

Primo Theory

Level 12

by

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Primo Publishing

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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

Rhythm and Meter

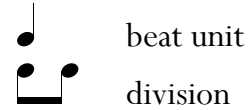
Simple and Compound Time

There are two basic types of beat divisions:

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

A time signature in simple time has 2, 3, or 4 as its top number.

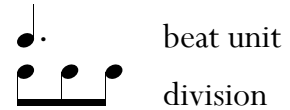
Examples: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$



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

A compound time signature has 6, 9, 12, or 15 as its top number.

Examples: $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{15}{8}$

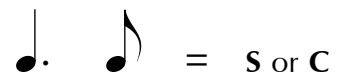
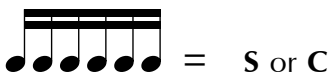
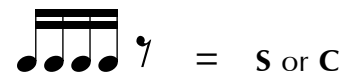
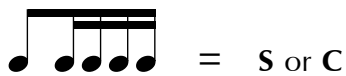
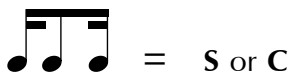
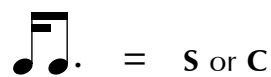
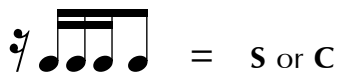
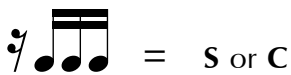
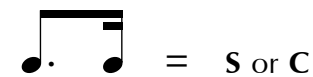
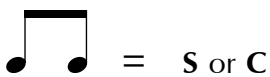
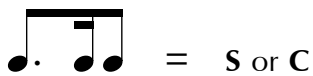
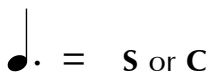
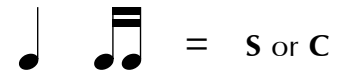
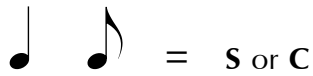
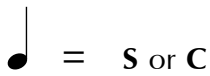


The lower number of a compound time signature represents the largest possible division of the beat. The top number indicates how many of those divisions are in a measure.

For example, in $\frac{6}{8}$ time the dotted quarter note ♩. is usually perceived as the beat which is divided by three eighth notes.

1. Each example represents one beat.

Circle the correct description: simple (S) or compound (C) time.



Meter

The **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 consists of one strong and one weak beat. $\frac{2}{4}$ $\begin{matrix} 1 & 2 \\ \mathbf{S} & w \end{matrix}$ $\begin{matrix} \mathbf{S} = \text{strong beat} \\ w = \text{weak beat} \end{matrix}$

Triple meter consists of one strong and two weak beats. $\frac{3}{4}$ $\begin{matrix} 1 & 2 & 3 \\ \mathbf{S} & w & w \end{matrix}$

Quadruple meter is a combination of two duple meter patterns in which the first beat is stressed more strongly than the third. $\frac{4}{4}$ $\begin{matrix} \text{duple} & & \text{duple} \\ 1 & 2 & 3 & 4 \\ \mathbf{S} & w & s & w \end{matrix}$

Asymmetrical meter is a combination of duple and triple patterns which create an irregular pulse, such as *quintuple* (five beats per measure) or *septuple meter* (seven beats per measure). $\frac{5}{4}$ $\begin{matrix} \text{duple} & & \text{triple} \\ 1 & 2 & 3 & 4 & 5 \\ \mathbf{S} & w & s & w & w \end{matrix}$

A full classification of time signatures includes the following:

- The division of the beat (compound or simple), and
- the number of beats per measure (duple, triple, etc.).

$\frac{2}{4}$ duple-simple $\frac{2}{4}$ $\begin{matrix} \text{simple} \\ \text{duple} \end{matrix}$

$\frac{6}{8}$ duple-compound $\frac{6}{8}$ $\begin{matrix} \text{compound} \\ \text{duple} \end{matrix}$

$\frac{3}{4}$ triple-simple $\frac{3}{4}$ $\begin{matrix} \text{simple} \\ \text{triple} \end{matrix}$

$\frac{9}{8}$ triple-compound $\frac{9}{8}$ $\begin{matrix} \text{compound} \\ \text{triple} \end{matrix}$

Important Note:

The terms *duple*, *triple*, *quadruple*, and *quintuple* refer to the number of beats per measure. The terms *simple* and *compound* refer to the division of the beat.

2. Classify the following time signatures. Write the full time classification (e.g. *duple-simple*).

$\frac{3}{2}$ *duple-simple* _____

$\frac{3}{8}$ _____

$\frac{6}{8}$ _____

$\frac{5}{4}$ _____

$\frac{3}{4}$ _____

$\frac{6}{4}$ _____

$\frac{4}{4}$ _____

$\frac{12}{8}$ _____

$\frac{9}{8}$ _____


$\frac{7}{4}$ _____

$\frac{3}{4}$ _____

$\frac{15}{16}$ _____

3. At the beginning of each measure, write the correct time signature.

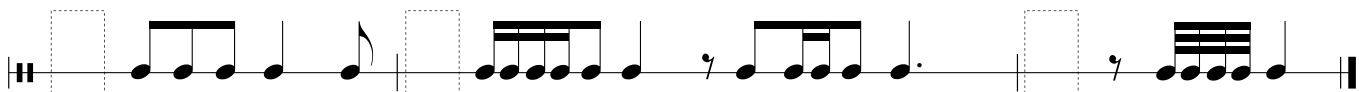
The measures are written in **simple** time, **compound** time, or **asymmetrical** meter.




 _____ **Compound** _____ **Simple** _____ **Asymmetrical**



 _____ **Simple** _____ **Compound** _____ **Simple**



 _____ **Compound** _____ **Compound** _____ **Simple**



 _____ **Compound** _____ **Simple** _____ **Simple**

Ear Training: Rhythmic Dictation



To complete the following assignments alone, scan the QR code on the right or take the following route:



primotheory.com → Level 12 → Rhythmic Dictation:
Assignment 4

Rhythmic Dictation

4. Using the web application given above, listen to the rhythms and notate the rhythms in the space provided below

A $\frac{2}{3}$

B $\frac{3}{3}$

C $\frac{3}{4}$

D $\frac{4}{4}$

E $\frac{4}{4}$

F $\frac{6}{8}$

G $\frac{6}{8}$



More rhythmic dictation exercises are available online:


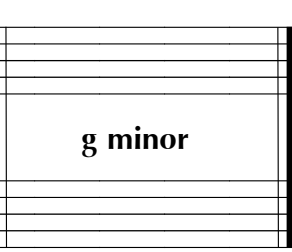
primotheory.com → Level 12 → Rhythmic Dictation:
Extra Rhythms


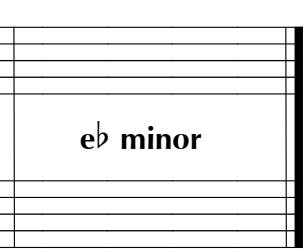


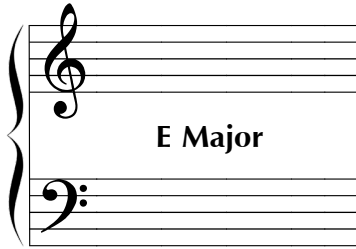
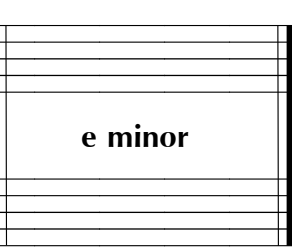
Section 2



Key Signatures and Scales


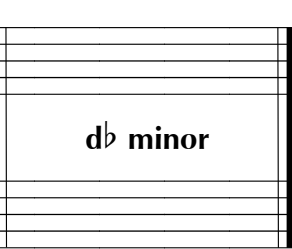
1. Write the key signatures for the parallel major and minor keys.

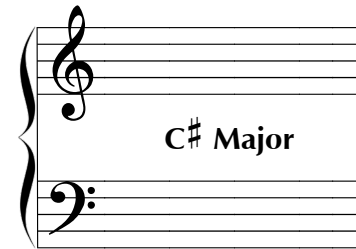
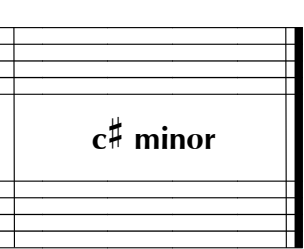
	
G Major	g minor

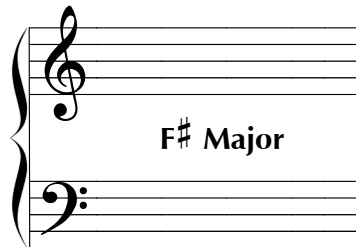
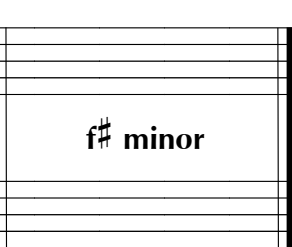
	
E\flat Major	e\flat minor


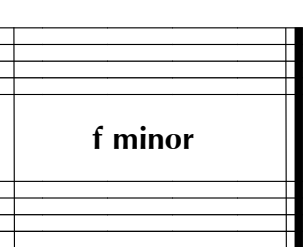
	
E Major	e minor

	
D Major	d minor

	
D\flat Major	d\flat minor

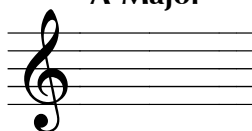
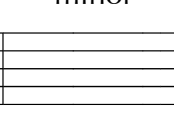
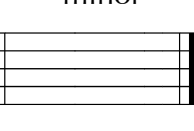
	
C\sharp Major	c\sharp minor


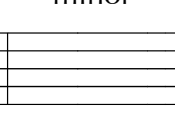
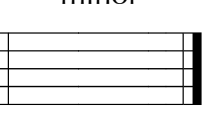
	
F\sharp Major	f\sharp minor

	
F Major	f minor

2. For each staff, write the key signature for the major key given in the first measure.

- a) In measure 2, name the parallel minor and write the key signature.
- b) In measure 3, name the relative minor and write the key signature.

A Major	parallel minor	relative minor
		
_____	_____	

B\flat Major	parallel minor	relative minor
		
_____	_____	

E Major parallel minor relative minor

A^b Major parallel minor relative minor

B Major parallel minor relative minor

E^b Major parallel minor relative minor

3. For each staff, write the ascending form of the major scale given. Add accidentals where needed.

B Major

D^b Major

4. For each staff, write the ascending form of the minor scale given. Add accidentals where needed.

b harmonic minor

f melodic minor

g[#] harmonic minor

e^b melodic minor

Section 3

Scale Degrees

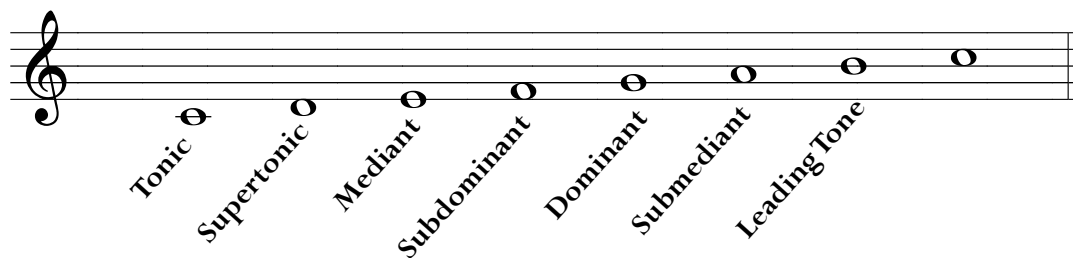
Scale Degree Names

Major and minor scale degrees, and the chords that are constructed on them, are identified by the following terms:

- 7 Leading Tone/Subtonic
 6 Submediant
 5 Dominant
 4 Subdominant
 3 Mediant
 2 Supertonic
Scale Degrees 1 Tonic

In a major key, the seventh scale degree is called the *leading tone*. In a minor key, the lowered seventh scale degree is called the *subtonic*; the raised seventh scale degree is called the *leading tone*.

The scale degrees are given for the key of C major:



These terms describe the position of the scale degrees in relation to the tonic. The prefix *sub-* means “under” or “below;” the prefix *super-* means “over.” The term *mediant* means “midway” or “midpoint.”

	(midway to dominant)	(above tonic)
Dominant	Mediant	Supertonic

A piano-style musical staff showing the scale degrees of C major. The notes are C, D, E, F, G, A, and B. The labels are: Tonic (C), Subdominant (F), Dominant (G), Submediant (A), Mediant (E), Subtonic (Bb), and Supertonic (D). The labels are placed below the notes.

	(lower dominant)	(lower midpoint)
Subdominant	Submediant	Subtonic
		(below tonic)

1. Write the name of each scale degree in the G major scale below.

A musical staff in treble clef with a key signature of one sharp (F#). The scale is written as a sequence of eight whole notes: G, A, B, C, D, E, F#, G. Below the staff, eight diagonal lines are drawn, each starting from a number (1 through 8) and pointing upwards to the corresponding note on the staff.

2. Assume the key of D major. Write the letter name for each scale degree listed.

submediant _____ leading tone _____ mediant _____
 subdominant _____ supertonic _____ dominant _____

3. Assume the key of E \flat major. Write the letter name for each scale degree listed.

mediant _____ supertonic _____ dominant _____
 leading tone _____ subdominant _____ submediant _____

4. Assume the key of B major. Write the letter name for each scale degree listed.

leading tone _____ mediant _____ subdominant _____
 dominant _____ submediant _____ supertonic _____

5. Each measure contains a major key signature.

Under the note given in each measure, write its scale degree name (e.g. mediant).

Two musical staves are shown. The top staff is in treble clef and contains five measures, each with a key signature and a single note: 1. B-flat major (Bb), 2. D major (D), 3. E-flat major (Eb), 4. G major (G), 5. A major (A). The bottom staff is in bass clef and contains five measures, each with a key signature and a single note: 1. C major (C), 2. E-flat major (Eb), 3. F major (F), 4. A major (A), 5. B major (B). Below each staff are five horizontal lines for writing the scale degree names.

Section 4

Intervals

Intervals are classified by *type* and *size*.

The following abbreviations are sometimes used when describing the *type* of intervals: perfect (**Per**), major (**Maj**), minor (**min**), augmented (**Aug**), and diminished (**dim**).

Intervals of an octave or less are called **simple intervals**.

Major and Perfect Intervals

Using the tones of the major scale, intervals built above the tonic (keynote) form major or perfect intervals.

A musical staff in treble clef showing intervals built above the tonic (C4) in a major scale. The notes are C, D, E, F, G, A, B, and C. Below the staff, the intervals are labeled with their type and size.

type:	Per	Maj	Maj	Per	Per	Maj	Maj	Per
size:	Prime (Unison)	2nd	3rd	4th	5th	6th	7th	8ve

Major and Minor Intervals

A major interval becomes a minor interval when decreased in size by a half step.

A musical staff in treble clef showing major and minor intervals. The notes are C, D, E, F, G, A, and B. Below the staff, the intervals are labeled with their type and size.

Maj 2nd	min 2nd	Maj 3rd	min 3rd	Maj 6th	min 6th	Maj 7th	min 7th
---------	---------	---------	---------	---------	---------	---------	---------

Augmented Intervals

Perfect and major intervals become augmented when increased in size by a half step.

A musical staff in treble clef showing augmented intervals. The notes are C, D, E, F, G, A, and B. Below the staff, the intervals are labeled with their type and size.

Maj 2nd	Aug 2nd	Per 4th	Aug 4th*	Per 5th	Aug 5th	Maj 6th	Aug 6th
---------	---------	---------	----------	---------	---------	---------	---------

Diminished Intervals

Perfect and minor intervals become diminished when decreased in size by a half step.

A musical staff in treble clef showing diminished intervals. The notes are C, D, E, F, G, A, and B. Below the staff, the intervals are labeled with their type and size.

min 3rd	dim 3rd	Per 4th	dim 4th	Per 5th	dim 5th	min 7th	dim 7th
---------	---------	---------	---------	---------	---------	---------	---------

¹The augmented 4th or diminished 5th is also called a **tritone**.

1. Construct the named interval **above** each note. Use whole notes.

Maj 3rd Per 4th Aug 6th Maj 2nd Aug 5th dim 4th Aug 2nd

Per 5th Maj 6th Maj 7th Per 4th dim 5th min 3rd Maj 3rd

min 3rd dim 3rd min 7th dim 7th min 6th min 2nd Aug 5th

2. Construct the named interval **below** each note. Use whole notes.

Aug 5th min 2nd min 6th dim 7th min 7th dim 3rd min 3rd

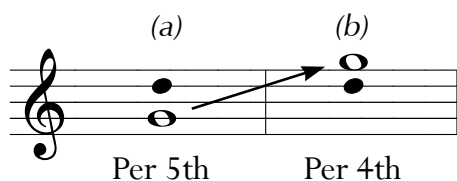
Maj 3rd min 3rd dim 5th Per 4th Maj 7th Maj 6th Per 5th

Aug 2nd dim 4th Aug 5th Maj 2nd Per 5th Per 4th Maj 3rd

3. Identify each interval by type and size. Use abbreviations (e.g. dim 3rd, Aug 6th).

Complementary Intervals

Simple intervals are intervals spanning an octave or less. Simple intervals can be inverted by taking the lower note and moving it up one octave—the upper note of the original interval (a) is now the lower note of the inverted interval (b). The original interval and its inversion are called **complementary intervals**.

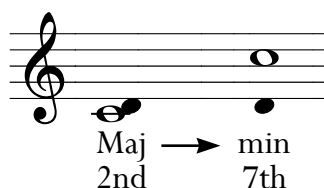


You get the same result by taking the higher note and moving it down an octave:



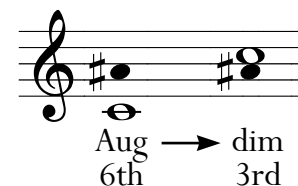
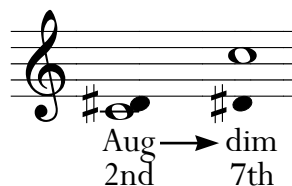
Major and minor complements

- major intervals invert to minor
- minor intervals invert to major

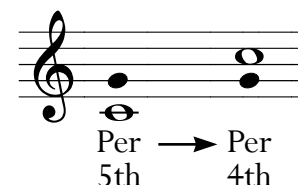
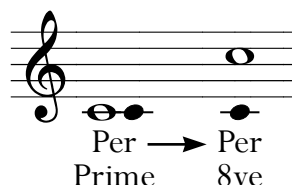


Augmented and diminished complements

- augmented intervals invert to diminished
- diminished intervals invert to augmented



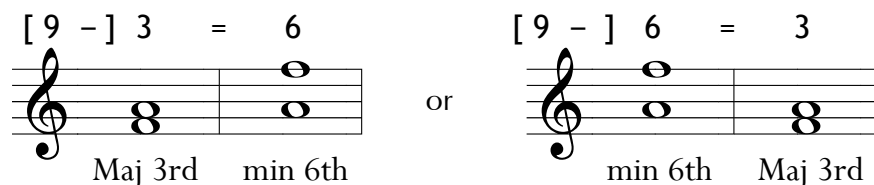
Perfect complements – A perfect interval inverts to another perfect interval.



The Rule of Nine

The sum of two complementary intervals is always 9.

You can use the 'rule of nine' to find the numerical size of an inverted interval. For example, to find the inversion of a 3rd, subtract 3 from 9 and the answer is 6—a 3rd inverts to a 6th. Now you can find the inversion of any given interval. Just remember, it's a two-part process: First you invert the interval **type** (major to minor or vice-versa, augmented to diminished or vice-versa, and perfect stays perfect), then you invert the **size** using the rule of nine.



4. Complete each statement.

Major intervals invert to _____ intervals.

Minor intervals invert to _____ intervals.

Augmented intervals invert to _____ intervals.

Diminished intervals invert to _____ intervals.

Perfect intervals invert to _____ intervals.

5. For each example below:

a) In the first measure, write the indicated interval above the given note.

b) In the second measure, invert the interval found in the first measure.

c) Identify the inverted interval by *type* and *size*.

Exercise 1 (Treble Clef):
 a) Per 5th b) Per 4th min 6th _____ Maj 3rd _____ Aug 6th _____

Exercise 2 (Bass Clef):
 min 2nd _____ Per 4th _____ min 7th _____ dim 4th _____

Exercise 3 (Treble Clef):
 min 3rd _____ dim 7th _____ Aug 2nd _____ Per 5th _____

Exercise 4 (Bass Clef):
 Aug 5th _____ Maj 7th _____ Aug 5th _____ Maj 6th _____

Intervals larger than an octave are called **compound intervals**.

8ve 9th 10th 11th 12th 13th 14th 15th

Ear Training Drills: Intervals

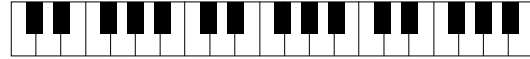
The following exercises are designed to develop your skill in recognizing and intoning all simple intervals above or below a given tone. Your singing range should be noted on the keyboard provided on this page.

Solo Drill: Singing Intervals

This drill is designed for solo practice. Check your progress from time to time by recording a session and listening to that recording critically, or by performing this drill in the presence of your teacher. Be sure that you are forming the intervals correctly on the keyboard.

- 1) Decide on an interval in your singing range.
Pick from any below:

Student's singing range:



Maj 2nd	Maj 3rd	Per 4th	Maj 6th	Maj 7th	Per 8ve	tritone
min 2nd	min 3rd	Per 5th	min 6th	min 7th	Unison	

Find and prepare both tones on the piano, but don't play them.
For ascending intervals, start with the lower tone.
For descending intervals, start with the higher tone.

- 2) Play the top or bottom tone of the interval on the piano.
Sing the tone.
Hear the second tone above or below your chosen interval with your *inner ear*.
- 3) Sing the second tone.
Sing both tones of the interval until you are satisfied.
- 4) Test by playing the interval on the piano.
Then, sing the interval as you play it.
Repeat the process using a different interval.

Repeat with different intervals and focus your efforts on the more difficult ones such as tritones.

Teacher/Student Drill: Recognizing Intervals

Your teacher will play simple intervals above or below a given note.
All intervals will be an octave or smaller.
Identify and name each interval by *type* and *size*. For example, say "major 3rd."

Or, you may write down the intervals played on a piece of paper.

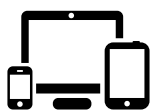
Your teacher will play six simple intervals above or below a given note.
Write the intervals down on a piece of paper.
Classify each interval by *type* and *size*. Use abbreviations (e.g. MAJ 6th, PER 5th, min 3rd).

Interval Reference

List your own song references for recognizing melodic intervals:

Perfect 8ve	_____	_____
	ascending	descending
Major 7th	_____	_____
	ascending	descending
minor 7th	_____	_____
	ascending	descending
Major 6th	_____	_____
	ascending	descending
minor 6th	_____	_____
	ascending	descending
Perfect 5th	_____	_____
	ascending	descending
Tritone	_____	_____
	ascending	descending
Perfect 4th	_____	_____
	ascending	descending
Major 3rd	_____	_____
	ascending	descending
minor 3rd	_____	_____
	ascending	descending
Major 2nd	_____	_____
	ascending	descending
minor 2nd	_____	_____
	ascending	descending
Perfect Unison	_____	_____

Ear Training: Interval Identification



The following web application will play all intervals within an octave:

primotheory.com → Level 12 → Interval Identification



Section 5

Chords

The four basic types of **triads**:

Major: m 3rd, M 3rd

minor: M 3rd, m 3rd

Augmented: M 3rd, M 3rd

diminished: m 3rd, m 3rd

Diatonic Chords

Uppercase roman numerals are used for major and augmented chords; lowercase roman numerals are used for minor and diminished chords. Augmented chords will have a '+' sign to the right of the roman numeral; diminished chords will have a '°' sign to the right of the roman numeral.

The chords formed by the **major** scale:

C Maj: I ii iii IV V vi vii°

The chords of the **harmonic minor** scale:

a min: i ii° III+ iv V VI vii°

In harmonic analysis, **chord inversions** are indicated by **arabic numerals** placed to the right of the roman numerals (e.g. I₆). The arabic numerals represent the intervals found above the *bass* (lowest chord tone) in the most compressed possible version of the chord.

F: I I₆ I₆₄

root first inversion second inversion

Scale Degree Symbols

It is common among music theorists to use shorthand when discussing scale degrees. The symbol used to denote scale degrees is a caret symbol “^” on top of an arabic numeral. For example, “ $\hat{6}$ ” and “scale degree 6” mean the same thing. So, the phrase, “scale degrees 6 and 7 are raised” can now be expressed as “ $\hat{6}$ and $\hat{7}$ are raised.”

1. Build a major (**Maj**), minor (**min**), augmented (**Aug**), or diminished (**dim**) triad on each note.

Exercise 1 consists of two staves. The top staff is in treble clef and contains seven measures with notes: C4, D4, E4, F4, G4, A4, and B4. Below each note is a label: Maj, Aug, min, dim, Aug, min, dim. The bottom staff is in bass clef and contains seven measures with notes: B2, A2, G2, F2, E2, D2, and C2. Below each note is a label: Maj, dim, min, Aug, Maj, Aug, min.

3. In each measure, a **major** key signature is given. Write the roman numeral for each triad.

Exercise 3 is a single staff in treble clef with six measures. Each measure contains a triad and a key signature. The key signatures are: B-flat, C, D, E, F, and G. Below each measure is a blank line for the roman numeral.

4. In each measure, a **minor** key signature is given. Write the roman numeral for each triad.

Exercise 4 is a single staff in bass clef with six measures. Each measure contains a triad and a key signature. The key signatures are: B-flat, C, D, E, F, and G. Below each measure is a blank line for the roman numeral.

5. In each measure, a **major** key signature and chord are given. Below each chord, write the roman numeral and, if applicable, the arabic numeral(s) indicating the inversion.

Exercise 5 is a single staff in treble clef with five measures. Each measure contains a chord and a key signature. The key signatures are: E, A-flat, D, E-flat, and A. Below each chord is a label and a blank line: E: _____, Ab: _____, D: _____, Eb: _____, A: _____.

6. In each measure, a **minor** key signature and chord are given. Below each chord, write the roman numeral and, if applicable, the arabic numeral(s) indicating the inversion.

Exercise 6 is a single staff in bass clef with five measures. Each measure contains a chord and a key signature. The key signatures are: B-flat, C, D, E, and F. Below each chord is a label and a blank line: b: _____, d: _____, g#: _____, g: _____, e: _____.

Ear Training Drills: Triads

The following exercises are designed to develop your skill in hearing and producing the tones of the major, minor, augmented, and diminished triad.

Solo Drill: Singing Triads

This drill is designed for solo practice. Check your progress from time to time by recording a session and listening to that recording critically, or by performing this drill in the presence of your teacher. Be sure that you are forming the triads correctly.

- 1) Decide on a triad type:
major, minor, augmented, or diminished.
Pick a starting tone in your singing range.
This tone will be the root of the triad.
- 2) Play the root.
Sing the root.
Hear the tones of your chosen triad with your *inner ear*.
- 3) Sing the 3rd and 5th of the triad.
Sing all the tones of the triad until you are satisfied.
- 4) Test by playing the tones of the triad on the piano—one at a time.
Then, sing the tones as you play them.
Repeat the process using a different tone and different triad.

Student's singing range:



Repeat with different triads as often as is necessary and focus your efforts on the more difficult ones—the augmented and diminished.

Teacher/Student Drills: Recognizing Triads

Your teacher will play major, minor, augmented and diminished triads. Identify and name each interval by **type**. For example, “major” or “diminished.”

Or, you may write down the triad played on a piece of paper.

Your teacher will play five triads played in blocked and arpeggiated form. Write the intervals down on a piece of paper. Identify with abbreviations: major (**MAJ**), minor (**min**), augmented (**AUG**), and diminished (**dim**).

Ear Training: Triad Identification



The following web application will play major, minor, and diminished triads:

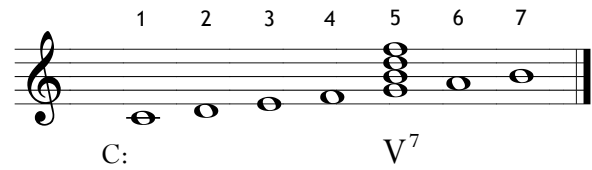
primotheory.com → Level 12 → Triad Identification



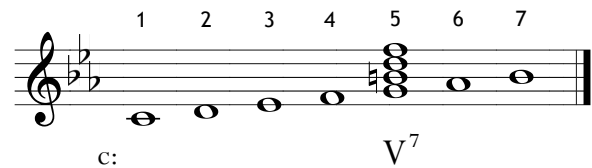
The Dominant Seventh Chord

Seventh chords in root position are indicated by an arabic number '7' placed to the right of the roman numeral. The dominant seventh chord is a type of seventh chord—a major triad plus a minor 7th above the root.

The dominant seventh chord is found on scale degree 5 of a major or minor scale.

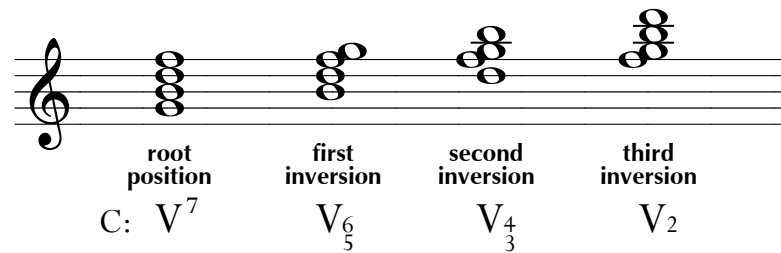


In a minor scale, the third of the dominant chord must be raised to form a V7 chord.

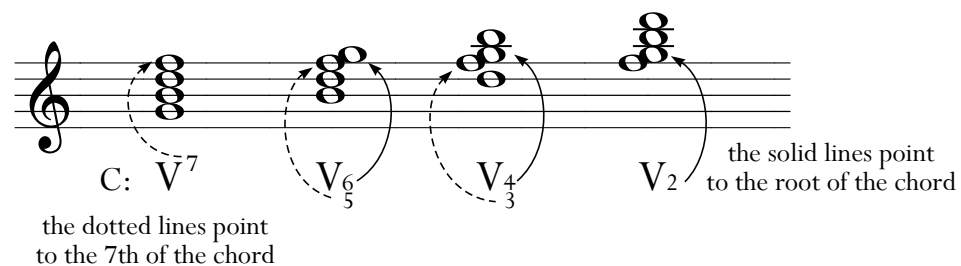


Inversions of the Dominant Seventh Chord

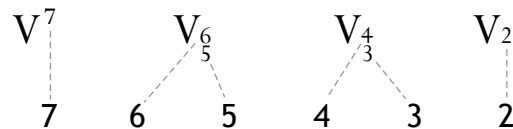
Seventh chords can be arranged in four basic positions: root position, with the root in the bass; first inversion, with the 3rd in the bass; second inversion, with the 5th in the bass; and third inversion, with the 7th in the bass.



The arabic numerals used for these inversions name only those intervals absolutely needed to identify the chord. For example, a first inversion seventh chord really contains a 3rd, 5th and 6th above the bass, but it is not necessary to include the 3rd when labeling the inversion. The only arabic numerals used in labeling inverted seventh chords are those needed to identify the root and 7th above the bass.



The arabic numerals progress in countdown-like fashion from root position to third inversion:



7. The key is given for each staff. Write the V7 chord in root position in the first measure. Write the three inversions in the remaining measures.

root position first inversion second inversion third inversion

b minor

B \flat Major

a minor

D \flat Major

8. In each measure a major or minor key is given. Identify the inversion of each chord by adding arabic numeral(s) to the roman numeral indicated.

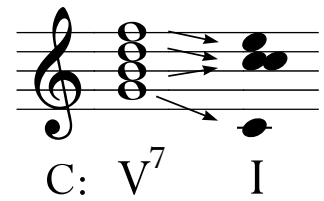
G: V__ V__ A \flat : V__ V__ C: V__ V__

b: V__ V__ d: V__ V__ g \sharp : V__ V__

Resolving the V7 Chord

The basic voice-leading for the V7-I progression:

- (a) The seventh of V7 goes down a step ($\hat{4}$ resolves to $\hat{3}$).*
- (b) The fifth of V7 moves down to tonic ($\hat{2}$ resolves to $\hat{1}$).
- (c) The third of V7 moves up to tonic ($\hat{7}$ resolves to $\hat{1}$).
- (d) The root of V7 moves to the root of I – $\hat{5}$ to $\hat{1}$.



(a) (b) (c) (d)

C: V⁷ I V⁷ I V⁷ I V⁷ I

9. Resolve each V7 chord to the I(i) chord. All chords should be in root position. Use the prescribed voice-leading.

D: V⁷ I V⁷ I Eb: V⁷ I V⁷ I

g: V⁷ i V⁷ i e: V⁷ i V⁷ i

b: V⁷ i V⁷ i F: V⁷ I V⁷ I

* At certain times the scale degrees will be represented by a caret symbol “^” on top of an arabic numeral. For example, “ $\hat{6}$ ” and “scale degree 6” mean the same thing.

Voice-Leading Exceptions

In Exercise 8 you might have noticed that, in some instances when the leading tone is in the alto or tenor, a unison occurs in the I chord (e). As unisons should be avoided in four-part writing, the leading tone should move down a skip to the fifth scale degree, as in example (f), but only if the leading tone is located in the alto or tenor—the middle voices.

(e) not good (f) good

C: V⁷ I V⁷ I

If the root of the V⁷ chord is doubled, omit the fifth of the V⁷ chord (scale degree 2) and repeat the common tone when progressing to I.

Bb: V⁷ I

10. Resolve each V⁷ chord to the I(i) chord—**avoid unisons**. Keep all chords in root position. In some examples the root of V⁷ is doubled, leaving the fifth out; resolve to I(i) accordingly.

b: V⁷ i V⁷ i c: V⁷ i V⁷ i

F: V⁷ I V⁷ I G: V⁷ I V⁷ I

Resolution of the Inverted Dominant Seventh Chord

When the inverted dominant seventh chord resolves to I(i), voice-leading rules (a), (b), and (c) still apply;* however, rule (d)—*the root of V7 moves to the root of I*—no longer applies. When resolving any inversion of the V7 chord, be sure to observe the following alternative for rule (d):

(d) The **common tone** (the root of V7, scale step five) is repeated in the same voice.

C: V_6 ₅ I V_4 ₃ I

11. Resolve each inverted V7 chord to the I(i) chord.

E: V_6 ₅ I V_3 ₃ I Bb: V_2 I V_3 ₃ I

f: V_6 ₅ i V_2 i a: V_2 i V_3 ₃ i

12. Resolve each V7 chord to I(i). To the right of each roman numeral, write the arabic numeral(s), if needed, to indicate the inversion.

G: V ₆ I₅ V ₃ I₃ V ₂ I₂ V ₃ I₃

Section 6

Sight Singing

How to Practice These Exercises

The following drills are designed for solo practice. Perform these exercises for your teacher to make sure you are doing them correctly. These exercises should be practiced as you proceed with the other sections of this book. Discontinue these drills only when you can perform them easily and accurately.

Sing using scale degree numbers or solfege, preferably movable-*Do*.

Transpose these exercises to any key in your comfortable singing range.

Boxes are provided that will allow you or your teacher to list these keys.

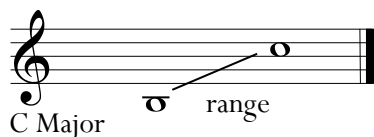
As you sing the exercises, play a scale or chord figure from time to time to establish the key.

Student's singing range:

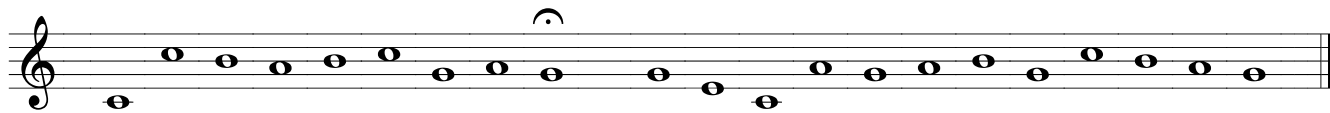
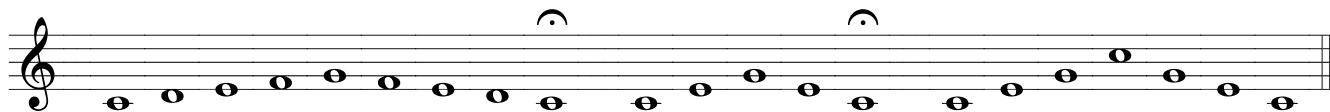


Major Key Exercises

- As you sing, pause on the notes under the fermatas and take a breath before continuing.



List the minor keys to use:



(I IV ——— I) (I V I)

F Major range

List the minor keys to use:

Sight Singing Melodies in Major Keys

Before you sing, be sure to note the location of the notes of the tonic triad, especially the tonic tone. Also, establish the key by playing a scale or cadence and the starting note.*

2. Sing the tones of the tonic triad, then the starting tone.
Sing each four-measure melody using solfege or scale degree numbers.
Transpose these exercises to any key in your comfortable singing range.

① F Major

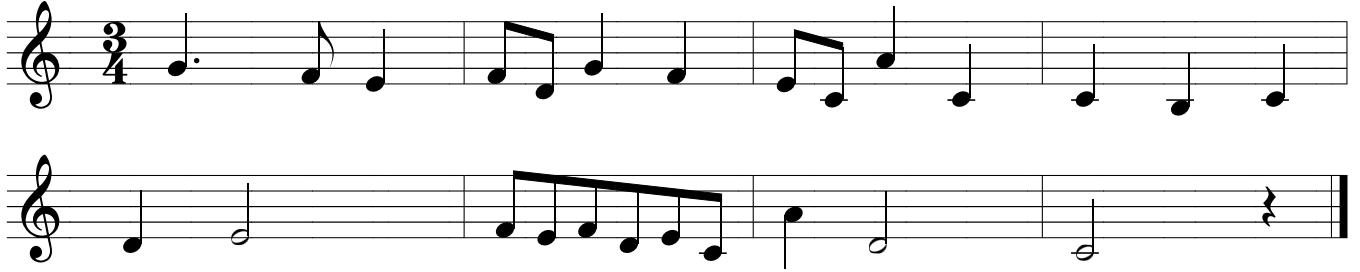
② G Major

③ Bb Major

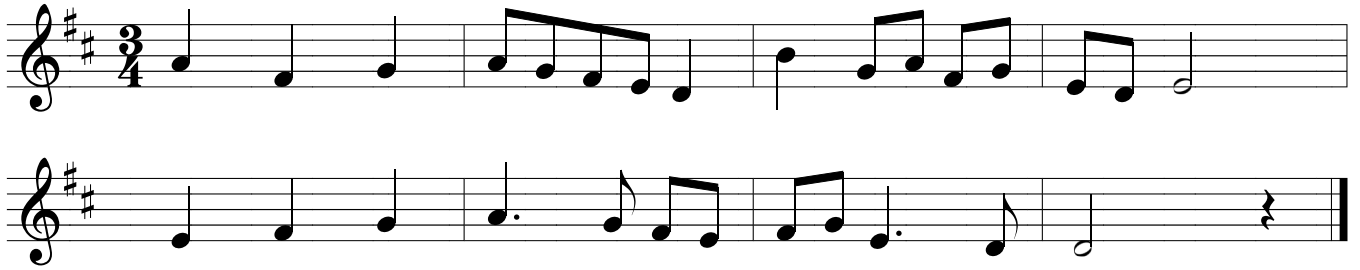
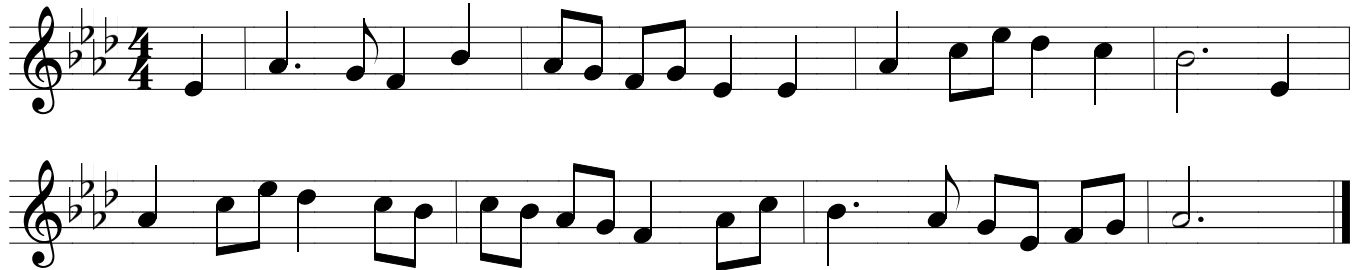
④ Eb Major

*Cadences are reviewed in section 7. Also, the I-V7-I progression will do just as well.

⑤ C Major



⑥ D Major

⑦ A \flat Major

More Sight-Singing Practice: Major Keys



To access more major melodies for sight-singing practice:

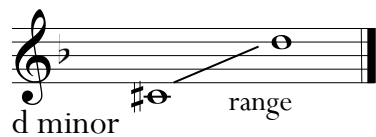


PrimoTheory.com → Resources → Level 12 → Page 29

Minor Key Exercises

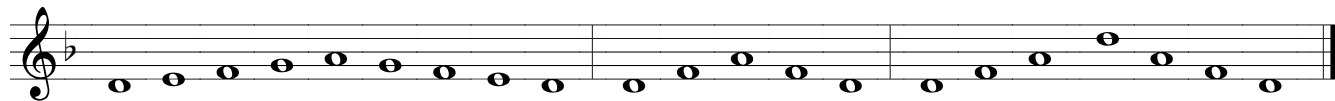
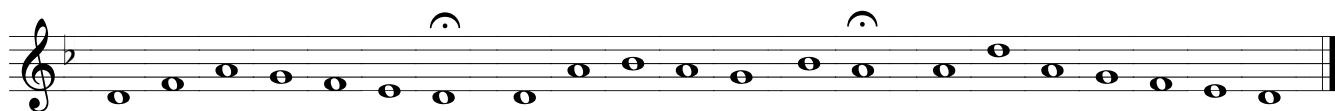
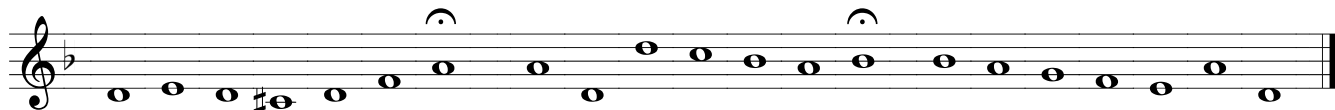
The singing exercises for Assignment 3 are in minor keys.
The process for this assignment is the same as Assignment 1.

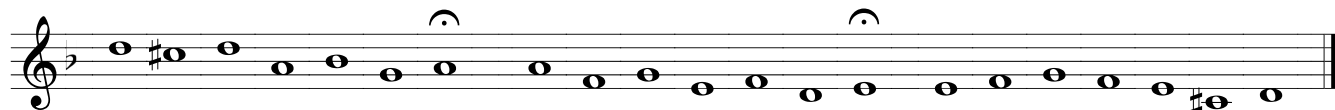
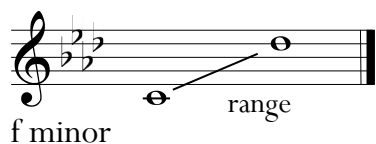
3. As you sing, pause on the notes under the fermatas and take a breath before continuing.



d minor

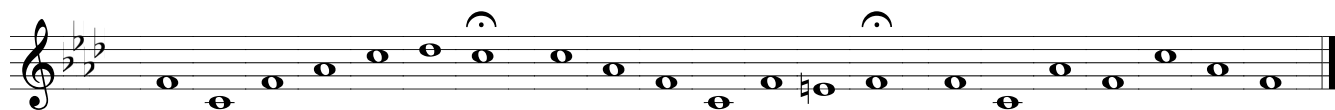
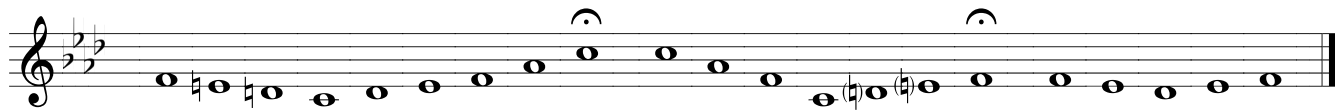
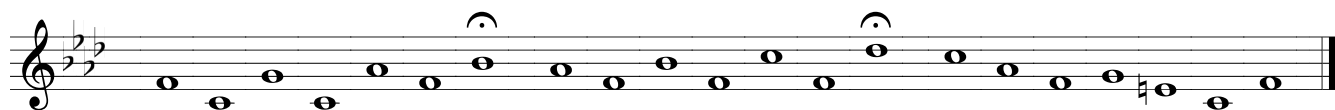
List the minor keys to use:

f minor

List the minor keys to use:

Sight Singing Melodies in Minor Keys

4. Before singing each melody, play a preparatory scale or chord figure to establish the key.
Sing the tones of the tonic triad, then the starting tone.

① g minor

Two staves of musical notation for the g minor exercise. The first staff shows a preparatory scale in 4/4 time, starting with a tonic triad (G-Bb-A) and then ascending and descending the scale. The second staff shows a melody in 4/4 time, starting with a tonic triad (G-Bb-A) and then a descending scale.

② f minor

Two staves of musical notation for the f minor exercise. The first staff shows a preparatory scale in 3/4 time, starting with a tonic triad (F-Ab-G) and then ascending and descending the scale. The second staff shows a melody in 3/4 time, starting with a tonic triad (F-Ab-G) and then a descending scale.

③ b minor

Two staves of musical notation for the b minor exercise. The first staff shows a preparatory scale in 4/4 time, starting with a tonic triad (B-D-F#) and then ascending and descending the scale. The second staff shows a melody in 4/4 time, starting with a tonic triad (B-D-F#) and then a descending scale.

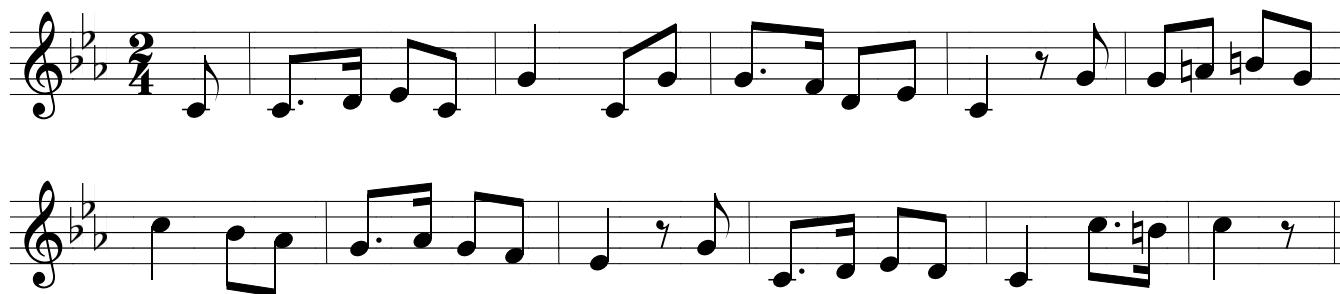
④ a minor

Two staves of musical notation for the a minor exercise. The first staff shows a preparatory scale in 4/4 time, starting with a tonic triad (A-C-B) and then ascending and descending the scale. The second staff shows a melody in 4/4 time, starting with a tonic triad (A-C-B) and then a descending scale.

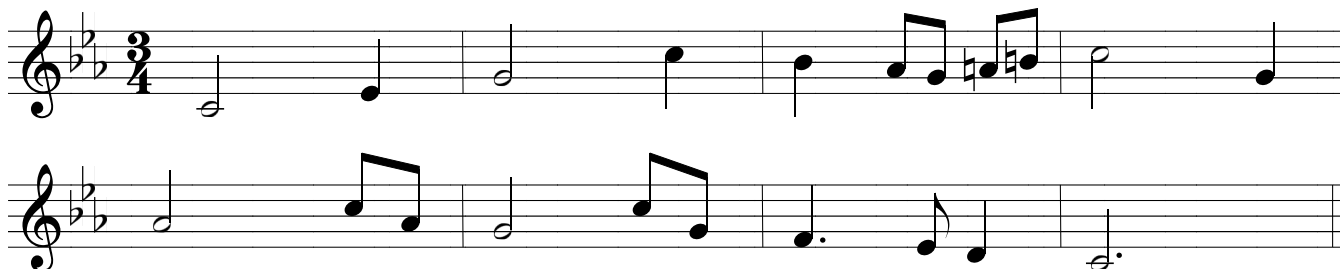
⑤ d minor



⑥ c minor



⑦ c minor



More Sight-Singing Practice: Minor Keys



To access more minor melodies for sight-singing practice:



PrimoTheory.com → Resources → Level 12 → Page 32

Section 7

Harmonic Progressions

The **authentic cadence** ends on the I chord, usually V-I. The two types of authentic cadence are:

- (1) Perfect authentic cadence – Both chords are in root position.
The tonic is in the soprano on the last chord (I).
- (2) Imperfect authentic cadence – One or both chords may be inverted, or
the soprano does not have the tonic on the last chord.

The **half cadence** ends on a chord other than I. Common examples are I(i)-V, IV(iv)-V, and ii-V.

The **plagal cadence** (“Amen” cadence) is the progression IV-I (iv-i). If both chords are in root position and the tonic tone is in the soprano, the plagal cadence is considered *perfect*.

The Deceptive Cadence V-vi(VI)

When the progression V-vi(VI) occurs at a cadence point, it is considered a **deceptive cadence**. At a cadence point, the V chord has such a strong tendency to lead to the tonic chord that, when this doesn't happen (a), a ‘hanging’ or suspended effect is produced, as if the resolution to I has been thwarted. Usually, an authentic cadence follows shortly after a deceptive cadence (b).

G: I IV I₆ V⁷ vi IV I₆ V I

The Supertonic Chord in a Cadence

A cadence consisting of three chords is known as a *cadential progression*. In a cadential progression, a ii(ii°) often precedes the V chord. In a major key, the voice-leading from ii to V is the same as that studied in the ii-V half cadence (c). In a minor key, this voice-leading can be problematic because of the augmented 2nd that occurs between $\hat{6}$ and raised $\hat{7}$ (d). In this situation, the $\hat{6}$ should go to $\hat{5}$, producing a V with three roots, a third, and no fifth (e), or a V7 may be used, which results in a better, richer texture (f).

C: ii V i a: ii° V i a: ii° V i a: ii° V⁷ i

1. The major or minor key is given for each measure. Write the appropriate roman numeral under each chord. Above each measure, indicate the cadence type: **AC** (authentic cadence), **HC** (half cadence), **PC** (plagal cadence), or **DC** (deceptive cadence).

AC

D: V^7 I a: $Bb:$ $c\#:$

F: A: c: e:

The Supertonic Seventh Chord in a Cadence

A seventh may be added to the supertonic chord for smoother voice-leading and a richer texture (g). In a major key, the ii^7 is a minor chord with a minor 7th added above the root. In a minor key, the supertonic seventh chord is referred to as a **half-diminished seventh chord**—a diminished triad with a minor seventh added above the root. The symbol for this chord is the small circle with a slash running through it (h).

(g) (h) (j) (k)

C: ii^7 V^7 I a: $ii^{\flat 7}$ V^7 i C: I_4^6 V I a: i_4^6 V^7 i

The Cadential Six-Four Chord

The **cadential six-four chord** is the I_4^6 chord which occurs in a cadence in the progression I_4^6-V-I . This cadence is really a prolonged $V-I$ authentic cadence, with the I_4^6 acting as an unresolved, or suspended V chord (j). This cadence also appears in a minor key with the same voice leading (k).

Assignment: Analyzing Harmonic Progressions

You will now analyze extended chord progressions in major and minor keys. The following examples contain inverted chords.

- The major or minor key is given for each line. Label each chord with the appropriate roman and arabic numerals. The cadences are marked with brackets. Label them in the same manner as Assignment 1.

F Major

Bb Major

a minor

b minor

Part-Writing Exercises in Keyboard Style

The following exercises are designed to show you step-by-step how to compose the upper three voices of four-part *harmonic progressions in which the chords are all in root position* and written in the *keyboard style*, that is, with the upper three voices in close position on the treble staff. There are only a few basic intervals by which a chord may move: unison, 2nd, 3rd, and 4th. The interval of a 5th may be regarded as an inversion of the 4th; the 6th and 7th should be avoided.

First, a brief review of the basic voice-leading principles for each interval of root movement.

Repeated Root: (unison)

- The bass note repeats.
- The upper voices go up or down to the nearest chord tone.

or

G: I I G: I I

Root Movement by 2nd:

- The bass moves up or down by step.
- The upper voices move in *contrary motion* to the bass to the nearest chord tone.
- Same rules as with the IV to V *half cadence*.

Or the reverse:
the bass goes down,
the upper voices go up.

G: I ii G: ii I

Root Movement by 3rd:

- The bass moves up or down a 3rd.
- The fifth of the first chord moves a step in contrary motion to the bass.
- The other two voices repeat the common tones.

Or the reverse: the bass
goes up, the upper voices
repeating common tones or
moving in contrary motion.

G: I vi G: vi I

Root Movement by 4th or 5th

The 4th and 5th as intervals of chord movement are interchangeable, which means that the second root note will be spelled with the same letter, regardless of whether the bass goes up by 4th or down by 5th. For example, a 4th up from D is G; a 5th down from D is G—the same root note.

The context will determine which movement is better. As much as possible, try to move the voices in contrary motion.

acceptable more effective

G: V I G: V I

3. Write the indicated chord progressions in four-part harmony, keyboard style. All chords should be written in root position.

F Major

F: I I V vi IV IV I vi ii V I

C Major

C: I V vi iii IV I IV vi IV V I

e minor

e: i V i iv VI VI ii^{ø7} V i V⁷ i

Writing Harmonic Progressions in Open Harmony

You will now compose extended harmonic progressions primarily in *open harmony*. In open harmony, the distance between the soprano and tenor can exceed an octave; the top three voices are not as constrained as they are in *keyboard style*—they can spread out a little more. This allows for more creativity and flexibility, but with this freedom comes potential pitfalls!

The following guidelines will help you avoid common errors. Although voice-leading principles are often presented as a set of rules, it is better to think of them as a set of characteristics specific to a certain style. There are always exceptions to the rule, but for now, you should be able to complete the assignments following all the rules.

Part-Writing/Voice-Leading Rules

Harmonic Considerations

- Include all the notes of the triad wherever possible.
- Double the root of the chord wherever possible.
- Always resolve the 7th of a chord down a step.
- Never double the *leading tone* or any altered tone.

Melodic Considerations

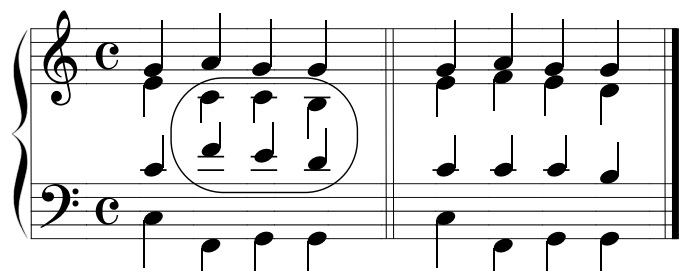
- Avoid moving all the voices in the same direction.
- Move in contrary motion as much as possible.
- Move in the smallest intervals possible, no more than a 5th.
- Repeat the common tones in the same voice wherever possible.
- Keep each voice in its proper range (a).
- Avoid voice crossings (b).
- Watch for parallel 5ths, unisons, and octaves—they are forbidden.
- Keep the distance between the voices under an octave, except between the bass and tenor.

(a) voice ranges



(b) voice crossing – avoid

better voicing



Parallel 5ths, Octave and Unisons

Avoid parallel 5ths, octaves, or unisons between any two voices. They are relatively easy to spot when they occur on the same staff (c), but are less obvious when the voices involved are on different staves (d).

The image shows three musical examples labeled (c), (d), and (e) on a grand staff (treble and bass clefs). Example (c) shows two voices on the same staff with parallel 5ths, indicated by a bracket and the label 'parallel 5ths'. Example (d) shows two voices on different staves with parallel 5ths, also indicated by a bracket and the label 'parallel 5ths'. Example (e) shows two voices on different staves with an augmented 2nd interval, indicated by a bracket and the label 'Aug 2nd'. Below the bass staff in (e), the text 'a min:' is written, indicating a minor key signature.

As a rule of thumb, always double check voices which move in the same direction by the same intervals (parallel motion). Also, the chance of writing parallel 5ths or octaves is much more likely when the root movement of a chord progression is by step.

The Augmented 2nd

When writing in a minor key, take special care in handling scale degrees 6 and 7 ($\hat{6}$ and $\hat{7}$) and avoid stepping by augmented 2nd between $\hat{6}$ and the raised $\hat{7}$ (e). Generally speaking, proceed up from a raised $\hat{7}$; proceed down from a natural $\hat{6}$.

Some Final Thoughts

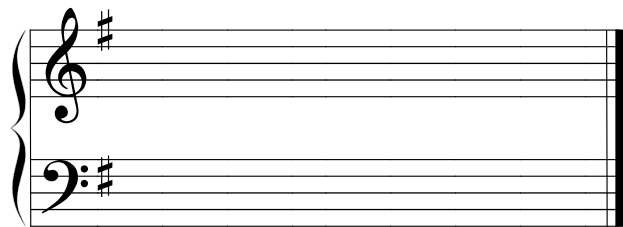
The following hints will help you avoid unnecessary trouble and mistakes as you complete the part-writing exercises in the next section:

- Refer to the points listed on page 38 often as you write and proof your work.
- Write away from the piano. Do not play your work until you have completed a good portion.
- Write lightly at first. Complete the exercise and make all corrections before you write with heavier pressure—you are almost certain to do a bit of erasing at first.
- If you get stuck, and have tried various ways to proceed, go back and re-voice a chord at some earlier point. Sometimes it may be necessary to re-voice the first chord.
- Pay special attention to voices moving in parallel motion. Always be on the lookout for forbidden parallel movement (5ths, octaves, and unisons).
- Write the bass line first but be willing to revise it when writing the other voices.

Assignment: Writing Harmonic Progressions

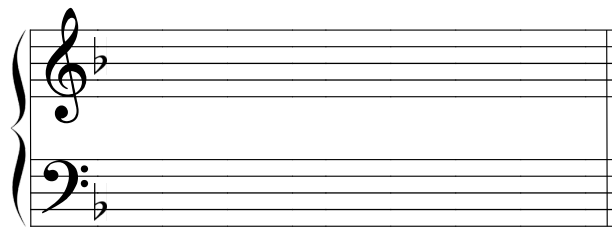
4. The major or minor key is given for each example. Complete each chord progression given in open harmony; keep the soprano and alto voice in the treble staff, and the tenor and bass voice in the bass staff. Use whole notes.

G Major



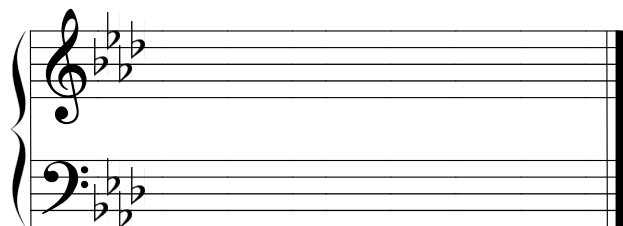
I vi IV V⁷ I

d minor



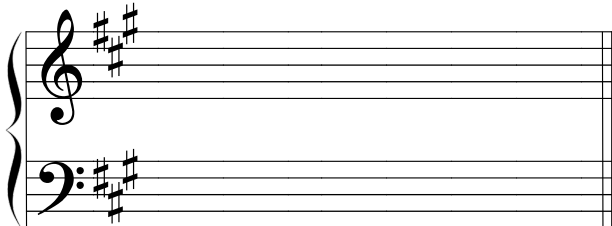
i iv i₆₄ V I

A^b Major



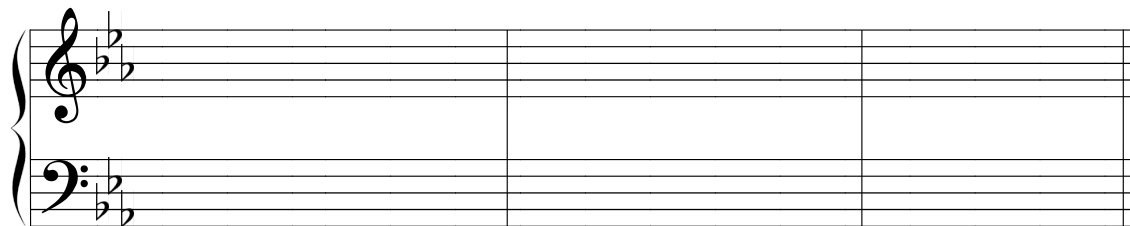
I V₆ vi IV I

f# minor



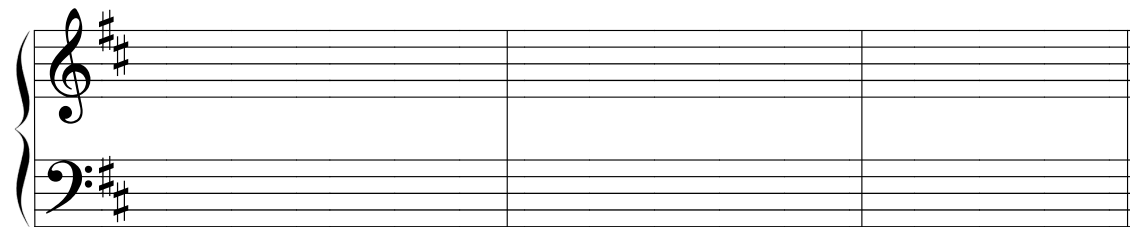
i i₆ iv V⁷ i

E^b Major



I V⁷ vi ii₆ V I V₃₃ I₆ ii₆₅ V⁷ I

b minor



i VI iv V₂ i₆ V₃₃ i₆ ii^{ø7} i₆₄ V i

5. Complete the harmonic progressions in the same voicing as Exercise 4.
Write each progression using the following rhythm:



F Major

I vi V I₆ IV ii V I V₃⁴ I₆ IV I₄⁶ V I

G Major

I V vi iii IV I₄⁶ V I₆ ii₆ V⁷ vi ii⁷ V⁷ I

a minor

i iv₄⁶ i V₃⁴ i₆ iv V i i V₃⁴ i₆ iv V⁷ i

g minor

i i₆ i₄⁶ V VI i V₆ i V₅⁶ i iv i₄⁶ V⁷ i

Figured Bass

In the early Baroque period, a system of musical shorthand was developed to include keyboard parts in instrumental ensembles. This was done by using a single bass line and placing below it arabic numerals that indicated the harmonies. The keyboard part, or *continuo*, was then improvised using these figures as a guide. In the practice of **figured bass**, or *thoroughbass*, the arabic numerals show the intervals found above a given bass part. This is very similar to the system used to indicate chord inversions. The difference is that figured bass numerals do not appear in conjunction with roman numerals. Another distinction is that figured bass numerals include additional symbols to indicate altered tones.

The table below shows how we arrive at some common figured bass symbols:

Triad	chord	intervals above bass	figured bass
		5 3	
	second inversion	6 4	6 4

	intervals above bass	figured bass
first inversion	6 3	6

Seventh chord	chord	intervals above bass	figured bass
	root position	7 5 3	7
	second inversion	6 4 3	4 3

	intervals above bass	figured bass
first inversion	6 5 3	6 5
third inversion	6 4 2	2

When a chord note is altered, the appropriate accidental is placed before the arabic numeral –

interpretation

interpretation

A slash through a number means the same thing as a sharp before a number* –

When an accidental is not followed by a number, it refers to the 3rd above the bass note –

*The arabic numerals “3” and “5” will appear in figured bass only when they are altered.

Below you can see how the same chords are indicated by both the figured bass system and in roman numeral analysis. In roman numeral analysis, altered tones are indicated by the type of roman numeral used—if a chord changes from major to minor because of an altered tone, for instance, the change will be reflected in an uppercase roman numeral. In figured bass, altered tones are reflected in the arabic numerals themselves.

chords	roman numeral analysis	figured bass
d min:	V_4^6 i_6 iv_4^6 IV_4^6	6 6 6 6

Figured bass does not indicate the exact arrangement of a chord, nor does it indicate open or close position. The same figured bass symbol can be interpreted in various ways.

symbol	interpretation	symbol	interpretation

6. Write each chord as indicated by the figured bass symbols. Note the key signature. Use the most compressed form of the chord possible.

Figured Bass Part-Writing Challenge

7. Realize the figured bass in four-part writing. Try to progress smoothly from chord to chord and observe all part-writing rules.

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 **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 complete musical sentence.

Two phrases may combine to form a **period**, which is a more complete musical statement made up of two or more smaller phrases. A common type of period has two phrases of more or less equal length which develop in question-and-answer fashion.

The **antecedent phrase**—the ‘question’ phrase—is a phrase which ends on a temporary cadence, usually a half cadence but it could be a weak (imperfect) authentic cadence. The end of this phrase creates an expectation that another phrase will follow.

The **consequent phrase**—the ‘answer’ phrase—continues after the momentary pause of the first phrase and completes the *period* with a more conclusive ending. The authentic cadence will be used here with the tonic as the last tone in the melody.

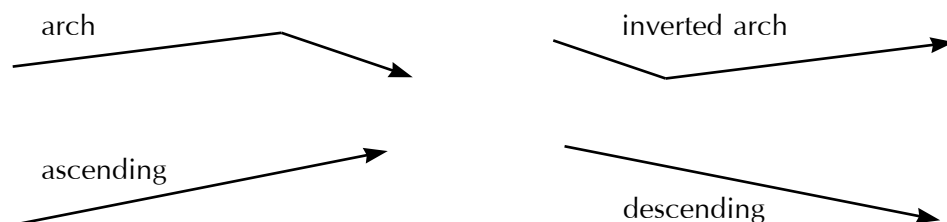
Some General Principles of Melodic Writing

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. So, always aim to reconcile these two opposing elements in a natural way.

A melody should have a sense of **direction**; it should lead to a definite point, sometimes referred to as the *climax* or *peak*, after which it comes to a conclusion.

A **melodic sequence** occurs when a melodic unit, or motive, is repeated at different pitch levels in a regular ascending or descending pattern. **Rhythmic imitation**, or *rhythmic repetition*, occurs when a rhythm is repeated but the melodic material does not sequence.

There are several basic contours that melodic lines generally follow:



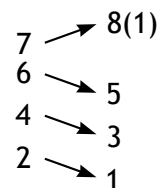
The *stable* and *active* tones of the major scale:

The stable tones are $\hat{1}$, $\hat{3}$, and $\hat{5}$ —the tones of the tonic triad.

The active tones are $\hat{2}$, $\hat{4}$, $\hat{6}$, and $\hat{7}$.

$\hat{2}$, $\hat{4}$, and $\hat{6}$ have a tendency to resolve down a step and $\hat{7}$ resolves up to $\hat{1}(\hat{8})$.

A graphic representation of the active tone resolutions is given on the right –



Assignment: Writing Melodies in a Major Key

1. Complete each eight-measure melody.
 - a) Demonstrate the use of **melodic sequence** or **rhythmic imitation**.
 - b) End the first phrase on a note of the dominant chord, on a strong beat.
 - c) End the second phrase on the tonic, on a strong beat.

C Major

Musical notation for C Major in 4/4 time. The first staff shows a partial melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second staff is empty for completion.

D Major

Musical notation for D Major in 3/4 time. The first staff shows a partial melody: D3 (half), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The second staff is empty for completion.

E^b Major

Musical notation for E^b Major in 4/4 time. The first staff shows a partial melody: E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter). The second staff is empty for completion.

F Major

Musical notation for F Major in 6/8 time. The first staff shows a partial melody: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). The second staff is empty for completion.

Writing in a Minor Key

In a minor key, scale degrees 1 through 5 can be considered a safe area to compose; these scale degrees keep the same form. Care, however, must be taken when using scale degrees 6 and 7.

When writing a minor melody with no accompaniment, follow these general guidelines:

- 1) When passing from $\hat{5}$ through $\hat{8}$ use the standard melodic minor form: raise $\hat{6}$ and $\hat{7}$ when ascending; use the natural $\hat{6}$ and $\hat{7}$ when descending.
- 2) Use the harmonic minor when not trying to step through $\hat{5}-\hat{6}-\hat{7}-\hat{8}$ or $\hat{8}-\hat{7}-\hat{6}-\hat{5}$.

Study this melody in D minor:

Bach, *Minuet* BWV Anh. 132 etc.

This exquisite phrase demonstrates the effective use of harmonic minor. The leading tone remains raised at (a) and (c) and the natural lowered 6th remains unaltered at (b) and (d) because there is no stepwise motion from scale degrees 5 through 8, and therefore no need to resort to melodic minor.

Very often the melodic and harmonic form of minor will both occur in the same melody. The *Minuet* illustrated above, for example, contains passages in melodic minor in later measures. The two forms of minor are not mutually exclusive.

Active and Stable Tones

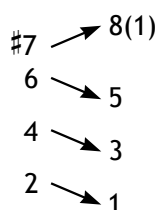
The *stable* and *active* tones of the harmonic minor scale are the same as those of the major scale.

The stable tones are $\hat{1}$, $\hat{3}$, and $\hat{5}$ —the tones of the tonic triad.

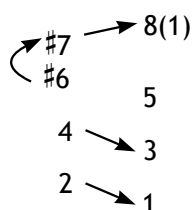
The active tones of the harmonic minor are $\hat{2}$, $\hat{4}$, and $\hat{6}$ and $\#\hat{7}$.

Scale degrees $\hat{2}$, $\hat{4}$, and $\hat{6}$ have a tendency to resolve down a step and $\#\hat{7}$ resolves up to $\hat{1}$ ($\hat{8}$).

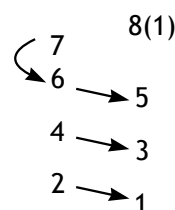
Study in the following diagrams how the tendencies of $\hat{6}$ and $\hat{7}$ change with the form of minor –



The active tones and resolutions of the **harmonic** minor scale,



the **ascending** melodic minor scale,



and the **descending** melodic minor scale.

Assignment: Writing Melodies in Minor Keys

2. Complete each eight-measure melody.

- Measures one and two - demonstrate the use of **melodic sequence** or **rhythmic imitation**.
- End the first phrase on any note of the dominant chord. End on a strong beat.
- End the second phrase on the tonic. End on a strong beat.
- Demonstrate the ascending and descending form of the melodic minor scale.

d minor

b minor

a minor

c minor

Melodic Dictation: Melodies in a Major Key



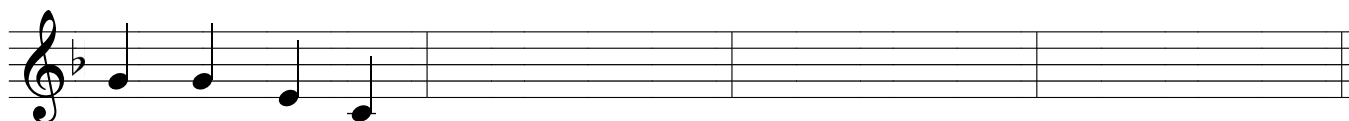
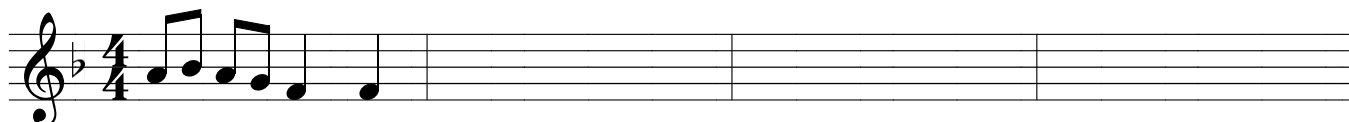
To complete the following assignments alone, scan the QR code on the right or take the following route:



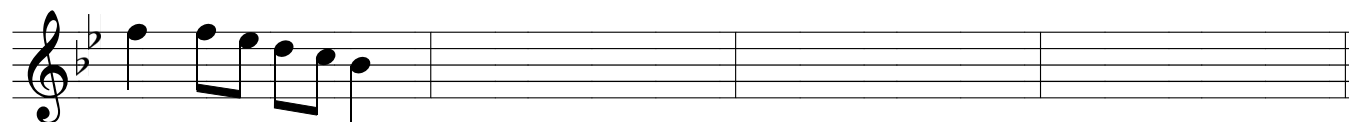
primothory.com → Level 12 → Melodic Dictation:
Assignment 3

3. Complete each eight-measure melody. Fill in the blank measures.

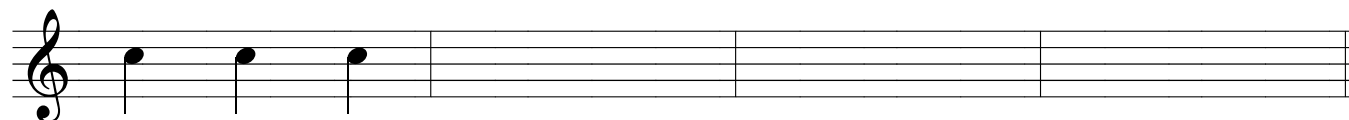
① F Major



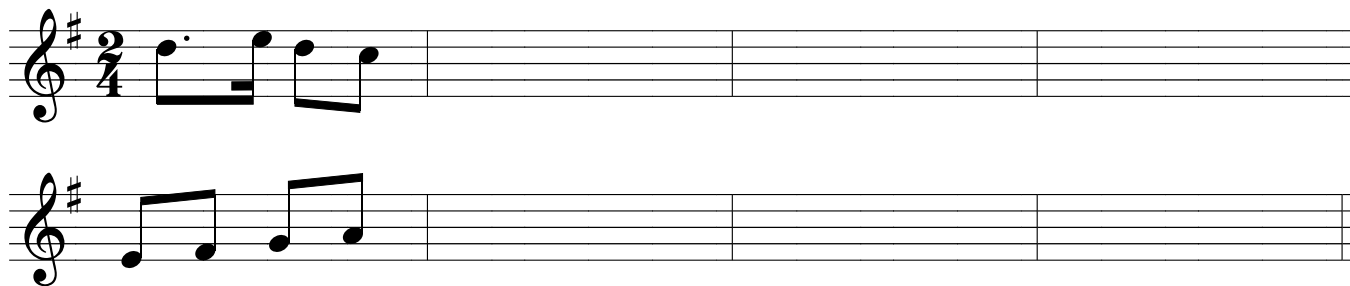
② B♭ Major



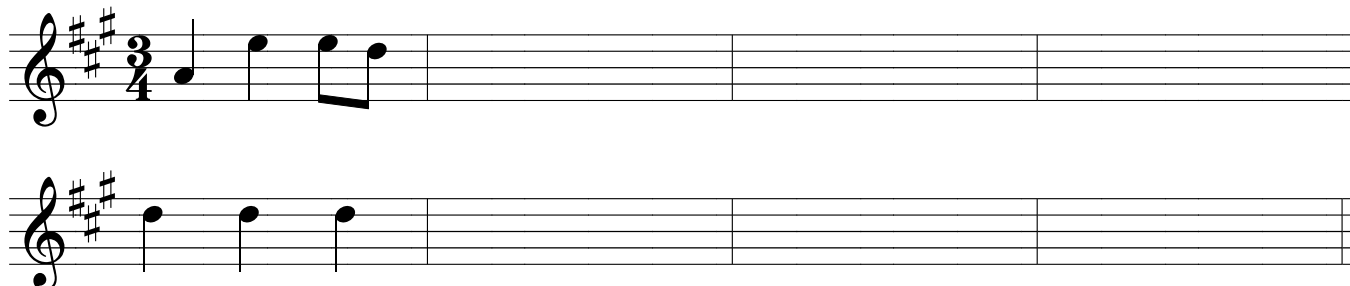
③ C Major



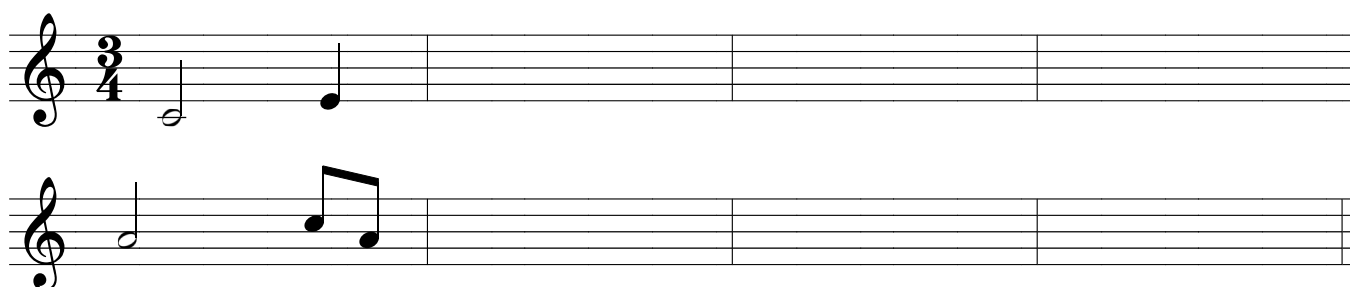
④ G Major



⑤ A Major



⑥ C Major



More Melodic Dictation Practice: Major Keys



To access more melodies for dictation practice go to:

primotheory.com → Level 12 → Melodic Dictation:
Extra Major Melodies



Melodic Dictation: Melodies in a Minor Key



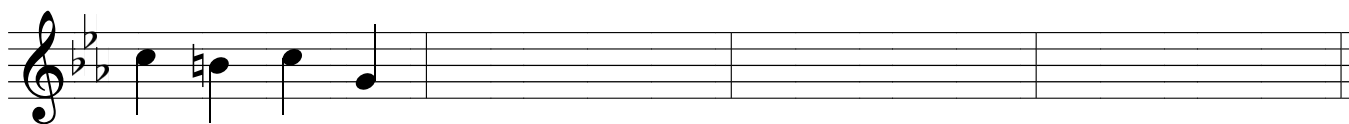
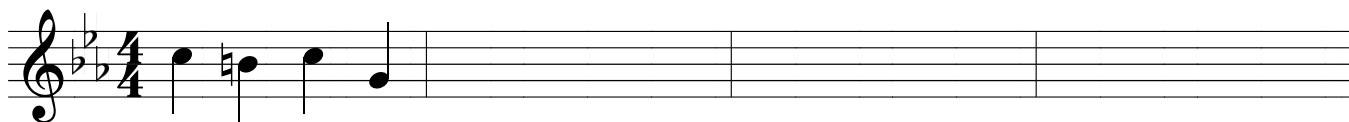
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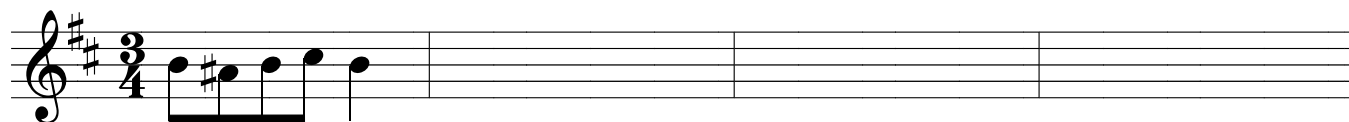
primotheory.com → Level 12 → Melodic Dictation:
Assignment 4

4. Complete each eight-measure melody. Fill in the blank measures.

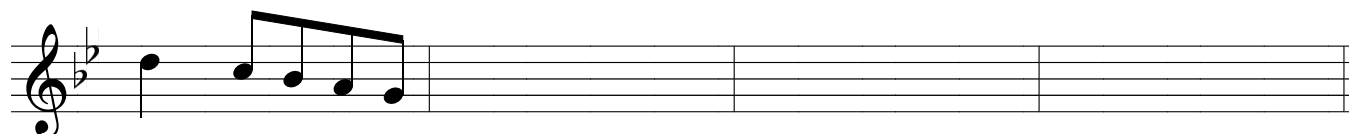
① c minor



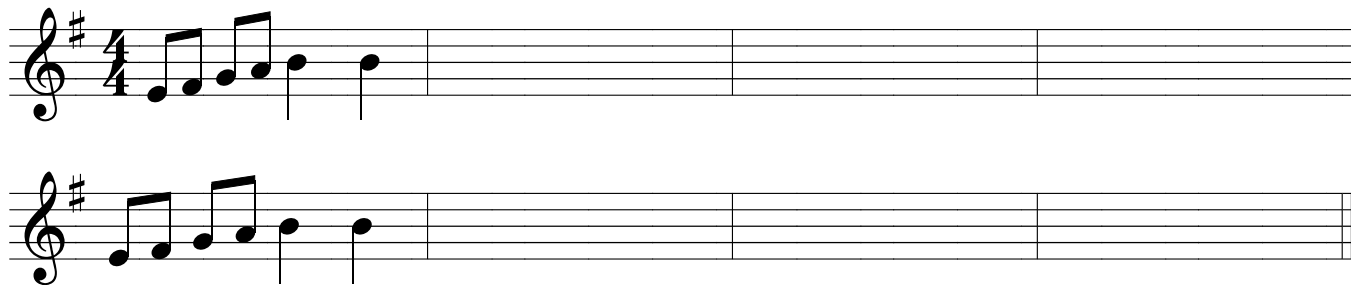
② b minor



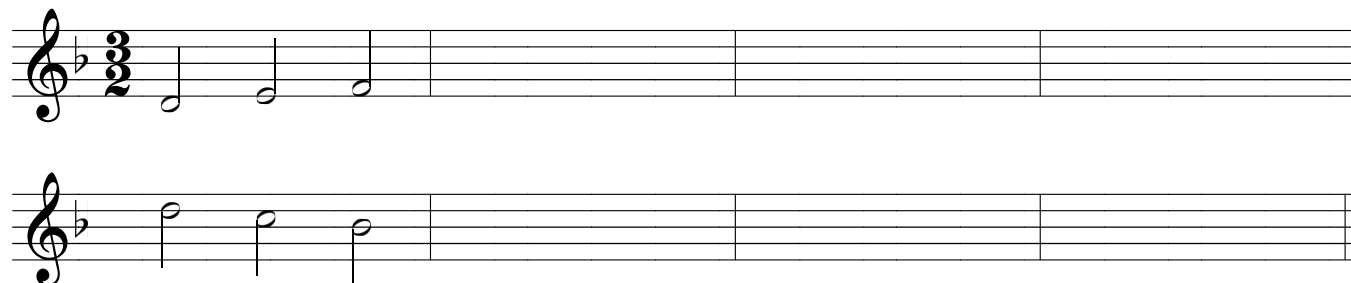
③ g minor



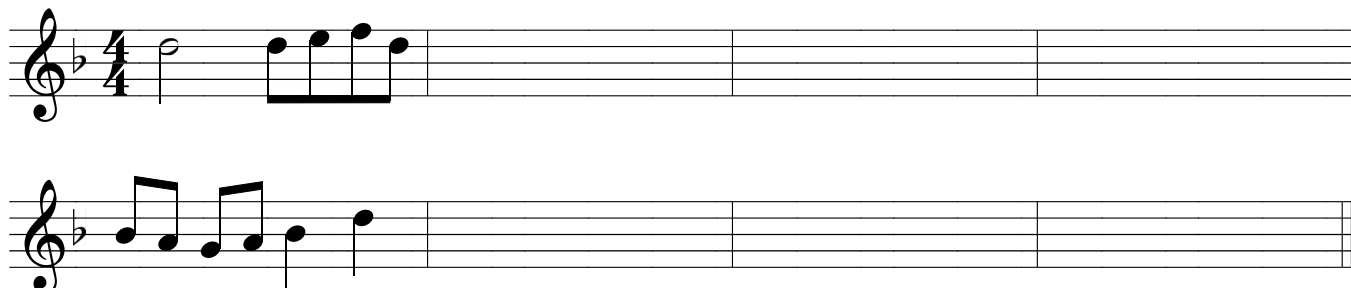
④ e minor



⑤ d minor



⑥ d minor



More Melodic Dictation Practice: Minor Keys



To access more melodies for dictation practice, go to:

primotheory.com → Level 12 → Melodic Dictation:
Extra Minor Melodies



Section 9

Musical Textures

Polyphonic Music

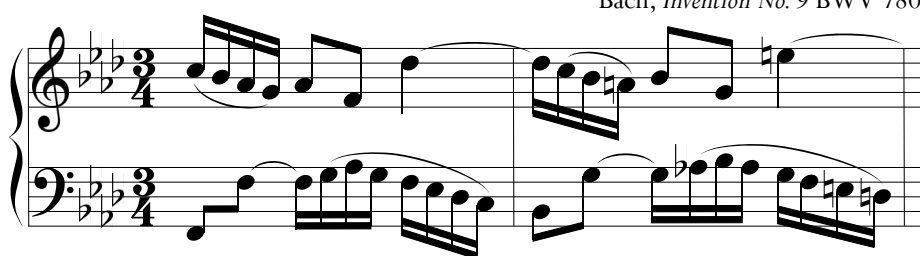
Music which combines two or more voices (parts), each of which retains its identity as a distinct melodic line to some degree, is known as **polyphonic music**. The four-part cadences and harmonic progressions studied earlier are one style of polyphony, the choral style.

Two chief characteristics of polyphonic music:

- 1) The number of voices is maintained throughout, though some of the voices may rest for a period. There are exceptions to this, usually for dramatic purposes. For example, in some keyboard fugues one or more voices are added in the closing section, creating a piling-on effect.
- 2) All the voices contribute more or less equally in the creation of the musical fabric. The effect is that of a conversation between the voices.

An example of a two-voiced polyphonic texture,

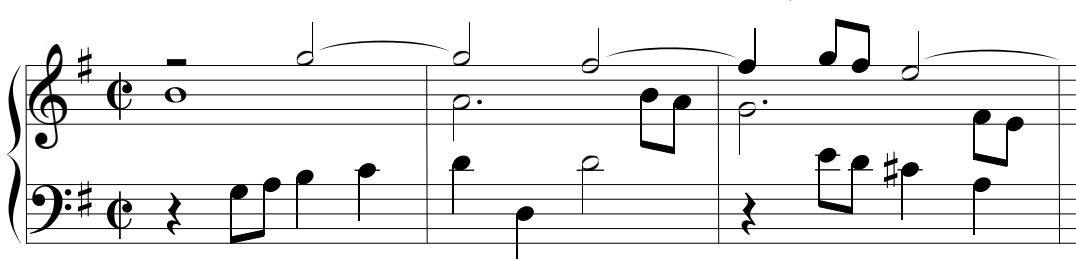
Bach, *Invention No. 9* BWV 780



etc.

and a three-voiced polyphonic texture.

Bach, *Variation No. 18* BWV 988



etc.

Monophonic Music

Music which consists of a single line of melody without any additional parts or accompaniment is known as **monophonic music**. The melody may be performed as a single part (a) or by more than one part, even in different registers, as long as the same notes and rhythms are used (b).

(a)



(b)



etc.

Homophonic Music

In **homophonic music** the melodic interest is largely concentrated in one voice which is supported by an accompaniment. The accompaniment may vary in texture and style. Below are some common accompaniment figures:

A waltz pattern, usually appearing in the lower part, as in the example below.

Chopin, *Valse* Opus posth. 69 No. 2

etc.

Alberti bass, shown here in the lower part, or other broken chord figures.

Mozart, Sonata in C Major K. 545

etc.

A melody may be accompanied by chords, usually with the melody as the top note. Note the varying number of notes from chord to chord, characteristic of a homophonic texture.

Schubert, *Moments Musicaux* Op. 94 No. 5

etc.

Sometimes the accompaniment is in the higher part with the melody in the bass.

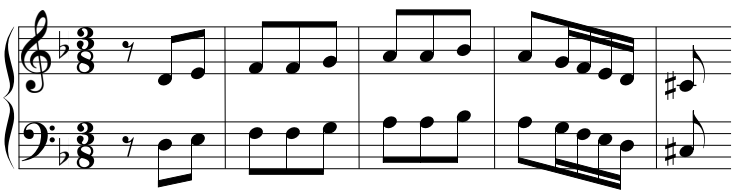
Kabalevsky, *Toccatina* Op. 27 No. 12

etc.

Assignment

Identify the texture of each musical excerpt as **monophonic**, **homophonic**, or **polyphonic**.

A. _____



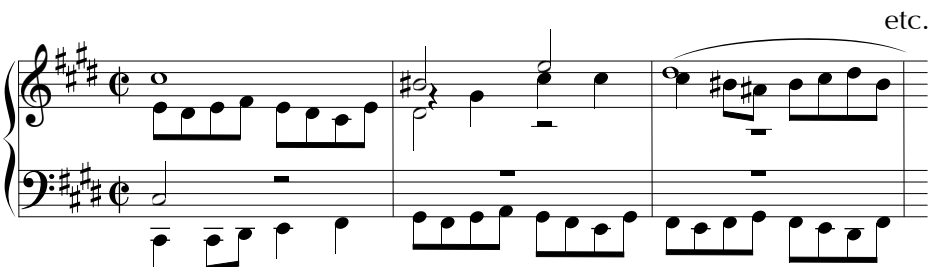
etc.

B. _____



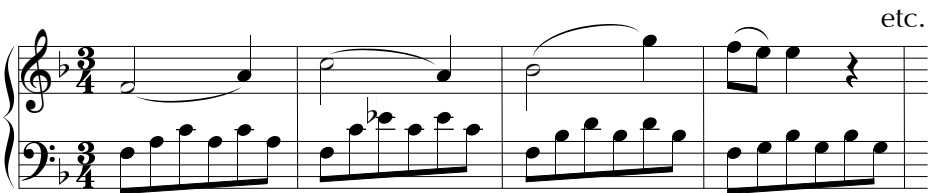
etc.

C. _____



etc.

D. _____



etc.

E. _____



etc.

F. _____



sotto voce

etc.

G. _____



etc.

Section 10

Musical Forms

The term **sonata** has different meanings depending on the composer and era in which it was written. Composers such as Bach, Corelli, Handel, and Scarlatti used the term in some of their works but there was no standardized form associated with this term. It was not until the Classical period, beginning in the 1770's, that the term was generally understood to mean a work written for an instrument or instruments which generally followed a three-movement plan:

First movement – allegro or similar, very often written in sonata-allegro form

Second movement – a slow tempo, contrasting with the first

Third movement – allegro or presto, often a *minuet* or *rondo*

In the works of Haydn, Mozart and Beethoven, instrumental works in sonata form such as string quartets and symphonies were increasingly written in four movements – the first two usually followed tradition, a dance or lighter texture for the third movement (*minuet and trio* or *scherzo*), and a fast tempo for the last movement. This four-movement plan found its way into piano sonatas of composers in the late Classical period. Also, the sonatas of Haydn, Beethoven, and others sometimes consisted of only two movements.

Sonata–Allegro Form

Sonata-Allegro form, found in many first movements of sonatas and symphonies, consists of three main sections: exposition, development, and recapitulation (the last being sometimes followed by a *coda*). This three-part form is represented by the letters **ABA**.

Exposition (A): This section introduces the two main themes used throughout the movement. The **primary theme** introduces the main character and establishes the tonic key. The **secondary theme** is of a noticeably different, often contrasting, character in another key. If the key of the piece is in major, the secondary theme is usually in the dominant key, or less commonly, in the relative minor. If the piece is in a minor key, the secondary theme is usually in the relative major. *The repeat sign indicates the end of this section.*

Development (B): The themes and motives introduced in the exposition are developed here. They may appear in fragmented or altered form. New keys are explored, unpredictable modulations may occur, new melodic material may be presented. In this section the composer has the most freedom to display his ingenuity and imagination. At the end of this section there occurs a transition to the primary theme in the original key. This transition often contains a passage where the V or V7 chord is prolonged over several measures, building a certain sense of expectation leading to the return of the first theme in the tonic key.

Recapitulation (A): The **primary theme** returns in its original form in the tonic key and leads to the **secondary theme**, also in the tonic key. If the piece was in minor, the secondary theme will often appear in the parallel major.

A diagram summarizing the main sections of sonata-allegro form:

	Exposition		Development	Recapitulation		
	Primary theme	Secondary theme	transition (prolonged V or V7)	Prim.	Sec.	(coda)
major key	tonic	dominant		tonic	tonic	
minor key	tonic	relative major		tonic	parallel major	

A **sonatina** is a small sonata of a simple, light character. Although the term is not used consistently by composers, in the Classical period a sonatina generally consists of three movements with the first movement often following an abbreviated sonata-allegro form.


In order to better understand sonata-allegro form, you will study the first movement of a sonatina by Lichner, given in full in the following pages.

Sonatina in C Major, Op. 4, No. 1 by H. Lichner

Exposition


Primary theme – begins in measure 1, C major

Secondary theme – begins in measure 9, G major

The rhythm of the primary theme is fairly distinct – 

Also, the theme forms a descending line which dips up at the end.

A half cadence occurs from measure 7 to 8, closing the primary theme.

The rhythm of the secondary theme is also distinct – 

This theme forms an ascending line which dips down at the end.

An authentic cadence in G major occurs in measure 20, closing the exposition.

Development



The development section begins in measure 21, in C major.

m. 22, third beat to m. 25 – key of D minor

m. 26 to m. 27 – key of C major

m. 28 to m. 31 – key of C minor

m. 32 to m. 34 – prolonged V transition

New material and fragments of the first and second theme are used. In measures 21 and 25, the  rhythm from the primary theme is used. The  rhythm from the secondary theme is used in measures 29, 30, and 31. Most notably, a three-note motive found occurring just once in the exposition (the last three eighth notes in measure 8, treble clef) is used prominently in the development (29, 30, and 31) and in the transition back to the recapitulation (measures 32 and 33).

Recapitulation

Primary theme – begins in m. 35 in C major

Secondary theme – begins in m. 43 in C major

An authentic cadence closes the primary theme in measures 41 to 42 and the secondary theme in measures 53 to 54. In measures 54 to 57 there is a closing section of repeated V–I chords alternating with the same motive (last three eighth notes of m. 8) used in the development.

Sonatina in C Major, Op. 4, No. 1

H. Lichner

p

Exposition: Primary Theme (tonic: C Major)

motive used
in development

C: I V (half cadence)

dolce

Secondary Theme (dominant: G Major)

G: V7 I (authentic cadence)

Development -----> (d minor)

26

Musical score for measures 26-30. The piece is in C minor, as indicated by the key signature of one flat. The music features a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The upper staff contains a melodic line with slurs and dynamic markings of *sf* (sforzando) at measures 28 and 30.

(c minor)

31

Musical score for measures 31-35. The music continues with the piano accompaniment. The upper staff features a melodic line with slurs and dynamic markings of *sf* (sforzando) at measure 31 and *p* (piano) at measure 35.

transition: prolonged V chord ----->

Recapitulation:
primary theme (C Maj)

36

Musical score for measures 36-40. This section begins the recapitulation in C major. The piano accompaniment continues with its characteristic eighth-note patterns. The upper staff features a melodic line with slurs.

41

Musical score for measures 41-45. The music continues in C major. The upper staff features a melodic line with slurs and a *dolce* (dolce) marking. The piano accompaniment provides harmonic support.

Secondary Theme (C Maj)

46

Musical score for measures 46-50. The piano accompaniment continues with its eighth-note patterns. The upper staff features a melodic line with slurs.

51

Musical score for measures 51-55. The piano accompaniment continues with its eighth-note patterns. The upper staff features a melodic line with slurs. The piece concludes with a final chord in C major.

Sonata–Allegro Form: Further Analysis

Identify the major sections of the following sonata and sonatina movements. Find the scores online:



primotheory.com → Level 12 → Page 59



1. Sonatina in G Major, Op. 4, No. 3, 1st Movt. by H. Lichner

Exposition

The primary theme begins in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Development begins in measure ____ .

If there is a prolonged V(7) chord leading to the recapitulation, list the measures. _____

Recapitulation

The primary theme returns in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Additional comments:

2. Sonatina in C Major, Op. 36, No. 1, 1st Movt. by M. Clementi

Exposition

The primary theme begins in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Development begins in measure ____ .

If there is a prolonged V(7) chord leading to the recapitulation, list the measures. _____

Recapitulation

The primary theme returns in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Additional comments:

3. Sonatina in C Major, Op. 36, No. 3, 1st Movt. by M. Clementi

Exposition

The primary theme begins in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Development begins in measure ____ .

If there is a prolonged V(7) chord leading to the recapitulation, list the measures. _____

Recapitulation

The primary theme returns in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Additional comments:

4. Sonatina in F Major, Op. 36, No. 4, 1st Movt. by M. Clementi

Exposition

The primary theme begins in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Development begins in measure ____ .

If there is a prolonged V(7) chord leading to the recapitulation, list the measures. _____

Recapitulation

The primary theme returns in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Additional comments:

5. Sonata in G Minor, Op. 49, No. 1, 1st Movt. by Beethoven

Exposition

The primary theme begins in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Development begins in measure ____ .

If there is a prolonged V(7) chord leading to the recapitulation, list the measures. _____

Recapitulation

The primary theme returns in measure ____ in the key of _____ .

The secondary theme begins in measure ____ in the key of _____ .

Additional comments:

Rondo Form

In **rondo form**, the principal theme or section A, also known as the *refrain* or *rondo*, alternates with other sections called *couplets* or *episodes* (B,C, etc.). An example of a typical rondo design is **ABACADA**. Other types of this form are the *symmetrical* or *arched* scheme (ABACABA) and the *truncated rondo* (ABACBA). The fundamental characteristic of this form is that the principal theme returns repeatedly in the same key whereas the refrains or couplets are in different keys.

The rondo is written in the homophonic style, although it may have elements of the contrapuntal style within it.

Invention

The term **invention**, as it applies to musical form, refers to a short composition with a two-part or three-part polyphonic texture. This form of composition is rarely encountered and we know it today from J.S. Bach's collection (1723) of 15 keyboard pieces in two parts, called "Inventiones," and 15 pieces in three parts, called "Sinfoniae."

There is no one set form for an invention; rather, the form is different for every piece and is largely determined by the length and nature of the *subject* (main theme). Generally, there is a short exposition where the subject is stated in one voice and imitated in the other voice, sometimes in the same key, sometimes in a closely related key. Then follows a long development section which makes up the bulk of the piece where the subject is treated with various contrapuntal and melodic devices in different keys. Sometimes towards the end of the piece, the subject is restated in the tonic key.

Fugue

The latest and most mature form of contrapuntal composition is the **fugue**. Like the invention, a fugue does not have a specific form; rather, it is a process which takes shape according to the character and nature of the subject (theme). This process takes the form of alternating *expositions* and *episodes* of varying lengths. The first exposition is the strictest, beginning in the tonic key with a single voice, after which the other voices enter, one at a time until all voices are sounding and eventually leading to a cadence, concluding the exposition. The exposition is normally followed by an episode which does not include a statement of the subject but usually contains motives derived from the material in the exposition. A fugue may have more than three or four expositions separated by episodes which modulate into different keys (usually closely related). The thematic material, or *motives*, are treated with various contrapuntal devices. In the final exposition, the subject is clearly stated in the tonic key in one of the voices which may lead to a response in one or more of the other voices which are busily continuing with their parts in counterpoint. This final exposition does not follow the same form as the opening and is usually a signal to the listener that the end of the fugue is approaching.

Some of the main features of the fugue:

- Written in polyphonic texture.
- Usually has three or four voices and may have up to six in certain instrumental and vocal styles; A two-voiced fugue is rare.
- The number of voices, or parts, is strictly maintained with some exceptions in keyboard writing.

Section 11

Definitions

alto	The second highest voice in four-part harmony
aria	A composition for solo voice
asymmetrical meter	The combination of two simple meters where the pulse cannot be divided into 2, 3, or 4 beats per measure.
atonal music	Music that lacks a key or sense of key center
augmented triad	A triad made up of two major thirds
ballet	A theatrical dance
bass	The lowest voice in four-part harmony
bi-tonal	The use of two different keys at the same time
church modes	Seven diatonic scales comprised of various arrangements of whole and half steps
close harmony	Four-part harmony with less than an octave between the soprano and tenor
compound interval	An interval that is greater than an octave
compound meter	A meter in which the beat can be subdivided into groups of three
counterpoint	The use of two or more melodic lines simultaneously
deceptive cadence	A cadence resolving from V to any chord other than the tonic. The listener expects a resolution which does not occur.
diatonic scale	A scale with seven different tones
diminished triad	A triad made up of two minor thirds
dominant 7th chord	A major triad with a minor 7th added above the root, found on scale degree 5
duet	A musical composition written for two performers
figured bass	A bass line under which numbers tell what intervals should be played over the bass notes
fugue	An imitative contrapuntal composition alternating exposition and episodic sections
half cadence	Any cadence which ends on the dominant triad (V)
half diminished seventh chord	A diminished chord with a minor seventh added above the root
homophonic music	A melody line supported by an accompaniment
interval inversion	Turning an interval upside down so that the lower tone becomes the higher or the higher tone becomes the lower tone
invention	A short contrapuntal piece based on one theme
major interval	The intervals found in a major scale using scale degrees 1–2, 1–3, 1–6, and 1–7
monophonic music	A single line of melody
open harmony	Four-part harmony with an octave or more between the soprano and tenor

opera	A theatrical drama that is sung and set to music
oratorio	A sacred theatrical drama that is sung but performed without action, costumes or scenery
overture	An orchestral composition used to introduce a large dramatic work
parallel keys	Major and minor keys that share the same tonic
perfect interval	The intervals found in a major scale using scale degrees 1–1, 1–4, 1–5, and 1–8
phrase	Part of a melody which ends with a cadence of some type
plagal cadence	A cadence consisting of the subdominant progressing to tonic, IV–I (iv–i)
polyphonic music	Music in which two or more melodies are heard at the same time
prelude	A small composition that is usually followed by a larger composition in the same key
rondo form	A composition in which the first theme returns repeatedly (ABACAD etc.)
second inversion triad	A triad that has its fifth as the lowest pitch
<i>sempre</i>	Always
<i>senza</i>	Without
simple interval	An interval no greater than an octave
simple meter	A meter in which the beat can be subdivided into groups of two
sonata-allegro form	A form consisting of three main sections: exposition, development and recapitulation
soprano	The highest voice in four-part harmony
<i>subito</i>	Suddenly
tenor	The second lowest voice in four-part harmony
tonal music	Music that has a sense of key or tonic
transposition	The performing or writing of music in a key other than the original key
trio	A musical composition written for three performers
<i>troppo</i>	Too much
voice-leading	The the procedures governing the movement of voices in chord progressions
whole-tone scale	A six-tone scale built only of whole steps

Definitions: Online Flash Cards



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