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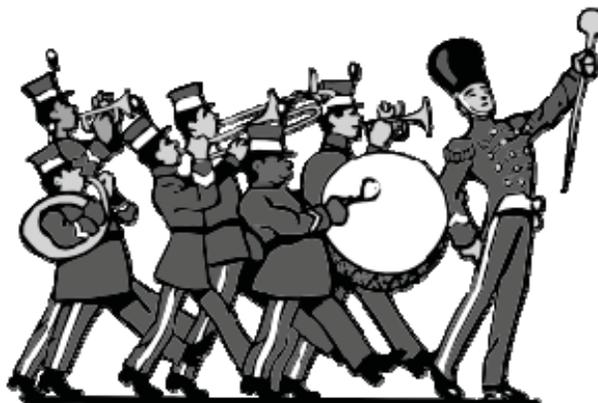
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CHAPTER 1

Clefs, pitches and note values

1.1 Clefs

In Grade 4 the G clef, F clef and one new clef, the alto clef, are discussed.



1.1.1 The alto clef

The alto clef fixes the third line of the staff as middle C. The middle of the clef is therefore on the third line. Note that the alto clef has a double line on the left side which forms part of the clef:



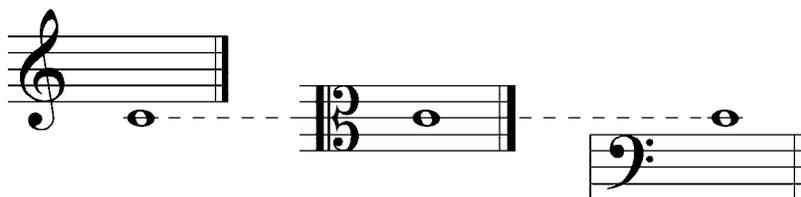
Example 1.1

There is also another way of writing the alto clef:



Example 1.2

i) Middle C: Relation between the G clef, F clef and alto clef



Example 1.3

Exercise 1.1

Write at least ten alto clefs on the following staff.

CHAPTER 2

Time signatures



2.1 Simple time

All simple time signatures have been discussed in previous grades and are summarised in Table 1.1.

Simple duple time	Simple triple time	Simple quadruple time
$\frac{2}{4}$ $\frac{2}{2}$ (C)	$\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$	$\frac{4}{4}$ (C) $\frac{4}{2}$ (C)

Table 2.1

The following four time signatures are added: $\frac{5}{8}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{7}{4}$.

These time signatures are called **irregular time signatures** and are classified as simple time.

2.2 Compound time

In Grade 4, the following compound time signatures are still applicable:

$$\begin{array}{ccc} 6 & 9 & 12 \\ 8 & 8 & 8 \end{array}$$

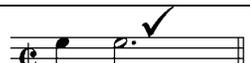
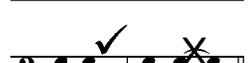
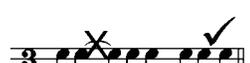
Remember

A compound time signature's relative simple time signature is calculated as follows:

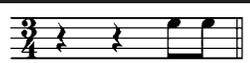
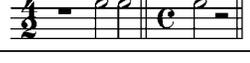
$$\begin{array}{ccc} 6 & \div & 3 & = & 2 \\ 8 & & 2 & & 4 \\ \uparrow & & & & \uparrow \\ \text{Compound} & & & & \text{Corresponding} \\ \text{time} & & & & \text{simple time} \end{array}$$

Example 2.1

⁴ Prescribed for the Trinity Guildhall syllabus only.

Beat 1 and 2 can consist of a single note value, do not use tied notes.	
Beat 2 and 3	
Triple time: as far as possible, beat 2 and 3 should be grouped together. This rule is not applicable if beat 3's rhythmic pattern is different from beat 2. Beat 2 and 3 is grouped together if consisting of a single note value.	 
Quadruple time: beat 2 and 3 should be grouped together only if consisting of a single note value.	
Beat 3 and 4	
As far as possible, beat 3 and 4 should be grouped together. This rule does not apply when the rhythmic pattern in beat 3 is different from beat 4.	
Beat 3 and 4 can consist of a single note value, do not use tied notes.	
Syncopation	
Ties must be avoided, but not at the cost of grouping rules.	 
In a note group consisting of a short note followed by a long note, ties are avoided.	  
In a short-long-short note group ties are avoided.	  

ii) Rests

Rule	Example
A separate rest is used for each silent beat.	
If a whole bar is silent, regardless the time signature, a semibreve rest is used.	 
If beat 1 and 2 or 3 and 4 is silent in quadruple time it is indicated by a single rest.	 

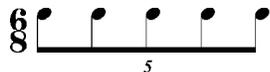
3.2 Compound time

3.2.1 Division of beats in simple time

Exercise 3.6

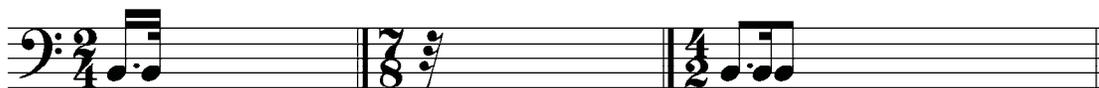
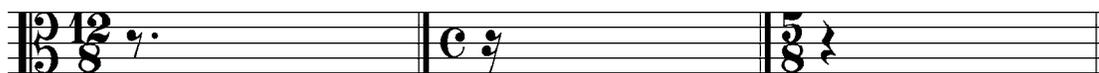
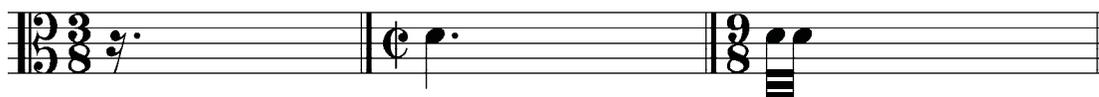
Next to each description in column A write the number of the most suitable description in column B.

Column A	
Faulty grouping	
Simple triple time	
Five notes in the time of six	
Compound triple time	
Correct grouping	

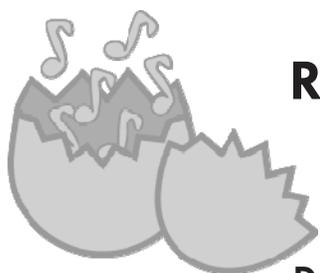
Column B	
1)	$\frac{6}{8}$
2)	
3)	$\frac{9}{8}$
4)	
5)	
6)	$\frac{3}{4}$
7)	

Exercise 3.7

Complete the following bars with correctly grouped notes. Include at least one irregular note group in each bar.



CHAPTER 4



Rhythmic composition

Demarcation of the different syllabi

UNISA	Not prescribed.
ABRSM	Choice between the completion of a four-bar rhythm and the composition of a rhythm to given words.
Trinity Guildhall	The composition of a rhythm to given words only.

4.1 The completion of a rhythmic example: summary of work that was covered in Grade 3

Any combination of ABAB form ending with a feeling of finality:

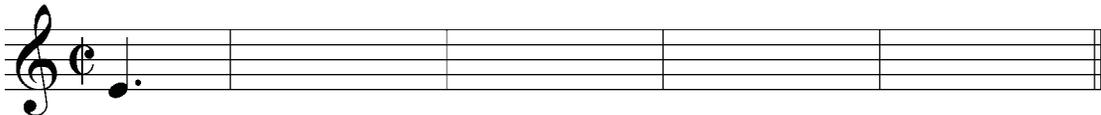
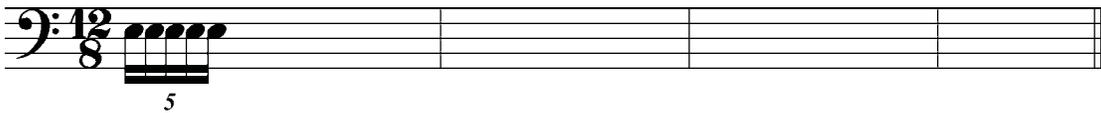
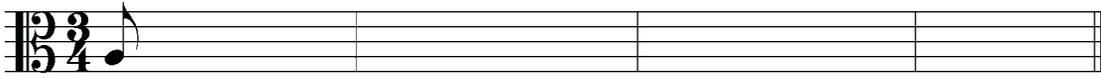
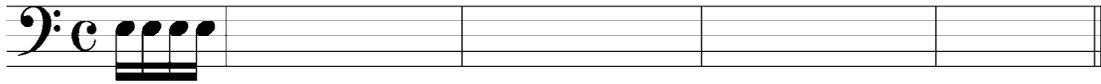
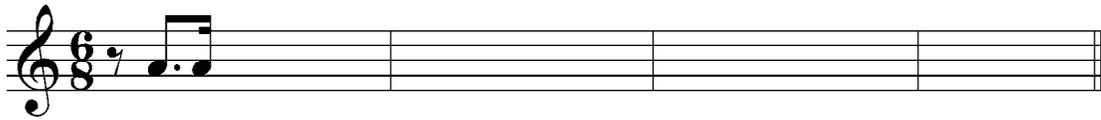
Any combination of ABC form of which one of the sections repeats. This too must end with some feeling of finality:

Free approach: divide the example into two 2-bar phrases. Regard the first two bars as a question and the last two bars as an answer. The last bar must consist preferably of one to two notes or a note and a rest to create a feeling of finality.

Table 4.1

Exercise 4.1

Complete each of the following rhythmic examples. The opening is given.

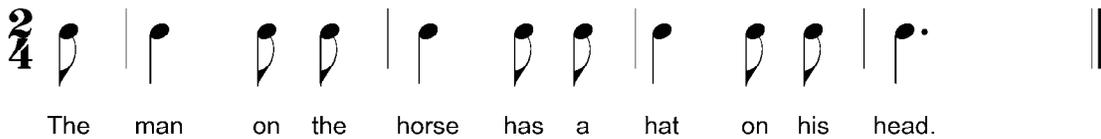


4.2 The composition of a rhythm to given words

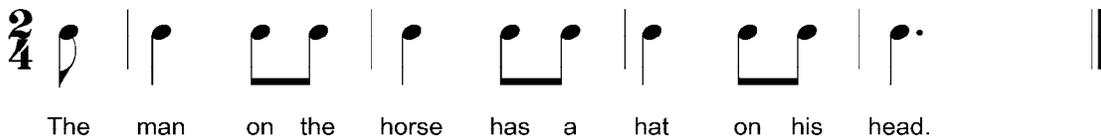
In this section the words of, for instance a poem, is given to which an appropriate rhythm should be written.

4.2.1 Rules

- Each word or syllable should be written exactly under the note to which it applies.
- If different words or syllables occur in the same beat, notes are not be grouped together:



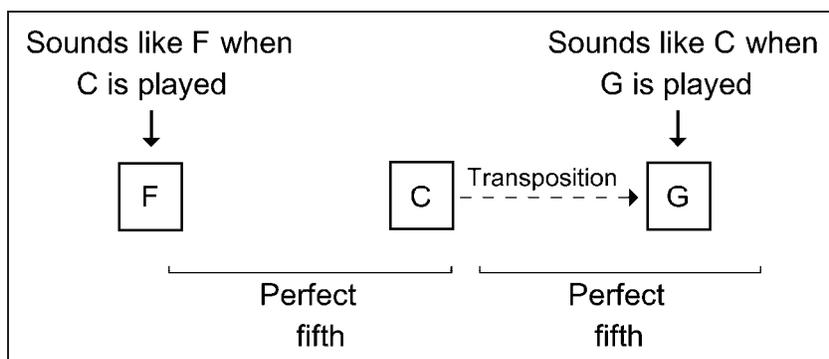
Example 4.1 Correct notation



Example 4.2 Faulty notation

6.2.2 Transposing instruments⁷

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 horn in F plays C, it sounds like F, a perfect fifth lower. In order for it to sound at concert pitch, the horn in F must play a perfect fifth higher than concert pitch (Example 6.2 and 6.3). The same principle applies when concert pitch is another note. However, the transposing instrument's name remains unchanged.



Example 6.2 Transposition for an instrument in F

The image shows two musical staves. The top staff is labeled "Concert pitch" in a box above it. It features a treble clef, a 3/4 time signature, and a melody of eighth and quarter notes. The bottom staff is labeled "Horn in F" in a box above it. It features a treble clef with a sharp sign on the F line, a 3/4 time signature, and the same melody as the top staff. Both staves end with a fermata. The letters "EPH" are written at the end of each staff.

Example 6.3

A melody should be transposed from concert pitch for a transposing instrument or vice versa. Some transposing instruments and their interval of transposition above concert pitch are listed in Table 6.1. Take note of the octave indication (8) attached to some clefs.

⁷ Prescribed for the Trinity Guildhall syllabus only.

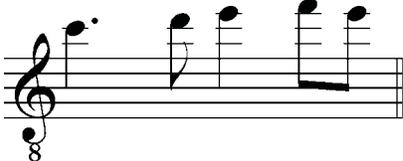
Concert pitch	Transposing instrument's notation
	<p data-bbox="954 191 1094 218">Horn in F</p> <p data-bbox="686 226 1360 258">Notated a perfect fifth higher than concert pitch.</p> 
	<p data-bbox="979 417 1070 445">Guitar</p> <p data-bbox="686 453 1320 520">Notated a perfect octave higher than concert pitch.</p> 
	<p data-bbox="930 695 1118 722">Double bass</p> <p data-bbox="686 730 1320 798">Notated a perfect octave higher than concert pitch.</p> 
	<p data-bbox="816 953 1235 980">Soprano (descant) recorder</p> <p data-bbox="686 989 1308 1056">Notated a perfect octave lower than concert pitch.</p> 

Table 6.1

Exercise 6.5

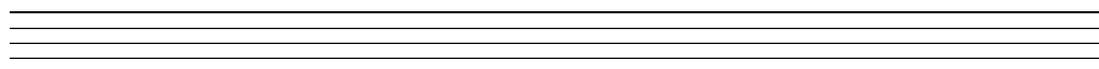
The following examples are at concert pitch. Rewrite them for the indicated transposing instruments. Use a key signature.

Concert pitch

W.A. Mozart

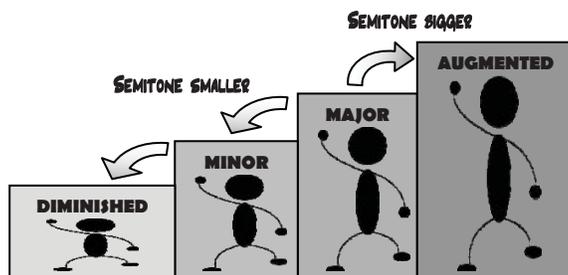


Descant recorder



8.2 Major intervals

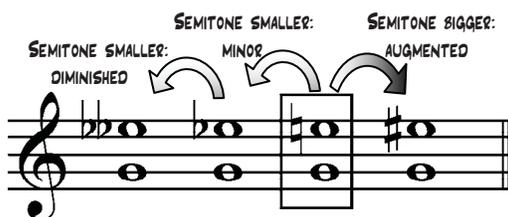
When a major interval is made bigger by a semitone, it becomes **augmented**.
 When a major interval is made smaller by a semitone, it becomes **minor**.
 When the minor interval is made smaller by another semitone, it becomes **diminished** (Example 8.4).



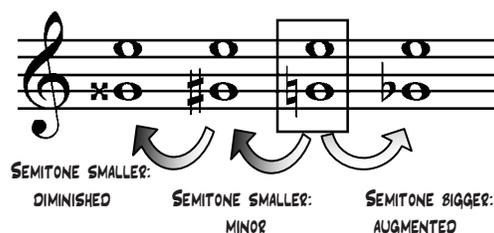
Example 8.4

The quality of a major interval can also be changed by:

- ⇒ changing the top note (Example 8.5)
- ⇒ changing the bottom note (Example 8.6)



Example 8.5



Example 8.6

Exercise 8.3

Change the following major intervals' **top note** so that diminished, minor and augmented intervals are formed.

DIMINISHED ← MINOR ← MAJOR → AUGMENTED

Exercise 8.4 (continued)

Exercise 8.5

Write the following intervals **above** the given notes:

Diminished fifth Major sixth Augmented fourth Perfect octave Major seventh

Perfect fifth Minor third Major second Perfect prime Major seventh

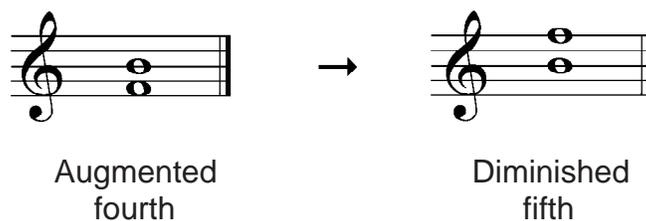
Exercise 8.6

Write the following intervals **above** the given notes. Write the answer on the empty staff. The first one is given as an example.

Major third Perfect prime Augmented fourth Minor sixth Diminished seventh

8.1 Inversion of intervals¹⁰

When the notes of an interval are swapped, it is known as **inversion**:

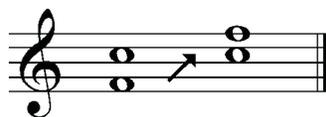


Example 8.7

Any note of the interval may be inverted. As can be seen in the example above, inversion brings about change in quantity and quality. Further changes are explained below.

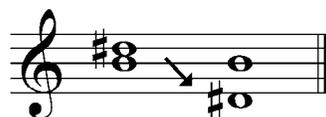
8.1.1 Quality (type)

- A perfect interval remains perfect:



Example 8.8

- A major interval becomes a minor interval and vice versa:

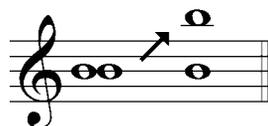


Example 8.9

- An augmented interval becomes a diminished interval and vice versa (Example 8.7).

8.1.2 Quantity (distance/number)

- A unison becomes an octave and vice versa ($9 - 1 = 8$):

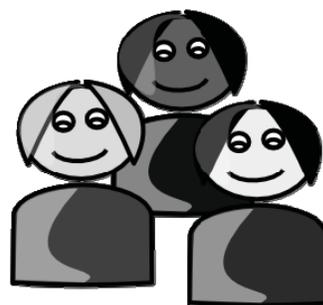


Example 8.10

¹⁰ Prescribed for the UNISA syllabus only.

CHAPTER 9

Triads



Demarcation of the different syllabi

UNISA	Primary triads in root position, first inversion and second inversion. Writing secondary triads in root position and first inversion.
ABRSM	Primary triads in root position.
Trinity Guildhall	The tonic triad in root position, first inversion and second inversion.

9.1 Quality (type) of triad

The following table provides a summary of the different triads which were discussed in previous grades:

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 9.1

The following table is a summary of the quality of triads in a major, harmonic minor and natural minor:

Exercise 9.1 (continued)

g: iv₄⁶ e: i D: iii⁶ c: ii^{o6} C: IV₄⁶

C: V E: vi⁶ b: vii^{o6} G: V₄⁶ f#: VI⁶

Exercise 9.2

Write the following triads without key signature:

c#: ii^{o6} g: iv⁶ B^b: I₄⁶ A^b: vii^{o6} G: V₄⁶

A: IV₄⁶ b: ii^o d: i⁶ F: V₄⁶ f#: III⁺⁶

e: VI⁶ C: V₄⁶ b^b: v⁶ E: IV A^b: I₄⁶

f: vii^{o6} g#: ii^{o6} D: vi⁶ c: i₄⁶ B: IV

E: I⁶ C: vii^{o6} e^b: i A: vi F: V₄⁶

CHAPTER 10

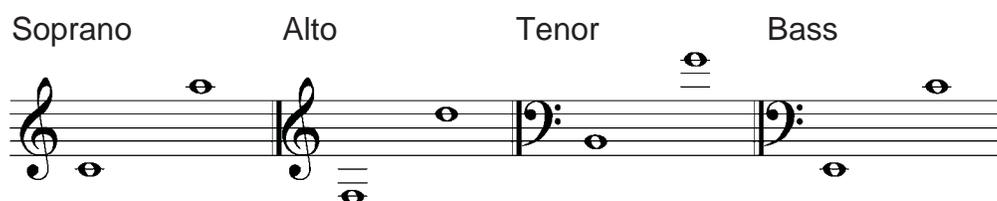
Four-part chords

Demarcation of the different syllabi

UNISA	Writing primary triads in four parts in root position, first inversion and second inversion. Writing secondary triads in four parts in root position and first inversion.
ABRSM	Identifying primary triad in root position in four parts.
Trinity Guildhall	Writing primary triads in root position in four parts.

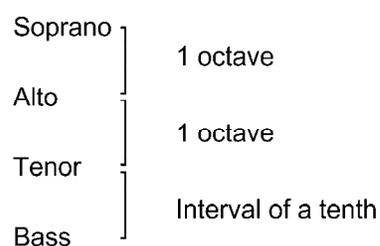
10.1 Summary of four-part chords discussed in Grade 3

⇒ The compass of each voice:



Example 10.1

⇒ The maximum distance between voices:



Example 10.2

⇒ The stems of the soprano and tenor face up and the bass and alto down.

10.2 Inversion

Because chords in four parts are merely an extension of triads, they can also be written in root position as well as in inversion (Example 10.3). The figuring looks the same as the figuring of triads.

10.6 Chord vi (VI)

The doubling of notes in chord vi (VI) is treated in the same way as any other major or minor triad. However, when it is preceded by chord V, the **third** must be doubled (Example 10.6).

C: V vi

Example 10.6

Exercise 10.5

Complete the following chords in four parts and make use of the correct doubling. Use the indicated note values.

B^b: ii⁶ c[#]: V₄⁶ b: iv f: vii⁶ A: I

d[#]: i₄⁶ E^b: iii g[#]: III⁺⁶ A: IV₄⁶ G^b: vi⁶

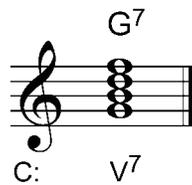
E: V f[#]: VI⁶ G: vii⁶ b: III⁺⁶ C^b: I

10.7 The dominant quartad in root position¹³

The dominant quartad is, as the name indicates, a dominant chord consisting of four notes. It comprises a dominant chord with a minor seventh that is added above the root (Example 10.7).

The figuring, as in the case of triads, indicates the interval above the bass note. As can be seen in Example 10.7, there are two ways of figuring: the traditional way and chord symbols above of the staff. The chord symbol for a dominant quartad is a capital letter followed by a seven. The capital letter represents the root of the chord.

The dominant quartad can be written in four parts. Seeing that there are four chord notes, no doubling is required.



Example 10.7

Exercise 10.6

Complete the following dominant quartads in root position. The first one is given as an example. Write without key signature and add the chord symbol above.

a: V^7 G: V^7 c: V^7 D: V^7 f: v^7

A: V^7 d: v^7 B \flat : V^7 f \sharp : V^7 e: V^7

¹³ Prescribed for the Trinity Guildhall syllabus only.

CHAPTER 11

Cadences¹⁴

A cadence consists of two chords. Cadences serve as points of rest in music and can be compared to commas and full-stops. Consequently, cadences occur at the end of phrases, sections and compositions.

11.1 There are four different cadences:

- | | |
|---------------------------------------|-----------------------------------|
| ⇒ Authentic (perfect) cadence (V – I) |] Sounds final, like a full stop |
| ⇒ Plagal cadence (IV – I) | |
| ⇒ Imperfect cadence (I – V) |] Sounds incomplete, like a comma |
| ⇒ Interrupted cadence (V – vi) | |

The above mentioned cadences apply to both major and minor keys.

11.1.1 The authentic (perfect) cadence (V – I)

A cadence that creates the strongest sense of finality is used at the end of a composition. One of the cadences that can fulfil this function, is the perfect cadence. This is due to the fact that it ends with the tonic chord (Example 11.1).

The image shows two musical examples of authentic cadences in 2/4 time. Example i) is in C major, showing a V chord (G4-B4-D5) moving to an I chord (C4-E4-G4). Example ii) is in A minor, showing a V chord (A4-C5-E5) moving to an i chord (A3-C4-E4). The notation includes treble and bass clefs, a key signature of one sharp (F#), and a double bar line at the end of each example.

C: V I a: V i

Example 11.1

The tonic triad most often falls on the first beat of a bar. It is exceptional if this is not the case.

¹⁴ Prescribed for the UNISA and Trinity Guildhall syllabi only. The Trinity Guildhall syllabus only requires the identification of the authentic and plagal cadence.

Exercise 11.5

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

First system of musical notation for Exercise 11.5. It consists of two staves (treble and bass clef) with a grand staff brace. The first measure is in common time (C) with a key signature of one flat (Bb). The second measure is in 2/4 time with a key signature of one sharp (F#). The third measure is in 2/4 time with a key signature of two sharps (F# and C#).

Second system of musical notation for Exercise 11.5. It consists of two staves (treble and bass clef) with a grand staff brace. The first measure is in 2/4 time with a key signature of two sharps (F# and C#). The second measure is in 2/4 time with a key signature of one sharp (F#). The third measure is in 2/4 time with a key signature of two sharps (F# and C#).

Third system of musical notation for Exercise 11.5. It consists of two staves (treble and bass clef) with a grand staff brace. The first measure is in 2/4 time with a key signature of two sharps (F# and C#). The second measure is in common time (C) with a key signature of two flats (Bb and Eb). The third measure is in 2/4 time with a key signature of two sharps (F# and C#).

Exercise 11.6

Complete and figure the following cadences in four parts. Major and minor keys should be considered.

Musical notation for Exercise 11.6. It consists of two staves (treble and bass clef) with a grand staff brace. The first measure is in 2/4 time with a key signature of one flat (Bb). The second measure is in common time (C) with a key signature of one flat (Bb). The third measure is in 2/4 time with a key signature of one flat (Bb).

CHAPTER 13

The Orchestra



Demarcation of the different syllabi

UNISA	Not prescribed.
ABRSM	Basic knowledge (range excluded) of orchestral instruments.
Trinity Guildhall	Instruments, their ranges and the families to which they belong. The recorder and guitar is also prescribed.

This chapter serves as an introduction to the standard orchestral instruments.

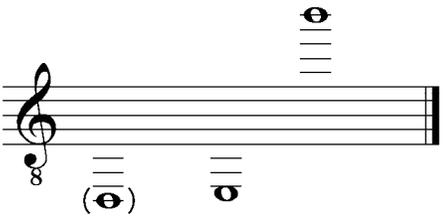
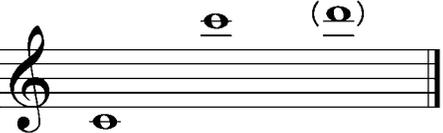
The different sections of the orchestra and the most important instruments belonging to each are explained below.

Strings				
Violin	Viola	Cello	Double bass	
				
Woodwind				
Flute	Oboe	Clarinet	English horn	Bassoon
				
Brass				
Trumpet	(French) horn	Trombone	Tuba	
				

13.4 Features of percussion

- ⇒ The percussion section consists of instruments that are struck, scraped, shaken or plucked to produce sound.
- ⇒ Some instruments are instruments of definite pitch where as others are instruments of indefinite pitch. Instruments of indefinite pitch, like the cymbals, do not produce a specific pitch.

13.5 Non-orchestral instruments¹⁶

The Guitar	
<ul style="list-style-type: none">⇒ The guitar is a stringed instrument.⇒ Its range is as follows (pay attention to the clef):	
The descant (soprano) recorder	
<ul style="list-style-type: none">⇒ The recorder is a woodwind instrument.⇒ Its music is notated an octave lower than it sounds.⇒ Its range is as follows:	

Exercise 13.1

Answer the following questions regarding the instruments which were discussed above.

13.1.1 Which instruments are transposing instruments? _____

13.1.2 To which section does the oboe belong? _____

13.1.3 Which instruments' music is notated in the treble clef? _____

13.1.4 Name the instruments classified as orchestral string instruments.

13.1.5 How is the clarinet in B \flat 's music notated? _____

¹⁶ Prescribed for the Trinity Guildhall syllabus only.

CHAPTER 14

Music expressions and ornaments



Demarcation of the different syllabi

General terms are listed under 14.1. The language of each term is indicated in brackets and abbreviated as follows: E = English, F = French, G = German I = Italian and L = Latin. The applicable examinations board are indicated as follows: U = UNISA, R = ABRSM (Royal Schools) and T = Trinity Guildhall. Definitions that apply only to the ABRSM syllabus, are listed under number 14.2. Definitions applying only to the Trinity Guildhall syllabus, are listed under number 14.3.

14.1 General terms and signs

Term	Abbreviation or sign	Meaning	Examination board
Dynamics			
con forza (I)		with force	U R
crescendo (I)	cresc./ 	gradually getting louder	U R T
decrescendo (I)	decresc./ 	gradually getting softer	U R T
diminuendo (I)	dim./dimin./ 	gradually getting softer	U R T
forte (I)	f	loud	U R T
fortepiano (I)	fp	loud and then immediately soft	U R T
fortissimo (I)	ff	very loud	U R T
marcato (I)	marc.	accentuated	U T
mezzo forte (I)	mf	moderately loud	U R T
mezzo piano (I)	mp	moderately soft	U R T
pianissimo (I)	pp	very soft	U R T
piano (I)	p	soft	U R T
rinforzando (I)	rf/rfz/rinf.	sudden accent on single note/ quick crescendo	U R
sforzando-piano (I)	sfp	loud and then immediately soft	U
smorzando (I)	smorz.	dying away	U R
Tempo			
a tempo (I)		in the original tempo	U T
accelerando (I)	accel.	accelerating	U R T