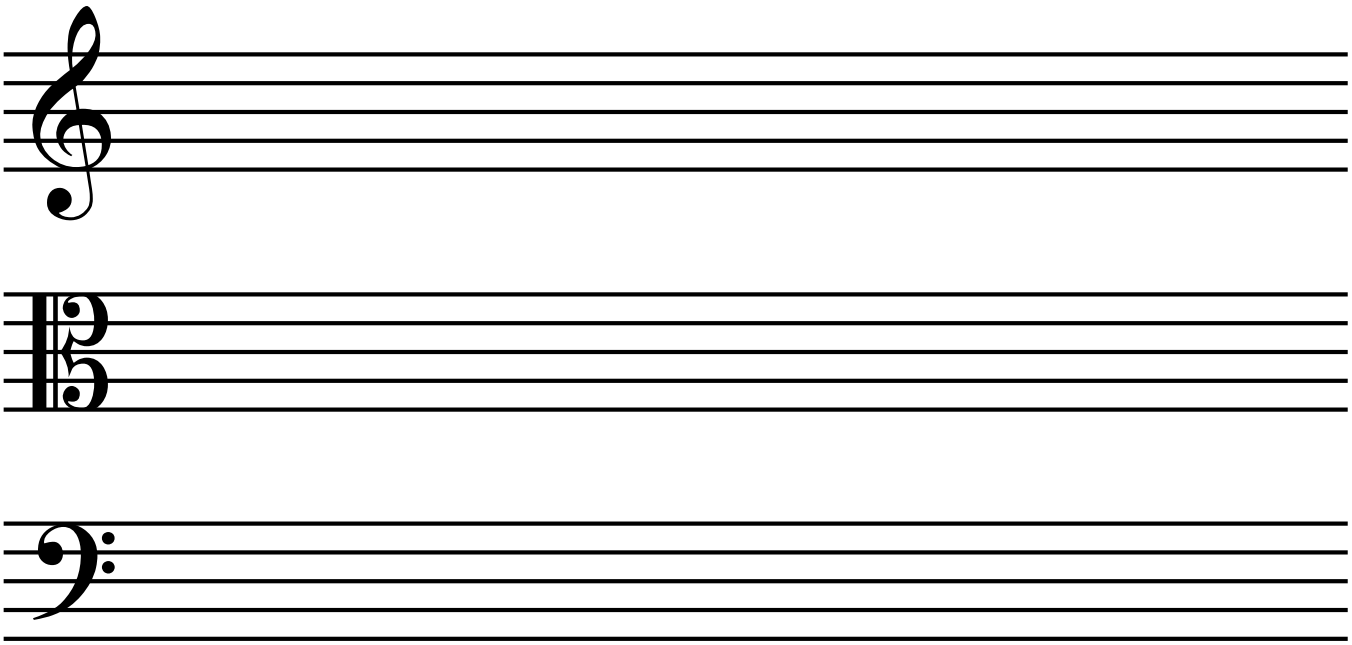
Notation

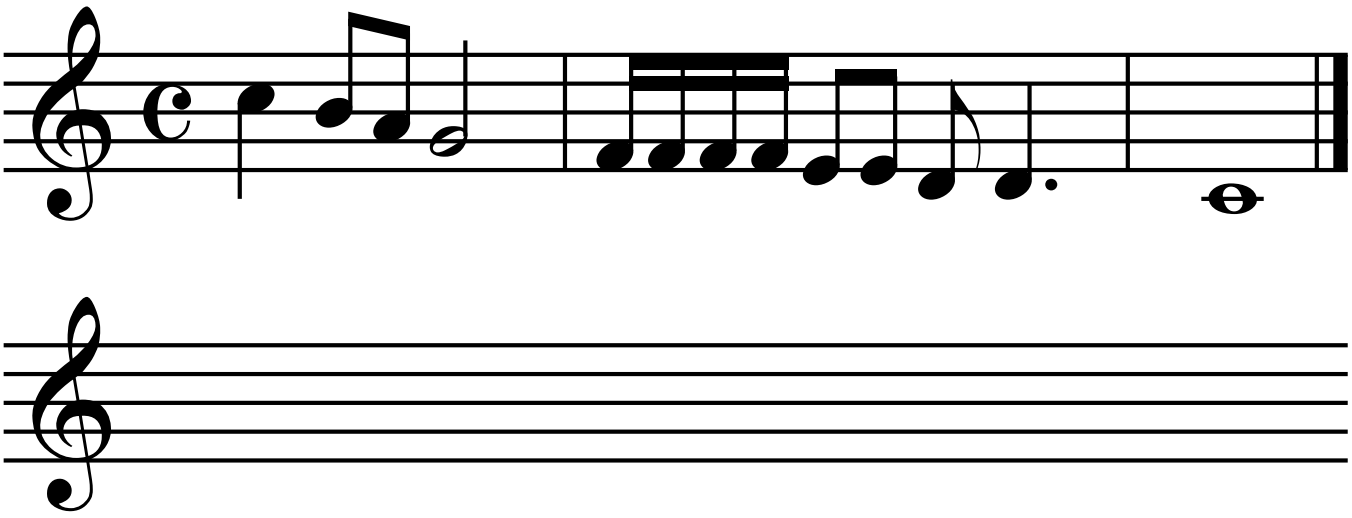
N-1

Copy each clef 5 times. You will find tips on drawing clefs on pages 2 and 3 of the text.



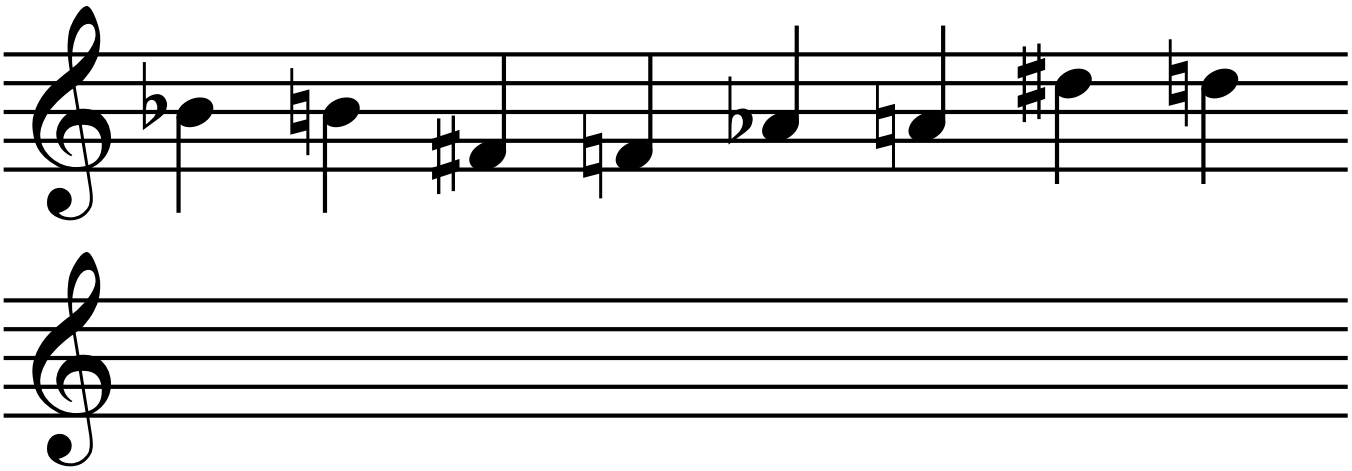
N-2

Copy the line of music from the upper staff to the lower one. Pay close attention to placement and proportions. Refer to the the notation guide on page 6 of your text for tips on stem length and direction.



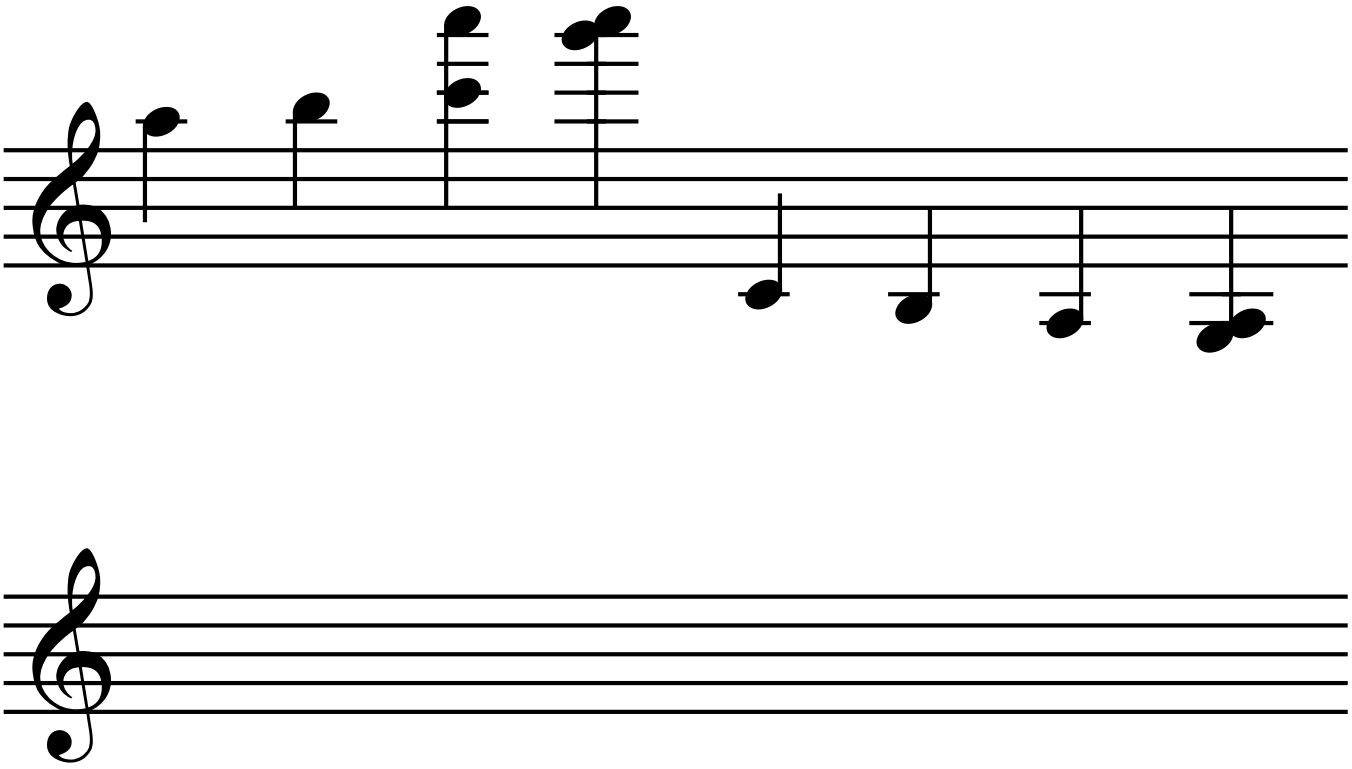
N-3

Copy the notes from the upper line to the lower one. Pay close attention to the placement of the sharps, flats, and accidentals you make.



N-4

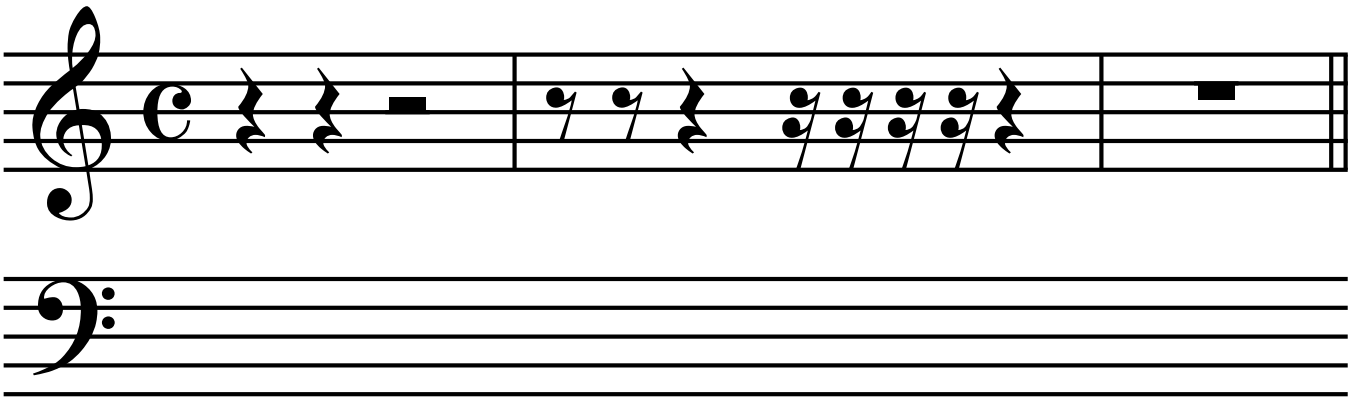
Copy the notes from the first line to the second. The ledger lines need to be just longer than a note head, and spaced exactly the same as the manuscript paper, as in the examples provided. Notice also that the stems for very high or low notes reach the middle line of the staff, as well as how notes a second apart are offset.



N-5

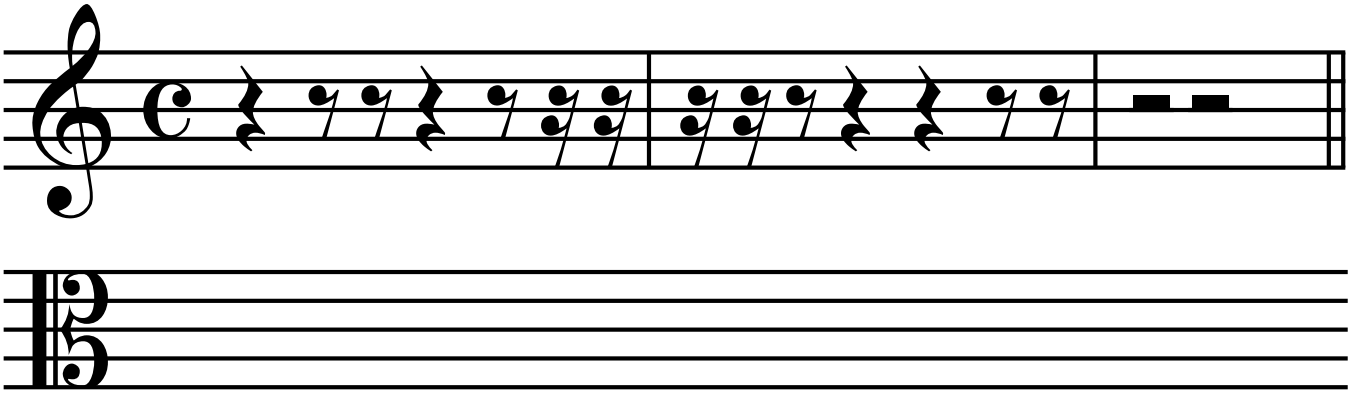
For each set, copy the top line to the line below it. When drawing rests, pay attention to where the parts of each one are in relation to the lines and spaces. Since rests are in the same place no matter which clef is used, yours will always be in the same places as the ones provided.

N-5a



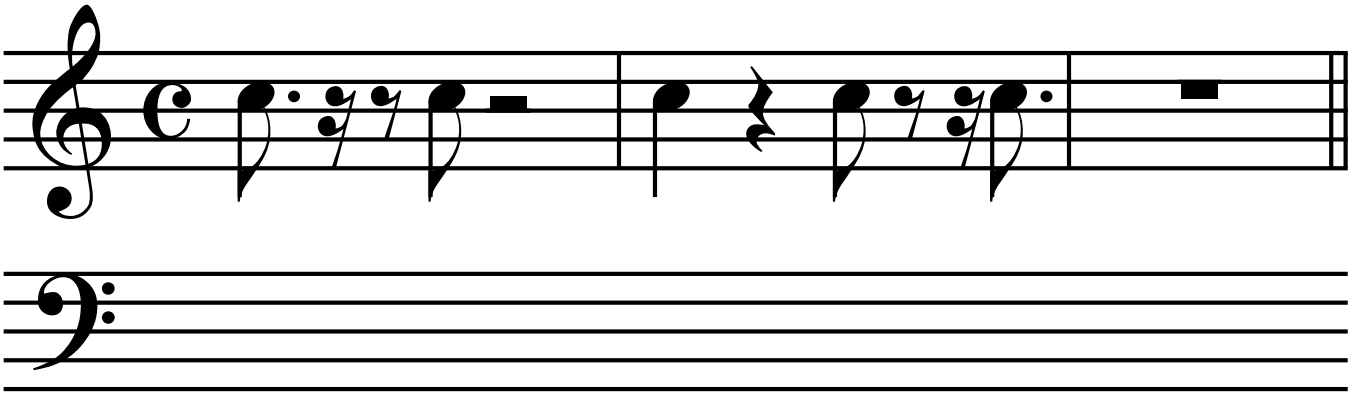
N-5b

In addition to the directions above, also circle the quarter-notebeats in the first two measures of the original.



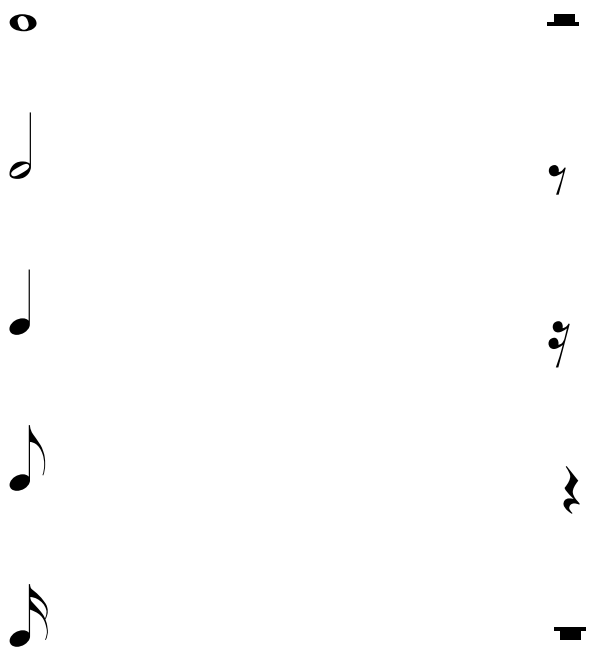
N-5c

Transpose the C two octaves down in your copy, and circle the quarter-note beats in first two measures of the original.



N-6

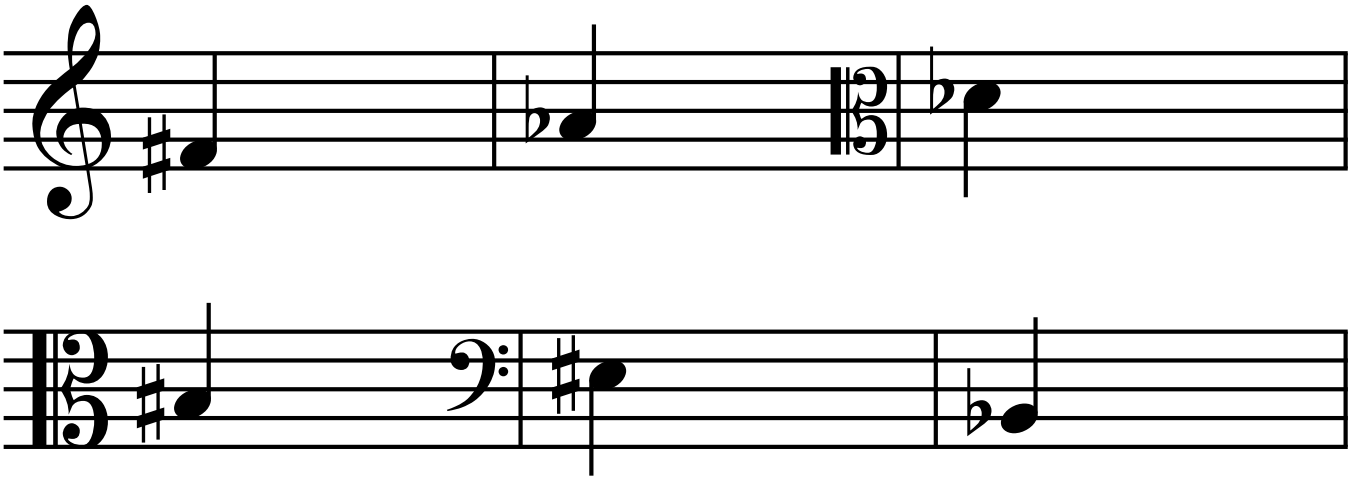
Match the rests and notes below.*



* It's hard to tell which is a whole rest and which is a half rest, right? In the space below, write down the way you remember which is which on the staff.

N-7

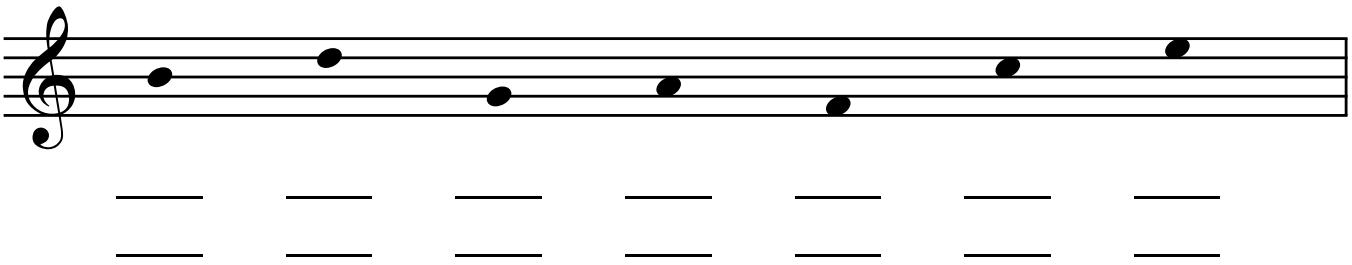
For each note provided, write another note that sounds exactly the same pitch. (We call these note pairs *enharmonic equivalents*.)



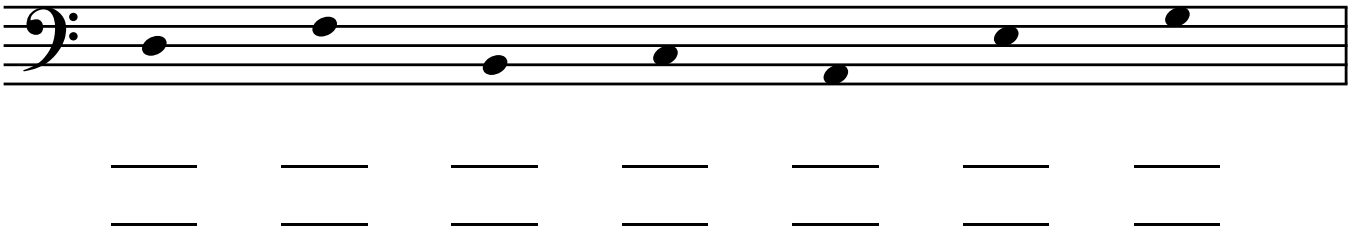
N-8

Name each note provided in the space below, both by pitch name and solfège syllable.

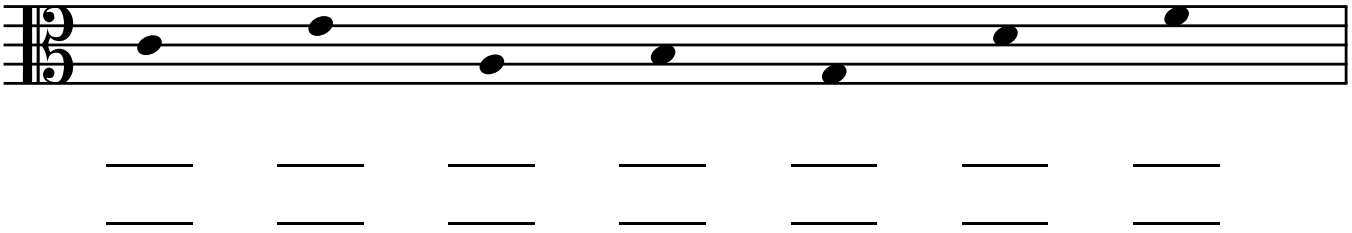
N-8a



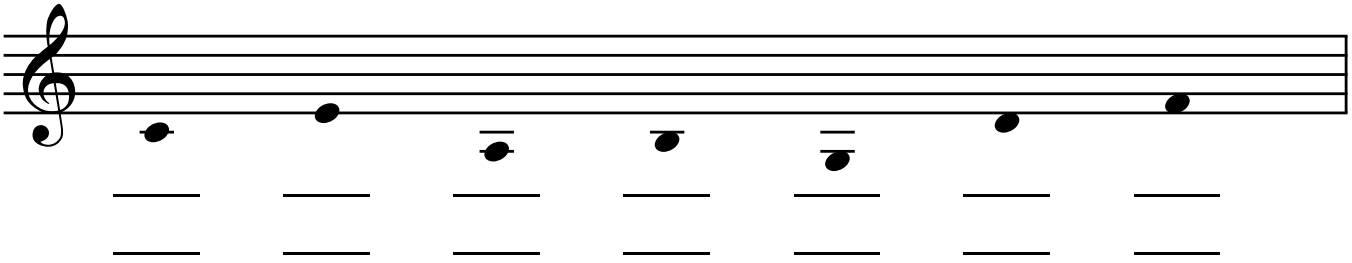
N-8b



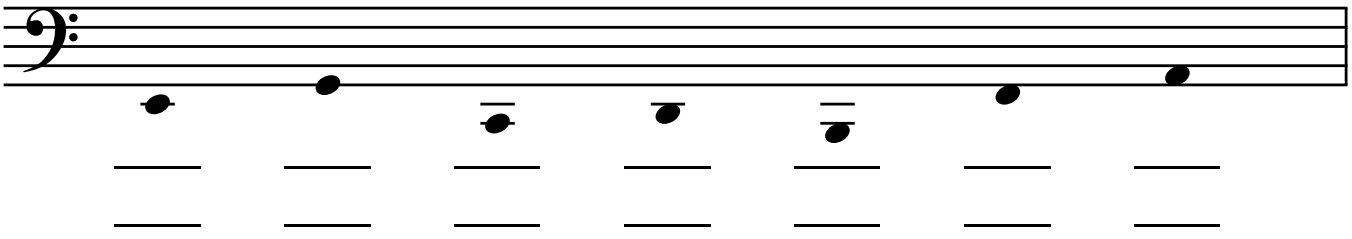
N-8c



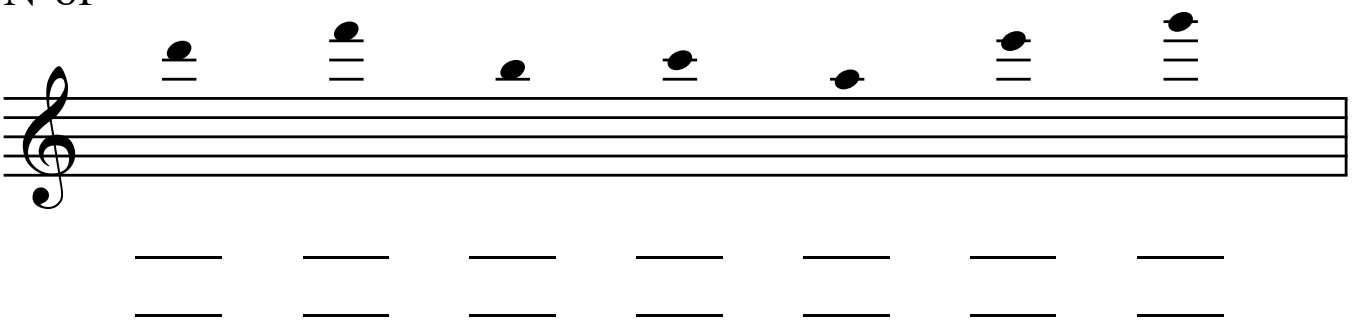
N-8d



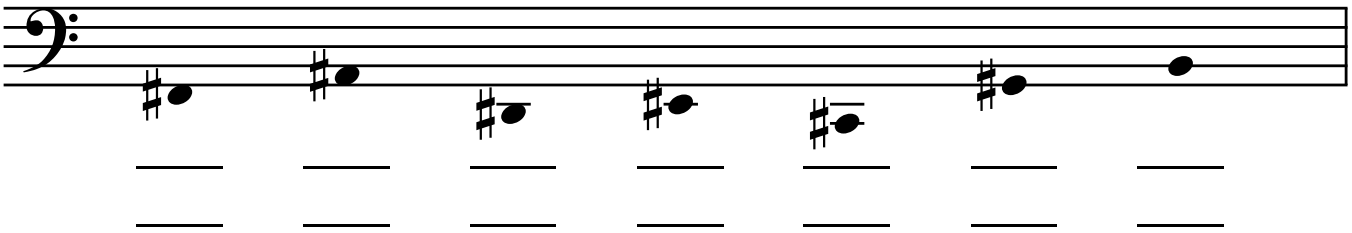
N-8e



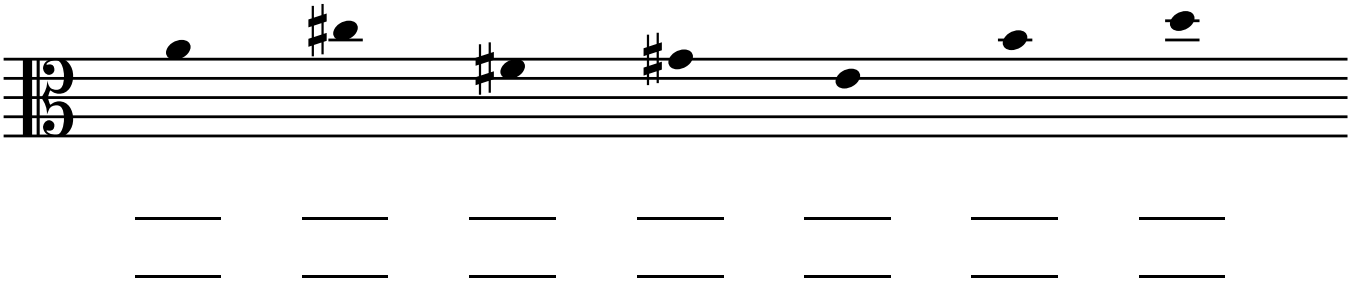
N-8f



N-8g

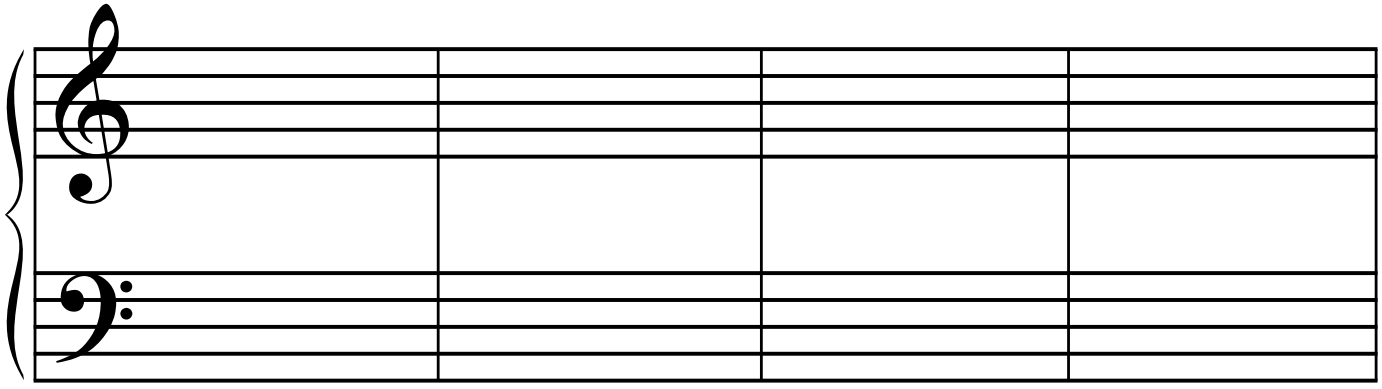


N-8h



N-9

Write the key signatures requested below.

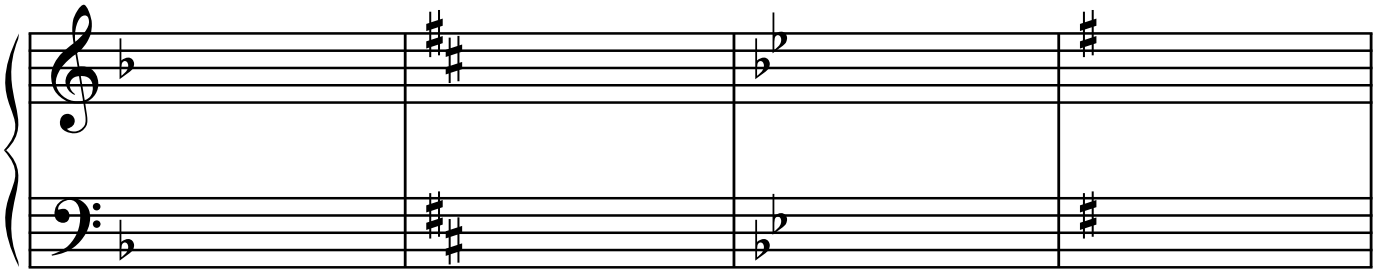


G major e minor	D major b minor	F major d minor	Bb major g minor

N-10

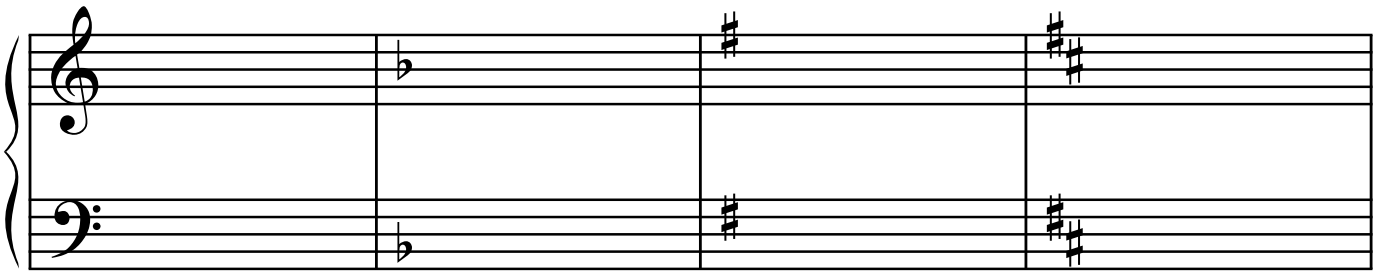
Name the major or minor key indicated by each key signature, as requested.

N-10a



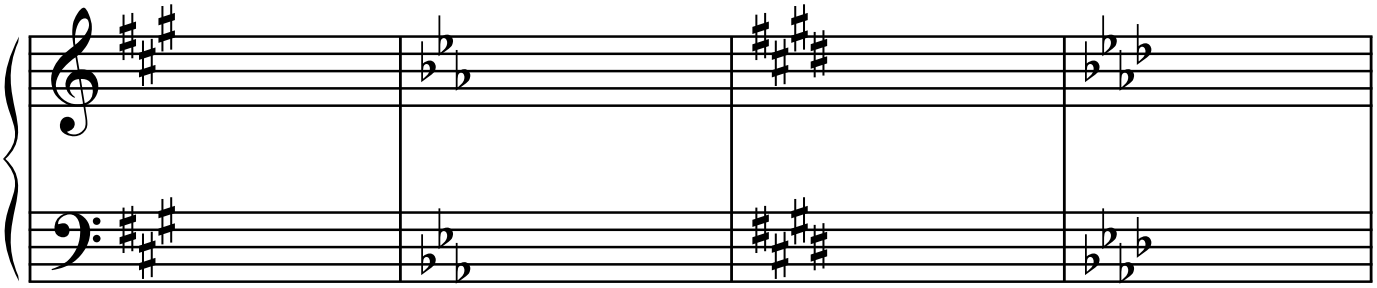
major key: minor key: minor key: minor key:

N-10b



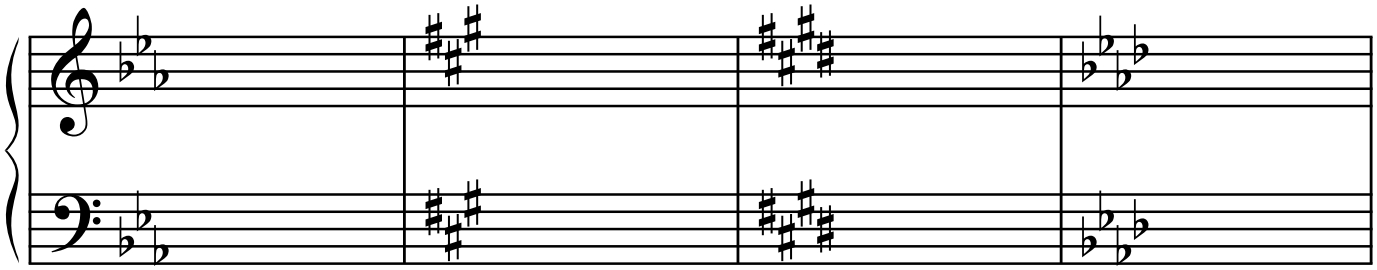
minor key: minor key: major key: major key:

N-10c



minor key: major key: major key: minor key:

N-10d



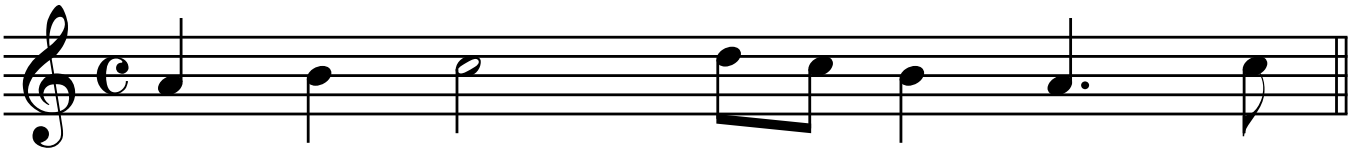
minor key: major key: minor key: major key:

Rhythm Exercises

R-1

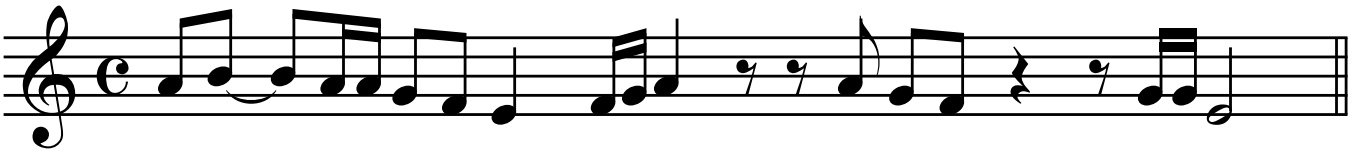
Draw barlines in the appropriate places to create measures containing the correct number of beats.

R-1a

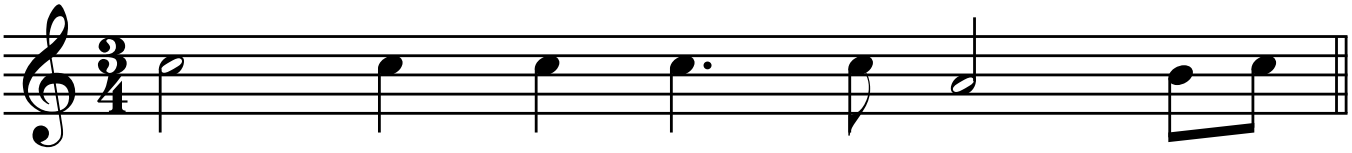


R-1b

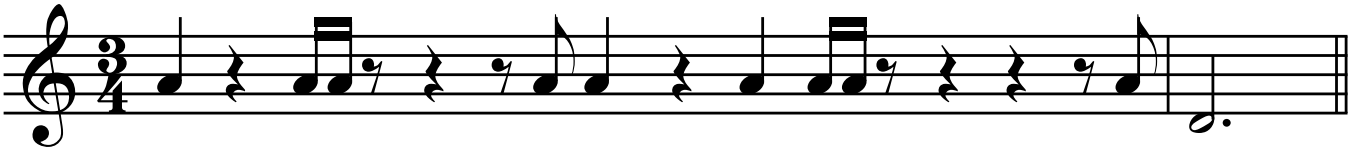
R-1c



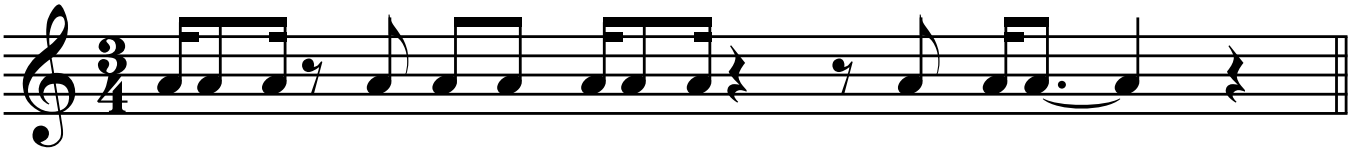
R-1d



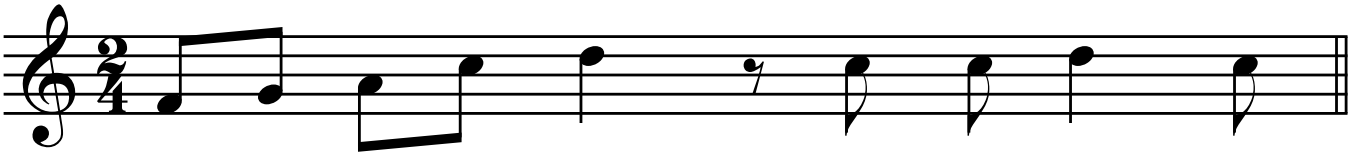
R-1e



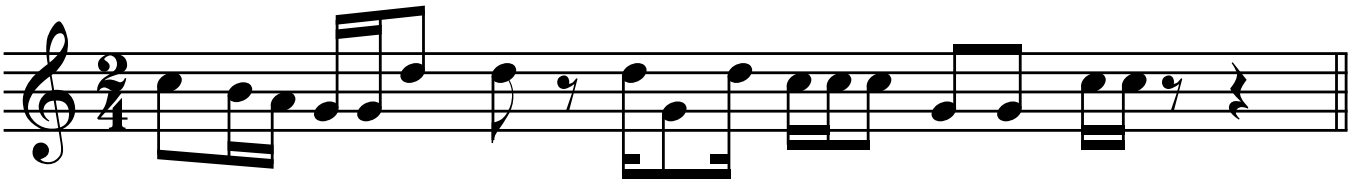
R-1f



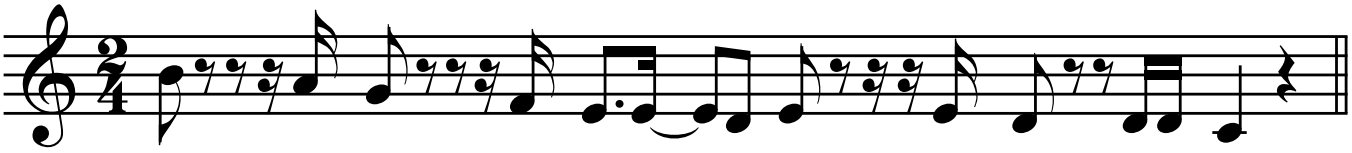
R-1g



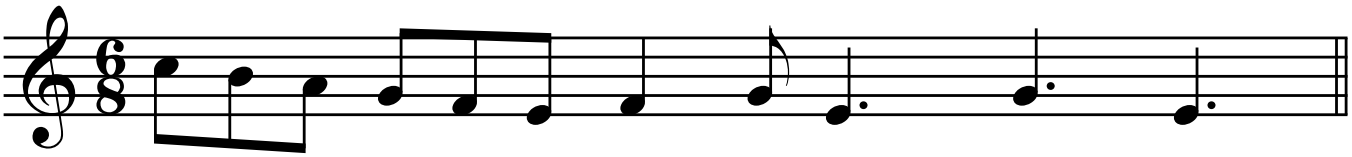
R-1h



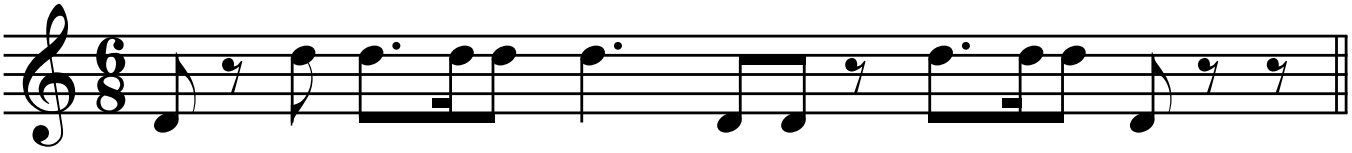
R-1i



R-1j

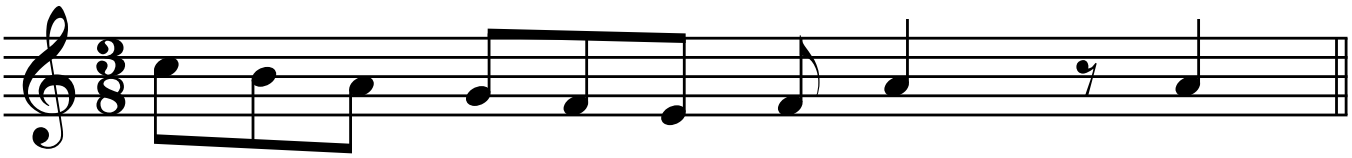


R-1k

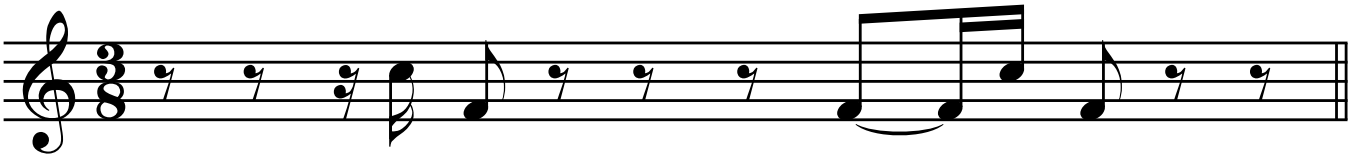


R-1l

R-1m

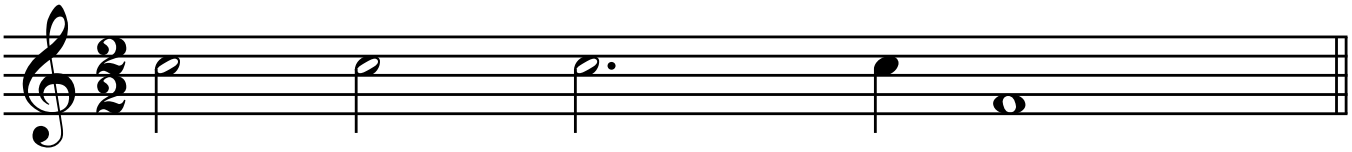


R-1n

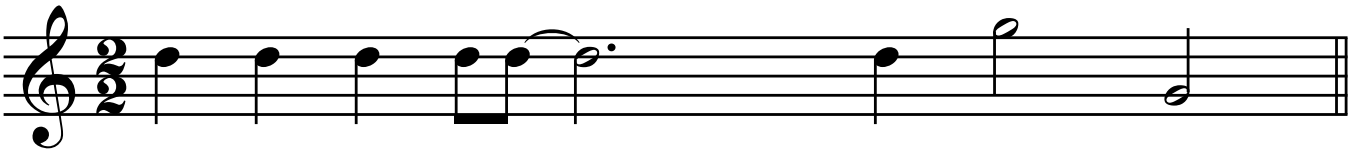


R-1o

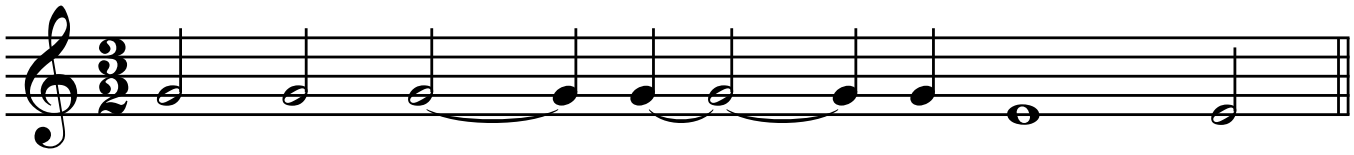
R-1p



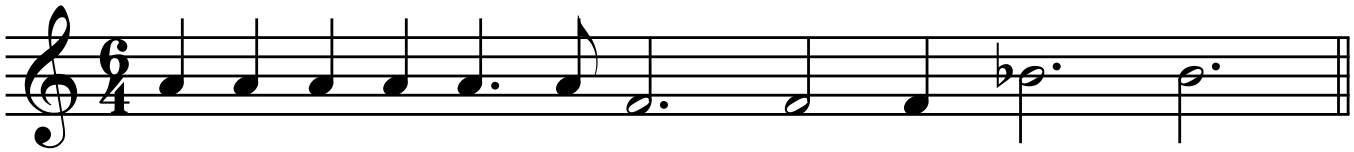
R-1q



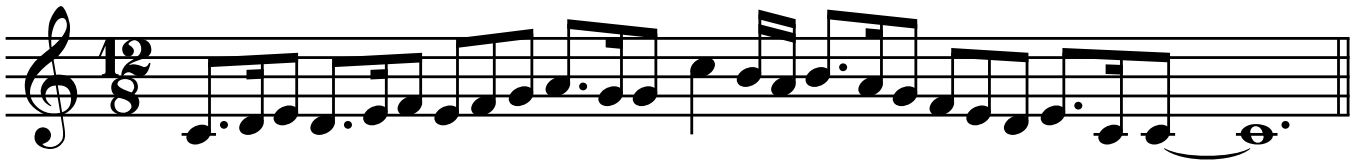
R-1r



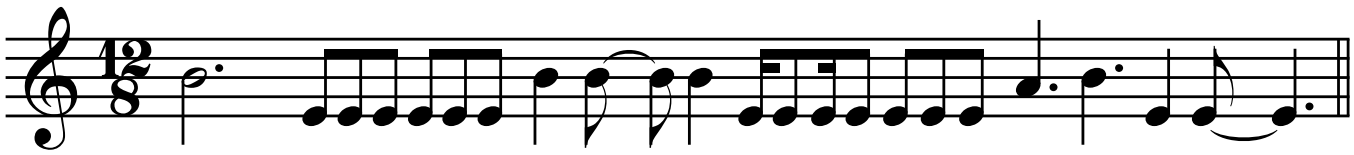
R-1s



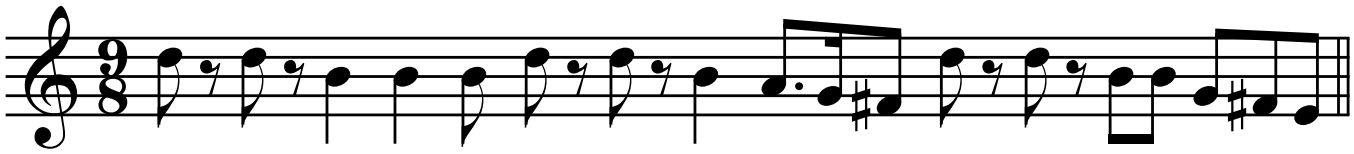
R-1t



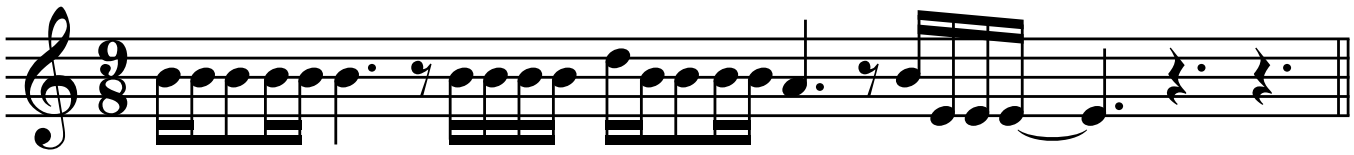
R-1u



R-1v



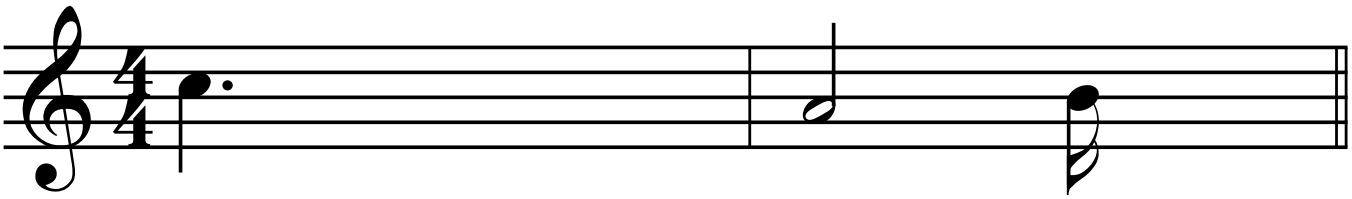
R-1w



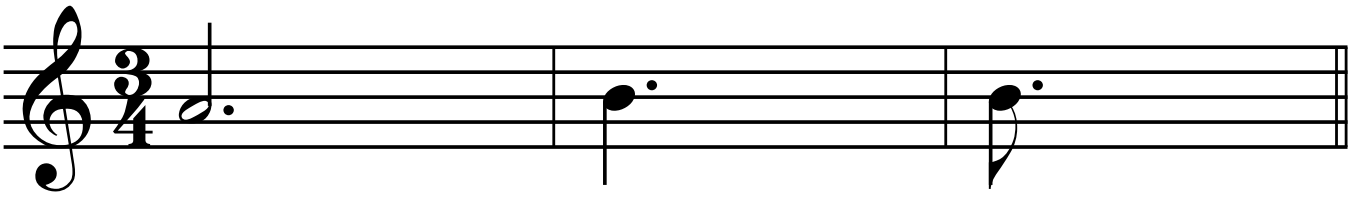
R-2

Add appropriate rests to complete the partial measures below. Always try to group rests by the beat unit of the meter.

R-2a

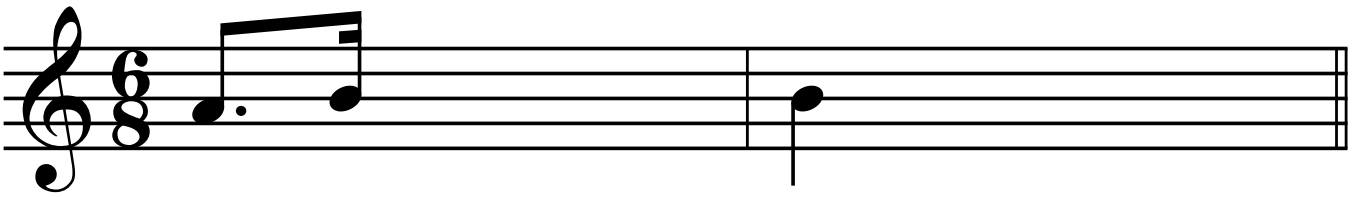


R-2b

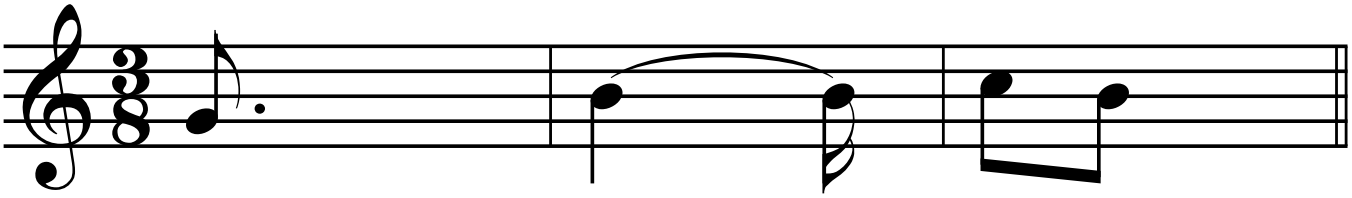


R-2c

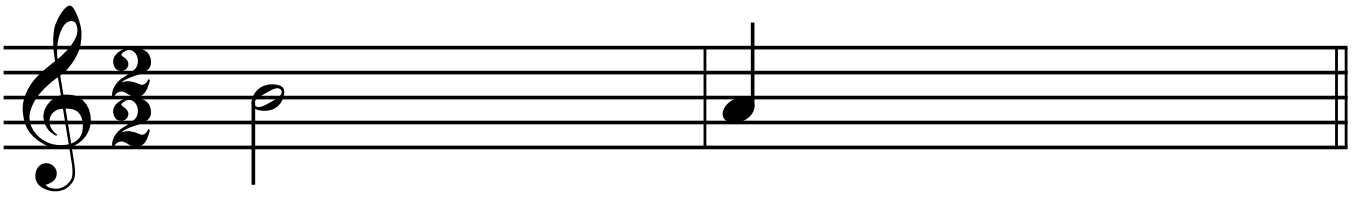
R-2d



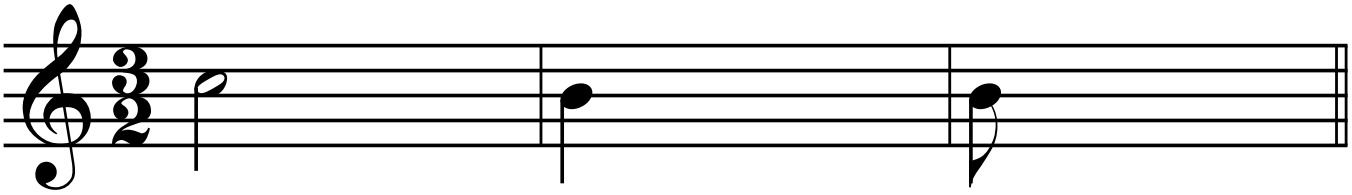
R-2e



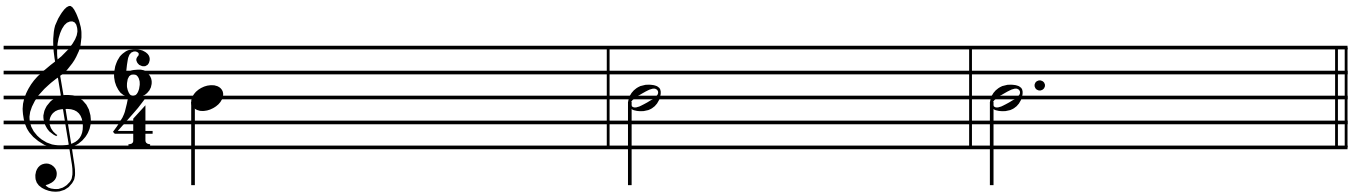
R-2f



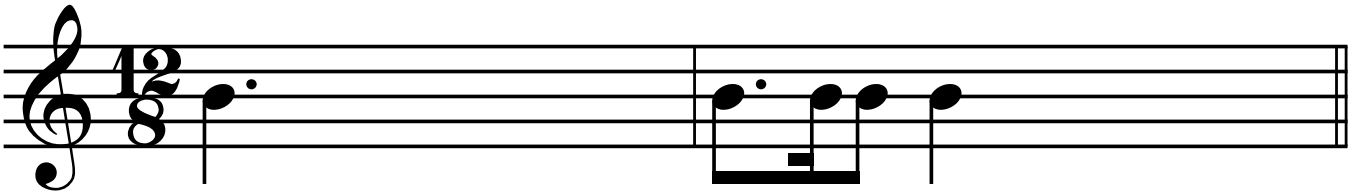
R-2g



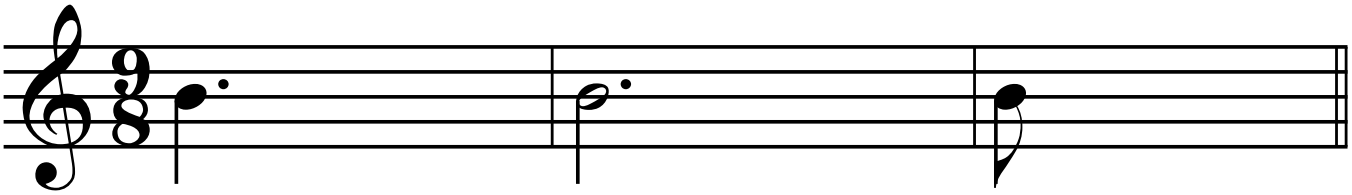
R-2h



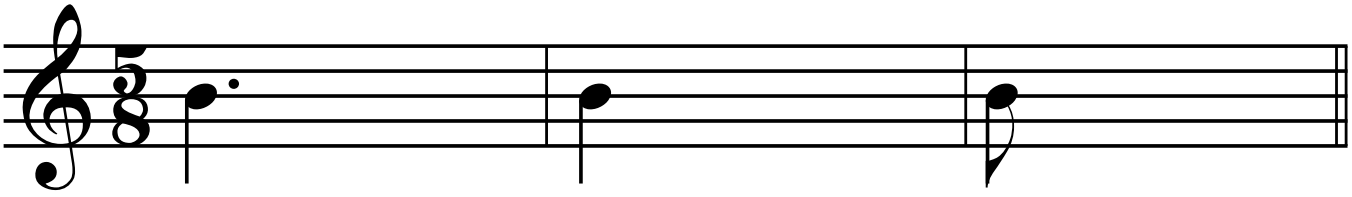
R-2i



R-2j



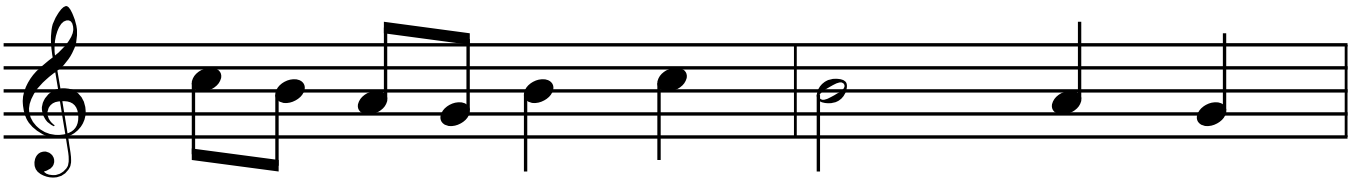
R-2k



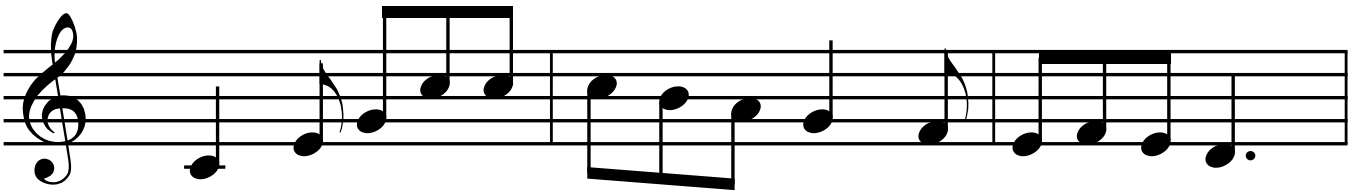
R-3

Identify (write in) the meter (time signature) of the following notated examples.

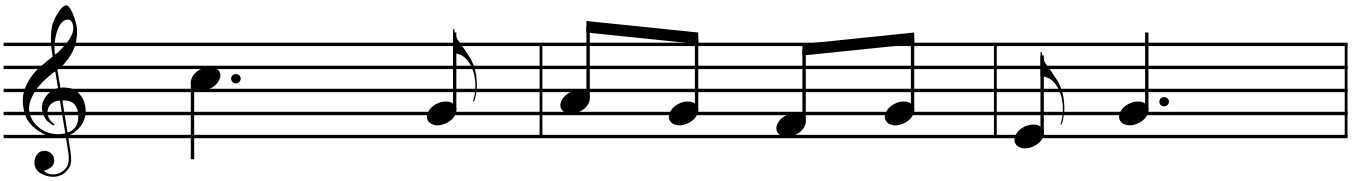
R-3a



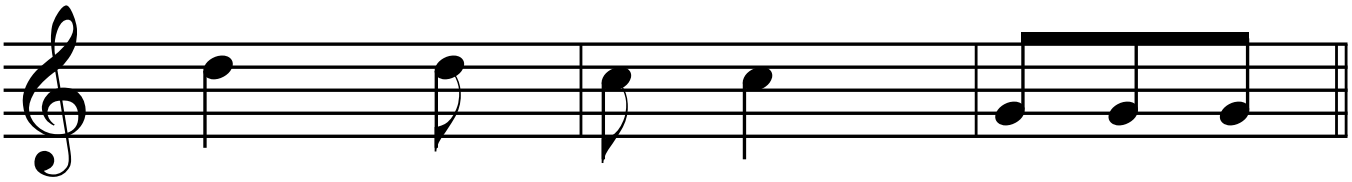
R-3b



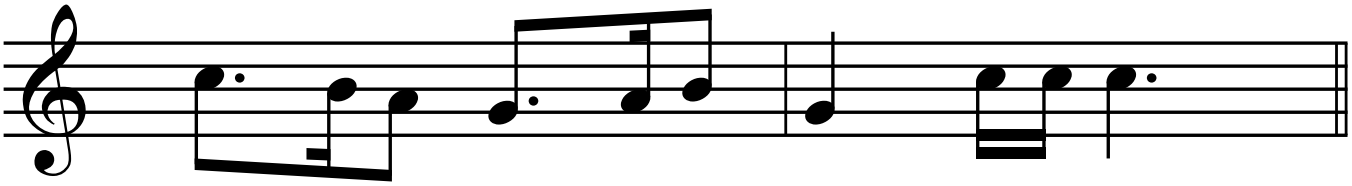
R-3c



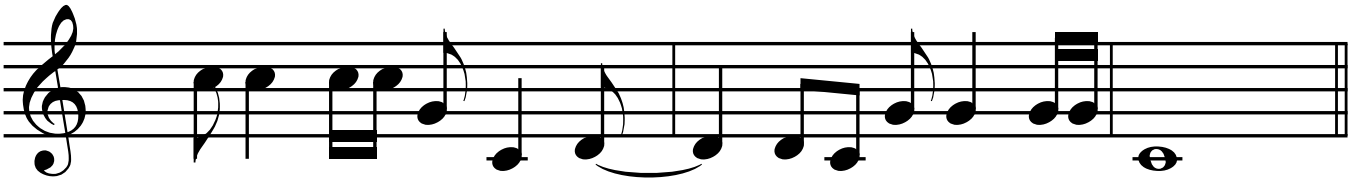
R-3d



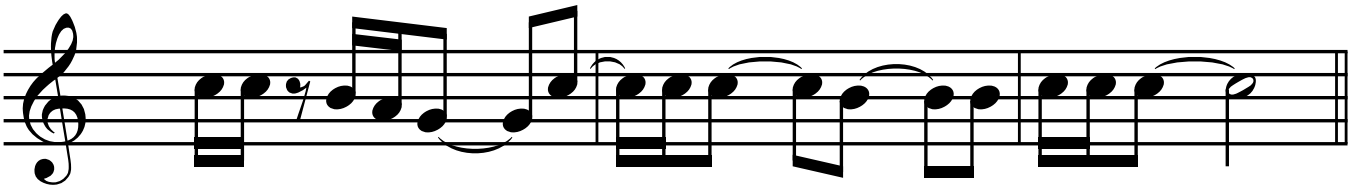
R-3e



R-3f

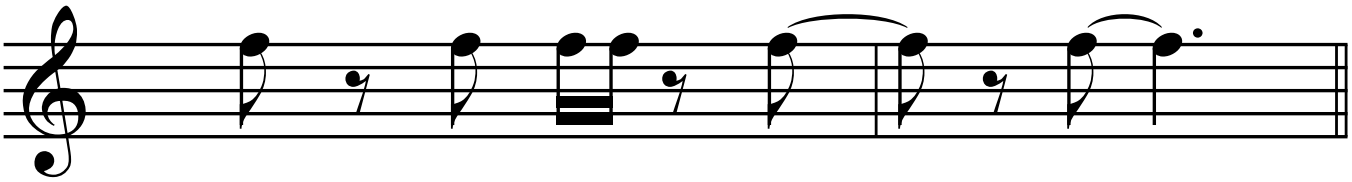


R-3g

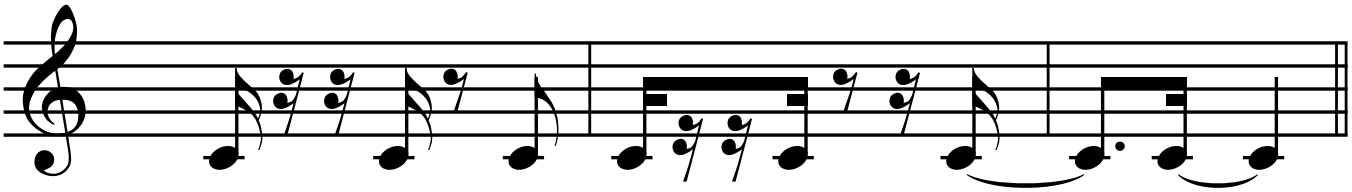


R-3h

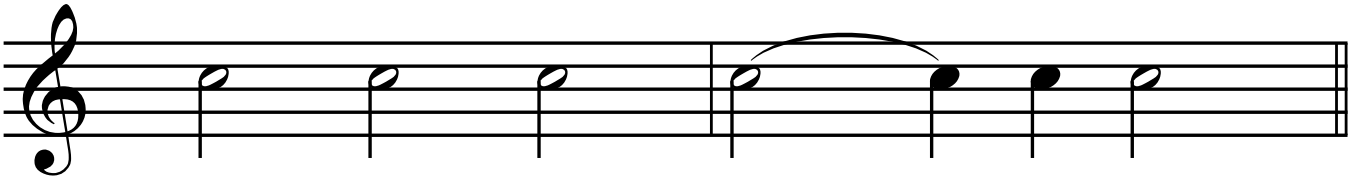
R-3i



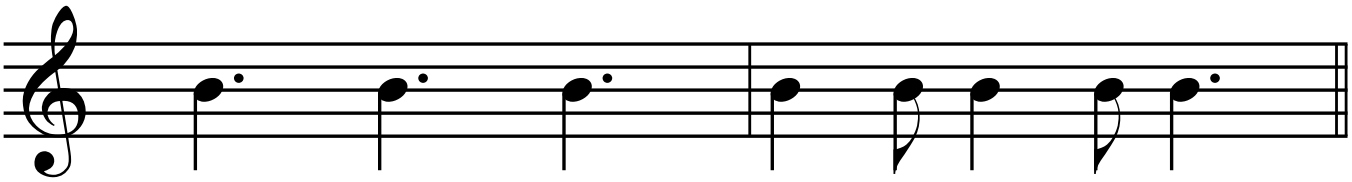
R-3j



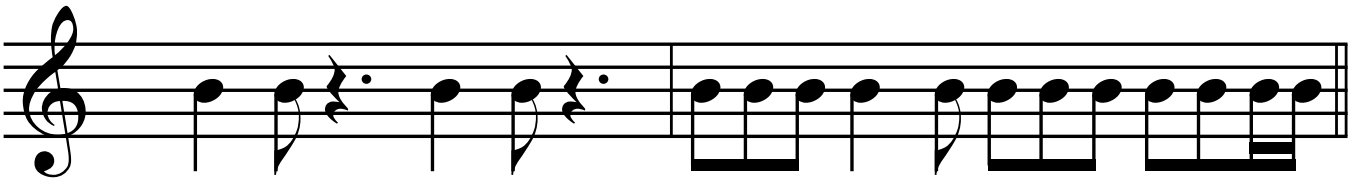
R-3k



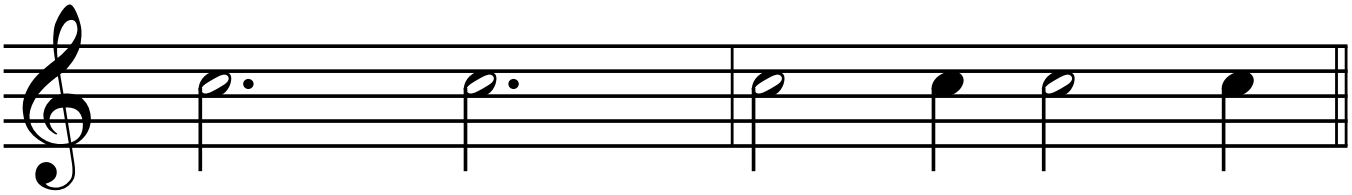
R-3l



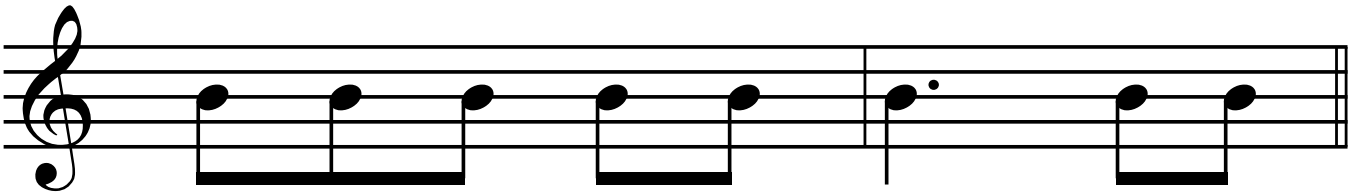
R-3m



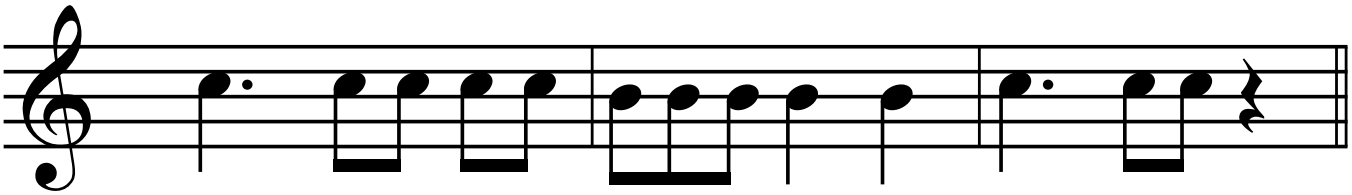
R-3n



R-3o



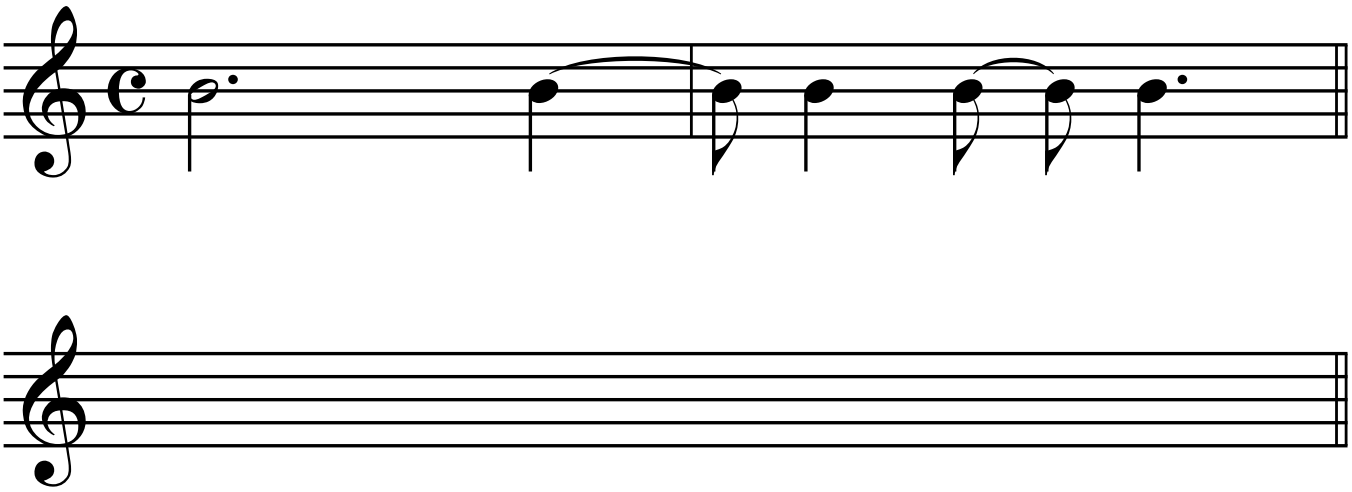
R-3p



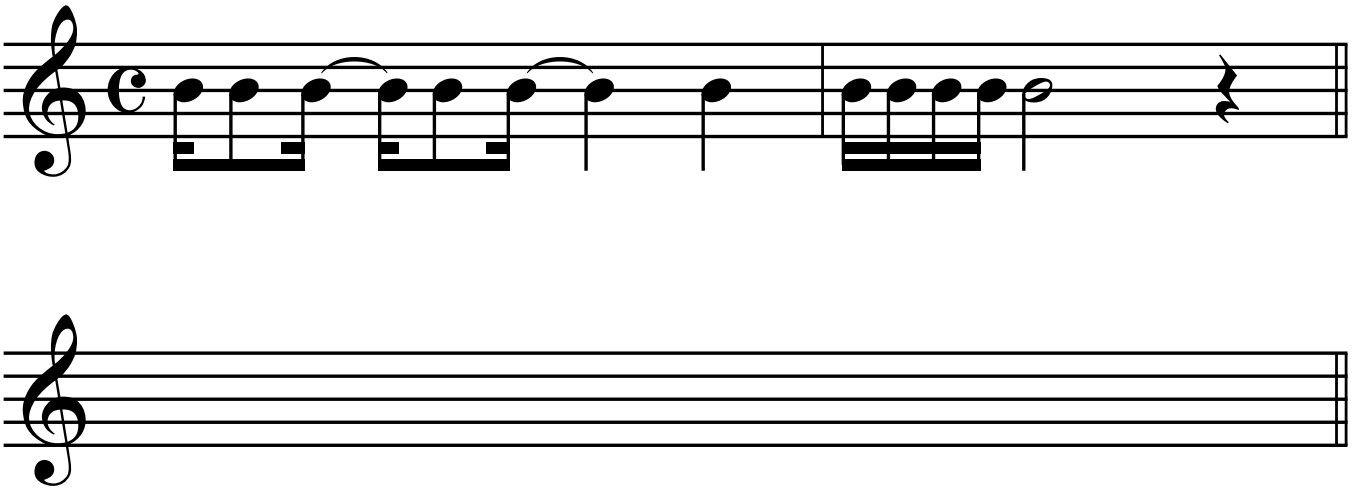
R-4

Re-notate the given examples in 4-4 into 2-4.

R-4a

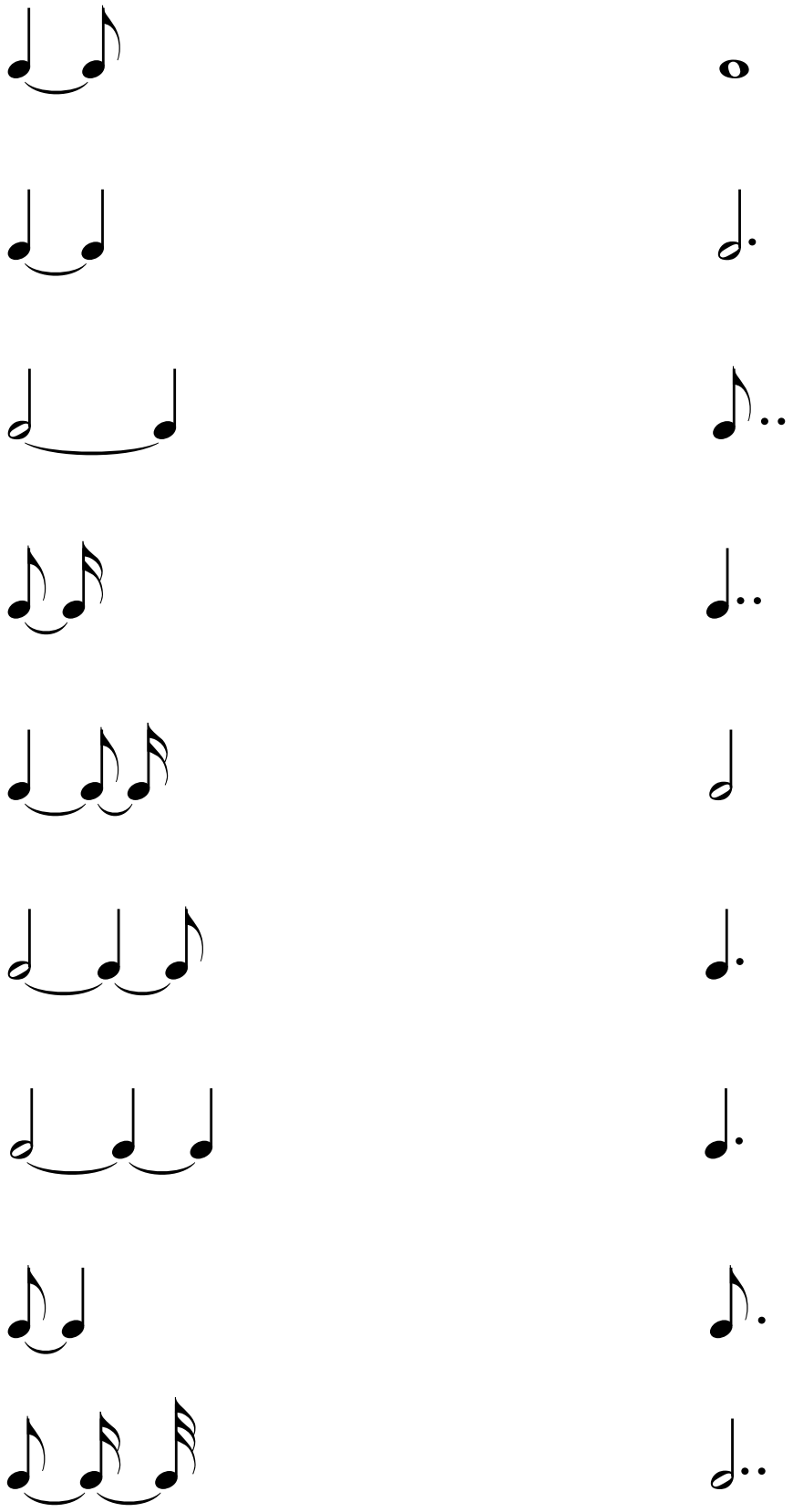


R-4b



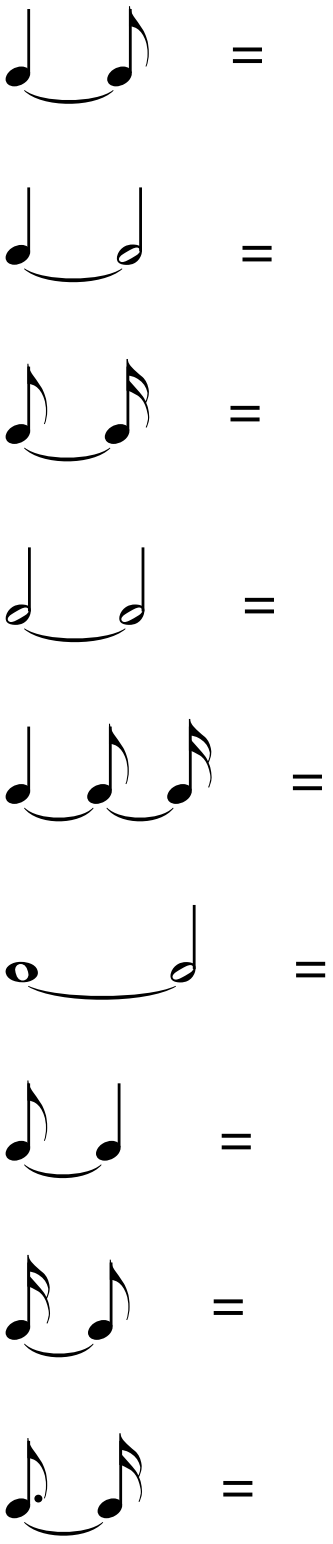
R-5

Match the tied rhythms in the left column to the correct combined version on the right.



R-6

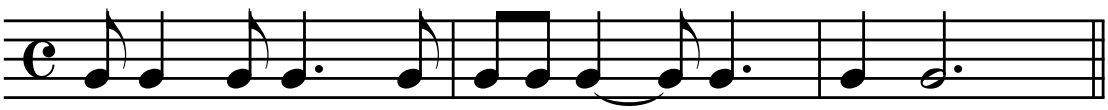
Write the correct combined notation to the right of each group of tied notes.



R-7

In the rhythms below, mark where the beats fall by making a heavy line above the staff. Once you have marked the beats, try singing the rhythm while tapping the beat with one hand.

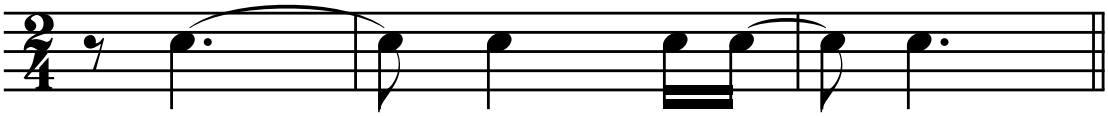
R-7a



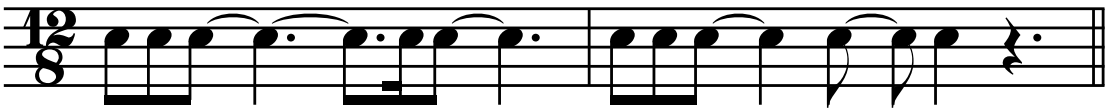
R-7b

R-7c

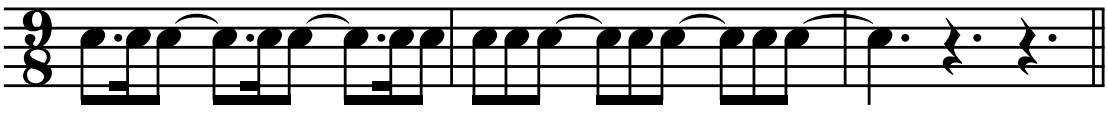
R-7d



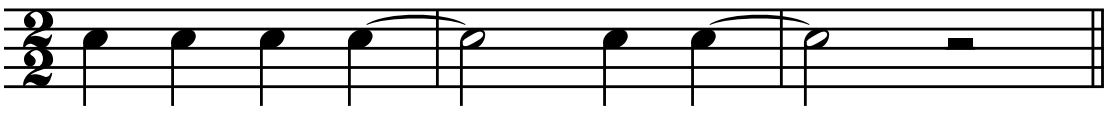
R-7e



R-7f



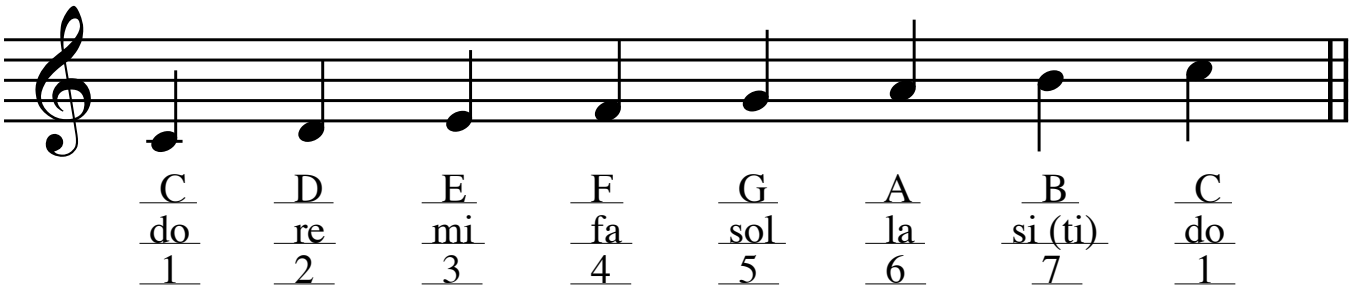
R-7g



Scales and Keys

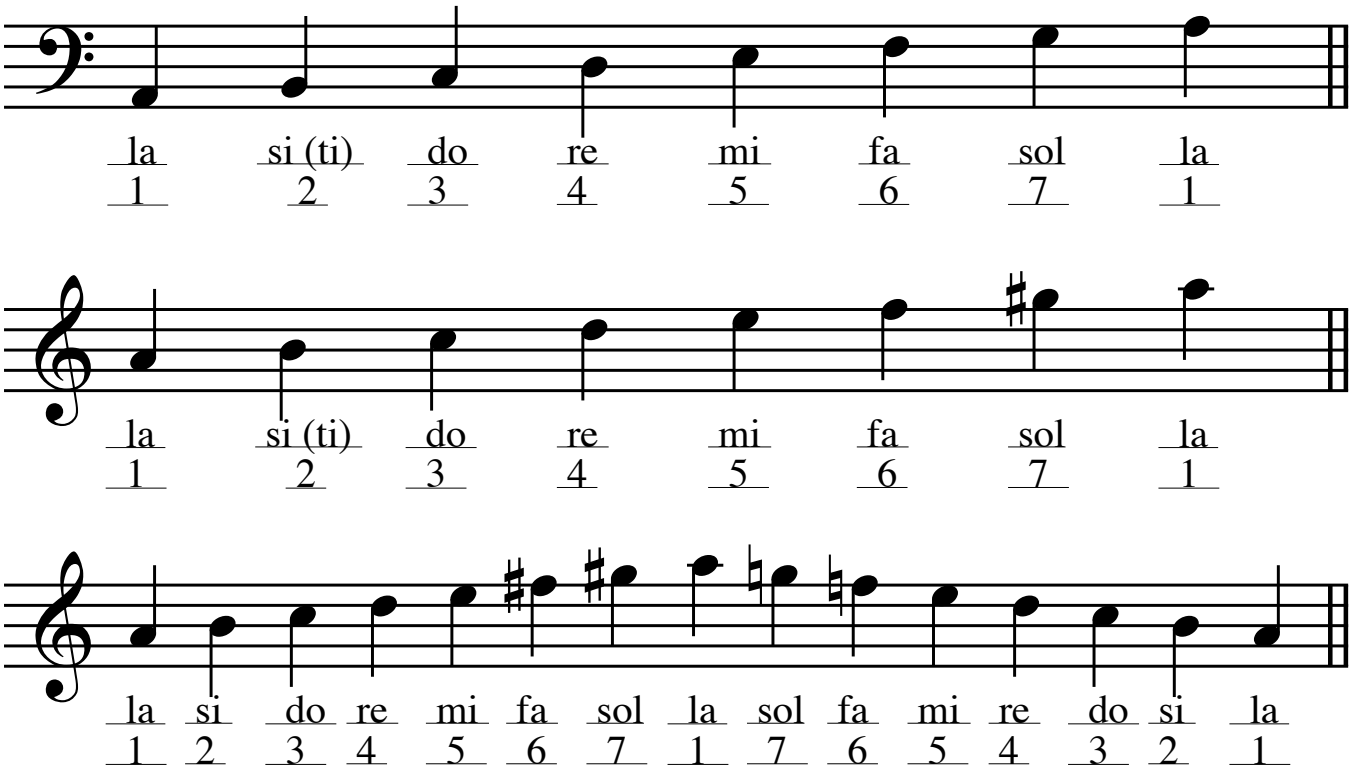
SK-1

Your instructor will tell you a major key and clef to use. In your workbook, write out that major scale, and identify (write) the solfège syllable below each note. Sing the scale up and down three times, once using each labeling system (scale degree, solfege, note name). A sample using C major is provided below. You'll see that it has scale degree numbers (which stay the same for every key), note names, and solfège syllables labelled.



SK-2

Your instructor will tell you which key, which version of minor, and which clef to use. In your workbook, write out the correct version of the minor scale, and identify (write) the solfège syllable under each note. Sing the scale three times up and down, once using each labeling system (scale degree, solfege, note name). A sample solution with scale degree numbers and solfège syllables is provided for each version of a minor.

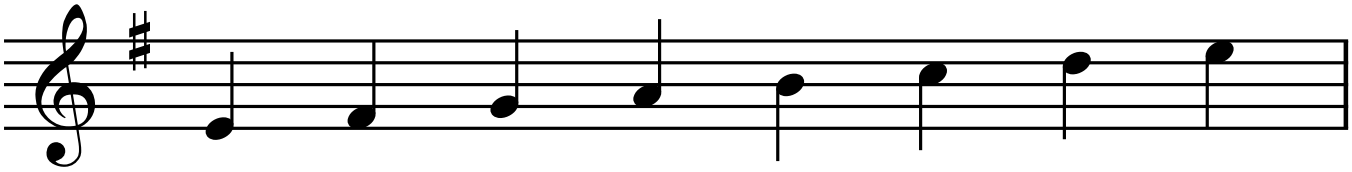


SK-3

Your teacher will tell you a major key, clef, and a version of the minor scale to use. In your workbook, write the key signature on the correct clef, name its relative minor below the staff, and then write the version relative minor in the version requested, using accidentals as necessary. Sing the scale three times, once using each labeling system (scale degree, solfege, note name). A sample solution for each version of minor is provided below. See the text, page 11, for help understanding relative keys.

key signature
for G major

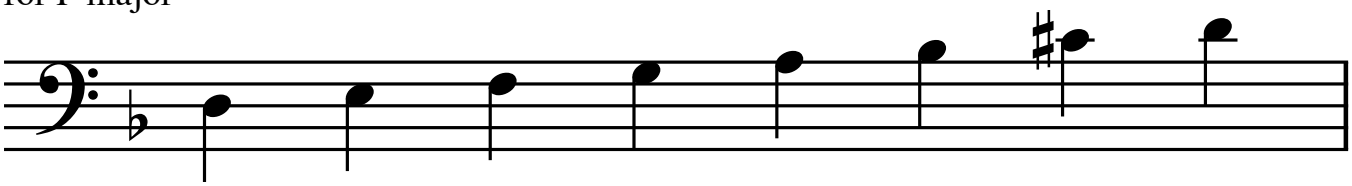
natural version of the relative minor:



e minor:

key signature
for F major

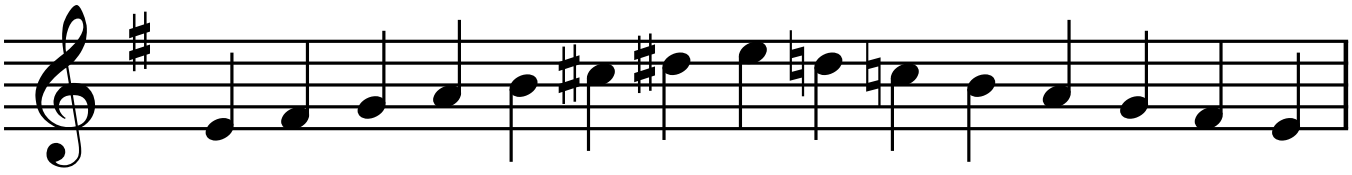
harmonic version of the relative minor:



d minor:

key signature
for G major

melodic version of the relative minor:



e minor:

SK-4

1) In your workbook, in the space for major scales, write a C major scale, and
2) number the scale degrees from 1 to 7 (the octave of C will be 1 again).
3) Write out the scale again on the staff reserved for minor scales.
4) Lower scale degrees 3, 6, and 7.

You have produced the natural version of minor with a tonic C. C major and c minor are called *parallel major* and *parallel minor* in relation to each other. The same versions of minor exist for parallel keys as for relatives, See pages 10, 18, and 19 of the text for help.

SK-5

Do the four steps above, but starting with a major key identified by your teacher. (*Lowering* a scale degree can be either *adding a flat* or *cancelling a sharp* with a natural.)

Intervals

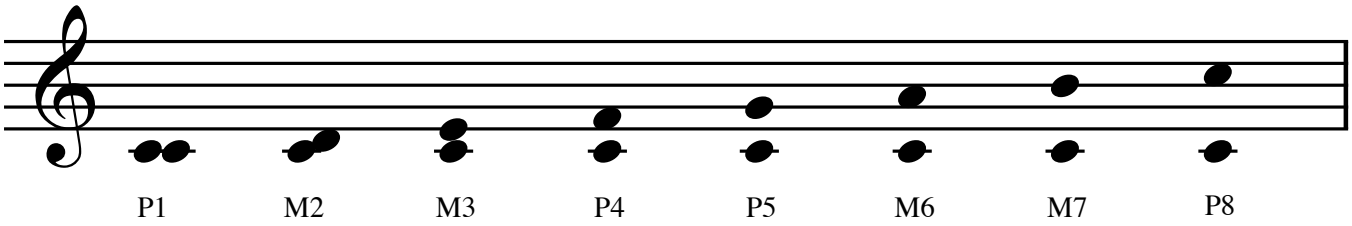
I-1

Your teacher will tell you which key to use for the exercise. Write your answer in the workbook, on the staff reserved for intervals.

1) Using the pitches of your key, write out the intervals that occur between each scale degree and tonic.
2) Label each by number and quality.
3) Sing each interval using scale degree numbers, solfege syllables, and note names.

Tip:
For the intervals P1 and M2, write the new note slightly to the right of the given note. All others should be written directly above the tonic.

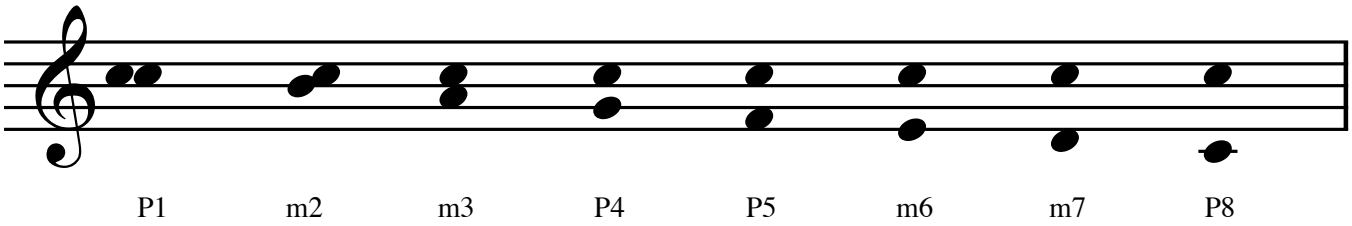
A sample solution to this exercise, in C major, is provided below. More information on intervals is found in the text on pages 14 & 15. Notice that we are using a major scale, and that all intervals above tonic that are not perfect are major intervals. Each of them may be turned into minor intervals by lowering the top note by a half step, or by raising the bottom note a half step.



I-2

Using the pitches of the key assigned by your instructor:
1) Write out all the intervals that occur ***below*** the tonic.
2) Label each by number and quality.
3) Sing each interval using scale degree numbers, solfege syllables, and note names.

A sample solution to this exercise, in C major, is provided below. More information on intervals is found in the text on pages 14 & 15.



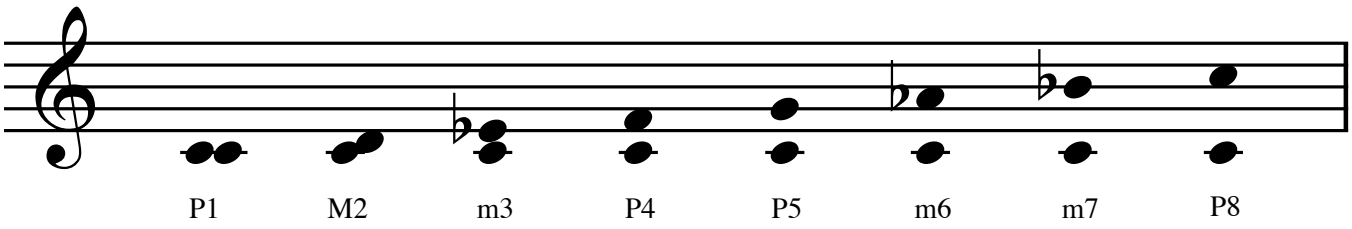
I-3

Your teacher will tell you which minor key to use for the exercise. Use the natural minor of the key assigned. Write your answer in the workbook, on the staff reserved for intervals.

1) Using the pitches of your key, write out all the intervals that occur between each scale degree and tonic.
2) Label each by number and quality.
3) Sing each interval using scale degree numbers, solfege syllables, and note names.

Tip:
For the intervals P1 and M2, write the new note slightly to the right of the given note. All others should be written directly above the note provided.

A sample solution to this exercise, in C minor, is provided below. More information on intervals is found in the text on pages 14 & 15.

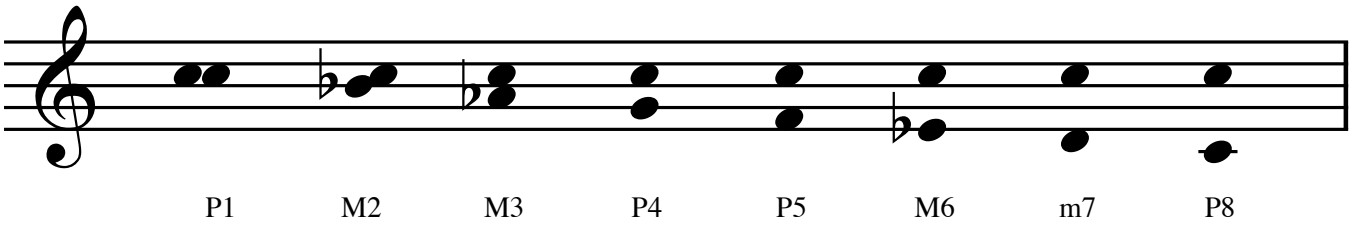


I-4

Using the pitches of the minor key assigned by your instructor, and using the natural minor of that key:

1) Write out all the intervals that occur ***below*** the tonic.
2) Label each by number and quality.
3) Sing each interval using scale degree numbers, solfege syllables, and note names.

A sample solution to this exercise, in C major, is provided below. More information on intervals is found in the text on pages 14 & 15.



I-5

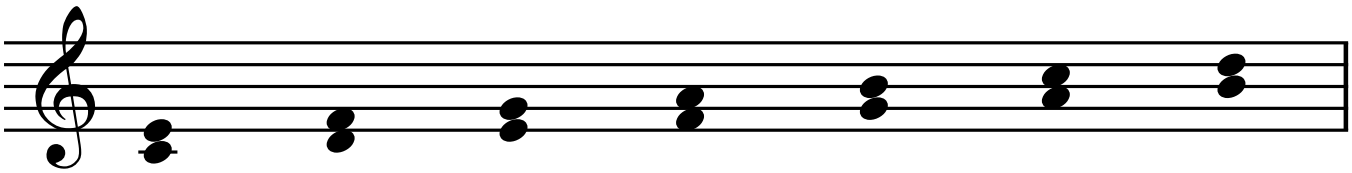
Every note in a traditional scale has a third above it, a second above it, a fourth above it, and so on. This exercise will have you write out the intervals of a numeric type (seconds, thirds, etc.) and determine its quality (major, minor, perfect, diminished, or augmented.)

Using the scale assigned by your instructor, follow the steps below and write your answers in the workbook. (If the key is minor, use the *harmonic* form for this exercise.)

1) Write out the scale assigned. This will be the bottom note of each interval you write.
2) Write the interval assigned by your instructor, with the upper note also coming from the assigned key.
3) Play and/or sing each interval, and determine its quality (major, minor, perfect, diminished, or augmented.) Pitch names, scale degree numbers, and solfège syllables are all useful for singing.
4) Write the number and quality of each interval directly below each interval.

You may also use a keyboard or the keyboard representation from the text to count out whole and half steps. See the table of intervals in the Appendix of your text for tips on the various ways to think of interval qualities.

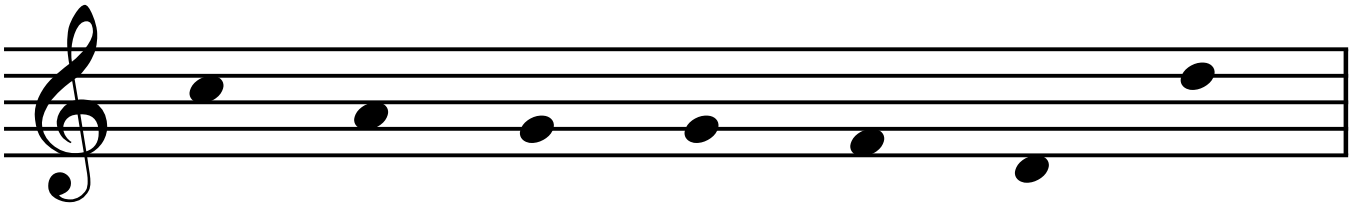
A sample solution to the exercise, using the pitches of C major and spelling thirds, is below.



Exercises I-6 through I-19 may be completed in this location, or your instructor may ask you to complete them in the workbook.

I-6

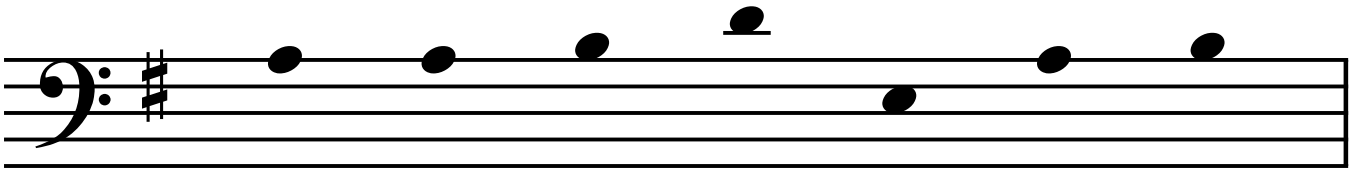
Write the requested intervals ***above*** the notes provided. When you have finished the whole set, sing each interval using solfege syllables and note names.



M3 m3 P4 P5 M3 P8 M2

I-7

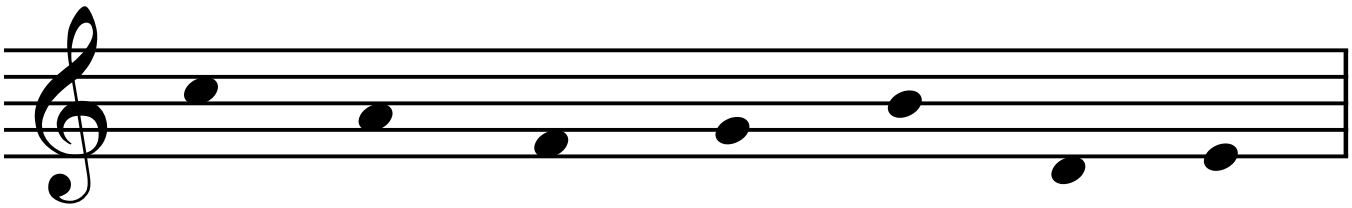
Write the requested intervals ***below*** the notes provided. Take note of the key signature (G major), and be advised that no accidentals should be required. When you have finished the whole set, sing each interval using solfege syllables and note names.



m3 P4 P8 M2 M3 P5 P5

I-8

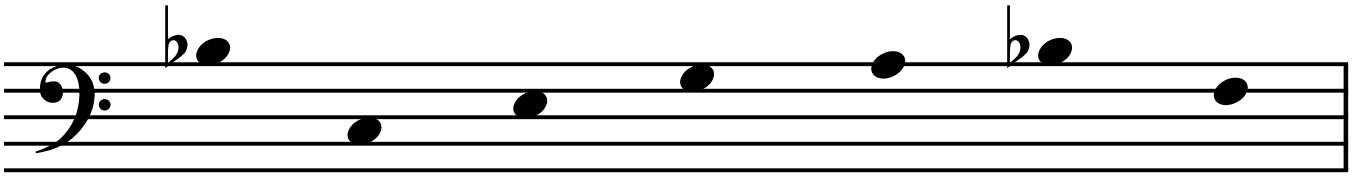
Write the requested intervals ***above*** the notes provided. When you have finished the whole set, sing each interval using solfege syllables and note names.



M6 P5 M7 P8 m6 m7 m6

I-9

Write the requested intervals ***below*** the notes provided. Accidentals will be required here, but they all come from the same key. What is the key? _____
When you have finished the whole set, sing each interval (solfege syllables, note names).

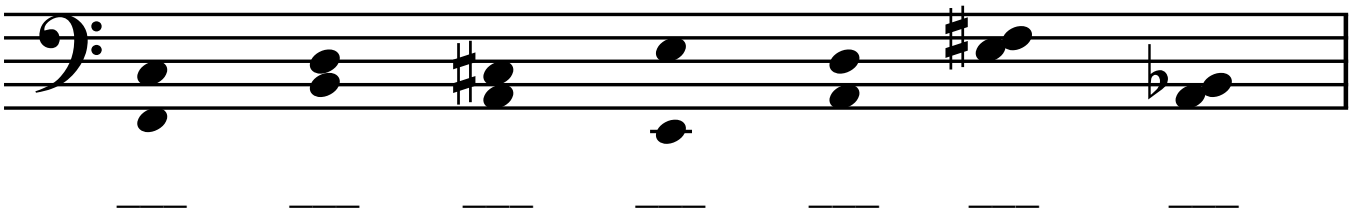


P8 P5 M6 M6 m7 m6 M7

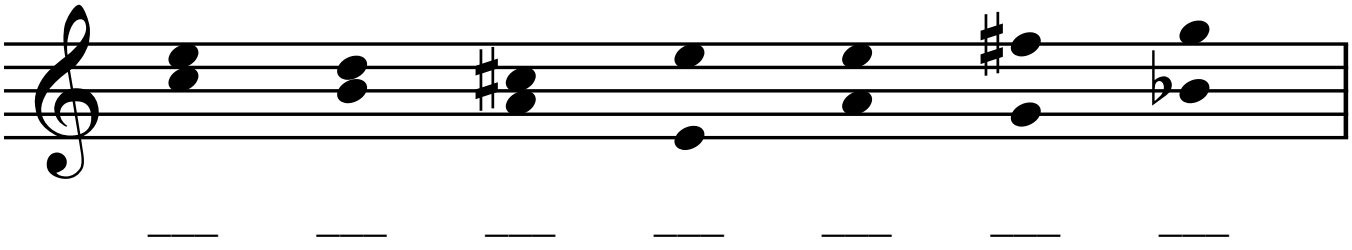
I-10

Identify by number and quality the intervals provided. When you have finished the whole set, sing each interval using solfege syllables and note names. (This set of exercises may be completed here, or your instructor may ask you to complete it in your workbook.)

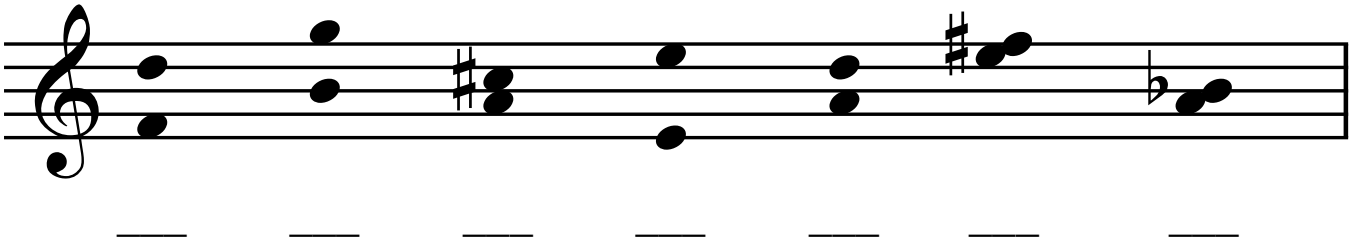
I-10a



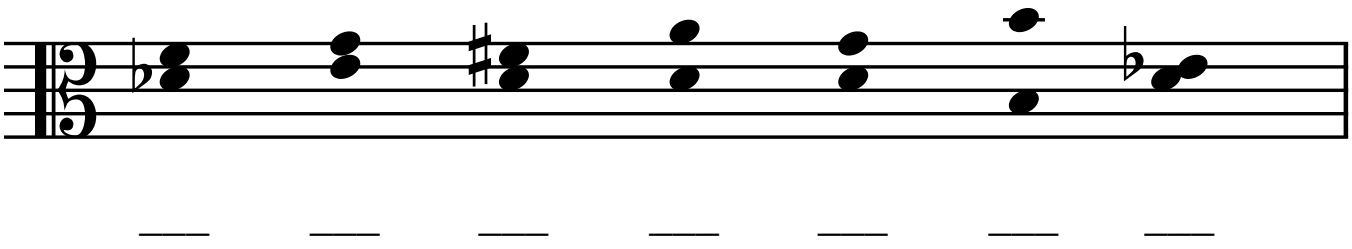
I-10b



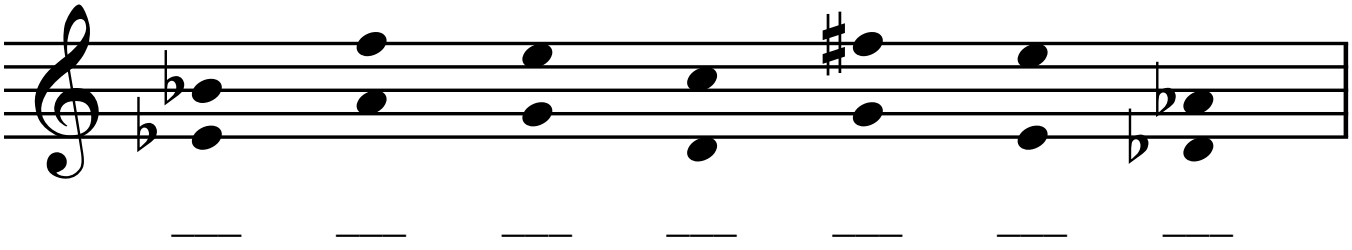
I-10c



I-10d

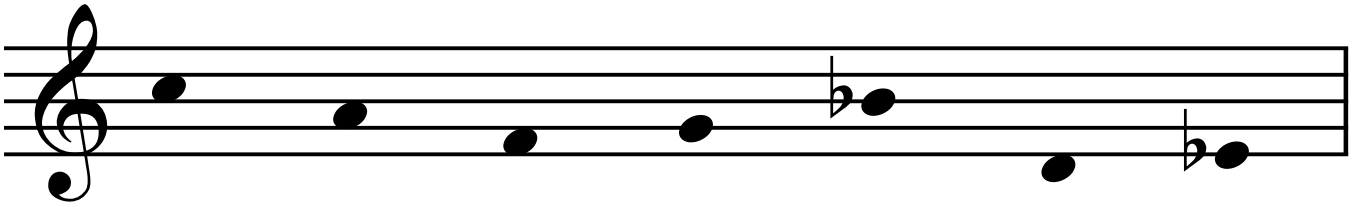


I-10e



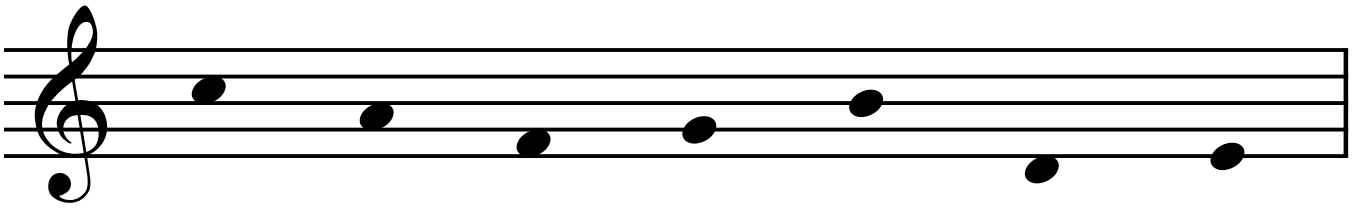
I-11

Write a *major second* above each note provided. A major second is a whole step, or two half steps. Sing each interval using solfege syllables and pitch names. The upper note should be offset slightly to the right, not directly above it. Use a real keyboard, or the representation found in the text, to help you figure whole and half steps. Use a real keyboard, or the printed one in the text (p. 29), to help you figure whole and half steps.



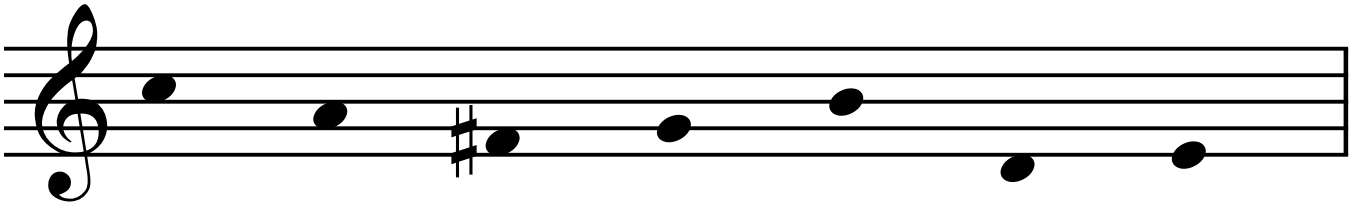
I-12

Write a *major third* above each note provided. A major third is two whole steps, or four half steps. Sing each interval using solfege syllables and pitch names. The upper note should be directly above the lower note. Use a real keyboard, or the printed one in the text (p. 29), to help you figure whole and half steps.



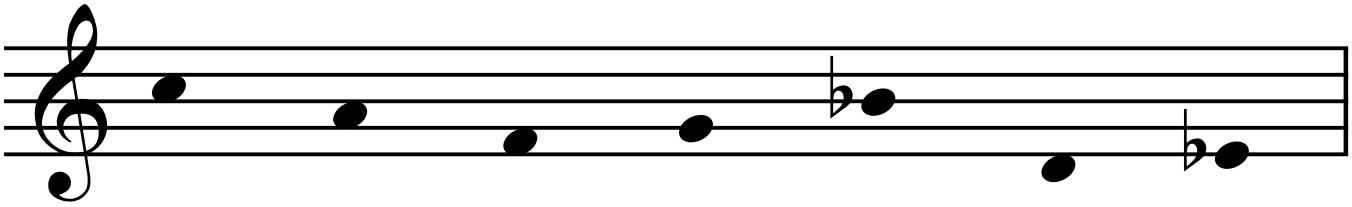
I-13

Write a *minor third* above each note provided. A minor third is one whole step and one half step, or three half steps. Sing each interval using solfege syllables and pitch names. The upper note should be directly above the lower note. Use a real keyboard, or the printed one in the text (p. 29), to help you figure whole and half steps.



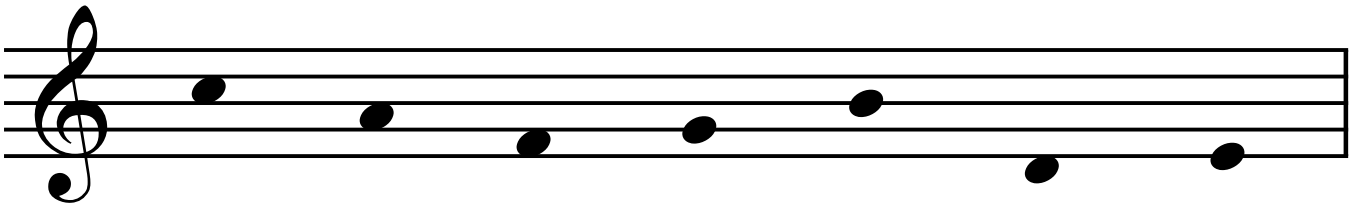
I-14

Write a *perfect fourth* above each note provided. A perfect fourth is two whole and one half steps, or five half-steps. It is also the fourth scale degree in a major or minor scale. Sing each interval using solfege syllables and pitch names. Use a real keyboard, or the printed one in the text (p. 29), to help you figure whole and half steps.



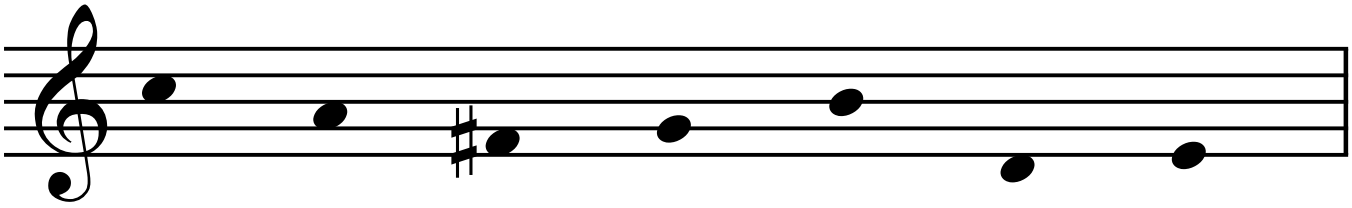
I-15

Write a *perfect fifth* above each note provided. A perfect fifth is three whole and one half steps, or seven half-steps. It is also the fifth scale degree in a major or minor scale. Sing each interval using solfege syllables and pitch names. Use a real keyboard, or the printed one in the text (p. 29), to help you figure whole and half steps.



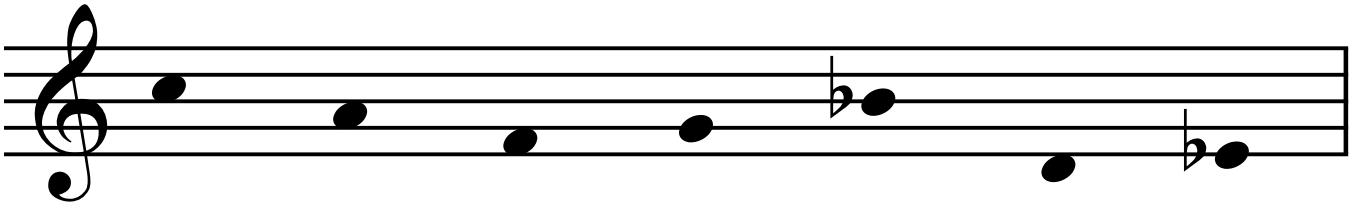
I-16

Write a *minor sixth* above each note provided. A minor sixth is one half-step more than a perfect fifth, or eight half steps. Sing each interval using solfege syllables and pitch names. The upper note should be directly above the lower note. Use a real keyboard, or the printed one in the text (p. 29), to help you figure whole and half steps.



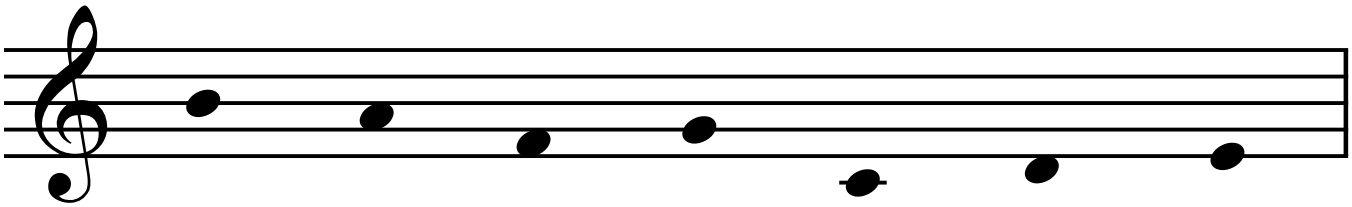
I-17

Write a *major sixth* above each note provided. A major sixth is one whole step more than a perfect fifth, or nine half steps. Sing each interval using solfege syllables and pitch names. The upper note should be directly above the lower note. Use a real keyboard, or the representation found in the text, to help you figure whole and half steps.



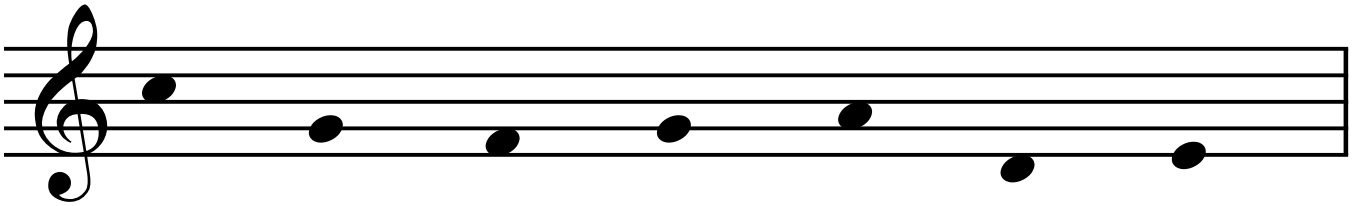
I-18

Write a *minor seventh* above each note provided. A minor seventh is a whole step below the octave of a note, or ten half steps. It is also the seventh scale degree in a natural minor scale. Sing each interval using solfege syllables and pitch names. Use a real keyboard, or the representation found in the text, to help you figure whole and half steps.



I-19

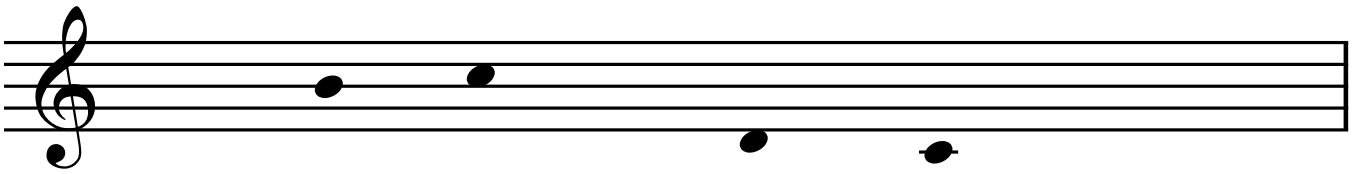
Write a *major seventh* above each note provided. A major seventh is a half step below the octave of a note, or eleven half steps. It is also the seventh scale degree in a major scale. Sing each interval using solfege syllables and pitch names. Use a real keyboard, or the representation found in the text, to help you figure whole and half steps.



I-20 melodic intervals (unstable tones)

1) Sing a C-major scale, and hold the seventh scale degree. Notice the urge to take it up a half-step to the tonic. Go ahead and sing the tonic, i.e., *resolve* the leading tone.
2) Now sing the scale downwards, this time holding scale degree two. Feel the urge to resolve it down by step to tonic, then resolve it.
3) Now write those two melodic intervals, scale degree 7 to 1 and scale degree 2 to 1. This will be a regular part of your work in scales for the rest of the year, when you will be asked to "spell and resolve the unstable tones" in a key.

Spell and resolve the unstable tones in C major, then sing the result (sample completion):



C major: 7....up to....1 2....down to....1

I-21 the tritone

Exercise I-19 revealed that the interval between scale degrees 4 & 7 forms the tritone, which exists as a diminished fifth (7 below, 4 above) or augmented fourth (4 below, 7 above). The interval has a long history as a problem for composers, and has generated a very exacting manner of *resolution*. Exercise I-10 shows that scale degree 7 "wants" to go up by half step, and scale degree 4 has a tendency to go down by step. If you follow the tendency of both tones, you will resolve the tritone correctly. Future exercises in keys will ask you to "spell and resolve the tritone" in the manner laid out below.

Spell and resolve the tritone in C major, then sing the result*.
(Either of these options, i.e. augmented 4th or diminished fifth, do the job!)

C major: D5 resolution A4 resolution

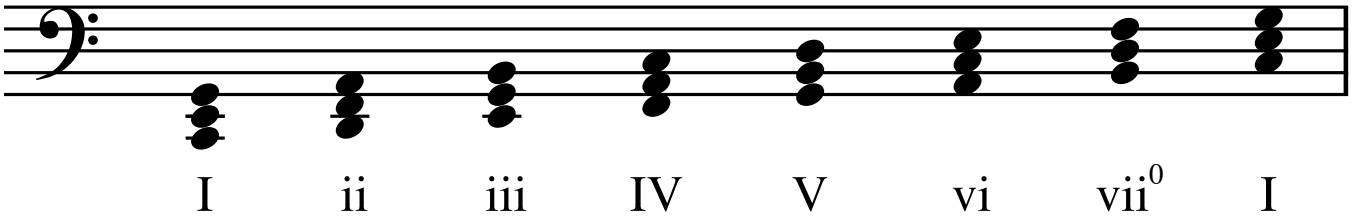
* It is probably best to sing both members of the tritone, then both members of the resolution, as in "7-4-3-1" or "4-7-1-3".

Triads

T-1

In your workbook, write out the triads which naturally occur over each note in the major scale, and provide a roman numeral analysis of the chord in the space below the chord. Remember that the numeral comes from the scale degree, and that one identifies quality by using upper- or lower-case Roman numerals. (For help, see pages 22-23 of the text.)
If you are doing a minor key, use harmonic minor as your source of pitches.
Sing all the chords using note names, solfege syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

A sample solution, in C major, is below.

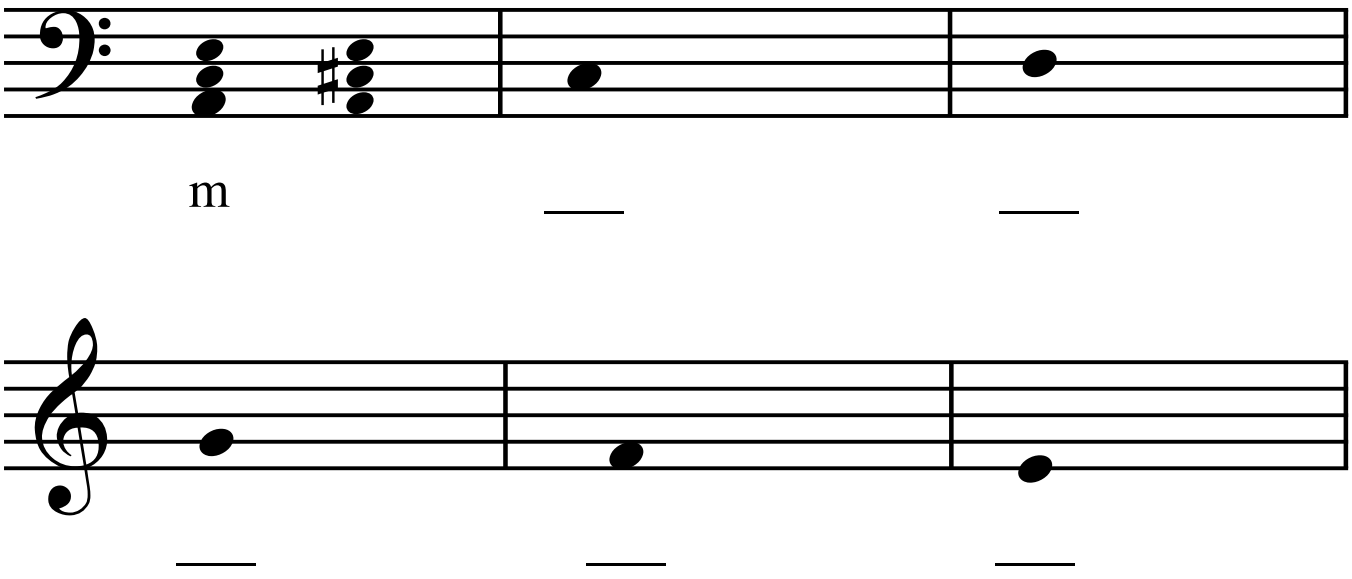


T-2 (Do this one in this location unless asked to transfer it to your workbook.)

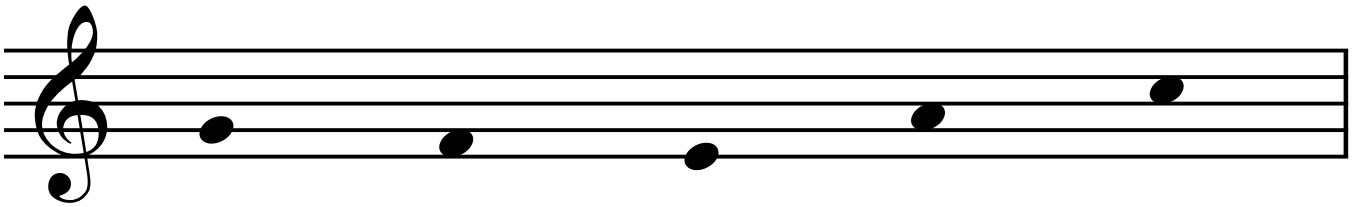
Using only white notes (or pitches coming from C major):

a) write the triad which exists above the note given
b) label its quality (major or minor)
c) in the space beside the triad, write it again
d) if the triad is major, make it minor by lowering the third a half step
e) if the triad is minor, make it major by raising the third a half step

(The first one is solved as an example, using smaller note heads for the solution.)

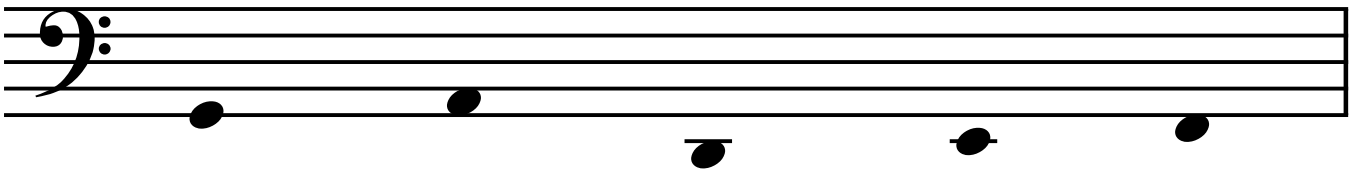


T-3 (Do this one in this location unless asked to transfer it to your workbook.)
Spell a major triad above each root provided. Sing each triad.

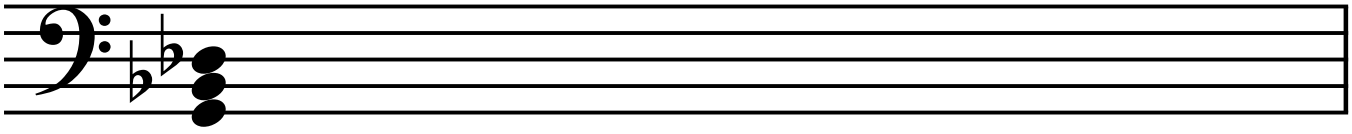


T-4 (Do this one in this location unless asked to transfer it to your workbook.)
Rewrite each of the major triads from T-3 above, then transform it into an augmented triad by raising the fifth. Follow the example provided, and see the text, page 23 for help. Sing each triad you write.

T-5 (Do this one in this location unless asked to transfer it to your workbook.)
Spell a minor triad above each root provided. Sing each triad.

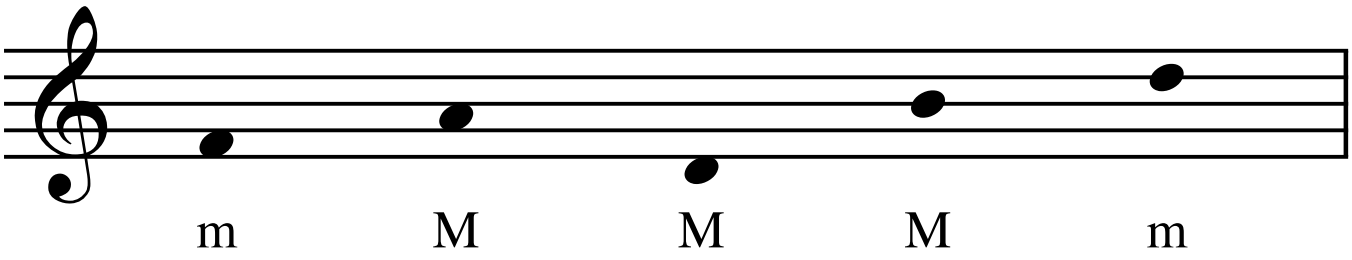


T-6 (Do this one in this location unless asked to transfer it to your workbook.)
Rewrite each of the minor triads from T-5 above, then transform each into a diminished triad by lowering the fifth. Follow the example provided, and see the text, page 23 for help. Sing each triad you write.

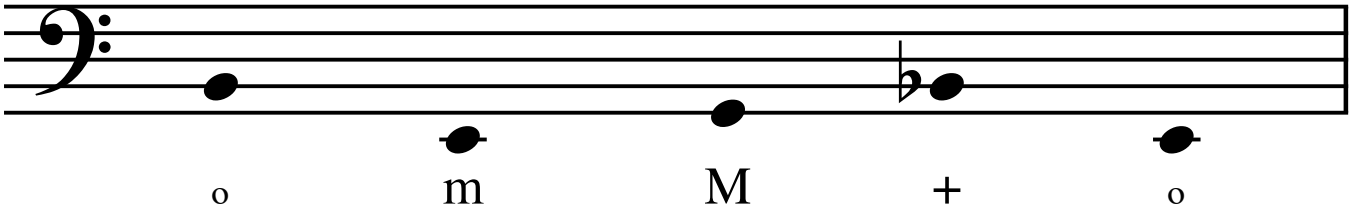


T-7 (Do this one in this location unless asked to transfer it to your workbook.)
Spell the triads requested on the roots provided. Accidentals apply only to the note immediately after.

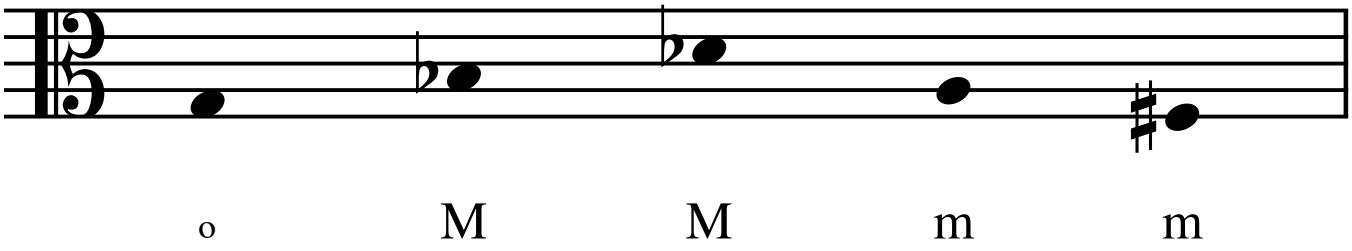
T-7a



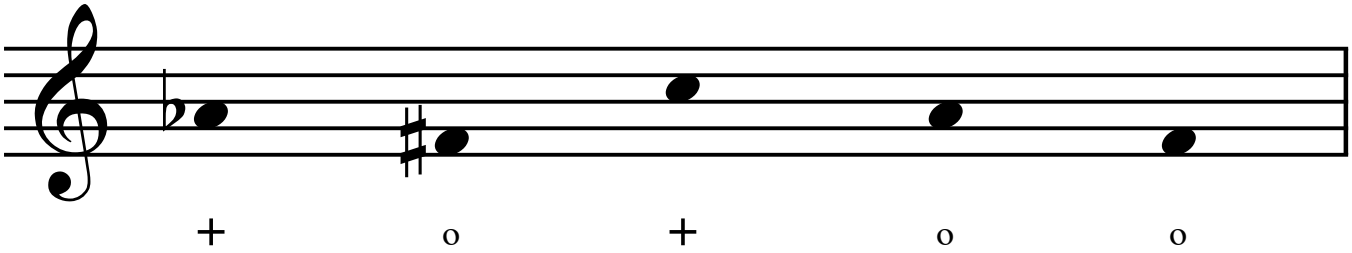
T-7b



T-7c



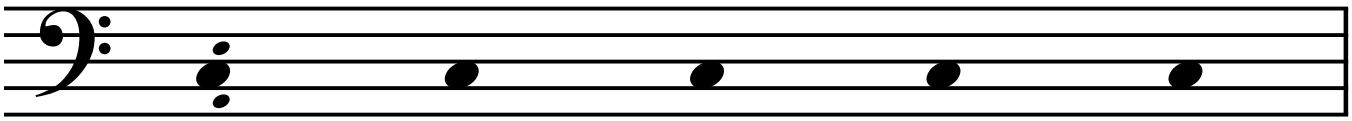
T-7d



T-8 (Do this one in this location unless asked to transfer it to your workbook.)
Given the triad member provided, complete each triad in the requested quality. (This will require you to write notes above or below the note provided, demonstrated here by using small note heads in the first example.)

T-8a

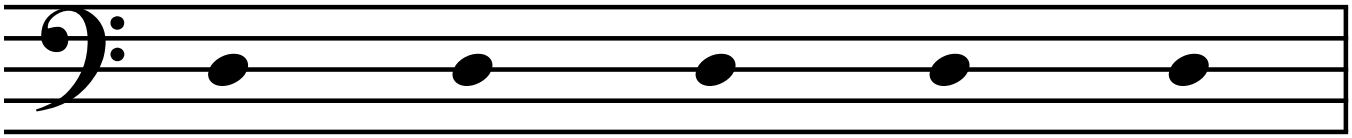
provided note is:	third	fifth	root	third	root



resulting triad quality:	m	M	m	M	M

T-8b

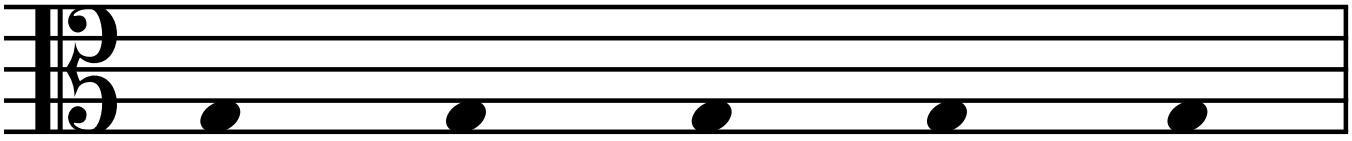
provided note is:	third	fifth	root	third	root



resulting triad quality:	m	o	m	+	+

T-8c

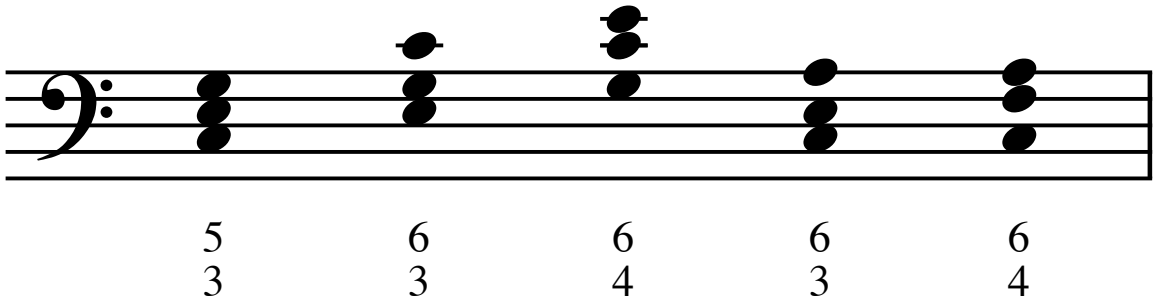
provided note is:	third	fifth	root	third	root



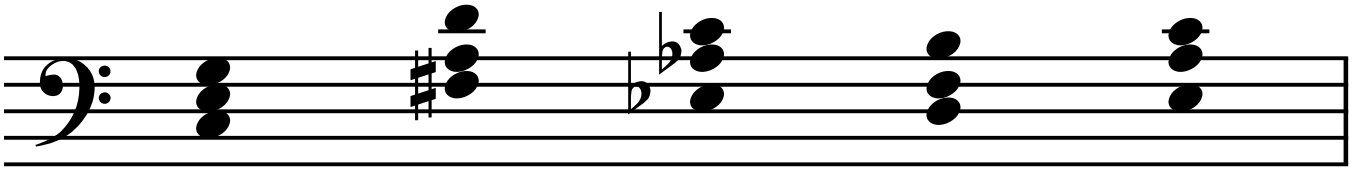
resulting triad quality:	m	o	m	o	+

T-9 (Do this one in this location unless asked to transfer it to your workbook.)
Identify, using figured bass symbols (Arabic numerals), the inversions of the triads below. An example of each inversion you will encounter is provided. Refer to the text, page 25, for further help. (For a greater challenge, figure out the quality of the triad as well.) Accidentals apply only to the note directly following.

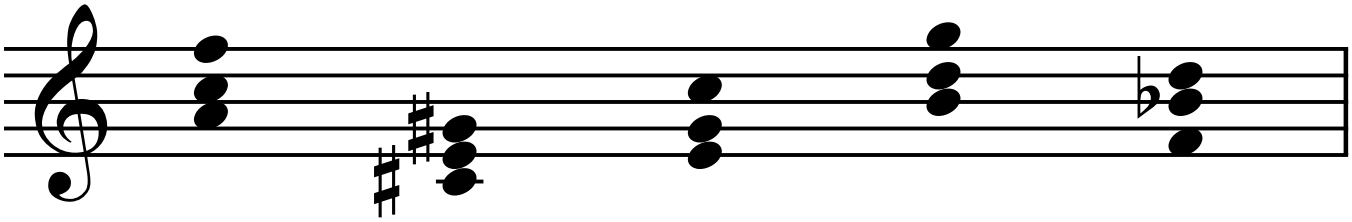
examples:



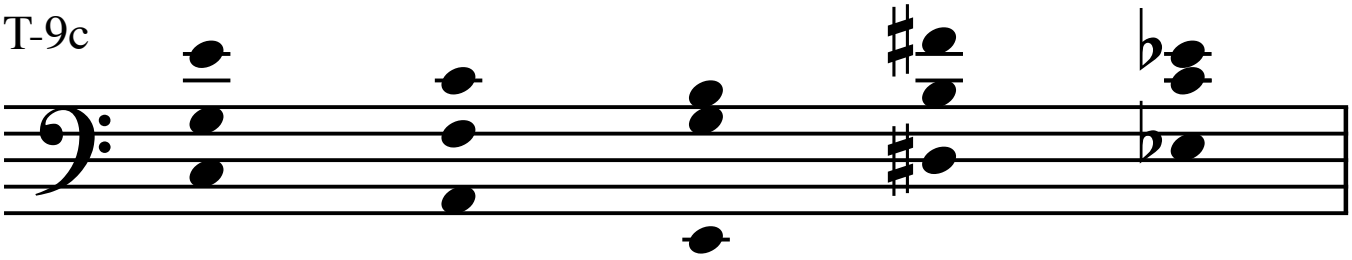
T-9a



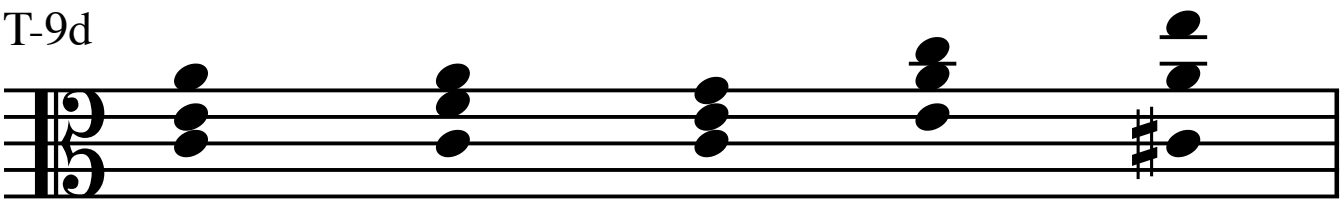
T-9b



T-9c



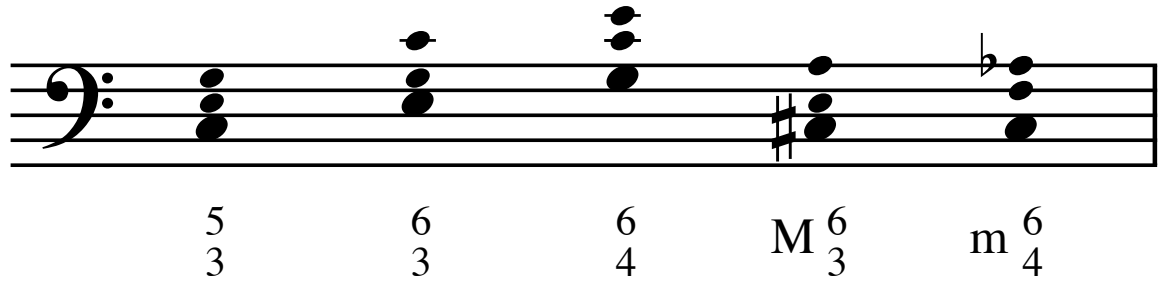
T-9d



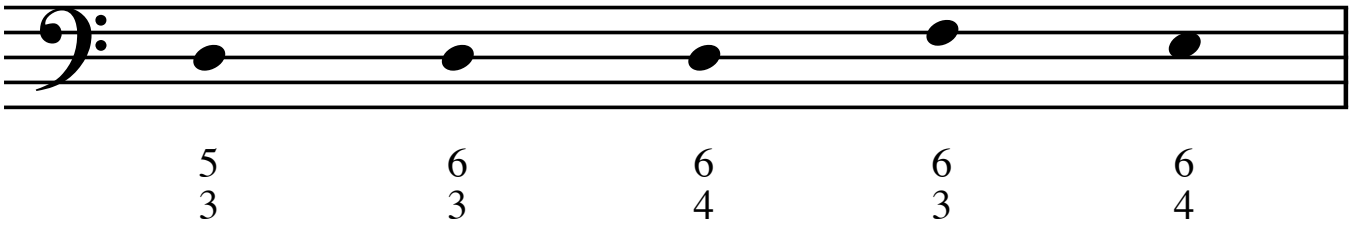
T-10 (Do this one in this location unless asked to transfer it to your workbook.)

Write the inversions of the triads requested below. Figured bass symbols tell which inversion to write. T-10a & T-10b ask only for the white-note triad. The others also ask for a specific quality of triad, and may require accidentals. Refer to the text, page 25, for further help. Accidentals apply only to the note directly following.

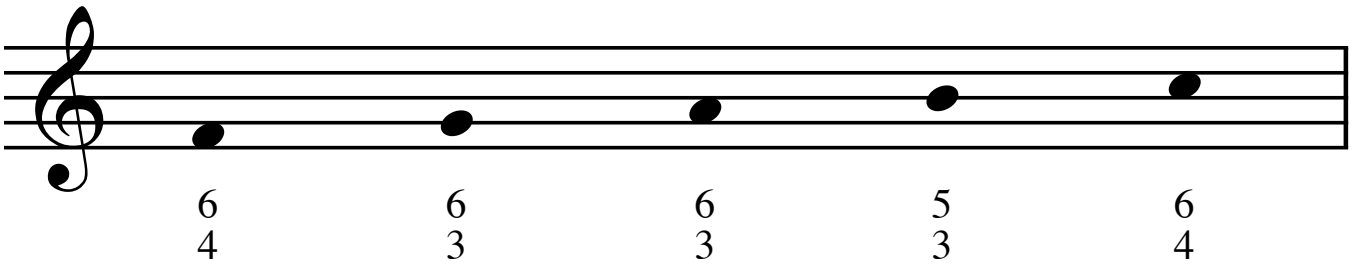
examples: (given notes are larger)



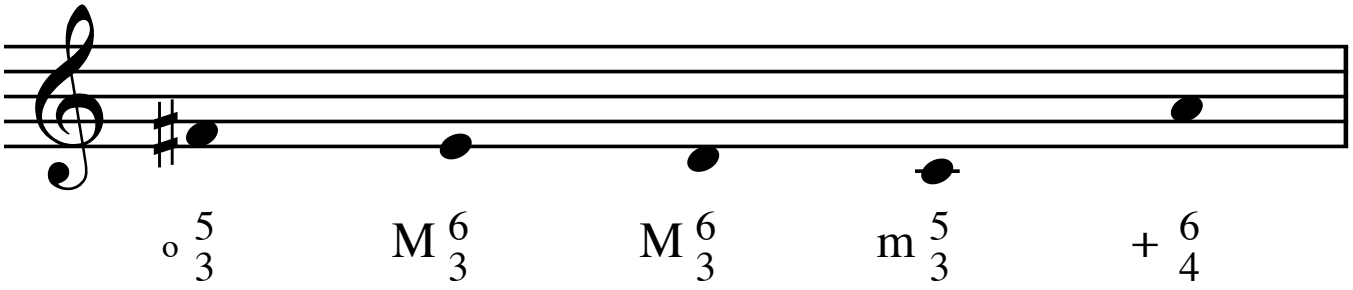
T-10a (white notes only)



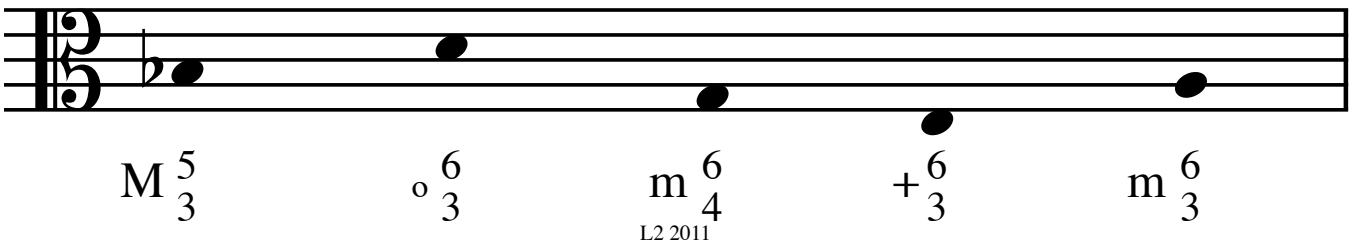
T-10b (white notes only)



T-10c



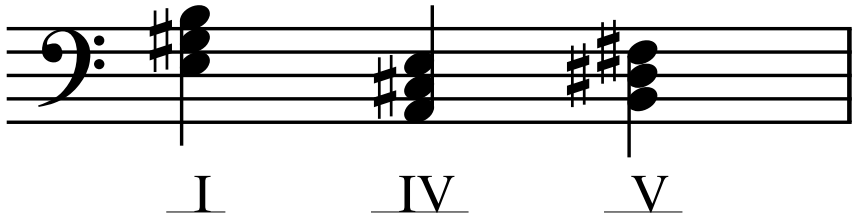
T-10d



T-11 (Do these in your workbook.)

For each major key requested, write out the tonic (I), subdominant (IV) and dominant (V) triads. Identify each chord with its appropriate label, as in the example provided. Use accidentals to get the key right.
As always, sing the triads using note names, solfège syllables, and scale degrees.

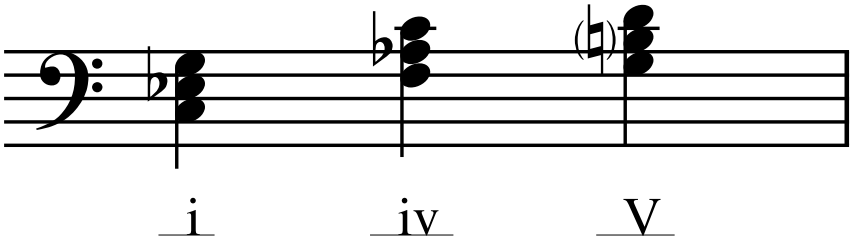
example, in E major:



T-12 (Do these in your workbook.)

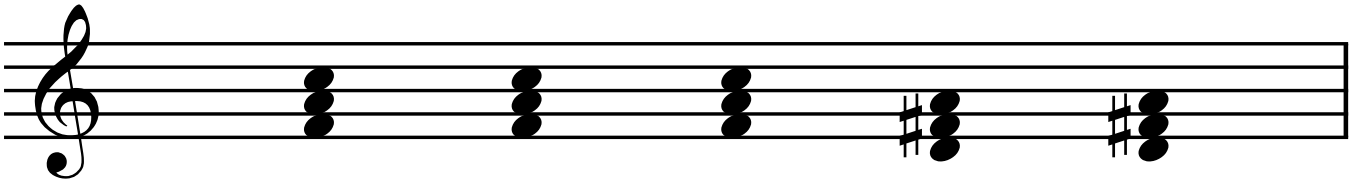
For each minor key requested, write out the tonic (i), subdominant (iv) and dominant (V) triads. Identify each chord with its appropriate label, as in the example provided. Notice that tonic and subdominant are minor, while dominant is major. Use the harmonic minor form of the scale to get the chord qualities to work out right.
As always, sing the triads using note names, solfège syllables, and scale degrees.

example, in c minor:



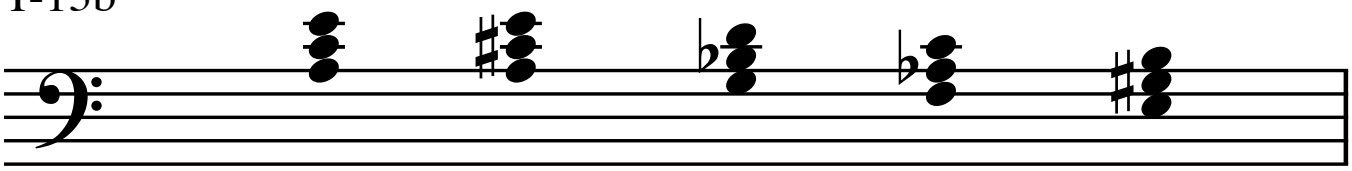
T-13 (Do this one in this location unless asked to transfer it to your workbook.)
Given the tonic, subdominant, or dominant chord provided, identify the key that the chord must belong to. Accidentals apply only to the note immediately after.

T-13a



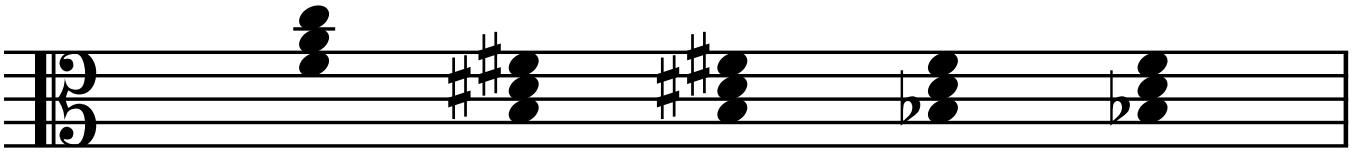
If the chord is:	I	V	IV	I	V
the key must be:	___	___	___	___	___

T-13b



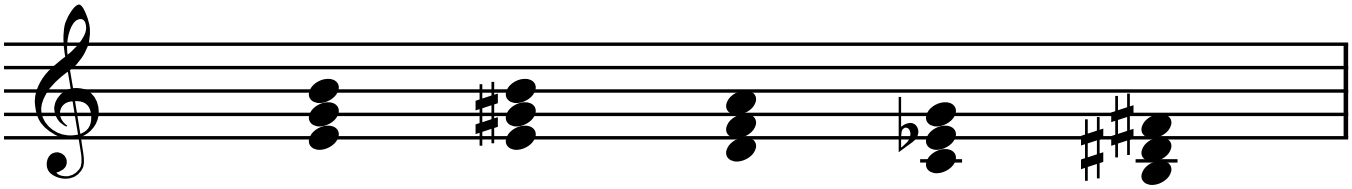
If the chord is:	i	IV	i	iv	V
the key must be:	___	___	___	___	___

T-13c



If the chord is:	I	V	IV	I	V
the key must be:	___	___	___	___	___

T-13d



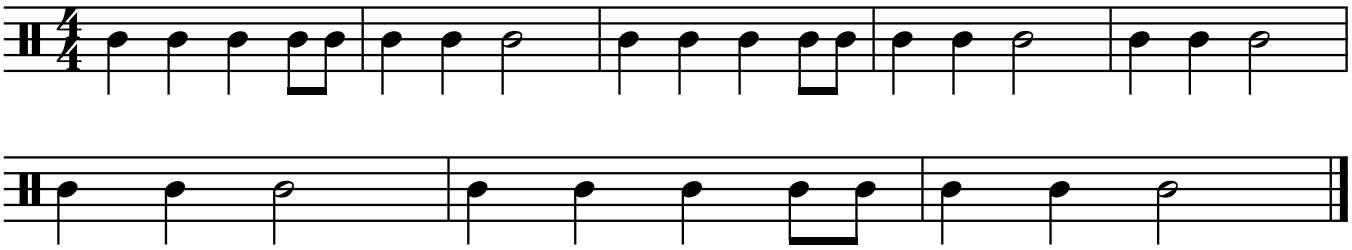
If the chord is:	iv	IV	iv	i	IV
the key must be:	___	___	___	___	___

Creative Activities

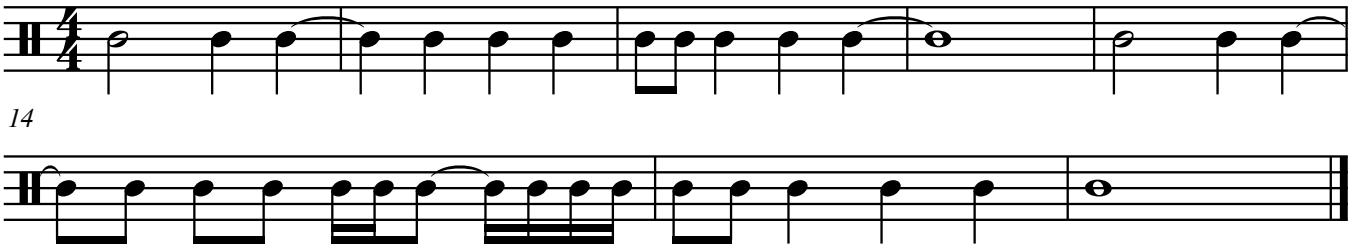
To complete the Creative Activities, follow the instructions below, along with other details your teacher will provide. Write your work in the workbook for the class, where you will find a section devoted to Creative Activities.

CA-1
Compose a melody using one of the rhythmic phrases below. Your instructor will tell you which phrase to use, which key, or perhaps to limit the pitches used.

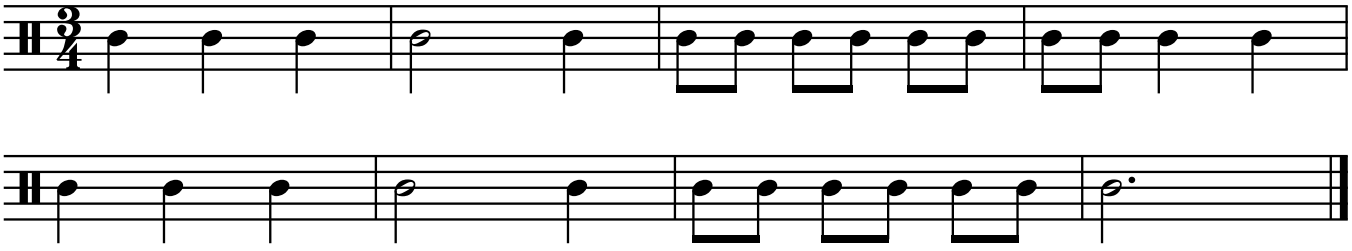
CA-1a



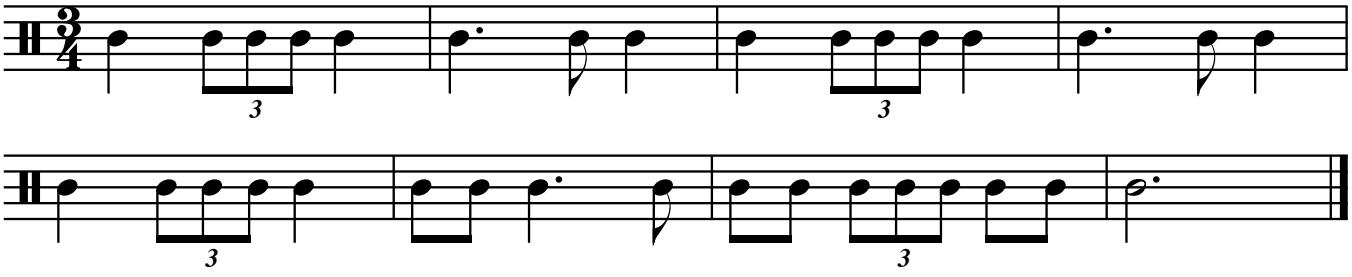
CA-1b



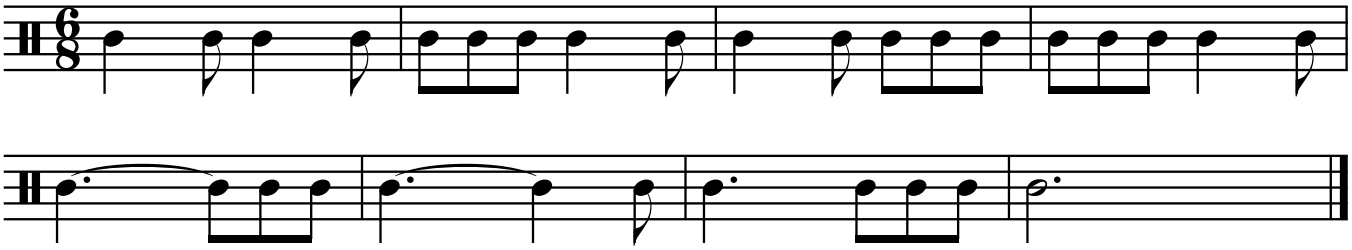
CA-1c



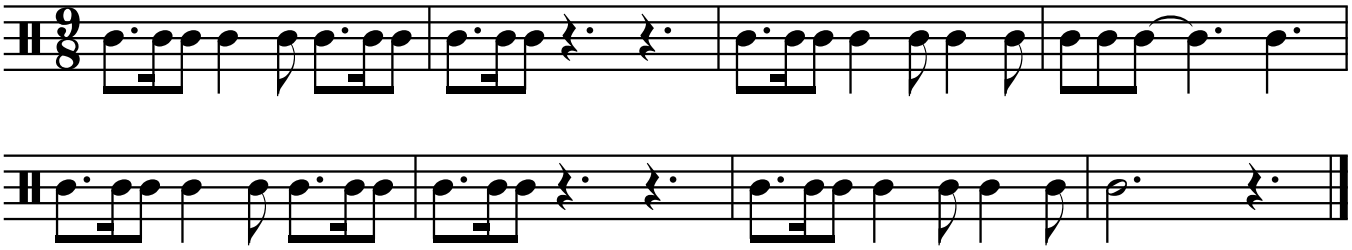
CA-1d



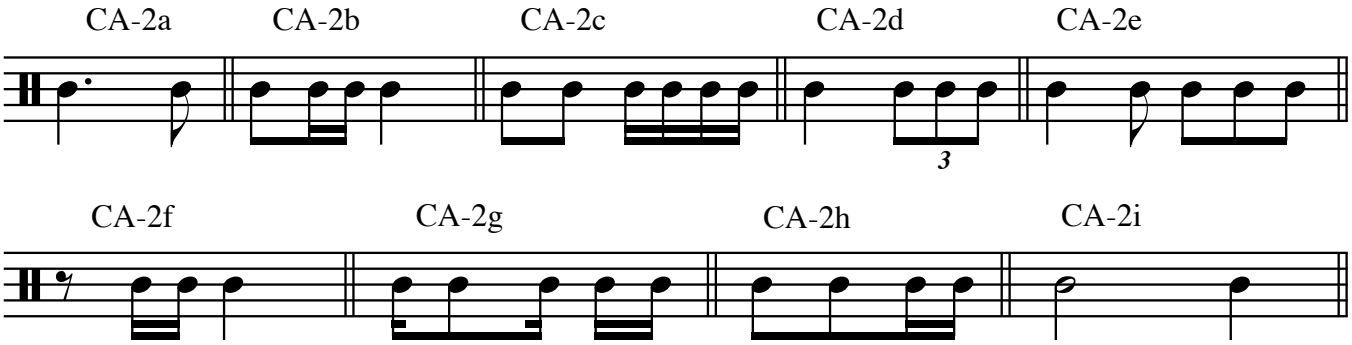
CA-1e



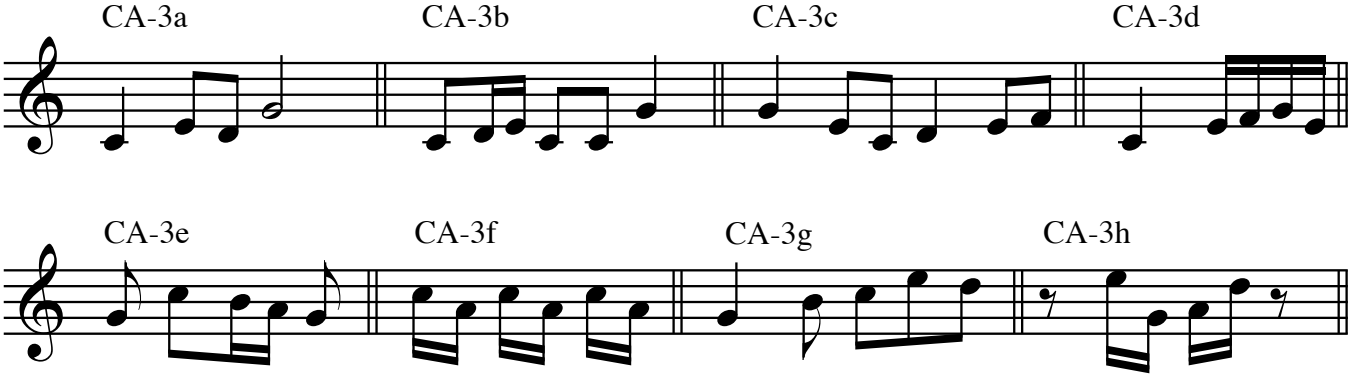
CA-1f



CA-2
Compose a melody using one of the rhythmic patterns (motives) below. Your teacher will give you other details to help limit your choices (key, pitches, and so forth).

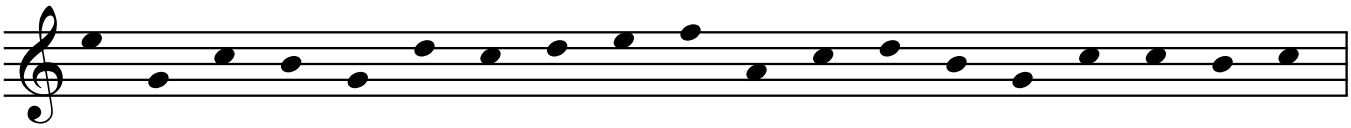


CA-3
Compose a pair of phrases using one of the motives (i.e., pitch and rhythm patterns) below. Your instructor will tell you which key (if any) to compose your phrases in. Sing and/or play your melody.

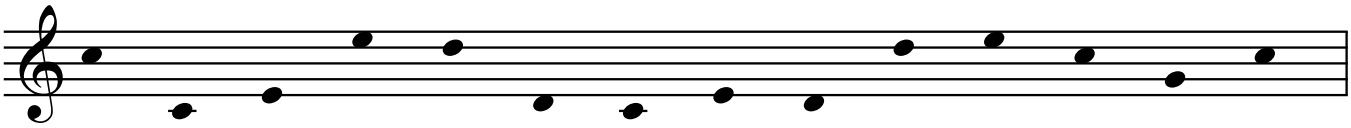


CA-4
Compose a melody using the pitch series identified by your instructor from those below. Keep the pitches in the order given, and supply a rhythm that brings them alive. Your instructor will provide details of meter, rhythm, whether to transpose the pitches or not, and so forth to help you out.

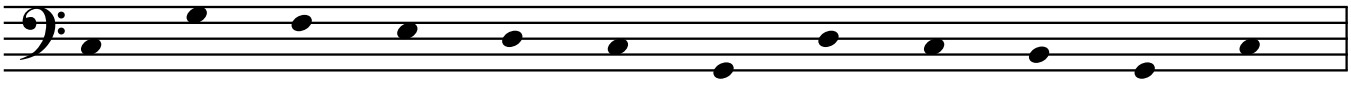
CA-4a



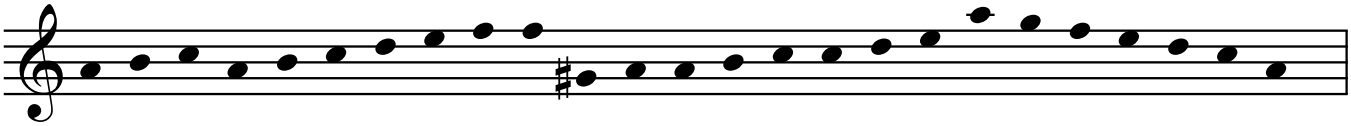
CA-4b



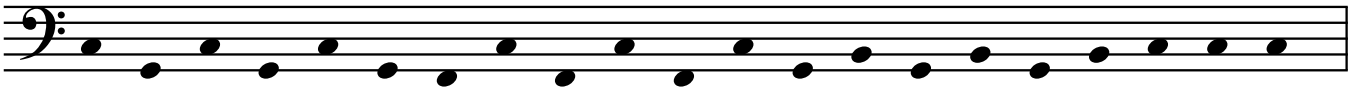
CA-4c



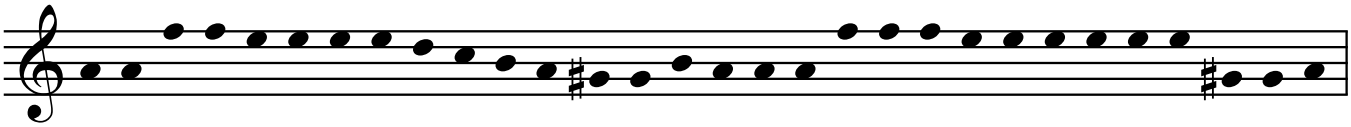
CA-4d



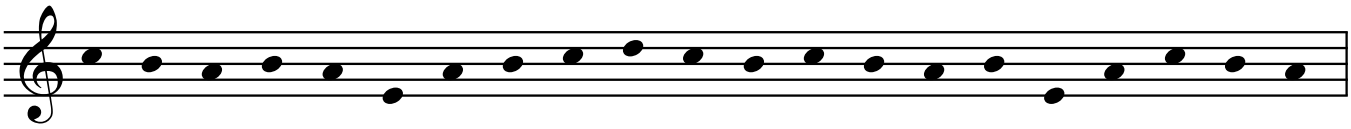
CA-4e



CA-4f



CA-4g



CA-5
Compose two phrases, taking the first to a cadence on scale degree 5, and the second to scale degree 1. Your instructor will give you the key. Sing the melody when you have finished.

CA-6
Compose two phrases, taking the first to a cadence on scale degree 2, and the second to scale degree 1. Your instructor will give you the key. Don't forget to sing your melody!

CA-7
Compose a melody that focuses on the melodic interval or intervals provided by your instructor. The outcome may be tonal (in a key) or not. Your instructor will let you know which do do, and in what key.

CA-8
Using the prepared rhythm identified by your instructor, compose a second rhythmic line that can be played at the same time. (i.e., write a rhythmic counterpoint to the given line.)

CA-9
Using patterns from your rhythm cards (pages 40-44 of the text), write a rhythmic piece that can be performed in class.

CA-10
Using patterns from your rhythm cards (pages 40-44 of the text), write a two-part rhythmic piece that can be performed by two people in class.

CA-11
Using patterns from your rhythm cards (pages 40-44 of the text), write a two-part rhythmic piece that you can perform both parts of.

CA-12
Using patterns from your rhythm cards (pages 40-44 of the text), write a rhythmic canon (round).

CA-13
Play the bass line of one of the chord progressions from CA-7 (above) in the key you're using this week. Improvise a melody using only the notes of the chords. You can play or sing your improvisation. Transpose the progression to a different key and improvise a new melody.

CA-14
Compose a blues song:
1) Make up a short bass line that fits the tonic triad. Play it four times.
2) Take that pattern to the subdominant, play it four times.
3) Repeat the first two steps.
4) Then play the pattern twice on dominant, twice on subdominant, four times on tonic.

CA-15
Compose a melody in one of the following forms.
1) AA' (binary)
2) AB (binary)
3) AABB (binary)
4) AABA (rounded binary)
5) ABA (ternary)
6) ABACA (rondo)

CA-16
Sing, conduct, and memorize this week's melody.

CA-17
Using the melody you are preparing for class this week, mark all the scale degrees in the melody. Sing the melody using the scale degrees in place of solfege syllables.

CA-18
Figure out the phrases in your melody assigned for the week. How many phrases are there? What scale degree does each phrase end on? What kind of cadence do you think each would be? Do the phrases seem to group together to form a larger pattern?

CA-19
Label all the melodic intervals in the melody assigned for the week. What is the most commonly used interval?

CA-20
Locate the highest note in the melody assigned for the week. Where is the next highest melodic note before then? After then? What is the low point of the melody? If there is more than one phrase, does each have its own high point? Are they the same note or not? What scale degree is the highest note?

CA-21
What is the key of the assigned melody? What is the mode (major or minor)?

CA-22
Identify the type(s) of minor used in your melody for the week.

CA-23
Transpose the melody you are preparing for class this week up a perfect fifth. Write it out transposed, and then sing it in the transposed version. Sing each version using solfege syllables. Mark the scale degrees in each version, and sing each version using scale degrees.

CA-24
Mark the cadences in your assigned melody. Label the cadences.

CA-25
Is the form of your melody for the week binary or ternary?

CA-26
Circle the groups of notes in this week's melody that belong to the same triad. Label the triad they belong to.

CA-27
Sing just the rhythm of your weekly melody, using the Longy rhythm system.

CA-28
In this week's melody, mark any uses of sequence.

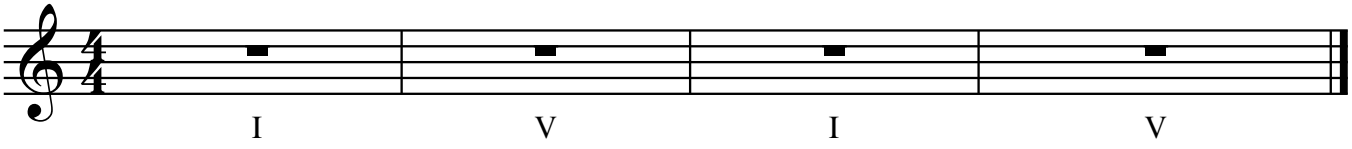
CA-29
In this week's melody, locate any instances of chromaticism (use of accidentals). Why is each one there? Is it due to the minor mode? Is it simply an ornamental sort of use, or would it fit a key outside the tonic (and thus be the presence of another key area within the larger key.)

CA-30
Transpose your melody into the minor mode (if it is major) or into the major mode (if it is minor.) Listen to how the feeling changes. Would a different tempo be better in the new mode? How would changes in articulation reinforce the changes you sense?

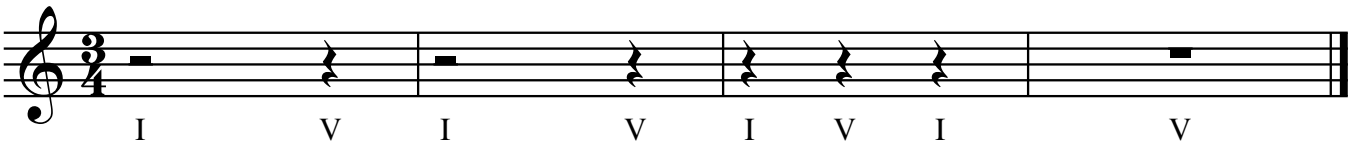
CA-31
Create a variation of this week's melody. Add ornamental notes to the basic melodic framework, make changes to the rhythm.

CA-32
Compose a melody using only the notes of the tonic and dominant triads. Use one of the harmonic patterns below for your melody. The rests give a general sense of how fast the chords change. Be sure to sing or play your example. You might also play the chords on the piano with your left hand while you sing.

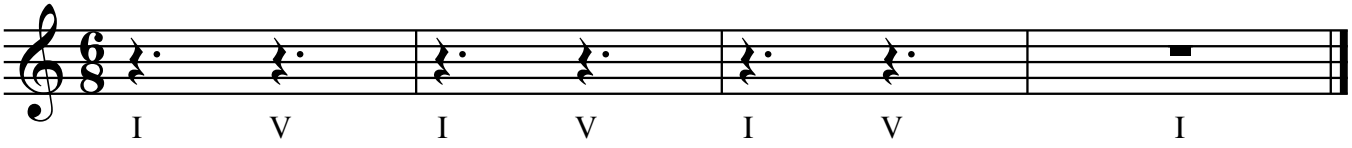
CA-32a



CA-32b

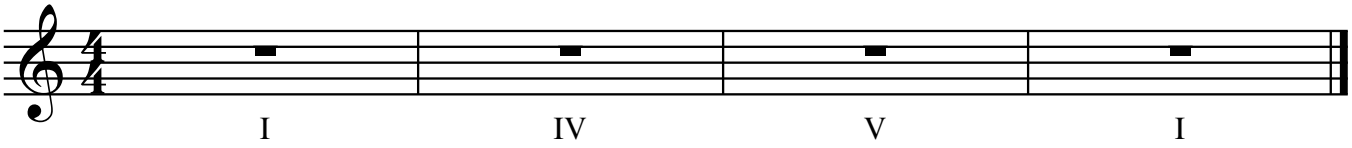


CA-32c

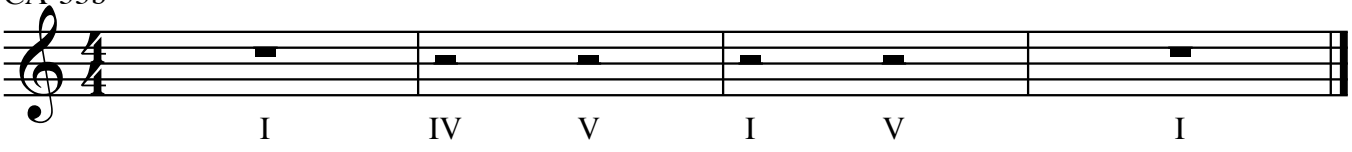


CA-33
Compose a melody using the notes of the tonic, subdominant, and dominant triads. Use one of the harmonic patterns below for your melody. The rests give a general sense of how fast the chords change. Be sure to sing or play your example. You might also play the chords on the piano with your left hand while you sing.

CA-33a



CA-33b



CA-33c