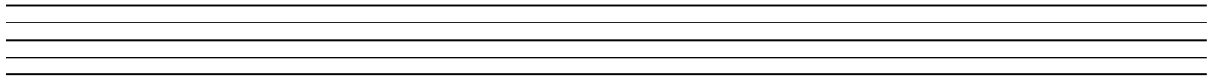


Contents

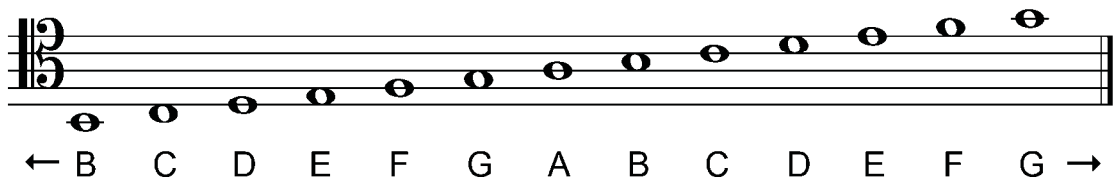
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ACTIVITY 1.1

Write at least ten tenor clefs on the staff below.



ii) Pitches of the tenor clef



Example 1.4

To remember the letter names, you can think of the treble clef's letter names moving one step up (Example 1.5). It must, however, be kept in mind that these two notes are an octave apart.



Example 1.5

ACTIVITY 1.2

Below each note write its letter name.




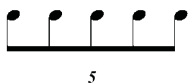



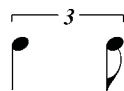
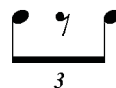
Simple time			
Irregular note group	Notation	Description	
Triplet		3 notes in the time of 2 notes of the same value	
Quintuplet		5 notes in the time of 4 notes of the same value	
Compound time			
Irregular note group	Notation	Way of performance 1	Way of performance 2
Duplet		2 notes in the time of 1 note of the same value	2 notes in the time of 3 notes of the same value
Triplet		3 notes in the time of 2 notes of the same value	
Quintuplet		5 notes in the time of 3 notes of the same value	5 notes in the time of 6 notes of the same value

Table 1.2

An irregular note group's note values may be joined into one note (Example 1.6). It can also consist of notes and rests (Example 1.7).



Example 1.6



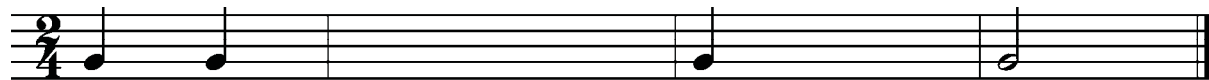
Example 1.7

ACTIVITY 1.6

Complete the following exercise by adding the required irregular note groups:


♩ = 60

Triplet Triplet Triplet



♩ = 60

Triplet Triplet Triplet Triplet Triplet





CHAPTER 2

Time signatures and grouping

All prescribed time signatures have already been discussed in previous grades and are summarised in the table below.

Simple time					Compound time		
A beat is equal to a "simple" note value: ♩, ♪ or ♫					A beat is equal to a dotted note value: ♩·, ♪· or ♫·		
Regular			Irregular		Duple	Triple	Quadruple
Duple	Triple	Quadruple	Quintuple	Septuple			
–	3 8	4 8	5 8	7 8	6 16	9 16	12 16
2 4	3 4	4 4	♩	5 4	6 8	9 8	12 8
2 2	♩	3 2	4 2	♩	–	9 4	12 4

Table 2.1

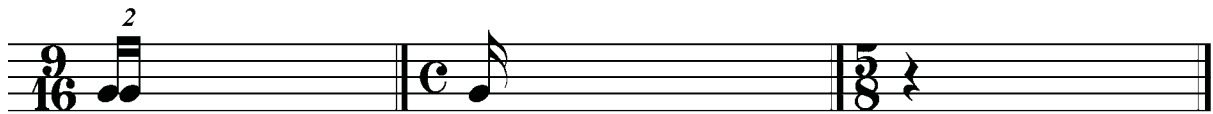
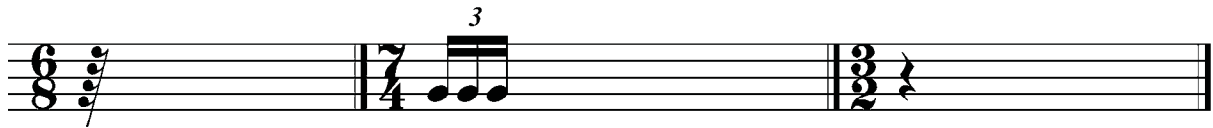
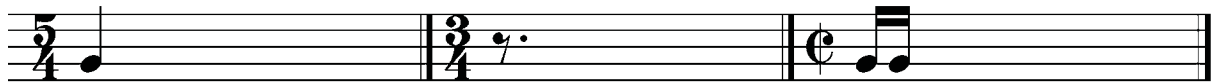
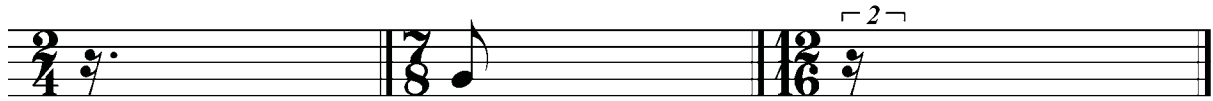
ACTIVITY 2.1

Write a suitable time signature at the beginning of each bar.

The activity consists of five musical staves, each with three measures of music. The first staff is in bass clef and contains a dotted quarter note, an eighth note, a quarter note, and a quarter note in the first measure; a triplet of eighth notes in the second measure; and a quintuplet of eighth notes in the third measure. The second staff is in bass clef and contains a quarter note, a quarter note, and a quarter note in the first measure; a dotted quarter note, an eighth note, and a quarter note in the second measure; and a quarter note, a quarter note, and a quarter note in the third measure. The third staff is in bass clef and contains a dotted quarter note, an eighth note, and a quarter note in the first measure; a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note in the second measure; and a quarter note, a quarter note, and a quarter note in the third measure. The fourth staff is in treble clef and contains a quarter note, a quarter note, and a quarter note in the first measure; a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note in the second measure; and a quarter note, a quarter note, and a quarter note in the third measure. The fifth staff is in bass clef and contains a quarter note, a quarter note, and a quarter note in the first measure; a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note in the second measure; and a quarter note, a quarter note, and a quarter note in the third measure.

ACTIVITY 2.4

Complete the following bars with notes and rests correctly grouped. Include irregular note groups.



ACTIVITY 2.5

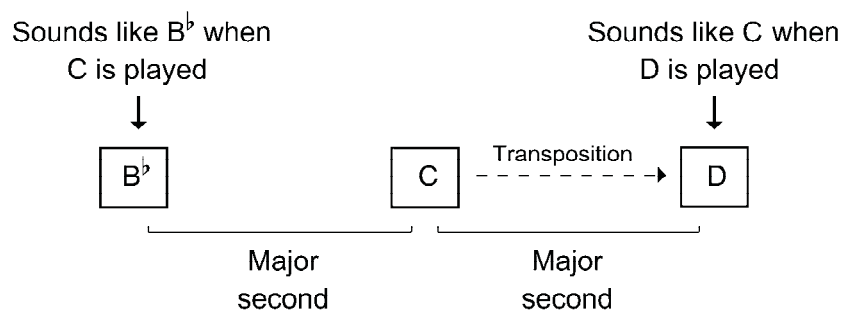
Circle 11 examples of syncopation.



3.5 Transposing instruments

Transposition and transposing instruments were covered in previous grades. The work in this section provides a summary thereof.

Most of the time, transposing instruments sound lower than their notation. In order to sound at the actual pitch (concert pitch), transposing instruments' music is transposed higher than concert pitch (Example 3.3 and 3.4). The interval of transposition depends on the transposing instrument (Table 3.1).



Example 3.3 Transposition of a clarinet in B \flat

Example 3.4

Instrument	Interval between concert pitch and notation	
Clarinet in A	C – E \flat	Minor third
Clarinet in B \flat	C – D	Major second
Horn in B \flat	C – D	Major second
Horn in F	C – G	Perfect fifth
Trumpet in B \flat	C – D	Major second
Trumpet in F	C – G	Perfect fifth
B \flat soprano saxophone	C – D	Major second
E \flat alto saxophone	C – A	Major sixth
Piccolo	C – C	Notated a perfect octave lower than it sounds.
Double bass	C – C	Notated a perfect octave higher than it sounds.

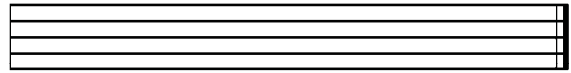
Table 3.1

ACTIVITY 3.6

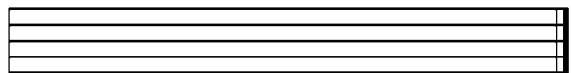
Rewrite the following melodies, which are at concert pitch, for the indicated transposing instruments. Write with key signature.



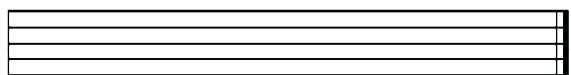
Horn in F (perfect fifth higher)



Clarinet in A (minor third higher)



Trumpet in B^b (major second higher)

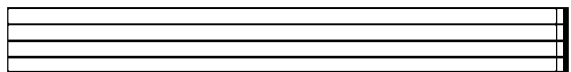


ACTIVITY 3.7

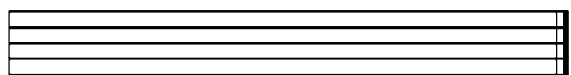
Rewrite the following melodies at concert pitch:



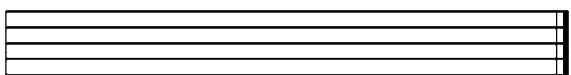
Piccolo to CP (perfect octave lower)



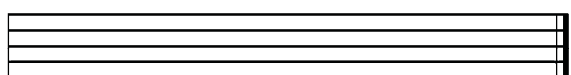
E^b saxophone to CP (major sixth lower)



Trumpet in F to CP (perfect fifth lower)



Clarinet in A to CP (minor third lower)



CHAPTER 4

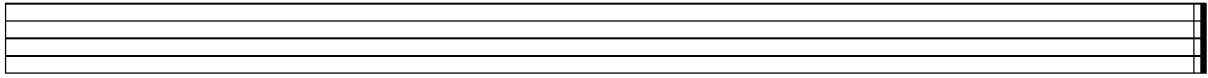
Scales



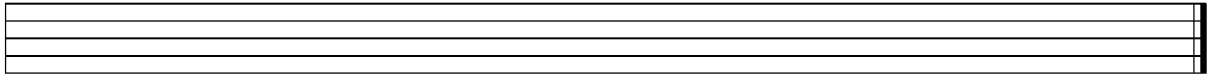
This chapter serves as revision of the scales that were discussed in previous grades. Table 4.1 is a summary of the characteristics of the different scales.

Technical names of scale degrees							
The major scale							
⇒ Semitones between the 3 rd and 4 th , as well as the 7 th and 8 th scale degrees.							
The natural (pure) minor or Aeolian mode							
⇒ Minor scale without any chromatic alterations. ⇒ Semitones between the 2 nd and 3 rd , as well as the 5 th and 6 th scale degrees.							
The harmonic minor							
⇒ The leading tone is raised. (The raised leading tone is a chromatic note.) ⇒ Semitones between the 2 nd and 3 rd , the 5 th and 6 th , as well as the 7 th and 8 th scale degrees.							
The melodic minor							
Ascending scale ⇒ The 6 th and 7 th scale degrees are raised. (These are chromatic notes.) ⇒ Semitones between the 2 nd and 3 rd , as well as the 7 th and 8 th scale degrees.							
Descending scale ⇒ The 6 th and 7 th scale degrees are restored (if the scale is preceded by the ascending scale). ⇒ Semitones between the 2 nd and 3 rd , as well as the 5 th and 6 th scale degrees.							

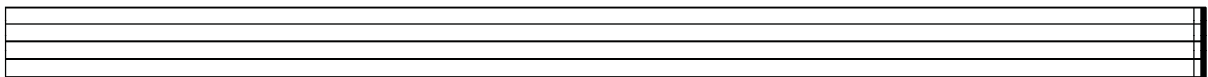
The ascending blues scale on A \flat in the alto clef. Write the scale without key signature.



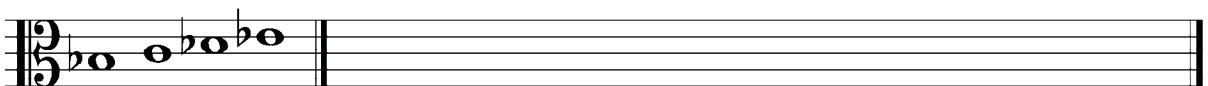
The pentatonic scale on G \flat . Write the scale ascending in the alto clef. Write without key signature.



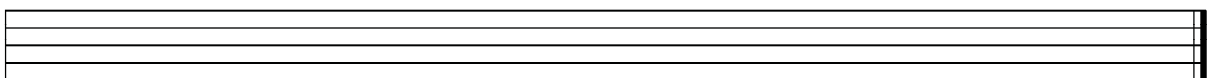
The ascending Aeolian mode on D \sharp in the tenor clef. Write the scale with key signature. Make use of the given rhythmic pattern.



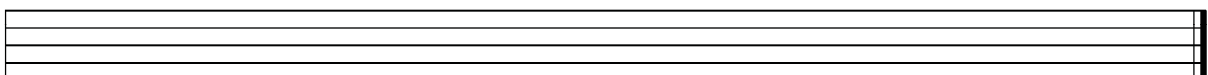
The melodic minor in which the following tetrachord¹ occurs. Write the scale descending in the bass clef. Write without key signature.



The descending blues scale on D in the tenor clef. Write the scale with key signature. Write in any simple duple time signature. Compose your own rhythmic pattern.



The descending Phrygian $\sharp 3$ mode on A in the soprano clef. Write the scale without key signature.



¹ The term "tetrachord" means four pitches. Each major and minor scales can be equally divided: Scale degrees 1-4 (first tetrachord) and scale degrees 5-8 (second tetrachord). The second tetrachord of each major scale becomes the first tetrachord of the next major scale in the circle of fifths.

CHAPTER 5

Intervals

A summary of the intervals which were discussed in previous grades is provided below.

SUMMARY

5.1 Quality of intervals

Intervals are divided into two groups which are as follows:

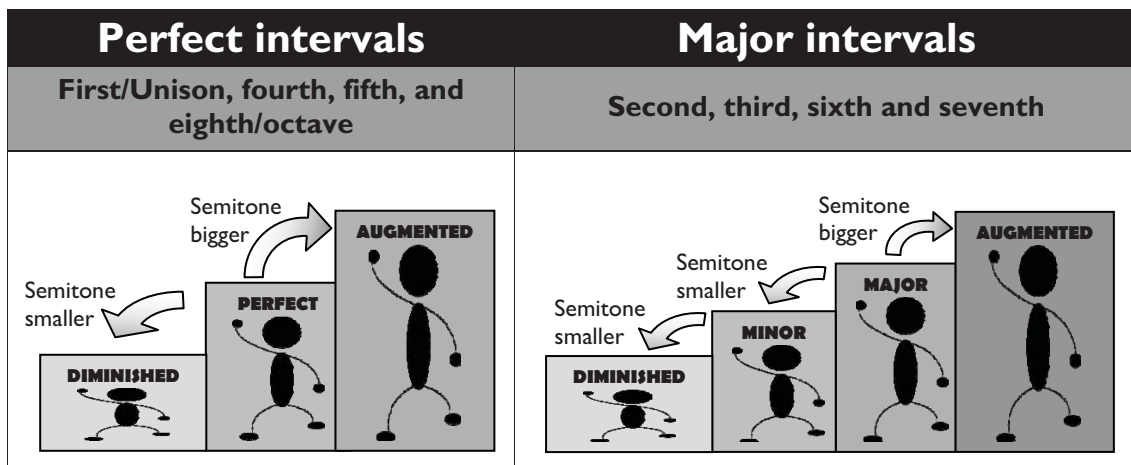


Table 5.1

5.2 Compound intervals (intervals are bigger than an octave)

Compound interval (for example, 10) – 7 = equivalent simple interval (3)



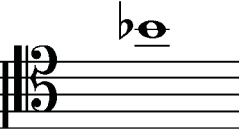
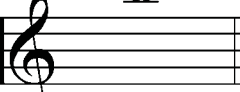

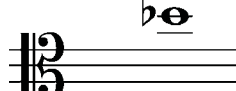
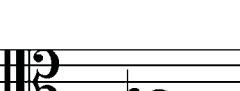



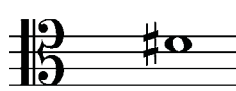
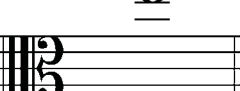
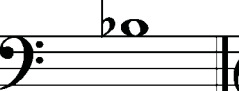


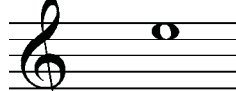

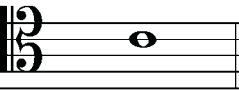
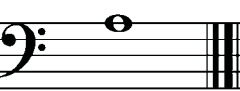
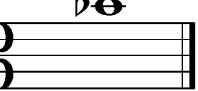
Thus, the equivalent simple interval for a **tenth** is a **third**.

Example 5.1

ACTIVITY 5.1


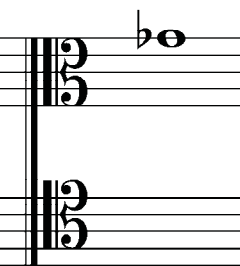
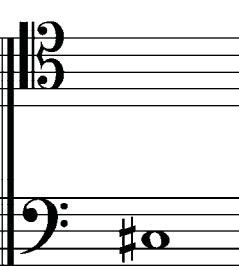
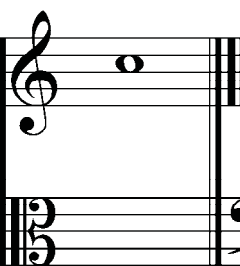
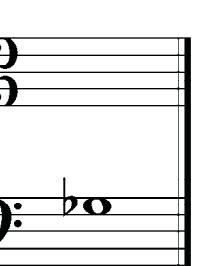
Write the following intervals above the given notes:

ACTIVITY 5.2 (CONTINUED)

				
Perfect twelfth	Minor third	Major ninth	Perfect fifteenth	Major seventh
				
Major fourteenth	Perfect unison	Augmented fourth	Minor sixth	Perfect fifth
				
Major ninth	Minor fourteenth	Perfect eleventh	Major third	Minor sixth
				
Augmented fifth	Perfect octave	Augmented fourth	Minor tenth	Major thirteenth

ACTIVITY 5.3

Write the following intervals below the given notes. Complete each interval by writing the missing note on the empty staff.

				
Perfect prime	Minor tenth	Major second	Perfect prime	Major sixth

6.1.2 Summary of the different positions of triads

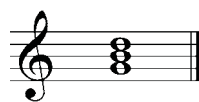
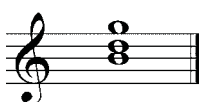
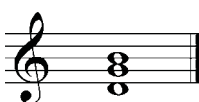
Root position	First inversion	Second inversion
The root is in the bass.	The note a third above the root is in the bass.	The note a fifth above the root is in the bass.
 G: I	 G: I ⁶ (Ib)	 G: I ₄ ⁶ (Ic)

Table 6.3

6.2 Chord symbols

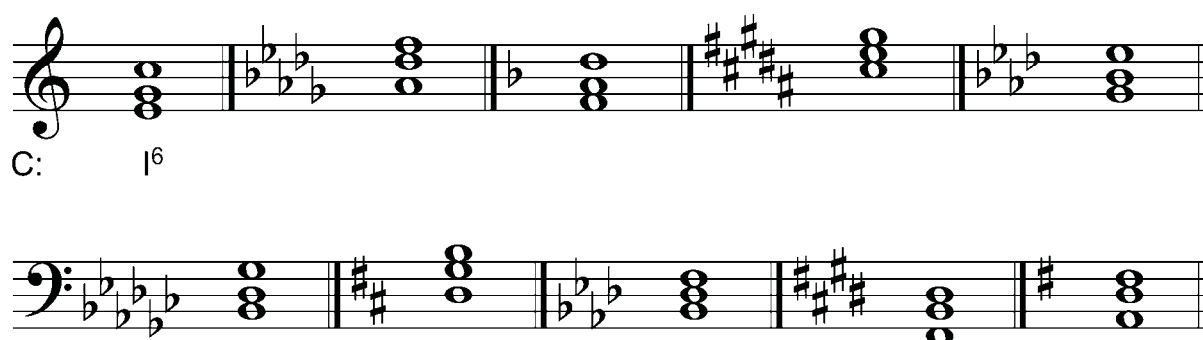
There are various alternative ways of figuring. Some of these can be viewed in Table 6.4. You may use any method you prefer. However, be consistent in whichever one you choose.

Type of chord	Chord symbol	First inversion	Second inversion
Major, e.g. tonic triad in C major	C	C/E	C/G
Minor, e.g. tonic triad in C minor	Cm	Cm/E	Cm/G
Augmented, e.g. mediant triad in A minor	C ^{aug} or C ⁺	C ^{aug} /E or C ⁺ /E	C ^{aug} /G or C ⁺ /G
Diminished, e.g. leading tone triad in C major	B ^{dim} or B [°]	B ^{dim} /D or B [°] /D	B ^{dim} /F or B [°] /F

Table 6.4

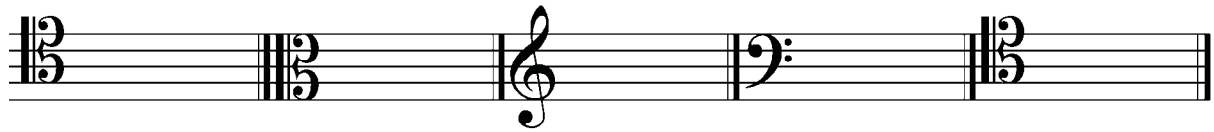
ACTIVITY 6.1

Figure the following triads in the major keys of which the key signature is provided. The first one is given as an example.

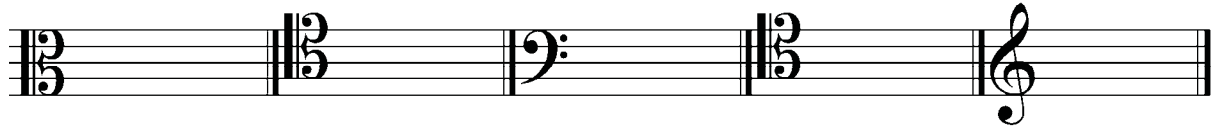


ACTIVITY 6.2

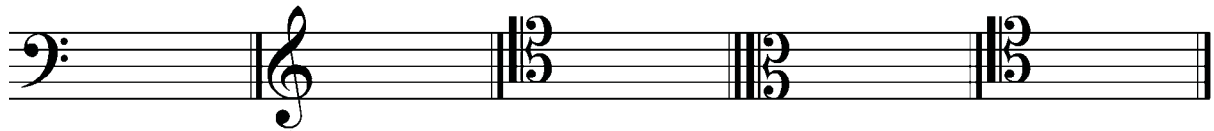
Write the following triads with key signature:



B^b: I d[#]: i₄⁶ b: ii^{o6} E^b: ii e: VI⁶



G: IV₄⁶ a: i C[#]: iii⁶ f: ii^{o6} C^b: IV₄⁶



c: V F[#]: vi⁶ g: vii^{o6} F: V₄⁶ D: vi⁶

ACTIVITY 6.3

Write the following triads without key signature:



e^b: III⁺ A: iii g[#]: V₄⁶ d: ii^{o6} B: IV⁶



D: I⁶ C: vii^{o6} a[#]: i₄⁶ G^b: vi E: V₄⁶



a^b: iv f[#]: VI⁶ D^b: V₄⁶ b^b: ii^{o6} c: i

CHAPTER 7

General harmony principles



7.1 Cadences

The same cadences that were discussed in Grade 11 still apply. The following information serves as a summary thereof:

- Cadences are rest points in music in the same way as commas and full stops in literature. They occur at the end of phrases and pieces.
 - There are four different cadences (the major's figuring is used in most examples throughout):
 - Authentic (perfect) cadence (V – I)
 - Plagal cadence (IV – I)
 - Imperfect cadence (I – V)
 - Interrupted cadence (V – vi)
-] Sounds complete, like a full stop
-] Sounds incomplete, like a comma

i) ii) iii) iv)

C: $\underline{V \quad I}$ $\underline{IV \quad I}$ $\underline{I \quad V}$ $\underline{V \quad vi}$

Perfect cadence Plagal cadence Imperfect cadence Interrupted cadence

Example 7.1

- Cadences should not be preceded by the second chord of the cadence, for example I – V – I. The only time it is allowed, is in the case of the cadential six-four chord which is discussed in Chapter 9.

ACTIVITY 7.5

Complete the following pieces in four-parts and phrase them. Harmonise only the notes belonging to the indicated chords. The other notes are non-chordal notes.

EPH

C: IV I V_4^6 I^6 V I^6 I_4^6 V I

EPH

C#: i iv $vii^{\circ 6}$ i iv V i

EPH

g: i iv V VI iv V i

7.4 Harmonic rhythm

In harmony, the change of chords and the tempo at which they change are known as harmonic rhythm. When regular chord changes occur, the harmonic rhythm is fast. The rhythm, tempo and style of the musical work play an important role in determining its harmonic rhythm.

If the tempo of a piece is fast, a slower harmonic rhythm would be more suitable and vice versa.

Memorandum: Activity 8.1

There is a good chance that you answered in a particular way. The reason(s) why some examples sound better than others is explained in Table 8.1.





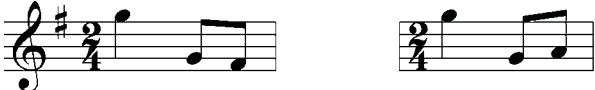
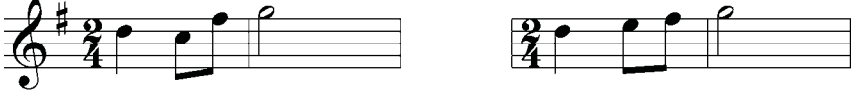


8.1.1		
	Good – stepwise movement.	
8.1.2		
	A – most often, leaps in the same direction do not sound good (unless part of arpeggio).	
8.1.3		
	B – leap of a seventh is avoided.	
8.1.4		
	A – notes do not repeat too often.	
8.1.5		
	B – leap of an octave resolves stepwise in the opposite direction.	
8.1.6		
	B – leading tone move stepwise to and from the tonic. (Leading tone can also descend stepwise from tonic or move to another note of dominant triad, followed by stepwise movement to tonic. <u>IN ADDITION</u> , the interval of an augmented fourth or diminished fifth (tritone) is avoided unless it sounds right, for example, a descending leap from the subdominant to the leading tone which resolves to the tonic.	
8.1.7		
	A – stepwise movement followed by leap in opposite direction. <u>IN ADDITION</u> , the note before and after a leap lays within the compass of the leap.	
8.1.8		
	A – melody ends on the tonic.	

Table 8.1

ACTIVITY 8.3

Complete and phrase the following melodies for the instrument of your choice. Use your instrument to compose the melodies. Add suitable articulation and dynamics.

Allegro

The first section is titled "Allegro" and is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first staff contains a melody starting with a quarter note on G4, followed by a quarter note on A4, and a dotted quarter note on B4. The dynamic marking *mf* is placed below the first note. Below the first staff are two empty staves, each with a treble clef and a key signature of one sharp (F#).

Allegretto

The second section is titled "Allegretto" and is written in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. The first staff contains a melody starting with a quarter note on G3, followed by a quarter note on A3, and a quarter note on B3. The dynamic marking *mf* is placed below the first note. Below the first staff are two empty staves, each with a treble clef and a key signature of two flats (Bb, Eb).

Andante

The third section is titled "Andante" and is written in treble clef with a key signature of two flats (Bb, Eb) and a time signature of common time (C). The first staff contains a melody starting with a quarter note on G3, followed by a quarter note on A3, and a quarter note on B3. The dynamic marking *f* is placed below the first note. The melody continues with a triplet of eighth notes on C4, D4, and E4, followed by a quarter note on F4. Below the first staff are two empty staves, each with a treble clef and a key signature of two flats (Bb, Eb).



CHAPTER 9

The cadential six-four chord and the dominant quartad

9.1 The cadential six-four chord

As already mentioned, chords in second inversion should be used sparingly. One of the times it is allowed, is at a cadence as a cadential six-four chord.

A cadential six-four chord serves as decoration for a cadence. There are two chords that can fulfil this function: IV_4^6 (iv_4^6) and I_4^6 (i_4^6). They resolve to specific chords. Table 14.1 explains the usage of the cadential six-four chord – the major’s figuring is used as example:

$I_4^6 \rightarrow V$	$IV_4^6 \rightarrow I$
-----------------------	------------------------

Table 9.1

The cadential six-four chord resolves to a chord in root position (with the same bass note). It occurs on the strong beat or on the strong part of a beat. Normally two voices descend stepwise and the other two remain on the same pitch (Example 9.1). A good indication of the use of a cadential six-four chord is a long dominant note in the bass or a long tonic note in either the soprano or the bass:

i) ii)

C: I_4^6 V I IV V^6 IV_4^6 I

Example 9.1

- A cadential six-four chord can be used before or in the middle of a cadence if it is preceded by one of the following:

CHAPTER 10

Passing chords and leading tone progressions



A passing chord is a chord which occurs between two main chords. Together, these chords form a passing progression. They can be used anywhere in a phrase or before a cadence if specific notes occur. The middle chord falls on a weak beat. For this reason, the progression usually occurs within a bar (Example 10.1). Although passing progressions are found in both major and minor keys, the major's figuring is, throughout this chapter, used as example.

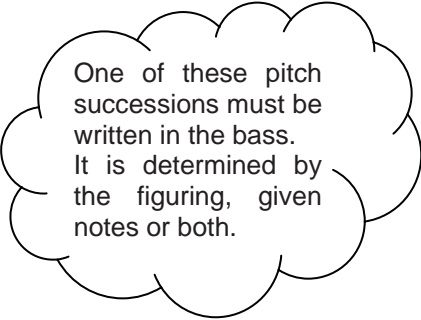
10.1 The passing six-four progression

This progression provides another place where the tonic and dominant chord may be used in second inversion. Although these progressions can be harmonised freely, it is advisable to make use of fixed patterns. It makes harmonisation easier and avoids unnecessary mistakes. There are two passing six-four progressions.

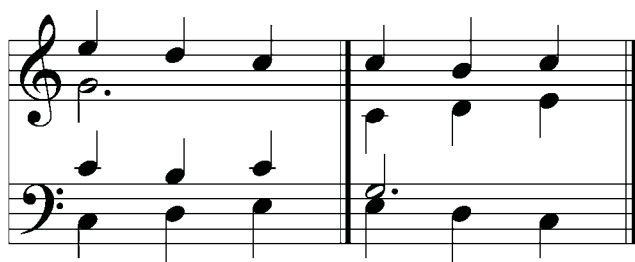
10.1.1 I – V₄⁶ – I⁶ or vice versa

This progression is characterised by the following consecutive pitches of a scale (also refer to Example 10.1):

- 1 – 2 – 3
- 3 – 2 – 1
- 5 – 5 – 5
- 8 – 7 – 8



One of these pitch successions must be written in the bass. It is determined by the figuring, given notes or both.



C: I V₄⁶ I⁶ I⁶ V₄⁶ I

Example 10.1

C: I vii^{o6} | I⁶ I⁶ vii^{o6} | I

Example 10.3



ACTIVITY 10.1

Complete the following passing progressions in four parts:

a: i V⁶₄ i⁶ g: i⁶ vii^{o6} i b: i V⁶₄ i⁶

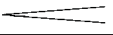
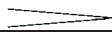
A: I⁶ V⁶₄ I a^b: iv i⁶₄ iv⁶ D: I vii^{o6} I⁶

CHAPTER 12

Terms, signs and ornaments

This chapter contains terms which are frequently used in music. It is important to have knowledge of it, as it will assist in interpreting music correctly.

12.1 Terms and Signs

Term	Abbreviation/ sign	Language ⁴	Meaning
Dynamics			
con forza		I	with force
crescendo	cresc./ 	I	increasing in loudness
decrescendo	decresc./ 	I	increasing softness
diminuendo	dim./dimin.	I	increasing softness
forte	f	I	loud
fortepiano	fp	I	loud and immediately soft
fortissimo	ff	I	very loud
marcato	marc.	I	accentuated
mezzo forte	mf	I	rather loud
mezzo piano	mp	I	rather soft
pianissimo	pp	I	very soft
piano	p	I	soft
rinforzando	rf/rfz/rinf.	I	accentuated
rinforzato	rf/rfz/rinf.	I	accentuated
sforzando		I	accentuated
sforzando-piano	sfp	I	loud and immediately soft
sforzato	sf./sfz.	I	accentuated
smorzando	smorz.	I	dying away
Tempo			
a tempo		I	in the original tempo
accelerando	accel.	I	accelerating

⁴ E = English I = Italian G = German L = Latin F = French