

Primo Theory

Level 8 Revised Edition

by
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How to Use This Book

This is a unique workbook. From these pages, the student can directly access learning materials available on the internet with the simple swipe of a mobile device. The revised Primo Music Theory Series now offers this interactive capability in all grade levels. These online supplementary materials include interactive web applications, walkthroughs, videos, and downloadable exercises. This workbook series utilizes the advantages of modern technology to enhance and accelerate the student's learning experience.

The Ear-Training Exercises

There are various ear-training exercises provided in the appendix which can be practiced with the teacher or by the student alone. These exercises largely consist of singing drills aimed at sharpening the listening skills of the student. The teacher should first work with the student on these exercises until the student becomes familiar with the procedures. Afterward, the teacher should periodically observe as the student performs them to ensure that the student is maintaining correct practice. The student may discontinue any exercise that can be executed easily.

The Dictation Exercises

The rhythmic and melodic dictation exercises are designed so that the student can work through them alone using interactive web applications or work through them with the teacher playing the dictation melodies. The teacher can fill in the missing measures with materials of his or her choice or use the materials provided at www.primotheory.com.

The QR Codes

The QR codes found throughout this series can only be read using a smart mobile device which has a QR code reader app installed. If you don't have a QR code reader and don't know how to get one, follow these instructions:

Step 1: With your mobile device, open your app marketplace (App Store, Google Marketplace, etc).

Step 2: Search for "QR reader" and download and install any one of the apps available. You can choose between free or paid versions. Do a bit of research to decide which app is best for you. Once installed, it's ready to go.

Step 3: To scan a QR code, activate the app and center the QR code in the viewfinder as if you are going to take a picture of it. Adjust the distance if necessary. Some code readers will scan the code automatically when it's in view.

If you are still unsure what to do, go to the www.primotheory.com "Help" page or email info@primopublishing.com.

Online Resources

Throughout the text of this series you will find directions given as follows:

primotheory.com → Resources → Level 7 → Page 10

This means to go to the website "primotheory.com," where you will be taken to a page containing a "Resources" link. From there, follow the links—click on "Resources," which will take you to a menu with all the volume levels; click on "Level 7," which will take you to a page listing Level 7 resources by page number; finally, click on "Page 10" to find the desired resource. But please note that, while this workbook cannot continue to grow once printed, the resources found online will continue to grow. All added resources will be listed with references to the workbook page numbers.

Be sure to visit www.primotheory.com to find links to an ever-growing list of supplemental materials for each level.

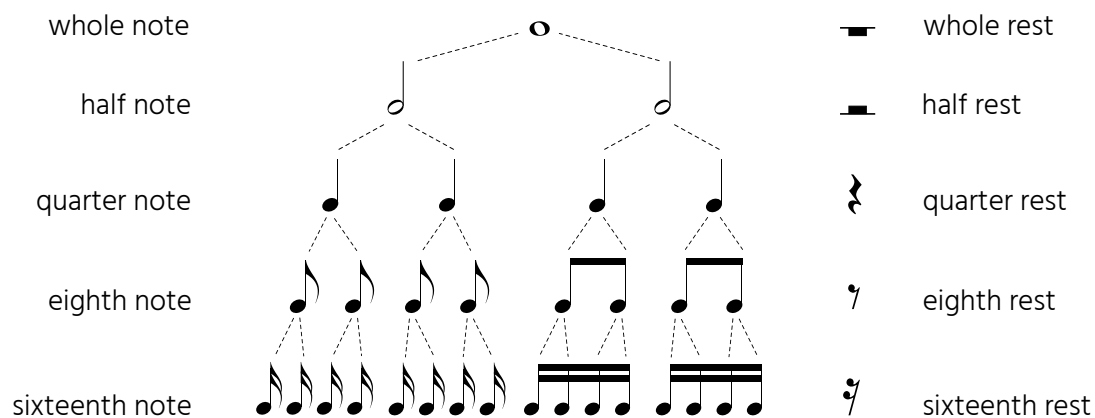
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Section 1 Note and Rest Values

Note and Rest Values

The following shows a hierarchy of note values. Each note or rest divides naturally into two equal parts called **divisions**.



A dot placed on the right side of a note or rest increases its value by half.

A dotted note or rest can be divided into three equal parts.



① Write the correct number on each blank.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One note equals _____ notes.

One rest equals _____ rests.

One note equals _____ notes.

One rest equals _____ rests.

One rest equals _____ rests.

One rest equals _____ rests.

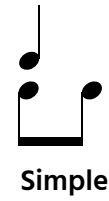
One rest equals _____ rests.

Division of the Beat

There are two basic types of beat divisions:

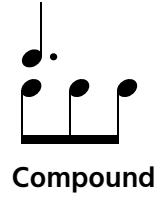
In **simple time**, the fundamental beat unit is divided into two equal parts.

The top number of a time signature in simple time is **2, 3, or 4**.



In **compound time**, the fundamental beat is divided into three equal parts.

The top number of a time signature in compound time is **6, 9, or 12**.



- ② Each rhythmic figure represents one beat in simple (S) or compound (C) time.
Circle the correct description:

 = S or C	 = S or C	 = S or C
 = S or C	 = S or C	 = S or C
 = S or C	 = S or C	 = S or C
 = S or C	 = S or C	 = S or C
 = S or C	 = S or C	 = S or C
 = S or C	 = S or C	 = S or C

- ③ Circle the numbers that are the upper figures of simple time signatures: **1 2 3 4 5 6 7 8 9**

- ④ Circle the numbers that are the upper figures of compound time signatures: **5 6 7 8 9 10 11 12 13**

Division of the Measure

Meter is the pattern of strong and weak beats in a measure.

Every time signature indicates a certain pattern of strong and weak beats.

Duple meter has two beats per measure—one strong beat and one weak beat. Example: $\frac{2}{4}$

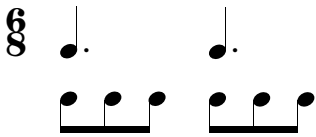
Triple meter has three beats per measure—one strong beat and two weak beats. Example: $\frac{3}{4}$

Quadruple meter has four beats per measure—two duple meter patterns with the first and third beat as the strong beats. Example: $\frac{4}{4}$

Asymmetrical meter (also called *composite meter*) is the irregular arrangement of time and meter elements. It is usually indicated by time signatures with **5** or **7** as the top number, such as $\frac{5}{4}$ or $\frac{7}{4}$.

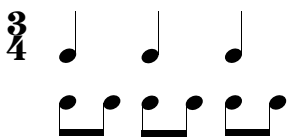
Duple Meter	Triple Meter	Quadruple Meter	Asymmetrical Meter
$\frac{2}{4}$ 1 2	$\frac{3}{4}$ 1 2 3	$\frac{4}{4}$ 1 2 3 4	$\frac{5}{4}$ 1 2 3 4 5

⑤ Fill in the correct answers.



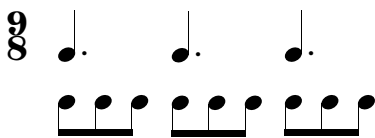
Duple (D), triple (T), quadruple (Q), or asymmetrical (A) meter? _____

Simple (S) or compound (C) time? _____



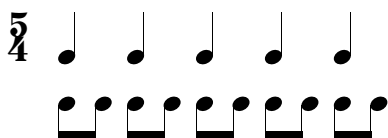
Duple (D), triple (T), quadruple (Q), or asymmetrical (A) meter? _____

Simple (S) or compound (C) time? _____



Duple (D), triple (T), quadruple (Q), or asymmetrical (A) meter? _____

Simple (S) or compound (C) time? _____



Duple (D), triple (T), quadruple (Q), or asymmetrical (A) meter? _____

Simple (S) or compound (C) time? _____

- ⑥ Write the correct time signature at the beginning of each measure.
The measures are written in **simple** time, **compound** time, or **asymmetrical** meter.

Simple Asymmetrical Simple Compound

Compound Simple Compound

- ⑦ Below each arrow, write the **one note** that completes the measure.

4/4 6/8 3/4

- ⑧ The musical examples below are taken from Bach's first Cello Suite in G Major.
Identify the **meter** as duple (D), triple (T), or quadruple (Q).
Identify the **time** as simple (S) or compound (C).

Meter: _____ Time: _____

Meter: _____ Time: _____

Meter: _____ Time: _____

Section 2 The Major Scale and Key Signature

The Major Scale

The **major scale** is a series of eight tones arranged in the following order of whole steps (**W**) and half steps (**H**):

This is the **C Major** scale

scale degree: 1 2 3 4 5 6 7 8 (1)

W W H W W W H

How to construct a major scale:

1. Write the starting note (tonic). In this case, we will construct an E major scale.

E

2. From the starting note, add seven more notes stepping up.
Do not add sharps or flats yet! Just write the notes for now.

E

3. Using the major scale whole step (**W**) and half step (**H**) pattern, add sharps or flats as needed.

W W H W W W H

The major scale is now complete.

① Add the sharps and flats needed to form each major scale.

D Major

D \flat Major

A Major

G \flat Major

G Major

F Major

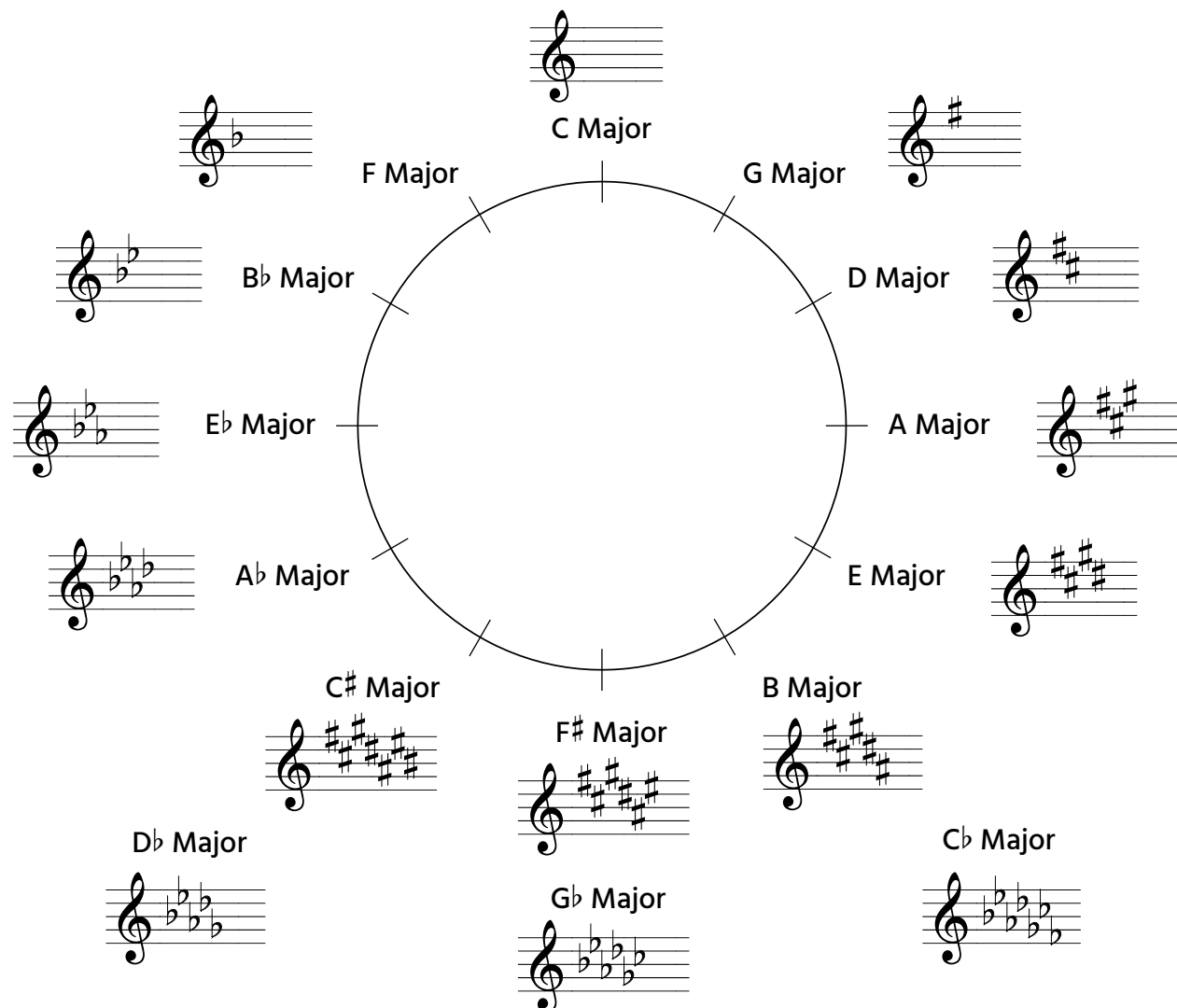
F \sharp Major

E \flat Major



The Circle of Fifths: Major Keys

The key signatures of all the major keys may be summarized in a diagram known as the **Circle of Fifths**.



Moving **clockwise** from C major along the circle of fifths, notice that: (1) sharps are added to each new key signature one at a time, and (2) each key occurs a **perfect 5th higher** than the previous one.*

Moving **counterclockwise** from C major along the circle of fifths, notice that (1) flats are added to each new key signature one at a time, and (2) each key occurs a **perfect 5th lower** than the previous one.

Some sharp and flat keys will overlap at the bottom of the circle (at the 5, 6, and 7 o'clock positions). They are called **enharmonic keys**.

*A perfect 5th is the interval of a 5th that spans seven half steps.

② Name the major key for each key signature (e.g. A Maj, B^b Maj).

③ In each measure, the number of sharps or flats to be used in the key signature is given.

a) Write the appropriate key signature on the treble and bass staves.

b) Write the name of the major key on the lines provided.

		4 ^b	3 [#]	2 ^b	1 [#]

_____ Major

_____ Major

_____ Major

_____ Major

		7 ^b	5 [#]	5 ^b	2 [#]

_____ Major

_____ Major

_____ Major

_____ Major

Section 3

Minor Keys

The Relative Minor

Every major key has a related minor key that uses the same key signature.

The sixth scale degree of the major scale is the tonic of the relative minor key.

C Major

a minor

tonic

C major and A minor are **relative keys** because they share the same key signature.

Another way to find the relative minor key:

Go down three half steps from the tonic of a major key to find the tonic of its relative minor.

For example:

G Major

G

E

e minor

① Name the minor key represented by each key signature.

Use abbreviations and lowercase letters (e.g. c min, a \flat min).

The Natural Minor Scale

The key signature of the relative minor produces the **natural minor scale**.
The following is the pattern of whole and half steps for the natural minor:

1 2 3 4 5 6 7 8 (1)

a minor

W H W W H W W

NOTE: relative minor is a key; natural minor is a scale.

- ② On each staff below:
- a) Add the sharps or flats needed to form the natural minor scale.
 - b) Write the minor key signature in the last measure of each staff.
 - c) Draw a slur connecting the notes that are a half step apart.

g minor

e minor

f minor

c# minor



The Harmonic Minor Scale

If the seventh scale degree of the natural minor scale is raised a half step, the result is the harmonic minor scale.

a minor

1 2 3 4 5 6 7 8 (1)

Augmented 2nd

When the seventh scale degree is raised, the interval of an **augmented 2nd** is created between scale degrees 6 and 7. The augmented 2nd spans three half steps and must be spelled and notated as a 2nd, not as a minor 3rd.*

Augmented 2nd

1 2 3 half steps

minor 3rd

- ③ On each staff below:
- Write the key signature of the named minor scale.
 - Construct an ascending harmonic minor scale.
 - Circle the pair of notes which form the interval of an augmented 2nd.

g harmonic minor

d harmonic minor

f# harmonic minor

b \flat harmonic minor

*The interval of a minor 3rd spans three half steps and is spelled as a 3rd.

The Melodic Minor Scale

In the melodic minor scale, the sixth and seventh scale degrees are often raised a half step when ascending.

1 2 3 4 5 6 7 8 (1)

a minor

ascending

The sixth and seventh scale degrees are often lowered when descending, taking the same form as the natural minor.

(8)1 7 6 5 4 3 2 1

descending

- ④ On each staff below: a) Write the key signature of the named minor key.
 b) Construct an ascending and descending melodic minor scale.
 Add sharps or flats as needed.

d minor

a minor

e^b minor


c# minor

Section 4 Intervals

Major and Perfect Intervals

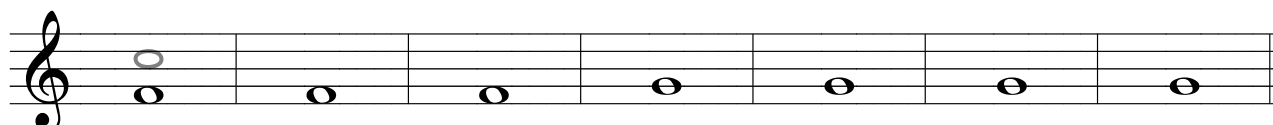
Intervals built on the tonic tone of a major scale are either major intervals or perfect intervals.

All intervals are classified by *type* and *size*.



type:	Perfect	Major	Major	Perfect	Perfect	Major	Major	Perfect
size:	unison	2nd	3rd	4th	5th	6th	7th	8ve


① Construct the named intervals **above** the given notes. Use whole notes.



Per 5th Maj 6th Per 4th Per 5th Maj 6th Per 4th Maj 7th



Per 5th Maj 6th Per 4th Per 5th Maj 6th Per 4th Maj 7th



Per 5th Maj 6th Per 4th Per 5th Maj 6th Per 4th Maj 7th



Maj 3rd Per 4th Maj 3rd Per 4th Maj 3rd Per 4th Maj 6th



Minor Intervals

A major interval made one half step smaller becomes a minor interval.

The minor intervals are as follows: minor 2nd, minor 3rd, minor 6th, and minor 7th.

Major 2nd minor 2nd

Major 3rd minor 3rd

Major 6th minor 6th

Major 7th minor 7th

Be sure to use the correct spelling—a minor 6th should be spelled or notated as a 6th. For example, a minor 6th above C is Ab, not G#.

same pitches

Maj 6th min 6th NOT a 6th

② In each measure, construct the indicated interval **up** from the given pitch. Use half notes.

Maj 6th min 6th

Maj 7th min 7th

Maj 3rd min 3rd

Maj 2nd min 2nd

Maj 3rd min 3rd

Maj 6th min 6th

Maj 7th min 7th

Maj 3rd min 3rd

Maj 2nd min 2nd

Maj 6th min 6th

Maj 7th min 7th

Maj 3rd min 3rd

Diatonic Whole Steps

A diatonic whole step spans two half steps and is spelled using two neighboring letter names.

③ Complete the following statements. Spell all whole steps as diatonic whole steps.

A whole step up from **C** is _____. A whole step up from **B** is _____.

A whole step up from **A** is _____. A whole step up from **B \flat** is _____.

A whole step up from **A \flat** is _____. A whole step up from **C \flat** is _____.

④ Draw a half note a diatonic whole step **up** from each given note.



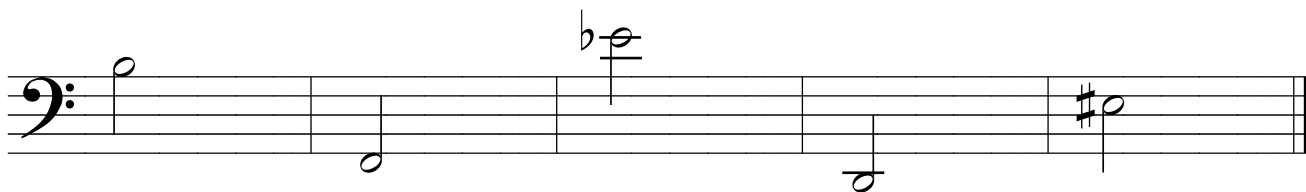
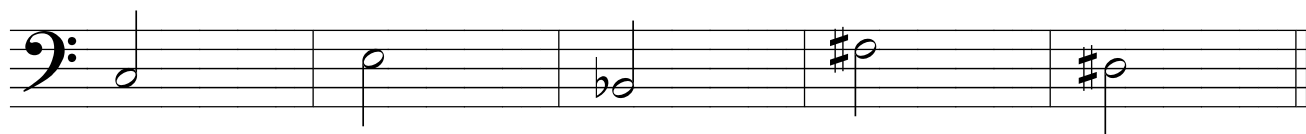
⑤ Complete the following statements. Spell all whole steps as diatonic whole steps.

A whole step down from **B** is _____. A whole step down from **F** is _____.

A whole step down from **A** is _____. A whole step down from **C \sharp** is _____.

A whole step down from **A \flat** is _____. A whole step down from **G \flat** is _____.

⑥ Draw a half note a diatonic whole step **down** from each given note.

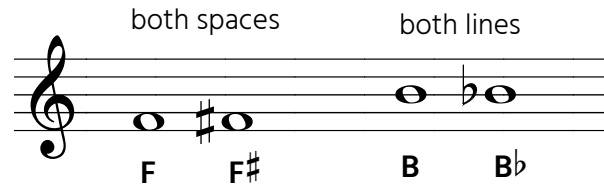


For extensive systematic interval exercises, go to Appendix IV.



Chromatic Half Steps

A **chromatic half step** is a half step in which the two tones are spelled with the same letter name.
On the staff, the notes will appear on the same line or space.



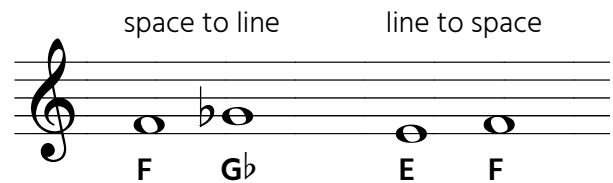
- ⑦ Draw a half note a chromatic half step **up** from each given note.
Use sharps or natural signs.



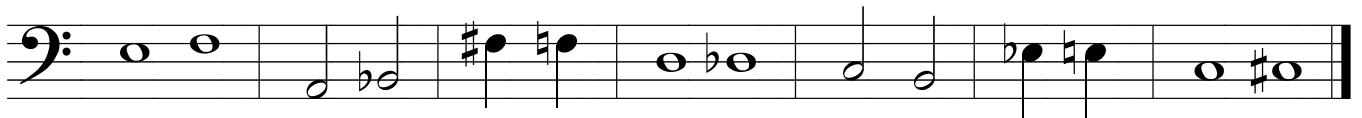
- ⑧ Draw a half note a chromatic half step **down** from each given note.
Use flats or natural signs.

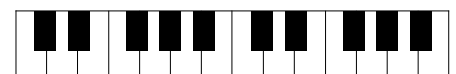


Remember: the **diatonic half step** is spelled using two neighboring letter names.



- ⑨ Identify the type of half step between each pair of notes.
Write **C** for chromatic and **D** for diatonic.

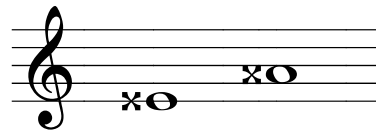
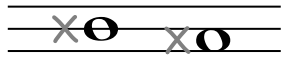




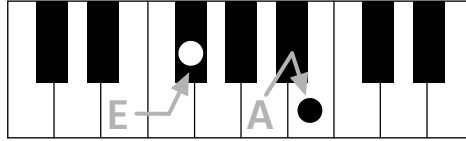
Double Sharp Sign \times

A double sharp sign before a note **raises** the pitch **one whole step**.

When writing the double sharp sign, a simple "x" shape will suffice.



EX



Ax

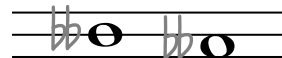
- ⑩ Draw a half note a chromatic half step **up** from each given note. Use sharps or double sharp signs.



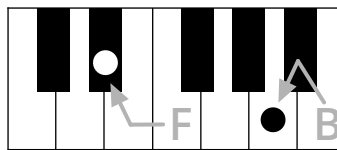
Double Flat Sign $\flat\flat$

A double flat sign before a note **lowers** the pitch **one whole step**.

Write the two flats of this sign closely spaced.

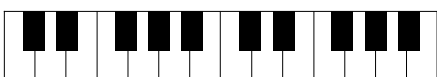


F $\flat\flat$



B $\flat\flat$

- ⑪ Draw a half note a chromatic half step **down** from each given note. Use flats or double flat signs.

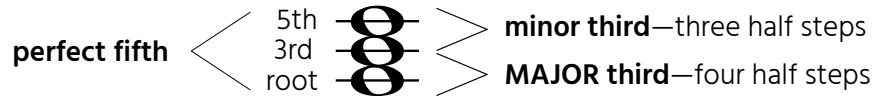


Section 5

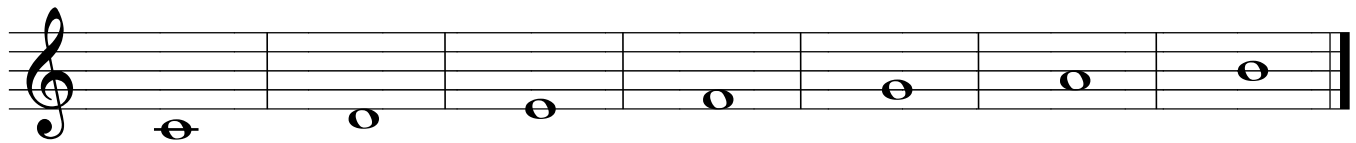
Triads

Major Triads

The major triad consists of a major third and a minor third from the root upwards.
The distance from the root to the 5th of the triad is a perfect 5th.

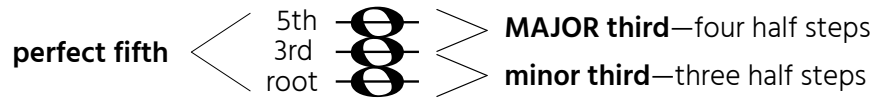


① Construct a major triad from each given note.

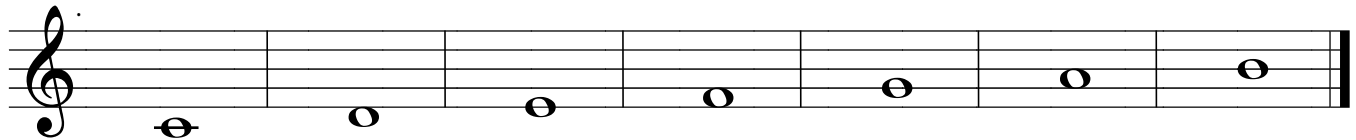


Minor Triads

The minor triad consists of a minor third and a major third from the root upwards.
The distance from the root to the 5th of the triad is a perfect 5th.



② Construct a minor triad from each given note.



③ Spell **major** triads from each given root. Use uppercase letters (e.g. F–A–C).

A^b – ____ – ____ E^b – ____ – ____ D^b – ____ – ____ B^b – ____ – ____

④ Spell **minor** triads from each given root. Use lowercase letters (e.g. f–a^b–c).

c[#] – ____ – ____ b^b – ____ – ____ f[#] – ____ – ____ e^b – ____ – ____

⑤ Spell the **major** triads using **double sharps**.

D[#] – ____ – ____ A[#] – ____ – ____

⑥ Spell the **minor** triads using **double flats**.

g^b – ____ – ____ f^b – ____ – ____

Major Key Primary Triads

Triads built on the first, fourth, and fifth scale degrees are called **primary triads**.

In a major key, the primary triads are major triads.

When analyzing the chords of a major or minor key, **roman numerals** are used to identify: (1) the scale degree on which a chord is built, and (2) the quality of that chord.* For major chords, uppercase roman numerals are used; for minor chords, lowercase roman numerals are used.

Tonic Triad (I)

Built on scale degree **one**, the tonic triad is the most important triad in a key. It reinforces the tonic tone as the center of a key. For this reason, most pieces end on the tonic chord.

Subdominant Triad (IV)

Built on scale degree **four**, the subdominant triad plays a secondary role and usually serves to reinforce the tonic triad.

Dominant Triad (V)

Built on scale degree **five**, the dominant triad is the second most important triad in a key. The dominant triad strongly reinforces the tonic triad and usually occurs just before it.

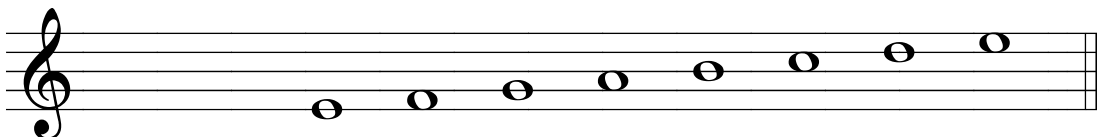
scale degree: 1 2 3 4 5 6 7 8 (1)

This is the C Major scale

The diagram shows a musical staff in treble clef with the C Major scale notes: C, D, E, F, G, A, B, C. Above the staff, scale degrees 1 through 8 (1) are indicated. Triads are shown at degrees 1, 4, and 5. Degree 1 is labeled 'I' and 'tonic'. Degree 4 is labeled 'IV' and 'subdominant'. Degree 5 is labeled 'V' and 'dominant'. A bracket groups the IV and V triads as 'subdominant dominant'.

- ⑦ For the following scales: a) Write the correct key signature
b) Construct the primary triads on the correct scale notes.

E \flat Major



A Major



For the following assignments, you will need to imagine the key or scales in order to find the positions of the primary triads.

⑧ For each key signature, name the major key and use whole notes to draw the **primary triad** indicated.

Major key: _____
 Scale degree: tonic subdominant tonic subdominant

Major key: _____
 Scale degree: tonic dominant subdominant tonic

Major key: _____
 Scale degree: tonic subdominant dominant tonic

⑨ Identify the primary chord for each major key signature.

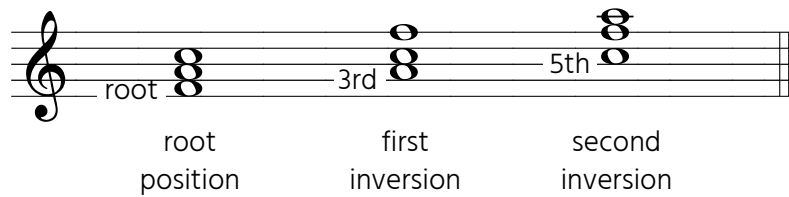
Use roman numerals—**I** for tonic, **IV** for subdominant, and **V** for dominant.

Chord Inversions

When the root of a chord is the lowest tone, the chord is in root position.
 If the root is not the lowest tone of a chord, the chord is **inverted**.

A chord may appear in the following positions:

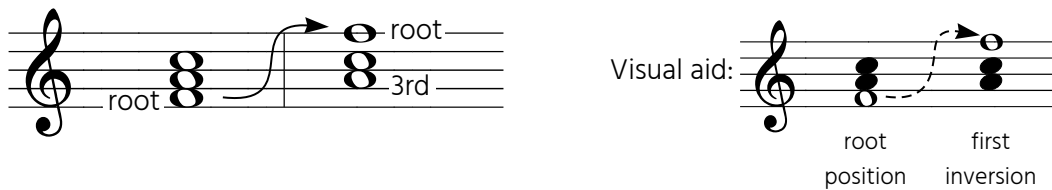
- Root position:** The root is the lowest tone.
- First inversion:** The 3rd is the lowest tone.
- Second inversion:** The 5th is the lowest tone.



The chords shown above are all F major chords. As long as the tones F–A–C are used, they can be arranged in any order and the name of the chord will remain F major.

How to write the FIRST INVERSION of a chord:

Take the root of the chord and move it up an octave, leaving the 3rd as the lowest note:



- ⑩ For each chord given: a) Identify the chord by name and type (e.g. C Maj, b min).
 b) In the second measure, write the chord in **first inversion**.

A musical staff in treble clef. The first measure contains a chord in root position (F major: F, A, C). The second measure contains the first inversion (A, C, F). Below the staff is the label 'f min'.

A musical staff in treble clef. The first measure contains a chord in root position (F# major: F#, A, C). The second measure is empty. Below the staff is a blank line for the answer.

A musical staff in treble clef. The first measure contains a chord in root position (C major: C, E, G). The second measure is empty. Below the staff is a blank line for the answer.

A musical staff in bass clef. The first measure contains a chord in root position (F major: F, A, C). The second measure is empty. Below the staff is a blank line for the answer.

A musical staff in bass clef. The first measure contains a chord in root position (F major: F, A, C). The second measure is empty. Below the staff is a blank line for the answer.

A musical staff in bass clef. The first measure contains a chord in root position (F# major: F#, A, C). The second measure is empty. Below the staff is a blank line for the answer.

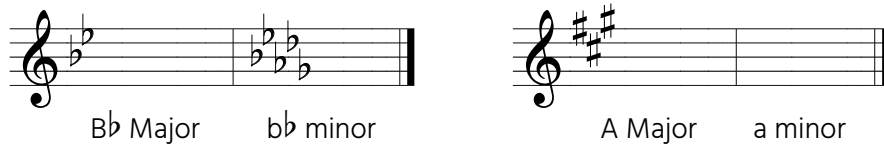
Section 6

Parallel Major and Minor

Parallel keys are the major and minor keys that share the same tonic, or keynote. For example, C major is the parallel major of C minor.

Parallel keys do not share the same key signature.

Examples of parallel major and minor key signatures:



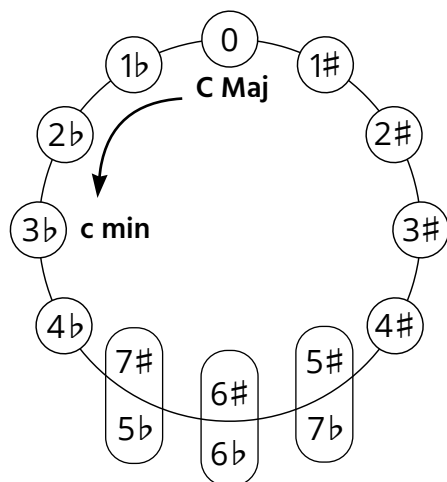
The Three Accidental Rule

In the above examples, notice that there is a difference of three accidentals between parallel keys. The key of Bb major has two flats; Bb minor has five flats—a difference of three flats. The key of A major has three sharps; A minor has no sharps—a difference of three sharps.

Use the circle of fifths to find a parallel key of a major or minor key:

MAJOR to minor

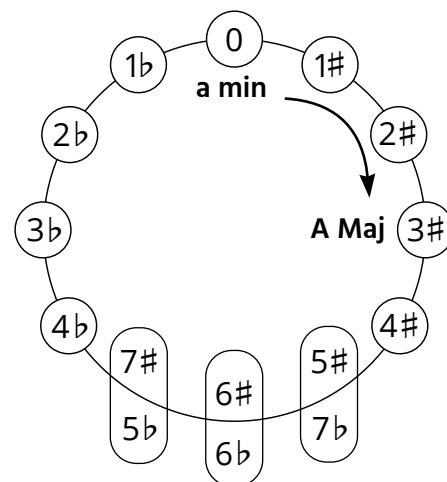
Starting from a major key, move three key signatures **counterclockwise** to find the parallel minor.



In this example, start at C major and move three keys counterclockwise to find its parallel minor, which is C minor.



minor to MAJOR



Starting from a minor key, move three key signatures **clockwise** to find the parallel major.







In this example, start at A minor and move three keys clockwise to find its parallel major, which is A major.



① Write the key signatures for the parallel major and minor keys.



	A Major	a minor
		



	B \flat Major	b \flat minor
		



	B Major	b minor
		



	C Major	c minor
		



	C \sharp Major	c \sharp minor
		



	D Major	d minor
		



	E \flat Major	e \flat minor
		

	E Major	e minor
		

	F Major	f minor
		

	F \sharp Major	f \sharp minor
		

	G Major	g minor
		

	A \flat Major	a \flat minor
		

Minor Key Primary Triads

The three primary triads of a minor key are built on the same scale degrees as the major key. In minor keys, the **tonic (i)** and **subdominant (iv)** triads are normally minor triads.

c minor: i iv V

The Dominant Triad (V) in Minor

In a minor key, the **dominant triad** is usually altered—the 3rd of the triad (seventh scale degree) is raised a half step, making the dominant triad a major triad (V).

- ① For each key signature: a) Identify the minor key. Use lowercase letters.
b) Write the the primary triads indicated by the roman numerals.

Key of _____ minor

i iv V

Key of _____ minor

i iv V

Key of _____ minor

i iv V

Key of _____ minor

i iv V

Key of _____ minor

i iv V

Key of _____ minor

i iv V

Key of _____ minor

i iv V

Key of _____ minor

i iv V

Inverted Primary Minor Key Triads

- ② On each grand staff below:
- Write the key signature of the minor key named above the staff.
 - In the **treble clef**, write the tonic, subdominant, and dominant triads in root position, first inversion, and second inversion.
 - In the **bass clef**, write only the root note of each primary chord. Use a whole note.

g minor

i first second
 inversion inversion

iv first second
 inversion inversion

V first second
 inversion inversion

F# minor

i first second
 inversion inversion

iv first second
 inversion inversion

V first second
 inversion inversion

c minor

i first second
 inversion inversion

iv first second
 inversion inversion

V first second
 inversion inversion

Section 7

Transposition

Transposition is the playing or rewriting of music in a key that is different from the original key. When music is transposed, all of the intervals in the music will remain the same.

Play the first phrase of "I'm a Little Teapot," written in C Major.

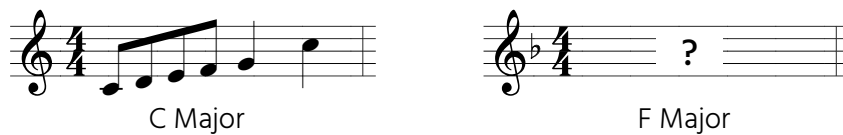


Now play the same phrase, transposed to the key of D Major.



Transposing a Melody

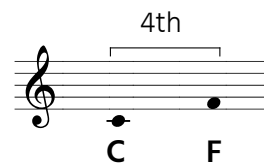
Suppose you are asked to transpose a melody from C Major to F Major on the staff:



First, determine if it is better to transpose the melody up or down to F Major. Keep in mind the range of the melody—its highest and lowest note.



Find the interval between the original key and the new key. The interval between C major and F major is a perfect 4th.

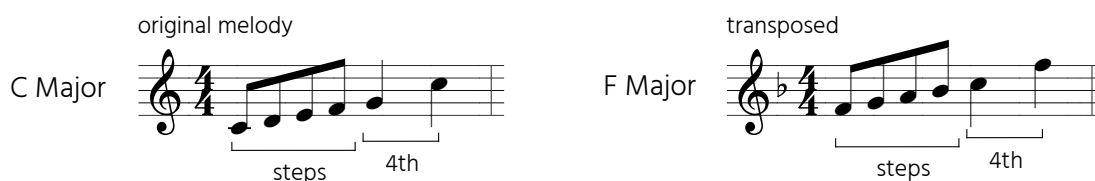


The intervals between the notes of the original and transposed melodies should be maintained throughout.



The note heads of both melodies.

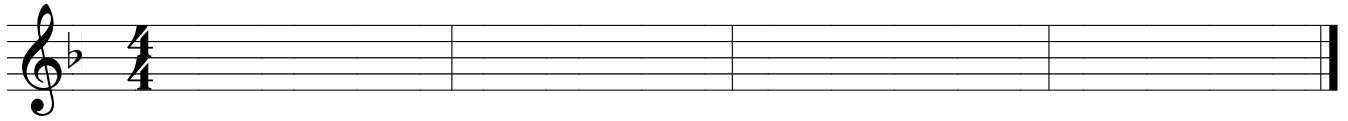
Consequently, the intervals between the notes of each melody will be maintained.



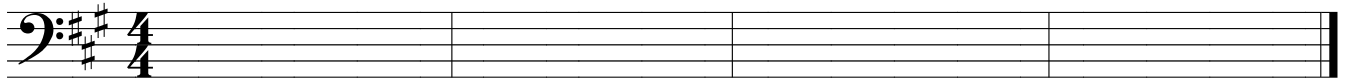
① Transpose the melody in C Major to the keys of F Major and A Major.



F Major



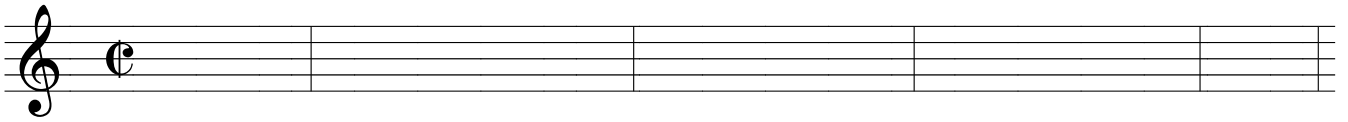
A Major



② Transpose the melody in G Major to the keys of C Major and D Major.



C Major



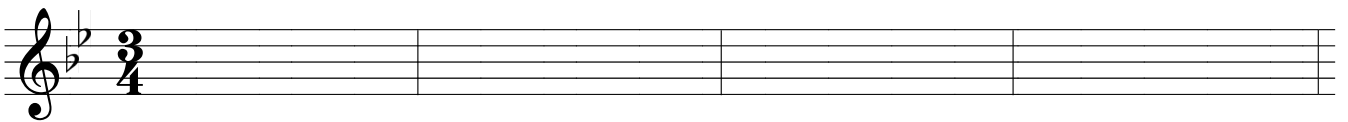
D Major



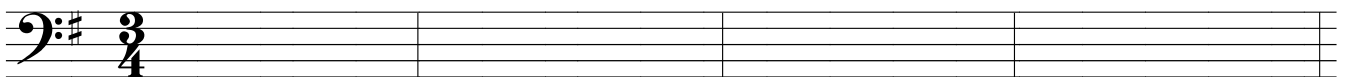
③ Transpose the melody in F Major to the keys of Bb Major and G Major.



Bb Major



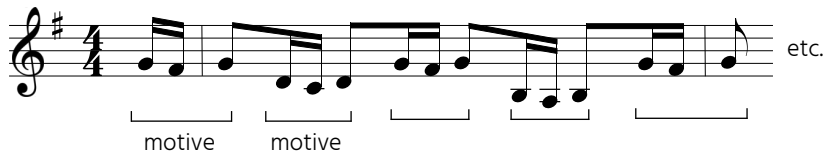
G Major



Section 8

The Melodic Line

A melody is typically made up of smaller parts known as *melodic units*. The smallest type of melodic unit is the **motive**, or *motif*, which consists of three to eight notes that form a distinct musical idea. A motive may repeat itself in various forms within a melody. For example, J. S. Bach's *Brandenburg Concerto* no. 3 begins with a three-note motive that appears five times on different scale degrees:



A **phrase** is a larger melodic unit, typically four to eight measures in length, which conveys a complete musical thought. Think of a phrase as a musical sentence.

Some General Principles of Melodic Writing

A phrase should have a balance between the elements of **variety** and **repetition**. The key word is **balance**. If there is too much repetition the result tends toward dullness; if there is too much variety the result might sound like a confused, aimless jumble. When you begin writing melodies, always aim to reconcile these two opposing elements in a natural way.

The above example by Bach illustrates one way these two elements can interact. In this example, the three-note motive which occurs five times is certainly repetitious. Ordinarily, this is something to be avoided but Bach balances this repetition by moving this motive around in disjunct fashion, thus providing the element of variety to this passage.

A melody should have a sense of **direction**, which can be easily achieved by rising to a high note,



or by descending to a low note.



It is common for a melody to have a high point, or apex, usually the highest note (circled), after which the notes fall to conclude the phrase.



The Melodic Sequence

A **melodic sequence** occurs when a motive, or melodic unit, is repeated at different pitch levels in a regular ascending or descending pattern.

Angels We Have Heard on High, French Carol

motive motive (a step lower) motive (a step lower) etc.

The motive commonly ascends or descends at the interval of a 2nd or 3rd. The motive is generally not repeated more than three or four times.

Writing A Melodic Sequence

- ① In the following exercises, a motive is given in the first measure:
 - a) Repeat this motive in measures 2 and 3 to form a melodic sequence.
 - b) Use the black note head as a guide in beginning each measure.

The sequence **ascends** or **descends** (circle one) at the interval of a _____.

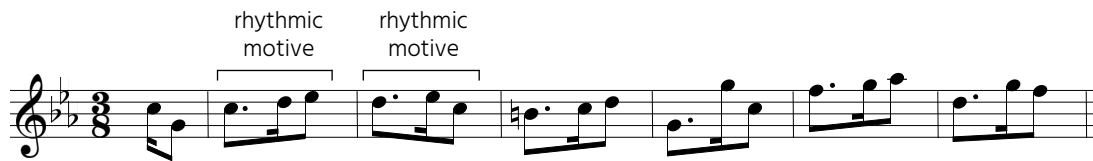
The sequence **ascends** or **descends** (circle one) at the interval of a _____.

The sequence **ascends** or **descends** (circle one) at the interval of a _____.

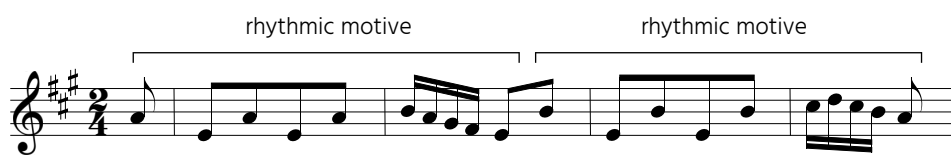
The sequence **ascends** or **descends** (circle one) at the interval of a _____.

Rhythmic Imitation

Rhythmic imitation, or rhythmic repetition, occurs when a distinct and recognizable rhythm is repeated, but the melodic material varies. For example, in the Gigue from Bach's *French Suite*, the rhythmic motive repeats while the melodic line runs free in no fixed pattern.



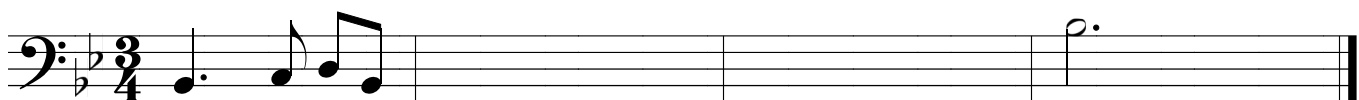
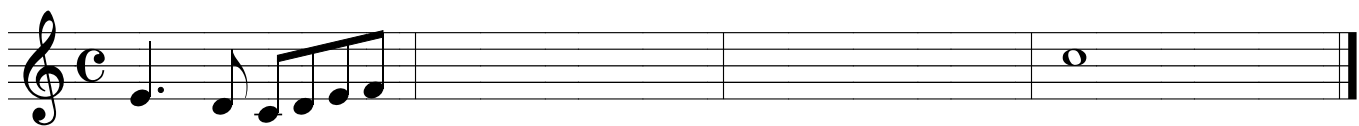
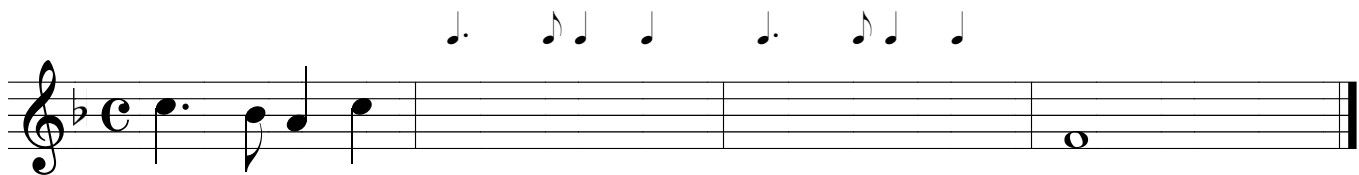
Rhythmic repetition may involve a longer rhythmic motive of a few measures each, as occurs in *Les Fifres* by Dandrieu.



Writing Rhythmic Imitations

② In the following exercises, the same motives given in Assignment 1 are given again.

- Repeat the same rhythm in the measures which follow (written above the staves).
- Vary the melodic material. Do not write a melodic sequence.
- Try to lead smoothly to the tonic note in the last measure.



How to Write an Original Four-Measure Rhythm

In this section you will learn how to compose an original melody four measures in length.

You will be given only the notes of the first measure as a starting point.

First you will focus on the rhythmic aspect of your melody.

A good starting point is to use the following rhythmic schemes until you gain a natural feel for creating good rhythms. Two basic schemes are given here; the rhythms which repeat are bracketed.

1 $\frac{4}{4}$ rhythm A | rhythm A | rhythm B | rhythm C ||

2 $\frac{4}{4}$ rhythm A | rhythm B | rhythm A | rhythm C ||

- ③ For each rhythm: a) Write a bracket above 'rhythm A', the rhythm which repeats.
 b) Clap the rhythms. Listen to the interplay between the repeated rhythms and the contrasting rhythms.

Example

$\frac{4}{4}$ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪. ♪ ♪ ♪ ♪ | ♪. ||

$\frac{3}{4}$ ♪ ♪ ♪ ♪ | ♪ | ♪ ♪ ♪ ♪ | ♪. ||

$\frac{4}{4}$ ♪. ♪ ♪ ♪ ♪ | ♪. ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ||

$\frac{3}{4}$ ♪. ♪ ♪ ♪ | ♪ ♪ ♪ | ♪. ♪ ♪ ♪ | ♪. ||

Improvising with Prepared Rhythms

Using the four-measure rhythms provided in exercise 3, improvise on the keyboard a single-line melody using any major or minor scale. The first and last note should be tonic. Before beginning, establish the major or minor key in your ear by playing a scale or chord.

IMPORTANT: Improvise upon each rhythm until you can do so easily with few pauses or missteps. How many sessions will it take to produce a pleasing melody for each rhythm? It will vary—perhaps 5, 20 or more sessions will be necessary.

Now you will compose your own four-measure rhythms. The exercises will begin with a rhythm already given in the first measure. Keep the following in mind:

- Note the time signature and get a feel for it.
- Rely on your ear as your best guide. Hear the given rhythm in your head or clap it first (most likely you will spontaneously ‘hear’ the continuation).
- Hold all judgment during the initial phase, don’t think too much—later you can go back and refine your work. Relax and let the rhythms flow freely and naturally.

Writing Rhythms

- ④ A rhythm is given in the first measure of each example. Complete the last three measures by writing a rhythm which develops naturally from the first.



- ⑤ Using the rhythms you wrote in exercise 5, improvise on the keyboard a melody using any major or minor scale. Follow the rhythms strictly. The first tone should be a member of the tonic chord and the last tone should be the tonic.

A final thought on the improvisation exercises. . .

Practice improvisation upon prepared rhythms on a regular basis. It does not matter whether these rhythms are taken from existing melodies or if they are original. Practicing this important skill will greatly improve the quality of your ideas when the time comes for you to create your own original melodies. Also, the ability to improvise fluently will give you added confidence as a musician and performer.

Stable and Active Tones

In every scale, there are two basic types of scale tones: stable tones and active tones.

Stable tones, also called *rest tones*, are the tones of the tonic triad. Although the tonic scale degree is considered the most stable of all, the third and fifth scale degrees also share the same sense of rest, or repose. There is no immediate need for a stable tone to resolve to another tone.

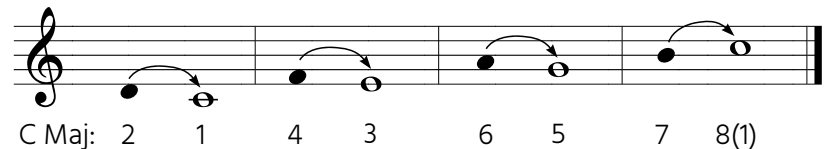
Scale degrees 1(or 8), 3, and 5 are stable tones.

Active tones, or *tendency tones*, have a tendency to resolve to a neighboring stable tone.

Active tones impart a sense of expectation or tension. To get an idea of this, play an ascending major scale and stop one tone short of completing an octave, on the leading tone. You should be able to hear why the seventh scale degree is called the leading tone—it has a very strong tendency to move up to the tonic tone.

Scale degrees 2, 4, 6, and 7 are active tones. They resolve to the nearest stable tone.

The active tones (black note heads) and their resolutions (whole notes) in a major scale:



These general tendencies are not absolute. For example, the leading tone, which has the strongest tendency to resolve to tonic, does sometimes move down to the sixth scale degree, another active tone, as part of a longer scale pattern. When the tones are fewer and slower, and when there are no accidentals added to the key, the stable/unstable character of the tones are more pronounced.

All Roads Lead to Tonic

With that said, it is the tonic which functions as the goal to which *all* the other scale tones are directed. All you need to do to confirm this is look at every piece you have ever played, or have on hand, and identify the last note of the melody. You will find that the great majority end on the tonic tone. To illustrate with an analogy, consider the tonic tone as the sun of our solar system. Even though other planets (other stable tones) may have satellites (unstable tones) which revolve around them and are under their immediate gravitational pull, it is ultimately the sun which exerts the greatest influence and affects all the planets and satellites.

- ⑥ Decide on a major key and with the left hand play the tonic tone in the low bass register intermittently throughout this exercise. This exercise requires intensive listening!
 - a) Play scale degree 2 (while you play the tonic tone in the bass)—note the tension.
 - b) Resolve the 2 to 1 (tonic)—note the release of tension, the feeling of resolution.
 - c) Play scale degree 3—note that there is no need to resolve it.
 - d) Step down to 1 (as in 3–2–1)
 - e) Repeat on all other scale degrees: (1) resolve all active tones to their natural resolution tones, and (2) step down to tonic from all stable tones.

Ending a Phrase on Tonic

Much of what happens in a melody is unpredictable, but you can be sure that most melodies will end on one of the three notes of the tonic chord. As the tonic is the most common ending tone, it is very useful to practice writing small melodic fragments which lead to the tonic tone, thus enabling you to end a melody well.

The ending tonic note is usually approached by the second (a) or seventh scale degree (b), as shown here in the key of C major.

(a)

scale degree: 2 1 (tonic)

When scale degree 2 occurs just before the final tonic note, it is usually part of a descending step pattern, as in the following examples.

(b)

7 1

Scale degree 7 almost always approaches tonic from one step below. Scale degree 7 may be part of a group which surrounds tonic (c), it may approach from below by step (d), or it may be a part of a broken dominant chord (e).

(c)

(d)

(e)

You are now ready to begin writing. Keep in mind that, while everyone has the ability to create original music, there is no one guaranteed way of doing it. Some people can spontaneously create well-formed phrases quite naturally with little training, while others need to take a more systematic approach.

Always check your work by singing or humming it. A well-composed melody should be easy to sing.

First Writing Assignment: The Two-Measure Phrase

In Exercises 7, 8, and 9 you will compose two-measure phrases in the key of G major. Begin each phrase on the black note head and progress smoothly to the notes given at the end of each line. Vary the style and rhythm for each example.

- ⑦ Complete the first measure of each example. On the piano:
 a) Play the melody with the right hand.
 b) Play the chords indicated by the roman numerals with the left hand.

G Major: V I

G Major: V I

- ⑧ Complete the first measure of each example. Lead smoothly to the tonic note. Make sure the second scale degree occurs just before the final tonic note.

- ⑨ Complete the first measure of each example. Lead smoothly to the tonic note. Make sure the seventh scale degree occurs just before the final tonic note.

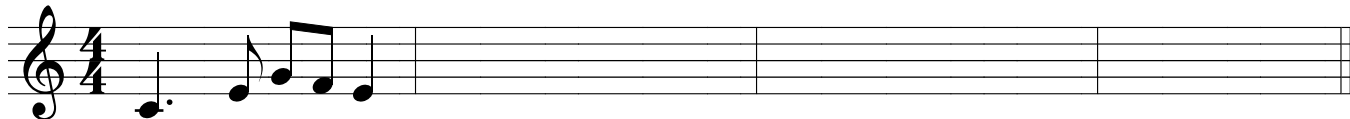
Second Writing Assignment: The Four-Measure Phrase

You are ready to write a four-measure phrase. Use a separate sheet for scratch, or write very lightly as you begin—you will very likely need to make corrections and changes.

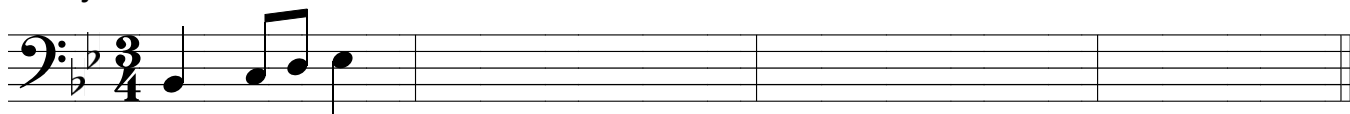
⑩ Complete the melody on each staff below. The first measure is given.

- In measure two, write a **rhythmic imitation** of the first measure.
- End the melody on the tonic.
- The last note should end on a strong beat.

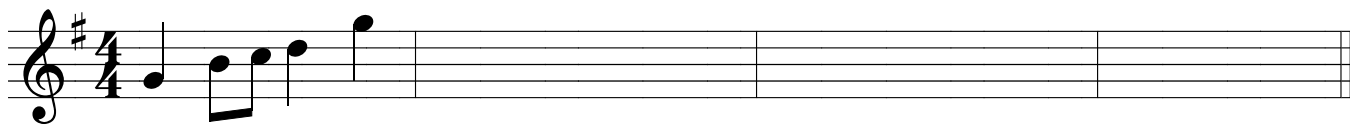
C major



B \flat major



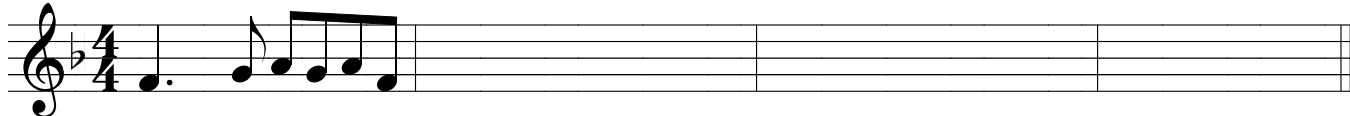
G major



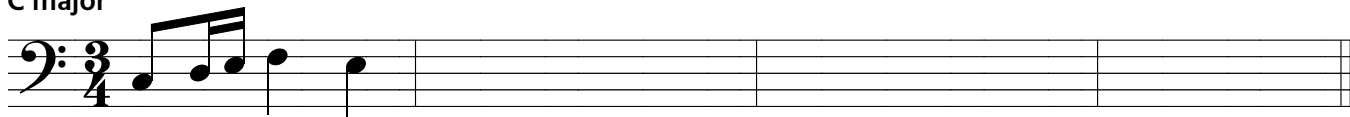
⑪ Complete the melody on each staff below. The first measure is given.

- In measure two, write a **melodic sequence** based on the first measure.
- End the melody on the tonic.
- The last note should end on a strong beat.

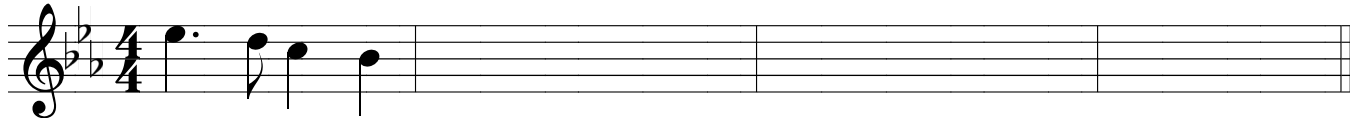
F major



C major




E \flat major

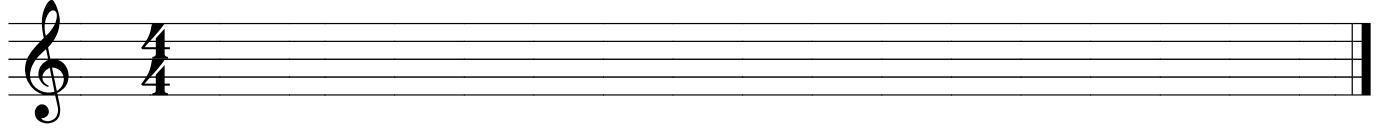



Third Writing Assignment: The Four-Measure Melody

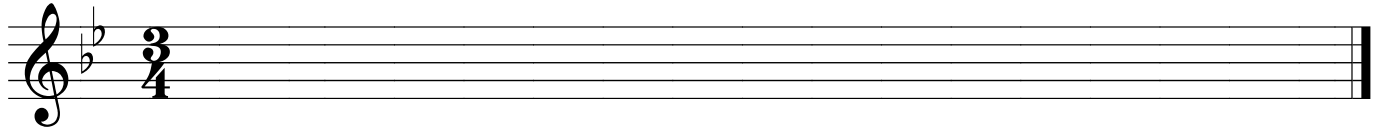
Write a four-measure melody. Be sure to demonstrate the concepts studied throughout Section 8.

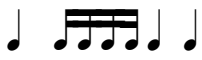
⑫ Begin the first measure of each melody using the rhythms indicated.

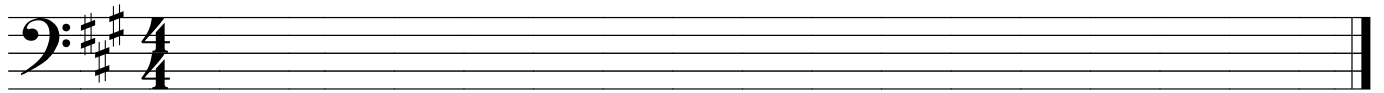
C major — begin with 




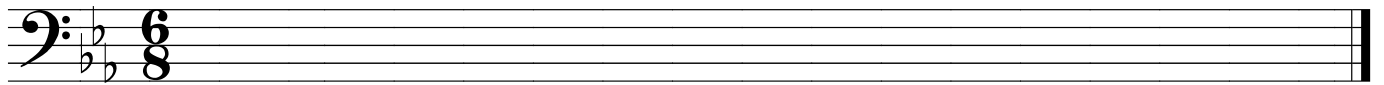
B \flat major — begin with 




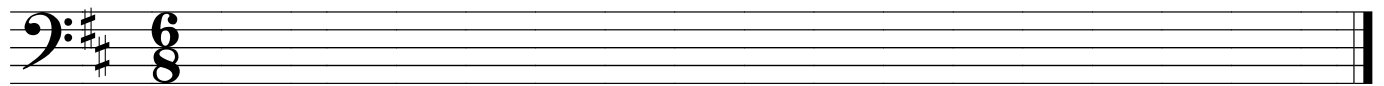
A major — begin with 




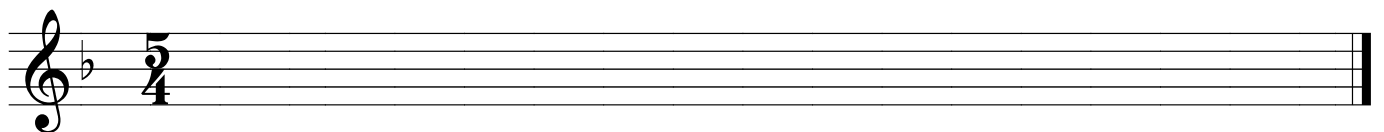
E \flat major — begin with 



D major — begin with 



F major — begin with 

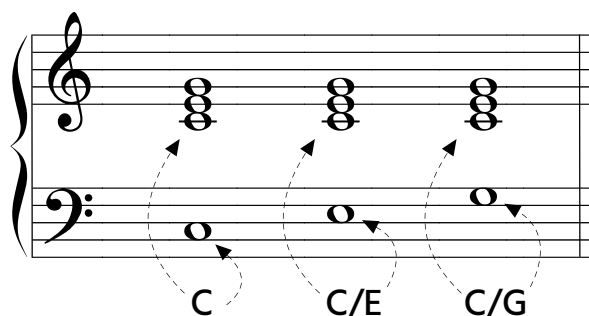


Section 9 Lead Sheet Symbols

In some modern styles of music, such as jazz, different symbols are used to identify chords. These symbols are sometimes referred to as **lead sheet** symbols. This term does not refer to one system; the lead sheet symbols used in jazz will differ from the symbols used in other popular styles. Even jazz composers differ from one another on the types of symbols used.

A **major chord** that has its root as the lowest note (root position) is represented by a capital letter. If the 3rd or 5th of the chord is the lowest note, this is indicated by a slash followed by another capital letter that names the 3rd or 5th of the chord.

C = C Major chord; C (the root) is the lowest note.
C/E = C Major chord; E (the 3rd) is the lowest note.
C/G = C Major chord; G (the 5th) is the lowest note.



① Write the lead sheet symbol for each chord.

G/D _____ _____ _____ _____

③ For each measure, a chord symbol is given:

- On the **treble staff**, construct the major triad as indicated. Use whole notes.
- On the bass staff, write the correct chord note according to the symbol given.

C/E B \flat E \flat /G A/C \sharp G \flat /D \flat

A **minor chord** that has its root as the lowest note (root position) is represented by a capital letter that is followed by the letters “min” or “m” in lowercase.

Cm = C minor chord; C (the root) is the lowest note.

Cm/E \flat = C minor chord; E \flat (the 3rd) is the lowest note.

Cm/G = C minor chord; G (the 5th) is the lowest note.

② Write the lead sheet symbol for each chord.

③ For each measure, a chord symbol is given:

- a) On the **treble staff**, construct the major or minor triad as indicated. Use whole notes.
- b) On the **bass staff**, write the correct chord note according to the symbol given.



APPENDIX I

Ear-Training Exercises

Scale Identification

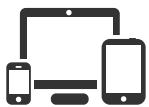
The following exercise can be practiced with the teacher or by the student alone using the interactive web application provided.

The student will hear a major or natural minor scale played.

The student identifies the scale as major or natural minor.

This may be done a few ways:

- 1) The student may answer verbally by calling out “major” or “natural minor,” or
- 2) the student may write **MAJ** (major) or **nat min** (minor) on a piece of paper if the teacher plays multiple scales for the student to identify.



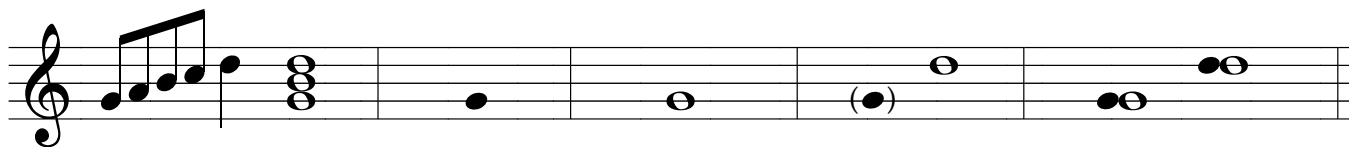
The following web application will play major and natural minor scales:

primotheory.com → Level 8 → Scale Identification



Interval Identification

The following process is an example of how the student might practice singing intervals.



Play a scale or triad
to prepare the ear.

Or play only
the starting tone.

Sing the lower
interval tone.

Sing the higher
interval tone.

Play and sing both tones
to check the pitches.

The formulas for perfect and major intervals are summarized below:

Perfect Unison — same pitch

Major 2nd — two half steps

Major 3rd — four half steps; two whole steps

Perfect 4th — five half steps

Perfect 5th — seven half steps

Major 6th — nine half steps; a perfect 5th + a major 2nd

Major 7th — eleven half steps; one half step short of an octave

Perfect Octave — twelve half steps; on the piano, from C to the next C up or down, or D to D, etc.



The following web application will play major and perfect intervals:

primotheory.com → Level 8 → Interval Identification



Triad Identification

The following exercise can be practiced with the teacher or by the student alone using the interactive web application provided.

The student will hear a triad played. The student identifies the triad as major, minor, or diminished.

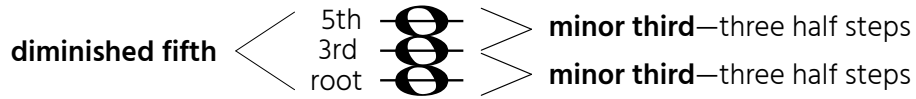
This may be done a few ways:

- 1) The student may answer verbally by calling out “major,” “minor,” or “diminished,” or
- 2) the student may write **MAJ** (major), **min** (minor), or **dim** (diminished) on a piece of paper if the teacher plays multiple triads for the student to identify.

Diminished Triads

The **diminished triad** consists of **two minor thirds** from the root upwards.

The distance from the root to the 5th of the triad is a diminished 5th, which spans six half steps.



The following web application will play major and minor triads:

primotheory.com → Level 8 → Triad Identification



Sight Singing and Melodic Dictation

Sight singing is the singing of a melody from the score on seeing it for the first time. The exercises in this section serve as preparation for the singing of melodies written on the staff. The ultimate goal of all sight-singing practice is to (1) develop the ability to look at a score and hear it inwardly, with the *inner ear*, without the aid of an instrument, and (2) develop the ability to hear a melody and notate it without the aid of an instrument (melodic dictation).

Scale Degrees

The exercises in the following section can be practiced by the student alone or with a teacher. The numbers used in the exercises in bold font represent the scale degrees—**1** is scale degree 1 (tonic), **2** is scale degree 2, and so on.

Solfège in a Major Key

If you are using solfège, it is recommended that you use movable-*Do*, in which the tonic of any key is always *Do*, the second scale degree is always *Re*, and so on.

scale degrees:	1	2	3	4	5	6	7	8
<i>Do</i> -based Major:	Do	Re	Mi	Fa	So (Sol)	La	Ti	Do

The pronunciation of the syllables:

- Re* rhymes with “say”
- Mi* and *Ti* rhyme with “tee”
- Fa* and *La* rhyme with “ah”
- Do* as in “doh” or “doe”; *So* as in “sohl”

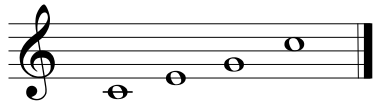
How to Sing the Exercises

The following exercises should be sung using scale degree numbers or solfège (preferably movable-*Do*) and can be performed in any key, depending on the student’s comfortable singing range. A dash after a scale degree means to hold that scale degree an extra beat.

A triad or scale figure should be played from time to time as the student sings these exercises so that the key center (tonic) is kept firmly in mind.

Sight Singing the Tones of the Major Chord

The following singing exercises focus on the tones of the four-note major chord:



C Maj: 1 3 5 8 (1)
do mi so do

Student's singing range:



Chord Tone Exercises

These exercises are divided into three columns with each column starting on scale degree 1, 3, or 5. A line under a number indicates that the scale degree is below scale degree 1.

Starting on the root:

1 3 1
1 5 1
1 8 1
1 3 5 3 1
1 3 5 8 5 3 1
1 3 1 5 1 8 1
1 8 1 5 1 3 1
8 5 8 1 8 1 5
8 5 8 1 8 5 8

Starting on the 3rd:

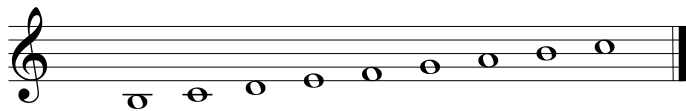
3 1 3
3 5 3
3 5 8
3 1 3 5 8 5 3
3 1 3 5 3 1 8
3 5 8 5 3 1 3
3 5 3 1 3 5 8
3 5 1 5 3 5 1

Starting on the 5th:

5 3 5
5 3 1
5 3 1 3 5
5 3 1 3 5 8 5
5 3 5 8 5 3 1

The following singing exercises focus on the following major scale degrees.

A line under a number indicates that the scale degree is below scale degree 1:



C Major: 1 2 3 4 5 6 7 8

1 3 2 1 2 4 3 2 3 5 4 3 4 6 5 4 5 7 6 5 8
8 7 6 8 7 6 5 7 6 5 4 6 5 4 3 5 4 3 2 4 3
1 7 1 3 2 1 2 4 3 2 3 5 4 3 4 6 5 6 7 5 8

1 3 2 4 3 5 4 6 5 7 6 8 7 5 8
8 6 7 5 6 4 5 3 4 2 3 1 2 7 1

The following singing exercises on the tones under the lower tonic note.

A line under a number indicates that the scale degree is below scale degree 1:



G Maj: 1 7 6 5
do ti la so

Student's singing range:



1 <u>5</u> 1 3 5 3 1	1 <u>7</u> <u>6</u> <u>5</u> 1 3 5 - 5 3 1 <u>5</u> <u>6</u> <u>7</u> 1
1 3 5 3 1 <u>5</u> 1	1 <u>5</u> <u>6</u> <u>7</u> 1 <u>5</u> 1 - 2 1 <u>7</u> <u>5</u> <u>6</u> <u>7</u> 1
1 3 1 <u>5</u> 1 3 5 (1)	1 <u>7</u> 1 <u>6</u> 1 <u>5</u> 1 -

Sequential patterns:

1 <u>7</u> <u>6</u> <u>5</u> <u>6</u> <u>7</u> 1	2 1 <u>7</u> <u>6</u> <u>7</u> 1 2	3 2 1 <u>7</u> 1 2 3
1 <u>5</u> <u>6</u> <u>7</u> 1 <u>5</u> 1	2 <u>7</u> 1 2 3 1 3	4 2 <u>7</u> <u>5</u> 1 <u>5</u> 1

Now Let's Get Creative!

For the next assignment, sing one line from each column below in one continuous flow.

Pause for an extra beat on the scale degree with a *fermata* (◡) above it (each *fermata* affects all the numbers running down the column).

You can go across the columns or down each column, or you can jump to any line in random order, but you must **end on a line from the last column** and play a perfect cadence on the piano as you conclude the line.

As with the previous exercises, pick a comfortable key and prepare the ear you with a chord or scale figure.

1 <u>7</u> 1 6 5 4 <u>3</u> ◡	3 4 3 1 5 6 <u>5</u> ◡	5 6 5 1 4 3	<u>2</u> ◡ 1
1 3 4 3 2 5 3	3 2 1 <u>7</u> 1 3 5	5 3 4 2 3 1	2 1
8 5 6 5 4 3 2	3 1 <u>7</u> 5 4 3 2	5 1 <u>7</u> 1 3 2	5 1
8 5 3 4 5 3 2	3 2 3 1 6 4 5	5 8 5 4 3 4	2 1

play:

V I

cadence

Discontinue this exercise when you can jump around from line to line without the slightest hesitation.

Rhythmic Dictation Practice

Rhythmic dictation involves hearing a rhythm and writing down the notes on the staff. There are various ways to approach the task of writing a rhythm on paper, but these basic guidelines should be followed:

- Always keep track of the fundamental beat unit.
- First begin to write on a scratch sheet of paper.
- At first, don't waste time and attention coloring note heads. Begin writing in an abbreviated, shorthand manner.



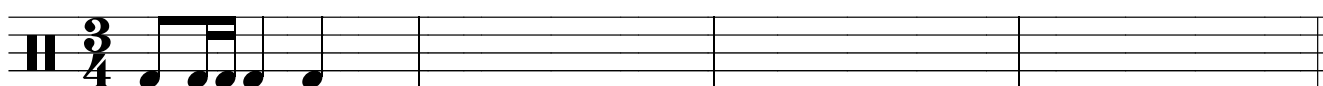
The following exercises can be practiced with the teacher or by the student alone using the interactive web application provided:

primotheory.com → Level 8 → Rhythmic Dictation Exercises

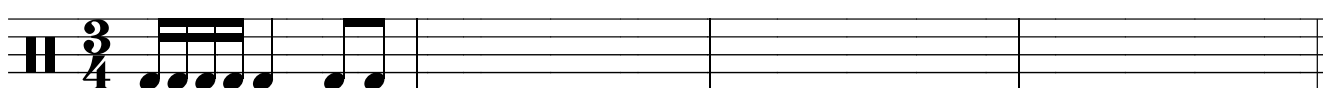


Each rhythm is four measures in length. Fill in the blank measures.

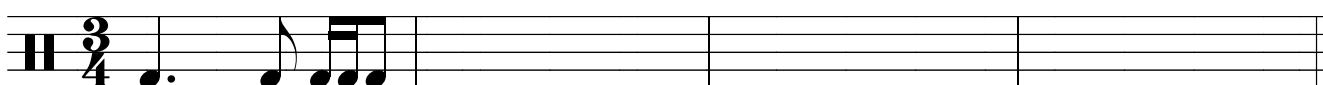
A



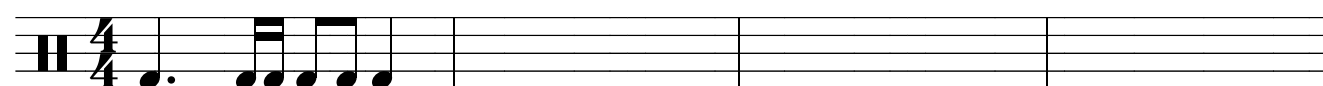
B



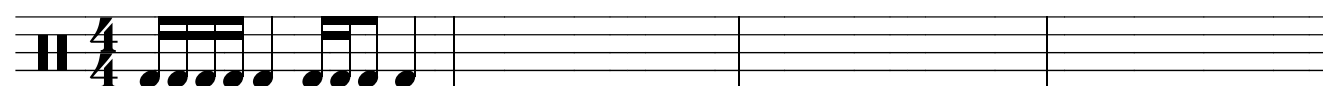
C



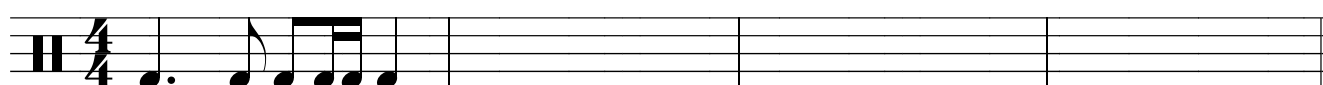
D



E



F



To access more melodies for dictation practice, go to:

primotheory.com → Level 8 → Rhythmic Dictation Exercises:
Supplemental Rhythms



Melodic Dictation Practice

Melodic dictation involves hearing a piece of music and writing down the notes on the staff.

When listening to a melody in a dictation exercise, the student should keep the following in mind:

- The ear should be sufficiently prepared; the tonic should be firmly established.
- The student should not begin to write immediately. At first, it is best to just listen carefully.
- The student should try to memorize what is heard so as to develop a strong musical memory.
- The tonic tone should always be kept in mind and used as a reference point when needed.



The following exercises can be practiced with the teacher or by the student alone using the web application provided:

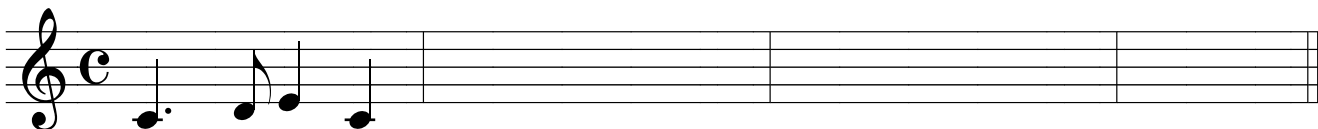
primotheory.com → Level 8 → Melodic Dictation Exercises



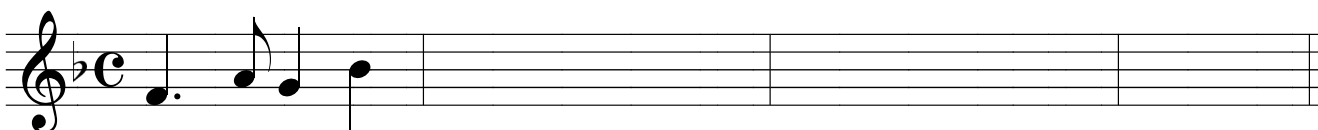
Melodic Dictation Practice

Each melody is four measures in length. Fill in the blank measures.

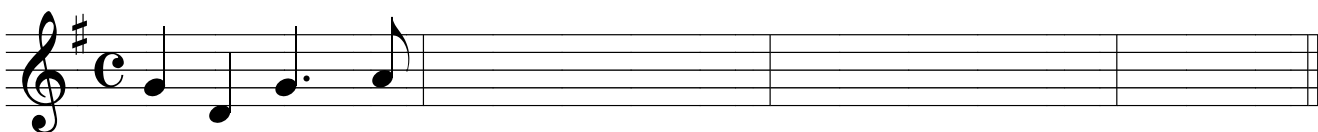
① C Major



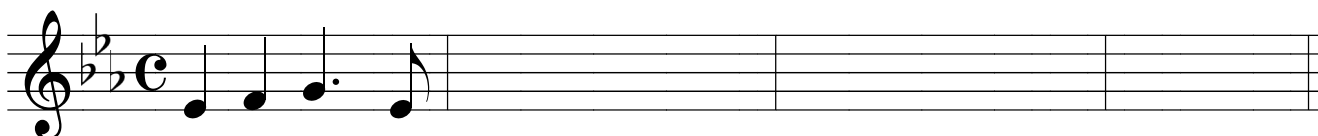
② F Major



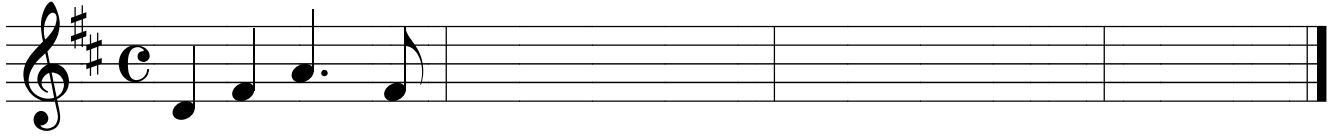
③ G Major



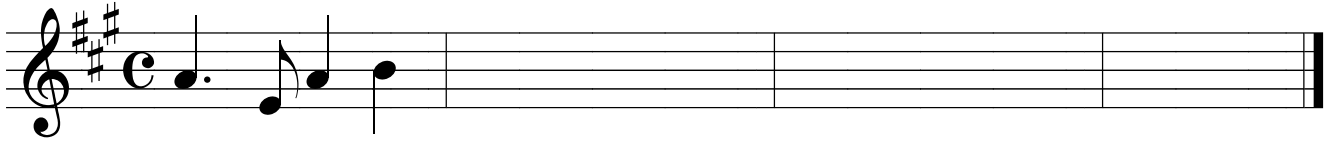
④ Eb Major



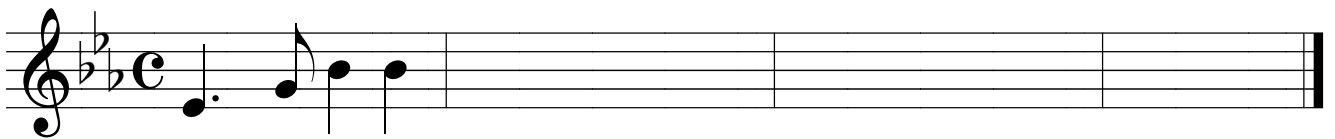
⑤ D Major



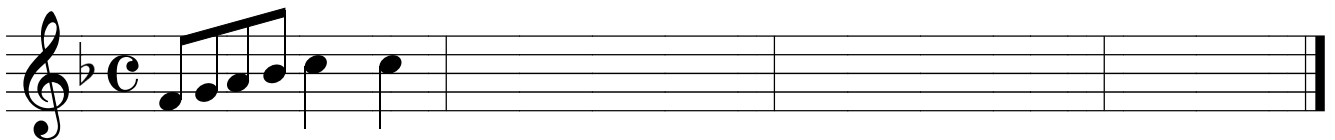
⑥ A Major



⑦ E♭ Major



⑧ F Major



To access more melodies for dictation practice, go to:

[primotheory.com](https://www.primotheory.com) → Level 8 → Melodic Dictation Exercises:
Supplemental Melodies



APPENDIX II

Online Ear-Training Assignments

Note to Teachers

The following assignments may be completed by the student alone using the online tools provided. Each assignment can be accessed directly with a mobile device using the QR codes provided.

Those students using a desktop computer should take the following route to access the menu for these online assignments:

primotheory.com → Level 8 → Appendix II: Ear-Training Assignments

The answers to the ear-training assignments are accessible only to the purchaser of this book. Email info@primotheory.com to request the password or printable PDF file.

Assignment 1

- ① You will hear **scales** played. Identify each as **MAJ** (major), **nat min** (natural minor), **har min** (harmonic minor), or **mel min** (melodic minor).

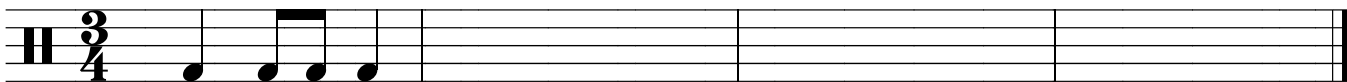


1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

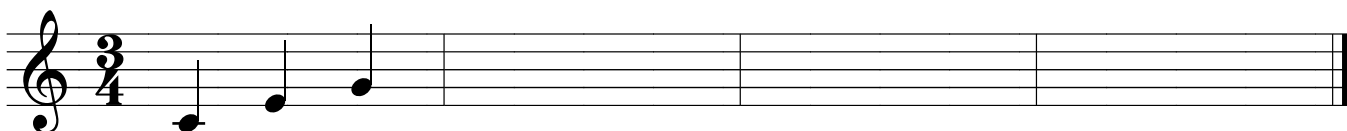
- ② You will hear major and perfect **intervals** played. Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **C Major**. Fill in the blank measures.



Assignment 2



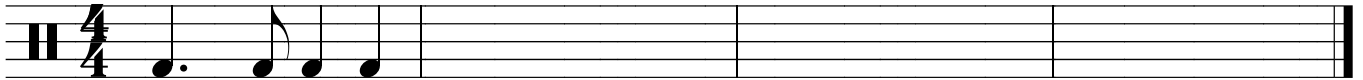
- ① You will hear **triads** played. Identify each as **MAJ** (major), **min** (minor), or **dim** (diminished).

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

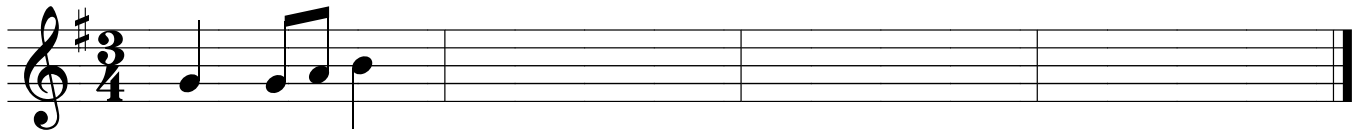
- ② You will hear major and perfect **intervals** played.
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **G Major**. Fill in the blank measures.



Assignment 3



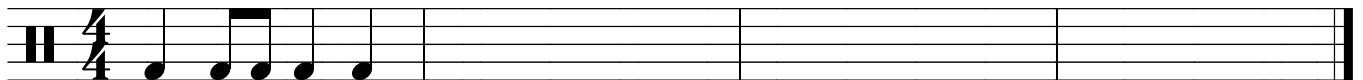
- ① You will hear **scales** played. Identify each as **MAJ** (major), **nat min** (natural minor), **har min** (harmonic minor), or **mel min** (melodic minor).

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

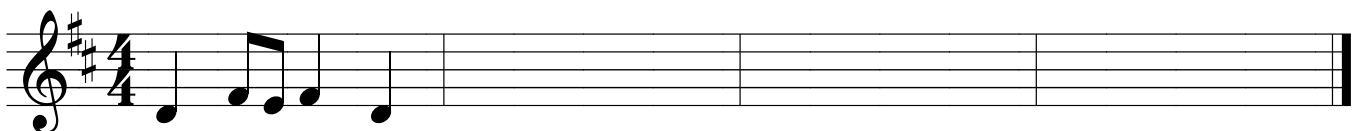
- ② You will hear major and perfect **intervals** played.
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

- ③ You will hear a four-measure rhythm. Fill in the blank measures.



- ④ You will hear a four-measure melody in **D Major**. Fill in the blank measures.



Assignment 4



① You will hear **triads** played. Identify each as **MAJ** (major), **min** (minor), or **dim** (diminished).

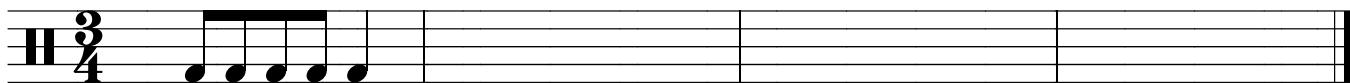
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

② You will hear major and perfect **intervals** played.

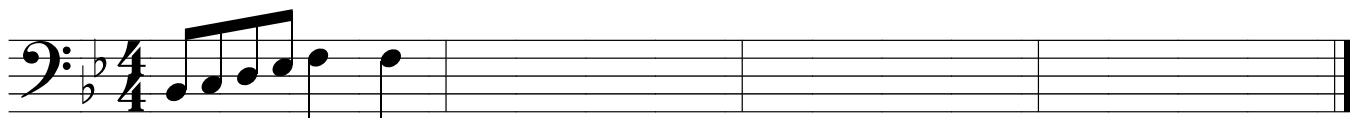
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

③ You will hear a four-measure rhythm. Fill in the blank measures.



④ You will hear a four-measure melody in **B \flat Major**. Fill in the blank measures.



Assignment 5



① You will hear **scales** played. Identify each as **MAJ** (major), **nat min** (natural minor), **har min** (harmonic minor), or **mel min** (melodic minor).

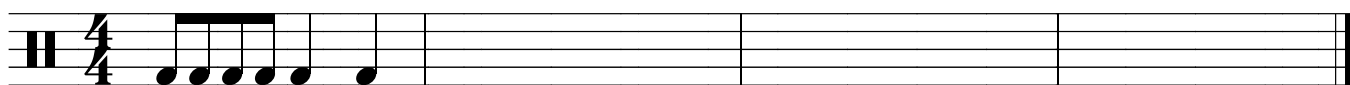
1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

② You will hear major and perfect **intervals** played.

Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

③ You will hear a four-measure rhythm. Fill in the blank measures.



④ You will hear a four-measure melody in **G Major**. Fill in the blank measures.



Assignment 6



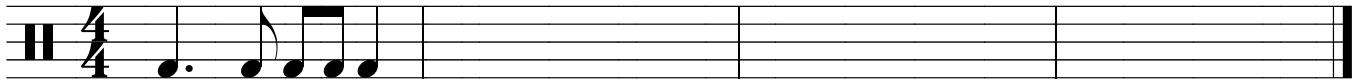
① You will hear **triads** played. Identify each as **MAJ** (major), **min** (minor), or **dim** (diminished).

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

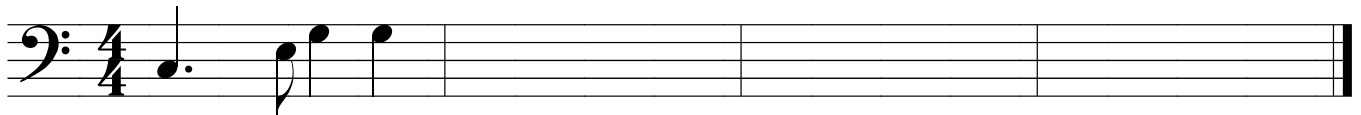
② You will hear major and perfect **intervals** played.
Identify each by size only. Example: 3rd, 5th, 8ve, etc.

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

③ You will hear a four-measure rhythm. Fill in the blank measures.



④ You will hear a four-measure melody in **C Major**. Fill in the blank measures.



APPENDIX III

Musical Analysis

① Study the musical example and follow the directions.

Identify the **meter** as duple (**D**), triple (**T**), or quadruple (**Q**): _____

Identify the **time** as simple (**S**) or compound (**C**): _____

Choose the correct time signature for this example: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$

Identify the intervals—found in each box—by type and size (e.g. Maj 3rd, min 3rd):

a) _____

b) _____

c) _____

d) _____

e) _____

② Study the musical example and follow the directions.

Identify the **meter** as duple (**D**), triple (**T**), or quadruple (**Q**): _____

Identify the **time** as simple (**S**) or compound (**C**): _____

Choose the correct time signature for this example: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$

Identify the intervals—found in each box—by type and size (e.g. Maj 3rd, min 3rd):

a) _____

b) _____

c) _____

d) _____

③ Study the musical example and follow the directions.

Identify the **meter** as triple (**T**), quadruple (**Q**), or asymmetrical (**A**): _____

Identify the **time** as simple (**S**) or compound (**C**): _____

Choose the correct time signature for this example: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$

Identify the intervals—found in each box—by type and size (e.g. Maj 3rd, min 3rd):

- | | |
|----------|----------|
| a) _____ | b) _____ |
| c) _____ | d) _____ |

④ Study the musical example and follow the directions.

Identify the **meter**: _____

a) Write the time signature for this example (choose from $\frac{2}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{8}$, $\frac{5}{8}$, or $\frac{9}{8}$).

Identify the intervals—found in each box—by type and size (e.g. Maj 3rd, min 3rd):

- | | |
|----------|----------|
| b) _____ | c) _____ |
| d) _____ | e) _____ |

APPENDIX IV

Interval Writing Drills

Ascending Diatonic Whole Steps

A **diatonic whole step** spans two half steps and is spelled using two neighboring letter names.

① Complete the following statements. Spell all whole steps as diatonic whole steps.

A whole step up from **A \flat** is _____.

A whole step up from **D** is _____.

A whole step up from **A** is _____.

A whole step up from **D \sharp** is _____.

A whole step up from **A \sharp** is _____.

A whole step up from **E \flat** is _____.

A whole step up from **B \flat** is _____.

A whole step up from **E** is _____.

A whole step up from **B** is _____.

A whole step up from **F \flat** is _____.

A whole step up from **C \flat** is _____.

A whole step up from **F** is _____.

A whole step up from **C** is _____.

A whole step up from **F \sharp** is _____.

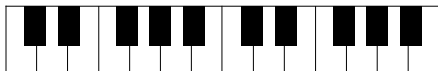
A whole step up from **C \sharp** is _____.

A whole step up from **G \flat** is _____.

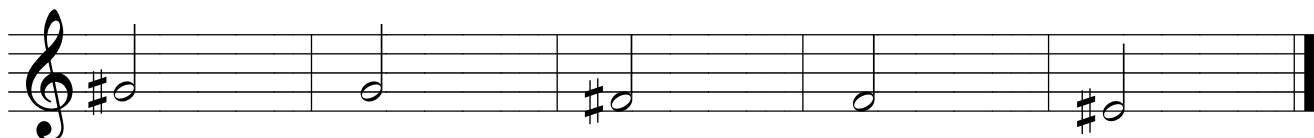
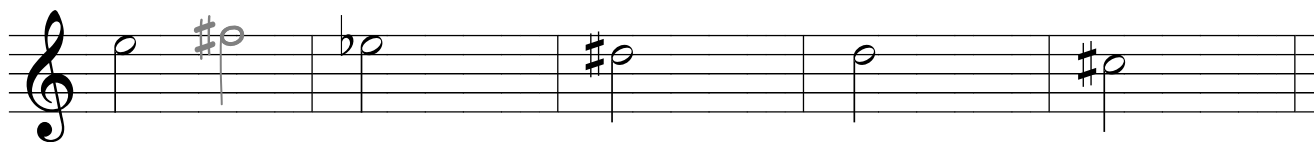
A whole step up from **D \flat** is _____.

A whole step up from **G** is _____.

A whole step up from **G \sharp** is _____.



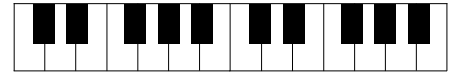
② Draw a half note a diatonic whole step **up** from each given note.



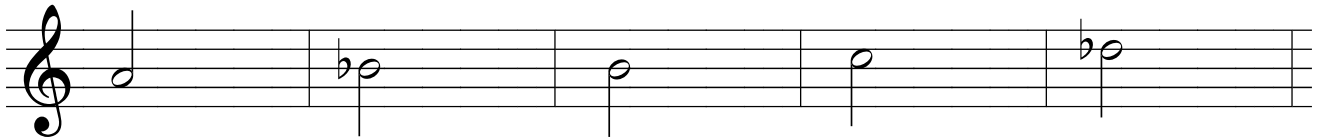
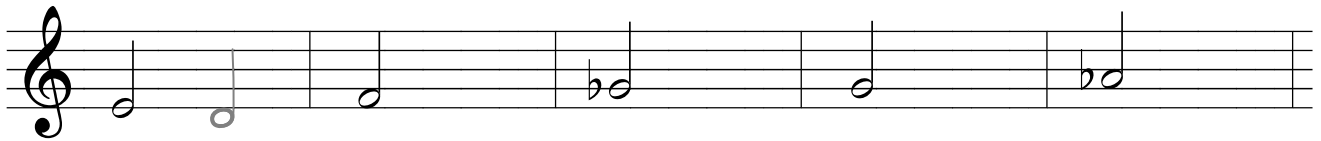
Descending Diatonic Whole Steps

③ Complete the following statements. Spell all whole steps as diatonic whole steps.

- | | |
|--|--|
| A whole step down from A\flat is _____. | A whole step down from D\sharp is _____. |
| A whole step down from A is _____. | A whole step down from E\flat is _____. |
| A whole step down from A\sharp is _____. | A whole step down from E is _____. |
| A whole step down from B\flat is _____. | A whole step down from F is _____. |
| A whole step down from B is _____. | A whole step down from F\sharp is _____. |
| A whole step down from C is _____. | A whole step down from G\flat is _____. |
| A whole step down from C\sharp is _____. | A whole step down from G is _____. |
| A whole step down from D\flat is _____. | A whole step down from G\sharp is _____. |
| A whole step down from D is _____. | |



④ Draw a half note a diatonic whole step **down** from each given note.



Ascending Major 3rds

A **major 3rd** spans three half steps in length and is spelled as a 3rd.

⑤ Complete the following statements. You will need to use double sharps and double flats at times!

A major 3rd up from **A \flat** is _____.

A major 3rd up from **D** is _____.

A major 3rd up from **A** is _____.

A major 3rd up from **D \sharp** is _____.

A major 3rd up from **A \sharp** is _____.

A major 3rd up from **E \flat** is _____.

A major 3rd up from **B \flat** is _____.

A major 3rd up from **E** is _____.

A major 3rd up from **B** is _____.

A major 3rd up from **F \flat** is _____.

A major 3rd up from **C \flat** is _____.

A major 3rd up from **F** is _____.

A major 3rd up from **C** is _____.

A major 3rd up from **F \sharp** is _____.

A major 3rd up from **C \sharp** is _____.

A major 3rd up from **G \flat** is _____.

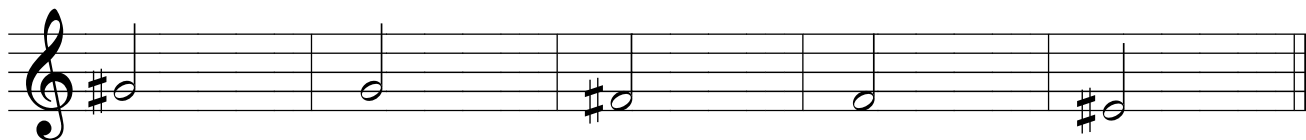
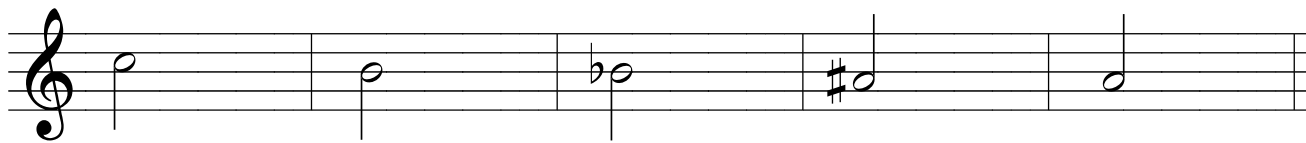
A major 3rd up from **D \flat** is _____.

A major 3rd up from **G** is _____.

A major 3rd up from **G \sharp** is _____.



⑥ Draw a half note a major 3rd **up** from each given note.



Ascending Perfect 5ths and Perfect 4ths

A **perfect 5th** spans seven half steps and is spelled as a 5th.

A **perfect 4th** spans five half steps and is spelled as a 4th.

- ⑦ Complete the following statements.
You will need to use double sharps and double flats at times!

Perfect 5ths

A perfect 5th up from **A \flat** is _____.

A perfect 5th up from **A** is _____.

A perfect 5th up from **A \sharp** is _____.

A perfect 5th up from **B \flat** is _____.

A perfect 5th up from **B** is _____.

Perfect 4ths

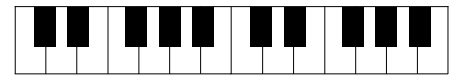
A perfect 4th up from **D \flat** is _____.

A perfect 4th up from **D** is _____.

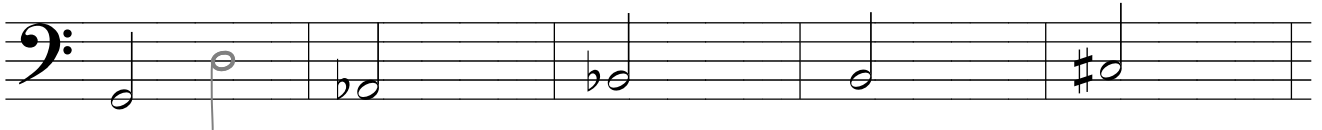
A perfect 4th up from **D \sharp** is _____.

A perfect 4th up from **F \sharp** is _____.

A perfect 4th up from **F** is _____.



- ⑧ Draw a half note a **perfect 5th up** from each given note.



- ⑨ Draw a half note a **perfect 4th up** from each given note.



Definitions

<i>Accelerando</i>	Increasing the tempo gradually
<i>adagio</i>	A slow tempo
<i>al fine</i>	Play to the end of a piece or to a point marked <i>fine</i>
<i>allegro</i>	A fast, lively tempo
<i>andante</i>	A tempo indicating a moderate walking speed
<i>animato</i>	Animated; lively <i>peggio</i>
<i>Arpeggio</i>	A chord whose pitches are sounded in succession
asymmetrical meter	A meter that combines odd and even numbered meters
augmented 2nd	An interval spanning three half steps and spelled as a 2nd (e.g. C–D [#])
binary form	A piece made up of two related sections; AB form
cadence	A resting point in the music
cantabile	In a singing style
chord	Three or more tones sounding together
chromatic sign	Sharp, flat, or natural signs; an accidental
circle of fifths	A diagram summarizing the relationship of major keys
compound time	A meter in which each beat of the measure divides naturally into three equal parts
<i>con moto</i>	With motion
consonance	The mixing of sounds that blend well
<i>crescendo</i>	Growing louder; <i>cresc.</i>
<i>da capo</i> (D.C.)	Repeat from the beginning
<i>dal segno</i> (D.S.)	Repeat from the point marked by a sign, usually 
<i>decrescendo</i>	Growing softer; <i>decresc.</i>
diatonic half step	A half step spelled using two neighboring letter names (e.g. C–D ^b)
diatonic whole step	A whole step spelled using two neighboring letter names (e.g. C–D)
diminished triad	A triad made up of two minor thirds
<i>diminuendo</i>	Growing softer; <i>dim.</i>
dissonance	The mixing of sounds that do not blend well, that produce a discord
<i>dolce</i>	Sweetly
dominant	The fifth tone of a scale; scale degree five
dominant triad	A triad built on the fifth scale degree
double flat	A chromatic sign that lowers a tone two half steps
double sharp	A chromatic sign that raises a tone two half steps
enharmonic tones	Two tones of the same pitch that are spelled differently
first inversion	The third of the triad is the lowest pitch
harmonic interval	Two tones played at the same time
harmonic minor scale	A minor scale in which scale degree 7 is raised a half step
key signature	The arrangement of sharps or flats that identify the key of a piece
keynote	The first tone (degree) of a scale; tonic
ledger line	Lines added above or below a staff to extend it
<i>legato</i>	Play in a smooth and connected manner
<i>lento</i>	A slow tempo
major interval	An interval derived from the major scale degrees 1–2, 1–3, 1–6, and 1–7; a major 2nd, major 3rd, major 6th, and major 7th
major scale	Eight ascending tones that form the following half and whole step pattern: W-W-H-W-W-W-H

minor third	An interval spanning three half steps, spelled as a skip (e.g. C–E♭)
minor triad	A triad that contains a minor 3rd from its root to its third and a major 3rd from its third to its fifth
<i>moderato</i>	A moderate tempo a little faster than <i>andante</i>
motif, <i>motif</i>	A short, distinctive rhythmic or melodic idea used repeatedly
natural minor scale	Eight ascending tones that form the following half and whole step pattern: W-H-W-W-H-W-W
octave	An interval spanning a distance of eight major scale tones, or twelve half steps
order of flats	The order in which flats appear in a key signature
order of sharps	The order in which sharps appear in a key signature
ornament	A note or notes added to “beat” notes of music, embellishing the music
pentachord	A series of five musical tones
pentatonic scale	A scale of five tones
perfect cadence	The progression of the V–I chords used to conclude a phrase
perfect interval	An interval derived from the major scale degrees 1–1, 1–4, 1–5, and 1–6; a perfect unison, perfect 4th, perfect 5th, and perfect octave
phrase	A complete musical thought; a unit of musical syntax
pitch	The highness or lowness of a sound
<i>piu mosso</i>	More motion; quicker
<i>poco a poco</i>	Little by little
primary triads	Triads built on scale degrees 1, 4, and 5; the tonic, subdominant, and dominant triads
<i>rallentando</i>	Slowing the tempo
root note	The note on which a triad is built, giving the triad its name
root position triad	A triad with its root as the lowest pitch
second inversion	The 5th of the chord is in the lowest tone
<i>sempre</i>	Always
simple meter	A meter in which each beat of the measure divides naturally into two equal parts
subdominant	The fourth tone of a scale; scale degree four
subdominant triad	The triad built on the fourth scale degree
<i>subito</i>	Suddenly
suite	A musical work containing a set of pieces that are related to each other in some way
syncopation	The emphasis of beats that are normally weak in a meter; an off-beat
tempo	The speed of steady beats, moving in time
ternary form	A piece made up of three related sections; ABA form
tetrachord	A scale of four tones
theme and variation	A musical work that begins with a simple theme which is later altered in various ways
tonic	The tone that identifies a key or scale; scale degree one; keynote
tonic triad	A triad built on the first scale degree
transposition	The performing or writing of music in a key other than the original key
triad	A three note chord, stacked in thirds
triad fifth	The middle tone of a triad that is a third above the root
triad root	The tone on which a triad is built, giving the triad its name
triad root	The top tone of a triad that is a fifth above the root

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