

A Level Music

Summer Preparation

Please complete this booklet ready to be handed in on the first day of term.

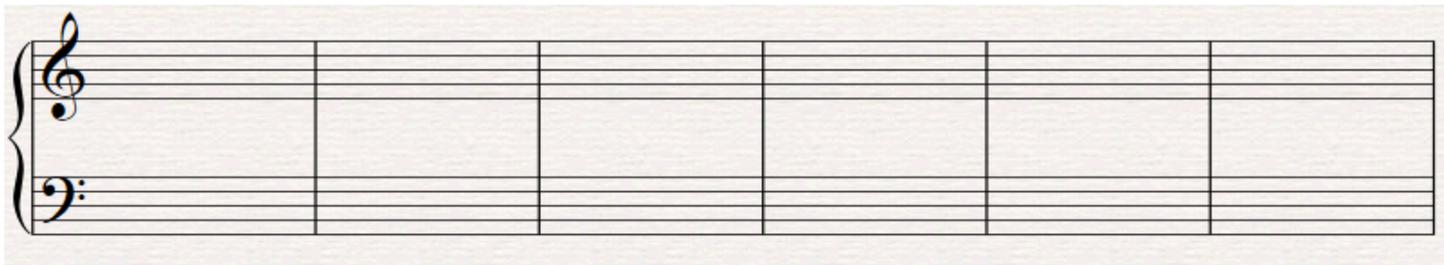
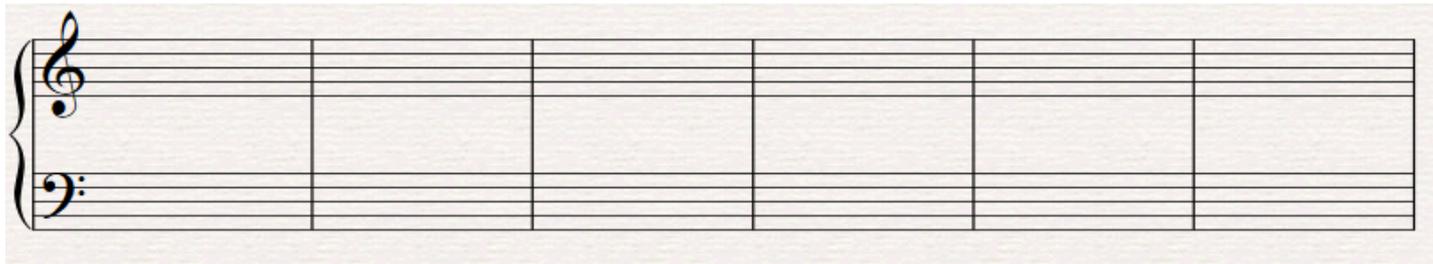
Name:.....

Keys

- 1) Write out a mnemonic to help remember the order of sharps and flats in key signatures.

| | <u>Sharps</u> | | <u>Flats</u> |
|----------|---------------|--|--------------|
| F | | | B |
| C | | | E |
| G | | | A |
| D | | | D |
| A | | | G |
| E | | | C |
| B | | | F |

- 2) What major keys have the following key signatures:
- 2 sharps
 - 6 sharps
 - 3 flats
 - 5 flats
 - 5 sharps
 - 6 flats
 - 7 sharps
 - 1 flat
- 3) What minor keys have the following key signatures:
- 7 flats
 - 6 sharps
 - 4 flats
 - 2 flats
 - 5 sharps
 - 3 sharps
 - 1 sharp
 - No key signature
- 4) Write out the key signatures for the following.
- G minor
 - D flat major
 - C minor
 - F sharp minor
 - B major
 - E major
 - A flat minor
 - E minor



Chords and Keys

5) Write Roman numerals under each chord (pay attention to inversions). The key is given to you in each case.

C MAJOR



B MAJOR



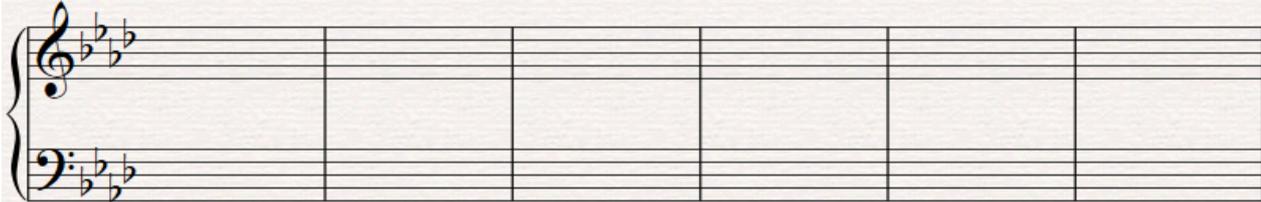
6) Write the chords indicated by the Roman numerals. The key is given to you in each case.

E MINOR



ic ii7b iv V7 ib V7d

A FLAT MAJOR



IV vi Ib V7 iib Ic

More dominant 7ths

Dominant seventh chords are chord V with an added 7th. The seventh always fits with the key signature e.g. in F major a dominant 7th would contain the notes C E G and B flat.

All dominant seventh chords are major, even in a minor key.

- 7) Write out dominant 7th chords in root position in the following keys:
- G major
 - E flat major
 - D flat major
 - E minor
 - C minor



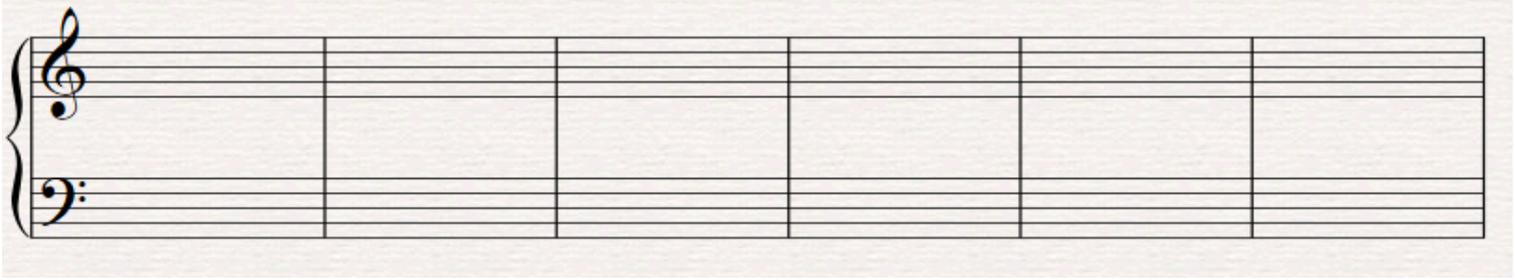
Cadences

- 8) Answer the following cadences.
- Determine the key these cadences are in.
 - Write Roman numerals under the chords.
 - Determine what type of cadence it is.

The image shows two musical examples of cadences in piano notation. The first example consists of six measures. The first measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The second measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The third measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The fourth measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The fifth measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The sixth measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The second example is labeled with a '7' above the first measure. It consists of six measures. The first measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The second measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The third measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The fourth measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The fifth measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord. The sixth measure has a treble clef with a G4 and B4 chord and a bass clef with a G2 and B2 chord.

- 9) Write out the following cadences:
- Perfect cadence in E minor.
 - Interrupted cadence in A flat major.
 - Imperfect cadence in B minor.
 - Plagal cadence in D minor.
 - Plagal cadence in D major.
 - Perfect cadence in F major.
 - Perfect cadence in A minor.
 - Interrupted cadence in C minor.
 - Imperfect cadence in G minor.

A blank musical staff for writing cadences. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The staff is divided into six measures by vertical bar lines.



Approach Chords to Cadences

The most common approach chords to chord V in a cadence are: I_c, ii⁷b and IV.

10) Answer the following questions.

- a) Determine the key of the cadence.
- b) Write Roman numerals under the chords (including the approach chord).
- c) Determine the type of cadence.



6.1 Label the chords of this phrase with Roman numerals below the stave and chord symbols above and complete it with an appropriate cadence.

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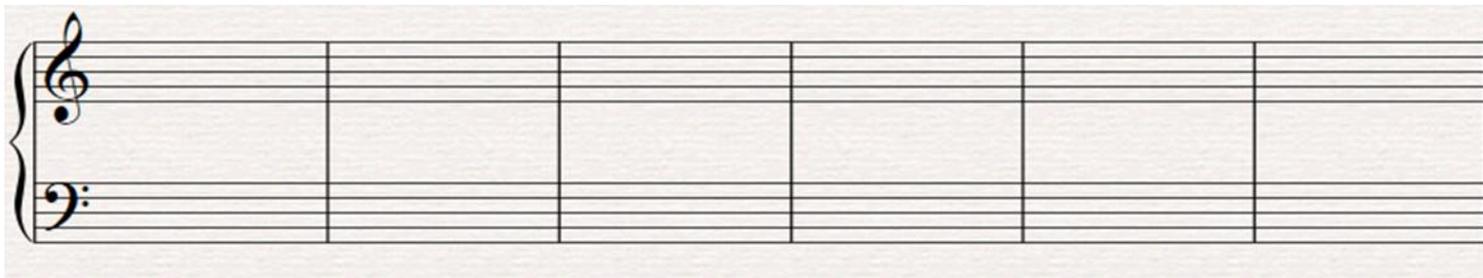
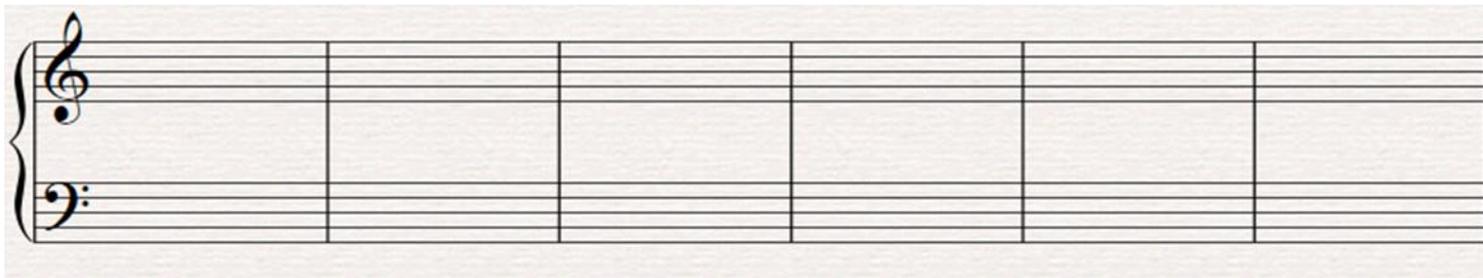
J D Edwards

Secondary Dominants

This is the dominant of the dominant chord! Approach via chord IV or IIb.

11) Write out the following chord progressions:

- a. D major: iib, V/V (secondary dominant), V, I (Perfect Cadence)
- b. A flat major: IV, V/V, V, I (Perfect Cadence)
- c. A flat minor: iv, V/V, V, vi (Interrupted Cadence)
- d. D minor: iib, V/V, V, I (Perfect Cadence)
- e. G major: IV, V/V, V, I (Perfect Cadence)
- f. A minor: iv, V/V, V, VI (Interrupted Cadence)



Diminished 7ths

12) Write out diminished 7th chords on the following notes.



Diminished 7th chords resolve inwards e.g.



13) Write the resolution of these diminished 7th chords (the first one has been done for you), remember that the diminished 5th resolves in and the augmented 4th resolves out. Doubled thirds will result.

Resolve to a major chord:

9 Resolve to a minor chord:

Modulations

The most common modulations in pieces are to:

- The dominant
- The subdominant
- The relative major/minor

14) Name the dominant of the following keys:

- a. D major
- b. D flat major
- c. E minor
- d. C minor
- e. G sharp minor

15) Name the subdominant of the following keys:

- a. F major
- b. E major
- c. B minor
- d. A minor
- e. B flat minor

16) What is the relative major of the following keys:

- a. D minor
- b. B flat minor
- c. G minor
- d. F minor
- e. C minor

17) What is the relative minor of the following keys:

- a. A major
- b. F major
- c. D flat major
- d. B major
- e. E major

Basic modulations use a chord shared by the two keys as a 'pivot' to the second key. The pivot chord will function in both the old key and the new simultaneously. The roman numeral analysis indicated this by using two roman numerals for the pivot chord.

For example:

The musical notation shows a modulation from G major to B-flat major. The pivot chord is the VI chord in G major (E major) and the IV chord in B-flat major. Roman numeral analysis below the staff shows: g: V, i, VI, iv, i, VI, ii, cad⁴, V⁷, I. A bracket under the VI and ii chords is labeled 'Bb: IV' and '(analysis V)'. An arrow points to the VI chord with the word 'pivot' above it.

Clefs

You should be confident naming notes in treble, alto, tenor and bass clefs.

18) Name the following notes.

Musical notation for question 18. The first staff is in treble clef and contains the following notes: G4 (with a sharp sign), A4, B4, C5, D5, E5, F5, G5. The second staff is in bass clef and contains the following notes: F3, E3, D3, C3, B2, A2, G2.

Intervals

19) Name the following intervals.

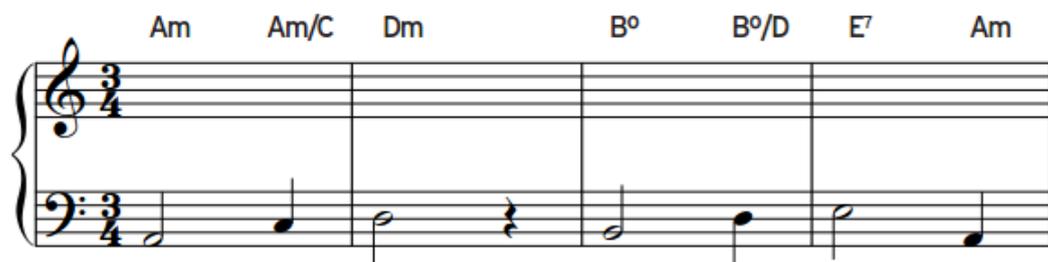
Musical notation for question 19. The first staff is in treble clef and shows intervals: G4 to A4, G4 to B4, G4 to C5, G4 to D5. The second staff is in bass clef and shows intervals: F3 to E3, F3 to D3, F3 to C3, F3 to B2. The third staff is in bass clef and shows intervals: E3 to D3, E3 to C3, E3 to B2. The fourth staff is in bass clef and shows intervals: D3 to C3, D3 to B2, D3 to A2.

Extension Questions (General Theory)

In the following questions, try to maintain contrary motion between the bass and the melody as much as possible. This will help to avoid the bass and melody moving in parallel 5ths and 8ves which is not desirable.

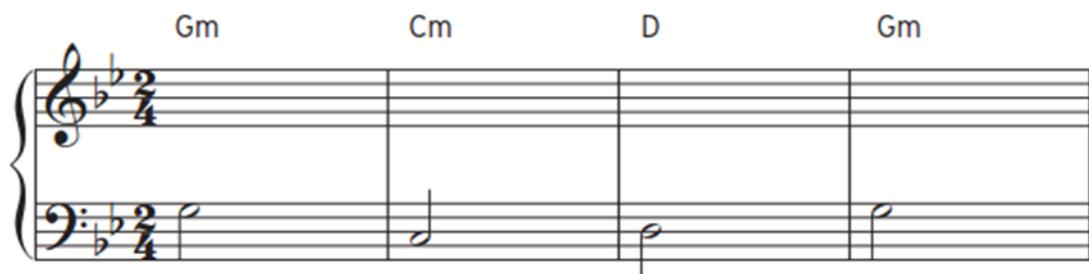
- 6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Decorate your tune once you have the main harmony notes in place.

Am Am/C Dm B° B°/D E' Am



- 6.1 Use notes from the chords shown by the chord symbols to write a tune above the bass line. Add some unaccented passing notes.

Gm Cm D Gm



Recommended Listening

The Western Classical Tradition – Development of the Symphony

Haydn

- Symphony No.6 - Le Matin
- Symphony no. 31 (1765)
- Symphony no. 26 (c. 1768)

Mozart

- Prague Symphony no. 38 (1757)
- Symphony no. 40 in G minor
- Symphony no. 41 in C major – Jupiter

Beethoven

- Symphony no. 1 (1765)
- Symphony no. 5 (1804-1808)
- Symphony no. 9 Choral (1823/4)

Think about how different composers treat the genre of the symphony.

Think about how the symphony developed over time.

Jazz

- Scott Joplin: *Maple Leaf Rag and The Entertainer*
- James P. Johnson: *Charleston*
- Jelly Roll Morton: *Black Bottom Stomp*
- King Oliver's Creole Jazz Band: *Dippermouth Blues*
- Frank Trumbauer and His Orchestra: *Singin' the Blues*
- Ellington with The Cotton Club Orchestra: *Old Man Blues*
- Duke Ellington and His Orchestra: *In A Sentimental Mood*
- Fats Waller: *Alligator Crawl*
- Benny Goodman: *Sing, Sing, Sing*
- Glenn Miller and His Orchestra: *Moonlight Serenade*
- Parker and Gillespie: *Anthropology*
- Ella Fitzgerald: *How High the Moon*