

# MARGARET BRANDMAN'S

## Suggested materials for preparation and practice in MUSIC CRAFT – THIRD 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: Preparatory Set (PAC) (Audio and workbook set)
	- Contemporary Aural Course (CAC) (Sets 1-8) (Audio and workbook sets)

### PRACTICAL APPLICATION OF THEORY TOPICS

Piano Method	Contemporary Piano Method (CPM)
Supplementary	Contemporary Modal Pieces (CMP)
	Twelve Timely Pieces (12TP)
	Dreamweaving (DW)
	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 2B: p112	
	Tonic Minor/ (British) Parallel Minor (American)	CTW2 : p15					
	Suspended 4 <sup>th</sup> chords	CTW1 : p71-74	CCW1 : P26-27		Set 6: L3 Set 7: L1		Improv: p26-27
	Keyboard Patterns for scales and chords						PP
<b>Grade 3</b>							
Lesson 1	Treble and bass clefs to four leger lines	CTW2 : p5				3: p12, 28	DW: No3 Gliding
	$2_2$ metre					1B: p23 2B: p187	
Lesson 2	Augmented 4 <sup>th</sup> and diminished 5 <sup>th</sup>	CTW2 : p29-32	CCW1: p10-11		Set 5: L2		
	Instruments: B $\flat$ trumpet						
Lesson 3	Melodic minor scales	CTW2 : p12	CCW1: p6		Set 4: L2	2A: p18,19,55 2B: p130-131	
Lesson 4	<b>i – iv &amp; iv – i</b>	CTW2 : p70	CCW1: p22-23 (G)	HCT: p50-51	Set 4: L5	2A: p95	
	<i>Sf, fp</i> and <i>subito p</i>						
Music Craft	Topic(s)	CTW	CCW	HCT	AURAL	CPM	Piano Supp
Lesson 6	Alto clef to two leger lines					3: p7	
	Instruments: French Horn (in F)						
Lesson 7	Demisemiquavers; notes and rests	CTW2 : p8				3: p7	
	Major and minor triads in second inversion	CTW1 : p72-73	CCW1: p16-17	HCT: p21-23	Set 5: L5 Set 7: L1		
Lesson 8	<b>E Major</b>	CTW1 : p51				1A: p60-61 2A: p121 – 122 including chromatic chords	PP: p10, 22
	Triads in E Major	CTW2 : p54-55	CCW1 : P22-23 (G)			2A: p95	Improv: p21 PP: p16
	Recognition of dissonant intervals	CTW2 : p32			Sets 1-3		

Lesson 9	Diminished triads	CTW1 : p69	CCW1: p18-19	HCT: p6-9 Position in scale HCT: p18- 20 Dim used in First Inversion	Set 6: L3 Set 7: L1	2A: p38,41 &45	Improv: p26-27
	<i>Calando and morendo</i>						
<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 11	<b>C# minor</b>	CTW2 : p9-13 (G) (Generic)				2B: p123 – 124	PP: p22
	<b>Triads in C# minor</b>	CTW2 : p56-57 (G)	CCW1 : P22-23 (G)			2B: p123 – 124	PP: p34
	Instruments: Tenor trombone						
Lesson 12	$\frac{3}{2}$ metre	CTW1 : p60-62 CTW2 : p19				2B: p128	
	Augmented triads	CTW1 : p70 CTW2 : p56-57	CCW1: p20-21	HCT: p6-9 Position in scale HCT: p51	Set 6: L3 Set 7: L1	2A: p85	Improv: p26-27
Lesson 13	Alto clef to treble clef transcription						
	<b>Set Work:</b> <i>Traditional – Down by the Salley Gardens</i> (pentatonic) AABA	CTW2 : p62					
Lesson 14	<b>V – I &amp; I – V</b> using similar motion			HCT: p44 <b>V – I</b> HCT: p50 <b>I – V</b>	Set 2: L8		
	Instruments: Bass trombone						
	Recognition of triad types – Maj, min, dim	CTW1 : p67-69	CCW1: p20	HCT: p6-9	Set 6: L3 Set 7: L1	2A: p45	Improv: p26-27
<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>A<math>\flat</math> Major</b>	CTW1 : p53				2A: p97	PP: p10, 26
	<b>Triads in A<math>\flat</math> Major</b>	CTW2 : p54-55 (G)	CCW1 : P22-23 (G)			2A: p97	Improv: p33&35 PP: p16
	<b>I – IV</b> using similar motion	CTW2 : p70		HCT: p14	Set 2: L8		
	Terms: <i>Stringendo</i>						

Lesson 17	$\frac{4}{2}$ metre	CTW1 : p60-62 CTW2 : p19				1B: p19	
	Breves (notes and rests)	CTW1 : p61 CTW2 : p61				3: p79	
	Cadence types Half Cadence, (American) Imperfect Cadence (British) Plagal Cadence	CTW2 : p71 (Half) P70 (Plagal)		HCT: p81-83	Set 6: L5	2A: p94-96	
	Instruments: Tuba						
Lesson 18	Melodic transposition					JP &1A	
	Compound intervals and outer-voice frameworks	CTW2 : p6-7		HCT: p63		2B: p184-185	
	<b>Set Work:</b> Christian Pezold – <i>Minuet</i>	CTW2 : p6-7					Dexter p21 Recorder Tune p30
	Antecedent (first phrase) Consequent (second phrase) Period						
Lesson 19	Cadential progressions using <b>I, IV and V</b>	CTW2 : p70		HCT: p88-89	Set 2: L8 Set 6: L5	2A: p94-96	
	Terms: <i>Pesante</i>						
<b>Music Craft</b>	<b>Topic</b>	<b>CTW</b>	<b>CCW</b>	<b>HCT</b>	<b>AURAL</b>	<b>CPM</b>	<b>Piano Supp</b>
Lesson 21	<b>F minor</b>	CTW2 : p9-13 (G)				2A: p101	PP: p26
	<b>Triads in F minor</b>	CTW2 : p56-57 (G)	CCW1 : P22-23 (G)			2A: p101	PP: p34
	Terms: <i>Rubato</i>						
Lesson 22	Cadential progressions using <b>I, ii and V</b>	CTW2 : p71		HCT: p88-89	Set 6: L5	2A: p94-96	
	Consonant intervals: ( both Perfect Consonants 1, 5, 8 and Imperfect Consonants: 3& 6 ) The P4 <sup>th</sup> is tense and regarded in this context – as two voice intervals- as dissonant. Paul says: 5ths and 6 <sup>th</sup> are only two nearby consonant intervals	CTW2 : p32			Set 2: L6 Set 3: L4		

Lesson 23	Alto clef to bass clef transcription						
	Moving upper voices without harmonic movement						
	<b>Set Work:</b> Ludwig van Beethoven – <i>Sonata Op. 14No.1</i> <i>Form: parallel period</i>						
Lesson 24	Identifying dynamics, articulations and tempo						
	Terms: Form (Part 1) ABA, AAB & AABA –Song Form				Set 6: L4	2B: p113-114 (ABA) p151-152 (AABA)	
<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 26	Some principles of voice leading			HCT: p26-33			
Lesson 27	Phrygian and Mixolydian modes	CTW2 : p43,44, 46&48	CCW1 : P29-32 (G)		Set 7: L3	3: p77 4: p9 (phryg) p17(Mix)	<b>CMP:</b> No7, 17&18 (phryg) No.16. (mix) <b>DW:</b> No.1 (mix)
	<b>Set Work:</b> Traditional – <i>Pange lingua</i> - (Phrygian) Gregorian chant	CTW2 : p43,44,					
	<b>Set Works:</b> <i>The crabfish</i> (Mixolydian) Subtonic (7 <sup>th</sup> degree –tone lower than tonic)	CTW2 : p46&48					
Lesson 28	Functions of <b>I<sup>6</sup></b> and <b>i<sup>6</sup></b>			HCT: p43-35			
	Melodic dictation				Set 2: L2,4,7& 10 Set3: L2,476		
Lesson 29	Terms: Form (Part 2) AABA as Binary Form						
Lesson 30	Functions of <b>V<sup>6</sup></b>						
	Rhythmic dictation				Set 2: L2- 2/4,3/4, 4/4 Set4: L3 (6/8)		

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Lesson 32	Introduction to non-chord tones			HCT: Bk2			
	Suspensions			HCT: Bk2		2B: p141-144	
	Terms: Homorhythmic and polyrhythmic textures					3: p56-57	
Lesson 33	Cadential $^6_4 - ^5_3$			HCT: Bk2		2B: p128	
Lesson 34	Harmonic analysis using <b>I, ii, IV, V</b>	CTW2 : p59		HCT: Bk1 P64-65		2A: p27,31 (includes vi)	
Music Craft	Topic(s)	CTW	CCW	HCT	AURAL	CPM	Piano Supp
Lesson 35	Use of octaves and fifths			HCT: Bk1 P27-29			
Lesson 36	Completing a melody using a given harmonic framework						