

# MARGARET BRANDMAN'S

## Suggested materials for preparation and practice in MUSIC CRAFT – FOURTH GRADE TOPICS

Some teachers may wish to provide students with further resources to supplement the AMEB Music Craft Student Workbook questions that were written by Margaret Brandman. Teachers may devise their own questions and/or the student may work through supplementary material which can be found in the existing Brandman theory and aural materials. Specialised training in rhythm transcription using Margaret Brandman's unique music short-hand system, is included in the *Contemporary Aural Course*. Students who learn the music short-hand will gain a head-start for the rhythm questions in the Music Craft course. Information on the instruments should be taken from Music Craft workbooks or the AMEB recommended reference materials, as this area is not covered in the Brandman materials.

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KEY:

### THEORY and AURAL MATERIALS

Theory	- Contemporary Theory Primer (CTP)
	- Contemporary Theory Workbook (CTW)
	- Contemporary Chord Workbook (CCW)
	Generic Topics (G) – <i>the manner in which the answer can be derived is explained. This skill can then be applied to the key, scale or chord in question</i>
Aural	- Contemporary Aural Course (CAC) (Sets 1-8) (Audio and workbook sets)

### PRACTICAL APPLICATION OF THEORY TOPICS

Piano Method	Contemporary Piano Method (CPM)
Piano Supplementary	Pictorial Patterns for Keyboard Scales and Chords (PP)
	Contemporary Modal Pieces (CMP)
	Twelve Timely Pieces (12TP)
	Dreamweaving (DW)
	Six Contemporary Pieces (SCP)
	It's Easy to Improvise (Improv)

For further information on any of the above materials, please visit [www.margaretbrandman.com](http://www.margaretbrandman.com)

Music Craft	Topic(s)	CTW	CCW	HCT	AURAL	CPM	Piano Supp
Additional essential topics in Brandman Books	CYCLE OF FIFTHS Including minor keys	CTW2 : p13	CCW1 : P7	HCT p 5	Set 6	1A: p63 2A: p14	DW: No1 Weaving Improv: p32
	CHORD TABLES	CTW2 : p54-57	CCW1 : P22-23	HCT: p6-9		1A: p40-41 on 2A: p24 on	
	<b>I-vi-ii-V-I</b> progression					2A: throughout	
	Tonic Minor/ <i>(British)</i> Parallel Minor <i>(American)</i>	CTW2 : p15				2B: p112	
	Whole tone scale Required for Simpsons Theme – sheet music – whole tone runs	CTW2 : p65				4: p42	CMP: no11
	Suspended 4 <sup>th</sup> chords	CTW1 : p71-74	CCW1 : P26-27		Set 6: L3 Set 7: L1		Improv: p26-27
	Keyboard scale and chord patterns						Pictorial Patterns (PP)
<b>Grade 4</b>							
Lesson 1	Non-chord tones			HCT: Bk1			
	Passing Notes Accented, unaccented, chromatic			HCT: p90		2A: p26	
	Neighbor Notes (Auxiliary notes)			HCT: p91		2A: p26	
Lesson 2	Tenor clef	CTW1 : p13, 17			Set 3: L3 Dotted ¼ notes	4: p6,7	
	<b>V<sup>7</sup></b> (Part 1)	CTW2 : p35 Figuring p58	CCW1 : P33-36 (G)	HCT: Bk2	Set 7: L4	2A: p52, 58	DW: No1 Weaving ( <b>V<sup>7</sup></b> chords)
Lesson 3	<b>V<sup>7</sup></b> (Part 2)			HCT: Bk2			
	Terms: <i>Lento</i> , <i>Moderato</i> , <i>Vivace</i>						
Lesson 4	<b>IV<sup>6</sup></b> ( <b>iv<sup>6</sup></b> )			HCT: p15-17, 34-80			
	Rhythmic dictation				Set 3: L3 Dotted ¼ notes Set 4: L3, L6 6/8 meter		

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Lesson 6	$\frac{5}{4}$ metre	CTW2 : p33 CTP: 28,30			Set 2: L3,L4,L5	1B: p50	12TP's: No6&7 CMP: No 7&16 Improv: p32
	Terms: <i>MaBig, Lebhaft, Schnell</i>						
Lesson 7	$V_5^6$			HCT: Bk2			
	Scale recognition				Set 4: L2 Maj,harm min, mel min		
Lesson 8	<b>D<math>\flat</math> Major and C<math>\sharp</math> Major</b>	CTW1 : p51, 53				<b>D<math>\flat</math></b> 1B: p46,47 2B : p148 3: p21	PP: p10, 25
	Enharmonically equivalent keys						
	<b>Triads in D<math>\flat</math> Major and C<math>\sharp</math> Major</b>	CTW2 : p54-57 (G)	CCW1 : P22-23 (Context)			<b>D<math>\flat</math></b> 2B : p148	PP: p16
	Terms: <i>Con brio, con grazia, con forza, con fuoco</i>						
Lesson 9	<b>vi (VI) (Part 1)</b>	CTW2 : p54-57 (G)	CCW1 : P22-23(G)				
Music Craft	Topic(s)	CTW	CCW	HCT	AURAL	CPM	Piano Supp
Lesson 11	Scales and key signatures in the alto clef						
	$\frac{7}{8}$ metre	CTW2 : p33 CTP: 30			Set 5: L5	2B : p123 (7/4) 2B : p136 (7/8) 3: p21 (7/4)	12TP's: No11&12 (7/4)
	vi (VI) (Part 2)		CCW1 : P22-23(G)	HCT: p15,16 17, 34-84			
	<b>Set Work:</b> Traditional – <i>While shepherds watched their flocks by night</i> -four-part harmony	CTW1 : p60 (4/2 time)					
Lesson 12	<b>vii<sup>o6</sup></b>	CTW2 : p54-57 (G)	CCW1 : P18-19, 22-23	HCT: p18-19, 34, 63, 71 and others	Set 7: L2		

Lesson 13	<b>Bb minor</b>	CTW2 : p9-13 (G)				2B : p151.152	PP: p25
	<b>Triads in Bb minor</b>	CTW2 : p56-57 (G)	CCW1 : P22-23 (Context)			2B : p151.152	PP: p34
	Terms: <i>Agitato, animato, risoluto, tranquillo, dolce, scherzando</i>						
Lesson 14	Aeolian and Phrygian modes	CTW2 : p43,44, 46 (Phrygian) 49 (Aeolian)	CCW1 : P29-32		Set 7: L3	3 : p73-84 (Generic) 4 : p9 – Phryg 4 : p21 – Aeol	Aeolian CMP: No 5&15 Phrygian CMP: No12,17 &18
	Interval recognition	CTW2 : p27,28,32			Set 5: L2		
	<b>Set Work: <i>The Ladies of Brisbane</i></b> Aeolian Mode	CTW2: p49 (Aeolian)					
<b>Music Craft</b>	<b>Topic(s)</b>	<b>CTW</b>	<b>CCW</b>	<b>HCT</b>	<b>AURAL</b>	<b>CPM</b>	<b>Piano Supp</b>
Lesson 16	<b>V<sup>4</sup><sub>3</sub></b>		CCW1 : P36-37 (G)	HCT: Bk2			
	Scale and mode recognition				Set 4: L2 Set 7: L3 modes		
	Terms: <i>Ad lib., attacca, sotto voce, tenuto</i>						
Lesson 17	<b>V<sup>4</sup><sub>2</sub></b>		CCW1 : P36-37 (G)	HCT: Bk2			
	Terms: Ornamentation	CTW2 : p75, 78					
Lesson 18	<b>B Major</b>	CTW1 : p51				1B : p6&13 2B : p136	PP: p10 &23
	<b>Triads in B Major</b>	CTW2 : p54-55 (G)	CCW1 : P22-23(G)			2B : p135	PP: p16
	Instruments: Timpani, bass drum, snare drum						
Lesson 19	Lydian and Mixolydian modes	CTW2 : p43,44, 47 (Lydian) 48 (Mix)	CCW1 : P29-32		Set 7: L3	4 : p17 – Mix	Lydian CMP: No 10&19 Mixolydian CMP: No16
	Triad recognition Maj,min, dim, aug	CTW1 : p67-73	CCW1 : P12-21		Set 6: L3 Set 7: L1	2A : p38,39, p41(dim) P71 (aug)	Improv: p26-27
	<b>Set Work: Danny Elfman – <i>The Simpsons</i></b>	CTW2 : p47 (Lydian)			Set 7: L3 lydian		

Music Craft	Topic	CTW	CCW	HCT	AURAL	CPM	Piano Supp
Lesson 21	<b>iii (III)</b> (Part 1)	CTW2 : p54-57	CCW1 : P22-23 – context	HCT: p15-16, 34, 63, 71 and others			
	Scale and mode recognition				Set 4: L2 Set 7: L3 modes		
Lesson 22	<b>G# minor</b>	CTW2 : p9-13 (G)				2B : p140	PP: p23
	double sharp	CTW1 : p33	CCW1:p4,5			2A : p39	
	<b>Triads in G# mi</b>	CTW2 : p56-57 (G)	CCW1 : P22-23 (Context)			2B : p140	PP: p34
	<b>iii (III)</b> (Part 2)						
Lesson 23	<b>A<math>\flat</math> minor</b>	CTW2 : p9-13 (G)				2B : p189-190	PP: p23
	double flat	CTW1 : p33	CCW1:p4,5			2A : p39	
	<b>Triads in A<math>\flat</math> minor</b>	CTW2 : p56-57 (G)	CCW1 : P22-23 (Context)			2B : p189-190	PP: p34
	Instruments: Cymbals, tam-tam, triangle, tambourine						
Lesson 24	Harmonic analysis (Part 1)	CTW2 : p58-59	CCW1 : P24				
	Modulation to the dominant	CTW2 : p25-26				2B : p113-114	
	Terms: Motif, phrase and period						
	<b>Set Work:</b> Franz Schubert – <i>Heidenroslein</i> (Form)						
Music Craft	Topic(s)	CTW	CCW	HCT	AURAL	CPM	Piano Supp
Lesson 26	Transposition with change of clef						
	Harmonic analysis (Part 2)						
Lesson 27	<b>F# Major and G<math>\flat</math> Major</b>	CTW1 : p51,53				F# 1B : p50-51 G $\flat$ 1B:p53	PP: p24
	Enharmonically equivalent keys						
	<b>Triads in F# Major and G<math>\flat</math> Major</b>		CCW1 : P22-23 (Context)			F# 1B : p50-51 G $\flat$ 1B:p53	PP: p16
	Instruments: Glockenspiel and xylophone						

Lesson 28	Transposition for transposing instruments						
	Aural: Phrase, period and Cadence recognition				Set 2: L8 Authentic/ Perfect Plagal (Major keys) Set 4: L8 Perfect, Plagal, Half Cadence- (USA) Imperfect –(British) (Major & Minor keys) Set 5: L6 Deceptive (USA) Interrupted – (British) (Maj&Min)	-	
	Antecedent finishes on <b>V</b>				Set 4: L8 Half Cadence- (USA) Imperfect – (British)		
	Consequent finishes on <b>I (i)</b>				Set 2: L8 Authentic / Perfect, Plagal Set 4: L8 Perfect, Plagal,		
	Set Work: Scott Joplin – <i>The entertainer</i> Modulation to Dominant , non-chord tones					2B : p113-114	
Lesson 29	Realising figured bass (Part 1)					3: p14	
	Modulation to the tonic. <i>Tonikalisierung</i> (Gmn) <i>Tonicization</i> (US) “The momentary treatment of a pitch other than the tonic, as if it were the tonic’ - Harvard Dictionary	Use of secondary dominant chord to affect the change. Can be viewed as mini-modulation.				3: p32-33 Root Progressions – Step1	
Lesson 30	Realising figured bass (Part 2)					3: p30	
	Recognition of Canon					3: p21	CMP: No1&12&16

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Lesson 32	Suspensions in figured bass						
Lesson 33	<b>E♭ minor and D# minor</b>	CTW2 : p9-13 (G)				<b>E♭ mi</b> <b>2B:</b> p181-183	<b>PP:</b> p24
	<b>Triads in E♭ minor and D# minor</b>	CTW2 : p56-57 (G)	CCW1 : P22-23 (Context)			<b>2B:</b> p181-183	<b>PP:</b> p34
	Recognition of form						
Lesson 34	Solo voice						
	Terms: Popular song form					<b>2B :</b> p151-152	<b>Improv:</b> p33
Music Craft	Topic(s)	CTW	CCW	HCT	AURAL	CPM	Piano Supp
Lesson 35	Vocal ensembles						
	Recognition of non-canonic form						
Lesson 36	Introduction to variation forms					<b>3:</b> p68-71 variations	<b>SCP:</b> Sunshowers on the River