



# **PiXL Gateway: Progression**

## **- Music**

### **Contents:**

- I. Chord symbols
- II. A (brief) history of harmony
- III. Advanced harmony
- IV. Reading staff notation
- V. (Some) Western classical genres
- VI. Perseverance
- VII. Additional tasks

## I. Chord symbols

### Reading chord symbols

Read the following link on how to understand reading chord symbols and their extensions.

<https://activatemusic.academy/how-to-read-chord-symbols-in-3-easy-steps/>

1. Which of the following make up the notes of the chord symbol C7? Circle one.

C E G B

C Eb G B

C Eb G Bb

C E G Bb

2. Which of the following make up the notes of the chord symbol Eb7? Circle one.

Eb G Bb D

Eb Gb Bb D

Eb G Bb Db

Eb Gb Bb Db

3. Write out the notes in the chord symbol Gsus4. \_\_\_\_\_

4. Write out the notes in the chord symbol Bb9. \_\_\_\_\_

5. What is the chord symbol for the following notes? Ab Cb Eb Gb. Circle one.

Ab7

Abmaj7 Abm7

Abdim7

6. What is the chord symbol for the following notes? D F# A C#. Circle one.

Dm7

D7

Dmaj7

Ddim7

7. Write the chord symbol for the following notes. G B D F. \_\_\_\_\_

8. Write the chord symbol for the following notes. E G Bb D. \_\_\_\_\_

## II. A (brief) history of harmony

Watch the following clip of Leonard Bernstein talking about the creation of harmony and how we have come to have the chromatic scale and notes available to us today.

<https://www.youtube.com/watch?v=Gt2zubHcER4>

Then read the following link building on this for an explanation on how the circle of fifths is created and how keys relate to each other.

<https://www.libertyparkmusic.com/the-circle-of-fifths/>

Research why keys with lots of accidentals were not commonly used before equal temperament. Then write an essay discussing whether musicians should perform music authentically, referring to tuning systems, instrumentation and other performance conventions of the time.

### III. Advanced harmony

#### Secondary dominants

Read the following link on secondary dominants.

<http://www.simplifyingtheory.com/secondary-dominants/>

If you were in the key of C, what chord would you use as a secondary dominant when going to the following chords?

G \_\_\_\_\_

Am \_\_\_\_\_

Em \_\_\_\_\_

#### Modes

Read the following link on what modes are and how to construct them.

<https://ledgernote.com/columns/music-theory/musical-modes-explained/>

To follow on from this, you should improvise using each of the modes in order to better understand the sounds that they create.

#### Pushing harmonic boundaries

Watch the following interview with Jacob Collier discussing advanced harmonies using the circle of fifths, modes and extended harmonies, as well as the importance of voicing within chords.

<https://www.youtube.com/watch?v=DnBr070vcNE>

#### Further reading

*The Berklee Book of Jazz Harmony*. This book starts at diatonic harmony and then each chapter describes a new harmonic device to be used, such as secondary dominants, modal interchange, extensions, each one building on the last.

<https://books.google.co.uk/books?hl=en&lr=&id=ufxSDwAAQBAJ&oi=fnd&pg=PP6&dq=jazz+harmony+berklee&ots=W0s6glQBJY&sig=TBzj4Og0j44eFCSve2bRu02BFjk#v=onepage&q=jazz%20harmony%20berklee&f=false>

*Modern Jazz Voicings*. This book discusses chord voicings, including intervallic voicings, upper structure triads and voice leading.

<https://books.google.co.uk/books?id=2ngSAQAAQBAJ&printsec=frontcover&dq=modern+jazz+voicings&hl=en&sa=X&ved=0ahUKEwj80sbs57XbAhWLAMAKHSL9A88Q6AEIJzAA#v=onepage&q=modern%20jazz%20voicings&f=false>

After reading these on jazz harmony and voicings, take a well known melody (e.g. 'Amazing Grace', 'Happy Birthday', 'If You're Happy and You Know it', etc.) and reharmonise it using the following harmonic techniques:

- harmonic substitutions
- tritone substitutions
- secondary dominants
- chromatic harmony

#### IV. Reading staff notation

Reading staff notation is an important skill to develop in A Level Music. Read the following link on the basics.

<https://www.earmaster.com/music-theory-online/ch01/chapter-1-1.html>

Now read the following link on creating chord charts.

<https://www.cmburridge.com/teaching/bach-chorales/lesson-1-chords-and-keys/>

Copy out the chord chart in the key of C major.

Below is an extract from *If Ye Love Me* by Thomas Tallis.

The image shows a musical score for the hymn 'If Ye Love Me' by Thomas Tallis. It consists of four staves of music. The first two staves are in the treble clef, and the last two are in the bass clef. The time signature is 4/2. The lyrics are: 'If ye love me, keep my com-mand - ments.' The music is written in a simple, homophonic style with a clear harmonic structure.

Work out the chord on each syllable by writing out the notes and then seeing on the chord chart to which chord they translate: e.g. 'If' has the notes C, E, G, C (bottom to top) which makes the chord C major, or Roman numeral I.

What cadence is used at the end of the excerpt? \_\_\_\_\_

How would you describe the texture of the excerpt? \_\_\_\_\_

Here is a passage taken from later in *If Ye Love Me*.

15  
 that he may 'bide with you for - ev - er  
 he may 'bide with you for - ev - er, with you for - ev - er,  
 'bide with you for - ev - er, that he may 'bide with you for - ev - er,  
 may 'bide with you for - ev - er, may 'bide with you for - ev - er,

Which accidental has been added and in which part? \_\_\_\_\_

The inclusion of this accidental indicates that the composer has modulated to, or at least hinted at, which key? \_\_\_\_\_

### Transposition

In the blank stave below, write out one of the excerpts of *If Ye Love Me*, transposing it into D major.

Now transpose the same excerpt into Eb major.

## V. (Some) Western classical genres

Watch the following clips on the features of different classical music styles to have an overview of the Baroque, Classical and Romantic periods.

Baroque - <https://www.youtube.com/watch?v=NutCfBXAFCw>

Classical - <https://www.youtube.com/watch?v=gZfWtmlwf9Y>

Romantic - <https://www.youtube.com/watch?v=YWRDRRZpwDU>

Research the genres further and find some musical examples to listen to. Go on one of the following two websites and find a score to read whilst listening to the piece.

[http://imslp.org/wiki/Main\\_Page](http://imslp.org/wiki/Main_Page)

<https://www.cpd.org/wiki/>

Analyse the score whilst you are listening and work out the following:

- What key is the piece in?
- Does the piece modulate? If so, where to?
- Can you notice any cadences? If so, which ones and where?
- What is the texture of the piece?
- Do you notice any other features in the music – e.g. sequences, pedals, etc?

### Further reading

*Classical Music. 1600-2000. A Chronology.* This book gives an overview of different genres of music.  
<https://books.google.co.uk/books?id=Cj5yBAAAQBAJ&printsec=frontcover&dq=classical+music+a+chronology&hl=en&sa=X&ved=0ahUKEwji94q15rXbAhWIV8AKHWSKA08Q6AEIJzAA#v=onepage&q=classical%20music%20a%20chronology&f=false>

Write a summary of each genre of music with stylistic features that were used. Break down the techniques into different musical elements so that it is easier to refer to. Include at least the following elements:

- Melody
- Harmony
- Texture
- Tonality
- Structure
- Dynamics
- Rhythm
- Metre
- Articulation

## VI. Perseverance

Watch the following clip of John Legend highlighting the importance of not giving up, and learning from failure.

<https://www.youtube.com/watch?v=LUTcigWSBsw>

Watch the following clips of some professional musicians giving advice on how to be successful as a musician.

<https://www.youtube.com/watch?v=6UqCb-oqZY>

Watch the following video of a series of clips of John Williams talking about his approach to composing.

<https://www.youtube.com/watch?v=o1QciU4Z-k>

What are the main messages that are being conveyed in these videos? Write down some approaches to music-making that you will use during your music course and beyond.

## VII. Additional tasks

For each of the texts you read throughout this booklet, summarise the key points in one of the following ways:

- Write a review of the book, outlining which were the most useful sections and whether you enjoyed the book/why/why not.
- List any key terms from the text in a vocabulary list, researching their meanings (if not clear from the text) and recording these.
- Create an initial melodic idea for a composition and apply appropriate techniques and devices that you have come across in your reading.
- Create a picture mind-map of the key ideas. Use doodles and images to illustrate these. For a guide to mind-mapping, see this short video:

<https://www.youtube.com/watch?v=wLWV0XN7K1g>



**© The PiXL Club Ltd. June 2018**

This resource is strictly for the use of member schools for as long as they remain members of The PiXL Club. It may not be copied, sold, or transferred to a third party or used by the school after membership ceases. Until such time it may be freely used within the member school.

All opinions and contributions are those of the authors. The contents of this resource are not connected with, or endorsed by, any other company, organisation or institution.

PiXL Club Ltd endeavour to trace and contact copyright owners. If there are any inadvertent omissions or errors in the acknowledgements or usage, this is unintended and PiXL will remedy these on written notification.