

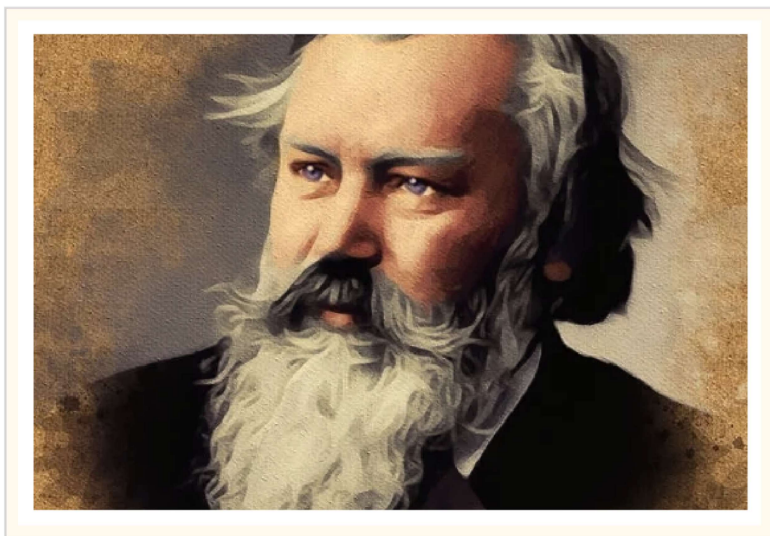


GRADE FOUR · WRITING THE HARMONY

Theory Pack

Six lessons, each one taught and then practised, followed by a test paper marked out of eighty and a full answer key. Written to the shape of the AMEB Grade 4 rudiments.

At this grade you stop labelling harmony and start writing it.



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Johannes Brahms

He copied out old masters by hand and worked at four-part writing all his life – the exact discipline this pack asks of you.

How this pack works

Grade 4 assumes Grade 3 is finished. Keys reach six sharps and six flats, sevenths join the chord vocabulary, and you write in four parts rather than naming chords from a page. Each lesson teaches on the first page and sets exercises on the second.

01	Keys to six sharps and flats, double accidentals, the C clefs	Pages 3–4
02	Irregular time signatures and irregular groups	Pages 5–6
03	The dominant seventh, its inversions and figured bass	Pages 7–8
04	Writing in four parts — voice leading and cadences	Pages 9–10
05	Completing a melody, and setting words to music	Pages 11–12
06	Transposing instruments and reading a score	Pages 13–14
—	Test paper, then the answer key	Pages 15–17

TRACK YOUR PROGRESS

	Lesson read on	Exercises done on
Lesson one		
Lesson two		
Lesson three		
Lesson four		
Lesson five		
Lesson six		

PLAY WHAT YOU WRITE

Every four-part exercise should be played, one hand to a stave. Consecutive fifths and octaves are far easier to hear than to spot.

MARKING THE TEST

The test paper on pages 15–16 carries marks beside each question and totals eighty. Answers to every exercise and question are on page 17.

Distant keys, double accidentals and the C clefs

Two things arrive together at this grade: keys far enough round the circle to need double sharps and flats, and two new clefs that put middle C in the middle of the stave.

THE LAST TWO SIGNATURES EACH WAY

Sharps	Major	Minor	Flats	Major	Minor
5 · +A#	B	G# minor	5 · +Gb	Db	Bb minor
6 · +E#	F#	D# minor	6 · +Cb	Gb	Eb minor

DOUBLE SHARPS AND FLATS

A double sharp (x) raises a note two semitones; a double flat (bb) lowers it two. They appear when a key signature has already altered the note you must raise: the leading note of G# minor is Fx, not Gb.

ENHARMONIC KEYS

F# major and Gb major sound the same and are played identically — they differ only in spelling. Composers choose whichever gives the fewer awkward accidentals.

THE TWO C CLEFS

Clef	Middle C sits	Used by
Alto	middle line	viola, alto trombone
Tenor	fourth line up	cello, bassoon and trombone in their high register

To rewrite from treble into alto clef, move every note *down one line-or-space and change nothing else* — the letter names and the key signature stay as they were.

REMEMBER

- Every scale uses each letter name once — that is what forces the double accidental.
- A natural cancels a double sharp completely; a single sharp after it lowers it by one semitone.

CHECK YOURSELF

1 Name the key with six flats. 2 What is the leading note of G# minor?

Answers: Gb major, or Eb minor; Fx. · Marks go missing here: Writing Gb for the raised seventh of G# minor. The letter must be F, so it needs a double sharp.

Spell every scale with each letter name used once, however many accidentals that takes.

- ## YOUR WORKING

This image shows a blank sheet of white paper with four sets of horizontal ruling lines. Each set consists of five parallel lines, creating four distinct writing areas. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Irregular time and irregular groups

Not every bar divides into twos or threes. Grade 4 adds metres that mix the two within a bar, and note-groups that borrow time from the beat around them.

IRREGULAR METRES AND HOW THEY ARE GROUPED

Metre	Grouped	How it feels
5/4	3 + 2 or 2 + 3	a waltz with a limp, or a march with a bar too short
7/8	2+2+3 commonly	the last beat of every bar arrives late
5/8	3+2 or 2+3	quick and lopsided — folk dance territory

Beam the notes to show the grouping. The grouping *is* the information; without it the player cannot tell 3+2 from 2+3.

TRIPLETS AND DUPLETS

A triplet fits three notes into the time of two of the same value; a duplet fits two into the time of three. Both take a bracket and a numeral.

LARGER IRREGULAR GROUPS

Quintuplets and sextuplets work the same way — five or six in the time of four. Write the figure over the beam and let the bracket show exactly how far the group reaches.

REWRITING BETWEEN SIMPLE AND COMPOUND TIME

- 1 Decide the new beat: a crotchet beat in 2/4 becomes a dotted crotchet in 6/8.
- 2 Even divisions of the beat keep their proportions — two quavers become two quavers of a triplet's worth.
- 3 A triplet in simple time becomes an ordinary group in compound time, and loses its bracket.
- 4 Count the bar through at the end. Every bar must still add up.

REMEMBER

- Rests are grouped by the same rule as notes — never write one rest across two groups.
- An irregular group is written over the notes' own beam side, and the bracket may be left out when the beam already shows the group.

CHECK YOURSELF 1 How is 7/8 most often grouped? 2 What does a duplet fit into?

Answers: 2+2+3; the time of three notes of the same value. · Marks go missing here: Beaming a 5/4 bar straight through in fives, which hides the grouping entirely.

Irregular time and groups

Beam every bar so the grouping can be read at a glance.

- 1 Give the two usual groupings of 5/4, and the usual grouping of 7/8.

- 2 Explain the difference between a triplet and a duplet.

- 3 How many quavers are there in one bar of 7/8, and in one bar of 5/4?

- 4 Which note value takes the beat in 6/8, and which in 2/4?

- 5 Write two bars of rhythm in 5/4 grouped 3 + 2, using at least one rest.

- 6 Write two bars of rhythm in 2/4 containing a triplet, then rewrite them in 6/8 on the next stave.

- 7 Add the time signature that fits this bar: dotted crotchet, quaver, crotchet, crotchet.

YOUR WORKING

The dominant seventh and figured bass

A seventh chord has four notes, so it has three inversions. The dominant seventh is the one that does most of the work — it names its own key and pulls straight to the tonic.

V₇ IN C MAJOR, AND ITS FIGURES

Position	Figures	Notes	Bass note is the
Root position	V ₇ · 7	G B D F	root
First inversion	V _{7b} · 6/5	B D F G	3rd — the leading note
Second inversion	V _{7c} · 4/3	D F G B	5th
Third inversion	V _{7d} · 4/2	F G B D	7th

How the seventh resolves

The 7th falls by step to the 3rd of I

The leading note rises by step to the tonic

The 5th may be left out if a part is needed elsewhere

V_{7d} resolves to Ib, because the bass has fallen a step rather than leapt.

Other sevenths at this grade

ii⁷ supertonic seventh — approaches V beautifully

vii^{o7} diminished seventh in the minor key, on the raised seventh

6/4 a second inversion, most often passing or approaching a cadence

REMEMBER

- Figures count intervals above the bass, not above the root — that is why the same chord takes four different sets.
- V₇ exists in only one key at a time; find its 7th and leading note and you have named the key.

CHECK YOURSELF 1 Which figures mean a third inversion seventh? 2 Which chord follows V_{7d}?

Answers: 4/2; Ib. · Marks go missing here: Letting the seventh rise. It falls by step, every time, unless it is held over.

Sevenths and figured bass

Label every chord with both its numeral and its figures.

- 1 Give the four positions of a seventh chord and the figures for each.

- 2 Write the notes of V7 in A major, in E $\flat$ major and in D minor.

- 3 A chord sounds E $\flat$ -F-A-C from the bottom. Name it and its key.

- 4 How do the seventh and the leading note of V7 each resolve?

- 5 Which chord normally follows V7d, and why is it not I?

- 6 Write V7 and its three inversions in G major on the stave below, figuring each.

- 7 Write V7b resolving to I in B $\flat$ major, in four parts.

YOUR WORKING

Writing in four parts

Four-part writing is chords made of four melodies. Each voice must be singable on its own, and no two may move in a way that thins the texture.

THE FOUR VOICES AND THEIR COMFORTABLE RANGES

Voice	Range	Written
Soprano	C4 – G5	treble stave, stems up
Alto	G3 – D5	treble stave, stems down
Tenor	C3 – G4	bass stave, stems up
Bass	E2 – C4	bass stave, stems down

THE FOUR RULES THAT MATTER

No consecutive fifths or octaves between any two parts. Keep no more than an octave between soprano and alto, and alto and tenor. Don't cross the voices. Move each part the shortest distance it can.

DOUBLING

In root position, double the root. In first inversion, double the root or the fifth — not the third. Never double the leading note, and never double a seventh.

WORKING METHOD FOR A GIVEN BASS OR MELODY

- 1 Find the cadences first and choose their chords — they anchor everything else.
- 2 Choose the remaining chords, writing numerals under the bass before any notes.
- 3 Add the bass, then the soprano, then fill in alto and tenor last.
- 4 Check every adjacent pair of chords for fifths and octaves, then sing each part through.

REMEMBER

- A cadence carries more marks than the middle of a phrase. Get those two chords right first.
- Repeating a chord across a bar line is always safer than an awkward new one.

CHECK YOURSELF 1 Which note is never doubled? 2 Which part do you write after the bass?

Answers: The leading note (nor a seventh); the soprano. · Marks go missing here: Consecutive octaves between bass and soprano at a cadence — the easiest fault to make and the easiest to hear.

Write numerals under the bass before you write a single note.

- ## YOUR WORKING — TWO STAVES TO A SYSTEM

[illegible]

Completing a melody, and setting words

Given four bars, you are asked for four more. The examiner is not looking for a good tune so much as a convincing answer to the one already on the page.

READING THE GIVEN OPENING

Key and metre	take both from the opening and never change them without reason
Phrase length	answer four bars with four, two with two
Rhythm	reuse the opening's characteristic figure at least once
Cadence	the given phrase ends on V; yours must end on I

SHAPING THE ANSWER

Rise to a high point about three quarters of the way through, then fall to the tonic. Use sequence or inversion of the opening figure to get there, and put a modulation in the middle if the phrase is long enough to carry it.

SETTING WORDS

One note to a syllable unless you slur deliberately. Stressed syllables fall on strong beats. Let the phrase of the music end where the phrase of the words ends, and breathe where a singer would.

DEVICES WORTH USING

SEQUENCE

the figure repeated
a step higher
or lower

INVERSION

the same
shape turned
upside down

EXTENSION

the figure
stretched by a bar
to delay the
cadence

IMITATION

the figure
answered at a
different pitch

REMEMBER

- Mark the phrasing, dynamics and a tempo term. They are part of the answer, not decoration.
- Sing the finished melody. If you cannot sing it, it is too wide or too disjointed.

CHECK YOURSELF 1 Where should the high point fall? 2 Where do stressed syllables go?

Answers: About three quarters of the way through; on strong beats. · Marks go missing here: Writing eight bars of new material. A completion must answer what was given, not ignore it.

Mark phrasing, dynamics and a tempo term on everything you write.

- ## YOUR WORKING

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are four distinct groups of lines, each consisting of five parallel horizontal lines, separated by larger gaps. This format is typical for primary school writing practice or notebook paper.

Transposing instruments and the score

Some instruments do not sound the note you write. Knowing which, and by how much, is the difference between reading a score and guessing at one.

WRITTEN AGAINST SOUNDING PITCH

Instrument	Sounds	So write it
Clarinet in B♭	a major 2nd lower	a major 2nd higher
Trumpet in B♭	a major 2nd lower	a major 2nd higher
Clarinet in A	a minor 3rd lower	a minor 3rd higher
Horn in F	a perfect 5th lower	a perfect 5th higher
Cor anglais in F	a perfect 5th lower	a perfect 5th higher
Double bass	an octave lower	an octave higher

THE KEY SIGNATURE MOVES TOO

A B♭ clarinet playing in concert F major reads in G major — one sharp. Work out the written key by transposing the concert key by the same interval.

SHORT SCORE AND OPEN SCORE

Open score gives every voice a staff of its own; short score puts two to a staff, stems apart. Converting between them changes nothing but the layout.

ORDER OF INSTRUMENTS DOWN A FULL SCORE

Woodwind at the top, then brass, then percussion, then any voices, with strings at the bottom — and within each family, highest first. A conductor finds a part by that order alone.

REMEMBER

- "In B♭" means a written C sounds B♭. Every transposing instrument is named by the note its written C produces.
- Horn parts are often written with no key signature at all, using accidentals throughout.

CHECK YOURSELF 1 A horn in F reads G. What sounds? 2 Which family sits at the bottom of a score?

Answers: C, a perfect 5th lower; the strings. · Marks go missing here: Transposing in the wrong direction. Written pitch is always *higher* than sounding for these instruments.

Instruments and score

Say every time whether you mean written or sounding pitch.

- 1** By what interval does a clarinet in B $\flat$ sound below its written pitch, and a horn in F?

- 2 A trumpet in B $\flat$ reads D. What note sounds?

- 3 The orchestra plays in E $\flat$ major. Which key does the B $\flat$ clarinet read in?

- 4 Give the order of the four instrument families down a full score.

- 5 What is the difference between short score and open score?

- 6 Write a two-bar phrase in concert C major, then write it out as a B $\flat$ clarinet would read it.

- 7 Write a four-part cadence in short score, then rewrite it in open score on four staves.

YOUR WORKING

Grade 4 test paper

Total 80

Name _____ Date _____

QUESTION 1 · KEYS, CLEFS AND ACCIDENTALS

14 marks

- a Name the major and minor keys with six sharps, and with five flats. Give the enharmonic equivalent of each major.

- b Write one octave of G# minor, harmonic form, ascending in the alto clef with a key signature.

QUESTION 2 · RHYTHM

12 marks

- a Write two bars of rhythm in 7/8, grouped 2+2+3, using one rest and one triplet.

- b Rewrite this bar of 2/4 in 6/8: crotchet, triplet of quavers.

QUESTION 3 · SEVENTHS AND FIGURING

14 marks

- a Name this chord and its key: E-G-A-C#, lowest note first. Give its figures.

- b Write V7 and its three inversions in A major, figuring each one.

QUESTION 4 · FOUR-PART WRITING

18 marks

- a Write I – IV – V7 – I in E♭ major in four parts on the system below, marking the numerals underneath. Check for consecutive fifths and octaves.

QUESTION 5 · MELODY

16 marks

- a Write a four-bar opening in D minor in 6/8 ending on V, then complete it with four bars ending on I. Mark phrasing, dynamics and a tempo term.

QUESTION 6 · INSTRUMENTS, SCORE AND TERMS

6 marks

- a A horn in F reads A. What sounds? Give the order of families down a full score, and the English meaning of *sotto voce* and *con sordino*.

Mark the paper with the answer key overleaf. Anything under 56 out of 80 is worth revisiting — four-part writing and the seventh's figures are where most marks go missing.

Mark

/ 80

ROUGH WORKING

Answers

Where an exercise asks the student to compose, harmonise or transpose, accept any answer that keeps the key, the rhythm and the rules the lesson set out.

LESSON ONE

1 B/G# minor; F#/D# minor; D♭/B♭ minor; G♭/E♭ minor. 2 G# A# B C# D# E F* G# — the seventh is F double sharp. 3 C♭ major; C# major. 4 Middle line; fourth line up. 5 C# (accept D♭); E. 6–7 Writing.

LESSON THREE

1 Root 7; first inversion 6/5; second 4/3; third 4/2. 2 E G# B D; B♭ D F A♭; A C# E G. 3 V7d in B♭ major, figured 4/2. 4 The seventh falls a step, the leading note rises a step. 5 I♭ — the bass falls by step to the third. 6–7 Writing.

LESSON FIVE

1 Key, metre, phrase length and the characteristic rhythm. 2 Sequence repeats a figure at a different pitch step by step; inversion turns its shape upside down; extension stretches it to delay the cadence. 3 One note to a syllable; more only when deliberately slurred. 4–6 Composing.

TEST PAPER · 80 MARKS

Q1 (14) a F# major / D# minor, enharmonically G♭ major; D♭ major / B♭ minor, enharmonically C# major. *6 marks.* b G# A# B C# D# E F* G#, alto clef, five sharps. *8 marks.*

Q3 (14) a V7c in D minor, figured 4/3 — accept the spelling with C# as the raised leading note. *6 marks.* b E G# B D and its inversions, figured 7, 6/5, 4/3, 4/2. *8 marks.*

Q5 (16) Eight bars in D minor, 6/8, correctly grouped in threes, the first phrase closing on A major and the second on D minor, with the opening figure reused. *Opening 6, completion 6, marking 4.*

LESSON TWO

1 3+2 and 2+3; 2+2+3. 2 A triplet is three in the time of two, a duplet two in the time of three. 3 Seven quavers; ten quavers. 4 Dotted crotchet; crotchet. 5–6 Writing. 7 4/4.

LESSON FOUR

1 Soprano C4–G5, alto G3–D5, tenor C3–G4, bass E2–C4. 2 No consecutive fifths or octaves; no more than an octave between adjacent upper parts; no crossing; smallest movement. 3 The root; the root or the fifth. 4 Because both would have to rise to the tonic, making consecutive octaves. 5–7 Writing.

LESSON SIX

1 A major 2nd; a perfect 5th. 2 C. 3 F major, one flat. 4 Woodwind, brass, percussion, strings — voices above the strings. 5 Open score gives each voice its own stave; short score puts two to a stave. 6–7 Writing.

Q2 (12) a Two bars of seven quavers each, beamed 2+2+3, one rest inside a group and one bracketed triplet. *8 marks.* b Dotted crotchet, then three quavers unbracketed. *4 marks.*

Q4 (18) Four chords in E♭: E♭ G B♭ · A♭ C E♭ · B♭ D F A♭ · E♭ G B♭. Deduct for consecutives, doubled leading note or seventh, and crossed parts. *Chords 10, voice leading 8.*

Q6 (6) D sounds. Woodwind, brass, percussion, strings. In an undertone; with the mute. *1–2 marks each.*

MARKING FAIRLY

Give the mark if the answer is right but untidy; take one mark, not several, for the same slip repeated through a passage; and give composing questions full marks for anything that follows the rule set. At this grade marks are usually lost on consecutive octaves at cadences, sevenths that rise instead of falling, and transpositions written in the wrong direction.