

NAME _____

DATE _____

SECTION _____



Unit 3

Melody 3A

Melodic Dictation: Melodies Using m2, M2, m3, M3, P4, P5

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.

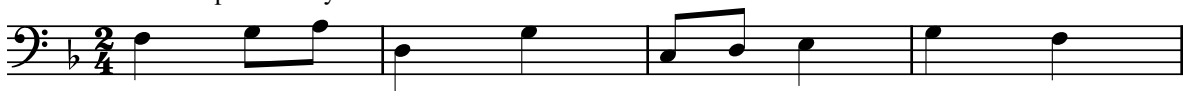
Sample Melody 1



Sample Melody 2

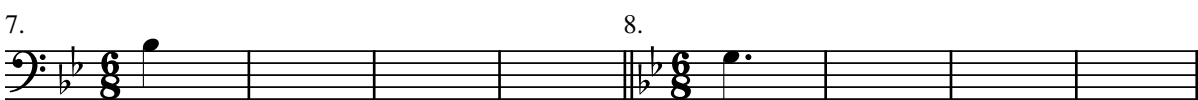
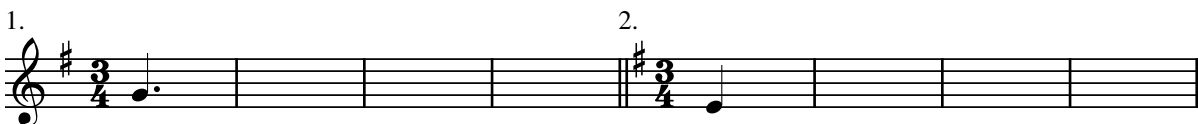


Sample Melody 3



Each exercise consists of a short melody that begins on the tonic pitch.

1. **Create an aural image of the melody.**
After hearing each melody, immediately try to sing it in its entirety in your mind.
2. **Establish an understanding of the melody's structure.**
After you can hear the melody in your mind, analyze the melody with solfeggio syllables or numbers.
3. Do not notate the melody until you have completed these two steps.
4. **Notate each melody on the appropriate staff below.**
The first notes are given for the melodies in this section.



9.–14. (R)*



*(R) means recorded.

Melody 3B

Error Detection: Scalewise Melodies with Errors

Each exercise consists of a short **melody** that your instructor will play. Each melody as played contains two pitch errors—pitches with letter names different from those printed in your workbook.

1. Before listening to each melody, sing the printed melody over in your mind—or out loud if you are working outside of class.
2. Each melody as played contains two pitch errors—pitches that have letter names different from those printed.
3. The first pitch of each melody is correct, so you will always have a point of reference.
4. As you listen to the melody played, concentrate on your original version as you sang it.
5. When you hear a melody pitch that surprises you, circle the number above it.
6. Check your answers while you hear the melody again.



NAME _____ DATE _____ SECTION _____

9. 10.

11. 12.

*(R) means recorded.

Melody 3C

Scale Degree Identification: Three Notes

1. The instructor first plays a scale, then three tones of that scale.
2. Identify the three scale degrees played. The instructor will tell you whether to use scale numbers or syllables.
3. The instructor plays this scale.

1 2 3 4 5 6 7 1
 do re mi fa sol la ti do

These tones are in ascending order:

These tones are in mixed ascending and descending order:

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

17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____
24. _____
25. _____
26. _____
27. _____
28. _____
29. _____
30. _____
31. _____
32. _____

Melody 3D

Interval Review: *m2, M2, m3, M3, P4, P5*

Each exercise consists of a single interval. The first note is given.

1. Write the second note of the interval on the staff.
2. Place the name of the interval (P4, m2, M3, etc.) in the blank provided.
3. To help you recognize intervals, think of them as parts of a scale or triad:

P5 = tonic to 5th scale degree of a major or minor scale

P4 = tonic to 4th scale degree of a major or minor scale

M3 = tonic to 3rd scale degree of a major scale

m3 = tonic to 3rd scale degree of a minor triad

M2 = tonic to 2nd scale degree of a major or minor scale

m2 = leading tone to tonic of a major or harmonic minor scale

The given note is the lower note of the interval.

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

11.-30. (R)

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

The given note is the upper note of the interval.

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

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

NAME _____

DATE _____

SECTION _____

Melody 3E

Models and Embellishments: Simple Melodic Structures

1. Play and sing the melodic structure in the model before coming to class. Your instructor will review this structure at the beginning of this lesson.
2. Your instructor will play the given musical structure followed by embellishments of that structure.
3. Write the model's embellishments on the numbered staves provided.

Model:

Embellishments:

1.

C7 _____ F

2. _____ 3. _____

4. _____ 5. _____

6. _____ 7. _____

8. _____ 9. _____

10. _____

Harmony 3A

Chord Function Identification: I, ii, and V Triads

Each exercise consists of four triads in four-voice harmony.

1. Listen to the four triads in each of these exercises. All are in the key of G major. Make sure you have the tonic pitch (G) well in mind.

2. All triads in numbers 1–15 are in root position. Isolate and identify the scale degree (number or syllable) of each bass note by singing it.

I ii V

3. Write the analysis of the four triads in the blanks by changing the numbers or syllables to roman numerals. Notate each musical example as requested by your instructor.

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

Numbers 1–15 contain root-position triads only:

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

11.–20 (R)

11. 12. 13. 14. 15.

NAME _____ DATE _____ SECTION _____

Numbers 16–25 contain inversions:

I I⁶ I₄ ii ii⁶ ii₄ V V⁶ V₄

16. 17. 18. 19. 20.

21. 22. 23. 24. 25.

Harmony 3B

Chords in Music Literature: I, ii, and V Triads

1. Each exercise consists of four examples from music literature, which include a variety of harmonic rhythms and nonharmonic tones.
2. 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.

A. B. C. D.

V⁶ I V I i₄ i ii^{o6} V ii^{o6} i₄ V i I ii⁶ V I

3. Your instructor will play an example (1–4) from music literature. The music literature example contains the same chords and same inversions as one of the four models above.

4. 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.

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

5. 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).

E. F. G. H.

ii V I IV ii⁶ V I V I⁶ ii⁶ I₄⁶ V I⁶ ii⁶ V I⁶

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

Harmony 3C

Cadence Identification: Cadence Types

Each exercise consists of four chords in four-part harmony. The final two chords represent one of the traditional cadence types.

1. The cadence types:

PERFECT AUTHENTIC

V to I with both chords in root position. The tonic is the soprano note in the I chord.

IMPERFECT AUTHENTIC

V to I or vii⁶ to I with at least one of the following circumstances present:

- (a) the V may be in inversion.
- (b) the final soprano note is *not* the tonic.

HALF

I, ii, or IV preceding to V. The first chord of the two may be in inversion.

PLAGAL

IV to I.

DECEPTIVE

In these exercises: V to vi (or VI).

Perfect Authentic Imperfect Authentic Half Plagal Deceptive

CM: I IV V I I IV V I I IV I₄⁶ V I I⁶ IV I I I⁶ V vi

NAME _____ DATE _____ SECTION _____

2. In the blanks provided, write the name of the cadence type you hear. The first chord of the four is always the tonic of the key.

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

Harmony 3D

Harmonic Dictation: I(i), IV(iv), and V Triads in Four-Part Phrases

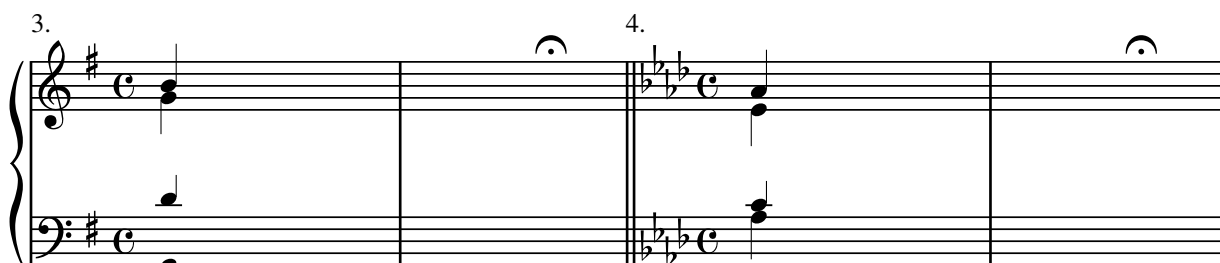
Each exercise consists of a phrase containing seven chords in root position.

Suggestions for practice:

1. Listen to the phrase. In this assignment the first triad is always the tonic and all triads are in root position.
2. Sing as you listen, matching pitches with the bass notes.
3. With as few listenings as possible, memorize the succession of bass notes. To test yourself, sing them without listening to the phrase.
4. Begin associating solfeggio syllables or scale numbers with the pitches. Remember, in this assignment the first bass note is always the tonic. Gradually you will develop skill in relating each pitch to a specific syllable or number.
5. Convert the syllables or numbers to actual pitches—do fa sol (or 1 4 5) in the key of C, means the notes C F G.
6. When the conversion process is complete, write the pitches on the **bass clef** staff in notation (remember, stems *down*).
7. Since all of the triads in this assignment are in root position, you can also write the roman numeral analysis in the blanks below the staves.
8. If your instructor requests, repeat the process with the three remaining voices (soprano, alto, and tenor).
9. If your instructor asks you to write out all four voices, you can check your choices by comparing them with the roman numeral analysis. Do the notes in all four voices match the triad analysis you selected earlier?

1. 

CM: I _____ GM: I _____

3. 

GM: I _____ AbM: I _____

5. 6. (R)

Dm: i _____ Bm: i _____

7. (R) 8. (R)

B♭M: I _____ F#m: i _____

Harmony 3E

Chord Quality Identification: Writing Major, Minor, Diminished, and Augmented Triads

Each exercise consists of a single triad in four-part harmony. Each triad shown is correct except for the accidentals.

1. Write the type of triad (major, minor, diminished, augmented) in the blank below the staves.
2. Write the accidentals necessary to correct each triad.

The bass note is *always* correct.

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

11.-20. (R)

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

NAME _____

DATE _____

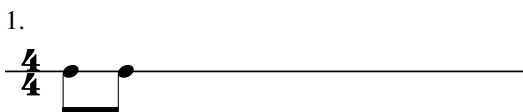
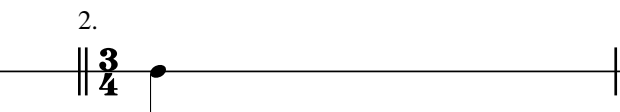
SECTION _____

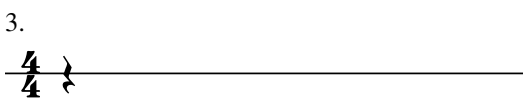
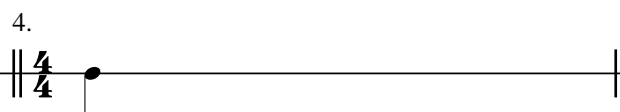
Rhythm 3A

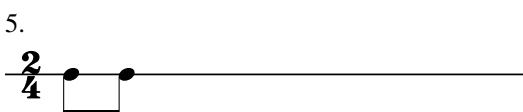
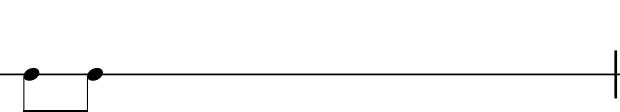
Rhythmic Dictation: Rhythmic Figures Including Half-Beat Values



Most exercises consist of two measures in $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ meter.

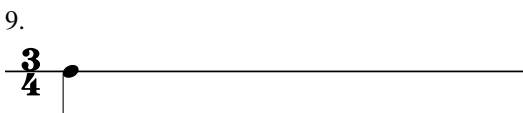
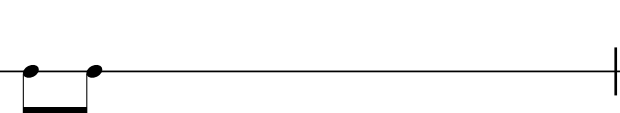
- For numbers 1–10, the meter signature and first-note value(s) are given.
- For numbers 11–16, nothing is given, but the instructor will provide the basic beat before beginning these exercises.
- For helpful suggestions, see Rhythm 1A.
- Complete the rhythm using a neutral pitch.

1.  2. 

3.  4. 

5.  6. 

7.  8. 

9.  10. 

- Write the meter signature and the rhythm using a neutral pitch. The instructor will provide the meter beat before beginning each exercise.

11. (R) _____ 12. (R) _____

13. (R) _____ 14. (R) _____

15. (R) _____ 16. (R) _____

Rhythm 3B

Error Detection: Dotted Rhythm Values

1. Each exercise consists of six or eight measures of music, and contains errors in two measures (the notation does not correspond with what is played).
2. Before listening to each excerpt, clap, say, or *think* it through from beginning to end. Make sure that you know what the exercise sounds like as written.
3. Circle the measure number where the notation is different from that played by the instructor.

1.

2.

3.

4.

5.

6.

7. (R)

8. (R)

9. (R)

NAME _____ DATE _____ SECTION _____

10. (R)

11. (R)

12. (R)

Transcription 3

Refer to instructions found in Transcription 1 (page 14).

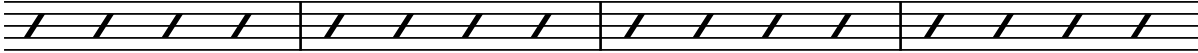
Recorded Example 7 in C major

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

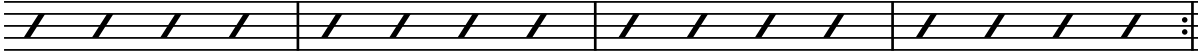
Recorded Example 8: Chord progression using I, ii, and V chords in the key of C major.

After the two-measure “count off,” measures 1–16 of the following example are played twice, followed by a two-measure “tag” at the end. Write the chord symbol of each triad above the staff on the beat where it first occurs. Write each chord’s roman numeral below the staff.

9



13



17



Recorded Example 9: Chord progression using I, ii, and V chords in the key of G major.

After the two-measure “count off,” measures 1–16 of the following example are played twice, followed by a two-measure “tag” at the end. Write the chord symbol of each triad above the staff on the beat where it first occurs. Write each chord’s roman numeral below the staff.

