

### Level 3 Unified Exercises Instructions

Each week, exercises in Level 3 will contain work on scales, intervals, triads, tendency tones, and dominant sevenths, as well as creative work and analytical work. Your instructor will each week provide a list of exercises to be done in the space provided in the Dictation Journal & Workbook. Those exercises, along with instructions and examples, are found on pages 46 to 71 which follow. Most of the work will be done in a key signature, but there are abstract (i.e., out-of-context) exercises as well.

Each week, the instructor will identify the key signature to be used for the whole exercise, which of the exercises to complete, what clef to write each one in, and any other information you need to know to do the work.

In order to get the most out of these exercises, please follow all directions as carefully as possible. And if we ever forget to remind you to sing and/or play what you have written down, take it upon yourself to do so! By doing that, you increase your learning quite a bit.

Spreading the work over a whole week will also produce deeper learning than doing it all in one or two sessions.

## Exercise 1: major scale

### SK 1.1

In the key signature and clef identified by your instructor, write the major scale which uses that key signature. Sing the scale three times, once using each labeling system (scale degree, solfege, note name).

## Exercise 2: minor scale

### SK 2.1

In the key signature and clef identified by your instructor, write the version of the minor scale (natural, harmonic, or melodic) which uses that key signature. Sing the scale three times, once using each labeling system (scale degree, solfege, note name).

### SK 2.2

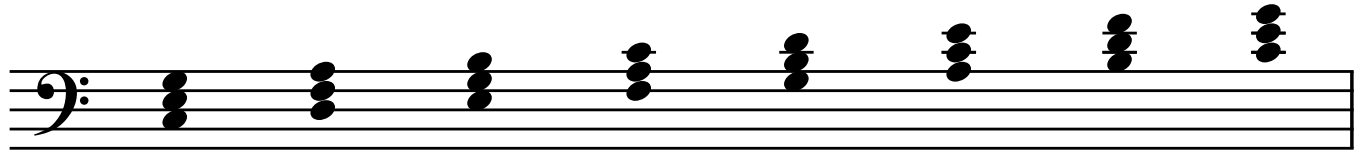
In the clef identified by your instructor, write the version of the minor scale (natural, harmonic, or melodic) which is *parallel* to the major key of exercise 2.1. This means that the tonic of the minor key will be the same as exercise 2.1. For this, you can use the original key signature and change pitches using sharps, flats, or naturals as needed. See pages 10-11 of the text for help with parallel minor. Sing the scale three times, once using each labeling system (scale degree, solfege, note name).

## Triads in keys

### T-1a

Write out the triads which naturally occur over each note in the major scale for the key signature you're working with this week, and label the quality of each. The symbols to use for qualities are M, m, o, +. For help, see page 23 of the text. Your instructor will tell you which clef to use. Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, bass clef:

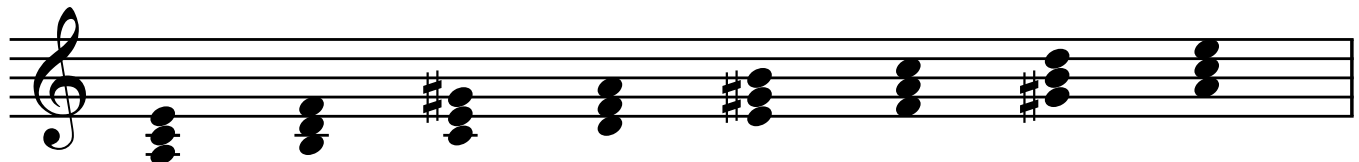


M      m      m      M      M      m      o      M

### T-1b

Write out the triads which naturally occur over each note in the relative minor scale for the key signature you're working with this week, and label the quality of each. The symbols to use for qualities are M, m, o, +. For help, see page 23 of the text. Your instructor will tell you which clef to use. Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

A sample solution for no sharps or flats in key signature using treble clef is below. Notice that the harmonic minor version of the key is used for all notes in triads. Accidentals apply only to the note immediately following.

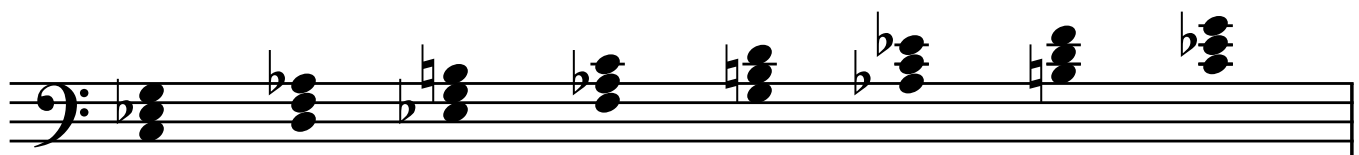


m      o      +      m      M      M      o      m

### T-1c

Write out the triads which naturally occur over each note in the parallel minor scale for the key signature you're working with this week, and label the quality of each. The symbols to use for qualities are M, m, o, +. For help, see page 23 of the text. Your instructor will tell you which clef to use. Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

A sample solution for no sharps or flats in key signature using bass clef is below. Notice that the harmonic minor version of the key is used for all notes in triads. The solution uses accidentals to spell the parallel minor, since its key signature doesn't agree with the key signature we started with. For clarity, the raised seventh of harmonic minor is shown, even though it wouldn't have to be.



m      o      +      m      M      M      o      m

As in exercise T-1, write out and label all the triads which naturally occur over each note in the major scale for the key signature you're working with this week, and label the quality of each. Your instructor will tell you which clef to use. This time, circle the primary triads in the key, and label them (T, S, D, or I, IV, V). Sing all in the usual manner, and play them on the piano.

A sample solution for the key signature without sharps and flats is below.

Diagram showing triads over a C major scale in bass clef. The triads are labeled T, S, D, and T above the staff. The qualities are labeled M, m, m, M, M, m, o, M below the staff. The primary triads (C major, F major, C major) are circled.

## T-2b

Follow the instructions for T-2a above, but use the relative minor of the assigned key signature. Your instructor will tell you which clef to use. Labels for T, S, and D will be i, iv, and V. See page 23 of the text for help understanding why the qualities turn out this way.

You'll notice that the harmonic minor version of the scale was used as the source of all pitches in the sample solution below.

Diagram showing triads over a C minor scale in treble clef. The triads are labeled T, S, D, and T above the staff. The qualities are labeled m, o, +, m, M, M, o, m below the staff. The primary triads (C minor, F minor, C minor) are circled.

## T-2c

Follow the instructions for T-2a above, but use the parallel minor of the assigned key signature. Labels for T, S, and D will be i, iv, and V. Your instructor will tell you which clef to use. See page 23 of the text for help understanding why the qualities turn out this way.

You'll notice that the harmonic minor version of the scale was used as the source of all pitches in the sample solution, which matches the original key signature with no sharps or flats. Accidentals show up because the parallel minor key actually uses a different key signature.

Diagram showing triads over a C minor scale in bass clef. The triads are labeled T, S, D, and T above the staff. The qualities are labeled m, o, +, m, M, M, o, m below the staff. The primary triads (C minor, F minor, C minor) are circled.

Write out the triads which naturally occur over each note in the major scale for the key signature you're working with this week, and provide a roman numeral analysis of each chord in the space below the chord. Your instructor will tell you which clef to use. Tips:

- The Roman numeral is the same as the scale degree.
- Identify quality by using upper- or lower-case roman numerals.
- Diminished chords get a lower-case numeral followed by a small circle.
- Augmented triads use an upper-case numeral followed by a plus sign.
- For help, see pages 22-25 of the text.

Sing all the chords in the usual manner. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, bass clef:

I      ii      iii      IV      V      vi      vii<sup>o</sup>      I

## T-3b

Write out the triads which naturally occur over each note in the relative minor scale for the key signature you're working with this week, and provide a roman numeral analysis of each chord in the space below the chord. Your instructor will tell you which clef to use. Follow the tips provided with T-1a. Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Note that in the sample solution for no sharps or flats in key signature in treble clef below, harmonic minor is used.

i      ii<sup>o</sup>      III<sup>+</sup>      iv      V      VI      vii<sup>o</sup>      i

## T-3c

Write out the triads which naturally occur over each note in the parallel minor scale for the key signature you're working with this week, and provide a roman numeral analysis of each chord in the space below the chord. Follow the tips provided with T-1a. Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.


A sample solution for no sharps or flats in key signature using bass clef is below. Notice that the harmonic minor version of the key is used for all notes in triads. The solution uses accidentals to spell the parallel minor, since its key signature doesn't agree with the key signature we started with.

i      ii<sup>o</sup>      III<sup>+</sup>      iv      V      VI      vii<sup>o</sup>      i

In the set of exercises to follow, your instructor will direct you to use one of the pitch series below. You'll notice that no clef is given. That is so that you can use the pitches on the same lines and spaces in any clef, as directed by your teacher. The pitches are numbered so your teacher can keep you from doing unnecessarily hard work that might confuse you.

1.      2.      3.      4.      5.      6.      7.

Series 1



A musical staff with five lines. Seven whole notes are placed on the lines from bottom to top, labeled 1 through 7.

1.      2.      3.      4.      5.      6.      7.

Series 2



A musical staff with five lines. Seven whole notes are placed on the spaces from bottom to top, labeled 1 through 7. Each note has a sharp sign (#) to its left.

1.      2.      3.      4.      5.      6.      7.

Series 3



A musical staff with five lines. Seven whole notes are placed on the spaces from bottom to top, labeled 1 through 7. Each note has a flat sign (b) to its left.

1.      2.      3.      4.      5.      6.      7.

Series 4



A musical staff with five lines. Seven whole notes are placed on the lines from bottom to top, labeled 1 through 7. Notes 1, 2, 4, and 5 have no accidentals. Note 3 has a sharp sign (#). Note 6 has a flat sign (b). Note 7 has a sharp sign (#).

1.      2.      3.      4.      5.      6.      7.

Series 5



A musical staff with five lines. Seven whole notes are placed on the lines from bottom to top, labeled 1 through 7. Notes 1, 2, 4, and 6 have no accidentals. Note 3 has a flat sign (b). Note 5 has a sharp sign (#). Note 7 has a sharp sign (#).

## Triads in the abstract

T-4a

Write a major triad above each note in the series. Your instructor will tell you which series and clef to use, and might ask you not to use certain pitches. Sing each triad using solfège syllables and note names.

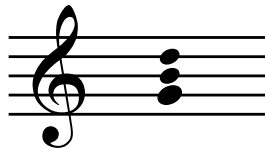
The example below spells the first triad of Series 1 (the series are on page 51) in bass clef, using smaller note heads for the solution.



T-4b

Write a minor triad above each note in the series. Your instructor will tell you which series and clef to use, and might ask you not to use certain pitches. Sing each triad using solfège syllables and note names.

The example below spells the first triad of Series 1 (the series are on page 51) in treble clef, using smaller note heads for the solution.



T-4c

Write a diminished triad above each note in the series. Your instructor will tell you which series and clef to use, and might ask you not to use certain pitches. Sing each triad using solfège syllables and note names.

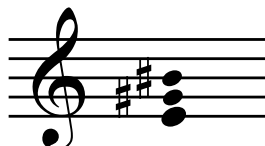
The example below spells the first triad of Series 1 (the series are on page 51) in alto clef, using smaller note heads for the solution.



T-4d

Write an augmented triad above each note in the series. Your instructor will tell you which series and clef to use, and might ask you not to use certain pitches. Sing each triad using solfège syllables and note names.

The example below spells the first triad of Series 1 (the series are on page 51) in treble clef, using smaller note heads for the solution.



## T-5a

Using the pitch series and clef identified by your instructor, write a major triad above each note. Then rewrite the triad just to its right and transform it into a minor triad by lowering its third. Sing each triad using solfège syllables and note names.

The example below completes the exercise using the first pitch of Series 1 (the series are on page 51) in bass clef, using smaller note heads for the solution.



## T-5a

Using the pitch series and clef identified by your instructor, write a minor triad above each note. Then rewrite the triad just to its right and transform it into a major triad by raising its third. Sing each triad using solfège syllables and note names.

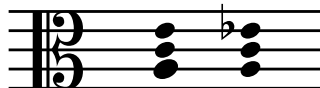
The example below completes the exercise using the first pitch of Series 1 (the series are on page 51) in bass clef, using smaller note heads for the solution.



## T-5c

Using the pitch series and clef identified by your instructor, write a minor triad above each note. Then rewrite the triad just to its right and transform it into a diminished triad by lowering its fifth. Sing each triad using solfège syllables and note names.

The example below completes the exercise using the first pitch of Series 1 (the series are on page 51) in alto clef, using smaller note heads for the solution.



## T-5d

Using the pitch series and clef identified by your instructor, write a major triad above each note. Then rewrite the triad just to its right and transform it into an augmented triad by raising its fifth. Sing each triad using solfège syllables and note names.

The example below completes the exercise using the first pitch of Series 1 (the series are on page 51) in treble clef, using smaller note heads for the solution.



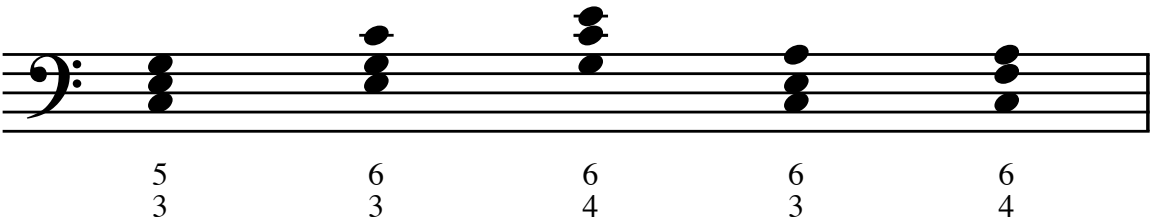


T-6

- 1) 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.)
- 2) Circle the root of each chord.

(Accidentals apply only to the note directly following.)

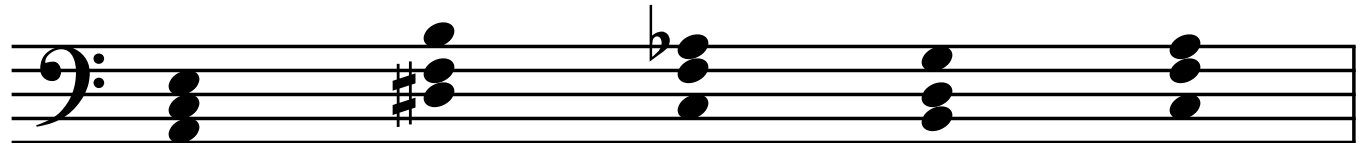
examples:



The examples show five triads on a bass clef staff. Below each triad are two Arabic numerals representing figured bass symbols:

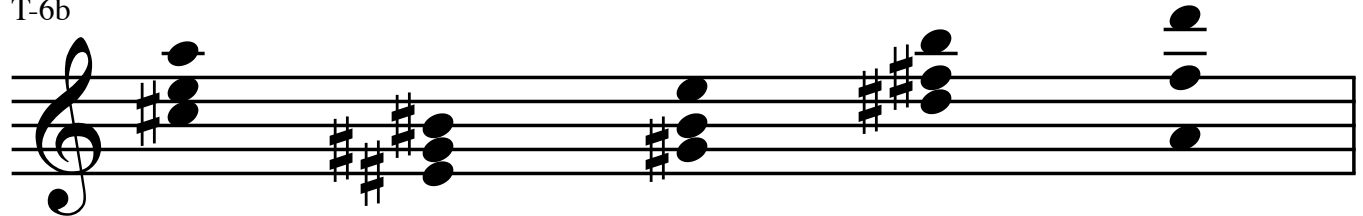
- Triad 1: 5/3
- Triad 2: 6/3
- Triad 3: 6/4
- Triad 4: 6/3
- Triad 5: 6/4

T-6a



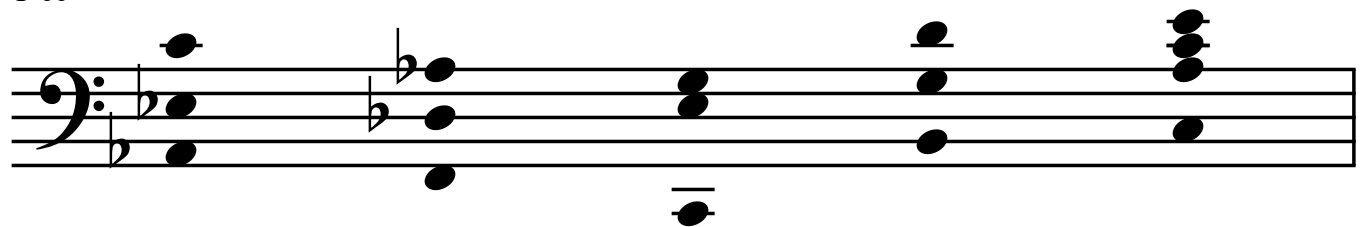
Exercise T-6a consists of five triads on a bass clef staff. The first triad is in C major. The second triad has a sharp sign before it. The third triad has a flat sign before it. The fourth and fifth triads are in C major.

T-6b



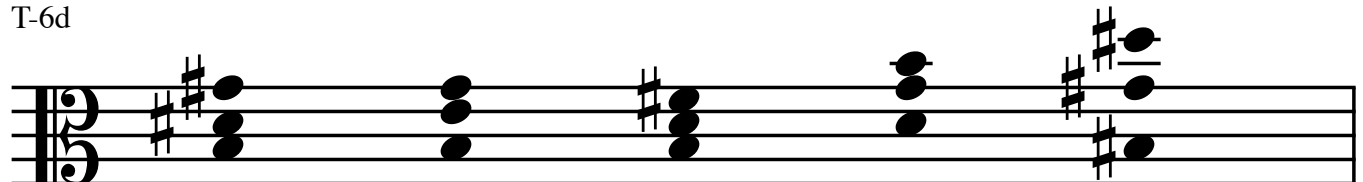
Exercise T-6b consists of five triads on a treble clef staff. The first triad is in C major. The second triad has two sharp signs before it. The third triad has one sharp sign before it. The fourth triad has two sharp signs before it. The fifth triad is in C major.

T-6c



Exercise T-6c consists of five triads on a bass clef staff. The first triad has a flat sign before it. The second triad has a flat sign before it. The third triad is in C major. The fourth triad is in C major. The fifth triad is in C major.

T-6d



Exercise T-6d consists of five triads on a bass clef staff. The first triad has two sharp signs before it. The second triad is in C major. The third triad has one sharp sign before it. The fourth triad is in C major. The fifth triad has two sharp signs before it.

T-6e

Musical notation for triad exercise T-6e in bass clef. The exercise consists of five measures, each containing a triad. The triads are: 1) C major (C4, E4, G4), 2) D minor (D4, F4, A4), 3) E minor (E4, G4, B4), 4) F major (F4, A4, C5), and 5) G major (G4, B4, D5). The notes are arranged in a descending sequence from the first measure to the fifth.

T-6f

Musical notation for triad exercise T-6f in bass clef. The exercise consists of five measures, each containing a triad. The triads are: 1) A minor (A3, C4, E4), 2) B minor (B3, D4, F4), 3) C major (C4, E4, G4), 4) D minor (D4, F4, A4), and 5) E minor (E4, G4, B4). The notes are arranged in a descending sequence from the first measure to the fifth.

T-6g

Musical notation for triad exercise T-6g in treble clef. The exercise consists of five measures, each containing a triad. The triads are: 1) C major (C4, E4, G4), 2) D minor (D4, F4, A4), 3) E minor (E4, G4, B4), 4) F major (F4, A4, C5), and 5) G major (G4, B4, D5). The notes are arranged in a descending sequence from the first measure to the fifth.

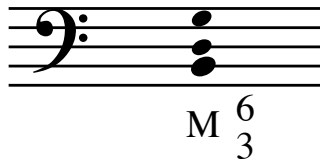
T-6h

Musical notation for triad exercise T-6h in treble clef. The exercise consists of five measures, each containing a triad. The triads are: 1) C major (C4, E4, G4), 2) D minor (D4, F4, A4), 3) E minor (E4, G4, B4), 4) F major (F4, A4, C5), and 5) G major (G4, B4, D5). The notes are arranged in a descending sequence from the first measure to the fifth.

## T-7a

Using pitch series 1 and the clef identified by your instructor, write the first-inversion triad which occurs naturally (without accidentals) above each note. Label the quality of the triad (M, m, o, +), identify its inversion with figured bass symbols, and then sing it using solfège syllables and note names.

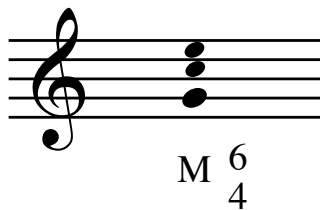
The example below completes the exercise using the first pitch of Series 1 (the series are on page 51) in bass clef, using smaller note heads for the solution.



## T-7b

Using pitch series 1 and the clef identified by your instructor, write the second-inversion triad which occurs naturally (without accidentals) above each note. Label the quality of the triad (M, m, o, +), identify its inversion with figured bass symbols, and then sing it using solfège syllables and note names.

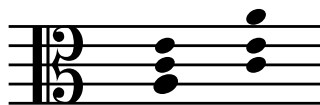
The example below completes the exercise using the first pitch of Series 1 (the series are on page 51) in treble clef, using smaller note heads for the solution.



## T-7c

Using the pitch series and clef identified by your instructor, write the quality of triad specified by your instructor. Then rewrite the triad just to its right and transform it into a first-inversion triad. Sing each triad using solfège syllables and note names.

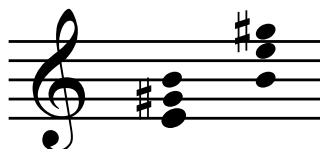
The example below completes the exercise using the first pitch of Series 1 (the series are on page 51) in alto clef, beginning with a minor triad in root position.



## T-7d

Using the pitch series and clef identified by your instructor, write the quality of triad specified by your instructor. Then rewrite the triad just to its right and transform it into second-inversion triad. Sing each triad using solfège syllables and note names.

The example below completes the exercise using the first pitch of Series 1 (the series are on page 51) in treble clef, beginning with a major triad in root position.

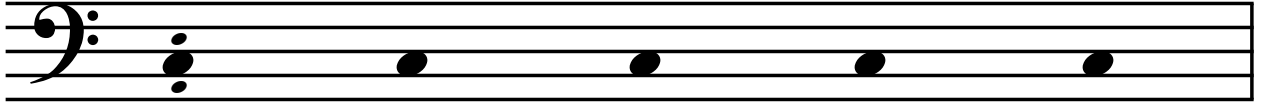


## T-8

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.) Don't forget to sing your resulting inversions. This time, sing the triad member name for a change.

## T-8a

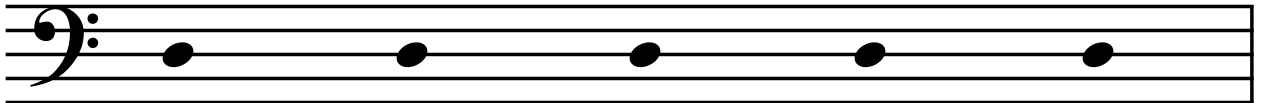
provided note is:      third                  fifth                  root                  third                  root



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                  +

## Dominant sevenths

### D7-1

Spell the dominant seventh for each key (major, relative minor, parallel minor) which uses your assigned key signature, and label it according to its key. The way to do that is shown in the example, and is generally said as "five-seven of C", "five-seven of a", or "five-seven of c".

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, bass clef (accidentals apply only to the note immediately following):

$V^7 / C$                    $V^7 / a$                    $V^7 / c$

### D7-2

Spell and resolve the dominant seventh for each key (major, relative minor, parallel minor) which uses your assigned key signature, and label it according to its key.

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, treble clef:

C:  $V^7$     I                  a:  $V^7$      $\bar{i}$                   c:  $V^7$     i

### D7-3a

Spell the dominant seventh for the major key which uses your assigned key signature, and label it according to its key. Then write the inversions of the chord, and label with figured bass symbols.

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, bass clef):

$V^7 / C$                   6                  4                  4  
    5                  3                  2

Spell the dominant seventh for the relative minor key which uses your assigned key signature, and label it according to its key. (Your instructor will tell you which clef to use.) Then write the inversions of the chord, and label with figured bass symbols.

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, treble clef:

$V^7 / a$                   6                  4                  4  
    5                                  3                                  2

## D7-3c

Spell the dominant seventh for the parallel minor key which uses your assigned key signature, and label it according to its key. (Your instructor will tell you which clef to use.) Then write the inversions of the chord, and label with figured bass symbols.

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, treble clef:

$V^7 / c$                   6                  4                  4  
    5                                  3                                  2

## D7-4a

Spell and resolve the dominant seventh for the major key which uses your assigned key signature, and label it according to its key. (Your instructor will tell you which clef to use.) Do the same for each inversion of the chord.

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, bass clef:

C:  $V^7$      $\bar{I}$                    $V_5^6$     I                   $V_3^4$     I                   $V_2^4$      $I^6$

Spell and resolve the dominant seventh for the relative minor key which uses your assigned key signature, and label it according to its key. (Your instructor will tell you which clef to use.)  
Do the same for each inversion of the chord.

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing.  
You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, bass clef:

a:  $V^7$   $i$   $V^6_5$   $i$   $V^4_3$   $i$   $V^4_2$   $i^6$

## D7-4c

Spell and resolve the dominant seventh for the parallel minor key which uses your assigned key signature, and label it according to its key. (Your instructor will tell you which clef to use.)  
Do the same for each inversion of the chord.

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing.  
You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, bass clef:

c:  $V^7$   $i$   $V^6_5$   $i$   $V^4_3$   $i$   $V^4_2$   $i^6$

## D7-5

- 1) Identify, using figured bass symbols (Arabic numerals), the inversions of the dominant seventh chords below. An example of each inversion you will encounter is provided. Refer to the text, pages 26-27, for further help.
- 2) Circle the root of each chord.

(Accidentals apply only to the note directly following.)

examples:

The examples show four dominant seventh chords in bass clef with figured bass symbols below them:

- Chord 1: Root position (7)
- Chord 2: First inversion (6/5)
- Chord 3: Second inversion (4/3)
- Chord 4: Third inversion (4/2)

## D7-5a

Exercise D7-5a: A musical staff in bass clef containing five dominant seventh chords. The first chord is in root position. The second is in first inversion with a sharp accidental on the fifth. The third is in second inversion with a flat accidental on the third. The fourth is in third inversion with a sharp accidental on the second. The fifth is in root position with a sharp accidental on the root.

## D7-5b

Exercise D7-5b: A musical staff in treble clef containing five dominant seventh chords. The first is in root position with a sharp accidental on the root. The second is in first inversion with a sharp accidental on the fifth. The third is in second inversion with a sharp accidental on the third. The fourth is in third inversion with a sharp accidental on the second. The fifth is in root position with a sharp accidental on the root.

## D7-5c

Exercise D7-5c: A musical staff in bass clef containing five dominant seventh chords. The first is in root position with a flat accidental on the root. The second is in first inversion with a flat accidental on the fifth. The third is in second inversion with a flat accidental on the third. The fourth is in third inversion with a flat accidental on the second. The fifth is in root position with a sharp accidental on the root.

## D7-5d

Exercise D7-5d: A musical staff in bass clef containing five dominant seventh chords. The first is in root position with a sharp accidental on the root. The second is in first inversion with a sharp accidental on the fifth. The third is in second inversion with a sharp accidental on the third. The fourth is in third inversion with a sharp accidental on the second. The fifth is in root position with a sharp accidental on the root.



I-1

For this exercise, you will write the intervals above tonic (to the octave) in the each key as specified below. Your instructor will tell you which clef to use. The steps:

1. Write the intervals above tonic.
2. Label the quality of each interval.
3. Sing each interval using pitch names, solfège syllables, and scale degrees.
4. Play the intervals on the piano or your instrument.

I-1a

Complete the steps above in the major key using the week's key signature.

Sample solution for no sharps or flats in key signature, bass clef:

A musical staff in bass clef showing intervals from P1 to P8. The intervals are: P1 (two notes on the same line), M2 (two notes on adjacent lines), M3 (two notes on lines and space), P4 (two notes on lines), P5 (two notes on spaces), M6 (two notes on space and line), M7 (two notes on lines), and P8 (two notes on the same line, one octave higher).

P1      M2      M3      P4      P5      M6      M7      P8

I-1b

Complete the steps above in the relative minor key using the week's key signature. Use harmonic minor for spelling intervals unless asked to use a different version.

Sample solution for no sharps or flats in key signature, treble clef:

A musical staff in treble clef showing intervals from P1 to P8. The intervals are: P1 (two notes on the same line), M2 (two notes on adjacent lines), m3 (two notes on lines and space), P4 (two notes on lines), P5 (two notes on spaces), m6 (two notes on space and line), M7 (two notes on lines, with a sharp sign on the second note), and P8 (two notes on the same line, one octave higher).

P1      M2      m3      P4      P5      m6      M7      P8

I-1c

Complete the steps above in the parallel minor key using the week's key signature. Use harmonic minor for spelling intervals unless asked to use a different version.

Sample solution for no sharps or flats in key signature, bass clef:

A musical staff in bass clef showing intervals from P1 to P8. The intervals are: P1 (two notes on the same line), M2 (two notes on adjacent lines), m3 (two notes on lines and space, with a flat sign on the second note), P4 (two notes on lines), P5 (two notes on spaces), m6 (two notes on space and line, with a flat sign on the second note), M7 (two notes on lines, with a sharp sign on the second note), and P8 (two notes on the same line, one octave higher).

P1      M2      m3      P4      P5      m6      M7      P8

For this exercise, you will write the intervals which occur in a key below tonic. Your instructor will tell you which clef to use. The steps:

1. Write the intervals below tonic.
2. Label the quality of each interval.
3. Sing each interval using pitch names, solfège syllables, and scale degrees.
4. Play the intervals on the piano or your instrument.

## T-2a

Complete the steps above in the major key of the assigned key signature. A sample solution for the key signature without sharps and flats is below.

A musical staff in bass clef showing eight intervals. The intervals are: P1 (unison), m2 (minor second), m3 (minor third), P4 (perfect fourth), P5 (perfect fifth), m6 (minor sixth), m7 (minor seventh), and P8 (octave). The notes are: C-C, C-D, C-E, C-F, C-G, C-A, C-B, and C-C.

P1      m2      m3      P4      P5      m6      m7      P8

## T-2b

Complete the steps above in the relative minor of the assigned key signature.

You'll notice that the harmonic minor version of the scale was used as the source of all pitches in the sample solution below.

A musical staff in bass clef showing eight intervals. The intervals are: P1 (unison), m2 (minor second), M3 (major third), P4 (perfect fourth), P5 (perfect fifth), M6 (major sixth), m7 (minor seventh), and P8 (octave). The notes are: C-C, C-D, C-E, C-F, C-G, C-A, C-B, and C-C.

P1      m2      M3      P4      P5      M6      m7      P8

## T-2c

Complete the steps above in the parallel minor of the assigned key signature.

You'll notice that the harmonic minor version of the scale was used as the source of all pitches in the sample solution, which matches the original key signature with no sharps or flats. Accidentals show up because the parallel minor key actually uses a different key signature.

A musical staff in bass clef showing eight intervals. The intervals are: P1 (unison), m2 (minor second), M3 (major third), P4 (perfect fourth), P5 (perfect fifth), M6 (major sixth), m7 (minor seventh), and P8 (octave). The notes are: C-C, C-D, C-E, C-F, C-G, C-A, C-B, and C-C.

P1      m2      M3      P4      P5      M6      m7      P8

## I-3

For the exercises in this group, your instructor will tell you whether to use the major, relative minor, or parallel minor key which matches this week's key signature. Your instructor will tell you which clef to use as well. Use harmonic minor for spelling intervals in minor keys unless asked to use a different version. To complete the exercise:

1. Write all the intervals of the type which occur in the key.
2. Label the quality of each interval (they vary as to quality, as you will discover).
3. Sing each interval using pitch names, solfège syllables, and scale degrees.
4. Play the intervals on the piano or your instrument.

I-3a seconds

I-3d fifths

I-3b thirds

I-3d sixths

I-3c fourths

I-3e sevenths

Sample solution, no sharps or flats, relative minor, writing thirds:

A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains eight pairs of notes representing intervals. Below each pair is a label: m3, m3, M3, m3, M3, M3, m3, m3.

Sample solution, no sharps or flats, major, writing seconds:

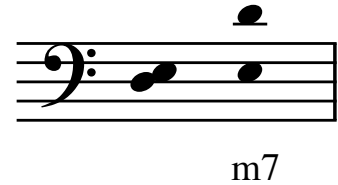
A musical staff in bass clef with a key signature of no sharps or flats. The staff contains eight pairs of notes representing intervals. Below each pair is a label: M2, M2, m2, M2, M2, M2, m2, M2.

## I-4

Your instructor will specify a pitch series (found on page 51), an interval, and a clef to use with it.

1. Write the interval above each note in the series.
2. Sing it using pitch names and solfège syllables.
3. Invert, label, and sing each inversion if your instructor asks you to do so.
4. Play the intervals on the piano or your instrument.

A sample completion is on the right, as if the assignment were to spell major seconds in bass clef. The sample uses a third-line note as the given note.

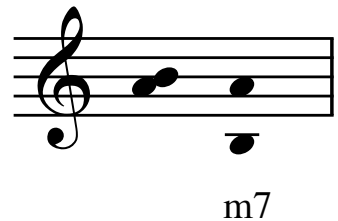


## I-5

Your instructor will specify a pitch series (found on page 51), an interval, and a clef to use with it.

1. Write the interval below each note in the series.
2. Sing it using pitch names and solfège syllables.
3. Invert, label, and sing each inversion if your instructor asks you to do so.
4. Play the intervals on the piano or your instrument.

A sample completion is on the right, as if the assignment were to spell major seconds in treble clef. The sample uses a third-line note as the given note.

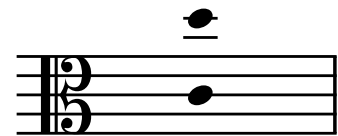


## I-6

Your instructor will specify a pitch series (found on page 51), a compound interval, and a clef to use.

1. Write the interval above each note in the series.
2. Play the intervals on the piano or your instrument.

A sample completion follows, as if the assignment were to spell major ninths in alto clef. The sample uses a third-line note as the given note.

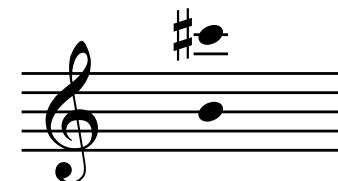


## I-7

Your instructor will specify a pitch series (found on page 51), a compound interval, and a clef to use.

1. Write the interval below each note in the series.
2. Play the intervals on the piano or your instrument.

A sample completion follows, as if the assignment were to spell major ninths in treble clef. The sample uses a third-line note as the given note.



UT-1

For this exercise, you will write and resolve the unstable tones, spell and resolve the tritone in keys, and vii<sup>o</sup> chord in keys. The steps:

1. Write the unstable tones in the key (scale degrees 2, 4, 6, 7), and resolve each.
2. Write the tritone between scale degrees 4 and 7, and resolve it. Invert and resolve the tritone.
3. Write the diminished triad that occurs on scale degree 7 (with the third as lowest note) and resolve it.
4. Sing each interval using pitch names, solfège syllables, and scale degrees.
5. Play the intervals on the piano or your instrument.

UT-1a

Complete the steps above in the major key using the week's key signature.

Sample solution for no sharps or flats in key signature, bass clef:

2 - 1    4 - 3    6 - 5    7 - 1    A4   m6    D5   M3    vii<sup>o</sup><sub>6</sub>   I

UT-1b

Complete the steps above in the relative minor key using the week's key signature. Use harmonic minor for spelling intervals unless asked to use a different version.

Sample solution for no sharps or flats in key signature, treble clef:

2 - 1    4 - 3    6 - 5    7 - 1    A4   M6    D5   m3    vii<sup>o</sup><sub>6</sub>   i

UT-1c

Complete the steps above in the parallel minor key using the week's key signature. Use harmonic minor for spelling intervals unless asked to use a different version.

Sample solution for no sharps or flats in key signature, bass clef:

2 - 1    4 - 3    6 - 5    7 - 1    A4   M6    D5   m3    vii<sup>o</sup><sub>6</sub>   i

## Creative Activities

Creative Activities 1-72 each refer to the prepared melody of the same number. That is, Creative Activity 1 uses Prepared Melody 1, Creative Activity 2 uses Prepared Melody 2, and so on. There are gaps in the numbering, since not all melodies have been used to devise a creative activity.

Some of these exercises may be completed simply by working with a prepared melody in the text. At times, it will be best to copy over the melody and continue. Space to do that sort of work on Creative Activities is provided in the workbook.

- CA-1. Analyze form and keys, harmonize.
- CA-2. Underline inversions of tonic triad in melody, create alternative middle part.
- CA-5. Analyze modes, harmonize using descending triads.
- CA-6. Sing, mark phrasing, make a graphic line reflecting melody movement.
- CA-7. Analyze form, harmonize.
- CA-8. Underline sequences, tonic triad with inversions in melody.
- CA-9. Analyze the melody, find familiar patterns (triad, tritone).
- CA-10. Create a rhythmic accompaniment complementing the original rhythm.
- CA-12. Create a complementary rhythm, harmonize using descending triads.
- CA-14. Harmonize PM-14 by analyzing the melody (find chords and chord shapes in melody).
- CA-16. Analyze melodic cadences .
- CA-17. Create a second voice imitating the melody.
- CA-18. Find sequences, analyze form.
- CA-19. Compare half and full cadences, analyze harmony.
- CA-20. Find sequences, create a melody in D major sequencing measures 1 and 2.
- CA-21. Find a first-inversion tonic triad in the melody, then harmonize the melody.
- CA-22. Create a melody in ABA form, using the same tonal plan as PM-22.
- CA-23. Create a melody in march genre (4/4, dotted rhythm, triplets).
- CA-27. Transpose PM-27 to D major.
- CA-28. Find primary chords in the melody.

- CA-31. Analyze the tonal plan of the melody, create a new melody following the same tonal plan.
- CA-32. Make up a composition in AABA form.
- CA-34. Create two melodic variations of PM-34.
- CA-39. Define the tonal plan, then harmonize the melody.
- CA-44. Find a tritone and its resolution in the melody.
- CA-45. Write a new middle part continuing the sequence found in PM-45.
- CA-49. Harmonize the melody.
- CA-50. Create a melody in 12/8, 4 measures long.
- CA-55. Harmonize the melody.
- CA-56. Create a melody using the dotted-eighth and sixteenth rhythmic pattern in 6/8.
- CA-58. Define cadences, harmonize.
- CA-59. Create a melody with changing meter, using PM-59 as a model.
- CA-72. Find sequences.

### **Improvising**

CA 75 through 78 ask for improvisation. In the spirit of improvisation, be sure to do the activity a few times, until you feel a level of comfort, until you have fun doing the singing or playing.

- CA-75. Improvise a melodic phrase according to limits provided by your instructor. (sing, play)
- CA-76. Continue a sequence. (sing)
- CA-77. Improvise a melody in a given key. (sing, play)
- CA-78. Improvise a melody along with given chord progression. (play)

## Composing

CA 79 through (85) ask you to compose (write down, sing, play) music. Improvising until something feels right is a good way to do this. Or you can imagine it in your head and write that down.

CA-79 Compose a melody in a given key.

CA-80 Compose a melody in ABA form.

CA-81 Compose a second voice for a given melody, which will be identified by your instructor.

CA-82 Compose a melody containing sequences .

CA-83 Compose a rhythm containing syncopations.

CA-84 Compose a rhythm using rhythmic patterns from the text (pages 40-44) specified by your instructor. Tie the last portion of some patterns to the first of the next pattern.

CA-85 Compose rhythmic counterpoint, either composing both parts (one at a time works best) or a second part to go with a rhythm specified by your instructor.

CA-86 Compose a melody over the harmonic progression specified by your instructor.

CA-87 Harmonize a melody specified by your instructor.

CA-88 Compose a melody using the rhythm specified by your instructor.



Composing by extending existing materials.

Each of the exercises which follow ask you to complete, extend, or create variations of existing melodies. The length of what you are to compose is determined by the rests or empty measures in the music provided. In each case, you'll need to copy over the music provided in your workbook, and extend it there. Always play or sing what you create!

CA-89

Complete the phrase below by copying the notes which are given, and replace the rests with notes. The notes need to add up to the rest values, but don't have to be of the same duration as the rests which hold the space now.

Musical notation for exercise CA-89 in 4/4 time. It consists of four measures: 1. Four eighth notes (C, D, E, F) followed by a quarter rest with a question mark. 2. A quarter note (G), an eighth note (A), and another quarter rest with a question mark. 3. A quarter note (B), an eighth note (C), another quarter note (D), and a quarter rest with a question mark. 4. A quarter note (E), a dotted quarter note (F), and a quarter rest with a question mark.

CA-90

Complete the phrase below by copying the notes which are given, and replace the rests with notes. The notes need to add up to the rest values, but don't have to be of the same duration as the rests which hold the space now.

Musical notation for exercise CA-90 in 4/4 time. It consists of four measures: 1. A quarter note (C), an eighth note (D), and a quarter rest with a question mark. 2. A quarter note (E), an eighth note (F), and another quarter rest with a question mark. 3. A quarter note (G), an eighth note (A), and another quarter rest with a question mark. 4. A quarter note (B), a dotted quarter note (C), and a quarter rest with a question mark.

CA-91

Compose cadences to complete the melody below, as specified above the empty measures.

Musical notation for exercise CA-91 in 3/8 time with a key signature of one sharp (F#). It consists of five measures: 1. A quarter note (C), an eighth note (D), and another eighth note (E). 2. A quarter note (F#), an eighth note (G), and another eighth note (A). 3. A quarter note (B), an eighth note (C), and another eighth note (D). 4. A quarter note (E), an eighth note (F#), and another eighth note (G), with the word "half" written above. 5. A quarter note (A), a quarter rest with a question mark, and another quarter rest with a question mark, with the word "full" written above.

CA-92

Compose cadences to complete the melody below, replacing the rests with notes to fill the same duration. The type of cadence to use is specified by the rests.

Musical notation for exercise CA-92 in 6/8 time with a key signature of two flats (Bb, Eb). It consists of five measures: 1. A quarter rest, followed by two eighth rests, and a quarter note (C). 2. A quarter note (D), an eighth note (E), and another quarter note (F). 3. A quarter note (G), a quarter rest with the word "half" written above, and a quarter note (A). 4. A quarter note (Bb), an eighth note (Cb), and another quarter note (D). 5. A quarter note (Eb), an eighth note (F), and another quarter note (G), with the word "full" written above.

CA-93

Complete the melody below by adding a final phrase of the length suggested by empty measures.

Musical notation for exercise CA-93 in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of six measures: 1. A quarter note (C), an eighth note (D), and a quarter note (E). 2. A quarter note (F#), an eighth note (G), and a quarter note (A). 3. A quarter note (B), a quarter note (C#), and a quarter note (D). 4. A quarter note (E), a quarter note (F#), and a quarter rest. 5. A quarter rest. 6. A quarter rest.

CA-94

Compose a second phrase to complete a pair. The length is suggested by the empty measures provided.



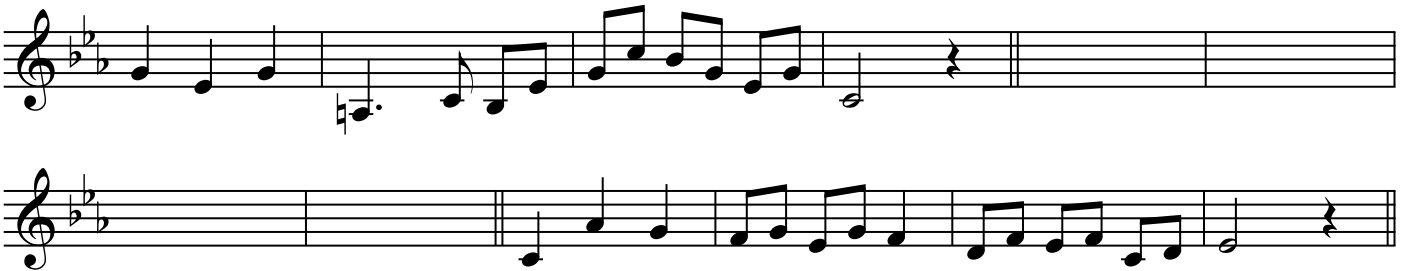
CA-95

The melody provided below is the first part and the last part, compose a phrase to be the middle part. You should copy out at least the first part, but you can avoid copying the last part by using a *da capo al fine* arrangement. Make the middle part the length you feel it should be.



CA-96

Compose a phrase to be the middle part to come between the two phrases below.



CA-97

Compose a B phrase to make an AABA structure with the melody below. The length of the B section is suggested by the empty measures, but it could be different. Make sure it sounds right if you make the length different, though!



## CA-98

Compose a B phrase to make an AABA structure with the melody below. The length of the B section is suggested by the empty measures, but it could be different. Make sure it sounds right if you make the length different, though!

## Themes for variations

The melodies of CA-99 through 102 are intended to be used as foundations for variations. Your instructor may ask you to vary them in particular ways. If not, have fun! See how gradually you can make the sense of the original melody disappear, or how far you can go in varying a melody and have the sense of the original *not* disappear!

## CA-99

## CA-100

## CA-101

## CA-102

## Repeated sets

The remaining activities, CA-103 through CA-106, are designed to allow classes to do the same basic activity several times in a row. Your instructor will provide details on using these exercises to fit your class aims.

### CA-103

Compose a melody using the rhythm specified by your instructor. Your instructor will tell you the key to use and other details. Write the melody in your Creative Activities Workbook (which also contains the Dictation Journal). Sing and play your melody, be ready to perform it for your class.

#### CA-103a



#### CA-103b



#### CA-103c



#### CA-103d



#### CA-103e



#### CA-103f



## CA-104

Compose a melody by supplying a rhythm for the notes provided. Your instructor will provide more details to guide your work, such as transposition. Sing and play your melody, be ready to perform it for your class.

## CA-104a



## CA-104b



## CA-104c



## CA-104d



## CA-104e



## CA-104f



CA-105

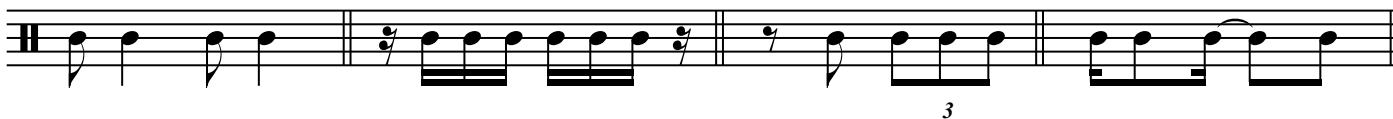
Compose a melody using the rhythmic pattern (motive) specified by your instructor. Your instructor will give you details about length, meter, and so forth, to help shape your melody. Sing and play your melody, be ready to perform it for your class.

CA-105a

CA-105b

CA-105c

CA-105d



CA-105e

CA-105f

CA-105g

CA-105g



CA-106

Compose a melody using the pitch pattern (motive) specified by your instructor. Your instructor will give you details about length, meter, and so forth, to help shape your melody. Sing and play your melody, be ready to perform it for your class.

CA-106a

CA-106b

CA-106c

CA-106d



CA-106e

CA-106f

CA-106g

CA-106i

CA-106j

