

Grade 5 Music Theory Workbook

Name:

London College Of
Music Syllabus

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Syllabus

Clefs

Treble, Bass, Alto and Tenor

Tonality

All major keys

All minor keys (*harmonic and melodic*)

Modes: Dorian, Aeolian, Phrygian, Lydian, Mixolydian and Ionian
(*in their authentic form and transposed form*)

Pentatonic and Whole-tone Scales

The Harmonic Chromatic Scale

Intervals

All intervals including Augmented, Diminished and Compound

The inversion of intervals

Transposition

For instruments in B \flat , F and E \flat

Ornaments

Upper and lower mordents, and those from Grade 4

Harmony



Construction and use of chords I, II, IV, V, VI

Recognition of passing notes (unaccented) and auxiliary notes

Cadences: I - V II - V IV - V
 V - I IV - I V - VI

Rhythm

Simple Time Signatures: 2 3 4 (   beats)

Compound Time Signatures: 2 3 4 (  beats)

Questions on a Given Score

Either:

Vocal in 4 parts

Chamber – Strings / Woodwind / Brass

Piano – with voice or solo instrument

Questions on:

All topics set for this and previous grades, including recognition of harmonic progressions.

Clefs

The use of the Treble and Bass clefs and the notation in these clefs has been fully explained in very early grade Handbooks.

For Grade 5 the use of the Alto Clef and the Tenor Clef needs to be known.

The use of Alto and Tenor Clefs makes for easier reading of parts when notes move off the Treble / Bass Clefs involving the use of many ledger lines. Also the Alto or Tenor Clef cover the range of the instruments using them.

The Alto Clef is often used when writing for the viola.

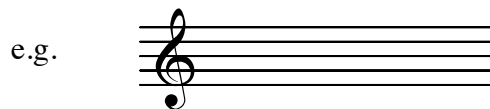
The Tenor Clef is often used when writing for

- 1) Tenor Trombone
- 2) 'Cello.

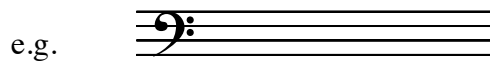
Sometimes these clefs are used in Choral music when writing for Alto and Tenor voices.

All clefs have a 'pitch name' –

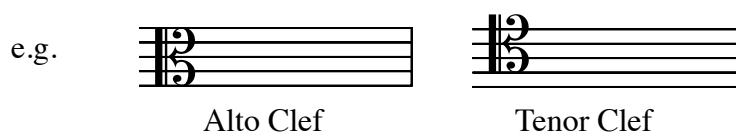
The Treble Clef is also known as the G Clef, because the Clef 'curls' around the 2nd line of the treble stave.



The Bass Clef is also known as the F Clef, because the Clef 'curls' around the 4th line of the bass stave.



The Alto and Tenor Clefs are known as C Clefs because the 'curled' bracket shows the position of Middle C.



Tune in the Treble Clef



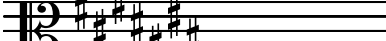
Same tune in the Alto Clef



Same tune in the Tenor Clef



The placing of sharps and flats in key signatures when using C Clefs is important.

Alto Clef		
Tenor Clef		

It is common for instruments to move from one clef to another.

Viola



Cello



Rewrite the following melodies using the given clefs (at the same pitch). Remember to add the key signature (with care).

i)

ii)

Tonality

The new major and minor scales for Grade 5 are:

major: D \flat G \flat C \flat B F \sharp C \sharp

minor: G \sharp B \flat E \flat (both forms)

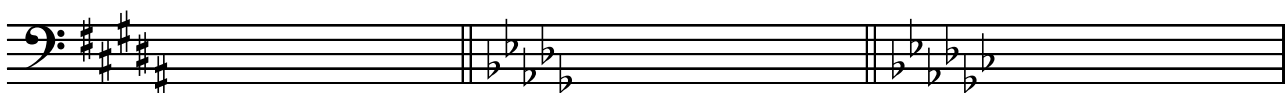
Major key signatures



D \flat major G \flat major C \flat major B major F \sharp major C \sharp major



Minor key signatures (harmonic & melodic)



You may be asked to write scales in Treble, Bass, Alto or Tenor Clefs. (See pages 6-7 for Alto and Tenor Clefs.)

Again, scales may be required with key signatures or with accidentals only.

You may be asked to write scales "in rhythm" – i.e. using one of the time signatures set for this and other grades.

In the following 3 minor scales care must be taken when writing them with accidentals and especially in melodic minors when descending.

Here are the melodic forms with accidentals

G \sharp melodic minor



In G \sharp minor F is played as F \sharp . Hence we use a double sharp to raise it a further semitone.

Descending, the $\sharp\sharp$ notation restores it to F \sharp ; however the \sharp sign alone would also be acceptable.

B \flat melodic minor



E \flat melodic minor



Writing scales ‘in rhythm’

Here is G major in $\frac{3}{4}$ and $\frac{6}{8}$. Alternative patterns are shown below.



Always try to end on the strong beat, here the 1st beat of the bar.

Examples in quadruple time:



Here both end on a strong beat.

Scales with Enharmonic Equivalents

This means 2 scales may have a different 'notation' but the same 'sound'.

e.g.

F# major



Gb major



Play these on the piano and you will notice that each has the same notes, but of course they are written in different notation and thus have different names.

Other commonly used enharmonic scales are:

Db major	&	C# major
B major	&	Cb major
Eb minor	&	D# minor
G# minor	&	Ab minor

Modes

The new modes for this grade are:

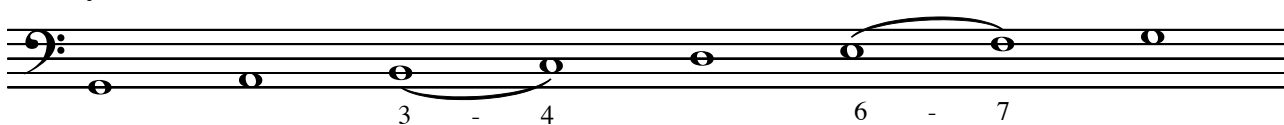
- 1) Lydian – beginning on F
- 2) Mixolydian – beginning on G
- 3) Ionian – beginning on C

Examples (Note the semitones)

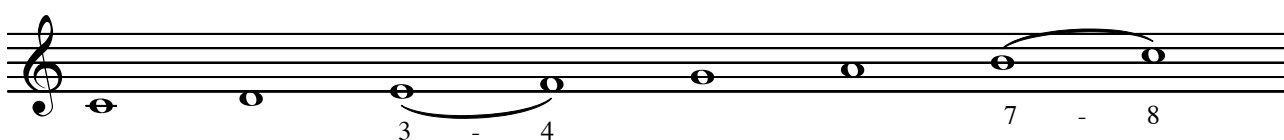
Lydian Mode



Mixolydian Mode



Ionian Mode

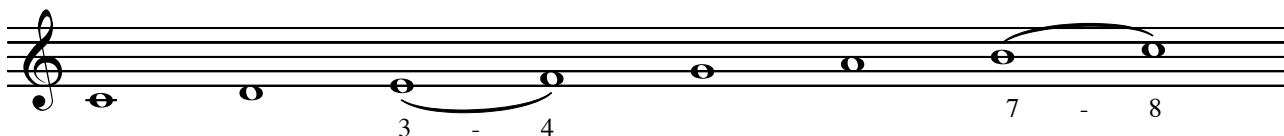


This of course is now the scale of C major – all other major scales are transposed forms of C major.

Transposition of Modes

All modes can be transposed up or down but we have to use accidentals to preserve the correct order of tones and semitones. When we write the scale of *G major* we are in fact writing the scale of *C major* up 5 notes (a perfect 5th). We use a key signature of one sharp and this gives us the correct order of tones and semitones.

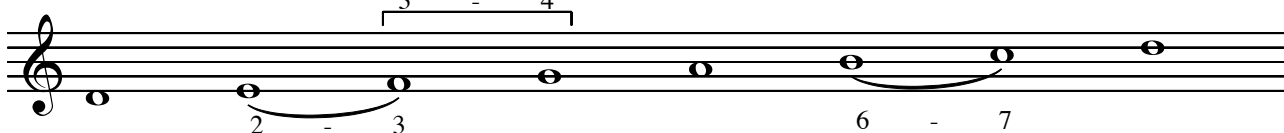
E.g.
C major



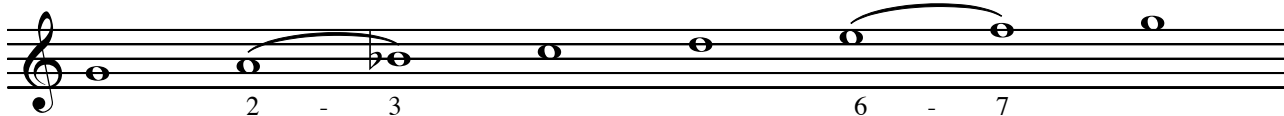
G major



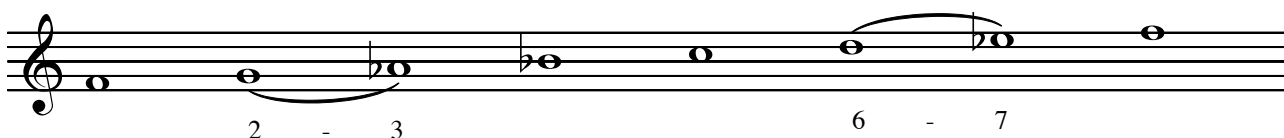
Dorian Mode




Dorian Mode transposed up a Perfect 4th:



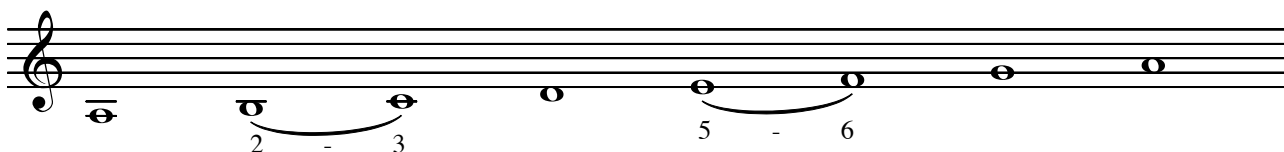
Dorian Mode transposed up a Minor 3rd:



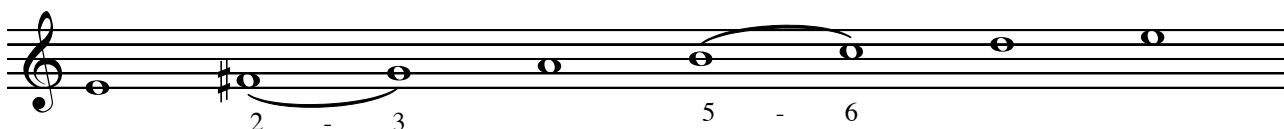
Bb is needed to move a tone between notes 3 and 4. See original mode. 

When a mode is transposed up a Perfect 5th or down a Perfect 4th the mode is then in its *Plagal Form*.

Aeolian Mode (note semitones):



Aeolian Mode transposed up a Perfect 5th:



When working these transpositions:

- 1) Write out the authentic mode slurring the semitones.
- 2) Write out the transposed mode adding the slurs to the same notes as in the Authentic form.
- 3) Then use accidentals to achieve the same order of tones and semitones as in the Authentic form.

Pentatonic and Whole-tone Scales

Pentatonic scales have been explained in previous Handbooks and you should refer to those publications (see Grade 2).

The Whole-tone Scale

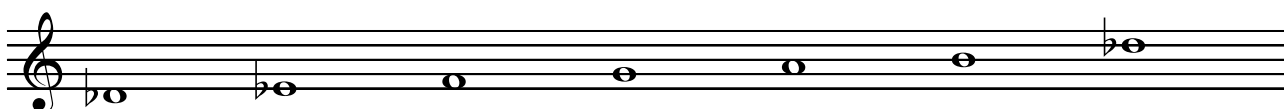
This scale of whole tones has a long history and has been used in whole or part by many composers over the centuries. It was however Debussy who used the scale extensively in his 'Impressionist' style. Debussy obviously realised the 'vague' and mysterious qualities of this scale. The whole-tone scale has no key signature and its appearance in music means its notation will follow the key signature of the music.

There are 2 common forms of the scale – beginning on C or D \flat – although other forms can occur in a composition as explained above.

Whole-tone Scale on C.



Whole-tone Scale on D \flat



As each move is a tone, only 7 notes are needed to reach the high tonic.

Play the examples on the piano and listen for the 'vague' sound and also for the aural illusion of an arpeggio. As mentioned earlier the whole-tone scale can occur at other pitches within a piece of music and the notation would relate to that key.



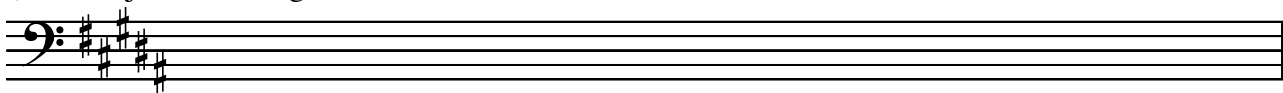
The Harmonic Chromatic Scale

This was explained in the Grade 4 Handbook.

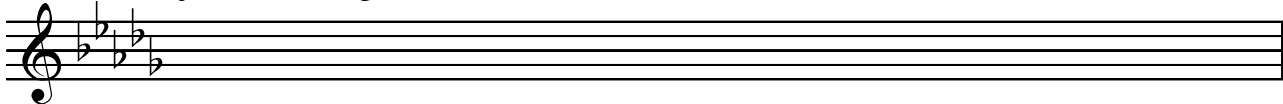
Exercises

1. Write the following scales to a rhythm of your own choice.

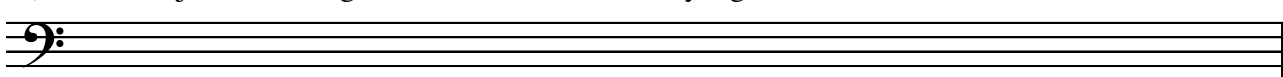
i) B major, ascending.



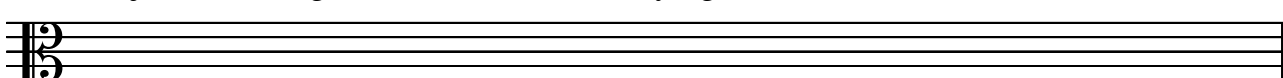
ii) D flat major, descending.



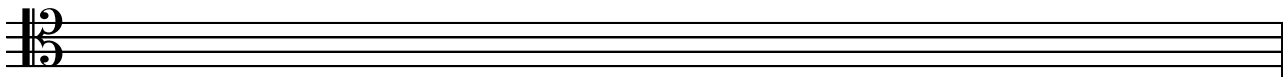
iii) A flat major, ascending. Remember to add the key signature.



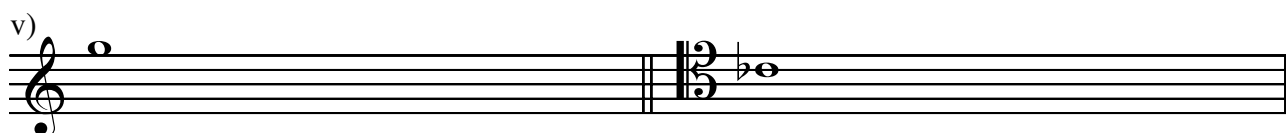
iv) F# major, descending. Remember to add the key signature.



v) G flat major, ascending. Remember to add the key signature.

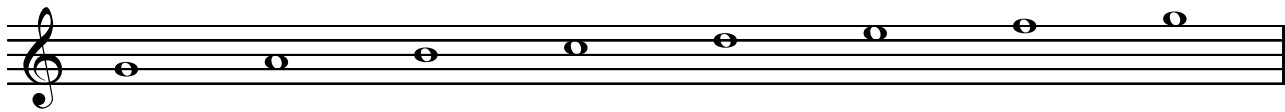


2. Without key signatures, write one octave, descending, of the major scales which start on the given note. Remember to add the necessary accidentals. Use notes of equal value.

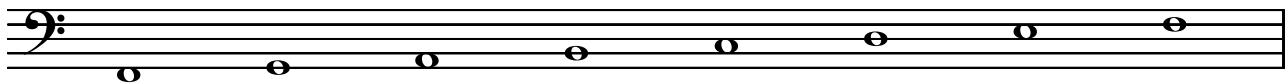


5. Add the accidentals necessary to convert the following notes into the scales named.

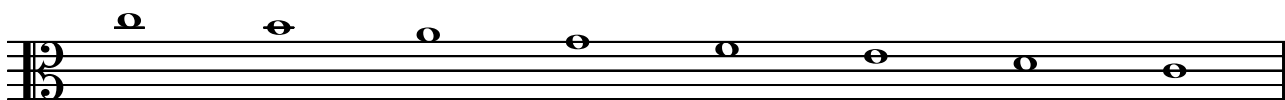
i) G# melodic minor.



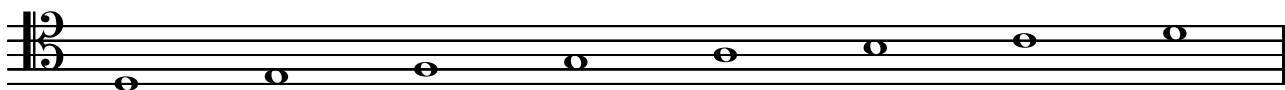
ii) F harmonic minor.



iii) C flat major.



iv) D flat major.



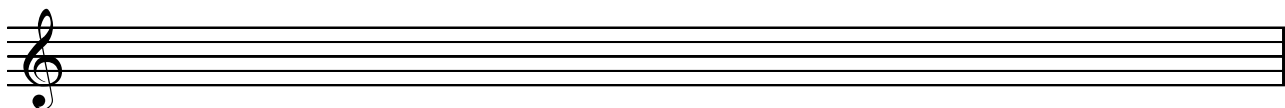
v) B flat melodic minor.



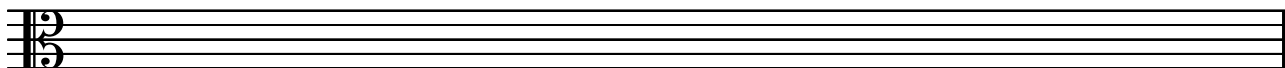
6. Write the following modal scales. Use the given rhythm and slur the semitones.



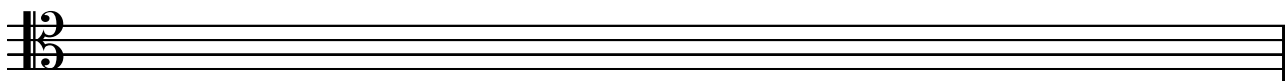
i) Lydian ascending from F.



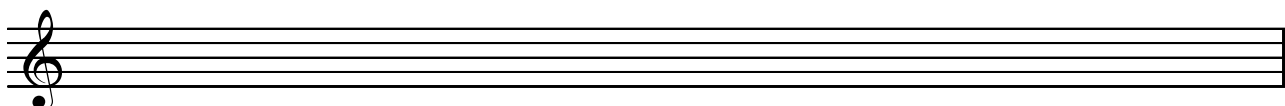
ii) Mixolydian ascending from G.



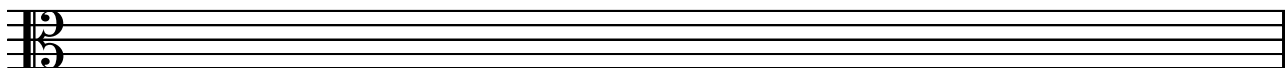
iii) Ionian ascending from C.



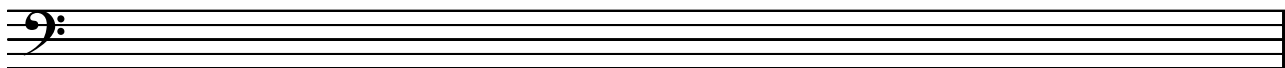
iv) Dorian ascending from G.



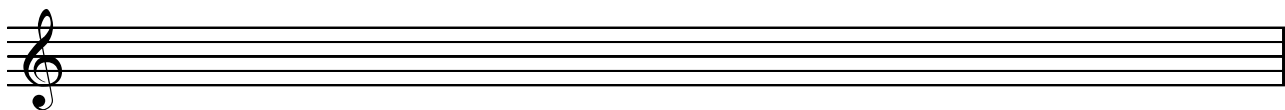
v) Aeolian ascending from E.



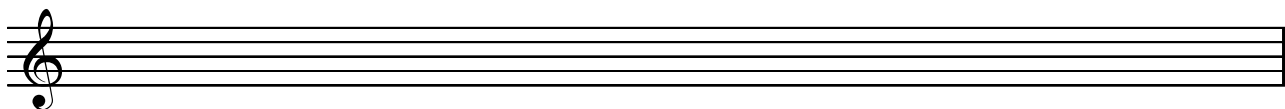
vi) Lydian descending from A.



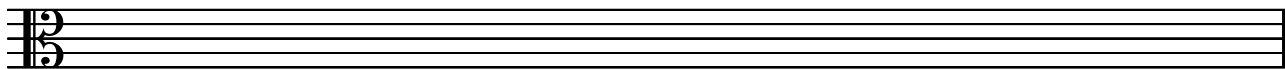
vii) Dorian descending from G.



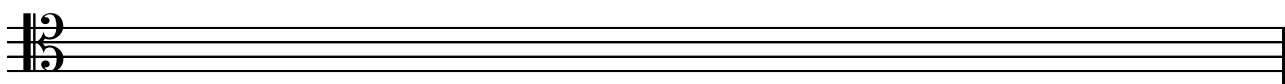
viii) Mixolydian descending from B.



ix) Aeolian descending from D.



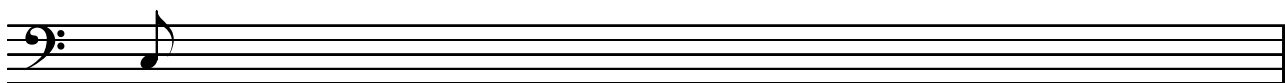
x) Ionian descending from G.



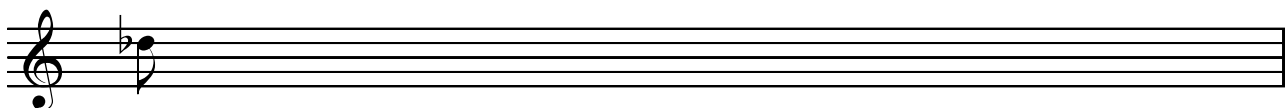
7. Write the following ascending whole-tone scales from the given note. Remember to add all necessary accidentals, and use the given rhythm.



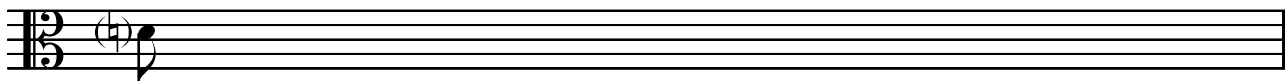
i)



ii)



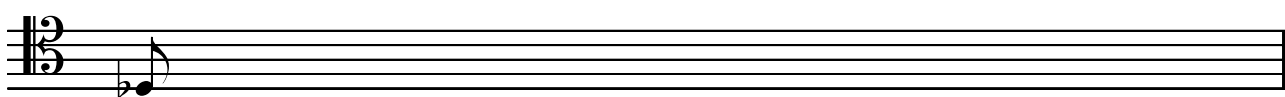
iii)



iv)

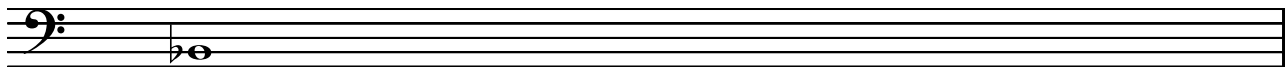


v)

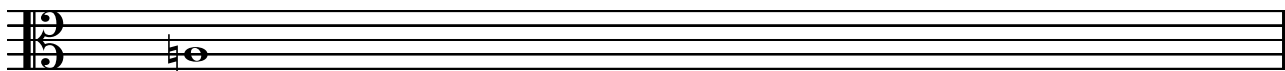


8. Write the following ascending harmonic chromatic scales, from the given note.
Add all necessary accidentals and write the scales to a rhythm of your own choice, adding the appropriate time signature. If necessary, use rests to complete your scales.

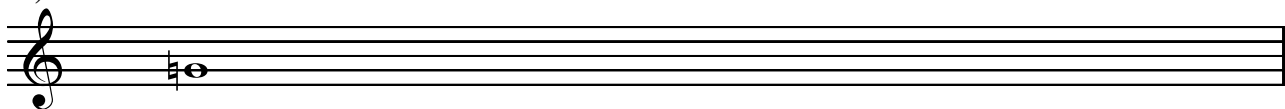
i)



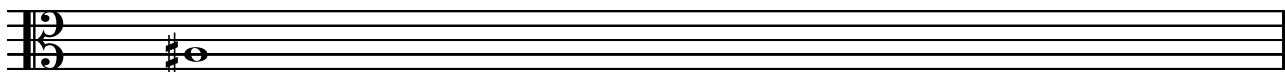
ii)



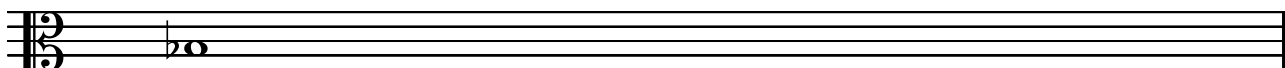
iii)



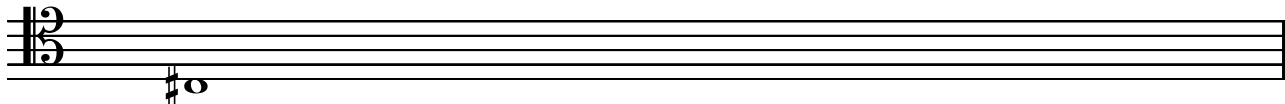
iv)



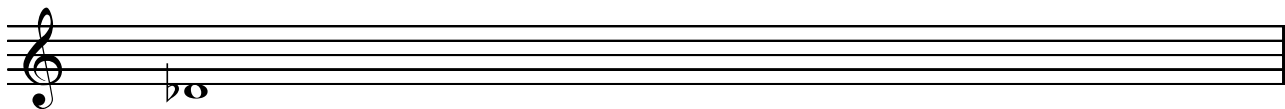
v)



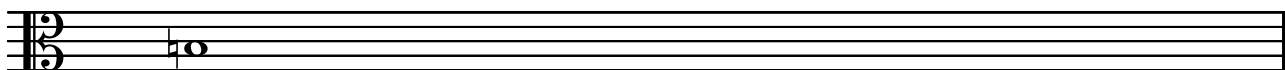
vi)



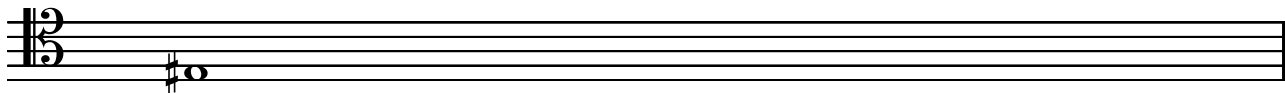
vii)



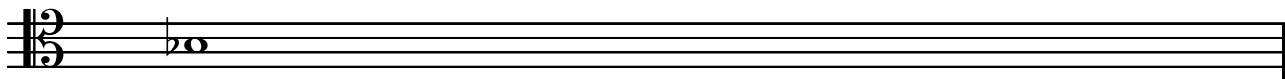
viii)



ix)



x)



Intervals

All perfect, major and minor intervals were covered in previous Handbooks.

For Grade 5 the new intervals are Augmented and Diminished, and the construction of Compound Intervals.

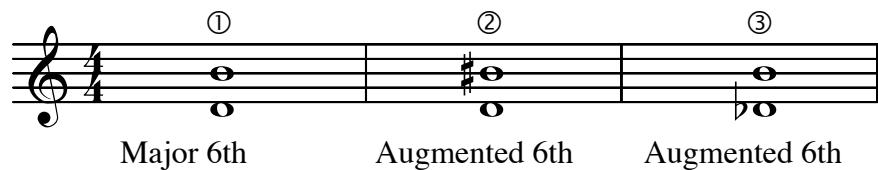
Definitions:

An Augmented Interval is a semitone *greater* than major.

A Diminished Interval is a semitone *less* than minor.

A Compound Interval is one *larger* than an octave.

Augmented Intervals (semitone greater than major).

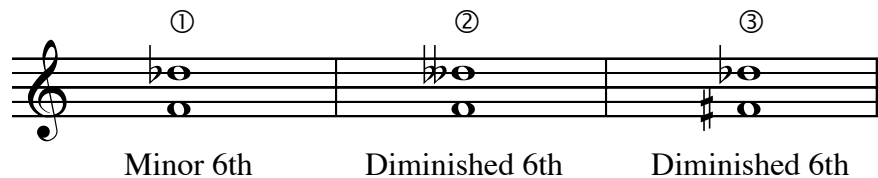


In no. 2 the # increases the interval by a semitone.

In no. 3 the ♭ increases the interval by a semitone because it lowers the D to D♭.

Diminished Intervals

These intervals are a semitone less than minor.

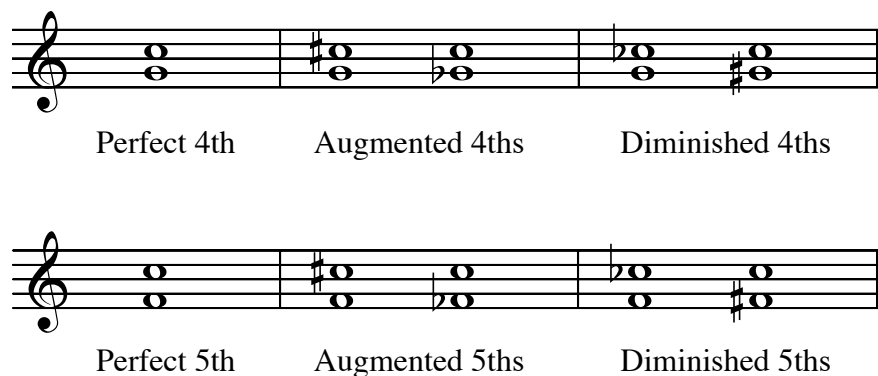


The extra flat in 2 and the # in 3 make the interval smaller by a semitone.

Augmented and Diminished 4ths and 5ths

5ths and 4ths are Perfect Intervals (there are no such intervals as major or minor 5ths and 4ths).

e.g.

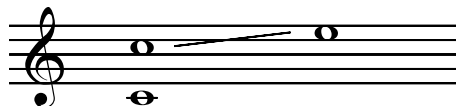


Compound Intervals

In science a Compound is something made of 2 or more parts.

A Compound Interval is made of 2 parts.

e.g.



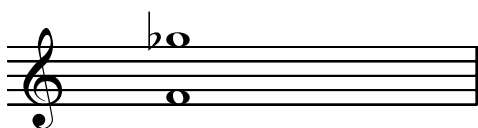
Octave + Major 3rd

This is known as:

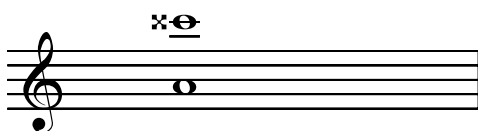
- 1) A compound major 3rd
- or 2) A major 10th.

In your answer always give both descriptions as this will show that you completely understand Compound Intervals.

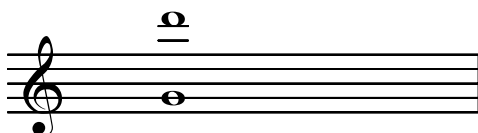
Further examples:



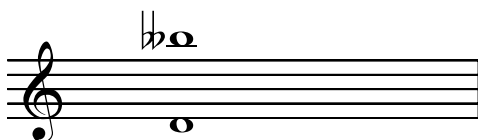
Compound Minor 2nd or a Minor 9th



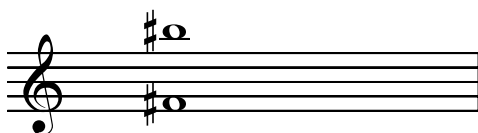
Compound Augmented 3rd or an Augmented 10th



Compound Perfect 5th or a Perfect 12th



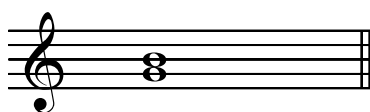
Compound Diminished 6th or a Diminished 13th



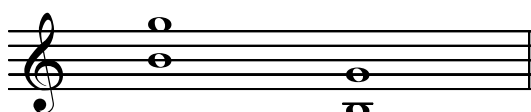
Compound Augmented 4th or an Augmented 11th

The Inversion of Intervals

The inversion is achieved by moving either note below or above the other note, as shown below:



Maj 3rd



Inversions:

Min 6th or Min 6th

You will note that in the inverted interval both the numerical size of the interval is changed to a 6th and the tonality to minor.

As far as the numerical size of the interval is concerned, all you have to do is subtract the 'size' of the original interval from 9. In the above example $9 - 3 = 6$, and so on as shown in this table:

A unison interval	is	$9 - 1$	=	8th (an octave)
A 2nd	is	$9 - 2$	=	7th
A 3rd	is	$9 - 3$	=	6th
A 4th	is	$9 - 4$	=	5th
A 5th	is	$9 - 5$	=	4th
A 6th	is	$9 - 6$	=	3rd
A 7th	is	$9 - 7$	=	2nd
An 8th (octave)	is	$9 - 8$	=	Unison

The tonality changes as follows:

On inversion	Major Intervals	become	Minor
	Minor Intervals	become	Major
	Augmented Intervals	become	Diminished
	Diminished Intervals	become	Augmented
	Perfect Intervals	remain	Perfect

Here are a few more examples:

Interval

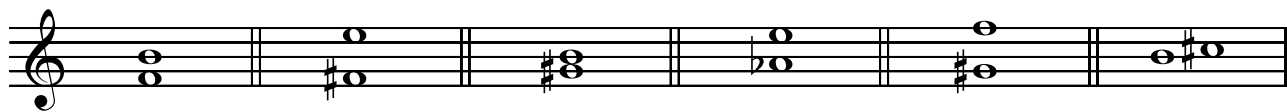
Perfect 4th Minor 7th Augmented 5th Augmented 4th

Inversion

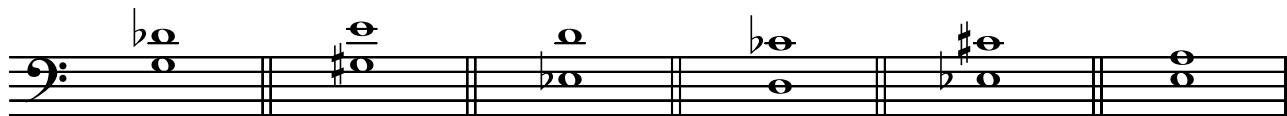
Perfect 5th Major 2nd Diminished 4th Diminished 5th

Exercises

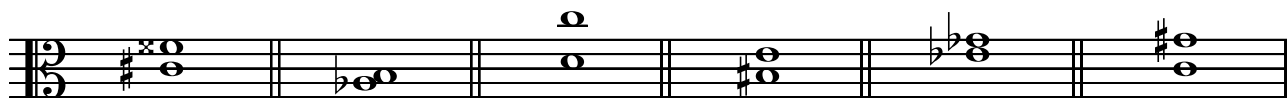
9. a) Name the following intervals.



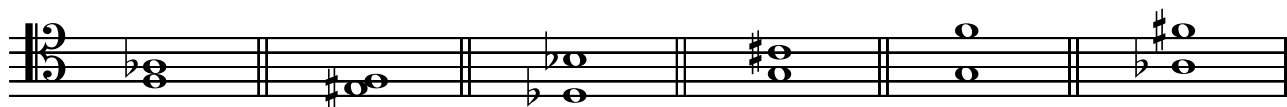
Name _____



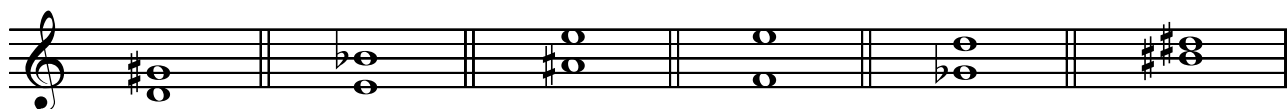
Name _____



Name _____



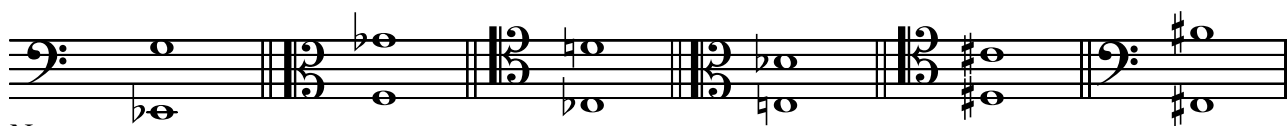
Name _____



Name _____



Name _____



Name _____

b) Write the inversions of the following intervals; state what each becomes.



Inversions



Descriptions _____

Transposition

The transposition relating to instruments in B \flat and F was covered in previous Handbooks.

In Grade 5 the transposition concerning instruments in E \flat is required.

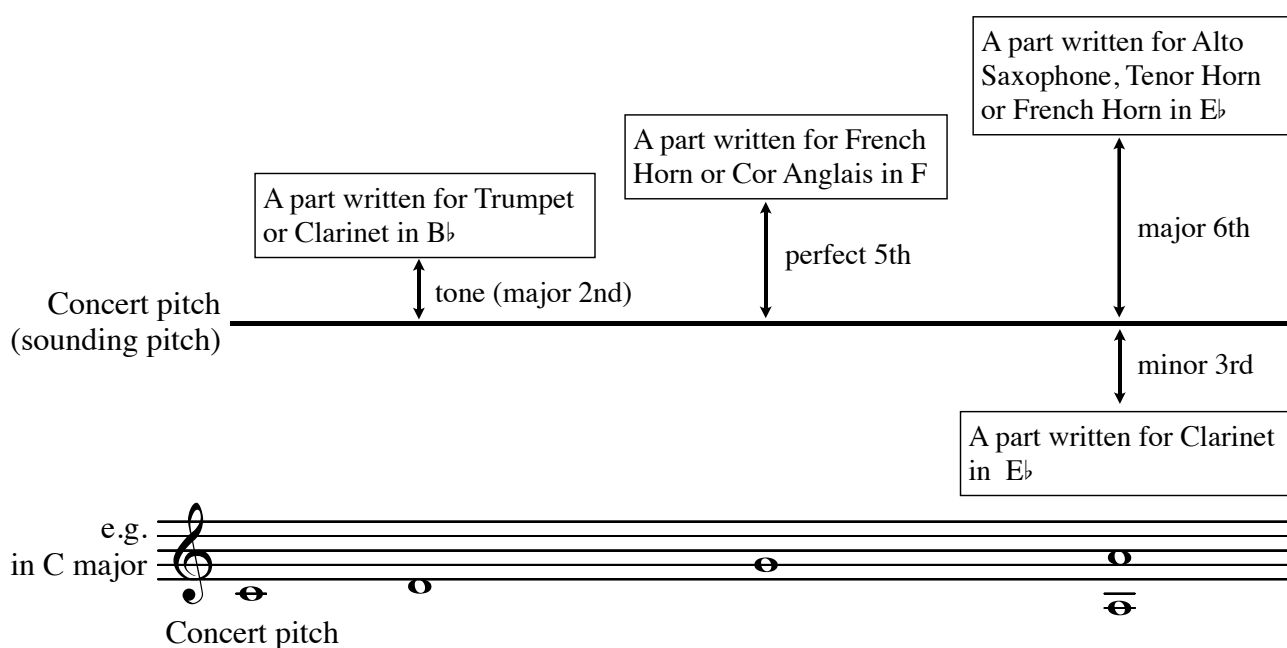
The instruments in E \flat are usually:

Clarinet in E \flat	–	military bands
Alto saxophone in E \flat	–	dance and wind bands
Tenor horn in E \flat	–	brass bands
French horn in E \flat	–	orchestras

An instrument in E \flat *sounds* a major 6th lower than written.

The only exception to this is the Clarinet in E \flat , which sounds a minor 3rd higher.

The diagram below summarises the transpositions which candidates need to know at Grade 5. It will be helpful to learn this, as exam questions may be asked either from written pitch to concert pitch, or vice versa. The direction of transposition will not be given.



In this example concert pitch is F major



Written for Alto Sax,
Tenor Horn or
French Horn in E \flat



Written for Clarinet in E \flat



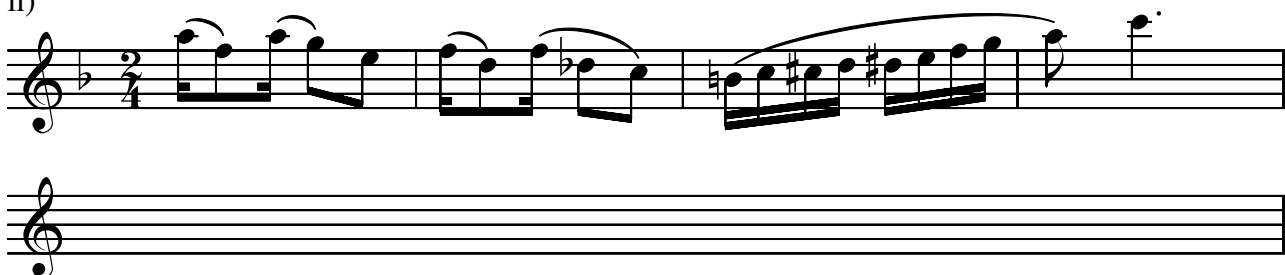
Exercises

10. a) Write out at concert pitch the following melodies, which are written for Clarinet in E \flat to play. Add the new key signature and necessary accidentals.

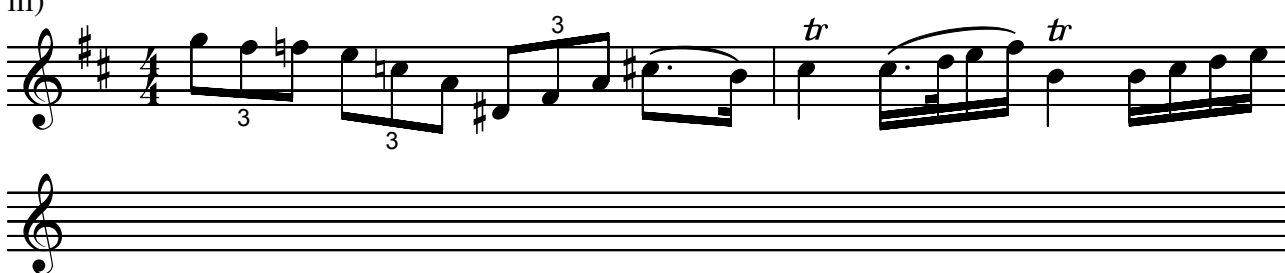
i)



ii)

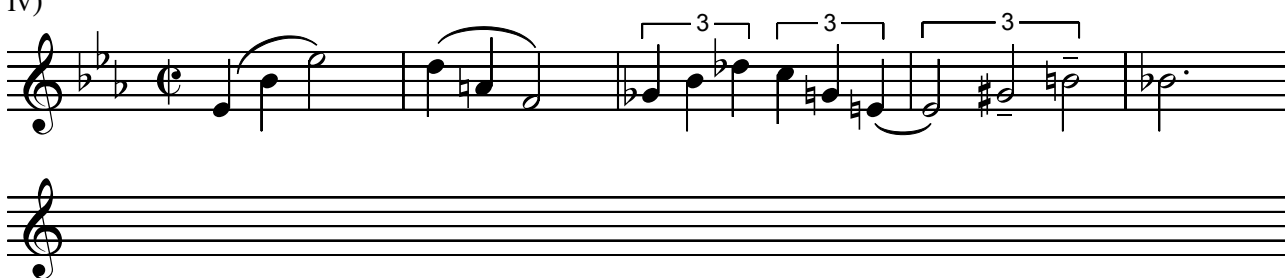


iii)

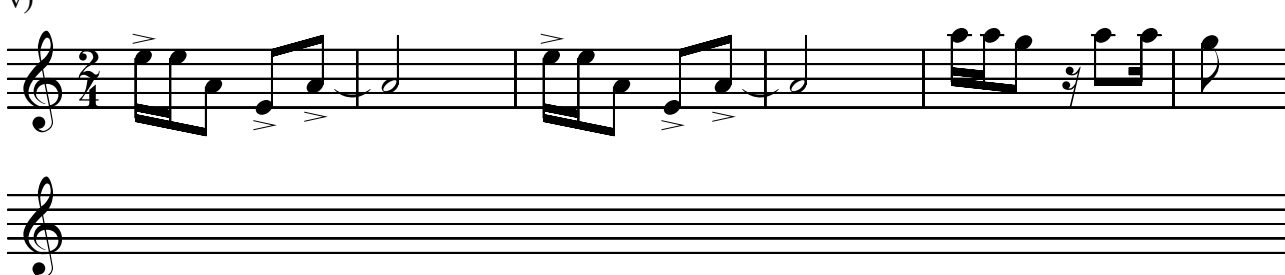


Transpose the following melodies, written in concert pitch, for clarinet in E \flat to play. Add the new key signature and necessary accidentals.

iv)

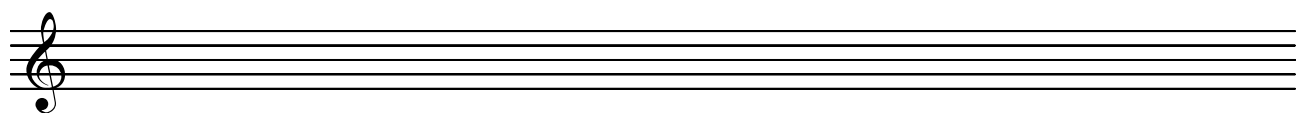
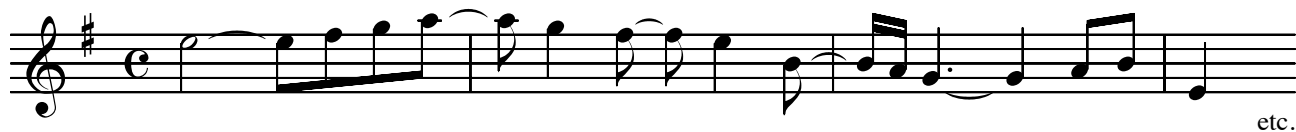


v)



b) Write out at concert pitch the following melodies, which are written for the instruments named.
Add the new key signature and necessary accidentals.

i) Alto Sax (in E flat)



ii) Horn (in E flat)

(Brahms)



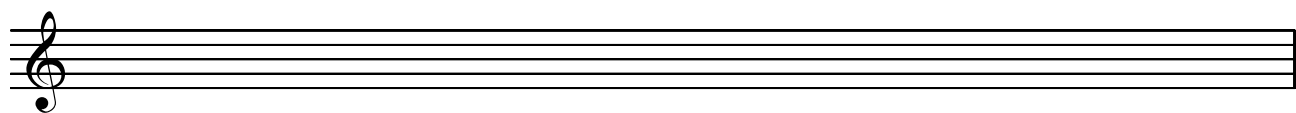
iii) Horn (in E flat)

(Mahler)



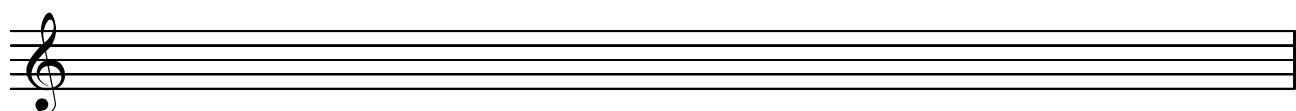
Transpose the following melodies, written in concert pitch, for the instruments indicated to play.
Add the new key signature and necessary accidentals.

v) Alto Sax (in E flat)



v) Horn (in E flat)


(Beethoven)



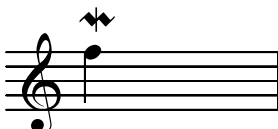
Ornaments

The new ornaments for Grade 5 are:

- 1) The upper mordent
- 2) The lower mordent.

The sign for the upper mordent is: 

played: 

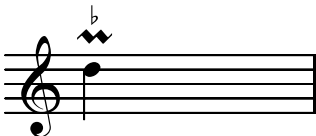
The sign for the lower mordent is: 

played: 

The effect of mordents is to provide a sudden and very strong accent – see the opening of Bach's famous Organ Toccata in D minor.

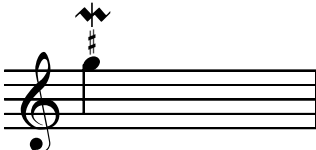
Sometimes the mordent appears with an accidental.

e.g.



played:



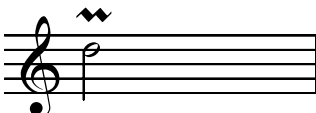


played:




Care should be taken when mordents are used with notes of 'long' value, by tying on notes for the full value of the ornamented note.

e.g.



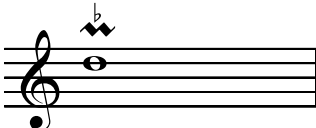
played:





played:

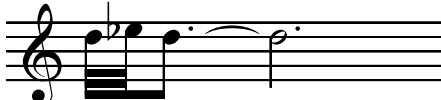




played:



or:



Exercises

12. a) Give examples of the following, and then rewrite them showing exactly how each would be played.

i) An upper mordent.



ii) An acciaccatura.



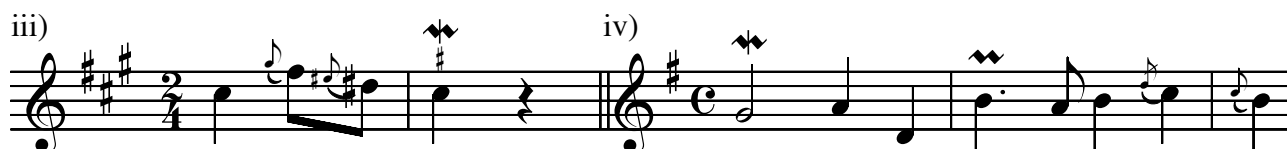
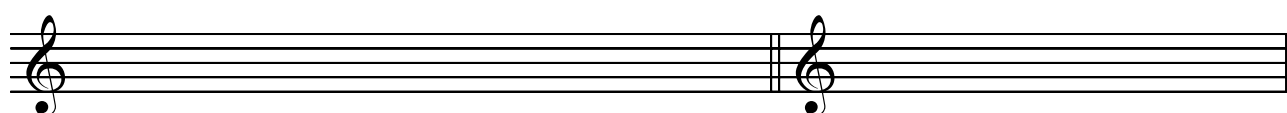
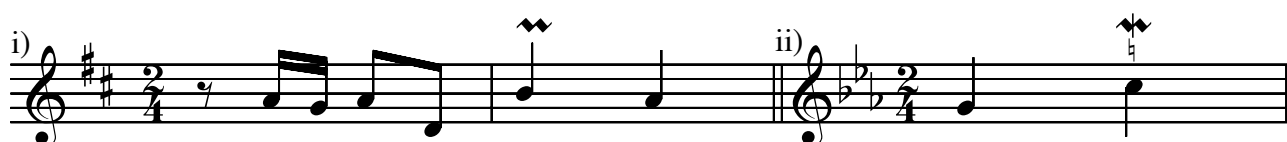
iii) A lower mordent.



iv) An appoggiatura.



b) Rewrite the following examples, showing exactly how each would be played.



c) Rewrite the following passages, substituting the usual musical signs for the ornaments (*), here written in full.

i)

ii)

iii)

iv)

v)

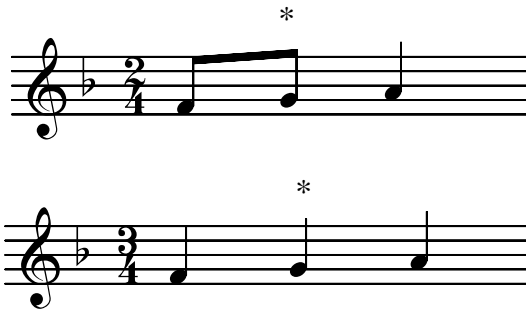
Harmony

The construction and use of chords I, II, IV, V and VI was explained in the Grade 4 Handbook, as was their use under a melody with one chord per bar.

In Grade 5 the same chords are to be used either with 1 or 2 chords per bar. In addition you will need to know about unaccented passing notes.

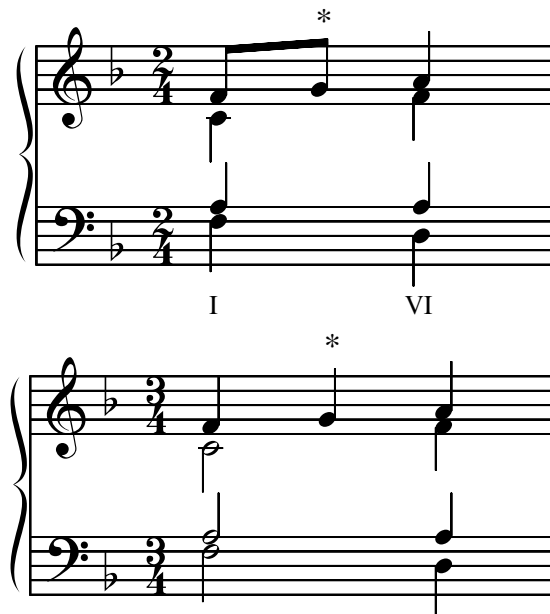
Unaccented passing notes, as their name suggests, occur on the 2nd half of the beat or on a weak beat as at *.

e.g.

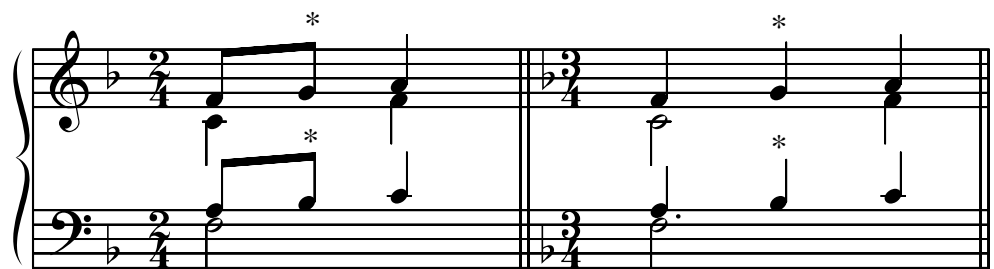


The unaccented passing note does not belong to the harmony, and is often referred to as the 'unessential' part of harmony. You will note the unaccented passing note moves by step and joins 2 harmony notes a 3rd apart.

The examples could be harmonised as follows:



Sometimes there is no need for a chord change. Passing notes may move in parallel 6ths as shown here, or in 3rds.

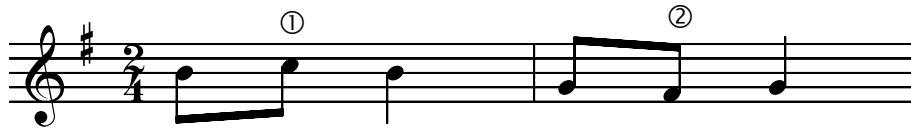


Auxiliary Notes

Like unaccented passing notes, auxiliary notes do not form part of the harmony, and are therefore another 'unessential' part of harmony.

An auxiliary note moves by step from a harmony note and returns to it by step.

e.g.

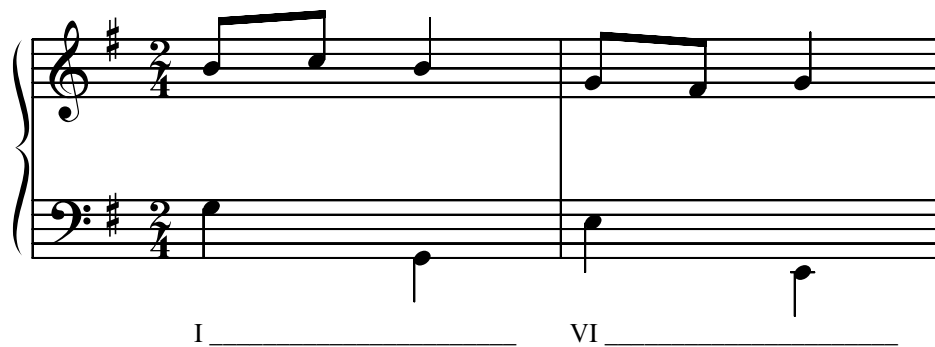


① is an upper auxiliary note.

② is a lower auxiliary note.

Neither needs to be harmonised.

e.g.



Lower auxiliary notes mainly move by semitone, and accidentals have to be used.

e.g.



Here is a well-known tune by Beethoven which uses auxiliary notes.



When harmonising a melody, first mark all the passing notes and auxiliary notes and remember that they do not need to be harmonised.

e.g.1.

OR

I IV II V I

e.g. 2.

I IV V I

Ex1. Bar 1: one chord. Bar 2: three chords.

Ex2. Bar 1: one chord. Bar 2: two chords.

Using 1 or 2 chords per bar is determined by the time signature and accents.

* – passing notes, > – accents.

1) $\frac{2}{4}$

Chords 1 2 2

2) $\frac{3}{4}$

2 chords 1 chord 1 chord 3 chords 1 chord

3) $\frac{3}{4}$

as in 2) 1 chord

4) $\frac{4}{4}$

1 chord 1 chord 1 chord 1 chord 1 chord 1 chord 1 chord

Of course, in order to use either 1 or 2 chords the notes given (less passing notes) must fit the chord.

e.g.

I ————— V VI II V I

or V

Exercises

13. Complete the following. Mark the passing notes with an * and add the chord signs (i.e. I, II, IV, etc.) to the bass part.

i)

Exercise i) in G major, 3/4 time. The treble staff contains a melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The bass staff contains: G3 (half), G3-A3-B3 (beamed eighth notes), G3 (half).

ii)

Exercise ii) in D major, 2/4 time. The treble staff contains: D4 (half), E4-F#4 (beamed eighth notes), G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half). The bass staff contains: D3 (half), D3-E3-F#3 (beamed eighth notes), G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F#3 (half).

iii)

Exercise iii) in B-flat major, 4/4 time. The treble staff contains: Bb4 (half), C5-Bb4 (beamed eighth notes), A4 (quarter), G4-A4 (beamed eighth notes), F#4 (quarter), E4 (half). The bass staff contains: Bb3 (half), Bb3-C4 (beamed eighth notes), A3 (quarter), G3-A3 (beamed eighth notes), F#3 (quarter), E3 (half).

iv)

Exercise iv) in E-flat major, 3/4 time. The treble staff contains: Eb4 (half), F4-G4 (beamed eighth notes), Ab4 (quarter), Bb4-C5 (beamed eighth notes), Ab4 (quarter), G4 (half). The bass staff contains: Eb3 (half), Eb3-F3 (beamed eighth notes), G3 (quarter), Ab3-Bb3 (beamed eighth notes), Ab3 (quarter), Eb3 (half).

v)

Exercise v) in A major, common time. The treble staff contains: A4 (half), B4-C5 (beamed eighth notes), D5 (quarter), C5-B4 (beamed eighth notes), A4 (half). The bass staff contains: A3 (half), A3-B3 (beamed eighth notes), C4 (quarter), B3-A3 (beamed eighth notes), A3 (half).

vi)

Exercise vi) is in G major (one sharp) and 3/4 time. The right hand melody consists of eighth and quarter notes, while the left hand provides a steady bass line of quarter notes.

vii)

Exercise vii) is in G major (one sharp) and 6/8 time. The right hand melody includes eighth and sixteenth notes, and the left hand plays a bass line of dotted half notes.

viii)

Exercise viii) is in G major (one sharp) and 2/4 time. The right hand melody consists of eighth and quarter notes, and the left hand plays a bass line of quarter notes.

ix)

Exercise ix) is in B minor (two sharps) and 3/4 time. The right hand melody consists of eighth and quarter notes, and the left hand plays a bass line of quarter notes.

x)

Exercise x) is in G major (one sharp) and 2/4 time. The right hand melody consists of eighth and quarter notes, and the left hand plays a bass line of quarter notes.

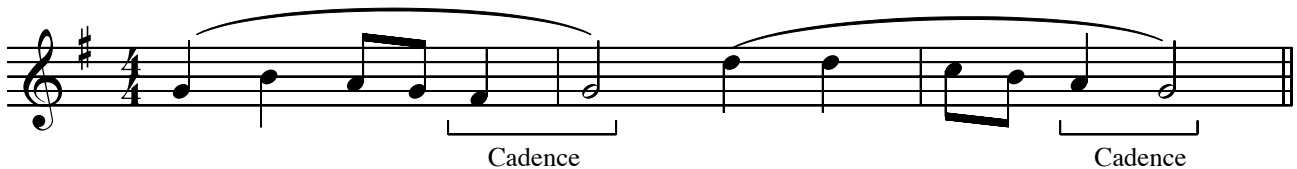
xi)

Exercise xi) is in G major (one sharp) and 6/8 time. The right hand melody consists of eighth and quarter notes, and the left hand plays a bass line of dotted half notes.

Cadences

A cadence consists of 2 chords which form an ending. This ending may take the form of a pause, halt or a conclusive feeling of finishing the music.

Originally cadences occurred purely in melody lines and the melody would 'fall' to the Cadence. Play this on the piano.



This allowed for good phrasing and in the case of singers or wind players it allowed a 'breathing space'. In America the word 'fall' refers to the *end* of the year, therefore it is not surprising that you will hear musicians refer to 'the fall' in music, i.e. the cadences.

Basically there are 2 kinds of cadence:

- 1) Those which produce a pause or slight halt in the music – Indefinite Cadences or Unfinished Cadences.
- 2) Those which produce a positive ending – Definite Cadences or Finished Cadences.

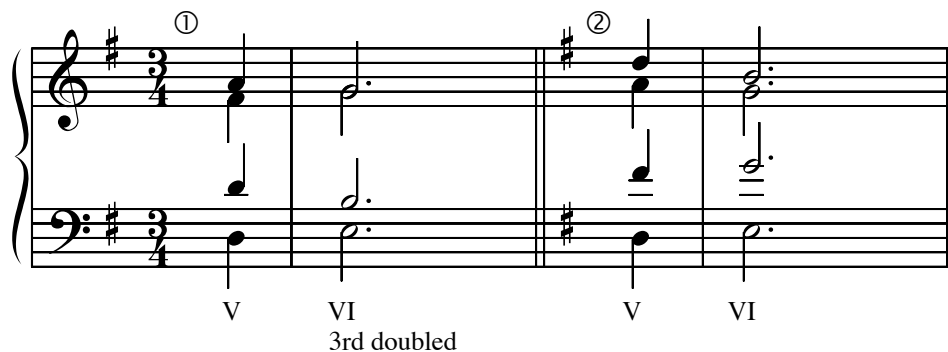
For the moment we will write cadences moving from weak to strong accents.

Indefinite Cadences or Unfinished Cadences

Interrupted Cadence: Chords V-VI

As these 2 chords are adjacent in the scale some upper parts need to move in contrary motion to the Bass. Sometimes it is necessary to double the 3rd in chord VI to avoid consecutive 5ths, etc.

e.g.



Note in example 1 that the Soprano and Tenor move in contrary motion to the Bass and the 3rd is doubled in VI allowing the F# (leading note) to rise to the tonic.

In example 2 the Soprano and Alto move in contrary motion to the Bass. Again the 3rd is doubled and the leading note in the Tenor rises to the tonic.

Play the examples on the piano and you will hear how indefinite the ending is. The Interrupted Cadence is aptly named as it 'interrupts' Chord V which would normally move to Chord I to form a Perfect Cadence (see later).

The next Indefinite Cadence is the *Imperfect Cadence* – so called because it produces a pause, thus failing to make an ending. It is often said that any progression ending on Chord V is an Imperfect Cadence, but for Grade 5 we will use the following chords:

I	–	V	
IV	–	V	Adjacent chords, therefore upper parts need to move in contrary motion to the Bass.
II	–	V	Only used at this level in a major key.

e.g.

I V IV V II V

In examples 1 and 3 notice that the note in common in both chords is kept in the same voice (.....). This ensures smooth movement in all parts.

In example 2 note that the upper parts move in contrary motion to the bass.

Definite Cadences or Finished Cadences

These cadences form an ending.

They are: Perfect Cadence V - I
 Plagal Cadence IV - I ('Amen' Cadence)

Perfect Cadence

V I V I

Notice in both examples that notes in common between the chords are kept in the same voice (.....). Also in both examples the leading note (F#) rises to the Tonic (→).

Plagal Cadence

This is often referred to as the 'Amen' Cadence and is probably the oldest cadence of all four. Both chords should move smoothly:

IV I IV I IV I

Notice in all 3 examples that the note G, common to both chords, is kept in the same voice. Also note that the other parts move by step.

N.B. In all cadences, always allow notes to move by step if possible.

Cadences in Harmonisation

1. Try to use a variety of cadences.
2. Avoid having a definite cadence as the 1st cadence: it is preferable to use an Imperfect or Interrupted Cadence.
3. The chord before the cadence – known as the 'approach' chord – is better if NOT a chord of the actual cadence.
4. End with a Definite Cadence.

e.g.

A B C D

A B C D

Cadence Variety – Interrupted – Plagal – Imperfect – Perfect

* Approach chords are not chords of the following cadence.

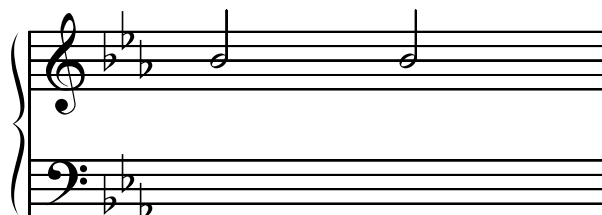
Exercises

14. Complete the following cadences:

i) Perfect in C major



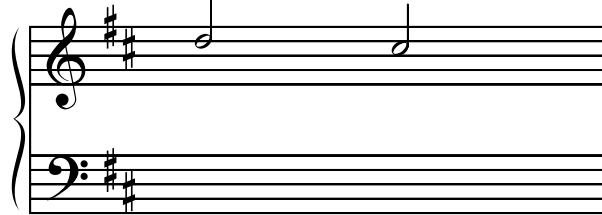
ii) Perfect in E♭ major



iii) Perfect in G minor



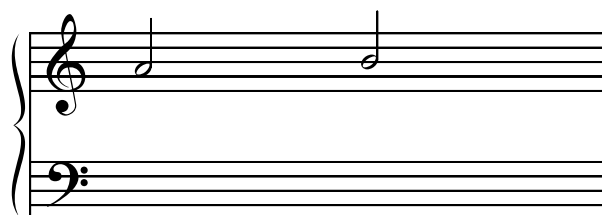
iv) Imperfect in D major



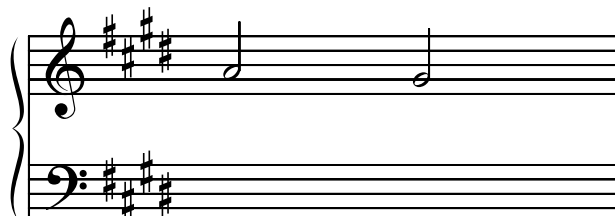
v) Imperfect in F major



vi) Imperfect in A minor



vii) Plagal in E major



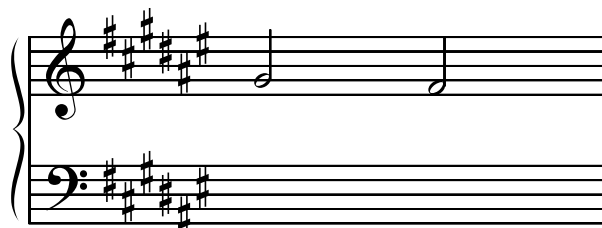
viii) Plagal in G major



ix) Plagal in B♭ minor



x) Interrupted in F# major



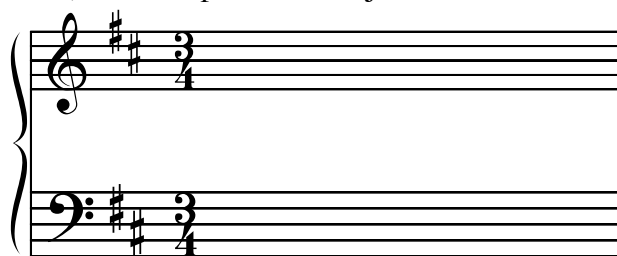
xi) Interrupted in A major



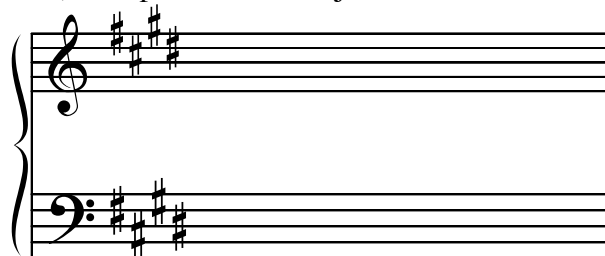
xii) Interrupted in C minor



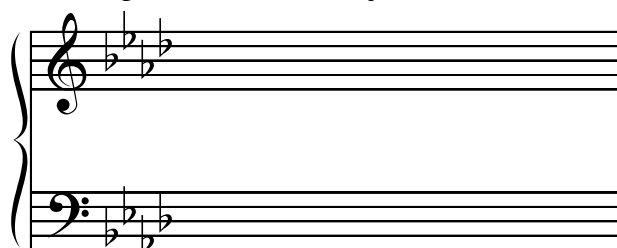
xiii) Interrupted in D major



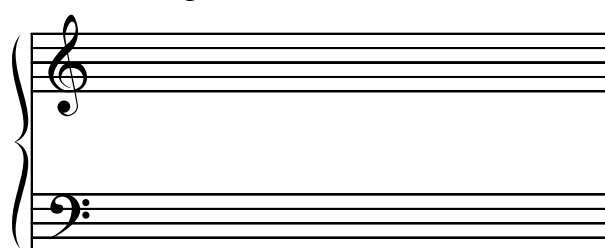
xiv) Imperfect in E major



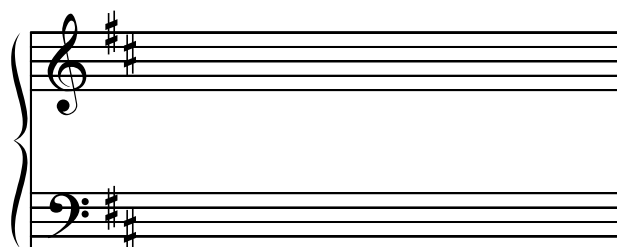
xv) Imperfect in A flat major



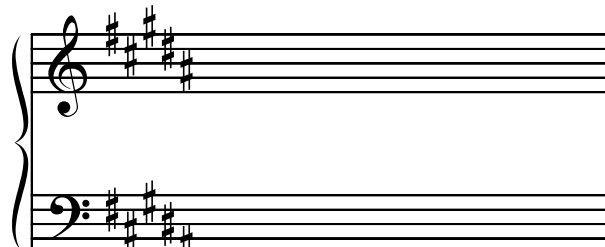
xvi) Interrupted in A minor



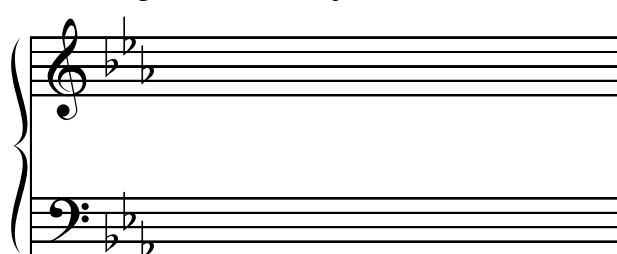
xvii) Interrupted in B minor



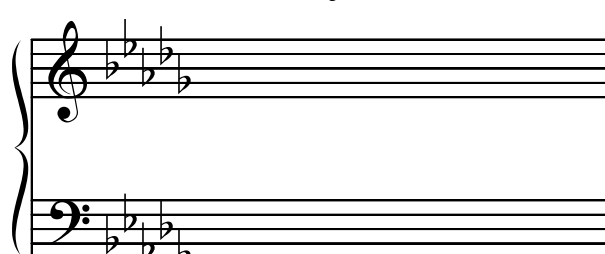
xviii) Imperfect in B major



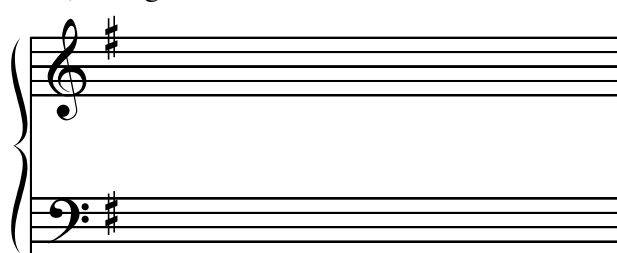
xix) Plagal in E flat major



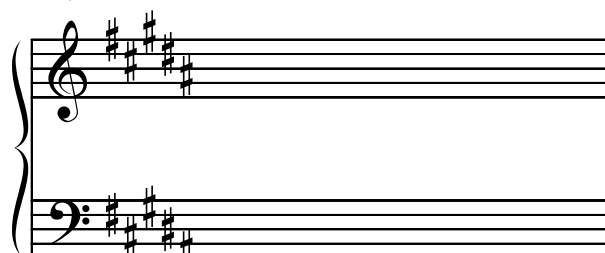
xx) Perfect in D flat major



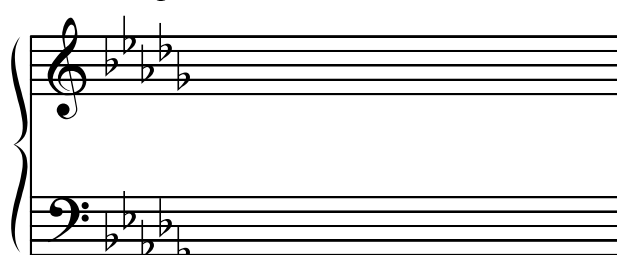
xxi) Plagal in E minor



xxii) Perfect in G# minor



xxiii) Imperfect in Bb minor



xxiv) Interrupted in C flat major



15. In the following, harmonise the cadences (marked) with suitable chords. Add an apt approach chord to each cadence at * and name each cadence.

i)

Cadence names: [a] _____
[b] _____
[c] _____

(If you feel able, add the rest of the harmony)

ii)

Cadence names: [a] _____
[b] _____
[c] _____

(If you feel able, add the rest of the harmony)

iii)

Cadence names: [a] _____
[b] _____
[c] _____

(If you feel able, add the rest of the harmony)

iv)

Cadence names: [a] _____
[b] _____
[c] _____

(If you feel able, add the rest of the harmony)

v)

Cadence names: [a] _____
[b] _____
[c] _____
[d] _____

(If you feel able, add the rest of the harmony)

vi)

Cadence names: [a] _____
[b] _____
[c] _____
[d] _____

(If you feel able, add the rest of the harmony)

Rhythm

Simple Time Signatures

2 }
3 } with ♩, ♪, or ♫ beats
4 }

Compound Time Signatures

2 }
3 } with ♩., ♪., or ♫. beats
4 }

Most of the above have been explained in previous Handbooks.

For Grade 5 we need to consider Compound times with ♩. and ♪. beats

Compound Time Signatures with a ♩. beat:

Compound Duple $\frac{6}{4}$ ♩. ♩.

Compound Triple $\frac{9}{4}$ ♩. ♩. ♩.

Compound Quadruple $\frac{12}{4}$ ♩. ♩. ♩. ♩.

Examples

Compound Duple. 2 ♩. beats



Compound Triple. 3 ♩. beats



Compound Quadruple. 4 ♩. beats



Do note that all groups add up to a ♩.

Compound Time Signatures with a ♩. beat:

Compound Duple $\frac{6}{16}$ ♩. ♩.

Compound Triple $\frac{9}{16}$ ♩. ♩. ♩.

Compound Quadruple $\frac{12}{16}$ ♩. ♩. ♩. ♩.

Examples

Compound Duple. 2 ♩. beats



Compound Triple. 3 ♩. beats



Compound Quadruple. 4 ♩. beats

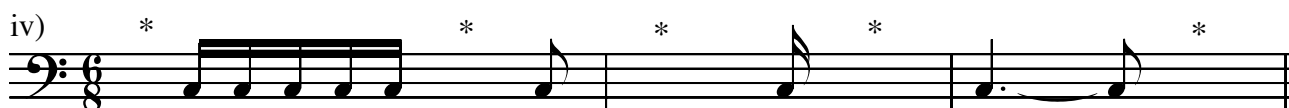
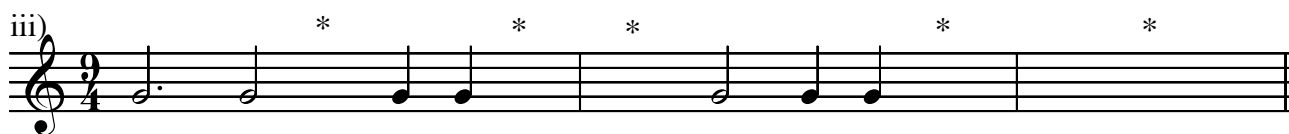


Do note that all groups add up to a ♩.

Always look for a 'busy' bar full of notes and check the values of groups. When the beat is a ♩. , look for ♩. groups; when the beat is a ♩. , look for ♩. groups.

Exercises

16. Add a rest or rests at each of the places marked * to make a complete bar.



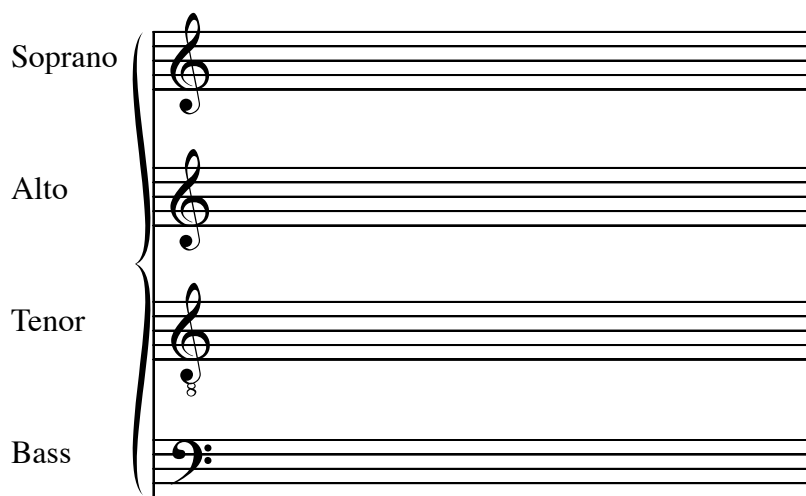
Questions on a Given Score

The score may be one of the following:

1. A vocal score in 4 parts.
2. A quartet for Strings, Woodwind or Brass.
3. Piano with solo voice or solo instrument.

The layout of the above would be:

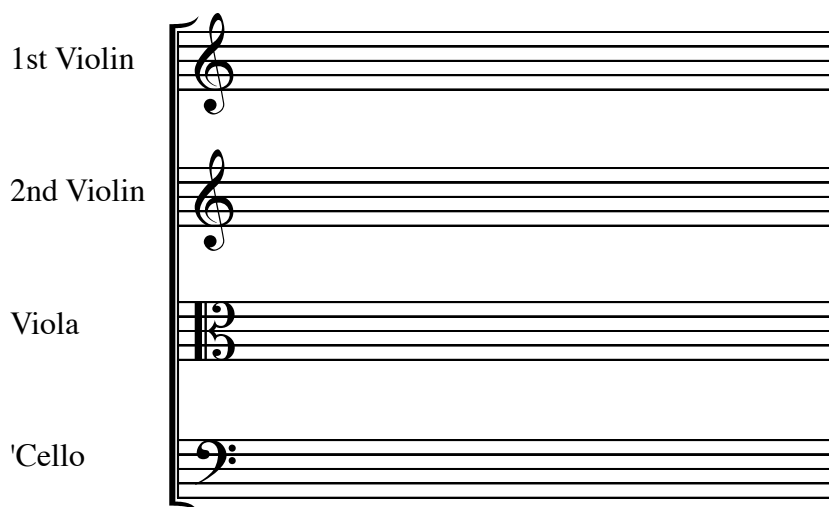
1. Vocal Score



The 8 under the Tenor Treble Clef indicates that the notes sound an octave lower.

2. Quartet

String Quartet



Woodwind Quartet

Flute

Oboe

* Clarinet in B \flat

Bassoon

The image shows four musical staves for a woodwind quartet. The first three staves (Flute, Oboe, and Clarinet in B \flat) are in treble clef, and the fourth staff (Bassoon) is in bass clef. The key signature for the Flute and Oboe is one flat (B \flat), and the key signature for the Clarinet in B \flat and Bassoon is two flats (B \flat and E \flat).

* Remember the Clarinet in B \flat *sounds* a tone *lower* than written – hence the different key signature.

Brass Quartet

Trumpet in B \flat *

Horn in F **

Tenor Trombone

Tuba in F

The image shows four musical staves for a brass quartet. The first two staves (Trumpet in B \flat and Horn in F) are in treble clef, and the last two staves (Tenor Trombone and Tuba in F) are in bass clef. The key signature for the Trumpet in B \flat is one flat (B \flat), and the key signature for the Horn in F, Tenor Trombone, and Tuba in F is two flats (B \flat and E \flat).

* Trumpet *sounds* a tone *lower* than written, hence the different key signature.

** Same for the French Horn, which *sounds* a Perfect 5th *lower* than written.

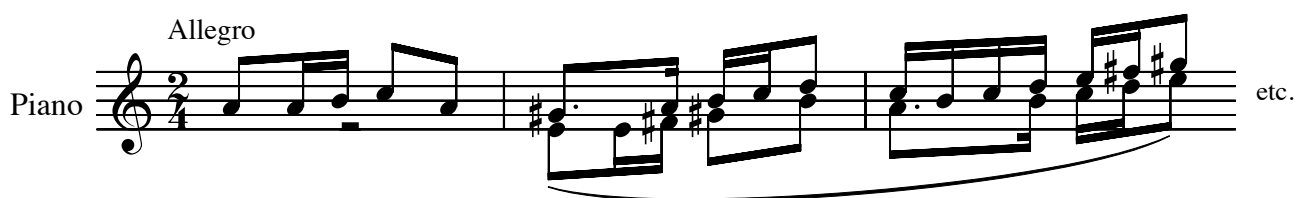
Questions will be asked from earlier grades but at Grade 5 the following will be included:

1. Phrasing to be added.
2. Dynamics to be added, by word or sign.
3. Tempo indications and changes to be added by word or sign.
4. To explain the function of accidentals.
5. To name keys and identify modulations (limited to related keys).

6. To identify harmonic progressions by adding chord indications. You may use at your choice –
 - a) Roman numerals – I, IV, V, etc.
 - b) Chord indications – F major, G minor, etc.
7. To identify imitation, canon, inversion and the return of a theme later in the score.
8. To identify passing notes and ornaments.
9. To add to the score markings for staccato.
10. In string scores to explain or add signs or words for the use or non-use of mutes and for the use of the bow and pizzicato.

Imitation

This is when voices copy each other – it is usually rhythmic and not always strict in terms of pitch.



Canon

This is when 2 or more voices copy each other having the same melody, although certain intervals may be different (e.g. major 3rd answered by minor 3rd).

Soprano

O Praise the Lord ye Saints a -

Alto

O Praise the Lord ye

bove A - men

Saints a - bove A - men

Here are some further examples:

Ex.1

Clarinet

Beethoven. – Symphony in B♭, No. 4.

A musical score for two instruments: Clarinet and Bassoon. The Clarinet part is written on a treble clef staff with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The Bassoon part is written on a bass clef staff with the same key signature and time signature. The Clarinet part begins with a melody of eighth and quarter notes, while the Bassoon part enters later with a similar melody. Brackets indicate the entry points for each instrument.

Example 1 involves two parts and one melody. This is known as 'Canon 2 in 1'.

Ex. 2

William Byrd. – "Non nobis, Domine."

A musical score for three parts. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The bottom two staves are bass clefs with the same key signature and time signature. The top part has a melody of half and quarter notes. The bottom two parts enter later with a similar melody. Brackets indicate the entry points for each part.

Example 2 involves three parts and one melody. This is known as 'Canon 3 in 1'.

Ex. 3


Purcell.

A musical score for four voices. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom three staves are bass clefs with the same key signature and time signature. The top part has a melody of half and quarter notes. The bottom three parts enter later with a similar melody. Brackets indicate the entry points for each part.


Example 3 involves four voices and two separate melodies. This is known as 'Canon 4 in 2'.

Inversion

Theme



Inversion



Terms occurring in String Music

Con Sordini	–	with mutes
Senza Sordini	–	without mutes
* Arco	–	with the bow
Pizzicato	–	plucked (by the finger)

* arco is used mainly to indicate that the bow should be used following a pizzicato passage.

Sometimes in scores you will see the word "Tutti". This means that all instruments or voices on that stave play or sing the same part. So "Tutti" means "all".

N.B. You will not be asked to name the composer of the given extract or comment on its period or style.

Exercises

17. Study the following extract, and then answer the questions below.

Andante

Violin I

Violin II

Cello

5

10

a

b

b (Rameau)

The musical score consists of three staves: Violin I, Violin II, and Cello. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Andante'. Measure 1 is marked with a box containing the number 1. Measures 5 and 10 are marked with boxes containing the numbers 5 and 10 respectively. Brackets labeled 'a' and 'b' indicate specific musical phrases. The Cello part is in the bass clef, and the Violin parts are in the treble clef. The score includes various musical notations such as notes, rests, and accidentals.

A

- i) Name the key of the extract _____
- ii) Write, in the space provided at the beginning of the score, the name of the stringed instrument which plays the part above the cello.
- iii) Explain *Andante* _____
- iv) Add to the score a dynamic mark to indicate that the players should play softly, and in bar 6 (from beat 3) very softly.

B

- i) Name the cadence under the bracket 'a' _____
- ii) Name the cadence at the *end* of the extract. _____
- iii) Mark on the score some rhythmic imitation.
- iv) Circle on the score a dominant (V) chord.

C

- i) Explain the *second* ornament in the violin part in bar 2. _____
- ii) Describe the *first* ornament in bar 2. _____
- iii) Give the technical names (tonic, supertonic, etc.) for the cello notes in bars 8 and 9 (2 minims per bar).
1 _____ 2 _____ 3 _____ 4 _____

18. Look at the following extract and then answer the questions below.

i)

Flute

Clarinet (Bb)

Bassoon

5

9

pp leggiero

pp

pp

pp leggiero


3 3

(Françaix)

A

- i) Name the key of the extract _____
- ii) In box i), bar 1, write the Italian term for 'moderately quick'.
- iii) Write, in the space provided at the beginning of the score, the name of the woodwind instrument which plays the part above the clarinet.
- iv) In bar 1, add dynamic marks to indicate to the players that they should play loudly.

B

- i) Over the notes in the clarinet part in bars 11 and 12 draw a sign to show that these notes are to be played smoothly.
- ii) Add to the top two parts indications that the  pattern should be played staccato.
- iii) Describe the intervals, marked x and y, in the bassoon part (bar 4).
x _____ y _____
- iv) Describe the ornament in bar 11 in the flute part. _____
- v) Explain *leggiero* _____ and *pp* _____
- vi) Describe the type of scale played by the clarinet from bar 2 through to bar 4.

19. Study the extract below and then answer the questions which follow.

i)

Flute

Piano

5

x y z etc.

(Bizet)

A

- i) The extract begins in G minor; to which key does it modulate in bar 5? _____
- ii) The flute is a woodwind instrument; name two other woodwind instruments.
_____ and _____
- iii) Add the correct time signature to the score at the beginning of the extract.

B

- i) In box i), add the Italian tempo indication for 'at a walking pace'.
- ii) Add to the score dynamic marks to indicate to both players that they should begin softly.
- iii) Draw under the flute part signs that the player should get louder in bar 2 and softer in bar 4.
- iv) Draw over the flute part, from the start of its part to the last quaver of bar 3, an indication that these notes should be played smoothly.

C

- i) Name the cadence at the end of bar 4 to bar 5 1st beat. _____
- ii) Describe the type of scale played by the flute starting in bar 1 and ending 1st beat bar 3.

- iii) Describe the intervals marked x, y and z in the right hand of the piano part in bars 6 and 7.
x _____ y _____ z _____

20. Study the extract below and then answer the questions which follow.

Allegro con spirito

f

In Canone [*f*] [TUTTI] 10 x

Cre - do in u - num De - - - um, Pa - - - trem om -

In Canone [*f*] [TUTTI]

Cre - do in u - num De - - - um, Pa -

In Canone (A) [*f*] [TUTTI]

8 Cre - do in u - num De - - - um, Pa - - - trem om -

In Canone [*f*] [TUTTI]

Cre - do in u - num De - - - um, Pa -

10

y 15

ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

trem om - ni - po - ten - tem, fac - to - rem coe - li et

8 ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

z

trem om - ni - po - ten - tem, fac - to - rem coe - li et

15

- i) The extract opens in the key of _____
- ii) It modulates in bars 14/15 to the key of _____
- iii) Explain the time signature _____
- iv) Explain the term 'Allegro con spirito'. _____
- v) Which voice in the choir is singing at ①? _____
- vi) What is interesting in the opening 6 bars? _____
- vii) Name the ornaments in bar 9 _____ and bar 13 _____ in the accompaniment.
- viii) Describe the intervals marked x _____ y _____ z _____
- ix) Explain how the voices enter in bars 8-10, and give the musical term for this process.

- x) Explain the word 'TUTTI' in bar 8. _____

Specimen Paper A : Grade 5

1a) Add a rest or rests at each of the places marked * to make a complete bar. (10)

(i) * (ii) * (iii) *

1b) Rewrite the following in full as it might correctly be played.

Allegro

2 Add the correct time signature to each of these complete passages. (10)

i) Andante

ii) Moderato

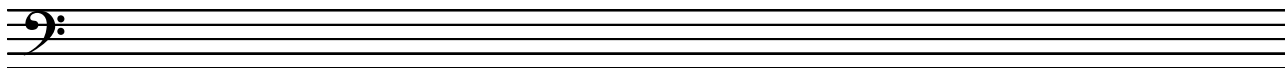
iii) Allegro molto

iv) Lento

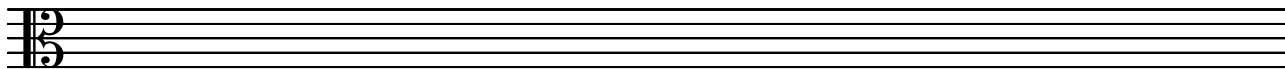
v) Allegro non troppo

3a) Write the named scales to a rhythm of your own choice. (10)

(i) E \flat melodic minor, ascending, with key signature.



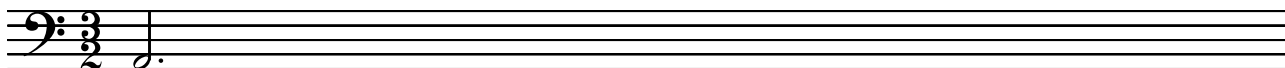
(ii) C \sharp harmonic minor, descending, without key signature. Remember to add all necessary accidentals.



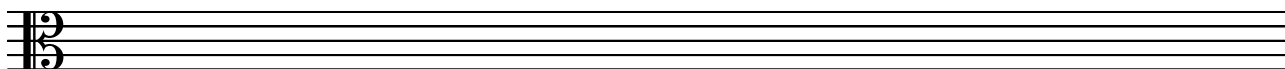
3b) Using the given rhythms, write the following scales.



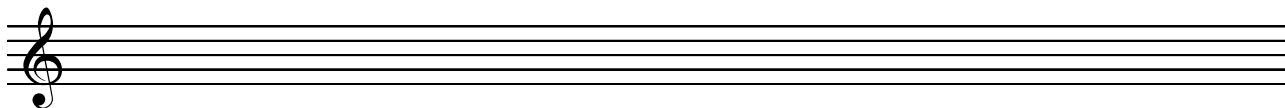
(iii) Whole tone scale, from A ascending, adding necessary accidentals.



(iv) Pentatonic scale, from G descending (major pentatonic).



(v) Mixolydian mode, from D ascending, to a rhythm of your own choice.



4 Write out at concert pitch the following melody written for Trumpet in B flat. Add the new key signature and all performance directions. (10)

(Wagner)



5 a) Describe fully each of the numbered intervals. (10)

(Scarlatti)

1 _____ 2 _____ 3 _____ 4 _____

b) Name the key of the extract. _____

6 a) Describe the numbered chords as I, II, IV, V or VI. (10)

b) Suggest a suitable chord under each of the last three notes. Use I, II, IV, V or VI.

c) Describe the bracketed cadence _____

Chord _____

7 Write the following cadences – two notes in the treble, two in the bass. (10)

i) D flat major – an interrupted cadence.

ii) F# minor – an imperfect cadence.

- 8 This is a passage for clarinet and strings by J A Hummel.
Study it and then answer the questions below.

Allegro moderato

Clarinet in B flat

Violin

Cello

p

p

p

4

p

p

8

mf stacc.

mf stacc.

11

A i) The clarinet is a woodwind instrument. (10)
Name 2 other woodwind instruments _____ and _____

ii) Give the interval of transposition of the Clarinet in B \flat : _____
and state whether it will sound *higher* or *lower* than written: _____

iii) Explain *Allegro moderato* _____

B i) Mark on the score a perfect cadence. (10)

ii) Mark on the score some rhythmic imitation.

iii) Circle on the score a diminished 5th interval.

iv) What is the key of the movement? _____

v) In bar 9 mark with a cross the passing notes found in the violin part.

C i) Over the cello part in bars 12-13 add a word to indicate an increase in speed. (10)

ii) In bar 14 add a word, over the cello part, to indicate a slowing down.

iii) Give the technical names (tonic, supertonic, etc.) for the last 3 notes of the cello part in bar 14. The piece is still in the home key.

1 _____ 2 _____ 3 _____

Specimen Paper B : Grade 5

1a) Add a rest or rests at each of the places marked * to make a complete bar.

(10)

(i)

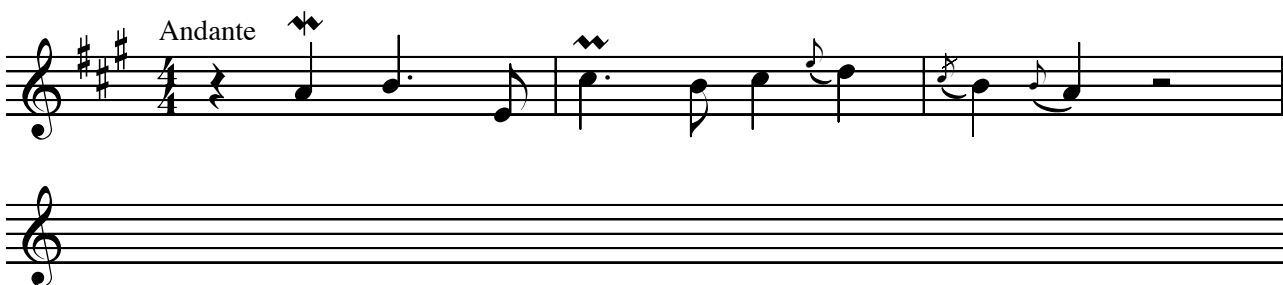
(ii)



(iii)



1b) Rewrite the following melody as it might correctly be played.



2 Add the correct time signature to each of these complete passages.

i) Allegro



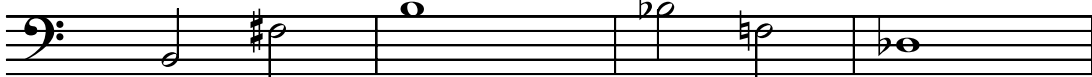
(Mozart)

ii) Lento espressivo



(Wagner)

iii) Con moto



(Strauss)

iv) Andante



(Mahler)

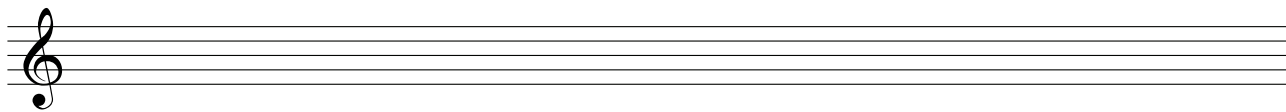
v) Andanto piacevole



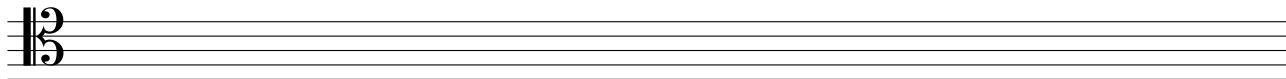
(Debussy)

3a) Write the named scales to a rhythm of your own choice. (10)

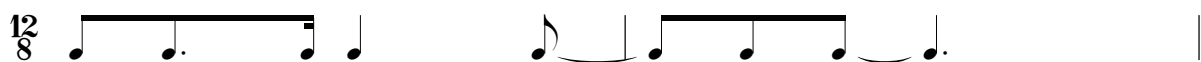
(i) B \flat melodic minor, ascending and descending, with key signature.



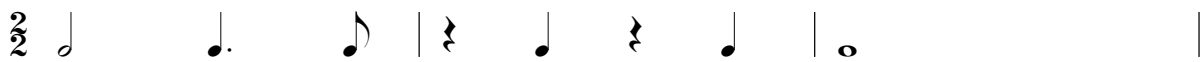
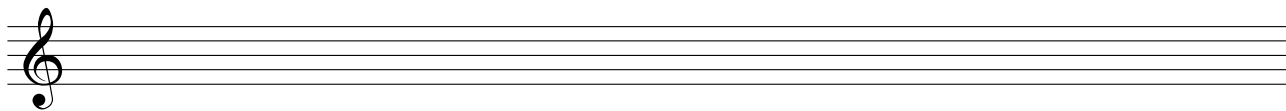
(ii) G \sharp harmonic minor, ascending, without key signature. Remember to add *all* necessary accidentals



3b) Using the given rhythms, write the following scales.



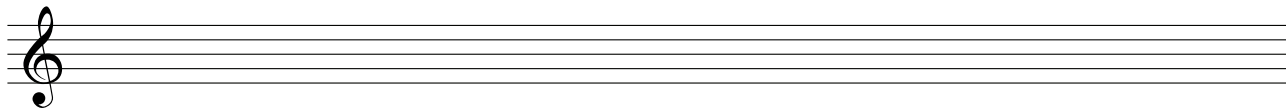
(iii) Whole tone scale, from E ascending, adding all necessary accidentals.



(iv) Pentatonic scale, from E descending (pentatonic major).



(v) Lydian mode, from E descending, to a rhythm of your own choice.



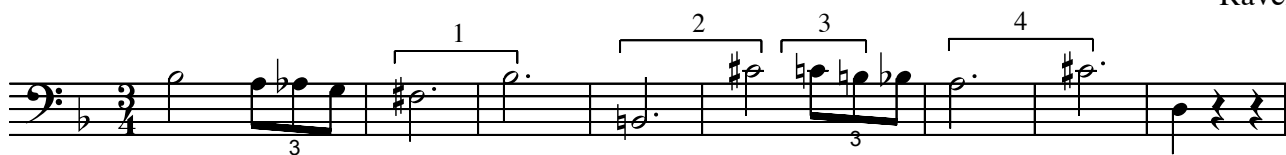
4 Write out at concert pitch the following melody which is written for Clarinet in E \flat to play. (10)
Add the new key signature and all performance directions.

Allegro Berlioz

5 a) Describe fully each of the numbered intervals.

(10)

Ravel



1 _____ 2 _____ 3 _____ 4 _____

b) Name the key of the extract. _____

6 a) Describe the numbered chords as I, II, IV, V or VI.

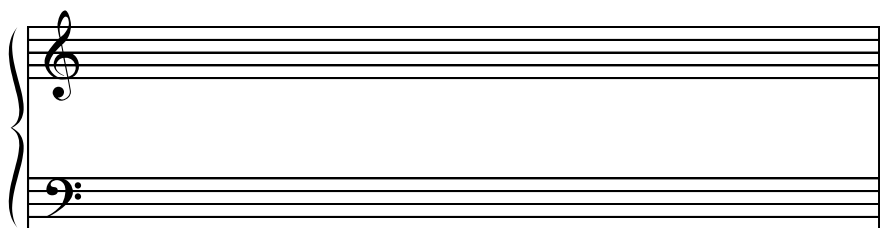
b) Suggest a suitable chord under each of the last three notes of the extract.
Use I, II, IV, V or VI.

c) Describe the bracketed cadence in bar 2 _____

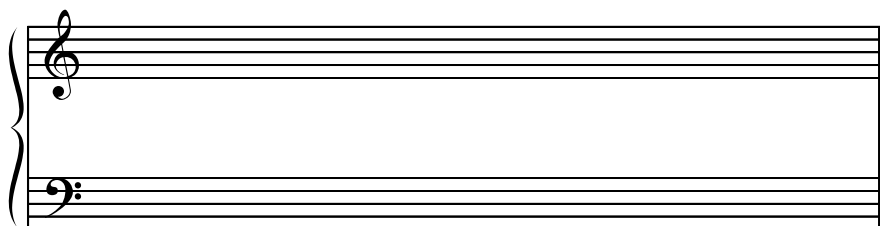
Chord _____

7 Write the following cadences – two notes in the treble, two in the bass.

i) E flat minor –
an interrupted cadence.



ii) B major –
an imperfect cadence.



8 Study the music below and then answer the questions which follow.

(i)

Oboe

Clarinet (B \flat)

Bassoon

(Françaix)

- A i) Describe the time signature. _____ (15)
- ii) In the space provided, write on the score the name of the woodwind instrument which plays above the oboe.
- iii) In box (i) write the Italian term for 'at a walking pace'.
- iv) Add to the score, at the beginning of the extract, the dynamic marks which indicate that the music is to be played very softly.
- B i) Name the intervals marked x, y and z (in the bassoon part) in bars 4, 5 and 6. (15)
- x _____ y _____ z _____
- ii) Draw over the notes of the oboe part in bars 1-2 and 3-4 a sign which tells the player to play these notes smoothly.
- iii) Add a word in bar 3, over the top part, to indicate a slowing down, and in bar 5 words to indicate a return to the original pace.
- iv) Explain the > sign under the 1st note in the clarinet part. _____

Terms and Signs

Candidates are required to identify and explain the meaning of any terms and signs found in the handbooks for Grades 1-5.

For easy reference, here is a complete list of the Italian terms:

New for Grade 5:

<i>a cappella</i>	unaccompanied vocal music	<i>niente</i>	nothing
<i>allargando</i>	broadening out, getting gradually slower, often with an accompanying crescendo	<i>perdendosi</i>	dying away
<i>animato</i>	animated	<i>piacevole</i>	pleasantly
<i>arco</i>	bowed	<i>pizz.</i>	plucked
<i>attacca</i>	go on at once	<i>rubato</i>	(robbed) deviate from strict time, making some notes of the phrase longer than their written value and others shorter
<i>bravura</i>	dash and brilliancy	<i>senza sord.</i>	without mute(s)
<i>con fuoco</i>	with fire	<i>simile</i>	in a similar manner
<i>con moto</i>	with movement	<i>sostenuto</i>	sustained
<i>con sord.</i>	with mute(s)	<i>stringendo</i>	pressing, getting faster
<i>con spirito</i>	with spirit	<i>tacet</i>	silent
<i>espressivo</i>	with expression	<i>tutti</i>	all
<i>giocoso</i>	jocular, merry		
<i>largamente</i>	broadly, expansively		
<i>lento</i>	slow		

Terms included at previous grades:

<i>a tempo</i>	(in time) back to the original speed	<i>mesto</i>	sad
<i>accelerando</i>	increasing the speed	<i>mezzo forte</i>	moderately loud
<i>adagio</i>	slow or leisurely	<i>mezzo piano</i>	moderately soft
<i>agitato</i>	agitated	<i>moderato</i>	at a moderate tempo
<i>allegretto</i>	quick, but not as quick as <i>allegro</i>	<i>molto</i>	much, very
<i>allegro</i>	quick and lively	<i>non troppo</i>	not too much
<i>andante</i>	at a moderate walking pace	<i>pesante</i>	heavy
<i>assai</i>	very, enough	<i>piano</i>	soft
<i>con brio</i>	with vigour, spirit, fire	<i>più</i>	more
<i>crescendo</i>	becoming louder	<i>poco</i>	a little
<i>da capo (D.C.)</i>	from the beginning	<i>presto</i>	fast
<i>dal segno (D.S.)</i>	from the sign	<i>rallentando</i>	becoming slower
<i>diminuendo</i>	becoming softer	<i>rit. al fine</i>	slowing to the end
<i>dolce</i>	sweetly	<i>ritardando</i>	becoming slower
<i>forte</i>	loud	<i>ritenuto</i>	held back
<i>fortepiano</i>	loud, then immediately soft	<i>scherzando</i>	playful, joking, with humour
<i>grave</i>	solemn and serious	<i>sforzando</i>	sudden accent
<i>legato</i>	smoothly	<i>staccato</i>	short and detached
<i>leggiero</i>	lightly	<i>vivace</i>	quick and lively
<i>maestoso</i>	majestically		
<i>meno</i>	less		