

YEAR 12 – BRIDGING UNITS

A-LEVEL MUSIC



ST HILDA'S
COLLEGE

The 6th Form
@ St Hilda's

BRIDGING
UNITS

Name:

Anything is
POSSIBLE

Grade 5 Theory

Music theory is a vital part of music making. Every musician needs to be able to understand what they are playing and why certain procedures need to be observed.



For more help in working through the ABRSM Theory workbook you can also access video tutorials which work through each exercise with you, step by step.

YouTube Links listed below and on each individual section

They explain the information shown on each of the information sheets and show clearly how this can be applied to answer the questions given in each exercise.

They thoroughly enjoy music theory and hopefully their help and enthusiasm for music subject will carry you through so as to be successful and rewarded in your studies at A Level.

These topics will be assessed during the first or second lesson of your year 12 studies so make sure you have looked at these before hand as they will help you.



A - YouTube Video Link - <https://youtu.be/l8uflMEKV7M>

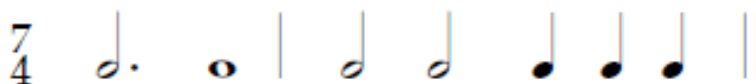
Irregular Time Signatures

In previous grades time signatures could be classed as either simple or compound. Irregular time signatures can't be classed as either but are a mixture of both.

For
example:



or:



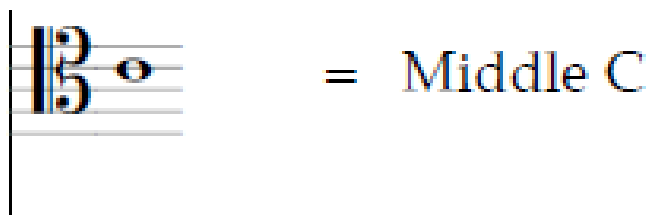
Although these rhythms might be tricky to play they are very easy to count.



B - YouTube Video Link - Pt 1 - <https://youtu.be/aSRLjhZIANy>

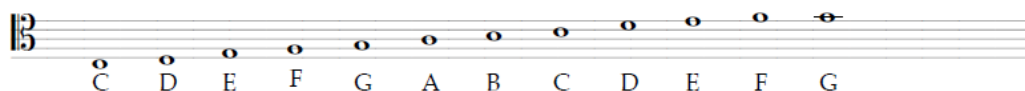
The Tenor Clef

The principle of reading the tenor clef is the same as with the alto clef, however middle C is now positioned on the fourth line of the staff.



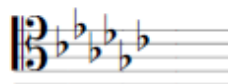
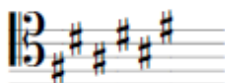
Work out any notes that you need to write from this point and keep referring to middle C when converting clefs so as not to transpose an octave up or down.

As a point of reference, the notes are as follows:



This now means that the positioning of key signatures on the staff move correspondingly.

This guide shows the six sharps and flats required for grade





C - YouTube Video Link - Pt 1 - <https://youtu.be/eiLUuVrlx2s>

Major and Minor Keys

Keys signatures now include:

C Major	A Minor	No sharps or flats
G Major	E Minor	F sharp
D Major	B Minor	F & C sharp
A Major	F sharp Minor	F C & G sharp
E Major	C sharp Minor	F C G & D sharp
B Major	G sharp Minor	F C G D & A sharp
F sharp Major	D sharp Minor	F C G D A & E sharp

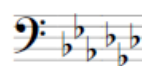
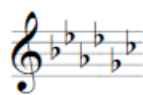
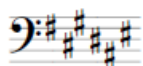
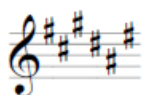
F Major	D Minor	B flat
B flat Major	G Minor	B & E flat
E flat Major	C Minor	B E & A flat
A flat Major	F Minor	B E A & D flat
D flat Major	B flat Minor	B E A D & G flat
G flat Major	E flat minor	B E A D G & C flat

At GCSE you've
done 4 sharps/flats

Note that in the minor scale if the 7th is a flat in the key signature it will become raised to a natural.

If the 7th is a sharp in the key signature it will become raised to a double sharp.

The key signatures are written as follows:





D - YouTube Video Link - Pt 1 - <https://youtu.be/eyP87iLE2V0>

Transposing

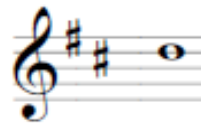
When transposing an octave the key signature obviously remains the same. Use middle C as a reference point so as to transpose to the correct octave.

When transposing up or down any other interval the key signature will change accordingly.

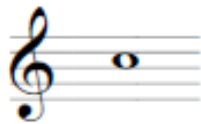
For

example:

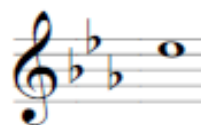
C Major transposed up a major second = D major.



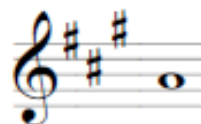
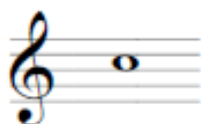
C Major transposed down a major second = B flat major.



C Major transposed up a minor third = E flat major.



C Major transposed down a minor third = A major.





E - YouTube Video Link - Pt 1 - <https://youtu.be/C9zH7hKh8I4>

Voices in Score

The main points for writing for voices in short score and open score are:

Short Score

- Soprano and Alto voices share the treble clef.
- Soprano is the upper treble part and note stems always point up.
- Alto is the lower treble part and note stems always point down.
- Tenor and Bass voices share the bass clef.
- Tenor is the upper bass part and note stems always point up.
- Bass is the lower bass part and note stems always point down.

Open Score

- Each voice has its own stave system.
- The Soprano part is written in the treble clef and obeys the normal rules for stems pointing up or down.
- The Alto part is written in the treble clef and obeys the normal rules for stems pointing up or down.
- The Tenor part is written in the treble clef and obeys the normal rules for stems pointing up or down. The tenor voice is written an octave higher in pitch than is actually sung. A figure 8 under the treble clef indicates this.
- The bass part is written in the bass clef and obeys the normal rules for stems pointing up or down.

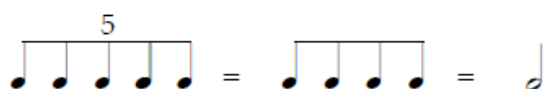


F - YouTube Video Link - Pt 1 - https://youtu.be/844R_VZJiw

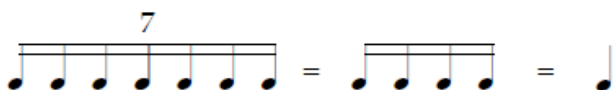
Irregular Time Divisions

In addition to triplets and duplets groups of 5, 6, 7, and 9 are now introduced. Groups of 5, 6 or 7 occupy the same time value as a group of 4

For example:

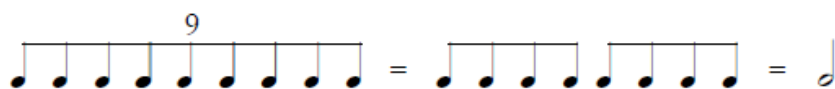


or

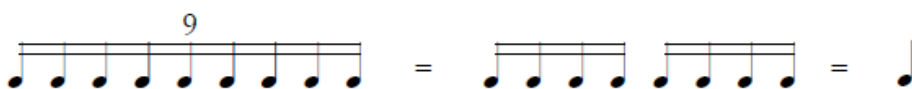


Groups of 9 occupy the same time value as a group of 8

For example:



or





G - YouTube Video Link - Pt 1 - https://youtu.be/TpIF_1VvTQE

Intervals

Intervals can only be described in the terms as described in Grade 4:

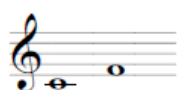
(Largest)	Augmented	Major	Augmented
	MAJOR	MINOR	PERFECT
(Smallest)	Minor	Diminished	Diminished

However, intervals given in grade 5 may now exceed an octave. One method of describing such intervals is to continue counting numerically. However it is then necessary to reallocate which intervals are perfect to these new extended intervals.

For example:

8th	9th (2nd)	10th (3rd)	11th (4th)	12th (5th)	...	15th (8ve)
<i>Therefore</i>			Perfect	Perfect		Perfect

Instead of reallocating the term 'perfect' to the intervals of 11th and 12th and revising in addition to 4th and 5th it is simpler to just add the term compound to the interval described.



Perfect 4th



Compound
Perfect 4th



Naming Chords

Chords can be rearranged into a different order, other than root position, so that any part of the chord can be in the bass.

As there are three notes that make up the triad (plus the duplication of a note of the triad) there are three possible positions for the chord.

These are labelled a, b or c after the chord symbol.

For example:

Ia Ib Ic

IIa IIb IIc

IVa IVb IVc

Va Vb Vc



I - YouTube Video Link - <https://youtu.be/zV8lOwjDMCo>

Composing an 8 Bar Melody

This exercise progresses from composing rhythms to now include pitch. However, all of the principles learned in composing a rhythm are still relevant.

When composing a melody, of any length, it is never a matter of randomly allocating notes. A melody of 8 bars should fall into two phrases of equal length. Each note you write represents the chord that it belongs to. It is important to ensure that the chords you imply are appropriate to the point in the melody where they are placed. For example, the opening bar should establish the key, the half way point should imply an imperfect cadence (otherwise your melody will sound finished too soon). The first bar of the second phrase (bar 5) should re-establish the key and the final bar should close with a perfect cadence.

Amid this structure there will be 'fill in' bars and 'fill in' notes. A melody consisting of notes only belonging to these basic chords will be too simplistic.

Use the following guidelines to help compose a musically cohesive and balanced melody.

- Choose your instrument, making sure you know its general range.
- The given opening sets the style of the piece. Aim to maintain this mood throughout. If the melody gives bouncy dotted rhythms make sure you include them, or if the melody gives octave jumps you can include some too. These motifs can be developed by doubling or halving note values, or they can be turned upside down (inverted). For example, if the given extract has an ascending arpeggio, at a later point in the piece you can include a descending arpeggio figure. Moving patterns up and down to different degrees of the scale creates melodic interest. This is called a sequence.
- Make sure that the melody and pitch follow the appropriate chords to the key of the extract. Have a list of the notes of chords I, II, IV and V handy to refer back

I Cont.

In general:

- Chord I** Establishes the key at the start of each phrase
Is a good chord to refer back so as to maintain sense of tonality. Is needed to form a perfect cadence to end the piece.
- Chord II** Is a good 'fill in' chord
Is good as a preface to chord V before a cadence.
- Chord IV** Is a good 'fill in' chord
Is good as a preface to chord V before a cadence.
- Chord V** Is a good 'fill in' chord.
Is needed to form an imperfect cadence to end the first phrase. Can precede chord I so as to form a perfect cadence to end the music correctly.

Bar 1 (Usually given) Opening melody of Q phrase Imply chord I harmonies	Bar 2 (Usually partly given) Continue with theme and progress to different harmonies.	Bar 3 Progress ideas of given melody. Imply chord I or I harmonies.	Bar 4 Bring phrase to a close. End with notes belonging to a chord V to create Imperfect Cadence. Last note should be no shorter than a crotchet (quarter note.)
Bar 5 Reflect motif from bar one, with some slight differences of pitch and melody. Imply chord I harmonies	Bar 6 Reflect motif from bar two, with some slight differences of pitch and melody. (E.g. Invert or use in sequence.) In short bars imply II or IV harmonies in preparation for a perfect cadence	Bar 7 Begin to draw melody to a close. In short bars imply harmonies from chords II or V to begin perfect cadence.	Bar 8 Bring melody to a close. Slow rhythms down. End on a note from chord I for perfect cadence. Don't end on too short a note so the melody doesn't end abruptly.

J - YouTube Video Link - https://youtu.be/Rll_Lnn4gcQ

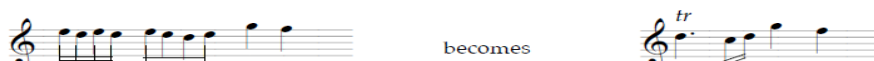
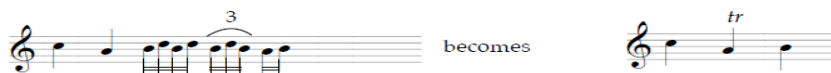


Ornaments

There is no new material to learn but you now need to replace full notation with the appropriate melody notes and ornament signs.

The most important points to remember are:

- Notes which are not highlighted in the exercises, or affected by the ornament should remain unchanged.
- Don't forget to consider placement after dots and where accidentals need addressing.
- Remember that a trill alternates up from the given melody note, so your written melody note should reflect that. In more modern music a trill will begin on the melody note whereas in earlier music (up to and including Haydn and Mozart) the trill will begin on the note above the melody note. Additionally, a trill is often finished with a turn. A turn symbol is not normally added but the flourish is accepted as a fitting finish. There is scope for flexibility and a number of possibilities in realising a trill are acceptable.





K - YouTube Video Link - <https://youtu.be/k4ltRu03eAE>

Cadence Points

A cadence is a music ending, or 'mini ending.'

- Chords V - I = a Perfect Cadence. A perfect cadence sounds finished. It sounds like a "Ta Daaa" ending.
- Chords IV - I = a Plagal Cadence. A plagal cadence sounds finished. It is a softer ending and sounds like an "Amen" type finish.
- Chords ? - V = an Imperfect Cadence. An imperfect cadence doesn't sound finished but leaves the music hanging.

These chords can be in any inversion.

Take care to carefully analyse which notes belong to the chord and which notes are in-between/ fill-in notes (passing notes). Notes from one chord may also be carried over to form the note of the next chord.

It is helpful to jot down the notes which make up the primary chords of the key for each key.

C major

I	CEG	IV	V
---	-----	----	---

D major

I	DF#A	IV	V
---	------	----	---

E major

I		IV	V
---	--	----	---

F major

I		IV	
---	--	----	--



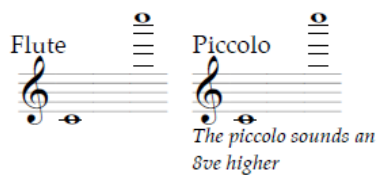
L & M - YouTube Video Link - <https://youtu.be/TYwMDAg-74M>

Instruments and Voices

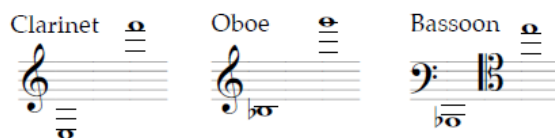
You are required to know instrument and voice groups and the respective ranges. Listening to music and following musical scores gives extensive practise on broadening your knowledge.

The technical ability of a musician can influence this i.e. a very advanced musician may be able to extend their range. The guide below gives a general idea of the various groups and ranges.

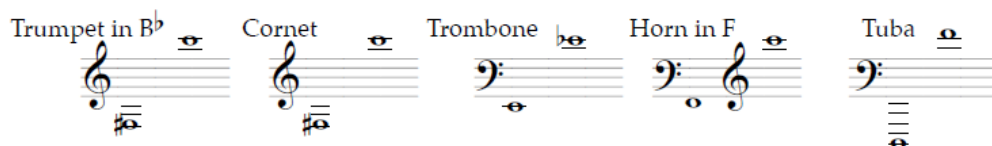
WOODWIND



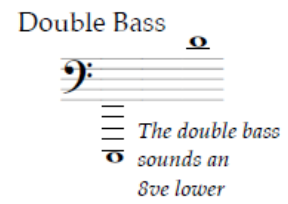
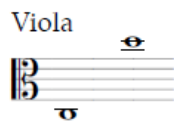
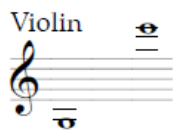
With Mrs McCann you look at the Development of the Symphony from 1750 - 1900
We explore the development of instruments but have a listen to Stamitz Symphony No 2 in D major and compare the instrumentation with Tchaikovsky 1812 Overture!! Such development!



BRASS



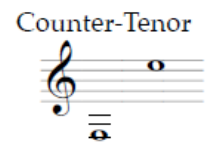
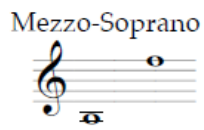
STRINGS



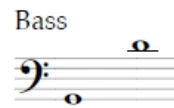
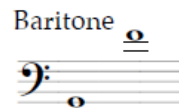
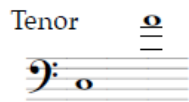
VOICE



The soprano range can go even higher but is dependant upon the skill of the singer



The Counter-Tenor is a classical male voice in the range of alto and mezzo soprano





N - YouTube Video Link - Pt 1 - <https://youtu.be/t831MpwoB54>

Performance Directions

You will need to know all of the French and Italian terms from GCSE in addition to the Italian and German terms now included in Grade 5.

Once you have revised these terms test yourself with the following quiz.

You can then look up the answers to see what you can remember and what you need to refresh your memory on.

cantabile	_____	l'istesso	_____
ritenuto	_____	sotto	_____
mezzo	_____	niente	_____
larghetto	_____	calando	_____
assai	_____	fuoco	_____
maestoso	_____	douce	_____
ed	_____	en dehors	_____
meno	_____	doppio movimento	_____
piu	_____	misura	_____
troppo	_____	pochettino	_____
andantino	_____	volante	_____
scherzoso	_____	segue	_____
comodo	_____	bewegt	_____
marziale	_____	etwas	_____
stringendo	_____	mit	_____
subito	_____	zart	_____
anima	_____	wenig	_____
alla breve	_____	zu	_____
leggiero	_____	voll	_____
volta	_____		
assez	_____		

O - Other preparations

Performance

What is your instrument? _____

You can either choose to complete a 25% performance at 6-8 minutes or a 35% performance at 10-12 minutes.

List some pieces you have been working on recently in your instrumental/vocal lessons and their standard.

Piece	Composer	Grade	Length

Development of the Symphony

We will study the symphony from 1750-1900

Listen to these symphonies we will study and observe the following

Piece	Composer	Date of Composition	Instrumentation	Movements
Symphony No 2 in D Major, Stamitz				
Symphony No 41 Mozart				
Symphony No 104 Haydn				
Symphony No 9 Beethoven				
Symphonie Fantastique Berlioz				

