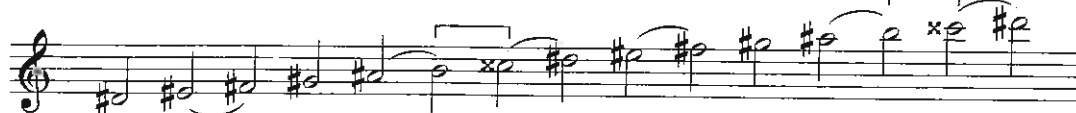
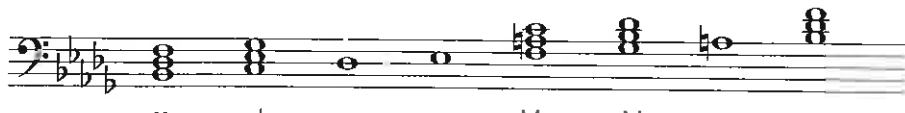



2 

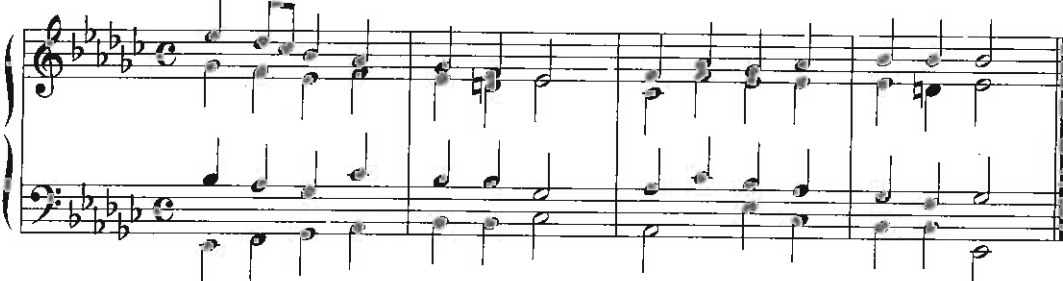
3  m d M M

4 (i)  (ii)  (iii) 

5 (i)  (ii)  (iii) 

- 6 (a) B \flat minor (b) G minor (c) E minor
 (d) A major (e) A \flat major, F minor (f) E \flat minor

7 

8 
 i VII $\frac{6}{5}$ - $\frac{5}{b}$ III ii 6 V $\frac{6}{4}$ - $\frac{5}{b}$ VI ii 6 i iv 6 V $\frac{6}{4}$ - $\frac{5}{b}$ i

9 
 i VII $\frac{6}{5}$ - $\frac{5}{b}$ III ii 6 V $\frac{6}{4}$ - $\frac{5}{b}$ VI ii 6 i iv 6 V $\frac{6}{4}$ - $\frac{5}{b}$ i

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7

8

9 Chain suspensions

Should be: II⁷₃ - 6

10

11 CD 1 67

CD 1 68

12 CD 1 69

Music Craft teacher's guide 4B pg 66

Teacher's Guide 4B Pg 44

last phrase. The first and third phrases are identical. The new direction taken in the second phrase and the way in which the fourth phrase differs from the second (as well as the first and third phrases) propel the harmonic organisation and determine the form. The fourth phrase resolves all the issues arising from the events of the preceding three phrases, especially those of the second phrase.

Modulation to V

The new direction in the second phrase is of course the brief modulation to V in bars 12-15. The approach to the modulation here is similar to that in *Heidenröslein* (Lesson 24): I in the home key becomes IV in the dominant key, which progresses to V and I in the dominant key. The briefly tonicised dominant then functions immediately as V in the tonic key again. In *Heidenröslein* there is at least a PAC in the dominant key (bar 10). Here there is not. The cadence on the G major chord in bar 15 is at best an IAC – a cadence from a D7 chord to a G major triad, but with the quite inconclusive 5̂ – 5̂ in the soprano (scale degrees named as if in G major). In fact, it is possible to hear this cadence as V in C – just a glorified half cadence. The 'glorification' comes from the F#s that point so emphatically toward the G major triad. However, this is short-lived. Already by the middle of bar 16 V⁶ in C major is clearly the function (or even V⁶₅, with F#, if the chord were to be filled out) – not I⁶ in G major.

Example 28-1

AP needs moved one note back to D

Harmonic analysis

There are a few chords in this excerpt that we have not yet studied. They are indicated by figured bass showing the altered tones involved, rather than with an unfamiliar chord label. These occur in bars 2, 10, 12, 18, 26, and 28.

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7

8

9 D 2 59 The entertainer

- 10 (a) C major (b) Cut time (c) Simple duple (d) Double period
 (e) 8 (f) G major (g) Authentic cadence (h) F#

11

AP needs moved one note over to D



2

I iii IV $V_4^{\frac{8}{7}-\frac{5}{3}}$ I

3

I vi iii IV V^8-7 I

4

i $VII^{\frac{6}{5}-5}$ III iv $V_4^{\frac{8}{7}-\frac{5}{3}}$ i

$V_4^{\frac{8}{7}-\frac{5}{3}}$ i

5

I vi iii IV V^8-7 I

6 CD 1 1 Phrygian mode 2 Melodic minor 3 Major

TG Grade 4 / L21 / Q7 / p 13

Incorrect progression shown in bar 2

8

Bb: I vi iii IV V₂ I⁶ V⁴—3

I I⁶ V⁶ I V⁷ *vi* IV V₄₋₃ I

- 9 (i) a^b (ii) d^{#1} (iii) g[#] (iv) e¹
 (v) B (vi) g^{b1} (vii) b^{b1} (viii) f[#]

TG/Gr 4/L24/Q8/Rc B/p 76

Incorrect chord shown

- When a voice sounds the same melodic line just heard in another voice it is said to be in imitation of the first voice.
- The leading voice is called the *dux*; the following, or imitating, voice is called the *comes*.
- Canon is the strictest kind of imitation of one voice by another.
- The voices in a canon maintain a constant relationship of pitch, time, and type of imitation.

Question Map

Aural	5
Harmony and voice leading	2, 3, 4
Pitches, scales and keys	1

Answer Key

1	Tonic minor key	Mediant key
	C minor	E♭ major
	E minor	G major
	B♭ minor	D♭ major
	F♯ minor	A major
	D minor	F major
	G♯ minor	B major

2

- (a) A minor
(b) C major

TG/Gr 4 / Bk B / L30 / Q2 / p 56
 Moved notes shown

LESSON 25

Question Map

Aural	3, 6, 7, 10
Harmony and voice leading	9
Pitches, scales and keys	1, 2, 4, 5
Set Works	11
Terms	8

Answer Key

1 (a) (b)

2

3 CD 1 26 Melodic minor 27 Phrygian mode 28 Lydian mode

4

- 5 (a) C minor (b) A major, F# minor
 (c) F# minor (d) G# minor
 (e) F minor (f) Eb major, C minor

6 CD 1 29 Tambourine 30 Cymbals 31 Tamtam 32 Triangle

7 CD 1 33 Antecedent

- 8 (a) Motif (b) Phrase (c) Period

9

10 CD 1 34 Heidenröslein – Schubert

- 11 (a) G major (b) I - ii - V₇⁹ - V₂⁴ - I⁶ - I (c) C# (d) D major
 (e) 8 (f) PAC, perfect authentic cadence (g) C# is restored
 (h) D major: I becomes V in G major, beat 1, bar 11

should be: ii⁴

- Most modulations can be analysed as taking place through a pivot chord.
- *Heidenröslein*, by Franz Schubert, can be analysed almost entirely using the harmonic vocabulary attained thus far in *Music Craft*.
- *Heidenröslein* is a short strophic song that modulates to V in the middle and then returns to I.
- Its sixteen-bar length is not symmetrically organized into 8 + 8, but rather 4 + 6 + 4 + 2 bars.
- The repetition, contrast and variation of motifs can be related to the text in *Heidenröslein*.

Question Map

Aural	1, 4, 7, 8
Harmony and voice leading	9, 10
Pitches, scales and keys	5
Set Works	2, 3
Terms	6

Answer Key

- 2 (a) Same music is used for multiple stanzas of text
 (b) G major
 (c) I - ii - V⁶ - V⁴ - I⁶ - I
 (d) A4
 (e) Step downwards
 (f) The altered note (c#) has returned to its original pitch (c)
 (g) I in D becomes V in G major (beat 1, bar 11)
 (h) IV - IV⁶ - V⁷ - I
 (i) IV - ii - V⁷ - I: use of ii in place of IV⁶
 (j) Bars 1-4
 (k) 6
 (l) Extends phrase for two bars, postpones cadence until bar 10
 (m) 2
 (n) Bars 11-12
 (o) 4 + (4 + 2) + (2 + 2) + 2

should be: ii⁴₂

3

D: IV V⁴ I⁶ ii⁶ V⁷ vi I⁶ ii V⁷ I

- 4 CD 1 22 H 23 A
- 5 (a) C major (b) D major (c) B \flat major
- 6 (a) Small unit of melody and/or rhythm, shorter than a phrase
 (b) A unit of melody comparable to a clause or sentence in language
 (c) Unit of form made up of two phrases in an antecedent-consequent relationship
- 7 CD 1 24 Consequent

The second quaver (eighth note) in the anacrusis to bar 4 creates the third inversion of V_3^7 (V_3^7) as the bass descends in passing motion.

The d^1 in the tenor line at the end of bar 4 is a passing tone, as is the g in the bass on the second beat of bar 5. The d^1 has to be indicated with figures if the composer considers it essential that this passing tone occur. The g changes the intervals that are sounding above it compared to those that begin the beat but, since the bass line is shown along with the figures, this passing tone is guaranteed by the notation, and nothing further is indicated. It is understood that the other voices do not change during these events.

In completing the realisation it is important to keep the following points in mind, as well as general voice leading principles:

- The leading tone in V^6 , in inversions of V^7 , and in vii^{b5} almost always resolves to $\hat{1}$ in the same voice.
- The first-choice doubling for a $\frac{6}{4}$ chord is to double the soprano in one of the other voices.
- The first-choice doubling for a $\frac{3}{4}$ chord is to double the bass in one of the other voices.

Example 30-2

Harmonic analysis

bar 4, beat 2: The alto line ascends according to the melodic minor scale pattern, accounting for the major quality of the chord on beat 2. Observe the contrary motion within the upper pair and within the lower pair of voices throughout the bar. There is a general parallel tenth motion between outer voices and a general parallel sixth motion between the inner voices, in the opposite direction.

bar 5, beat 4: This is a textbook example of a passing $\frac{3}{4}$ chord. Beat 4 does not function as 'i' in any 'tonic' sense. It occurs as a result of passing motion in multiple parts between iv^6 and ii^{b5} , extending pre-dominant harmony. The symbol \flat means 'half-diminished'. This consists of a diminished triad with a minor seventh (also called a diminished-minor seventh chord). In minor keys a seventh chord on the supertonic is half-diminished in quality.

bar 6, beat 3: The 'surprise' final major tonic triad in an otherwise minor-key piece is frequent in music from around 1500 through the Baroque era. It is referred to as a *terce de Picardie*, or 'Picardy third'.

Teaching notes

Workbook drills

Question 2: In bar 2 there is an example of the $i - iv^6 - i^6$ progression in minor. On beat 3 of bar 5 there is once again an accented passing tone in the bass (e), resulting in the figures $\frac{7}{2}$. These intervals become $\frac{6}{3}$ (vii^{b5} of C major) when the bass reaches d on the second half of the beat.

Add bar no. 4 on previous page.
Insert bar number '4'

(b)

7iii / III

The voice leading between I (i) and iii (III) retains two common tones. The voice leading between iii (III) and IV (iv) has the upper three voices moving in contrary motion to the rising bass.

Especially in major keys, I to iii is called a 'weak' progression. In this context the word 'weak' refers to the fact that there is little change in the harmony, since the two triads share two common tones. The same thing could be said of the progression of I to vi, except that in that progression the bass moves down to a note foreign to I. Thus, the new root is heard as being clearly separate from the previous chord. In the progression of I - iii the bass moves up to a note that was one of the chord tones of the previous harmony, thus underlining the similarity, rather than difference, between the two. In minor keys the effect is not quite as 'weak', perhaps because the subtonic pitch (fifth of III in minor) adds a distinctive new element to the harmony. Nevertheless, progressions such as those shown in Example 21-3 do occur, often supporting a scalar descent in the soprano from $\hat{1}$ down to $\hat{5}$, as exemplified here.

Frequently there is also another chord between I (i) and iii (III). Example 21-4 shows different intervening triads in major and minor. In the minor key, Example 21-4(b), the intervening chord is VII, the subtonic triad, in its first inversion. Subtonic VII is a diatonic triad. No accidentals are required to form it. Its root lies a perfect fifth above that of the III chord and when it has a seventh, as it does here, it forms a dominant seventh chord. In this instance it is V_4^7 of C major. The mere progression of a G_4^7 to a C major triad, however, does not necessarily indicate that we are in C major. The C chord (III of A minor) is very much in mid-phrase, and it continues through pre-dominant harmony to the dominant and tonic of A minor.

Example 21-4

(a)

Teacher's Guide / Grade 4 / Book B / Lesson 21 / page 11
Wrong chord indication given

	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.