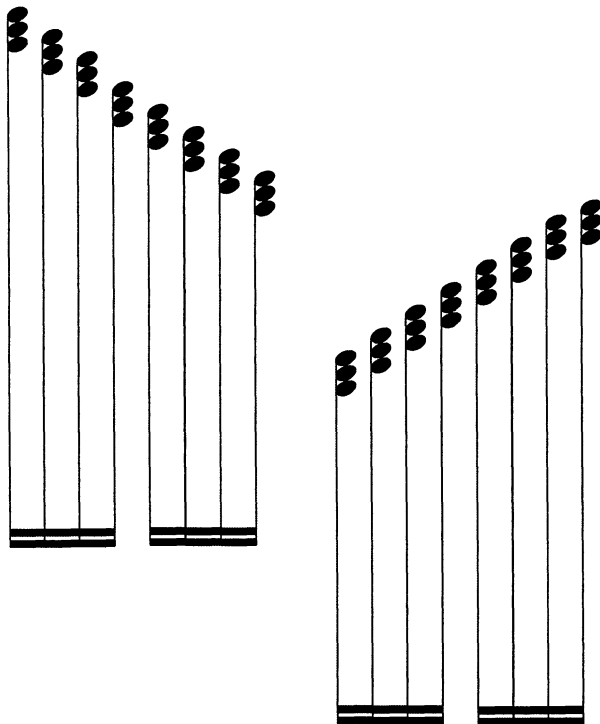


Mastering Aural Skills: A Comprehensive Method for Eartraining and Sightsinging



Isidore L. Rudnick

Mastering Aural Skills: A Comprehensive Method for Eartraining and Sightsinging

Dr. Isidore L. Rudnick
Yakima Valley Community College

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For Shelly, Nathan and Joshua

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Very special thanks to Mr. Bobby Scan, a brilliant teacher and musician, who first taught me solfege and the importance of mastering aural skills

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Preface

In my over ten years of teaching aural skills classes to college students from all walks of life, I seem to encounter the same questions and comments over and over from students.

How will this help me become a better musician?

Why do we need to learn solfege, can't we just sing on the syllable *la*?

Don't you need perfect pitch to accurately sightsing?

Why is it that I can sing familiar songs like *Happy Birthday* and *The Star Spangled Banner* but I can't write out the notes to these melodies?

Is there some way to better hear and recognize chords than to just guess?

How can I improve my sightreading skills?

I can't read rhythms, help me !!!

Practicing with a metronome throws me off, so do I really have to use one?

This text is an attempt to answer all these questions and to provide a flexible, practical and comprehensive system for learning to hear and notate common melodic, harmonic and rhythmic structures in tonal music. While the concepts and material in this book are fairly simple and are presented in a straightforward manner, they will not be mastered unless the student works diligently on them daily. With careful practice and patience, any serious student can use the aural skills concepts presented in this text to unlock their artistic and technical potential as a musician.

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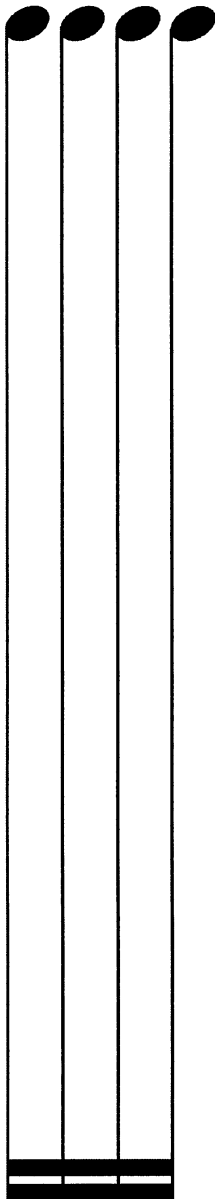
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CHAPTER 1

Pitch Recognition Systems



TOPICS

- Solfege (Moveable Do)
- Kodály Hand Signs

APPLICATION

Pitch Recognition Systems such as Solfege and Kodály Hand Signs enable the student to associate individual pitches with musical syllables and visual hand signs which aid in hearing, singing and notating tonal melodies.

Introduction

The most effective way of accurately recognizing and reproducing pitches, intervals, melodies and harmonic formulas is through the study and mastery of a pitch recognition system. By quickly and accurately recognizing pitches and their relationship to one another in a tonal setting, musicians can sing and play music at sight, transcribe music from recordings, compose music away from the piano or computer, create counterpoint or harmony to an existing melody, and effectively improvise melodies over an harmonic setting. All of these tasks are crucial to your artistic and financial success as a musician.

Solfège

Musicians have been studying and teaching pitch recognition systems for over a thousand years. The most common systems today involve the use of solmization syllables or what we know today as solfeggio or solfège. Solfège is the singing of pitches, intervals, melodies and melodic outlines of harmony with the aid of individual syllables such as *do*, *re*, *mi*, etc. Although several variations of solfège exist, perhaps the most effective one for tonal music is moveable *do* with *do* being the root for major and *la* being the root for minor. This particular solfège system is the only one that does all of the following:

- uses universally recognized syllables
- follows the major and relative minor scale model
- employs unique syllables for each scale tone
- allows for chromatic alterations of scale tones
- allows for the transposition of syllables to new keys

Example 1.1 illustrates the major *do* minor *la* concept as applied to a Bb major and G minor scale. Notice that when you change to a relative minor key you don't employ new syllables. Instead, you simply start with the solfège syllable *la* rather than *do*.

Example 1.1 Major *Do*, Minor *La*

The image shows two musical staves in treble clef with a key signature of two flats (Bb major and G minor). The first staff shows the major scale with solfège syllables: do, re, mi, fa, sol, la, ti, do. The second staff shows the relative minor scale with solfège syllables: la, ti, do, re, mi, fa, sol, la.

As mentioned in the previous page, one of the advantages of using the moveable *do* solfege system, is that you can transpose the tonic pitch syllable, *do*, to new keys. Example 1.2 illustrates a simple scalar melody first in the key of C, then transposed to three other major keys.

Example 1.2 Moveable Do, Major Keys

do re mi sol fa la sol mi fa re mi re do

do re mi sol fa la sol mi fa re mi re do

do re mi sol fa la sol mi fa re mi re do

do re mi sol fa la sol mi fa re mi re do

Example 1.3 demonstrates the same procedure with a minor melody.

Example 1.3 Moveable Do, Minor Keys

la do ti la mi re do la ti do ti sol la

la do ti la mi re do la ti do ti sol la

la do ti la mi re do la ti do ti sol la

Kodály Hand Signs

Many teachers and musicians, this author included, use an additional pitch recognition system to visually emphasize the solfege system. This visual system is known as the Kodály hand signs and it employs a unique hand symbol for each solfege degree of the scale. This system was actually invented by John Spencer Curwin of England but it was popularized by Zoltan Kodály, a very influential Hungarian music educator and composer of the first half of the 20th century. In this system, the student begins with the first hand sign, *do*, a few inches in front of and level with their bellybutton, and proceeds to raise the height of each successive hand signal until they reach the upper *do* which is at eye level. Advantages of using this system include:

- students can visualize the solfege system as they sing it
- both a note's pitch quality and register are represented
- the physical activity of using the hand signs increases focus and decreases the anxiety of singing in class
- students who are occasionally unable to sing can still work on their pitch recognition skills
- students gain a more thorough knowledge of pitch recognition through visual reinforcement of aural concepts


Example 1.2 illustrates the Kodály hand signs as applied to a G major and E minor scale.


Example 1.2 Kodály Hand Signs

The image displays two musical staves with corresponding Kodály hand signs. The first staff shows the G major scale (one sharp) with notes G, A, B, C, D, E, F#, G. Below the notes are the syllables: do, re, mi, fa, sol, la, ti, do. The second staff shows the E minor scale (no sharps or flats) with notes E, F, G, A, B, C, D, E. Below the notes are the syllables: la, ti, do, re, mi, fa, sol, la. Each syllable is paired with a specific hand gesture that visually represents its pitch level and quality.


The chart on the next page shows all the diatonic solfege syllables and the commonly used chromatic alteration syllables and their corresponding hand signs.


Solfège Syllable and Kodály Hand Sign Chart



do 


re 

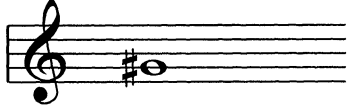

ri 


mi 

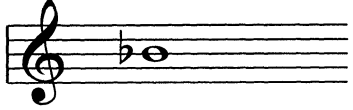

fa 


fi 


sol 

si 


la 

te 


ti 

Solfege Exercises 1.1

A. Write in the correct solfege syllable beneath each note.

1.

2.

3.

4.

5.

6.

B. Write in the number that corresponds with the correct hand sign in the first blank beneath each note. Then, write in the correct solfege syllable in the second blank.



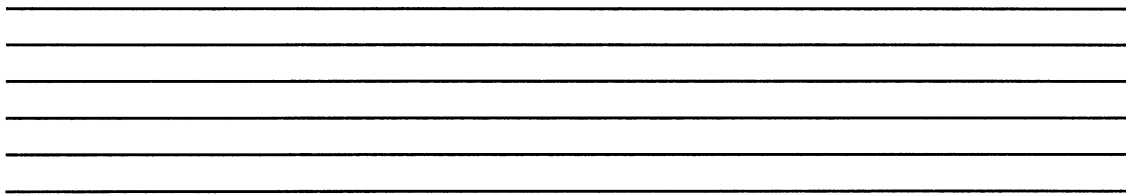
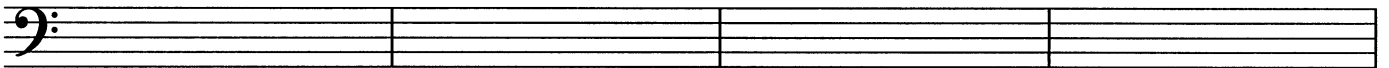
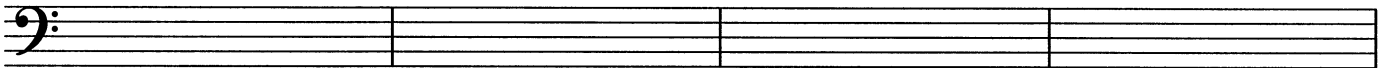
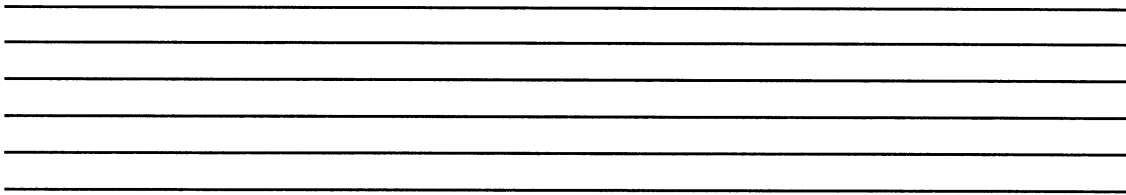
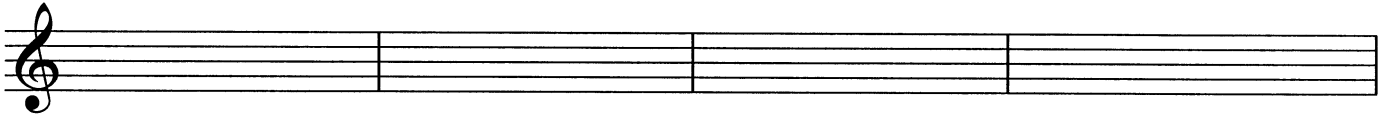
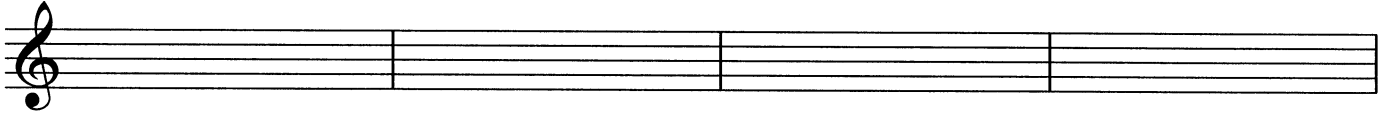
1.

2.

3.

4.

Student Notes



CHAPTER 2

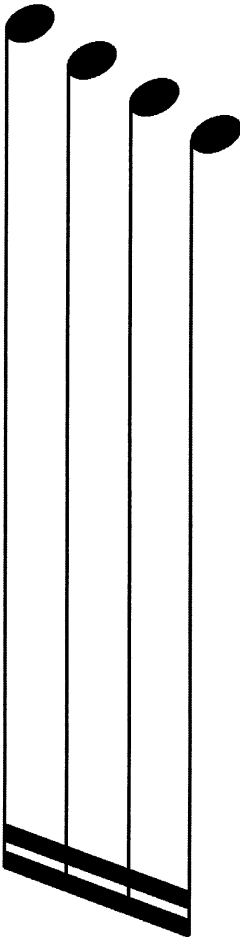
Diatonic and Altered Diatonic Scales

TOPICS

- Major Scales
- Pentatonic Scales
- Natural Minor Scales
- Harmonic Minor Scales
- Melodic Minor Scales
- Blues Scales

APPLICATION

Diatonic and altered diatonic scales provide the source material from which many melodic and harmonic structures in tonal music are created. By linking solfege application to various scale formations, we train our ears to recognize a vast amount of melodic material.



Introduction

In this chapter we will explore hearing and singing some of the more common diatonic and altered diatonic scales that are used in Western classical and popular music. Since there are several similarities among these scales, it is helpful to categorize them according to the following elements: (1) number of different pitches present, (2) modality, (3) presence of chromatic alterations and (4) interval pattern. The following table should prove helpful for quick reference.

Table 2.1 Scale Elements

Scale	No. of Pitches	Modality	Alterations	Interval Pattern
Major Pentatonic	Five	Major	None	W, W, 1 ^{1/2} , W, 1 ^{1/2}
Minor Pentatonic	Five	Minor	None	1 ^{1/2} , W, W, 1 ^{1/2} , W
Major	Seven	Major	None	W, W, 1/2, W, W, W, 1/2
Natural Minor	Seven	Minor	None	W, 1/2, W, W, 1/2, W, W
Harmonic Minor	Seven	Minor	Raised 7 th (<i>si</i>)	W, 1/2, W, W, 1/2, W, W
Melodic Minor	Seven	Minor	Asc: Raised 6 th (<i>fi</i>) Raised 7 th (<i>si</i>) Desc: None	W, 1/2, W, W, W, W, 1/2 W, W, 1/2, W, W, 1/2, W
Blues	Six	Minor	Raised 4 th (<i>ri</i>)	1 ^{1/2} , W, 1/2, 1/2, 1 ^{1/2} , W

In order to successfully recognize and reproduce each of these scales, use the following four step process. Repeat several times if necessary.

Step 1 - Play the scale several times **slowly** on piano (or your instrument) and listen carefully to the sound of each scale degree.

Step 2 - Practice matching each pitch by first playing the scale degree on piano and then singing the scale degree with the appropriate solfege syllable. Using a chromatic tuner during this step will enable you to see exactly how sharp or flat you are on each degree of the scale.

Step 3 - Play *do* on the piano and sing up the ascending part of the scale until you reach the upper *do*. Play that upper *do* on piano to check the accuracy of your pitch. Now sing down the descending part of the scale and check your lower *do* on piano when you reach tonic.

Step 4 - Sing the entire scale ascending and descending and when you reach the final *do*, check your pitch accuracy with the piano and/or a tuner.

Unaltered Diatonic Scales

A diatonic scale is one that is constructed and organized around the presence of a tonal center (tonic) and key signature. Diatonic scales can occur in both an unaltered and altered form. An unaltered diatonic scale is one that contains no pitches outside the key signature.

The **major pentatonic** scale, perhaps the simplest of the unaltered diatonic scales, is made up of five pitches starting on the tonic of the key (solfege syllable *do*), and moving up through the second (*re*), third (*mi*), fifth (*so*), and sixth (*la*) degrees of a major scale. Example 2.1 shows a major pentatonic scale written in the keys of C and B \flat . Remember, we are using a moveable *do* system and each tonic pitch of a new key is *do*.

Example 2.1 Major Pentatonic Scale

do re mi so la do la sol mi re do

do re mi sol la do la sol mi re do

The **major** scale is made up of seven adjacent pitches starting on the tonic of the key (*do*), and moving up through the second (*re*), third (*mi*), fourth (*fa*), fifth (*sol*), sixth (*la*) and seventh (*ti*) degree of the scale.

Example 2.2 D Major Scale

do re mi fa sol la ti do ti la sol fa mi re do

The **minor pentatonic** scale, related to the major pentatonic scale a minor third above, is made up of five pitches starting on the tonic of the minor key (*la*), and moving up through the third (*do*), fourth (*re*), fifth (*mi*) and seventh (*sol*) degrees of the natural minor scale.

Example 2.3 F Minor Pentatonic Scale

The **natural minor** scale, related to the major scale a minor third above, is made up of seven adjacent pitches starting on the tonic of the minor key (*la*), and moving up through the second (*ti*), third (*do*), fourth (*re*), fifth (*mi*), sixth (*fa*) and seventh (*sol*) degree of the scale.

Example 2.4 E Natural Minor Scale**Altered Diatonic Scales**

An altered diatonic scale is one that contains at least one note that has been chromatically altered (raised or lowered) from the key signature. The **harmonic minor** scale, perhaps the most common of the altered diatonic scales, contains a raised seventh scale degree which is represented by the solfège syllable *si* and functions as the leading tone of the scale. This scale is made up of seven adjacent pitches starting on the tonic of the minor key (*la*), and moving up through the second (*ti*), third (*do*), fourth (*re*), fifth (*mi*), sixth (*fa*) and raised seventh (*si*) degree of a natural minor scale.

Example 2.5 D Harmonic Minor Scale

The **melodic minor** scale has both an ascending and descending form. The ascending form of the scale has two chromatically altered notes, the raised sixth degree of the scale (represented by the solfège syllable *fi*) and, like the harmonic minor scale, the raised seventh degree of the scale (represented by the solfège syllable *si*). The descending form of the scale is identical to the natural minor scale.

Example 2.6 Melodic Minor Scale

la ti do re mi fi si la sol fa mi re do ti la

The blues scale, used extensively in jazz and popular music, is very similar to the minor pentatonic scale. This scale features an added raised fourth scale degree which is represented by the solfège syllable *ri*.

Example 2.7 Blues Scale

la do re ri mi sol la sol mi ri re do la

Solfege Exercises 2.1

Play each of the following scale exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner during each exercise. Transpose each example to at least three different keys.



Solfege Exercises 2.2

Sing the indicated scale (ascending and descending) above the given tonic note using the correct solfege syllables. Check your intonation with the piano and/or a tuner during each scale.

D Major Pentatonic F Major

The first exercise consists of two staves. The left staff is in treble clef with a key signature of two sharps (D major) and contains a single quarter note on the tonic D. The right staff is in bass clef with a key signature of one flat (F major) and contains a single quarter note on the tonic F. A double bar line separates the two staves.

A Major Pentatonic Db Major

The second exercise consists of two staves. The left staff is in treble clef with a key signature of three sharps (A major) and contains a single quarter note on the tonic A. The right staff is in bass clef with a key signature of three flats (D-flat major) and contains a single quarter note on the tonic D-flat. A double bar line separates the two staves.

Bb Major Pentatonic E Major

The third exercise consists of two staves. The left staff is in treble clef with a key signature of two flats (B-flat major) and contains a single quarter note on the tonic B-flat. The right staff is in treble clef with a key signature of one sharp (E major) and contains a single quarter note on the tonic E. A double bar line separates the two staves.

G Major Pentatonic Eb Major

The fourth exercise consists of two staves. The left staff is in treble clef with a key signature of one sharp (G major) and contains a single quarter note on the tonic G. The right staff is in bass clef with a key signature of three flats (E-flat major) and contains a single quarter note on the tonic E-flat. A double bar line separates the two staves.

Gb Major Pentatonic B Major

The fifth exercise consists of two staves. The left staff is in treble clef with a key signature of four flats (G-flat major) and contains a single quarter note on the tonic G-flat. The right staff is in treble clef with a key signature of two sharps (B major) and contains a single quarter note on the tonic B. A double bar line separates the two staves.

Solfege Exercises 2.3

Play each of the following scale exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner during each exercise. Transpose each example to at least three different keys.



Solfège Exercises 2.4

Sing the indicated scale (ascending and descending) above the given tonic note using the correct solfège syllables. Check your intonation with the piano and/or a tuner during each scale.

B Minor Pentatonic E Natural Minor




F Minor Pentatonic D Natural Minor



G Minor Pentatonic F# Natural Minor



A Minor Pentatonic C# Natural Minor



E♭ Minor Pentatonic G# Natural Minor



Solfege Exercises 2.5

Play each of the following scale exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner during each exercise. Transpose each exercise to at least three different keys.



Solfège Exercises 2.6

Sing the indicated scale above the given tonic note (ascending and descending) using the correct solfège syllables. Check your intonation with the piano and/or a tuner during each scale.

A Harmonic Minor	D Melodic Minor
	

F Harmonic Minor	C Melodic Minor
	

E Natural Minor	F# Melodic Minor
	

G Harmonic Minor	Bb Natural Minor
	

Eb Melodic Minor	C# Natural Minor
	

Ear Training Exercises 2.1 CD 1, Track 1

Identify each of the following diatonic scales played on the accompanying CD by writing the name of the scale in the blank. Then, write in the scale notes above the given tonic pitch and provide the correct key signature.

1. _____ 2. _____




3. _____ 4. _____




5. _____ 6. _____




7. _____ 8. _____




9. _____ 10. _____




11. _____ 12. _____




Ear Training Exercises 2.2 CD 1, Track 2

Identify each of the following diatonic and altered diatonic scales played on the accompanying CD by writing the name of the scale in the blank. Then, provide the correct key signature, write in the scale notes above the given tonic pitch, and make any needed chromatic alterations.

1. _____ 2. _____




3. _____ 4. _____




5. _____ 6. _____




7. _____ 8. _____



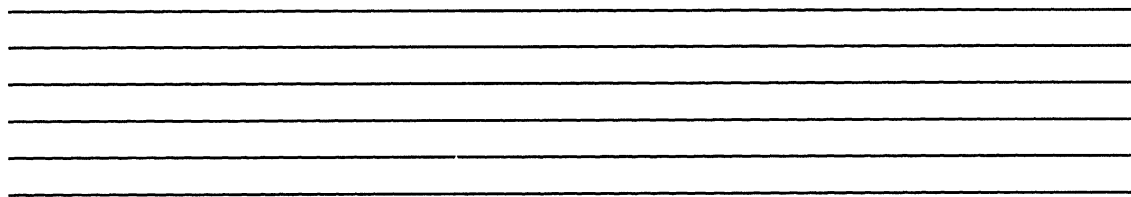
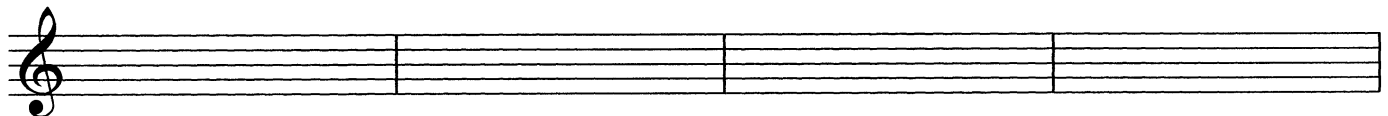
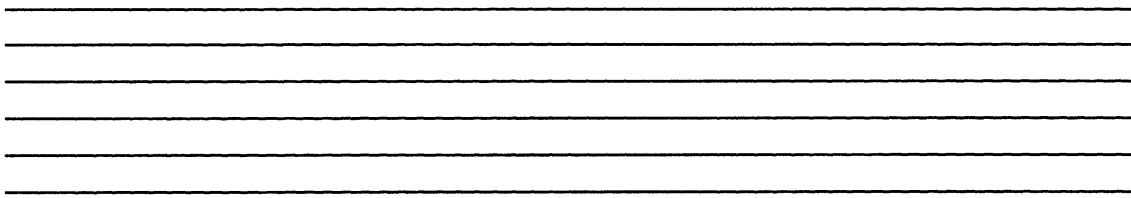
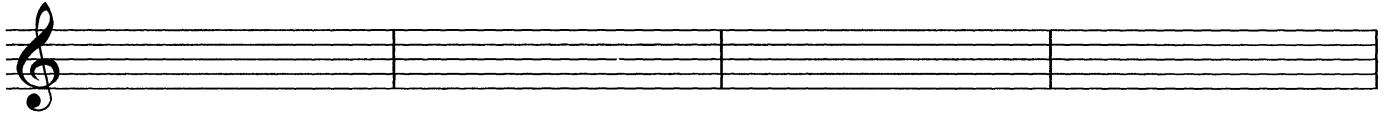

9. _____ 10. _____




11. _____ 12. _____

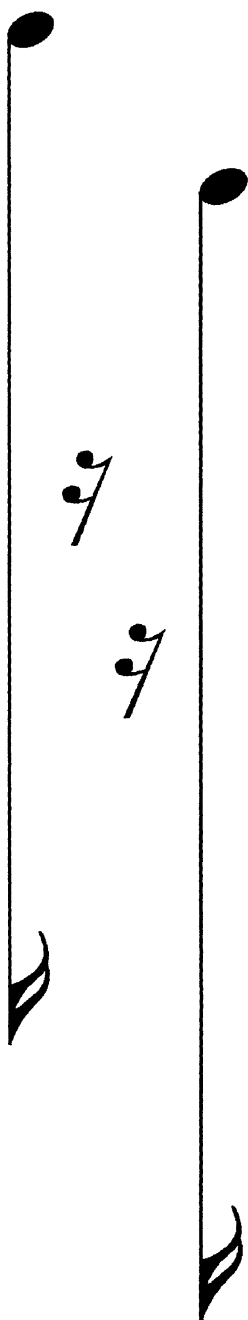



Student Notes



CHAPTER 3

Intervals



TOPICS

- Perfect Intervals
- Major Intervals
- Minor Intervals
- Augmented and Diminished Intervals

APPLICATION

Intervals form the building blocks used to create the melodic and harmonic ideas and formal structure in music. An aural mastery of intervals provides both a technical and emotional understanding of music.

Introduction

Now that we have a general understanding of diatonic scales, we can further break down each scale into separate pairs of notes called intervals. Intervals are classified according to their quality (major, minor, perfect, etc.) and size (4th, 5th, etc.) Table 3.1 illustrates each interval and its size and location in both the major and harmonic minor scale.

Table 3.1 Interval Grid

Interval	Size	Scale Source and Location
Minor 2nd	½ Step	Major: <i>Mi - Fa, Ti - Do</i> Harmonic Minor: <i>Ti - Do, Mi - Fa, Si - La</i>
Major 2nd	Whole Step	Major: <i>Do - Re, Re - Mi, Fa - Sol, Sol - La, La - Ti</i> Harmonic Minor: <i>La - Ti, Do - Re, Re - Mi</i>
Augmented 2nd	1 Whole Step + ½ Step	Major: Not Present Harmonic Minor: <i>Fa - Si</i>
Minor 3rd	1 Whole Step + ½ Step	Major: <i>Re - Fa, Mi - Sol, La - Do, Ti - Re</i> Harmonic Minor: <i>La - Do, Ti - Re, Re - Fa, Si - Ti</i>
Major 3rd	2 Whole Steps	Major: <i>Do - Mi, Fa - La, Sol - Ti</i> Harmonic Minor: <i>Do - Mi, Mi - Si, Fa - La</i>
Perfect 4th	2 Whole Steps + ½ Step	Major: <i>Do - Fa, Re - Sol, Mi - La, Sol - Do, La - Re, Ti - Mi</i> Harmonic Minor: <i>La - Re, Ti - Mi, Do - Fa</i>
Augmented 4th	3 Whole Steps	Major: <i>Fa - Ti</i> Harmonic Minor: <i>Re - Si, Fa - Ti</i>
Diminished 5 th	3 Whole Steps	Major: <i>Ti - Fa</i> Harmonic Minor: <i>Ti - Fa, Si - Re</i>
Perfect 5 th	3 Whole Steps + ½ Step	Major: <i>Do - Sol, Re - La, Mi - Ti, Fa - Do, Sol - Re, La - Mi</i> Harmonic Minor: <i>La - Mi, Re - La, Mi - Ti, Fa - Do</i>
Augmented 5 th	4 Whole Steps	Major: Not Present Harmonic Minor: <i>Do - Si</i>
Minor 6 th	4 Whole Steps	Major: <i>Mi - Do, La - Fa, Ti - Sol</i> Harmonic Minor: <i>La - Fa, Mi - Do, Si - Mi</i>
Major 6 th	4 Whole Steps + ½ Step	Major: <i>Do - La, Re - Ti, Fa - Re, Sol - Mi,</i> Harmonic Minor: <i>Ti - Si, Do - La, Re - Mi, Fa - Re</i>
Diminished 7 th	4 Whole Steps + ½ Step	Major: Not Present Harmonic Minor: <i>Si - Fa</i>
Minor 7 th	5 Whole Steps	Major: <i>Re - Do, Mi - Re, Sol - Fa, La - Sol, Ti - La</i> Harmonic Minor: <i>Ti - La, Re - Do, Mi - Re</i>
Major 7 th	5 Whole Steps + ½ Step	Major: <i>Do - Ti, Fa - Mi</i> Harmonic Minor: <i>La - Si, Do - Ti, Fa - Mi</i>
Perfect 8ve	6 Whole steps	Major: <i>Do - Do</i> Harmonic Minor: <i>La - La</i>

Although somewhat arbitrary, other descriptors may prove helpful in identifying these intervals by ear. Table 3.2 lists descriptors such as relative consonance and aural perception of interval size. Note that these descriptors apply most effectively when the interval is played harmonically.

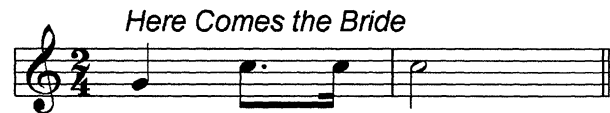
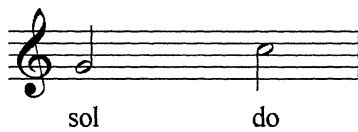
Table 3.2 Interval Descriptors

Interval	Description
Minor 2 nd	Very dissonant - sounds very close and has a tense, harsh and biting quality
Major 2 nd	Dissonant - sounds close but not nearly as harsh and tense as a minor 2 nd
Minor 3 rd	Consonant - sounds somewhat close and has a sad, mellow and calming quality
Major 3 rd	Consonant - sounds somewhat open and has a joyous and triumphant quality
Perfect 4 th	Very consonant - sounds somewhat open and has a stately quality
Augmented 4 th Diminished 5 th	Very dissonant - sounds open but has a dark and tense quality
Perfect 5 th	Very consonant - sounds open and has a pure, regal, and fanfare-like quality
Augmented 5 th Minor Sixth	Consonant - sounds very open and has a gentle, sad, reflective quality
Major 6 th	Consonant - sounds very open and has a brave, glorious quality
Minor 7 th	Dissonant - sounds very open and has an unresolved, searching quality
Major 7 th	Dissonant - sounds very open and has a harsh, suspenseful quality
Perfect 8 ^{ve}	Very consonant - sounds very open and has a pure, placid quality

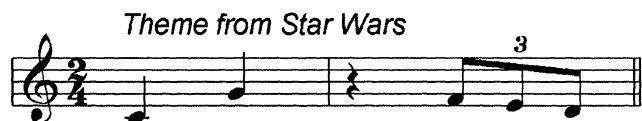
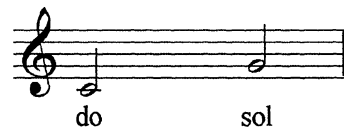
Perfect Intervals

A perfect interval is the label that is used to classify the consonant 4ths, 5ths and octaves that occur in both major and minor scales. Example 3.1 - 3.3 illustrates these intervals and their solfege syllables in addition to a brief excerpt of a familiar theme that features the interval in its ascending form.

Example 3.1 Perfect 4th Interval



Example 3.2 Perfect 5th Interval



Example 3.3 Perfect 8ve Interval



As we did with scales, use the following four step process to learn each interval. Repeat several times if necessary.

Step 1 - Play the interval several times **slowly** on piano (or your instrument) and listen carefully to the overall sound (consonance, size, etc.) of the interval.

Step 2 - Practice matching the first and second pitch of the interval by first playing the note on piano and then singing the pitch with the appropriate solfege syllable. Using a chromatic tuner during this step will enable you to see exactly how sharp or flat you are on both notes of the interval.

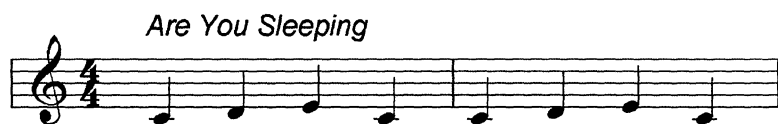
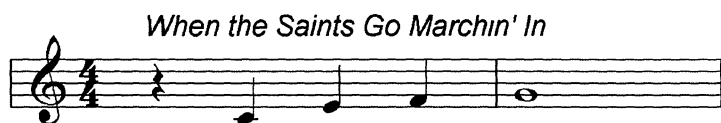
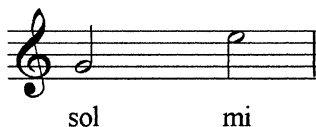
Step 3 - Play the interval on the piano and then sing the interval using the appropriate solfege syllables. Play the interval again on piano to check the accuracy of your pitch.


Step 4 - Sing the interval in at least 3 other keys.

Major Intervals

A major interval is the label that is used to classify the distances of a 2nd, 3rd, 6th and 7th that occur in the major scale above the tonic *do* and other scale degrees.

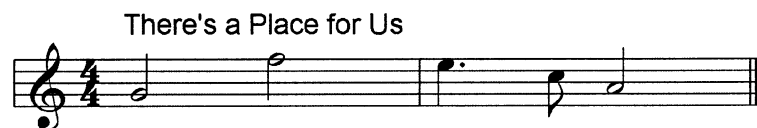
Examples 3.4 - 3.7 illustrate these intervals and their solfege syllables in addition to a brief excerpt of a familiar theme that features the interval in its ascending form.

Example 3.4 Major 2nd Interval**Example 3.5 Major 3rd Interval****Example 3.6 Major 6th Interval****Example 3.7 Major 7th Interval**

 Note: Major intervals occur several places in the scale, not just above the root so different combinations of solfege syllables do exist for the same interval.

Minor Intervals

A minor interval is the label that is used to classify the distances of a 2nd, 3rd, 6th and 7th that occur in the natural minor and harmonic minor scales above the tonic *la* and other scale degrees. (They can also be found in the major scale above scale degrees other than the tonic.) Examples 3.8 - 3.11 illustrate these intervals and their solfege syllables, in addition to a brief excerpt of a familiar theme that features the interval in its ascending form.

Example 3.8 Minor 2nd Interval**Example 3.9 Minor 3rd Interval****Example 3.10 Minor 6th Interval****Example 3.11 Minor 7th Interval**

Augmented and Diminished Intervals

Augmented and diminished intervals are derived from the colorful 2nds, 4ths and 5ths that occur in both minor and diminished scales. The **augmented 2nd** interval is the characteristic interval in the harmonic minor scale and can be found between scale degrees six (*fa*) and raised seven (*si*) of that scale. This interval provides an exotic quality to a melody as is demonstrated in folk tunes such as Hava Nagila.

Example 3.12 Augmented 2nd Interval

The image shows two musical examples. On the left, a single staff in treble clef shows an augmented 2nd interval between the notes *fa* (F4) and *si* (G#4). On the right, a staff titled "Hava Nagila" shows a melodic line in C major. A box highlights the interval between the sixth note (F4) and the seventh note (G#4), which is an augmented 2nd interval.

The **augmented 4th** interval (enharmonically spelled also as a diminished 5th) is especially common in the works of jazz composers such as Thelonious Monk as well as many jazz influenced symphonic scores such as West Side Story. The augmented 4th interval can be found in the melodic minor scale between scale degrees three (*do*) and raised six (*fi*). The interval has a dissonant, mysterious quality that makes it attractive to composers of all genres.

Example 3.13 Augmented 4th Interval

The image shows two musical examples. On the left, a single staff in treble clef shows an augmented 4th interval between the notes *do* (C4) and *fi* (F#4). On the right, a staff titled "Symphonic Dances, West Side Story" shows a melodic line in C major. A box highlights the interval between the third note (C4) and the sixth note (F#4), which is an augmented 4th interval.

Solfege Exercises 3.1

Play each of the following interval exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner during each exercise. Transpose each example to at least three different keys.

1. Major

do do re do mi do fa do sol do la do ti do do do
ti do la do sol do fa do mi do re do do

2. Natural Minor

la la ti la do la re la mi la fa la sol la la la
sol la fa la mi la re la do la ti la la

3. Harmonic Minor

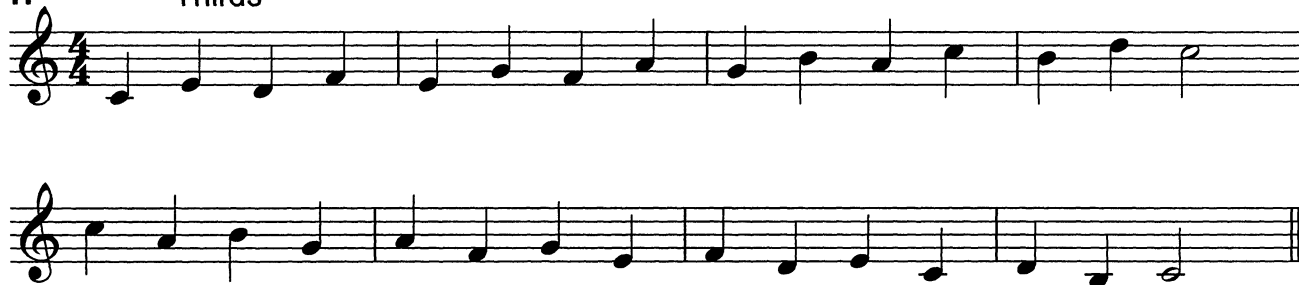
la la ti la do la re la mi la fa la si la la la
si la fa la mi la re la do la ti la la

4. Melodic Minor

la la ti la do la re la mi la fi la si la la la
sol la fa la mi la re la do la ti la la

Solfege Exercises 3.2 Major Scale Intervals

Play each of the following interval exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner during each exercise. Transpose each example to at least three different keys.

1. Thirds**2. Fourths****3. Fifths****4. Sixths**

Solfege Exercises 3.3 Harmonic Minor Scale Intervals

Play each of the following interval exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner during each exercise. Transpose each example to at least three different keys.

1. Thirds

Two staves of music in 4/4 time. The first staff shows an ascending scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows a descending scale of eighth notes: B4, A4, G4, F4, E4, D4, C4, B3. The interval between the two notes in each pair is a third.

2. Fourths

Two staves of music in 4/4 time. The first staff shows an ascending scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows a descending scale of eighth notes: B4, A4, G4, F4, E4, D4, C4, B3. The interval between the two notes in each pair is a fourth.

3. Fifths

Two staves of music in 4/4 time. The first staff shows an ascending scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows a descending scale of eighth notes: B4, A4, G4, F4, E4, D4, C4, B3. The interval between the two notes in each pair is a fifth.

4. Sixths

Two staves of music in 4/4 time. The first staff shows an ascending scale of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows a descending scale of eighth notes: B4, A4, G4, F4, E4, D4, C4, B3. The interval between the two notes in each pair is a sixth.

Solfege Exercises 3.4 Melodic Minor Scale Intervals

Play each of the following interval exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner during each exercise. Transpose each example to at least three different keys.

1. Thirds

Musical notation for exercise 1: Thirds. The exercise is written in 4/4 time. The first staff shows an ascending melodic line starting on C4, with notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff shows the corresponding descending line starting on C5, with notes B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C.

2. Fourths

Musical notation for exercise 2: Fourths. The exercise is written in 4/4 time. The first staff shows an ascending melodic line starting on C4, with notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff shows the corresponding descending line starting on C5, with notes B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C.

3. Fifths

Musical notation for exercise 3: Fifths. The exercise is written in 4/4 time. The first staff shows an ascending melodic line starting on C4, with notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff shows the corresponding descending line starting on C5, with notes B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C.

4. Sixths

Musical notation for exercise 4: Sixths. The exercise is written in 4/4 time. The first staff shows an ascending melodic line starting on C4, with notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff shows the corresponding descending line starting on C5, with notes B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C.

Solfege Exercises 3.5

For each example, play the given pitch on piano and sing the indicated interval using the correct solfege syllable. (Use *do* for the given note except where noted.) Adjust an octave higher or lower if needed.

Perfect Intervals (ascending)

Two staves of musical notation showing ascending perfect intervals. The top staff uses a treble clef and the bottom staff uses a bass clef. Each interval is represented by two notes on a staff, with the interval name labeled below.

Staff	Interval	Notes
Treble	P5	C4 to G4
Treble	P4	B3 to E4
Treble	P8	B3 to B4
Treble	P4	D#4 to F#4
Bass	P5	B2 to F3
Bass	P4	D#2 to G2
Bass	P8	B2 to B3
Bass	P5	D#2 to A2

Perfect Intervals (descending)

Two staves of musical notation showing descending perfect intervals. The top staff uses a treble clef and the bottom staff uses a bass clef. Each interval is represented by two notes on a staff, with the interval name labeled below. Some notes are marked with a solfege syllable in parentheses.

Staff	Interval	Notes
Treble	P8	C4 to C3
Treble	P4	C4 to G3
Treble	P5	C#4 to F#3 (sol)
Treble	P8	B3 to B2
Bass	P4	B2 to F2
Bass	P8	D#2 to D#1
Bass	P5	D#2 to G#1 (sol)
Bass	P4	B2 to F2

Major Intervals (ascending)

Two staves of musical notation showing ascending major intervals. The top staff uses a treble clef and the bottom staff uses a bass clef. Each interval is represented by two notes on a staff, with the interval name labeled below.

Staff	Interval	Notes
Treble	M3	C4 to E4
Treble	M6	C4 to A4
Treble	M7	C4 to B4
Treble	M2	C4 to D4
Bass	M6	B2 to G3
Bass	M3	D#2 to F#2
Bass	M7	D#2 to C#3
Bass	M6	B2 to G2

Solfege Exercises 3.6

For each example, play the given pitch on piano and sing the indicated interval using the correct solfege syllable. Use an appropriate starting syllable for the given note. Adjust an octave higher or lower if needed.

Major Intervals (descending)

Two staves of musical notation showing descending major intervals. The top staff uses a treble clef and the bottom staff uses a bass clef. Each interval is represented by a single note with a specific accidentals and a label below it.

Staff	Interval	Starting Note
Top	P5	C4
Top	M2	Bb3
Top	M3	C#3
Top	P4	C4
Bottom	M2	Bb3
Bottom	P5	F3
Bottom	M3	C#3
Bottom	P4	Bb3

Minor Intervals (ascending)

Two staves of musical notation showing ascending minor intervals. The top staff uses a treble clef and the bottom staff uses a bass clef. Each interval is represented by a single note with a specific accidentals and a label below it.

Staff	Interval	Starting Note
Top	m3	C4
Top	m6	Bb3
Top	m7	C4
Top	m2	B3
Bottom	m6	Bb3
Bottom	m7	F3
Bottom	m3	Bb3
Bottom	m2	B3

Minor Intervals (descending)

Two staves of musical notation showing descending minor intervals. The top staff uses a treble clef and the bottom staff uses a bass clef. Each interval is represented by a single note with a specific accidentals and a label below it.

Staff	Interval	Starting Note
Top	m6	Bb3
Top	m2	C4
Top	m3	B3
Top	m7	Bb3
Bottom	m2	Bb3
Bottom	m7	F3
Bottom	m6	F3
Bottom	m3	B3

Solfege Exercises 3.7

For each example, play the given pitch on piano and sing the indicated interval using the correct solfege syllable. Use an appropriate starting syllables for the given note. Adjust an octave higher or lower if needed.

Perfect and Major Intervals (ascending)

Two staves of musical notation showing ascending intervals. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains four measures, each with a single note. The intervals are labeled below each note.

Measure	Interval
1	M3
2	P5
3	P4
4	M2

Perfect and Major Intervals (descending)

Two staves of musical notation showing descending intervals. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains four measures, each with a single note. The intervals are labeled below each note.

Measure	Interval
1	M3
2	M2
3	P4
4	P5

Minor and Tritone Intervals (ascending)

Two staves of musical notation showing ascending intervals. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains four measures, each with a single note. The intervals are labeled below each note.

Measure	Interval
1	m6
2	m3
3	m7
4	A4

Solfège Exercises 3.8

For each example, play the given pitch on piano and sing the indicated interval using the correct solfège syllable. Use an appropriate starting syllable for the given note. Adjust an octave higher or lower if needed.

Minor and Tritone Intervals (descending)

Two staves of musical notation showing descending intervals. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains four measures with notes and interval labels below them.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
Treble Clef	m3	A4	m7	m6
Bass Clef	m3	d5	m7	m6

All Intervals (ascending)

Two staves of musical notation showing ascending intervals. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains four measures with notes and interval labels below them.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
Treble Clef	M7	m3	A4	m6
Bass Clef	P5	m7	P8	M3

All Intervals (descending)

Two staves of musical notation showing descending intervals. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains four measures with notes and interval labels below them.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
Treble Clef	m7	d5	M6	P4
Bass Clef	m2	m6	M2	M7

Solfège Exercises 3.9

For each example, play the given pitch on piano and sing the indicated interval using the correct solfège syllable. Use an appropriate starting syllable for the given note. Adjust an octave higher or lower if needed.

All Intervals (ascending and descending)

Treble clef, four measures:
 Measure 1: C4, interval m7 ↓
 Measure 2: E4, interval M3 ↓
 Measure 3: B \flat 3, interval m6 ↑
 Measure 4: D \sharp 4, interval P4 ↑

Bass clef, four measures:
 Measure 1: C3, interval m2 ↓
 Measure 2: A \sharp 4, interval A4 ↓
 Measure 3: C \sharp 5, interval P8 ↑
 Measure 4: G \sharp 4, interval M7 ↑

Treble clef, four measures:
 Measure 1: C4, interval M2 ↓
 Measure 2: G4, interval M6 ↓
 Measure 3: C5, interval P5 ↑
 Measure 4: E4, interval m3 ↑

Bass clef, four measures:
 Measure 1: G3, interval m6 ↓
 Measure 2: C4, interval M2 ↑
 Measure 3: C \sharp 5, interval P8 ↓
 Measure 4: G4, interval P5 ↓

Treble clef, four measures:
 Measure 1: B \flat 3, interval A2 ↑
 Measure 2: G \flat 3, interval m2 ↓
 Measure 3: B \flat 3, interval M6 ↓
 Measure 4: D4, interval P4 ↓

Bass clef, four measures:
 Measure 1: C \sharp 5, interval A2 ↓
 Measure 2: C4, interval M2 ↑
 Measure 3: G3, interval m3 ↓
 Measure 4: C \sharp 5, interval m7 ↑

Ear Training Exercises 3.1

CD 1 Tracks 3 - 15

Identify each of the following intervals played on the accompanying CD by writing the name of the interval (use abbrev.) in the blank and filling in the second note of the interval.

CD 1, Track 3 - Perfect Intervals (ascending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Track 4 - Perfect Intervals (ascending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Track 5 - Major Intervals (ascending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Ear Training Exercises 3.1 (continued)

Track 6 - Major Intervals (descending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Track 7 - Minor Intervals (ascending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Track 8 - Minor Intervals (descending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Ear Training Exercises 3.1 (continued)

Track 9 - Perfect and Major Intervals (ascending)

Track 9 consists of two staves of music. The top staff is in treble clef and contains four measures of ascending intervals: 1. C4 to D4, 2. D4 to E4, 3. E4 to F#4, and 4. F#4 to G4. The bottom staff is in bass clef and contains four measures of ascending intervals: 5. G3 to A3, 6. A3 to B3, 7. B3 to C4, and 8. C4 to D4. Each measure is followed by a blank line for the student to write the interval name.

Track 10 - Perfect and Major Intervals (descending)

Track 10 consists of two staves of music. The top staff is in treble clef and contains four measures of descending intervals: 1. G4 to F4, 2. F4 to E4, 3. E4 to D#4, and 4. D#4 to C4. The bottom staff is in bass clef and contains four measures of descending intervals: 5. D4 to C4, 6. C4 to B3, 7. B3 to A#3, and 8. A#3 to G3. Each measure is followed by a blank line for the student to write the interval name.

Track 11 - Minor and Tritone Intervals (ascending)

Track 11 consists of two staves of music. The top staff is in treble clef and contains four measures of ascending intervals: 1. C4 to D4, 2. D4 to E4, 3. E4 to F4, and 4. F4 to G#4. The bottom staff is in bass clef and contains four measures of ascending intervals: 5. G3 to A3, 6. A3 to B3, 7. B3 to C4, and 8. C4 to D4. Each measure is followed by a blank line for the student to write the interval name.

Ear Training Exercises 3.1 (continued)

Track 12, Minor and Tritone Intervals (descending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Track 13, All Intervals (ascending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Track 14 - All Intervals (descending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

Ear Training Exercises 3.1 (continued)

Track 15 - All Intervals (ascending and descending)

1. ____ 2. ____ 3. ____ 4. ____

5. ____ 6. ____ 7. ____ 8. ____

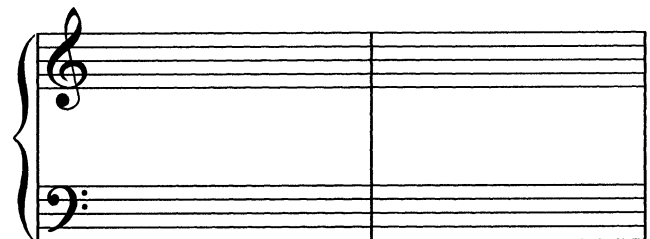
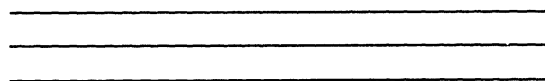
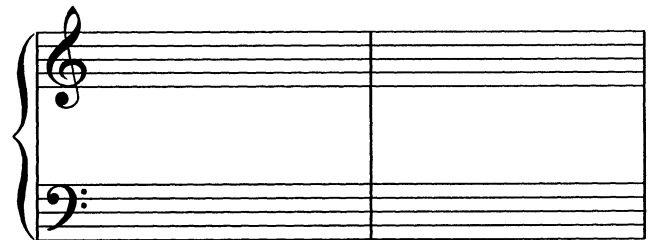
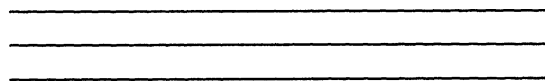
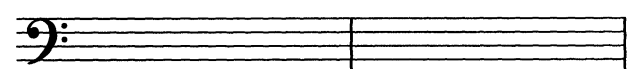
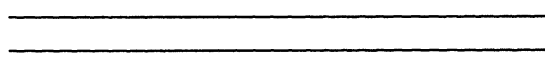
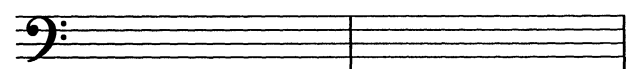
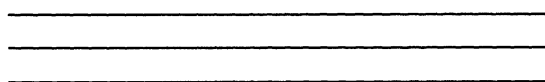
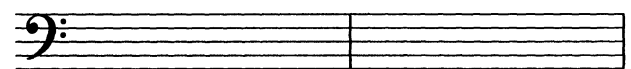
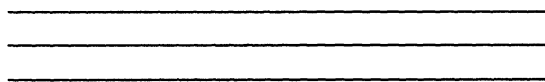
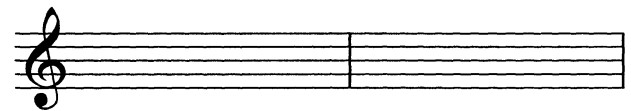
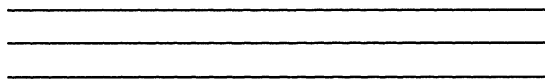
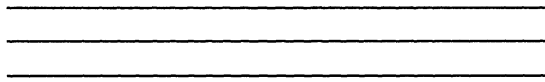
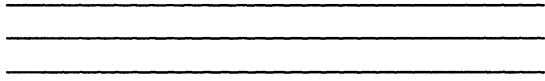
9. ____ 10. ____ 11. ____ 12. ____

13. ____ 14. ____ 15. ____ 16. ____

17. ____ 18. ____ 19. ____ 20. ____

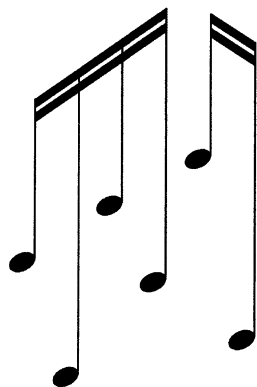
21. ____ 22. ____ 23. ____ 24. ____

Student Notes



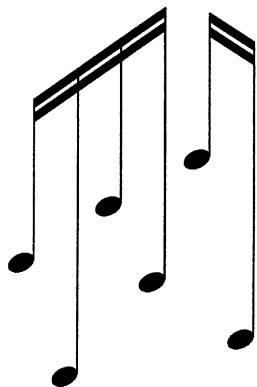
CHAPTER 4

Modes



TOPICS

- Modes of the Major Scale
- Modes of the Harmonic Minor Scale



APPLICATION

Modes of the major and harmonic minor scale have been used as an important source of material in Western classical music, jazz, European folk songs and other musics of the world. A thorough knowledge of modal structures will enable the student to recognize and reproduce a much broader and more colorful range of melodies.

Modes of the Major Scale

Modes of the major scale date back to medieval times and are still commonly used today in contemporary classical music and jazz. Since there are seven modes of the major scale, it is helpful to categorize each mode according to some of their distinguishing elements: (1) mode name, (2) mode number, (3) overall modality, (4) presence of any chromatic alterations from the major or natural minor scale and (5) interval pattern. The following table should prove helpful for quick reference.

Table 4.1 Elements of the Modes of the Major Scale

Mode Name	Mode #	Modality	Alterations	Interval Pattern
Ionian	Mode 1	Major	None	W, W, $\frac{1}{2}$, W, W, W, $\frac{1}{2}$
Dorian	Mode 2	Minor	Raised 6 th	W, $\frac{1}{2}$, W, W, W, $\frac{1}{2}$, W
Phrygian	Mode 3	Minor	Lowered 2 nd	$\frac{1}{2}$, W, W, W, $\frac{1}{2}$, W, W
Lydian	Mode 4	Major	Raised 4 th	W, W, W, $\frac{1}{2}$, W, W, $\frac{1}{2}$
Mixolydian	Mode 5	Major	Lowered 7 th	W, W, $\frac{1}{2}$, W, W, $\frac{1}{2}$, W
Aeolian	Mode 6	Minor	None	W, $\frac{1}{2}$, W, W, $\frac{1}{2}$, W, W
Locrian	Mode 7	Minor	Lowered 2 nd and 5 th	$\frac{1}{2}$, W, W, $\frac{1}{2}$, W, W, W

As in the previous chapter on scales, use the four step process to master the recognition and reproduction of each of these modes. Repeat several times if necessary.

Step 1 - Play the mode several times **slowly** on piano (or your instrument) and listen carefully to the sound of each note of the mode.

Step 2 - Practice matching each note of the mode by first playing it on piano or your instrument and then singing it with the appropriate solfege syllable and hand signal. Using a chromatic tuner during this step will enable you to see exactly how sharp or flat you are on each note of the mode.

Step 3 - Play the tonic note of the mode on the piano and sing up the entire mode using the appropriate solfege syllables and hand signals. When you reach the upper tonic note, play that note on piano to check the accuracy of your intonation. Then, sing down the entire mode and when you reach the lower tonic, check your pitch accuracy with the piano.

Step 4 - Sing the entire mode ascending and descending and when you reach the final tonic, check your pitch accuracy with the piano and/or tuner.

The **Ionian** mode is a major scale (the parent scale) and uses *do* as its tonic pitch. It has a bright and cheerful quality. (You should already be adept at recognizing and singing this scale from your work in chapter three.)

Example 4.1 Ionian Mode



The **Dorian** mode is the second mode of the major scale and is similar to a natural minor scale with a raised 6th scale degree. It has a somewhat dark and pensive quality and uses *re* as its tonic pitch.

Example 4.2 Dorian Mode



The **Phrygian** mode is the third mode of the major scale and is also similar to a natural minor scale with a lowered 2nd scale degree. It has an exotic, mysterious quality which many listeners identify with Spanish melodies. The Phrygian mode uses *mi* as its tonic pitch.

Example 4.3 Phrygian Mode



The **Lydian** mode is the fourth mode of the major scale and is similar to a major scale with a raised 4th scale degree. It has the brightest sound of any of the modes and has an aggressive, piercing quality. The Lydian mode uses *fa* as its tonic pitch.

Example 4.4 Lydian Mode

The **Mixolydian** mode is the fifth mode of the major scale and is similar to a major scale with a lowered 7th scale degree. It has a somewhat bright and suspended quality and uses *sol* as its tonic pitch.

Example 4.5 Mixolydian mode

The **Aeolian** mode, the sixth mode of the major scale, is a natural minor scale and uses *la* as its tonic pitch. It has a dark and somber quality.

Example 4.6 Aeolian Mode

The **Locrian** mode is the seventh mode of the major scale and can be constructed by taking a natural minor scale and lowering the 2nd and 5th scale degrees. It has the darkest sound of any of the modes and uses *ti* as its tonic pitch.

Example 4.7 Locrian Mode

Modes of the Harmonic Minor Scale

Used abundantly in European folk music and contemporary jazz, the modes of the harmonic minor scale are exotic and very colorful. There are seven modes and each one contains chromatic alterations of the major modes. Again, it is helpful to categorize each mode according to some of their distinguishing elements: (1) mode name (quality), (2) mode number, (3) overall modality, (4) presence of chromatic alterations from major mode and (5) interval pattern. Notice that as you move up the modes of the harmonic minor scale (from 1 - 7) the chromatic alteration (*si*) goes down from the 7th degree. As mentioned in Chapter 2, the augmented second interval gives these modes their unique quality. Many students successfully identify the modes of the harmonic scale by simply listening for the exact location of the augmented 2nd interval.

Table 4.2 Modes of the Harmonic Minor Scale and Their Elements

Mode Name	Mode #	Modality	Alterations	Interval Pattern
Aeolian #7	Mode 1	Minor	Raised 7th	W, ½, W, W, ½, 1½, ½
Locrian #6	Mode 2	Minor	Raised 6 th	½, W, W, ½, 1½, ½, W
Ionian #5	Mode 3	Major	Raised 5th	W, W, ½, 1½, ½, W, ½
Dorian #4	Mode 4	Minor	Raised 4th	W, ½, 1½, ½, W, ½, W
Phrygian #3	Mode 5	Minor	Raised 3rd	½, 1½, ½, W, ½, W, W
Lydian #2	Mode 6	Major	Raised 2nd	1½, ½, W, ½, W, W, ½
Locrian b4, b7	Mode 7	Minor	Lowered 4th and 7th	½, W, ½, W, W, ½, 1½

As with modes of the major scale, use the four step process to master the recognition and reproduction of each of these modes. Repeat several times if necessary.

Step 1 - Play the mode several times **slowly** on piano (or your instrument) and listen carefully to the sound of each note of the mode.

Step 2 - Practice matching each note of the mode by first playing it on piano or your instrument and then singing it with the appropriate solfege syllable and hand signal. Using a chromatic tuner during this step will enable you to see exactly how sharp or flat you are on each note of the mode.

Step 3 - Play the tonic note of the mode on the piano and sing up the entire mode using the appropriate solfege syllables and hand signals. When you reach the upper tonic note, play that note on piano to check the accuracy of your intonation. Then, sing down the entire mode and when you reach the lower tonic, check your pitch accuracy with the piano.

Step 4 - Sing the entire mode ascending and descending and when you reach the final tonic, check your pitch accuracy with the piano and/or tuner.

The **Aeolian #7** mode is a harmonic minor scale (the parent scale) and as the first mode, uses *la* as its tonic syllable. It has a darker quality but with a bright edge and the interval of the augmented 2nd is between scale degrees six and seven.

Example 4.8 Aeolian #7 Mode



The **Locrian #6** mode is the second mode of the harmonic minor scale and uses *ti* as its tonic syllable. It has a dark and tense quality and the augmented 2nd is between scale degrees five and six.

Example 4.9 Locrian #6 Mode



The **Ionian #5** mode is the third mode of the harmonic minor scale and uses *do* as its tonic syllable. It has a bright and noble quality and the augmented 2nd is between scale degrees four and five.

Example 4.10 Ionian #5 Mode



The **Dorian #4** mode is the fourth mode of the harmonic minor scale and uses *re* as its tonic syllable. It has a mellow yet searching quality and the augmented 2nd is between scale degrees three and four.

Example 4.11 Dorian #4 Mode

re mi fa si la ti do re do ti la si fa mi re

The **Phrygian #3** mode is the fifth mode of the harmonic minor scale and uses *mi* as its tonic syllable. It has a dark, exotic quality and the augmented 2nd is between scale degrees two and three.

Example 4.12 Phrygian #3 Mode

mi fa si la ti do re mi re do ti la si fa mi

The **Lydian #2** mode is the sixth mode of the harmonic minor scale and uses *fa* as its tonic syllable. It has a bright, piercing quality and the augmented 2nd is between scale degrees one and two.

Example 4.13 Lydian #2 Mode

fa si la ti do re mi fa mi re do ti la si fa

The **Locrian $\flat 4, \flat 7$** mode is the seventh and final mode of the harmonic minor scale and uses *si* as its tonic syllable. It has an extremely dark and mysterious quality and the augmented 2nd is between scale degrees seven and one.

Example 4.14 Locrian $\flat 4, \flat 7$ Mode

si la ti do re mi fa si fa mi re do ti la si

Solfege Exercises 4.1

Play the following mode exercises on piano (or your instrument), then sing using the correct solfege syllables. As you work through each exercise, check your intonation periodically with the piano and/or a tuner.

A. ♩ = 60 - 80

Exercise A consists of six staves of music in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 60 - 80. The exercise is a scale exercise starting on G4 and ending on G5. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5. The first four staves show the scale in quarter notes, and the fifth and sixth staves show the scale in eighth notes.

B. ♩ = 60 - 80

Exercise B consists of three staves of music in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 60 - 80. The exercise is a scale exercise starting on G4 and ending on G5. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5. The first two staves show the scale in quarter notes, and the third staff shows the scale in eighth notes.

Solfège Exercises 4.1 (continued)

C. ♩ = 60 - 80

Exercise C consists of six staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 60 - 80. The melody is composed of eighth and quarter notes, with some slurs and ties. The second staff continues the melody. The third staff features a change in rhythm with some eighth-note pairs. The fourth staff continues with eighth and quarter notes. The fifth staff has a key signature change to two sharps (F# and C#). The sixth staff concludes the exercise with a double bar line.

D. ♩ = 60 - 80

Exercise D consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 60 - 80. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff concludes the exercise with a double bar line.

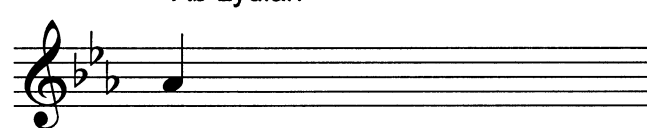
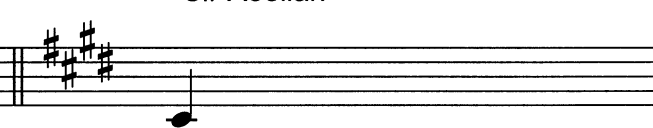
Solfège Exercises 4.2

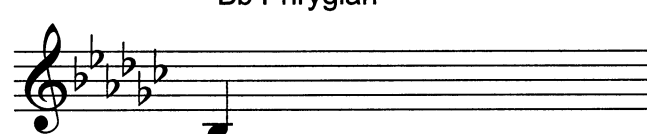
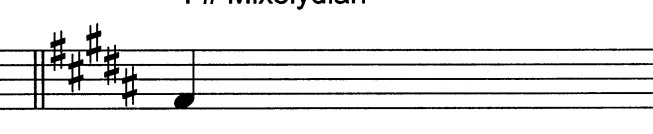
A. Sing the indicated mode of the major scale above the given tonic note (ascending and descending) using the correct solfège syllables. Periodically, check your intonation with the piano and/or a tuner.

G Dorian	C Lydian
	

D Locrian	A Ionian
	

F Mixolydian	E Dorian
	

Ab Lydian	C# Aeolian
	

Bb Phrygian	F# Mixolydian
	

G Locrian	D Lydian
	

Solfege Exercises 4.2 (continued)
--

B. Sing the indicated mode of the harmonic minor scale above the given tonic note (ascending and descending) using the correct solfege syllables. Periodically, check your intonation with the piano and/or a tuner.

E Locrian #6	B Phrygian #3

C Aeolian #7	D Lydian #2

Bb Dorian #4	A# Locrian b4, b7

G Phrygian #3	E Ionian #5

Eb Ionian #7	C# Dorian #4

F# Locrian b4, b7	C Lydian #2

Ear Training Exercises 4.1

CD 1, Track 16

A. Identify each of the following modes of the major scale played on the accompanying CD by writing in the mode name in the blank. Then, fill in the correct notes above the given root and write in the correct key signature for the mode.

1. _____

2. _____



3. _____

4. _____



5. _____

6. _____



7. _____

8. _____



9. _____

10. _____



11. _____

12. _____



13. _____

14. _____



Ear Training Exercises 4.1 (continued)

CD 1, Track 17

B. Identify each of the following modes of the harmonic minor scale played on the accompanying CD. Fill in the mode name in the blank and write in the correct notes above the given root and write in the correct key signature for the mode. Be sure to include appropriate accidentals.

1. _____

2. _____



3. _____

4. _____



5. _____

6. _____



7. _____

8. _____



9. _____

10. _____



11. _____

12. _____

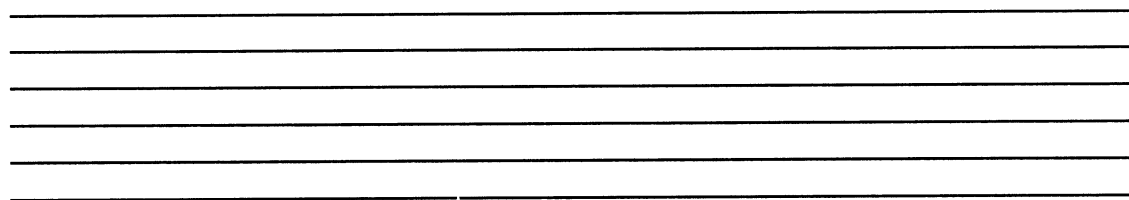
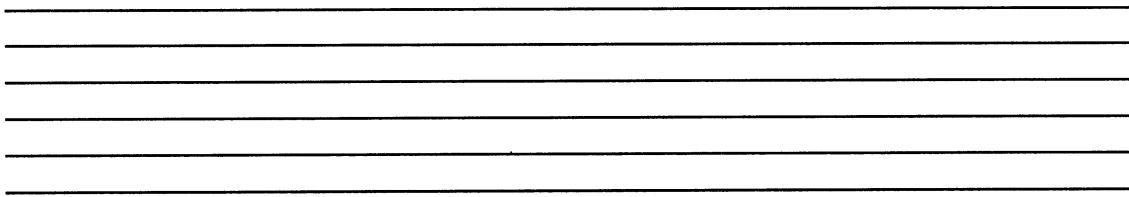


13. _____

14. _____

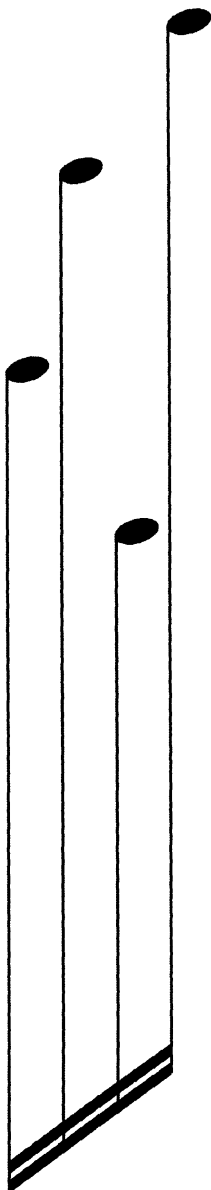


Student Notes



CHAPTER 5

Melodic Dictation



TOPICS

- Dictation Procedures
- Dictation Exercises

APPLICATION

A melodic dictation routine will increase a student's ability to hear and notate all melodic aspects of music. The routine will also assist the development of identifying harmonic and rhythmic aspects of music.

Introduction

Melodic dictation is the skill of hearing a melody played live or on recording and being able to rapidly and accurately notate it on paper or into a music notation program. Because melody is such an important part of the musical landscape, one of the most important skills a musician can possess is the ability to quickly recognize and reproduce melodic material. Once we become adept at notating melodies, other musical elements such as harmony and rhythm will come much easier. As we did with the singing of scales, intervals and modes, we will break down our melodic dictation routine into a series of short steps.

Step 1 - Listen to the entire melody once. Answer questions such as: (1) Is it in major or minor key? (2) Is it largely stepwise or does it skip frequently? (3) Is the prevailing rhythm based on quarter notes or eighth notes? (4) Does it start and end on tonic or another chord tone? If so, notate the starting and ending pitch.

Step 2 - Listen to the melody a second time and begin to notate pitches from the melody. You should do this by moving your pencil across the staff paper in tempo and marking a notehead or slash (no stem) for each pitch you recognize. This allows you to move quickly by just focusing on the melodic aspect of the music. Identify rhythmic values by placing eighth notes close together, quarter notes farther apart, half notes even farther, etc. (See example below.) It is OK to skip parts of bars or entire bars where you are not sure of pitches. The important thing is to keep your pencil moving to the end of the melody. Be sure to silently use solfege syllables to ensure pitch accuracy.

Step 3 - Listen to the melody a third time. Notate pitches that you missed in step 2. Fill in stems and beams to complete the rhythmic aspect of the music.

Step 4 - Listen to the entire melody a fourth time and silently sing along with the melody using solfege syllables. Correct any last melodic or rhythmic errors in your dictation.

Points to keep in mind: (1) Many students come up with successful variations on these steps that work particularly well for them, so feel free to experiment; (2) Depending on the difficulty of a melody, you may be able to combine steps or you may need additional hearings to complete the notation; (3) Like other aspects of music, the more you practice taking melodic dictation both in and outside the classroom, the more adept at it you will become.

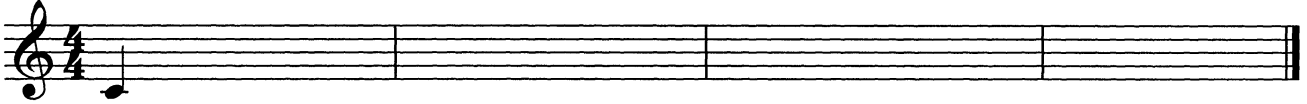
Example 5.1 Step 2 of Melodic Dictation Routine



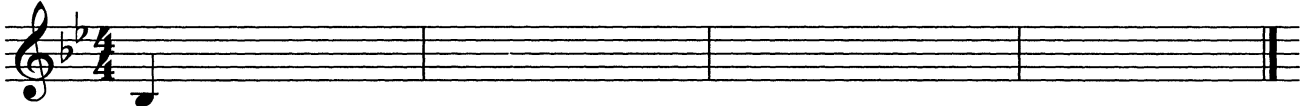
Level 1 Dictation Melodies CD 1, Tracks 18 - 28

Write out each of the following melodies exactly as played on the accompanying CD.

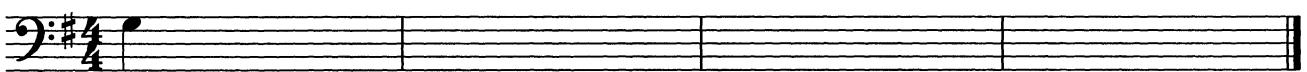
Melody #1, Track 18



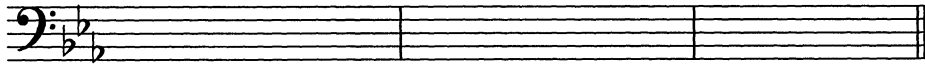
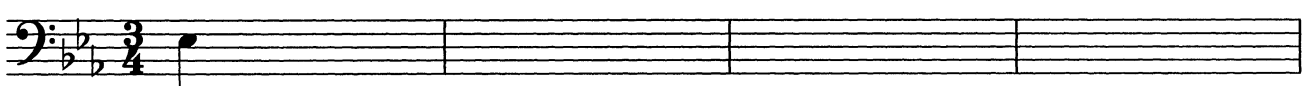
Melody #2, Track 19



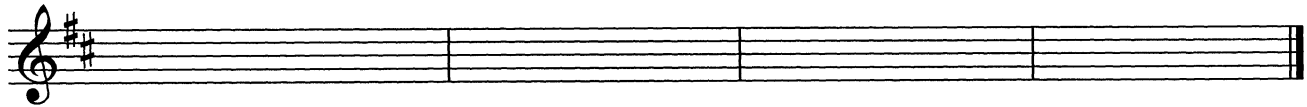
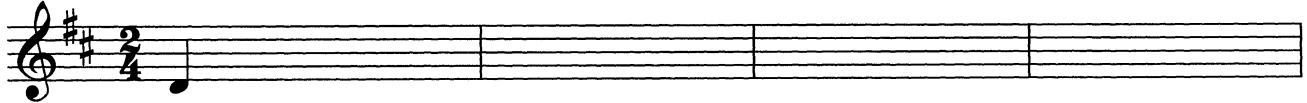
Melody #3, Track 20



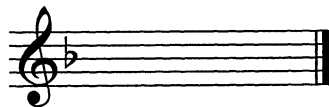
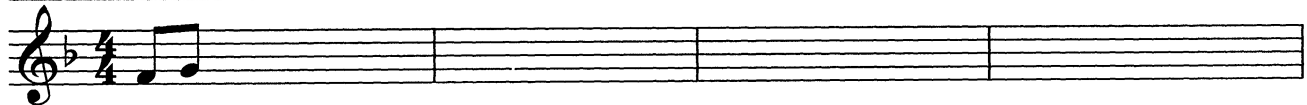
Melody #4, Track 21



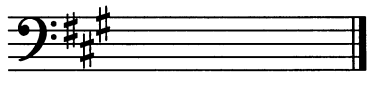
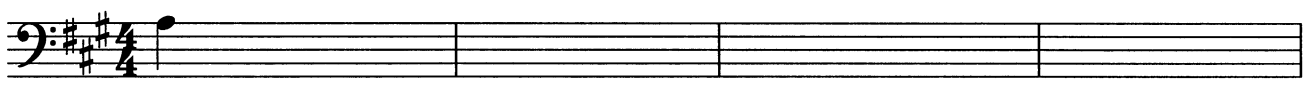
Melody #5, Track 22



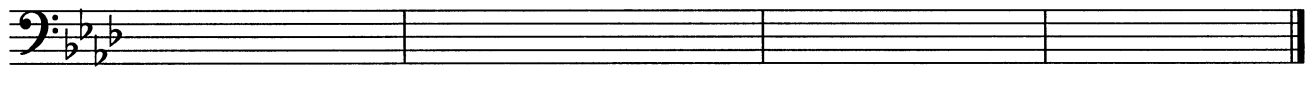
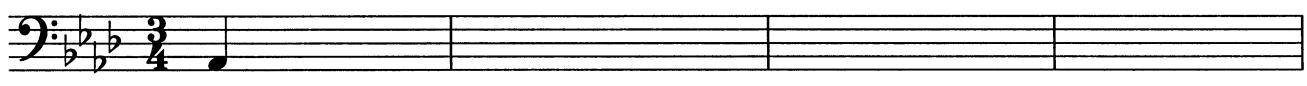
Melody #6, Track 23



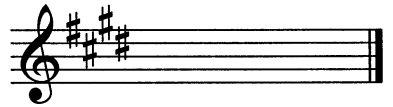
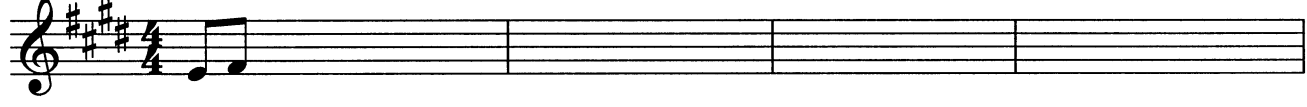
Melody #7, Track 24



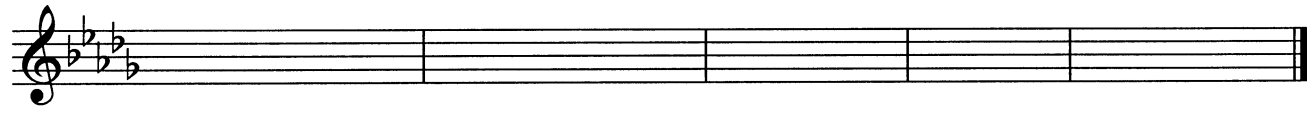
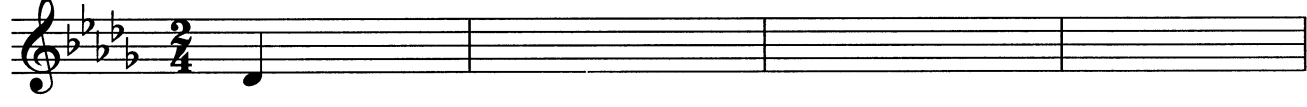
Melody #8, Track 25



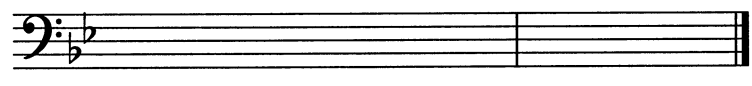
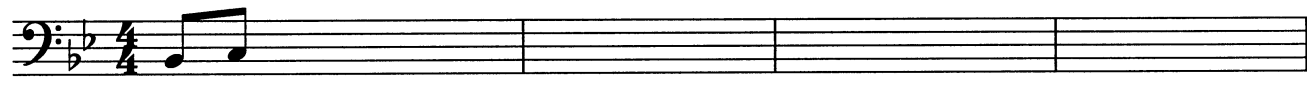
Melody #9, Track 26



Melody #10, Track 27



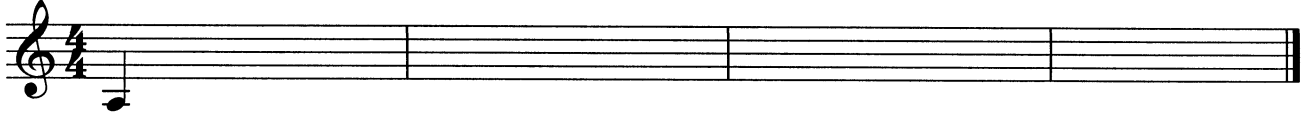
Melody #11, Track 28



Level 2 Dictation Melodies CD 2, Tracks 1 - 11

Write out each of the following melodies exactly as played on the accompanying CD.

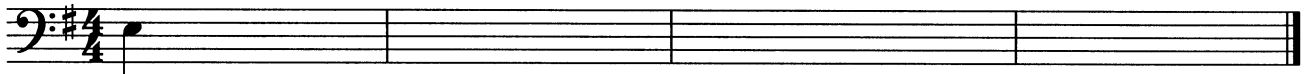
Melody #1, Track 1



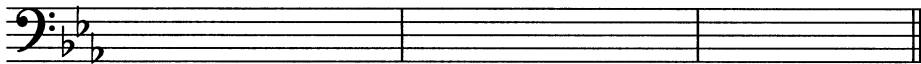
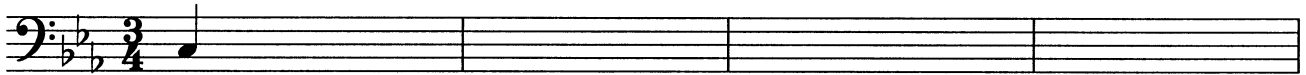
Melody #2, Track 2



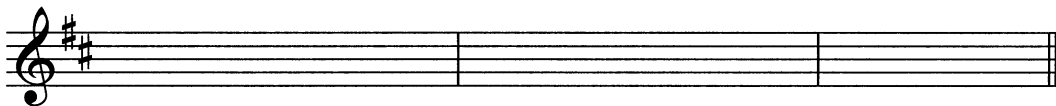
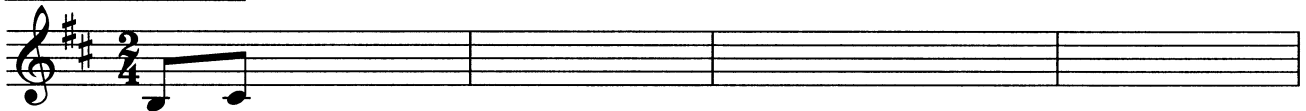
Melody #3, Track 3



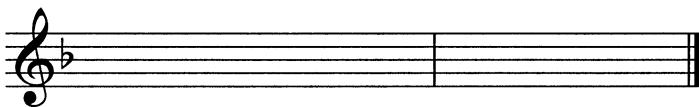
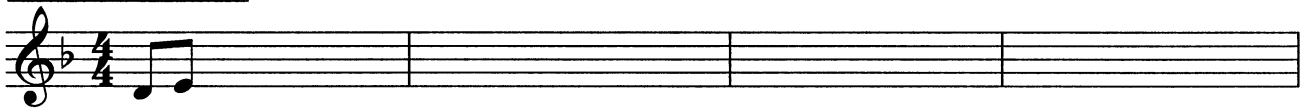
Melody #4, Track 4



Melody #5, Track 5



Melody #6, Track 6



Level 2 Dictation Melodies (continued)

Melody #7, Track 7

Musical notation for Melody #7, Track 7. It consists of two staves in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff begins with a quarter note on G2. The second staff is empty.

Melody #8, Track 8

Musical notation for Melody #8, Track 8. It consists of two staves in bass clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The first staff begins with a quarter note on G2. The second staff is empty.

Melody #9, Track 9

Musical notation for Melody #9, Track 9. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff begins with a quarter note on G4. The second staff is empty.

Melody #10, Track 10

Musical notation for Melody #10, Track 10. It consists of two staves in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature. The first staff begins with a quarter note on G4. The second staff is empty.

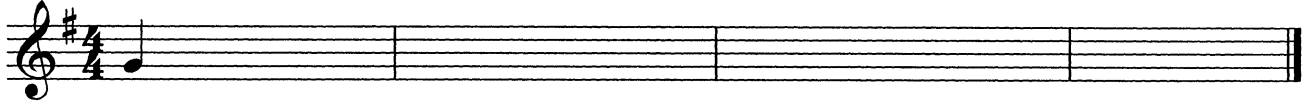
Melody #11, Track 11

Musical notation for Melody #11, Track 11. It consists of two staves in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The first staff begins with a quarter note on G2. The second staff is empty.

Level 3 Dictation Melodies CD 2, Tracks 12 - 23

Write out each of the following melodies exactly as played on the accompanying CD.

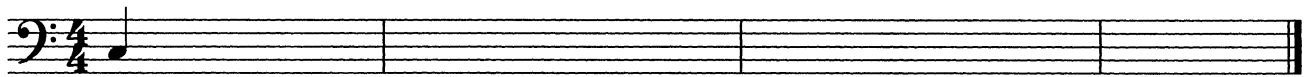
Melody #1, Track 12



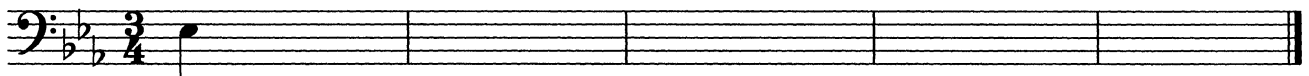
Melody #2, Track 13



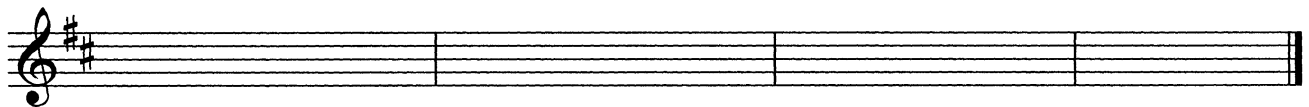
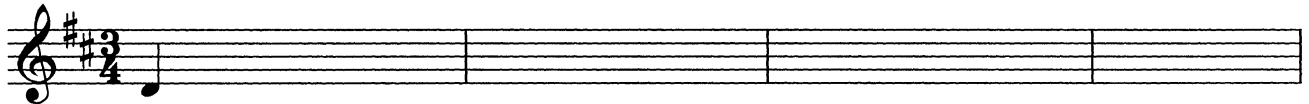
Melody #3, Track 14



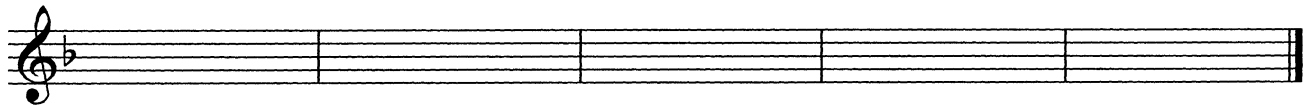
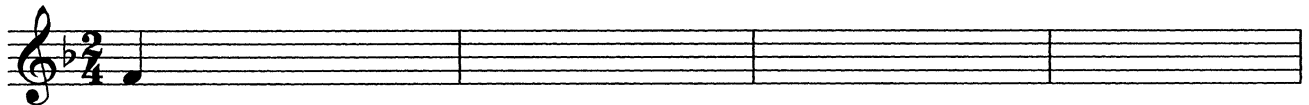
Melody #4, Track 15



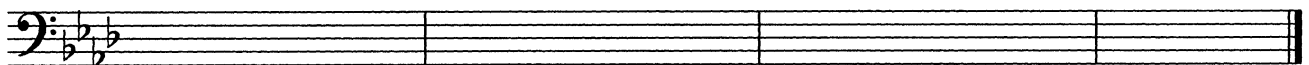
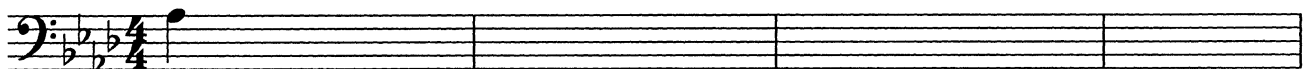
Melody #5, Track 16



Melody #6, Track 17



Melody #7, Track 18



Level 3 Dictation Melodies (continued)

Melody #8, Track 19

Two staves of musical notation for Melody #8, Track 19. The first staff is in bass clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a quarter note on G2. The second staff is empty, with the same key signature and time signature.

Melody #9, Track 20

Two staves of musical notation for Melody #9, Track 20. The first staff is in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter note on F4. The second staff is empty, with the same key signature and time signature.

Melody #10, Track 21

Two staves of musical notation for Melody #10, Track 21. The first staff is in treble clef, with a key signature of two sharps (F#, C#) and a 2/4 time signature. It begins with a quarter note on G4, followed by an eighth note on A4. The second staff is empty, with the same key signature and time signature.

Melody #11, Track 22

Two staves of musical notation for Melody #11, Track 22. The first staff is in treble clef, with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It begins with a quarter note on Bb3. The second staff is empty, with the same key signature and time signature.

Melody #12, Track 23

Two staves of musical notation for Melody #12, Track 23. The first staff is in bass clef, with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It begins with a quarter note on Bb1, followed by an eighth note on C2. The second staff is empty, with the same key signature and time signature.

Level 4 Dictation Melodies CD 2, Tracks 24 - 33

Write out each of the melodies exactly as played on the accompanying CD.

Melody # 1, Track 24

Two staves of musical notation for Melody # 1, Track 24. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a quarter note on G4. The second staff is an empty treble clef staff with the same key signature and time signature.

Melody # 2, Track 25

Two staves of musical notation for Melody # 2, Track 25. The first staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a quarter note on G2. The second staff is an empty bass clef staff with the same key signature and time signature.

Melody # 3, Track 26

Two staves of musical notation for Melody # 3, Track 26. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter note on G4. The second staff is an empty treble clef staff with the same key signature and time signature.

Melody # 4, Track 27

Two staves of musical notation for Melody # 4, Track 27. The first staff is in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 2/4 time signature. It begins with a quarter note on G2. The second staff is an empty bass clef staff with the same key signature and time signature.

Melody # 5, Track 28

Two staves of musical notation for Melody # 5, Track 28. The first staff is in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It begins with a quarter note on G4. The second staff is an empty treble clef staff with the same key signature and time signature.

Level 4 Dictation Melodies (continued)

Melody # 6, Track 29

Two staves of musical notation for Melody # 6, Track 29. The first staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It begins with a quarter note on the second line (F2). The second staff is empty.

Melody # 7, Track 30

Two staves of musical notation for Melody # 7, Track 30. The first staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It begins with a quarter note on the first line (G4). The second staff is empty.

Melody # 8, Track 31

Two staves of musical notation for Melody # 8, Track 31. The first staff is in bass clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It begins with a quarter note on the second line (F#2). The second staff is empty.

Melody # 9, Track 32

Two staves of musical notation for Melody # 9, Track 32. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. It begins with a quarter note on the first line (G4). The second staff is empty.

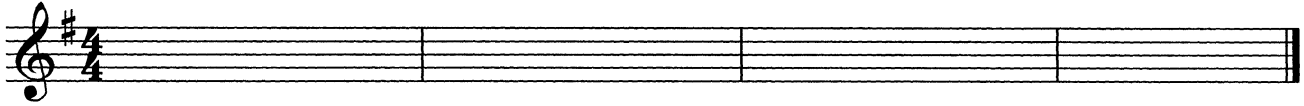
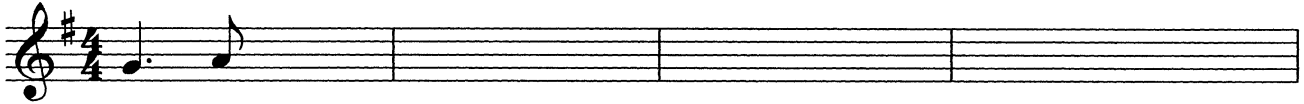
Melody # 10, Track 33

Two staves of musical notation for Melody # 10, Track 33. The first staff is in bass clef with a key signature of three sharps (F#, C#, and G#) and a time signature of 3/4. It begins with a quarter note on the second line (F#2). The second staff is empty.

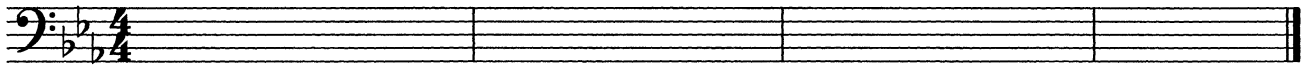
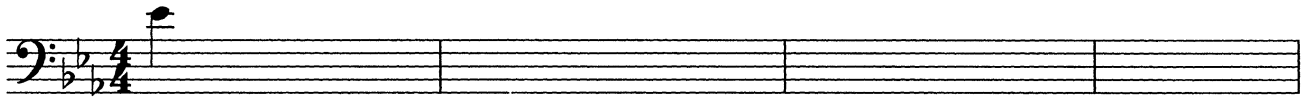
Level 5 Dictation Melodies CD 2, Tracks 34 - 43

Write out each of the melodies exactly as played on the accompanying CD.

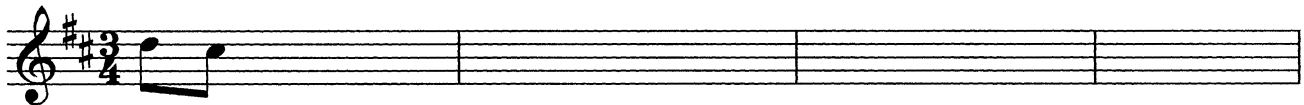
Melody # 1, Track 34



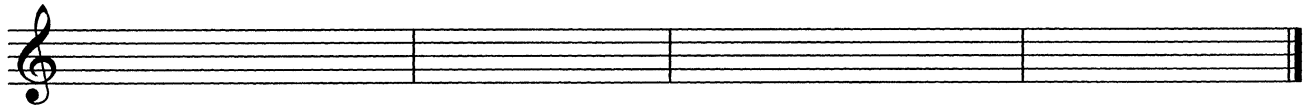
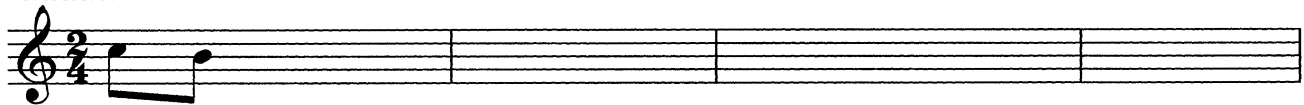
Melody # 2, Track 35



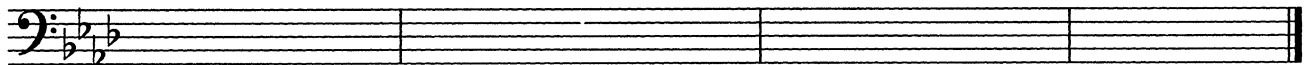
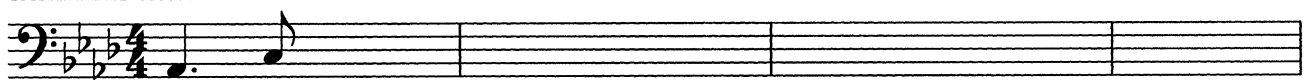
Melody # 3, Track 36



Melody # 4, Track 37



Melody # 5, Track 38



Level 5 Dictation Melodies (continued)

Melody # 6, Track 39

Musical notation for Melody # 6, Track 39. It consists of two staves. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a quarter note on G4, followed by an eighth note on A4, and a quarter note on B4. The second staff is empty.

Melody # 7, Track 40

Musical notation for Melody # 7, Track 40. It consists of two staves. The first staff is a bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a quarter note on G2. The second staff is empty.

Melody # 8, Track 41

Musical notation for Melody # 8, Track 41. It consists of two staves. The first staff is a treble clef with a key signature of four flats (Bb, Eb, Ab, Db) and a 2/4 time signature. It begins with a quarter note on G4, followed by an eighth note on A4, and a quarter note on B4. The second staff is empty.

Melody # 9, Track 42

Musical notation for Melody # 9, Track 42. It consists of two staves. The first staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a quarter note on G2, followed by an eighth note on F#2, and a quarter note on E2. The second staff is empty.

Melody # 10, Track 43

Musical notation for Melody # 10, Track 43. It consists of two staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter note on G4, followed by an eighth note on A4, and a quarter note on B4. The second staff is empty.

Level 6 Dictation Melodies CD 2, Tracks 44 - 48

Write out each of the melodies exactly as played on the accompanying CD.

Melody #1, Track 44

Musical notation for Melody #1, Track 44. It consists of two staves in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The first staff shows the beginning of the melody with a quarter note on G4, followed by a quarter rest, and then two more quarter notes on A4 and B4. The second staff is empty.

Melody #2, Track 45

Musical notation for Melody #2, Track 45. It consists of two staves in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 4/4. The first staff shows the beginning of the melody with a quarter note on G2, followed by a quarter rest, and then two more quarter notes on F2 and E2. The second staff is empty.

Melody #3, Track 46

Musical notation for Melody #3, Track 46. It consists of two staves in treble clef with a key signature of two sharps (F#, C#) and a time signature of 3/4. The first staff shows the beginning of the melody with a quarter note on G4, followed by an eighth note on A4, and then a quarter note on B4. The second staff is empty.

Melody #4, Track 47

Musical notation for Melody #4, Track 47. It consists of two staves in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The first staff shows the beginning of the melody with a quarter note on G4, followed by an eighth note on A4, and then a quarter note on B4. The second staff is empty.

Melody #5, Track 48

Musical notation for Melody #5, Track 48. It consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The first staff shows the beginning of the melody with a quarter note on G2, followed by a quarter rest, and then two more quarter notes on A2 and B2. The second staff is empty.

Level 7 Dictation Melodies CD 2, Tracks 49 - 53

Write out each of the melodies exactly as played on the accompanying CD.

Melody #1, Track 49

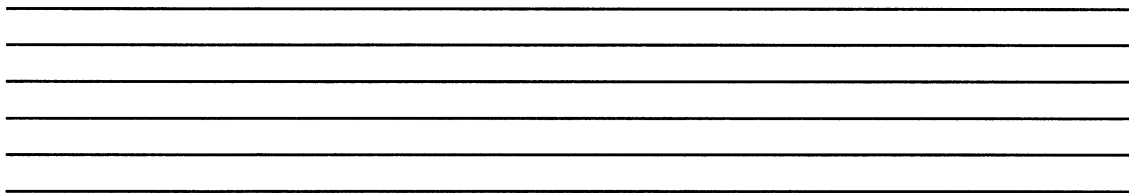
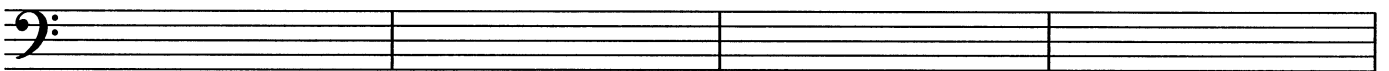
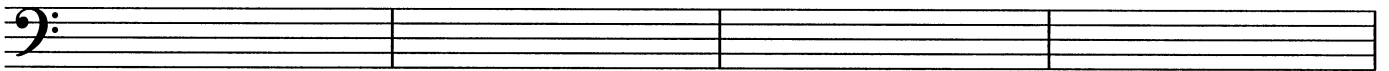
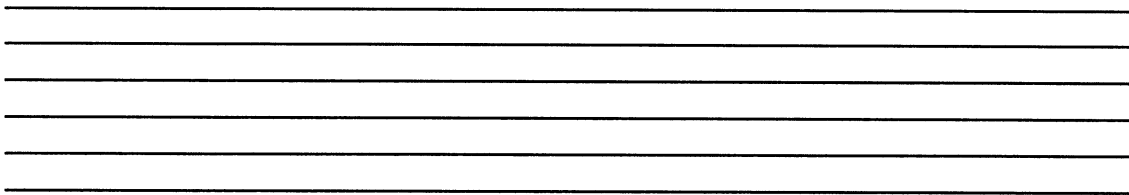
Melody #2, Track 50

Melody #3, Track 51

Melody #4, Track 52

Melody #5, Track 53

Student Notes

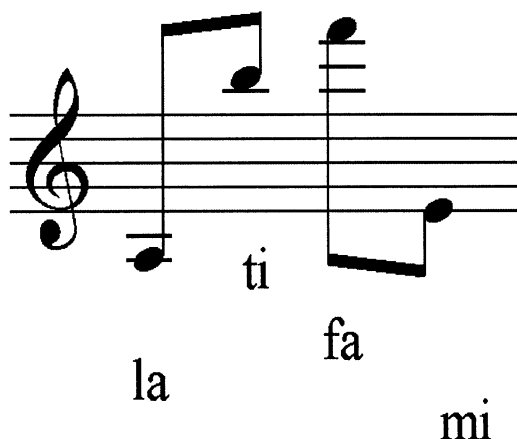


CHAPTER 6

Sightsinging

TOPICS

- Ability Levels and Descriptions
- Repertoire Examples



APPLICATION

The ability to scan a musical line (or combination of lines), hear the individual pitches in your head and sing them accurately is a vital skill for any serious student of music. The development of this skill will increase the student's artistic and technical capabilities and prepare them for professional work in the music field.

Introduction

Professional musicians often make their living by reading an enormous variety of ensemble music they have little or no time to prepare. Their success depends on their ability to instantly recognize melodic, harmonic and rhythmic elements as well as musical indications of style, tempo and volume. By breaking down pitch and rhythm elements to their simplest foundation and methodically building on that foundation using the solfege system discussed in this text, any musician can prepare themselves to successfully read a variety of musical excerpts at sight.

It is the opinion of this author and many other music educators that the most effective way of teaching sightsinging is by using excerpts taken from the standard classical, jazz and folk song repertoire of the past three hundred years. Not only will this method present the kind of melodies, rhythms and other elements students will encounter in all of their musical activities, but it will also familiarize the student with a sampling of the important repertoire every serious musician must know. The following tables take well over 100 important pieces in American and European tonal literature (symphonic themes, jazz standards, chamber music themes, children's songs, patriotic songs, American and European folk songs) and arrange them into 10 skill levels of increasing difficulty.

Sightsinging Checklist

When practicing each one of these melodies, it is important to use a short sightreading checklist **before** you sing. This checklist will help you recognize and process vital information that will increase your accuracy in sightreading.

Step 1: Identify clef, key signature and time signature and note any changes that may occur throughout the melody. Determine whether the melody is in major or minor key by looking at the key signature, starting note, final note and any accompanying harmony.

Step 2: Identify tempo and style and note any changes that may occur throughout the melody. Silently hum the first two bars of the melody to get a feel for tempo and style.

Step 3: Identify rhythmic patterns and groupings and subdivide down to the smallest (quickest) note value present in the melody.

Step 4: Identify accidentals, articulations, and dynamics that occur throughout the melody.

Now that you have a checklist, you are ready to begin singing through each of the melodies in level one. Set your metronome at least 20 beats slower than the tempo marked and sing through the entire melody (using solfege syllables and hand signs) without stopping. (Mistakes are to be expected at first but will diminish as you get more proficient.) After reading through the melody at least twice, you can isolate difficult passages at slower tempos.

SIGHTSINGING EXCERPTS**Level 1 Musical Elements**

- Key: Major
- Melody: diatonic and largely stepwise
- Range: less than an octave
- Meter: simple
- Tempo: moderate
- Rhythmic division: half notes, quarter notes, dotted quarter notes

Table 6.1 Repertoire Excerpts - Level 1

TITLE	COMPOSER	GENRE	*SOURCE
America (My Country Tis' of Thee)	Traditional	Anthem	A.A.F.S. page 148
Are You Sleeping? (Frère Jacques)	Traditional	Children's Song	P.P.Y.C. page 20
Bye, Bye Blackbird	Henderson	Jazz Standard	T.N.R.B. Vol. 2, page 35
Eine Kleine Nachtmusik (3 rd Movement)	Mozart	Classical Work	T.C.F. page 245
Give My Regards to Broadway	Cohan	Show Tune	A.A.F.S. page 296
New World Symphony No. 9 (2 nd Movement)	Dvořák	Classical Work	T.C.F. page 152
Oh! Susanna	Foster	Folk Song	P.P.Y.C. page 30
Symphony No. 9 (Ode to Joy) (4 th Movement)	Beethoven	Classical Work	T.C.F. page 84
Twinkle, Twinkle Little Star	Traditional	Children's Song	Instructor Handout
Yankee Doodle	Traditional	Patriotic Song	A.A.F.S. page 12

* Abbreviation key to source material is located on page 86 of this text.

Level 2 Musical Elements

- Key: Major
- Melody: diatonic, stepwise and skips (up to an octave)
- Range: up to one octave
- Meter: simple
- Tempo: moderate
- Rhythmic division: quarter notes, dotted quarter notes, eighth notes

Table 6.2 Repertoire Excerpts - Level 2

TITLE	COMPOSER	GENRE	SOURCE
German National Anthem	Haydn	Anthem	T.C.F. page 200
Happy Birthday to You	Hill	Children's Song	Instructor Handout
I Got Rhythm	Gershwin	Jazz Standard	Instructor Handout
Londonderry Air	Traditional	Folk Song	A.A.F.S. page 18
Lullaby	Brahms	Children's Song	T.C.F. page 97
Marine's Hymn	*Offenbach	Patriotic Hymn	A.A.F.S. page 136
Minuet in G Major	Bach	Classical Work	T.C.F. page 38
My Little Suede Shoes	Parker	Jazz Standard	J.C.F.B. page 327
My Romance	Rodgers	Jazz Standard	T.N.R.B. page 229
Old Folks at Home	Foster	Folk Song	A.A.F.S. page 58
The Way You Look Tonight	Kern	Jazz Standard	T.N.R.B. page 395
Water Music (Allegro Maestoso)	Handel	Classical Work	T.C.F. page 187
When the Saints	Traditional	Jazz Standard	A.A.F.S. page 292

Level 3 Musical Elements

- Key: Minor
- Melody: diatonic, stepwise and skips
- Range: one octave
- Meter: simple and compound
- Tempo: slow to moderate
- Rhythmic division: quarter notes, dotted quarter notes, eighth notes, dotted eighth notes

Table 6.3 Repertoire Excerpts - Level 3

TITLE	COMPOSER	GENRE	SOURCE
Bag's Groove	Jackson	Jazz Standard	J.C.F.B. page 34
Full House	Montgomery	Jazz Standard	J.C.F.B. page 172
Hatikva	Imber	Anthem (Israel)	Instructor Handout
In a Little French Village	Tchaikovsky	Classical Work	P.P.Y.C. page 81
L'Arlesienne	Bizet	Classical Work	Instructor Handout
Moldau	Smetana	Classical Work	T.C.F. page 320
Poor Wayfaring Stranger	Traditional	Spiritual	A.A.F.S. page 126
Softly as a Morning Sunrise	Romberg	Jazz Standard	Instructor Handout
St. James Infirmary	Traditional	Jazz Standard	A.A.F.S. page 262
Summertime	Gershwin	Jazz Standard	Instructor Handout
Swan Lake	Tchaikovsky	Ballet Theme	T.C.F. page 379
When Johnny Comes Marchin' Home Again	Gilmore	Folk Song	A.A.F.S. page 96

Level 4 Musical Elements

- Key: Minor
- Melody: diatonic with one chromatic alteration, stepwise and skips
- Range: approx. one octave
- Meter: simple and compound
- Tempo: slow to moderate
- Rhythmic division: quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, quarter note triplets

Table 6.4 Repertoire Excerpts - Level 4

TITLE	COMPOSER	GENRE	SOURCE
Ase's Death (Peer Gynt)	Grieg	Classical Work	T.C.F. page 180
Black Orfeus	Bonfa	Jazz Standard	T.N.R.B. Vol. 2, page 197
Greensleeves	Traditional	Folk Song	A.A.F.S. page 14
Go Down Moses	Traditional	Spiritual	A.A.F.S. page 345
Mr. P.C.	Coltrane	Jazz Standard	T.N.R.B. Vol. 2, page 234
Pavane	Faure	Classical Work	T.C.F. page 160
Piano Sonata No. 8 (3 rd Movement)	Beethoven	Classical Work	T.C.F. page 62
Symphony No. 40 (First Movement)	Mozart	Classical Work	T.C.F. page 264
Work Song	Adderly	Jazz Standard	J.C.F.B. page 535
*			

* denotes this title will be selected by students

Level 5 Musical Elements

- Key: Major
- Melody: diatonic with chromatic alteration, stepwise and skips
- Range: up to an octave + a fifth
- Meter: simple and compound
- Tempo: slow, moderate, fast
- Rhythmic division: quarter notes, dotted quarter notes, eighth notes, dotted eighth notes

Table 6.5 Repertoire Excerpts - Level 5

TITLE	COMPOSER	GENRE	SOURCE
Amazing Grace	Traditional	Hymn	A.A.F.S. page 114
Don't Get Around Much Anymore	Ellington	Jazz Standard	T.N.R.B. page 432
Everything Happens to Me	Dennis	Jazz Standard	T.N.R.B. page 91
Great Gate of Kiev	Mussorgsky	Classical Work	T.C.F. page 271
Memories of You	Blake	Jazz Standard	T.N.R.B. page 202
My Shining Hour	Arlen	Jazz Standard	T.N.R.B. page 230
Piano Sonata No. 8 (2nd Movement)	Beethoven	Classical Work	T.C.F. page 62
Pomp and Circumstance	Elgar	March (Classical)	T.C.F. page 154
Samba De Orfeo	Bonfa	Jazz Standard	Instructor Handout
Speak Low	Weil	Jazz Standard	T.N.R.B. page 435
St. Thomas	Rollins	Jazz Standard	T.N.R.B. page 340
There Will Never Be Another You	Warren	Jazz Standard	T.N.R.B. page 230
Turkey in the Straw	Traditional	Folk Song	P.P.Y.C. page 57
Without a Song	Youmans	Jazz Standard	T.N.R.B. Vol. 2 page 479

Level 6 Musical Elements

- Key: Major
- Melody: diatonic, stepwise and skips
- Range: up to an octave + a fifth
- Meter: simple and compound
- Tempo: slow, moderate, fast
- Rhythmic division: quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, sixteenth notes, eighth note triplets

Table 6.6 Repertoire Excerpts - Level 6

TITLE	COMPOSER	GENRE	SOURCE
All I Ask of You	Webber	Show Tune	Instructor Handout
Bolero	Ravel	Classical Work	Instructor Handout
Carmen (Entrance to Act III)	Bizet	Opera Theme	T.C.F. page 88
Eine Kleine Nachtmusik (1 st Movement)	Mozart	Classical Work	T.C.F. page 244
Emperor Waltz	Strauss, Jr.	Classical Work	T.C.F. page 335
Jesu, Joy of Man's Desiring	Bach	Classical Work	T.C.F. page 36
Misty	Garner	Jazz Standard	T.N.R.B. page 434
Nutcracker March	Tchaikovsky	Ballet Theme	T.C.F. page 375
Semper Fidelis (2 nd Theme)	Sousa	March	T.C.F. page 324
Star Spangled Banner	Smith/ Key	Anthem	A.A.F.S. page 138
Trumpet Concerto (1 st Movement)	Haydn	Classical Work	T.C.F. page 202
Trumpet Concerto (3 rd Movement)	Haydn	Classical Work	T.C.F. page 203

Level 7 Musical Elements

- Key: Minor
- Melody: diatonic with several chromatic alterations, stepwise and skips
- Range: up to an octave + a fifth
- Meter: simple and compound
- Tempo: slow, moderate, fast
- Rhythmic division: quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, sixteenth notes

Table 6.7 Repertoire Excerpts - Level 7

TITLE	COMPOSER	GENRE	SOURCE
Autumn Leaves	Kosma	Jazz Standard	T.N.R.B. page 12
Beautiful Love	Young	Jazz Standard	T.N.R.B. page 16
Für Elise	Beethoven	Classical Work	T.C.F. page 37
Little Fugue in G Minor	Bach	Classical Work	T.C.F. page 37
The Promise	Coltrane	Jazz Standard	T.N.R.B. page 292
Two-Part Invention in D Minor	Bach	Classical Work	T.C.F. page 55
Yesterdays	Kern	Jazz Standard	T.N.R.B. page 409
*			
*			
*			

* denotes this title will be selected by students

Level 8 Musical Elements:

- Key: Major and Minor with modulations
- Melody: stepwise and skips
- Range: up to an octave + a fifth
- Meter: simple and compound
- Tempo: slow, moderate, fast
- Rhythmic division: all types

Table 6.8 Repertoire Excerpts - Level 8

TITLE	COMPOSER	GENRE	SOURCE
America, the Beautiful	Ward	Patriotic Song	P.P.Y.C. page 29
Blue Bossa	Dorham	Jazz Standard	T.N.R.B. page 25
Bridal Chorus (Lohengrin)	Wagner	Classical Work	T.C.F. page 398
Cherokee	Noble	Jazz Standard	T.N.R.B. page 47
Little Sunflower	Hubbard	Jazz Standard	T.N.R.B. page 189
Morning (Peer Gynt)	Grieg	Classical Work	T.C.F. page 183
Stars and Stripes Forever	Sousa	March	T.C.F. page 325
The Swan (Carnival of the Animals)	Saint-Saëns	Classical Work	T.C.F. page 306
Trumpet Tune	Purcell	Classical Work	T.C.F. page 288
Waltz for Debby	Evans	Jazz Standard	J.C.F.B. page 514
Peace	Silver	Jazz Standard	T.N.R.B. page 280

Level 9 Musical Elements:

- Modality/ Key: Various Modes of the Major and Harmonic Minor Scale
- Melody: diatonic to mode
- Range: up to an octave + a fifth
- Meter: simple and compound
- Tempo: various
- Rhythmic division: various

Table 6.9 Repertoire Excerpts - Level 9

TITLE & MODE	COMPOSER	GENRE	SOURCE
Andalucia (Phrygian)	Rudnick	Jazz Work	Instructor Handout
Footprints (Dorian)	Shorter	Jazz Standard	J.C.F.B. page 163
Hava Nagila (Phrygian #3)	Traditional	Folk Song	A.A.F.S. page 172
Gastineau Dawn (Mixolydian)	Rudnick	Jazz Work	Instructor Handout
Impressions (Dorian)	Coltrane	Jazz Standard	J.C.F.B. page 216
Leaning Towers (Locrian)	Rudnick	Jazz Work	Instructor Handout
New Age (Aeolian #7)	Rudnick	Jazz Work	Instructor Handout
Rake Break (Lydian)	Rudnick	Jazz Work	Instructor Handout
Scarborough Fair (Dorian)	Traditional	Folk Song	A.A.F.S. page 138
*			

* denotes this title will be selected by students

Level 10 Musical Elements:

- Key: Major and Minor
- Melody: diatonic with chromatic alterations
- Range: up to an octave + a fifth
- Meter: odd and alternating
- Tempo: various
- Rhythmic division: various

Table 6.10 Repertoire Excerpts - Level 10

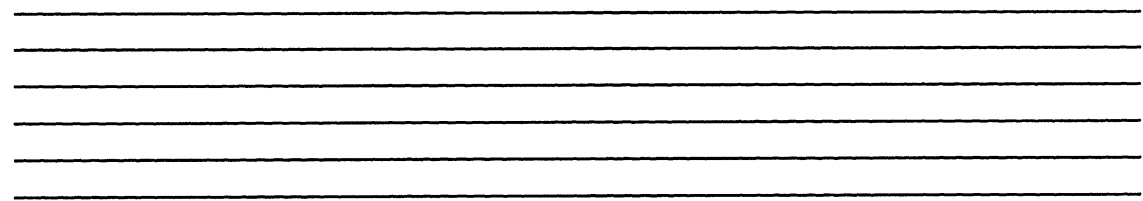
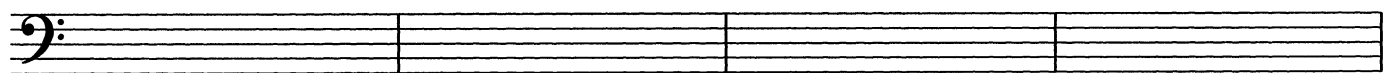
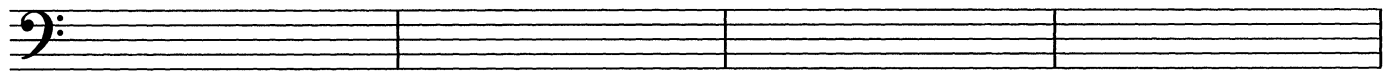
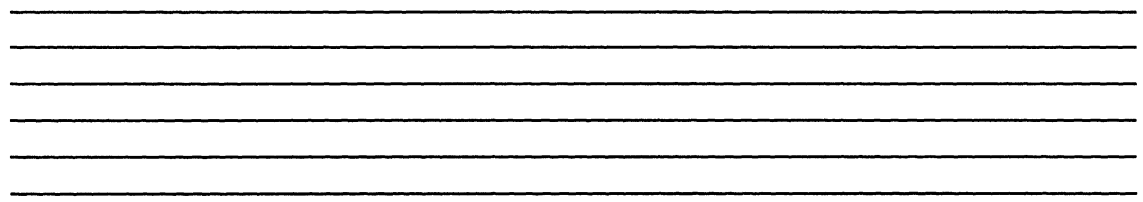
TITLE & MODE	COMPOSER	GENRE	SOURCE
Candide (Overture)	Bernstein	Classical Work	Score Excerpt
Decoupage	Levy	Jazz Standard	Score Excerpt
Pictures at an Exhibition	Mussorgsky	Classical Work	T.C.F. page 271
Rite of Spring (Opening)	Stravinsky	Classical Work	T.C.F. page 352
Take Five	Desmond	Jazz Standard	J.C.F.B. page 470
Take Ten	Desmond	Jazz Standard	J.C.F.B. page 472
Time for a Change	Levy	Jazz Standard	Score Excerpt
*			
*			
*			

* denotes this title will be selected by students

Abbreviation Key to Sightsinging Source Material

A.A.F.S.	America's All Time Favorite Songs	AMSCO publications
T.C.F.	The Classical Fakebook	Hal Leonard Corporation
J.C.F.B.	Real Jazz Classics Fake Book	Hal Leonard, publisher
P.P.Y.C.	Piano Pieces for Young Children	AMSCO publications
T.N.R.B.	The New Real Book	Sher Music Company
T.N.R.B. Vol. 2	The New Real Book Volume 2	Sher Music Company

Student Notes



CHAPTER 7

Triads and Seventh Chords

TOPICS

- Triads in Root Position
- Triads in Inversion
- Seventh Chords in Root Position
- Seventh Chords in Inversion

APPLICATION

Applying solfege to the melodic outlining of triads and seventh chords enables the student to recognize and reproduce virtually all common harmonic structures in a tonal setting.

Introduction

The most common way of establishing tonality in classical and popular music is through the use of triads and seventh chords. These triads and seventh chords form the basis for most harmonic formulas that we encounter in Western tonal music. In this chapter we will master the hearing and singing of all four types of triads (major, minor, diminished and augmented) and seven types of seventh chords (major, dominant, minor, half-diminished, fully diminished, augmented-major and minor-major). We will examine triads and seventh chords in both root position and inversions.

Root Position Triads

All four types of root position triads can be constructed by stacking thirds up from each note of the major and harmonic minor scale. Using the moveable *do* solfege system helps us distinguish between two of the same triad types that are built off of different scale degrees and therefore have different functions and syllables.

The root position **major triad** consists of the root (*do*), third (*mi*) and fifth (*sol*) degrees of a major scale. Example 7.1 illustrates a D major triad in root position.

Example 7.1 D Major triad in root position

do mi sol mi do

The root position **minor triad** consists of the root (*la*), third (*do*) and fifth (*mi*) degrees of a minor scale (any form). Example 7.2 illustrates a B minor triad in root position.

Example 7.2 B Minor triad in root position

la do mi do la

The root position **diminished triad** consists of the seventh (*ti*), second (*re*) and fourth (*fa*) degrees of a major scale. Example 7.3 illustrates a C# diminished triad in root position.

Example 7.3 C# Diminished triad in root position

ti re fa re ti

The root position **augmented triad** consists of the third (*do*), fifth (*mi*) and raised seventh (*si*) scale degrees of a harmonic minor scale. Example 7.4 illustrates a D augmented triad in root position.

Example 7.4 D Augmented triad in Root Position

do mi si mi do

Example 7.5 illustrates where all the triad types occur in the major and three forms of the minor scale.

Example 7.5 Diatonic Triads in the Major and Three Forms of the Minor Scale

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Triads In Inversion

The **major triad** in 1st inversion consists of the third (*mi*), fifth (*sol*) and root (*do*) of a major scale. The major triad in 2nd inversion consists of the fifth (*sol*), root (*do*) and third (*mi*) of a major scale. Example 7.6 illustrates a 1st and 2nd inversion major triad in the key of D. Practice singing this example in at least three different keys.

Example 7.6 D Major Triad in Inversions

1st inversion

mi sol do sol mi

2nd inversion

sol do mi do sol

The **minor triad** in 1st inversion consists of the third (*do*), fifth (*mi*) and root (*la*) of a minor scale. The minor triad in 2nd inversion consists of the fifth (*mi*), root (*la*) and third (*do*) of a minor scale. Example 7.7 illustrates a 1st and 2nd inversion minor triad in the key of b minor. Practice singing this example in at least three different keys.

Example 7.7 B Minor Triad in Inversions

1st inversion

do mi la mi do

2nd inversion

mi la do la mi

The **diminished triad** in 1st inversion consists of the second (*re*), fourth (*fa*) and seventh (*ti*) degrees of the major scale. The diminished triad in 2nd inversion consists of the fourth (*fa*), seventh (*ti*) and second (*re*) scale degrees of a major scale. Example 7.8 illustrates a 1st and 2nd inversion C# diminished triad. Practice singing this example in at least three different keys.

Example 7.8 C# Diminished Triad in Inversions

1st inversion

re fa ti fa re

2nd inversion

fa ti re ti fa

The **augmented triad** in 1st inversion consists of the third (*mi*), raised fifth (*si*) and root (*do*) of the major scale. The augmented triad in 2nd inversion consists of the raised fifth (*si*), root (*do*) and third (*mi*) of a major scale. Example 7.9 illustrates a 1st and 2nd inversion D augmented triad. Practice singing this example in at least three different keys.

Example 7.9 D Augmented Triad in Inversions

1st inversion

mi si do si mi

2nd inversion

si do mi do si

Root Position Seventh Chords

The root position **major seventh** chord consists of the root (*do*), third (*mi*), fifth (*sol*) and seventh (*ti*) degrees of a major scale. Example 7.10 illustrates an Eb Major Seventh Chord in root position.

Example 7.10 Eb Major Seventh Chord, Root Position

do mi sol ti sol mi do

The root position **dominant seventh** chord consists of the fifth (*sol*), seventh (*ti*), second (*re*) and fourth (*fa*) degrees of a major scale. Example 7.11 illustrates a B \flat Dominant Seventh Chord in root position.

Example 7.11 B \flat Dominant Seventh Chord, Root Position

sol ti re fa re ti sol

The root position **minor seventh** chord consists of the root (*la*), third (*do*), fifth (*mi*) and seventh (*sol*) degrees of a minor scale. Example 7.12 illustrates an C Minor Seventh Chord in root position.

Example 7.12 C Minor Seventh Chord, Root Position

la do mi sol mi do la

The root position **half-diminished seventh** chord consists of the seventh (*ti*), second (*re*), fourth (*fa*) and sixth (*la*) degrees of a major scale or second, fourth, sixth and root of a minor scale. Example 7.13 illustrates an D Half-Diminished Seventh Chord in root position.

Example 7.13 D Half-Diminished Seventh Chord, Root Position

ti re fa la fa re ti

The root position **diminished seventh** chord consists of the seventh (*si*), second (*ti*), fourth (*re*) and sixth (*fa*) degrees of a harmonic minor scale. Example 7.14 illustrates a B Diminished Seventh Chord in root position.

Example 7.14 B Diminished Seventh Chord, Root Position

si ti re fa re ti si

The root position **minor-major seventh** chord consists of the root (*la*), third (*do*), fifth (*mi*), and seventh degrees of a harmonic minor scale. Example 7.15 illustrates a C Minor-Major Seventh Chord in root position.

Example 7.15 C Minor-Major Seventh Chord, Root Position

la do mi si mi do la

The root position **augmented-major seventh** chord consists of the third (*do*), fifth (*mi*), seventh (*si*) and second (*ti*) degrees of a harmonic minor scale. Example 7.16 illustrates an E_b Augmented-Major Seventh Chord in root position.

Example 7.16 E_b Augmented-Major Seventh Chord, Root Position

do mi si ti si mi do

Example 7.17 illustrates where all the seventh chord types occur in the major and three forms of the minor scale.

Example 7.17 Seventh Chords in the Major and Three Forms of the Minor Scale

Major Scale

major 7th minor 7th minor 7th major 7th dominant 7th minor 7th half - diminished 7th

Natural Minor

minor 7th half - dim 7th major 7th minor 7th minor 7th major 7th dominant 7th

Harmonic Minor

minor-major 7th half-dim 7th aug -major 7th minor 7th dominant 7th major 7th diminished 7th

Melodic Minor (ascending)

minor-major 7th minor 7th aug -major 7th dominant 7th dominant 7th half-dim 7th minor 7th

Seventh Chords in Inversion

The **major seventh** chord in 1st inversion consists of the third (*mi*), fifth (*sol*) seventh (*ti*) and root (*do*) of a major scale. The major seventh chord in 2nd inversion consists of the fifth (*sol*), seventh (*ti*), root (*do*) and third (*mi*) of a major scale. The major seventh chord in 3rd inversion consists of the seventh (*ti*), root (*do*), third (*mi*) and fifth (*sol*) of a major scale. Example 7.18 illustrates the B \flat Major Seventh Chord in all inversions. Practice singing this example in at least three different keys.

Example 7.18 Bb Major Seventh Chord in Inversions

1st inversion

mi sol ti do ti sol mi

2nd inversion

sol ti do mi do ti sol

3rd inversion

ti do mi sol mi do ti

The **dominant seventh** chord in 1st inversion consists of the seventh (*ti*), second (*re*), fourth (*fa*) and fifth (*sol*) of a major scale. The dominant seventh chord in 2nd inversion consists of the second (*re*), fourth (*fa*), fifth (*sol*) and seventh (*ti*) of a major scale. The dominant seventh chord in 3rd inversion consists of the fourth (*fa*), fifth (*sol*), seventh (*ti*) and second (*re*) scale degrees of a major scale. Example 7.19 illustrates the F Dominant Seventh Chord in all inversions. Practice singing this example in at least three different keys.

Example 7.19 F Dominant Seventh Chord in Inversions

1st inversion

ti re fa sol fa re ti

2nd inversion

re fa sol ti sol fa re

3rd inversion

fa sol ti re ti sol fa

The **minor seventh** chord in 1st inversion consists of the third (*do*), fifth (*mi*), seventh (*sol*) and root (*la*) of a natural minor scale. The minor seventh chord in 2nd inversion consists of the fifth (*mi*), seventh (*sol*), root (*la*) and third (*do*) of a natural minor scale. The minor seventh chord in 3rd inversion consists of the seventh (*sol*), root (*la*), third (*do*) and fifth (*mi*) of a natural minor scale. Example 7.20 illustrates the G Minor Seventh Chord in all inversions. Practice singing this example in at least three different keys.

Example 7.20 **G Minor Seventh Chord in Inversions**

1st inversion

do mi sol la sol mi do

2nd inversion

mi sol la do la sol mi

3rd inversion

sol la do mi do la sol

The image shows three staves of music in G minor. Each staff begins with a chord symbol and a treble clef. The first staff is labeled '1st inversion' and shows a chord of Bb, D, F, and G. The notes are then written as a descending scale: do, mi, sol, la, sol, mi, do. The second staff is labeled '2nd inversion' and shows a chord of D, F, and G. The notes are: mi, sol, la, do, la, sol, mi. The third staff is labeled '3rd inversion' and shows a chord of F, G, and Bb. The notes are: sol, la, do, mi, do, la, sol.

The **half-diminished** seventh chord in 1st inversion consists of the fourth (*re*), sixth (*fa*), root (*la*) and second (*ti*) of a natural minor scale. The half-diminished seventh chord in 2nd inversion consists of the sixth (*fa*), root (*la*), second (*ti*) and fourth (*re*) of a natural minor scale. The half-diminished chord in 3rd inversion consists of the root (*la*), second (*ti*) fourth (*re*) and sixth (*fa*) of a natural minor scale. Example 7.21 illustrates the A Half-Diminished Seventh Chord in all inversions. Practice singing this example in at least three different keys.

Example 7.21 A Half-Diminished Seventh Chord in Inversions

1st inversion

re fa la ti la fa re

2nd inversion

fa la ti re ti la fa

3rd inversion

la ti re fa re ti la

The **diminished seventh** chord in 1st inversion consists of the second (*ti*), fourth (*re*), sixth (*fa*) and seventh (*si*) of a harmonic minor scale. The diminished seventh chord in 2nd inversion consists of the fourth (*re*), sixth (*fa*), seventh (*si*) and second (*ti*) degrees of a harmonic minor scale. The diminished seventh chord in 3rd inversion consists of the sixth (*fa*), seventh (*si*), second (*ti*) and fourth (*re*) of a harmonic minor scale. Example 7.22 illustrates the F# Diminished Seventh Chord in all inversions. Practice singing this example in at least three different keys.

Example 7.22 F# Diminished Seventh Chord in Inversions

1st inversion

ti re fa si fa re ti

2nd inversion

re fa si ti si fa re

3rd inversion

fa si ti re ti si fa

The **minor-major** seventh chord in 1st inversion consists of the third (*do*), fifth (*mi*), seventh(*si*) and root (*la*) of a harmonic minor scale. The minor-major seventh chord in 2nd inversion consists of the fifth (*mi*), seventh (*si*), root (*la*) and the third (*do*) of a harmonic minor scale. The minor-major seventh chord in 3rd inversion consists of the seventh(*si*), root (*la*), third (*do*) and fifth (*mi*) of a harmonic minor scale. Example 7.23 illustrates the G Minor-Major Seventh Chord in all inversions. Practice singing this example in at least three different keys.

Example 7.23 **G Minor-Major Seventh Chord in Inversions**

1st inversion

do mi si la si mi do

2nd inversion

mi si la do la si mi

3rd inversion

si la do mi do la si

The **augmented-major** seventh chord in 1st inversion consists of the fifth (*mi*), seventh (*si*) second (*ti*) and third (*do*) of a harmonic minor scale. The augmented major seventh chord in 2nd inversion consists of the seventh (*si*), second (*ti*), third (*do*) and fifth (*mi*) of a harmonic minor scale. The augmented major seventh chord in 3rd inversion consists of the second (*ti*), third (*do*), fifth (*mi*) and seventh (*si*) of a harmonic minor scale. Example 7.24 illustrates the Bb Augmented-Major Seventh Chord in all inversions. Practice singing this example in at least three different keys.

Example 7.24 Bb Augmented Major Seventh Chord in Inversions

1st inversion

mi si ti do ti si mi

2nd inversion

si ti do mi do ti si

3rd inversion

ti do mi si mi do ti

Solfège Exercises 7.1

Play each of the following exercises slowly on piano first, then sing using the correct solfège syllables. Check your intonation with the piano and/or a tuner at the conclusion of each triad. Transpose each exercise to at least three different keys.

1. major minor

diminished augmented

2. major minor

diminished augmented

Solfège Exercises 7.2

A. Sing the indicated triad above the given root note using the correct solfège syllables. Check your intonation with the piano and/or a tuner at the conclusion of each triad.

major minor diminished augmented

major minor diminished augmented

major minor diminished augmented

Solfege Exercises 7.2 (continued)

B. Sing the indicated triad below the given root note using the correct solfege syllables. Check your intonation with the piano and/or a tuner at the conclusion of each triad.

major minor diminished augmented

A musical staff with a treble clef. It contains four measures, each with a single note on a staff line. Above each note is a label: 'major' (C4), 'minor' (Bb3), 'diminished' (Bb3), and 'augmented' (Bb3).

major minor diminished augmented

A musical staff with a bass clef. It contains four measures, each with a single note on a staff line. Above each note is a label: 'major' (F4), 'minor' (Eb4), 'diminished' (Eb4), and 'augmented' (Eb4).

major minor diminished augmented

A musical staff with a treble clef and a key signature of one sharp (F#). It contains four measures, each with a single note on a staff line. Above each note is a label: 'major' (F#4), 'minor' (E4), 'diminished' (E4), and 'augmented' (E4).

Solfege Exercises 7.3

Play each of the following exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner at the start and conclusion of each exercise. Transpose each exercise to at least three different keys.

1. major

The first line of music for exercise 1 is in 4/4 time, starting with a treble clef and a common time signature. It contains a major triad scale: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

The second line of music for exercise 1 is the reverse of the first line: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

2. minor

The first line of music for exercise 2 is in 4/4 time, starting with a treble clef and a common time signature. It contains a minor triad scale: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

The second line of music for exercise 2 is the reverse of the first line: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

3. diminished

The first line of music for exercise 3 is in 4/4 time, starting with a treble clef and a common time signature. It contains a diminished triad scale: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

The second line of music for exercise 3 is the reverse of the first line: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

4. augmented

The first line of music for exercise 4 is in 4/4 time, starting with a treble clef and a common time signature. It contains an augmented triad scale: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

The second line of music for exercise 4 is the reverse of the first line: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Solfège Exercises 7.5

A. Play each of the following exercises slowly on piano first, then sing using the correct solfège syllables. Check your intonation with the piano and/or a tuner at the conclusion of each seventh chord. Transpose each exercise to at least three different keys.

1. major seventh



2. minor seventh



3. dominant seventh




4. half-diminished seventh



5. diminished seventh



6. minor-major seventh



7. augmented-major seventh



Solfege Exercises 7.5 (continued)

B. Play each of the following exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner at the conclusion of each seventh chord. Transpose each exercise to at least three different keys.

1. major seventh**2.** minor seventh**3.** dominant seventh**4.** half-diminished seventh**5.** diminished seventh**6.** minor-major seventh**7.** augmented-major seventh

Solfege Exercises 7.5 (continued)
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C. Sing the indicated seventh chord above the given root note using the correct solfege syllables. Check your intonation with the piano and/or a tuner at the conclusion of each seventh chord.

major	dominant	half-diminished

minor	augmented-major	diminished

minor-major	dominant	minor

diminished	major	

half-diminished	dominant	augmented-major

Solfege Exercises 7.6

Play each of the following exercises slowly on piano first, then sing using the correct solfege syllables. Check your intonation with the piano and/or a tuner at the start and conclusion of each exercise. Transpose each exercise to at least three different keys.

1. major seventh

Musical notation for exercise 1: major seventh. The exercise is written in 4/4 time and consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

2. minor seventh

Musical notation for exercise 2: minor seventh. The exercise is written in 4/4 time and consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

3. dominant seventh

Musical notation for exercise 3: dominant seventh. The exercise is written in 4/4 time and consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

4. half-diminished seventh

Musical notation for exercise 4: half-diminished seventh. The exercise is written in 4/4 time and consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Solfège Exercises 7.6 (continued)**5. diminished seventh**

5. diminished seventh

6. minor-major seventh

6. minor-major seventh

7. augmented-major seventh

7. augmented-major seventh

Ear Training Exercises 7.1 CD 2, Track 54

Identify each of the following root position triads played on the accompanying CD by writing in the triad quality in the blank and filling in the correct notes above the indicated root.

1. _____ 2. _____ 3. _____ 4. _____

5. _____ 6. _____ 7. _____ 8. _____

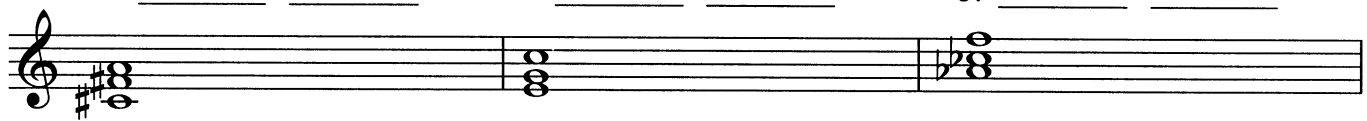
9. _____ 10. _____ 11. _____ 12. _____

13. _____ 14. _____ 15. _____ 16. _____

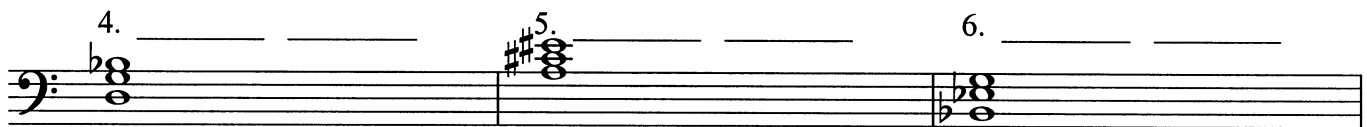
Ear Training Exercises 7.2	CD 2, Track 55
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Identify each of the following triads played on the accompanying CD by writing in the triad quality in the first blank and the inversion in the second blank. Then, fill in the correct notes above the given root.

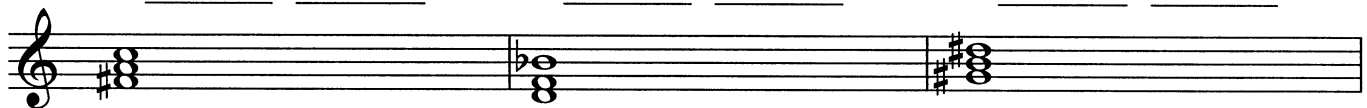
1. _____ 2. _____ 3. _____



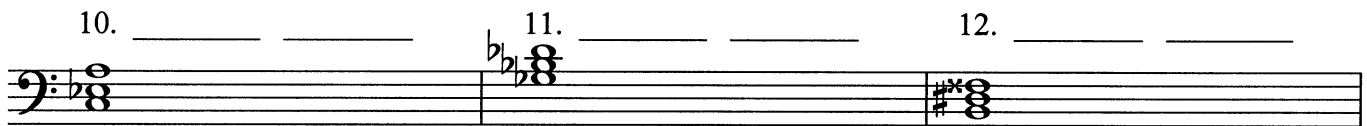
4. _____ 5. _____ 6. _____



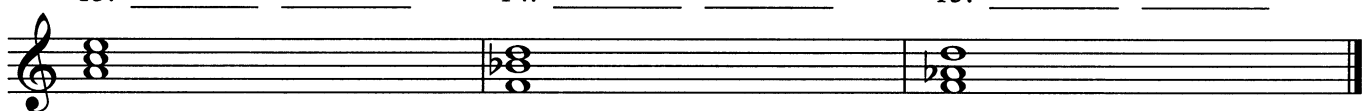
7. _____ 8. _____ 9. _____



10. _____ 11. _____ 12. _____



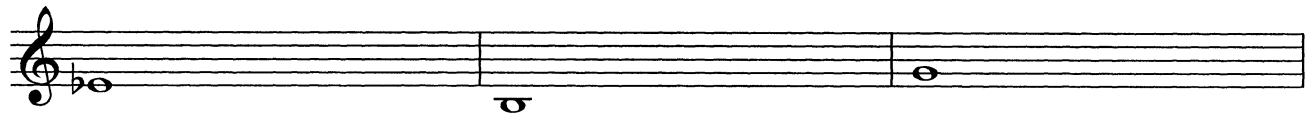
13. _____ 14. _____ 15. _____



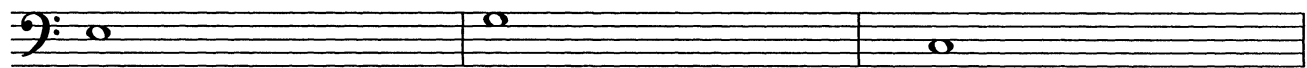
Ear Training Exercises 7.3 CD 2, Track 56

Identify each of the following root position seventh chords played on the accompanying CD by writing in the seventh chord quality in the blank and filling in the correct notes above the indicated root.

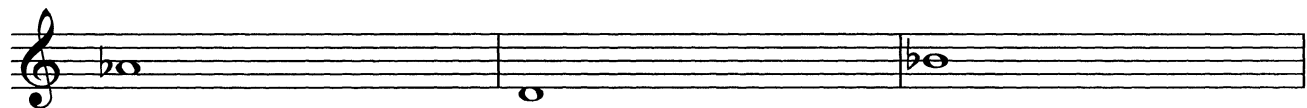
1. _____ 2. _____ 3. _____



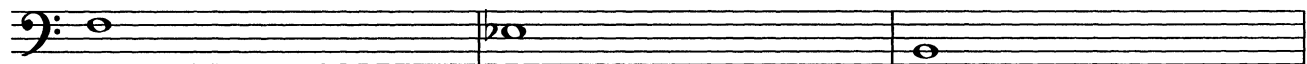
4. _____ 5. _____ 6. _____



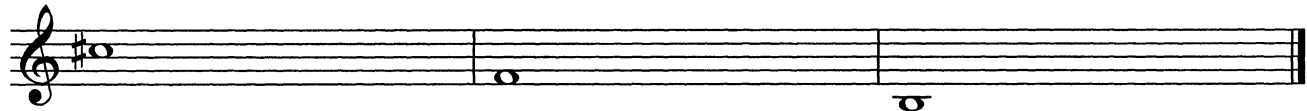
7. _____ 8. _____ 9. _____



10. _____ 11. _____ 12. _____



13. _____ 14. _____ 15. _____



Ear Training Exercises 7.4 CD 2, Track 57

Identify each of the following seventh chords played on the accompanying CD by writing in the seventh chord quality in the first blank and the inversion in the second blank. Then, fill in the correct notes above the given root.

1. _____ 2. _____ 3. _____

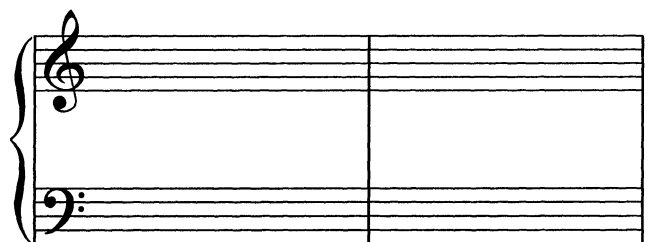
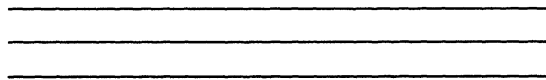
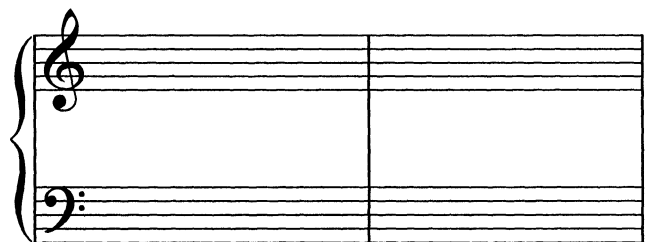
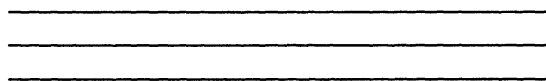
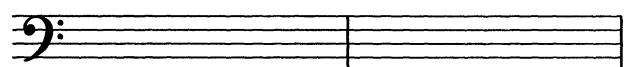
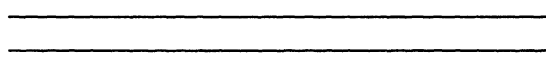
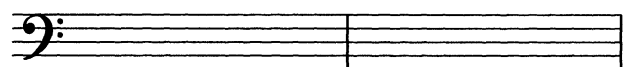
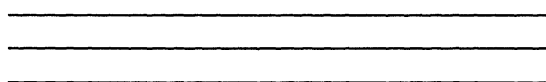
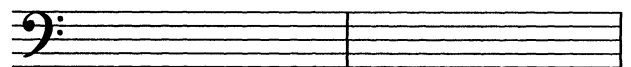
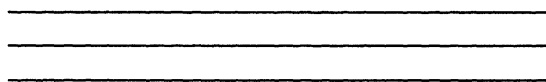
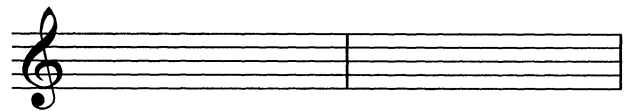
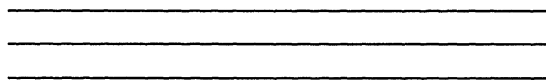
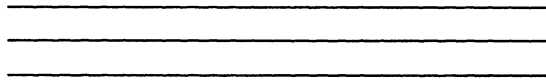
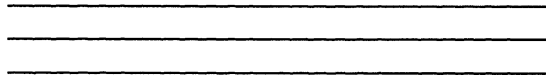
4. _____ 5. _____ 6. _____

7. _____ 8. _____ 9. _____

10. _____ 11. _____ 12. _____

13. _____ 14. _____ 15. _____

Student Notes



Introduction

Now that we have examined how to recognize and reproduce triads and seventh chords, we can now study them in musical contexts known as harmonic progressions. An harmonic progression can be defined as the systematic unfolding of chords that make up a complete idea, phrase, section or entire piece. By learning to melodically outline harmonic progressions in major and minor keys using solfege, we can gradually master the ability to recognize and reproduce the harmonic aspect of varied styles of tonal music.

Common Harmonic Progressions - Triads in Major Key

In this section, we will examine common major key harmonic progressions that employ triads. The simplest harmonic progressions in this category are the I V I progression or tonic - dominant - tonic (authentic cadence) and the I IV I or tonic - subdominant - tonic progression (plagal cadence). Example 8.1 illustrates both of these progressions in the key of C, first in their chordal form and then as a melodic outline. Play through the example on piano and then sing using solfege syllables.

Example 8.1 I V⁶ I and I IV^{6/4} I Progression

Example 8.1 illustrates two harmonic progressions in the key of C major. The first progression is I V⁶ I, shown in chordal form and then as a melodic outline with solfege syllables: do mi sol mi ti re sol re do mi sol mi do. The second progression is I IV^{6/4} I, also shown in chordal form and then as a melodic outline with solfege syllables: do mi sol mi do fa la fa do mi sol mi do.

Perhaps the most common progression in Western tonal music is I IV V I. Example 8.2 illustrates this progression in the key of B \flat . First, play through the example on piano and then sing using solfege syllables.

Example 8.2 I IV^{6/4} V⁶ I Progression

Example 8.2 illustrates the I IV^{6/4} V⁶ I progression in the key of B \flat . The first line shows the chords in chordal form. The second line shows the melodic outline with solfege syllables: do mi sol mi do fa la fa ti re sol re do mi sol mi do.

A common variation on the preceding progression is I IV I V I. The V chord is often found in first inversion as either a triad or seventh chord. Example 8.3 illustrates this progression in the key of F. First, play through the example on piano and then sing using solfege syllables.

Example 8.3 I IV^{6/4} I V^{6/5} I Progression

do mi sol mi do fa la fa do mi sol mi ti fa sol fa do mi sol mi do

One of the most common and basic progressions found in popular music is I vi ii V. Entire songs have largely been based on this progression such as *Heart and Soul* and Gershwin's *I Got Rhythm*. Example 8.4 illustrates this progression in the key of G. First, play through the example on piano and then sing using solfege syllables.

Example 8.4 I vi⁶ ii V^{6/5} Progression

do mi sol mi do mi la mi re fa la fa ti fa sol fa

Progressions that contain three or more 1st inversion triads are called parallel sixth chord sequences and are extremely common in Western classical pieces. One of the most common examples of this type of sequence is I vii⁶ I⁶ ii⁶. Example 8.5 illustrates this progression in the key of D. First, play through the example on piano and then sing using solfege syllables.

Example 8.5 I vii⁰6 I⁶ ii⁶ Progression

The musical notation for Example 8.5 consists of two staves. The top staff shows four chords in G major: I (G major), vii⁰6 (F# diminished triad in first inversion), I⁶ (G major in first inversion), and ii⁶ (A minor in first inversion). The bottom staff shows a vocal line with the following solfege syllables: do mi sol mi re fa ti fa mi sol do sol fa la re la.

One of the most common cadential progressions in classical music also uses the supertonic chord in 1st inversion in addition to a cadential 6/4 chord on the dominant. It is the ii⁶ I⁶/₄ V I progression. Example 8.6 illustrates this progression in the key of E \flat . First, play through the example on piano and then sing using solfege syllables.

Example 8.6 ii⁶ I⁶/₄ V I Progression

The musical notation for Example 8.6 consists of two staves. The top staff shows four chords in E \flat major: ii⁶ (F minor in first inversion), I⁶/₄ (E \flat major in first inversion), V (B \flat dominant), and I⁶ (E \flat major in first inversion). The bottom staff shows a vocal line with the following solfege syllables: fa la re la sol do mi do sol ti re ti mi sol do sol.

One of the more common progressions in jazz is the iii vi ii V progression. Known as the turnaround, this progression (and many variants) is found in many jazz standards of the 30s and 40s as well as the bebop compositions of Charlie Parker and his contemporaries. Example 8.7 illustrates this progression in the key of B \flat . First, play through the example on piano and then sing using solfege syllables.

Example 8.7 iii vi⁶/₄ ii⁶ V⁴/₂ Progression

The musical notation for Example 8.7 consists of two staves. The top staff shows four chords in B \flat major: iii (D minor), vi⁶/₄ (A \flat major in first inversion), ii⁶ (B minor in first inversion), and V⁴/₂ (F \flat dominant in second inversion). The bottom staff shows a vocal line with the following solfege syllables: mi sol ti sol mi la do la fa la re la fa ti re ti.

The deceptive cadence features the unusual resolution of V to vi rather than the more expected I chord resolution. This cadence, found abundantly in classical music, is present in many progressions including the iii IV V vi progression. Example 8.8 illustrates this progression in the key of C. First, play through the example on piano and then sing using solfege syllables.

Example 8.8 iii⁶ IV⁶ V vi^{6/4} Progression

The musical notation for Example 8.8 consists of two staves. The top staff shows a harmonic progression in C major: iii⁶ (F-A-C), IV⁶ (D-F-A), V (G-B-D), and vi^{6/4} (E-G-C). The bottom staff shows a vocal line with the following lyrics: sol ti mi ti la do fa do sol ti re ti mi la do la.

Common Harmonic Progressions - Triads in Minor Key

Common minor key harmonic progressions, with a few exceptions, are largely the same harmonic patterns we have explored with the major keys. The difference, of course, is that they are all in the minor mode. Examples 8.9 - 8.15 illustrate minor key progressions (triadic) that fall into this category. Play through each of the examples on piano and then sing the example using solfege syllables.

Example 8.9 i V⁶ i and i iv^{6/4} i Progression

The musical notation for Example 8.9 consists of two staves, both in a minor key (indicated by two flats). The top staff shows the progression i (C-Bb), V⁶ (F-A-C), i (C-Bb) with the lyrics: la do mi do si ti mi ti la do mi do la. The bottom staff shows the progression i (C-Bb), iv^{6/4} (F-A-C), i (C-Bb) with the lyrics: la do mi do la re fa re la do mi do la.

Example 8.10 $i iv^{6/4} V^6 i$ Progression

Example 8.10 shows a harmonic progression in G minor. The first staff displays four chords: i , $iv^{6/4}$, V^6 , and i . The second staff shows a vocal line with the lyrics: la do mi la la re fa re si ti mi ti la do mi do la.

Example 8.11 $i iv^{6/4} i V^{6/5} i$ Progression

Example 8.11 shows a harmonic progression in G minor. The first staff displays five chords: i , $iv^{6/4}$, i , $V^{6/5}$, and i . The second staff shows a vocal line with the lyrics: la do mi la la re fa re la do mi do si re mi re la do mi do la.

Example 8.12 $i VI^6 ii^{\circ} V^{6/5}$ Progression

Example 8.12 shows a harmonic progression in G major. The first staff displays four chords: i , VI^6 , ii° , and $V^{6/5}$. The second staff shows a vocal line with the lyrics: la do mi do la do fa do ti re fa re si fa sol fa.

Example 8.13 $i\ vii^{06}\ i^6\ ii^{06}$ Progression

Example 8.13 shows a harmonic progression in G major. The chords are $b^{\flat} i$, vii^{06} , i^6 , and ii^{06} . The corresponding vocal line consists of the notes: la do mi do ti re si re do mi la mi re fa ti fa.

Example 8.14 $ii^{06}\ i^{6/4}\ V\ i^6$ Progression

Example 8.14 shows a harmonic progression in B-flat major. The chords are $c\ ii^{06}$, $i^{6/4}$, V , and i^6 . The corresponding vocal line consists of the notes: re fa ti fa mi la do la mi si ti si do mi la mi.

Example 8.15 $III\ VI^{6/4}\ ii^{06}\ V$ Progression

Example 8.15 shows a harmonic progression in B-flat major. The chords are $g.\ III+$, $VI^{6/4}$, ii^{06} , and $V^{4/2}$. The corresponding vocal line consists of the notes: do mi si mi do fa la fa re fa ti fa re mi ti si.

The next example is unique when compared to the major progressions as it contains the Phrygian half cadence. This half cadence, used only in the minor mode, features a move from the subdominant chord in first inversion to the dominant chord. Example 8.16 illustrates the commonly used III⁶ iv⁶ V progression which features this cadence.

Example 8.16 III⁶ iv⁶ V Progression

a III⁶ iv⁶ V
 mi sol do sol fa la re la mi si ti si mi

Progressions that include a deceptive cadence in the minor mode, although not as common as the major mode examples, do occur. Example 8.17 illustrates the i ii⁰ V VI progression which features a deceptive cadence in minor.

Example 8.17 i⁶ ii⁰⁶ V^{4/2} VI^{6/4} Progression

d i⁶ ii⁰⁶ V^{4/2} VI^{6/4}
 do mi la mi re fa ti fa mi si ti si do fa la fa

As you will discover in the solfege exercises on the next few pages, many of these shorter progressions we have just examined are combined to make longer and more complete harmonic phrases.

Solfege Exercises 8.1

Fill in the blanks with a roman numeral analysis of each chord. Then, using the correct solfege syllables, sing the given outline of the harmonic progression.

1.

2.

3.

4.

5.

6.

Solfege Exercises 8.2

Fill in the blanks with a roman numeral analysis of each chord. Then, using the correct solfege syllables, sing the given outline of the harmonic progression.

1.

2.

3.

4.

5.

6.

Solfege Exercises 8.3

Play each of the following major progressions on piano then sing the melodic outlines using the correct solfege syllables.

1.

I IV^{6/4} I V⁶ I

2.

I⁶ iii IV V^{6/5} I

3.

I⁶ vi^{6/4} ii⁶ V^{4/2} i⁶

4.

I vii⁰⁶ I⁶ I ii⁶ V^{4/2} i⁶

5.

I iii IV^{6/4} V^{6/5} vi

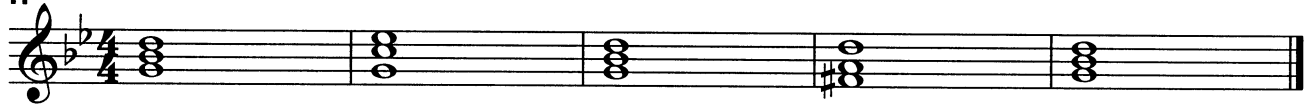
6.

I⁶ IV ii⁶ I^{6/4} V I⁶

Solfege Exercises 8.4

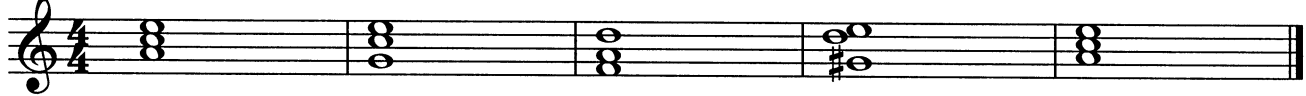
Play each of the following minor progressions on piano then sing the melodic outlines using the correct solfege syllables.

1.



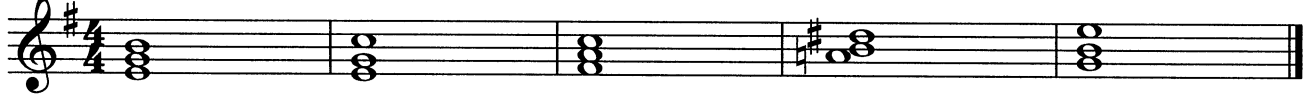
i iv^{6/4} i V⁶ i

2.



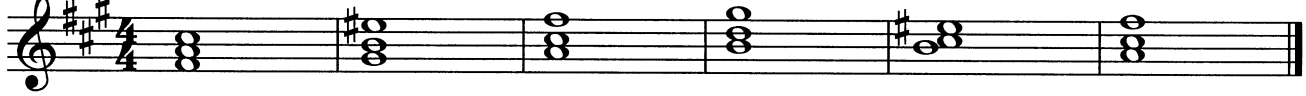
i III^{6/4} iv V^{6/5} i

3.



i VI^{6/4} ii⁰⁶ V^{4/2} i⁶

4.



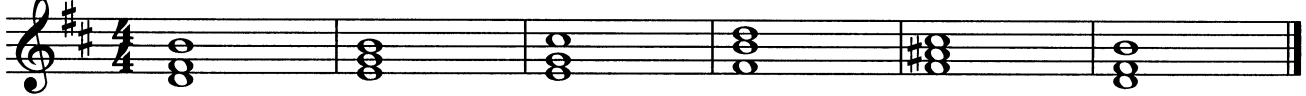
i vii⁰⁶ I⁶ ii⁶ V^{4/2} i⁶

5.



i iii^{6/4} iv⁶ V

6.

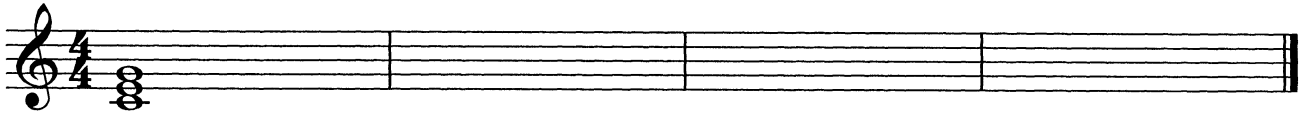


i⁶ iv ii⁰⁶ i^{6/4} V i⁶

Ear Training Exercises 8.1 CD 2, Tracks 58 - 67

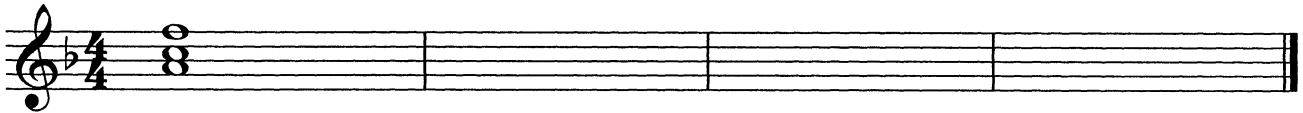
Write out each of the following major chord progressions exactly as played on the accompanying CD. Be sure to fill in a roman numeral analysis beneath each chord. Each progression will be played twice with the top note of each triad being emphasized during the second playing.

Progression #1, Track 58

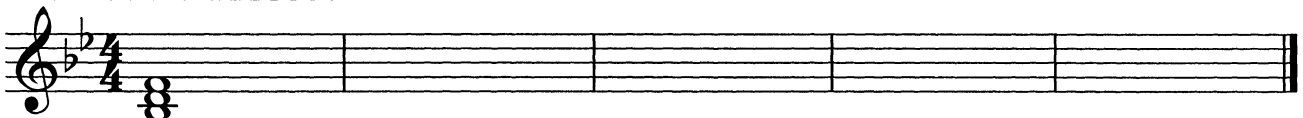


I

Progression #2, Track 59

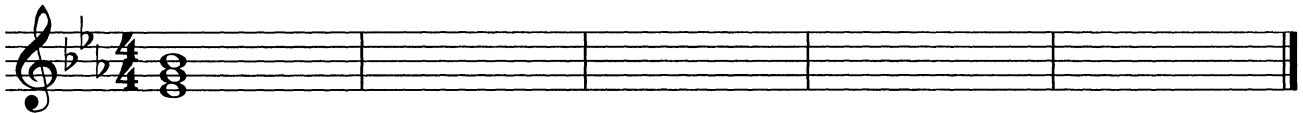
I⁶

Progression #3, Track 60



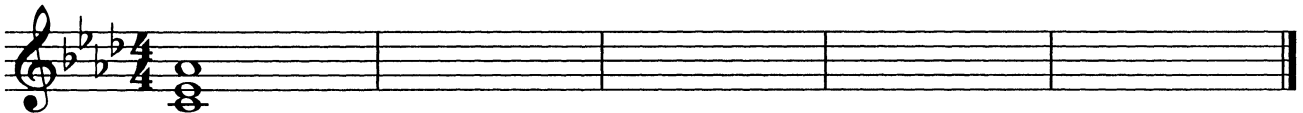
I

Progression #4, Track 61



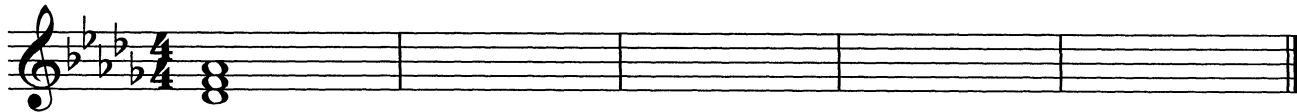
I

Progression #5, Track 62

I⁶

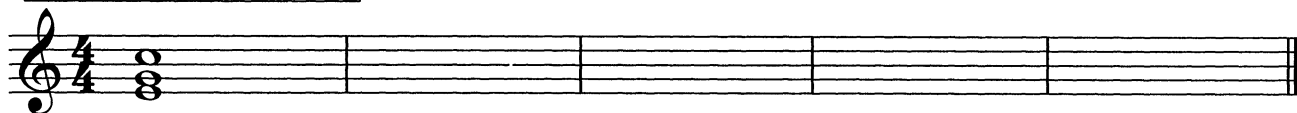
Ear Training Exercises 8.1 (continued)

Progression #6, Track 63

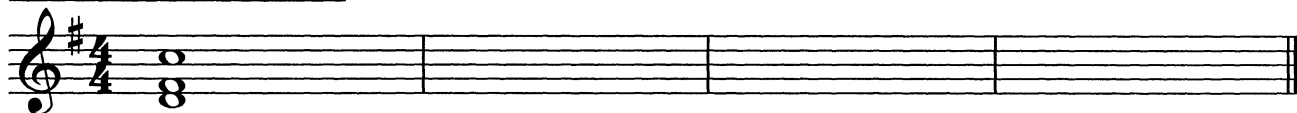


I

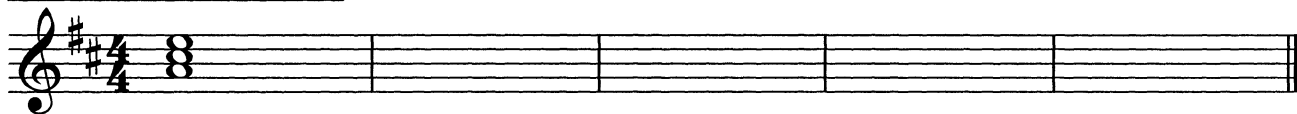
Progression #7, Track 64

I⁶

Progression #8, Track 65

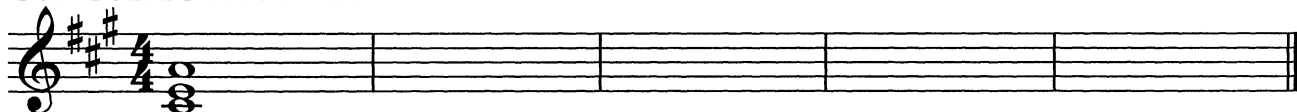
V⁷

Progression #9, Track 66



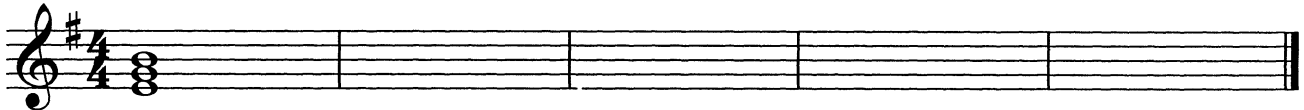
V

Progression #10, Track 67

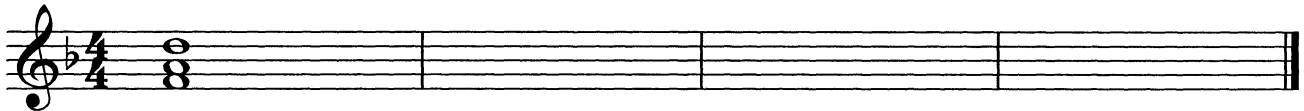
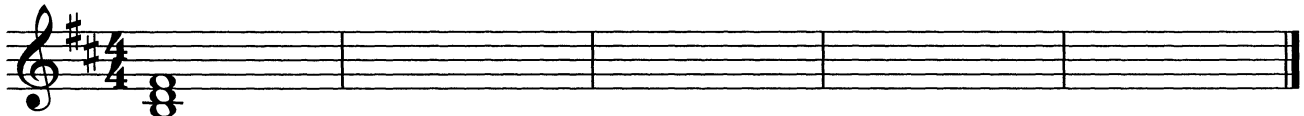
iii⁶

Ear Training Exercises 8.2 CD 2, Tracks 68 - 77

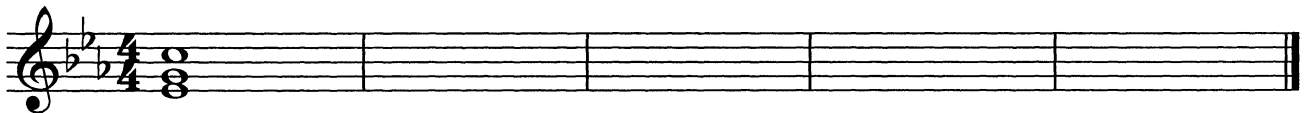
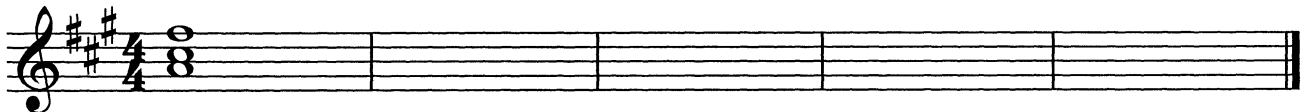
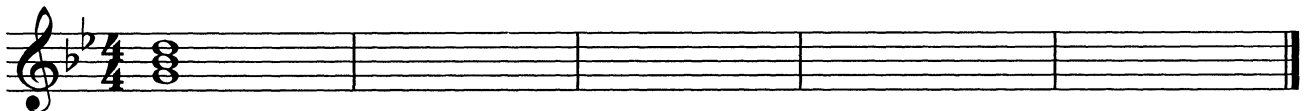
Write out each of the following minor chord progressions exactly as played on the accompanying CD. Be sure to fill in a roman numeral analysis beneath each chord. Each progression will be played twice with the top note of each triad being emphasized during the second playing.

Progression #1, Track 68

i

Progression #2, Track 69i⁶**Progression #3, Track 70**

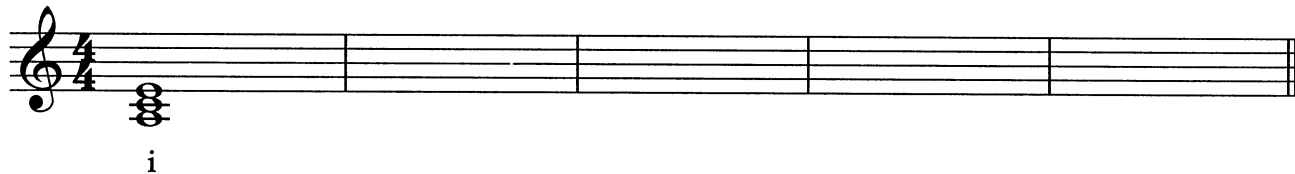
i

Progression #4, Track 71i⁶**Progression #5, Track 72**i⁶**Progression #6, Track 73**

i

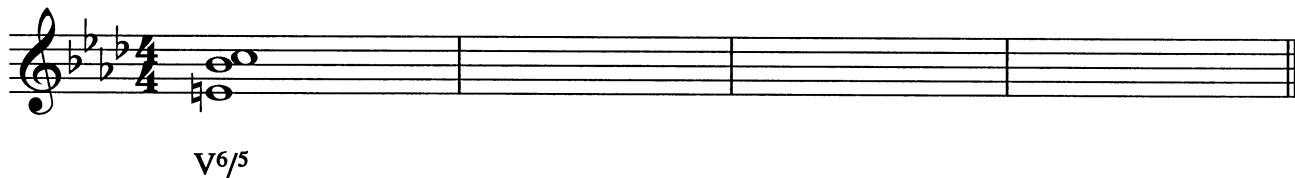
Ear Training Exercises 8.2 (continued)

Progression #7, Track 74



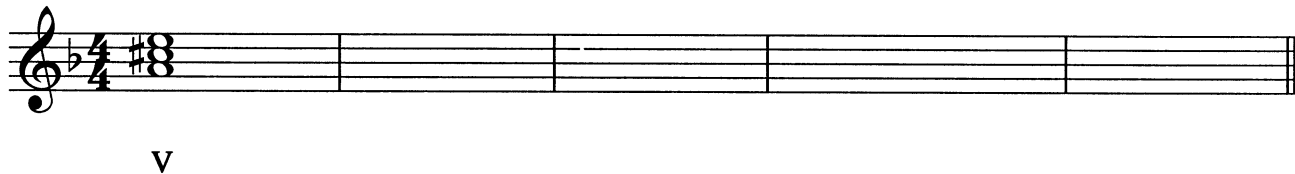
A musical staff in 4/4 time with a treble clef. The first measure contains a chord with the root note C, indicated by the Roman numeral 'i' below it. The staff is otherwise empty.

Progression #8, Track 75



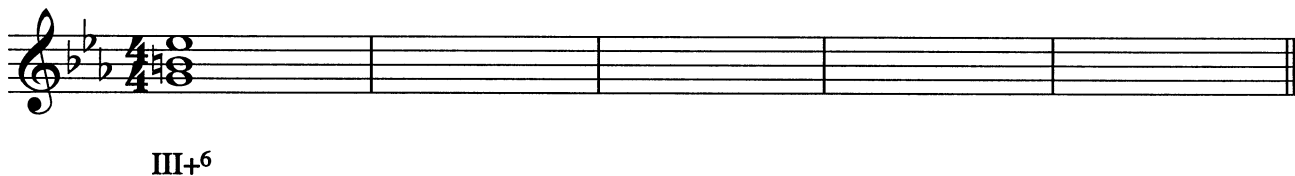
A musical staff in 4/4 time with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure contains a chord with the root note G, indicated by the Roman numeral 'V^{6/5}' below it. The staff is otherwise empty.

Progression #9, Track 76



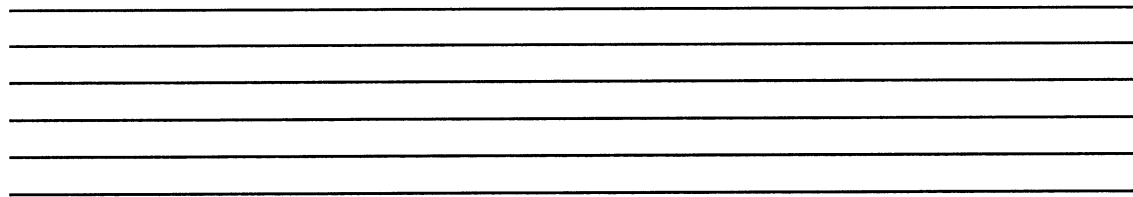
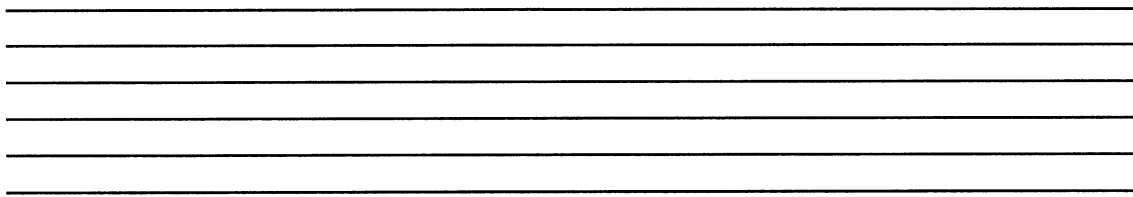
A musical staff in 4/4 time with a treble clef and a key signature of one sharp (F-sharp). The first measure contains a chord with the root note C, indicated by the Roman numeral 'V' below it. The staff is otherwise empty.

Progression #10, Track 77



A musical staff in 4/4 time with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure contains a chord with the root note E-flat, indicated by the Roman numeral 'III+⁶' below it. The staff is otherwise empty.

Student Notes

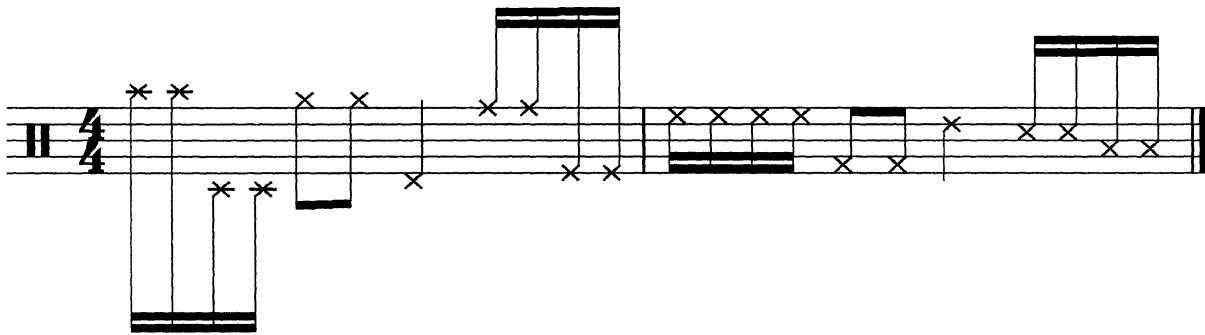


CHAPTER 9

Simple Duple, Triple and Quadruple Meter

TOPICS

- Durational Symbols
- Beat Division and Subdivision
- Common Rhythmic Patterns and Groupings



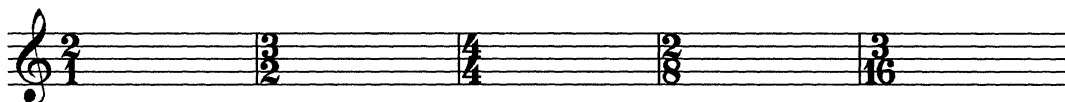
APPLICATION

Dividing up the bar into equal divisions and subdivisions and attaching rhythm syllables to those subdivisions will enable the student to master the intricacies of rhythm. A knowledge of common rhythmic patterns and groupings that occur in simple duple, triple and quadruple meter will firmly provide the student with a foundation for understanding rhythm structures in more complex settings.

Introduction

Simple duple, triple and quadruple meters are meters that have two, three or four beats per bar and feature a division of the beat into two parts. In these meters, any of the following notes can receive the beat: (1) whole, (2) half, (3) quarter, (4) eighth, (5) sixteenth, (6) thirty second, etc.

Example 9.1 Simple Duple, Triple and Quadruple Meters



The ability to accurately read rhythmic patterns in these meters can be reduced to the following skills:

- Recognize durational symbols
- Recognize divisions and subdivisions of the beat
- Accurately and evenly divide and subdivide the beat
- Recognize common 1 beat rhythm patterns
- Recognize larger rhythmic groupings








In order to do all of the above with consistency and accuracy, the student needs the assistance of a digital metronome, drum machine, or enhanced electronic metronome such as the Korg Dr. Beat. This author highly recommends one of the latter two because they can easily be run through an amplifier and they offer many different division and subdivision settings that an ordinary metronome does not include. With the added benefit of volume adjustment and other features, these devices can, with daily practice, help dramatically improve the student's rhythmic skills.

Durational Symbols

The study of rhythm is largely about recognizing and notating duration or the amount of time a note lasts in music. The following table lists the most common durational symbols in the simple quadruple meter of 4/4 and provides their durational values.

Table 9.1 Simple Quadruple Meter Durational Symbols

SYMBOL NAME	SYMBOL	DURATIONAL VALUE
Whole Note		4 beats
Dotted Half Note		3 beats
Half Note		2 beats
Dotted Quarter Note		1 ½ beats

Quarter Note		1 beat
Dotted Eighth Note		3/4 of a beat
Eighth Note		1/2 of a beat
Dotted Sixteenth Note		3/8 of a beat
Sixteenth Note		1/4 of a beat
Dotted Thirty Second Note		3/16 of a beat
Thirty Second Note		1/8 of a beat

For a time signature of 4/8 all of the durational values in this table would be twice as long, and for a time signature of 4/16, the values would be four times as long. The first step in mastering rhythm is to be able to quickly and accurately identify note durations in any meter and time signature.

Beat Division and Beat Subdivision

Beat refers to the basic pulse of a bar of music and involves the audible separation of the bar into two or more equal parts. For example, in 3/4 time the bar consists of three equal beats of quarter note duration and, in 2/8 time, the bar consists of two equal beats of eighth note duration. Each of these beats can be represented by a number.

Example 9.2 Beat



In time signatures such as 4/4, 2/8 and 3/16, division of the beat refers to the separation of the beat into two equal parts. The first part, as above, is represented by the beat number and the second part by the symbol & (*and*) which occurs on the up part of the beat.

Example 9.2 Beat Division



In time signatures such as 4/4, 2/8 and 3/16, subdivision of the beat refers to the further separation of the beat into four equal parts. The first two parts are represented by the beat number and by the syllable *ee* and the last two parts are represented by the symbol *&* and the syllable *ah*.

Example 9.3 Beat Subdivision

1 ee & ah 2 ee & ah 3 ee & ah 1 ee & ah 2 ee & ah

Notice how we beam subdivisions together to show they are all part of one beat. Also notice that we use a rhythm recognition system of numbers and letters (syllables) to vocally show us where we are in the subdivision of the beat. The following example illustrates the beat division and beat subdivision for two bars of 4/4 time. Set your metronome to quarter note = 90 and speak through the rhythm syllables in tempo. Then, clap the rhythm in tempo and be sure to evenly divide and subdivide the beat.

Example 9.4 Beat Division and Subdivision

1 & 2 & 3 & 4 & 1 ee & ah 2 ee & ah 3 ee & ah 4 ee & ah

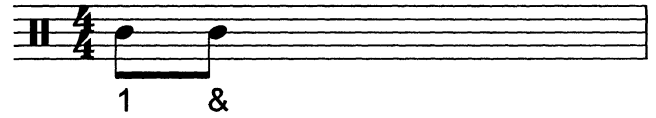
Common Rhythmic Patterns and Groupings

In simple duple, triple and quadruple meter, there are a limited number of one beat rhythm patterns that are most commonly found in Western tonal music. Learning these patterns will increase your rhythmic abilities exponentially. Using the principle of beat division and subdivision and other devices such as syncopation, we can arrive at 8 different one beat patterns every aspiring musician must master. Practice these patterns at 4 different tempos, quarter note = 60, quarter note = 90, quarter note = 120 and quarter note = 180. Be sure to speak through the syllables first, then clap or tap the rhythms.

♪ Note: One important key for rhythm patterns #2 - #8 is to count out a bar or two of sixteenth note subdivisions before you begin. This will help you evenly and accurately count the rhythms.

Common 1 beat rhythm patterns in simple quadruple meter

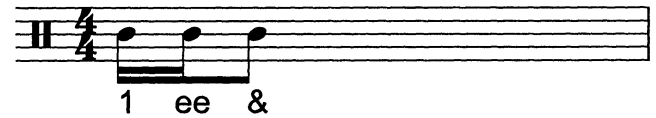
Pattern #1 (2 eighth notes)



Pattern #2 (1 eighth, 2 sixteenths)



Pattern #3 (2 sixteenths, 1 eighth)



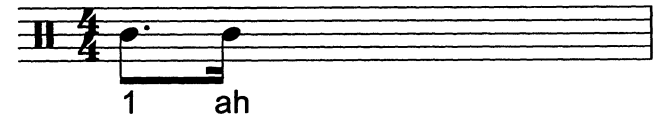
Pattern #4 (1 sixteenth, 1 eighth, 1 sixteenth)



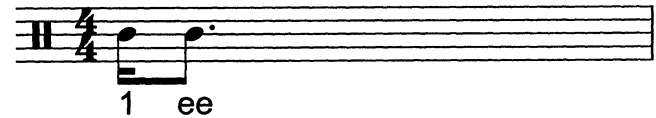
Pattern #5 (4 sixteenths)



Pattern #6 (dotted eighth, sixteenth)



Pattern #7 (sixteenth, dotted eighth)



Pattern #8 (syncopated sixteenths)



After becoming familiar with the 1 beat rhythm patterns, the next challenge is to begin combining different patterns into a bar of music. Start with two different 1 beat patterns in a bar and gradually work up to four different patterns. Use the same process that was outlined in the previous page. (Practice the rhythms at four different tempos.) Example 9.5 illustrates some of the possible combinations.

Example 9.5 Combinations of 1 beat rhythm patterns

1 1 2 3 4

1 & 2 ee and ah

1 & ah 2 ee and

1 ee and 2 ee & ah 3 &

1 ee ah 2 and ah 3 ee &

1 ee & ah 2 ah 3 ee 4 ee ah

1 & ah ee ah 3 ah 4 ee &

Now that we have covered some of the basic concepts of rhythm recognition in simple time signatures, let's apply these concepts to rhythm reading and rhythmic dictation.

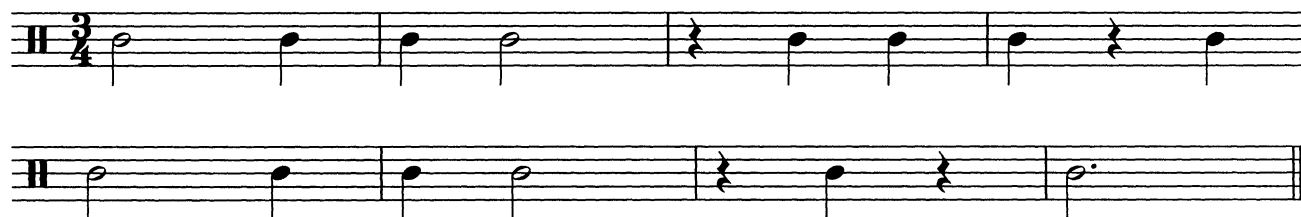
Rhythm Exercises 9.1

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩ = 120



B. ♩ = 110



C. ♩ = 130



D. ♩ = 130



E. ♩ = 140



Rhythm Exercises 9.2

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩ = 90



B. ♩ = 100



C. ♩ = 110



D. ♩ = 120



E. ♩ = 130



Rhythm Exercises 9.2 (continued)

F. ♩ = 100

Exercise F is in 3/4 time with a tempo of 100. The first staff contains four measures: the first two have quarter notes on G4 and A4 with quarter rests, and the last two have quarter notes on G4, A4, and B4. The second staff contains four measures: the first two have quarter notes on G4, A4, and B4, and the last two have quarter notes on G4 and A4 with quarter rests.

G. ♩ = 130

Exercise G is in 2/4 time with a tempo of 130. The first staff contains five measures: the first two have quarter notes on G4 and A4, and the last three have quarter notes on G4, A4, and B4 with quarter rests. The second staff contains five measures: the first two have quarter notes on G4 and A4 with quarter rests, and the last three have quarter notes on G4, A4, and B4.

H. ♩ = 120

Exercise H is in 4/4 time with a tempo of 120. The first staff contains four measures: the first two have quarter notes on G4, A4, and B4 with quarter rests, and the last two have quarter notes on G4, A4, and B4 with quarter rests. The second staff contains four measures: the first two have quarter notes on G4 and A4 with quarter rests, and the last two have quarter notes on G4, A4, and B4 with quarter rests.

I. ♩ = 140

Exercise I is in 3/4 time with a tempo of 140. The first staff contains four measures of quarter notes on G4, A4, and B4. The second staff contains four measures: the first two have quarter notes on G4 and A4 with quarter rests, and the last two have quarter notes on G4, A4, and B4 with quarter rests.

J. ♩ = 150

Exercise J is in 4/4 time with a tempo of 150. The first staff contains four measures: the first two have quarter notes on G4, A4, and B4 with quarter rests, and the last two have quarter notes on G4, A4, and B4 with quarter rests. The second staff contains four measures: the first two have quarter notes on G4 and A4 with quarter rests, and the last two have quarter notes on G4, A4, and B4 with quarter rests.

Rhythm Exercises 9.3

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩ = 100

B. ♩ = 110

C. ♩ = 100

D. ♩ = 110

E. ♩ = 120

Rhythm Exercises 9.4

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩ = 90

B. ♩ = 100

C. ♩ = 100

D. ♩ = 100

E. ♩ = 110

Rhythm Exercises 9.5

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩ = 90

Exercise A: 3/4 time, tempo 90. The first staff contains a sequence of eighth and sixteenth notes. The second staff contains a sequence of eighth notes with rests, followed by a final quarter note.

B. ♩ = 95

Exercise B: 2/4 time, tempo 95. The first staff contains a sequence of eighth and sixteenth notes. The second staff contains a sequence of eighth notes with rests, followed by a final quarter note.

H. ♩ = 100

Exercise H: 4/4 time, tempo 100. The first staff contains a sequence of eighth and sixteenth notes. The second staff contains a sequence of eighth notes with rests, followed by a final quarter note.

I. ♩ = 100

Exercise I: 3/4 time, tempo 100. The first staff contains a sequence of eighth and sixteenth notes. The second staff contains a sequence of eighth notes with rests, followed by a final quarter note.

J. ♩ = 110

Exercise J: 4/4 time, tempo 110. The first staff contains a sequence of eighth and sixteenth notes. The second staff contains a sequence of eighth notes with rests, followed by a final quarter note.

Rhythm Exercises 9.6

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises rhythm division syllables and then clap (or tap) each exercise.

A. ♩ = 80

Exercise A: 4/4 time, tempo 80. The exercise consists of two staves of music. The first staff contains four measures: a dotted quarter note, an eighth note, a quarter note, and a quarter note. The second staff contains four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

B. ♩ = 90

Exercise B: 3/4 time, tempo 90. The exercise consists of two staves of music. The first staff has four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The second staff has four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

C. ♩ = 90

Exercise C: 2/4 time, tempo 90. The exercise consists of two staves of music. The first staff has four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The second staff has four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

D. ♩ = 100

Exercise D: 4/4 time, tempo 100. The exercise consists of two staves of music. The first staff has four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The second staff has four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

E. ♩ = 110

Exercise E: 4/4 time, tempo 110. The exercise consists of two staves of music. The first staff has four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The second staff has four measures: a quarter note, an eighth note, a quarter note, and a quarter note. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Rhythm Exercises 9.7

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩ = 80

Exercise A is in 3/4 time with a tempo of 80. It consists of two staves of music. The first staff contains three measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4. The second staff contains three measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4.

B. ♩ = 85

Exercise B is in 2/4 time with a tempo of 85. It consists of two staves of music. The first staff contains four measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4; the fourth has eighth notes G4, A4, B4, C5, B4, A4, G4. The second staff contains four measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4; the fourth has eighth notes G4, A4, B4, C5, B4, A4, G4.

H. ♩ = 80

Exercise H is in 4/4 time with a tempo of 80. It consists of two staves of music. The first staff contains four measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4; the fourth has eighth notes G4, A4, B4, C5, B4, A4, G4. The second staff contains four measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4; the fourth has eighth notes G4, A4, B4, C5, B4, A4, G4.

I. ♩ = 85

Exercise I is in 3/4 time with a tempo of 85. It consists of two staves of music. The first staff contains four measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4; the fourth has eighth notes G4, A4, B4, C5, B4, A4, G4. The second staff contains four measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4; the fourth has eighth notes G4, A4, B4, C5, B4, A4, G4.

J. ♩ = 90

Exercise J is in 4/4 time with a tempo of 90. It consists of two staves of music. The first staff contains four measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4; the fourth has eighth notes G4, A4, B4, C5, B4, A4, G4. The second staff contains four measures: the first has eighth notes G4, A4, B4, C5, B4, A4, G4; the second has eighth notes G4, A4, B4, C5, B4, A4, G4; the third has eighth notes G4, A4, B4, C5, B4, A4, G4; the fourth has eighth notes G4, A4, B4, C5, B4, A4, G4.

Level 1 - In Class Dictation Examples

Notate the following rhythm dictation examples exactly as played in class.

Dictation Example #1

A musical staff with a treble clef and a 4/4 time signature. The staff is divided into four measures by vertical bar lines. The first measure contains a single vertical bar representing a whole note. The remaining three measures are empty. The staff ends with a double bar line.

Dictation Example #2

A musical staff with a treble clef and a 3/4 time signature. The staff is divided into four measures by vertical bar lines. The first measure contains a single vertical bar representing a whole note. The remaining three measures are empty. The staff ends with a double bar line.

Dictation Example #3

A musical staff with a treble clef and a 2/4 time signature. The staff is divided into five measures by vertical bar lines. The first measure contains a single vertical bar representing a whole note. The remaining four measures are empty. The staff ends with a double bar line.

Dictation Example #4

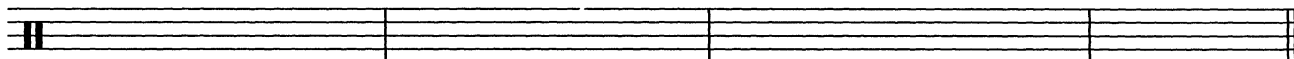
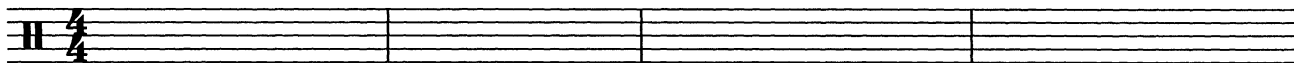
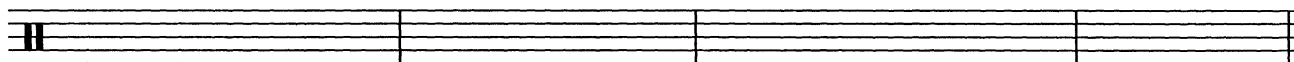
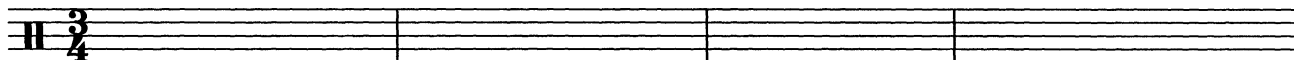
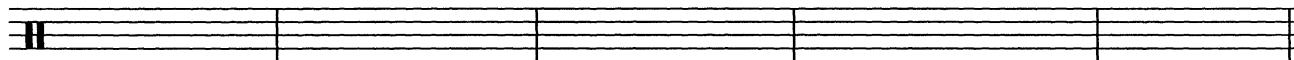
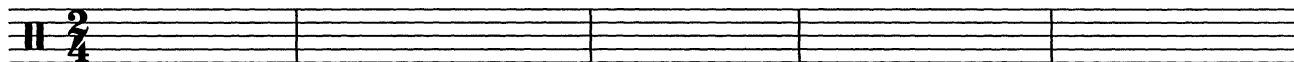
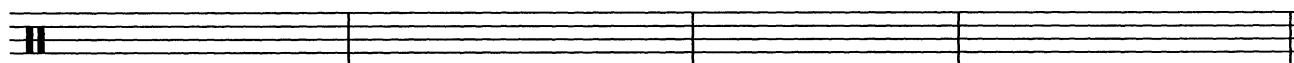
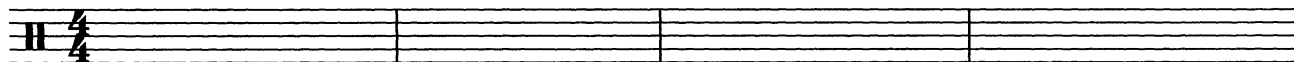
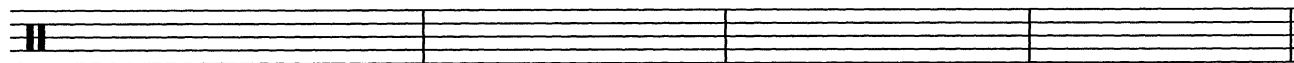
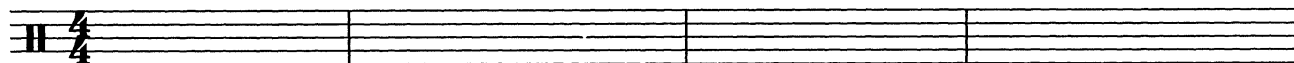
A musical staff with a treble clef and a 4/4 time signature. The staff is divided into four measures by vertical bar lines. The first measure contains a single vertical bar representing a whole note. The remaining three measures are empty. The staff ends with a double bar line.

Dictation Example #5

A musical staff with a treble clef and a 4/4 time signature. The staff is divided into four measures by vertical bar lines. The first measure contains a single vertical bar representing a whole note. The remaining three measures are empty. The staff ends with a double bar line.

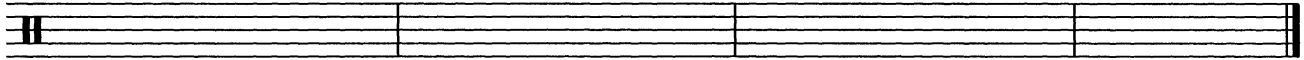
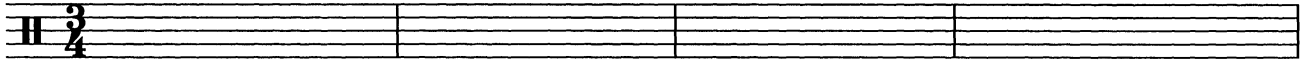
Level 2 - In Class Dictation Examples

Notate the following rhythm dictation examples exactly as played in class.

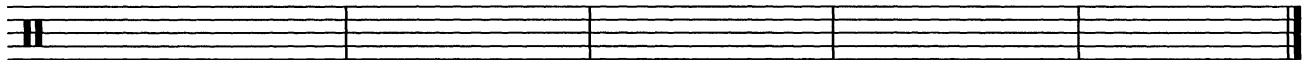
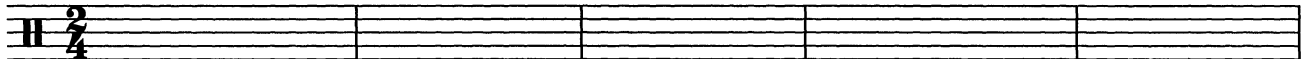
Dictation Example #1**Dictation Example #2****Dictation Example #3****Dictation Example #4****Dictation Example #5**

Level 2 - In Class Dictation Examples (continued)

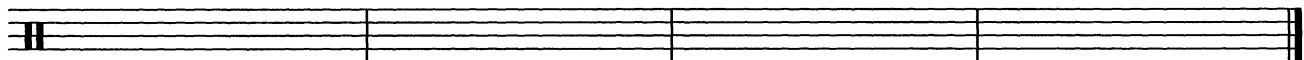
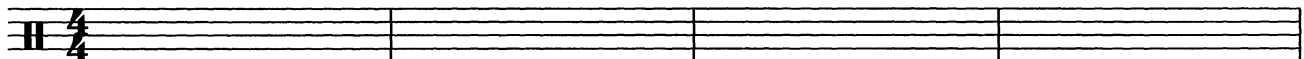
Dictation Example #6



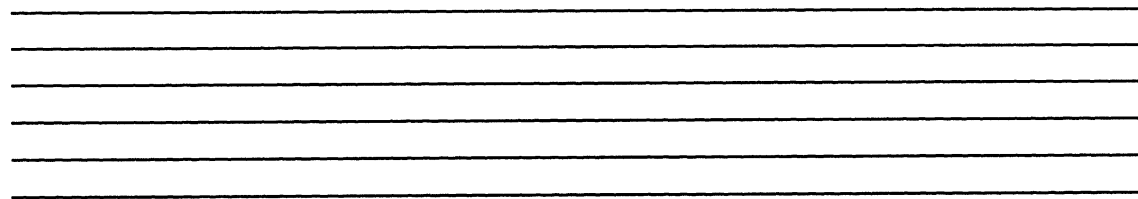
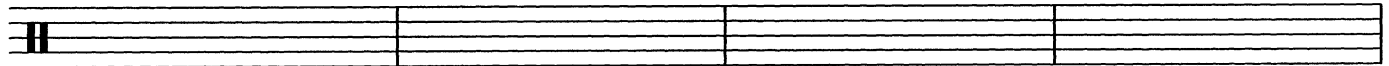
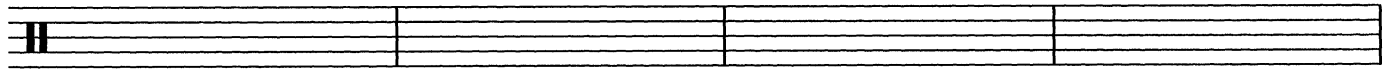
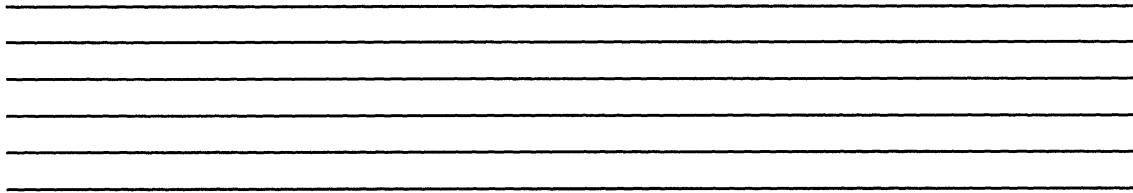
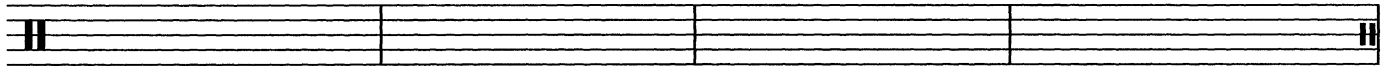
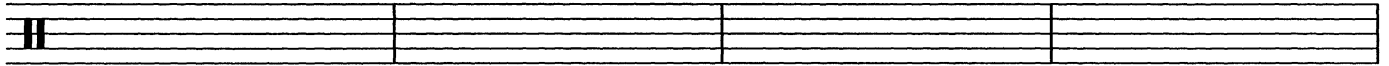
Dictation Example #7



Dictation Example #8



Student Notes

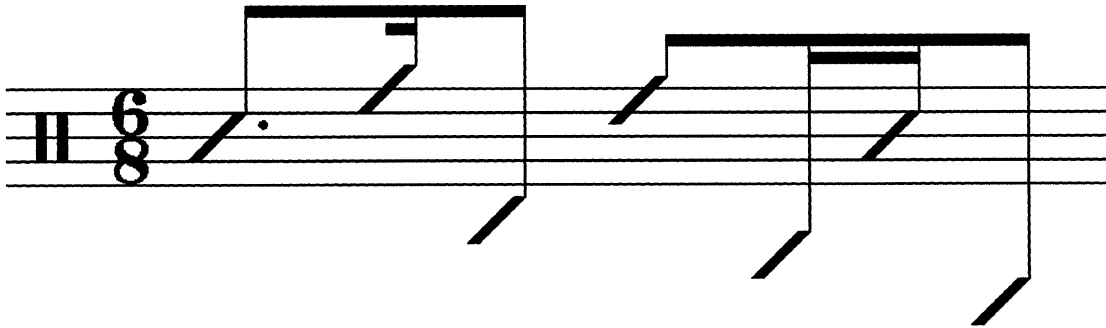


CHAPTER 10

Compound Duple, Triple and Quadruple Meter

TOPICS

- Durational Symbols
- Beat Division and Subdivision
- Common Rhythmic Patterns and Groupings



APPLICATION

Through systematic division and subdivision of the compound beat, complex rhythmic groups can be broken down into shorter and simpler rhythm patterns. These smaller patterns make up the foundation for most compound rhythmic material found in standard literature.

Introduction

Compound duple, triple and quadruple meters can be defined as meters that have more than four beats per bar with the top number of the time signature being divisible by three such as 6/8 or 9/16. In these meters, the dotted quarter note (or less frequently the dotted eighth note) receives the compound beat while the eighth note (or less frequently the sixteenth note) receives the simple beat.

Example 10.1 Compound Duple and Triple Meters









The ability to read rhythmic patterns in compound time signatures can be reduced to the following skills:



- Recognize durational symbols
- Recognize divisions and subdivisions of the compound beat
- Accurately and evenly divide and subdivide the compound beat
- Recognize common simple and compound beat rhythm patterns
- Recognize larger rhythmic groupings

Durational Symbols

The following table lists most of the common durational symbols in the compound duple meter of 6/8 and provides their durational values.

Table 10.2 Compound Duple Meter Durational Symbols

SYMBOL NAME	SYMBOL	DURATION Compound Beat	DURATION Simple Beat
Dotted Half Note		2 beats	6 beats
Dotted Quarter Note		1 beat	3 beats
Dotted Eighth Note		1/2 of a beat	1 ½ beats
Eighth Note		1/3 of a beat	1 beats
Dotted Sixteenth Note		1/4 of a beat	3/4 of a beat
Sixteenth Note		(not practical)	1/2 of a beat

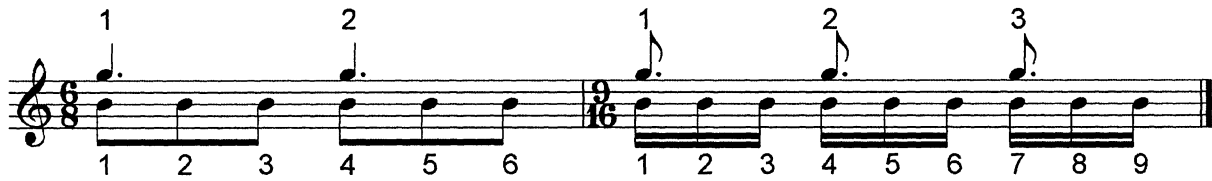
Dotted Thirty Second Note		(not practical)	3/8 of a beat
Thirty Second Note		(not practical)	1/4 of a beat

As this chart illustrates, counting the compound beat is only really helpful when you are working with longer durations (dotted half note, dotted quarter note and eighth note). The reason why we use compound beat so frequently is that in many musical settings which feature compound time signatures (such as marches), the tempo is quick and it becomes fairly cumbersome to count out nine to twelve simple beats every bar.

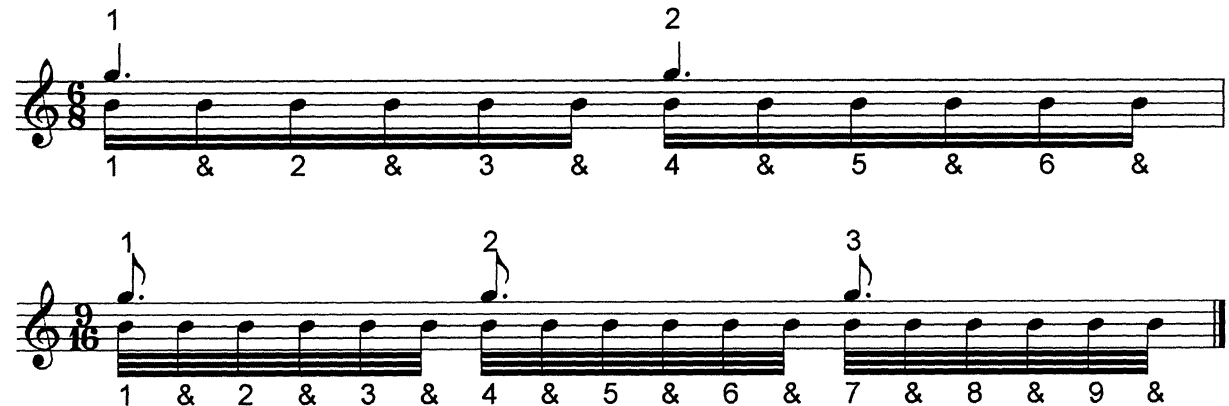
Beat Division and Subdivision

In compound time signatures the beat is already divided when you count the simple beat because it has been broken down from the larger compound beat. As with simple time signatures, beat numbers and rhythm syllables can be extremely helpful in accurately visualizing and placing your divisions and subdivisions of the beat.

Example 10.3 Beat Division of Compound Duple and Triple Meter



Example 10.4 Beat Subdivision of Compound Duple and Triple Meter



Common Rhythm Patterns

As with simple time signatures, there are also a limited number of 1 beat compound rhythm patterns found frequently in Western tonal music. Example 10.4 illustrates eight of them.

Example 10.5 Common 1 Beat Compound Rhythm Patterns in Compound Duple Meter

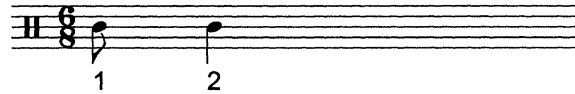
Pattern #1



Pattern #2



Pattern #3



Pattern #4



Pattern #5



Pattern #6



Pattern #7



Pattern #8



Rhythm Exercises 10.2

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩. = 50

B. ♩. = 60

C. ♩. = 50

D. ♩. = 60

E. ♩. = 70

Rhythm Exercises 10.3

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩. = 50

B. ♩. = 60

C. ♩. = 50

D. ♩. = 60

E. ♩. = 60

Rhythm Exercises 10.4

Set a metronome to the indicated tempo. In tempo, speak through each of the following exercises using rhythm division syllables and then clap (or tap) each exercise.

A. ♩ = 50

Exercise A consists of two staves of music in 6/8 time. The tempo is marked as ♩ = 50. The first staff contains four measures of music: the first two measures are eighth-note patterns, and the last two measures are quarter-note patterns with eighth-note accents. The second staff contains four measures: the first two are eighth-note patterns, and the last two are quarter-note patterns with eighth-note accents.

B. ♩ = 60

Exercise B consists of two staves of music in 6/8 time. The tempo is marked as ♩ = 60. The first staff contains four measures: the first two are eighth-note patterns with accents, and the last two are quarter-note patterns with eighth-note accents. The second staff contains four measures: the first two are eighth-note patterns with accents, and the last two are quarter-note patterns with eighth-note accents.

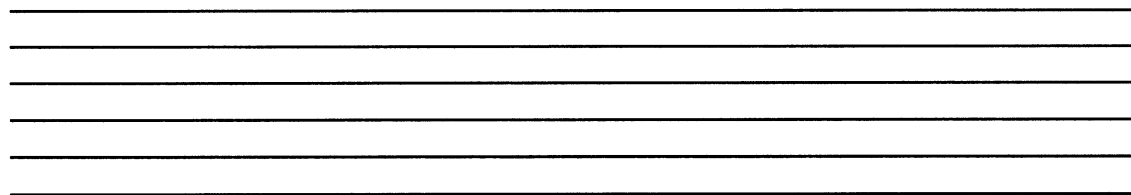
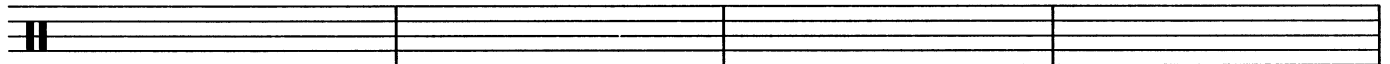
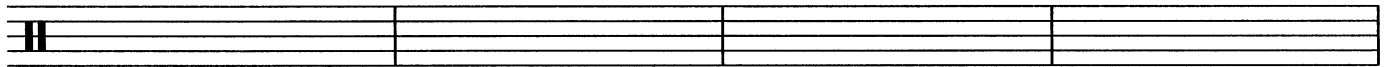
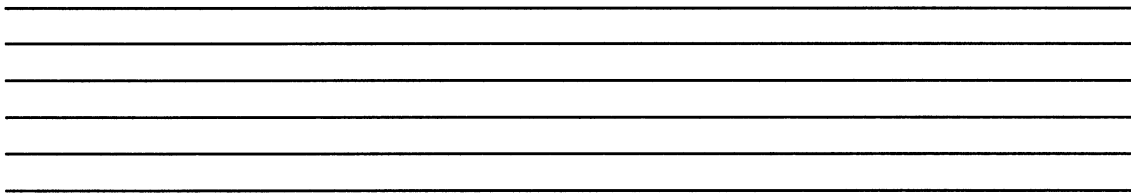
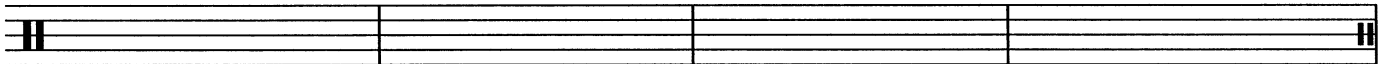
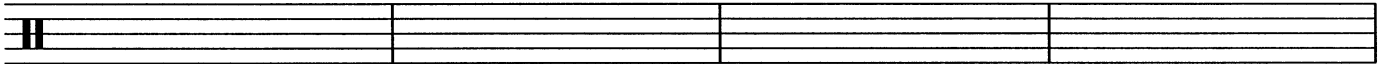
C. ♩ = 50

Exercise C consists of two staves of music in 9/8 time. The tempo is marked as ♩ = 50. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures of eighth-note patterns with accents.

D. ♩ = 60

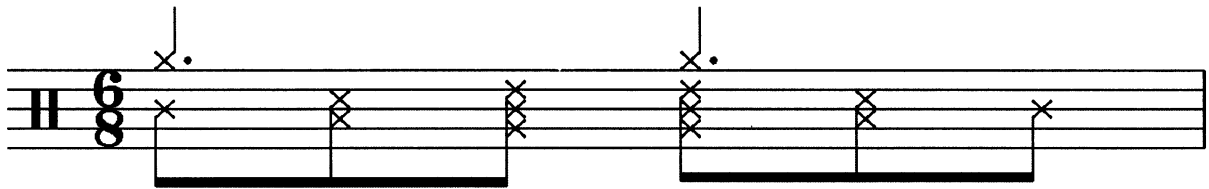
Exercise D consists of four staves of music. The first two staves are in 12/8 time with a tempo of ♩ = 60. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures of eighth-note patterns with accents. The last two staves are in 6/8 time with a tempo of ♩ = 60. The third staff contains four measures of eighth-note patterns with accents. The fourth staff contains four measures of eighth-note patterns with accents.

Student Notes



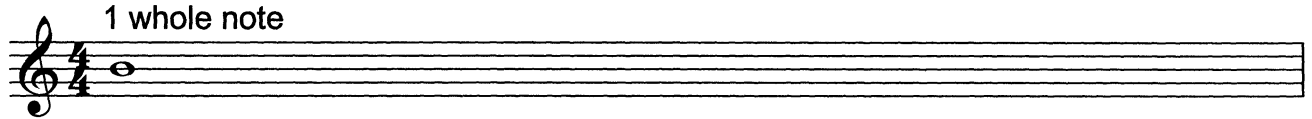
APPENDIX A

Rhythm Trees



Rhythm Tree for Simple Quadruple Meter

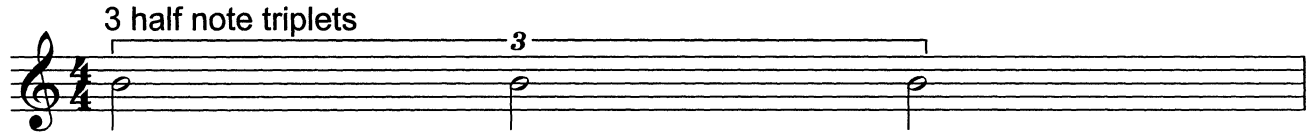
1 whole note



2 half notes



3 half note triplets



4 quarter notes



6 quarter note triplets



8 eighth notes



12 eighth note triplets



16 sixteenth notes



24 sixteenth note triplets

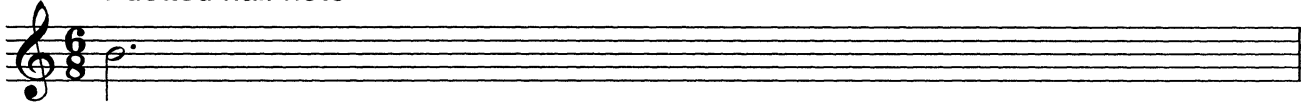


32 thirty second notes

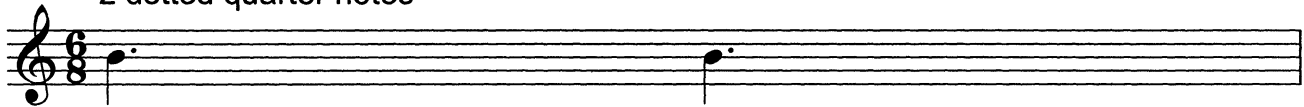


Rhythm Tree for Compound Duple Meter

1 dotted half note



2 dotted quarter notes



6 eighth notes



12 sixteenth notes



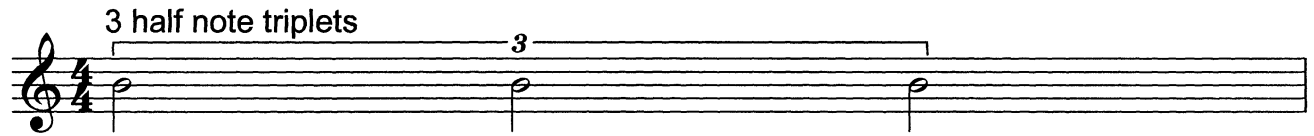
24 thirty second notes



48 sixty fourth notes



Tuplet Rhythm Tree for Simple Quadruple Meter



Tuplet Rhythm Tree for Simple Quadruple Meter (cont.)

10 eighth note tuplets

A musical staff in 4/4 time showing a single eighth note tuplet of 10 notes. The notes are beamed together and span the duration of two measures. A bracket above the notes is labeled with the number 10.

11 eighth note tuplets

A musical staff in 4/4 time showing a single eighth note tuplet of 11 notes. The notes are beamed together and span the duration of two measures. A bracket above the notes is labeled with the number 11.

12 eighth note triplets

A musical staff in 4/4 time showing four eighth note triplets. Each triplet consists of three eighth notes beamed together. A bracket above each group is labeled with the number 3. The four triplets span the duration of two measures.

13 eighth note tuplets

A musical staff in 4/4 time showing a single eighth note tuplet of 13 notes. The notes are beamed together and span the duration of two measures. A bracket above the notes is labeled with the number 13.

14 eighth note tuplets

A musical staff in 4/4 time showing a single eighth note tuplet of 14 notes. The notes are beamed together and span the duration of two measures. A bracket above the notes is labeled with the number 14.

15 eighth note tuplets

A musical staff in 4/4 time showing a single eighth note tuplet of 15 notes. The notes are beamed together and span the duration of two measures. A bracket above the notes is labeled with the number 15.

16 sixteenth notes

A musical staff in 4/4 time showing 16 sixteenth notes. The notes are beamed in groups of four, with each group spanning one measure. The four groups together span the duration of two measures.

Appendix B

CD Track Listing

CD 1

<u>Track</u>	<u>Title</u>	<u>Page</u>
1	Diatonic Scales	20
2	Altered Diatonic Scales	21
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4	Perfect Intervals (descending)	39
5	Major Intervals (ascending)	39
6	Major Intervals (descending)	40
7	Minor Intervals (ascending)	40
8	Minor Intervals (descending)	40
9	Perfect, Major Intervals (asc.)	41
10	Perfect, Major Intervals (desc.)	41
11	Minor, Tritone Intervals (asc.)	41
12	Minor, Tritone Intervals (desc.)	42
13	All Intervals (ascending)	42
14	All Intervals (descending)	42
15	All Intervals (asc. and desc.)	43
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17	Modes of the H. M. Scale	57
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20	Level 1 Dictation Melody 3	61
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25	Level 1 Dictation Melody 8	62
26	Level 1 Dictation Melody 9	62
27	Level 1 Dictation Melody 10	62
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<u>Track</u>	<u>Title</u>	<u>Page</u>
1	Level 2 Dictation Melody 1	63
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3	Level 2 Dictation Melody 3	63
4	Level 2 Dictation Melody 4	63
5	Level 2 Dictation Melody 5	63
6	Level 2 Dictation Melody 6	63
7	Level 2 Dictation Melody 7	64
8	Level 2 Dictation Melody 8	64
9	Level 2 Dictation Melody 9	64
10	Level 2 Dictation Melody 10	64
11	Level 2 Dictation Melody 11	64
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18	Level 3 Dictation Melody 7	65
19	Level 3 Dictation Melody 8	66
20	Level 3 Dictation Melody 9	66
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CD 2 (continued)

<u>Track</u>	<u>Title</u>	<u>Page</u>
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30	Level 4 Dictation Melody 7	68
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61	Major Chord Progression 4	129
62	Major Chord Progression 5	129
63	Major Chord Progression 6	130
64	Major Chord Progression 7	130
65	Major Chord Progression 8	130
66	Major Chord Progression 9	130
67	Major Chord Progression 10	130
68	Minor Chord Progression 1	131
69	Minor Chord Progression 2	131
70	Minor Chord Progression 3	131
71	Minor Chord Progression 4	131
72	Minor Chord Progression 5	131
73	Minor Chord Progression 6	131
74	Minor Chord Progression 7	132
75	Minor Chord Progression 8	132
76	Minor Chord Progression 9	132
77	Minor Chord Progression 10	132

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