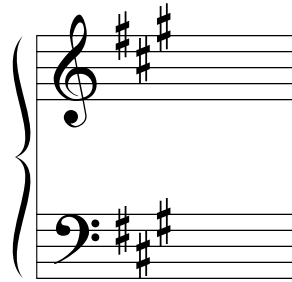


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To determine which Major key a group of sharps represents, find and name the last sharp (the sharp furthest to the right), then go up a half step from that sharp. The note which is a half step above the last sharp is the name of the Major key.



Three sharps: F#, C#, G#

Last sharp is G#

A half step above G# is A

Key of A Major

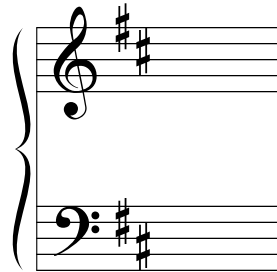
To determine which sharps are in a Major key, find the sharp which is a half step below the name of the key. Name all the sharps from the Order of Sharps up to and including that sharp.

Key of D Major

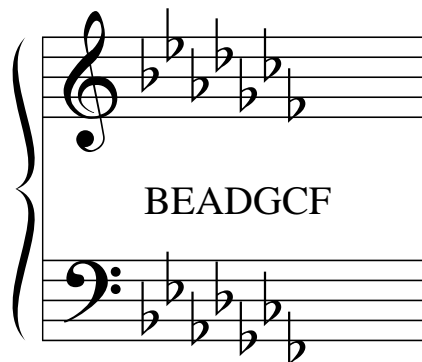
A half step below D is C#

Name all sharps, from the Order of Sharps, up to and including C#

F# and C#



If a key signature has FLATS, they will be in the following order, written on these lines and spaces. This is called the **ORDER OF FLATS**.



THE ORDER OF FLATS

The Order of Flats can be memorized this way:

BEAD Gum Candy Fruit

If a key signature has one flat, it will be Bb. If it has two flats, they will be Bb and Eb, etc.

14. What is the scale degree name for the IV chord?

- _____ a. Submediant
 _____ b. Subdominant
 _____ c. Subterranean
 _____ d. Submerged

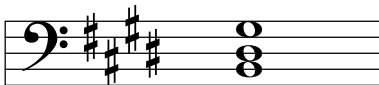
15. Which Roman numeral represents the Dominant?

- _____ a. IV
 _____ b. V
 _____ c. vi
 _____ d. I

16. What is the quality of the Roman numeral VI?

- _____ a. minor
 _____ b. Augmented
 _____ c. diminished
 _____ d. Major

17. Using the major key, what is the Roman numeral and figured bass for this chord?



- _____ a. iii⁶
 _____ b. I⁶
 _____ c. V⁶₄
 _____ d. vii^o

18. What is the scale degree name for the ii chord?

- _____ a. Leading tone
 _____ b. Dominant
 _____ c. Supertonic
 _____ d. Mediant

In actual music, triads are rarely in their simplest positions. To determine the root and quality of a triad within a piece, follow these steps:

- Put the triad in its simplest root position form by placing the letter names so that there is one letter between each (for example, F-C-F-A becomes F-A-C).
- Add all sharps or flats from the key signature, or from earlier in the measure, to the letter names.
- Determine the root and quality of the triad.
- Determine the inversion of the triad by looking at the lowest note on the lowest staff.

Example (From *Minuet in G* by Beethoven):

G Major ⁶

- Notes are B-D-D-G.
- Simplest root position form is G-B-D.
- G Major Triad.
- B is the lowest note (in the bass clef), so the triad is in first inversion (⁶/₃).
- G Major ⁶ (or G Major ⁶/₃)

4. Name each circled triad in the examples below by giving the root, quality, and figured bass.

a. From *Ballade, Op. 118, No. 3*, by Brahms.

3. Label the circled secondary chords and their resolutions using Roman numerals and figured bass in each of the following excerpts.

a. From *Romanze, Op. 118, No. 5*, by Brahms. Key of: _____ Major

_____ / _____

b. From *Intermezzo, Op. 118, No. 2*, by Brahms. Key of: _____ Major

_____ / _____

_____ / _____

EAR TRAINING

IDENTIFYING MELODIC DEVICES

Listen to Examples 96-100. Each example will be played three times. Check the melodic device that is used in each example.

Example 96: Retrograde Rhythmic Transformation Augmentation

Example 97: Truncation Repetition Extended Version


Example 98: Melodic Inversion Sequence Augmentation

Example 99: Diminution Truncation Imitation

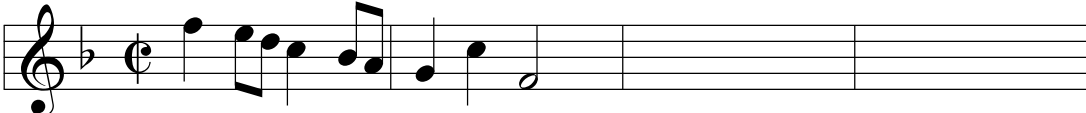
Example 100: Sequence Rhythmic Transformation Octave Displacement

Listen to Examples 101-105. Each example will be played three times. Notate the final two measures of each melody.

Example 101: 

Example 102: 

Example 103: 

Example 104: 

Example 105: 

Ornament and Nonharmonic tones reference chart

1. Name the nonharmonic tone or ornament that is circled in each example.

a. From *Sonata, Hob. XVI:35*, by Haydn. _____

b. From *Sonata, Hob. XVI:50*, by Haydn. _____

When the voices move in the same directions but the interval between the voices changes, they are moving in **SIMILAR MOTION**. The lines in this example show similar motion between the soprano and bass voices.

Similar Motion Similar Motion Similar Motion

When the voices move in opposite directions, they are moving in **CONTRARY MOTION**. The lines in this example show contrary motion between the tenor and bass voices.

Contrary Motion

When one voice stays the same and the other voice moves, they are moving in **OBLIQUE MOTION**. The lines in this example show oblique motion between the tenor and bass voices.

Oblique Motion

When two voices move in the same direction and the interval between them stays the same, they are moving in **PARALLEL MOTION**. The lines in this example show parallel intervals of 6ths between the soprano and alto voices in the first measure, and parallel 3rds between the tenor and bass voices in the second measure.

Parallel 6ths Parallel 3rds

LESSON 22

FOUR PART WRITING

Complete each of the examples in this lesson, based on the guidelines taught in Lessons 16 to 21.

1. Add the alto voice to this example.

I IV V IV I

2. Add the alto voice to this example.

I ii⁶ V I

3. Add the tenor voice to this example.

I ii V7 I

4. Add the tenor voice to this example.

I ii⁶ V I

EAR TRAINING

Listen to Example 175. The example will be played four times. Notate the soprano and bass parts, and provide the Roman numerals indicating each chord and its inversion. The first notes and Roman numeral are given.

W.B. Bradbury: *Abends*

E: I _____

LISTENING

Listen to Example 176, which is from *Symphony No. 5, Opus 67* by Beethoven. The example will be played four times. Circle the correct answer for each of these questions about the music.

- | | |
|---|--|
| <p>8. Which of the following does NOT occur in the excerpt?</p> <ul style="list-style-type: none"> a. Literal repetition b. Appoggiatura c. Sequence d. Changing meter | <p>10. What type of cadence ends the example?</p> <ul style="list-style-type: none"> a. Plagal b. Half c. Perfect authentic d. Imperfect authentic |
| <p>9. Which of the following represents the scale degrees of the opening melody?</p> <ul style="list-style-type: none"> a. 1 - 3 - 5 - 4 - 3 - 2 - 1 - 2 - 1 b. 1 - 3 - 4 - 3 - 3 - 2 - 1 - 2 - 1 c. 1 - 2 - 5 - 4 - 3 - 2 - 1 - 3 - 1 d. 1 - 4 - 5 - 4 - 3 - 2 - 1 - 2 - 1 | <p>11. Which term describes the end of the example?</p> <ul style="list-style-type: none"> a. Coda b. Codetta c. Recapitulation d. Cadential extension |