

# Contents

<b>Contents</b> .....	<b>i</b>
<b>Acknowledgements</b> .....	<b>ii</b>
<b>Preface</b> .....	<b>iii</b>
<b>CHAPTER 1</b> .....	<b>1</b>
Clefs, Pitches and Note Values .....	1
<b>CHAPTER 2</b> .....	<b>12</b>
Time Signatures .....	12
<b>CHAPTER 3</b> .....	<b>19</b>
Grouping .....	19
<b>CHAPTER 4</b> .....	<b>31</b>
Keys .....	31
<b>CHAPTER 5</b> .....	<b>38</b>
Scales .....	38
<b>CHAPTER 6</b> .....	<b>50</b>
Transposing Instruments .....	50
<b>CHAPTER 7</b> .....	<b>60</b>
Intervals .....	60
<b>CHAPTER 8</b> .....	<b>69</b>
Triads .....	69
<b>CHAPTER 9</b> .....	<b>77</b>
Doubling of Notes .....	77
<b>CHAPTER 10</b> .....	<b>90</b>
Harmony .....	90
<b>CHAPTER 11</b> .....	<b>101</b>
Composition Techniques .....	101
<b>CHAPTER 12</b> .....	<b>111</b>
Melody Writing .....	111
<b>CHAPTER 13</b> .....	<b>118</b>
Two-part Counterpoint .....	118
<b>CHAPTER 14</b> .....	<b>125</b>
Terms, Signs and Ornaments .....	125
<b>BIBLIOGRAPHY</b> .....	<b>133</b>
<b>APPENDIX: Assessment Sheet</b> .....	<b>135</b>

# Assessment Tasks

1. Give an example of the enharmonic change of the following notes. Use dotted crochets.

A musical staff with six clefs: Treble, Bass, Bass, Bass, Treble, Bass. Below the staff are the following note names: D, G<sup>#</sup>, C<sup>b</sup>, A<sup>bb</sup>, E<sup>#</sup>, F<sup>x</sup>.

2. Give an example of two notes that are tied. Also provide their letter names.

A musical staff with a treble clef and a bar line, intended for writing two tied notes.

3. Write A melodic minor ascending with key signature in the G clef.

An empty musical staff with a G clef, intended for writing a melodic minor scale.

4. Write the following intervals above the given notes:

A musical staff with five intervals: Perfect fourth, Minor third, Major sixth, Perfect fifth, Major second.

5. Give the technical names of each of the following notes in the indicated **MAJOR** keys:

A musical staff with five notes in different major keys: B-flat major, D major, E-flat major, G major, and B major.

# CHAPTER 2

## Time Signatures



In Grade 11 you must be familiar with all simple and compound time signatures.

### 2.1 Simple Time

The following table explains the most important simple time signatures:

Simple duple time		Simple triple time			Simple quadruple time		
2	2	3	3	3	4	4	4
4	2 (C)	4	2	8	4 (C)	2	8

Table 2.1

The following **irregular** simple time signatures are added:

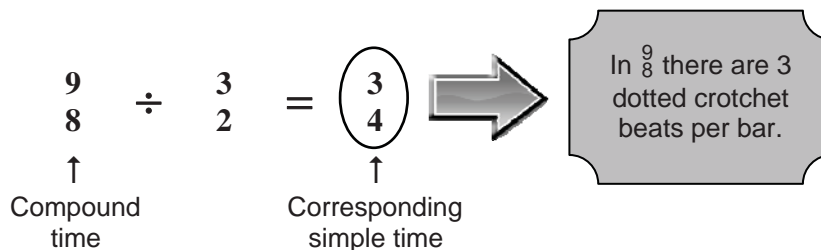
5	5	7	7
8	4	8	4

### 2.2 Compound Time

In Grade 11 the following compound time signatures are added:

6	9	12	6	9	12
4	4	4	16	16	16

These compound time signatures' corresponding simple time signature are calculated in the same way as  $\frac{6}{8}$ :



Example 2.1

To determine a simple time signature's relative compound time signature, the calculation will look as follows:

$$\frac{4}{8} \times \frac{3}{2} = \frac{12}{16}$$

**ACTIVITY 2.2 (CONTINUED)**

**ACTIVITY 2.3**

Next to Column A write the letter of the most suitable example in Column B.

Column A	
4 2	
2 4	
3 8	
4 4	
6 8	
3 4	

Column B	
a)	
b)	
c)	
d)	
e)	
f)	
g)	

### 3.2 Compound time



**Beats are ALWAYS dotted**

#### 3.2.1 Division of notes

The following table indicates the division of the dotted crotchet beat and the dotted minim beat:

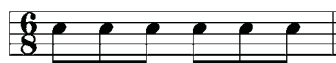
Dotted crotchet beat	Dotted minim beat

Example 3.4

#### 3.2.2 Grouping rules

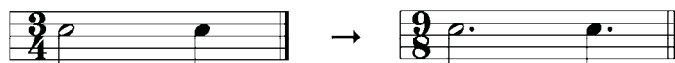
**NOTES**

All notes forming part of the same beat are grouped together.



The rules in compound time are an extension of the rules in simple time with regard to a single note stretching of 2 beats:





⇒ Beat 1 and 2 is grouped together when consisting of one note.



### ACTIVITY 3.4

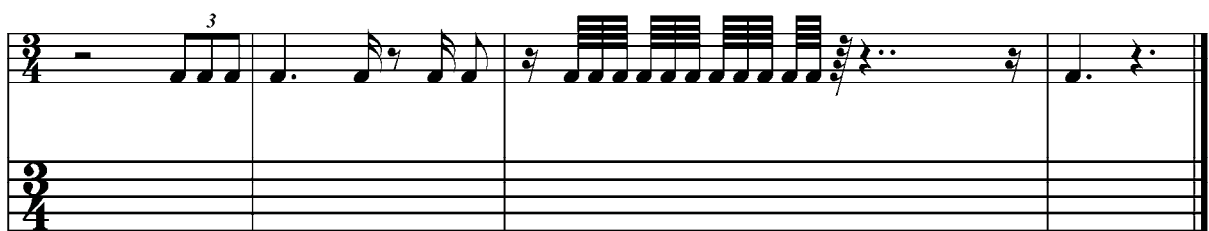
Write next to Column A the letter of the most suitable option in Column B.

Column A	
Faulty grouping	
Simple triple time	
Two notes in the time of three	
Compound triple time	
Correct grouping	

Column B	
a)	$\frac{6}{8}$
b)	
c)	$\frac{9}{8}$
d)	
e)	
f)	$\frac{3}{4}$
g)	

### ACTIVITY 3.5

Improve the grouping of the following examples where necessary:



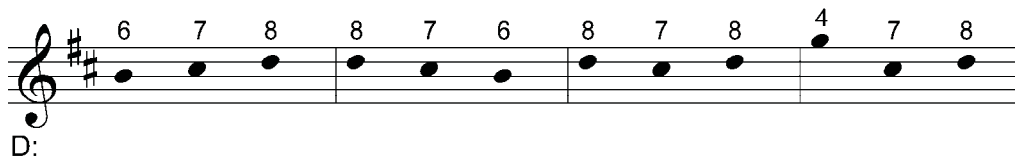

## 4.4 Determining a key

There are two important aspects when determining the key of a composition:

- ⇒ The key signature (the composition can be written with or without key signature).
- ⇒ The note on which the composition ends. A composition always ends on the tonic.

### SHOULD THE COMPOSITION...

- ⇒ be written without key signature: write out the scale degrees that occur and take note of any chromatic notes (notes not belonging to the key). This should help you to determine the key.
- ⇒ end abruptly: look at the treatment of the leading tone. The leading is characterised by the following succession of scale degrees:

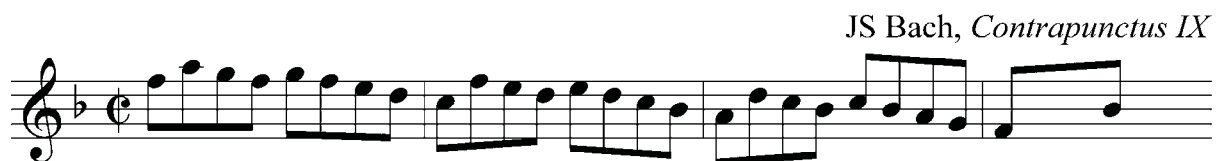


Example 4.1

Any note from the mediant, dominant or leading tone triad can precede or succeed the leading tone. If the leading tone is not treated in one of the ways mentioned above, **it is not the leading tone!** In other words, consider another key.

### ACTIVITY 4.4

Determine the key of the following melodies:



Key: \_\_\_\_\_



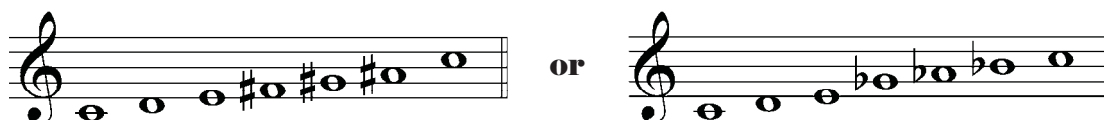
Key: \_\_\_\_\_

## 5.2 New scales

### 5.2.1 The whole-tone scale

As the name indicates, the scale consists of whole-tones (refer to Example 5.3). A whole-tone scale can start on any note. Either sharps or flats (not a combination) can be used to form whole-tones. The whole-tone scale creates a feeling of vagueness and is used by composers such as Claude Debussy.

#### Whole-tone scale on C



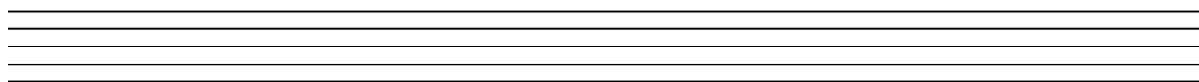
Example 5.3

### ACTIVITY 5.3

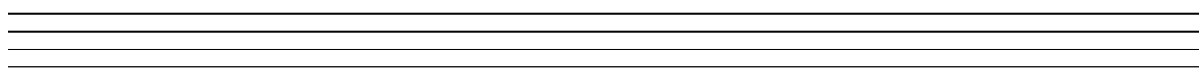
---

Write the following whole-tone scales without key signature:

The descending whole-tone scale on A in the bass clef.



The ascending whole-tone scale on D $\flat$  in the alto clef.



### 5.2.2 The pentatonic scale

The prefix “penta” comes from the Greek word “pente” meaning “five”. Therefore, the pentatonic scale consists of five pitches excluding one of the tonics (refer to Example 5.4). The scale consists of the notes of the major scale of which the 4<sup>th</sup> and 7<sup>th</sup> scale degrees are omitted. Folk music and children’s music are often based on the pentatonic scale as it prickles instinctive hearing.

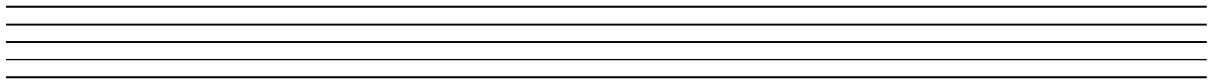


Example 5.4



## ACTIVITY 5.6 (CONTINUED)

The descending blues scale on G $\flat$  in the G clef. Write the scale with key signature in simple triple time.



### 5.3 Modes

Modes are the predecessor of scales and are today often used by Jazz musicians. Modes, like scales, consist of eight consecutive pitches. A mode should be thought of as a scale starting on any scale degree of the particular scale, for example playing C major but starting on D. The following table explains the different modes found on the scale degrees of a major. Although the table explains the modes in C major, the same modes apply to any major scale.








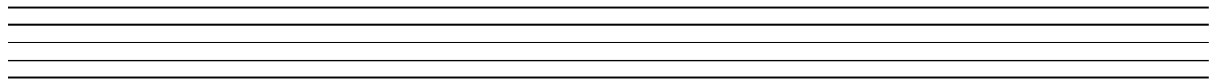
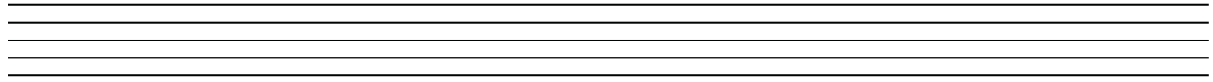
Modes on the scale degrees of a major scale		
Mode	Scale degree	Example: Modes in C major
<i>Ionian mode</i> (major)	1	
<i>Dorian mode</i>	2	
<i>Phrygian mode</i>	3	
<i>Lydian mode</i>	4	
<i>Mixolydian mode</i>	5	
<i>Aeolian mode</i> (natural minor)	6	
<i>Locrian mode</i>	7	

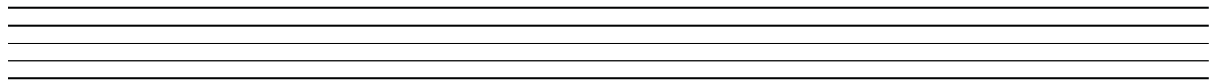
Table 5.2



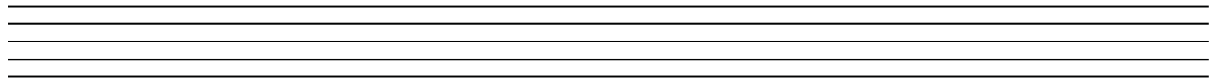
The ascending Lydian #2 mode on A $\flat$  in the alto clef. Write the scale with key signature. Write the scale in simple duple time.



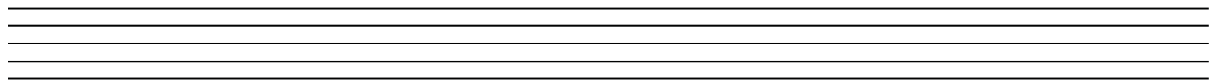
The ascending Aeolian mode on F $\sharp$  in the bass clef. Write the scale with key signature.



The descending Mixolydian mode on B in the alto clef. Write the scale without key signature.



The descending Dorian #4 mode on G in the soprano clef. Write the scale with key signature. Write the scale in compound quadruple time.



### ACTIVITY 5.8

Which scale is used in each of the following adapted extracts from compositions? Write your answer below each example.

Brahms, Intermezzo (Op. 19. no. 3)

EPH

## ACTIVITY 6.4

Transpose the following melodies lower according to the required interval. Write with key signature.

EPH

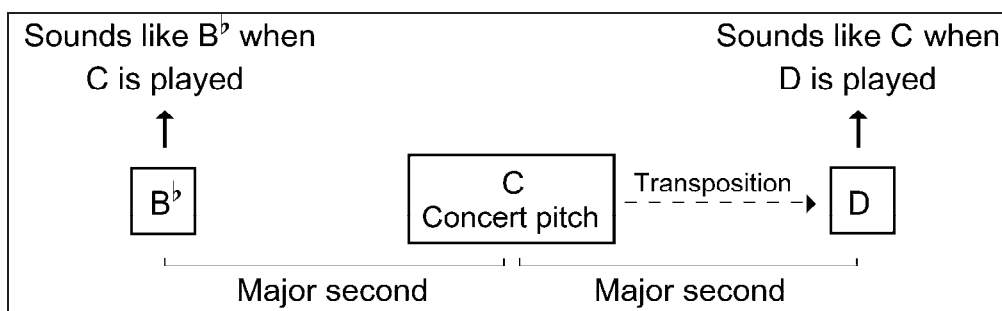
Perfect fifth

EPH

Major second

### 6.3 Transposing instruments

Transposing instruments sound lower than concert pitch (the pitch at which non-transposing instruments such as the piano and violin are tuned). Consequently, their music needs to be notated higher than concert pitch. Transposing instruments are named after the pitch which is heard when playing C. For example, if a clarinet in B $\flat$ 's plays C, it sounds like B $\flat$ , a major second lower. In order for it to sound at concert pitch, it must play a major second higher than concert pitch (refer to Example 6.6 and 6.7). The same principle applies when concert pitch is another note. However, the transposing instrument's name remains unchanged.



Example 6.6 Transposition of a clarinet in B $\flat$

# CHAPTER 7

## Intervals

### 7.1 Different types of interval

In Grade 10 two groups of intervals were discussed: perfect intervals and major intervals. The following table provides a summary thereof:

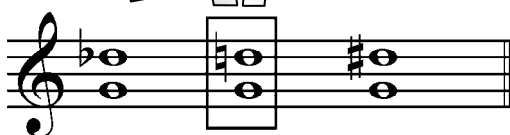

PERFECT INTERVALS	MAJOR INTERVALS
FIRST/UNISON, FOURTH, FIFTH, AND EIGHTH/OCTAVE	SECOND, THIRD, SIXTH AND SEVENTH
<p style="text-align: center;">PERFECT</p> <p>SEMITONE SMALLER: DIMINISHED      SEMITONE BIGGER: AUGMENTED</p> 	<p style="text-align: center;">SEMITONE SMALLER: MINOR      SEMITONE BIGGER: AUGMENTED</p> <p>SEMITONE SMALLER: DIMINISHED</p> 

Table 7.1

### 7.2 Simplification of an interval

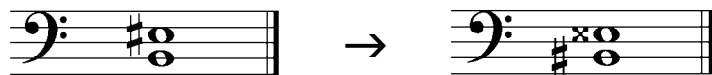
It is sometimes difficult to determine the quality of an interval because of the accidentals. Take, for example, an augmented fourth above B#. To simplify this, the following steps can be taken:

- ⇒ Remove the accidental: B# → B
- ⇒ Determine an augmented fourth above B:



Example 7.1

- ⇒ Convert the simplified interval back to the original interval, in other words, raise both notes by a semitone:



Example 7.2

Diminished seventh      Perfect fifth      Augmented third      Diminished fourth      Minor second

Augmented sixth      Diminished octave      Major seventh      Perfect fourth      Major third

Minor third      Perfect fifth      Diminished fourth      Major sixth      Diminished seventh

Major second      Perfect fourth      Augmented third      Diminished fifth      Minor seventh

Perfect unison      Major sixth      Augmented octave      Major seventh      Diminished fourth

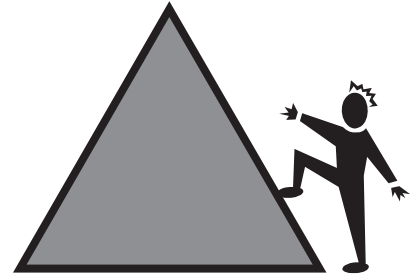
**ACTIVITY 7.3**

Write the required intervals above the given notes. Write all answers on the top staff. The first one is given as example.

Major third      Perfect prime      Augmented fourth      Minor sixth      Diminished seventh

## CHAPTER 8

# Triads



In Grade 11 you must be able to write triads in any of the prescribed keys or modes.

### 8.1 Quality (type) of interval

In Grade 10 the quality of the major, minor, augmented and diminished triad was discussed and the following table serves as summary thereof:





Major triad					
	Root	+	major third above the root	+	perfect fifth above the root
Augmented triad					
	Root	+	major third above the root	+	augmented fifth above the root
Minor triad					
	Root	+	minor third above the root	+	perfect fifth above the root
Diminished triad					
	Root	+	minor third above the root	+	diminished fifth above the root

Table 8.1

### 8.2 Quality of triads in a major, harmonic minor and natural minor (Aeolian mode)

<b>Major</b>	I	ii	iii	IV	V	vi	vii°	I
<b>Harmonic minor</b>	i	ii°	III <sup>+</sup>	iv	V	VI	vii°	i
<b>Natural minor/Aeolian mode, e.g. on A</b>	i (ACE)	ii° (BDF)	III (CEG)	iv (DFA)	v (EGB)	VI (FAC)	VII (GBD)	i (ACE)

Table 8.2

G: | 4[ ]6 (Ic)

Example 8.3

**ACTIVITY 8.1**

Figure the following primary triads in the indicated keys. The first one is given as an example.

F: I<sup>6</sup> e: A: B<sup>b</sup>: f:

A: d: c<sup>#</sup>: G: c:

B: E<sup>b</sup>: F<sup>#</sup>: d: c<sup>#</sup>:

A<sup>b</sup>: g<sup>#</sup>: C: b<sup>b</sup>: B:

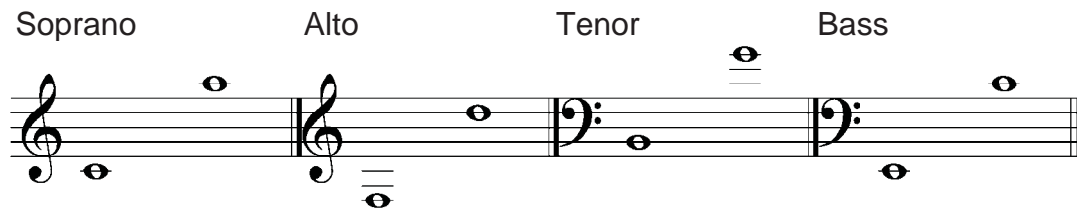
**ACTIVITY 8.2**

Figure the following triads in any suitable mode. **NB:** First look at the key signature. The first one is given as an example.

Lydian: vii<sup>6</sup>

### 9.3 Voice range

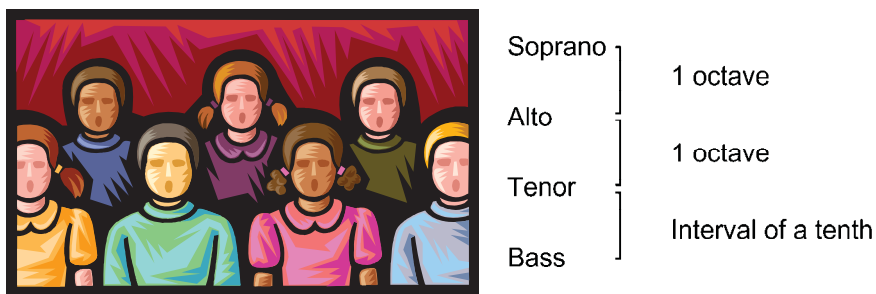
Voice range refers to the lowest and highest note a particular voice can perform. The range of the different voices can be viewed in Example 9.3. These ranges should not be exceeded.



Example 9.3

### 9.4 Maximum distance between voices

The maximum distance between the different voices may not exceed the following:

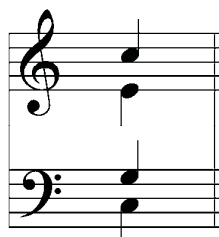


Example 9.4

Most harmony books limit the distance between the tenor and the bass to a twelfth. However, this is very difficult for most piano players.

### 9.5 Note stems

When writing a chord in four parts, the soprano and tenor's stems face up and the alto and bass' stems face down:

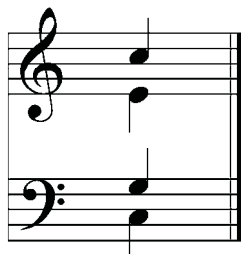


Example 9.5



## 9.6 General

- ⇒ Any note of a chord can be written in any voice. However, the bass note might be predetermined by its figuring.
- ⇒ Distribute the voices evenly across the staves:



Example 9.6

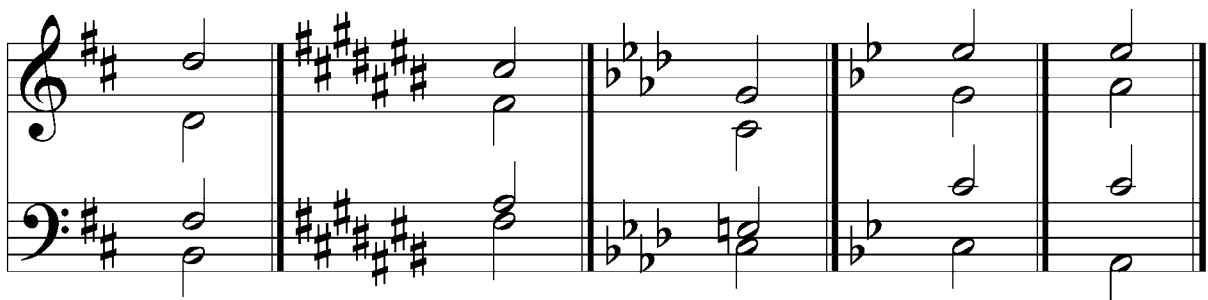
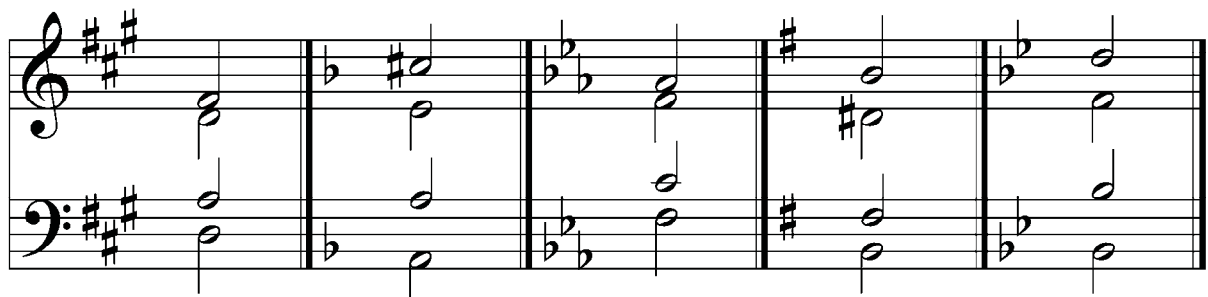
is better than



Example 9.7

### ACTIVITY 9.1

Figure the following **primary** chords, for example: “C: I”. Major and minor keys might have to be considered.



### ACTIVITY 9.2

Complete the following chords in four parts. Double the root and add the missing notes. Use the given note values.

## CHAPTER 10

# Harmony



Harmony is the sounding of different voices at the same time. The harmony supports the melody and provides a composition with a fuller sound.

### 11.1 Cadences

- ⇒ Cadences are points of rests in music. They can be compared to commas and full stops in literature.
- ⇒ Cadences occur at the end of phrases.
- ⇒ A cadence consists of two chords.
- ⇒ There are four main cadences (the major's figuring is used as example):
  - Perfect (authentic) cadence (V – I) } Sounds complete, like a full stop
  - Plagal cadence (IV – I) } Sounds complete, like a full stop
  - Imperfect cadence (I – V) } Sounds incomplete, like a comma
  - Interrupted cadence (V – vi) } Sounds incomplete, like a comma

### ACTIVITY 10.1

Play the following cadences on the piano:

(i) (ii) (iii) (iv)

C: V I IV I I V V vi

Perfect cadence Plagal cadence Imperfect cadence Interrupted cadence

The image shows four musical examples of cadences in C major, labeled (i) through (iv). Each example consists of two staves (treble and bass clef) with two chords. (i) Perfect cadence: V (C4-E4-G4) to I (C4-E4-G4). (ii) Plagal cadence: IV (C4-E4-A3) to I (C4-E4-G4). (iii) Imperfect cadence: I (C4-E4-G4) to V (C4-E4-G4). (iv) Interrupted cadence: V (C4-E4-G4) to vi (C4-E4-A3).

Example 10.1

### 10.1.1 The masculine and feminine cadence

When the first chord of a cadence falls on a weak beat and the second on a strong beat, it is called a **masculine cadence** (refer to Example 10.1 i) and ii)). Most often the final cadence of a composition is a masculine cadence. Thereby the second chord of the cadence is emphasized since it occurs on the strong beat. The perfect and plagal cadences are mostly masculine. Should the first chord of a cadence falls on a strong beat and the second chord on a weak beat, it is called a **feminine cadence** (refer to Example 10.1 iii)). This contributes to an incomplete the “comma effect”.

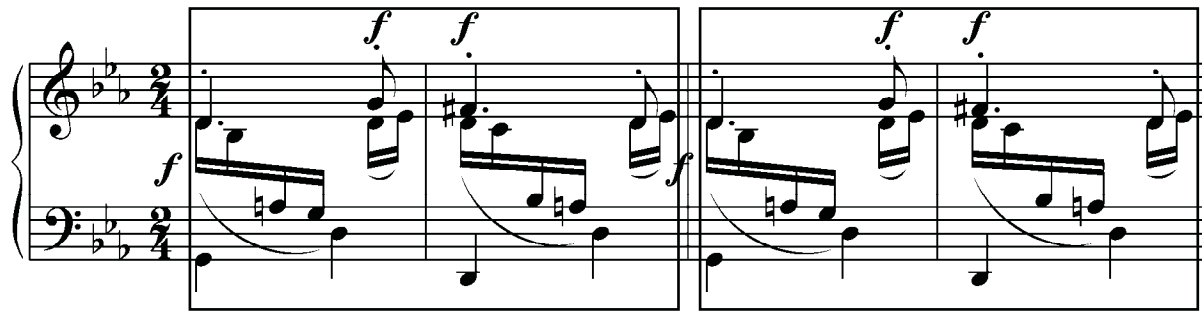
#### ACTIVITY 10.2

Figure the following cadences. Major and minor keys must be considered.

The first cadence exercise is written on two staves (treble and bass clef). It consists of three measures. The first measure is in C major with a common time signature (C). The second measure is in D major with a 2/4 time signature. The third measure is in B minor with a 2/4 time signature. The notes are: Measure 1: Treble (C4, E4), Bass (C3, E3); Measure 2: Treble (D4, F#4), Bass (D3, F#3); Measure 3: Treble (B3, D4), Bass (B2, D3).

The second cadence exercise is written on two staves (treble and bass clef). It consists of three measures. The first measure is in D major with a 2/4 time signature. The second measure is in B minor with a 2/4 time signature. The third measure is in D major with a 2/4 time signature. The notes are: Measure 1: Treble (D4, F#4), Bass (D3, F#3); Measure 2: Treble (B3, D4), Bass (B2, D3); Measure 3: Treble (D4, F#4), Bass (D3, F#3).

The third cadence exercise is written on two staves (treble and bass clef). It consists of three measures. The first measure is in D major with a 2/4 time signature. The second measure is in B minor with a common time signature (C). The third measure is in B minor with a 2/4 time signature. The notes are: Measure 1: Treble (D4, F#4), Bass (D3, F#3); Measure 2: Treble (B3, D4), Bass (B2, D3); Measure 3: Treble (B3, D4), Bass (B2, D3).



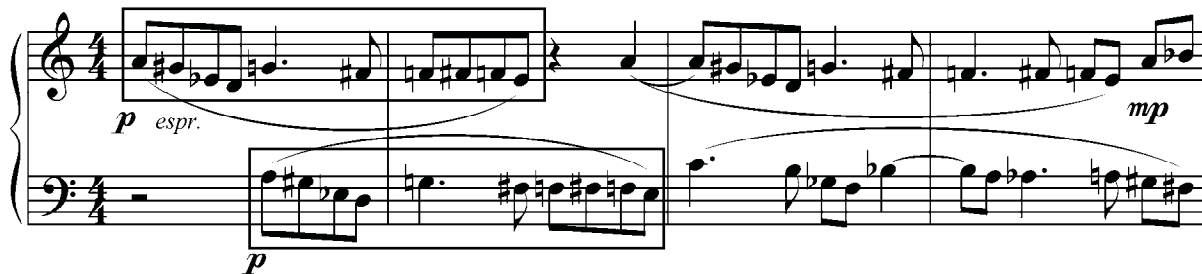
Example 11.2



## 11.2 Imitation

Like the term suggests, imitation takes place when a motive or melody is imitated, in other words echoed, in a **different voice**. Imitation can occur at any interval. It can begin before the initial motive or melody ends, or follow straight after it. Although imitation occurs in a variety of compositions it is associated primarily with canons and fugues. If the imitation is not an exact replica of the motive or melody it is known as “free imitation”.

Bartók, *Chromatic Invention* from *Mikrokosmos*, Vol. III, no. 91



Example 11.3

## 11.3 Sequence

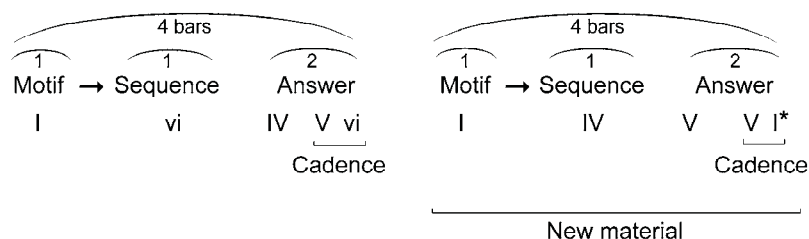
Repeating a pattern at a different pitch in the **same voice** (refer to Example 11.4). A sequence occurs **straight after the pattern**. A pattern may even be followed by more than one sequence. A sequence can be classified as tonal (diatonic) or real (chromatic); melodic or harmonic.

### 11.3.1 Tonal (diatonic) sequence

A sequence which is in the same key as the pattern is known as a tonal sequence (refer to Example 11.4).

## 12.2 Completing an eight-bar melody

In an eight-bar melody there will be two four-bar phrases. Each phrase can be divided into two parts: an **antecedent** phrase (call) and a **consequent phrase** (response). The antecedent phrase is a motive which can be answered by any one of the composition techniques discussed in the previous chapter. You can use the following framework as guideline when constructing your own melody:



Example 12.1

An example of an eight-bar melody:

Example 12.2

### ACTIVITY 12.2

Complete the following melodies by following the steps you learnt in no. 12.1. For each melody include at least one of the composition techniques from the previous chapter in. Should the leading tone not be raised in some minor-melodies, the Aeolian mode is implied.