

Eric Taylor

Music Theory in Practice

GRADE 4

The Associated Board of the Royal Schools of Music

Syllabus for Grade 4

As in preceding grades, with the addition of:

- (1) All simple and compound duple, triple and quadruple time signatures, and the grouping of notes and rests within these times. The breve and its equivalent rest. Double-dotted notes and rests. Duplets. Questions will include the composition of a four-bar rhythm *or* (at candidate's choice) the composition of a rhythm to given words.
- (2) Alto clef (C clef centred on 3rd line). The identification of notes in the alto clef in any of the keys set for this grade, and the transcription at the unison of a simple melody from the treble or the bass clef to the alto clef, and vice versa. Double sharp and double flat signs, and their cancellation. Enharmonic equivalents.
- (3) Scales and key signatures of all major and minor keys up to and including five sharps and flats, with both forms of minor scales. Technical names for the notes of the diatonic scale (tonic, supertonic etc.). Construction of the chromatic scale. All intervals, not exceeding an octave, between any two diatonic notes in any of the keys set for this grade.
- (4) The identification and writing of triads (root position) on the tonic, subdominant and dominant notes in any of the keys set for this grade. The recognition of $\frac{5}{3}$ (root position) chords on the tonic, subdominant and dominant notes in any of the keys set for this grade (the harmonic form of the scale will be used in minor keys).
- (5) More terms and signs, including the recognition and naming (but not writing out) of the trill, turn, upper and lower mordent, acciaccatura and appoggiatura. Questions about a passage of music will include simple related questions about standard orchestral instruments.

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The music on the cover is the opening of an arrangement for trumpet in D and piano by Philip Cranmer of the aria, 'The trumpet shall sound', from Handel's *Messiah* (*Handel and Bach Arias*, published by the Associated Board).

In the quoted music examples, tempo marks without brackets occur in the original as shown. Tempo marks in brackets occur earlier in the music or are editorial.

A Time signatures

(see *The AB Guide to Music Theory*, 1/2, 3/3 & 5/1-3)

In Grade 4, exercises may be set on all simple and compound duple, triple and quadruple time signatures. Those already introduced in the previous grades are:

Simple time	$\frac{3}{8}$
	$\frac{2}{4} \frac{3}{4} \frac{4}{4}$
	$\frac{2}{2} \frac{3}{2} \frac{4}{2}$
Compound time	$\frac{6}{8} \frac{9}{8} \frac{12}{8}$

Of the other possibilities, some are uncommon, e.g. $\frac{8}{8}$ (although an example is quoted in Exercise 23 below); while others are even more rarely found. Those in the following list, however, may all be met quite frequently and should be understood in Grade 4:

Simple time	$\frac{4}{8}$
Compound time	$\frac{9}{4} \frac{9}{8}$
	$\frac{6}{16} \frac{9}{16} \frac{12}{16}$

$\frac{4}{8}$ does not present any new problems of notation, since *on paper* there is no difference between a passage in $\frac{4}{8}$ and the same notes written in $\frac{2}{4}$. This, for example, could have a time signature of either $\frac{4}{8}$ or $\frac{2}{4}$:



although the choice of time signature should of course affect the way in which the passage is performed. $\frac{4}{8}$ indicates four beats in a bar, while $\frac{2}{4}$ indicates two beats in a bar. They only *look* the same because in $\frac{4}{8}$ the beats are written as quavers, while in $\frac{2}{4}$ they are written as crotchets.

Exercise 1 Add the upper figure to the time signature in each of these examples.

(a) *Allegretto* Verdi, *Il Trovatore* ('Stride la vampa')

(b) *Lento maestoso* Dvořák, 'Dumky' Trio (6th mvt)

(c) *Allegro* Haydn, Keyboard Sonata, Hob.XVI/G1 (1st mvt)

etc.

etc.

Moderato e dolce

Boyce, Symphony No.1 (2nd mvt)

(d)

Andante

Stravinsky, *Capriccio* (2nd mvt)

(e)

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Exercise 2 Rewrite this rhythm in $\frac{4}{8}$ without changing its effect (the solution to the first bar is given).

Similarly, rewrite this rhythm in $\frac{4}{4}$.

In the new compound time signatures, the grouping of notes and rests follows the rules applied to $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$ in Grade 3. All that is different is that:

in $\frac{6}{4}$, $\frac{9}{4}$ and $\frac{12}{4}$ the note values are doubled (e.g. quavers become crotchets); and

in $\frac{6}{16}$, $\frac{9}{16}$ and $\frac{12}{16}$ the note values are halved (e.g. quavers become semiquavers).

Exercise 3 Add bar-lines to the following. Except where the first bar-line is given, each example starts on the first beat of the bar.

J. S. Bach, 48 Preludes & Fugues, Bk II (Fugue No.4)

(a)

Lento

Howells, *Psalm Preludes for organ*, Op.32 No.1

(b)

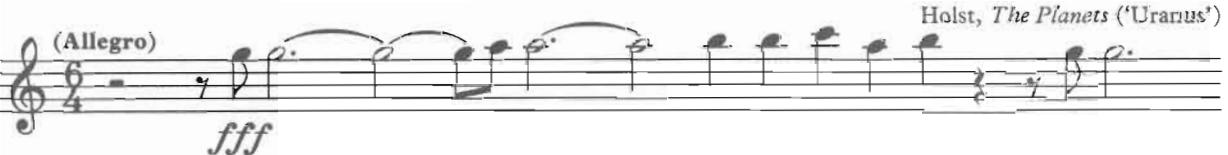
etc.
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Exercise 3
(continued)

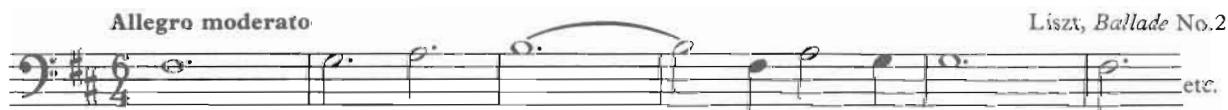
(c)  *Rimsky-Korsakov, Sheherazade*

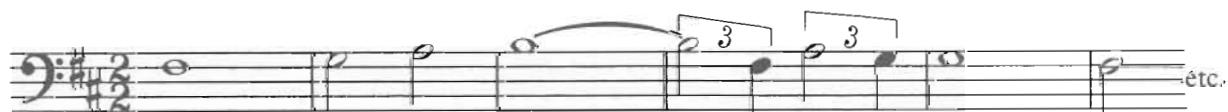
(d)  *Brahms, Symphony No.3 (1st mvt.)*

(e)  *Debussy, Violin Sonata (3rd mvt.)*

(f)  *Holst, The Planets ('Uranus')*

Exercise 4 Rewrite each of the following, using the given time signatures but without changing the effect. (As an illustration, the solution to the first example is given.)

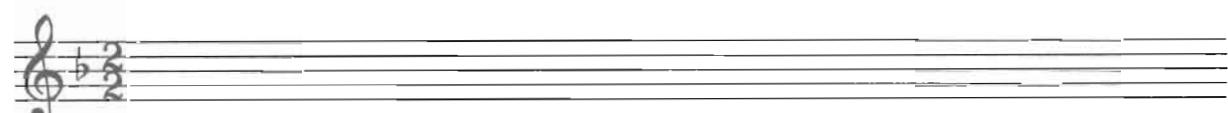
(a)  *Liszt, Ballade No.2* etc.

 etc.

(b)  *Beethoven, Piano Sonata, Op.111 (2nd mvt.)* etc.



(c)  *Brahms, Piano Concerto No.1 (1st mvt.)*



Handel, Keyboard Suite in D minor, HWV 437 (Jigg)

(d)

Andante tranquillo

Warlock, *Capriol Suite* ('Pieds-en-l'air')

(e)

(Allegro)

(f)

Exercise 5 Add the time signature to each of the following.

J. S. Bach, 48 Preludes & Fugues, Bk II (Fugue No.11)

(a)

Allegro

Handel, Recorder Sonata, Op.1 No.7

(b)

Largo e maestoso

Rimsky-Korsakov, *Sheherazade*

(c)

(Andante)

Sibelius, *The Swan of Tuonela*

(d)

Exercise 5
(continued)

Lento

Vaughan Williams, *A London Symphony* (1st mvt)

(e) 

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J. S. Bach, 48 Preludes & Fugues, Bk II (Prelude No.21)

(f) 

The passages quoted in Exercises 4 and 5 above provide examples of the ways in which notes and rests should be grouped in the new time signatures. It must always be made as clear as possible where the beat occurs. Remember that in compound time the beat is always a *dotted* note: e.g. in $\frac{9}{4}$ a dotted minim; in $\frac{6}{16}$ a dotted quaver. Thus the first three bars of the Brahms melody (Exercise 4c) are written as shown there, and NOT -



(This last notation is wrong because it implies three minim beats in a bar, i.e. a time signature of $\frac{3}{2}$.) And in Exercise 4d, by Handel, notice that the semiquavers were beamed together in threes, to show the dotted quaver beat. Had they been beamed in sixes -

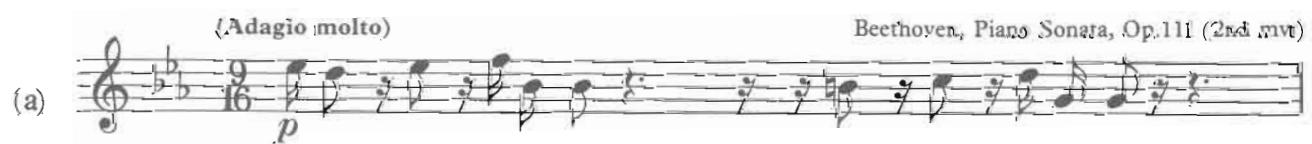


the notation would have suggested a time signature of $\frac{8}{6}$. In Exercise 3e, Debussy's beaming is another way of showing that the semiquavers are grouped in threes, and therefore that the beat is again a dotted quaver.

Exercise 6 Copy out the following, putting in bar-lines in accordance with the time signatures. Beam notes together as appropriate, and correct the notation of notes and rests where necessary. (As an illustration, the solution to the first example is given.) Except where the first bar-line is given, each example starts on the first beat of the bar.

(Adagio molto)

Beethoven, Piano Sonata, Op.111 (2nd mvt)

(a) 

(Adagio molto)

Beethoven, Piano Sonata, Op.111 (2nd mvt)



(b) **Andante** Wagner, *The Flying Dutchman* (Overture)

(c) **(Andante)** Handel, Concerto Grosso, Op.6 No.3 (2nd mvt)

(d) **(Allegro)** Hindemith, *Ludus Tonalis* ('Interludium') etc.

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(e) **Allegro molto moderato** Sibelius, Symphony No.7

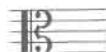
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(f) **Allegro** J. S. Bach, Flute Sonata No.1, BWV 1030 etc.

B Alto clef

(see *The AB Guide to Music Theory*, 4/7)

The C clef is printed  , but it can be drawn more simply, e.g.  ,  or  . What is essential is that the two curved lines should be clearly placed above and below a stave line: the stave line runs *between* them and always indicates middle C. When the clef is centred on the middle line of the stave –

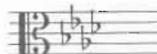


it is known as the 'alto' clef. This clef is now used mainly by the viola, but in earlier periods it had a wider use, especially in vocal music.

Exercise 7 Underneath each of these notes, write its letter name.

.....

In previous grades, key signatures of up to four sharps or flats were introduced. They are laid out thus in the alto clef:



Exercise 8 After each clef, write the key signature and tonic triad of the key named.



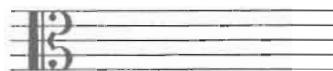
G major



C minor



Bb major



B minor



A major



G minor



D major



E minor



F# minor

Exercise 9 Rewrite the following, using the alto clef.

(a) [Tranquillo] $\text{♩} = 69$ Humperdinck, *Hansel and Gretel* (Prelude, Act I)

Blank staff for rewriting the music.

(b) (Allegro) Mozart, Piano Quartet, K.478 (Rondo) etc.

Blank staff for rewriting the music.

(c) (Allegro molto) Schubert, String Quartet, D.810 ('Death and the Maiden') (3rd mvt)

Blank staff for rewriting the music.

Exercise 10 Rewrite the following, using the given clefs.

(a) (Allegretto) Berlioz, *Harold in Italy* ('March of the Pilgrims')

Blank staff for rewriting the music.

(b) Adagio religioso $\text{♩} = 69$ Bartók, Piano Concerto No.3 (2nd mvt)

Blank staff for rewriting the music.

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C Double sharps and double flats

(see *The AB Guide to Music Theory*, 4/5)

Exercise 11 Under each of these notes, write its full name (for example, 'C double sharp').

The image shows four musical staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has an alto clef and a key signature of one sharp (F#). Each staff is followed by a dotted line.

Exercise 12 After each of these notes, write two other notes which sound the same (i.e. notes which are enharmonic equivalents of the given note), as shown in the first example.

The next exercise deals with the cancellation of double sharps and double flats.

Exercise 13 Before each of the notes marked *, add the accidental needed to restore it to its normal pitch (as shown by the key signature).

D Breves, double dots, duplets

(see *The AB Guide to Music Theory*, 1/1, 3/1-2, 5/4)

A breve, , lasts as long as two semibreves. It fills a whole bar in $\frac{4}{2}$.

A breve rest is written , and this rest is used for a completely silent bar in $\frac{4}{2}$. (Remember, however, that in all other time signatures a completely silent bar is shown as .

Exercise 14 Rewrite these scales, doubling the time values. (The opening of the first one is given.)

(a) 

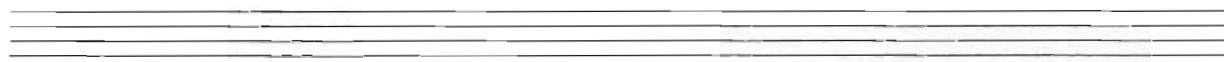


(b) 

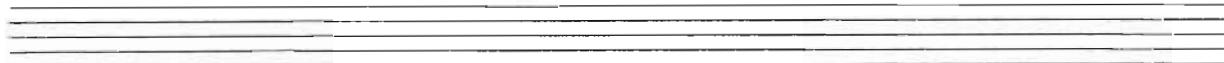


Exercise 15 Rewrite these scales, halving the time values. Remember to alter the time signatures accordingly.

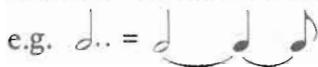
(a) 



(b) 



A second dot after a note adds half the length already added by the first dot -



Exercise 16 Add the missing bar-lines in the following. Each example starts on the first beat of the bar, except where the first bar-line is given.

(a) (Moderato) Ravel, *Sonatine* (1st mvt)

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(b) (Maestoso) Wagner, *Götterdämmerung* (Siegfried's Funeral Music) etc.

(c) Adagio Beethoven, *Piano Sonata, Op. 31 No. 2* (2nd mvt) etc.

p dolce

A duplet is most commonly indicated by a figure 2 above the notes: for example,

♩ divided into two becomes 

♩ divided into two becomes 

♩ divided into two becomes 

Notice the time values in the above illustrations.¹

Duplets may also be written as dotted notes: for example,

♩ divided into two becomes 

♩ divided into two becomes 

♩ divided into two becomes 

Exercise 17 Add bar-lines in the following, all of which begin on the first beat of the bar.

(a) Lalo, *Symphonie Espagnole* (5th mvt)

¹Very occasionally, duplets are written with other time values (see *The AB Guide to Music Theory*, Part I, p.104), but these are too rare to be regarded as standard practice. They should not be used in the theory examinations.

Albéniz, *Suite Espanola* ('Cuba')

(b) 

Debussy, *Suite Bergamasque* ('Clair de Lune')

(c) 

Tchaikovsky, Symphony No.5 (2nd mvt)

(d) 

Exercise 18 Without changing the effect, rewrite the following, using the given time signatures.
(As an illustration, the opening of the first example is given.)

(a) 

(Quasi lento)

(b) 

$\text{♩} = 63$

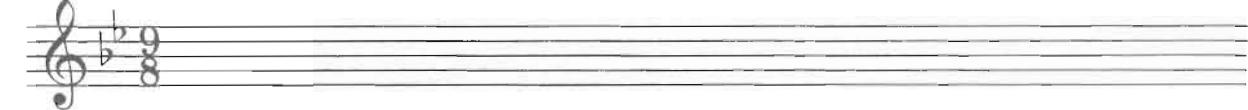
Delius, *Walk to the Paradise Garden*

(c) 

(Lent)

Ravel, *String Quartet* (2nd mvt)

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E Keys with five sharps or flats

Technical names of notes in diatonic scales

(see *The AB Guide to Music Theory*, 4/1–4)

Grade 4 adds major and minor scales with five sharps or flats:

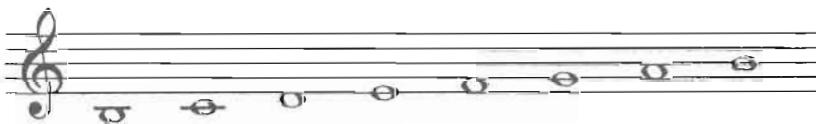
B major G♯ minor D♭ major B♭ minor

The key signatures are laid out thus:



Exercise 19 Write accidentals where they are needed to make the scales named. (Do not use key signatures.) Add $\overline{\overline{\text{ }}}$ above any pairs of notes which are a semitone apart.

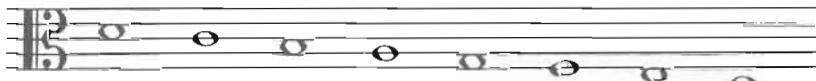
B major



B♭ melodic minor



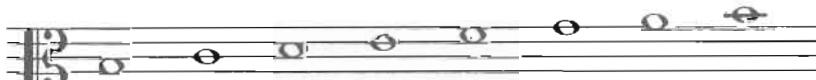
D♭ major



G♯ harmonic minor



B♭ melodic minor



Exercise 20 Write the clefs and accidentals needed to make the scales named. (Do not use key signatures.) Add $\overline{\overline{\text{ }}}$ above any pairs of notes which are a semitone apart.

B♭ harmonic minor



B major

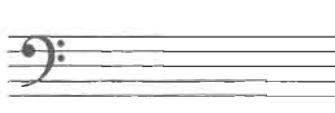


D \flat major

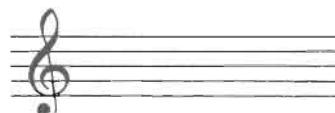
G \sharp harmonic minor

G \sharp melodic minor

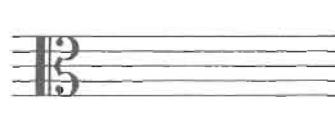
Exercise 21 After each clef, write the key signature and tonic triad of the key named.



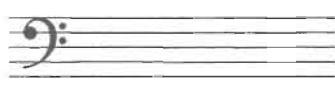
B major



B \flat minor



G \sharp minor



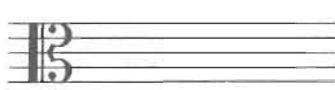
D \flat major



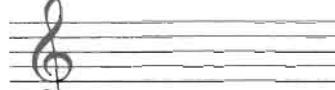
D \flat major



B major



B major



G \sharp minor



G \sharp minor



B \flat minor



D \flat major



B \flat minor

Exercise 22 Name the key of each of the following. Then write them out again, using the correct key signature. Leave out any accidentals which become unnecessary, but remember also to add any that may be needed.

(a) *Adagio un poco mosso* Beethoven, Piano Concerto No.5 ('Emperor') (2nd mvt)

Key

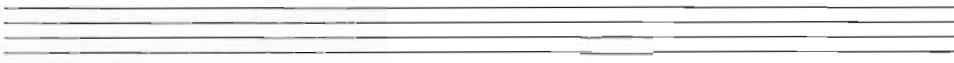


Exercise 22

(continued)

(b) **Andantino** Tchaikovsky, Symphony No.4 (2nd mvt)

Key



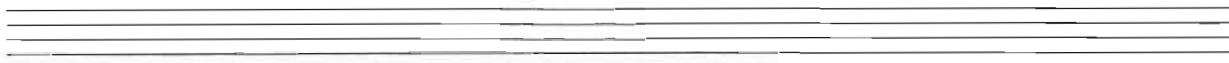
(c) J. S. Bach, 48 Preludes & Fugues, Bk I (Prelude No.18)

Key



(d) **Allegretto** Beethoven, Piano Sonata, Op.10 No.2 (2nd mvt)

Key



(e) $\text{♩} = 72$ Stravinsky, *Firebird* ('Ronde des Princesses')

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Key



(f) **Andante sostenuto** $\text{♩} = 52$ Berlioz, *Roman Carnival* (Overture)

Key



In Grade 4, candidates are also required to know the technical names of the notes forming major and minor scales, i.e. the names of the 'degrees' of diatonic scales. These, in ascending order, are:

(1) Tonic, (2) Supertonic, (3) Mediant, (4) Subdominant, (5) Dominant, (6) Submediant, (7) Leading note, (8) Tonic.

Exercise 23 Name the key of each of the following, and underneath write the technical names (e.g. tonic, dominant) of the notes marked 1, 2, 3 and 4.

Exercise 23
(continued)

Berlioz, *The Damnation of Faust* (Serenade)

(f)

Tchaikovsky, Symphony No.4 (1st mvt)

(g)

Liszt, Piano Concerto No.2 (1st mvt)

(h)

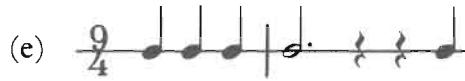
F Four-bar rhythms

Some suggestions concerning the ways in which a four-bar rhythm might be planned were made in *Music Theory in Practice*, Grades 2 and 3. In Grade 4, nothing needs to be added to those general rules, but they must now be applied to the new rhythms and time signatures.

Exercise 24 Compose four-bar rhythms beginning as follows.

(a)

(b)



Exercise 25 Use each of the following in a four-bar rhythm, though not necessarily at the beginning.

(a) a breve in $\frac{4}{2}$

(b) a triplet in $\frac{4}{8}$

(c) a duplet in $\frac{9}{8}$

(d) two consecutive crotchet rests in $\frac{6}{4}$

(e) a double-dotted minim in $\frac{4}{4}$

(f) a note tied over a bar-line in $\frac{9}{16}$

G Triads and chords on I, IV and V

(see *The AB Guide to Music Theory*, 8/1-2)

In earlier grades, the only triad included was that on the tonic, the first degree of the scale. In Grade 4, candidates should also be able to recognise and write triads on the 4th and 5th degrees, i.e. the subdominant and dominant triads, e.g. –

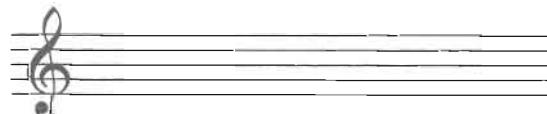


These three triads – tonic, subdominant, dominant – are the ‘primary’ triads of the key. They can be indicated by roman numerals: I, IV and V respectively.

It is important to remember that the dominant triad in a minor key requires an accidental: the third of the chord has to be raised a semitone, since it is the leading note of the scale. Hence the B \sharp in the above example. Similarly, the dominant triad of A minor is:



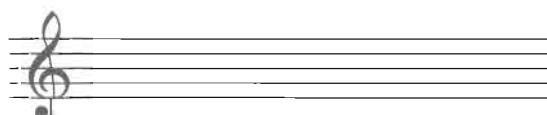
Exercise 26 After each of the following clefs, write the key signature of the given key, followed by the three primary triads: tonic, subdominant, dominant. Identify the triads by writing I, IV or V underneath.



G major



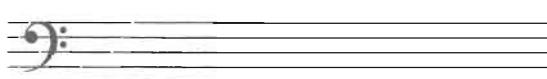
D minor



D \flat major



F \sharp minor

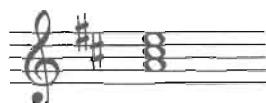


E major

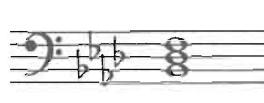


G \sharp minor

Exercise 27 Identify each of these triads by writing I, IV or V underneath.



D major



F minor



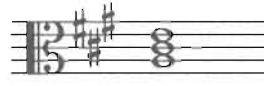
E minor



B-flat minor



B major



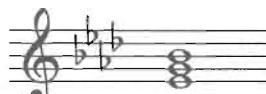
A major



G minor



C sharp minor



A-flat major



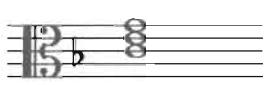
B-flat minor



B major



E-flat major



F major



A major

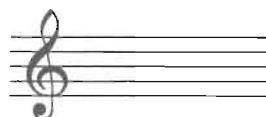


B minor

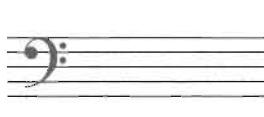


B-flat major

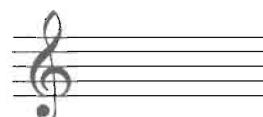
Exercise 28 Write triads as indicated in the given keys. Do not use key signatures, but add the necessary accidentals before notes which need them.



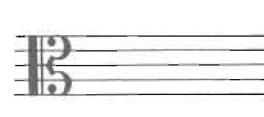
D major IV



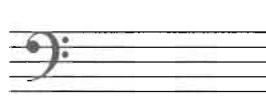
F minor V



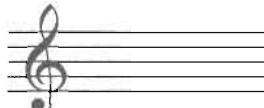
B major V



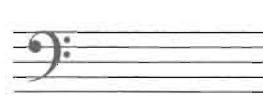
A-flat major I



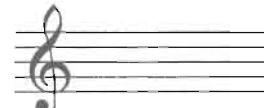
B minor V



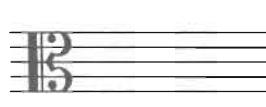
A major IV



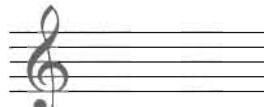
C sharp minor I



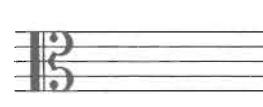
G minor IV



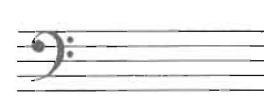
E minor IV



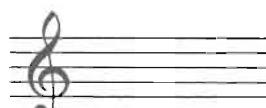
E-flat major V



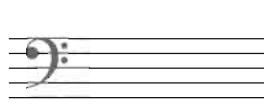
B-flat minor I



F major IV



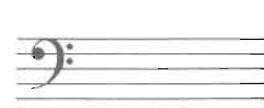
B-flat major I



A-flat major IV



C sharp minor IV



B-flat major IV

You may also be asked to recognise (though not to write) chords made from the notes of the three primary triads. Again, they can be indicated by I, IV and V. The lowest note of the triad, its 'root', will always be at the bottom (i.e. the chords will be 'in root position') in this grade.

Exercise 29 Name the key of each of these passages, and identify each of the chords marked * by writing I, IV or V underneath.

Tallis, Anthem 'If ye love me'

(a)

Key

Allegro non troppo

(b)

Mendelssohn, *Christmas Piece*, Op.72 No.1

etc.

Key

J. S. Bach, *St Matthew Passion* (Chorale 'Erkenne mich')

(c)

Key

(Moderato)

(d)

Schumann, *Album for the Young* ('Ländliches Lied')

etc.

Key

Tchaikovsky, *Album for the Young* ('The Doll's Funeral')

Adagio

(e)

Key

Grieg, *Watchman's Song*, Op.12 No.3

Molto andante e semplice

(f)

Key

Andante con moto

Beethoven, *Piano Sonata*, Op.57 (2nd mvt)

(g)

Key

J. S. Bach, Chorale 'Es woll uns Gott'

(h)

Key

Schumann, *Piano Sonata for the Young*, Op.118 No.1 (1st mvt)

(Allegro)

(i)

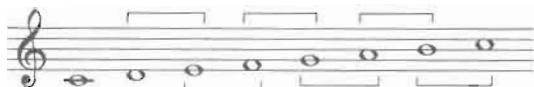
Key

H Intervals

(see *The AB Guide to Music Theory*, 7/1)

You may be asked to name the interval between *any* two notes in the major and minor scales set for this grade (see Section E). The lower note will not necessarily be the key-note, but the interval will not be larger than an octave.

Consider, for example, the intervals between consecutive notes in the scale of C major:



These must all be 2nds of some kind. But what kind?

Start by seeing whether both notes occur in a major scale, with the lower note as the key-note. Take the D-E above, for example. E is the 2nd degree of the scale of D major, so the interval is a major 2nd. Similarly:

F-G is a major 2nd (G being the 2nd degree of the scale of F major)

G-A is a major 2nd (A being the 2nd degree of the scale of G major)

A-B is a major 2nd (B being the 2nd degree of the scale of A major)

However, this will not work with E-F, since F(\natural) is not found in the scale of E major. (The E major scale starts E-F \sharp). There are other intervals between notes in major scales which present similar problems, and many more in the harmonic and melodic minor scales. But all the problems can be solved by remembering these rules:

When a major interval is made a semitone larger, it becomes augmented.

When a major interval is made a semitone smaller, it becomes minor.

When a minor interval is made a semitone larger, it becomes major.

When a minor interval is made a semitone smaller, it becomes diminished.

When a perfect interval is made a semitone larger, it becomes augmented.

When a perfect interval is made a semitone smaller, it becomes diminished.

This summary may make the rules easier to remember:

(largest)	augmented	major	augmented
	MAJOR	MINOR	PERFECT
(smallest)	minor	diminished	diminished

Now we can solve the problem which we had with E-F(\natural) in the C major scale. If the notes had been E-F *sharp*, there would have been no difficulty: F \sharp is the 2nd degree of the scale of E major, so the interval would have been a major 2nd. However, F \natural is a semitone lower than F \sharp : the interval is therefore a semitone smaller. Consequently, major becomes minor, and E-F \natural is a minor 2nd.

The same thing happens with the interval from B–C. B–C cannot be a *major* 2nd, because the scale of B major starts B–C#. C \natural is a semitone lower than C#, so B–C(\natural) is a *minor* 2nd again. (Notice that it is not sufficient to describe B–C as a ‘semitone’.)

Here is another example which occurs in the key of C major (and also in C minor):



With F as a key-note, the 4th degree of the scale would normally be B \flat . F–B \flat is a perfect 4th. But the B \flat has been raised a semitone (to B \natural), so the interval has become larger, and perfect becomes augmented: F–B \natural is an augmented 4th.

There is another way of altering an interval. Instead of raising or lowering the *top* note, the *bottom* note can be raised or lowered. If you raise the bottom note of an interval, you make the interval smaller. If you lower the bottom note, the interval becomes larger. So the above rules still apply. Consider, for example, this interval, which occurs in B minor:



It is hard to think of A \sharp as a key-note. But if it had been A *natural*, there would have been no difficulty: A–D is a perfect 4th. Raising the A to A \sharp makes the interval a semitone smaller, and perfect becomes diminished: A \sharp –D is a diminished 4th.

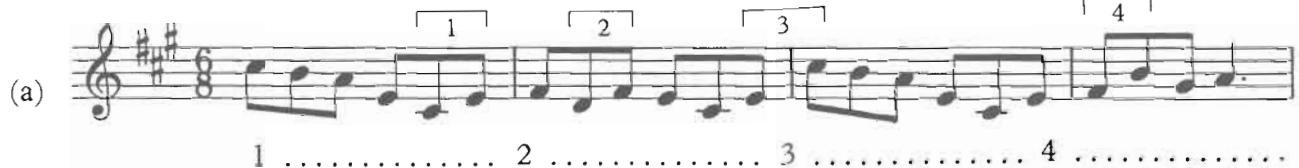
Exercise 30 Give the full names (e.g. ‘major 6th’, ‘augmented 4th’) of the following intervals. (Remember the key signatures.)

.....
.....
.....
.....

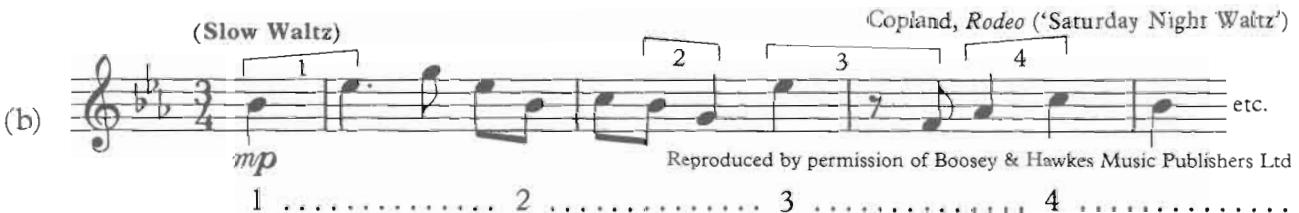
Exercise 30
(continued)

Exercise 31 Name the intervals marked in the following. Remember that an interval is always calculated from the lower of the two notes, regardless of which comes first.

Traditional, 'Blow the wind southerly'

(a) 

Copland, *Rodeo* ('Saturday Night Waltz')

(b) 

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Tippett, *A child of our time* (No.29)

(c) 

©Schott & Co. Ltd

Mozart, *Requiem Mass* (Kyrie)

(d) 

I Writing a rhythm to words

(see *The AB Guide to Music Theory*, 6)

Note that you will always have a choice between writing a rhythm to words and writing a four-bar rhythm (as in Section F).

In Grade 4, you will be asked to write only a *rhythm* to words, not a complete melody. Use the modern method of notation, i.e. quavers and shorter notes should be beamed together where suitable, even when set to different syllables (not written separately, as used to be the custom).

Usually the words given will be in verse form, e.g. –

*Gone were but the winter cold,
And gone were but the snow,
I could sleep in the wild woods
Where primroses blow.*

Allan Cunningham

First, read the verse carefully. Think about its meaning; and then decide which are the strong (stressed) syllables, and which are the weak. The first two lines above, for example, seem to have alternate syllables stressed: it may be helpful to mark them with accent signs –

*Góne were bút the wínter cóld,
And góne were bút the snów,*

This almost automatically produces a duple-time rhythm, e.g. $\frac{2}{4}$. All that is required is to set each syllable to a crotchet, and then to put each stressed crotchet in a strong position by making it the first beat of a bar –

$\frac{2}{4}$ Gone were but the win - ter cold , And gone were but the snow ,

The third line, however, is not so easy. If we were to accent alternate syllables, as in the first two lines –

I could sléep in thé wild wóods

we would get a stress on ‘the’. But ‘the’ is an unimportant word, which certainly should not be stressed. And continuing into the fourth line, we would get a stress on the last syllable of ‘primroses’ –

Where primrosés blow.

But this is also wrong: ‘primroses’ is pronounced with only one stress – on the *first* syllable.

A little thought about the meaning of the words, and how they should be pronounced, shows that the correct accentuation must be -

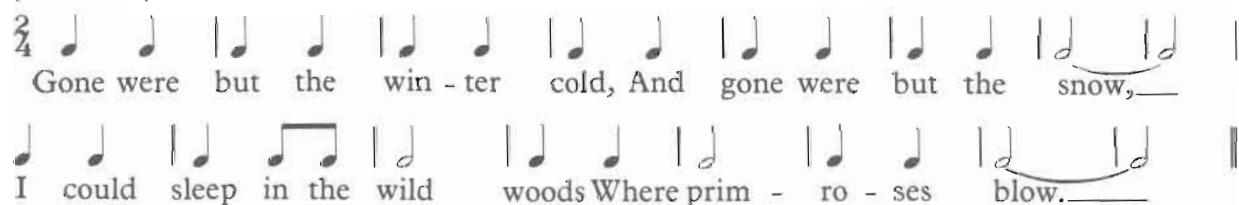
*I could sleep in the wild woods
Where primroses blow.*

This is not nearly so regular as the first two lines, but we can still keep the stressed syllables on the strong beats by using some longer and some shorter notes -


I could sleep in the wild woods Where prim - ro - ses blow.

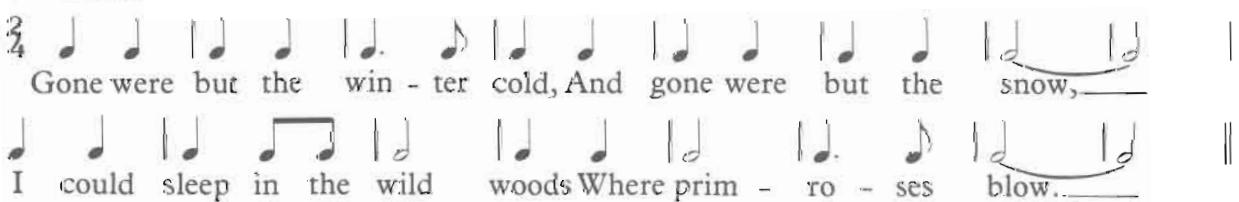
Now we have seven bars for the first two lines, and seven for the last two: fourteen bars in all. This is not impossible, but a total of sixteen bars (eight + eight) would be much more usual. And indeed the ear seems to expect a long note at the end of the second line of the verse and again at the end of the fourth, which would give us a 'regular' sixteen-bar phrase:

(Version 1)


Gone were but the winter cold, And gone were but the snow,
I could sleep in the wild woods Where prim - ro - ses blow.

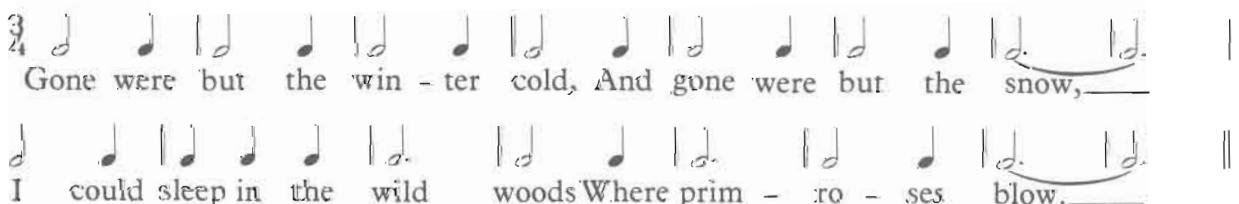
A weakness in this version is that there are rather a lot of  bars. Dotting some of the accented notes would produce more variety and interest -

(Version 2)


Gone were but the winter cold, And gone were but the snow,
I could sleep in the wild woods Where prim - ro - ses blow.

Notice that the verse does not *have* to be set in duple time. By lengthening the strong syllables, it could equally well be set in triple time -

(Version 3)

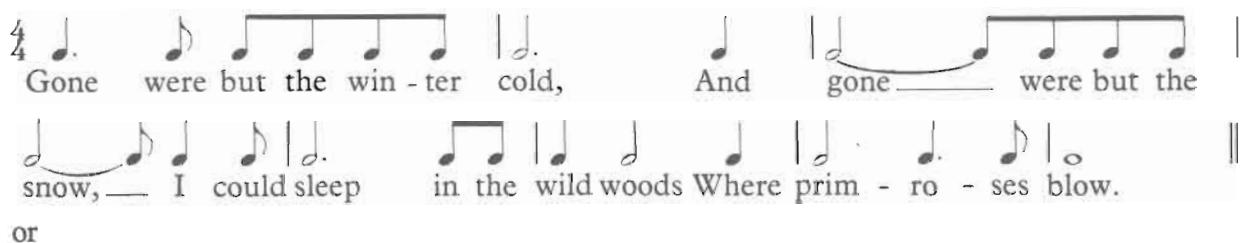

Gone were but the winter cold, And gone were but the snow,
I could sleep in the wild woods Where prim - ro - ses blow.

The trouble with all the versions so far is that there are too many equally-stressed syllables, with the result that the most important words do not sufficiently stand out. A careful reading of the verse may suggest that the most important words are 'gone', 'cold', 'snow', 'sleep', 'wild', 'primroses' and 'blow'. We could highlight them by putting *only* these words on the first beat of a bar. If we draw the corresponding bar-lines into the text, we can begin to see the effect -

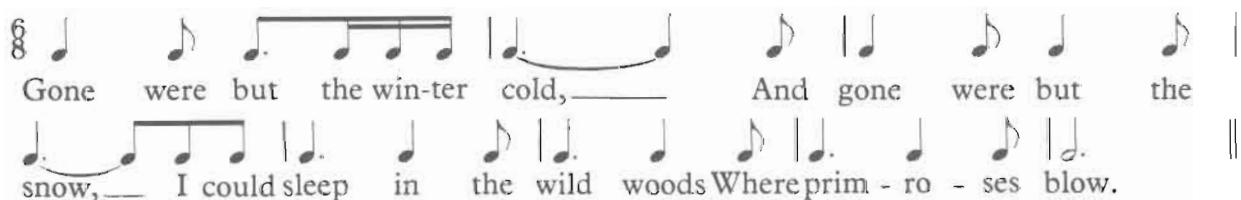
| *Gone* were but the winter | *cold*,
 And | *gone* were but the | *snow*,
 I could | *sleep* in the | *wild* woods
 Where | *primroses* | *blow*.

This is only an outline but it can be used in many ways -

(Version 4)

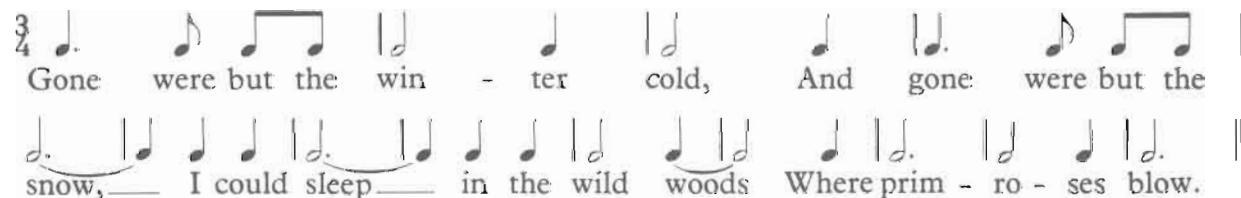
4 

(Version 5)

8 

As it happens, the last two versions above both form regular eight-bar phrases. But there is no necessity for your word rhythms always to be in eight or sixteen bars. This, for example, is in thirteen bars, yet it still fits the natural stresses and meaning of the words -

(Version 6)

3 

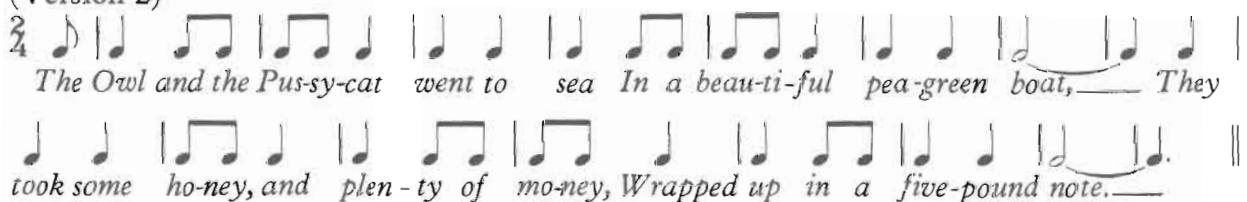
For further illustration of the points made on the previous pages, four workings are given below of the opening lines of 'The Owl and the Pussy-Cat' by Edward Lear -

*The Owl and the Pussy-cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,
Wrapped up in a five-pound note.*

(Version 1)

$\frac{3}{8}$ 

(Version 2)

$\frac{2}{4}$ 

(Version 3)

$\frac{2}{4}$ 

(Version 4)

$\frac{4}{4}$ 

The first two versions are adequate though somewhat basic, but the third and fourth are more interesting and varied.

Here are some points about how words are placed under the music.

(1) *Every* syllable needs a note. This may seem obvious, but people do sometimes make the mistake of writing, for example –



This is impossible: 'money' cannot be sung to a single note. It has two syllables, and therefore it must have two notes –



(In a melody, as distinct from just a rhythm, a syllable may be set to several notes.)

(2) Each syllable is placed under the note to which it is to be sung. Where possible, the first letter goes under the note; but this is not essential, provided it is clear which syllable belongs to which note.

(3) Some syllables have more letters than others (compare 'a' and 'wrapped' in the verse by Lear) and thus need more space. Do not write out the music in full first, leaving the words to be fitted in later, or you may find you do not have enough room for them.

(4) On the other hand, a word of two or more syllables may have to be spaced out, if the notes above it are not to be squashed too close together. This can be done by adding a hyphen (-) between the syllables, e.g. prim-ro-ses. More than one hyphen may be used if necessary (prim - - ro - - ses). The word itself is divided so that each syllable begins with a consonant where possible (prim-ro-ses, *not* prim-ros-es or pri-mro-ses).

(5) When a word of one syllable, or the last syllable of a word, is fitted to two or more notes (including tied notes), its duration should be shown by a continuous line after it, not a hyphen, (e.g. boat, _____). Notice that, if there is a punctuation mark (such as a comma) after the word, it goes *before* the line, not at the end.

Exercise 32 Compose rhythms for the words on the next three pages. Make more than one working of each verse, experimenting with different time signatures (simple or compound; duple, triple or quadruple). Write the notes on the continuous lines and the words on the dotted lines below.

One road leads to London,
One road leads to Wales,
My road leads me seawards
To the white dipping sails. *John Masefield*

Reproduced by permission of The Society of Authors
as the literary representative of the Estate of John Masefield.

A silver-scaled Dragon with jaws flaming red
Sits at my elbow and toasts my bread. *William Jay Smith*

From LAUGHING TIME: *Nonsense Poems* by William Jay Smith, published by Delacorte Press, 1980. © 1955, 1957, 1980 by William Jay Smith. Reproduced by permission of William Jay Smith.

I remember, I remember,
The house where I was born,
The little window where the sun
Came peeping in at morn.

Thomas Hood

She's like the swallow that flies so high,
She's like the river that never runs dry.

Traditional

Home is the sailor, home from sea
And the hunter home from the hill.

Robert Louis Stevenson

The earth was green, the sky was blue:
I saw and heard one sunny morn
A skylark hang between the two
A singing speck above the corn.

Christina Rossetti

J The chromatic scale

(see *The AB Guide to Music Theory*, 4/6)

You may be asked to write a chromatic scale. It could be with or without a key signature and ascending or descending (or both). Chromatic scales can be written in many different ways, but all you need remember is to make sure that for every line and space there is at least one note, but not more than two¹. For example, if you were asked to write an ascending chromatic scale, starting on the key-note of A♭ major and using the key signature, any of the following would be acceptable answers:

Normally, the unaltered dominant and subdominant notes are among those included (e.g. the E♭s and the D♭s in the scales above).

Exercise 33 Starting with the first note as given, turn each of the following into chromatic scales by adding the accidentals which are needed. Do not include unnecessary accidentals.

(a)

(b)

(c)

¹ The question will not ask you to use either the 'harmonic' or the 'melodic' form of the chromatic scale.

Exercise 33

(continued)

(d) 

(e) 

(f) 

(g) 

Exercise 34

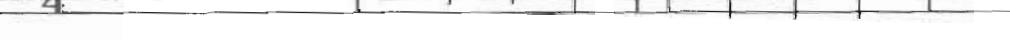
Starting with the first note as given, turn each of the following into chromatic scales by adding the accidentals which are needed. Note the key signatures, and do not include unnecessary accidentals.

(a) 

(b) 

(c) 

(d) 

(e) 

(f) 

(g) 

Exercise 35 Write chromatic scales as described, using the given rhythms. Do not include unnecessary accidentals.

Ascending,
starting on
tonic of
A major



Descending,
starting on
supertonic
of E♭ major



Ascending,
starting on
dominant
of C♯ minor



Descending,
starting on
subdominant
of A♭ major



Ascending,
starting on
mediant of
B minor



Descending,
starting on
subdominant
of F♯ minor



K Ornaments

(see *The AB Guide to Music Theory*, 12)

You may be asked to recognise and to name various ornament signs. These are the trill, turn, upper and lower mordent, acciaccatura and appoggiatura. Note the following.

- (1) The trill is also known as a 'shake', and you may use that word instead. It will be shown in this grade by *tr*, with or without a wavy line after it.
- (2) The turn which will be used in Grade 4 is sometimes called the 'upper turn':  . Remember that it is important to distinguish between a turn immediately *over* a note and one *between* notes.
- (3) To prevent misunderstanding, you should use the terms 'upper mordent' (meaning ) and 'lower mordent' (meaning ) in full.¹
- (4) The acciaccatura,  , is a single grace note (grace notes may also be used in groups of two or more). It is also known as a 'crushed note'. If you prefer, you may use either of the terms 'grace note' or 'crushed note' instead of acciaccatura – but if you *do* use the Italian word, remember that it has four letter c's. Note, also, that it is always written with the stem going upwards.
- (5) 'Appoggiatura' has two letter p's and two g's. You may like to think of it as a 'leaning note' (which is what the Italian word means), but do not describe it in this way in the examination.

You should, of course, understand what the ornament signs stand for, although in Grade 4 you will not be asked to write out ornamented notes in full.

Exercise 36 (a) Add the sign for a trill (shake) above the notes marked ↑.

Allegro



Mozart, *Allegro*, K.312

(b) Add the sign for a turn (i.e. upper turn) at the places marked ↑.

(Allegretto)



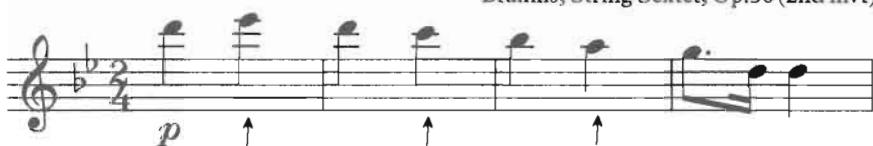
Schubert, *Scherzo*, D.593/1 etc.

¹'Mordent' by itself is open to confusion, since in the past it has been used in entirely opposite senses. Strictly speaking, it (or the German *Mordant*) means the 'lower' mordent:  . See *The AB Guide to Music Theory*, Part I, pp.93/4.

(c) Add the sign for an upper mordent above the notes marked ↑.

Allegro non troppo

Brahms, String Sextet, Op.36 (2nd mvt)



(d) Add the sign for a lower mordent above the notes marked ↑.

J. S. Bach, 18 Chorales ('Allein Gott')



(e) Write an acciaccatura before, and a note higher than, each of the notes marked ↑.

Le Couppey, Study, Op.17 No.24

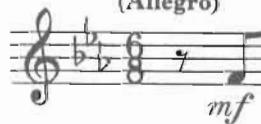


Exercise 37 Underneath each of the following, tick which you think is the best way (i, ii, iii or iv) of playing the passage marked —.

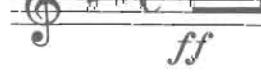
(a) **Adagio** Schubert, *Adagio*, D.178

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

(b) **(Allegro)** Albéniz, *Suite Espanola* ('Cuba')

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

(c) **(Alla marcia)** Rossini, *The Thieving Magpie* (Overture)

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

Exercise 37

(continued)

J. S. Bach, 48 Preludes & Fugues, Bk II (Fugue No.1)

(d)

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

Malcolm Arnold, Sonatina for flute & piano (3rd mvt)

(e)

Allegretto

mp

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

Exercise 38 Underneath each of the ornament signs in the following, write the name of the sign.

(a)

(Poco lento)

Granados, *Escenas románticos* (Mazurka)

ppp

.....

(b)

J. S. Bach, Keyboard Concerto in F minor (2nd mvt)

.....

(c)

Chopin, Mazurka, Op.33 No.4

p

.....

(d)

J. S. Bach, French Suite No.6 (Polonaise)

.....

(e)

Andante cantabile

Mozart, Piano Sonata, K.310 (2nd mvt)

tr

.....

L Instruments

The general questions about a passage of music may include simple, related questions about standard orchestral instruments. You should be aware of the orchestral families to which the main instruments belong.

strings: violin, viola, cello, double bass;
woodwind: flute, oboe, clarinet, bassoon;
brass: horn, trumpet, trombone, tuba;
percussion: timpani (kettledrums), side drum, bass drum, cymbals.

You should also be aware of certain signs and directions which refer to particular instruments. The more common of these are given in section M below.

It may also help you to know about the clefs which these instruments use, although specific questions will not be asked until Grade 5 –

treble clef: violin, flute, oboe, clarinet, horn (sometimes bass clef), trumpet;
alto clef: viola (sometimes treble clef);
bass clef: cello (sometimes treble or tenor clef), double bass, bassoon, trombone (sometimes tenor clef), tuba.

Note that string instruments can sometimes play two notes simultaneously (or even three or four). Wind instruments, however, can play only one at a time.

M Performance directions

The following terms and signs apply only to certain instruments.

Strings *con sordini* (or *con sord.*) with mutes

& Brass *senza sordini* (or *senza sord.*) without mutes

Strings *arco* play with the bow (a direction after *pizzicato*)

— and V are bowing marks (— is a 'down' bow and V an 'up' bow)

— a slur over or under notes means that they are to be played in one stroke of the bow (either up or down)

pizzicato plucked

sul G play on the G string

sul ponticello play near the bridge

Piano *una corda* (literally 'one string') press the left pedal

tre corde (literally 'three strings') release the left pedal

 press/release the right pedal

 P

mano hand (*mano sinistra* or *m.s.*: left hand; *mano destra* or *m.d.*: right hand)
 (also used by the harp)

|| spread the notes of a chord quickly, starting from the bottom note

In Grade 4 you will be expected to know the meaning of the following Italian terms.

<i>affettuoso</i>	tenderly
<i>affrettando</i>	hurrying
<i>amabile</i>	amiable, pleasant
<i>appassionato</i>	with passion
<i>calando</i>	getting softer, dying away (and usually slowing down)
<i>cantando</i>	singing
<i>come</i>	as, similar to (<i>come prima</i> : as before; <i>come sopra</i> : as above)
<i>facile</i>	easy
<i>fuoco</i>	fire
<i>giusto</i>	proper, exact (<i>tempo giusto</i> : in strict time)
<i>l'istesso</i>	the same (<i>l'istesso tempo</i> : at the same speed)
<i>morendo</i>	dying away
<i>niente</i>	nothing
<i>nobilmente</i>	nobly
<i>perdendosi</i>	dying away
<i>possibile</i>	possible (<i>presto possibile</i> : as fast as possible)
<i>quasi</i>	as if, resembling
<i>sonoro</i>	resonant, with rich tone
<i>sopra</i>	above
<i>sotto</i>	below (<i>sotto voce</i> : in an undertone)
<i>veloce</i>	swift
<i>voce</i>	voice

You will also be expected to know the meaning of the following French terms.

<i>à</i>	to, at
<i>animé</i>	animated, lively
<i>assez</i>	enough, sufficiently
<i>avec</i>	with
<i>cédez</i>	yield, relax the speed
<i>douce</i>	sweet
<i>en dehors</i>	prominent (a direction to make a melody stand out)
<i>et</i>	and
<i>légèrement</i>	light
<i>lent</i>	slow
<i>mais</i>	but
<i>moins</i>	less
<i>modéré</i>	at a moderate speed
<i>non</i>	not
<i>peu</i>	little
<i>plus</i>	more
<i>presser</i>	hurry (<i>en pressant</i> : hurrying on)
<i>ralentir</i>	slow down
<i>retenu</i>	held back (<i>en retenant</i> : holding back, slowing a little)
<i>sans</i>	without
<i>très</i>	very
<i>un, une</i>	one
<i>vif</i>	lively
<i>vite</i>	quick

N General exercises

Exercise 39 Look at the following melody, and then answer the questions below.

Brahms, Violin Sonata No.1 (1st mvt)

(Vivace non troppo)

1 2 3 4

p *con anima* *cresc.*

5 6 7 8

f

(a) Give the meaning of **Vivace non troppo**.

(b) Give the meaning of *con anima*.

(c) What kind of time is the music in (simple or compound; duple, triple or quadruple)?
.....

(d) The key of the passage is D major (*not* G major). Give the technical name (tonic, dominant etc.) of the note of the scale on which the melody starts.

(e) Wherever it appears, draw a circle round the leading note.

(f) Name the triad formed by the first three notes in bar 2.

(g) Name the interval which can be found in *every* bar.

(h) In bars 5 and 6, is the music getting softer, getting louder, or staying the same?
.....

(i) What do you notice about bars 5-8 compared to bars 1-4?
.....

(j) The music above is written for the violin. Name another instrument which belongs to the string family.

(k) Copy out the first three bars, halving the time values and beaming notes together as appropriate. Remember that a new time signature will be needed.

Exercise 40 This melody is taken from the middle section of a Waltz by Chopin (Op.64 No.2). Look at it, and then answer the questions below.

Più lento

mf

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 etc.

x *y* *z*

(a) Is the music printed above faster or slower than the music which came before it, or is it at the same speed? Explain the reason for your answer.

.....

(b) Add the time signature in the correct place in the music.

(c) What is the key of bars 1-12?

(d) Give the full name of the last note in bar 14.

(e) Give the full name of a note which is an enharmonic equivalent of the last note in bar 15 (i.e. a note which *sounds* the same but is written differently).

(f) What is the interval between the two notes in bar 6?

(g) What is similar about the three passages marked *x* *y* *z* ?

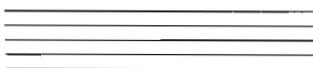
.....

(h) What is the name of the ornament in bar 16?

(i) The music includes part of a chromatic scale. Show where this begins and ends by writing X above the first and last notes.

(j) Name a woodwind instrument which could play this melody.

(k) Using the alto clef, write the key signature followed by the first note of the melody.



Exercise 41 Look at this melody, and then answer the questions below.

Moderato $\text{♩} = 72$

Rachmaninov, Piano Concerto No.2 (3rd mvt)

1 *f* *espress.* 2 3 4 5 6 7 8 9 10 11 12 13 *ff* 14 15 *dim. e rit.* 16 17 *p*

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(a) What kind of time is being used (simple or compound; duple, triple or quadruple)?

.....

(b) What is *espress.* short for? What does it mean?

(c) What is the interval between the first two notes?

(d) The melody, as written above, is played by one of these – piano, violins, violas, cellos.

Which do you think it is? Explain your answer.

.....

(e) In what ways are bars 5 and 6 similar?

(f) What does the sign – above notes in bars 5 and 6 mean?

(g) One of the accidentals which the composer has included is not strictly necessary.

Which bar is it in? What is the name of the note?

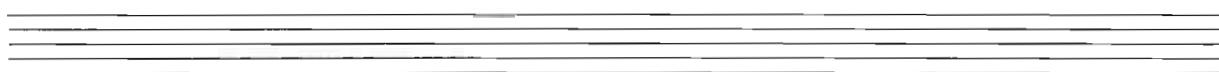
(h) Draw a circle round every appearance of this rhythm –  (with the first note tied over from the previous bar).

(i) What reasons are there for thinking that the climax of the melody occurs in bar 13?

.....

(j) Rewrite bars 1–7 in the treble clef.

.....



Exercise 42 This is a passage from the Prelude to Part I of Elgar's *The Dream of Gerontius*. Look at it and then answer the questions below.

Andantino

Cantando e molto largamente

sul G

(a) Explain the following terms:

Andantino

Cantando

molto largamente

(b) What kind of ornament is used in bar 1?

How should this note be played?

(c) Which of the following is the best way to play bar 11?

(i)  (ii)  (iii) 

(iv)  (v)  (vi) 

(d) Name the intervals marked  in bars 16–20.

Bar 16 Bar 17 Bar 18

Bar 19 Bar 20

(e) From bar 12 to the end of the passage, the music is in D minor. Give the technical names (tonic, dominant etc.) of these notes: G (bar 12)

C♯ (bar 12) E (bar 13) B♭ (bar 13)

F (bar 14) D (bar 15) A (bar 16)

(f) What clues suggest that this passage is played by violins?

.....

(g) Rewrite bars 6–10, using a compound time signature but without changing the effect.