

Grade Five Theory Revision

TENOR CLEF: Middle C is the 4th line. When shifting notes to the Tenor clef think carefully about whether they are above or below middle C. Make sure you know the pattern of #'s & b's for key signatures.



Middle C



Order of sharps

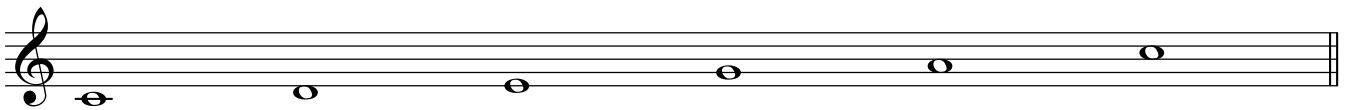


Order of flats

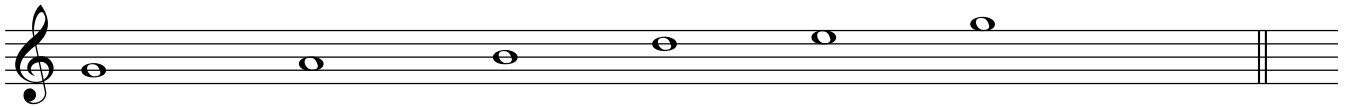
NEW KEYS: For Grade 5 you need to know the key signatures for ALL the Major & minor keys. Study the circle of 5ths carefully & use flashcards to memorise the key signatures.

MAJOR PENTATONIC SCALES: A Major scale without note 4 or 7 (the second note of the semitone pairs).

C Major Pentatonic



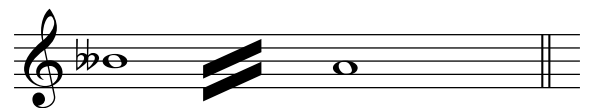
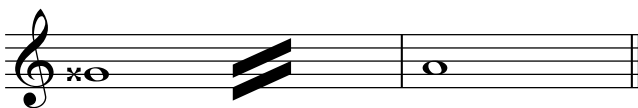
G Major Pentatonic



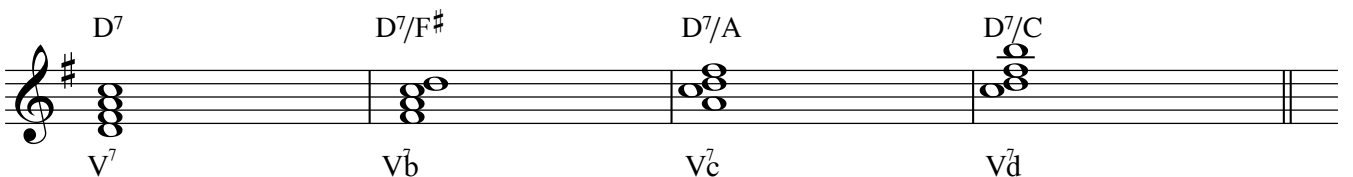
Dim3rd

TRANSPOSITION: To transpose a tune up or down an interval - First transpose the key signature. E.g. D Major up a perfect 4th becomes G Major. Then shift all the notes by the number of the interval. Lastly look at any notes with accidentals - Does the accidental shift this note up or down a semitone? Add an accidental to your tune to make it move the same way (check the key signature carefully). You can double check by working out the interval between the original note and your note.

DOUBLE SHARPS & FLATS: Double sharps raise a note 2 semitones. Double flats lower a note 2 semitones. Watch out for the double sharp on the raised 7th of G# minor.



DOMINANT 7th CHORD: Chord V7 is a chord V + a 7th above its root.



SUPERTONIC TRIAD: Also known as Re (Doh Re Mi Fa Soh) or Chord ii. In a Major key chord ii is minor. In a harmonic minor keys chord ii is diminished (min 3rd, dim 5th).

2 In melodic minor keys the raised 6th will raise the 5th to make the chord minor again.

D Major

D Major chord progression: D (I), Em (ii), G (IV), A (V), D (I). The notes are D, E, F#, G, A, B, C#.

D harmonic minor

D harmonic minor chord progression: Dm (i), E° (ii°), Gm (iv), A (V), Dm (I). The notes are D, E, F, G, A, B, C#.

D melodic minor

D melodic minor chord progression: Dm (i), Em (ii), G (IV), A (V), Dm (I). The notes are D, E, F, G, A, B, C#.

CADENCES:

V - I Perfect Cadence (full close - sounds like a full-stop).

IV - I Plagal Cadence (full close - sounds like a full-stop)

I - V, ii - V, IV - V Imperfect Cadence (half-close - sounds like a comma).

INVERTING INTERVALS: To invert an interval take the bottom note and shift it above the top note.

The two intervals add up to a 9th e.g. 2nds inverted become 7ths, 3rds become 6ths, etc.

Major intervals become minor, Augmented/Diminished, Perfect stays Perfect.

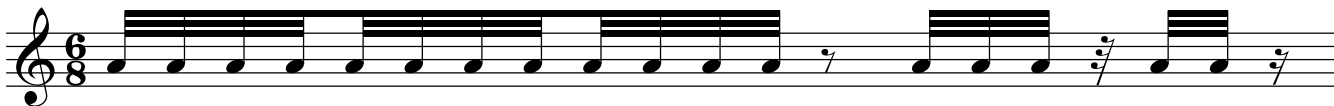
Interval inversions: Major 3rd (C-E) inverts to Minor 6th (E-C); Dim 5th (C-G) inverts to Aug 4th (G-C).

4-PART CHORD INVERSIONS: No matter what inversion the chord is in (i.e. what note is in the bass part), make sure you **DOUBLE THE ROOT**. The Root is the naming note of the chord (e.g. in Am the root is A, C chord the root is C). Root position chords have the root in the base, 1st inversions have the 3rd in the bass (e.g. Vb), second inversions have the 5th in the bass (e.g. Vc). The other notes can be in any order in any part as long as they are well spaced and within the vocal ranges.

NB: All the chords have the same 4 notes!

4-part chord inversions of Am: Am (i), Am/C (ib), Am/E (ic), E (V), E/G# (Vb), E/B (Vc). The notes are A, C, E, G.

DEMISEMIQUAVERS: These have 3 tails and are 1/8 of a crotchet. Group them in 4's to make quaver beats. Demisemiquaver rests also have 3 tails. Remember to always make groups that match the time signature (e.g. 6/8 dotted crotchet beats). Use one beam to join groups of demisemiquavers into beats. 3



SEMIQUAVER TRIPLETS: 3 semiquavers played in the time of 2 semiquavers = 1 quaver. Join groups of 3 semiquaver triplets by one beam to make beats. Groups rests exactly the same as notes.



NEW TIME SIGNATURES:

6/4 2 dotted crotchet beats per bar (compound duple)

4/2 4 minim beats per bar (simple quadruple)

Irregular time signatures: 7/4 (7 crotchets), 7/8 (7 quavers), 5/4 (5 crotchets), and 5/8 (5 quavers)

In irregular time the beats vary and are indicated by numbers in brackets above the staff.



MODULATION: A Modulation is a shift to another key. Usually the key signature does not change so you need to look for accidentals to indicate a key change. There has to be a perfect cadence in the new key. the modulation will be to the relative major/minor, or to the dominant major/minor.

E.g. C Major - G Major (dominant major), C Major - A minor (relative minor)

D Major - A minor (dominant minor), C minor - Eb Major (relative major).

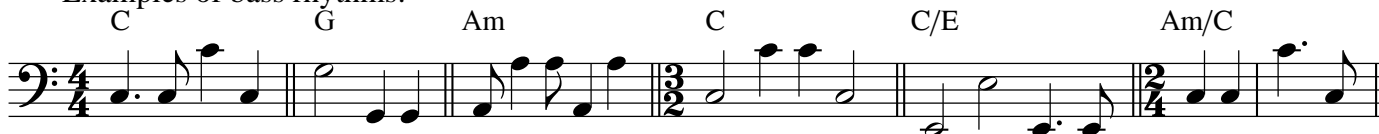
SETTING WORDS TO A RHYTHM:

1. Write out the words under the staff splitting syllables with dashes.
2. Find the accented syllables and put the bar-lines in front of these.
3. Make a simple rhythm by using 1 note per syllable and the natural rhythm of the words.
4. Look for two or three places that you can vary this rhythm to make it more interesting.
5. Add melismas (2 or more notes to 1 syllable) at appropriate places and use an underscore line to continue that syllable along to the end of the melisma. Use this same underline for ties.

WRITING A BASS LINE:

- * Use only the bass note of the chord. Use the root unless it tells you it is first inversion.
- Do not use all the notes of the chord, only the one bass note specified..
- * Use octaves & repetition to create a one or two bar bass rhythm.
- * Try to repeat this rhythm on the different chords in most bars.
- * If the melody is intricate and/or uses syncopation keep the bass rhythm simple & on the beat.
- * If the melodic rhythm is steady and uses siple notes make a contrasting bass line.

Examples of bass rhythms:



WRITING A TUNE (MELODY):

- * Plan the shape of the melody (e.g. a curve or wave).
- * Use notes of the chords on the strong beats of the bar to plan your melody & use some repeated notes.
- * Then decorate your melody with passing notes, etc.
- * If you are writing to fit a rhythm and no chords have been given plan a simple chord progression for your melody. Use 1 chord per bar, starting and ending with the tonic. For a 4 bar tune use I-IV-V-!, for an 8 bar tune into 2 phrases, the first ending I-V (imperfect cadence) & the second V-I (perfect cadence)..
- * Use mainly steps and small leaps, rather than jagged jumps or lots of broken chords.
- * Plan a climax point by working up to the top of the range about three quarters of the way though (or occasionally in the finale bar).
- * Don't exceed the range of an octave by more than one or two notes.
- * Avoid leaps of a 4th except from the dominant up to the tonic.
- * Moving by step over a barline helps the melody to flow easily.
- * If you are writing for a particular instrument or voice make sure you know its range.
- * Add dynamics & articulation to make your melody more interesting.
- * The last note should be the tonic and is best approached from the leading note or supertonic.
- * For an anacrusis use the dominant or a note of chord I or V.

NB: Try to sing the melody in your head as you work, it will be marked on how it **SOUNDS!**

DECORATING A MELODY:

Passing notes - Fill the gap between 2 chord notes, moving by step.

Accented Passing Notes - These are still passing notes but the rhythm is altered so the passing note is on the strong beat.

Auxiliary Notes - A note that fills in between a repeated chord note, moving up or down a step and back.



Passing note

Accented Passing Note

Auxillary Note

TIPS FOR EXAMS:

- * If you can't remember something, look through the rest of the exam paper for a clue!
- * Use flashcards to thoroughly learn all Terms 7 Signs, Key Signatures, and voice & Instrument ranges.
- * Always think about how the music you are writing would **SOUND** and answer Analysis (Section 7) questions by talking about how the music sounds, not how it looks on the page.
- * Read all questions carefully and double check that you have followed **ALL** the instructions.
- * Write neatly and watch out for basic things like stem directions.