

# 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> |
|----------|---------------|----------|--------------|
| <b>F</b> |               | <b>B</b> |              |
| <b>C</b> |               | <b>E</b> |              |
| <b>G</b> |               | <b>A</b> |              |
| <b>D</b> |               | <b>D</b> |              |
| <b>A</b> |               | <b>G</b> |              |
| <b>E</b> |               | <b>C</b> |              |
| <b>B</b> |               | <b>F</b> |              |

- 2) What major keys have the following key signatures:

- a. 2 sharps
- b. 6 sharps
- c. 3 flats
- d. 5 flats
- e. 5 sharps
- f. 6 flats
- g. 7 sharps
- h. 1 flat

- 3) What minor keys have the following key signatures:

- a. 7 flats
- b. 6 sharps
- c. 4 flats
- d. 2 flats
- e. 5 sharps
- f. 3 sharps
- g. 1 sharp
- h. No key signature

- 4) Write out the key signatures for the following.

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

- f. E major
- g. A flat minor
- h. E minor



### Chords and Keys

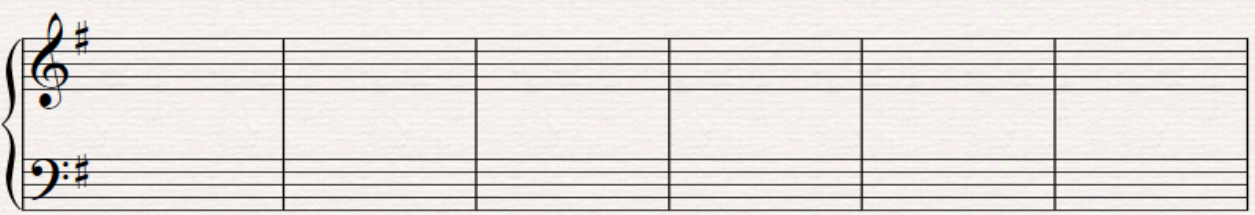
Write Roman numerals under each chord (pay attention to inversions). The key is given to you in each case.

C MAJOR

B MAJOR

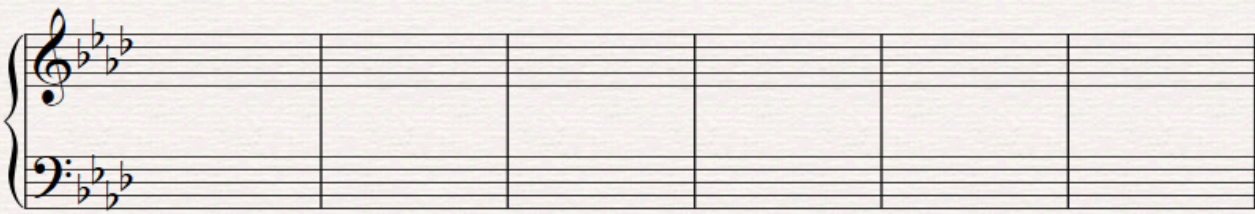
Write the chords indicated by the Roman numerals. The key is given to you in each case.

**E MINOR**



ic      ii7b      iv      V7      ib      V7d

**A FLAT MAJOR**



IV      vi      Ib      V7      iib      Ic

### Dominant 7ths

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

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

Write out dominant 7<sup>th</sup> chords in root position in the following keys:

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



## Cadences

- i. Determine the key these cadences are in.
- j. Write Roman numerals under the chords.
- k. Determine what type of cadence it is.

The image shows two musical staves, each with a treble and bass clef. The first staff contains six measures of music. The first two measures are in C major (no sharps or flats). The first measure has a C major triad (C4, E4, G4) in the treble and a C2 bass note. The second measure has a C major triad (C4, E4, G4) in the treble and a C3 bass note. A double bar line follows. The next two measures are in D major (two sharps: F# and C#). The third measure has a D major triad (D4, F#4, A4) in the treble and a D2 bass note. The fourth measure has a D major triad (D4, F#4, A4) in the treble and a D3 bass note. A double bar line follows. The final two measures are in E minor (no sharps or flats, one flat: Bb). The fifth measure has an E minor triad (E4, G4, Bb4) in the treble and an E2 bass note. The sixth measure has an E minor triad (E4, G4, Bb4) in the treble and an E3 bass note. The second staff is labeled with a '7' above the first measure. It also contains six measures. The first two measures are in C major. The third and fourth measures are in D major. A double bar line follows. The final two measures are in E minor. The bass clef has a flat sign (Bb) in the fifth and sixth measures.

Write out the following cadences:

- a. Perfect cadence in E minor.
- b. Interrupted cadence in A flat major.
- c. Imperfect cadence in B minor.
- d. Plagal cadence in D minor.
- e. Plagal cadence in D major.
- f. Perfect cadence in F major.
- g. Perfect cadence in A minor.
- h. Interrupted cadence in C minor.
- i. Imperfect cadence in G minor.

A blank musical staff with a treble and bass clef, divided into six measures by vertical bar lines. The staff is empty, intended for the student to write out the requested cadences.



### Approach Chords to Cadences

The most common approach chords to chord V in a cadence are: I<sub>c</sub>, ii<sup>7</sup><sub>b</sub> and IV.

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

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4

## **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**

- 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*