
Advanced Higher Literacy



What do you need to know?

Identifying/inserting chords to cadence points under melodies

Augmented triad

Diminished 7th

Enharmonic equivalent – rewriting at same pitch

Dominant 7th

Scales and key signatures up to 2 accidentals

Added 6th

8va, 8vb

1st and 2nd inversions of major and minor triads

Ties

Chord II and 1st inversion (major key only)

Syncopated rhythms

Bass Clef C-E

5/4 time signature

Transposing bass clef into treble clef

Dal Segno D.S., and Fine

Rewriting (treble and bass) a note at the same pitch using up to 2 ledger line

Time changes

Learning Intentions

Over the next year, you will develop your understanding of music theory and literacy, and be able to apply this knowledge when listening to music and following printed sheet music.

You will build on the higher literacy course, revising the concepts and techniques you learned, and extend it to apply to an advanced higher context.

You must have a secure understanding of Higher literacy - please revise!

Advanced Higher Literacy

*Note Names, and Transposition
(including 8va & 8vb)*

Starter

Identify the note names in your booklet (*page entitled 'Notes on the Stave'*) to reveal words.

Remember your rhymes and rules for the notes in the treble clef and bass clef from Higher:



Hint!

For notes on the **line**, think of the rhyme

For notes in the **space**, think of your face



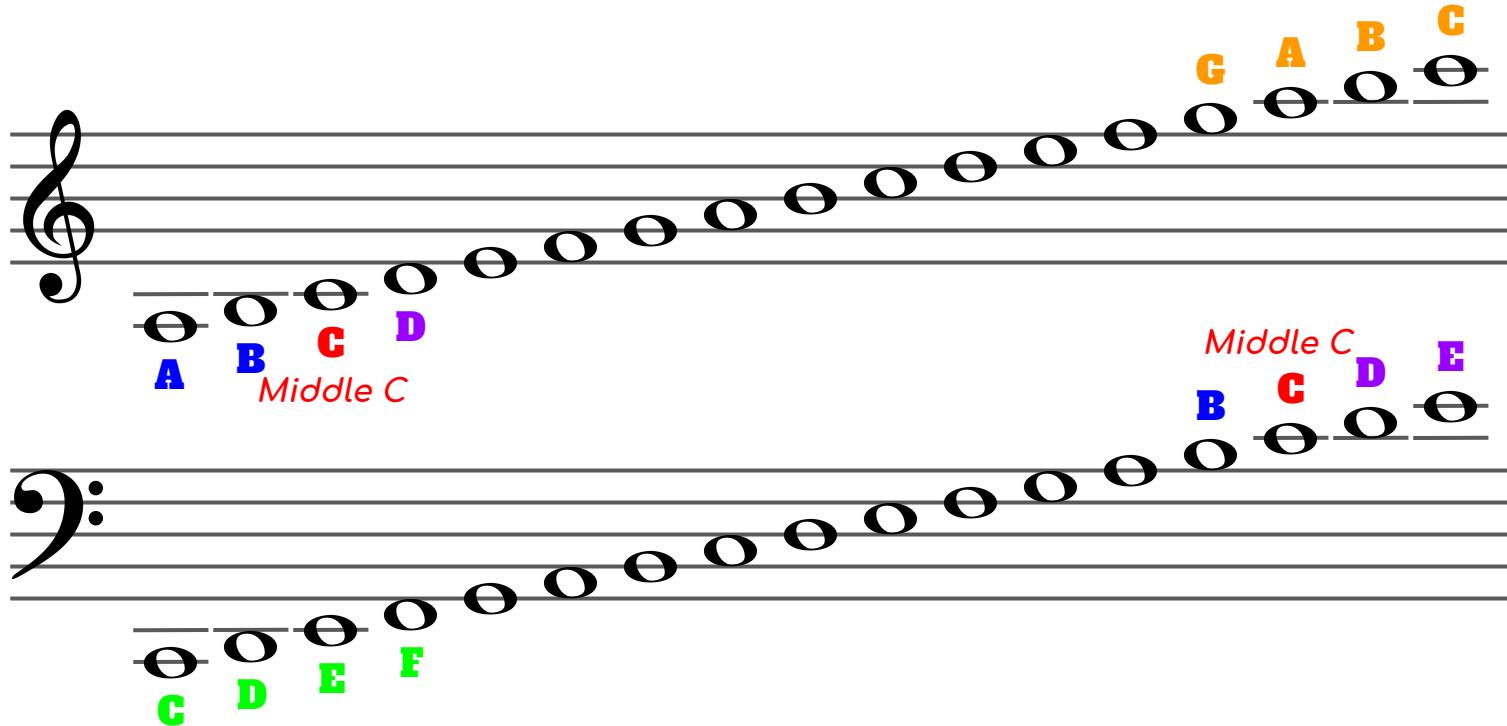
Hint!

Great Big Drums

All Cows

Ledger Lines

For advanced higher, you are required to be able to identify notes up to **2 ledger lines** beyond the stave.



Transposing

In higher, we learned a ‘six-step’ rule for transposing notes from the treble clef down one octave into the bass clef.

In advanced higher, you are required to:

Transpose notes into a different clef **one octave higher or lower**

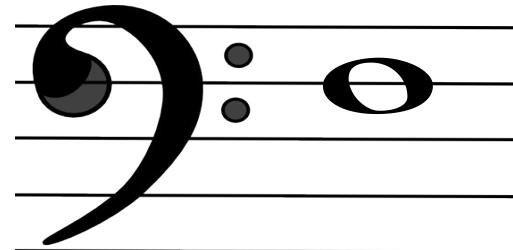
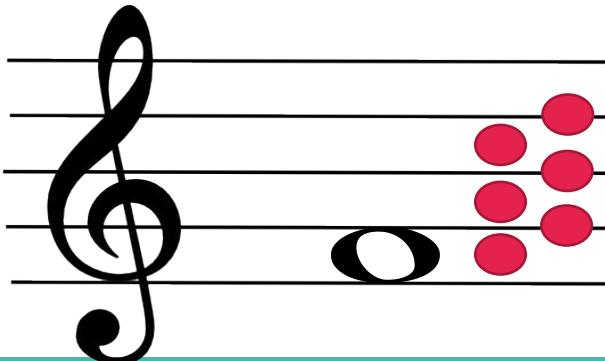
and

Transpose notes into a different clef **at the same pitch**

Transposing - treble to bass

How to transpose F on the treble clef down one octave into the bass clef:

1. Find your note in the treble clef (bottom space)
2. Count SIX steps up, including this note (space, line, space, line, space, line)
This should take you to the 4th line of the stave.
3. Write this note on the 4th line of the bass clef stave and you will discover that this is indeed where F belongs in the bass clef.

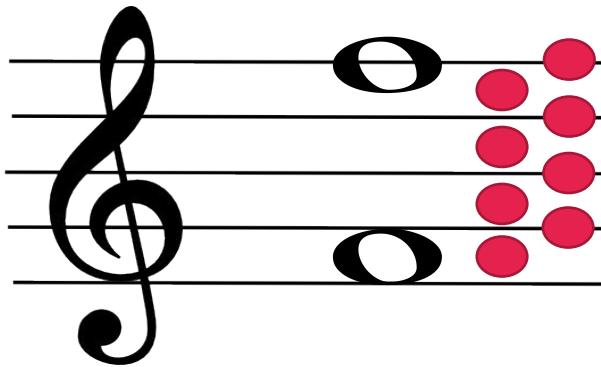


Transposing - treble clef octave

You are expected to know how to transpose notes up or down an octave within the same clef.

Remember, an octave is an **interval of 8 steps**.

Simply count 8 steps, including the note you are starting on.

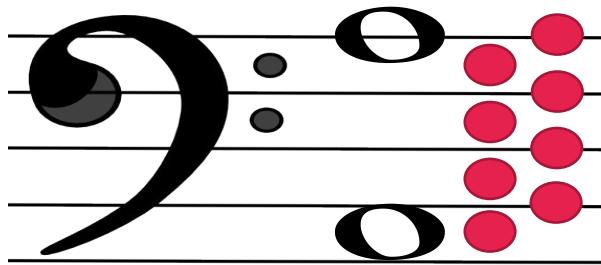


Transposing - bass clef octave

You are expected to know how to transpose notes up or down an octave within the same clef.

Remember, an octave is an **interval of 8 steps**.

Simply count 8 steps, including the note you are starting on.

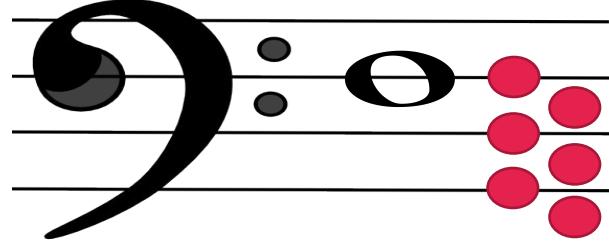


Complete the first 2 exercises on the 'Transposing' page in your booklets

Transposing - bass to treble: ‘Reverse 6 step rule’

How to transpose F on the bass clef up one octave into the treble clef:

1. Find your note in the bass clef (4th line)
2. Count SIX steps **down**, including this note (line, space, line, space, line, space). This should take you to the bottom space of the stave.
3. Write this note on the bottom space of the treble clef stave and you will discover that this is indeed where F belongs in the treble clef.



8va

8va, or "ottava alta" means "play this note one octave higher than it is written".

Written

A musical staff consisting of five lines and four spaces. The first six notes are on the treble clef staff, starting with a quarter note on the second line, followed by eighth notes on the first space, second line, first space, second line, and first space. The seventh note is on the bass clef staff, indicated by a brace connecting the two staves. This note is also a quarter note on the second line. An 8va (ottava alta) dynamic marking is placed above the staff, with a dashed line extending from the 7th note to the start of the bass staff.

Performed

8vb

8vb, or "ottava bassa" means "play this note one octave lower than it is written".

Written

Performed

A musical staff in bass clef. It contains ten notes. The first six notes are positioned on the top five lines of the staff. A bracket underneath these six notes is labeled "8vb - - - |". The remaining four notes are positioned on the bottom four lines of the staff.

Advanced Higher Literacy

*Accidentals, Keys, and
Enharmonic Equivalents*

Revision

Accidentals

In music, an accidental is a sign placed immediately to the left of a note to show that the note must be changed in pitch.

Sharp



Flat



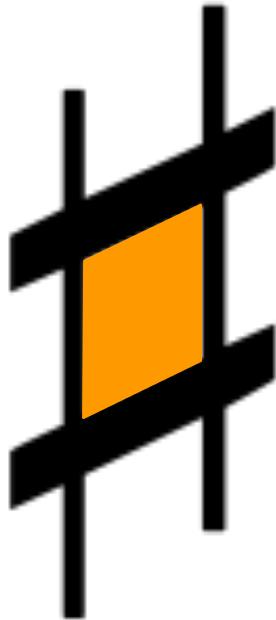
Natural



Revision

Sharps

A sharp indicates that the note it affects should be **raised by one semitone**



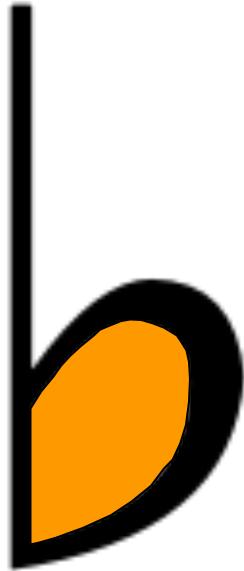
The 'box' of this sign should sit centrally on the space or line of the note it is changing



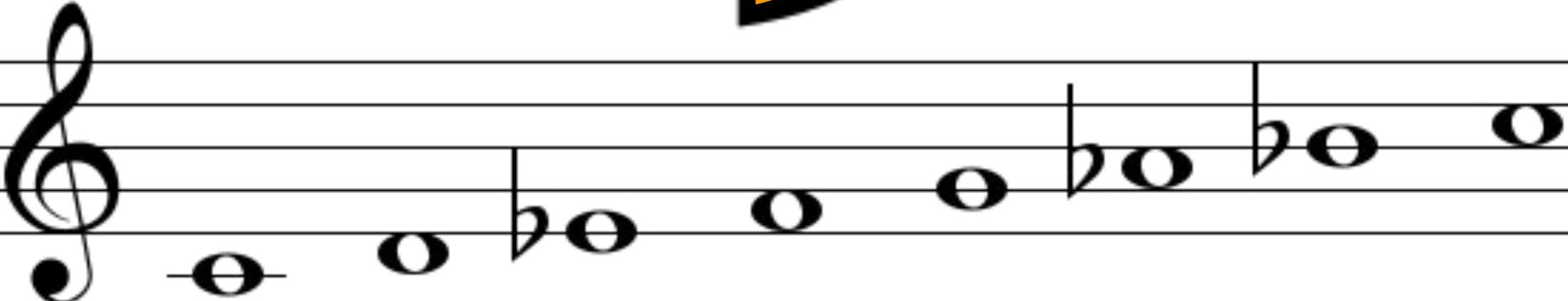
Revision

Flats

A flat indicates that the note it affects should be **lowered by one semitone**.



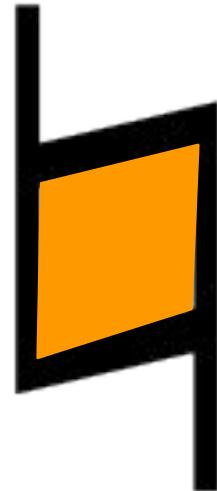
The 'box' of this sign should sit centrally on the space or line of the note it is changing



Revision

Naturals

A natural sign cancels out any accidentals already on the note it affects



The 'box' of this sign should sit centrally on the space or line of the note it is changing



NEW

Enharmonic Equivalents

Every musical pitch has **more than one name**.

The name that we use to define a pitch is determined by the scale or the key that the music is being played in.

Different names that are used to define the same pitch are called **enharmonic equivalents**.



NEW

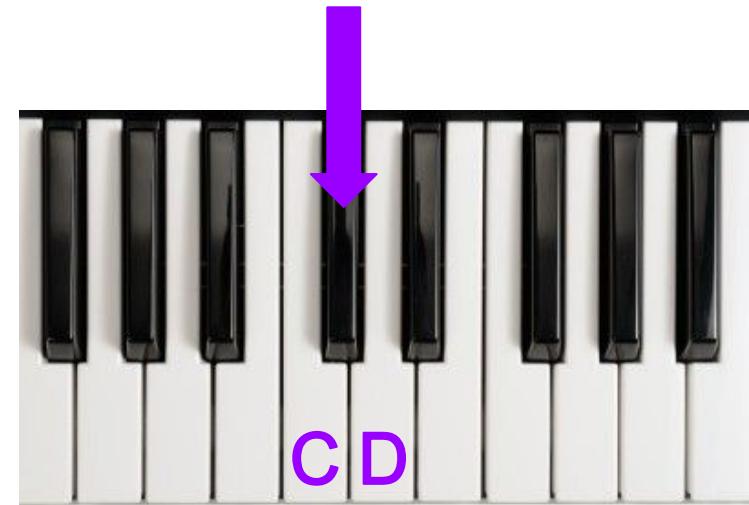
Enharmonic Equivalents

Let's look at this note

This is one semitone higher than C,
which makes it a C#.

HOWEVER

It is also one semitone lower than D,
which makes it a Db.



NEW

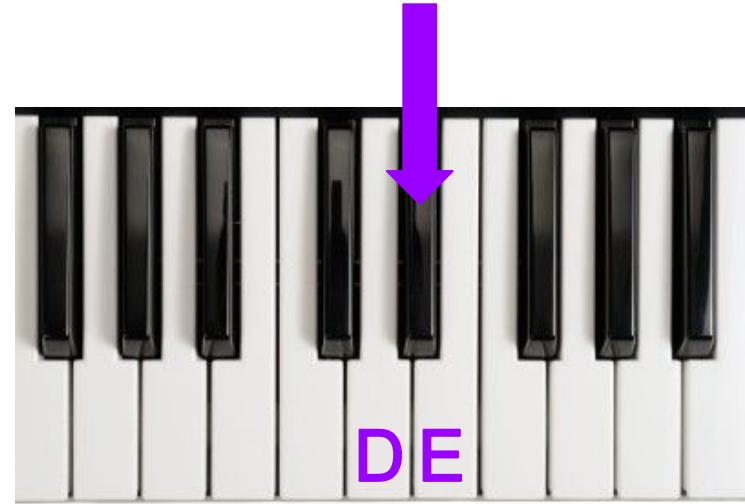
Enharmonic Equivalents

What about **this note?**

This could be a **D#**

OR

It could also be an **Eb**



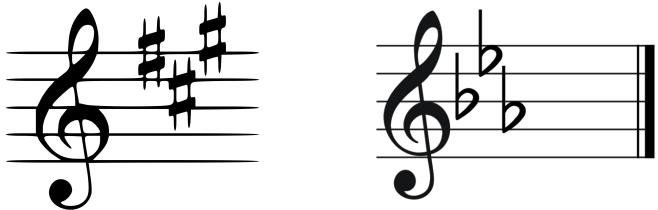
Complete the exercise on enharmonic equivalents in your booklet

Revision

Accidentals

Accidentals appear on three occasions in music.

In **key signatures** at the beginning of the music:



To indicate a **modulation**:

A musical score for voice and piano. The vocal part shows lyrics: "Turn a - round", "bright eyes", "every now and then I fall a-", "-part and I need you". The piano part has a bass clef. The key signature changes from F major (no sharps or flats) to B-flat major (two flats), then to G major (one sharp), and finally back to F major. The time signature is common time throughout.

To change individual notes:

A musical score for voice and piano. The vocal line features several accidentals: a sharp on the first note, a sharp on the second note, a natural on the third note, a sharp on the fourth note, a sharp on the fifth note, a sharp on the eighth note, and a sharp on the ninth note. The piano part is mostly silent with a few notes at the end.

Revision

Remember

If a note is changed by an accidental in the **key signature**, that change
applies for the WHOLE piece of music!

The only time it doesn't apply is if a natural sign cancels it out.

HOWEVER

If a note is changed by an **accidental** in the middle of a piece of music, the
change only applies for **ONE BAR**.

Revision

Key Signatures

Key signatures are important, as they tell you whether to sharpen, flatten, or indeed naturalise notes in the piece of music.

Key signatures will have EITHER sharps OR flats in them, not both!

Naturals only appear in key signatures where a modulation has occurred, to cancel out previous accidentals.

Revision

Key Signatures

In Nat 5 and Higher, you were required to know **major** key signatures up to one accidental, as well as **one** minor key.

You should all remember the key signature song. *Fill in the blanks in your booklet!*

One sharp is __

One flat is __

No sharps or flats, you're in key __

But if there's __ _____ in the tune

You're in the key of __ _____

Revision

Key Signatures

In Nat 5 and Higher, you were required to know **major** key signatures up to one accidental, as well as **one** minor key.

You should all remember the key signature song. Fill in the blanks!

One sharp is **G**

One flat is **F**

No sharps or flats, you're in key **C**

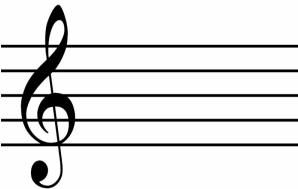
But if there's **G SHARP** in the tune

You're in the key of **A MINOR**

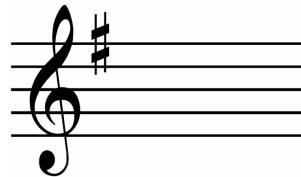
Key Signatures

In Advanced Higher, you are required to know key signatures with up to two accidentals, major and minor.

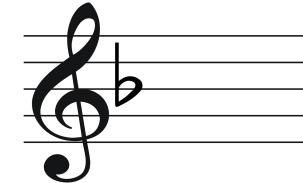
They are as follows:



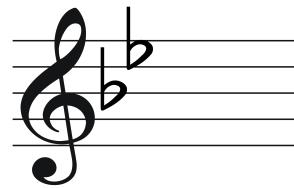
C Major
A Minor



G Major
E Minor



F Major
D Minor



Bb Major



D Major

Copy these key signatures into your booklet

Advanced Higher Literacy

*Syncopation, Ties, D.S., Fine,
5/4, and Time Changes*

Ties and Syncopation

A tie is a curved line between 2 of the **same pitched note**, indicating that the 2 notes should be 'joined together'.

It is generally used for notes which, when added together, can not be written as a new note, or for joining notes across a bar line.

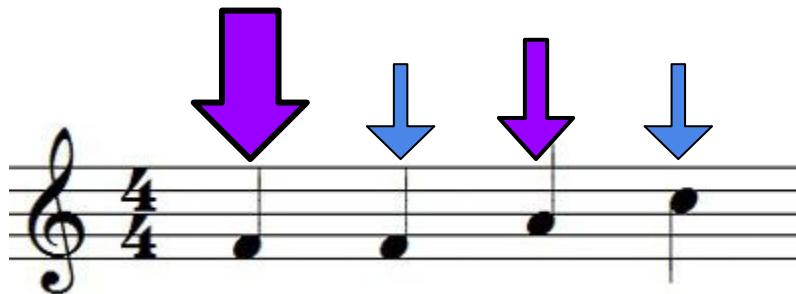


Ties and Syncopation

Many styles of music have a regular **pulse** for almost the entire performance.

Some pieces use *Rubato*, *Rallentando*, and other *changes in the speed* of the pulse to add character and variation to the music.

Much of the music we hear is built on regular bar lengths with a feeling of **2, 3, or 4 beats in each bar**. In each of these conventional patterns the performer thinks of the first beat as being slightly more stressed than the others; in 4/4 time the first beat is given more stress and the third beat is also stressed.



Ties and Syncopation

Syncopation is the concept used to describe music where the stress is shifted from the normal, conventional place in a bar by **accenting** or emphasising a beat or part of **a beat that is not normally stressed.**

This has become a major part of music in the 20th Century. It's most prominent in ragtime, blues, jazz, and more modern music like rock and pop, as well as being more commonly used in the classical world too.

Syncopation can make music sound exciting, surprising, uncertain, or simply jazzy! You can clearly feel the effect of syncopation if you tap a steady beat while listening to a piano rag or a swing band.

Ties and Syncopation



London Philharmonic Orchestra

RITE OF SPRING CLAP-ALONG



Dal Segno (D.S.) and Fine

D.S. is an abbreviation of the Italian phrase **Dal Segno**, meaning '**from the sign**'. It directs the player to return to a spot earlier in the score that's marked by the symbol.

If the marking says **D.S. al Fine**, then the player is supposed to play from the sign to the "**Fine**" marking.

play to *D.S. al Fine*

→

§

→

Fine

go back to §

D.S. al Fine

→

play to *Fine*

→

5/4 Time Signature, and Time Changes

Composers have chosen to experiment with different time signatures over the past few centuries, not always wishing to follow the conventional feeling of 2, 3, or 4 beats in each bar. The interest in folk music has given listeners an insight into some of the complexities of dance rhythms which are used in central European countries.

5/4 Time Signature, and Time Changes

Several well-known composers have made use of 5/4 – 5 crotchets in each bar (3 + 2 or 2 + 3 or a mixture of both from one bar to another).

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 (*Pathétique*),
Second Movement

(a)

5/4

3

2

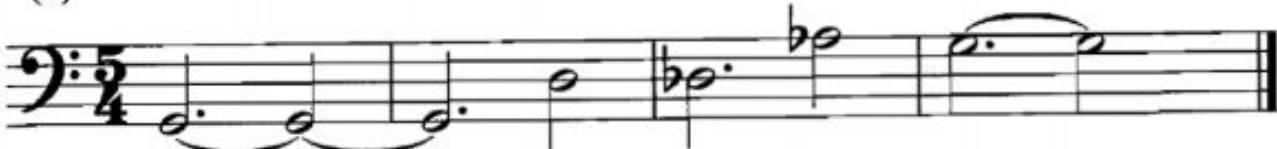


5/4 Time Signature, and Time Changes

Several well-known composers have made use of 5/4 – 5 crotchets in each bar (3 + 2 or 2 + 3 or a mixture of both from one bar to another).

Rhythm used - $\frac{5}{4}$ 

(b)



5/4 Time Signature, and Time Changes

Several well-known composers have made use of 5/4 – 5 crotchets in each bar (3 + 2 or 2 + 3 or a mixture of both from one bar to another).

(c)

The musical score consists of two staves of music in 5/4 time. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. It features a series of time changes indicated by brackets and the number '3' or '6'. The first bracket covers the first two measures, the second bracket covers the next two measures, and the third bracket covers the last three measures. The chords shown are Em, Bm, Em, and Bm. The bottom staff continues the piece, also in 5/4 time, with a treble clef and a key signature of one sharp. It shows a bracketed section of six eighth notes followed by a bracketed section of three eighth notes and three sixteenth notes. The chords shown are Em, Bm, Em, B7, and B7.



5/4 Time Signature, and Time Changes

Several well-known composers have made use of 5/4 – 5 crotchets in each bar (3 + 2 or 2 + 3 or a mixture of both from one bar to another).

(d)

The musical notation consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a 5/4 time signature. It contains five measures of music. The bottom staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains four measures of music. Measure 1 of the bottom staff has a '3' below it, indicating a 3+2 time change. Measures 2 and 3 also have '3' below them, indicating a 3+2 time change. Measure 4 of the bottom staff has a '2' below it, indicating a 2+3 time change.



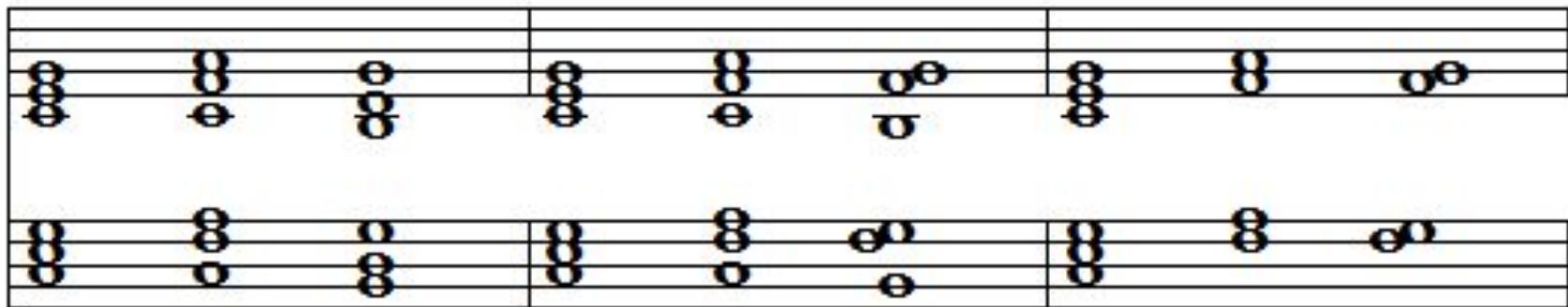
Advanced Higher Literacy

Chords and Inversions

Chords

In higher literacy, you were required to recognise chords I, IV, V and VI.

In advanced higher, you are required to be able to identify chords **I, II, IV, V, and VI**, as well as write **4-part chords**, in different **inversions**.



Chords

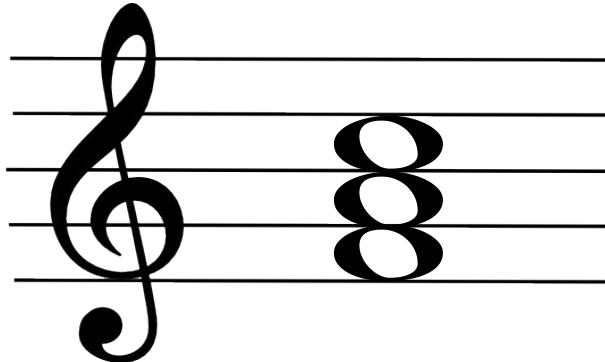
In higher, you were taught to write out the notes of the scale of the key you're in, and then identify the notes of each chord from that.

In C major, that would look like this:

5th	G	A	B	C	D	E	F
3rd	E	F	G	A	B	C	D
root	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII

Chords

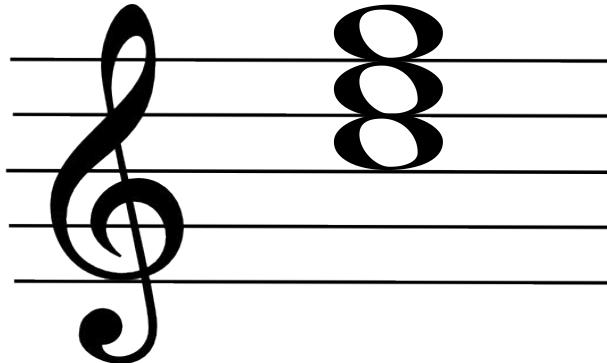
5th	G	A	B	C	D	E	F
3rd	E	F	G	A	B	C	D
root	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII



Chord IV

Chords

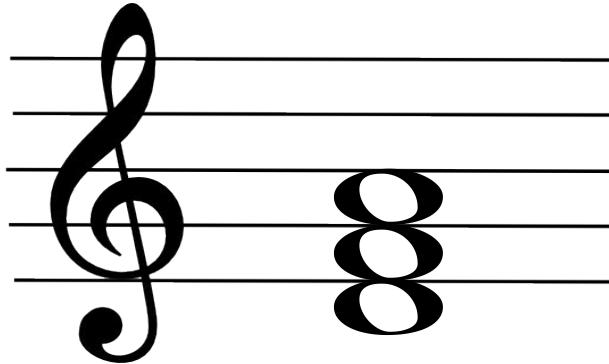
5th	G	A	B	C	D	E	F
3rd	E	F	G	A	B	C	D
root	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII



Chord I

Chords

5th	G	A	B	C	D	E	F
3rd	E	F	G	A	B	C	D
root	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII



Chord II

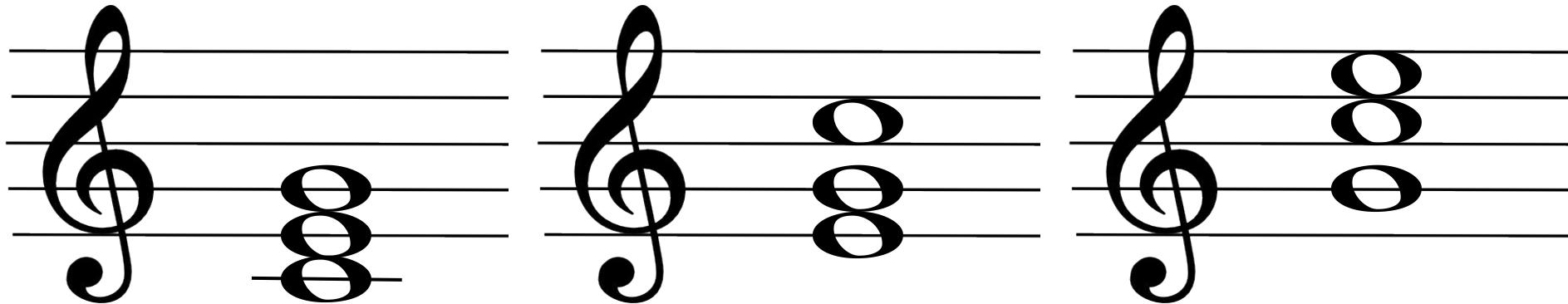
Inversions

An inversion is a chord in a different order! We have learned all our chords in **root position**, where the **root** of the chord is the lowest note.

In C major, the notes are **C (root), E (3rd), and G (5th)**

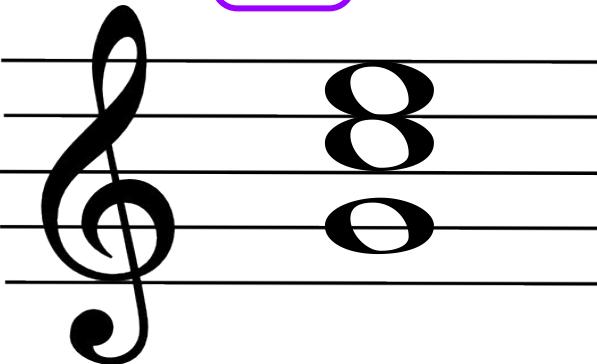
If the **3rd** of the chord is the lowest note, the chord is in **1st inversion**.

If the **5th** of the chord is the lowest note, the chord is in **2nd inversion**.



Inversions

5th (2nd inv)	G	A	B	C	D	E	F
3rd (1st inv)	E	F	G	A	B	C	D
root	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII

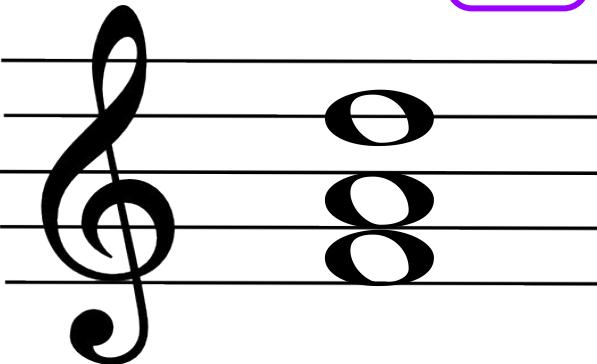


In this instance, we have a G, C, and E - this is chord I.

However, G is the lowest note, which makes this a 2nd inversion chord!

Inversions

5th (2nd inv)	G	A	B	C	D	E	F
3rd (1st inv)	E	F	G	A	B	C	D
root	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII



Here, the notes of F, A, and D make up chord II.

However, F is the lowest note, which makes this a 1st inversion chord!

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!

If the lowest note is the 1st note of the scale, it's a root position chord.

Root position chords do not need to be identified by a letter

If the lowest note is the 3rd of the scale, it's a 1st inversion chord.

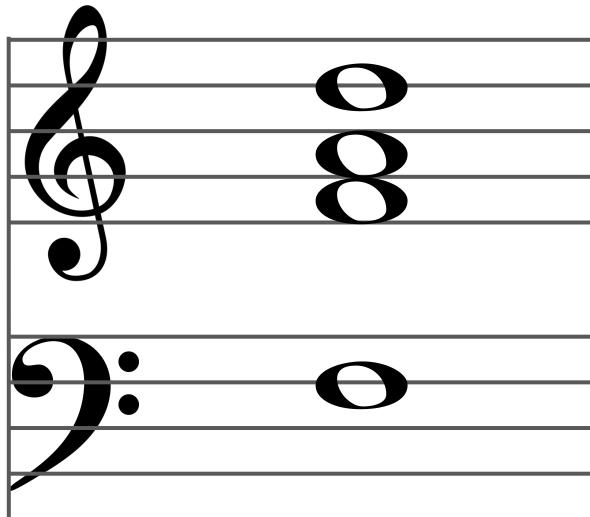
This is indicated by the letter b (ie. Chord II 1st inv = Ib)

If the lowest note is the 5th of the scale, it's a 2nd inversion chord.

This is indicated by the letter c (ie. Chord IV 2nd inv = IVc)

Inversions

c	G	A	B	C	D	E	F
b	E	F	G	A	B	C	D
(a)	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII



Here, the notes of F, A, and D make up chord II.

However, F is the lowest note, which makes this a 1st inversion chord!

This is indicated with the letter b:

Chord IIb

Inversions

c	G	A	B	C	D	E	F
b	E	F	G	A	B	C	D
(a)	C	D	E	F	G	A	B
CHORD	I	II (m)	III (m)	IV	V	VI (m)	VII

Before we go any further, complete the chord charts for each key in your booklet.

Remember to write your scale first, writing in any accidentals that may apply!

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!

A musical staff with a treble clef and four horizontal lines. On the second line from the bottom, there is a black oval note. On the fourth line from the bottom, there is a black oval note. On the fifth line from the bottom, there is a black oval note. This represents a C major chord in first inversion.

Key: C Major

Notes: C G E C

Lowest Note: C

Chord & Inversion: I

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!

A musical staff with a treble clef and four horizontal lines. On the top line, there is a black eighth note. On the fourth line, there is a black eighth note. On the bottom line, there is a black eighth note. This represents a C major chord in second inversion.

Key: C Major

Notes: C G E E

Lowest Note: E

Chord & Inversion: I^b

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!

A musical staff with a treble clef and four horizontal lines. On the top line, there is a black eighth note. On the fourth line, there is a black eighth note. On the bottom line, there is a black eighth note. This represents a C major chord in second inversion.

Key: C Major

Notes: C G E G

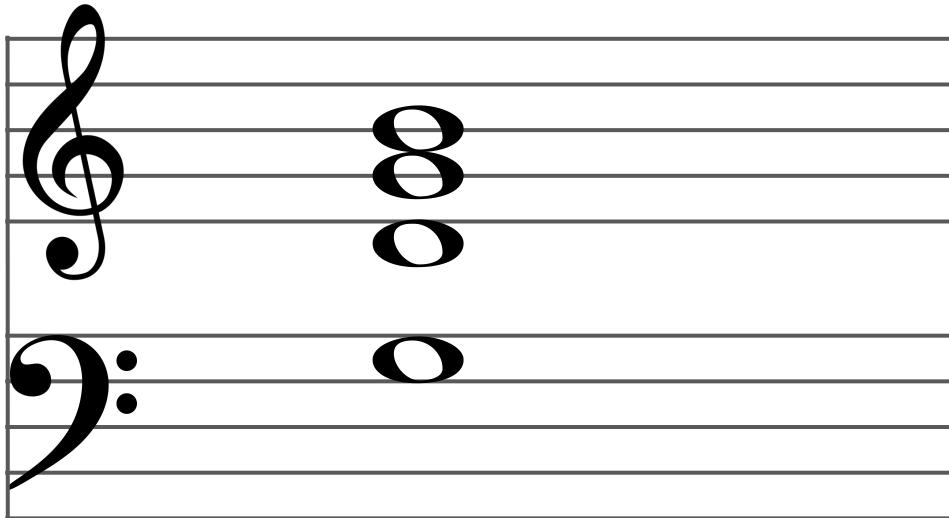
Lowest Note: G

Chord & Inversion: Ic

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!



Key: C Major

Notes: B G D G

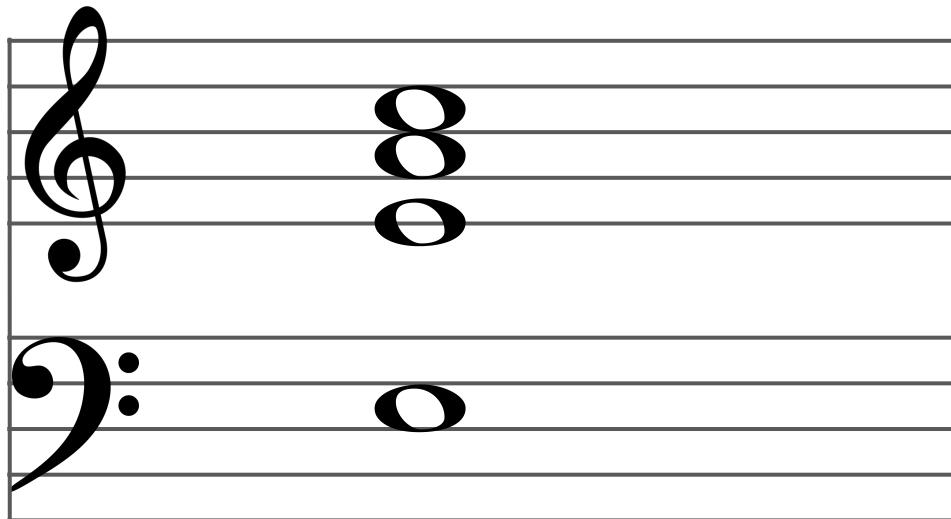
Lowest Note: G

Chord & Inversion: V

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!



Key: C Major

Notes: C A E E

Lowest Note: E

Chord & Inversion: VIc

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!

A musical staff consisting of two parts. The top part uses a treble clef and has one sharp sign (#) above the staff, indicating G major. It shows a G note on the second line, a D note on the fourth line, and another G note on the first line. The bottom part uses a bass clef and has one sharp sign (#) above the staff, also indicating G major. It shows a B note on the third line.

Key: G Major

Notes: B G D B

Lowest Note: B

Chord & Inversion: Ib

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!

Key: F Major

Notes: Bb F D D

Lowest Note: D

Chord & Inversion: IVb

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!

A musical staff consisting of two parts. The top part starts with a treble clef and has a key signature of one sharp (F#). It shows a root position D major chord (D, F#, A) with the bass note A omitted. The bottom part starts with a bass clef and has a key signature of one sharp (F#). It shows a second inversion D major chord (G, B, D) with the bass note G.

Key: D Major

Notes: B F# D B

Lowest Note: B

Chord & Inversion: VI

Inversions - 4 part chords

Remember, the inversion of a chord is dictated by which note is lowest!

Work out your **key signature** first, then work out what **chord** is being created from all the notes, then look at the lowest note to work out the inversion!

A musical staff consisting of two parts. The top part uses a treble clef and has four notes: a G (open circle), a C (open circle), an Eb (filled oval), and another G (open circle). The bottom part uses a bass clef and has one note: a G (open circle).

Key: Bb Major

Notes: G C Eb G

Lowest Note: G

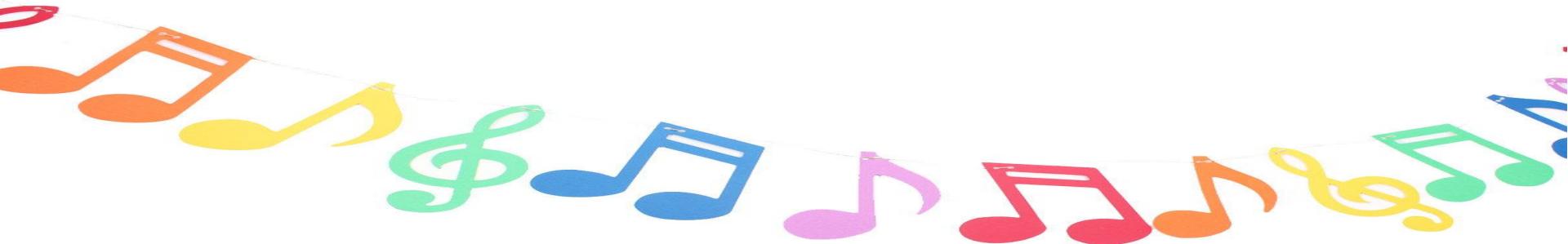
Chord & Inversion: IIc

Inversions - 4 part chords

Now it's your turn!

Complete the exercises in your booklet identifying 4 part chords and their inversions.

Remember to use the correct terminology
ie. **IVb**, **Vlc**, **II**, etc.



Advanced Higher Literacy

*Advanced Chords
dim7th, dom7th, add6th, aug*

Chords

All of the chords we are about to discuss can occur in any key, but the setup for each chord is always the same in each key!

For the purposes of learning each chord, we will base each one in C major.

Remember to use this table!

5th	G	A	B	C	D	E	F
3rd	E	F	G	A	B	C	D
root	C	D	E	F	G	A	B
CHORD	I	II	III	IV	V	VI	VII

Diminished 7th - sounds scary

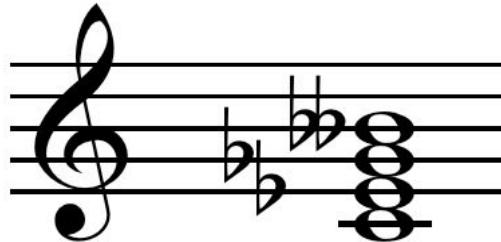
A diminished 7th chord is made up of a '**pile of minor 3rds**'.

A minor 3rd is an interval of 3 semitones.

If **C** is our starting note, 3 semitones above that is **Eb**.

3 semitones above Eb is **Gb** (enharmonic equivalent of F#)

3 semitones above Gb is A...but in this context, because it's a 7th chord, the 'A' actually becomes **Bbb** (B 'double flat')



Diminished 7th chords tend to have lots of accidentals in them!

Dominant 7th - leading on...

A dominant 7th chord is built on the 'dominant' note of the scale, which is note 5. In C major, this is G.

It is made up of a **major 3rd, then minor 3rd, and another minor 3rd**.

SIMPLIFIED:

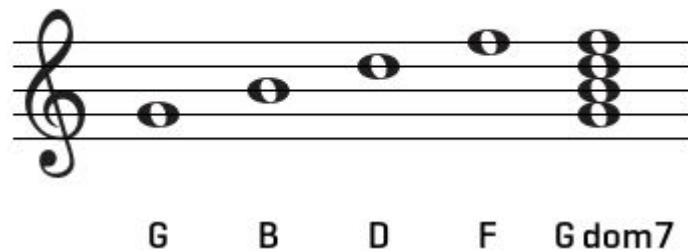
Start on note 5 of the key (**G**)

*Dominant 7th
chords appear
most commonly
in Perfect Cadences*

Add a major 3rd (**B**)

Add a minor 3rd (**D**)

Add another minor 3rd (**F**)

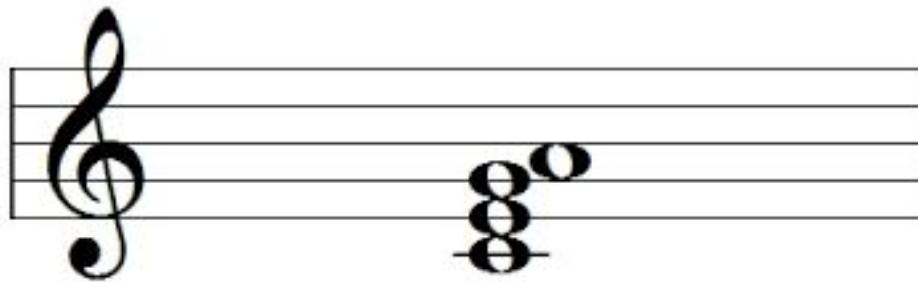


Added 6th - sounds jazzy

An added 6th chord is fairly self-explanatory - you simply **add note 6!**

A C major added 6th chord would be made of a C major triad with note 6 added on top.

Root (**C**) , 3rd (**E**), 5th (**G**), and 6th (**A**)



Augmented Triad

An augmented triad is a major triad that has had the **5th raised by a semitone**.

In C major, instead of **C E G**, the chord would become **C E G#**.

Augmented triads usually sound a bit uncomfortable to the ear, almost eerie and sinister! It's often used as part of a chromatic chord progression!



Advanced Higher Literacy

*Identifying Cadence Points
Under Melodies*

Cadences

In higher, we learned 4 different cadences:

Perfect

Imperfect

Plagal

Interrupted

Can you remember what chords create each cadence?

Cadences

Perfect

A perfect cadence is always chord V to chord I. In the key of C, this would be G to C. In the key of A minor, this would be E to Am.

Chord V will often be a dominant 7th in a perfect cadence.

Perfect Cadence

A musical staff in G major (two sharps) illustrating a perfect cadence. The staff begins with a treble clef and two sharps in the key signature. It consists of eight measures. Measures 1 through 7 show a harmonic progression: G (I), D (IV), G (I), D (IV), G (I), D (IV), G (I), and a dominant 7th chord (V7). Measure 8 concludes with a half note on G, followed by a final G note on the downbeat of the next measure, signifying the resolution to the tonic chord. The label "Perfect Cadence" is centered above the staff, and "V(D)" and "I(G)" are placed below the dominant 7th and tonic chords respectively.

Cadences

Imperfect

An imperfect cadence ends on chord V. It is often preceded by chord I or chord II.

Again, chord V might be a dominant 7th in this cadence.

A musical score in G major (two sharps) and common time (indicated by a '4'). The score consists of two staves. The top staff shows a melody line with quarter notes and eighth notes. The bottom staff shows a bass line with quarter notes and eighth notes. The score concludes with a double bar line. Above the double bar line, the text 'Imperfect Cadence' is written. Below the double bar line, the Roman numerals 'I(G)' and 'V(D)' are placed under their respective chords. The final chord is a G major chord (three vertical stems pointing up).

Cadences

Plagal

A plagal cadence is chord IV to chord I.

Musical notation for a plagal cadence in D major. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The notes are D, G, and D. The lyrics "HAL - LE-LU-JAH!" are written below the notes. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notes are D, G, and D. The notes are highlighted in blue.

Chord progression diagram for a plagal cadence. The top staff shows a treble clef and a common time signature. The bottom staff shows a bass clef and a common time signature. The progression is IV - I - IV - I. The chords are indicated by Roman numerals below the staff.

Cadences

Interrupted

An interrupted cadence is chord V to chord VI.

Once again, chord V could be a dominant 7th.

A musical staff in C major (G clef, four sharps) shows a progression from a C major chord (C, E, G) to a V chord (G, B, D, F#) and then to a VI chord (C, E, G, A). The bass line moves from C to G to D. The progression is labeled below the staff as C:, V, and VI.