

NAME _____

DATE _____

SECTION _____



Unit 1

Melody 1A

Melodic Dictation: Scalewise (Conjunct Diatonic) Melodies

Before beginning the exercises in this section, sing the following sample melodies. These melodies are transpositions to a singable range of three exercises in this section. In all ear training, learn to remember and recognize what you have seen and performed before.

Sample Melody 1

Sample Melody 2



Sample Melody 3



Each exercise consists of a short melodic phrase. Listen to the phrase as it is played. Complete the phrase on the staff in notation.

1. As you listen to each melody the first time, immediately try to memorize its sound and melodic shape.
2. Do *not* try to write the melody until you have completely memorized it. You will learn almost nothing by trying to write the melody too early.
3. Before you hear the melody a second time, sing as much of it as you can.
4. A second or third hearing should provide the pitches you missed. Outside class, listen as many times as you need in order to memorize the entire melody.
5. Analyze the melody in your mind, identifying the scale degrees and rhythmic values of each note. Use solfeggio syllables or numbers as directed by your instructor.
6. Only after you have memorized the sound of the melody and have analyzed the structure of the melody, should you attempt to write anything on paper!
7. Observe that when the melody is memorized, you can slow it down in your mind sufficiently to write the notes on the staff as you sing (or preferably *think*) them.
8. Write the melody on the staff in music notation.



5. 6.

Two musical staves. Staff 5 is in treble clef, 4/4 time, with a single quarter note G4. Staff 6 is in treble clef, 4/4 time, with a single quarter note G4.

7. 8.

Two musical staves. Staff 7 is in bass clef, 2/4 time, with a single quarter note G2. Staff 8 is in bass clef, 2/4 time, with a single quarter note G2.

9. 10.

Two musical staves. Staff 9 is in treble clef, 3/4 time, with a single quarter note G4. Staff 10 is in treble clef, 3/4 time, with a single quarter note G4.

11. 12.

Two musical staves. Staff 11 is in bass clef, 3/4 time, with a single quarter note G2. Staff 12 is in bass clef, 3/4 time, with a single quarter note G2.

13. 14.

Two musical staves. Staff 13 is in treble clef, 4/4 time, with a single quarter note G4. Staff 14 is in treble clef, 4/4 time, with a single quarter note G4.

15. 16. (R)*

Two musical staves. Staff 15 is in treble clef, 2/4 time, with a single quarter note G4. Staff 16 is in treble clef, 2/4 time, with a single quarter note G4.

17. (R) 18. (R)

Two musical staves. Staff 17 is in bass clef, 3/4 time, with a single quarter note G2. Staff 18 is in bass clef, 3/4 time, with a single quarter note G2.

19. (R) 20. (R)

Two musical staves. Staff 19 is in treble clef, 4/4 time, with a single quarter note G4. Staff 20 is in treble clef, 4/4 time, with a single quarter note G4.

21. (R) 22. (R)

Two musical staves. Staff 21 is in bass clef, 3/4 time, with a single quarter note G2. Staff 22 is in bass clef, 3/4 time, with a single quarter note G2.

23. (R) 24. (R)

Two musical staves. Staff 23 is in treble clef, 2/4 time, with a single quarter note G4. Staff 24 is in treble clef, 2/4 time, with a single quarter note G4.

NAME _____ DATE _____ SECTION _____

25. (R) 26. (R)

27. (R) 28. (R)

29. (R) 30. (R)

*(R) means recorded

Melody 1B

Mode Identification: Major and Harmonic Minor Scales

1. Your instructor will play melodies based on major and harmonic minor scales. Before listening to the melodies, play **major** and **harmonic minor scales** on your instrument or piano until you know their sound well.
2. Sing the same scales until you can sing both major and harmonic minor from any given **pitch**.
3. Now, listen to the melody once and capture the last pitch in your mind by matching its pitch immediately after it is played. Most of the melodies in this section end on the **tonic** (first) pitch of the scale.
4. Try to reconstruct the scale by remembering the notes of the melody and forming the scale from your recollections. You may need a couple of hearings before you have all the pitches in your mind.
5. Circle the correct answer (major or minor).

- | | | | |
|----------------|-----------------|-----------------|-----------------|
| 1. MAJOR MINOR | 6. MAJOR MINOR | 11. MAJOR MINOR | 16. MAJOR MINOR |
| 2. MAJOR MINOR | 7. MAJOR MINOR | 12. MAJOR MINOR | 17. MAJOR MINOR |
| 3. MAJOR MINOR | 8. MAJOR MINOR | 13. MAJOR MINOR | 18. MAJOR MINOR |
| 4. MAJOR MINOR | 9. MAJOR MINOR | 14. MAJOR MINOR | 19. MAJOR MINOR |
| 5. MAJOR MINOR | 10. MAJOR MINOR | 15. MAJOR MINOR | 20. MAJOR MINOR |

Melody 1C

Scale Degree Identification: Single Notes

First you will hear a C-major scale, followed by one of the pitches of that scale. Write the number (1 to 7) or syllable (do to ti) of the one pitch played.

1. Sing the scale (using numbers or syllables) until it is familiar to you.
2. If you have difficulty remembering the pitch of *all* scale degrees, be sure to remember at least 1 and 5 (do and sol). These two can be used as reference tones—landmarks that will help to locate other scale degrees.

3. When you hear the single pitch (after the scale is played), sing (or THINK) it immediately.
4. Then, relate it to one of the reference tones, tonic (first scale step) or dominant (fifth scale step)—whichever is closest—and sing stepwise to that reference tone.
5. You will know the identity of the pitch played by the number of scale steps you sang to get to the reference tone.
6. When you are sure of your answer, write it in the appropriate blank.

- | | | | |
|----------|-----------|-----------|-----------|
| 1. _____ | 6. _____ | 11. _____ | 16. _____ |
| 2. _____ | 7. _____ | 12. _____ | 17. _____ |
| 3. _____ | 8. _____ | 13. _____ | 18. _____ |
| 4. _____ | 9. _____ | 14. _____ | 19. _____ |
| 5. _____ | 10. _____ | 15. _____ | 20. _____ |

Melody 1D

Intervals: m2, M2, m3, M3

Each exercise consists of a single interval.

1. You can use your knowledge of the major and harmonic minor scale in recognizing intervals. Think of the intervals in this section as pitches of a major or harmonic minor scale:

minor 2nd (m2) = sounds like the **leading tone** to tonic (scale degrees 7 to 8 or ti to do) of a major scale


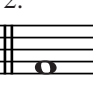

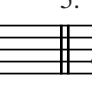



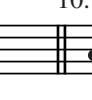












Major 2nd (M2) = sounds like the tonic to **supertonic** (scale degrees 1 to 2 or do to re) in the major scale

minor 3rd (m3) = sounds like the tonic to **mediant** (scale degrees 1 to 3 or la to do) in the minor scale

Major 3rd (M3) = sounds like the tonic to mediant (scale degrees 1 to 3 or do to mi) in the major scale

2. When you have related the sound of an **interval** to pitches found in the major or harmonic minor scale, then you are ready to write the answer.
3. Write the missing note of the interval on the staff.
4. Write the name of the interval in the space provided.

The given note is the lower of the two:

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
									
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
11.	12.	13.	14.	15.	16.	17.	18.	19.	20.
									
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

NAME _____ DATE _____ SECTION _____

The given note is the upper of the two.

21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

31. 32. 33. 34. 35. 36. 37. 38. 39. 40.

Melody 1E

Models and Embellishments: Short Melodic Structures

1. Before coming to class, play and sing the melodic structures in the models. Your instructor will review those structures at the beginning of this lesson.
2. Your instructor will play the given musical structure followed by embellishments of that structure. Notice how notes and rhythms are added to the melodic structure.
3. Memorize the sound of each melody and repeat its sound in your mind. Write the notes of the melody on the numbered staves below each model.
4. As you proceed through the lesson, the embellishments will be more elaborate. Keep the structure in mind as you listen to each embellished melody. Try to hear that structure “through” the embellishments.

Model A: Model B:

Embellishments: Embellishments:

1A 1B

2A 2B

3A 3B

4A 4B

5A 5B

6A 6B

7A 7B

8A 8B

9A 9B

10A 10B

One additional example based on these models. See G.F. Handel: The Messiah, “And He shall purify.”

Harmony 1A

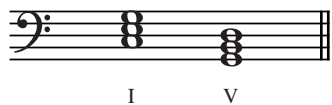
Chord Function Identification: I and V Triads

1. Make sure you can hear the bass note of four-voice triads in root position. Outside of class, play the following triads and match the pitches of the bass notes by singing them in your own voice range.

Practice singing the root of chords that you hear in your daily listening.

NAME _____ DATE _____ SECTION _____

2. In this section, listen to the four triads in each of these exercises. In class, your instructor may wish to combine certain exercises to challenge you with longer chord progressions. All examples are in the key of C major. Be sure to keep the tonic pitch (C) well in mind.
3. In examples 1–15, all chords are in root position. It will help you to isolate and identify the scale degree (by number of syllables) of each bass note by singing it. These examples use the following chords:



4. Write the roman numeral analysis in the blanks for the chords played. Notate each musical example as requested by your instructor. In examples 1–15, the number or syllable used to identify the bass can be translated to a roman numeral as shown below:

Scale Number	Syllable	Roman Numeral
1	or do	= I
5	or sol	= V

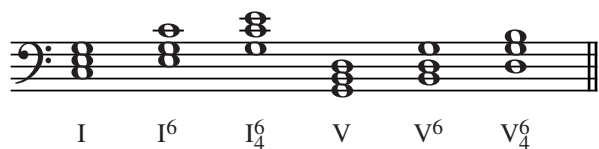
1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

11.–20. (R)

11. 12. 13. 14. 15.

Examples 16–25 contain chords in inversion. In inverted chords, the root of the chord is not the lowest note. The exercises in Harmony 1D will help you to identify inversions. Practice them with tapes or play chords in inversions on a keyboard instrument. The chords in these examples are chosen from the following harmonies:



16. 17. 18. 19. 20.

21. 22. 23. 24. 25.

Harmony 1B

Chords in Music Literature: I and V Triads

- Each exercise consists of four examples from music literature, which include a variety of harmonic rhythms and nonharmonic tones.
- Below you see four models (A–D). Your instructor will play each of these four models. Listen carefully and try to distinguish each—one from another.

I V I V I V I V I V V I V I

- When the procedure described in number 2 is completed, your instructor will play an example (1–4) from music literature. The music literature example contains the same chords and the same inversions as one of the four models above.
- Your instructor will tell you how many times he or she will play the music literature example. When you have matched the literature example with one of the four sets of chords (A–D), place the letter in the appropriate blank below, and prepare for the next example from music literature.

NAME _____ DATE _____ SECTION _____

5. There are four examples from music literature. Enter the correct letter (A–D) as the instructor plays each:

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

6. When the first four examples are completed, use the same procedure for models E–H.

These (E, F, G, H) are the remaining four models. Pair them up with the examples from literature (5, 6, 7, 8).

V I V I I V I V I V I V I V

5. (R) _____ 6. (R) _____ 7. (R) _____ 8. (R) _____

Harmony 1C

Harmonic Rhythm

Each exercise consists of a short excerpt of music.

1. In this section you will apply your listening experiences to a composition from the literature of music. The strategy is simple to explain but often difficult to put into practice—place an “X” at each point in the music when you hear most (or any) chord factors change enough to form a different harmony.
2. In the first five examples you can follow the melody and note possible changes simply by assessing the melodic pitches.
3. The remaining five excerpts require concentration on the quality and make-up of each harmony.
4. This is your first opportunity to listen especially for harmonic rhythm; do not be discouraged if you make a few mistakes. Review each error carefully, and try to determine what confused you.
5. If you are working outside of class and make a number of errors, play the exercise several times *after* answering. Assessing the cause of a mistake is the best way to avoid similar errors later on.
6. Place an “X” at each point in the melody where the harmony changes. The example indicates the correct procedure.

Example:

2.

3.

p

4.

5.

7. In the following exercises, the melody is replaced by melodic rhythm only. Circle the numbers that represent chord changes. If a chord change occurs at another point, place the circle between the numbers.

6.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

7.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

8.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

NAME _____ DATE _____ SECTION _____

9.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

10.

1 2 3 4 5 6 7 8 9 10 11 12

Harmony 1D

Triad Position Identification: Major and Minor Triads

Each exercise consists of the three positions of the same triad in any order. Before you begin your instructor will acquaint you with the 1-3-5-3-1 pattern, which is an essential aid in identifying the triad in root position.

	Root position	1st inversion	2nd inversion
Lowest sounding tone:	Root	3rd	5th
Figured bass:	* $\frac{5}{3}$	* $\frac{6}{3}$	* $\frac{6}{4}$

*Indicates intervals above the lowest-sounding tone.

1. Listen until all three positions have been played. Locate the one in root position by relating it to the 1-3-5-3-1 pattern. Remember that 1-3-5-3-1 means that the 3rd and 5th are above the **root**—thus, **root position**.
2. When you have located the root position version write $\frac{5}{3}$ in the appropriate blank (1, 2, or 3).
3. Now that you have identified the root, 3rd, and 5th, listen a second time and sing (better yet, *think*) the 3rd of the triad. When the 3rd you are singing coincides with the lowest-sounding tone of an example, that example is in *first* inversion. Write $\frac{6}{3}$ below it.
4. Repeat the process as described in number 3, above, but this time sing the 5th of the triad. When the 5th you are singing coincides with the lowest-sounding tone of an example, that example is in *second* inversion. Write $\frac{6}{4}$ below it.
5. As you become more experienced you will discover that you can determine each position simply by listening to it as a unit—your elaborate mental calculations become automatic!

11.–20. (R)

1. _____	8. _____
2. _____	9. _____
3. _____	10. _____
4. _____	11. _____
5. _____	12. _____
6. _____	13. _____
7. _____	14. _____

15. _____

18. _____

16. _____

19. _____

17. _____

20. _____

Harmony 1E

Chord Quality Identification: Major and Minor Triads

Each exercise consists of a single triad. Recognize the quality of these major and minor triads.

1. For numbers 1–20 (triads in a simple position):
 - a. Write large M for major or small m for minor in the blanks provided.
 - b. If your instructor requests it, also write the triad on the staff. The roots of the triads are given.
2. For numbers 21–40 (triads in four voices—a few inversions):
 - a. Circle either large M or small m indicating the sound of the triad played.
 - b. Your instructor may ask you to spell the triad orally in class.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

- | | | | |
|---------|---------|---------|---------|
| 21. M m | 26. M m | 31. M m | 36. M m |
| 22. M m | 27. M m | 32. M m | 37. M m |
| 23. M m | 28. M m | 33. M m | 38. M m |
| 24. M m | 29. M m | 34. M m | 39. M m |
| 25. M m | 30. M m | 35. M m | 40. M m |

Harmony 1F

Triad Factors in the Soprano

Each exercise consists of a single **chord**. Write the number of the chord factor (1, 3, or 5) in the soprano voice.

1. First, you will hear a triad in simple (closest possible) position. Sing it—1–3–5–3–1.
2. Then, the same triad will be played in four-part harmony. Remember that the root will be the bass note, but aside from that the chord tones in the tenor, alto, or soprano voices may be in any order.
3. After the four-voice triad is played, the soprano note will be repeated alone. Sing or *think* it immediately! Keep its pitch in your mind.
4. Recollect the sound of the simple triad first heard (number 1, above) and determine whether the soprano pitch is the root, 3rd, or 5th.
5. When you are convinced, write 1, 3, or 5 in the blank provided.

NAME _____ DATE _____ SECTION _____

Write the number (1, 3, or 5) of the chord factor in the soprano.

13.–24. (R)

- | | | | |
|----------|-----------|-----------|-----------|
| 1. _____ | 7. _____ | 13. _____ | 19. _____ |
| 2. _____ | 8. _____ | 14. _____ | 20. _____ |
| 3. _____ | 9. _____ | 15. _____ | 21. _____ |
| 4. _____ | 10. _____ | 16. _____ | 22. _____ |
| 5. _____ | 11. _____ | 17. _____ | 23. _____ |
| 6. _____ | 12. _____ | 18. _____ | 24. _____ |


Rhythm 1A

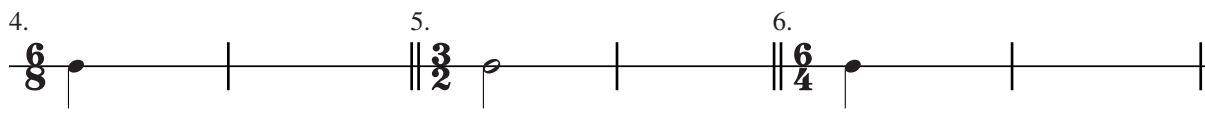
Rhythmic Dictation: Rhythm Including Half-Beat Values

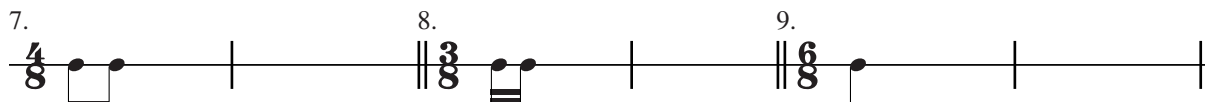
Each exercise consists of a two-measure melody. Complete the **rhythm** (only) of each exercise on the lines provided below.

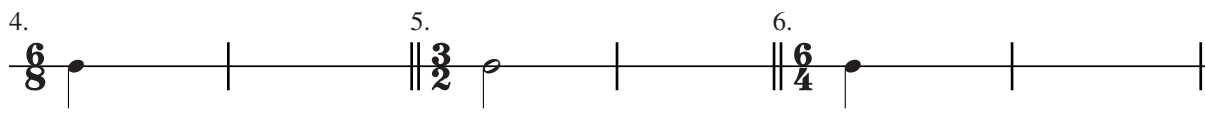
- As you hear the preparatory measure(s), count the meter. If the meter is $\frac{4}{4}$, count 1–2–3–4.
- After the first hearing: Say or clap the rhythm immediately.
- After the second hearing: Say meter beats and clap rhythm immediately. If you are sure of the rhythm by now, write it on the appropriate line.
- If a third hearing is needed, use it to verify rhythms you have written down or to clear up any misconceptions.

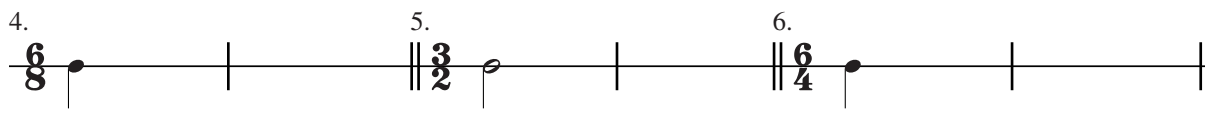
If you are working with the audiotape or computer program, listen to the rhythm as many times as you require to get the right answer! Attempt to get the answer in three tries, though accuracy is the most important item for the moment.

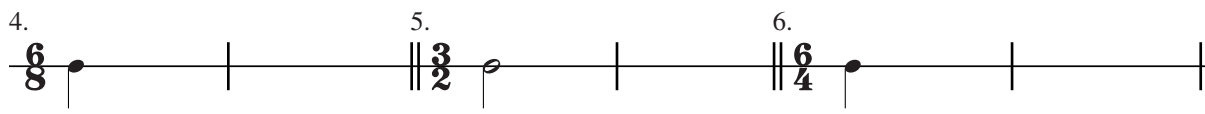
1. 

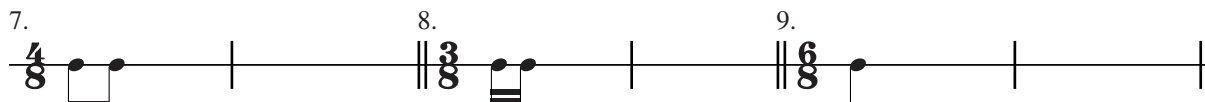
2. 

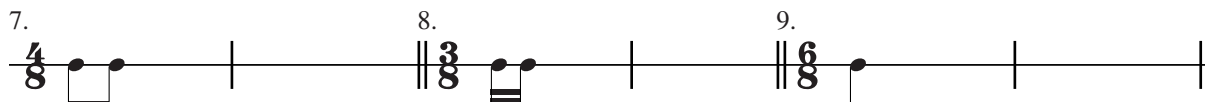
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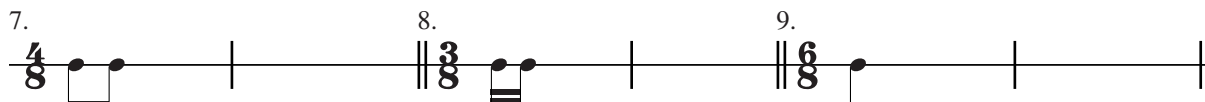
4. 

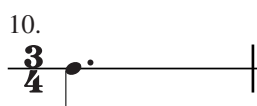
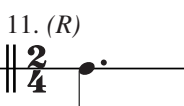
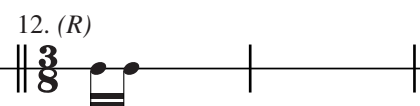
5. 


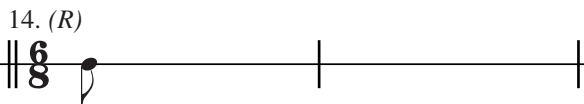
6. 

7. 

8. 

9. 

10.  11. (R)  12. (R) 

13. (R)  14. (R) 

Transcription 1

Much can be learned by transcribing recorded performances into musical notation. Transcription units in this book offer three types of exercises:

1. Complete transcriptions of pieces of “classical music.”
2. Harmonic function drills using popular and commercial music styles.
3. Harmonic function drills with melodic transcription using popular music styles.

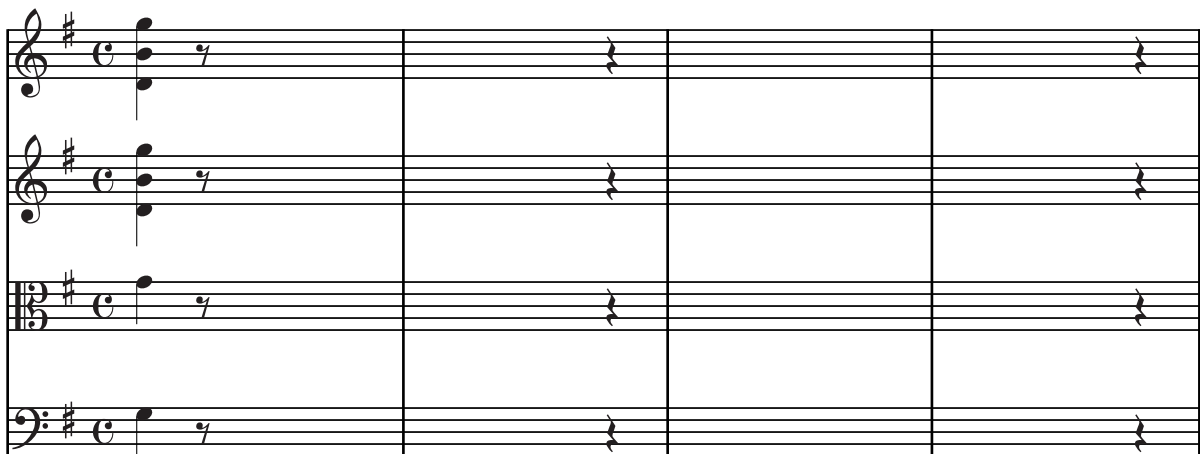
In the first type, you will write down the notation of all notes played in a short piece or excerpt. In the second type, you will write a part like guitarists or pianists use to play chord changes with a performing group. In the third type, you will write a “lead sheet” that will contain chord changes and melody for a given selection.

Because transcription requires the listener to specify entire compositions on paper, he or she develops a strong bond between written notation and the sounds it represents. During this process, you can develop your own strategies for listening, recognizing, and notating these recorded performances. To get you started, here are some general techniques:

1. Establish each key in your mind using the appropriate CD track (numbers 49–72).
2. Listen to each musical example several times before you start writing its notation.
3. Conduct along with each selection, establishing the meter and rhythmic relationships in your mind.
4. Sing or play along with the musical compositions. Internalize the sound of each composition.
5. If helpful, use a keyboard or other instrument as you listen to each recording.
6. If necessary, write each selection by dividing it into small sections, double checking your work on each section as you proceed. Try to work with increasingly longer sections and learn how the form of the composition can help you transcribe it.
7. Certain musical events in each composition are provided for you in the worksheets. Use these musical “guideposts” to aid you in the transcription process.

Recorded Example 1 in G major

Notate the entire musical selection that is played in this example.



NAME _____ DATE _____ SECTION _____

Recorded Example 2: Chord progression using I and V chords in the key of C major.

After the two-measure “count off,” measures 1–16 of the following example are played. Write the chord symbol of the triad used in each measure in spaces above the staff. Write each chord’s roman numeral in spaces provided below the staff. Sometimes the chord changes at the bar line and other times the same chord continues into the next bar.



1 _____

5 _____

9 _____

13 _____

Recorded Example 3: Chord progression using I and V chords in the key of B \flat .

After the two-measure “count off,” measures 1–16 of the following example are played, followed by a two-measure “tag” at the end. Write the chord symbol of the triad(s) used in each measure in spaces above the staff. Write each chord’s roman numeral in spaces provided below the staff. Chord changes take place on either the first or third beat of each measure.



1 _____

