

Example 35-5

(a) Correct

(b) 'Horn fifths'

I⁶ⁱ — should be just I⁶, not I⁶ⁱ

To summarise: the approach to the P5 or P8 by similar motion is unacceptable if it occurs between outer voices and the soprano skips or leaps. Otherwise, such an approach will not sound objectionable.

Unequal fifths

The progression of a perfect fifth to a diminished fifth or *vice versa* is known as 'unequal fifths'. Despite appearances, P5 to d5 does not constitute unacceptable parallel or consecutive motion, as it is the 'perfect' quality of fifths and octaves that require extra consideration in voice leading. A movement from a P5 to a d5 does not constitute an approach to a perfect interval, and so the parallel motion is of no particular concern. The main issue here is actually the subsequent resolution of the dissonant d5, usually contrary motion into a third. See *Example 35-6*, below.

Example 35-6

Motion from a diminished fifth to a perfect fifth (d5 to P5) is another matter. Here, the similar approach to a perfect interval must be treated carefully, as discussed above. Naturally, if the dissonant d5 progresses to a P5, it is prevented from making its most obvious resolution inward to a third. If only two parts are present, as in *Example 35-7 (a)*, this causes a significant problem and should be avoided. However, if more parts are involved, it is acceptable if the appropriate resolution tone appears in another voice. In *Example 35-7 (b)*, the d5 between soprano and alto lines on beat two would suggest a resolution to e¹ in the alto and g¹ in the soprano. The alto does indeed move to e¹, but the soprano move to b¹ causes the d5 – P5 progression. Here, the bass line contains the g¹ needed for resolution. This procedure will be studied in detail in later grades of *Music Craft*.

Example 35-7

(a) not good in two voices

(b) This works!

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7

8 (i) (ii) (iii)
 (iv) (v)

9 CD 2 30 m2 31 m7 32 T 33 M2 34 M7

10 CD 2 35 m 36 M 37 d 38 M

11 (i) (ii) (iii)

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

13 (i) (ii) 7f
Ld

14 (a) (i) (ii)

(b) Perfect authentic cadence

- 15 (a) AABA
 (b) Major pentatonic on C
 (c) Simple quadruple
 (d) Pentatonic
 (e) Slur
 (f) Octave

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change alto note

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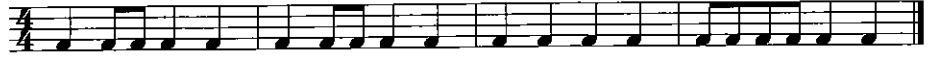
4 CD 1 43



CD 1 44



CD 1 45



CD 1 46



9 1 5 d d
L d . d .

CD 1 47



5 Allegretto



- 6 (a) Bars 6 and 14
- (b) Contrary

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Incorrect rhythm

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Summary

- 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 hyphen is used to indicate melodic movement within a single voice.

Question Map

Aural	2, 5
Harmony and voice leading	1, 3, 4

Answer Key

1 (i)

Chord notation: $i \ V^6 \ i \ V^7 \ i \ V^7 \ V^6 \ i \ i^6 \ V^6 = 5 \ i$

Red annotations: A red '1' is written above the first measure, and a red 'i⁶' is written below the second measure.

(ii)

Chord notation: $I \ V^6 \ I \ I^6 \ IV \ V \ I \ V \ I^6 \ I \ ii^6 \ V \ I$

2 CD 2 7

CD 2 8

CD 2 9

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 correction necessary after correction made to SWB



LESSON 37

Question Map

Aural 1, 2, 4

Harmony and voice leading 3, 5

Answer Key

1 CD 2 20

CD 2 21

CD 2 22

2 CD 2 23 ^{Polyrhythmic} Homorhythmic 24 Polyrhythmic

3 (a) (b)

4 CD 2 25

CD 2 26

5 Chords: I ii ii⁶ V I I⁶ ii V₄₋₅ I

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	Pitches, scales and keys	Rhythm and metre	Triads and intervals	Instruments	Aural	Terms	Set Works
1	Treble clef		Skip, step and leap				
2	Specific pitch naming; Leger lines; C major scale	Beats, bars and bar lines					
3		Note values	C major triad				
4				Keyboard instruments			
5	Revision						
6	Naming scale degrees						
7		$\frac{2}{4}$ metre					
8			Triads				
9				Stringed instruments: violin and viola			
10	Revision						
11	G major scale						
12		$\frac{3}{4}$ metre				Tempo, Andante	
13	Scale degrees in G major					Piano, forte	
14				Stringed instruments: cello and double bass			
15	Revision						
16			Triads; Perfect fourth; Intervallic inversion				
17		Rests				Legato, staccato	
18	Scale degrees in C major melodies					Moderato	
19				Woodwind instruments: flute and clarinet			
20	Revision						
21	F major scale						
22		Quavers (eighth notes) in $\frac{2}{4}$ metre		Woodwind instruments: oboe and bassoon			
23			F major triad; Minor third			Mezzo forte	
24				Brass instruments: trumpet and horn			
25	Revision						
26	Scale degrees in F major melodies					Allegro	
27		Quavers (eighth notes) in $\frac{3}{4}$ metre					
28	Identification of melodic similarity and difference		Root position triads				
29	Scale degrees in G major melodies					Pianissimo	
30				Brass instruments: trombone and tuba			
31	Revision						
32	Scale degrees in melodies					Adagio	
33		Rhythms in $\frac{2}{4}$ and $\frac{3}{4}$ metre					
34			Descending triadic intervals				
35				Percussion instruments			
36			Root position triads				
37	Revision						
38	Test (Lessons 1-5)	<i>should be: (Lessons 1-15)</i>					
39	Test (Lessons 16-25)						
40	Test (Lessons 26-37)						

NB: This is a global error. All pages of the Thematic Outlines in each of the '8' volumes of the Teacher's Guides contain this error.