

Example 4-1

Handwritten red notes: *Move iv 6*

Chord diagram for $V_{5/8}^8$:
 $\begin{matrix} 8 & 7 & 6 & 5 \\ 5 & 4 & 3 & \# \end{matrix}$

The $V_{5/8}^8$ in bar 3 is also expanded by the voice leading in beats 1 and 2, which creates a cadential $\frac{3}{4}$ on beat 3. The $\frac{7}{8}$ on beat 2 is merely a passing motion and should not be interpreted as the V^7 chord, which occurs only on beat 4.

In Example 4-2 (a) the basic progression is I – IV – V – I. The IV chord is expanded in a sense by the IV^6 that precedes it. Additionally, the bass line arpeggiates the IV chord in moving down from I to IV ($\hat{1} - \hat{3} - \hat{4}$). This pattern is called the descending bass arpeggiation. The chord at the end of it can also be ii^6 (ii^{ob}) as at (b), in which case there is really no expansion of the IV (iv) chord, but there is still arpeggiation of it in the bass. This acts as a kind of expansion on the pre-dominant function.

Example 4-2

(a)

Chord diagram for $V_{4/8}^8$:
 $\begin{matrix} 8 & 7 \\ 4 & 3 \end{matrix}$

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(b)

Chord diagram for $V_{4/8}^8$:
 $\begin{matrix} 8 & 7 \\ 4 & 5 \end{matrix}$

iv^6 can move directly to V or V^7 , as in Example 4-3 (a). In minor keys the progression of iv^6 to V is a very distinctive type of half-cadence called the 'Phrygian (half) cadence'. The outer voices are nearly always as shown in Example 4-3 (b), with the semitone descent $\hat{6} - \hat{5}$ in the bass (always) and the whole-tone ascent $\hat{4} - \hat{5}$ in the soprano (usually). This is reminiscent of (and is probably derived from) the Phrygian mode. In Example 4-3 (a) and (b) the IV^6 (iv^6) functions as upper neighbour to V.

neighbour to the tone c^2 . The e^2 in beat 3 is a neighbour to the chord tone d^2 on the following beat, but this neighbouring motion is incomplete on the approach end, since the e^2 is approached by skip. Note that it is also unaccented. This incomplete neighbour also eliminates the parallel fifths between tenor and soprano from beat 3 to beat 4 of bar 1.

The f^2 on beat 2 of bar 2 is also an incomplete neighbour, but it is accented in relation to its resolution, the e^2 on the second half of that beat. Therefore it is an *appoggiatura*. The c^2 in beat 4 'escapes' from the prevailing melodic direction of the line, which is downward. It is not a member of the ii^6 chord or of the iv triad, and it is not really a chordal seventh; it is a non-chord tone which is unaccented, approached by step, and left by skip in the opposite direction. Therefore it is an *échappée*, or escape tone.

The tones that form a sixth and a fourth over the bass on the downbeat of bar 3, delaying the appearance of the fifth and third of the dominant chord, are an AP in the tenor and a 4-3 suspension in the soprano, respectively. The d^1 in the alto in beat 2 of bar 3 is a passing tone, but it has the special status of a passing chordal seventh, which will be studied in the following lesson.

Example 1-5

The musical score for Example 1-5 is in 4/4 time. It features a vocal line (Soprano, Alto, Tenor) and a piano accompaniment. The score is annotated with various musical terms: 'N' (Neighbour) above the first note of the vocal line; 'IN' (Incomplete Neighbour) above the second note; 'app.' (appoggiatura) above the third note; 'AP' (Accented Passing tone) above the fourth note; 'ET' (Escape tone) above the fifth note; and 'S' (Suspension) above the sixth note. The piano accompaniment includes a red 'X' over a chord in the second measure. Below the score, the harmonic progression is given as: a: i VI iv² VII⁷ V_F i ii⁶ iv⁵ V₃⁴ i.

Workbook drills

Question 10: The first two non-chord tones are diatonic, unaccented passing tones connecting tones that are a third apart and are members of different chords. The two semiquavers (sixteenth notes) at the end of bar 1 are consecutive passing tones spanning the interval of a P4, a^1 to d^2 . Since this pace of rhythmic motion potentially subdivides the beat into four parts, the first and third semiquavers (sixteenth notes) will be felt as more accented than the second and fourth. Therefore, the b^1 can be considered an AP and the c^2 an ordinary unaccented passing tone (P). The next c^2 is also a simple P connecting tones a third apart. The b^1 is a chromatic passing tone (CP) that divides the whole tone $b^1 - c^2$ into a chromatic semitone ($b^1 - b^{\flat 1}$) and a diatonic semitone ($b^{\flat 1} - c^2$).

Summary

- A passing tone moves by step in a single direction and connects two chord tones.
- A passing tone may be accented or unaccented.
- A passing tone may be diatonic or chromatic.
- A pair of consecutive passing tones can occur, spanning a fourth.
- A neighbouring tone occurs stepwise with a change of direction and embellishes a single chord tone.
- A neighbouring tone may be accented or unaccented.
- A neighbouring tone may be diatonic or chromatic.
- An incomplete neighbour is either approached or left by skip or leap, but is connected by step to the chord tone at one end of the motion.
- An *appoggiatura* is an accented incomplete neighbour approached by skip or leap.
- An escape tone is an unaccented incomplete neighbour approached by step and left by skip or leap in the opposite direction.

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Example 1-5 had parallel fifths between soprano and tenor beats 3-4 in bar 1, not disguised by the IN. Correct as shown

Harmony and voice leading

B major

Concept

- The primary and secondary triads of B major are summarised in the table below.

Triad	Chord
I	B major
IV	E major
V	F# major
ii	C# minor
iii	D# minor
vi	G# minor
vii°	A# diminished

In practice

Example 18-2, which is in B major, uses a number of harmonic devices studied in Grade 4. It includes the use of V⁶₅, V⁶-7, V-vi (not a cadence at this point), IV, ii⁶, cadential $\frac{6}{4}$, V⁶-7 with a 4-3 suspension, perfect authentic cadence, and a plagal cadence. The notes marked 'P' are passing tones. The passing tone in bar 2 is a passing chordal seventh. The passing tone in bar 3 fills in the arpeggiation from the fifth up to the seventh of V.

Example 18-2

The musical score for Example 18-2 is in B major (two sharps) and common time. It consists of four measures. The first measure is a whole note chord of B major (I). The second measure contains a V⁶₅ chord (F# major) with a passing tone (P) on the fifth (D#) moving to the seventh (F#). The third measure contains a V⁶-7 chord (F# major) with a 4-3 suspension on the third (D#) and a passing tone (P) on the fifth (D#) moving to the seventh (F#). The fourth measure is a perfect authentic cadence (PAC) consisting of V⁶₄ (F# major), V⁶-7 (F# major), and I (B major). The analysis below the staff identifies these chords and their functions: I, V⁶₅, I-6, IV, V⁶-7, vi³, ii³, V⁶₄-5-6-7, I (IV I).

Instruments

Percussion instruments: timpani, bass drum and snare drum

Concept

- The timpani are the most commonly used orchestral percussion instruments.
- Timpani produce notes of definite pitch.
- The snare drum and bass drum produce sounds of indefinite pitch.

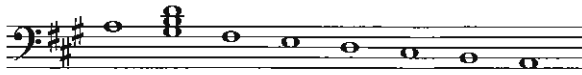
In practice

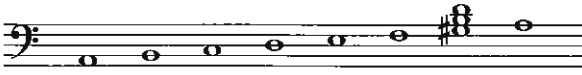
The first group of orchestral percussion instruments examined in detail in Grade 4 is the drums. This group includes the timpani, the snare drum, and the bass drum, among many others.

The timpani (singular – tympanum), also known as 'kettledrums', are large shells of copper or brass with a drumhead made of calfskin. They stand on the floor and the player stands to play them. The timpanist strikes the drumhead with felt-covered wooden drumsticks. The sticks come with felt of varying hardness to make a variety of timbral effects available to the player. The two sticks can be used on a single drum or on two different drums at once. The drumhead can be muted by placing a

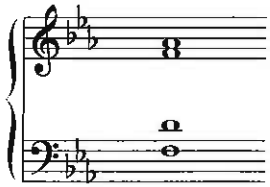

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 correction avoid parallel octaves between tenor
 & soprano

Answer Key

1 (a) 

(b) 


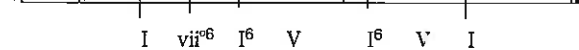
2 (a) Diminished (b) $\hat{7}$, leading tone (c) $\hat{1}$, tonic


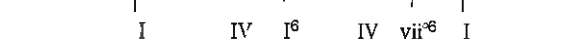
3 (i)  (ii) 

4 (a) 5th (b) Similar motion (c) Tenths
 (d) 3rd (e) Contrary motion (f) Fourths
 (g) 3rd (h) Contrary motion (i) Fourths

5 

 I vii^{o5} I⁶ I ii V I

6 

 I vii^{o6} I⁶ V I⁶ V I

7 

 I IV I⁶ IV vii^{o6} I

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Ex 5 contains parallel octaves by contrary motion.
 Worked as shown

Summary

- The tenor clef is the name of the C clef when it is located on the fourth line of the staff.
- The leger lines above and below the tenor staff are $g^1 - b^1$ and $G - B$, respectively.
- The sound of the interval of a seventh over the root of a chord, with the third and fifth, eventually came to be recognised as the sonority called a seventh chord.
- When the root of such a seventh chord is the dominant, it is called V^7 .
- The seventh of a seventh chord resolves down by step in the same voice.
- The seventh of a seventh chord is also usually approached by step, by common tone, or by skip or leap from within the chord.

Question Map

Aural 5

Harmony and voice leading 2, 3, 4

Pitches, scales and keys 1

Answer Key

1

C G D A G D B F E A G B B F A C

2 (a) Downwards (b) Step, common tone, skip (c) $\frac{7}{3}$ (d) 7

3 (i) (ii) (iii) (iv)

4

A D A D A B A D A D

changes necessary after alteration to student workbook

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