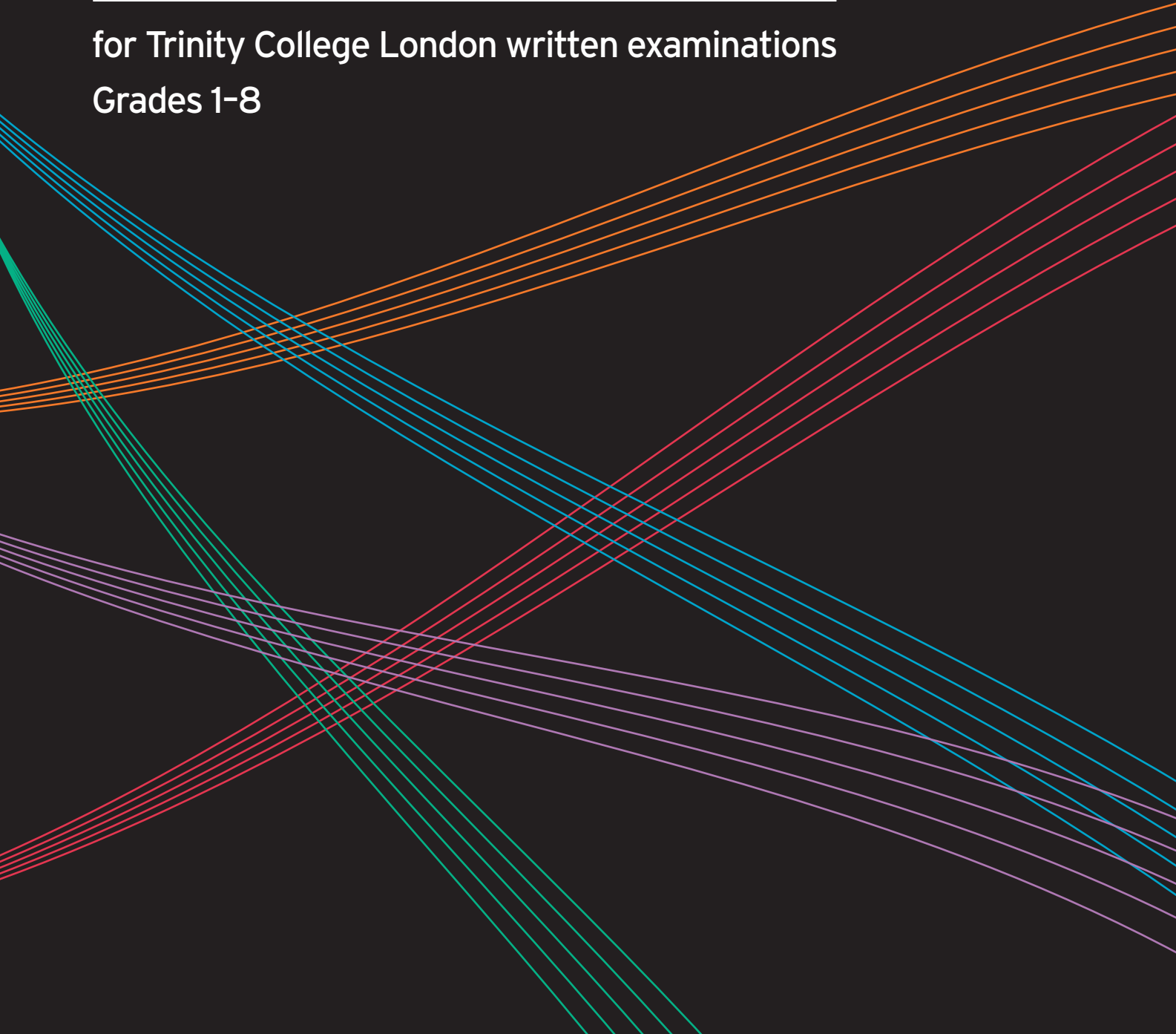


Theory of Music Workbook Samples

for Trinity College London written examinations
Grades 1-8



Trinity College London is committed to the teaching of music theory as a vital component in the development of well-rounded musicians. The Theory syllabus and supporting workbooks are the result of several years' development and consultation with music teachers, professors, examiners, language specialists and students from around the world.

Designed to make the essential concepts of music theory straightforward and approachable, the workbooks are:

- a clear introduction to all the vital basics of music theory
- pupil-focused and creative in approach
- ideal preparation for GCSE or equivalent examinations.

Trinity College London Grade 5 Theory is fully accepted by all leading examination boards as a prerequisite to practical music examinations Grades 6-8, where this is required.

The books encourage students to see the relevance of theory to themselves as musicians, with a greater emphasis on composition, music analysis and clarity and accuracy in writing music.

Worked examples are used to demonstrate how the tasks in the books should be completed, and information boxes assist students in their study between lessons without the need for supplementary textbooks.

To ensure that the books are easy to use, the layout has been kept deliberately uncluttered with a clear typeface, and the language is straightforward without being simplistic.

They can be used by candidates of any age at any level to provide a clear, integrated, focused and relevant way into the study of music theory.

This booklet contains sample lessons from the Theory of Music Workbooks Grades 1, 3, 5, 6 and 8.

The syllabus can be downloaded at www.trinitycollege.co.uk/theory

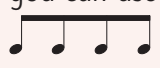

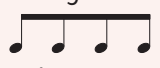
Grouping notes and beaming quavers (Grade 1)



Did you know?

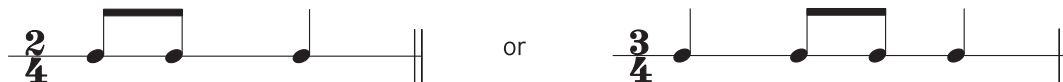
Grouping notes and beaming quavers makes music easy to read.

Did you know?

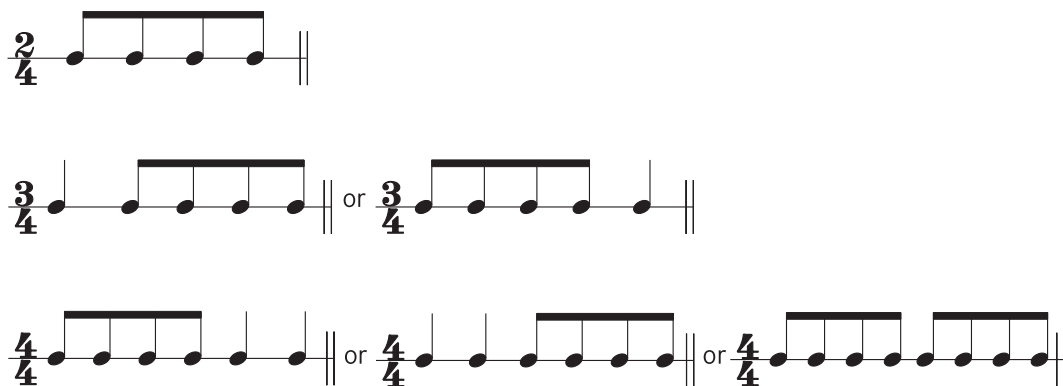
In $\frac{3}{4}$ time you can use 
or 
though 
is better.



When a composer writes two quavers to be played in one crotchet beat they are usually grouped together with a thick line called a **beam**. Joining up quavers like this is called **beaming**:



When a composer writes four quavers to be played in two next-door crotchet beats, they are usually beamed together, for example:



1 Fill the coloured boxes with correctly beamed quavers to complete the bars.

The exercises are as follows:

- 3/4 time:**
 - Bar 1: Quarter note, then a red box containing three eighth notes.
 - Bar 2: A red box covering the first two crotchet beats, followed by a quarter note.
- 4/4 time:**
 - Bar 1: A red box covering the first two crotchet beats, followed by two quarter notes.
 - Bar 2: Quarter note, quarter note, then a red box covering the last two crotchet beats.
- 2/4 time:**
 - Bar 1: Quarter note, then a red box covering the second crotchet beat.
 - Bar 2: A red box covering both crotchet beats.
- 3/4 time:**
 - Bar 1: Quarter note, then a red box covering the next two crotchet beats, followed by a quarter note.
 - Bar 2: Quarter note, then a red box covering the next two crotchet beats.

Handy tip!

Composers sometimes break the official rules (you will see examples of this in the music you learn), but you must follow the rules for your exams.

Ostinato



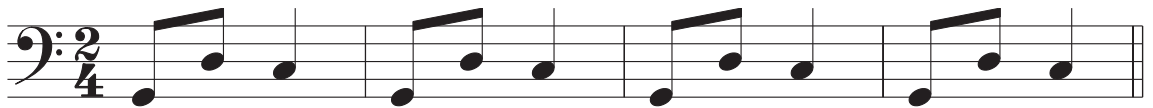
Did you know?

Ostinati is the plural of ostinato.

An **ostinato** is a pattern of notes (written in a certain rhythm) that repeats over and over again in a piece. The pattern can be short (just a few notes) or long. Ostinati are often used to accompany tunes and appear in lots of rap and other kinds of pop music.



1 Look at the following ostinati and bracket (┌┐ or └┘) each repeat of the pattern.

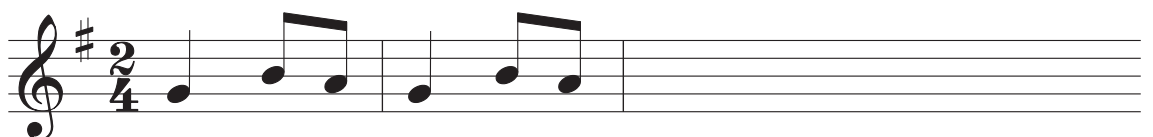


2 Here are some ostinati. Write two more repeats of each pattern.



Did you know?

Ostinati often include chords.



Anacrusis (Grade 3)



Did you know?

Bar 1 of any piece is always numbered as the first full bar of music, although it is not usually written in as it is here.

Anacrusis is the word that describes the note or notes of a piece that a composer often writes before the first full bar. These are often called the **up-beat** (or **up-beats** if there is more than one note).

Here is an example of a song that starts with an anacrusis:

Traditional (German)

Look at the coloured boxes above. If you add together the first note (a quaver anacrusis) and the last note (a dotted crotchet) they make a full $\frac{2}{4}$ bar.

Notice that the first repeat mark in this piece is put after the anacrusis so that there are no spare beats left over.



- 1 Write a G in the last bar to agree with the anacrusis.

Traditional (English)

- 2 Write a C in the last bar to agree with the anacrusis.

Traditional (English)

- 3 Write a G in the last bar to agree with the anacrusis.

Schubert

- 4 Write a rest in the last bar to agree with the anacrusis.

Zelter

- 5 Add up-bow signs above each anacrusis in tasks 1-3.

Did you know?

String players using a bow often use an **up-bow** (∨) for a single up-beat. This means that a **down-bow** (∩) occurs on the first beat of the bar and the weight of the hand naturally strengthens its sound. Ask a string player to show you how this works.

Remember

For decoration you could add some passing notes, repeated notes, rests, octave jumps and/or auxiliary notes.

2 Use notes from each chord shown by the chord symbols above to write a tune above the bass line. Decorate your tune once you have the main harmony notes in place.

Am Dm Dm/F B[°]/D

Am/C Dm E⁷ Am

D G D/F# Em/G A⁷ D

G G/B D C G

Dm Dm/F Gm E[°] Dm/F Gm A Dm

Inverting intervals



Handy tip!

Notice that inverted perfect intervals always stay perfect; minor intervals always become major and vice versa; diminished intervals always become augmented and vice versa.

Did you know?

The following sum always works out:

Interval number
+
Inverted interval number
= 9



Here is a perfect 4th:



If the bottom note is put an octave higher the perfect 4th interval is **inverted** (turned upside down):



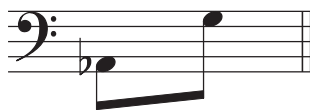
As you can see, the inversion of a perfect 4th is therefore a perfect 5th.

For Grade 5 you need to know how to invert any of the intervals covered so far and name them. The following chart shows that there is a pattern involved:

Major 7th	Minor 7th	Major 6th	Minor 6th	Perfect 5th	Diminished 5th
Minor 2nd	Major 2nd	Minor 3rd	Major 3rd	Perfect 4th	Augmented 4th

The inversion of a unison is an octave.

1 Name the following Grade 5 intervals. Then write their inversions and name them.



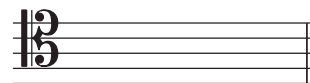
Interval: Major 7th



Inversion: Minor 2nd



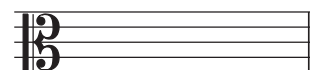
Interval: _____



Inversion: _____



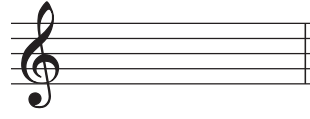
Interval: _____



Inversion: _____



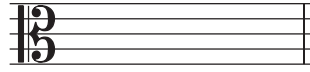
Interval: _____



Inversion: _____



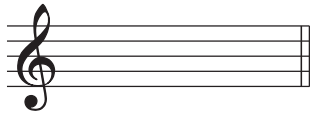
Interval: _____



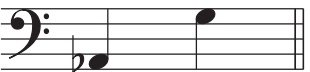
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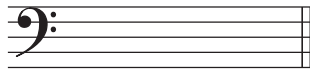
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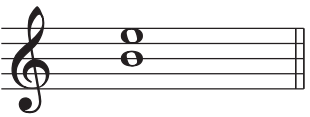
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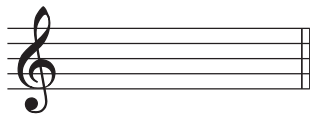
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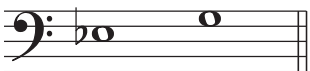
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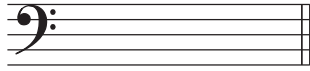
Interval: _____



Inversion: _____



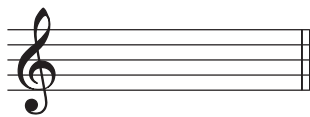
Interval: _____



Inversion: _____



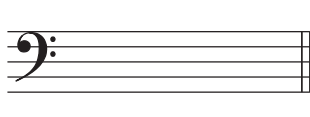
Interval: _____



Inversion: _____



Interval: _____

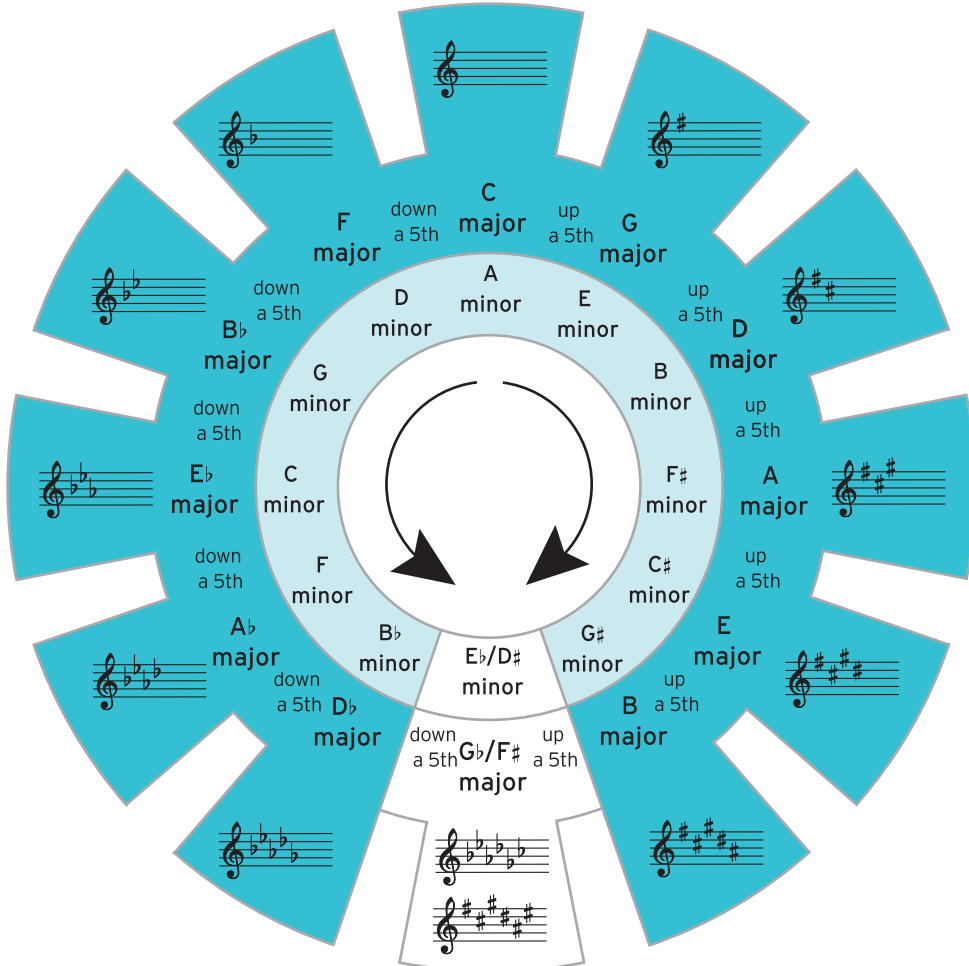


Inversion: _____

The circle of 5ths



Here is the circle of 5ths that you will recognise from Grades 1-4. The highlighted keys are the keys that you will need for Grade 5.



Using the circle of 5ths above, answer these questions:

- 1 Which minor key has four flats in its key signature? _____
- 2 Which major key has five sharps in its key signature? _____
- 3 Which minor key has four sharps in its key signature? _____
- 4 Which major key has four sharps in its key signature? _____
- 5 Which major key has five flats in its key signature? _____
- 6 Which minor key has five sharps in its key signature? _____
- 7 Which major key has four flats in its key signature? _____

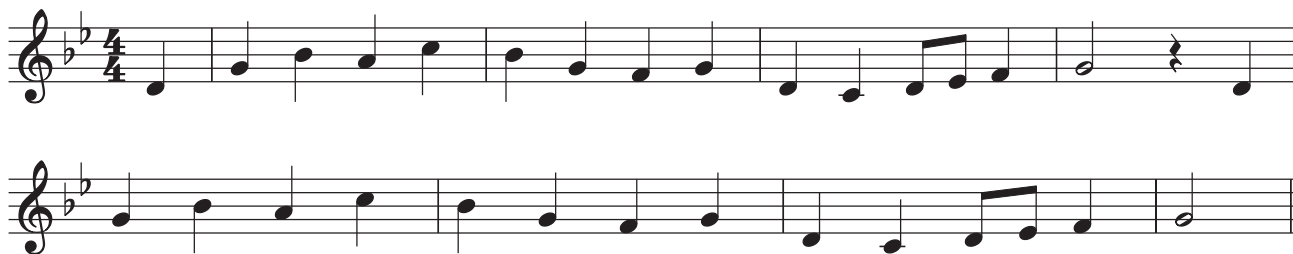
Working out the key or mode of a piece



Many melodies, especially folk ballads (see page 58), are written using the Aeolian mode and for Grade 6 you need to be able to recognise and write them.

Here is an example to show how to work out whether music is written using the Aeolian mode:

Traditional (English)



- Are there flats or sharps in the key signature and if so, how many? *Yes, two flats, so the key could be B flat major or G minor, or the music could be written using Aeolian mode starting on G (G natural minor)*
- Are there any accidentals in the music that could be the raised 6th or 7th degrees in the relative minor? *No*
- Are there reasons to think that the key is B flat major? *No, the phrases are focused around G and its dominant, D*

Answer: *This melody is written using Aeolian mode starting on G*



1 Use the questions above to work out the key or mode.

Traditional (English)



Key or mode: _____

Traditional (English)



Key or mode: _____

Traditional (English)



Key or mode: _____

Texture



Texture is a word that musicians use to describe the fabric of the music; whether the parts move together or weave around independently, and whether the texture feels thick or thin. The type of instruments or voices (and the register at which they are playing or singing) influences the texture of music.

For Grade 6 you need to know these words to describe the texture of music:

Homophonic - all parts moving in the same rhythm

Handel

Polyphonic - two or more parts weaving around one another independently (usually meeting at cadence points)

J S Bach

Did you know?

Music may be said to be **imitative** if the parts (homophonic or polyphonic) copy one another exactly or partially.

The following words may be used to describe texture in music (homophonic or polyphonic):

Thick or dense - instrument(s) or voices playing or singing (often at a low register) with closely spaced chords, usually with many parts.

Thin or transparent - instrument(s) or voices playing or singing (often far apart in register), usually with few parts. This makes it easy to hear individual lines.

Here is an example where thick and thin textures are contrasted. The dynamics help create the textures too:

Beethoven

Modulating through a chorale phrase



For Grade 8 you need to be able to modulate within a hymn or chorale phrase by using an appropriate pivot note or chord. To do this:

- Work out the key in which each phrase starts and finishes (often marked with a ♩)
- Find a place where you can use a pivot note or chord (a note or chord that is common to both keys)
- Write in the pivot note or chord and use it as a bridge from one key to another (and back again, if necessary)
- Harmonise the rest of the phrase in the key that finishes the phrase

Luther

C major G major C major

C major C major I G major I vi iii IV I

G major IV V⁷



1 Harmonise these phrases. Modulate as necessary.

Handel

Lawes

Chromatic chords



For Grade 8 you need to know some of the chromatic chords that composers use to add a sense of drama to their music.

The chords that you need to know for Grade 8 are as follows:

The Neapolitan 6th chord

The name of this chord comes from figured bass (remember in figured bass 6 or $\frac{6}{3}$ means first inversion); it is probably called **Neapolitan** because the chord was very popular in Italy, especially in the eighteenth century. The Neapolitan 6th is the first inversion of the chord built on the flattened supertonic. Here it is in C major:

Db/F
bIIb

The Neapolitan 6th chord is often used instead of iib in the chord progressions iib – V – I or more commonly, iib – V – i. Here is an example, written in the Baroque period where the Neapolitan 6th chord resolves onto the dominant and then to VI before moving to a perfect cadence:

Neapolitan 6th
Eb/G
Corelli

(D minor) 4 3 6 6 5 4 6b # 6b 6 #

bIIb 5 4

Here is another, written in the Classical period:

Neapolitan 6th
Eb/G
Beethoven

(D minor) bIIb bIIb

'The new workbooks should be given serious consideration by schools as a highly relevant way of dealing with the composing and listening skills of GCSE Music.'

Cathie Shore, Chief Examiner AQA, Principal Examiner Edexcel

'Large print, clear layout, logically sequenced – everything they need to know is here.'

Dr Brian Wilshere, Assistant Head, Gloucestershire Music Service

'I love the fact that the language used in the Theory of Music Workbooks makes them relevant across stylistic boundaries. This means that musicians interested in classical music can get as much from it as those interested in rock, jazz or world musics.'

Bill Martin, Education Liaison Manager, Yamaha Music UK Ltd

'I was very impressed with the layout and content – there is a lot to help and assist the student and the books are colourful and intuitive.'

Stewart Attwood, District Manager Oxford City, Oxfordshire County Music Service

'At last, a set of theory books without the long passages of explanation which too often put the student off. They contain lots of exercises which are accompanied by brief but concise explanations and helpful tips on each page.'

John Padley, Principal Moderator, AQA, A level Music and Director of Music, Notting Hill & Ealing High School

The Trinity College London Theory of Music Workbooks Grades 1-8 are available from your local music shop.

Grade 1 (TG 006509)

Grade 2 (TG 006516)

Grade 3 (TG 006523)

Grade 4 (TG 006530)

Grade 5 (TG 006547)

Grade 6 (TG 007476)

Grade 7 (TG 007483)

Grade 8 (TG 007490)

Theory of Music Workbooks are written by Naomi Yandell.

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