

Set Works

Ludwig van Beethoven *Sonata in E major, Op. 14 No 1*

CD 2 Track 59

provide
cauldron
low 4

Allegretto

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16

Traditional *Down by the Salley Gardens*

CD 2 Track 60

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

Student Workbook / Grade 3 / Book 5 / Set Works /
page 94



3 Form

Listen to CD 1 Tracks 41–42.

On each track, you will hear an eight-bar melody.

Describe the form of each using A, B etc.



	Track 41	Track 42
Form		

4 Rhythmic dictation

Listen to CD 1 Tracks 43–47.

On each track, you will hear a rhythm in either simple duple, simple triple, simple quadruple or compound duple metre.

Before each rhythm, you will hear the speed of the beat or pulse.

Write the rhythm you hear. Only minims (half notes), crotchets (quarter notes) and quavers (eighth notes) are used.



Track 43



Track 44



Track 45



Track 46



$\frac{3}{4} / \frac{4}{4}$

Track 47



Student Workbook / Grade 3 / Book 8 / Lesson 30 / page 44

34 Review

Harmony and voice leading

- The third of V ($\hat{7}$) can be delayed by using a fourth above the bass that resolves down to the third.
- The fifth of V ($\hat{2}$) can be delayed by using a sixth above the bass that falls to the fifth.
- When these delays occur simultaneously at a cadence, this device is called the 'cadential $\hat{4}$ '.
- Although the cadential $\hat{4}$ looks like an inversion of I(i), it is an ornamentation of V and functions as the dominant chord.
- The $\hat{4}$ is accented relative to the $\hat{5}$ in the cadential $\hat{4} = \hat{5}$.
- The fourth over the bass in the cadential $\hat{4}$ ($\hat{1}$) should be approached by step or common tone from the preceding chord.
- There is an example of the cadential $\hat{4} = \hat{5}$ in the Set Work by Beethoven.

In this lesson

Harmony and voice leading

- Chord notation in *Music Craft* comprises Roman numerals (indicating basic chord identity) and chord position numbers (derived from figured bass notation).
- Figured bass always reduces intervals above the bass to simple intervals.
- Figures are always written in descending numerical order from top to bottom.
- A line is used to indicate melodic movement within a single voice.

1 Write the full figuring (i.e. Roman numerals and chord position numbers) for the following harmonic progressions.

(i)

Student Workbook / Grade 3 / Book 6 / Lesson 34 / page 59
 Example contains an error - parallel octaves in contrary motion S-B beats 1-2 in bar 2.

5 Here is part of a melody in E \flat major.

Complete the melody.

- Ensure that the notes you choose are drawn from the harmonies indicated by the figuring.
- Use the same rhythms in your added melody that are used in the bass part.

6 6 6 4 5 3

SWB Grade 3 / Book B / L36 / Q5 / 10 19

Missing bass figure

3 Form

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	Track 41	Track 42
Form		

4 Rhythmic dictation

Listen to CD 1 Tracks 43–47.

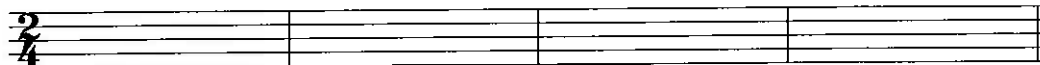
On each track, you will hear a rhythm in either simple duple, simple triple, simple quadruple or compound duple metre.

Before each rhythm, you will hear the speed of the beat or pulse.

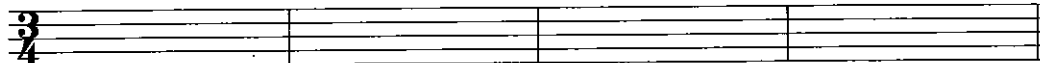
Write the rhythm you hear. Only minims (half notes), crotchets (quarter notes) and quavers (eighth notes) are used.



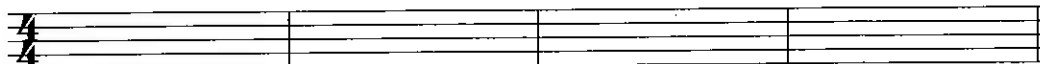
Track 43



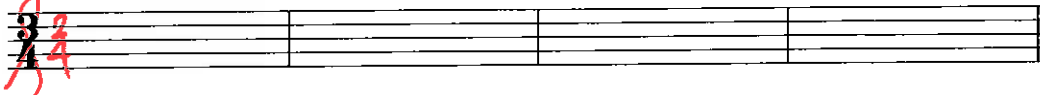
Track 44



Track 45

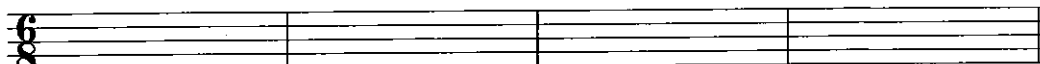


Track 46



Handwritten red text: 3/4 / 2/4

Track 47



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