inversion



5. In which year did Sydney host the Olympics? (ok this is not really revision) 2000

## Italian Terms



There are LOTS of terms to learn for Grade 4 (sigh). These are in addition to the terms for Grades 1, 2 and 3, which you can download from [www.blitzbooks.com.au](http://www.blitzbooks.com.au). Also try the BlitzBook of Theory Games!

<i>Tempo comodo</i>	-	at a comfortable speed
<i>Tempo giusto</i>	-	at a consistent speed
<i>L'istesso tempo</i>	-	at the same speed
<i>Non troppo</i>	-	not too much
<i>Grave</i>	-	slow and solemn
<i>Rubato</i>	-	with some freedom in the time
<i>Stringendo</i>	-	pressing on faster
<i>Perdendosi</i>	-	fading away
<i>Smorzando</i>	-	dying away
<i>Rinforzando (rfz or rf)</i>	-	reinforcing the tone
<i>Pesante</i>	-	heavily
<i>Cantando</i>	-	in a singing style
<i>Tenuto (ten.)</i>	-	held
<i>Piacevole</i>	-	pleasant, agreeable
<i>Portamento</i>	-	a smooth gliding from one note to another (as in singing or string playing)
<i>Dolente</i>	-	sadly, plaintively
<i>Doloroso</i>	-	sadly, plaintively
<i>Sotto voce</i>	-	softly in an undertone
<i>Giocoso</i>	-	gay, merry
<i>Grazioso</i>	-	gracefully
<i>Assai</i>	-	very
<i>Quasi</i>	-	as if, as it were
<i>Scherzando</i>	-	playfully
<i>Subito (sub.)</i>	-	suddenly
<i>Sul ponticello (sul pont.)</i>	-	bow on or near the bridge
<i>Sul tasto</i>	-	bow on or near the finger board
<i>Tremolo</i>	-	bowing very rapidly to produce a shimmering or wavering effect
<i>Pizzicato (pizz.)</i>	-	pluck the string with the finger
<i>Arco</i>	-	with the bow (used after a <i>pizz.</i> sign)


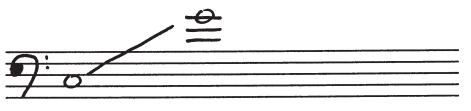

# Other Terms and Signs



These terms and signs are also in addition to the terms and signs for Grades 1 - 3, which you can download from [www.blitzbooks.com.au](http://www.blitzbooks.com.au).

Sign/Term	Name/Definition
	Upper mordent
	Lower mordent
	Trill
	Acciaccatura
	Appoggiatura
	Turn
	Tenuto: Hold for full value of note
Counterpoint	A compositional technique in which two or more independent melodies are combined
Contrapuntal	The adjective used to describe music which combines two or more independent melodies (counterpoint)
Chromatic (semitone or scale)	1. Two notes a semitone apart with the same letter name; 2. A series of 12 notes moving in semitones.
Diatonic (semitone or scale)	An interval or scale in which each note has a different letter name

# Quick Quiz

1. Explain 'counterpoint' A style of music in which two or more independent melodies are combined or sounded simultaneously.
2. List two Italian words that mean to play 'sadly': doloroso and dolente
3. List two Italian words that mean 'very' molto and assai
4. Translate the Italian words in this sentence: <sup>Suddenly</sup> *Subito* the teacher trudged <sup>heavily</sup> *pesante* into the classroom. "You must work <sup>at a consistent speed</sup> *tempo giusto* if you want to do well. At the moment you are *assai grave*. I need you to be <sup>very slow</sup> *stringendo!*"  
*pressing on faster*
5. Is this semitone diatonic or chromatic?  Diatonic
6. Explain M.M.  $\text{♩} = 84$  Maelzel's Metronome set at 84 minim beats per minute.
7. Give the Italian and English meaning of *rfz*: 'Rinforzando': reinforcing the tone.
8. Which Italian term is used to describe playing with freedom in the rhythm (particularly in reference to Chopin's piano music)? Rubato
11. True or false: *Stringendo* refers to string playing. False
12. Write the range of the tenor voice. 
13. Add an upper mordent to this note: 
14. Give the meanings of these terms associated with stringed instruments.  
*Sul tasto* bow on or near the finger board  
*Tremolo* bowing rapidly to produce a shimmering or wavering effect.

# The Baroque Suite



In Bach's time, there was a very fashionable way of writing music: small pieces called 'dances' were grouped together to form a 'Suite'. Each movement of the suite is in the same key and the same form.

By researching the keyboard suites of Bach with your teacher, you will be able to fill in the missing words in the following pages. Occasionally there are 'multiple choice' answers to help you. Try to listen to as many recordings of Baroque Suites as you can - not just for harpsichord, but other instruments as well.

It's important to research this topic and gather knowledge from at least three different areas. There is no single book which contains all the information you need!

## The ALLEMANDE

- ★ The Allemande originates from Germany (Spain/Germany) as its title is the French word for German (German/Spanish).
- ★ It is often the first (first/last) dance of the Baroque Suite; the only movement which would go before it is the Prelude (Bouree/Prelude).
- ★ The time signature is usually  $\frac{4}{4}$  or C
- ★ The main rhythm value used is the semiquaver (minim/semiquaver)
- ★ It begins with an anacrusis, which is usually a semiquaver (quaver/semiquaver/minim).
- ★ It is in binary form
- ★ The tempo is moderate (fast/slow/moderate)
- ★ The style is serious (funny/serious/graceful)



Write a short paragraph here about the Allemande:

The Allemande is a serious dance in  $\frac{4}{4}$  time. It is of German origin and usually comes first in the Baroque suite, unless there is a Prelude. It consists mainly of semiquavers, including its anacrusis. The Allemande is a moderately fast dance in binary form.

## The COURANTE (2 types: French and Italian)

- ★ The French verb 'courir' or Italian 'correre' means: to run
- ★ The Courante is the second (second/third) dance of the suite, unless there is a Prelude, in which case it would be third (second/third).
- ★ It begins with an anacrusis (anacrusis/half-bar upbeat)
- ★ It is always in simple triple time:  $\frac{3}{2}$ ,  $\frac{3}{4}$ , or  $\frac{3}{8}$
- ★ It is in binary form
- ★ The speed is usually fast (fast/slow/moderate).



French Courante	Italian Courante
<ul style="list-style-type: none"> <li>★ Dotted notes</li> <li>★ Cross accents</li> <li>★ Great variety of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>★ Running passages</li> <li>★ Free flowing</li> <li>★ Faster than French Courante</li> </ul>

Now write a paragraph about...

The French Courante

This dance originates from France and the word 'Courante' means 'running'. It has an anacrusis and is in triple time. It is a fast dance often featuring a great variety of rhythm, including dotted notes and cross accents. The French Courante is in binary form.

The Italian Courante

This dance originates from Italy. As the word 'Courante' (meaning 'running') suggests, it features free-flowing passages and is usually faster than the French Courante. The time signature is usually  $\frac{3}{4}$  or  $\frac{3}{8}$ . It has an anacrusis and is in binary form.

## The SARABANDE

- ★ This is the only slow (fast/slow/moderate) movement of the Suite
- ★ It is of Spanish (English/Spanish/French) origin
- ★ It always comes after the Courante, which means it is usually the third dance of the suite.
- ★ It is in binary form and the character is very dignified (dignified/playful)
- ★ It does not (does/does not) begin with an anacrusis.
- ★ The time signature is simple triple (duple/triple/quadruple)
- ★ The main feature is the emphasis on the second (first/second/last) beat of each bar.
- ★ It has a homophonic (polyphonic/homophonic) texture (i.e. based on chords) and often features ornaments (ornaments/glissandos)



Now write a paragraph here about the 'Sarabande':

The Sarabande contrasts with its surrounding movements due to its slow tempo. An elegant and dignified dance, it often features a chordal texture and an emphasis on the 2nd beat of the bar. It also contains ornaments. It originates from Spain and is in binary form.

## The MINUET

- ★ This dance comes after the Sarabande and before the Gigue. It does not have an anacrusis (introduction/anacrusis/ending).
- ★ It is a very simple (simple/complicated) and stately (solemn/stately) dance. It is always in simple triple (simple duple/simple triple) time and is played at a moderate (fast/slow/moderate) speed.
- ★ The Minuet originates from France (Spain/France) and is in binary form.

Now - as usual - write a paragraph here about the Minuet:

The Minuet is part of the 'Galantierian' i.e. extra movements between Sarabande and Gigue. It is a stately French dance in  $\frac{3}{4}$  time. It has no anacrusis, is played at a moderate speed and is in binary form.

## The GAVOTTE

- ★ The Gavotte also comes between the Sarabande and the Gigue.
- ★ It originates from France (England/France/Spain).
- ★ The time signature is usually  $\frac{4}{4}$  or  $\frac{2}{2}$ .
- ★ It often features a half-bar (half-bar/1 beat) anacrusis.
- ★ It has a moderate (fast/slow/moderate) tempo and a steady sense of rhythm (key/rhythm).
- ★ It is in binary form.

Now write a paragraph here about the Gavotte:

The Gavotte is a steady French dance usually in  $\frac{4}{4}$  or  $\frac{2}{2}$  time. It has a half-bar anacrusis and is played at a moderate tempo. It is also part of the 'Galantierian'. The Gavotte is in binary form.

## And finally - The GIGUE

- ★ Pronounced 'jig', this dance originates from England, Ireland or Scotland.
- ★ It is a light and rapid (silly/rapid) dance, and usually has fugal (sensitive/fugal/chordal) treatment of the main theme.
- ★ It is usually in compound (simple/compound) time, and therefore has continuous division of its beats into threes.
- ★ It is the final (sixth/final) dance of the suite.
- ★ It usually begins with an anacrusis.
- ★ It is in binary form.



And now, of course - write a paragraph about the 'Gigue':

The Gigue is a light and rapid dance usually in  $\frac{6}{8}$  or other compound time signature (occasionally  $\frac{3}{8}$ ). It is fugal in style and usually has an anacrusis. It originates from England, Ireland or Scotland and is in binary form.

# The String Family



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

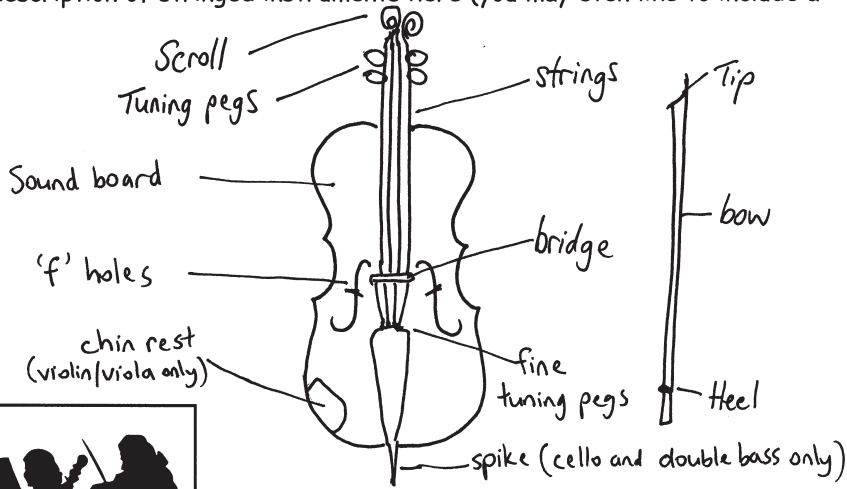
Name the four instruments in the string family, from smallest to largest:

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


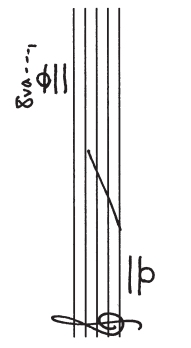
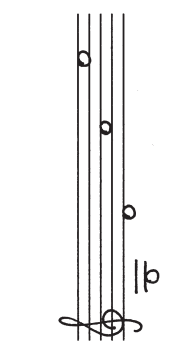

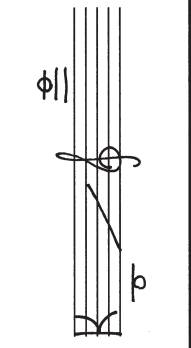
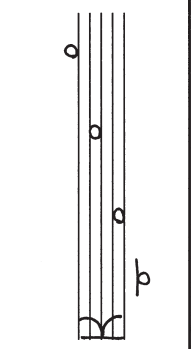

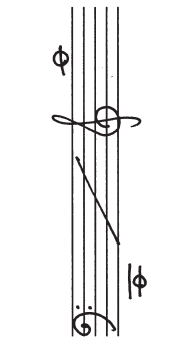
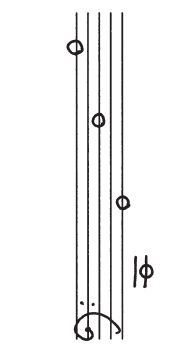

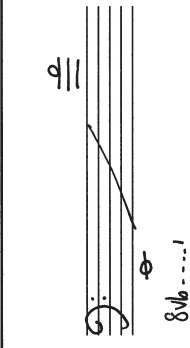
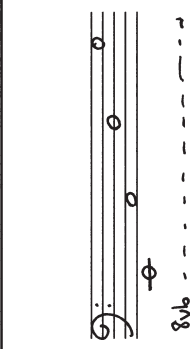


Try to listen to some recordings of string music; if you have access to stringed instruments this will really help in your strings 'research'.

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



Now complete the table on the following page. Also, take special note of the last five Italian terms on page 61, as these relate to string playing!

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

# Absolute Final Revision Test



1. Write a melody in B minor to this couplet. Mark the phrasing.

/10

Over the crash of the waves  
Came a tiny but sturdy boat.

2. Write the open string tunings of the double bass, using an appropriate clef.

/2

3. Name these intervals by number and quality.

/3

major 6th

dim 5th

dim 7th

4. Harmonise this melody in four-part vocal style.

/12

4. Transpose this melody up into E flat major using the treble clef. / 8

5. Briefly describe the form, time and character of the Sarabande. / 4

The Sarabande is in binary form. It is the only slow movement of the suite. It is an elegant and dignified dance which often features ornaments and an emphasis on the 2nd beat of the bar.

6. Complete each of these bars with rests before the given note or notes. / 6

7. Write the open string tunings of the double bass, using an appropriate clef.

8. Write the scale of B flat minor / 5

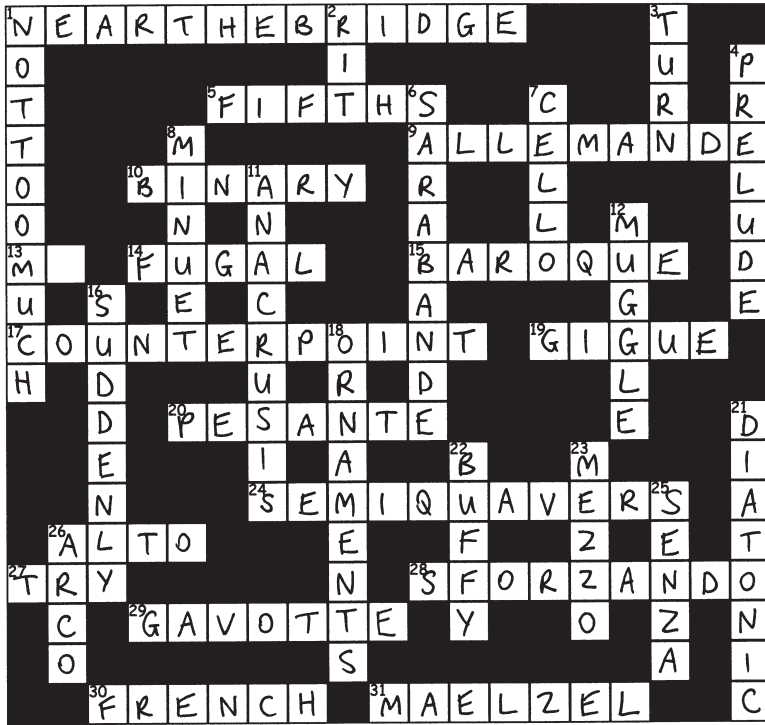
- ★ use a key signature and minims
- ★ write one octave going down
- ★ mark the semitones
- ★ complete the scale with a double bar line

**Total:**

**/ 50**



# Crossword



## Across

- 'Sul ponticello' means to play on or near the bridge (3 words)
- All strings except the double bass are tuned to these intervals
- The only dance apart from the Gavotte in  $\frac{4}{4}$  time
- All dances of the suite are in this form
- French abbreviation for 'right hand'
- Treatment of a Gigue (Hint: like a fugue)
- The suite comes from this period of music
- The art of combining independent melodies
- Final dance of the suite
- Italian for heavy or heavily
- Type of note values used in the Allemande
- Viola uses this clef
- Rugby players want to score this
- Italian for 'with a strong accent'
- Dance beginning on the half bar
- A type of courante with dotted notes and cross accents
- Inventor of the metronome (surname)

## Down

- English meaning of 'non troppo'
- Abbreviated Italian term for 'gradually slower'
- Name this ornament:  $\text{~}$
- A dance that sometimes precedes an Allemande
- The only slow dance in a suite
- The 'tenor' of the string family
- Stately French dance
- Sarabande and Minuet do not begin with this
- Person with no magical powers (a la Harry Potter!)
- English meaning of 'subito'
- A Sarabande features these
- Phrase in which each note has a different letter name
- Female vampire slayer
- Italian for 'medium'
- Italian for 'without'
- Italian for 'with the bow'

# Test Paper... sort of



All theory books end with a test paper, but this one is DIFFERENT. It already has the answers in it (mostly wrong answers!) and your job is to be the teacher - you have to **mark** it.

When you've found all the mistakes, go to [www.blitzbooks.com.au](http://www.blitzbooks.com.au) and download the EXACT SAME PAPER - this time with no answers already in it. See if you can get 100%!

Question 5

CREATIVE

Total Marks 10

Write a melody in B minor to the following couplet:

For the most part we wept, so sad were we,  
We thought we would never again have glee.

The image shows two staves of handwritten musical notation in B minor (one sharp, F#). The first staff contains the melody for the first line of the couplet: "For the most part we wept, so sad were we, We". The second staff contains the melody for the second line: "thought we would ne-ver e-ver a-gain have glee". The notation includes notes, rests, and slurs. Handwritten annotations in black ink mark several areas:

- An arrow points to the first note of the first staff with the label "ill-accented".
- A circle around the final note of the first staff is labeled "slur needed".
- A circle around the final note of the second staff is labeled "L.N. does not rise".
- A circle around the note for "e-ver" in the second staff is labeled "L.N" and "not raised".
- An arrow points to the note for "e-ver" with the label "ill-accented".
- An arrow points to the first few notes of the second staff with the label "lacks shape here".

must not  
insert extra words!

This melody on its own (without the words)  
would have been O.K.

A. Write the minor scale with the key signature of four sharps

$\frac{2}{6}$

- Use a key signature
- Use minims
- Mark any intervals larger than a tone
- Write one octave going down and then up again
- Complete the scale with a double bar line

*read question carefully*

*also*

*x These notes are for treble clef!*

B. Write the following notes with key signatures

$\frac{1}{4}$

*raise!*

F minor leading note      G flat major dominant      F sharp minor supertonic      B major submediant

C. For each of these modulating melodies, name:

$\frac{2}{4}$

- The key in which it ends
- The relationship of that key to the opening key

New key: C# major  
 Relationship to the original key: 5th Name?

New key: C minor  
 Relationship to the original key: Subdominant

A. Name these intervals by number and quality

$\frac{2}{3}$

Minor 6th      Perfect 4th      Major 7th

B. Write these intervals above the given notes

$\frac{2}{5}$

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

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

$\frac{1}{4}$

Minor 9th      3rd quality?

An interval + its inversion = 9

(Invert one note one octave only)

A. Complete the following bars with a rest or rests:

77  
(beat missing)

Should be crotchet rests

0/2

B. Insert the correct time signature to these bars

Grouping = 6/4

1/2

C. Add a time signature and the missing bar lines to this four bar melody

Would not have such a large anacrusis!

2/5

D. Name this rhythmic device

A tie

Syncopation!

0/1

A. Name the key of these subdominant chords and state the position as either root position or first inversion:

2/4

Key: A major X  
Position: Root ✓

Key: F minor ✓  
Position: Root ✓

B. Write these cadences with key signatures

raise L.N.

C sharp minor  
imperfect cadence  
four-part vocal style

Note in common x 2 is incorrect

3rd of chord is missing

B flat major  
plagal cadence  
pianoforte style

Doubled 5th  
unnecessary

2/6

C. Harmonise the following melody in four-part vocal style.  
Use root position and first inversion chords.

6/12

Question 6

FOLK SONG and TRANSPOSITION

Total Marks 15

A. Write the folk song 'Polly Oliver'. Do not write the words. Mark the phrasing.

7

FOLK SONGS NOT REQUIRED

B. Transpose this melody down into B flat minor

4/8

Question

TERMS and GENERAL KNOWLEDGE

Total Marks 19

9

A. Give the English meaning of the following terms

4/6

- i) *tempo comodo* ..... conveniently x
- ii) *calando* ..... getting softer and slower ✓
- iii) *sul ponticello* ..... on a bridge 1/2
- iv) *largamente* ..... broadly ✓
- v) *dolente* ..... sweetly ✓
- vi) *l'istesso tempo* ..... at a similar tempo 1/2

B. Briefly describe the Gavotte

*too subjective*



The Gavotte is a very nice dance. It is moderately fast and begins halfway through. It is NOT Irish. The Gavotte is in Binary form. *a bar!* *irrelevant*

C. Write the open string tunings of the following instruments using appropriate clefs



D. i) Is this semitone diatonic or chromatic?

*Chromatic X*



ii) Is this phrase diatonic or chromatic?

*Diatonic ✓*



iii) Name these ornaments



*Turn ✓*



*Trilly sort of thing? Learn correct definitions*

E. i) Explain the meaning of 'counterpoint'

*It's when there are two people of equal importance playing at the same time - each part is important*



ii) Define  $\frac{9}{8}$  *9 quavers in a bar ... what else??*

*(Compound triple)*