

St Andrew's Academy

Advanced Higher Literacy Booklet



Name: _____

Class: _____

Teacher: _____



What you need to know:

- ♪ Identifying/inserting chords to cadence points under melodies
- ♪ Diminished 7th
- ♪ Dominant 7th
- ♪ Added 6th
- ♪ 1st and 2nd inversions of major and minor triads
- ♪ Chord II and 1st inversion (major key only)
- ♪ Bass Clef C-E
- ♪ Transposing bass clef into treble clef
- ♪ Rewriting (treble and bass) a note at the same pitch using up to 2 ledger line
- ♪ Augmented triad
- ♪ Enharmonic equivalent – rewriting at same pitch
- ♪ Scales and key signatures up to 2 accidentals
- ♪ 8va, 8vb
- ♪ Ties
- ♪ Syncopated rhythms
- ♪ 5/4 Time signatures
- ♪ Dal Segno D.S, and Fine
- ♪ Time changes

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Section 1 – Bass Clef

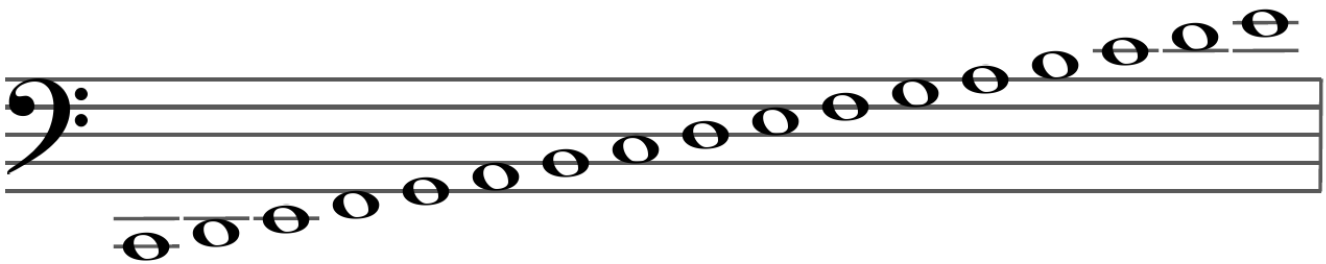


For Advanced Higher, you are expected to know all notes up to 2 ledger lines beyond the staff.

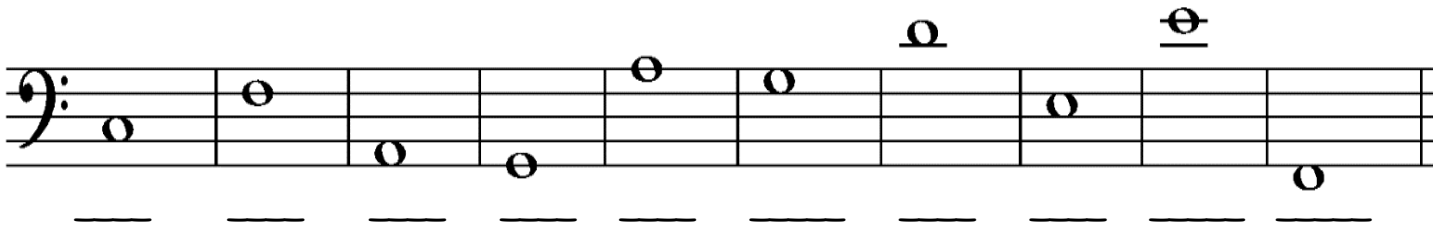


It's just alphabetical order!

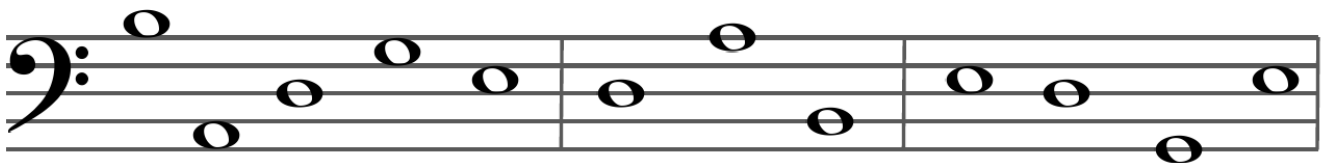
Exercise 1: Identify all the notes below by writing the letter underneath each note.



Exercise 2: Work out what each note is below and write it on the space below.



Exercise 3: Work out the words that have been created from the notes below.



1. _____ 2. _____ 3. _____



Section 2 – Transposition



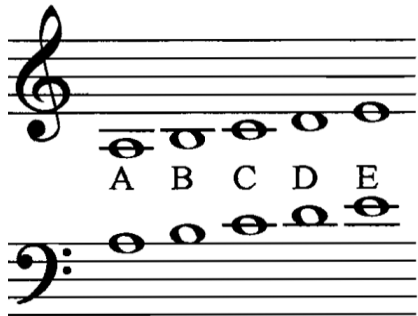
You need to be able to transpose up or down an octave in the same clef. Transpose bass clef into treble clef and treble clef in bass clef.



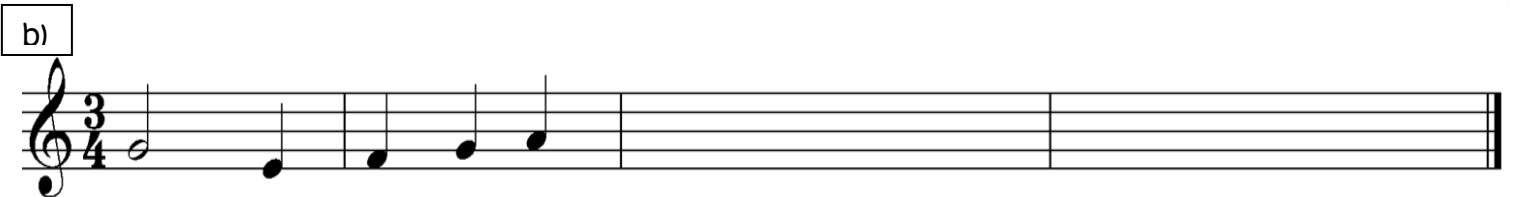
All rhythms and pitches must be correct. Accuracy is important!

The relationship between the treble and bass clefs can be seen in the following:

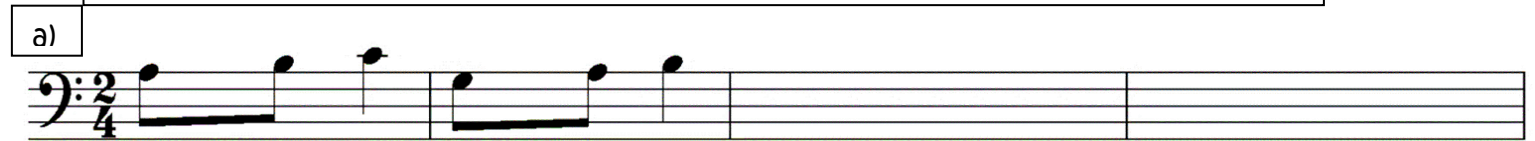
From this, it can be seen the note **middle C** in the treble clef, is written like this in the bass clef. They are the same pitch.



Exercise 4: Transpose the following passage **UP** one octave in the **same clef**.



Exercise 5: Transpose the following passage **DOWN** one octave in the **same clef**.



Exercise 6: Transpose the following treble clef phrases into the bass clef as the same pitch.

a)

Musical notation for exercise 6a, part a: Treble clef, 4/4 time, 8 measures of a melodic phrase. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (half), E6 (half), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (half), E7 (half).

Empty bass clef staff for exercise 6a, part a.

b)

Musical notation for exercise 6a, part b: Bass clef, 4/4 time, 8 measures of a melodic phrase. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half), E4 (half), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (half), E6 (half).

Empty treble clef staff for exercise 6a, part b.

Exercise 7: Transpose the following passage up one octave into the treble clef.

a)

Musical notation for exercise 7a, part a: Bass clef, 4/4 time, 8 measures of a melodic phrase in D major. The notes are: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (half), E6 (half).

Empty treble clef staff for exercise 7a, part a.

b)

Musical notation for exercise 7a, part b: Bass clef, 4/4 time, 8 measures of a melodic phrase in B-flat major. The notes are: B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), D4 (quarter), Eb4 (quarter), F4 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), D5 (half), Eb5 (half), F5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), C6 (quarter), D6 (half), Eb6 (half).

Empty treble clef staff for exercise 7a, part b.



Section 3 – Key Signatures



Accidentals:



A sharp raises a note by a semitone



A flat lowers a note by a semitone



A natural cancels out all other accidentals



When adding an accidental it must go in the correct place!
Accuracy is important!

Exercise 1: Fill in the blanks of the passage below. This is revision from N5 and Higher

One sharp (____) is the key of _____

One flat (____) is the key of _____

No sharps or flats, you're in the key of _____

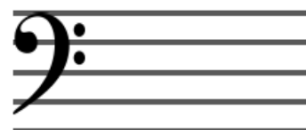
But if there's _____ in the tune

You're in the key of _____

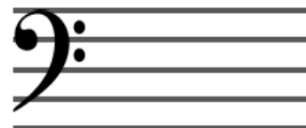
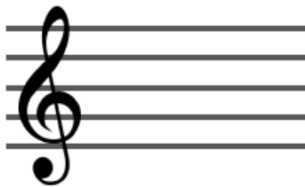
Key Signatures for Advanced Higher

Exercise 8: Fill in the correct accidentals for each key signature.

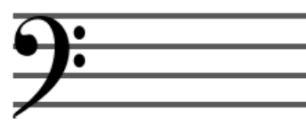
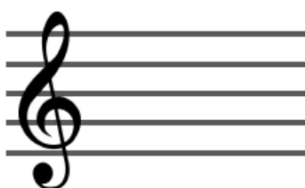
C Major & A Minor



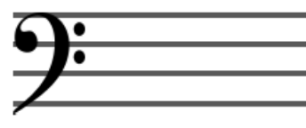
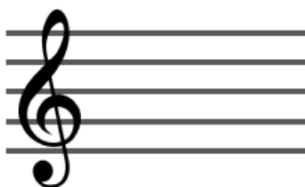
G Major & E Minor



F Major & D Minor



B \flat Major



D Major



Exercise 9: Identify the key signatures in the following examples.

Key:

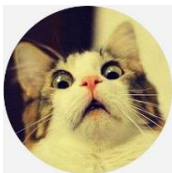


Key:



Key:





Section 4 – Enharmonics

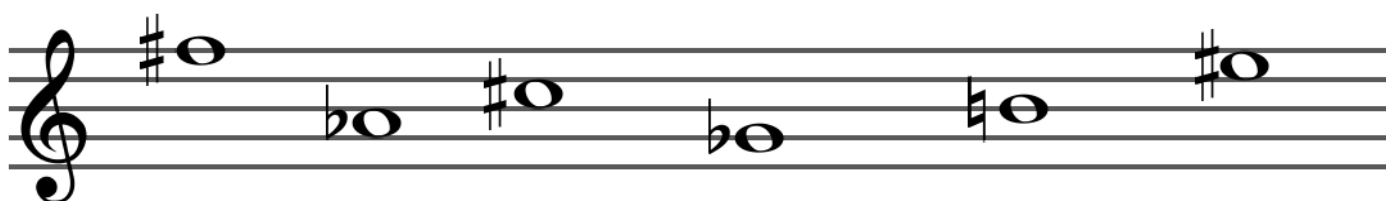


Every musical pitch has more than one name.

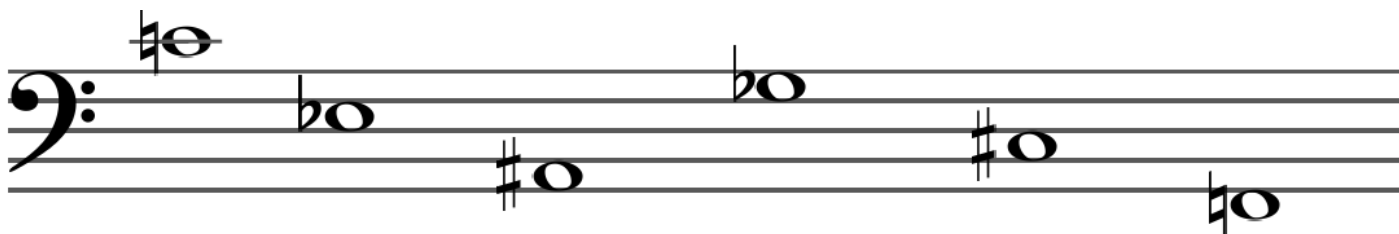
The name that we use to define a pitch is determined by the scale or the key that the music is being played in.

Different names that are used to define the same pitch are called **enharmonic equivalents**.

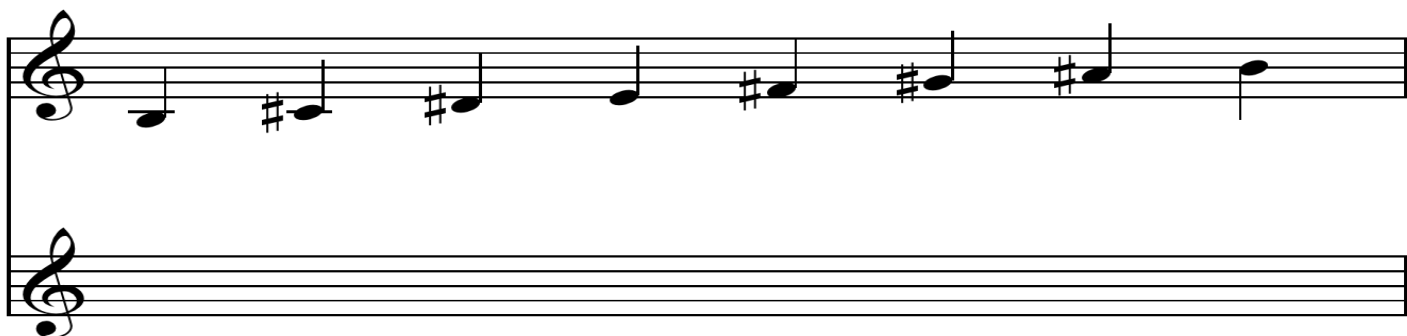
Exercise 10: Identify the notes below, and identify their enharmonic equivalent.



F#
Gb



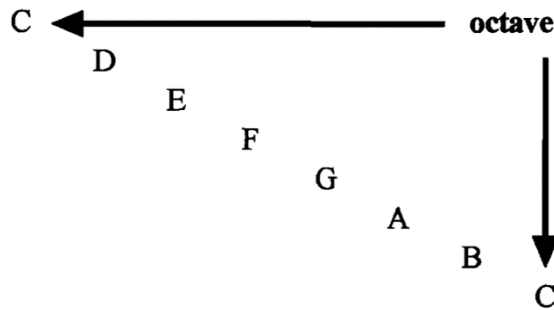
Exercise 11: Write the enharmonic equivalent of the B Major scale.



Section 5 – Intervals

An interval is the scale distance between 2 notes. You already know some intervals:

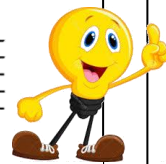
An octave is the distance of 8 notes between 2 notes of the same name.



Other intervals you will have met are a **semitone** (e.g. F# - G)
and a **tone** (e.g. F - G)

This example shows the interval of a 4th. A-D

Regard note 'A' as '1' then ascend in alphabetical steps until 'D' is reached.



To calculate the size of the interval. Start with the lowest note and count up by step until you reach the upper note.

(a)

(b)

Section 6 – Triads

Exercise 14: Complete the following chord tables for the major keys.

C Major

c							
b							
(a)	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII

F Major

G Major

D Major

Bb Major

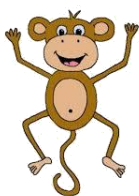
Exercise 15: Complete the following chords for the minor keys.

A Minor

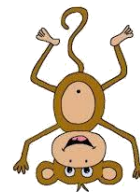
c							
b							
(a)	A	B	C	D	E	F	G#
CHORD	I (m)	II (dim)	III	IV (m)	V	VI	VII (dim)

D Minor

E Minor

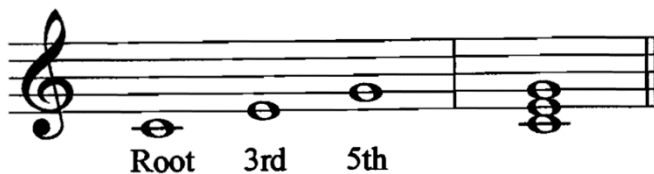


Section 7 – Inversions



The workbook for Higher Music deals with **triads** – 3 note chords. Until now we have always dealt with triads in **root position**. This means the **root** is the lowest note (the letter-name of the triad)

C major,
Root position

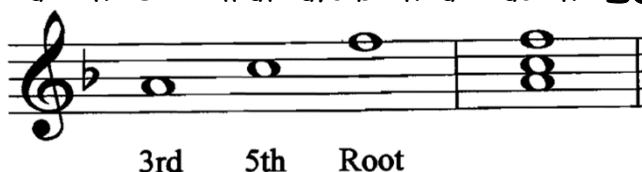


Let's look at what are called **inversions** of triads.

These are produced by using the 3 notes of the chord in a different order.

In the **first inversion** of any triad the 3rd will always be heard as the **LOWEST** note:

F major,
First inversion



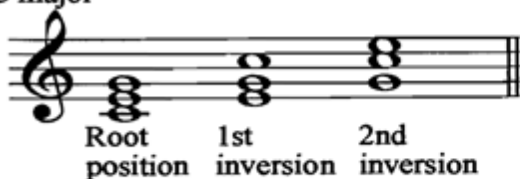
In the **second inversion** of any triad the 5th will always be heard as the **LOWEST** note:

A minor,
Second inversion



Any triad can be treated in this way. Here is a chart of some familiar triads showing the root position, 1st inversion and 2nd inversion of each:

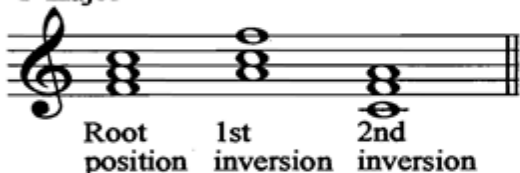
C major



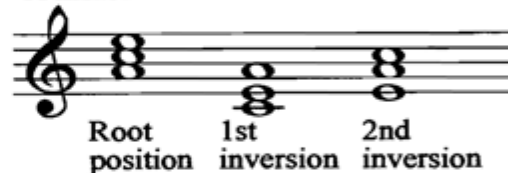
G major



F major



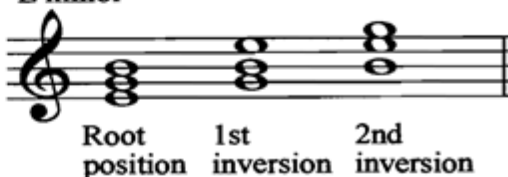
A minor



D minor



E minor



Exercise 16: Identify the positions of the triads.

Choose from root position, 1st inversion or 2nd Inversion

(a)

(b)

(c)

(d)

Exercise 17: Identify the chord number and inversion.

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

Key: _____

Notes: _____

Lowest: _____

CHORD: _____

CHORD: _____

CHORD: _____

CHORD: _____



Section 8 – Advanced Chords

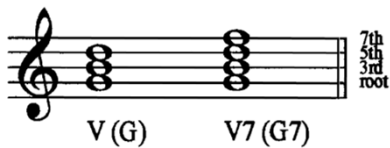
Dominant 7th

One of the most familiar sounds in harmony is the **dominant 7th**. This chords needs to resolve.

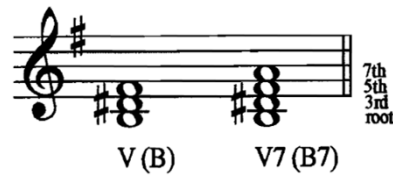
It is formed by adding the 7th note of any scale.

To form a complete **dominant 7th** chord we will use the 5th (dominant) note of the scale as the root, with the 3rd, 5th and the 7th above it.

C major,
Chord V (Dominant)
Triad (G) +7th (G7)



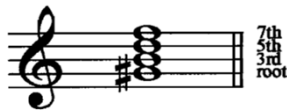
E minor,
Chord V (Dominant)
Triad (B) +7th (B7)



Diminished 7th

Diminished 7ths add a different feeling to music. They are made up of 3 intervals, each a minor 3rd apart. Known as the 'evil' chord.

Chord VII(7) in A minor
(G#dim7)



Chord VII(7) in C minor
(Bdim7)



In a major key, the **diminished 7th** chord will use the root (7th note of the scale), the 3rd, 5th and the flattened 7th above it.

Chord VII(7) in G major
(F#dim7)



Chord VII(7) in C major
(Bdim7)



Added 6th

The **added 6th** forms a chord from first half of 20th Century. It is heard in Jazz styles. To form a 6th chord, add the 6th note above the root. You always add the note that is the **MAJOR 6th** (i.e don't add an accidental to this note)



C6



Cm6(minor)



Augmented



The **augmented** chord sounds bigger and mysterious. You take the major triad and sharpen (#) the 5th note.



C major augmented

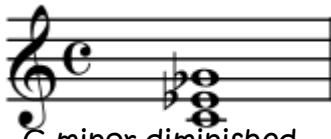


G major augmented

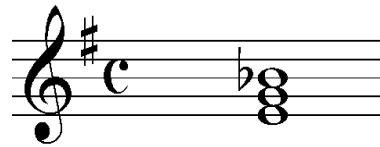
Diminished



The **diminished** chord sounds unsettling and dissonant. You take the minor triad and flatten (b) the 5th note. All the intervals are made up of a minor 3rd.



C minor diminished






E minor diminished


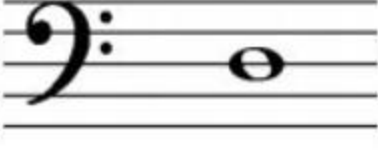

Exercise 18: Identify the following chords.

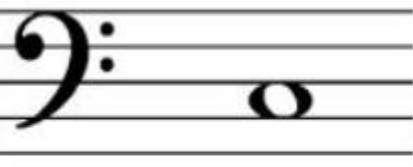

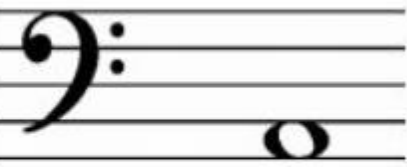
Choose from Major, Minor, Augmented, Diminished 7th, Dominant 7th, Added 6th

Exercise 19: Create the following chords, using the given note as the root of the chord.

		
MAJOR	MINOR	DOMINANT 7 TH

		
DIMINISHED 7 TH	AUGMENTED	ADDED 6 TH

		
MAJOR	MINOR	DOMINANT 7 TH

		
DIMINISHED 7 TH	AUGMENTED	ADDED 6 TH



Section 9 – Chords in Cadences

	Chords	In C major	In A minor
Perfect Cadence	V(7) to I	G(7) to C	E(7) to Am
Imperfect cadence	I to V <i>or II to V</i>	C to G Dm to G	Am to E
Plagal Cadence <i>[Or Tierce de Picardie]</i>	IV to I	F to C	Dm to Am <i>Dm to A(major)]</i>
Interrupted Cadence <i>[Or</i>	V(7) to VI <i>V(7) to IV</i>	G(7) to Am G(7) to F	E(7) to F <i>E(7) to Dm]</i>

Exercise 20: Identify the cadences in the music excerpts below.

Cadence: _____

Cadence: _____

Cadence: _____

Cadence: _____

Exercise 21: Fill in the notes of the last 2 chords to create the cadences indicated.

IMPERFECT CADENCE

(a)

PERFECT CADENCE

(b)

Exercise 22: Which chords would make these phrases end with **Plagal Cadences**? Write the correct names about the last two chords in each phrase.



Exercise 23: Complete 4-part chords to make **PERFECT** or **PLAGAL** cadences, according to the key and the given melody notes.

(a) F major

(b) C major

(c) E minor

Exercise 24: Complete 4-part chords to make **INTERRUPTED** cadences, according to the key and the given melody notes.

(a) C major

(b) D major

(c) Bb major

Exercise 25: Insert the notes to create the chords indicated, and identify the cadences.

_____ cadence

V7 I

_____ cadence

IV I

_____ cadence

IV I

_____ cadence

V VI

_____ cadence

II V

_____ cadence

V7 I

_____ cadence

IV I

_____ cadence

V VI

Exercise 26: Insert only ONE rest at the places asterisked to complete the bar.

(a)



(b)



Exercise 27: Insert bar lines at the correct place.

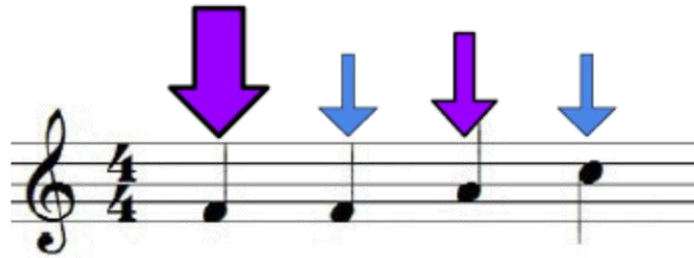




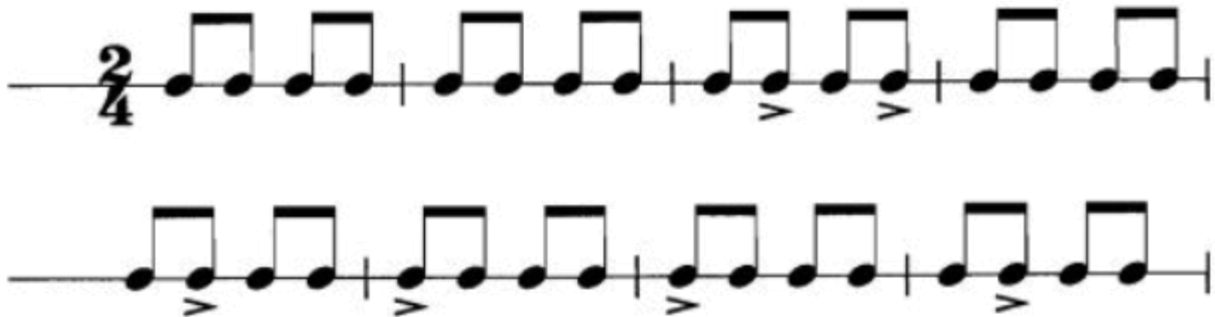
Section 11 – Syncopated Rhythms & Ties

Many styles of music have a regular pulse for almost the entire performance. Some pieces use *Rubato*, *Ritardando*, and other changes in the speed of the pulse to add character and variation to the music.

Much of the music we hear is built on regular bar lengths with a feeling of 2, 3, or 4 beats in each bar. In each of these conventional patterns the performer thinks of the first beat as being slightly more stressed than the others; in 4/4 time the first beat is given more stress and the third beat is also stressed.



Syncopation is the concept used to describe music where the stress is shifted from the normal, conventional place in a bar by **accenting** or **emphasizing** a beat or part of a beat that is not normally stressed.



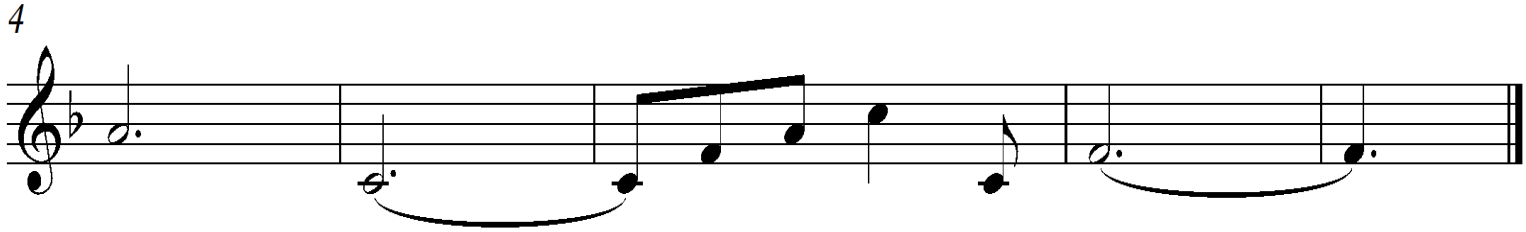
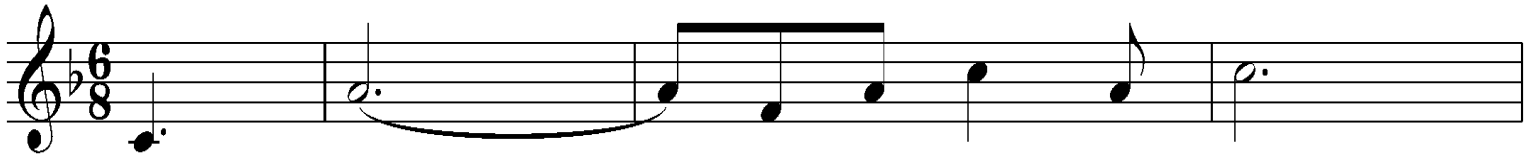
Ties and off-beat rhythms used in the 2nd bar of Scott Joplin's "Peacherine Rag"



Rests and ties creating syncopation:



Exercise 28: Answer the following questions below each example of music.



1. The key of the music is: _____.
2. The note in bar 2 last for _____ beats.



1. The key of the music is: _____.
2. The last note bar 1 last for _____ beats.



1. The key of the music is: _____.
2. The last note bar 3 last for _____ beats.

Section 12 – Signs & Symbols



♯ D.S. al Fine

D.S. is an abbreviation of the Italian phrase *Dal Segno*, meaning 'from the sign'. It directs the player to return to a spot earlier in the score that's marked by the symbol.

If the marking says *D.S. al Fine*, then the player is supposed to play from the sign to the "Fine" marking.

8va and 8vb

8va means 'play one octave higher than written'

Written Performed

8vb means 'play one octave lower than written'

Written Performed

D.C.

D.C. this is an abbreviation of **Da Capo** which means 'from the beginning'. It is used to avoid rewriting long passages which are repeated from the opening section of music.

ARTICULATION

Accent >

This is a sign that is used to indicate which notes should have more emphasis.



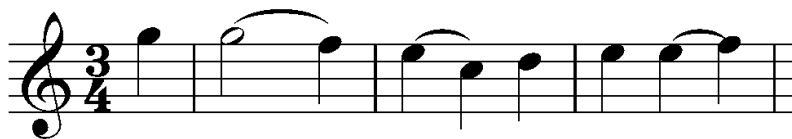
Staccato

The word staccato means detached and the sign indicates that the notes are to be played much shorter than normal.



Slur

A slur is a curved line under or over two or more notes of DIFFERENT pitches. It indicates that the notes are to be played smoothly (legato).



Phrase Marks

Phrase marks look like slurs but are normally longer and indicate a structure of a melody.



Exam Style Questions





Practice Question 1

a) What is the key of the music? _____

b) Tick **one** box to identify the chord outlined by the notes at CH.

- I
- IV
- V
- Vi

c) What do the dots in bar 10 mean? _____.

d) Some rests have been omitted from the music. Add those required to complete the music.

e) Circle an example of an anacrusis.

f) Transpose the passage marked BC down one octave into the bass clef.



Practice Question 2a

(Adv H 2016 paper Q4)

Insert the missing notes in the box on the bass staff.

You will hear the music twice with a pause of 40 seconds before the next question starts.

1 2 3 4 5 6 7

Listen to another part of the same excerpt.

- i) Identify the type of scale used;
- ii) Give the enharmonic equivalent of the boxed note in bar 3.

Rewrite this note at the **same pitch** on the staff below.

(i) Type of scale: _____

3

(ii) Enharmonic



Practice Question 2b

2 3 4 5

6 7 8 9 10

F / I			Gm / Iic
Root			2 nd Inv.
	Chords		Bass note

The key is F major

(i) Identify the boxed chords used in bars 7 and 8. You should indicate the chord name or number and, where appropriate, 1st or 2nd inversion.

(ii) The chord used in bar 9 is Gm 2nd inversion/Chord IIc.

(iii) Using the rhythm provided write the appropriate bass note to make the chord a 2nd inversions.

You will hear the music again, followed by a pause of 2 minutes before the next questions starts.



Practice Question 3

(Adv H 2016 paper Q5)

This question is based on an excerpt from a song.

Listen and follow the guide to the music on the next page.

Here is the music.

You now have 1 minute to read through the questions below.

- a) Write the name of the key in the box above **bar 1**.
- b) Insert the missing rest(s) on the staff in **bar 4**.
- c) Insert one tie in the boxed area (**bars 1 and 2**) to make the music match what you hear.
- d) Insert the missing notes on the staff in **bars 14 and 15** using the rhythm provided.

During the next playings complete your answers a – d .

The music will be played two more times with a pause of 20 seconds between playings.

You should write all your answers on the guide to the music on the next page.

Here is the music for the second time.

Here is the music for the third time.

You now have 2 minutes to complete your answer. A warning tone will sound 30 seconds before the end of the question.

(a) Key:

(c) Tie

Musical notation for measures 1-3. Measure 1 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 3 contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Fingerings 1, 2, and 3 are indicated above the first notes of measures 1, 2, and 3 respectively.

(b) Rest(s)

Musical notation for measures 4-7. Measure 4 contains a half rest. Measure 5 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 6 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 7 contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Fingerings 4, 5, 6, and 7 are indicated above the first notes of measures 4, 5, 6, and 7 respectively.

Musical notation for measures 8-11. Measure 8 contains a quarter note B4, a quarter note A4, and a quarter note G4. Measure 9 contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Measure 10 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 11 contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3.

(d) Notes

Musical notation for measures 12-16. Measure 12 contains a quarter note B4, a quarter note A4, and a quarter note G4. Measure 13 contains a quarter note F4, a quarter note E4, and a quarter note D4. Measure 14 contains a quarter note C4, a quarter note B3, and a quarter note A3. Measure 15 contains a quarter note G3, a quarter note F3, and a quarter note E3. Measure 16 contains a quarter note D3, a quarter note C3, and a quarter note B2. Fingerings 12, 13, 14, 15, and 16 are indicated above the first notes of measures 12, 13, 14, 15, and 16 respectively.



Check your Knowledge



Practice Questions	Mark	Teacher's check
Question 1	16	
Question 2a	12	
Question 2b	13	
Question 3	14	

What Do I Need to Recap?



Concepts to Recap: