

PPMTA Conference 2004

## Leaving Certificate Music

### Composition

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## Skills Required for Exam

- Write a 16 - bar melody
  - Continue a given opening
  - Set text
  - Continue a given dance opening
- Provide harmonic support
  - Add melody and bass
  - Add bass and chords
  - Add melody and chords

## The “A” Student

- Writes creative melodies
- Has the ability to develop phrases
- Makes an effort to “hear” the melody
  - More musical and structured melodies
  - Better at phrasing melodies for harmonising cadences etc
  - Produces good bass lines

A	Melody has style, structure, shape & imagination. Excellent exploration and development of opening ideas	34-40
B	Very aware of shape and structure. V.g. point(s) of climax. Very musical. Opening ideas well developed.	28-33
C	Good sense of melodic & rhythmic interest; good development; points of rest outlined; good sense of structure and technical knowledge	22-27
D	Fair sense of shape & some awareness of balance between phrases. Reasonable sense of structure and technical knowledge.	16-21
E	Some melodic & rhythmic interest; little sense of structure or technical knowledge	10-15
F	Very poor shape; very erratic; no sense of structure or technical knowledge	0-9

## Structure & Shape

- Q1 CONTINUATION OF GIVEN OPENING
  - No set structure; candidate decides
  - Development needed
- Q2 TEXT SETTING
  - Structure must come from words
- Q3 GIVEN DANCE RHYTHM / METRE / FORM
  - Given structure must be adhered to

ALL MELODIES MUST HAVE SHAPE AND SENSE OF DIRECTION

## Development of Opening Ideas

- Overall melody must grow from opening phrase
  - Both rhythm and melody must develop
  - Identify motifs
- Development must be musical
  - Created, not designed

## Phrase Development



## Modulation

- End answering phrase on dominant
- Hear melody with and without modulation
- Explain
- Apply
  - Sketch in soh at end of 2<sup>nd</sup> phrase
  - Precede with fa
  - Raise fa to fe

## Minor Key Melody



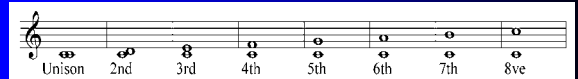
## Common Weaknesses

- No variety/contrast in rhythm at cadences
- Accidental incorrect/incorrectly placed
- Too many perfect cadences
- Returning to tonic at modulation point
- Handling of upbeat / rests within phrases
- Beaming of notes in compound time

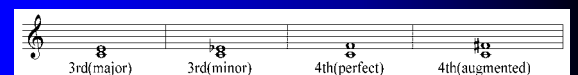
## Two -Year Structure

- Basics
  - Notes (treble and bass clefs), time values, keys
- Melody writing
  - 8/16 bars as appropriate
  - Modulation to dominant (HL)
- Harmony
  - Intervals
  - Backing chords
  - Chord progressions
  - Adding bass

## An Approach To Harmony - Intervals

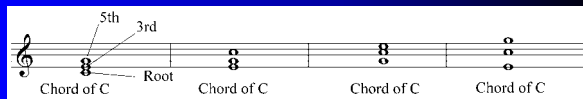


Intervals are calculated by counting the number of steps from one note to another inclusive

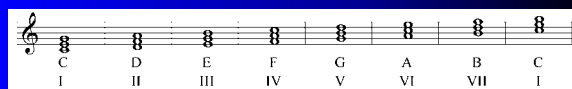


Accidentals do not affect the number of the interval, but they do affect the quality

## Forming a Chord



- A chord is formed by placing the intervals of a 3<sup>rd</sup> and a 5<sup>th</sup> above a note
- These notes are called the ROOT (naming note), THIRD and FIFTH
- No matter how these notes are jumbled up, they still form the same chord
- When the root is the lowest note, the chord is in ROOT POSITION



- Chords can be formed on each note of the scale
- The chords are named by their roots (chord symbol) and by their position in the scale (roman numeral)
- All chords do not sound the same. Some are major and some are minor. Listen



- Major and minor chords are determined by the size of the 3<sup>rd</sup> of the chord
- When the 3<sup>rd</sup> is major (4 semitones) the chord is major
- When the 3<sup>rd</sup> is minor (3 semitones) the chord is minor
- Minor chords are notated by placing an M or min after the chord symbol, or by lower case in roman numerals



### In major keys

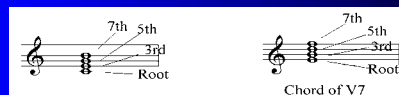
- I, IV and V are major
- ii, iii and vi are minor
- vii is diminished
- (iii and vii are not on the LC course)



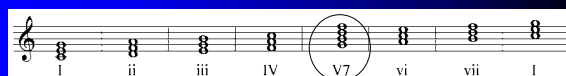
### In minor keys

- i and iv are minor
- V and VI are major
- ii and vii are diminished (no need to add “dim” or “aug” to roman numeral)
- (III and vii are not on the LC course)

## Dominant Seventh



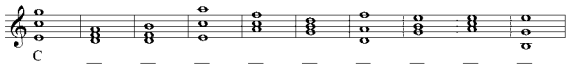
- If we add the interval of a 7<sup>th</sup> on top of the 3<sup>rd</sup> and 5<sup>th</sup> of a chord, a SEVENTH chord is formed



- For Leaving Certificate we are restricted to the seventh chord formed on the DOMINANT (soh)
- This is called the Dominant 7<sup>th</sup> chord

## Chord Exercises

Identify the roots of the following chords. To do this, rotate the notes until you find the root position.



Name the following chords, using roman numerals and chord symbols. Check the key signature.



Write out the following chords. Check the key signature.



## Chord Progressions

- One chord followed by another is called a chord progression
- We use chord progressions to harmonise melodies
- Some chord progressions sound better than others

## Chord Progressions

Chord	Sounds best going to	Can <u>never</u> go to
I	Any chord	-
ii	V V <sup>7</sup>	I
IV	I ii V	-
V, V <sup>7</sup>	I vi IV	ii
vi	IV ii	-

## Cadence Progressions

- Perfect Cadence: V<sup>(7)</sup> – I
- Plagal Cadence: IV – I
- Interrupted Cadence: V<sup>(7)</sup> – vi
- Imperfect Cadence: ii – V  
IV – V  
I – V

NB The chord of V<sup>7</sup> is not used in imperfect cadences

## Good Chord Progressions

- Primary triads
- Cadence progressions
- Rising fourths (I – IV; ii – V)
- I vi IV ii

## Weak Chord Progressions

- Rising 3rds
- ii – I - Forbidden
- V – ii - L.N. must resolve
- Except - As part of sequence
- Start of new phrase

## Alternate Bass (Inversions)

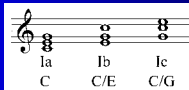


- Occasionally it is possible to put the 3<sup>rd</sup> of the chord into the bass (1<sup>st</sup> inversion / alternate bass)
- Roman numerals: “b” after the number
- Chord symbol: /+name of note

## Alternate Bass (2)

- Alternate bass notes are used to help make the harmony and bass melody more flowing
- They should not be over-used
- The 3<sup>rd</sup> of the chord should not be doubled
- 1<sup>st</sup> inversions sound best when approached and quitted by step

## Alternate Bass (3) Cadential 6/4



- The 5<sup>th</sup> of the chord of I may be put in the bass in an imperfect cadence or as an approach chord in a perfect cadence
- This is denoted by “c” in roman numerals
- In each case the chord of Ic must be followed by the chord of V
  - Imperfect cadence: Ic – V
  - Perfect cadence: Ic – V – I

## Adding a Bass Line (2)

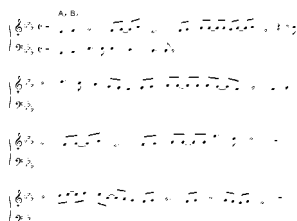
- Sketch in bass at chord points
  - Check accidentals and alternate bass
  - Don’t double the 3<sup>rd</sup>
- Complete bass in style of given opening
  - Add rhythm
  - Use the same basic rhythm but elaborate occasionally to maintain interest
  - Add occasional passing notes to improve melodic interest if liked (not compulsory)

Q5

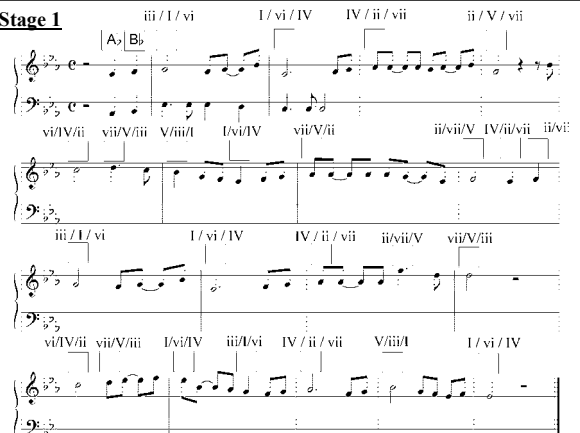
$\frac{1}{2} \text{H}_2\text{O}_2 \rightarrow \text{H}_2\text{O} + \frac{1}{2} \text{O}_2$	$\text{H}_2\text{O}$ G F <sub>2</sub>		D B <sub>2</sub> G				As F D
$\frac{1}{2} \text{H}_2\text{O}_2 \rightarrow \text{H}_2\text{O} + \frac{1}{2} \text{O}_2$	F <sub>2</sub>		G <sub>2</sub>				D G <sub>2</sub>
Reaction	I	ii	iii	IV <sup>+</sup>	v	vi	vii



A, B:



## Stage 1



## Stage 2

Stage 2 musical score, measures 1-8. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The score is written for piano with treble and bass staves. Chords are indicated above the notes.

Measures 1-8 Chords: A<sub>b</sub>, B<sub>b</sub>, E<sub>b</sub>, C<sub>m</sub>, F<sub>m</sub>, B<sub>b</sub>, A<sub>b</sub>, B<sub>b</sub>, E<sub>b</sub>, C<sub>m</sub>, F<sub>m</sub>, F<sub>m</sub>/A<sub>b</sub>, B<sub>b</sub>, A<sub>b</sub>, B<sub>b</sub>, E<sub>b</sub>/G, C<sub>m</sub>, F<sub>m</sub>, B<sub>b</sub>, E<sub>7</sub>.

## Stage 3

Stage 3 musical score, measures 9-16. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The score is written for piano with treble and bass staves. Chords are indicated above the notes. Red circles highlight specific notes in measures 10, 11, and 12. Red lines are under the bass line in measures 11 and 12.

Measures 9-16 Chords: A<sub>b</sub>, B<sub>b</sub>, E<sub>b</sub>, C<sub>m</sub>, F<sub>m</sub>, B<sub>b</sub>, A<sub>b</sub>, B<sub>b</sub>, E<sub>b</sub>, C<sub>m</sub>, F<sub>m</sub>, F<sub>m</sub>/A<sub>b</sub>, B<sub>b</sub>, A<sub>b</sub>, B<sub>b</sub>, E<sub>b</sub>/G, C<sub>m</sub>, F<sub>m</sub>, B<sub>7</sub>, E<sub>7</sub>.