

Singing (or playing) back melodies

The melodies that you will have to sing back will begin either on the root (first), third or fifth note of the scale or key chord.

Listening activitiestrack
2

- 1** After you've heard each short example sing the *first* note and then write down whether it was the root (R), third (3) or fifth (5) of the scale or key chord.

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____

track
3

- 2** Now listen carefully to this next set of examples and sing the *last* note. Then write down whether it was the root (R), third (3) or fifth (5) of the scale or key chord.

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____

Now play tracks 2 and 3 again and sing each of the examples back.

track
4

- 3** Study this rhythm:



Now try improvising (singing or playing) a two-bar phrase using this rhythm, which begins and ends on the notes listed below. You'll find one possible solution to number 1 on track 4.

- 1 Begin with the first degree of the scale and end on the first
- 2 Begin with the first degree of the scale and end on the third
- 3 Begin with the first degree of the scale and end on the fifth
- 4 Begin with the third degree of the scale and end on the first
- 5 Begin with the third degree of the scale and end on the third
- 6 Begin with the third degree of the scale and end on the fifth
- 7 Begin with the fifth degree of the scale and end on the first
- 8 Begin with the fifth degree of the scale and end on the third
- 9 Begin with the fifth degree of the scale and end on the fifth

You might like to write down some of your improvisations on the staves overleaf and see whether any combine successfully to make a longer tune.

Sight-singing is a very useful skill. It will help develop your musical (or inner) ear. This in turn will help you to learn pieces more quickly, sight-read more accurately and to compose and arrange music. In Grade 6 you will have to sight-sing a four-bar phrase with piano accompaniment. (If you find this difficult, the *Improve your sight-singing!* series is a thorough method with lots more exercises that will help.)

Listening activities

track
9

- 1** Listen to the following phrases and fill in the missing note in each one. You'll hear the key chord and the first note of each example. Use your pause control between each one.

1 **Allegro**

2 **Andante**

3 **Allegretto**

4 **Con brio**

5 **Moderato**

6 **Con moto**

Give yourself the starting note, and then sing each one from your completed notation. Finally play each on your instrument.

track
10

- 2** Now sing each tune above with the accompaniments on this track.

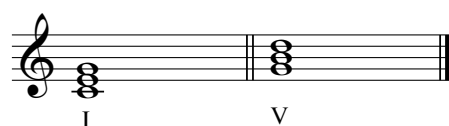
Section 3

Cadences

A cadence is a form of musical punctuation. A *Perfect Cadence* may be compared to a full stop and usually comes at the end of a phrase, section or piece. An *Imperfect Cadence* may be compared to a comma, implying that the music will continue.

Each degree of the scale is represented by a Roman numeral: I II III IV V VI and VII. For Grade 6 you need to know the tonic (I) and the dominant (V).

A tonic chord (I) is made up of the root (first), third and fifth, based on the first note of the scale. A dominant chord (V) is made up of the root, third and fifth, based on the fifth note of the scale. For example, in C major:

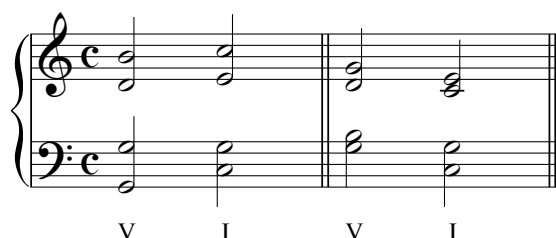


A perfect cadence always ends on the tonic chord and is preceded by the dominant chord:

V (dominant) → I (tonic)

track
13

The bass note will go down a fifth or up a fourth. Here are two examples of perfect cadences written out. You'll hear them on track 13.



An imperfect cadence always ends on the dominant chord and is preceded by the tonic chord or sometimes the sub-dominant chord (IV):

I (tonic) → V (dominant). Here the bass note can go down a fourth or up a fifth. Or IV (sub-dominant) → V (dominant) where the bass note goes up a second. You'll hear them on track 14.

track
14

