EQUIPPING THE MUSICAL EAR



Sierra College
Lauren C. Sharkey



Equipping the Musical Ear

Building the Aural Skills Toolbox

Lauren C. Sharkey

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TABLE OF CONTENTS

Licensing

Preface

1: Pitch

- 1.1: Pitch Introduction
- 1.2: Pitch Class
- 1.3: Solfège Methods
  - 1.3.1: Solfège Syllable Check-In Quiz
- 1.4: Curwen Hand Signs
- 1.5: Pitch Patterns
- 1.6: Lab Activities
- 1.7: Additional Practice

2: Simple Meters

- 2.1: Simple Meters Introduction
- 2.2: Beat Patterns
- 2.3: Duple Meter
  - 2.3.1: Duple Conducting Pattern
- 2.4: Triple Meter
  - 2.4.1: Triple Conducting Pattern
- 2.5: Quadruple Meter
  - 2.5.1: Quadruple Conducting Pattern
- 2.6: Simple Meter
  - 2.6.1: Simple Meter Check-In Quiz
- 2.7: Counting Methods
- 2.8: Lab Activities
- 2.9: Additional Practice

3: Rhythmic Dictation

- 3.1: Rhythmic Dictation Introduction
- 3.2: Rhythmic Values Review
- 3.3: Benefits of Practicing Dictation
- 3.4: Process of Dictation
- 3.5: Beat Boxes
  - 3.5.1: Identifying Sounds on a Beat
  - 3.5.2: Ties with Beat Boxes
- 3.6: Counting Method for Dictation
- 3.7: Lab Activities
- 3.8: Additional Practice

4: Compound Meter

- 4.1: Compound Meter Introduction
- 4.2: Simple Meter vs. Compound Meter
- 4.3: Compound Duple Meter
  - 4.3.1: Compound Duple Meter Conducting Pattern
- 4.4: Compound Triple Meter
  - 4.4.1: Compound Triple Meter Conducting Pattern
- 4.5: Compound Quadruple Meter
  - 4.5.1: Compound Quadruple Meter Conducting Pattern
- 4.6: Beat Boxes for Compound Meter
- 4.7: Lab Activities
- 4.8: Additional Practice
- 4.9: Practice Exercises

5: Minor Keys

- 5.1: Minor Keys Introduction
- 5.2: Three Forms of the Minor Scale
  - 5.2.1: Natural Minor
  - 5.2.2: Harmonic Minor
  - 5.2.3: Melodic Minor
- 5.3: Minor Solfège
- 5.4: Curwen Hand Signs for Lowered Pitches
- 5.5: Lab Activities
- 5.6: Additional Practice

6: Intervals

- 6.1: Intervals Introduction
- 6.2: Melodic vs. Harmonic Intervals
- 6.3: Major, Minor, and Perfect Intervals
- 6.4: Consonant vs. Dissonant
- 6.5: Song Cues
- 6.6: Combining Intervals
- 6.7: The Singing and Hearing Connection
- 6.8: Lab Activities
- 6.9: Additional Practice
  - 6.9.1: Interval Quiz

7: Beat Divisions

- 7.1: Beat Divisions Introduction
- 7.2: Simple Meter Beat Divisions
  - 7.2.1: Eighth Notes
  - 7.2.2: Sixteenth Notes
  - 7.2.3: Triplets
- 7.3: Compound Meter Beat Divisions
  - 7.3.1: Sixteenth Notes
- 7.4: Lab Activities

- 7.5: Additional Practice

8: Triads

- 8.1: Triads Introduction
- 8.2: Triad Qualities
- 8.3: Triads in a Major Key
- 8.4: Hearing Triads
- 8.5: Lab Activities
- 8.6: Additional Practice

9: Basic Cadences

- 9.1: Basic Cadences Introduction
- 9.2: Conclusive vs. Inconclusive Cadences
- 9.3: Cadence Types
  - 9.3.1: Perfect Authentic Cadence
  - 9.3.2: Imperfect Authentic Cadence
  - 9.3.3: Half Cadence
- 9.4: Lab Activities
- 9.5: Additional Practice

10: Seventh Chords

- 10.1: Seventh Chords Introduction
- 10.2: Seventh Chord Qualities
  - 10.2.1: Dominant Seventh Chord
  - 10.2.2: Major Seventh Chord
  - 10.2.3: Minor Seventh Chord
  - 10.2.4: Diminished Seventh Chord
  - 10.2.5: Half-Diminished Seventh Chord
- 10.3: Seventh Chord Inversions
- 10.4: Hearing Seventh Chords
- 10.5: Interval Practice- Minor 7th and Major 7th
- 10.6: Lab Activities
- 10.7: Additional Practice

11: Modes

- 11.1: Modes Introduction
- 11.2: Characteristics of Each Mode
  - 11.2.1: Ionian Mode
  - 11.2.2: Dorian Mode
  - 11.2.3: Phrygian Mode
  - 11.2.4: Lydian Mode
  - 11.2.5: Mixolydian Mode
  - 11.2.6: Aeolian Mode
  - 11.2.7: Locrian Mode
- 11.3: Major Modes vs. Minor Modes
- 11.4: Different Ways to Think About Modes
- 11.5: Using Moveable Do Solfège for Modes

- 11.6: Lab Activities
- 11.7: Additional Practice

12: Additional Time Signatures and Rhythmic Patterns

- 12.1: Additional Time Signatures and Rhythmic Patterns Introduction
- 12.2: Additional Time Signatures
- 12.3: Dotted Sixteenth Note Patterns
- 12.4: Ties
- 12.5: Dictation Techniques
- 12.6: Lab Activities
- 12.7: Additional Practice

13: Melodic Embellishments

- 13.1: Melodic Embellishments Introduction
- 13.2: Passing Tone
- 13.3: Neighbor Tone
- 13.4: Escape Tone
- 13.5: Appoggiatura
- 13.6: Suspensions
- 13.7: Additional Classifications
- 13.8: Lab Activities
- 13.9: Additional Practice

14: Phrases, Additional Cadences, and Form

- 14.1: Phrases, Cadences, and Form Introduction
- 14.2: Motives and Phrases
  - 14.2.1: Motives
  - 14.2.2: Phrases
- 14.3: Cadences
  - 14.3.1: Cadence Review
  - 14.3.2: Plagal Cadence
  - 14.3.3: Deceptive Cadence
- 14.4: Phrase Classifications
  - 14.4.1: Parallel vs. Contrasting
- 14.5: Periods
  - 14.5.1: Other Periods
- 14.6: Additional Dictation Tips
- 14.7: Lab Activities
- 14.8: Additional Practice

15: Half Note Beat-Units

- 15.1: Half Note Beat-Units Introduction
- 15.2: Simple Meter Beat Divisions
  - 15.2.1: Common Patterns
  - 15.2.2: Counting
  - 15.2.3: Triplets

- 15.3: Compound Meter Beat Divisions
  - 15.3.1: Common Patterns in Compound Meter
- 15.4: Lab Activities
- 15.5: Additional Practice

16: Functional Harmony and Syncopation

- 16.1: Functional Harmony and Syncopation Introduction
- 16.2: Circle of Fifths
- 16.3: Dominant Seventh Chord Review
- 16.4: Predominant Harmonies
- 16.5: Overview of Functional Harmony
- 16.6: Syncopation
- 16.7: Lab Activities
- 16.8: Additional Practice

17: Harmonic Dictation

- 17.1: Harmonic Dictation Introduction
- 17.2: Review of Cadences
- 17.3: Review of Common Progressions
- 17.4: Listening to Two Lines
- 17.5: Harmonic Dictation Tips
- 17.6: Lab Activities
- 17.7: Additional Practice

18: 6/4 Chords

- 18.1: 6/4 Chords Introduction
- 18.2: Cadential 6/4
- 18.3: Pedal 6/4
- 18.4: Passing 6/4
- 18.5: Purpose of Common Progressions
- 18.6: Lab Activities
- 18.7: Additional Practice

19: Syncopated Subdivisions

- 19.1: Syncopated Subdivisions Introduction
- 19.2: Natural Stress in Meter
- 19.3: Common Patterns in Simple Meter
- 19.4: Common Patterns in Compound Meter
- 19.5: Counting
- 19.6: Personal Practice
- 19.7: Lab Activities
- 19.8: Additional Practice

20: Compound Triplets and Super Duplets

- 20.1: Compound Triplets and Super Duplets Introduction
- 20.2: Simple Meter Compound Triplets
- 20.3: Simple Meter Super Duplets

- 20.4: Compound Meter Super Duplets
- 20.5: Personal Practice
- 20.6: Lab Activities
- 20.7: Additional Practice

21: Diminished Chords

- 21.1: Diminished Chords Introduction
- 21.2: Diminished Seventh Chords
- 21.3: Uses for Diminished Chords
- 21.4: Hearing Diminished Chords
- 21.5: Diminished Chords in Major and Minor Keys
- 21.6: Lab Activities
- 21.7: Additional Practice

22: Introduction to Secondary Dominants

- 22.1: Secondary Dominants Introduction
- 22.2: Raised Fourth Scale Degree
- 22.3: What is a Secondary Dominant?
- 22.4: Identifying Secondary Dominants
- 22.5: Lab Activities
- 22.6: Additional Practice

Index

Glossary

Detailed Licensing

Detailed Licensing

Licensing

*A detailed breakdown of this resource's licensing can be found in **Back Matter/Detailed Licensing**.*

Preface

Preface

Equipping the Musical Ear is designed to be used in conjunction with beginning music theory courses. This text explores the different areas of focus for standard ear training or aural skills courses (sight singing, rhythmic dictation and performance, melodic dictation, intervals, and harmonic dictation), but in an open educational text and workbook format.

The material covered in this text is intended to be used for the first two semesters of a beginning college ear training course. In traditional aural skills books, there is often a focus on sight singing or heavily classical examples for dictation. This text instead focuses on the idea of building individual ear training skills and discussing the variety of ways we hear and process elements of music. Students are given multiple ways to hear or think about concepts so they use these skills to develop their own methods for building their musicianship. This text will take students from the basics of pitch and solfège through harmonic dictation and secondary dominants.

Methods for successfully performing melodies and rhythms by sight, methods for completing melodic and rhythmic dictations, methods for hearing intervals, and methods for hearing harmonic progressions will be presented in a textbook format with lab activities and activities for additional practice at the end of each chapter. Instructors should find that there are enough lab activities to use and craft their class lab time for at least two class meetings per chapter, but that it still allows room for individual class needs.

Since this text is to be used for an ear training course with students concurrently enrolled in a separate music theory course, music theory concepts are referred to and explored from an aural skills perspective, but not covered in detail. This text is not intended to replace a comprehensive music theory text, but to be used to support and partner with the theoretical side of music. We each come to a music course or degree with vastly different experiences and abilities. *Equipping the Musical Ear* will help build the tools needed to support musicians in their academic and career endeavors as they develop their ear along their musical journey.

I would like to extend many thanks to my colleagues who helped bring this project to life. From management and brainstorming, to editing and keeping me on track, a heartfelt thank you to everyone involved: Lauren Poluha, Kim Osteen-Petreshock, Greg McLaughlin, Tara Franks, Ben Wingard, Soni Verma, and Rebecca Bocchicchio.

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Sierra College, Rocklin, CA, 2025

CHAPTER OVERVIEW

1: Pitch

1.1: Pitch Introduction

1.2: Pitch Class

1.3: Solfège Methods

1.3.1: Solfège Syllable Check-In Quiz

1.4: Curwen Hand Signs

1.5: Pitch Patterns

1.6: Lab Activities

1.7: Additional Practice

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1.1: Pitch Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Identify pitch classes
- Describe the difference between "moveable" and "fixed" *do*
- Identify common three-note pitch patterns
- Sing a basic melody with both solfège and scale degree numbers

Elements of Music

When we ask the question, "what is music?" we often come back to descriptions of the basic elements of music: sound and silence. Music, in its raw form, is a series of sounds of differing wavelengths and of varying durations. When we study the elements of music in an academic setting, we find that notation is one important way for us to understand what we are hearing.

Although this process of learning music encompasses reading musical notation and turning it into sound, the strengthening of our musical ear is an important part of the process as a whole. It is a skill that requires intentional practice and will be in a continual state of development for as long as we call ourselves musicians.

Sound



If you are technically minded and would like to get into the physics of sound waves and frequencies, I recommend checking out Sound: an Interactive eBook(opens in new window). For those looking for a less technical way of thinking about sound, we measure sound waves in Hertz (Hz) and the different **pitches** of musical scales are determined by the size and frequency of the wavelengths. Many instruments are tuned to produce a limited number of pitches that are used in the scales developed in the European art music tradition. Other instruments, including the human voice, can produce many different pitches for a wider variety of musical scales.

Silence

To make music interesting, pitches and sounds are held for varying lengths of time. In musical terminology, we consider a pattern of sounds and silences to be the **rhythm**.

Key Terms

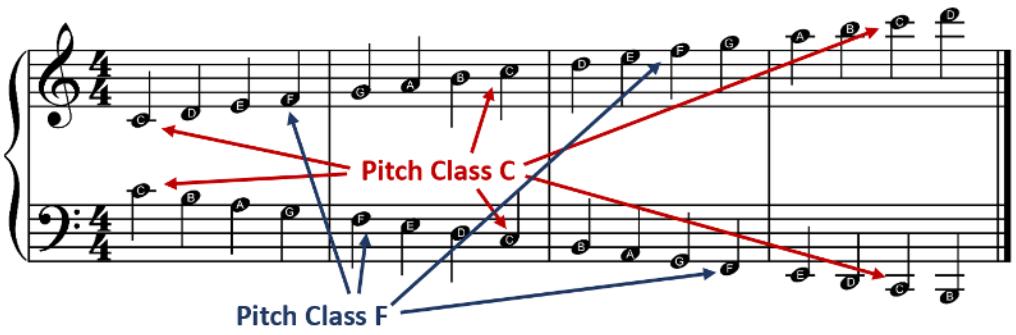
- **Pitch**: the element of music that is determined by the size and frequency of sound waves
- **Rhythm**: the pattern of sounds and silences
- **Pitch classes:** the grouping of all pitches with the same letter name
- **Solfège:** a method of attaching syllables to notes
- **Step:** the distance from one note to the next closest letter name
- **Skip:** the distance from one note to another that skips a letter name
- **Interval:** the distance between notes
- **Tonic:** the first scale degree
- **Leading tone:** the seventh scale degree

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1.2: Pitch Class

Pitch Class

As referenced on the previous page, pitches are unique in their frequencies. For example, middle C (C4) is not the same pitch as the C an octave higher (C5).



However, we can group pitches together into **pitch classes**. These groups will put all of the Cs together as a class, all of the Ds together as a class, etc.

For the sake of this text, pitch classes will be used. You should choose to sing the melodies in the range that is comfortable for you. If the note in the melody is a C, you may choose to sing a C in any octave.

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1.3: Solfège Methods

What is Solfège?

You might have had choir experience where your teacher used solfège. You might also be familiar with the song "Do-Re-Mi" from the 1965 movie, *The Sound of Music*. Or, you might have never before heard the term "solfège." **Solfège** is a method of attaching syllables to notes.

Solfège syllables allow us to:

- use syllables to sing along with pitches (which is a lot easier than singing the note names, trust me!)
- correlate the distances between the notes (**intervals**) with these syllables
- train our ears to hear patterns
- translate interval relationships into any key
- look at a piece of music and be able to hear it in our head without playing it
- recall melodies that you hear by recalling the pattern of the syllables

Fixed Do

The Fixed *Do* method assigns each pitch class a syllable, regardless of the accidental or key. Some solfège methods sing the letter names (C, D, E, F, G, A, and B) and just drop the accidentals. Others use the syllables *do*, *re*, *mi*, *fa*, *sol*, *la*, and *ti* assigned to the pitch classes.

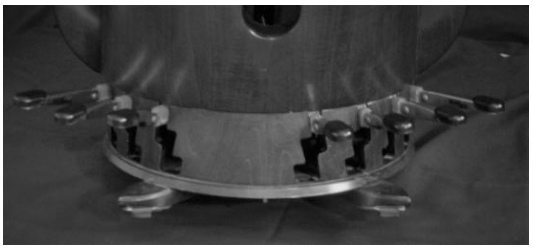
Fixed Do Scale Degrees and Syllables

Pitch Class (Letter Name)	Solfège Syllable
C (including C-sharp and C-flat)	*do*
D (including D-sharp and D-flat)	*re*
E (including E-sharp and E-flat)	*mi*
F (including F-sharp and F-flat)	*fa*
G (including G-sharp and G-flat)	*sol*
A (including A-sharp and A-flat)	*la*
B (including B-sharp and B-flat)	*ti*



Image by Gerd Altmann from Pixabay

Pedal markings in harp music are often labeled with the Fixed *Do* system. For example, the E pedal is labeled as Mi# when the harpist is to move the E pedal into the sharp position.



Moveable Do

Moveable *Do* connects each of the degrees of the scale to a syllable. This is the system we will be using the most throughout this text.

Moveable Do Syllables for Scale Degrees of the Major Scale

Scale Degree	Solfège Syllable
1	*do*
2	*re*
3	*mi*
4	*fa*
5	*sol*
6	*la*
7	*ti*

With Moveable D*o*, the first degree of the scale (the name of the major or minor key) will **always be *do***. The first scale degree is also called the **Tonic.** Similarly, the seventh scale degree (*ti*) can be called the **Leading Tone.**

Scale Degrees and Solfège Syllables in Common Sharp Keys

Scale Degree	Solfège Syllable	Pitch in C Major	Pitch in G Major	Pitch in E Major
1	*do*	C	G	E
2	*re*	D	A	F-sharp
3	*mi*	E	B	G-sharp
4	*fa*	F	C	A
5	*sol*	G	D	B
6	*la*	A	E	C-sharp
7	*ti*	B	F-sharp	D-sharp

Numbers

The number system is similar to the Moveable *Do* system. With numbers, the scale degree numbers are used. In this system, the root or keynote of the scale will be assigned "1," the next ascending note of the scale will be assigned "2" and so on. The seventh note of the scale is often shortened to "sev" to make it easier to sing as a short syllable.

You can refer to the table above to reference the scale degree numbers for the various keys.

Conclusion

Different countries and music traditions around the world use different systems of attaching syllables to pitches. There is no right way or wrong way, and there are pros and cons to using each system. It is beneficial to be familiar with all of the systems.

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1.3.1: Solfège Syllable Check-In Quiz

You are now ready to take the review quiz (opens in a new window) to check comprehension of solfège syllable methods.



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1.4: Curwen Hand Signs

Sight Singing Tools

Over the course of this text, you will be given a variety of different methods to learn and practice your sight singing skills. The process of learning a skill like sight singing is not the same for everyone. Your collective musical experiences up to this point can assist in this process, or they may have created hurdles over which you will need to jump. We all learn differently and process information differently. One of these tools, especially for those of us who learn best by physical movement, are the Curwen Hand Signs. These were initially developed by John Curwen (1816-1880), but adapted by Zoltán Kodály into the form often used today.

Kodály's Philosophy

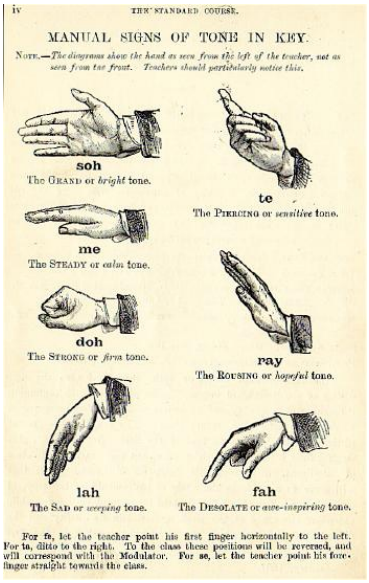
The Kodály philosophy of music education supports music's role in the intellectual, emotional, physical, social, and spiritual development of every child. A central tenet of the Kodály approach is that music belongs to everyone—that an education in music is the right of every human being and cannot be left to chance.

Zoltán Kodály (1882–1967) was an ethnomusicologist and composer from Hungary. He was appalled by children's poor singing quality, and began to create teaching methods to improve it. His approach was highly sequential. He began with sight-reading and mastering basic rhythms and pitches that gradually increased step by step to become more complex, sometimes by adding only one new note or rhythmic value at a time.

Kodály was also appalled at the type of songs and repertoire children were learning in school. Thus, he focused on utilizing authentic folk music in music education and also composed music of excellent quality with which to teach children.

Kodály hand signs

Although he did not invent the hand signs, Kodály did make alterations based on two previously established hand sign systems—Sarah Glover's Norwich sol-fa (1845) and John Curwen's tonic sol-fa (1858). Today, hand signs are very much associated with the Kodály method, which uses them to help children visualize the spatial relationship between notes. This aids in proper and correct on-pitch singing as well as sight reading and ear training.



Positioning the hand signs

When using hand signs, the low Do should be placed at your waist or midsection, with the upper Do at about eye-level. The other hand signs are placed equidistantly between the two Dos.

Solfège in Kodály

Although solfège singing was around long before Kodály, he became known for it as he used it extensively in his sight-singing system exercises and throughout his method. Solfège corresponds to the notes of the major scale, using the syllables Do, Re, Mi, Fa, Sol, La, and Ti. These words are often abbreviated to D, R, M, F, S, L, T, and D.

Benefits to Hand Motions

Some of us internalize pitch and have no problem remembering and returning to key notes in a melody. Others of us find this process to be challenging. Using hand motions can connect the sound to a movement and a location and make it easier to recall when we return to it later in a melody.

Attribution:

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"Manual Signs of Tone in Key" from The Standard Course of Lessons and Exercises by John Curwen. PD-US.

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1.5: Pitch Patterns

Common Patterns

Music tends to be organized in a series of patterns. Over many years, composers and songwriters have discovered common traits that make music sound "good." We can use this idea to our advantage when starting to focus on training our ear. There are likely many pitch and rhythm patterns that you will already recognize. As we begin to intentionally listen for them, they will become easier and easier to hear.

Three-Note Patterns

Brains are wired to break larger pieces of information into smaller ones and to look for patterns. As we listen to music, if we can recognize patterns with which we are familiar, we can process an entire phrase of musical information a little bit quicker. In this section, we will cover some of the three-note patterns that often show up in melodic lines.

Do-Re-Mi

The ascending, stepwise pattern of *do-re-mi* is often heard in melodies. The major scale starts with these three pitches. When we hear this pattern, it often sounds like it wants to continue ascending. It is moving somewhere and wanting to continue. Listen to these three pitches:

In this audio sample, you will hear *Do-Re-Mi* (opens in new window) played by a flute.

Mi-Re-Do

The descending, stepwise pattern of *mi-re-do* is the opposite of the pattern we just heard. These are the final three notes of the descending major scale. When we hear this pattern, it sounds more final. Our ear hears *do* as the conclusion or resolution compared to whatever we were just hearing. Listen to these three pitches:

In this audio sample, you will hear *Mi-Re-Do* (opens in new window) played by a flute.

Do-Mi-Sol

One of the most common groups of three pitches outlines the tonic triad. We will learn more about this in a later chapter; however, we can think of these three pitches as important anchor notes for an entire melody. Whether we are singing a melody and need a firm sense of our key or we are listening to a piece of music and trying to figure out which pitches go where, these three notes are very important. It will help us to be able to identify this group if we can identify that this is made up of an ascending skip (in this case *re* is skipped) and another ascending skip (in this case *fa* is skipped). Listen to these three pitches:

In this audio sample, you will hear *Do-Mi-Sol* (opens in new window) played by a piano in two different octaves, one right after the other.

Do-mi-sol sounds open-ended - as if it is continuing somewhere else.

Sol-Mi-Do

The descending skip pattern of *sol-mi-do* is the opposite of the pattern we just heard. These are our same anchor notes as mentioned above, but this pattern will sound more final because we are ending on *do*. As you listen to this group of three pitches, consider pausing before the pitch for *do* is played and try singing it yourself. Can you hear where this pattern is heading? Listen to these three pitches:

In this audio sample, you will hear *Sol-Mi-Do* (opens in new window) played by a piano in two different octaves, one right after the other.

La-Ti-Do

The ascending, stepwise pattern of *la-ti-do* has some similarities to our first three-note pattern. It is stepwise and moving in an ascending direction. However, this pattern has a very distinctive half step between the second and third pitches.

The *ti-do* half-step relationship is arguably the most important relationship in all of Western music:

- It leads our ear to identify the tonic of the key (*do* in "moveable do")
- It propels functional harmony toward the tonic chord (this will be covered in more detail in a later chapter)

- The **leading tone** (the seventh scale degree, or *ti*) of the key naturally has a tendency to resolve up by a half step

Because this half-step relationship is so important and helps us to identify the major key of the melody or piece, this ascending three note pattern will sound very final. You can also think of these three pitches as the final three pitches in an ascending major scale. Listen to these three pitches:

In this audio sample, you will hear *La-Ti-Do* (opens in new window) played by a flute.

Re-Ti-Do

This pattern is commonly heard at the end of phrases and melodic ideas. The first two pitches are on either side of *do*, the first scale degree. Instead of moving stepwise, our first two notes (*re-ti*) create a descending skip. The pattern then ascends by the same important ascending half step that we heard in the previous pattern. This pattern tends to bring our ear's attention to the final ascending half step and reinforces *do*. It should sound final, as if it is the very end of a melody. Listen to these three pitches:

In this audio sample, you will hear *Re-Ti-Do* (opens in new window) played by a flute.

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1.6: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. Your instructor will advise you which method of solfège to use, but you are also encouraged to try out the Curwen hand signs. For these activities, the numbers coincide with the scale degrees of the major key with your chosen *do*. Subscript numbers indicate the pitch should be lower than your starting *do*.

Activity 1

1 2 1 2 3 1 2 3 2 1 1 2 3 1 3 1 2 1 3 1 1 2 1 2 1

1 3 2 1 3 1 3 1 2 3 1 3 2 3 1 1 2 3 2 3 3 1 2 3 1

Activity 2

1_7 1 2 1 1 2 1 $_7$ 1 1 2 $_7$ 1 2 1 2 3 2 $_7$ 1 $_7$ 1 3 1

1 3 4 5 1 1 3 4 3 5 1 3 2 3 5 1 3 5 3 1 1 5 3 5 1

Listening

This listening section focuses on recognizing ascending and descending patterns. Your instructor will play a series of pitches for you. Listen closely and determine the pattern of pitches in "moveable do."

1. Example 1: (a) Do Re Mi (b) Do Mi Sol (c) Mi Re Do (d) Sol Mi Do
2. Example 2: (a) Do Re Mi (b) Do Mi Sol (c) Mi Re Do (d) Sol Mi Do
3. Example 3: (a) Do Re Mi (b) Do Mi Sol (c) Mi Re Do (d) Sol Mi Do
4. Example 4: (a) Do Re Mi (b) Do Mi Sol (c) Mi Re Do (d) Sol Mi Do
5. Example 5: (a) Do Re Mi (b) Do Mi Sol (c) Mi Re Do (d) Sol Mi Do

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2



Melody 3



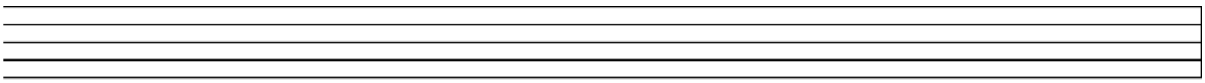
Melody 4

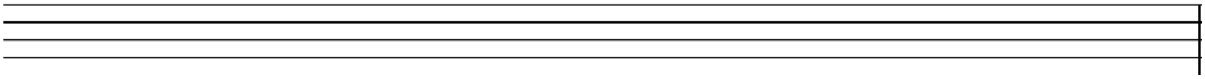


Composing Your Own Melody

Use the staff provided to compose a melody that is between eight and twenty pitches long in the key of C major. Use quarter notes and half notes. Start and end on *do*. When you have written your melody, write the solfège syllables underneath your pitches. Write the scale degree numbers under your solfège. An example is provided:







Your Turn

When you have completed your melody, share with a partner and sing through each of your melodies. Try using Curwen hand signs as you sing. Use both the solfège and numbers.

Discuss

What went well with each melody? Which parts were easy to sing? Where were the challenges? What would you change?

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1.7: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 1.1 to practice hearing the three-note patterns that were covered in this chapter. This is an ungraded assignment and can be used repeatedly as practice.

Use Activity 1.2 to practice hearing and seeing the notation for the three-note patterns covered in this chapter. This is also an ungraded assignment and can be used repeatedly as practice. You will receive credit for completing it.

SonicFit

SonicFit (opens in new window) has some practice activities you might find useful. Their section on "Scale Degree Ear Training" will play the major scale for you and then a few pitches so you learn to identify the scale degrees.

Ear Training Apps

Developers are always coming out with new apps. There are many free options that will give you a game-like method of practicing aural skills, even when you are away from an instrument. "Perfect Ear" and "Earpeggio" are two good options. Your instructor or classmates might also have some suggestions.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Listen to your favorite music and try to identify the three-note patterns covered in this chapter. How does the song end? How is the final note approached?
- Recall a favorite song and try and assign solfège syllables to the melody.

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CHAPTER OVERVIEW

2: Simple Meters

2.1: Simple Meters Introduction
2.2: Beat Patterns
2.3: Duple Meter
2.3.1: Duple Conducting Pattern
2.4: Triple Meter
2.4.1: Triple Conducting Pattern
2.5: Quadruple Meter
2.5.1: Quadruple Conducting Pattern
2.6: Simple Meter
2.6.1: Simple Meter Check-In Quiz
2.7: Counting Methods
2.8: Lab Activities
2.9: Additional Practice

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2.1: Simple Meters Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Describe the purpose behind each number of a time signature
- Identify simple meters
- Count simple meters using numbers or rhythm syllables
- Identify duple, triple, and quadruple patterns of strong and weak beats
- Describe examples of duple, triple, and quadruple meter
- Conduct in duple, triple, and quadruple meter

What is Meter?

Meter is the pattern of strong and weak beats.

Our counting of the pattern starts with every strong beat.

Key Terms

- **Meter:** the pattern of strong and weak beats
- **Duple meter:** a pattern of strong and weak beats in which every other beat is a strong beat (**1**, 2; **1**, 2)
- **Downbeat:** what we hear as the strong beat of the pattern
- **Upbeat:** the beat that comes just before the downbeat
- **Triple meter:** a pattern of strong and weak beats in which every third beat is a strong beat (**1**, 2, 3; **1**, 2, 3)
- **Quadruple meter:** a pattern of strong and weak beats in which the strongest beat is on the first beat with three weaker beats that follow (**1**, 2, 3, 4)
- **Compound meter:** meter where the beat can be divided into three parts
- **Simple meter:** meter where the beat can be divided into two parts
- **Time signature:** the two vertically stacked numbers that appear at the beginning of a score

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2.2: Beat Patterns

Basic Patterns

Our goal when listening to a piece of music is to make sense of what we are hearing. One of the first steps is to listen for meter.

When we think about meter in relation to ear training or aural skills, our focus is on how sounds might be similar or different. This helps us to organize the sound in such a way that we can either reproduce it or write it down. Understanding meter helps us make abstract, fleeting music into something more structured and concrete.



When we listen for meter, we should ask ourselves: What is the pattern of strong beats and weak beats? Where does the pattern start over?

This will give us a structure in which we can listen for additional clues and put a bigger picture together.

We will start with the three basic beat patterns. There are more in addition to these three, but they are essentially variations of these basic beat patterns.

- Duple meter
- Triple meter
- Quadruple meter

In this chapter, we will be listening to these meters and working on conducting these meters. For those of us who are kinesthetic learners, it is often helpful to have a physical representation of the beat pattern we are hearing, so learning to conduct can be useful.

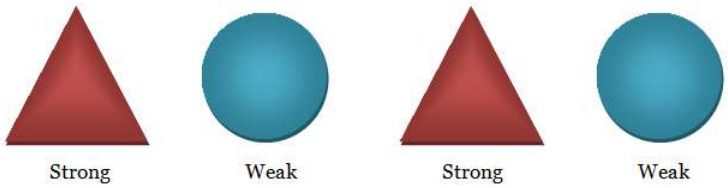
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Image by bookdragon from Pixabay

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2.3: Duple Meter

A pattern of strong and weak beats in which every other beat is a strong beat creates a pattern of two. We call this kind of beat pattern **duple meter**.



Counting Duple Meter

When we count in duple meter, we call each strong beat "1." Each weak beat is called "2."

Counting this pattern out loud would be:

1-2-**1**-2

Examples of Duple Meter

- Marching music: this is often in a duple meter because we have two feet. One foot steps on the strong beat and the other steps on the weak beat.
- Dance music: this is often in duple meter for the same reason as marching music. Music in duple meter tends to move along at a quick pace and is often appropriate for dancing.

Practical Application

You can listen to this example of duple meter in the piano introduction of The Galway Piper (opens in new window) as arranged by Dr. Archibald T. Davison.

Attribution: The Galway Piper (Irish Folk Music) from *The Concord Series: Harvard University Glee Club Collection of Part Songs for Men's Voices*, No.99
Boston: E.C. Schirmer Music Co., 1926. Plate E.C.S. No.239. Public Domain. Licensed under ShareAlike 4.0 International - Creative Commons

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2.3.1: Duple Conducting Pattern

Conducting Patterns

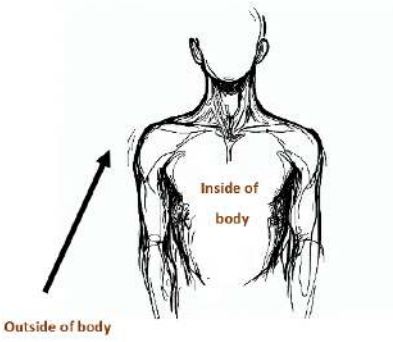


Understanding basic conducting patterns will be beneficial in many areas of music:

- Teaching
- Performing
- Dictation

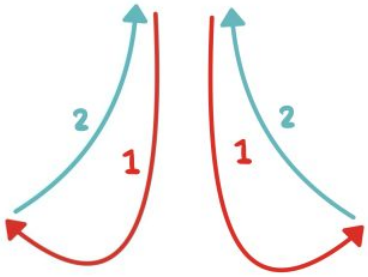
Every conducting pattern consists of a downbeat and an upbeat. The **downbeat** is what we hear as the strong beat of the pattern. If we are counting a pattern, we would call this "beat one." Some might describe this as a heavy-sounding beat. This downbeat is shown in a conducting pattern as the beat that starts about shoulder level and moves in a downward motion toward our waist.

The **upbeat** is the beat that comes just before the downbeat. This is the beat that sounds the lightest. Some might describe this as the beat where you breathe in before producing a strong sound on the beat that is to come. Some think of this beat as a lift or an anticipation of the strong beat. This upbeat is shown in a conducting pattern by coming up toward the shoulder from the outside of the body.



Pattern of Two

The duple meter conducting pattern consists only of upbeats and downbeats. Since we have a pattern of two, each beat is either a strong downbeat or the upbeat preparation. In order for the upbeat to have an upward motion from the outside of the body, we end up with a pattern that looks a little like a backwards "J" when using our right hand.



Practical Application

Now watch conductor Kalena Bovell (opens in a new window). Most of the time, she is using a pattern of 2.

The following video contains music only. There is no text.

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Conductor: AI generated image by the author

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2.4: Triple Meter

A pattern of strong and weak beats in which every third beat is strong beat creates a pattern of three. We call this beat pattern **triple meter**.



Counting Triple Meter

When we count in triple meter, we call each strong beat "1." The weak beats are called "2" and "3."

Counting this pattern out loud would be:

1-2-3-**1**-2-3

Examples of Triple Meter

- Waltz: this is often in a triple meter and the dancer's steps mimic the strong-weak-weak pattern
- Bolero: this Latin American musical form is a romantic dance in triple meter
- Minuet: this is often found as one of the middle movements of a multi-movement work (i.e. symphony, string quartet, piano sonata)

Practical Application

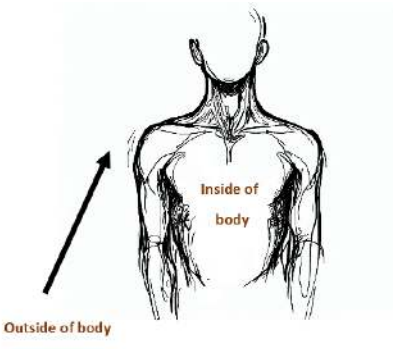
Listen to this example of triple meter as heard at the beginning of Bolero (opens in a new window) for violin and piano by Pablo de Sarasate.

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2.4.1: Triple Conducting Pattern

Pattern of Three

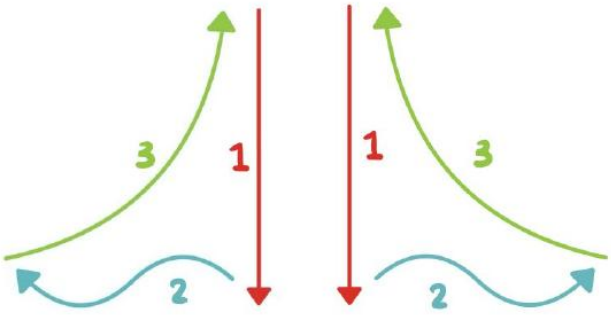


In addition to the downbeat and upbeat that we discussed in 2.2.1: Duple Conducting Pattern, the triple conducting pattern adds an additional weak beat. This additional beat goes between the downbeat and the upbeat.

Again, we need the upbeat to come from the outside of the body toward a neutral middle of the body. The best way for this to happen is to place beat two off to the outside.

This triple conducting pattern is often described as being a triangle shape where one point comes straight down in front of you and is about waist level, the second point is parallel but off to the right, and the third point is at the top closer to shoulder level. The reality is that a conducting pattern is never quite this angular and strict.

As the hand comes down for beat one, there is a little "bounce" as we move to beat two. You might think of it as down-out-up as you practice this pattern.



Practical Application

Watch the first few minutes of Kevin M. Geraldi conducting Holst's "First Suite in E-flat major" (opens in a new window) that is in triple meter. This version provides a nice view of the conductor.

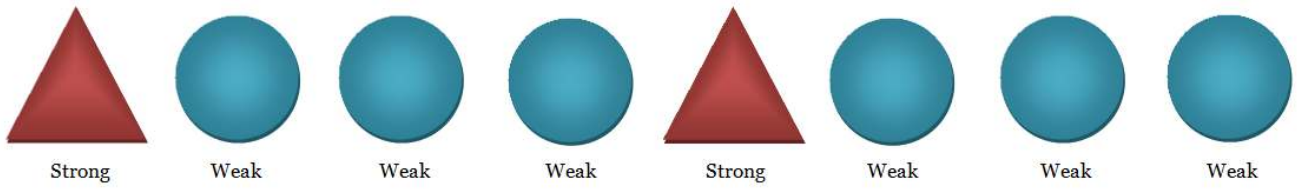
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2.5: Quadruple Meter

A pattern of strong and weak beats that has the strongest beat on the first beat with three weaker beats that follow creates a pattern of four. This pattern is common, but different than the two previous patterns because the third beat is slightly stronger than beats two and four. We call this **quadruple meter**.



Counting Quadruple Meter

When we count in quadruple meter, we call each strong beat "1." The weak beats are "2," "3," and "4."

Counting this pattern out loud would be:

1-2-3-4-**1**-2-3-4

Challenges with Quadruple Meter

As mentioned above, the third beat in this pattern is slightly stronger than the other two weak beats. This can be challenging when listening to a piece of music and trying to determine the meter. Depending on how strong that third beat might be, your ear might pick up a strong beat every other. For this reason, ear training courses often group duple and quadruple meter together. Both have an even number of beats.

As you listen to pieces of music in different meters, hearing the difference will get easier. Still, if we look at sheet music versions of various popular songs, we might find some in duple meter and some notated in quadruple meter! Even professionals might not agree.

Examples of Quadruple Meter

- Rock and pop music: Songs in these genres are often in quadruple meter with a strong bass drum kick on the first beat.
- Modern dance music: Think about the dance count-off "5-6-7-8." This is a group of four beats. Dancers sometimes think of music in groups of eight beats, but when we listen to the music or study the score, we would likely find that it is quadruple meter.

Practical Application

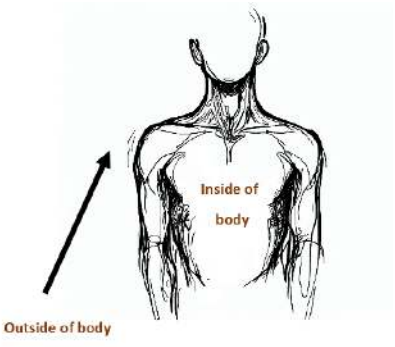
Listen to this example of quadruple meter in the American Folk Song, The Water is Wide (opens in a new window) as arranged and performed on guitar by Bert Alink. This clip is an excellent example of quadruple meter. Listen for the strong first beat in the pattern as the lowest note in the bass, especially in the first few measures.

Attribution: The Water Is Wide. Alink, Bert. Arranger, performer, publisher, 2017. IMSLP. Creative Commons Attribution 4.0

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2.5.1: Quadruple Conducting Pattern

Pattern of Four

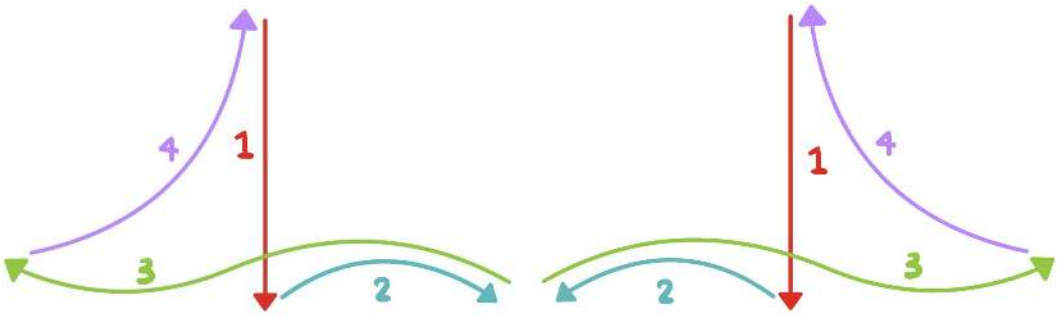


In addition to the downbeat and upbeat that we discussed in 2.2.1: Duple Conducting Pattern, the quadruple conducting pattern adds two additional weak beats. These additional beats go between the downbeat and the upbeat.

Again, we need the upbeat to come from the outside of the body toward a neutral middle of the body. Like the triple meter pattern, the second to last beat is going to be outside the body. This places the second beat of the pattern toward the inside of the body.

The quadruple conducting pattern ends up coming straight down for beat one, across the body for beat two, to the outside of the body for beat three, and then up to the top for beat four.

As the hand comes down for beat one, there is a little "bounce" as we move to beat two and then three. You might think of it as down-inside-out-up as you practice this pattern.



Practical Application

Conductor Christian Baldini conducts the beginning of Mahler, Symphony No. 1 (opens in a new window) in four, and then goes to two.

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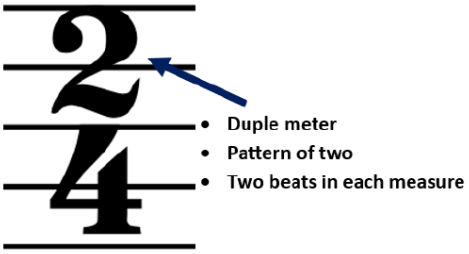
2.6: Simple Meter

In music notation, the two vertically stacked numbers that appear at the beginning of a score are called the **time signature**. The time signature indicates the meter of the music. Each number provides information about the music's meter.

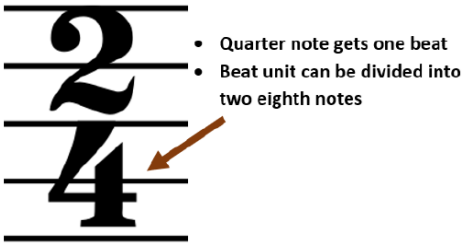
Top Number of the Time Signature

Meters are characterized by the number of beats in each measure, which is shown by the top number of the time signature. This is the number we look at when following a conducting pattern or counting a measure. By looking at the top number, we can determine if the music uses:

- Duple meter (2)
- Triple meter (3)
- Quadruple meter (4)



Bottom Number of the Time Signature



Traditionally, students are taught that the bottom number of the time signature tells us which note is getting one beat. This is correct, but this isn't the whole story. The bottom number also tells us whether the meter will be simple or compound. In a **compound meter**, the beats are divided into three parts. We will cover this in a later chapter. In a **simple meter** the beat is divided into two parts, or has an even division of the beat. By combining the information we learn from the top number and bottom number, we can determine if the meter is considered simple or compound.

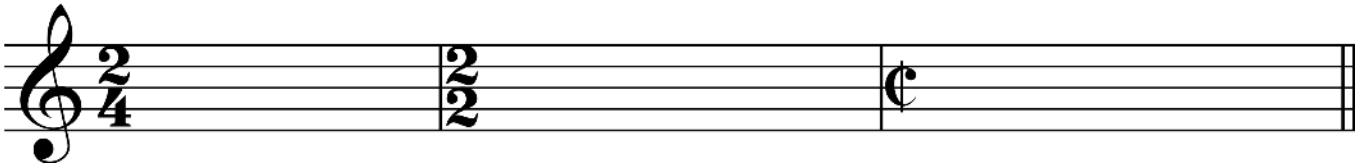
With a simple meter, our counting pattern might sound like "one and two and, one and two and." We might see quite a few eighth notes, quarter notes, and half notes. Measures of music in a simple meter will often have eighth notes or sixteenth notes grouped in twos. Common bottom numbers for simple meter will be 4, 2, and 8. It is worth noting that many of the compound meters also have an 8 on the bottom.

Consider this example of eighth notes in simple triple meter:

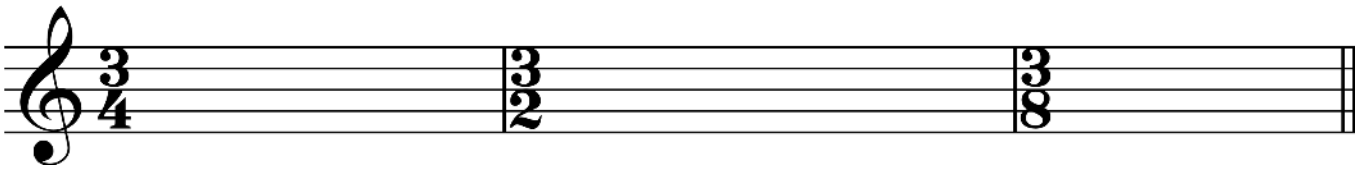


Common simple meters

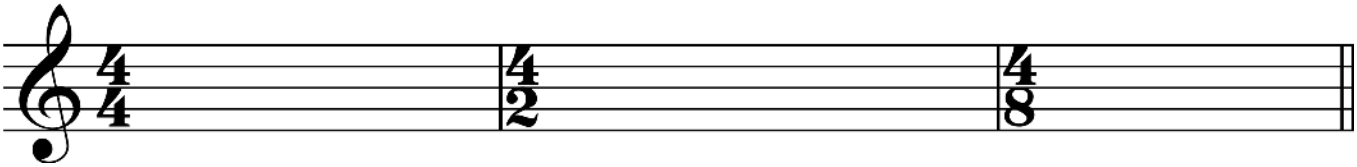
Common simple duple meters are 2/4 and 2/2 (also called cut time).



Common simple triple meters are 3/4, 3/2, and 3/8.



Common simple quadruple meters are 4/4, 4/2, and 4/8.



To put it simply, when the top number is 2, 3, or 4, and when the note that is getting the beat is generally divided into two eighth notes (as in 2/4, 3/4, or 4/4), two quarter notes (as in 2/2, 3/2, or 4/2), or two sixteenth notes (as in 3/8 or 4/8), we can call this a **simple meter.**

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2.6.1: Simple Meter Check-In Quiz

You are now ready to take the review quiz (opens in a new window) to check your comprehension of simple meters.

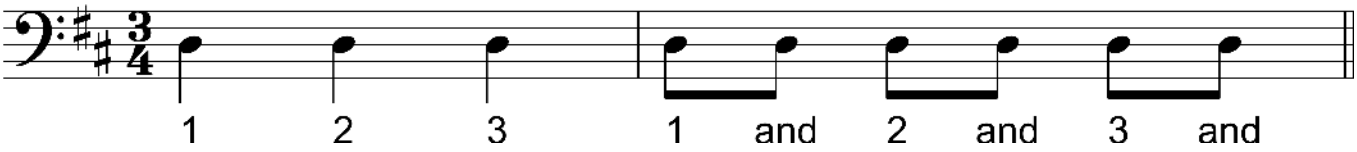
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2.7: Counting Methods

The goal of any musician is to perform the most accurate representation of the music we are reading, and to do so quickly. On the other side of this, understanding and reading rhythms more clearly will help us to visualize rhythms and be able to write them down or reproduce them when we hear them. There are many different methods of counting and performing rhythms. Some common methods are to use numbers, the Takadimi system, or the Kodály system, but there are others and you may find an alternate method that works better for you.

Numbers

Counting beats and subdivisions with numbers is the most common way to count in music. We count the main beats with numbers. When the beat is divided into two parts, we use the number for the first half and "and" to indicate the second half.



When we need to further indicate a smaller note value and are using sixteenth notes, we add "e" and "a" (uh) on either side of the "and." The plus sign is a shortcut for "and."



Rhythm Syllables

Rhythm syllables give us something to say that helps to differentiate the different parts of the beat or the different types of note values, similar to the solfège system used for pitch classes. There are many different methods of rhythm syllables, and they all have pros and cons. Your instructor will guide you on their preferred method. You might also find that some rhythms lend themselves more easily to one method or another.

Takadimi

The Takadimi system was developed in the 1990s by Richard Hoffman, William Pelto, and John W. White, and shared in the *Journal of Music Theory Pedagogy.* It essentially mixes ideas from multiple systems and helps musicians to place the note values based on their location within the beat instead of their individual duration. Some of the syllables are similar to those used in North Indian tabla syllables.

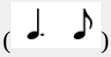
Takadimi Syllables

Note Type	Syllable	A full measure of 4/4
Quarter note (♩)	ta	♩ ♩ ♩ ♩ or ta ta ta ta
Eighth notes (♫)	ta - di	♫ ♫ ♫ ♫ or ta-di ta-di ta-di ta-di
Half note (𝅗𝅥)	ta - ah	𝅗𝅥 𝅗𝅥 or ta - ah ta - ah
Whole note (𝅝)	ta - ah - ah - ah	𝅝 or ta - ah - ah - ah
Sixteenth notes (𝅘𝅥𝅯)	ta - ka - di - mi	𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 or ta-ka-di-mi ta-ka-di-mi ta-ka-di-mi ta-ka-di-mi

Kodály

Zoltán Kodály's method has been in use for quite some time and tends to be popular for elementary music. There are some similarities between the Takadimi method and the Kodály method. Kodály has a few more pattern-specific syllables than Takadimi.

Kodály Syllables

Note Type	Syllable	A full measure of 4/4
Quarter note ()	ta	 or ta ta ta ta
Eighth notes ()	ti - ti	 or ti-ti ti-ti ti-ti ti-ti
Half note ()	too	 or too too
Dotted quarter and eighth ()	tum - ti	 or tum - ti tum - ti
Whole note ( )	ta - ah - ah - ah	or ta - ah - ah - ah
Sixteenth notes ()	tika-tika (or tiri-tiri)	 or tika-tika tika-tika tika-tika tika-tika

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2.8: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities.

Activity 1: Singing and Conducting



Use this notation to complete the following:

- Conduct in a pattern of two as you sing the solfège
- Use the Curwen hand signs as you sing
- Perform this in a variety of keys

Activity 2: Rhythm and Movement

In small groups (3-4 people), take turns conducting and being the "ensemble" for this simple rhythm. Clap the rhythm to perform.



Listening

Work on the conducting patterns as you listen for strong and weak beats and conduct with the music.

Pattern of 2

Listen and conduct to an excerpt from Handel's "Bouree" from *Water Music*

Pattern of 3

Listen and conduct to an excerpt from Stravinsky's *Firebird*

Pattern of 4

Listen and conduct to an excerpt from Prokofiev's *Lt. Kije's Wedding*

(Try this with both a pattern of 2 and a pattern of 4. Which feels right?)

Sight Singing

Melody 1



Melody 2



Melody 3

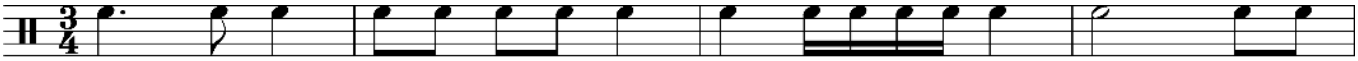


Rhythm

Rhythm 1



Rhythm 2



5



Rhythm 3

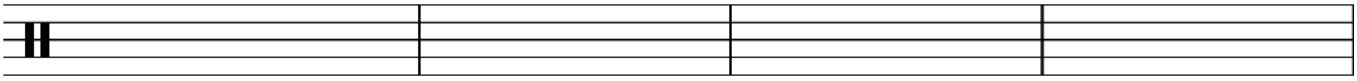


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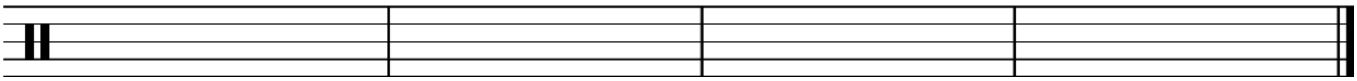


Composing Your Own Rhythm

Using the staff provided, compose a four to eight measure rhythm. Use sixteenth notes, eighth notes, quarter notes, half notes, whole notes, or their coinciding rests. In a small group, take turns conducting as the other group members perform each rhythm. Use both Takadimi and counting methods.



5



Discuss

Where were you most successful as an ensemble? Come up with one positive comment and one idea for improvement with each rhythm. Which method of counting worked best for you? Why?

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2.9: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 2.1 to practice hearing the differences between duple or quadruple meter patterns and a triple meter pattern. This is an ungraded assignment and can be used repeatedly as practice.



G Major Music Theory

Gilbert DeBenedetti's website, G Major Music Theory(opens in new window) is a fabulous resource in a number of different areas, but has an especially helpful list of audio files categorized by meter. You can use this list for some additional practice hearing the strong and weak beats.

Ear Training Apps

Developers are always coming out with new apps. There are many free options that will give you a game-like method of practicing aural skills, even when you are away from an instrument. "Perfect Ear" and "Earpeggio" are two good options. Your instructor or classmates might also have some suggestions.

Additional Practicing Ideas

- Find another music student and practice together. Conduct each other as you sing melodies and complete rhythm activities and give one another feedback.
- Listen to some of your favorite music and conduct to it. This is also helpful if you are able to then look up the sheet music and confirm the meter you think you heard.

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CHAPTER OVERVIEW

3: Rhythmic Dictation

3.1: Rhythmic Dictation Introduction
3.2: Rhythmic Values Review
3.3: Benefits of Practicing Dictation
3.4: Process of Dictation
3.5: Beat Boxes
3.5.1: Identifying Sounds on a Beat
3.5.2: Ties with Beat Boxes
3.6: Counting Method for Dictation
3.7: Lab Activities
3.8: Additional Practice

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3.1: Rhythmic Dictation Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Identify the number of sounds on a beat
- Make a visual representation of the rhythm you are hearing
- Use basic notation to provide an accurate representation of the rhythm

Making Sense Out of Chaos



Listening to a piece of music and learning to write it down is a little like looking at a "Magic Eye" picture or a piece of abstract art. The first time you glance at it, it might look like a mess of chaos. With some practice and focus, we can start to see and hear patterns and make sense of what is initially hidden.

Keep in mind that you are learning a new skill. This takes time and repetition. Some activities will come easier than others. Developing a solid sense of beat and being able to focus on individual elements of the music will help build these aural skills.

Key Terms

- **Beat boxes:** a method of listening for individual beats within the measure
- **Syncopation:** when a weak beat is emphasized in a rhythm
- **Rhythm:** a pattern of sounds and silence

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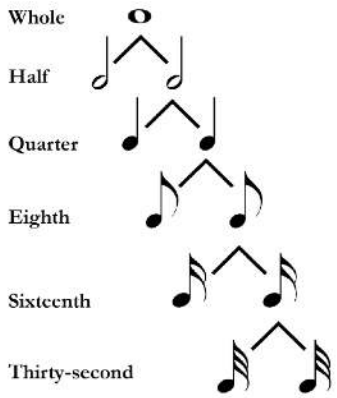
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3.2: Rhythmic Values Review

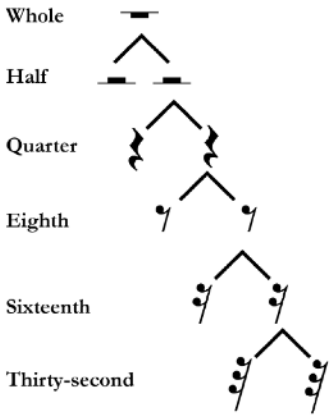
Musical Notes

Rhythm refers to the combination of long and short durations in time. In notation, each musical note has a specific duration, which is indicated using a system of symbols, shown below. Durations are notated with either unfilled or filled noteheads. Unfilled noteheads can appear with or without a stem; filled noteheads always appear with a stem. Flags can be added to the stems of filled noteheads; each flag shortens the duration by half.



Rests

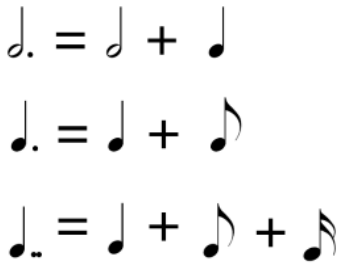
Rests represent silence in musical notation. For each type of musical note, there exists a corresponding rest.



Dots and ties

Dots and ties allow for basic durations to be lengthened. A dot can be written after a pitch or a rest, and it increases its duration by half. For example, if a quarter note is equivalent in duration to two eighth notes, a dotted quarter note would be equivalent to *three* eighth notes. Generally, undotted notes divide into two notes; dotted notes divide into three. Thus, undotted notes are typically used to represent the beat level in simple meter, while dotted notes are used to represent the beat in compound meter.

Multiple dots can be added to a duration. Subsequent dots add half the duration of the previous dot. For example, a quarter note with two dots would be equivalent in duration to a quarter, eighth, and sixteenth note.



A *tie* lengthens a duration by connecting two adjacent identical pitches. Ties are used to either sustain a pitch beyond the length of a single measure, or to make a particular rhythmic grouping in a measure more clear.

In the example below, the duration of the first pitch is longer than a single measure, so it is represented by tying the dotted half note, which lasts the full measure, to the first beat of the subsequent measure.



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3.3: Benefits of Practicing Dictation

Why Practice Dictation?

As a musician, you often will not know what skill you will need until you are in the middle of the musical moment. Practicing the process of dictation now, when you are not on the spot with an ensemble, in a rehearsal with a band, or in front of a client or classroom, will build the skill to where you will be able to recall the process when you need it.

Think of a fire drill - the process is practiced and planned long before the skill may need to be recalled. The student or employee knows they can access that information when they need since it has already been practiced.

There are many benefits to having dictation skills. It is likely that you will use these skills in different areas during your career in more ways than you can imagine at the moment.

- Composition: Composers access the same skill used in rhythmic dictation when they hear something in their head and want to notate it for a composition.
- Notation: Performers access this skill when listening to a piece of music or a specific solo so it can be recreated in another performance.
- History: Having record of the written notation ensures that the music will be passed down through additional generations.

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3.4: Process of Dictation

Turning Sound to Notation

Through the process of dictation, you will be listening to many layers of complex sounds and turning music from an aural medium into a written medium. There are a number of skills being accessed at the same time during dictation:

- Differentiating between melody and accompaniment
- Determining meter
- Determining rhythm
- Identifying patterns
- Identifying a tonal center
- Identifying a mode or the group of pitches being used



Throughout this text, we will work on many of these elements separately, but we will also combine the elements. As everyone comes into an aural skills course with different experiences and expertise, you will find that everyone's skill level is slightly different. Depending on your background and instrument, some skills may come easy to you while others are surprisingly challenging. By the time you leave a degree program or class, you may or may not feel like you have mastered this area of music. It is a lifelong process. I have never met a musician who feels like they have no room for improvement. We are all continually striving to strengthen our skills and learn more about this beautiful art form.

> "Music is the journey. You never arrive in music; the work is never over."
>
> - Phil Woods (1931-2015), American saxophonist

It is important to pause and consider this idea as you embark on this journey of enhancing your musical ear. You are continually making steps forward. It takes time. It takes practice. It is a skill that you are developing and will continue to develop as you grow and change as a musician.

First Steps

We can easily end up overwhelmed when trying to listen to so many elements of music at the same time. It is helpful to listen specifically for certain elements and create a framework for yourself.

Step 1

Meter: the pattern of strong and weak beats. Determine the metrical pattern that you hear. Where is the upbeat that is preparing us for the strong downbeat? Test out different conducting patterns. Which one fits?

Step 2

Listen for the rhythm. **Rhythm** is the pattern of sounds and silences. How many sounds are you hearing on each beat?

Step 3

Listen for the tonal center. Where does the melody sound like it is resolving to? Where is *do*? Some also find it helpful to draw a picture of the contour of the melody. Where is the melody ascending and where is it descending?

As music gets more complicated, the layers can also become more complicated. In the previous chapter, we focused on meter. Now, we will focus on the rhythm.

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3.5: Beat Boxes

Organizing Sound in Time

It is helpful to have a rhythmic framework to use when notating a rhythm. One tool to use is the idea of **beat boxes**.



No, not that kind of beat boxing.

These beat boxes will give us an outline of the number of beats in each measure so we can keep track and mark where the sounds happen.

These beat boxes allow us to jump to a later measure and not get lost in the rhythm.

These beat boxes help us to successfully have the correct number of beats in each measure (it is surprisingly easy to miss one!).

These beat boxes allow us to focus on each beat individually and mark how many sounds we hear.

Image by Mohamed Hassan from Pixabay

Preparing Your Score

To successfully use beat boxes for rhythmic dictation, you will first want to take a moment and prepare your paper.

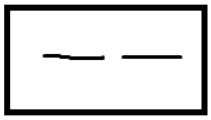
1. Write your time signature.
2. Draw one box above the staff for each of the beats in the measure.
3. Use your own shorthand to make marks as you hear the rhythm. You can use dashes, slashes, or dots - whatever works for you and is quick.

Marking Boxes

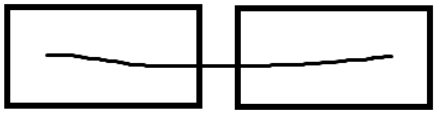
Are you hearing one sound on a beat? Make one mark in the box.



Are you hearing two even sounds on a beat? Make two marks in the box that are of equal length.



Are you hearing one sound that is lasting more than one beat? Make a longer mark that covers two (or more) boxes.



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3.5.1: Identifying Sounds on a Beat

Tracking Beats

Conducting

An excellent way to keep track of the beats is by conducting. When we conduct, we can simultaneously keep track of the pattern of beats and track which beats contain sounds. Conducting can help us to identify when one beat ends and the next one begins.

Tapping

Tapping also keeps track of the beat. This can be tapping your foot or a hand on your lap. The downside to only using tapping is that there is no indication which beat of the pattern you are tapping. This works at some tempos and for some meters, but there is a greater risk of getting lost in the rhythm if you are solely relying on tapping.

Counting

Some have great success using counting to dictate and recall rhythms. This works well if you have had a lot of experience counting out loud as you play or performing rhythms with counting.

Try It

Listen to this audio example of one measure of common time. You will hear one measure of four quarter notes to establish the tempo. The rhythm to listen for is the sound of a snare drum. As you listen, try each of the three methods listed above.

Consider: what are you doing as you listen to this rhythm? What are you hearing? Can you hear the separate beats? Are you able to picture the notation as you listen?

Challenges

One of the biggest challenges with hearing rhythms is that they often sound different than what we see when we read notated rhythms. Let's take this same audio example and dive into it a little more. If we don't keep track of our beats, we hear a pattern that might sound like:

LONG - SHORT - SHORT - SHORT - SHORT

Or, if we want to think in blocks:



If we do not know where the beats are actually placed, we could come up with a number of different notated rhythms that aren't actually correct. Using the previous two methods (LONG-SHORT and blocks), the beat locations are unclear.

But, if we conduct and use beat boxes while we listen:

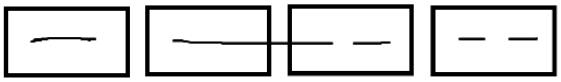
- we will hear that the first sound lasts longer than one beat
- we will hear that there is a short sound right before the third beat
- we will hear that there are two sounds on the third beat
- we will hear that the last sound comes on beat four

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3.5.2: Ties with Beat Boxes

Sounds Lasting More Than a Beat

With beat boxes, when we hear a note that extends over the duration of one beat (or one box), it is helpful to keep drawing the line until the sound changes. For example, using these four beat boxes, the student heard one sound on a beat for the first beat, one sound that lasted more than a beat on the second beat, a sound that came on the second half of the third beat, and two sounds on the final beat.



This can be translated to:



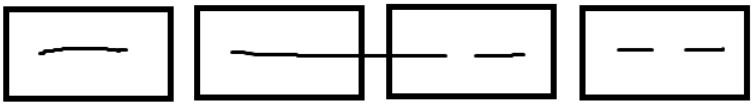
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3.6: Counting Method for Dictation

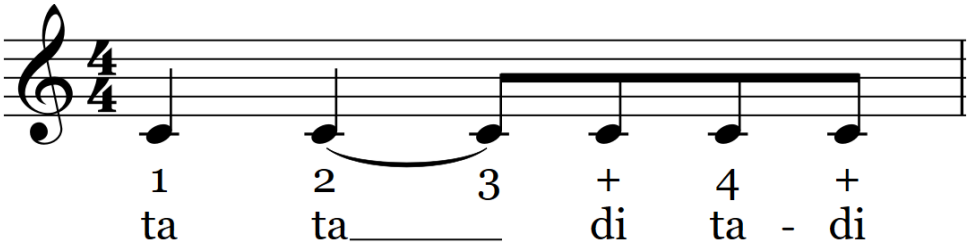
Counting Out Loud

For those of us who need to focus on one beat at a time, the beat boxes are an excellent tool. However, some people might feel like this is an extra step. If you are able to retain rhythmic patterns that are a little longer, you might find that using a counting method will be a successful dictation tool.

With a counting method, we hear the beats where sounds are occurring. Using the same dotted rhythm example from the previous page, we would have heard one sound on a beat, one sound that lasted longer than a beat, one sound that came on the second half of beat three, and then two even sounds on beat four.



If you are using a counting method, this might sound to you like "1-2-and-4-and"



With a counting method, we can also tap or conduct, so that when we play the rhythm back in our head we recognize that we heard something on beat one and then on beat two. Then we heard the next sound come just before the fourth beat. When we translate this rhythm into notation, we access our music theory and notation knowledge to determine that the duration of the sound that started on beat two actually lasted for a beat and a half.

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3.7: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. Your instructor will advise you which method of solfège to use, but you are also encouraged to try out the Curwen hand signs.

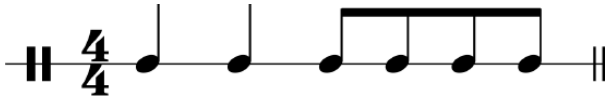
Activity 1

Play a pitch on the piano. This will be *do*. Sing *do* and then sing *mi*. Check it with the piano once you have produced the sound. Make the necessary adjustments. Continue this in a variety of keys.

Now play a pitch on the piano. This will be *mi*. Sing *mi* and then sing *do*. Check it with the piano once you have produced the sound. Make the necessary adjustments. Continue this in a variety of keys.

Listening

Listen to each rhythm once. Remember it, and then clap it back.

1. 
2. 
3. 
4. 

You may also access the sound files (opens in a new window) for these rhythms through this QR code.

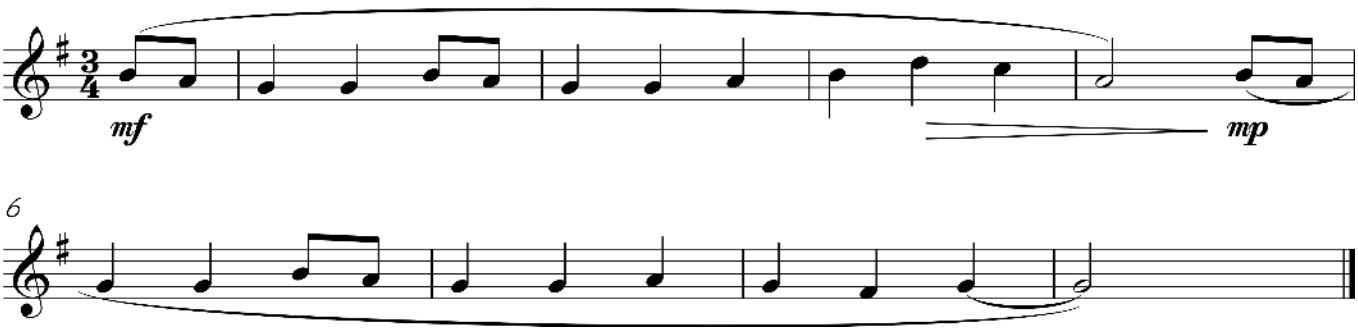
Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. The goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice the difficult sections of the melody and then attempt to sing it again.

Melody 1



Melody 2



Melody 3



Melody 4



Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

4. 

5. 

6. 

Discuss

How are you feeling about hearing the number of sounds on a beat? What is working for you?

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3.8: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 3.1 to practice hearing simple meter beat patterns that were covered in this chapter. This assignment is graded based on completion and can be used repeatedly as practice.



teoría

teoría (opens in a new window) has some practice activities you might find useful. Go to "Exercises" and under "Ear Training" you will find "Rhythmic Dictation." Select to practice in 2/4, 3/4, and 4/4 with minimum note values of a quarter and eighth note. It is a good idea to start to include exercises that use syncopation.

Ear Training Apps

Developers are always coming out with new apps. There are many free options that will give you a game-like method of practicing aural skills, even when you are away from an instrument. "Perfect Ear" and "Earpeggio" are two good options. Your instructor or classmates might also have some suggestions.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Compose rhythms and work with a partner to complete rhythmic dictations of your composed rhythms.
- Recall a favorite song and write down the rhythm of the melody.

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CHAPTER OVERVIEW

4: Compound Meter

4.1: Compound Meter Introduction
4.2: Simple Meter vs. Compound Meter
4.3: Compound Duple Meter
4.3.1: Compound Duple Meter Conducting Pattern
4.4: Compound Triple Meter
4.4.1: Compound Triple Meter Conducting Pattern
4.5: Compound Quadruple Meter
4.5.1: Compound Quadruple Meter Conducting Pattern
4.6: Beat Boxes for Compound Meter
4.7: Lab Activities
4.8: Additional Practice
4.9: Practice Exercises

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4.1: Compound Meter Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Identify compound meters by sound and sight
- Describe examples of compound duple, compound triple, and compound quadruple meters
- Count compound meters using numbers or rhythm syllables

Compound Meter



Something that is a compound is made up of two or more elements. We can think of compound meters as having two parts: the overall meter of strong beats and weak beats, and then little parts that are smaller divisions of those big beats.

Key Terms

- **Compound meter:** meter where each beat is broken into three parts
- **Compound duple meter:** meter that has two larger beats that are each subdivided into three parts
- **Compound triple meter:** meter that has three larger beats that are each subdivided into three parts
- **Compound quadruple meter:** meter that has four larger beats that are each subdivided into three parts

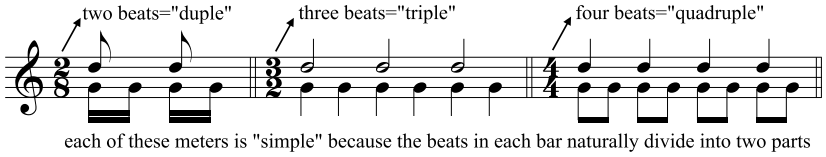
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4.2: Simple Meter vs. Compound Meter

Simple Meter

If the beats are normally divided into two parts, the meter is described as ***simple***.





each of these meters is "simple" because the beats in each bar naturally divide into two parts

The time signature 2/8 is “simple duple meter.” The time signature 3/2 is “simple triple meter.” Finally, 4/4 is “simple quadruple meter.”

When describing meter, we say how the beat is divided before the number of beats in the measure.

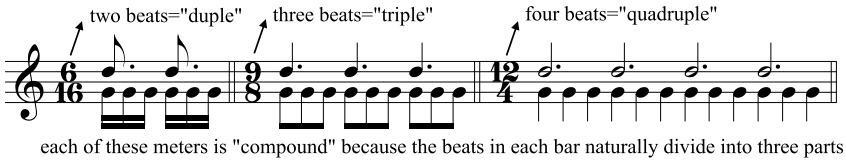
$$\text{Meter} = \frac{\text{("simple" or "compound")}}{\text{(how the beat is divided)}} \quad \frac{\text{("duple," "triple," or "quadruple")}}{\text{(the number of beats)}}$$

Compound Meter

If the beats are normally divided into three parts, the meter is described as ***compound***.



With compound meters, the bottom number specifies what type of note value (i.e. sixteenth, eighth, or quarter note) creates *the division of the beat*. The larger beat value in each measure is some kind of dotted note. We say 6/16 is “compound duple meter” because it has two large beats within each measure comprised of 2 dotted-eighth notes, and each of those dotted-eighth notes is divided into 3 sixteenth notes (as shown below). The time signature 6/8 is also a compound duple meter; each measure contains 2 dotted-quarter notes which are divided into 3 eighth notes. Compound time signatures have a top number greater than four that is divisible by 3 (6, 9, 12).



each of these meters is "compound" because the beats in each bar naturally divide into three parts

The following table summarizes meter and time signatures.

Top number of time signature:	2	3	4	= Simple
Top number of time signature:	6	9	12	= Compound
Number of beats:	Duple	Triple	Quadruple	

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4.3: Compound Duple Meter

Duple Meter

Duple meter has a pattern of a strong beat and a weak beat. The compound subdivisions of the beat break those larger beats into smaller pieces.

The time signature for compound duple meter is 6/8.



The number 8 on the bottom tells us that there are eighth notes getting the "beat" in this meter. The number 6 on top tells us that there are six of these eighth notes in each measure. The problem with this line of thinking is that it tells us nothing of the pulse in this meter. Not all of these eighth notes have the same strength and are instead grouped into two larger pulses of three eighth notes.



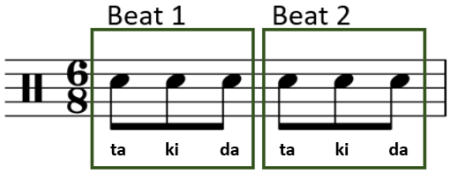
Within each of these beats, the first of the three eighth notes is the strongest of the group. This gives compound meter a lilting feel (**1**-2-3 **4**-5-6).

Counting Compound Duple Meter

As with all counting methods, you will find which one works best for you. You might also find that you choose a different method depending on the context of the music. Here are two different methods for counting compound meter.

Takadimi

With the Takadimi method that we introduced in 2.6: Counting Methods, the syllable "ta" is always on the strong beat.



Numbers

It is often helpful to keep track of the larger beats when counting in compound meter. However, it is also helpful to keep track of the subdivision. One method of counting is using numbers for the initial part of the beat, and then the syllables "la" and "li" for the other two parts of the beat.



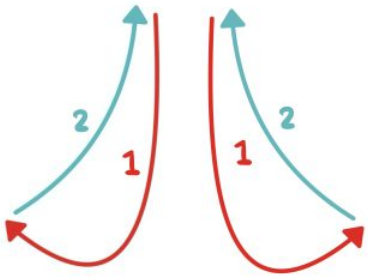
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4.3.1: Compound Duple Meter Conducting Pattern

Conducting Duple Meter

Just as we used a duple conducting pattern to conduct a simple duple meter, we also use the duple conducting pattern to conduct compound duple meter.

Since we have a pattern of two, each beat is either a strong downbeat or the upbeat preparation. In order for the upbeat to have an upward motion from the outside of the body, we end up with a pattern that looks a little like a backwards "J" when using our right hand.



The difference is that we feel three parts to each of the two beats instead of an even number of parts to the beat.

Practical Application

One of the best ways to get a good feel for meter is by listening and conducting along with the music. There are many different options for practicing. Users on Spotify have created playlists that include quite a few song options in compound duple meter (link opens in a new window). You can either search for a playlist on your own, or use this QR code to access a playlist.

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4.4: Compound Triple Meter

Triple Meter

Triple meter has a pattern of one strong beat followed by two weak beats. A compound subdivision of the beat breaks those 3 larger beats into 3 smaller pieces.

The time signature for compound triple meter is commonly 9/8.



The number 8 on the bottom tells us that eighth notes get the "beat" in this meter. The number 9 on top tells us that there are nine of these eighth notes in each measure. The problem with this line of thinking is that it tells us nothing of the pulse in this meter. Not all of these eighth notes have the same strength and are instead grouped into 3 groups of three.



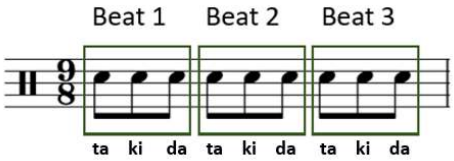
Within each of these beats, the first of the three eighth notes is the strongest of the group. This gives compound meter a lilting feel (**1**-2-3 **4**-5-6 **7**-8-9)

Counting Compound Triple Meter

Counting in compound triple meter will be the same as compound duple meter. As with all counting methods, you will find which one works best for you. You might also find that you choose a different method depending on the context of the music. Here is a review of two different methods:

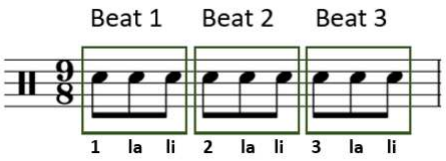
Takadimi

With the Takadimi method that we introduced in 2.6: Counting Methods, the syllable "ta" is always on the beat.



Numbers

It is often helpful to keep track of the larger beats when counting in compound meter. However, it is also helpful to keep track of the subdivision. One method of counting is using numbers for the initial part of the beat, and then the syllables "la" and "li" for the other two parts of the beat.



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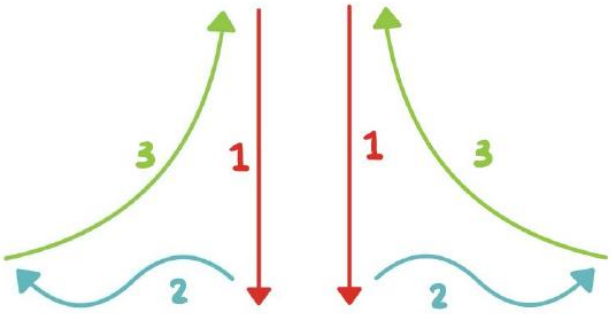
4.4.1: Compound Triple Meter Conducting Pattern

Conducting Triple Meter

Just as we used a triple conducting pattern to conduct in simple triple meter, we also use a triple conducting pattern to conduct compound triple meter. Again, we need the upbeat to come from the outside of the body toward a neutral middle of the body. The best way for this to happen is to place beat two off to the outside.

This triple conducting pattern is often described as being a triangle shape where one point is straight in front of you at about waist level, the second point is out to the right, and the third point is at the top closer to shoulder level. The reality is that a conducting pattern is never quite this angular and strict.

As the hand comes down for beat one, there is a little "bounce" as we move to beat two. You might think of it as down-out-up as you practice this pattern.



The difference is that we will feel three parts to each of these beats instead of an even number of parts to each beat.

Practical Application

One of the best ways to get a good feel for meter is by listening and conducting along with the music. There are many different options for practicing. Users on Spotify have created playlists that include quite a few song options in Compound Triple (9/8) (link opens in a new window). You can either search for a playlist on your own, or use this QR code to access a playlist.

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4.5: Compound Quadruple Meter

Quadruple Meter

Quadruple meter has a pattern of one strong beat and three weak beats. The third beat of the pattern is slightly stronger than the other two weak beats. The compound subdivisions of the beat break each of those larger beats into three smaller pieces.

The time signature for compound quadruple meter is commonly 12/8.



The number 8 on the bottom tells us that there are eighth notes getting the "beat" in this meter. The number 12 on top tells us that there are twelve of these eighth notes in each measure. The problem with this line of thinking is that it tells us nothing of the pulse in this meter. Not all of these eighth notes have the same strength and are instead grouped into four groups of three.



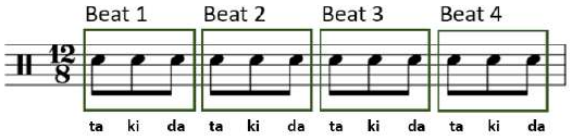
Within each of these beats, the first of the three eighth notes is the strongest of the group. This gives compound meter a lilting feel (**1**-2-3 **4**-5-6 **7**-8-9 **10**-11-12).

Counting Compound Quadruple Meter

Counting in compound quadruple meter will be the same as compound duple and compound triple. As with all counting methods, you will find which one works best for you. You might also find that you choose a different method depending on the context of the music. Here is a review of two different methods:

Takadimi

With the Takadimi method that we introduced in 2.6: Counting Methods, the syllable "ta" is always on the beat.



Numbers

It is often helpful to keep track of the larger beats when counting in compound meter. However, it is also helpful to keep track of the subdivision. One method of counting is using numbers for the initial part of the beat, and then the syllables "la" and "li" for the other two parts of the beat.



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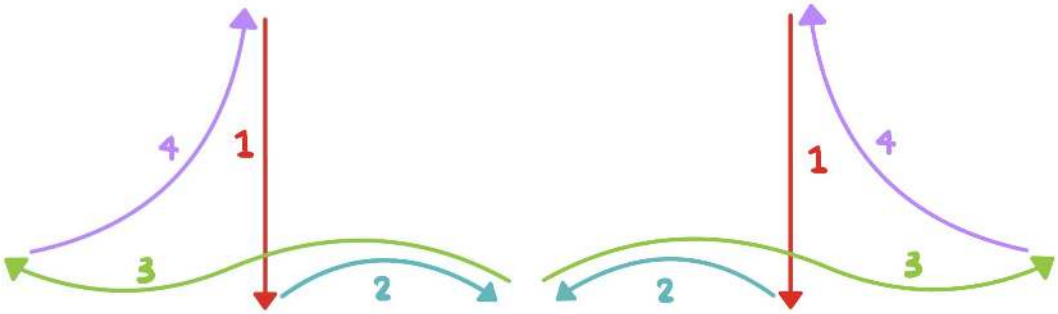
4.5.1: Compound Quadruple Meter Conducting Pattern

Conducting Quadruple Meter

Just as we used a quadruple conducting pattern to conduct simple quadruple meter, we also use a quadruple conducting pattern to conduct compound quadruple meter. Again, we need the upbeat to come from the outside of the body toward a neutral middle of the body. Like previous patterns, beat three comes from outside the body. This places beat two of the pattern toward the inside of the body.

This quadruple conducting pattern ends up coming straight down for beat one, across the body for beat two, to the outside of the body for beat three, and then up to the top for beat four.

As the hand comes down for beat one, there is a little "bounce" as we move to beat two and then three. You might think of it as down-inside-out-up as you practice this pattern.



Practical Application

One of the best ways to get a good feel for meter is by listening and conducting along with the music. There are many different options for practicing. Users on Spotify have created playlists that include quite a few song options in Compound Quadruple (12/8) (link opens in a new window). You can either search for a playlist on your own, or use this QR code to access a playlist.

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4.6: Beat Boxes for Compound Meter

Beat Boxes

The concept behind using beat boxes for compound meter is very similar to using the boxes for simple meter, but in compound meter, there are three parts to each beat instead of two. There are common patterns used in compound meter. Remembering that each beat is comprised of a group of 3 eighth notes will help you identify common patterns.

You will start with the same preparation.

Preparing Your Score

To successfully use beat boxes for rhythmic dictation, take a moment to prepare your paper.

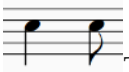
1. Write your time signature.
2. Draw one box above the staff for each of the beats in the measure.
3. Use your own shorthand to make marks as you hear the rhythm. You can use dashes, slashes, or dots - whatever you find works for you and is quick.

Marking Boxes

The first common pattern in compound meter is three even sounds on a beat which is shown below as three eighth notes.

 This would be drawn as three even lines in a beat box. 

The next common pattern is a long sound followed by a short sound. This is shown as a quarter note and an eighth note.

 This would be drawn as one long line and one short line in a beat box. 

The next common pattern is the opposite: a short sound followed by a long sound. This is shown as an eighth note and a quarter note.

 This would be drawn as one short line and one long line in a beat box. 

The final common pattern is one sound on one beat. We saw and heard this when learning about simple meters, but the notation for one sound on the beat looks a little different in compound meter.

 This would be drawn as one line in a beat box. 

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4.7: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities.

Activity 1

Go through this activity at least three times.

1. At a very slow tempo, use the Curwen hand signs and solfège at the same time. Focus on the distances between the notes.
2. Using the duple meter conducting pattern, conduct and sing solfège.
3. Using the duple meter conducting pattern, conduct and sing scale degrees.



Activity 2

Go through this activity at least three times.

1. At a very slow tempo, use the Curwen hand signs and solfège at the same time. Focus on the distances between the notes.
2. Using the triple meter conducting pattern, conduct and sing solfège.
3. Using the triple meter conducting pattern, conduct and sing scale degrees.



Listening

Listen to each rhythm once. Remember it, and then clap it back.

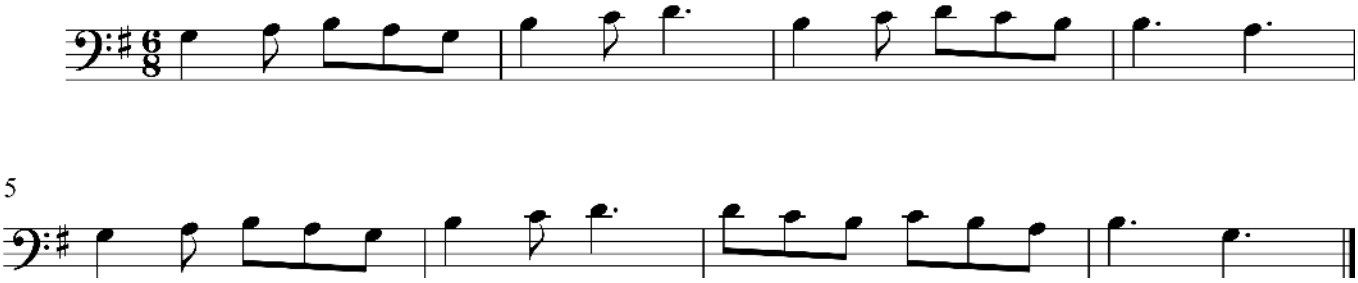


You may also access the sound files (opens in a new window) for these rhythms through this QR code.

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2



Melody 3



Melody 4



Rhythm Practice

Use these rhythm exercises to practice reading and performing compound rhythms.

Rhythm 1



Rhythm 2



Rhythm 3



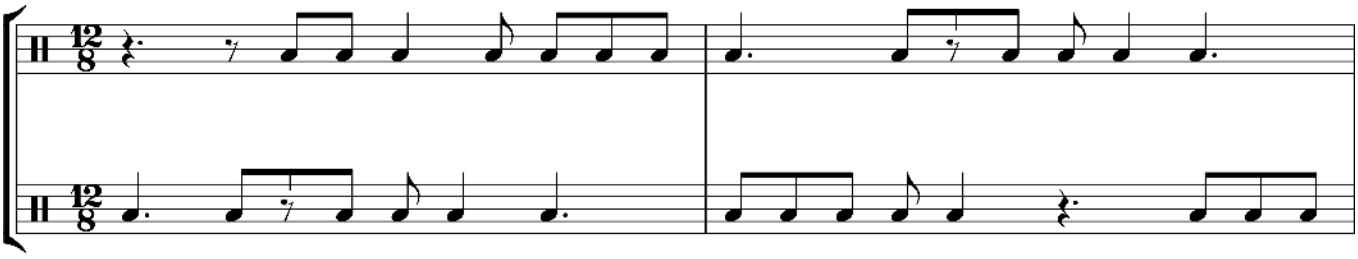
Rhythm 4



Rhythm 5



Rhythm Duet





Rhythmic Dictation

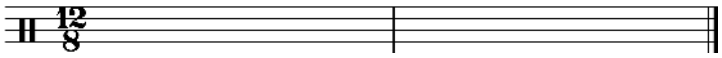
Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

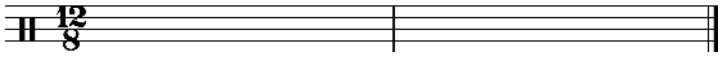
1. 

2. 

3. 

4. 

5. 

6. 

Discuss

How are you feeling about hearing the division of three parts to each beat? What is working for you? Where do you need some additional focused practice?

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4.8: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 4.1 (opens in a new window) to practice recognizing different common compound meter patterns.



G Major Music Theory

Gilbert DeBenedetti's website, G Major Music Theory (opens in a new window) is a fabulous resource in a number of different areas, but has an especially helpful list of audio files categorized by meter. You can use this list for some additional practice hearing the strong and weak beats.

Ear Training Apps

Developers are always coming out with new apps. There are many free options that will give you a game-like method of practicing aural skills, even when you are away from an instrument. "Perfect Ear" and "Earpeggio" are two good options. Your instructor or classmates might also have some suggestions.

Additional Practicing Ideas

- Find another music student and practice together. Conduct each other as you sing melodies and complete rhythm activities and give one another feedback.
- Listen to some of your favorite music and determine if it is in simple or compound meter. This is also helpful if you are able to then look up the sheet music and confirm the meter you think you heard.

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4.9: Practice Exercises

Practice Exercises

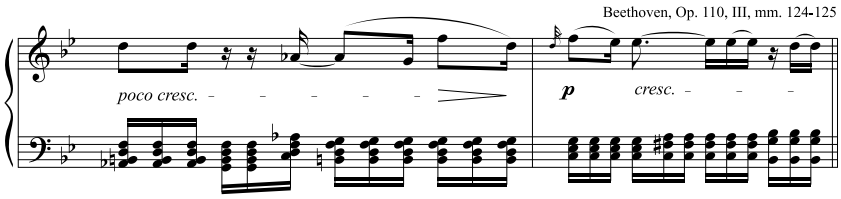
Exercise 1

After listening to each example, specify the meter (e.g., “compound triple”).

a. Lin-Manuel Miranda, “First Burn”
b. Al Green, Willie Mitchell, Al Jackson Jr., “Let's Stay Together”
c. Kenny Kirkland, “Dienda”
d. Traditional Scottish Gaelic tune, text by Eleanor Farjeon, “Morning Has Broken”
e. Guy Lawrence, Howard Lawrence, James Napier, and Sam Smith, “Disclosure”

Exercise 2

For each example, specify the implied time signature and the meter (e.g., “simple duple”).



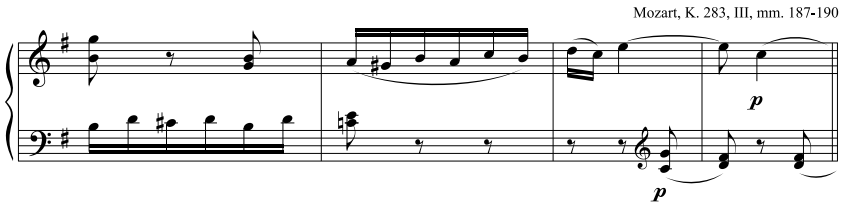
a. Time Signature:

Meter:



b. Time Signature:

Meter:



c. Time Signature:

Meter:

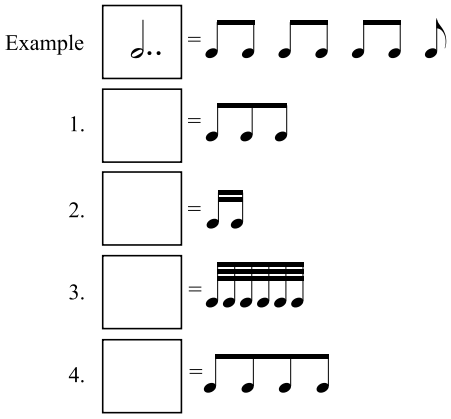


d. Time Signature:

Meter:

Exercise 3

Use one note value (with one or two dots as necessary) to show the sum of all the rhythmic values given.



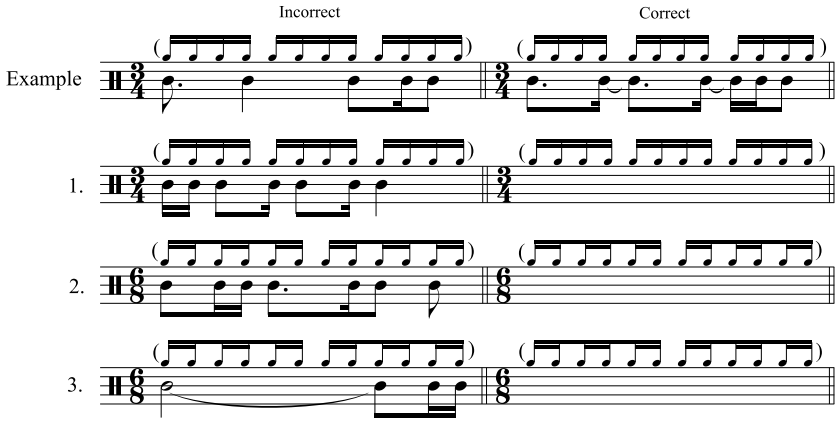
Exercise 4

Specify the meter of each time signature.

1. The meter of 4/2 is:
2. The meter of 9/16 is:
3. The meter of 3/4 is:

Exercise 5

Correct the incorrect rhythmic notation in each example in order to show the beats. The subdivisions grouped into beats are shown in parentheses above the rhythms to be corrected.



PDF versions of the textbook, homework exercises, and practice exercises can be found at musictheory.pugetsound.edu

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CHAPTER OVERVIEW

5: Minor Keys

5.1: Minor Keys Introduction

5.2: Three Forms of the Minor Scale

5.2.1: Natural Minor

5.2.2: Harmonic Minor

5.2.3: Melodic Minor

5.3: Minor Solfège

5.4: Curwen Hand Signs for Lowered Pitches

5.5: Lab Activities

5.6: Additional Practice

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5.1: Minor Keys Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Determine if a piece of music is in a major or minor key.
- Identify the three types of minor scales.
- Sing a basic melody using minor solfège syllables.

Minor Keys



When we discuss and analyze European-based tonal music, we tend to describe it in terms of **major** or **minor**. What is being described with these terms is the overall tonality of the music. **Tonality** refers to a hierarchy of pitches and chords within a given musical work; most European-based music is composed using a system of tonality in which the tonic (*do*) is the most important pitch and chord, and the dominant (*sol*) is the second-most important pitch and chord because it ultimately leads the music back to the tonic. In tonal music, there is greater focus on certain intervals and chords over others.

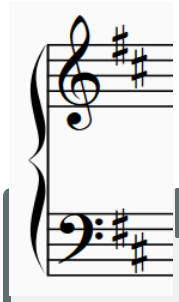
Major keys have certain qualities of intervals that give it a bright or strong sound. Minor keys have certain qualities of intervals that give it a subdued or melancholy sound. These descriptions of qualities are entirely subjective and vary from person to person and culture to culture. You will find your own ways to describe each of these as you spend time actively listening to music.

Key Terms

- **Major:** the tonality of the scale that is characterized by the presence of a major third, major sixth, and major seventh
- **Minor:** the tonality of the scale that is characterized by the presence of a minor third, a minor or major sixth, and a minor or major seventh
- **Tonality:** a hierarchy of pitches and chords within a given musical work
- **Natural minor:** the type of minor scale that is characterized by a lowered third scale degree, a lowered sixth scale degree, and a lowered seventh scale degree in relation to the parallel major
- **Harmonic minor:** the type of minor scale that is characterized by a lowered third scale degree, a lowered sixth scale degree, and a raised seventh scale degree
- **Melodic minor:** the type of minor scale that is characterized by a lowered third scale degree for the ascending scale, and a lowered seventh scale degree, a lowered sixth scale degree, and a lowered third scale degree for the descending scale
- **Relative:** when two major and minor scales share the same key signature (i.e. C major and A minor)
- **Parallel:** when two major and minor scales start on the same note name, but use different key signatures (i.e. C major and C minor)

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5.2: Three Forms of the Minor Scale



Key Signatures

When we first learn key signatures, we learn them in relationship to the major key.

For example, if a key signature has two sharps, we either memorize that the key with two sharps is D major, or we use a trick or mnemonic device to help us determine the name of the key.

Helpful Trick

The "trick" to determine the name of a major **sharp** key signature is to:

1. Find the last sharp.
2. Name the last sharp.
3. Go up a half step from that sharp.
4. The note that is one half step up from the last sharp will be the name of our major key.

Helpful Trick

The "trick" to determine the name of a major **flat** key signature is to:

1. Find the second to last flat.
2. Name that flat (including "flat" in the name).

Test Yourself

Check the answers at the bottom of the page.



This sharp key signature is the key of _____.



This flat key signature is the key of _____.

Relationships

When we start learning about minor keys, we describe them as either being **relative** or **parallel** to a major key.

- **Relative:** When two major and minor scales share the same key signature (i.e. G major and E minor each have one sharp).
- **Parallel:** When two major and minor scales start on the same note name, but use different key signatures (i.e. G major and G minor).

Three Forms of Minor

This is a solid start to understanding the relationships between major scales (or keys) and minor scales (or keys), but to really understand how they work we will take it a step further. In order to solidly function within the framework of European tonal music, we end up with three different forms of the minor scale:

- Natural minor

- Harmonic minor
- Melodic minor

Each of these serves a different purpose and has different characteristics than the others. Why three? How will we remember their differences?

Answers



This sharp key signature is the key of E major.



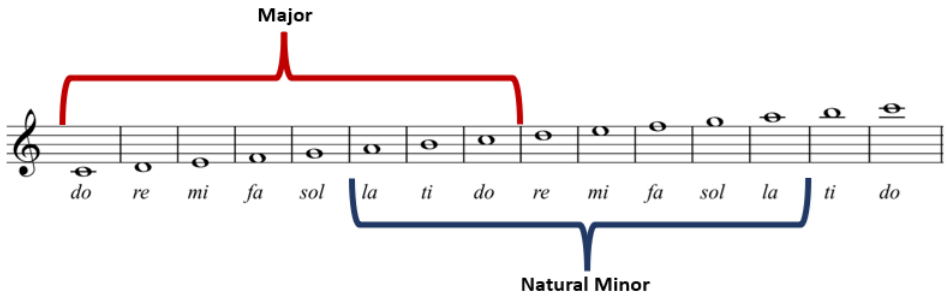
This flat key signature is the key of E-flat major.

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5.2.1: Natural Minor

Natural Minor, or Aeolian Mode

The natural form of the minor scale is the same as the Aeolian mode. For more on modes, see Chapter 11: Modes. This natural minor scale can be described as using the exact same notes as its relative major, but changing the entire character of the scale by starting in a different place. Relating this to our use of solfège, the major scale starts on *do* and ends on *do*. Using that same group of pitches, the natural minor scale would start on *la* and end on *la*. These two scales have the **relative** relationship because they share the same key signature.

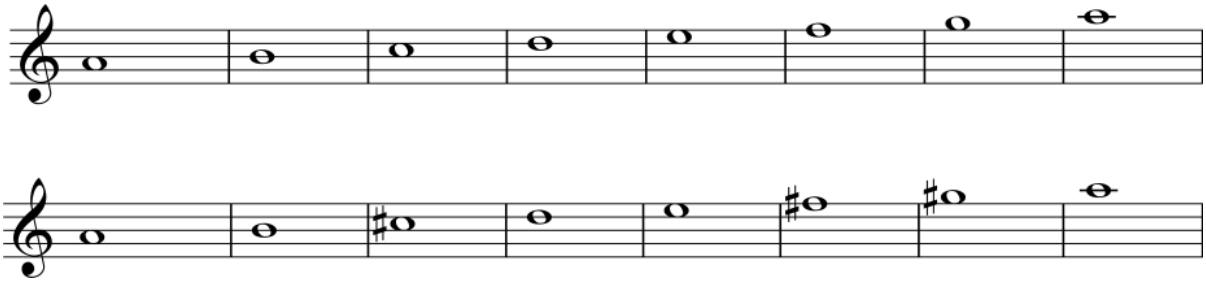


Tonal Center

When something is in a minor key, the note that we labeled above as *la* becomes our tonal center, or tonic (*do)*. This is the new tone that the entire scale, melody, or piece of music revolves around. This is the important shift that changes the way we hear the relationships between the notes.

Natural Minor

If we compare a natural minor scale to a major scale starting on the same note, we are able to determine why these two scales sound different to our ears. The first scale shown below is the A natural minor scale; the second is the A major scale.

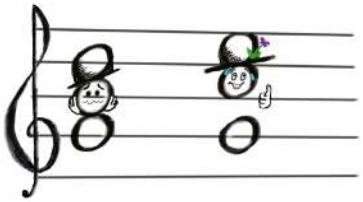


The distinctive sound of the natural minor scale comes from the lowered 3rd, 6th, and 7th scale degrees. Most notable are the lowered 3rd and the lowered 7th. The lowered 3rd (in the case of A minor, this is the C-natural instead of a C#) immediately alerts your ear that something is different about this scale than the major scale that we are used to hearing. The lowered 7th scale degree is notable because it is a whole step away from the tonic note instead of a half step.

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5.2.2: Harmonic Minor

Functional Harmony



Arguably, the most important tonal relationship in Western music is the relationship between the leading tone (seventh scale degree) and the tonic (first/eighth scale degree). If you sit at a piano and play a major scale, but pause at the seventh scale degree, the desire for the note to resolve up one more half step will be so strong you probably will not be able to leave it without resolving up to the tonic.

Everything hinges on this relationship. It is what creates the tension in the music that then wants to resolve. In a major key, this happens through the tonic-dominant relationship. The dominant chord (which includes the leading tone) creates the tension, and the tonic is the resolution of the tension.

Harmonic Minor



The harmonic minor scale differs from the natural minor scale because it includes the leading tone (the note a half-step lower than the tonic) which, explained above, creates a strong pull to the tonic note. For example, in the A natural minor scale, the dominant chord that is created on the fifth scale degree is E-G-B, a minor triad. The distance between G (seventh scale degree) and A (first/eighth scale degree) is a whole step. The whole step relationship doesn't create a very strong pull to the tonic. In order for our ear to really hear and establish A as our tonal center, we need that distance to be a half step and the chord that is built on the fifth scale degree to be a major triad.

By raising the seventh scale degree, as shown in the scale above, the E minor triad is turned into an E major triad (G-natural becomes G-sharp). Harmonically speaking, our dominant triad is now major and the leading tone found in the chord will strongly resolve up a half step to the tonic note (A). The relationship between G-sharp and A propels the music forward.

The Sound

The key characteristics of harmonic minor are:

1. The presence of the lowered third scale degree. This gives it a minor sound.
2. The presence of the raised seventh scale degree. This gives us a leading tone to the tonic that aurally establishes the tonic.

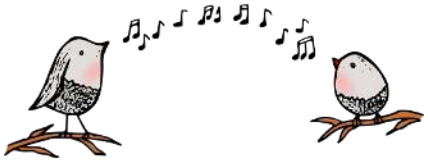
Listen to a harmonic minor scale and focus on hearing those distinct scale degrees.

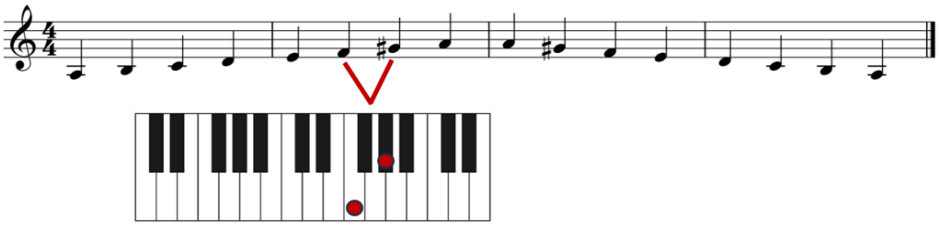
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5.2.3: Melodic Minor

Melody-Driven Purpose

Whereas harmonic minor was driven by an harmonic purpose, melodic minor is driven by a melodic purpose. Try to sing an harmonic minor scale and you will find that the interval between the sixth scale degree and (raised) seventh scale degrees feels really far apart! Just how far is it?





That's an augmented second! Three half steps. This is a challenging interval to sing.

Constructing the Melodic Minor Scale

The raised seventh scale degree in any scale creates a strong pull to the tonic, as discussed on the previous page, so it's a desirable note to have in this scale. To reduce the awkward augmented-second interval which is found in harmonic minor, melodic minor features a raised sixth scale degree. So, for the ascending melodic minor scale in A minor, we find E to F-sharp to G-sharp to A, as shown in the scale below).

You may be thinking that the ascending scale looks very much like an A major scale, and you would be correct. The same four pitches form the top tetrachord of the parallel major scale. But, with these pitches, we lose the distinct minor quality. To solve this problem, melodic minor uses different notes in its ascending and descending forms. As the scale descends, the raised pitches change back to their natural minor state:



By raising both the sixth and seventh scale degrees on the way up, and then lowering the seventh and sixth scale degrees (respectively) on the way down, melodic minor is a version of the minor scale that creates a smoother melodic line and is still able to function harmonically.

The Sound

The distinctive characteristics of the melodic minor scale are:

1. The lowered third scale degree.
2. The raised sixth and seventh scale degrees on the way up. This creates the temporary sound of the major scale when ascending.
3. The lowered sixth and seventh scale degrees on the way down. This creates the sound of the natural minor scale when descending.

Listen to the melodic minor scale. Listen for these specific qualities.

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5.3: Minor Solfège

Do-Based Minor

With the moveable-do system of solfège, we determine that our tonal center will be *do*. This means that when we are in a minor key, we will consider the first scale degree of our minor scale to be *do*, but minor keys also introduce the need for some new solfège syllables. We can consider these to be altered notes or chromatic notes.

The new solfège syllables indicate notes that are lowered by a half step. These new syllables are:

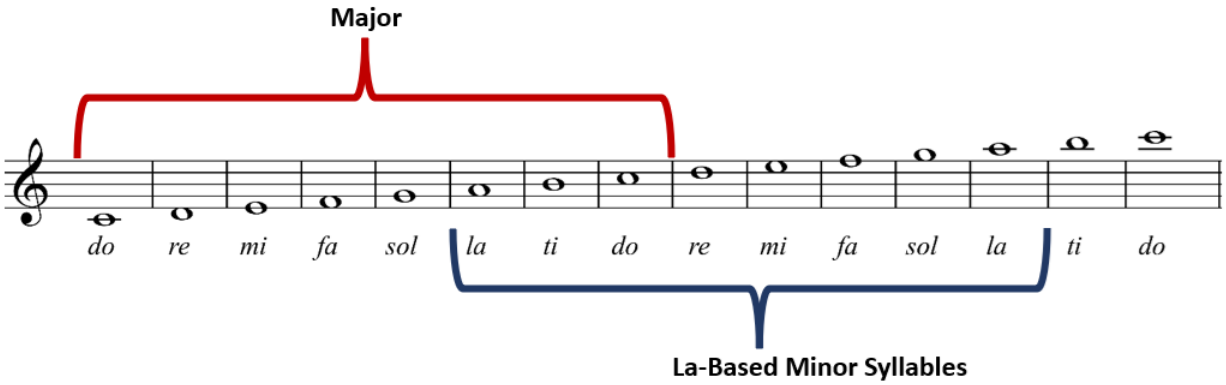
- **Me:** The lowered third scale degree (pronounced "meh" or "may") instead of *mi*
- **Le:** The lowered sixth scale degree (pronounced "leh" or "lay") instead of *la*
- **Te**: The lowered seventh scale degree (pronounced "teh" or "tay") instead of *ti*

Solfège syllables using moveable-do for the major scale, natural minor, harmonic minor, and melodic minor

Scale degree	Major	Natural Minor	Harmonic Minor	Melodic Minor
First	*do*	*do*	*do*	*do*
Second	*re*	*re*	*re*	*re*
Third	*mi*	*me*	*me*	*me*
Fourth	*fa*	*fa*	*fa*	*fa*
Fifth	*sol*	*sol*	*sol*	*sol*
Sixth	*la*	*le*	*le*	*la* (ascending), *le* (descending)
Seventh	*ti*	*te*	*ti*	*ti* (ascending), *te* (descending)

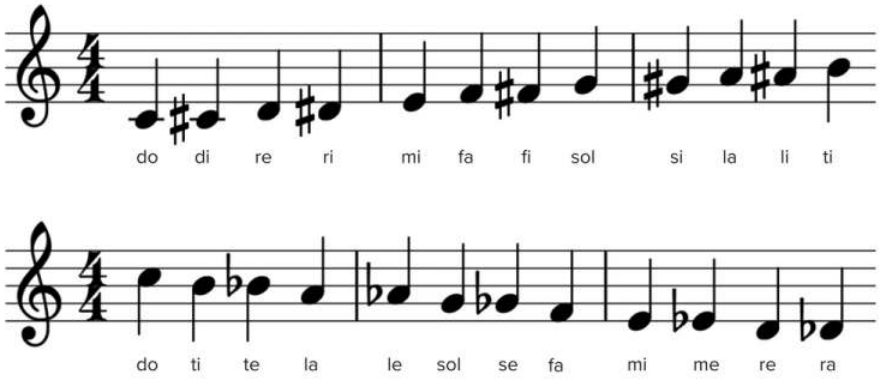
La-Based Minor

In la-based minor, we think in the key of our relative major and would then start our minor scale on the syllable of *la*.



Altered Syllables

As a general rule, when solfège syllables are altered, the vowel used is "i" for a raised syllable and "e" for a lowered syllable. Exception: when *re* is lowered, it becomes *ra*.



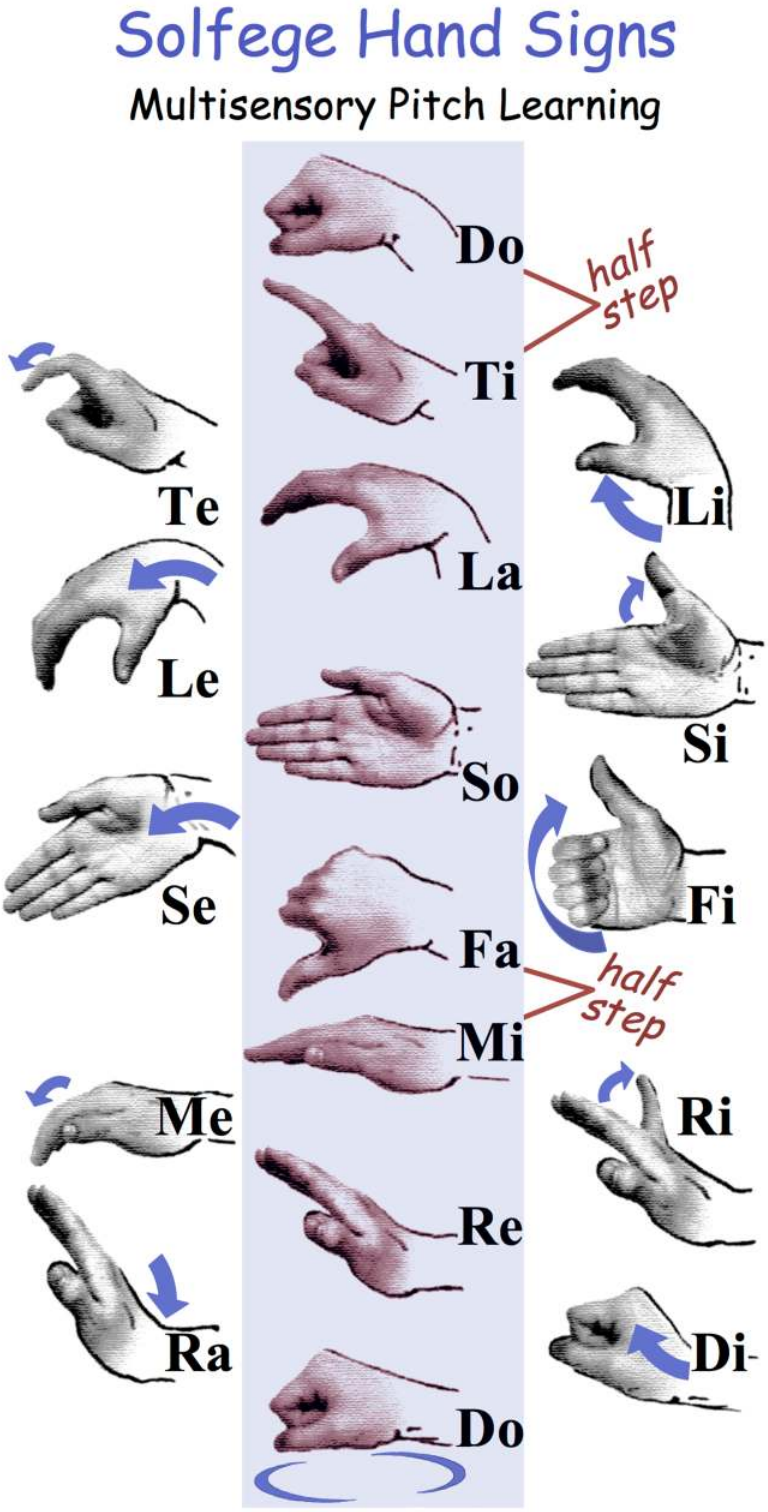
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5.4: Curwen Hand Signs for Lowered Pitches

Chromatic Changes

Along with the Curwen hand signs covered in 1.3: Curwen Hand Signs, there are a few alterations that can help us to sing the correct pitches in a minor key. Many of the hand movements are similar to their major forms, with slight leanings or adjustments.


Solfege Hand Signs
Multisensory Pitch Learning
Do
half step
Ti
Te
Li
La
Le
Si
So
Se
Fi
Fa
half step
Mi
Me
Ri
Re
Ra
Di
Do
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Musication: The Sophisticated, Free, Multisensory Pitch Learning Device | Alan J Gumm

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5.5: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. Use moveable-do with minor syllables. For these activities, the letters coincide with the syllables of the minor key with your chosen *do*. Subscript numbers indicate the pitch should be lower than your starting *do*. Use the following harmonic minor syllables: *me*, *le*, and *ti*.

Activity 1

d r m r d d m r m d d r m d m d r d m d d r d r d

d r m f m d m r m f m r m r d d r m f s s f m r d

Activity 2

d t d r m d r d t d d r m r t d d r m r d t d t d r m

d r m s m d m f s f d m s l s m s l s d m s m r d

Listening

This listening section focuses on recognizing ascending and descending major and minor scales. Your instructor will play one of the following scales for you. Listen closely and determine whether you are hearing a major scale, a natural minor scale, an harmonic scale, or a melodic minor scale. The scales will be both ascending and descending.

1. Example 1: (a) major (b) natural minor (c) harmonic minor (d) melodic minor
2. Example 2: (a) major (b) natural minor (c) harmonic minor (d) melodic minor
3. Example 3: (a) major (b) natural minor (c) harmonic minor (d) melodic minor
4. Example 4: (a) major (b) natural minor (c) harmonic minor (d) melodic minor
5. Example 5: (a) major (b) natural minor (c) harmonic minor (d) melodic minor

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2



Melody 3



Melody 4



4



Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms.

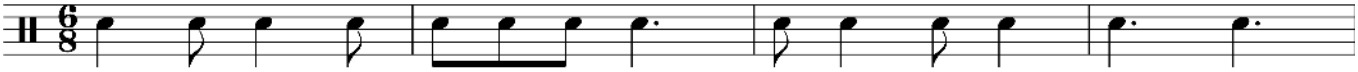
Rhythm 1



Rhythm 2



Rhythm 3

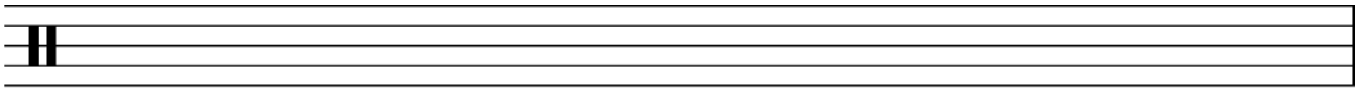


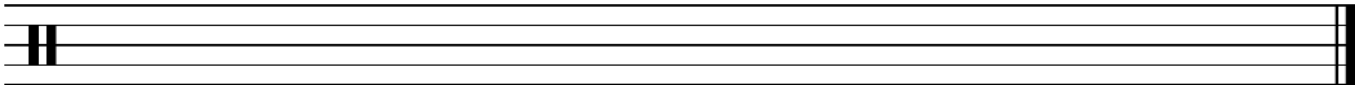
5



Rhythm Composition

Compose your own compound rhythm. Share with a partner and clap and count both of your rhythms. Use the patterns practiced in class. The smallest note value should be an eighth note. Your rhythm should be no more than eight measures.





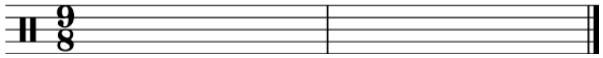
Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

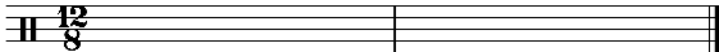
1. 

2. 

3. 

4. 

5. 

6. 

Discuss

What is working best for you to sing the correct pitches for sight singing? Are there any areas where you could use some additional practice?

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5.6: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 5.1 (opens in a new window) to practice hearing and identifying the different scales: major, natural minor, harmonic minor, and melodic minor.

Use Activity 5.2 (opens in a new window) to practice hearing and assigning solfège to the pitches for common patterns in minor melodies.

Musictheory.net

This practice activity (opens in a new window) on the web version of musictheory.net will help you to visually identify major, natural minor, harmonic minor, and melodic minor scales. The activity will also play the scale for you after you select the correct scale.

Musictheory.net also offers some apps for Apple devices for a small fee. The one with similar exercises to their web version is Tenuto.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Listen to your favorite music and try to identify if it is in a major or minor key.
- Recall a favorite song and try and assign solfège syllables to the melody.

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CHAPTER OVERVIEW

6: Intervals

6.1: Intervals Introduction
6.2: Melodic vs. Harmonic Intervals
6.3: Major, Minor, and Perfect Intervals
6.4: Consonant vs. Dissonant
6.5: Song Cues
6.6: Combining Intervals
6.7: The Singing and Hearing Connection
6.8: Lab Activities
6.9: Additional Practice
6.9.1: Interval Quiz

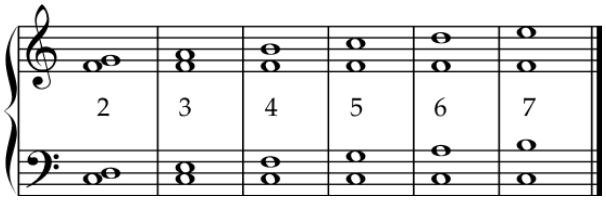
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6.1: Intervals Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Identify quality and quantity of intervals
- Name various methods for hearing intervals
- Identify intervals within a melody



Intervals

An interval is the distance between two pitches. Intervals are **melodic** when the pitches are happening one at a time (or one followed by the other). Intervals are **harmonic** when the pitches are happening at the same time.

Key Terms

- **Melodic interval:** when two pitches sound separately with one following the other
- **Harmonic interval:** when two pitches sound at the same time
- **Major interval:** the interval that naturally happens between *do* and scale degrees 2, 3, 6, and 7 in a major scale
- **Minor interval:** the interval that naturally happens between *do* and scale degrees 3, 6, and 7 in a natural minor scale
- **Perfect interval:** the intervals of unison, 4, 5, and 8 in either a major or minor scale

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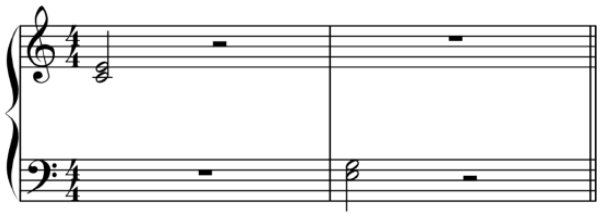
6.2: Melodic vs. Harmonic Intervals

Melodic Intervals



We use the term **melodic** to describe two pitches that sound separately, or one right after the other. The distance between these two pitches is the melodic interval. When we sing a melody, we are moving between notes one at a time. You can think of a melody as being a series of melodic intervals which are either ascending or descending.

Harmonic Intervals



We use the term **harmonic** to describe two pitches that are sounding at the same time. This is the basis of the concept of harmony.

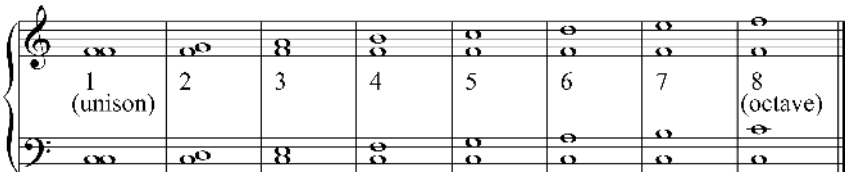
Most of the music we listen to is made up of a combination of melodic and harmonic intervals.

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6.3: Major, Minor, and Perfect Intervals

As explained on Page 6.1, intervals are assigned a number. In addition to a number, intervals are assigned a **quality**.

Quality



The three categories of interval qualities are major, minor, or perfect. An interval will only have one quality description. The designation of major, minor, or perfect can be assigned by reading the notes on the music and understanding the distance between the pitches from a theoretical view, or by hearing them and listening for their distinct qualities.

Major or Minor Intervals

Major and minor are two labels that can be assigned to the same group of intervals (second, third, sixth, and seventh). The intervals in this group can be **either** major or minor. These are the intervals whose size changes depending on whether they are found in a major or minor scale. Minor intervals are one half step smaller than a major interval. For example, F to A is a major third; these two notes are 5 half-steps apart. F to A-flat creates a minor third; these two notes are four half-steps apart.

Perfect Intervals

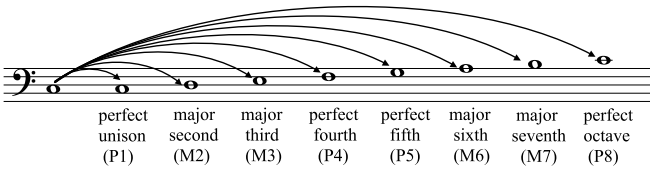
The intervals of unison, fourth, fifth, and octave are classified as "***perfect***" but never "major" or "minor." Conversely, the intervals of the second, third, sixth, and seventh can be ***major or minor*** but never perfect in quality.

Perfect Intervals:	Unison, 4th, 5th, 8ve
Major or Minor Intervals:	2nd, 3rd, 6th, 7th

Major and minor scales are comprised of different patterns of interval types. Let's start by looking at the intervals of the major scale.

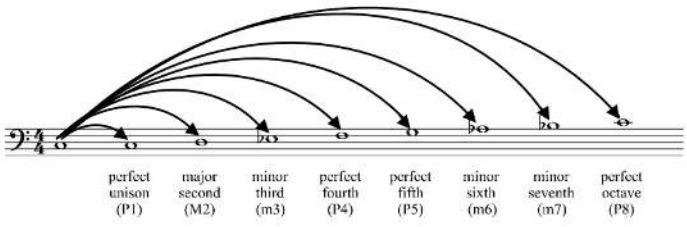
Intervals of the Major Scale

When you measure from the tonic up to each scale degree of a major scale, you find the following intervals:



All intervals in the example above are either "perfect" or "major."

Intervals of the Minor Scale



When you measure from the tonic up to each scale degree of a natural minor scale, you find the intervals seen to the left.

With the exception of the major second, the intervals in this example are either "perfect" or "minor."

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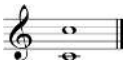
6.4: Consonant vs. Dissonant

Consonant Intervals

Consonant intervals are generally described as being pleasant and stable. This distinction and idea of a stable interval has been around since Pythagoras in the 5th century B.C.E. Although the intervals thought to be in this category have changed over time, we continue to classify intervals as either consonant or dissonant.

All perfect intervals are considered to be consonant from an ear training perspective, although the interval of the perfect fourth is often considered to be dissonant when dealing with counterpoint. Major thirds and sixths are slightly less consonant than perfect intervals, but are the stable backbone of triadic harmony and still very consonant.

Perfect Octave



The perfect octave is made up of two pitches from the same pitch class and is the most consonant of all of the intervals.

Perfect Fifth



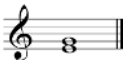
The perfect fifth sounds very open and is sometimes described as hollow.

Perfect Fourth



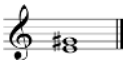
Again, the perfect fourth is not fully a consonant interval, but for the sake of how it sounds on its own, we will consider it consonant for ear training purposes.

Minor Third



The minor third is *do* to *me* using solfège syllables. It is a consonant interval that is smaller than a perfect fifth.

Major Third



The major third is *do* to *mi* using solfège syllables. It has a brighter sound than the minor third and is another consonant interval smaller than a perfect fifth.

Minor Sixth



The minor sixth is a sweet sounding, consonant interval that is just slightly larger than a perfect fifth. You might also hear it as the outside notes of an inverted minor triad.

Major Sixth



The major sixth is a consonant interval larger than the perfect fifth. You might also hear it as outside notes of an inverted major triad.

Dissonant Intervals

Dissonant intervals are considered to be unstable and might give you that feeling of cringe. In this category, we find seconds, sevenths, and augmented or diminished intervals.

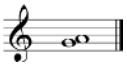
The idea of consonant and dissonant intervals is one of the very subjective areas of music. Our ideas of what is consonant and dissonant are culturally-specific and can change over time within the same music culture. Different genres and cultures have very different views on what constitutes a consonant or dissonant interval. In this book, the classifications of consonant and dissonant are discussed from an ear training perspective because the general quality and stability can be helpful when trying to determine the type of interval you are hearing.

Minor Second



The minor second is the smallest interval that we measure on the piano and possibly the most dissonant. One could argue that the major seventh is also quite dissonant, but the minor second is the smallest dissonant interval. This is the distance between *ti* and *do* in the major scale.

Major Second



The major second is the same as a whole step. It is the distance between *do* and *re* if we think of the ascending major scale. It is the distance between *mi* and *re* if we think of a descending figure.

Minor Seventh



The minor seventh is the softer of the two seventh intervals. It often sounds as if it wants to resolve down by a step. Others hear it as the outside notes of a dominant seventh chord. It is dissonant, but a sweeter dissonance than the next interval.

Major Seventh



The major seventh is the most dissonant large interval within the octave. We can think of this interval as the distance between *do* and *ti*, or the tonic and the leading tone. A key feature of the major seventh is the tension created by the leading tone, which our ears want to hear resolved up to the octave.

Augmented Fourth/Diminished Fifth



The augmented fourth or diminished fifth is also known as the tritone. These two intervals sound the same even though they are written differently. This is a dissonant interval that is close to the size of the perfect fifth.

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6.5: Song Cues

Recognizing Intervals

There are many different methods for learning to recognize intervals by ear. The only detail that seems to be consistently agreed upon is that interval recognition helps increase our musical ability and the strength of our ear.

A few methods of recognizing intervals will be covered here, but this is by no means exhaustive. Likely, you will develop your own ways of hearing the intervals and it might end up being a mix of methods. If one isn't working for you, try a different one.

Song Cues

Using song cues to recognize intervals has been a standard method for quite a while. As with any method, there are pros and cons.

- Pro: it gives us something familiar to which we can relate the notes.
- Pro: when listening to intervals on their own for a test, we can focus on those two pitches and more easily recall the song we associate with that interval.
- Pro: when writing out a melody with a jump, some of the song cues can be helpful if we are able to sing back those notes and pinpoint it.
- Con: it gives us extra information to learn and associate with each interval.
- Con: there might be some songs on the lists of common songs that you've never heard!
- Con: when we are listening to a piece of music with multiple things going on, it is hard to actually hear a song cue.

A Basic Start

Song Cues for Ascending and Descending Intervals

Interval	Ascending	Descending
m2	Jaws	O Little Town of Bethlehem
M2	Do-Re Frère Jacques	Mary Had a Little Lamb Three Blind Mice
m3	Do-Me Greensleeves	Star Spangled Banner
M3	Do-Mi When the Saints Go Marching In	Swing Low, Sweet Chariot Beethoven's 5th Symphony
P4	Here Comes the Bride Amazing Grace	Shave and a Haircut Do-Sol I've Been Workin' on the Railroad
TT	Maria (West Side Story) The Simpson's Theme	
P5	Twinkle, Twinkle Star Wars Theme	Bring a Torch Jeanette Isabella
m6	Love Story (1970s version) No Time to Die The Entertainer	Love Story (descending)
M6	My Bonnie Lies Over the Ocean NBC	Nobody Knows the Trouble I've Seen
m7	There's a Place for Us (West Side Story)	American in Paris
M7	Bali Hai Don't Know Why (Norah Jones)	
P8	Somewhere Over the Rainbow	

Continuing with this Method

If you like this method, or seem to be having a hard time with a particular interval, it would be an excellent use of your time to listen to the music with which you are familiar and choose your own song cues. Make your own list. Put those songs in a Spotify playlist and listen to them often.

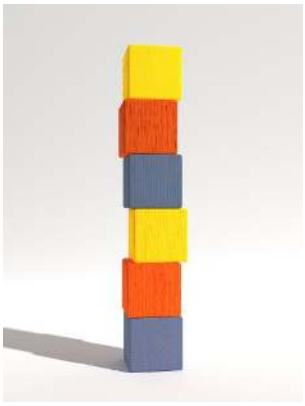
There are many videos on YouTube that share this method if you are interested in hearing some of these songs.

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6.6: Combining Intervals

Smaller Building Blocks

This method uses the idea that many of the larger intervals are used infrequently in melodic material, so our focus should instead be on smaller intervals. These smaller intervals can then be added together to determine a larger interval when necessary.



- Pro: the intense focus on intervals smaller than a perfect fifth means that hearing those will be a solid skill.
- Pro: this method is useful when listening or dictating a melody when there are other musical elements happening at the same time.
- Con: this method is best when you sing the interval and it is not always practical to be able to make external noises.
- Con: for larger intervals, this method has multiple steps.

Example

The interval of a minor sixth tends to be one of the challenging intervals to hear. To use this method, follow these steps:

1. Hear the interval.
2. Recognize that it is larger than a perfect fifth.
3. Sing the perfect fifth.
4. Sing the perfect fifth and then one more half step.
5. Confirm the lower note to the higher note is one half step larger than a perfect fifth, so it must be a minor sixth.

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6.7: The Singing and Hearing Connection

Purpose of Ear Training

The overall purpose of ear training is to increase our skills as musicians. There have been many studies done on the connection between singing and hearing music. Generally, the more familiar we are with singing or playing an interval and being able to hear it, the easier it will become. In short, there is no substitute for practice.

The Voice

Using our voice as an instrument has the added benefit of always being with us. Developing the skill of singing the intervals helps us be able to hear what the correct interval should sound like. Then, when we are hearing a melody that contains that interval, we have a higher likelihood of being able to connect the correct answer.

If you have spent time in a choir, you may have discovered that there are times when you have to remember what your starting pitch feels like. It is a valuable skill when you build the muscle memory and are able to then sing the correct pitch. The same idea translates to being able to hear intervals.

The physical production of sound develops our inner ear (the sounds we can hear in our head) and will help us to become better musicians in whatever our future endeavors might require.

Resources for Further Reading:

Garner, Allison Maerker. “Singing and Moving: Teaching Strategies for Audiation in Children.” *Music Educators Journal*, vol. 95, no. 4, June 2009, pp. 46–50. *EBSCOhost*, https://doi-org.sierracollege.idm.oc...27432109335550.

McClung, Alan C. “Sight-Singing Scores of High School Choristers with Extensive Training in Movable Solfège Syllables and Curwen Hand Signs.” *Journal of Research in Music Education*, vol. 56, no. 3, 2008, pp. 255–66. *JSTOR*, http://www.jstor.org/stable/40204930.

Norris, Charles E. “The Relationship Between Sight Singing Achievement and Melodic Dictation Achievement.” *Contributions to Music Education*, vol. 30, no. 1, 2003, pp. 39–53. *JSTOR*, http://www.jstor.org/stable/24127026.

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6.8: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities.

Activity 1



Activity 2

Thirds



Fourths



Fifths



Listening

Intervals

This listening section focuses on recognizing ascending and descending intervals. Your instructor will play a number of examples for you.

1. Example 1: (a) ascending P5 (b) ascending m6 (c) ascending P4 (d) ascending M6
2. Example 2: (a) ascending P5 (b) ascending m6 (c) ascending P4 (d) ascending M6
3. Example 3: (a) ascending P5 (b) ascending m6 (c) ascending P4 (d) ascending M6
4. Example 4: (a) descending P4 (b) descending P5 (c) descending M3 (d) descending m6
5. Example 5: (a) descending P4 (b) descending P5 (c) descending M3 (d) descending m6
6. Example 6: (a) descending P4 (b) descending P5 (c) descending M3 (d) descending m6
7. Example 7: (a) descending P4 (b) descending P5 (c) descending M3 (d) descending m6
8. Example 8: (a) ascending m7 (b) ascending M6 (c) ascending M7 (d) ascending m6
9. Example 9: (a) ascending m7 (b) ascending M6 (c) ascending M7 (d) ascending m6
10. Example 10: (a) ascending m7 (b) ascending M6 (c) ascending M7 (d) ascending m6

Additional Intervals

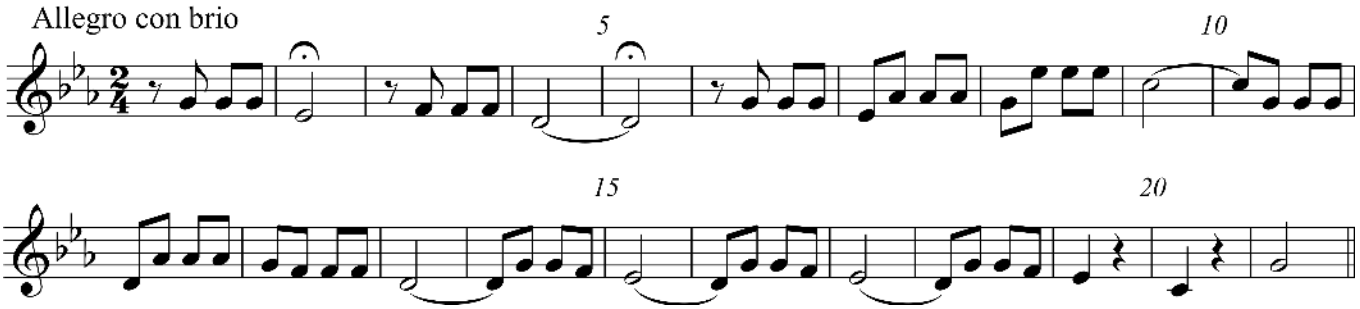
1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1

Beethoven, Theme from Symphony No. 5



Melody 2

I Love Sixpence, Trad. English [PD]



Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms.

Rhythm 1



Rhythm 2



Rhythm 3



Melodic Dictation

Use these staves to practice short melodic dictations provided by your instructor. Listen the first time through for the rhythm and then focus on the pitches.



Discuss

What other methods do you have for hearing intervals? Additional song ideas? Spend some time discussing how you hear different intervals, both ascending and descending.

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6.9: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 6.1 (opens in a new window) to practice identifying if an interval is larger or smaller than a perfect fifth.



Musictheory.net

This interval practice exercise (opens in a new window) on the web version of musictheory.net will help you to practice a variety of ascending melodic intervals. This will allow you to practice quite a few intervals with immediate feedback and will not go on to the next question until you have answered correctly.

Musictheory.net also offers some apps for Apple devices for a small fee. The one with similar exercises to their web version is Tenuto.

Apps

Earpeggio

This free app has three interval exercises for you to explore.

1. The first exercise is learning to compare and determine which interval of two intervals is the larger. You can choose ascending, descending, or harmonic intervals.
2. The second exercise is interval identification. Again, you can choose to focus on ascending, descending, or harmonic intervals. You can also choose to focus your practice on specific intervals.
3. The third exercise is hearing intervals in context. This exercise will give you the first note on the staff, you are to determine the missing note by interval, and then a third note is played. This is helpful for practicing melodic dictation on a smaller scale.

Interval ET

In this free app, you are given a piano keyboard and are to play the given note and then the note that is the correct interval. This is helpful if you are a visual learner or already familiar with the piano keyboard.

Perfect Ear

This free app has both exercises practicing hearing intervals and singing intervals. Hearing intervals, the interval is shown on the staff and the piano keyboard. You can also repeat the audio before going on to the next question. Singing intervals, the app uses your microphone and you sing the requested interval. It will also tell you what note you actually sang so you can learn to adjust accordingly.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Listen to your favorite music and make your own table or list of key intervals you are hearing in the melody (or a distinctive bass line!).

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6.9.1: Interval Quiz

You are now ready to take the review quiz (opens in a new window) to check your comprehension of intervals.

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CHAPTER OVERVIEW

7: Beat Divisions

7.1: Beat Divisions Introduction

7.2: Simple Meter Beat Divisions

7.2.1: Eighth Notes

7.2.2: Sixteenth Notes

7.2.3: Triplets

7.3: Compound Meter Beat Divisions

7.3.1: Sixteenth Notes

7.4: Lab Activities

7.5: Additional Practice

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7.1: Beat Divisions Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Count simple meter rhythms with note values as small as a sixteenth note
- Count compound meter rhythms with note values as small as a sixteenth note
- Complete rhythmic dictation in either simple or compound meter with note values as small as a sixteenth note

Beat Divisions



Familiarity with beat divisions in both simple and compound meters will assist you in the process of performing rhythms, hearing rhythms, and completing rhythmic dictation exercises.

Key Terms

- **Simple meter:** meter where the beat can be divided into two parts
- **Compound meter:** meter where the beat can be divided into three parts
- **Triplet:** three eighth notes filling one beat in simple meter

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7.2: Simple Meter Beat Divisions

Simple Meter

In simple meter, the note that is getting the beat can be divided into an even number of parts.

New Note Duration

Previously, with simple meters, we have been using whole notes, half notes, quarter notes, and eighth notes. We are now adding sixteenth notes.

Sixteenth notes are beamed together with two beams. With a meter where the quarter note is getting one beat, four sixteenth notes make up one beat.

Note Values

Note Type	Syllable	Duration in 4/4	A full measure of 4/4
Quarter note ( )	ta	One beat	
Eighth notes ( )	ta - di	Half beat	
Half note ( )	ta - ah	Two beats	
Whole note ( )	ta - ah - ah - ah	Four beats	
Sixteenth notes ( )	ta - ka - di - mi	Quarter of a beat	

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7.2.1: Eighth Notes

Common Patterns with Eighth Notes

You have already been seeing some of these common eighth note patterns, but our eighth note is our first common subdivision of the beat in a simple meter.

If the meter is simple duple, triple, or quadruple and the quarter note is getting one beat, we will often see patterns of two eighth notes on a beat or one eighth and the other an eighth rest.

With a pair of eighth notes, we hear two even sounds on the beat. Visually, they are filled in noteheads and are beamed together with one thick beam. We count these: ta-di or 1 +.



When a rest is taking the place of one of the eighth notes in the pair, it is important to still think of the half beat of silence. Here, we have an eighth rest and then a single eighth note that has a filled in notehead and a stem with a flag. If the stem is down, the flag will be on the same side as the notehead. If the stem is up, the flag will be on the opposite side from the notehead. In both cases, the flag is to the right of the stem.

With this pattern, we would think the first part of the beat and then clap or make sound on the second part of the beat. If using a counting system, count this pattern as: (silence)-di, or (silence) +.



With this pattern, the sound is on the first part of the beat and then the silence comes on the second half of the beat. If using a counting system, count this pattern as: Ta-(silence), or 1 (silence).



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7.2.2: Sixteenth Notes

Common Patterns With Sixteenth Notes

Sometimes, we will hear a full group of four evenly divided sounds on a beat, or a full group of sixteenth notes. Often, the durations are gathered in one of the other common patterns. Sixteenth notes have filled in noteheads and are connected in beats with two thick beams.

Four Sixteenths



This group of four sixteenth notes will be four even sounds on a beat.

Eighth and Two Sixteenths



In this group of an eighth and two sixteenths, we hear three sounds on a beat. The first one is twice as long as the last two.

Two Sixteenths and an Eighth



In this group of two sixteenths and an eighth, we also hear three sounds on a beat. They will sound evenly spaced, but the last sound will be twice as long as the first two.

Sixteenth, an Eighth, and a Sixteenth



In this group of a sixteenth, an eighth, and a sixteenth, we hear two sounds that are close together, and a slightly longer distance before the final sixteenth note. The final sixteenth note will actually sound like it is coming just before the next beat.

Counting

Numbers

If we are using our number system for counting, we fill in the sounds between our "1 and" with the syllables "e" and "a" (pronounced "uh").

For four sixteenth notes, we have notes sounding on all four parts: "1 e and a."



For an eighth and two sixteenths, we have notes sounding on "1 and a." We still think the "e" but the eighth note is held through the "e."



For two sixteenth notes and an eighth, we have notes sounding on "1 e and." We still think the "a" at the end, but the eighth note is held through "a."



For a sixteenth, an eighth, and a sixteenth, we have notes sounding on "1 e a." We still think the "and" between "e" and "a," but the eighth note will be held through those two parts of the group.



Takadimi

If we are using takadimi syllables for counting, we fill in "ka" and "mi" between the "ta" and "di" that we were previously using.

 Four sixteenth notes use all of the syllables and we would say, "ta ka di mi."

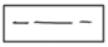
 An eighth and two sixteenths would use the first and last two and we would say, "ta di mi."

 Two sixteenths and an eighth would use the first three syllables and we would say, "ta ka di."

 A sixteenth, an eighth, and a sixteenth would use the first two syllables and the last and we would say, "ta ka mi."

Beat Boxes

Beat boxes function the same way with smaller note values. This method can even be more helpful when you have notes of a shorter duration. You might find that a short dash works, or even a dot. Be sure to keep a physical representation of the beat going so you can more clearly hear how many sounds you are hearing on each beat.

- Four sixteenth notes 
- Two sixteenth notes and an eighth note 
- An eighth note and two sixteenth notes 
- A sixteenth note, an eighth note, and a sixteenth note 

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7.2.3: Triplets

Three Sounds on a Beat

To make music interesting, we have more common patterns than we have covered so far. One of those more unusual patterns is the pattern of three eighth notes filling a beat in simple meter. We call these **triplets**.



With a group of triplets, there are three eighth notes that are beamed together and filling the space of one quarter note. As with other eighth notes, these have filled in noteheads and one thick beam. On the opposite side from the noteheads, there is a "3" indicating that these three notes are filling the space of one beat.

We have seen patterns that have three sounds on a beat. Some of our common patterns with sixteenth notes have groups of three notes, but they tend to be uneven. Triplets split the beat into three even parts.

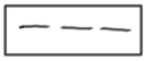
Counting

There are many different ways to count triplets. The key is to say something that has three even syllables to keep these steady. One of the simplest ways is to say "tri-po-let" with each of the three parts. Another way is to say the beat number and then condense "triplet" into two parts. Additionally, a common way is to use a food! Try these out and see which one works for you.



Beat Boxes

To notate triplets with a beat box, you will want to do your best to make your three lines equal in length. You might also find the idea of using dots to be helpful or just the number "3" in the box.



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7.3: Compound Meter Beat Divisions

Compound Meter

It is considered to be a compound meter when each beat can be divided into three parts. These common patterns were also covered in 4.5: Beat Boxes for Compound Meter if you would like review.

Common Patterns

One Sound on a Beat



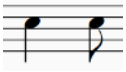
The dotted quarter note is the note duration that is one sound on a beat in a compound meter. If this beat unit is divided into three parts, we get three eighth notes.

Three Sounds on a Beat



Three eighth notes on a beat divide our beat into three equal parts. These do not have the same "3" that our triplets did in simple meter because this is the natural division of the beat.

A Long Sound and a Short Sound



A quarter note and an eighth note create two uneven sounds on the beat. The first sound is longer and the second sound is short and comes right before the next beat.

A Short Sound and a Long Sound



An eighth note and a quarter note also creates two uneven sounds on the beat. In this one, the first sound is short and the second sound is long.

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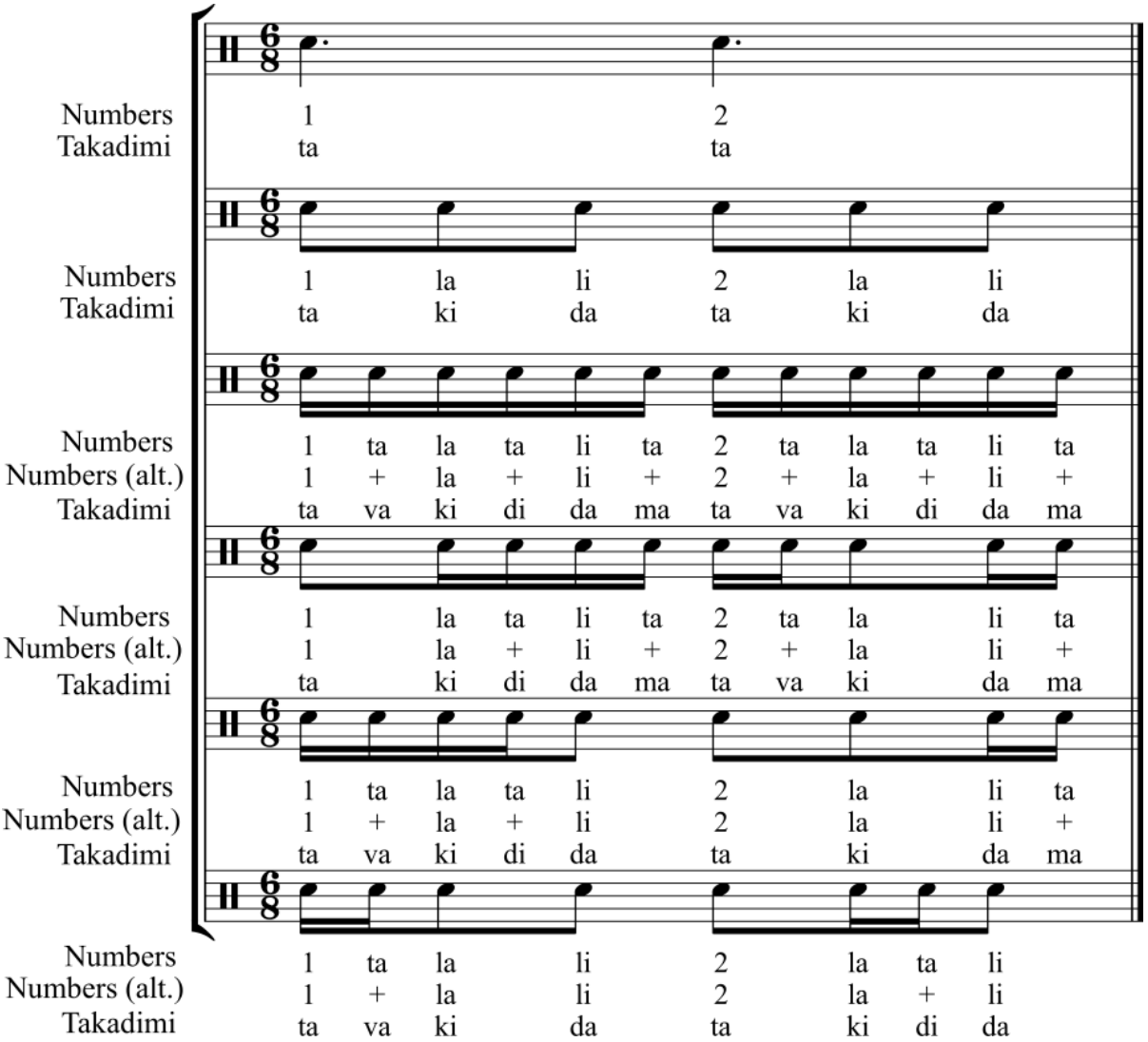
7.3.1: Sixteenth Notes

Additional Subdivision

As with simple meter, we also see sixteenth notes in compound meter. Our beats are still grouped into the larger beats from a counting and beaming standpoint. This means that in compound duple meter, the measure is still grouped into two beats.

Counting

There are many different counting systems to help us give an accurate representation of the beat. The two main systems we have been using in this text are numbers and takadimi. With compound meters, there are a few different alterations of a number counting system. Two of them are shown here with a variety of common rhythm patterns using eighth notes and sixteenth notes.



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7.4: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities.

Activity 1

Go through this activity at least three times.

1. At a very slow tempo, use the Curwen hand signs and solfège at the same time. Focus on the distances between the notes.
2. Using the triple meter conducting pattern, conduct and sing solfège.
3. Using the triple meter conducting pattern, conduct and sing scale degrees.



Activity 2

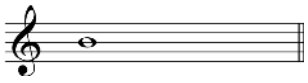
Go through this activity at least three times.

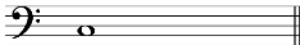
1. At a very slow tempo, use the Curwen hand signs and solfège at the same time. Focus on the distances between the notes.
2. Using the duple meter conducting pattern, conduct and sing solfège.
3. Using the duple meter conducting pattern, conduct and sing scale degrees.



Intervals

Listen to the interval played by your instructor. The first pitch is given for you. Notate the second pitch.

1. 
2. 
3. 
4. 

5. 

6. 

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2



Melody 3



Melody 4



Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms with various subdivisions and patterns.

Rhythm 1



Rhythm 2



Rhythm 3



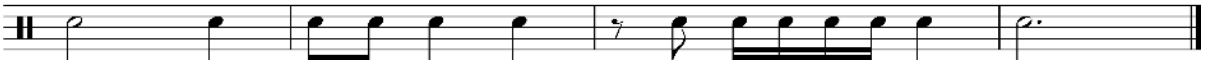
Rhythm 4



Rhythm 5



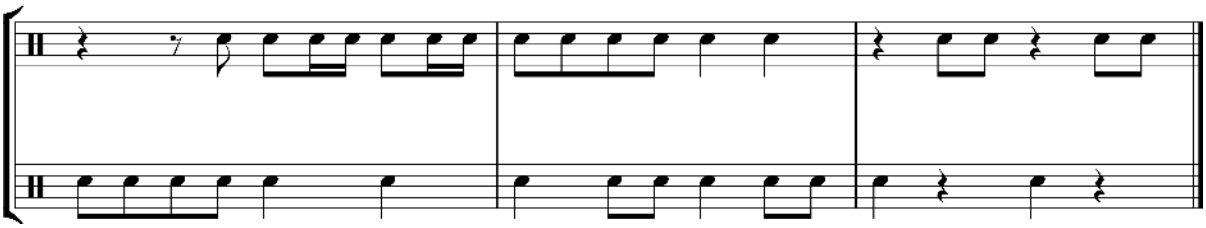
5



Rhythm Duet



4



Rhythmic Dictation

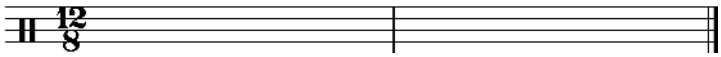
Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

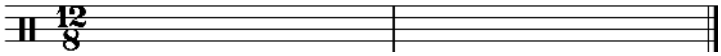
1. 

2. 

3. 

4. 

5. 

6. 

Melodic Dictation





Discuss

How are you feeling about hearing the smaller note durations? Are the beat boxes or numbers working better for you?

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7.5: Additional Practice

Online Activities

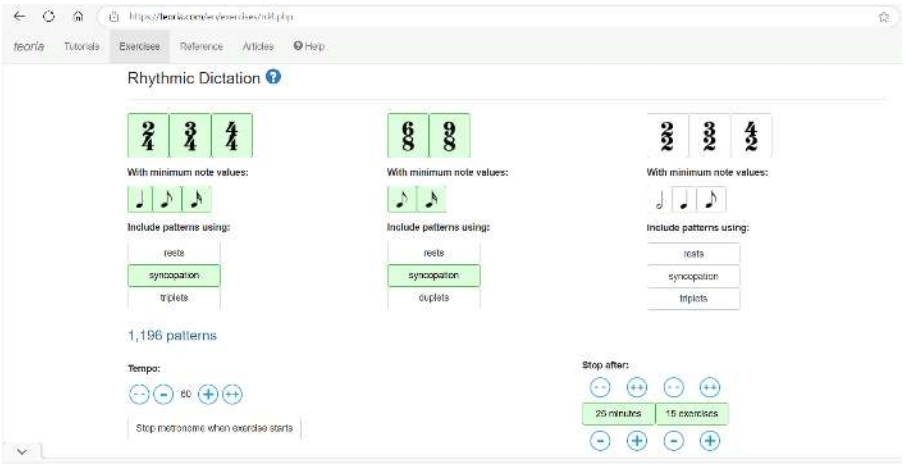
Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 7.1 (opens in a new window) to practice hearing beat patterns that were covered in this chapter. This assignment is graded based on completion and can be used repeatedly as practice.

teoría

teoría (opens in a new window) has some practice activities you might find useful. Go to "Exercises" and under "Ear Training" you will find "Rhythmic Dictation." Select to practice both simple and compound meters and make the smallest duration a sixteenth note. It is a good idea to start to include exercises that use syncopation.



Ear Training Apps

Developers are always coming out with new apps. There are many free options that will give you a game-like method of practicing aural skills, even when you are away from an instrument. "Perfect Ear" and "Earpeggio" are two good options. Your instructor or classmates might also have some suggestions.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Compose rhythms and work with a partner to complete rhythmic dictations of your composed rhythms.
- Listen to some of your favorite music, tapping the beat as you listen. See if you hear any sixteenth notes in the rhythm of the melody. Find sheet music to confirm.

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CHAPTER OVERVIEW

8: Triads

8.1: Triads Introduction
8.2: Triad Qualities
8.3: Triads in a Major Key
8.4: Hearing Triads
8.5: Lab Activities
8.6: Additional Practice

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8.1: Triads Introduction

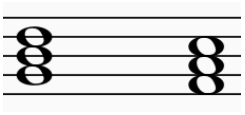
Learning Outcomes

By the end of this chapter, you will be able to:

- Explain the differences between chord qualities
- Sing four different qualities of triads
- Identify by sound four different qualities of triads

Triads

Triads are a musical sonority made up of three pitches that are each separated by a third. In root position, these notes will be on three adjacent lines or three adjacent spaces.



Key Terms

- **Triad:** a chord made up of three pitches that are each separated by a third
- **Major triad:** a triad made up of a major third and a minor third
- **Minor triad:** a triad made up of a minor third and a major third
- **Augmented triad:** a triad made up of a major third and a major third
- **Diminished triad:** a triad made up of a minor third and a minor third

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8.2: Triad Qualities

There are four qualities of triads:

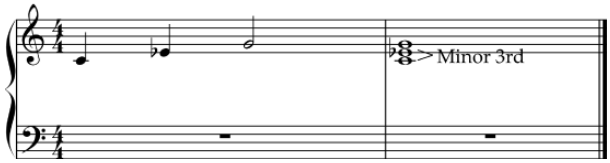
- Major
- Minor
- Augmented
- Diminished

Major Triad

This is the triad type that occurs using the first, third, and fifth notes of the major scale. The distance between the first and third notes of the scale is four half-steps, or a major third. The distance between the third and fifth notes is a minor third.



Minor Triad



There are a few ways to think about a minor triad. One is that it is just like the major triad, but the third of the chord is lowered by a half step. Another would be to think about there being a minor third between the first and third scale degrees of a minor scale. A third is to just think about there being three half steps between the lowest two notes of the triad.

The top two notes of this triad are a major third apart. The interval distances between the notes in the minor triad are essentially opposite those in the major triad.

Augmented Triad

The augmented triad is made up of two major thirds stacked on top of one another. It is as if we are playing a major triad, but the fifth of the triad is raised by a half step.



Diminished Triad



The diminished triad is made up of two minor thirds stacked on top of one another. It is as if we were playing the minor triad, but the fifth of the triad is raised by a half step.

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8.3: Triads in a Major Key

Basic Triads in Major Keys

Any chord might show up in any key, but some chords are much more likely than others. The most likely chords to show up in a key are the chords that use only the notes in that key (no accidentals). These chords have both names and numbers that tell how they fit into the key. (We'll just discuss basic triads for the moment, not seventh chords or other added-note or altered chords.) The chords are numbered using Roman numerals from I to vii.

Chords in the keys of C major and D major

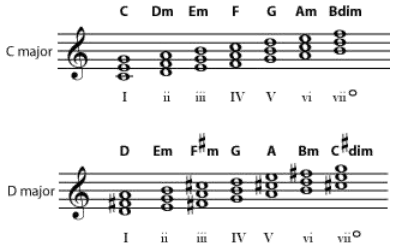
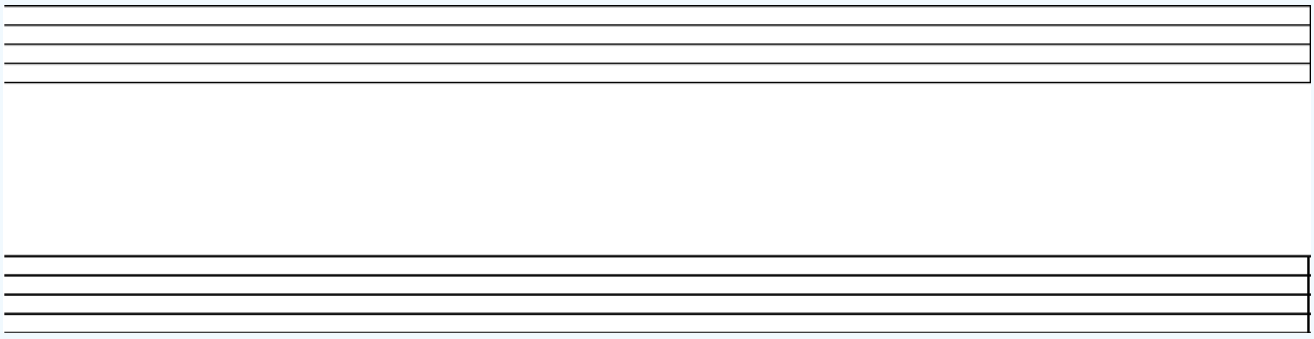


Figure 8.3.1: To find all the basic chords in a key, build a simple triad (in the key) on each note of the scale. You'll find that although the chords change from one key to the next, the pattern of major and minor chords is always the same.

? Exercise 1:

Write and name the chords in G major and in B flat major. (Hint: Determine the key signature first. Make certain that each chord begins on a note in the major scale and contains only notes in the key signature.)



Solution



Figure 8.3.2:

You can find all the basic triads that are possible in a key by building one triad, in the key, on each note of the scale (each scale degree). One easy way to name all these chords is just to number them: the chord that starts on the first note of the scale is "I", the chord that starts on the next scale degree is "ii", and so on. Roman numerals are used to number the chords.

Capital Roman numerals are used for **major** chords and lowercase Roman numerals for **minor** chords. The **diminished** chord is in lowercase Roman numerals followed by a small circle. Because major scales always follow the same pattern, the pattern of major and minor chords is also the same in any major key. The chords built on the first, fourth, and fifth degrees of the scale are always

major chords (I, IV, and V). The chords built on the second, third, and sixth degrees of the scale are always minor chords (ii, iii, and vi). The chord built on the seventh degree of the scale is a diminished chord.

Note

Notice that IV in the key of B flat is an E flat major chord, not an E major chord, and vii in the key of G is F sharp diminished, not F diminished. If you can't name the scale notes in a key, you may find it difficult to predict whether a chord should be based on a sharp, flat, or natural note. This is only one reason (out of many) why it is a good idea to memorize all the scales. However, if you don't plan on memorizing all the scales at this time, you'll find it useful to memorize at least the most important chords (start with I, IV, and V) in your favorite keys.

Naming Chords Within a Key

So far we have concentrated on identifying chord relationships by number, because this system is commonly used by musicians to talk about every kind of music from classical to jazz to blues. There is another set of names that is commonly used, particularly in classical music, to talk about harmonic relationships. Because numbers are used in music to identify everything from beats to intervals to harmonics to what fingering to use, this naming system is sometimes less confusing.

I = Tonic
ii = Supertonic
iii = Mediant
IV = Subdominant
V = Dominant
vi = Submediant
vii° = Subtonic, or Leading Tone

Figure 8.3.5:

Exercise 2:

Name the chord.

1. Dominant in C major
2. Subdominant in E major
3. Tonic in G sharp major
4. Mediant in F major
5. Supertonic in D major
6. Submediant in C major
7. Dominant seventh in A major

Solution

1. G major (G)
2. A major (A)
3. G sharp major (G#)
4. A minor (Am)
5. E minor (Em)
6. A minor (Am)
7. E seventh (E7)

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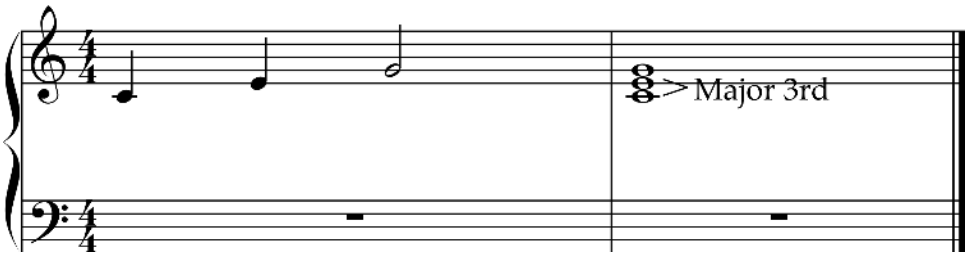
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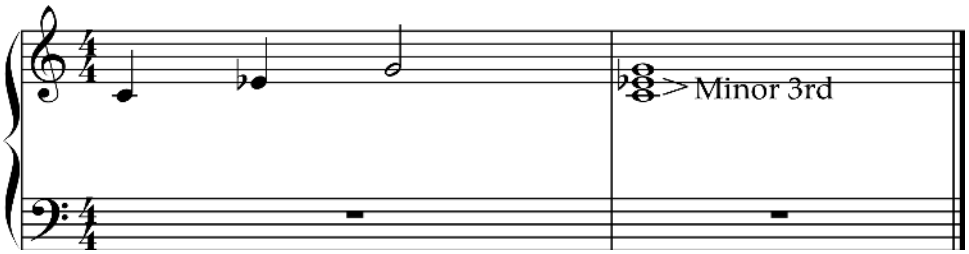
8.4: Hearing Triads

The Sound of the Major Triad



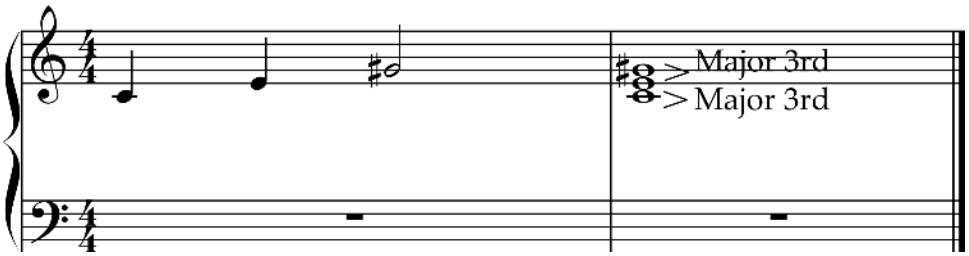
- The major third at the bottom of the triad gives the triad a bright, or happy sound.
- There is also a perfect fifth between the root and the fifth of this chord.
- You might be able to think of this as a tonic triad and sing *do-mi-sol*.

The Sound of the Minor Triad



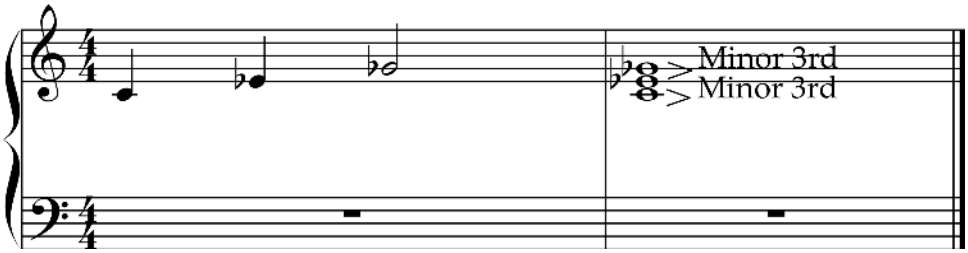
- The minor third at the bottom of the triad gives this a darker sound, a deeper sound, or a more melancholy sound.
- There is also a perfect fifth between the root and fifth of this chord.
- You might be able to think of this as a minor tonic triad and sing *do-me-sol*.

The Sound of the Augmented Triad



- This triad tends to sound dissonant, but it also tends to sound farther apart.
- You might hear a "bright" dissonance.
- There is a major third between the root and third of the chord.
- There is an augmented fifth between the root and fifth of this chord (this can also sound like a minor 6th!).
- Some have described this chord as, "oh no! Something bad is about to happen!"

The Sound of the Diminished Triad



- This triad tends to sound dissonant, but also very close together.
- There is a minor third between the root and third of the chord.
- There is a diminished fifth between the root and fifth of this chord (this is the tritone!).
- Some have described this chord as, "oh no! Something bad just happened."

Listen to All Four Qualities

Listen to each of these four triad qualities and see if you can hear the differences. What do they sound like to you?

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8.5: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. Use moveable-do with major and minor syllables.

Activity 1

Go through this activity with a variety of pitches - at least ten - before moving on to the next activity.

1. Play a pitch in your range on the piano.
2. Consider this pitch to be your *do*.
3. Sing *mi*.
4. Check the pitch with the piano and make the necessary adjustments.

Activity 2

Go through this activity with a variety of pitches - at least ten - before moving on to the next activity.

1. Play a pitch in your range on the piano.
2. Consider this pitch to be your *do*.
3. Sing *me*.
4. Check the pitch with the piano and make the necessary adjustments.

Activity 3

1. Play a pitch in your range on the piano.
2. Consider this pitch to be your *do*.
3. Sing *sol*.
4. Check the pitch with the piano and make the necessary adjustments.

Listening

This listening section focuses on recognizing chord qualities. Your instructor will play one of the following triads for you. Listen closely and determine whether you are hearing a major triad, minor triad, augmented triad, or diminished triad.

1. Example 1: (a) major (b) minor (c) augmented (d) diminished
2. Example 2: (a) major (b) minor (c) augmented (d) diminished
3. Example 3: (a) major (b) minor (c) augmented (d) diminished
4. Example 4: (a) major (b) minor (c) augmented (d) diminished
5. Example 5: (a) major (b) minor (c) augmented (d) diminished
6. Example 6: (a) major (b) minor (c) augmented (d) diminished
7. Example 7: (a) major (b) minor (c) augmented (d) diminished
8. Example 8: (a) major (b) minor (c) augmented (d) diminished
9. Example 9: (a) major (b) minor (c) augmented (d) diminished
10. Example 10:(a) major (b) minor (c) augmented (d) diminished

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

A practice suggestion with these melodies is to discuss the chord qualities you will be singing before going through this the first time. Speaking through the solfège can also be very helpful.

Melody 1



Melody 2



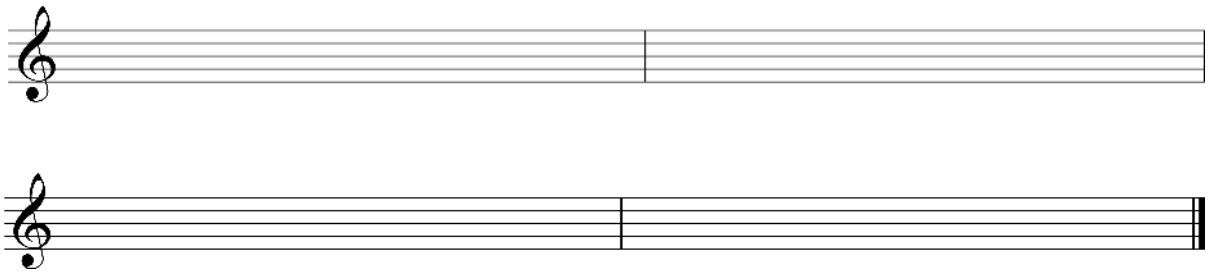
Melody 3



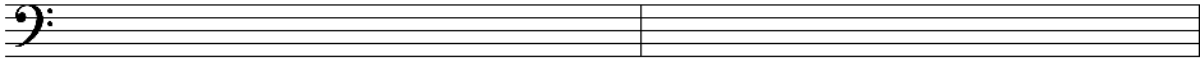
Melodic Dictation

Use this space to notate melodies played in class.

Melody 1



Melody 2



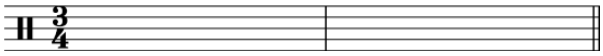


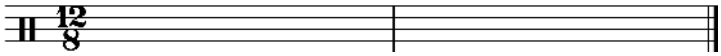
Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

4. 

Discuss

What do you hear with each of the chord qualities? Are there any songs, pictures, or ideas that come to mind when you hear a particular chord?

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8.6: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 8.1 (opens in new window) to practice identifying chord qualities in arpeggiated and harmonic triads.

Use Activity 8.2 (opens in new window) to practice comparing chord qualities against a major triad.

Musictheory.net

This chord practice exercise (opens in new window) on the web version of musictheory.net will help you to practice a variety of chord qualities. This will allow you to practice quite a few triads with immediate feedback.

Musictheory.net also offers some apps for Apple devices for a small fee. The one with similar exercises to their web version is Tenuto.

Apps

Earpeggio

This free app has a "Chord Identification" exercise under the "Practice" tab. You can choose the chord types and how they are played.

At this time, you can stay with the four basic triads.

Perfect Ear

This free app also has a "Chord Identification" excercise under the Ear Training activities. This app practices chord identification in this order:

1. Minor and Major triads, Ascending

2. Minor and Major triads, Descending
3. Minor and Major triads, Harmonic
4. Augmented and Diminished triads, Ascending
5. Augmented and Diminished triads, Descending
6. Augmented and Diminished triads, Harmonic

Additional Practicing Ideas

- Find another music student and practice together. Play a variety of chords for each other and discuss how you hear each chord.
- Listen to your favorite music and try to identify arpeggiated chords in the accompaniment. Are they major or minor?

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CHAPTER OVERVIEW

9: Basic Cadences

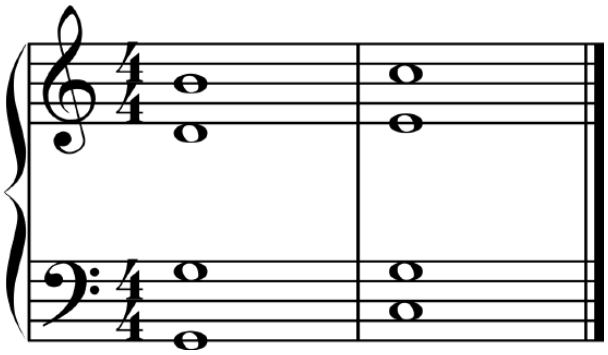
9.1: Basic Cadences Introduction
9.2: Conclusive vs. Inconclusive Cadences
9.3: Cadence Types
9.3.1: Perfect Authentic Cadence
9.3.2: Imperfect Authentic Cadence
9.3.3: Half Cadence
9.4: Lab Activities
9.5: Additional Practice

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9.1: Basic Cadences Introduction

By the end of this chapter, you will be able to:

- Explain the difference between an inconclusive and conclusive cadence
- Describe qualities of three major cadences
- Identify by sound three major cadences



Cadences

Cadences are a combination of triads at the end of a phrase that either conclude the musical idea or help it to continue into the next phrase. Cadences help establish the tonal center of the piece or passage.

Key Terms

- **Cadence:** the combination of triads at the end of a phrase that helps establish the tonal center of a piece or passage
- **Inconclusive Cadence:** a combination of triads that continues the musical momentum to the next phrase
- **Conclusive Cadence:** a combination of triads that conclude a musical phrase or idea
- **Perfect Authentic Cadence:** a cadence made up of a dominant chord as the first chord and a tonic chord as the second chord. Both chords must be in root position and we must hear *do* in the top voice of the tonic chord
- **Imperfect Authentic Cadence:** a cadence made up of a dominant chord as the first chord and a tonic chord as the second chord. Chords can be in any inversion and have any chord tone in the top voice
- **Half Cadence:** a cadence made up of any chord as the first chord and the dominant chord as the second chord

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9.2: Conclusive vs. Inconclusive Cadences

Cadences



In its simplest definition, a cadence either ends a musical idea or continues a musical idea. Cadences are the punctuation in the sentences of music. When a conversation is happening between two people and a question is asked, the conversation continues and requires a response. At the very end of the conversation, there is some sort of final statement and the two parties part ways.

Inconclusive Cadences

Inconclusive cadences are the pause in the conversation or the question that encourages it to continue. If we try and end the idea on an inconclusive cadence, we will feel uneasy and as if something is missing. As soon as our ear hears the departure from our tonal center, it longs to return. An inconclusive cadence avoids that return and leaves us on the edge of our seat to hear what comes next.

Conclusive Cadences

Conclusive cadences give us stability and structure. These are the places where the music sounds like it can end. We could hear the end of the melody or the final chords and be satisfied with what we heard. Conclusive cadences establish the tonal center or conclude the musical idea.

Try It

Can you hear the difference between something that is continuing and something that is final? Complete Activity 9.1 (opens in a new window) and practice hearing the difference.

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9.3: Cadence Types

Benefit for Ear Training

Within our two categories of conclusive or inconclusive cadences, we have more specific examples that follow certain rules. These rules apply to the triads that make up these cadences. From an ear training perspective, it is helpful to understand the theory behind these triads because it will help guide our ear to listen for specific elements. We can think of these chords or triads both as the quality of the chord, but also as the individual pitches in each chord.

For example, if I know that the dominant chord in a key is made up of the fifth scale degree *(sol)*, the seventh scale degree *(ti)*, and the second scale degree *(re)*, then the presence of one of these pitches in the melody might also clue me in to what is happening harmonically. In the same way, I might find it easier to play back a melody in my head and choose the correct pitches for the end of the phrase if I can hear what cadence might be implied through the melodic line.

Conclusive Cadences

- Perfect Authentic Cadence (PAC)
- Imperfect Authentic Cadence (IAC)

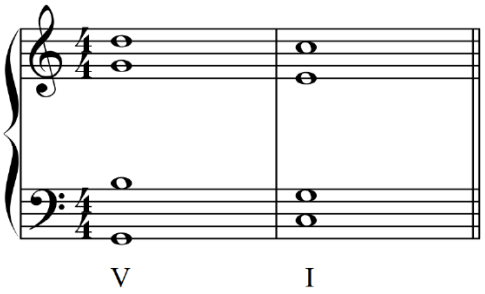
Inconclusive Cadence

- Half Cadence (HC)

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9.3.1: Perfect Authentic Cadence

Composition of a Perfect Authentic Cadence



The most conclusive of all cadences is the perfect authentic cadence (PAC). Our conclusive cadences sound final because the first chord contains the leading tone of the key (or if it is a melody, it implies this chord) and it resolves to the tonic of the key in the second chord. In order to be considered a **perfect** authentic cadence, the progression must follow specific rules:

- Root position V is the first chord
- Root position I is the second chord (on a strong beat!)
- *Do* is in the soprano voice

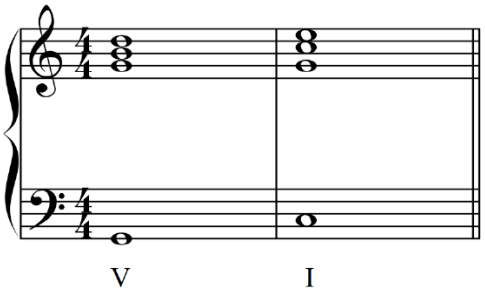
The Sound of the PAC

The perfect authentic cadence has a strong final sound due to both chords being in root position and our ear recognizing *do* in the top voice for the second chord.

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9.3.2: Imperfect Authentic Cadence

Composition of an Imperfect Authentic Cadence



If a cadence contains the leading tone of the key in the first chord (or if it is a melody, it implies this chord) and the second chord is a tonic chord, but it does not follow the very specific rules of the perfect authentic cadence, it is considered an imperfect authentic cadence. In short, in order to be perfect, it has to follow certain guidelines. Anything that is even slightly different than those specific guidelines is going to be imperfect.

- V is the first chord
- I is the second chord
- No requirements for note placement or inversion

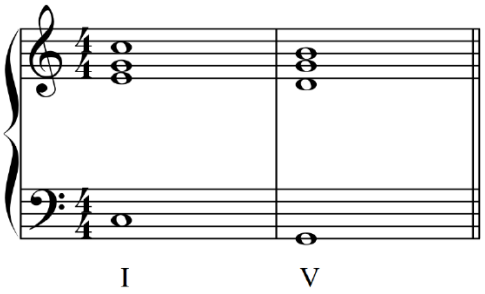
The Sound of the IAC

The imperfect authentic cadence still has a final sound due to the progression being dominant-tonic, but we will hear other elements that are imperfect. We may hear *mi* in the top voice of the second chord. We may hear an inversion and have something other than the root of either chord as the lowest note.

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9.3.3: Half Cadence

Composition of the Half Cadence



The inconclusive cadence in this group of basic cadences is the half cadence. The half cadence might feel or sound backwards from our conclusive cadences. For this cadence, the requirement is that it ends with a dominant chord (V). The chord that precedes it can be any chord.

- First chord can be anything
- Second chord is the V chord
- Progressive - sounds unfinished

The Sound of the HC

The half cadence sounds like it is still progressing somewhere else. The first chord can be any chord, but we often hear the tonic chord. The second chord will be the dominant chord and will have a strong pull to want to resolve. It is inconclusive because it is unfinished.

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9.4: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. Use moveable-do with major syllables. In each measure you will have a new *do*.

Activity 1



Activity 2

1. Play a major root position triad on the piano, harmonically.
2. Sing *do*.
3. Repeat with a variety of chords.

Listening

Cadences

This listening section focuses on recognizing conclusive or inconclusive cadences. Your instructor will play the tonic chord in a key for you, followed by two chords that make up a cadence. Circle whether that cadence is conclusive or inconclusive.

1. Example 1: (a) conclusive (b) inconclusive
2. Example 2: (a) conclusive (b) inconclusive
3. Example 3: (a) conclusive (b) inconclusive
4. Example 4: (a) conclusive (b) inconclusive
5. Example 5: (a) conclusive (b) inconclusive
6. Example 6: (a) conclusive (b) inconclusive
7. Example 7: (a) conclusive (b) inconclusive

Interval Review

1. Example 1: (a) ascending M3 (b) ascending P4 (c) ascending P5 (d) ascending M6
2. Example 2: (a) ascending P5 (b) ascending m6 (c) ascending P4 (d) ascending M6
3. Example 3: (a) ascending P5 (b) ascending m6 (c) ascending P4 (d) ascending M6
4. Example 4: (a) descending m3 (b) descending P5 (c) descending M3 (d) descending P4
5. Example 5: (a) descending P4 (b) descending P5 (c) descending M3 (d) descending m6

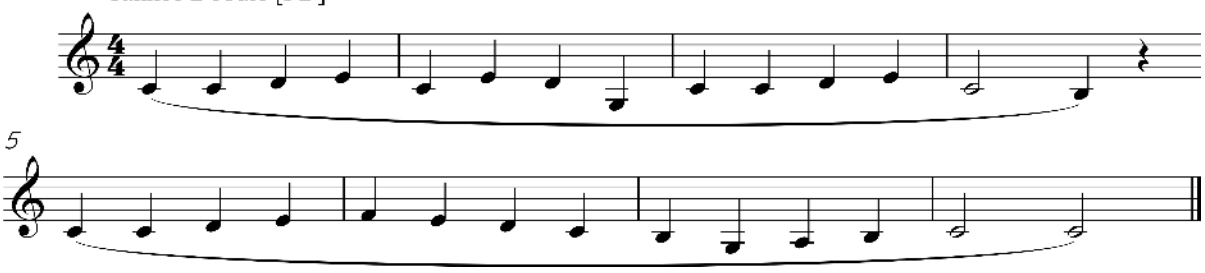
Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Before you begin, read through the melody and hear it in your head. Determine where there would be an inconclusive cadence and where there would be a conclusive cadence.

Melody 1

Yankee Doodle [PD]



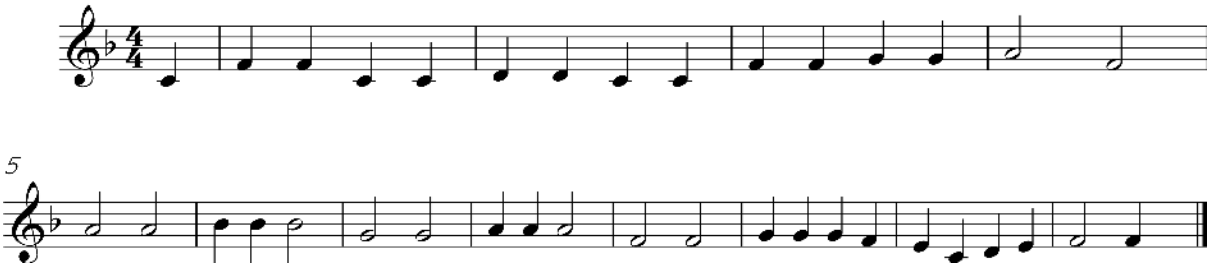
Melody 2

Burns, Auld Lang Syne [PD]



Melody 3

18th Century English, BINGO [PD]



Melody 4

Traditional, Clementine [PD]



Melodic Dictation

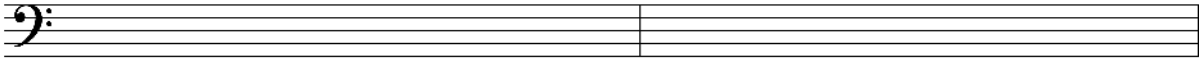
Use this space to notate melodies played in class.

Melody 1





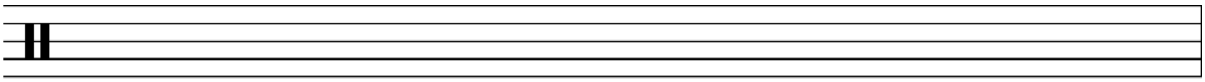
Melody 2

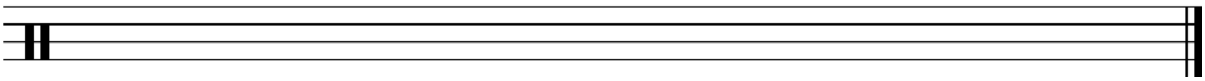




Rhythmic Dictation

Use the staff provided to complete rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.





Discuss

What do you hear with each of the cadences covered in this chapter? Describe how each cadence sounds to you.

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9.5: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 9.1 (opens in a new window) to practice identifying if a melody is implying a conclusive or inconclusive cadence. This is the same activity found earlier in the chapter.



Use Activity 9.2 (opens in a new window) to practice hearing the difference between conclusive and inconclusive cadences.



Apps

Earpeggio

This free app also has a "Chord Progression" exercise under the Ear Training activities. You can choose for the exercise to focus just on the tonic (I) and dominant (V) chords so you practice hearing the difference.

Perfect Ear

This free app also has a "Chord Progression" exercise under the Ear Training activities. Choose the one titled, "Simple V-I progressions." This app also uses the minor tonic and is good practice continuing to work on hearing the difference between major and minor chords.

Additional Practicing Ideas

- Find another music student and practice together. Play cadences in a variety of keys, but always identify the tonic chord.
- Listen to your favorite music and identify cadences at the ends of phrases and at the end of the piece.

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CHAPTER OVERVIEW

10: Seventh Chords

- 10.1: Seventh Chords Introduction
- 10.2: Seventh Chord Qualities
  - 10.2.1: Dominant Seventh Chord
  - 10.2.2: Major Seventh Chord
  - 10.2.3: Minor Seventh Chord
  - 10.2.4: Diminished Seventh Chord
  - 10.2.5: Half-Diminished Seventh Chord
- 10.3: Seventh Chord Inversions
- 10.4: Hearing Seventh Chords
- 10.5: Interval Practice- Minor 7th and Major 7th
- 10.6: Lab Activities
- 10.7: Additional Practice

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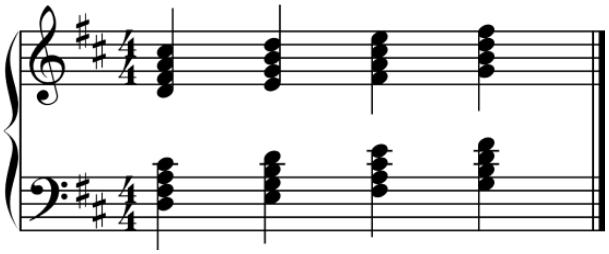
10.1: Seventh Chords Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Name five types of seventh chords
- Describe the qualities of five types of seventh chords
- Have strategies for hearing seventh chords

Seventh Chords



The discussion of triads in 8: Triads covered sonorities made of three pitches stacked in thirds. To create a seventh chord, an additional third is added to the chord - a fourth pitch. This changes the sound of the chord and opens up additional possibilities with the interval combinations in these taller chords.

Key Terms

- **Seventh chord:** a chord consisting of four pitches, each a third apart when stacked in root position
- **Dominant seventh chord :** a chord consisting of a major triad and a minor seventh
- **Major seventh chord:** a chord consisting of a major triad and a major seventh
- **Minor seventh chord:** a chord consisting of a minor triad and a minor seventh
- **Diminished seventh chord:** a chord consisting of a diminished triad and a diminished seventh
- **Half-diminished seventh chord:** a chord consisting of a diminished triad and a minor seventh

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10.2: Seventh Chord Qualities

Seventh Chords

With four notes to stack and use, our chord possibilities multiplied! The most common seventh chord that we use and hear is the dominant seventh chord (V7). However, there are five main types of seventh chords with which you should be familiar.



- Dominant seventh
- Major seventh
- Minor seventh
- Diminished seventh
- Half-diminished seventh

Each of these have their own personality and sound. Like learning the qualities of triads, learning to recognize the sound of these chords will benefit our musical ear in many ways. Some of those are:

- Dictation: if you are dictating a piece or trying to notate a solo from a recording, being able to recognize the features and qualities of seventh chords as a group of pitches will be easier than trying to hear the individual intervals one-at-a-time.
- Teaching: you might find yourself in a situation listening to a student or an ensemble perform and an incorrect note or chord is played. Knowledge of these chords and their sound will help you identify the problem and quickly direct the student (or students) to fix it.
- Composition: you might find yourself with a great musical idea running through your head. Being able to figure out what you are hearing and write it down in a way it can be reproduced is a valuable skill. This is also related to performance and your own soloing ideas.

In your career, you will likely come up with even more beneficial uses for these skills!

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10.2.1: Dominant Seventh Chord

Composition of a Dominant Seventh Chord (Mm7)

The dominant seventh is the chord that naturally occurs in a major key when we build a seventh chord on the fifth scale degree (or starting on *sol*). These are stacked thirds that go up four notes.

The dominant seventh chord is also called a "major minor seventh" (Mm7).

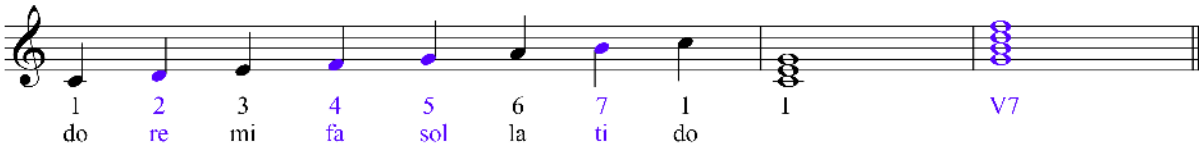
Intervals

We can think of the dominant seventh chord as one of the following:

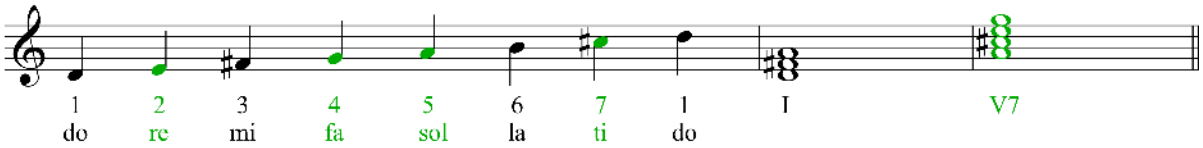
- A major triad with a minor seventh (measured from the root of the chord to the top note of the chord)
- A major triad with an added minor third on top (measured from the fifth of the chord to the top note of the chord)
- A seventh chord made up of scale degrees 5, 7, 2, and 4 (*sol*, *ti*, *re*, and *fa*)

If my piece of music is in the key of D, my dominant seventh chord will start on A and be made up of pitches entirely in the key. If my piece of music is in the key of B-flat, my dominant seventh chord will start on F.

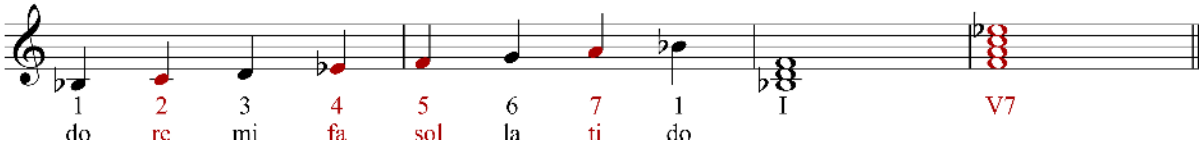
Key of C major



Key of D major



Key of B-flat major



The Sound of the V7

The presence of the major triad gives this seventh chord a bright sound. The presence of the minor seventh between the fifth and fourth scale degrees also gives this chord a distinct sound. Some tones of the major scale have a tendency to want to move and progress in one direction or another. This chord has a few strong tones.

- A minor seventh tends to resolve inward. The top note of the minor seventh has a strong pull to resolve by coming down a step.
- *Fa* in the key is a half step above *mi* and has a strong tendency to step down by that minor second.
- The dominant seventh chord also contains the leading tone of the key (*ti*). The leading tone of the key has a strong pull to resolve up by a step to the tonic.
- The presence of both of these strong tendency tones means that this seventh chord is in a state of tension that wants to resolve to our tonic chord.

As you listen to the dominant seventh, think about what your ear wants to hear next. Can you hear it resolving to a tonic chord?

G Mm7

The G Mm7 or dominant seventh chord is the naturally occurring seventh chord that is built on the fifth scale degree in C major.



A Mm7

The A Mm7 or dominant seventh chord is the naturally occurring seventh chord that is built on the fifth scale degree in D major.



F Mm7

The F Mm7 or dominant seventh chord is the naturally occurring seventh chord that is built on the fifth scale degree in B-flat major.



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10.2.2: Major Seventh Chord

Composition of a Major Seventh Chord (M7)

The major seventh is the chord that naturally occurs in a major key when we build a seventh chord on the first scale degree (or starting on *do*), or the fourth scale degree (or starting on *fa*). These are stacked thirds that go up four notes.

Intervals

We can think of the major seventh chord as one of the following:

- A major triad with a major seventh (measured from the root of the chord to the top note of the chord)
- A major triad with an added major third on top (measured from the fifth of the chord to the top note of the chord)
- A seventh chord built on the tonic or subdominant of the major scale.

The Sound of the M7

The presence of the major triad and major seventh gives this chord a big and bright sound. Some describe it as an extra jazzy sound. The major seventh chord is sometimes used at the end of jazz standards from the 1950s.

- The interval of a major seventh tends to want to resolve outward. The top note of the major seventh might sound like it is trying to resolve up by a step.
- The major third in the triad gives the bright or stable sound of a major triad.

As you listen to the major seventh, think about how you would describe this sound to someone else. What words come to mind for you?

CM7

The CM7 is the major seventh chord built on the tonic in the key of C major. It would also be the major seventh chord built on the subdominant in the key of G major.



GM7

The GM7 is the major seventh chord built on the tonic in the key of G major.



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10.2.3: Minor Seventh Chord

Composition of a Minor Seventh Chord (m7)

The minor seventh is the chord that naturally occurs in a major key when we build a seventh chord on the second scale degree (or starting on *re*), the third scale degree (or starting on *mi*), or the sixth scale degree (starting on *la*). These are stacked thirds that go up four notes.

This is also the seventh chord we find when we build a seventh chord on the tonic of a minor key with scale degrees 1, lowered 3, 5, and lowered 7 (*do*, *me*, *sol*, *te)*.

Intervals

We can think of the minor seventh chord as one of the following:

- A minor triad with a minor seventh (measured from the root of the chord to the top note of the chord)
- A minor triad with an added minor third on top (measured from the fifth of the chord to the top note of the chord)
- A seventh chord built on any of the minor triads in the major scale.
- A seventh chord built on the tonic of a minor key using the scale degrees from the natural minor scale.

The Sound of the m7

The presence of the minor triad gives this seventh chord a mellow sound. Some describe it as a very stable-sounding jazzy chord. The presence of the minor seventh also gives this chord a melodic sound.

- A minor seventh tends to resolve inward. The top note of the minor seventh has a strong pull to resolve by coming down a step.
- The minor third in the minor triad gives this chord a distinctly minor sound

As you listen to the minor seventh, think about how you would describe this sound to someone else. What words come to mind for you?

Cm7

The Cm7 is the minor seventh chord built on the tonic in the key of C minor.



Em7

The Em7 is the minor seventh chord built on the tonic in the key of E minor.



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10.2.4: Diminished Seventh Chord

Composition of a Diminished Seventh Chord (°7)

The diminished seventh is a special seventh chord comprised entirely of minor thirds. This seventh chord divides an octave into even parts. It can be used in many ways as we progress further into music theory. To be a diminished seventh chord, it will still be written as four pitches that are each a third apart, regardless of how else it can be spelled enharmonically.

The fully diminished seventh chord is not naturally found in the notes of the major scale, but if we are using an harmonic minor scale, the chord built on the raised seventh scale degree would be a fully diminished seventh chord (*ti*, *re*, *fa*, *le*).

Intervals

We can think of the diminished seventh chord as one of the following:

- A diminished triad with a diminished seventh (measured from the root of the chord to the top note of the chord)
- A diminished triad with an added minor third on top (measured from the fifth of the chord to the top note of the chord)
- A seventh chord built entirely of minor thirds.
- A seventh chord built on the raised seventh scale degree of an harmonic minor scale.

The Sound of the °7

The presence of so many minor thirds gives this seventh chord a very close-together sound.

- The distance between the root and the seventh of this chord is a diminished seventh. What this actually sounds like to our ear is a major sixth (they are enharmonic).
- Your ear might also be able to pick out the diminished triad.

As you listen to the diminished seventh, think about how you would describe this sound to someone else. What words come to mind for you?

B°7

The B°7 is a diminished seventh chord built on B. It would also be the vii°7 in the key of C minor.



G#°7

The G#°7 is a diminished seventh chord built on G#. It would also be the vii°7 in the key of A minor.



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10.2.5: Half-Diminished Seventh Chord

Composition of a Half-Diminished Seventh Chord ($^{ø}7$)

The half-diminished seventh is the chord that naturally occurs in a major key when we build a seventh chord on the seventh scale degree (starting on *ti*). These are stacked thirds that go up four notes.

Intervals

We can think of the half-diminished seventh chord as one of the following:

- A diminished triad with a minor seventh (measured from the root of the chord to the top note of the chord)
- A diminished triad with an added major third on top (measured from the fifth of the chord to the top note of the chord)
- A seventh chord built on the seventh scale degree of a major scale (*ti*, *re*, *fa*, *la*).

The Sound of the $^{ø}7$

The mix of a diminished triad and a minor seventh gives this chord a quality that sounds close, but also includes the stability of a major third.

- The distance between the root and the seventh of this chord is a minor seventh. Comparing this sound with the fully diminished seventh chord, the distance from the root to the seventh sounds much farther apart.
- Your ear might also be able to pick out the diminished triad.

As you listen to the diminished seventh, think about how you would describe this sound to someone else. What words come to mind for you?

$B^{ø7}$

The $B^{ø7}$ is a half-diminished seventh chord built on B. It would also be the vii^{ø}7 in the key of C major.



$E^{ø7}$

The $E^{ø7}$ is a half-diminished seventh chord built on E. It would also be the vii^{ø7} in the key of F major.



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10.3: Seventh Chord Inversions

All of these seventh chord inversions will be shown using the dominant seventh chord in the key of C major, the G major minor seventh.

Root Position

Until now, all of the seventh chords have been presented in root position. When a seventh chord is in root position, the pitch giving the letter name of the chord is in the bass or is the lowest note and all of the other pitches are stacked in thirds.

If we are using Roman numerals, the root position dominant seventh chord will be labeled as a V7. This is a shortened version of sharing all of the intervals above the bass note which would be 7-5-3.



First Inversion

When the third of the chord is the lowest note, the seventh chord is in first inversion.

If we are using Roman numerals, the first inversion dominant seventh chord will be labeled as V 6/5. For the sake of simplicity, we drop the 3.



Second Inversion

When the fifth of the chord is the lowest note, the seventh chord is in second inversion.

If we are using Roman numerals, the second inversion dominant seventh chord will be labeled as V 4/3. For the sake of simplicity with this one, we drop the 6. Why? Consider our other options. The combination of 6/4 has already been taken by a triad inversion.



Third Inversion

When the seventh of the chord is the lowest note, the seventh chord is in third inversion.

If we are using Roman numerals, the third inversion dominant seventh chord will be labeled as V 4/2. Again, for the sake of simplicity, we drop the 6 so this inversion also has its own unique numbers.



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10.4: Hearing Seventh Chords

Practicing

Adding a fourth note to a sonority increases the complexity. We have seen that there are more combinations of intervals available and this creates additional quality combinations.

When we increase the number of notes in the chord, we have more inversions we might hear.

In this chapter, we have covered:

- Dominant seventh chords
- Major seventh chords
- Minor seventh chords
- Diminished seventh chords
- Half-diminished seventh chords

Each of these chords has four different forms: root position, first inversion, second inversion, and third inversion.

The best way to be able to hear these chords is to be familiar with the theory behind them and also put into your own words how each chord sounds to you. Have conversations with peers in your class. Talk through the personality of each chord, but create your own descriptions.

All of these seventh chords in root position have been gathered as a playlist on YouTube (opens in a new window).

Internalizing

Use this space to brainstorm your own thoughts and ideas about the sound of each of these seventh chords.

Dominant Seventh Chord

- Root Position
  - What stands out to me is
  - What comes to mind when I hear this chord is
- First Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Second Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Third Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _

Major Seventh Chord

- Root Position
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- First Inversion

- First Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Second Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Third Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _

Minor Seventh Chord

- Root Position
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- First Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Second Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Third Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _

Diminished Seventh Chord

- Root Position
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- First Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Second Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Third Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _

Half-Diminished Seventh Chord

- Root Position
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- First Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _
- Second Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _

- Third Inversion
  - What stands out to me is
  - What comes to mind when I hear this chord is _

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10.5: Interval Practice- Minor 7th and Major 7th

Review

Being able to hear the difference between a minor seventh and a major seventh can be very useful when working with seventh chords.

Review the sound of the interval of a minor seventh.



Review the sound of the interval of a major seventh.



Focused Practice

Use Activity 10.1(opens in new window) to focus your practice between these two intervals.



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10.6: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. Use moveable-do with major and minor syllables.

Activity 1

Go through this activity with a variety of pitches - at least five - before moving on to the next activity. In this warm up, you will be outlining a major seventh chord.

1. Play a pitch in your range on the piano.
2. Consider this pitch to be your *do*.
3. Sing *mi.*
4. Check the pitch with the piano and make the necessary adjustments
5. Sing *do* again.
6. Sing *sol*.
7. Sing *do* again.
8. Sing *ti*.
9. *Sing do* (the lower, original *do).*

Activity 2

1. Choose a tonic and play the tonic chord on the piano.
2. Consider this pitch to be your *do*.
3. Sing *sol.*
4. Sing an ascending root position dominant seventh: *sol-ti-re-fa*
5. Sing an ascending third inversion dominant seventh: *fa-sol-ti-re*
6. Sing an ascending first inversion dominant seventh: *ti-re-fa-sol*
7. Sing an ascending second inversion dominant seventh: *re-fa-sol-ti*
8. Sing a descending tonic chord: *do-sol-mi-do*

Listening

Seventh Chords

This listening section focuses on recognizing seventh chord qualities. Your instructor will play one of the following chords for you. Listen closely and determine whether you are hearing a dominant seventh chord, a major seventh chord, a minor seventh chord, a diminished seventh chord, or a half-diminished seventh chord.

1. Example 1: (a) dominant seventh (Mm7) (b) major seventh (M7) (c) minor seventh (m7) (d) diminished seventh (°7) (e) half-diminished seventh (ø7)
2. Example 2: (a) dominant seventh (Mm7) (b) major seventh (M7) (c) minor seventh (m7) (d) diminished seventh (°7) (e) half-diminished seventh (ø7)
3. Example 3: (a) dominant seventh (Mm7) (b) major seventh (M7) (c) minor seventh (m7) (d) diminished seventh (°7) (e) half-diminished seventh (ø7)
4. Example 4: (a) dominant seventh (Mm7) (b) major seventh (M7) (c) minor seventh (m7) (d) diminished seventh (°7) (e) half-diminished seventh (ø7)
5. Example 5: (a) dominant seventh (Mm7) (b) major seventh (M7) (c) minor seventh (m7) (d) diminished seventh (°7) (e) half-diminished seventh (ø7)
6. Example 6: (a) dominant seventh (Mm7) (b) major seventh (M7) (c) minor seventh (m7) (d) diminished seventh (°7) (e) half-diminished seventh (ø7)
7. Example 7: (a) dominant seventh (Mm7) (b) major seventh (M7) (c) minor seventh (m7) (d) diminished seventh (°7) (e) half-diminished seventh (ø7)

8. Example 8: (a) dominant seventh (Mm7) (b) major seventh (M7) (c) minor seventh (m7) (d) diminished seventh (°7) (e) half-diminished seventh (ø7)

Intervals

This listening section focuses on recognizing the difference between major and minor seventh intervals. Your instructor will play one of the following intervals for you. Listen closely and determine whether you are hearing a major sixth, a minor seventh, or a major seventh.

1. Example 1: (a) minor 7th (b) major 7th (c) major 6th
2. Example 2: (a) minor 7th (b) major 7th (c) major 6th
3. Example 3: (a) minor 7th (b) major 7th (c) major 6th
4. Example 4: (a) minor 7th (b) major 7th (c) major 6th
5. Example 5: (a) minor 7th (b) major 7th (c) major 6th

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

A practice suggestion with these melodies is to discuss the chord qualities you will be singing before going through this the first time. Speaking through the solfège can also be very helpful.

Melody 1



Melody 2



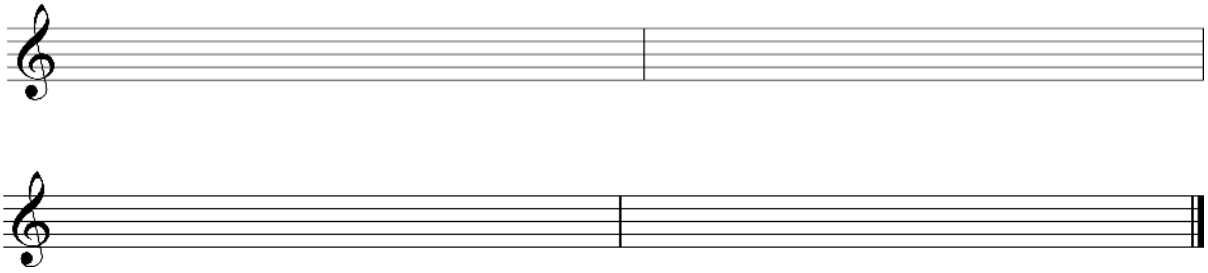
Melody 3



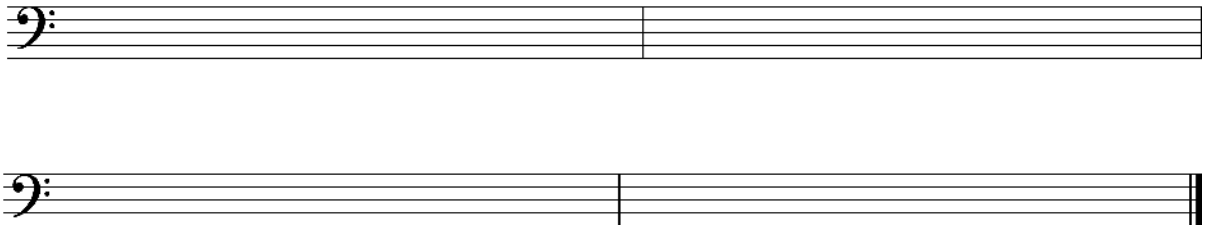
Melodic Dictation

Use this space to notate melodies played in class.

Melody 1

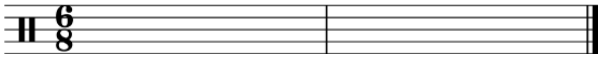


Melody 2



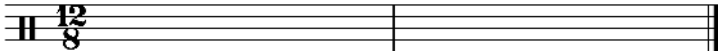
Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

4. 

Discuss

What do you hear with each of the chord qualities? Are there any songs, pictures, or ideas that come to mind when you hear a particular chord?

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10.7: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 10.1 (opens in a new window) to practice identifying minor sevenths and major sevenths. This is the same activity found earlier in the chapter.

Use Activity 10.2 (opens in a new window) to practice hearing the difference between the different qualities of seventh chords found in this chapter.

Use Activity 10.3 (opens in a new window) to practice hearing the different inversions of the dominant seventh chord.

Musictheory.net

This chord quality exercise (opens in a new window) on the web version of musictheory.net will help you to practice hearing the chord qualities practiced in this chapter. This will allow you to practice quite a few triads with immediate feedback.

Musictheory.net also offers some apps for Apple devices for a small fee. The one with similar exercises to their web version is Tenuto.

Apps

Earpeggio

This free app also has a "Chord Identification" exercise under the Ear Training activities. You can choose for the exercise to focus just on the following: Major 7, Dominant 7, Minor 7, Diminished 7, and Half-Diminished 7. This one only plays the notes melodically, but is a good way to practice hearing the specific intervals.

Perfect Ear

This app has exercises that practice these ideas, but they are only available in the "premium" version. There are exercises for both chord qualities and chord inversions.

Additional Practicing Ideas

- Find another music student and practice together. Play a variety of seventh chords. This is also helpful to solidify your understanding of what notes make up each of the seventh chord.
- Listen to your favorite music and identify types of seventh chords. Jazz standards are a good place to start. Billie Eilish also uses a lot of seventh chords!

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CHAPTER OVERVIEW

11: Modes

11.1: Modes Introduction

11.2: Characteristics of Each Mode

11.2.1: Ionian Mode

11.2.2: Dorian Mode

11.2.3: Phrygian Mode

11.2.4: Lydian Mode

11.2.5: Mixolydian Mode

11.2.6: Aeolian Mode

11.2.7: Locrian Mode

11.3: Major Modes vs. Minor Modes

11.4: Different Ways to Think About Modes

11.5: Using Moveable Do Solfège for Modes

11.6: Lab Activities

11.7: Additional Practice

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11.1: Modes Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Name the seven modal scales
- Describe the characteristics of each modal scale
- Sight sing using altered solfège syllables for modal scales

Modes

Modes have ancient roots, but are an organized collection of pitches and intervals that convey different personalities than the major and minor scales to which you have already been introduced.



Key Terms

- **Scale:** a stepwise series of pitches organized by distinct intervals

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11.2: Characteristics of Each Mode

The Seven Modes

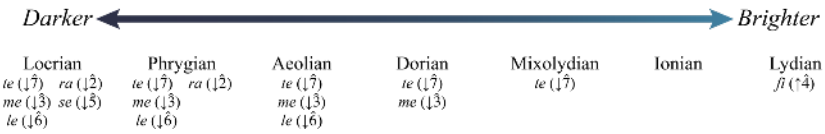


Each mode has its own characteristics and personality. They are made up of distinct patterns of whole steps and half steps that create the unique fingerprint of each scale.

These scales can be used to convey a mood or set a scene in a piece of music. Two of these scales are also the more common major and natural minor scales, but the rest of the scales have personalities that range from bright to dark, from happy to melancholy.

The seven modes are:

- Ionian
- Dorian
- Phrygian
- Lydian
- Mixolydian
- Aeolian
- Locrian



This arrow ranks the seven diatonic modes in terms of relative brightness and darkness. It also summarizes which scale degrees are altered in relation to the ionian (major) mode, which will be explained in more detail later in this chapter.

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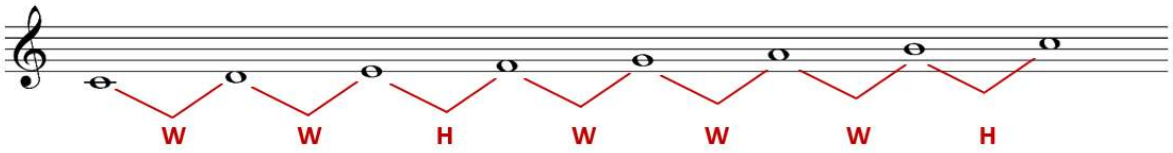
11.2.1: Ionian Mode

Overall Characteristics of the Ionian Mode

The Ionian mode is the same as the major scale. It has a bright and often happy sound. Music in this mode tends to be used as dance music or for something uplifting.

Whole Steps and Half Steps

This mode follows the same whole step and half step pattern as the major scale. Although correct that Ionian and major can be used interchangeably when discussing this scale, we tend to default to calling something "D major" instead of "D Ionian."



This mode follows the pattern of whole steps (W) and half steps (H) we would find on the piano keyboard using just white keys from C to C. This pattern is W-W-H-W-W-W-H. There are many triads available to be created with this scale and it is the most popular mode to be used in many genres of music. You should be familiar with how music in a major key (or the Ionian mode) sounds.

Some of the distinct intervals are:

- The presence of the major third between the tonic note and the third scale degree
- The presence of the leading tone that gives the strong half step distance between the seventh scale degree and tonic note

Use this Spotify playlist (opens in new window) to intentionally listen to music in a major key.

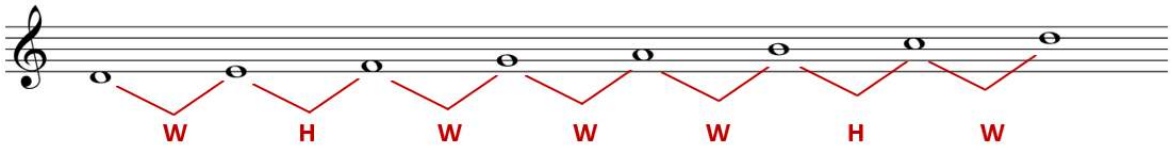
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11.2.2: Dorian Mode

Overall Characteristics of the Dorian Mode

The Dorian mode is another modal scale that is often used in popular music. It is often used in the context of portraying sadness and can have a very mellow sound. However, as a contrast, it is also a popular mode for sea shanties.

Whole Steps and Half Steps



This mode follows the pattern of whole steps (W) and half steps (H) we would find on the piano keyboard using just white keys from D to D. This pattern is W-H-W-W-W-H-W. There are many triads available to accompany a melody composed in Dorian mode, which makes this a popular choice for modal music.

Some of the distinct intervals are:

- The whole step between the fifth and sixth scale degrees.
- The half step between the sixth and seventh scale degrees.
- The presence of a lowered third scale degree that gives this a minor sound.
- The absence of a leading tone. The seventh note in this scale is a whole step away from the tonic note.
- With a lowered third scale degree and a lowered seventh scale degree, this one sounds almost like a minor key to our ear. The difference between this scale and the natural minor scale is that this one does not also have the lowered sixth scale degree. The sixth scale degree here is raised in comparison to the natural minor scale.

Use this Spotify playlist (opens in new window) to intentionally listen to music in the Dorian mode.

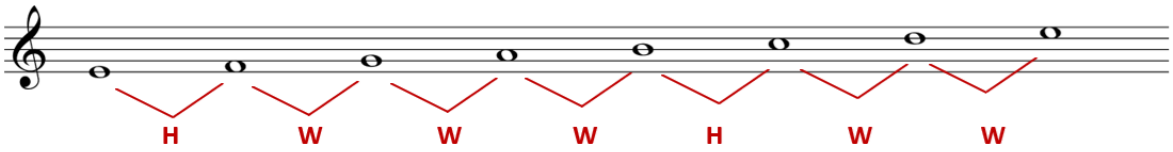
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11.2.3: Phrygian Mode

Overall Characteristics of the Phrygian Mode

The Phrygian mode has some very distinct characteristics that help set it apart to our ears. Grove's Dictionary of Music describes this one that it "moves one to weeping," which sounds dramatic, but I suppose it's possible! Phrygian is on the darker side of the modes and gives us an intensity that our previous two modes did not have. It can at other times sound angry and brooding.

Whole Steps and Half Steps



This mode follows the pattern of whole steps (W) and half steps (H) we would find on the piano keyboard using just white keys from E to E. This pattern is H-W-W-W-H-W-W. This one is a little more challenging to come up with triads to accompany a Phyrigian melody.

Some of the distinct intervals are:

- The half step between the tonic and second scale degree. This is absolutely new and distinctive because all of the other scales we have covered until now have started with a whole step.
- The whole step between the last two scale degrees. This is the lowered seventh scale degree that helps give this mode a minor sound.
- The lowered third scale degree that gives this mode a minor sound.

Use this Spotify playlist (opens in new window) to intentionally listen to music that uses the Phrygian mode. Keep in mind that often pieces of music do not stay in the same mode or key for the entire piece. While there will be elements of this mode or it comes in and out from time to time, some of the pieces on these playlists may also use other modes or keys.

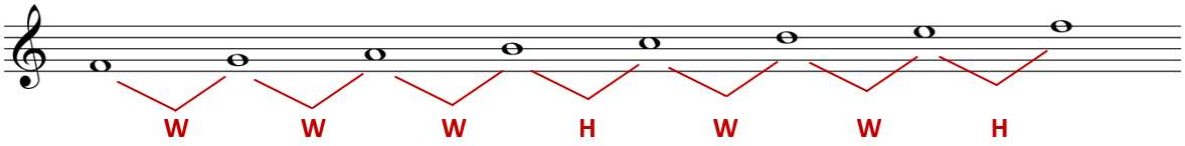
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11.2.4: Lydian Mode

Overall Characteristics of the Lydian Mode

The Lydian mode is the brightest of all of the modes and tends to have a joyous and pleasing sound. It is very close to the sounds of the major scale and has major triads built on the tonic and dominant tones.

Whole Steps and Half Steps



This mode follows the pattern of whole steps (W) and half steps (H) we would find on the piano keyboard using just white keys from F to F. This pattern is W-W-W-H-W-W-H.

Some of the distinct intervals are:

- The whole step between the third and fourth scale degrees.
- The scale still has a half step between the last two scale degrees.
- Most similar to a major scale, but with a raised fourth scale degree.

Use this Spotify playlist (opens in new window) to intentionally listen to music that uses the Lydian mode. Keep in mind that often pieces of music do not stay in the same mode or key for the entire piece. While there will be elements of this mode or it comes in and out from time to time, some of the pieces on these playlists may also use other modes or keys.

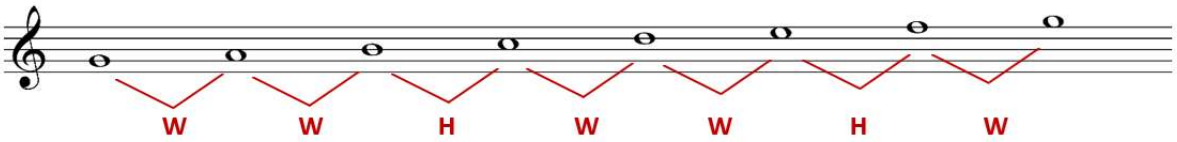
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11.2.5: Mixolydian Mode

Overall Characteristics of the Mixolydian Mode

The Mixolydian mode is on the darker side of the major scale, but still one of our brighter modes. This mode tends to be popular in classic rock and, in a way, has an angry, perturbed, or edgy sound to it. Since it only has one note different than the major scale, it is easier to find chords as accompaniment.

Whole Steps and Half Steps



This mode follows the pattern of whole steps (W) and half steps (H) we would find on the piano keyboard using just white keys from G to G. This pattern is W-W-H-W-W-H-W.

Some of the distinct intervals are:

- The whole step between the last two scale degrees.
- This scale is similar to the major scale, but has a lowered seventh scale degree.

Use this Spotify playlist (opens in new window) to intentionally listen to music that uses the Mixolydian mode. Listen for the lowered seventh scale degree. Keep in mind that often pieces of music do not stay in the same mode or key for the entire piece. While there will be elements of this mode, or it may come in and out from time to time, some of the pieces on these playlists may also use other modes or keys.

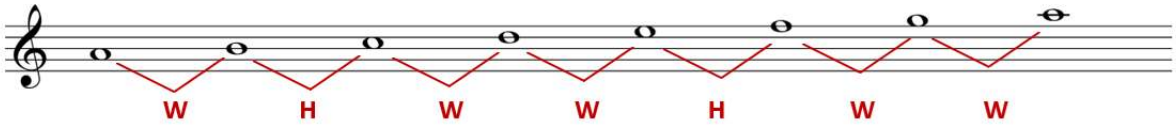
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11.2.6: Aeolian Mode

Overall Characteristics of the Aeolian Mode

The Aeolian mode leans toward the darker side of the modes and is the same as our natural minor scale. It has been described as sad, sweet, and soft.

Whole Steps and Half Steps



This mode follows the pattern of whole steps (W) and half steps (H) we would find on the piano keyboard using just white keys from A to A. This pattern is W-H-W-W-H-W-W. The triad built on the fifth scale degree with this mode would be a minor triad.

Some of the distinct intervals are:

- The half step between the fifth and sixth scale degrees.
- The whole step between the last two scale degrees.
- This scale is the same as the natural minor scale.

Use this Spotify playlist (opens in new window) to intentionally listen to music that uses the Aeolian mode. Listen for the lowered seventh scale degree. As you learned previously, there are three forms of the minor scale. In order for a piece of music to truly be Aeolian mode, it should be in the natural minor form or the modal feel is disrupted.

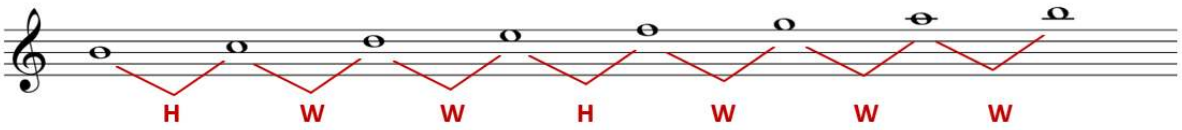
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11.2.7: Locrian Mode

Overall Characteristics of the Locrian Mode

The Locrian mode is the darkest of all of the modes. It is the least used of all of the modes and is often accompanied by myths about being "outlawed" by the ancient church. No merit has been found to support those claims, but it tends to be avoided due to the dissonances and the diminished triad that is created when making a triad on the tonic of this scale. This mode tends to be most popular in the heavy metal genre.

Whole Steps and Half Steps



This mode follows the pattern of whole steps (W) and half steps (H) we would find on the piano keyboard using just white keys from B to B. This pattern is H-W-W-H-W-W-W. The triad built on the fifth scale degree with this mode would be a minor triad.

Some of the distinct intervals are:

- The half step between the first and second scale degrees.
- The whole step between the fifth and sixth scale degrees.
- The diminished triad that is created on the first scale degree.
- The diminished fifth between the first and fifth scale degrees.

Use this Spotify playlist (opens in new window) to intentionally listen to music that uses the Locrian mode. Keep in mind that a piece of music may use more than one mode or scale at different times. Elements of Locrian mode are often used briefly in "riffs" and may be part of a piece or song that largely lies within another mode or key.

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11.3: Major Modes vs. Minor Modes

Major Modes

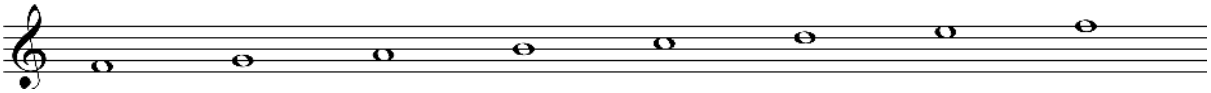
One of the ways we classify these modes is as a major mode or a minor mode. The major modes are more closely related to the major scale starting on the same pitch.

Ionian Mode



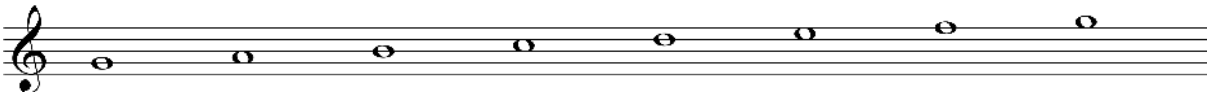
The Ionian mode is the same as the major scale

Lydian Mode



The Lydian mode is similar to a major scale, but the fourth scale degree is raised by a half step.

Mixolydian Mode



The Mixolydian mode is similar to a major scale, but the seventh scale degree is lowered by a half step.

Minor Modes

The minor mores are more closely related to the natural minor scale starting on the same pitch.

Dorian Mode



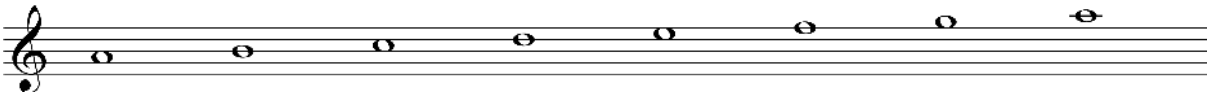
The Dorian mode is similar to the natural minor scale, but the sixth scale degree is raised by a half step.

Phrygian Mode



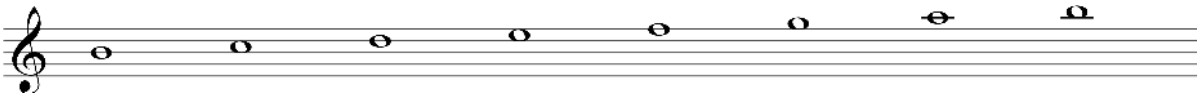
The Phrygian mode is similar to the natural minor scale, but the second scale degree is lowered by a half step.

Aeolian Mode



The Aeolian mode is the same as the natural minor scale.

Locrian Mode



The Locrian mode has two scale degrees different than a natural minor scale, but is closer to a minor scale than a major scale. The Locrian mode has a lowered second scale degree and a lowered fifth scale degree from the natural minor scale.

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11.4: Different Ways to Think About Modes

Though these modes have been shown in this chapter using pitches without any sharps or flats, these modes can start on any pitch. It is beneficial to be able to understand which pitches would be included in an A Dorian scale, or an F Phrygian scale. How you internalize these ideas and apply them will be up to which method makes the most sense to you.

Relationship to the Major Key

One method of understanding modes is by relating each mode as starting on the scale degree in the major key. For this example, we will use the key of G major. The key of G major has an F sharp in the key signature, so you will notice that each of these scales include an F#.

Scale Degree	Name of Scale	Pitches of the Scale
First scale degree	G Ionian	G-A-B-C-D-E-F#-G
Second scale degree	A Dorian	A-B-C-D-E-F#-G-A
Third scale degree	B Phyrigian	B-C-D-E-F#-G-A-B
Fourth scale degree	C Lydian	C-D-E-F#-G-A-B-C
Fifth scale degree	D Mixolydian	D-E-F#-G-A-B-C-D
Sixth scale degree	E Aeolian	E-F#-G-A-B-C-D-E
Seventh scale degree	F# Locrian	F#-G-A-B-C-D-E-F#

Major or Minor with Altered Pitches

Another method of understanding modes is by relating each mode to its closest related scale and classifying it as a major or minor mode, as covered in 11.2: Major Modes vs. Minor Modes

Name of Scale, Starting on D	Most Closely Related Scale	Pitches of the Modal Scale	Altered Scale Degrees
D Ionian Scale	Major	D-E-F#-G-A-B-C#-D	No alterations
D Dorian Scale	Natural minor	D-E-F-G-A-B-C-D	Raised sixth scale degree
D Phrygian Scale	Natural minor	D-E flat-F-G-A-B flat-C-D	Lowered second scale degree
D Lydian Scale	Major	D-E-F#-G#-A-B-C#-D	Raised fourth scale degree
D Mixolydian Scale	Major	D-E-F#-G-A-B-C-D	Lowered seventh scale degree
D Aeolian Scale	Natural minor	D-E-F-G-A-B flat-C-D	No alterations
D Locrian Scale	Natural minor	D-E flat-F-G-A flat-B flat-C-D	Lowered second, lowered fifth

Patterns of Whole and Half Steps

The patterns of whole steps and half steps were outlined in our coverage of each of the scales individually, but this method is an additional method of understanding modes.

Name of Scale	Pattern of Whole and Half Steps	Example
Ionian Scale	W-W-H-W-W-W-H	A Ionian: A-B-C#-D-E-F#-G#-A
Dorian Scale	W-H-W-W-W-H-W	A Dorian: A-B-C-D-E-F#-G-A
Phrygian Scale	H-W-W-W-H-W-W	A Phrygian: A-B flat-C-D-E-F-G-A
Lydian Scale	W-W-W-H-W-W-H	A Lydian: A-B-C#-D#-E-F#-G#-A
Mixolydian Scale	W-W-H-W-W-H-W	A Mixolydian: A-B-C#-D-E-F#-G-A
Aeolian Scale	W-H-W-W-H-W-W	A Aeolian: A-B-C-D-E-F-G-A
Locrian Scale	H-W-W-H-W-W-W	A Locrian: A-B flat-C-D-E flat-F-G-A

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11.5: Using Moveable Do Solfège for Modes

Singing Modal Melodies

As we do for major and minor melodies, when we sing a modal melody it is beneficial to first determine the tonal center. We will use that tonal center as *do* and use altered syllables where appropriate.

Let's take a deeper look at the table associating these modal scales with their closest major or minor connections and add another column with the solfège syllables if using moveable *do*.

Name of Scale, Starting on D	Most Closely Related Scale	Pitches of the Modal Scale	Altered Scale Degrees	Moveable Do Solfège Syllables
D Ionian Scale	Major	D-E-F#-G-A-B-C#-D	No alterations	*do-re-mi-fa-sol-la-ti-do*
D Dorian Scale	Natural minor	D-E-F-G-A-B-C-D	Raised sixth scale degree	*do-re-me-fa-sol-la-te-do*
D Phrygian Scale	Natural minor	D-E flat-F-G-A-B flat-C-D	Lowered second scale degree	*do-ra-me-fa-sol-le-te-do*
D Lydian Scale	Major	D-E-F#-G#-A-B-C#-D	Raised fourth scale degree	*do-re-mi-fi-sol-la-ti-do*
D Mixolydian Scale	Major	D-E-F#-G-A-B-C-D	Lowered seventh scale degree	*do-re-mi-fa-sol-la-te-do*
D Aeolian Scale	Natural minor	D-E-F-G-A-B flat-C-D	No alterations	*do-re-me-fa-sol-le-te-do*
D Locrian Scale	Natural minor	D-E flat-F-G-A flat-B flat-C-D	Lowered second, lowered fifth	*do-ra-me-fa-se-le-te-do*

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11.6: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities.

Activity 1

Aeolian: *do-re-me | re-me-fa | me-fa-sol | fa-sol-le | sol-le-te | le-te-do |do-te-le | te-le-sol | le-sol-fa | sol-fa-me | fa-me-re | me-re-do*

Dorian: *do-re-me | re-me-fa | me-fa-sol | fa-sol-la | sol-la-te | la-te-do |do-te-la | te-la-sol | la-sol-fa | sol-fa-me | fa-me-re | me-re-do*

Activity 2

Lydian: *do-re-mi | re-mi-fi | mi-fi-sol | fi-sol-la | sol-la-ti | la-ti-do |do-ti-la | ti-la-sol | la-sol-fi | sol-fi-mi | fi-mi-re | mi-re-do*

Mixolydian: *do-re-mi | re-mi-fa | mi-fa-sol | fa-sol-la | sol-la-te | la-te-do |do-te-la | te-la-sol | la-sol-fa | sol-fa-mi | fa-mi-re | mi-re-do*

Listening

This listening section focuses on recognizing major, minor, or modal scales. Your instructor will play one of the following scales for you. Listen closely and determine whether you are hearing a major scale, a natural minor scale, or a modal scale. The scales will be both ascending and descending.

1. Example 1: (a) major (b) natural minor (c) modal
2. Example 2: (a) major (b) natural minor (c) modal
3. Example 3: (a) major (b) natural minor (c) modal
4. Example 4: (a) major (b) natural minor (c) modal
5. Example 5: (a) major (b) natural minor (c) modal
6. Example 6: (a) major (b) natural minor (c) modal
7. Example 7: (a) major (b) natural minor (c) modal
8. Example 8: (a) major (b) natural minor (c) modal

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2

Greensleeves, Traditional 16th Century English [PD]



Melody 3



Melody 4



Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms.

Rhythm 1

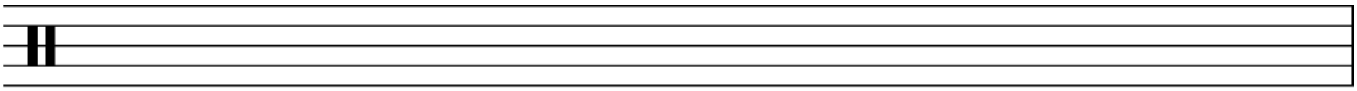


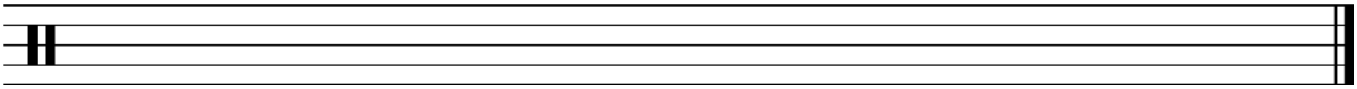
Rhythm 2



Rhythm Composition

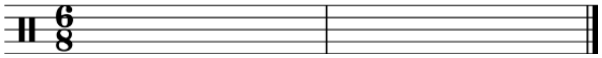
Compose your own rhythm and choose your own time signature. Share with a partner and clap and count both of your rhythms. Use the patterns practiced in class. The smallest note value should be a sixteenth note. Include at least two different common sixteenth note patterns. Your rhythm should be no more than eight measures.





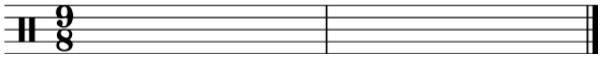
Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

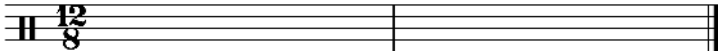
1. 

2. 

3. 

4. 

5. 

6. 

Discuss

How do modal melodies make sense to you? Which method do you use to think about the correct notes for each mode? Is there another way you are using that was not listed in this chapter?

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11.7: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 11.1 (opens in a new window) to practice hearing and identifying different modal scales.



Musictheory.net

This practice activity (opens in a new window) on the web version of musictheory.net will help you to identify major, natural minor, harmonic minor, melodic minor, and all of the modal scales.

Musictheory.net also offers some apps for Apple devices for a small fee. The one with similar exercises to their web version is Tenuto.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Listen to your favorite music and identify if it is major, minor, or modal.

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CHAPTER OVERVIEW

12: Additional Time Signatures and Rhythmic Patterns

12.1: Additional Time Signatures and Rhythmic Patterns Introduction
12.2: Additional Time Signatures
12.3: Dotted Sixteenth Note Patterns
12.4: Ties
12.5: Dictation Techniques
12.6: Lab Activities
12.7: Additional Practice

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12.1: Additional Time Signatures and Rhythmic Patterns Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Count rhythmic patterns in a variety of meters
- Be able to notate rhythms either as a dotted representation or tied representation
- Hear and notate dotted rhythms and ties
- Perform dotted rhythms and ties in a variety of meters

Dotted Rhythms and Ties



Dotted rhythms and ties take some of the rhythmic patterns with which you are already familiar and create new patterns. This often causes syncopation where our normal pattern of beats is momentarily disrupted.

Key Terms

- **Dotted Note:** a dot adds half of the duration of the note to the main note
- **Syncopation:** when a weak beat is emphasized in a rhythm
- **Tie:** connects two notes of the same pitch, and the durations of both note values are added together

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12.2: Additional Time Signatures

Eighth Note Beat Unit

Simple Triple



Previously, we have seen meters that have an "8" as the bottom number classified as compound meters. These were the meters of 6/8, 9/8, and 12/8. The time signature 3/8 is classified as a simple meter because each beat unit can be divided in two.

This triple meter will be conducted with a pattern of three. Notes are beamed together in a single beat. To review this conducting pattern, see 2.3.1: Triple Conducting Pattern.

> **Note**
>
> In some cases, a conductor might conduct a piece that is in 3/8 in a compound 1 and show one beat per measure.

Simple Duple



This duple meter will be conducted with a pattern of two. Notes are beamed together in a single beat. To review this conducting pattern, see 2.2.1: Duple Conducting Pattern.

Simple Quadruple



This quadruple meter will be conducted with a pattern of four. Notes are beamed together in a single beat. To review this conducting pattern, see 2.4.1: Quadruple Conducting Pattern.

Common Rhythmic Patterns

The rhythmic patterns common in other simple meters are also common with an eighth note beat unit. Pay close attention to the beaming as it will be in beats. The extra beam is not as intimidating as it initially seems.



Compare these patterns to the same patterns in a simple meter with a quarter note beat unit.



Dotted Eighth Note Beat Unit

Compound Duple



This meter of six sixteenths has two groups of three sixteenth notes that subdivide a beat unit of the dotted eighth note. As with other compound meters, we see these groups of three beamed together as a beat unit. This duple meter is conducted with the pattern of two.

Compound Triple



This meter of nine sixteenths has three dotted eighth notes or the equivalent subdivision. As with other compound meters, we see groups of three beamed together as the subdivision. This triple meter is conducted with the pattern of three.

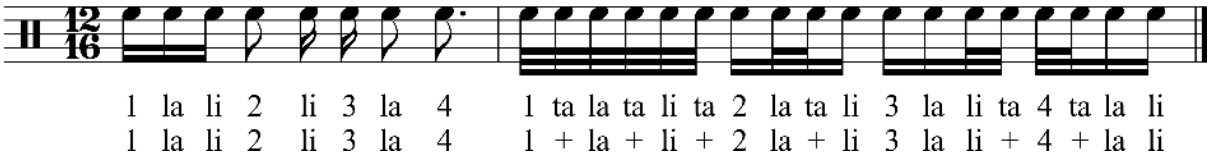
Compound Quadruple



This meter of twelve sixteenths has four dotted eighth notes or the equivalent subdivision. Again, the subdivision is beamed together in beat units. This quadruple meter is conducted with the pattern of four.

Common Rhythmic Patterns

The rhythmic patterns common in other compound meters are also common with a dotted eighth note beat unit. We continue to think about these in groups of three.



Compare these patterns to the same patterns with a dotted quarter note beat unit.



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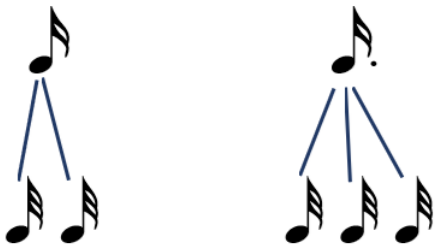
12.3: Dotted Sixteenth Note Patterns

Sixteenth Notes

If you need to review common sixteenth note patterns, see 7.1.2: Sixteenth Notes.

Adding a Dot

When a dot is added to a note duration, we add half of the value of that note. In the event we are adding a dot to a sixteenth note, we are essentially adding an additional thirty-second note to the duration.



Reading the Rhythm

Simple Meter

In simple meter, we might see the pattern of a dotted sixteenth note followed by a thirty-second note note. When counting, we would produce a sound, clap, or say a syllable on the first thirty-second note of the pattern and the last. If our eighth note is receiving one beat, this would be counted as "1--a" or "ta--mi."



We might also see a pattern of a thirty-second note followed by a dotted sixteenth. When counting, we would produce a sound, clap, or say a syllable on the first thirty second note and the second and then hold for the remainder of the beat. If our eighth note is receiving one beat, this would be counted as "1e--" or "taka--."



Compound Meter

In compound meter, the dotted sixteenth can often be used when the dotted eighth note is our beat unit. We might see this in the meters of 6/16, 9/16, or 12/16.

In this example of 6/16 meter, we can see the breakdown of two dotted eighth notes in each measure and some of the other common patterns with which you may already be familiar. The bottom line in this example uses dotted sixteenth note within each group of three sixteenth notes beamed together.



Practice Rhythms

Try using a variety of counting methods.

Rhythm 1

Moderato



Rhythm 2

Andante



Rhythm 3

Allegro



Rhythm 4

Moderately



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12.4: Ties

Rhythmic Representation

For a review on the basic concept of using ties, see 3.1: Rhythmic Values Review.

Many rhythms can be notated in a number of ways to produce the same sounding result. Some of these methods work better in certain contexts than others. The reason a composer might choose one representation over another is to best convey the rhythm in a way where it can be read without error on the first reading - in short, to make it more "sightreadable."

Common Use of Ties

Holding Over Barlines

One common use of a tie is to hold a note value over the barline. It is used to extend the duration into the next measure.



Clearer Beat Divisions

Another common use of a tie is to make a rhythm easier to read while maintaining the appropriate beat divisions.

In the third measure of this example, the note durations cross over the normal beaming groups and it is more challenging to read.



If ties are used instead, we will have a more accurate representation of the rhythm when sightreading. Our brain is able to more easily grasp onto the beat divisions, and if we are counting, tapping, or conducting, we will know where beat two should be placed.



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12.5: Dictation Techniques

As you continue to practice dictation, you will develop your own methods that work best for you.

These are some ideas that have worked for others.

Outline



Just as one might do when writing a paper, creating a basic outline will help a rhythm or melody to not feel overwhelming. This also gives you a framework to then use to input your note values.

- Is there repeated material?
- What jumped out to you initially? How can you make note of that important characteristic?
- If you are listening to a melody, can you draw the contour?

Beat Boxes

Beat boxes are one way to keep track of the beats in each measure. We can often become overwhelmed when listening to a lot of information all at the same time. Thinking about the material in terms of how many sounds are on the beat can help break the information down into smaller pieces.

One benefit to beat boxes is that they work for any time signature. We are listening for the number of sounds on each beat and then determining if they are even or uneven. It is important to keep track of the beats while using this process. Tapping your foot and conducting with your non-writing hand will help keep you on track.

For additional information about this process, refer to 3.4: Beat Boxes.

Playback

Being able to retain the information you hear and play it back in your inner ear will give you additional hearings of the material. As you progress through dictations, you might not have the opportunity to hear the material as many times as you would like. Remembering what you hear will give you those additional opportunities to "hear" the material again.

This might not come naturally to you, but is a skill you can easily develop.

- Start with a measure or two and then work up to longer phrases and melodies.
- Connect the sounds of the rhythm to beats by using one of the counting systems. For example, "1+a 2+ 3e+a 4" I can play back in my head more easily if I've connected those rhythmic sounds to their counts.
- Connect the pitches of the melody to solfège or scale degree numbers. For example, "*mi re do ti do*" at the end of the melody might stick out to my ear. If I can connect those pitches with the solfège, as I am making my notes, I will be able to fill in the last five pitches of the melody using this idea of playback.

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12.6: Lab Activities

These warm ups can be used for personal practice or in-class activities.

Activity 1

For this activity, conduct as you sing. Use scale degree numbers and continue the pattern up by half steps. You can also take this pattern and continue it higher or choose to descend back to where you started.



Activity 2

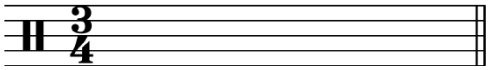
For this activity, conduct and sing using solfège. Stand with other members of your group and listen carefully to match their pitch. There will be some intervals between the two groups that will be dissonant. Do your best to keep track of your note and stay on your part. You might also find the Curwen hand signs helpful for feeling confident about your pitch.

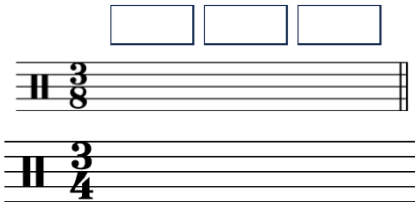


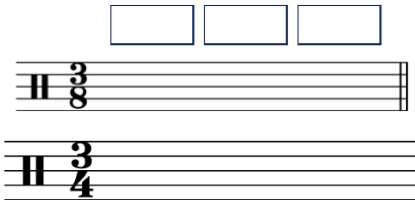
Listening

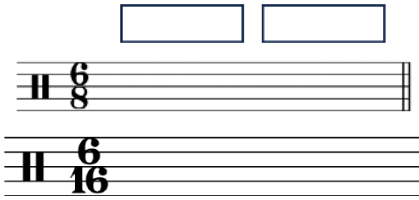
This listening section is a series of one-measure dictation exercises. Listen to the measure played by your instructor. It will be played only once. Play the rhythm back in your head and then use the beat boxes to represent the rhythm. Take a moment to turn the rhythm into notation and then write the same rhythm in another time signature.

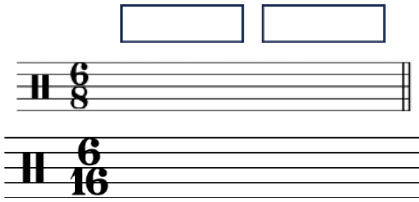
1.  Now write this rhythm in a new time signature:

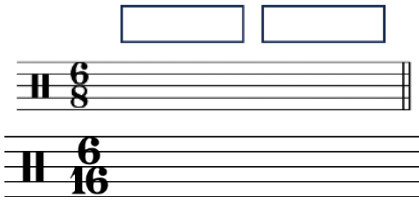


2. 
Now write this rhythm in a new time signature:

3. 
Now write this rhythm in a new time signature:

4. 
Now write this rhythm in a new time signature:

5. 
Now write this rhythm in a new time signature:

6. 
Now write this rhythm in a new time signature:

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2



Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms.

Rhythm 1



Rhythm 2



Rhythm 3



Rhythm 4



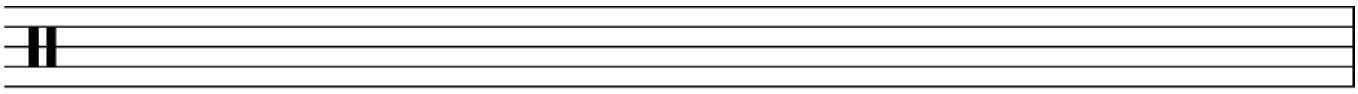
Rhythm 5

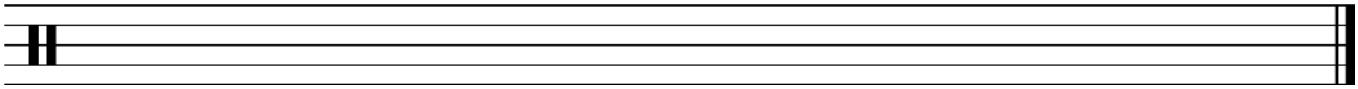


Rhythm Composition

Part 1: Compose your own rhythm using one of the time signatures practiced in this chapter. Use the patterns practiced in class. The smallest note value should be a thirty-second note. Include a dotted pattern and at least one tie. Your rhythm should be no more than eight measures.

Part 2: Share with a partner and clap and count both of your rhythms. Choose one of your rhythms to perform for the class.



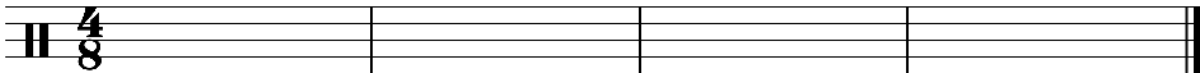


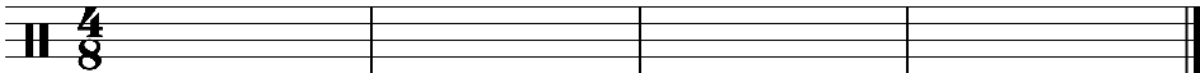
Rhythmic Dictation

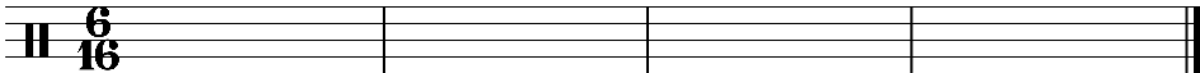
Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

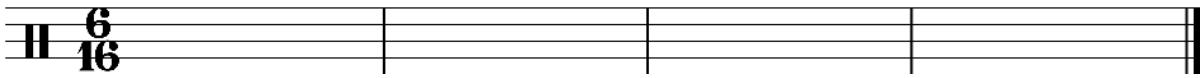
1. 

2. 

3. 

4. 

5. 

6. 

Discuss

How are you feeling about playing information back to yourself in your head? Is this something that is new for you or are you already familiar with this idea? If this doesn't work for you, do you have another technique that does?

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12.7: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 12.1 (opens in a new window) to practice hearing rhythms and recognizing their notation.



Tone Savvy

This practice activity (opens in a new window) on the web version of tonesavvy.com allows you to practice rhythmic dictation in the 3/8 time signature.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Find a simple or compound meter in one of the pieces you are practicing. Change the time signature denominator to 8 or 16 and rewrite the rhythm to get used to seeing these rhythmic groupings.

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CHAPTER OVERVIEW

13: Melodic Embellishments

13.1: Melodic Embellishments Introduction
13.2: Passing Tone
13.3: Neighbor Tone
13.4: Escape Tone
13.5: Appoggiatura
13.6: Suspensions
13.7: Additional Classifications
13.8: Lab Activities
13.9: Additional Practice

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13.1: Melodic Embellishments Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Describe and name various embellishments
- Determine by sound the type of embellishment
- Add embellishments to a basic framework

Embellishments

Embellishments are also commonly referred to as "non-chord tones." These are the elements that can take a very basic melodic line and create additional interest and complexity. As musicians, we study these from a theoretical standpoint so we can understand the music we are reading, a compositional standpoint to better create a more interesting composition, and an ear training standpoint to be able to hear groups of notes and patterns and more easily process what we are hearing.

Key Terms

- **Non-chord tone:** a note that does not normally belong to the overall sonority
- **Passing tone:** a non-chord tone that passes between two chord tones
- **Neighbor tone:** a non-chord tone that steps away from a chord tone and then returns to the same tone
- **Suspension:** a note that belongs to the previous chord, but is held into the next chord where it does not belong
- **Appoggiatura:** a non-chord tone that is the result of a leap and then resolved by a step
- **Escape tone:** a non-chord tone that is the result of a step and then resolved by a leap
- **Neighbor group:** an appoggiatura and escape tone combined
- **Anticipation:** a tone that does not belong to the chord where it is first heard, but does belong to the following chord
- **Pedal point:** a tone that begins as a chord tone, becomes a non-chord tone, and then returns to being a chord tone

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13.2: Passing Tone

The passing tone is abbreviated by a lowercase "p" in parenthesis and looks like: (p).

Key Features

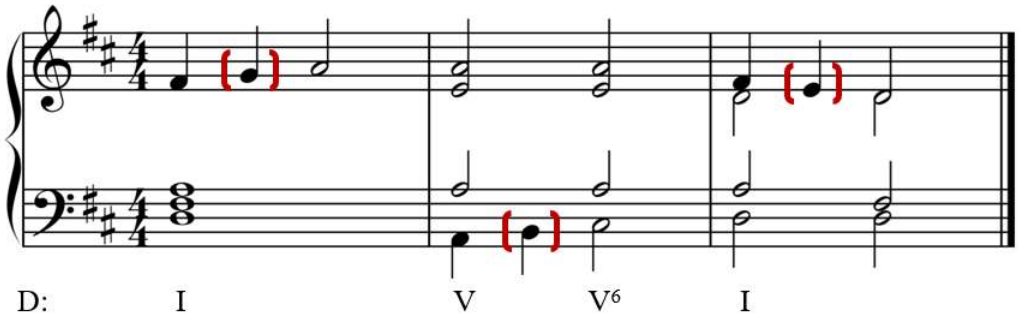


- A passing tone fills the space between notes that are a third apart
- A passing tone is approached by a step
- A passing tone is left by a step in the same direction as it is approached

Examples

In this example the first measure contains the D major chord, or the tonic chord in the key. The notes that make up the chord tones in this measure are: D, F-sharp, and A. The quarter note G that is found on the second beat is a "non-chord tone" and does not belong to this chord. Instead, it is creating an interesting stepwise line and is filling in the skip between F-sharp and A.

This is an ascending, diatonic, metrical passing tone.



The second measure contains notes from the dominant chord in the key of D: A, C-sharp, and E. In this example our passing tone is the B in the bass voice and bridges the skip between the root position triad and the first inversion triad. This is another ascending, diatonic, metrical passing tone.

In the third measure, the overall chord is again the D major triad. The note in this measure that does not belong to the chord is the E found on the second beat. This is also an example of a passing tone because it fills the space between two notes that are a third apart, it is approached by a step, and then left by a step in the same direction.

This is a descending, diatonic, metrical passing tone.

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13.3: Neighbor Tone

The neighbor tone is abbreviated with a lowercase "n" in parenthesis and looks like: (n).

Key Features

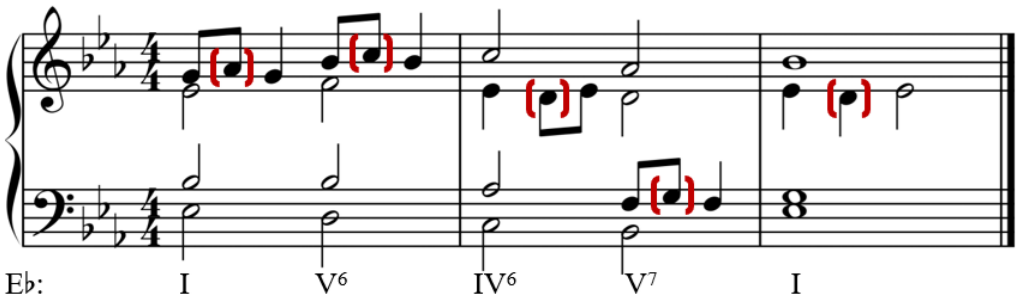


- A neighbor tone goes up or down by a step, and then comes back a step in the opposite direction.
- A neighbor tone accents or embellishes a single note.
- If it goes up, we call it an upper neighbor. If it goes down, we call it a lower neighbor.

Examples

In this example, there are a number of different upper and lower neighbor tones. In the first measure, beats one and two are predominantly a tonic chord in the key of E-flat that is made up of: E-flat, G, and B-flat. On the second half of the first beat, we find an eighth note A-flat. The G on the first beat moves up a step to the A-flat, and then back down a step to return to the G. This is a submetrical, diatonic, upper neighbor tone.

On beats three and four of the same measure, the chord is the first inversion of the dominant triad and is made up of: B-flat, D, and F. On the second half of the third beat, we find an eighth note C. The B-flat on the third beat moves up a step to the C, and then back down to return to the B-flat. This is also a submetrical, diatonic, upper neighbor tone.



In the second measure, our neighbor tones change to the inner voices. On beats one and two, our chord is a first inversion subdominant chord and made up of: A-flat, C, and E-flat. The neighbor tone is found on the second beat in the alto voice as the E-flat moves down a step to D, and then back up a step to E-flat. This is a submetrical, diatonic, lower neighbor.

The second half of beat three of this measure is another submetrical, diatonic, upper neighbor.

The final measure of this example is a tonic chord made up of: E-flat, G, and B-flat. The E-flat in the alto voice steps down to the D on the second beat and then back up to the E. This is a metrical, diatonic, lower neighbor.

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13.4: Escape Tone

The escape tone is abbreviated with a lowercase "e" or "e" and "t" in parenthesis and looks like: (e) or (et). It can also be abbreviated with "esc" in parenthesis and look like: (esc.).

Key Features

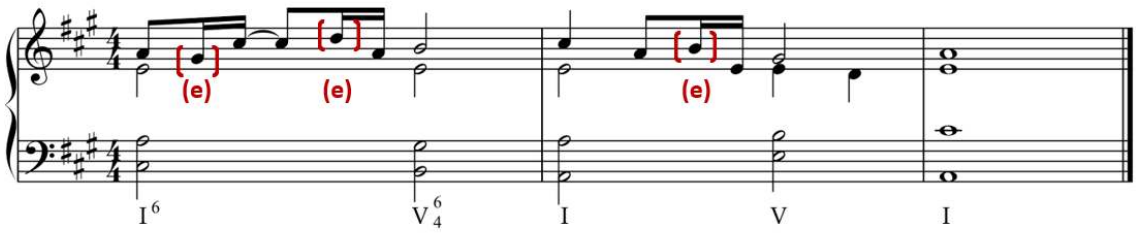


- An escape tone is approached by a step and left by a leap in the opposite direction
- Appoggiaturas and escape tones are generally described as being "incomplete neighbors"
- Escape tones are usually submetrical, unaccented, and diatonic
- The tone steps up and then quickly "escapes" the dissonance by leaping to the next chord tone. We might think about the dissonance as our hand touching something hot and the leap being how we would naturally pull our hand away quickly

Examples

In this example, there are three different escape tones. In the first measure, we find two escape tones. The overall chord on beats one an two in this measure is a tonic chord in the first inversion. This A major chord is made up of: A, C-sharp, and E. Though the G-sharp could temporarily make this triad into a seventh chord, this is not functioning like a seventh chord and the length of the note is only a sixteenth note. The non-chord tone is approached by a step and then left by a leap in the opposite direction. This is a submetrical, diatonic, escape tone.

The second example in the first measure comes at the end of beat two. When we left our first escape tone, we ended up on a C-sharp. This non-chord tone is approached by going up a step from the C-sharp to a D that does not belong to our chord. It is then left by a leap in the opposite direction. This is a submetrical, diatonic, escape tone.



The third example in the second measure again happens while we have an A major chord. The A major chord is made up of: A, C-sharp, and E. On this second beat, we move from the chord tone A up a step to B. B does not belong in this triad and is considered to be an embellishment, or non-chord tone. We leave this brief dissonance by a leap in the opposite direction. This is a submetrical, diatonic, escape tone.

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13.5: Appoggiatura

The appoggiatura is abbreviated with a lowercase "app" in parenthesis and looks like: (app).

Key Features



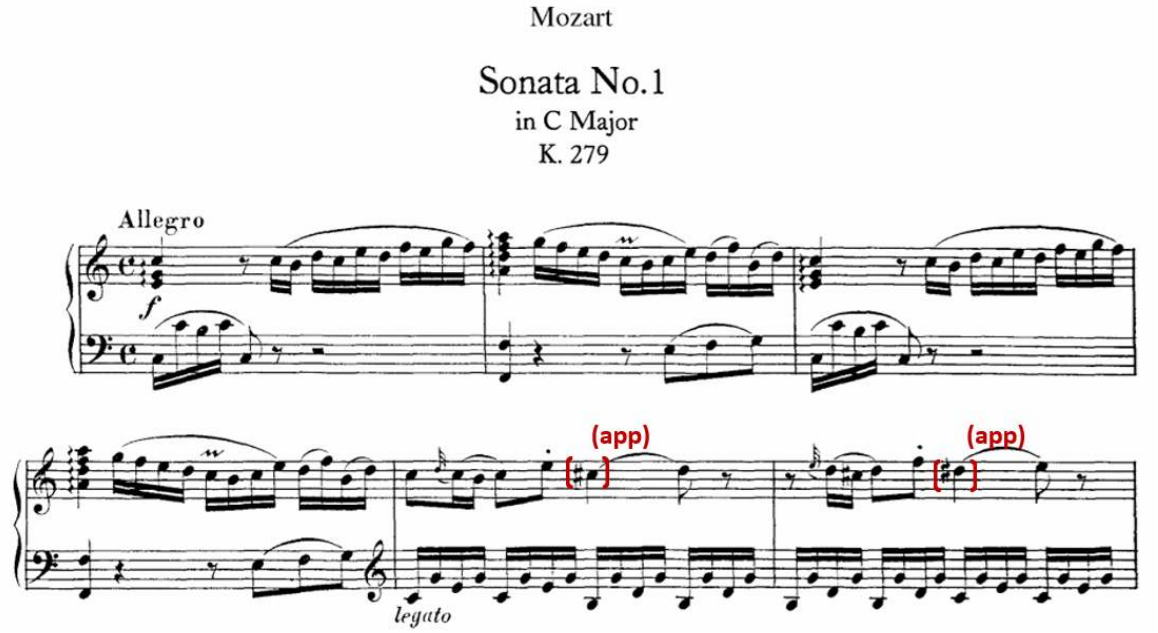
- An appoggiatura is approached by a leap (larger than a second) and left by a step in the opposite direction
- Appoggiaturas and escape tones are generally described as being "incomplete neighbors"
- Appoggiaturas are often accented and in a strong metrical position

Examples

In this example of Mozart's Piano Sonata No. 1 in C major (K. 279), Mozart uses a number of embellishing techniques. Solid examples of appoggiaturas can be found in measures six and seven.

In measure six, on beats three and four we have the chord of G major: G, B, and D. The C-sharp in the treble voice is a non-chord tone. It is approached by a descending third from the previous note, E, and sounds in a strong metrical position on beat three and lasts for the entire duration of the beat. The non-chord tone is left by a step in the opposite direction. This is a chromatic, metrical, appoggiatura.

In measure seven, on beats three and four we have the chord of C major: C, E, and G. The D-sharp in the treble voice is a non-chord tone. It is approached by a descending third from the previous note, F, and sound in a strong metrical position on beat three and lasts for the entire duration of the beat. The non-chord tone is left by a step in the opposite direction. This is also a chromatic, metrical, appoggiatura.



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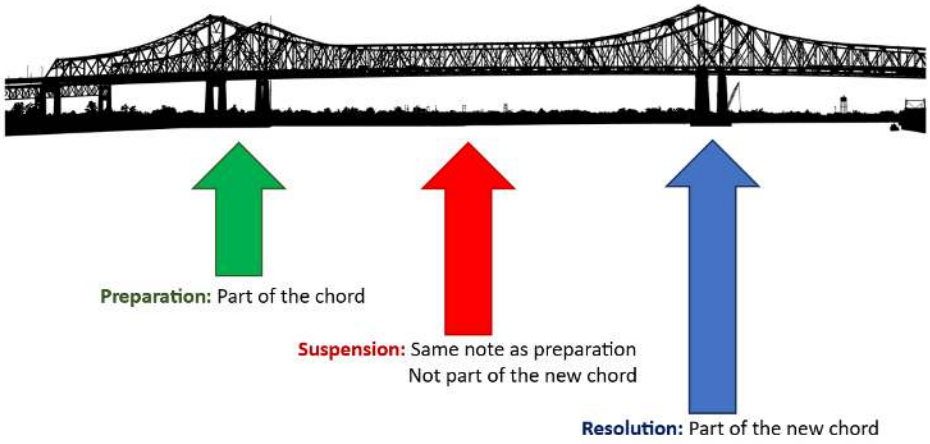
Mozart, Wolfgang Amadeus. Sonata No. 1 in C Major, K. 279. *Neue Mozart-Ausgabe, Serie IX, Werkgruppe 25*, *Klaviersonaten, Band 1* [NMA IX/25/1] (pp.2-13). Kassel: Bärenreiter-Verlag, 1986. Plate BA 4600. Public Domain.

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13.6: Suspensions

The suspension is abbreviated with lowercase letters "sus" and put in parenthesis: (sus). It is also marked with two arabic numerals. The first indicates the intervallic distance between the suspended note and the bass note, and the second indicates the intervallic distance between the resolution and the bass note.

Key Features



- Suspensions have three distinct parts: the preparation, the suspension, and the resolution
- The note that is considered to be the preparation belongs to the chord where we find it. It is fully a chord tone. We might think of this as the anchor point of the beginning of a suspension bridge.
- The note that belonged to the first chord is held into a chord change where it doesn't belong. This is the tone that is suspended and is the non-chord tone that creates a dissonance. Sometimes this is tied to the preparation note, but not always.
- The note that was suspended resolves by going down a step. This is our resolution. The note that is the resolution belongs to the chord.

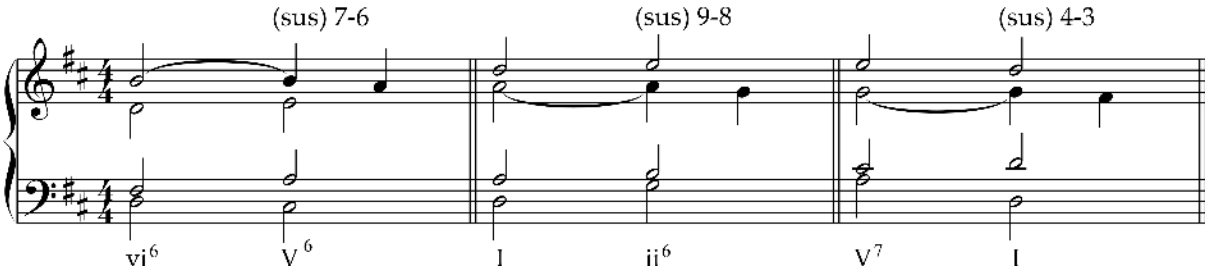
Alteration

A retardation is a suspension that resolves up a step instead of down a step. These are often found near cadences.

Examples

Suspensions are numbered by the intervallic distance between the bass note and the more dissonant suspended note, and then the same bass note and the more consonant resolution. In this example, we see three different types of suspensions.

In the first measure, the first chord is the minor six chord in the first inversion (vi^6). In the key of D major, this is a B minor chord and is made up of: B, D, and F-sharp. The B in the soprano voice is preparing to be suspended into our next chord. The place where the suspension is occurring is on beat three of this measure. The chord changes to the first inversion dominant chord (V^6) and is made up of: A, C-sharp, and E. B does not belong to this chord, and yet we see it being carried over from the previous chord. The soprano note resolves by coming down a step to the A. This is the resolution of our suspension, and the A belongs to the chord. Our ear registers the temporary dissonance and then the satisfying resolution that indicates a suspension. The distance between the bass note, C-sharp, and the suspended note, B, is a seventh. The distance between the bass note, C-sharp, and the resolution note, A, is a sixth. This is a 7-6 suspension.



In the second measure, the first chord is a root position tonic chord. This is a D major chord and is made up of: D, F-sharp, and A. In this example, our suspension will be happening in the alto voice and the A is preparing to be suspended into our next chord.

Again, the place where the suspension is occurring is on beat three of this measure. The chord changes to the minor two supertonic in first inversion (ii^6) and is made up of: E, G, and B. A does not belong to this chord, but it is being held from the previous chord and suspended into this new chord. The alto note resolves by coming down a step to G, a note that does belong in the chord. The distance between the bass note, G, and the A that is being suspended is a ninth. When the resolution happens, the distance between the bass note G and the G resolution is an eighth. This is a 9-8 suspension.

In the third measure, our first chord is a root position dominant seventh (V^7). This is an A major-minor seventh and is made up of: A, C-sharp, E, and G. Again, our suspension will be happening in the alto voice and the suspension is occurring on beat three of the measure. The G is preparing to be suspended into our next chord. The chord changes to our root position tonic and is made up of: D, F-sharp, and A. G does not belong to this chord. It is being held and suspended into the D chord, and then resolves by stepping down to the F-sharp, a note that does belong to the chord. The distance between the bass note, D, and the suspended note, G, is a fourth. The distance between the bass note, D, and the resolution note, F-sharp, is a third. This is a 4-3 suspension.

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13.7: Additional Classifications

Neighbor Group

When we combine the escape tone and appoggiatura, we have a neighbor group. This can be abbreviated with "n" and "gr" in parenthesis and looks like: (n.gr). This looks like neighbor tones with the middle of the group being left out.

Key features

- The neighbor group is a combination of two different embellishments
- The first non-chord tone leaves the chord tone by a step
- There is a skip of a third in the opposite direction
- The second non-chord tone is resolved by coming up a step in the opposite direction of the skip

Example

In this example, we are in the key of G minor. Our first chord is a C minor chord, which is the minor four chord. It is made up of: C, E-flat, and G. On the second beat in this measure, we have a step down to the F-sharp and then a skip in the opposite direction to A. This group of two non-chord tones then resolves down a step to G. G belongs in our second chord because it is a minor tonic in this key and is made up of: G, B-flat, and D.

In small parenthesis, we can see the imaginary G that would make this look like a lower neighbor and then an upper neighbor with the middle chord tone missing.



Anticipation

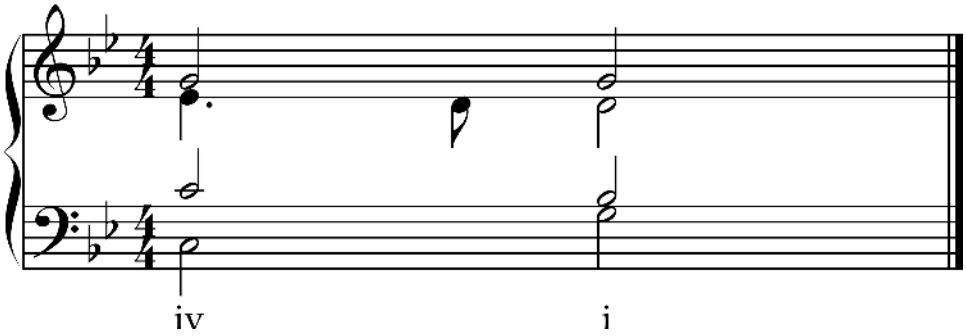
An anticipation happens when a note from a chord shows up before the chord has happened. This is abbreviated by "ant" in parenthesis and looks like: (ant).

Key Features

- The note that is an anticipation cannot be present in the previous chord
- The anticipation note is heard and then the chord to which it belongs is heard
- The anticipation can be approached by either a step or a skip
- When an anticipation is approached and left by a leap, it is called a free anticipation

Example

For this example, we will stay with the same chord progression as we used above. Our first chord is C minor and is made up of: C, E-flat, and G. Our second chord is the minor tonic and is made up of: G, B-flat, and D. Since D is not present in the first chord, it can be used as an anticipation in the alto voice. The non-chord tone comes in on the second half of the second beat before the actual chord sounds on beat three.



Pedal Point

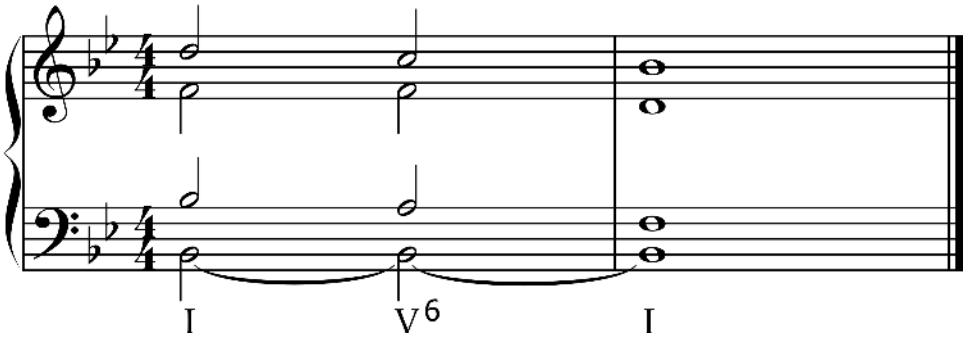
A note that is used as a pedal point starts as a chord tone, becomes a non-chord tone, and then returns to being a chord tone. This is abbreviated with lowercase "ped" and looks like: (ped).

Key Features

- The tonic or dominant note is usually used as a pedal point
- The pedal point is usually found in the bass
- When the tone is not in the bass, it is called an inverted pedal point
- If two pitches are held as a pedal point, it is called a double pedal point

Example

In this example in B-flat major, our B-flat in the bass becomes our pedal point and is held through the entire example. The first chord is a tonic chord and is made up of: B-flat, D, and F. The B-flat in the bass is a chord tone. The B-flat continues to be held, but the upper notes move and change the chord. The new chord is a dominant chord and is made up of: F, A, and C. The B-flat that is present in the bass is now a non-chord tone pedal point. The third chord returns to the tonic where the B-flat is again part of the chord.



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13.8: Lab Activities

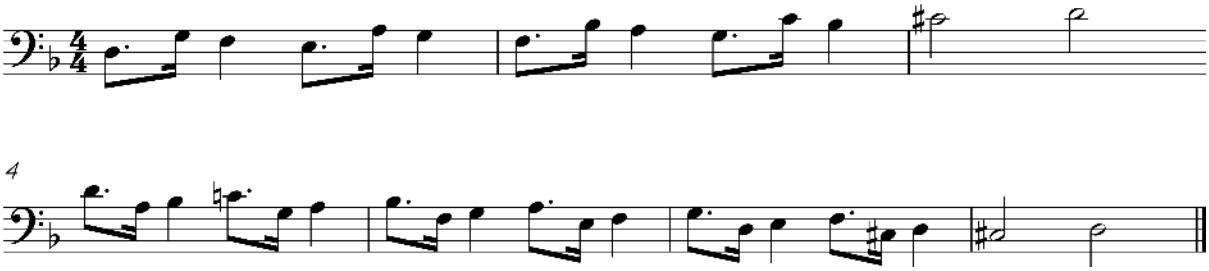
These warm ups can be used for personal practice or in-class activities.

Activity 1

With this activity, go through it once with solfège, and then again with scale degree numbers.



Activity 2



Listening

This listening section focuses on recognizing different embellishments. Your instructor will play one of the following embellishments for you. Listen closely and determine whether you are hearing a passing tone, a neighbor tone, an appoggiatura, or an escape tone.

1. Example 1: (a) passing (b) neighbor (c) appoggiatura (d) escape
2. Example 2: (a) passing (b) neighbor (c) appoggiatura (d) escape
3. Example 3: (a) passing (b) neighbor (c) appoggiatura (d) escape
4. Example 4: (a) passing (b) neighbor (c) appoggiatura (d) escape
5. Example 5: (a) passing (b) neighbor (c) appoggiatura (d) escape
6. Example 6: (a) passing (b) neighbor (c) appoggiatura (d) escape
7. Example 7: (a) passing (b) neighbor (c) appoggiatura (d) escape
8. Example 8: (a) passing (b) neighbor (c) appoggiatura (d) escape

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1

Before you sing, take a minute to look for embellishments and circle them. This melody focuses around our tonic triad, so you can use those syllables as your anchor notes. Conduct as you sing and be sure to keep your quarter note steady.



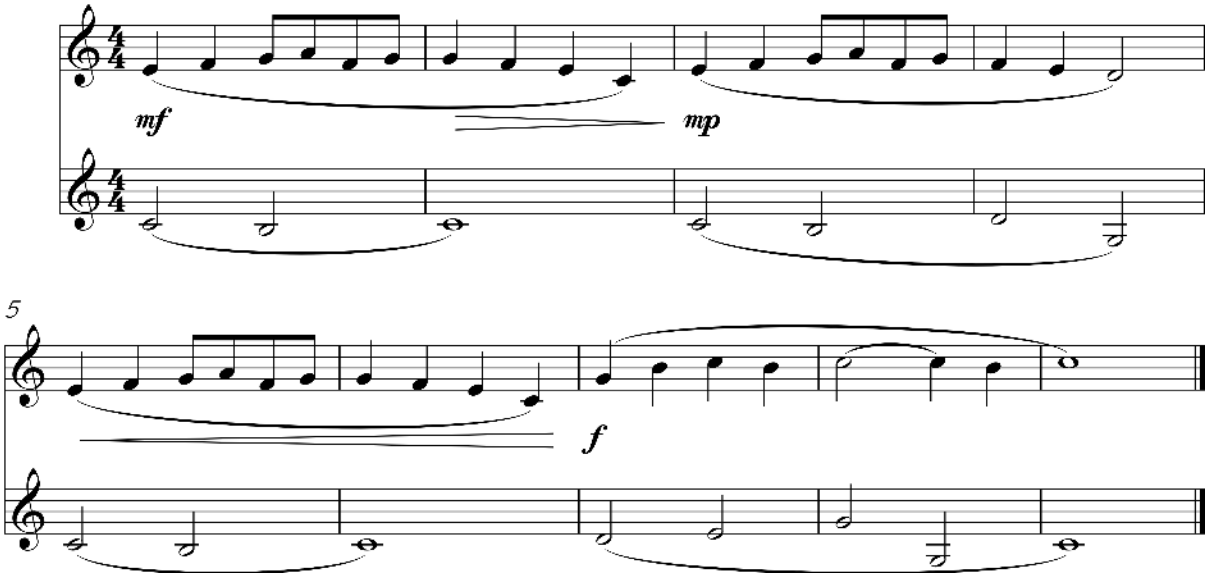
Melody 2



Melody 3



Melody 4



Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms.

Rhythm 1

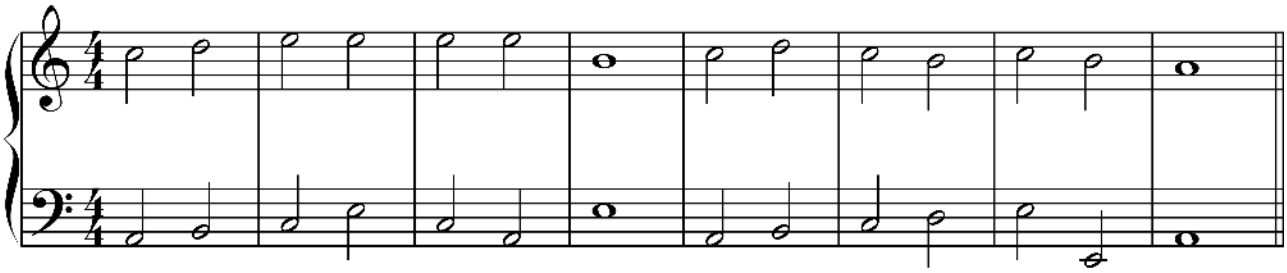


Rhythm 2

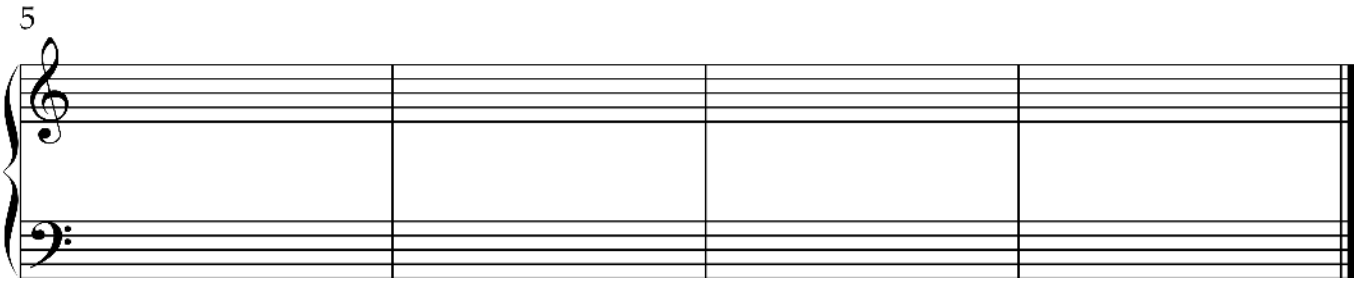


Melodic Composition

Use the basic bass and soprano framework provided and add your own embellishments. You may add additional voices and change the note durations. Try to use three different types of embellishments and include one suspension. As a class, or in small groups, sight sing a number of different embellishments.







Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

Melodic Dictation





Discuss

What is helping you to hear the differences between different embellishments?

How can being aware of these embellishments help us with ear training?

Are there any areas where you need some additional clarification?

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13.9: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 13.1 (opens in a new window) to practice hearing and identifying embellishments.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Analyze a piece of music you are working on in lessons or a performance class.

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CHAPTER OVERVIEW

14: Phrases, Additional Cadences, and Form

- 14.1: Phrases, Cadences, and Form Introduction
- 14.2: Motives and Phrases
  - 14.2.1: Motives
  - 14.2.2: Phrases
- 14.3: Cadences
  - 14.3.1: Cadence Review
  - 14.3.2: Plagal Cadence
  - 14.3.3: Deceptive Cadence
- 14.4: Phrase Classifications
  - 14.4.1: Parallel vs. Contrasting
- 14.5: Periods
  - 14.5.1: Other Periods
- 14.6: Additional Dictation Tips
- 14.7: Lab Activities
- 14.8: Additional Practice

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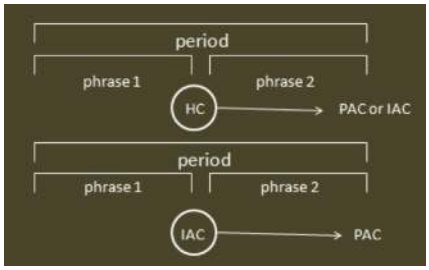
14.1: Phrases, Cadences, and Form Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Describe basic form structures
- Determine by sound the organization of a form
- Identify cadence chord patterns

Phrases, Cadences, and Form



Phrases, cadences, and form in music is essentially similar to the way we speak and write sentences and paragraphs. Some statements use punctuation that continues the idea, and others use punctuation that concludes the idea. We might ask a question and receive an answer that repeats some of the material from the question. These concepts also show up in musical ideas through the use of motives, phrases, periods, sentences, and cadences.

Key Terms

- **Cadence:** the combination of triads at the end of a phrase that helps establish the tonal center of a piece or passage
- **Inconclusive Cadence:** a combination of triads that continues the musical momentum to the next phrase
- **Conclusive Cadence:** a combination of triads that conclude a musical phrase or idea.
- **Perfect Authentic Cadence:** a cadence made up of a dominant chord as the first chord and a tonic chord as the second chord. Both chords must be in root position and we must hear *do* in the top voice of the tonic chord
- **Imperfect Authentic Cadence:** a cadence made up of a dominant chord as the first chord and a tonic chord as the second chord. Chords can be in any inversion and have any chord tone in the top voice
- **Half Cadence:** a cadence made up of any chord as the first chord and the dominant chord as the second chord
- **Plagal Cadence:** a cadence made up of the subdominant (IV) as the first chord and tonic as the second chord. *Do* is present in both chords
- **Deceptive Cadence:** a cadence made up of the dominant chord as the first chord and a second chord that is not the tonic, but includes *do*
- **Motive:** a small musical idea that forms the basis of the phrase
- **Phrase:** a relatively independent musical idea that ends in a cadence
- **Period:** the organization of phrases and cadences where the first phrase ends in a weak cadence and the second phrase ends in a strong cadence
- **Antecedent:** the opening phrase, or the material that seems to be asking the question
- **Consequent:** the concluding phrase, or the material that answers the question posed in the antecedent phrase
- **Repeated Phrase:** the exact repeat of the phrase
- **Parallel Period:** phrases in a period structure where both phrases start with the same or similar material
- **Contrasting Period:** phrases in a period structure where the phrases start with different material
- **Double Period:** four phrases in two pairs when the first two phrases do not form a complete period due to the cadence structure

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14.2: Motives and Phrases

Motives

Motives are the smallest musical idea that we describe when analyzing a piece of music and determining its form. A motif can be a rhythmic idea, a melodic idea, or both. Motives are put together and developed into the next largest idea - the phrase.

Phrases

Phrases are the relatively independent musical ideas that give us the basic melodic structure. A phrase always ends in a cadence. We can think of musical phrases the same way we think of phrases when speaking.

- Some phrases end in a comma and then continue
- Some phrases ask a question
- Some phrases answer the question
- Some phrases finish the thought and end the sentence with a period

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14.2.1: Motives

Motives

Also known as a "motif," this is the musical material used as the basis of the entire composition. Motives can be rhythmic, just pitches, or both. For aural skills, and especially melodic dictation, recognizing a motif is very useful. We are processing so much information at one time, that catching a group of notes that becomes a pattern can help us to make sense of what we hear.

Example

One of the most famous and recognizable motives is the opening of Beethoven's *Symphony No. 5*.



The motif that Beethoven uses is both rhythmic and melodic. We have a rhythmic pattern of: short-short-short-long. Melodically, we have the same pitch repeated three times and then it descends by a third. He dramatically introduces this motif in the first five measures and then repeats it at different levels through a variety of instruments. Many composers will use a motif throughout a movement as a way to unify their ideas. In this symphony, however, Beethoven goes a step further and also uses this motif in other movements as a way to unify the entire symphony.

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14.2.2: Phrases

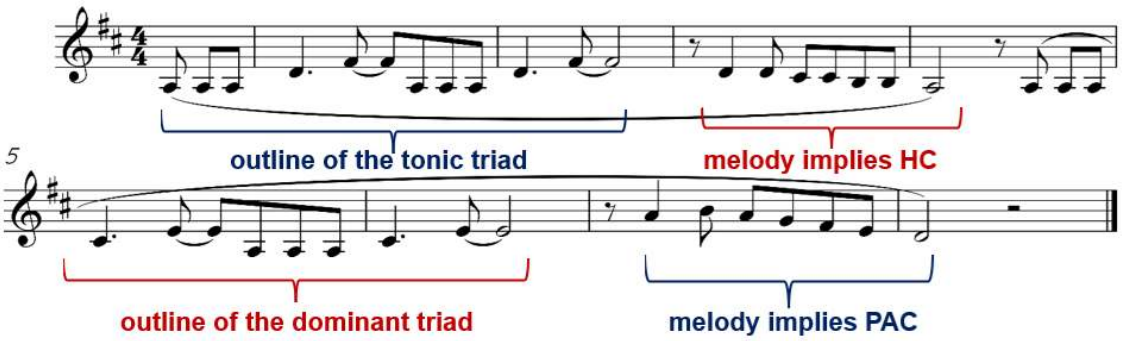
Phrases

A phrase is a relatively independent musical idea that ends in some type of cadence. The cadence might be inconclusive or conclusive. An inconclusive cadence sounds unfinished and leads us into the next phrase. A conclusive cadence sounds final. We will review cadences in the next section of this chapter.

Most pieces of music are broken into phrases of about the same length. The piece might have phrases that are four measures long or eight measures long (these are the most common, but not the only options). When analyzing a piece of music, determining the phrase length can help narrow down where to look for a cadence. When listening to a piece of music for dictation, determining phrase length can help break the musical information into reasonable segments of material and can help us listen for patterns. Often, when singing a melody, we tend to breathe at the end of a phrase. However, that is not always the case.

Example

Study this example of the traditional Mexican folk song, "La Cucaracha" and sing it using solfège.



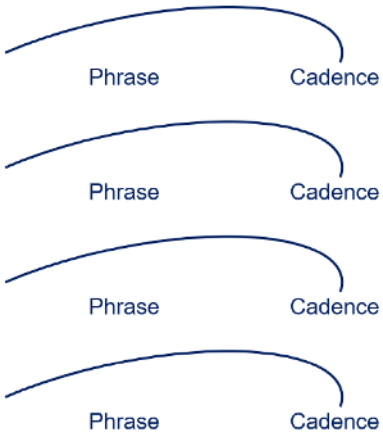
While singing this melody, we might choose to breathe at the end of the second measure (we do not count the pickup as a measure). However, when we look at the notes in the melody, we see that these two measures are only outlining the tonic triad and there is no implication of a cadence. We continue through the downbeat of measure four and through the descending melodic line, we end on A - the fifth scale degree in the key of D major (*sol*). Melodically, this will sound unfinished and is an inconclusive cadence. We have completed the end of a relatively independent musical idea, but this is not the final ending. It is still progressing somewhere else.

In the pickup into measures five and six, we find similar material as the beginning, but it is outlining an A major triad: A, C-sharp, and E. This is the dominant triad in the key of D major. Through the material in measures seven and eight, we progress stepwise until we end on *do*. Ending on *do* implies a perfect authentic cadence after the strong presence of notes from the dominant triad.

Through analysis both using our ear and reading the music, we can determine that these are four-measure phrases because the end of the phrase is determined by the presence of a cadence.

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14.3: Cadences



Establishing Form

Cadences are a pattern of two chords that either continue the musical idea or end the musical idea. Those musical ideas are the phrases that were introduced on the previous page. Recognizing cadences helps us to group the musical information into recognizable units. As we listen, we are seeking to hear patterns and make sense of the music we are hearing. Cadences help give the music structure and a framework.

For a more in-depth review of cadences, see 9: Basic Cadences.

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14.3.1: Cadence Review

Review of Previously Covered Cadences

Three basic cadences were previously covered in detail. However, there are additional cadences we might hear at the ends of phrases. This is a review of the previously covered cadences.

Inconclusive

Half Cadence

The inconclusive cadence that was covered in 9: Basic Cadences is the half cadence (HC). For this cadence, the requirement is that it ends with a dominant chord (V). The chord that precedes it can be any chord.

- First chord can be anything
- Second chord is the V chord
- Sounds like it still needs to resolve

Conclusive

Imperfect Authentic Cadence

One conclusive cadence is the imperfect authentic cadence (IAC). If a cadence contains the leading tone of the key in the first chord (or if it is a melody, it implies this chord) and the second chord is a tonic chord, but it does not follow the very specific rules of the perfect authentic cadence, it is considered an imperfect authentic cadence. In short, in order to be perfect, it has to follow certain guidelines. Anything that is even slightly different than those specific guidelines is going to be imperfect.

- First chord contains the leading tone of the key
- I is the second chord
- No requirements for note placement or inversion

Perfect Authentic Cadence

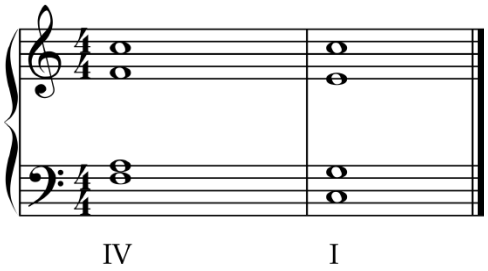
The most conclusive of all cadences is the perfect authentic cadence (PAC). Our conclusive cadences sound final because the first chord contains the leading tone of the key (or if it is a melody, it implies this chord) and it resolves to the tonic of the key in the second chord. In order to be considered a **perfect** authentic cadence, the progression must follow specific rules:

- Root position V is the first chord
- Root position I is the second chord (on a strong beat!)
- *Do* is in the soprano voice

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14.3.2: Plagal Cadence

Composition of a Plagal Cadence



An additional conclusive cadence is the plagal cadence (PC). It is conclusive, but less conclusive than either of our authentic cadences. A plagal cadence is commonly referred to as the "Amen" cadence because it is often heard at the end of hymns.

- IV is the first chord
- I is the second chord
- "*Do*" is present in both chords

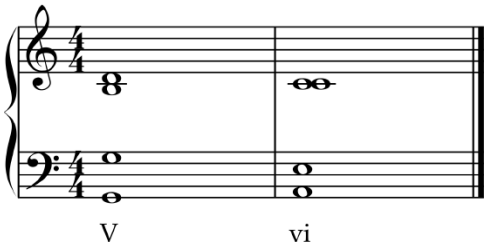
The Sound of the PC

The plagal cadence is distinct because we do not have a leading tone in the first chord, but *do* is present in both chords.

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14.3.3: Deceptive Cadence

Composition of a Deceptive Cadence



An additional inconclusive cadence is the deceptive cadence. With a deceptive cadence, the first chord is the dominant chord. Since the leading tone of the key is present in the dominant chord, our ear expects to hear it resolve to *do*. Instead of resolving to the tonic chord as might be expected, the deceptive cadence resolves to a chord that includes *do* but is not the tonic chord.

- V is the first chord (leading tone of the key is present)
- *Do* is present in the second chord
- Second chord is **not** tonic
- Second chord is often the minor six (vi) submediant

The Sound of the DC

The deceptive cadence has an unexpected resolution because our ear is prepared to hear the tonic and the chord we hear is not the tonic.

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14.4: Phrase Classifications

Antecedent

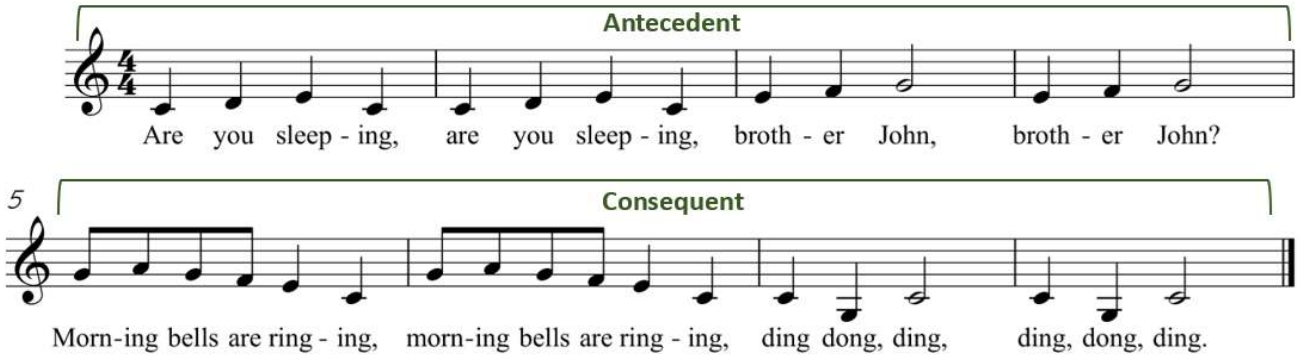
The antecedent phrase is the phrase that is the opening phrase of a group of phrases. It can also be thought of as the phrase that is asking the question.

Consequent

The consequent phrase is the phrase that is the concluding phrase. It can also be thought of as the phrase that is answering the question.

> Relating these phrases to language, these phrases might sound like:
>
> Antecedent: What are you having for lunch today?
>
> Consequent: Today for lunch I am having soup.
>
> Material is similar and related, but one asks the question and the other answers the question.

Example



Repeated Phrase

A repeated phrase is an exact repeat of a phrase.

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14.4.1: Parallel vs. Contrasting

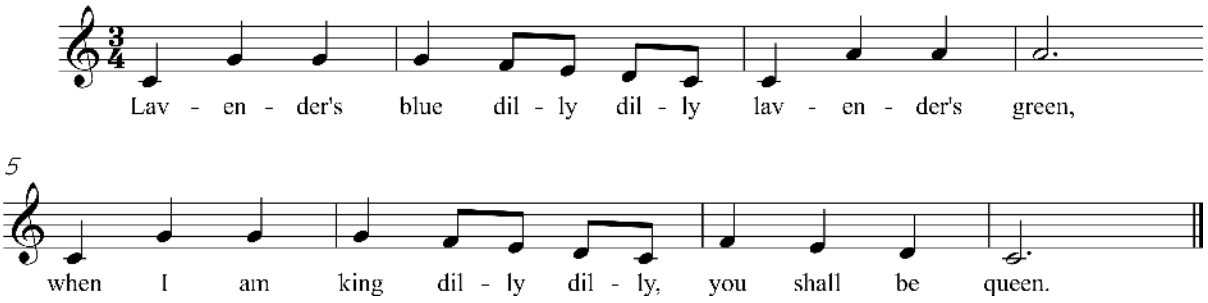
Describing Phrases

When a piece of music has multiple phrases, they are often grouped together with other phrases. In the case of the previous page, we described these phrases as antecedent and consequent. We can take this a step further and describe the musical material of the two phrases as being either parallel or contrasting.

Parallel Phrases

When phrases are described as being parallel, the musical material at the beginning of each phrases is the same. Again, if they are an exact repeat, we would instead call it a "repeated phrase." Parallel phrases often start the same and then end differently, likely with different cadences.

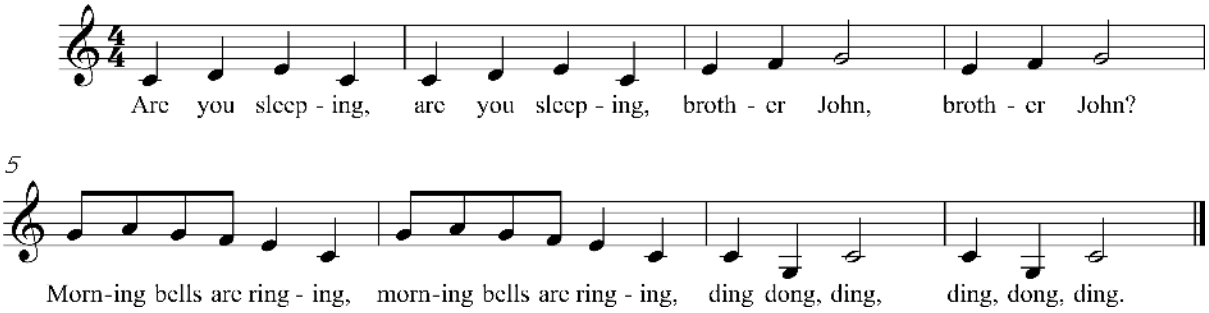
Recognizing parallel phrases can help when completing melodic dictation. We can mark down repeats of a group of measures to help us organize the melodic information. Let's look at the melody for "Lavender's Blue."



In this example, our first phrase starts with an ascending perfect fifth, stays on *sol* for three quarter notes, and then descends back to *do*. In the second phrase, starting in measure five, we see the exact same pattern. However, these two phrases end differently. Whereas the first phrase ends on *la* in more of a questioning manner (the antecedent phrase!), the second phrase ends with a stronger statement and answers the question (the consequent phrase!).

Contrasting Phrases

Contrasting phrases have entirely different musical material to start each phrase. Let's revisit "Frère Jacques" from the previous page.



Assuming we have two four-measure phrases, our first phrase goes from measure one through measure four. This phrase ends in an implied half cadence because we are ending on *sol*. The second phrase starts in measure five and goes through measure eight. The melodic material in measures five and six is entirely different than the melodic material in measures one and two. These are contrasting phrases.

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"Lavender's Blue." Traditional. Public Domain.

"Frère Jacques." Traditional. Public Domain.

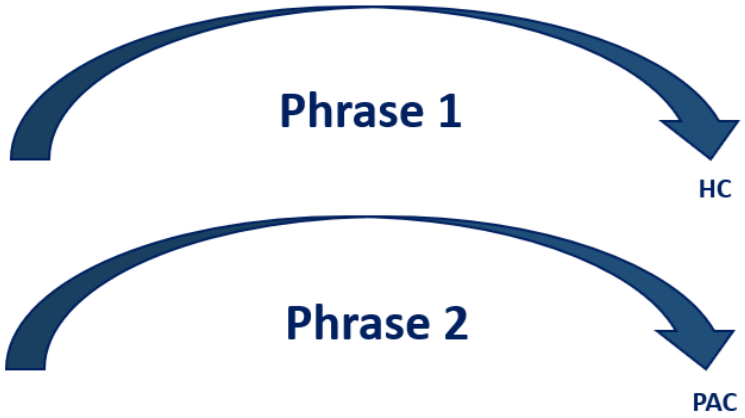
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14.5: Periods

Next Level Form

Our smallest level of musical form was the motif. Those are developed into phrases that end in some type of cadence. The next level of form organizes those phrases into what we call a period.

A period is a pair of two phrases, each ending in a cadence. The first phrase ends in a weaker cadence, and the second phrase ends in a stronger cadence.



Parallel Periods

Periods are further described by the relationship of their melodic material. When each phrase starts with similar material, we call it a **parallel period**. Our first phrase in the piece can be labeled with a lowercase "a." If we have an exact repeat of that same material, we will label it with another "a." If the material starts the same, but ends differently, we will label it with a' (pronounced "a-prime").

Consider the traditional melody for "Mary Had a Little Lamb." This melody is in two phrases, each beginning the same, but ending differently. We will call the first phrase "a" and the second phrase "a'."



For a closer look, the identical material has been circled in red.



Contrasting Periods

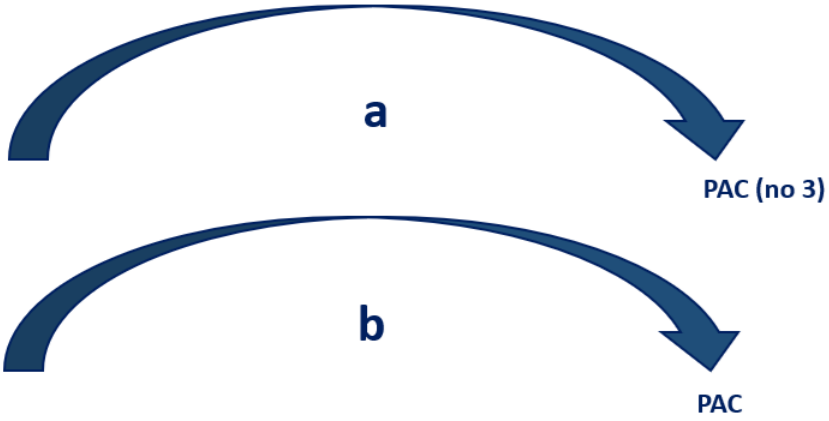
When each phrase starts with different material, we call it a **contrasting period**. If the first phrase of the piece is labeled with a lowercase "a," the next phrase, being different, is labeled with a lowercase "b." This continues with each consequent phrase. If the material is repeated from an earlier phrase, the phrase will be labeled with the same letter. If the material is new and has not yet been heard, it is labeled with a new letter.

Consider the first eight measures of the folk song, "Golden Boat Song." As we look to determine our phrases, we are looking both at melodic material and at the harmonic accompaniment. Measures one and two are focused around our tonic chord, E-flat major, which is made up of: E-flat, G, and B-flat. Tones that do not fall into that chord can be considered embellishing tones. Our first harmonic change is in measure three with the implication of the dominant seventh chord: B-flat, D (if it was present), F, and A-flat. We can determine that this phrase is four measures long and ends in a perfect authentic cadence (PAC), however it is weakened since the third of the dominant chord was missing. We will call this the "a" phrase.



We then look to the melodic material in our next four measures. Rhythmically, it is similar. It could be argued that the melodic material is entirely different since the intervals are different than the first phrase. The chord changes in the last two measures are a strong root-position dominant chord that resolves to root-position tonic and again has *do* in the soprano voice. This is also a perfect authentic cadence (PAC), and a stronger one than the previous cadence. We will call this the "b" phrase.

This would be a contrasting period and we could draw a diagram indicating the phrases and cadences.



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"Golden Boat Song" from *The Child's Own Music Book*, by Albert E.Wier, 1918. Assigned Jan. 5, 1920 to World Syndicate Company, Inc. Assigned Nov. 3, 1922 to Mumil Publishing Co, Inc. "Golden Boat Song" is used by permission of Traditional Music Library

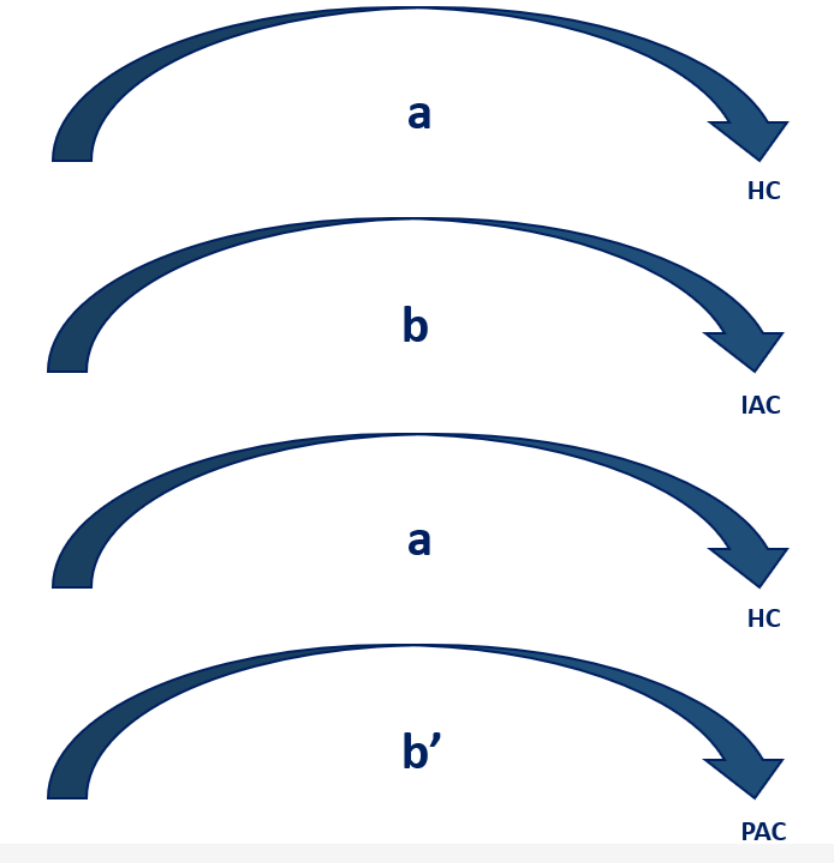
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14.5.1: Other Periods

Double Periods

A **double period** occurs when there are four phrases that each end in cadences, but the first three cadences are considered to be weak. These are phrases that are essentially grouped together, but do not form a two-phrase period due to the cadences.



We can also describe double periods with the terms parallel and contrasting. In this case, this shows the form for a parallel double period. Each of the pairs of phrases is starting with the same material since they are both marked with the lowercase letter "a." The return of the "b" phrase is different the second time since it is ending in a PAC instead of an IAC.

Three-Phrase Periods

Another form option that we may see is a group of three phrases that make up a period. Again, the first two phrases would have weaker cadences and the final phrase will have a strong cadence.

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14.6: Additional Dictation Tips

Recognizing Form

When completing an ear training exercise like melodic dictation or listening to a piece of music and trying to write it down for your own performance, there is no rule that you have to start at the beginning and work through each note and interval. Practically speaking, that will take a very long time. It will be tedious and frustrating and there is a likelihood that you will want to give up. This does not need to be the case.

As you practice melodic dictation, think about the overall form and consider the following:

- Did you hear anything that repeats?
- How long were the phrases?
- What cadence was implied at the end of the first phrase?
- What cadence was implied at the end of the second phrase?
- Where did you hear *do*?

Start with what you are confident you heard. Make an outline or a framework for yourself. Then, as you hear it a second time, you can go back and fill in the missing information.

Helpful Hint

What scale degrees make up the dominant chord?

- Sol
- Ti
- Re

Does the first phrase sound unfinished? Does it sound inconclusive? If it is leaving you feeling unresolved, it is likely that the melody is ending on one of these pitches and implying a half cadence.

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14.7: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. Use moveable-do with major syllables.

Activity 1

What cadence is implied by these arpeggiated chords?



Activity 2

1. Choose a pitch comfortable for your range, but on the lower side.
2. Sing Do.
3. Using solfège, outline the major triad.
4. Using solfège and the same Do, outline the minor triad.

Listening

Cadences

This listening section focuses on recognizing conclusive or inconclusive cadences. Your instructor will play the tonic chord in a key for you, followed by two chords that make up a cadence. Circle whether that cadence is conclusive or inconclusive.

1. Example 1: (a) PAC (b) HC (c) IAC (d) PC (e) DC
2. Example 2: (a) PAC (b) HC (c) IAC (d) PC (e) DC
3. Example 3: (a) PAC (b) HC (c) IAC (d) PC (e) DC
4. Example 4: (a) PAC (b) HC (c) IAC (d) PC (e) DC
5. Example 5: (a) PAC (b) HC (c) IAC (d) PC (e) DC
6. Example 6: (a) PAC (b) HC (c) IAC (d) PC (e) DC
7. Example 7: (a) PAC (b) HC (c) IAC (d) PC (e) DC

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Before you begin: read through the melody and hear it in your head. Think about the phrases and how you might describe the form.

Melody 1

"La Cucaracha," Mexican Folk Song



Melody 2

"The Golden Boat Song," German Folk Song

This is the same melody used earlier in the chapter, but transposed into a slightly lower key and now including the next two phrases. How would you describe the form with the rest of the song?



Melody 3

"Rataplan," G. Donizetti



Melodic Dictation

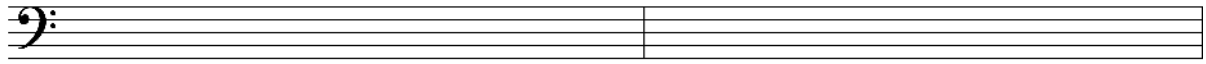
Use this space to notate melodies played in class.

Melody 1





Melody 2



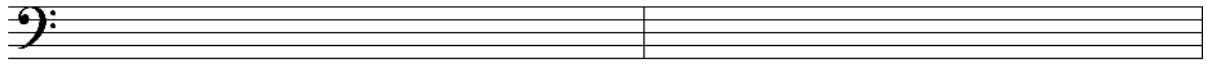


Melody 3





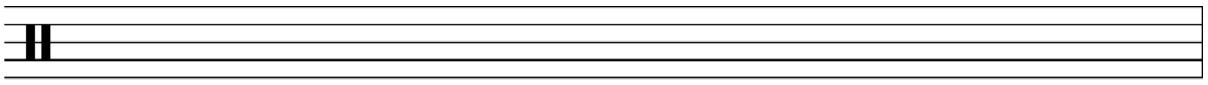
Melody 4

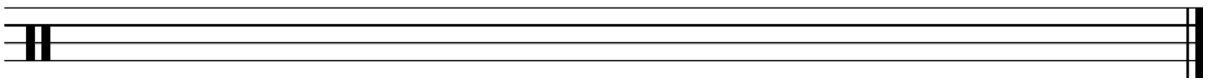




Rhythmic Dictation

Use the staff provided to complete rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.





Discuss

How is melodic dictation going for you? What methods are you using? What seems to be working? Where could you use some additional practice?

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14.8: Additional Practice

Homework Analysis Assignment

Use what you learned about phrases, cadences, and periods to analyze Tchaikovsky's "Italian Song" from his *Album for the Young.* You may also find it helpful to analyze the embellishments as you determine the chords.

If you get stuck, find a recording of this online and use your ear to help confirm the phrasing.

Discuss your analysis with other students and your instructor.



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Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 14.1 (opens in a new window) to practice hearing cadences.

Perfect Ear

This free app also has a "Chord Progression" exercise under the Ear Training activities. To practice hearing some additional cadences, choose the one titled, "Plagal and authentic cadences." This app also uses the minor tonic and is good practice continuing to work on hearing the difference between major and minor chords.

Additional Practicing Ideas

- Find another music student and practice together. Create your own activities to test one another based on your individual needs. You may also use sight singing examples from the Lab Activities sections and sing together.
- Find an old book of music and find a parallel period. See if you can also find a parallel double period.

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CHAPTER OVERVIEW

15: Half Note Beat-Units

15.1: Half Note Beat-Units Introduction

15.2: Simple Meter Beat Divisions

15.2.1: Common Patterns

15.2.2: Counting

15.2.3: Triplets

15.3: Compound Meter Beat Divisions

15.3.1: Common Patterns in Compound Meter

15.4: Lab Activities

15.5: Additional Practice

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15.1: Half Note Beat-Units Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Count simple meter rhythms with the half note as the beat-unit
- Count compound meter rhythms with the half note as the beat-unit
- Express the same rhythmic example in different meters by changing the beat-unit



Changing the Beat-Unit

Initially, reading a rhythm in a meter where the half note is getting one beat can be intimidating. However, we will address reading these meters in the same way as we do a rhythm with a quarter note beat-unit, we look for groups of beats and the pattern of sound on those beats.

Key Terms

- **Beat-unit:** the note value that receives one beat
- **Cut-time:** a shorthand symbol used as a time signature that indicates two beats per measure and the half note getting one beat

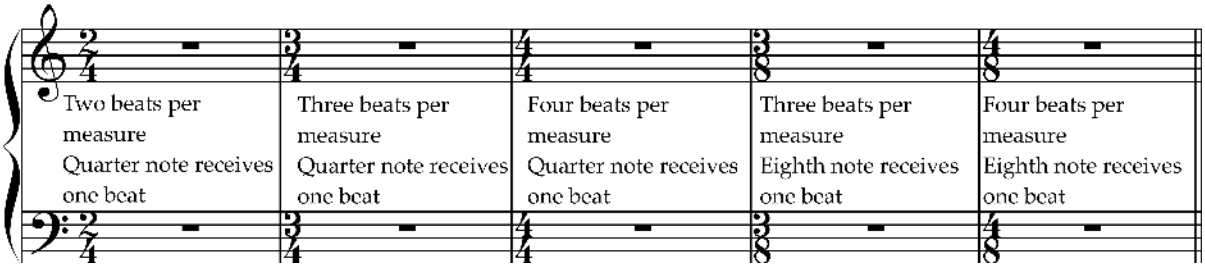
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15.2: Simple Meter Beat Divisions

Even Sounds

As with previous coverage of simple meter in chapter 2: Simple Meters, simple meter is defined as one where the note receiving one beat can be divided into two. This is the case with simple meters we have previously practiced:

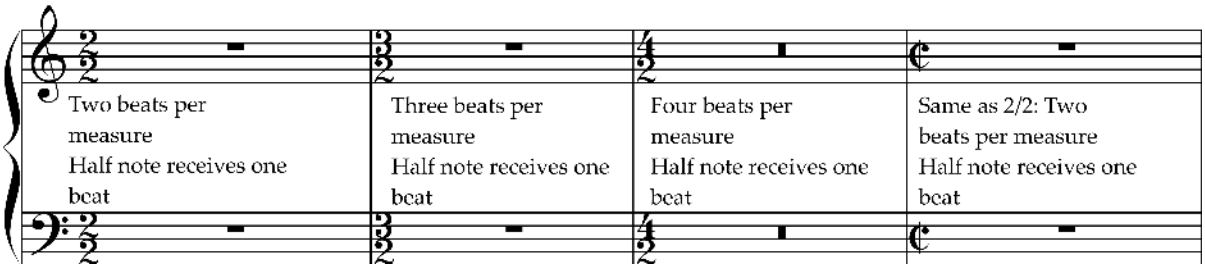
- 2/4: Two beats per measure. Quarter note receives one beat.
- 3/4: Three beats per measure. Quarter note receives one beat.
- 4/4: Four beats per measure. Quarter note receives one beat.
- 3/8: Three beats per measure. Eighth note receives one beat.
- 4/8: Four beats per measure. Eighth note receives one beat.



New Time Signatures

Another beat-unit that can easily be divided into two is the half note. These simple meters are common with a half note beat-unit.

- 2/2: Two beats per measure. Half note receives one beat.
- 3/2: Three beats per measure. Half note receives one beat.
- 4/2: Four beats per measure. Half note receives one beat.
- Cut time: Same as 2/2. Two beats per measure. Half note receives one beat.



Conducting

For each of these patterns, the conducting pattern will be the same as any other pattern with the same top number. A pattern of two beats will use the duple conducting pattern. A pattern of three beats will use the triple conducting pattern. A pattern of four beats will use the quadruple conducting pattern. A review of conducting patterns can also be found in chapter 2: Simple Meters.

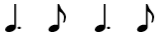
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15.2.1: Common Patterns

Simple Patterns

The note values used in time signatures with the half note receiving one beat look just like those used in time signatures where the quarter note receives one beat. The way we count these groups of note durations is different.

Note Values

Note Type	Syllable	Duration in 2/2	A full measure of 2/2
Quarter note ()	ta - di	Half beat	
Eighth notes ()	ta - ka - di - mi	Quarter of a beat	
Half note ()	ta	One beat	
Whole note ()	ta - ah	Two beats	
Dotted quarter note ()	Usually paired with an eighth note ta - (ka - di) - mi	Three quarters of a beat	

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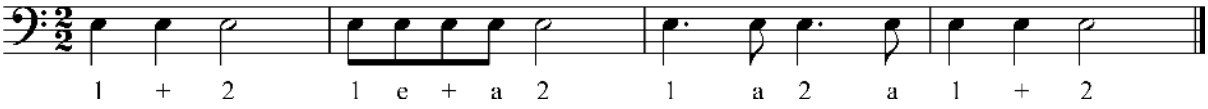
15.2.2: Counting

Numbers

When counting with numbers in a meter that has the half note as the beat-unit, we will still assign the initial part of the beat the number of that beat.

A pair of quarter notes will be counted as "1 and."

A group of eighth notes will be counted as "1 e and a (uh)."

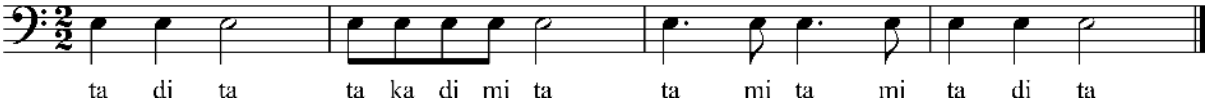


Takadimi

When counting with rhythm syllables like takadimi, we still assign the sound that starts on the beat as "ta." The sound that starts on the half beat will be "di," and the partial beats between will be "ka" and "mi."

A pair of quarter notes will be counted as "ta di."

A group of eighth notes will be counted as "ta ka di mi."



Practice

Read this rhythm that is written in 2/4 using either counting or rhythm syllables. Then read the same rhythm that is written in 2/2.



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15.2.3: Triplets

Three Sounds on a Beat

As with other simple meters, we can have three sounds that take up the space of one beat. The duration of these notes is going to be made up of half of whatever the note is that is getting the beat. As we saw in a simple meter where a quarter note receives one beat, the triplets are eighth note triplets.

When the note that receives one beat is a half note, the duration of the notes that will fill one beat will be quarter notes.



You will notice that the eighth note triplets have a "3" on the opposite side of the notehead, but are grouped together using the beam that connects the notes. When we have triplets in a meter that has a beat-unit of a half note, they are grouped together with a bracket that is on the opposite side from the notehead.

Counting

Counting triplets is the same in either meter. You might be comfortable saying "tri-po-let," "1 tri-plet," "straw-ber-ry," or "pine-ap-ple."

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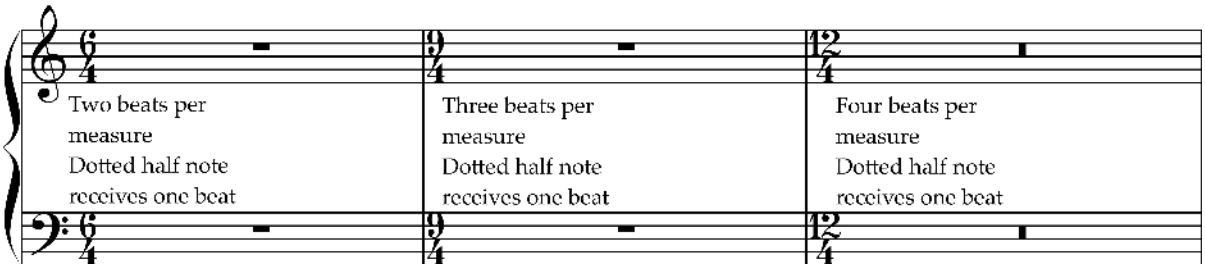
15.3: Compound Meter Beat Divisions

Compound Meter

Again, it is considered to be a compound meter when each beat can be divided into three parts. We can also have a compound meter with a larger beat-unit that functions in the same way as patterns we have previously covered. If you would like a review of hearing compound meter, see 4.5: Beat Boxes for Compound Meter.

Common Time Signatures

- 6/4 is a compound duple meter where the dotted half note is receiving one beat and can be subdivided into two groups of three quarter notes.
- 9/8 is a compound triple meter where the dotted half note is receiving one beat and can be subdivided into three groups of three quarter notes.
- 12/4 is a compound quadruple meter where the dotted half note is receiving one beat and can be subdivided into four groups of three quarter notes.

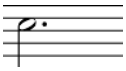


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15.3.1: Common Patterns in Compound Meter

Common Patterns

One Sound on a Beat



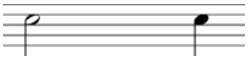
The dotted half note is the note duration that is one sound on a beat in this compound meter. If we divide this beat unit into three parts, we get three quarter notes.

Three Sounds on a Beat



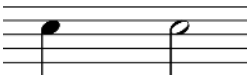
Three quarter notes on a beat divide our beat into three equal parts. These do not have the same "3" that our triplets did in simple meter because this is the natural division of the beat.

A Long Sound and a Short Sound



A half note and a quarter note create two uneven sounds on the beat. The first sound is longer and the second sound is short and comes right before the next beat.

A Short Sound and a Long Sound



A quarter note and a half note also create two uneven sounds on the beat. In this one, the first sound is short and the second sound is long.

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15.4: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities.

Activity 1

Go through this activity at least three times.

1. At a very slow tempo, use the Curwen hand signs and solfège at the same time. Focus on the distances between the notes.
2. Using the duple meter conducting pattern, conduct and sing solfège.
3. Using the duple meter conducting pattern, conduct and sing scale degrees.



Activity 2

Go through this activity at least three times.

1. At a very slow tempo, use the Curwen hand signs and solfège at the same time. Focus on the distances between the notes.
2. Using the triple meter conducting pattern, conduct and sing solfège.
3. Using the triple meter conducting pattern, conduct and sing scale degrees.



Listening

Meter

Listen to each musical example played by your instructor. Circle whether you hear a simple or compound meter and if it is in triple meter or the more even quadruple or duple.

1. Simple Compound Triple Quadruple/Duple
2. Simple Compound Triple Quadruple/Duple
3. Simple Compound Triple Quadruple/Duple
4. Simple Compound Triple Quadruple/Duple
5. Simple Compound Triple Quadruple/Duple

Intervals

Identify the quality and quantity of these intervals

1.
2.
3.

4.
5.
6.
7.
8.
9.
10.

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2



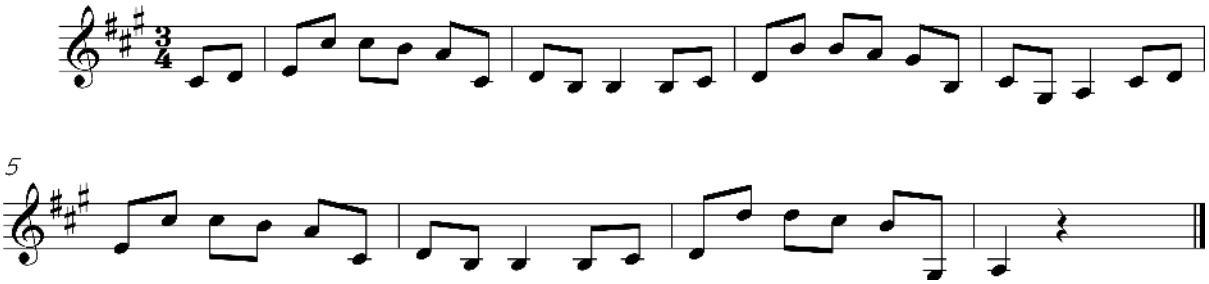
Melody 3

"The Crawdad Song," United States, Traditional, PD.



Melody 4

"Werbung," Austria. Folk song, PD.



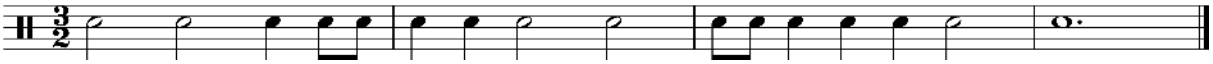
Rhythm Practice

Use these rhythm exercises to practice reading and performing a variety of time signatures.

Rhythm 1



Rhythm 2



Rhythm 3



Rhythm 4



Group Rhythm Activity

Split into four groups. Each group will be assigned a rhythm and given a few minutes to prepare. The rhythm may be performed in any way the group would like to perform it (clapping, counting, tapping, etc.). After a designated amount of time, the groups should return together and perform their rhythms for the rest of the class. The class guesses which rhythm it was that the group performed.

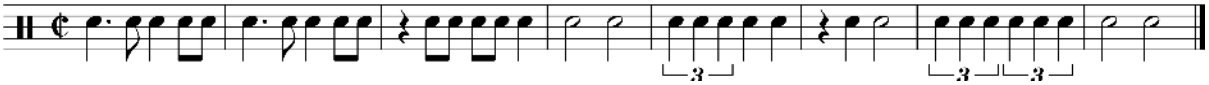
Group Rhythm Activity 1



Group Rhythm Activity 2



Group Rhythm Activity 3



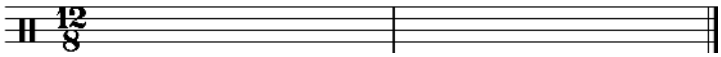
Group Rhythm Activity 4



Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

4. 

5. 

6. 

Discuss

What is the biggest challenge you are facing with ear training right now? Where could you use some extra practice?

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15.5: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 15.1 (opens in a new window) to practice rhythmic dictation with the half note beat-unit.

Kahoot!

Use this Meter Practice (opens in a new window) Kahoot! to test yourself hearing different meters. Be sure to conduct while you listen to confirm the meter you hear. You can complete this on your own or with another student.

G Major Music Theory

Gilbert DeBenedetti's website, G Major Music Theory (opens in a new window) is a fabulous resource in a number of different areas, but has an especially helpful list of audio files categorized by meter. You can use this list for some additional practice hearing the strong and weak beats.

Ear Training Apps

Developers are always coming out with new apps. There are many free options that will give you a game-like method of practicing aural skills, even when you are away from an instrument. "Perfect Ear" and "Earpeggio" are two good options. Your instructor or classmates might also have some suggestions.

Additional Practicing Ideas

- Find another music student and practice together. Conduct each other as you sing melodies and complete rhythm activities and give one another feedback.
- Look through various scores that you might find at home or in your school library. Look for time signatures where the beat-unit is a half note and count and clap those rhythms.

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CHAPTER OVERVIEW

16: Functional Harmony and Syncopation

16.1: Functional Harmony and Syncopation Introduction
16.2: Circle of Fifths
16.3: Dominant Seventh Chord Review
16.4: Predominant Harmonies
16.5: Overview of Functional Harmony
16.6: Syncopation
16.7: Lab Activities
16.8: Additional Practice

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16.1: Functional Harmony and Syncopation Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Describe common functional root position chord progressions
- Relate the Circle of Fifths to harmony
- Read and perform syncopated rhythms



Functional Harmony

Functional harmony is what we use to describe common Western music chord progressions that move as we expect. There are strong tones within our major and minor scales that need to resolve and follow certain rules for our ear to recognize the patterns of tension and resolution. A chord progression is carefully calculated to push the momentum of the music forward as we move toward the final cadence.

Syncopation

Syncopation happens when rhythmically, we take what is expected and we do the unexpected. Often, this means that we are missing notes that would normally be on strong beats or strong parts of a beat. It used to be that syncopation made listeners a little uncomfortable and uneasy, but we are now so used to hearing syncopation that it is common in our modern music.

Key Terms

- **Syncopation:** when a weak beat is emphasized in a rhythm
- **Overtones:** additional pitches that resonate at the same time as the played pitch
- **Tendency tones:** tones within a key that have a strong tendency to resolve in a specific direction
- **Tonic triad:** the triad built on the keynote of the scale
- **Supertonic triad:** the triad built on the second note of the scale
- **Mediant triad:** the triad built on the third note of the scale
- **Subdominant triad:** the triad built on the fourth note of the scale
- **Dominant triad:** the triad built on the fifth note of the scale
- **Submediant triad:** the triad built on the sixth note of the scale
- **Subtonic triad:** the triad built on the seventh note of the scale
- **Primary chords:** the tonic, subdominant, and dominant chords in the key

Attribution: Chord progression from "Canon in D" by Johann Pachelbel. Arrangement for piano by Lauren C. Sharkey.

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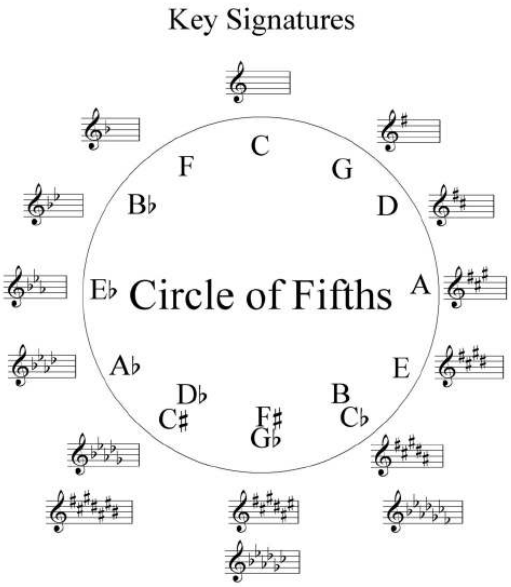
16.2: Circle of Fifths

The Importance of Fifths

You may already be familiar with the Circle of Fifths as a useful tool to remember key signatures and to see their relationships. The interval of the fifth is important throughout music. In early music, a vocal line was accompanied by another line that was a perfect fifth below the melody. When we analyze musical **overtones** (all of the additional sounding pitches that resonate at the same time as the played pitch), we find the interval of a fifth to be very important. With cadences, the strongest cadence is the one where the chords are a fifth apart and in root position.

Circle of Fifths

Let's revisit the Circle of Fifths for a moment.



We first start at the top of the circle with C major. There are no sharps or flats in C major, as you can see from the blank key signature. As we move to the right, we go up a fifth from C (C-D-E-F-G) and add one sharp to the key signature. If we move to the right again, we go up a fifth from G (G-A-B-C-D) and add another sharp to the key signature. This continues until we reach a full seven sharps.

If we move the opposite direction from C, to the left, we start to add flats to the key signature. Down a fifth from C (C-B-A-G-F) is F, so the key of F major will have one flat. This continues until we have seven flats.

The Circle of Fifths was created as a tool to help make sense of the patterns we find in key signatures. There are many versions of the Circle of Fifths. Some include the relative minor key signatures and chords and can be quite complex. It is most often used in the context of music theory or performance. However, it can be a useful tool for us to use as a visual for ear training as we move to more complex harmonic patterns.

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16.3: Dominant Seventh Chord Review

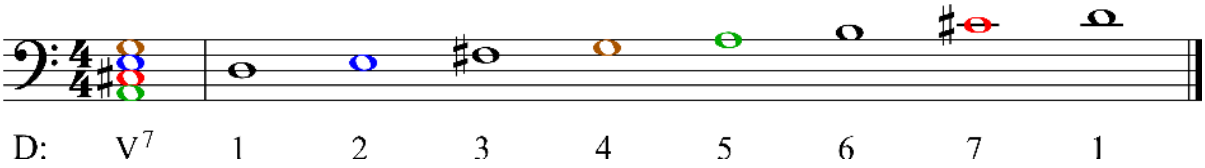
Dominant Seventh Chords

The strongest progression in functional harmony is the progression from a dominant seventh chord to the tonic chord of the key.

Why?

We have two strong **tendency** tones that give extra pull toward our tonic chord.

Think of the notes of the dominant seventh chord in the key of D major: A, C-sharp, E, and G.



If we look at the notes of the major scale, these are scale degrees 5, 7, 2, and 4.

The fifth scale degree is shared between our tonic chord (1-3-5) and the dominant chord. That doesn't have any movement, but it is nice to have a shared note.

The second scale degree can move either down a step to the first scale degree, or up a step to the third scale degree. If we hear *re* in the top voice, we will want to finish the line and hear it resolve down by a step.

Tendency Tones

Scale Degree Seven

The seventh scale degree is arguably the second most important note of the major scale (the most important needs to be awarded to the first scale degree and the name of the scale). However, these two tones work together to create a tension an resolution that is the foundation on which functional harmony stands.

The leading tone of the key **ALWAYS** resolves up by a step. This is the note that leaves us on the edge of our seat waiting to hear the music resolve and return "home."

Scale Degree Four

The seventh of a chord has a tendency to resolve down. We see this tendency in multiple seventh chords, but specifically with our dominant seventh (major-minor seventh), we have the interval of a minor seventh between the root of the chord and the top note of the chord. The minor seventh sounds like it wants to resolve down by a step because it is already leaning in that direction. Also, the distance between the fourth scale degree and the third scale degree is only a half step. As this scale tone leans down, it doesn't have very far to go for the resolution.

Perfect Authentic Cadence

When we take this powerful dominant seventh chord with its strong tendency tones in root position and resolve those tendency tones in the direction they want to go, we end up with a perfect resolution to a tonic chord - our perfect authentic cadence - the ear's ultimate satisfaction at the end of a piece of music.

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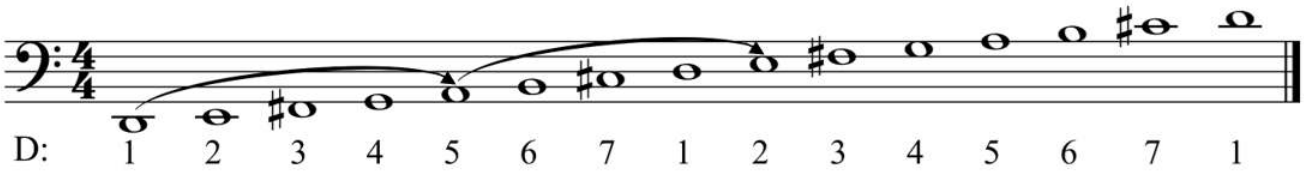
16.4: Predominant Harmonies

Before a Cadence

We just considered our strongest final cadence. If we back up and consider how we might approach this strong dominant chord, we end up in the area of the predominant chord. What should come before a dominant?

Thinking about Fifths

A solid first step is to circle back to our Circle of Fifths and that strong interval of a perfect fifth. If we stay in the key of D major, D is our **tonic** chord and is the chord that is built on the first degree of the major scale. If we go up a perfect fifth from tonic, we would build a chord on A and that becomes our **dominant** chord. When we go up another perfect fifth from A, we end up on E, the second note of the scale.



If we build a chord on E and use notes from the D major scale, we have an E minor chord: E, G, and B. This would be our minor chord built on the second scale degree and is shown with the lowercase Roman numeral, ii.

Bass Line Movement

Supertonic

You have been practicing sight singing. What makes a melody easy or difficult to sing? Do you feel most comfortable with leaps in the melody or stepwise motion?

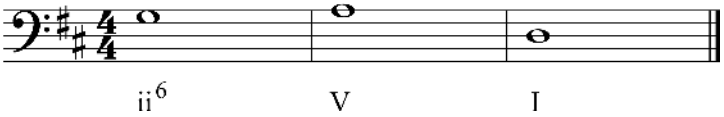
Stepwise motion in a melodic line tends to be the easiest for us to sing. Although not always the case for the bass line, we will often see stepwise motion in a solid, functional bass line.

If we have the progression of a minor two (ii) chord that is then moving to the dominant (V), and then resolving to the tonic (I), we might see the bass line move by a fourth or a fifth.



It would be smoother and more common to see the bass line move by a step.

The E minor chord that is our **supertonic** chord (one up from tonic) in the key of D could easily be used in the first inversion. This would put the G (third of the chord) in the bass and give us a bassline movement of G to A to D.

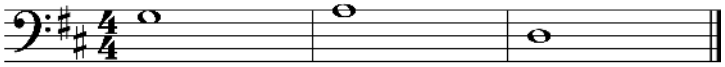


We still have the solid harmonic function of the relationships of fifths between the roots of these chords, but also have a smoother bass line.

Subdominant

The other chord that easily comes before our dominant chord is the **subdominant** chord (one below dominant). This is also one of our **primary chords** and combined with the tonic and dominant chords, makes up a large percentage of the music we might hear on the radio.

In the same way that the bass line we just considered has both harmonic function and the ease of stepwise motion, we could use the same bass line with our subdominant chord.



The triad built on the fourth scale degree works well to come before the dominant chord. It shares some tones with the tonic chord, but is different and is still developing the tension in the music that will resolve when we finally reach the tonic.

Hearing the Harmonic Progression

If both of these predominant harmonies can have the same bass note, how will we tell the difference?

Comparison of Subdominant Chords

Characteristics	Supertonic	Subdominant
Quality	minor	major
Tones in the chord	Re-Fa-La	Fa-La-Do
Similarities	Contains Fa and La	Contains Fa and La
Differences	Contains Re	Contains Do
Roman numeral	ii (with Fa in bass, ii6)	IV (with Fa in bass, IV)

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16.5: Overview of Functional Harmony

Review

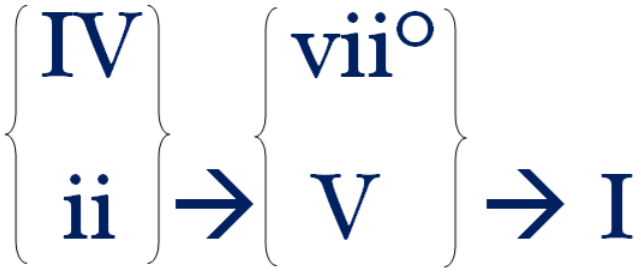
The functional harmony chords we have covered so far are the predominant (IV and ii), dominant (V), and tonic (I) harmonies.



Additional Dominant Function

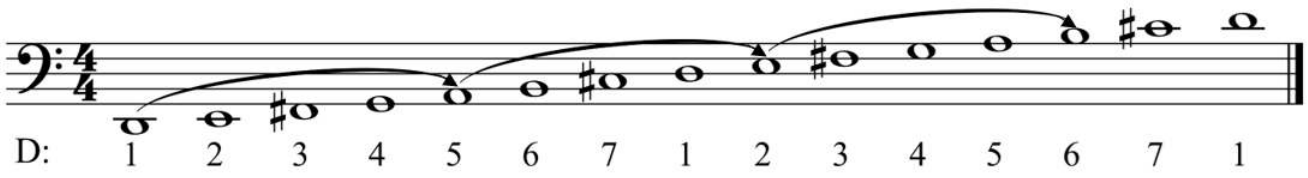
There is a second chord that can function in a dominant capacity because it shares two scale degrees with our dominant (V) chord. Our **subtonic** chord (leading tone or vii°) that is built on the seventh degree of the scale shares both *ti* and *re* with the dominant (V) chord.

As we have previously discussed, the seventh degree of the scale (the leading tone) very strongly wants to resolve up a step to the tonic note. It is this pull that moves our harmony forward. Though the dominant-tonic progression (V-I) is the strongest for a final cadence, the diminished seven (vii°) can also be used in this dominant function.



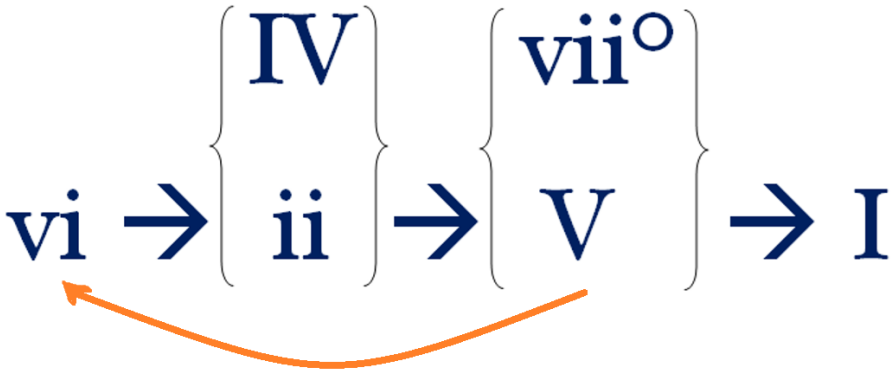
Submediant

If we return to our strong movement of fifths, the next chord that might come before our predominant chords would be a fifth above our supertonic chord (ii). Continuing with the key of D major, if our minor ii is built on E, the next chord that is a fifth higher would be built on B and be made up of: B, D, and F-sharp. In the key of D major, this is our **submediant** (vi).



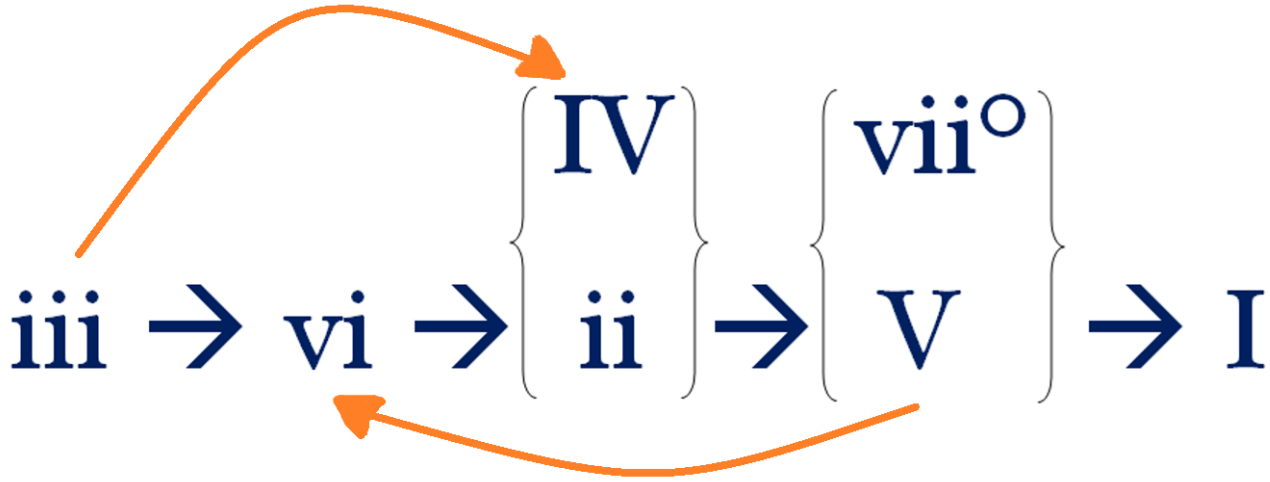
This minor six chord (vi) moves nicely to the minor two (ii).

In the case of a deceptive cadence, the dominant (V) also moves nicely to the submediant (vi).



Mediant

Our final chord that is missing from our chart is the chord built on the third scale degree, our **mediant** chord (iii). If we count up five notes from our sixth scale degree, we will find that the distance between the submediant (vi) and the mediant (iii) is another perfect fifth. The mediant chord (iii) moves nicely to the submediant (vi). The other way we might see the mediant used is coming before the subdominant (IV).



Another Way to Understand the Chart

This is not an exhaustive resource for creating chord progressions. Can you choose to move between chords in a different order? Of course. Are there combinations that work that aren't listed here? Absolutely.

However, this is a useful guideline when learning what functions well in music to continue the forward momentum. If you are composing, you can use this to change your chord choices slightly to create something more interesting than a basic progression. You might choose one chord progression that uses the four (IV) chord, and the next time through decide to change to the minor two (ii).

> An important note about the tonic: as the most important chord in the key, it can go anywhere. Any of these chords can always move to the tonic and the tonic can move to any of these chords.

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16.6: Syncopation

Methods of Syncopation

Syncopation was first introduced in 3: Rhythmic Dictation and defined as the emphasis of a non-strong beat. In 12: Additional Time Signatures and Rhythmic Patterns we extended that to define syncopation as the stress of a weak beat in a way that is different than the natural meter. We can also create syncopation by avoiding sound where our ear normally expects sound.

Many different patterns can create the feeling of syncopation. Some of these are created using dotted rhythms, some are created using rests, and others are created using ties. In the Lab Activities section of this chapter, you will practice a variety of these syncopated rhythms.

Review of Common Patterns

You have already used and practiced many patterns that create syncopation.

Dotted Quarter



The dotted quarter note holds the sound so it is longer than one beat and is held into the next beat. To correctly hear this note duration, it is important to keep tapping or conducting so you can hear that it has extended past one beat.

Sixteenth, Eighth, Sixteenth



When we take sounds that would normally be evenly spaced across the beat and put extra emphasis on a weaker portion by making it longer, we create syncopation. Tap or clap this rhythmic grouping and hear how the sound coming on "e" has a little extra emphasis.

Dotted Eighth and Sixteenth



With the pattern of a dotted eighth note and a sixteenth, the last sixteenth sounds like it is more closely associated with the next beat. It comes just before beat two in this example. This disrupts the normal pattern of what we expect to hear. The second group in this measure has the sixteenth note and then the dotted eighth. This puts extra emphasis on the second sixteenth note in the group and accents something other than the first sound on the beat.

Ties



Ties can be used to hold note durations over the barline or extend a note's duration within a measure. Both uses of a tie create syncopation. With how we would count this measure, we can see that we lose the sense of where beats two and four sound when a previous note is held through that space.

Practice

You will have an opportunity to practice a variety of syncopated rhythms in the Lab Activities section of this chapter.

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16.7: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. Sing through a major scale with solfège prior to completing the warm up activities.

Activity 1

For this activity, sing through twice. One time, use solfège and the Curwen hand signs. Another time, use the scale degree numbers. For these activities, the numbers coincide with the scale degrees of the major key with your chosen Do. Superscript numbers indicate the pitch should be higher than your starting Do.

1 5 1 5 2 2 6 2 6 3 3 7 3 7 4 4 ^{1}4 ^{1}5

^{1}4 ^{1}4 3 7 3 7 3 2 6 2 6 2 1 5 1 5 1 2 1

Activity 2

For this activity, sing through twice. One time, use solfège and the Curwen hand signs. Another time, use the scale degree numbers. For these activities, the numbers coincide with the scale degrees of the major key with your chosen Do. Subscript numbers indicate the pitch should be lower than your starting Do. Superscript numbers indicate the pitch should be higher than your starting Do.

^{1}5 6 2 1 2 3 7 ^{1}6 6 2 5 1 2 3 7 6 2 1

5 1 4 $_{7}$1 2 6 5 1 2 3 7 ^{1}4 5 6 5 7 3 1

Listening

In this listening section, your instructor will play a series of four chords. You will hear a tonic, a predominant (either a IV or ii), a dominant, and a tonic. Fill in the blank with which predominant chord you hear.

1. I- ☐ -V-I
2. I- ☐ -V-I
3. I- ☐ -V-I
4. I- ☐ -V-I
5. I- ☐ -V-I
6. I- ☐ -V-I

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1

What chord progression is implied here?



Melody 2

What chord progression is implied here?





Melody 3





Melody 4





Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms.

Rhythm 1



Rhythm 2



Rhythm 3

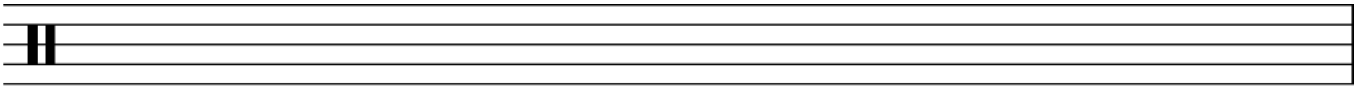


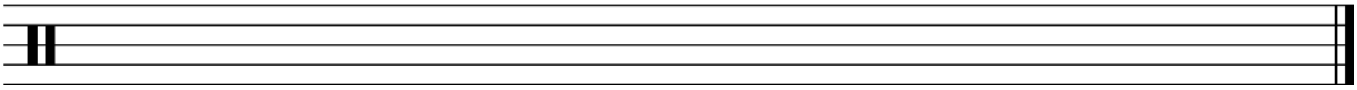
Rhythm 4



Rhythmic Dictation

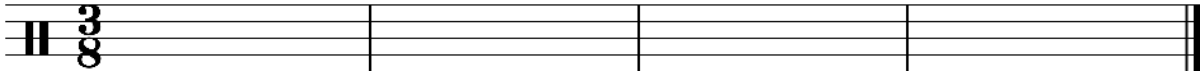
Use this space to write down a longer rhythm as performed by your instructor.

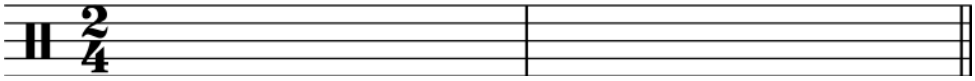




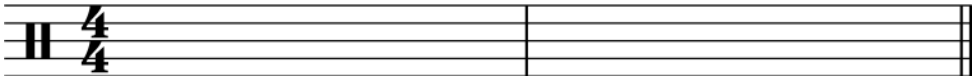
Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

4. 

Discuss

How are you hearing the difference between the subdominant (IV) and supertonic (ii) predominant harmonies? What is working for you?

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16.8: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 16.1 (opens in a new window) to practice hearing predominant harmonies.

Apps

Earpeggio

This free app also has a "Chord Progression" exercise under the Ear Training activities. You can choose for the exercise to focus on the tonic (I), dominant (V), subdominant (IV), and supertonic (ii) chords so you practice hearing the difference.

Though this is good practice for hearing the difference between the major and minor chords, the chord progressions chosen are random instead of functional. The chords are also always in root position triads. You can choose the range. If you turn off the "fixed root note," it will play in a variety of keys.

Perfect Ear

This free app also has a "Chord Progression" exercise under the Ear Training activities. To practice hearing both the subdominant (IV) and supertonic (ii) chords, choose the one titled, "Subdominant and supertonic." This app also uses the minor tonic and is good practice continuing to work on hearing the difference between major and minor chords.

There are other chord exercises in this app that you might also find useful if you haven't already used these activities for practice:

- Plagal and authentic cadences
- IV-V-I cadences

Additional Practicing Ideas

- Find another music student and practice together. Write out your own syncopated rhythms and perform them.
- Analyze a piece of music you are working on in an ensemble or your solo repertoire. What type of predominant harmonies are used?

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CHAPTER OVERVIEW

17: Harmonic Dictation

17.1: Harmonic Dictation Introduction
17.2: Review of Cadences
17.3: Review of Common Progressions
17.4: Listening to Two Lines
17.5: Harmonic Dictation Tips
17.6: Lab Activities
17.7: Additional Practice

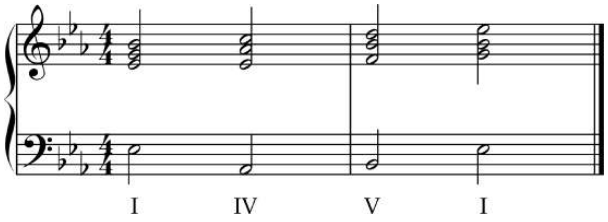
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17.1: Harmonic Dictation Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Complete a basic harmonic dictation
- Dictate two melodic lines at the same time



Harmonic Dictation

As has been mentioned before, training your ear is a process. Depending on your previous musical background, some concepts will be easier than others. This chapter will give you tools to complete harmonic dictations and be able to logically determine what you might be hearing, even if hearing chords has not been an area of strength. Harmonic dictation is likely a new concept, and with each new concept, give yourself plenty of time to practice and improve.

In previous chapters, we have discussed and practiced hearing rhythms and melody. There are the horizontal parts of music and are linear. We have been listening for patterns, distances between notes, and the number of sounds on a beat. In this chapter, we move our focus to the vertical part of music while still incorporating those previous ideas. Our patterns and movement is now between chords and we will also listen for the chord quality.

Key Terms

- **Chord Progression:** a pattern of chords that make up the harmonic structure of the phrase

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17.2: Review of Cadences

Common Cadences

Cadences have previously been covered in more detail in 9: Basic Cadences and 14.3: Cadences. As a reminder, these are our basic cadences and their qualities:

Imperfect Authentic Cadence (IAC)

This cadence is a dominant chord (V) that moves to a tonic chord (I) but does not follow the strict rules of the perfect authentic cadence.

Perfect Authentic Cadence (PAC)

This cadence is a dominant chord (V) that moves to a tonic chord (I) and has both of the chords in root position. The final note in the top voice of the tonic chord must also be Do.

Half Cadence (HC)

This cadence is any chord, but most often the tonic chord (I) that moves to the dominant chord (V). This is an inconclusive cadence and is considered to be a weak cadence.

Plagal Cadence (PC)

This cadence is a subdominant chord (IV) that moves to a tonic chord (I). This cadence has Do present in both chords.

Deceptive Cadence (DC)

This cadence is a dominant chord (V) that our ear expects to move to the tonic, but it moves to something that is not the tonic. This could be the IV or the vi, but is most often the vi.

Listening

Listen to these cadences by using this cadence playlist (opens in a new window).

Benefit of Cadences for Harmonic Dictation

Any time we can hear a pattern and recognize multiple pieces of information in one "chunk," it helps us to process the information faster and more accurately. When listening to a melody, if I hear the outline of a triad that ends on *do*, I don't have to waste time trying to hear if that skip was a third or a fourth. I can recognize that what I heard was 5-3-1, or s*ol-mi-do* and I have processed three pieces of information at one time.

In the same way, recognizing these common cadences helps the processes of harmonic dictation. If we can recognize that the last two chords sounded like a perfect authentic cadence, we can determine what the bass notes are for those two chords, and also where the melody ends in the highest voice.

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17.3: Review of Common Progressions

Functional Harmony

In addition to our common chord pairs that are used as cadences, we have other chords that commonly move from one to the other. These were touched on in the previous chapter 16: Functional Harmony and Syncopation, but we will focus on specific characteristics of some of these chord combinations.

Predominant Chords

The chord that precedes the dominant chord, especially at a cadence, is called a predominant chord. Of the chords that might be used in this capacity, we have two that are the most common: subdominant (IV) and supertonic (ii)

Major Keys

In a major key, the subdominant (IV) chord is a major chord that is made up of the scale degrees 4-6-1 (f*a*-*la*-*do*). It is distinctive because it is a major chord that contains *do*. Are there other major chords containing *do*? Other than the tonic chord? No.

In a major key, the supertonic (ii) is a minor chord that is made up of the scale degrees 2-4-6 (r*e*-*fa*-*la*). It is distinctive because it is a minor chord and it does not contain *do*. You might also be able to hear the presence of *re* as being one step up from *do*.

Minor Keys

In a minor key, the subdominant (iv) chord is a minor chord that is made up of the scale degrees 4-lowered 6-1 (f*a*-*le*-*do*). It is distinctive because it is a minor chord that contains *do*. The tonic chord in this key will also be minor, but the only other triad that contains *do* would be the submediant (VI) that is a major chord.

In a minor key, the supertonic (ii$^{\circ}$) chord is a diminished chord that is made up of the scale degrees 2-4-lowered 6 (r*e*-*fa*-*le*). It is distinctive because it is a diminished chord and has a quality unlike most of the other chords we might hear.

Bass Progression By Step

Harmonic progressions are most effective when the movement from one to the next is smooth. In a music theory class, principles of voice leading and counterpoint make up a considerable portion of first year theory. As with an easy melody to sing, a smooth bass line is often made up of stepwise motion. Sometimes this stepwise motion will be created through the use of inversions. Sometimes, this stepwise motion will be created through common root position chord progressions.

Both Major and Minor Keys

- The movement from root position subdominant (IV/iv) to dominant (V) creates an ascending stepwise bass line.
- The movement from root position dominant (V) to supertonic (vi/VI) creates an ascending stepwise bass line. The deceptive cadence!
- The movement from root position mediant (iii/III) to subdominant (IV/iv) creates an ascending stepwise bass line.
- The movement from root position supertonic (ii/ii$^{\circ}$) to tonic (I/i) creates a descending stepwise bass line.

Bass Progressions by Skip

The most common progression that uses root position chords and moves by skips is from the tonic (I/i) to the submediant (vi/VI) to the subdominant (IV/iv). In this progression, our bassline would move from scale degree one, down a third to the sixth, and then down another third to the fourth. This sounds like it is outlining a triad and is one of those helpful pieces of information to group together to make the dictation process easier.

Bass Progressions by Leap

The most common progression that uses consecutive leaps is the Circle of Fifths progression that was outlined in 16.5: Overview of Functional Harmony.

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17.4: Listening to Two Lines

Multiple Lines

Ultimately, the key to hearing two different lines of music and being able to tell them apart is: practice. There are very few shortcuts when developing your ear in this area. There are, however, a few tools that might help you while you are working on this skill.

As we listen to examples with multiple lines of music, we will be working on these specific skills:

- Hearing the soprano line (top voice)
- Hearing the bass line (bottom voice)
- Hearing the harmonic intervals between the two voices

Solfège

Solfège is a useful tool in many different areas of ear training. We have used it in sight singing, melodic dictation, and intervals. It can also be useful when you are hearing multiple lines of music and trying to connect your ear to be able to track the melodic movement of one of the lines at a time.

A challenge with hearing multiple lines of music is that our ear might decide to jump to a different line. As we work on this skill, we will be working on keeping track of the specific voice we are first trying to notate. One method of connecting with one specific line at a time is to sing it, and a good way to sing the line is by using scale degree numbers or solfège.

Listen

In this example (opens in a new window), you will hear multiple lines of music in other voices, but the soprano line is going to move with *mi-re-do*. As you listen, sing those pitches and pick out just the melodic line.



In this example (opens in a new window), you will hear a four-part harmony, but the bass line moves with *la-ti-do*. As you listen, sing those pitches and focus on the bass line.



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17.5: Harmonic Dictation Tips

Work Backwards

There are no rules that you have to start at the beginning and work your way through the harmonic progression. This also applies to rhythms and melodies. Often, our ear will take a moment to register what we are hearing and the end of the phrase is easiest to hear.

- Does it end on *do*?
- Does it end on a tonic chord?
- Do the last two chords form a cadence?
- Thinking about the melodic line, if it does end on *do*, how is it approached? (Do we hear a descending step, an ascending step, or a skip that lands on *do*?)
- Thinking about the bass line, if it ends on *do*, how is it approached?
- Is the leading tone present in the second-to-last chord?

Identify Patterns

The common patterns that were covered in 1.5: Pitch Patterns are also useful when working on harmonic dictation. Identifying *do* and quickly hearing how *do* is approached can help with your musical memory and give you multiple pieces of information at the same time when listening through the pattern once.

- Does the melodic line move stepwise?
- Does the melodic line move back to the same note?
- Does the melodic line return to where we started?

Identify Tonic and Dominant

Practicing hearing the difference between the tonic and dominant chord will improve your harmonic dictation.

- Tonic feels like the music is resolved (even temporarily)
- Tonic includes *do*
- Dominant is creating tension
- Dominant includes *ti* (the leading tone)

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17.6: Lab Activities

Warm Up

This warm up can be used for personal practice or in-class activities. Use moveable-do with minor syllables. With each key change, change your *do*. You can also continue this pattern up or down the scale as you would like.

Activity 1



Listening

This listening section focuses on listening to multiple melodic lines. Your instructor will play two lines at one time. Focus your listening on either the treble or bass voice and determine the solfège.

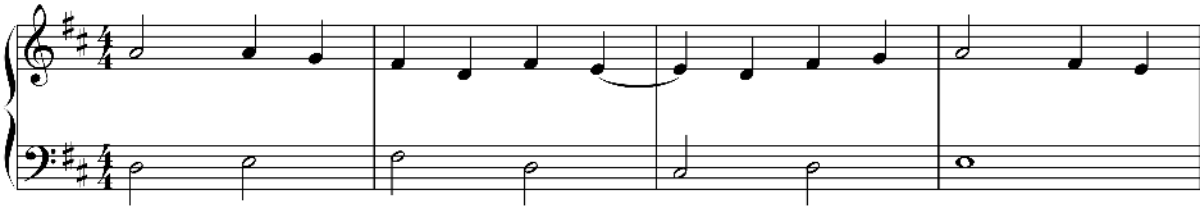
1. Example 1, treble line: (a) Mi-Re-Do (b) Do-Re-Do (c) Do-Re-Mi (d) Re-Ti-Do
2. Example 2, treble line: (a) Mi-Re-Do (b) Do-Re-Do (c) Do-Re-Mi (d) Re-Ti-Do
3. Example 3, treble line: (a) Mi-Re-Do (b) Do-Re-Do (c) Do-Re-Mi (d) Re-Ti-Do
4. Example 4, treble line: (a) Mi-Re-Do (b) Do-Re-Do (c) Do-Re-Mi (d) Re-Ti-Do
5. Example 5, bass line: (a) Do-Sol-Do (b) Do-Ti-Do (c) Mi-Re-Do (d) Sol-Sol-Do
6. Example 6, bass line: (a) Do-Sol-Do (b) Do-Ti-Do (c) Mi-Re-Do (d) Sol-Sol-Do
7. Example 7, bass line: (a) Do-Sol-Do (b) Do-Ti-Do (c) Mi-Re-Do (d) Sol-Sol-Do
8. Example 8, bass line: (a) Do-Sol-Do (b) Do-Ti-Do (c) Mi-Re-Do (d) Sol-Sol-Do

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Before you begin: read through the melody and hear it in your head. Think about the phrases, how you might describe the form, and what harmonies are implied. As a class, sing through each line and then perform it together.

Melody 1



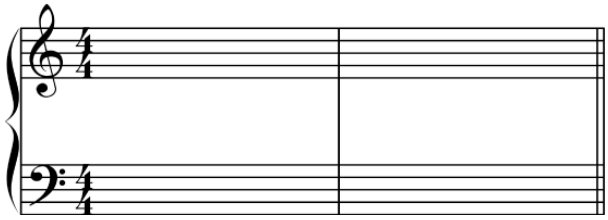


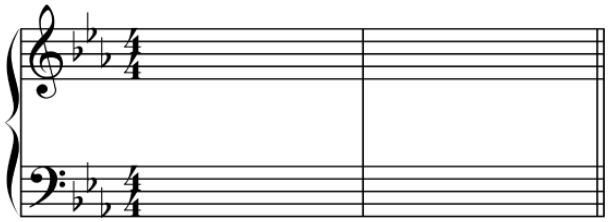
Melody 2

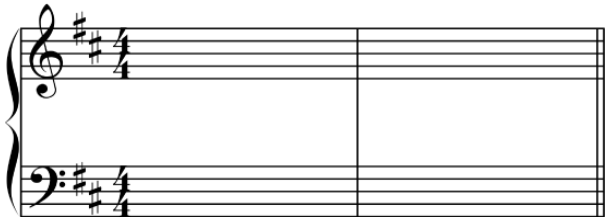


Harmonic Dictation

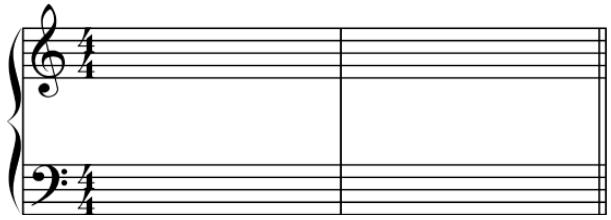
Use this space to complete harmonic dictation exercises as played by your instructor. Notate the soprano line, the bass line, and the Roman numerals.

1. 

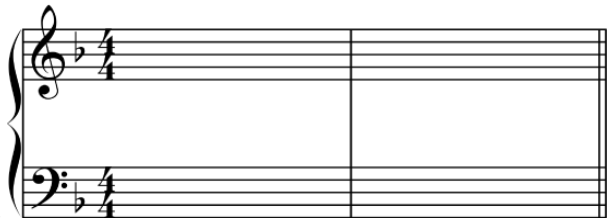
2. 

3. 

4.



5.



Melodic Dictation

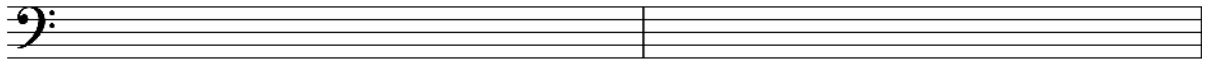
Use this space to notate melodies played in class.

Melody 1





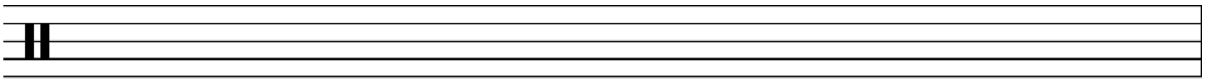
Melody 2

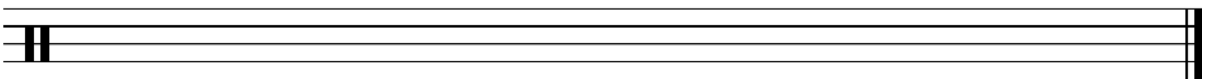




Rhythmic Dictation

Use the staff provided to complete rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.





Discuss

What is the most challenging part of listening to multiple lines? What techniques are you using to make sense of the information?

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17.7: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 17.1 (opens in a new window) to practice hearing two voices at one time.

Use Activity 17.2 (opens in a new window) to practice listening to and writing down longer dictations.

Apps

These apps were mentioned in the previous chapter, but would continue to be valuable practice for the concepts in this chapter.

Earpeggio

This free app also has a "Chord Progression" exercise under the Ear Training activities. You can choose for the exercise to focus on the tonic (I), dominant (V), subdominant (IV), and supertonic (ii) chords so you practice hearing the difference.

Though this is good practice for hearing the difference between the major and minor chords, the chord progressions chosen are random instead of functional. The chords are also always in root position triads. You can choose the range. If you turn off the "fixed root note," it will play in a variety of keys.

Perfect Ear

This free app also has a "Chord Progression" exercise under the Ear Training activities. To practice hearing both the subdominant (IV) and supertonic (ii) chords, choose the one titled, "Subdominant and supertonic." This app also uses the minor tonic and is good practice continuing to work on hearing the difference between major and minor chords.

There are other chord exercises in this app that you might also find useful if you haven't already used these activities for practice:

- Plagal and authentic cadences

- IV-V-I cadences

Additional Practicing Ideas

- Find another music student and practice together. Play some basic counterpoint and notate it.
- Find a simple piece of popular music and see if you can notate the bass line and the soprano line. Search online for the sheet music to check your work.

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CHAPTER OVERVIEW

18: 6/4 Chords

18.1: 6/4 Chords Introduction
18.2: Cadential 6/4
18.3: Pedal 6/4
18.4: Passing 6/4
18.5: Purpose of Common Progressions
18.6: Lab Activities
18.7: Additional Practice

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18.1: 6/4 Chords Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Describe and name three common second inversion chords
- Determine by sound common second inversion chords
- Identify second inversion chords within a progression

Second Inversion Chords (6/4)

It often feels as though chord progressions are a random selection of chords, chosen by the instructor or composer, with the intention to confuse music students. In reality, there are some common groups of chords that function well together and make logical sense in Western music. We first learned about cadences as pairs of chords that have distinct characteristics and can help us to identify many pieces of information at one time. Second inversion chords, commonly referred to as "6/4" chords, are another group of chords that have distinct characteristics that help us to group pieces of information at one time.

Key Terms

- **6/4 chord**: a second inversion chord that extends harmonic ideas

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18.2: Cadential 6/4

Qualities

The **cadential 6/4** gets its name as a result of it being commonly placed right before an authentic cadence. The cadential 6/4 expands the dominant chord at a cadence.

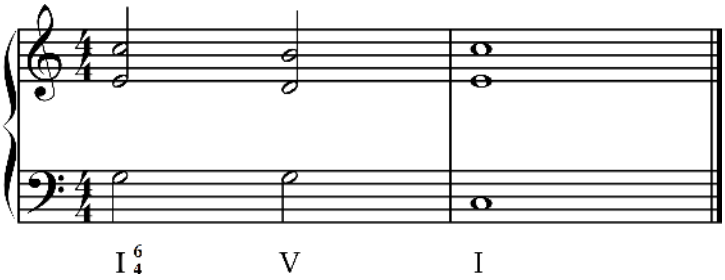
Sound

The most distinct quality of a cadential 6/4 is that the bass note is the 5th scale degree (*sol*) and the same as the root position dominant (V) that follows.

Listen to a cadential 6/4 progression (opens in new window): I 6/4, V, and I.

Example

This example is in the key of C major. Our first chord in this example is labeled as a I 6/4 because it is a tonic chord (C-E-G) that has the fifth of the chord in the bass. The second chord is a dominant chord, G major that is made up of: G-B-D. This is in root position because G is in the bass. The last chord returns to a tonic chord, but in root position with C in the bass.



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18.3: Pedal 6/4

Qualities

The **pedal 6/4** gets its name as a result of the bass note staying the same for all three chords. The progression that includes a pedal 6/4 uses a root position tonic (I), a second inversion sub dominant (IV 6/4), and then another root position tonic (I).

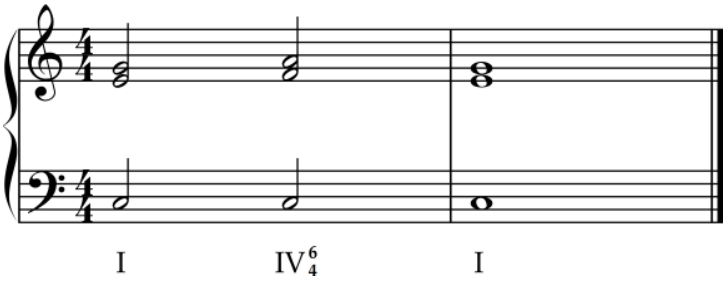
Sound

The most distinct quality of a pedal 6/4 is the use of the same bass note for each of the three chords. This bass note that does not change is the root of our root position tonic chord, or *do*.

Listen to a pedal 6/4 (opens in a new window): I, IV 6/4, and I.

Example

This example is in the key of C major. Our first chord in this example is labeled as a I because it is a tonic chord (C-E-G) that has the root of the chord in the bass. The second chord is a subdominant chord, F major that is made up of: F-A-C. The C is in the bass, so this is in second inversion. The last chord returns to a tonic chord in root position with C in the bass.



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18.4: Passing 6/4

Qualities

The **passing 6/4** gets its name as a result of the bass line ascending or descending stepwise (*do-re-mi* or *mi-re-do*). The progression that includes a passing 6/4 uses a root position tonic (I), a second inversion dominant (V 6/4), and then a first inversion tonic (I6) or the opposite.

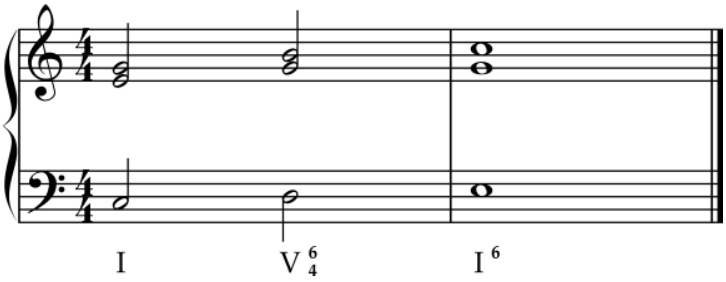
Sound

The most distinct quality of a passing 6/4 is the stepwise bass line. This follows either *do-re-mi* or *mi-re-do*.

Listen to a passing 6/4 (opens in a new window): I, V 6/4, and I6.

Example

This example is in the key of C major. Our first chord in this example is labeled as a I because it is a tonic chord (C-E-G) that has the root of the chord in the bass. The second chord is a dominant chord, G major that is made up of: G-B-D. The D is in the bass, so this is in second inversion. The last chord returns to a tonic chord in first inversion with E in the bass.



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18.5: Purpose of Common Progressions

How Do I Get Better At Ear Training?

As with learning any new skill, there is no single path to mastering aural skills and hearing harmonic progressions. However, there are some common themes as we progress through the process of adding new tools to our musical toolbox. One of those themes is the idea of chunking, or grouping information together. This was mentioned with the coverage of cadences. If we can group pieces of information together and recognize them together, it minimizes the amount of information our brain is being asked to process at one time.

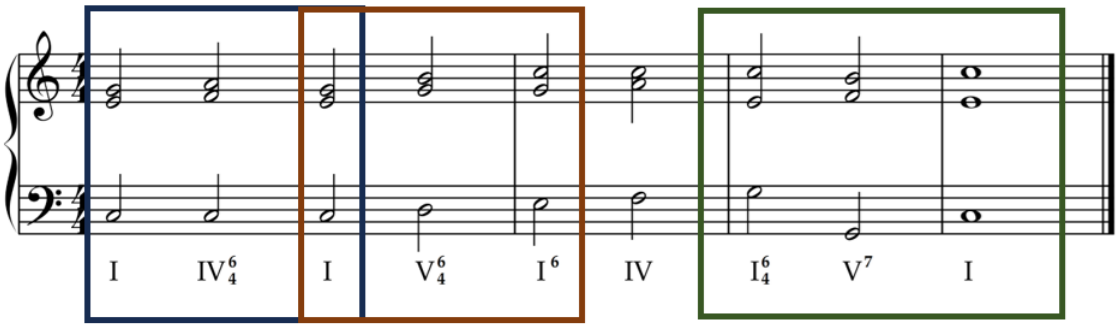
When learning English, we learn about individual sounds and then sounds that are combined. The letter "C" alone makes one sound, but when we combine "C" and "H," we get a new sound. Our brain starts to recognize the combination of those sounds as a common pair and can process them as a group.

Chordal "Chunks"

In practicing hearing these common progressions, we can more easily recognize entire groups of information at one time. If I hear three chords that sound like an embellishment of a tonic chord because the bass note (*do*) stays the same, I can process three different chord qualities and the bass line all at the same time.

This not only helps us to see the bigger picture of the phrase of music, but also cuts down on the number of times we might need to listen to an example or a song to write it down.

Listen to this progression and follow along with the music. The "chunks" are broken up for you. The first two overlap. You will hear a pedal 6/4 followed by a passing 6/4. A root position subdominant (IV) connects the progression to the cadential 6/4.



Note

We could also identify this as a perfect authentic cadence. Combining our knowledge of cadences and these common 6/4 chord progressions, we can determine the bass line for the last three chords (*sol-sol-do*) and the final two soprano notes (*ti-do*) along with our Roman numeral analysis.

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18.6: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. With these activities, go through each once with solfège, and then again with scale degree numbers. Try both conducting and using Curwen hand signs.

Activity 1



Activity 2



Listening

This listening section focuses on recognizing different 6/4 chord progressions. Your instructor will play one of the following progressions for you. Listen closely and determine whether you are hearing a passing 6/4, a pedal 6/4, or a cadential 6/4

1. Example 1: (a) passing 6/5 (b) pedal 6/4 (c) cadential 6/4
2. Example 2: (a) passing 6/5 (b) pedal 6/4 (c) cadential 6/4
3. Example 3: (a) passing 6/5 (b) pedal 6/4 (c) cadential 6/4
4. Example 4: (a) passing 6/5 (b) pedal 6/4 (c) cadential 6/4
5. Example 5: (a) passing 6/5 (b) pedal 6/4 (c) cadential 6/4
6. Example 6: (a) passing 6/5 (b) pedal 6/4 (c) cadential 6/4
7. Example 7: (a) passing 6/5 (b) pedal 6/4 (c) cadential 6/4
8. Example 8: (a) passing 6/5 (b) pedal 6/4 (c) cadential 6/4

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1

Adapted from "Gavotte in G Major," HWV 491, George Frideric Handel



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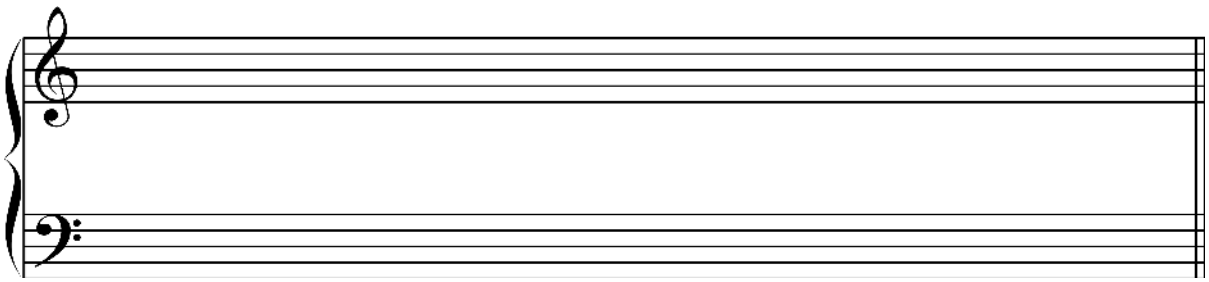
Melody 2



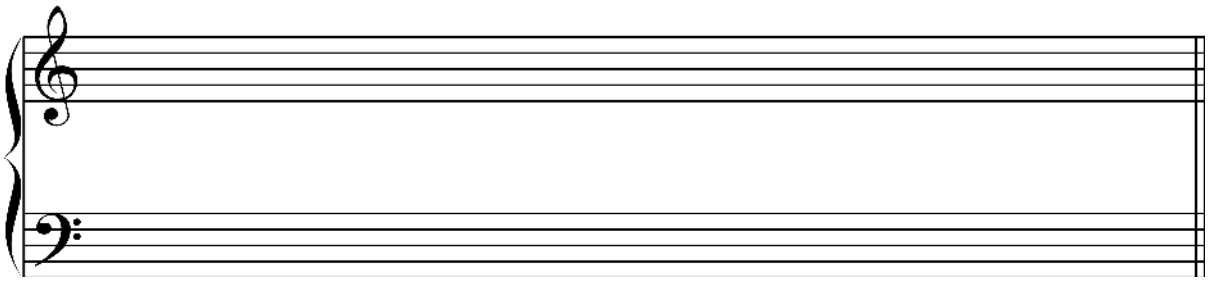
Harmonic Composition

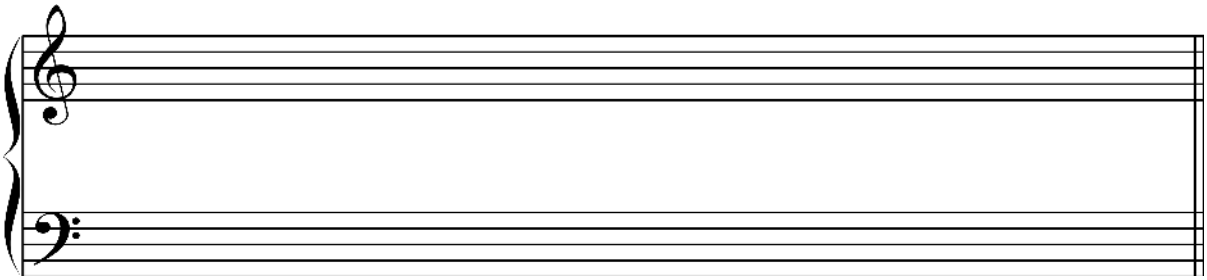
Use a standard four-voice texture or keyboard style to compose your own harmonic progression. You must include one of our common 6/4 chord progressions and a cadence. Your harmonic composition should be six to eight chords long. Share your completed progressions with a small group or the class and use them for dictation practice.

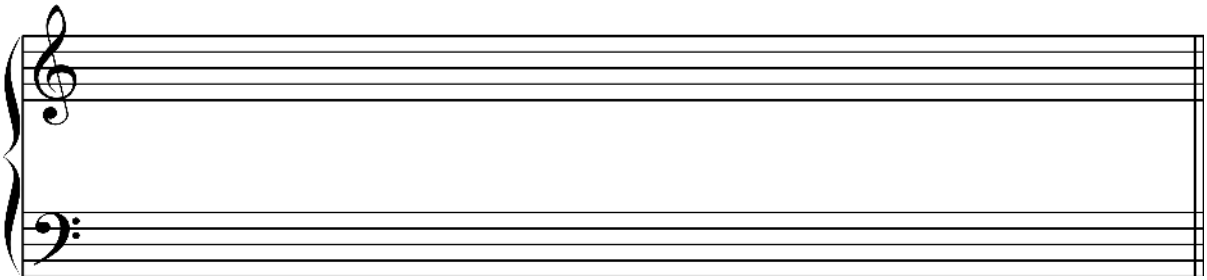
Your Composition

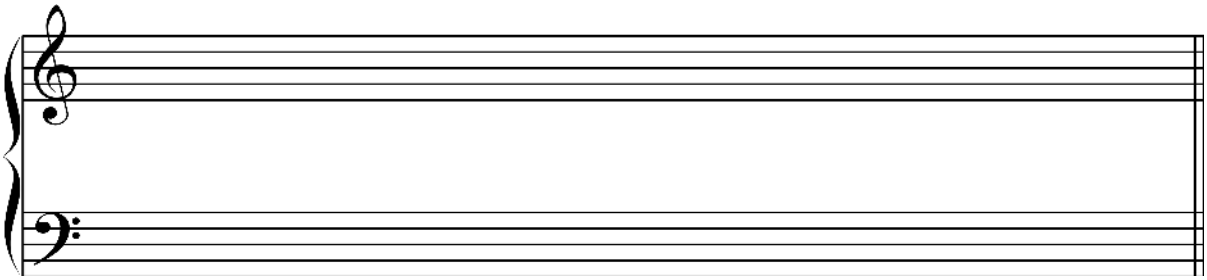


Dictation Practice









Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

Melodic Dictation





Discuss

What is helping you to hear chord progressions. Are there any areas where you are still struggling? Are there any areas where you feel like you are more confident in your ability to hear the elements of music?

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18.7: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

Kahoot!

Use this QR code to access a Kahoot! that practices cadential 6/4, pedal 6/4, ascending passing 6/4, and descending passing 6/4 chords.

Tone Savvy

This website provides a variety of ear training activities, including chord progressions. You can access Practice Exercises>Chord Progressions and choose which chords you would like included. These progressions are all in root position.

Apps

These apps have been mentioned in previous chapters, but would continue to be valuable practice for the concepts in this chapter.

Perfect Ear

This free app also has a "Chord Progression" exercise under the Ear Training activities. To practice hearing both the subdominant (IV) and supertonic (ii) chords, choose the one titled, "Subdominant and supertonic." This app also uses the minor tonic and is good practice continuing to work on hearing the difference between major and minor chords.

There are other chord exercises in this app that you might also find useful if you haven't already used these activities for practice:

- Plagal and authentic cadences
- IV-V-I cadences

Additional Practicing Ideas

- Find another music student and practice together. Write out your own harmonic progressions and include second inversion chords.
- Find a simple piece of popular music and see if you can notate the bass line and the soprano line. Search online for the sheet music to check your work.

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CHAPTER OVERVIEW

19: Syncopated Subdivisions

19.1: Syncopated Subdivisions Introduction
19.2: Natural Stress in Meter
19.3: Common Patterns in Simple Meter
19.4: Common Patterns in Compound Meter
19.5: Counting
19.6: Personal Practice
19.7: Lab Activities
19.8: Additional Practice

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19.1: Syncopated Subdivisions Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Count syncopated rhythmic patterns in a variety of meters
- Hear and notate syncopated rhythms
- Perform syncopated rhythms and in both simple and compound meters

Syncopated Subdivisions



This chapter practices previous concepts of syncopation with smaller note values. Syncopation happens when a beat that is in a weak metrical location is stressed or accented. This concept can also be extended to weak subdivisions of the beat.

Key Terms

- **Dotted Note:** a dot adds half of the duration of the note to the main note
- **Syncopation:** when a weak beat is emphasized in a rhythm
- **Tie:** connects two notes of the same pitch, and the durations of both note values are added together
- **Simple meter:** meter where the beat can be divided into two parts
- **Compound meter:** meter where the beat can be divided into three parts

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19.2: Natural Stress in Meter

Review of Previously Covered Concepts

Duple Meter

In a simple duple meter, the natural stress or accent is a strong beat on beat one and a weaker beat on beat two. When anything other than the downbeat is accented, we will start to feel a shift that leads to syncopation.

Triple Meter

In a simple triple meter, the natural stress or accent is a strong beat on beat one and weak beats on beats two and three. If the accent is shifted to the second or third beat, the pattern will feel syncopated.

Quadruple Meter

In a simple quadruple meter, the natural stress or accent is a strong beat on beat one and a secondary strong beat on beat three (although beat three is not as strong as beat one). If the accent is shifted to the second or fourth beats, the pattern will feel syncopated.

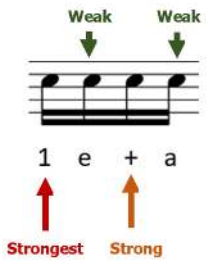
Dotted Quarters and Ties

When a dotted quarter note is used in simple meter, the long-short pattern of a dotted quarter and eighth gives a syncopated feel. This can also be achieved through the use of ties to extend the length of a note and shift our natural pattern of stresses.

Rests

Rests can often be used to create syncopation when the rest falls on a beat that would normally be a strong beat.

Moving Forward



These concepts and ideas are still applicable to the rhythms in this chapter, but we will start looking at syncopation with smaller note values within these same meters. Within a beat subdivision - eighth notes and sixteenth notes - we can also find more complex syncopation.

When there is a group of sixteenth notes that make up a beat in simple meter, the first of the group receives a natural accent. The third of the group is the next strongest, and the second and fourth are the weakest. Syncopation can be created by giving extra stress to these weaker parts of the beat.

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19.3: Common Patterns in Simple Meter

Simple Meter Patterns

Some of these patterns that create syncopation within the beat are not limited to, but might look like one of these patterns.

Second Sixteenth Accented



In this example of syncopation (opens in new window), the second part of the group of sixteenth notes is receiving extra stress because the length of the eighth note is longer. When we listen to this pattern, the last sixteenth note on the first beat actually sounds like it is grouped with the first two sounds on the second beat.

Fourth Sixteenth Accented



In this example of syncopation (opens in new window), the fourth part of the group of sixteenth notes is receiving extra stress and coming just before the next beat. We might think of this pattern as having a longer sound and then a second sound that sounds like it is more closely tied to the next beat.

Second and Third Sixteenths Accented



In this example of syncopation (opens in new window), our sound on the beat is missing completely, which can easily throw us off if we miss anticipating where the beat actually falls. Both the second and third parts of the group of sixteenth notes are in weak positions.

Other Methods of Syncopation

Many different patterns can create the feeling of syncopation. Some of these are created using dotted rhythms, some are created using rests, and others are created using ties. In the Lab Activities section of this chapter, you will practice a variety of these syncopated rhythms.

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19.4: Common Patterns in Compound Meter

Compound Meter Patterns

If compound meter is still a challenge, you may want to review 7.3: Compound Meter Beat Divisions. The natural stress in compound meter is on the first eighth note of the group of three. As with what we reviewed with simple meter, the first beat of the pattern is going to be the strongest. Patterns in compound meter can be quite varied. These examples are not exhaustive.

In order to feel, count, and perform syncopation, it is important to keep track of where the beat should be. These audio examples include one measure of six eighth notes to give you the pulse before you will hear the measure that includes syncopation.

Second Eighth Accented



In this example of syncopation (opens in a new window), the first eighth on the first beat has been replaced with an eighth rest. The first sound we hear is on a weak subdivision of the beat. The second half of this pattern will sound similar since we have a tie from the end of the first group into the beginning of the second group.

Dotted Eighth Notes

The dotted eighth note is equal to three sixteenth notes and can be used in a number of places within a compound meter pattern.



In this example of syncopation (opens in a new window), the dotted eighth note followed by the sixteenth note lengthens the first part of the beat and adds emphasis to a weak portion of the beat subdivision. It also shifts where we expect to hear a sound.

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19.5: Counting

Simple Meter

As you learn to feel the subdivision of the beat, it is helpful to count the smallest note value in the rhythm. In the case of the simple meter examples in this chapter, this will be the sixteenth note.

Numbers

If we are using the number system for counting, we fill in the sounds between our "1 and" with the syllables "e" and "a" (pronounced "uh").

For four sixteenth notes, there are notes sounding on all four parts: "1 e and a."



When counting a syncopated rhythm where there are some notes held and some notes sounding, either count the "1 e and a" continuously and clap the rhythm, or say out loud only the portions of the beat that will have sound.



In this example, we could count "1 e and a, 2 e and a" and clap on the "1" and the "a," the "2" and the "a." We could also think about the other subdivisions and then only say out loud, "1-a 2-a." If we choose the second option, it is important to still produce the correct rhythm and count in our head.

Takadimi

Takadimi breaks the four parts of a group of sixteenth notes into the syllables: ta-ka-di-mi

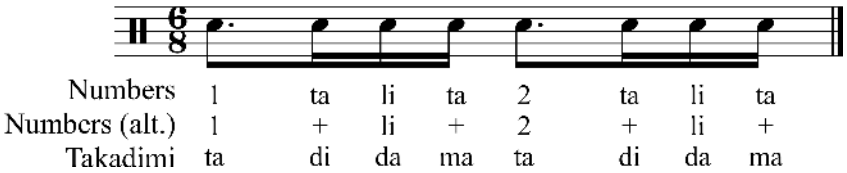

A sixteenth, an eighth, and a sixteenth would use the first two syllables and the last and we would say, "ta ka mi."

Though there are two different ways to count with the number system, we most often use the Takadimi system with the method to only say the syllables where there are sounds.

Compound Meter

When there is syncopation in a compound meter, it can be a challenge to keep track of the normal pulse. Counting out loud, or tapping your foot or hand, can help keep track of the beats as you perform a rhythm. In the case of compound duple meter, this will be the "1-la-li 2-la-li" that needs to stay consistent.

As with the previous coverage of counting in compound meter in 7.3.1: Sixteenth Notes, there are two versions of using numbers for counting and the option to use Takadimi.



Conducting

With any of these counting methods in various meters, unless clapping or tapping the rhythm, continue to practice conducting. When a conducting pattern becomes second nature, it can function as a metronome and keep the forward momentum and avoid

pauses.

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19.6: Personal Practice

Practice Rhythms

Try various counting methods covered in this chapter and figure out what works best for you. Use a metronome or conduct to keep the tempo steady.

Rhythm 1



Rhythm 2



Rhythm 3



5



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19.7: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities.

Activity 1

For this activity, use both major and minor solfège. After ascending and descending with the minor solfège, step up and make the new keynote your new *do*. Conduct with a quadruple pattern as you sing.



Activity 2

For this activity, start in the key of C and get used to the rhythmic and solfège pattern. Then, change the key and choose a new *do*. Be sure to keep the tempo steady.



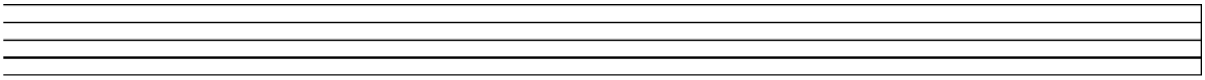
Listening

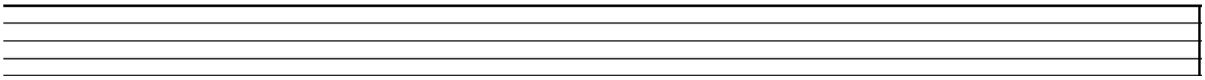
Listen to a recording of ABBA's "Dancing Queen" starting at 00:19. Write down the rhythm for eight measures of the melody that begins with the word "You."

1. What is the meter for this song?
    1. Simple duple
    2. Simple triple
    3. Simple quadruple
    4. Compound quadruple
2. This example is based on which scale?
    1. Major scale

2. Minor scale
3. Modal scale

3. Add a percussion clef
4. Add barlines to make eight measures (be sure to include a final barline at the end)
5. Determine your time signature
6. Use beatboxes to notate your rhythm
7. Translate the rhythm into notation for your chosen time signature
8. Compare with someone in your class and work together





Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2



Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms.

Rhythm 1



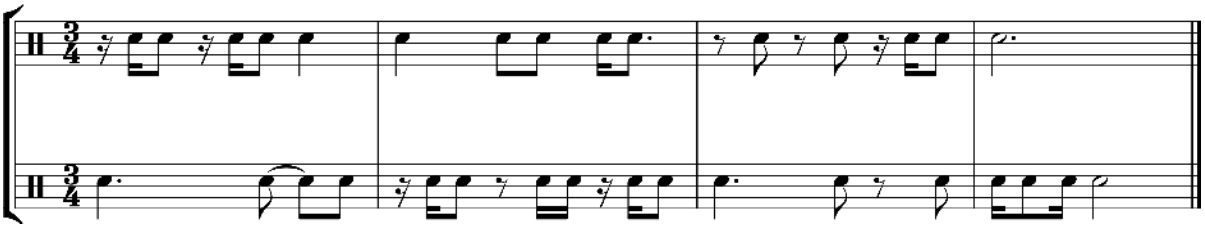
Rhythm 2



Rhythm 3

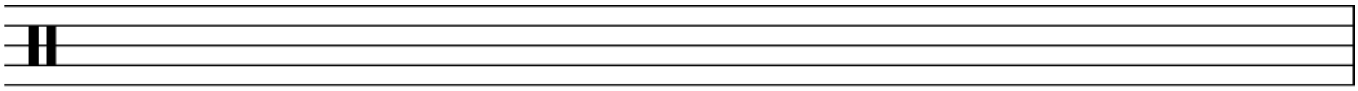


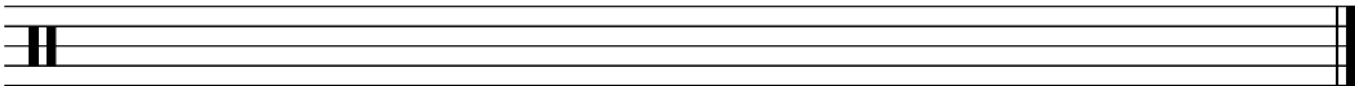
Rhythm 4



Rhythmic Dictation

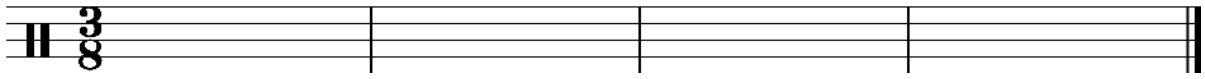
Use this space to write down a longer rhythm as performed by your instructor.

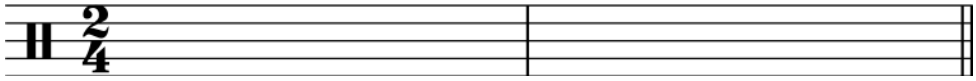




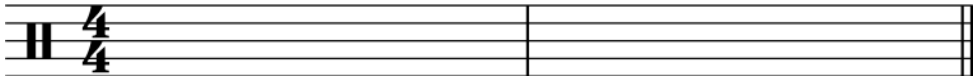
Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

4. 

Discuss

What techniques are you using to hear more complex rhythms? Have you created any shortcut notation that is helping the process to be faster?

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19.8: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 19.1(opens in a new window) to practice hearing syncopated patterns.

Apps

Earpeggio

This free app has a "Rhythmic Dictation" exercise under the Practice activities. For a good practice activity, select the following:

- Time Signature: 4/4
- Note Lengths: All except the two triplets (15 selections)
- Number of Bars: 1 (you can do up to four, but with so many note length options, 1 will give you focused practice to try and remember and not write it down)
- Tempo: Adjust as you need, but 80 is a good place to start

Perfect Ear

This free app has a "Rhythm Training" exercise. To practice rhythmic dictation that uses eighths and sixteenths, choose the one titled, "Rhythm Input." Though you can use the first three categories for review and practice, the area that will help improve concepts from this chapter is the "Eights and sixteenths" activity. This will give you two measures worth of rhythm for dictation.

Tips: If you need to slow down the tempo, the metronome is in the top right corner. You may want to have a piece of paper close to write down your rhythm and then put it into the app.

Additional Practicing Ideas

- Find another music student and practice together. Write out your own syncopated rhythms and use them as dictation or perform them.
- Listen to any pop song and notate the rhythm of the melody for the chorus.

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CHAPTER OVERVIEW

20: Compound Triplets and Super Duplets

20.1: Compound Triplets and Super Duplets Introduction
20.2: Simple Meter Compound Triplets
20.3: Simple Meter Super Duplets
20.4: Compound Meter Super Duplets
20.5: Personal Practice
20.6: Lab Activities
20.7: Additional Practice

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20.1: Compound Triplets and Super Duplets Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Count and perform rhythmic patterns that include compound triplets
- Identify compound triplets by sound
- Perform compound triplets in a variety of simple meters



- Count and perform rhythmic patterns that include super duplets
- Identify super duplets by sound
- Perform super duplets in a variety of compound meters

Super Triplets and Duplets

Triplets were previously introduced as three even sounds on a beat. Compound triplets in simple meter are three even sounds across two beats. Duplets happen when we have two even sounds on a beat in compound meter. Super duplets are two even sounds that cover three beats. These can happen in either simple or compound meter. The terms compound and super are referring to the same concept. We are taking an idea that previously occured over the course of one or two beat units and spreading it out to include an additional beat unit.

Key Terms

- **Triplet:** three even sounds on a beat in simple meter
- **Compound (Super) Triplet:** three even sounds covering two beats
- **Duplet:** two even sounds on a beat
- **Super (Compound) Duplet:** two even sounds covering three beats in either simple or compound meter
- **Simple meter:** meter where the beat can be divided into two parts
- **Compound meter:** meter where the beat can be divided into three parts

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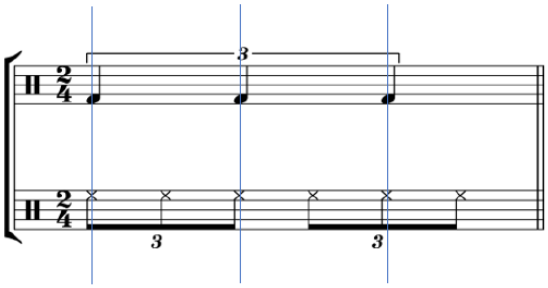
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20.2: Simple Meter Compound Triplets

Triplets vs. Compound Triplets

Triplets occur when we have three even sounds on a beat. Compound triplets take three even sounds, but cover two beats. The easiest way to think about these is to break them into smaller pieces to help visualize and hear where these sounds occur.

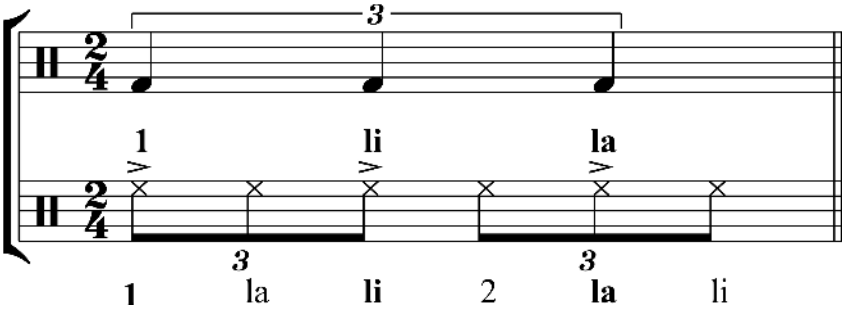
If we break a measure of simple meter into triplets on each beat, we can evenly disperse the quarter note triplets every other sound.



In this graphic, you can see the triplets on the lower staff that break our two beats into two beats of triplets. The quarter note triplet on the upper staff (compound triplet) shows each note sounding with every other part of the lower triplets.

Counting

If we are to count this example out loud, the most accurate performance of the compound triplets will be to count the subdivision of the triplets. Counting the triplets, we could borrow from compound meter and say, "1-la-li 2-la-li." In this case, we could then clap or tap on "1," "li," and "la." We might think of this as "**1**-la-**li** 2-**la**-li."



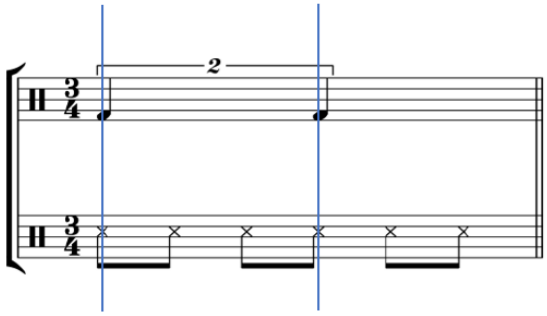
This page titled 20.2: Simple Meter Compound Triplets is shared under a CC BY-NC 4.0 license and was authored, remixed, and/or curated by Lauren C. Sharkey.

20.3: Simple Meter Super Duplets

Duplets vs. Super Duplets

Duplets occur when we have two even sounds on a beat. In simple meter, we are familiar with these as two eighth notes on each beat. Super (compound) duplets take two sounds and cover three beats. As we did with compound triplets, the easiest way to think about these is to break them into smaller pieces to help visualize and hear where these sounds occur.

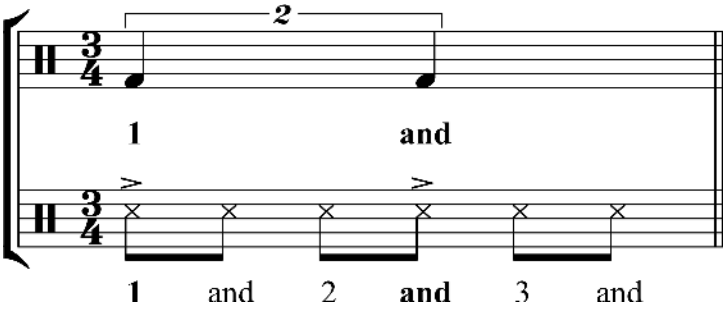
If we break a measure of simple meter into duplets on each beat, we can more easily line up where the super duplet will sound.



In this graphic, you can see the three pairs of eighth notes that subdivide each of these beats. The quarter note duplet on the upper staff (super duplet) lines up and sounds on every third eighth note. This rhythm would sound the same if these were written as dotted quarter notes, but that does not fit the beat units for this meter (3/4).

Counting

If we are to count this example out loud, the most accurate performance of the super duplet will be to count the subdivision of the eighth notes. Counting each half beat, we would say, "1-and 2-and 3-and." In this case, we would clap or tap on "1," and "and" (of 2). We might think of this as "**1** and 2 **and** 3 and."



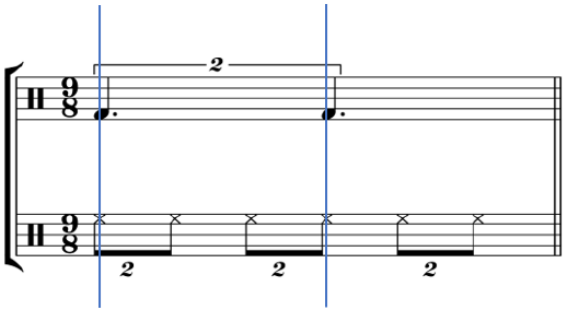
This page titled 20.3: Simple Meter Super Duplets is shared under a CC BY-NC 4.0 license and was authored, remixed, and/or curated by Lauren C. Sharkey.

20.4: Compound Meter Super Duplets

Duplets vs. Super Duplets in Compound Meter

As in simple meter, in compound meter duplets occur when we have two even sounds on a beat. In compound meter, these are borrowed from simple meter and we temporarily consider two even sounds on each beat instead of three even sounds on each beat. As we saw with simple meter, super (compound) duplets take two sounds and cover three beats. The easiest way to think about these is to break them into the same smaller pieces as we have done previously to help visualize and hear where these sounds occur.

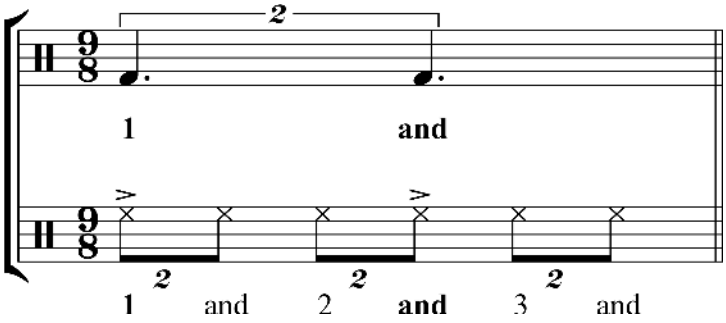
If we break a measure of compound triple meter into duplets on each beat, we can more easily line up where the super duplet will sound.



In this graphic, you can see the three pairs of duplets that subdivide each of these beats. The dotted quarter note duplet on the upper staff (super duplet) lines up and sounds on every third eighth note.

Counting

If we are to count this example out loud, the most accurate performance of the super duplet will be to count the subdivision of the borrowed eighth notes. Counting each half beat, we would say, "1-and 2-and 3-and." In this case, we would clap or tap on "1," and "and" (of 2). We might think of this as "**1** and 2 **and** 3 and."



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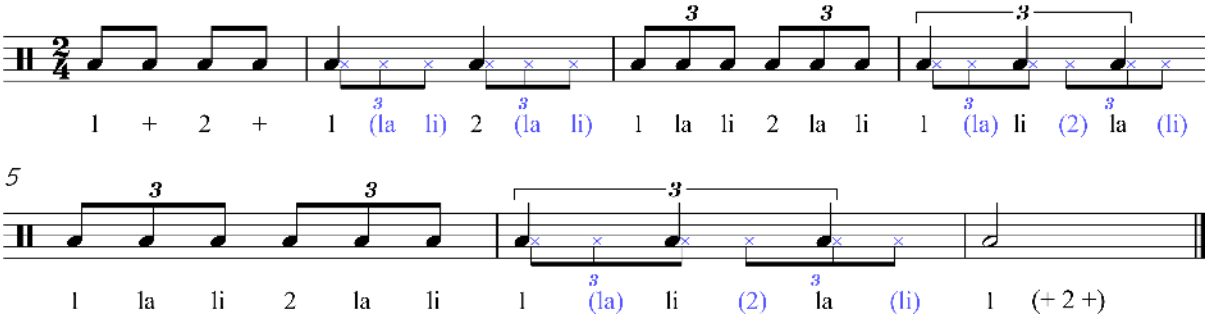
20.5: Personal Practice

Practice Rhythms

Use a metronome to practice keeping your beat steady. Count out loud and clap or tap these rhythms. Be sure to count the beat subdivisions as you count out loud.

Rhythm 1

For this rhythm, perform only the standard notation black notes with stems up. The additional blue notation with cross noteheads are assistance for your own internal subdivision and counting. It is good practice to start subdividing one measure before you are required to perform the new rhythm, as is shown in measure two.



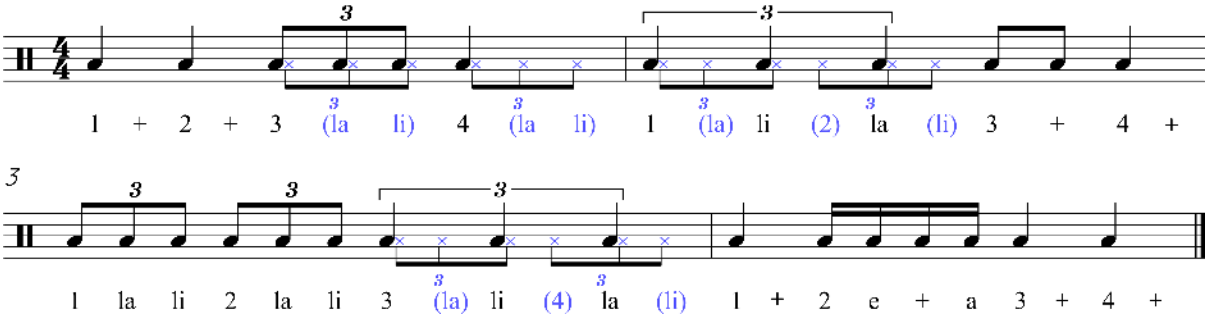
Rhythm 2

This rhythm is exactly the same as Rhythm 1, but the subdivision help has been removed.



Rhythm 3

As in Rhythm 1, for this rhythm, perform only the standard notation black notes with stems up. The additional blue notation with cross noteheads are assistance for your own internal subdivision and counting.



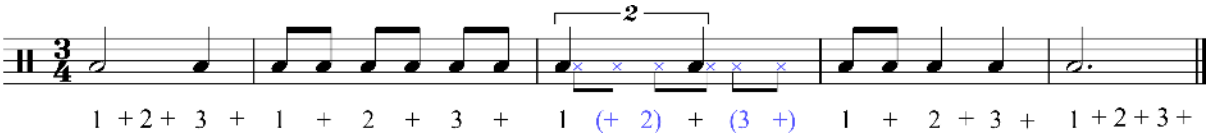
Rhythm 4

This rhythm is exactly the same as Rhythm 3, but the subdivision help has been removed.



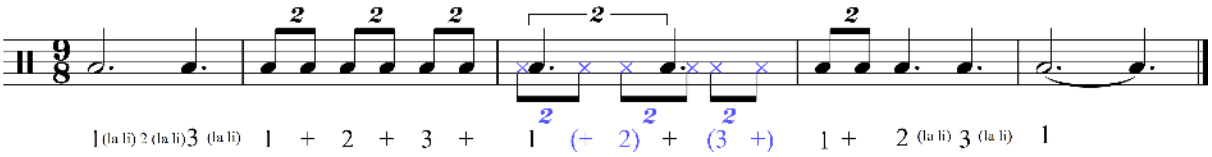
Rhythm 5

This rhythm practices super duplets in simple meter.



Rhythm 6

This rhythm is the same as Rhythm 5, but written in compound triple meter.



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20.6: Lab Activities

These warm ups can be used for personal practice or in-class activities.

Activity 1

Part I

Your instructor will play a major triad. Then sing the indicated solfège syllable. Note to instructor: change keys between each example.

1. Mi
2. Sol
3. Mi
4. Do
5. Sol

Part II

Your instructor will play a minor triad. Then sing the indicated solfège syllable.

1. Do
2. Me
3. Do
4. Sol
5. Me

Activity 2

In pairs, choose one person to go first as the leader. Use Curwen hand signs to practice jumping between small intervals of the major scale. Be sure to check that your pitch is in agreement before moving to the next note. Take turns being the leader to choose the intervals.

Example

Do-Mi, Do-Mi

Re-Fa, Re-Fa

Sol-Mi, Sol-Mi

Mi-Fa, Mi-Fa

Mi-Do, Mi-Do

Listening

Interval Review and Practice

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

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1



Melody 2

Yradier, Sebastián. "La Paloma."



Artists' Vocal Album. Boston: White, Smith, & Co., 1887. Public Domain.

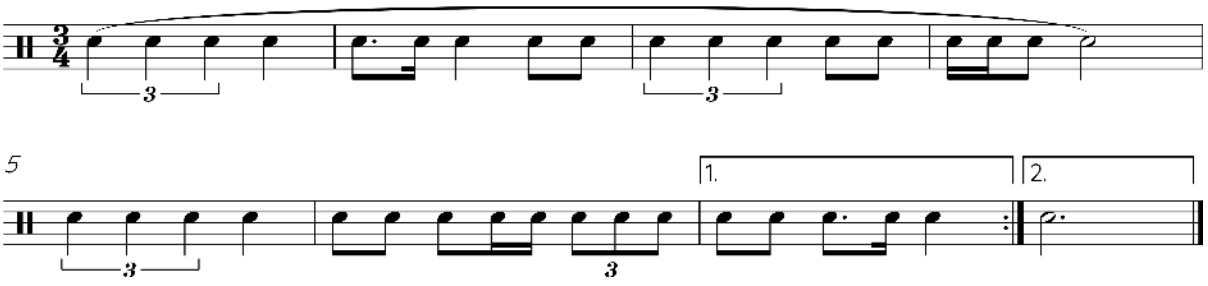
Rhythm Practice

Use these rhythm exercises to practice reading and performing rhythms.

Rhythm 1



Rhythm 2



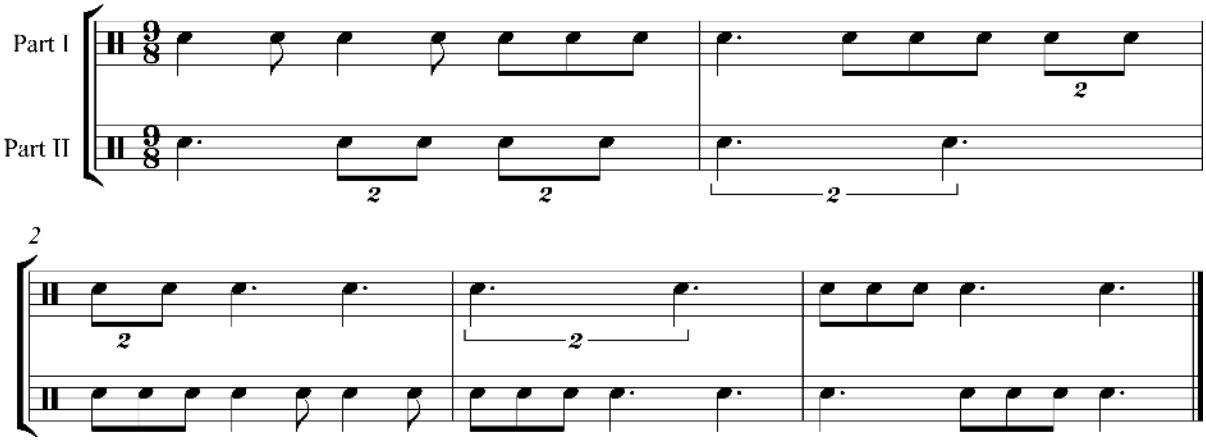
Rhythm 3



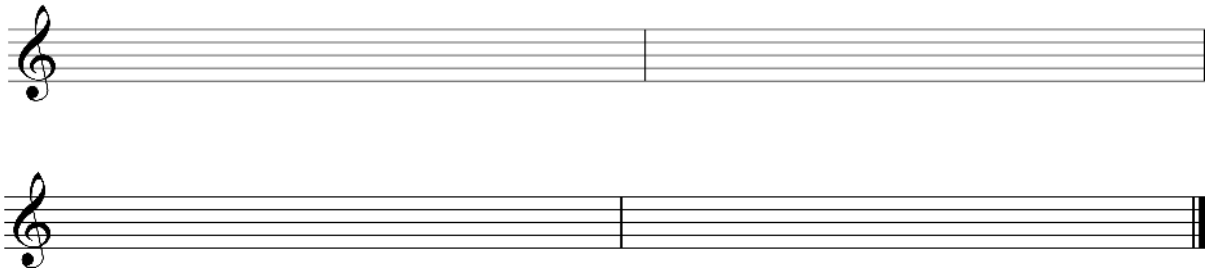
Rhythm 4



Rhythm 5



Melodic Dictation



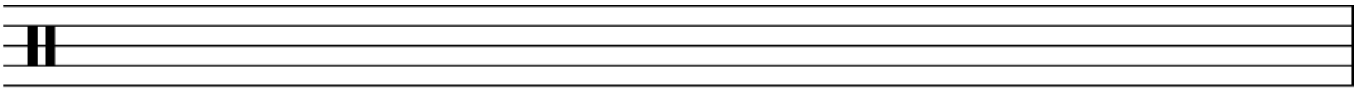
Rhythm Composition

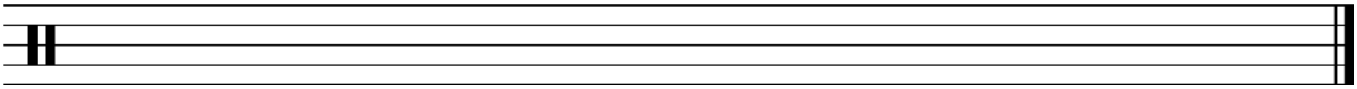
Part 1: Compose your own four-measure rhythm using a simple meter time signature. Include two compound triplets. Your smallest note value can be a sixteenth note.

Part 2: Share with a partner and clap and count both of your rhythms. Choose one of your rhythms to perform for the class.

Part 3: As rhythms are shared, the rest of the class should use it as dictation practice.

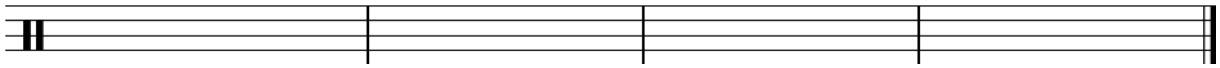
Your Composition





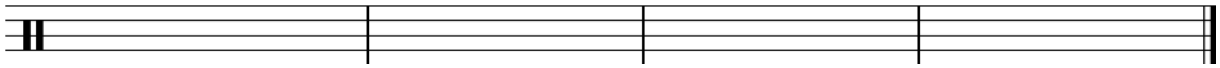
Rhythmic Dictation

Use the staves provided to write down the rhythms as performed by other members of your class.

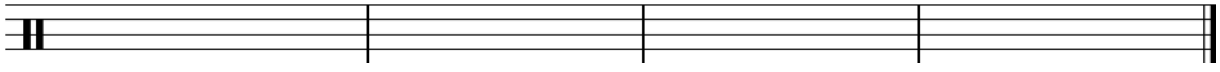
1. 

2. 

3. 

4. 

5. 

6. 

Discuss

How did the personal practice go for you? Are you having any problems switching back and forth with borrowed subdivisions? Have you found better ways of counting and producing correct compound triplets or super duplets?

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20.7: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 20.1 (opens in a new window) to practice hearing the difference between triplets, compound triplets, and super duplets.

teoría

You have now been introduced and practiced all of the note durations and patterns that are included in teoría's Rhythmic Dictation Exercises (opens in a new window). Use this online tool to review and practice where you need to focus the most.

Apps

Earpeggio

This free app has a "Rhythmic Dictation" exercise under the Practice activities. For a practice activity, make the following selections:

- Time Signature: 4/4, 2/4, or 3/4
- Note Lengths: half note, dotted half note, quarter, eighths, quarter note triplets, eighth note triplets
- Extra Challenge: if you would like an extra challenge, consider adding additional note lengths
- Number of Bars: 1 (you can do up to four, but with so many note length options, 1 will give you focused practice to try and remember and not write it down)
- Tempo: Adjust as you need, but 80 is a good place to start

Additional Practicing Ideas

- Find another music student and practice together. Write out your own rhythms that include compound triplets and duplets and use them as dictation or perform them.
- Listen to music on the radio or your favorite streaming method and intentionally listen for triplets, either eighth note triplets or compound triplets.

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CHAPTER OVERVIEW

21: Diminished Chords

21.1: Diminished Chords Introduction
21.2: Diminished Seventh Chords
21.3: Uses for Diminished Chords
21.4: Hearing Diminished Chords
21.5: Diminished Chords in Major and Minor Keys
21.6: Lab Activities
21.7: Additional Practice

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21.1: Diminished Chords Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Determine by sound the difference between a vii$^{\circ}$ and V7 as used in a dominant function
- Determine by sound inversions of the vii$^{\circ 7}$
- Describe various uses of diminished chords



Diminished Chords

Diminished triads are made up of three notes that are each a minor third apart. For review, see 8.2: Triad Qualities. When describing the difference in sound between a major triad or minor triad and a diminished triad, the diminished triad is often described as having a bit more personality than the former: dark, foreboding, "something bad just happened." This change in personality makes the diminished triad and the diminished seventh interesting additions to a chord progression.

Key Terms

- **Diminished triad:** a triad made up of a minor third and a minor third
- **Diminished seventh chord:** a chord consisting of a diminished triad and a diminished seventh

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21.2: Diminished Seventh Chords

Forms of Diminished Seventh Chords

Fully Diminished Seventh Chord

For a full review of the fully diminished seventh chord, see 10.2.4: Diminished Seventh. The fully diminished seventh chord (also called diminished seventh) is made up of stacked minor thirds and breaks the octave into equal pieces. This makes the diminished seventh chord one of the most versatile chords in functional harmony.

Half-Diminished Seventh Chord

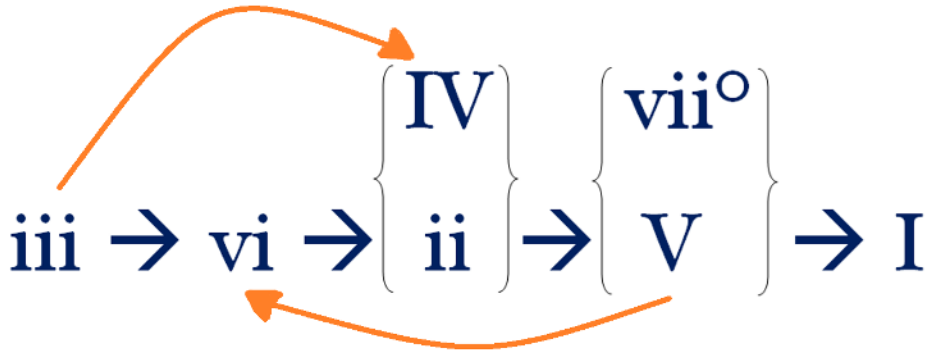
For a full review of the half-diminished seventh chord, see 10.2.5: Half-Diminished Seventh. The half-diminished seventh chord is made up of a diminished triad and a minor seventh.

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21.3: Uses for Diminished Chords

Dominant Function

The most common use for either a diminished triad or seventh chord is in a dominant function. If we consider the diagram from 16.5: Overview of Functional Harmony, we find the vii° chord with the dominant (V) in brackets. Though this is not the only use for a vii° chord, this is the most common. The fascinating reason why the vii° chord can be used with this function is due to the scale degrees the two chords share.



- The dominant triad (V) is made up of *sol-ti-re*
- The dominant seventh (V7) chord is made up of *sol-ti-re-fa*
- The leading tone triad (vii°) is made up of *ti-re-fa*
- The leading tone seventh (vii^{ø7} or vii$^{°7}$) chord is made up of *ti-re-fa-la* (or *le*)

Leading to Do

The leading tone of the key (seventh scale degree) always wants to resolve up by a step to *do*. This tendency tone leads our ear from the seventh scale degree to the tonic.

At the same time, the presence of *re* can either move down a step to *do* or up a step to *mi*. This tendency is not quite as strong as *ti-do*, but adds to the dominant pull to the tonic.

The strong tendency for *fa* to move down a step to *mi* is an additional pull of movement that gives these chords a dominant sound. When we compare the strong tendency tones that are present in the dominant seventh (V7) to the strong tendency tones that are present in both the leading tone triad (vii°) and leading tone seventh chord (vii^{ø7} or vii$^{°7}$), they both contain these strong tones.

Modulation

The fully diminished (vii$^{°7}$) chord can be used to modulate because, as mentioned before, the four pitches that are each a minor third apart evenly break up the 12 tones within an octave. These pitches can be used with one spelling in one key, and then rewritten enharmonically in a new key. This concept will be covered in more detail in more advanced music theory classes.

Embellishment

The use of a diminished chord as embellishment is related to the same tendency tones detailed above. Creating a diminished chord that then resolves up a step can momentarily give extra emphasis to that new note. We can use this technique to bring in chromatic notes (notes not originally part of the key) through the use of accidentals.



This example is in the key of C major. We know this because there are no sharps or flats in the key signature and it starts on a C chord and ends on a C chord. We also have a clear cadence at the end in the key of C. However, at the end of the second measure, we have an F-sharp. If we were to analyze the notes sounding at that moment, we would find: F-sharp, A, and E. Even though the C has been omitted, this is implying a half-diminished seventh chord with F-sharp as the root. There are two ways to think about this chord: (1) that it is briefly borrowed from the key of G major (one sharp) to give emphasis to the G chord, or (2) that this sonority was created as a result of lower neighbor and upper neighbor embellishing tones.

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21.4: Hearing Diminished Chords

Differences in Sound

Even though there are a few different ways we might encounter a diminished chord, our most common is as a dominant function. How do we tell the difference? Consider our options in a major key:

Differences in Dominant Function Chords

Name of Chord	Dominant Triad	Dominant Seventh	Diminished Triad	Half-Diminished Seventh
Roman Numeral	V	V7	vii$^{\circ}$	vii$^{\emptyset 7}$
Chord quality	Major triad	Major triad, minor seventh	Diminished triad	Diminished triad, minor seventh
Scale Degrees	*sol-ti-re*	*sol-ti-re-fa*	*ti-re-fa*	*ti-re-fa-la*
Distinct Characteristics	Contains *sol*. Shares a tone with the tonic chord. Bright, major sound.	Contains *sol*. Shares a tone with the tonic chord. Also includes the dissonance of the additional *fa*.	Does not share any tones with the tonic chord. More dissonant than major. Has a surprising sound.	Does not share any tones with the tonic chord. Increased dissonance due to the addition of *la*.

Note

Diminished seventh chords are most often used in the first inversion and will have *re* in the bass.

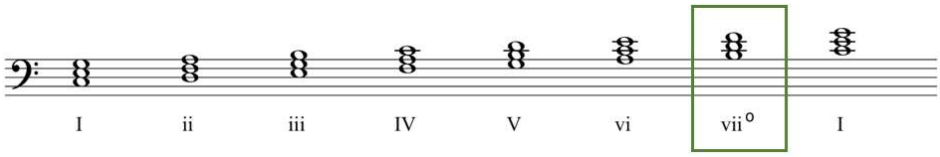
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21.5: Diminished Chords in Major and Minor Keys

Major Keys

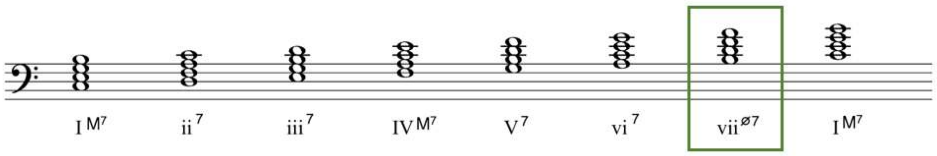
Diminished Triads

As previously covered in 8.3: Triads in a Major Key, the only diminished triad in a major key is built on the seventh scale degree (leading tone).



Diminished Seventh Chords

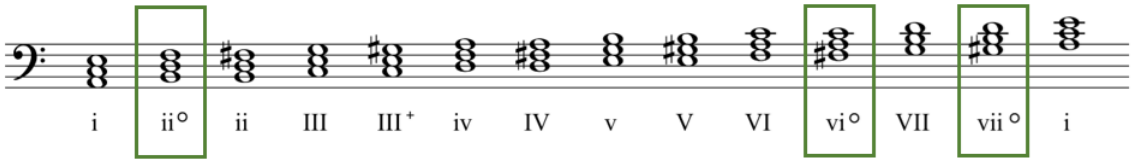
Since the requirement for a diminished chord is a diminished triad, there is also only one option for a diminished seventh chord in a major key. This is also built on the seventh scale degree (leading tone) and with the addition of a minor seventh is a half-diminished seventh chord.



Minor Keys

Diminished Triads

With the addition of multiple forms of the minor scale, there are additional chord options in a minor key.



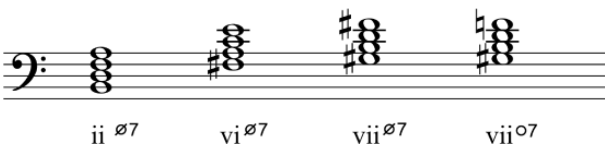
In natural minor, the triad built on the second scale degree is diminished. This chord is commonly used in minor chord progressions as a predominant chord. In this case in A minor, this is made up of the notes: B, D, F.

In melodic minor, the raise sixth scale degree creates a diminished chord. In this case in A minor, this is made up of the notes: F-sharp, A, C.

In both harmonic and melodic minor with a raised seventh scale degree, the chord built on the leading tone is diminished. In this case in A minor, this is made up of the notes: G-sharp, B, D.

Diminished Seventh Chords

Focusing just on our diminished chords, if we add a seventh to each chord, we end up with four options.



The chord built on the second scale degree adds a minor seventh from the root and becomes a half-diminished seventh chord.

The chord built on the raised sixth scale degree adds a minor seventh from the root and becomes a half-diminished seventh chord.

The chord built on the raised seventh scale degree adds a raised sixth scale degree and becomes a half-diminished seventh chord.

The other option for a chord built on the raised seventh scale degree adds a lowered sixth scale degree and becomes a fully diminished seventh chord.

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21.6: Lab Activities

Warm Ups

These warm ups can be used for personal practice or in-class activities. With these activities, go through each once with solfège, and then again with scale degree numbers. Try both conducting and using Curwen hand signs.

Activity 1



Activity 2

For this activity, the letters coincide with the syllables of the minor key with your chosen Do. Subscript numbers indicate the pitch should be lower than your starting *do*. Superscript indicates an octave higher than your starting *do*. Use the following harmonic minor syllables: *me*, *le*, and *ti*.

d t d r m d t r f r d t r f l m s m r d t d s l t^{d}

^{d} s m r d d m f s f l f r t d m s l s m d s m r d

Listening

This listening section focuses on recognizing inversions of the vii° chord. Your instructor will play a vii° in an inversion and then the tonic. Choose the correct inversion of the vii°. Root position will have *ti* in the bass. First inversion will have *re* in the bass. Second inversion will have *fa* in the bass.

1. Example 1: (a) root position (b) first inversion (c) second inversion
2. Example 2: (a) root position (b) first inversion (c) second inversion
3. Example 3: (a) root position (b) first inversion (c) second inversion
4. Example 4: (a) root position (b) first inversion (c) second inversion
5. Example 5: (a) root position (b) first inversion (c) second inversion
6. Example 6: (a) root position (b) first inversion (c) second inversion
7. Example 7: (a) root position (b) first inversion (c) second inversion
8. Example 8: (a) root position (b) first inversion (c) second inversion

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Melody 1

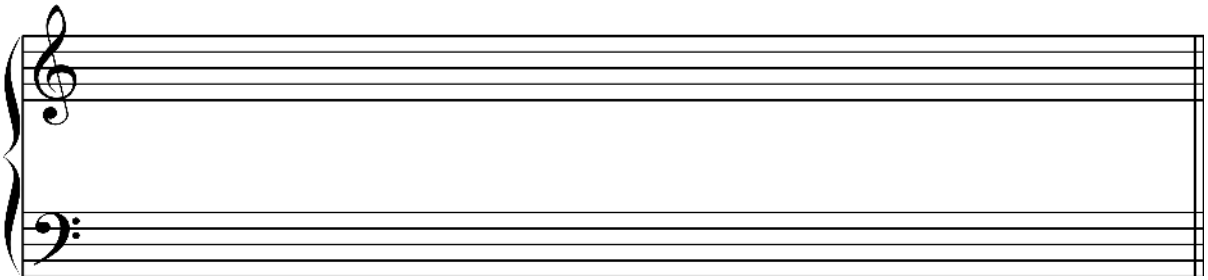


Melody 2

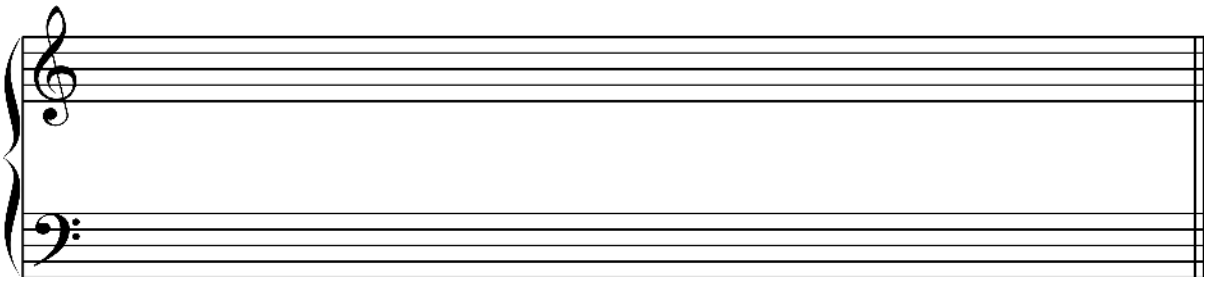


Harmonic Dictation Practice

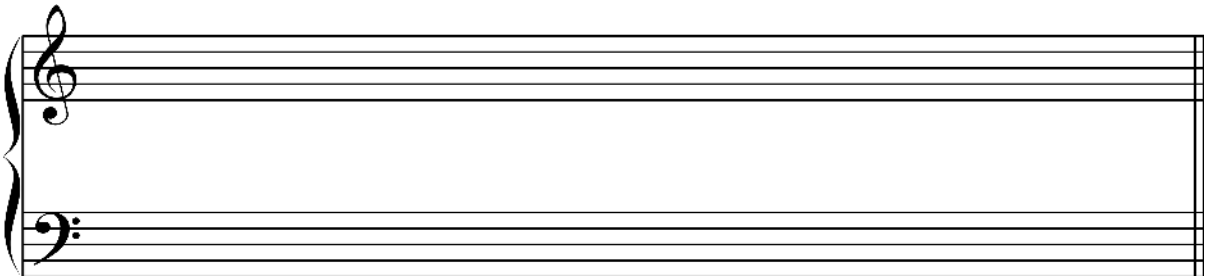
Example 1



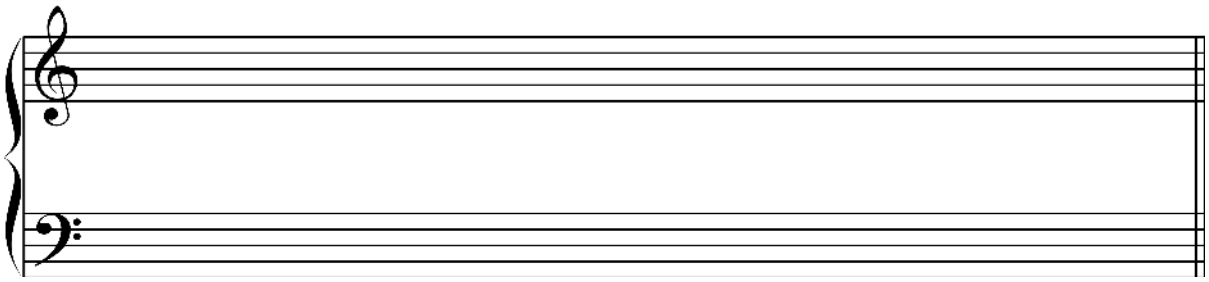
Example 2



Example 3



Example 4



Rhythmic Dictation

Use the staves provided to complete short rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.

1. 

2. 

3. 

4. 

Melodic Dictation





Discuss

What is helping you to hear the difference between a dominant function vii-diminished chord and a dominant seventh? Is there anything we have covered so far where you need clarification?

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21.7: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 21.1(opens in a new window) to practice hearing the difference between vii° and V7 chords.



teoría

The online resource, teoría, has an excellent library of chord progression exercises. You can find it under Exercises>Ear Training>Two Voices & Harmonic Progressions. Choose and highlight the following selections:

- I, IV and V degree triads
- Triads
- Sevenths
- Inversions: Root position, Root position and first inversion, Any inversion
- Show key
- Show first chord
- Play reference before each exercise
- Emphasize outer voices

In the upper right corner there is a sound icon to hear the example played again. Select each individual staff to notate the soprano and bass lines separately. When you are ready to analyze chords, click the button "Analyze Chords." Selecting each chord you can input the Roman numerals or hear that chord on its own. Choose the Roman numeral and inversion. To see the answer, you can select "Tell Me" in the top left corner.

Apps

Earpeggio

This free app has a "Chord Identification" exercise under the Ear Training activities. You can choose for the exercise to focus on diminished triads, dominant sevenths, diminished sevenths, and half-diminished seventh chords so you practice hearing the difference. For an extra challenge, add in additional chords.

Though this is good practice for hearing the difference between the chords, these tones will be played melodically (arpeggiated chord) instead. If you turn off the "fixed root note," it will play in a variety of keys.

Additional Practicing Ideas

- Find another music student and practice together.
- Listen to a variety of music to pick out diminished chords. Try a chorale by J.S. Bach.

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CHAPTER OVERVIEW

22: Introduction to Secondary Dominants

22.1: Secondary Dominants Introduction

22.2: Raised Fourth Scale Degree

22.3: What is a Secondary Dominant?

22.4: Identifying Secondary Dominants

22.5: Lab Activities

22.6: Additional Practice

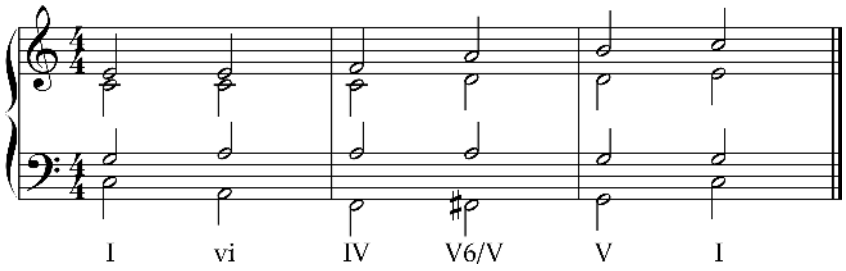
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22.1: Secondary Dominants Introduction

Learning Outcomes

By the end of this chapter, you will be able to:

- Identify an implied secondary dominant in a melodic line
- Describe the function of secondary dominants
- Identify secondary dominants by sight and sound



Secondary Dominants

This section on secondary dominants serves as a very basic overview of the concept. Secondary dominants bring us from the diatonic harmonies that are entirely within the key signature into the adventure of chromatic harmony. In chromatic harmony, we will see more accidentals and start borrowing chords from other keys. It is an exciting change to transition into chromatic harmony, and it opens up many more harmonic possibilities.

Key Terms

- **Secondary dominant:** a chord that briefly tonicizes a chord other than the tonic
- **Tonicize:** to treat a chord as if it were the tonic without a key change

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22.2: Raised Fourth Scale Degree

Sight Reading

As we see melody or a piece of music for the first time, we go through the checklist:

- What is the time signature?
- What is the key signature?
- Do we start on beat one?
- What is the solfège?
- Are there any tricky rhythms?

We might also notice when there is an accidental that does not belong to the key signature. This is where we will use an altered solfège syllable. For review on altered solfège syllables, see 5.3: Minor Solfège.

Take a moment to go through this process with this melody.



You likely started at the beginning and thought: "Key of B-flat or G minor. First three notes outline a B-flat triad. B-flat is most likely *do*." This is a great start.

Then, we start thinking about the solfège: "*sol-mi-do-mi-sol-do, mi-re-do-mi*...oh dear, what is that?"

In this key, E-flat would be *fa*. The presence of the natural sign cancels the flat and raises this pitch by a half step. The correct syllable here is *fi* (pronounced *fee*). This is our raised fourth scale degree.

Raised Fourth

If we are to analyze the implied chords in this melody, it strongly starts out with outlining our tonic. We have a passing tone in the second measure (full measure, the anacrusis isn't counted as a measure), and then it gets interesting in measure three.

The purpose of this raised fourth scale degree is to bring attention to and accent the *sol* that is the downbeat of the next measure. *Fa* has been raised by a half step and now *fi* is a half step away from *sol*.

One way to think about this is that E-natural is pretending to be the leading tone for F for a brief moment. As we look at the rest of the melody, we are still in the key of B-flat major, so we have not changed keys. This is a temporary change for extra emphasis on *sol*.

> Can you hear the melody in your head? Have you guessed the name of this song? If you heard the opening to "The Star-Spangled Banner," you are correct!

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22.3: What is a Secondary Dominant?

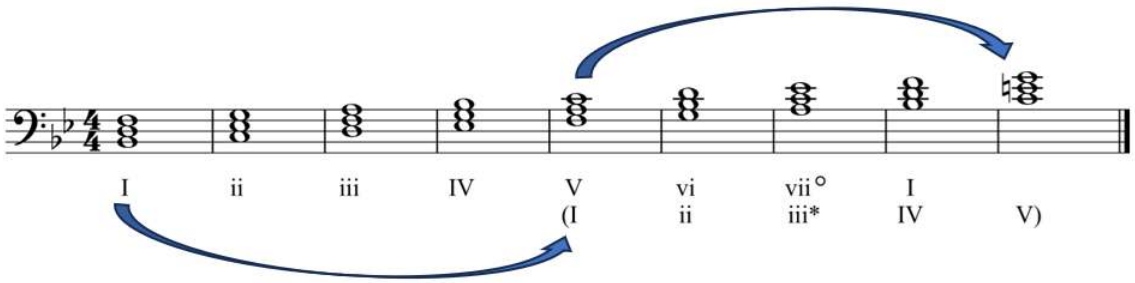
Borrowing Chords

What is a secondary dominant? It is essentially a chord that is borrowed from another key that acts in a dominant function and tonicizes a chord other than the tonic. Let's unpack that.

Continuing to look at the same melody as the previous page, we are in the key of B-flat major. The fifth scale degree (*sol*) is F.



Think about the chord in the key of B major. The chord built on the fifth scale degree is our F major chord. If we continue and go up five more scale degrees from F, we end up on C. C major is the dominant chord in the key of F, but in this key signature it would need an E-natural.



*iii: if these chords were really in the key of F, this chord would have an E-natural and be a minor triad.

Secondary Dominant

If the first dominant in this key of B-flat is F, then the dominant of the dominant (C major) becomes the secondary dominant.

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22.4: Identifying Secondary Dominants

Identifying by Sight

The easiest way to identify a secondary dominant is by scanning the music and seeing an accidental. We can go through this process with some common accidentals:

Secondary Dominant Identification

Accidental identified	Raised 6th or 7th scale degree	Raised 4th scale degree	Something else
What is the key of this piece?	Minor key	Major or minor key	Major or minor key
Additional information to check	Is this harmonic minor? Melodic minor?	Does this resolve up a step to the 5th scale degree?	Is this a chromatic embellishment? Does it make a major triad or a dominant seventh that resolves to the chord that is a fifth below the root?
Result	Not a secondary dominant	Secondary dominant	May or may not be a secondary dominant. Further investigation is necessary.

Identifying by Sound

The purpose of a secondary dominant is to briefly tonicize a chord that is not the tonic. Adding the dominant of the dominant creates a momentary cadence that is borrowed from a different key without modulating to that key. What our ear will identify when we hear a secondary dominant is that there is a new piece of information that we have not heard previously (the accidental) and a V-I progression that might sound like a cadence in the wrong place.

The note that is the accidental (*fi*) will still resolve up by a step just as our leading tone (*ti*) resolves up a step to tonic (*do*).

Listen to this melody and follow along. Listen to it again and try and identify where you hear the raised fourth scale degree.

Selection from "Let There Be Peace on Earth" by Jill Jackson and Sy Miller



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22.5: Lab Activities

Warm Up

This warm up can be used for personal practice or an in-class activity.

Activity 1



Listening

1. Find a recording of "What a Wonderful World" by George David Weiss and Bob Thiele. Louis Armstrong's performance is a good choice. Listen for the secondary dominant. What words are being sung when this is heard?
    1. I see trees of green
    2. Red roses too
    3. I see them bloom
    4. For me and you
2. Find a recording of "Halley's Comet" by Billie Eilish O'Connell and Finneas O'Connell. Listen for the secondary dominants. Listen to the intro and then choose which word lands on the secondary dominant.
    1. I
    2. Don't
    3. Want it
    4. And I
3. Find a recording of "While You Were Sleeping" by Laufey Lin Jonsdottir and Spencer Stewart. Listen from the beginning to get a sense of the key, but you will be listening specifically for the chorus. Choose which words land on the secondary dominant.
    1. I don't recognize
    2. I'm dancing down streets
    3. Smiling to strangers
    4. All of the above

Sight Singing

Use these melodies to practice sight singing. True sight singing is your attempt the very first time you sing the melody. Our goal is to sing it perfectly the first time through. However, this is a new skill for many. As with any new skill, practicing is the key to improvement. If the melody is not perfect the first time through, discuss as a class or with your group and determine where errors were made. Why do you think that particular area was challenging? Practice a few parts and then attempt the melody again.

Before you begin: read through the melody and hear it in your head. Think about the phrases, how you might describe the form, and what harmonies are implied. As a class, sing through each line and then perform it together.

Melody 1

Dykes, John Bacchus. "Eternal Father Strong to Save." Public Domain.



Melody 2

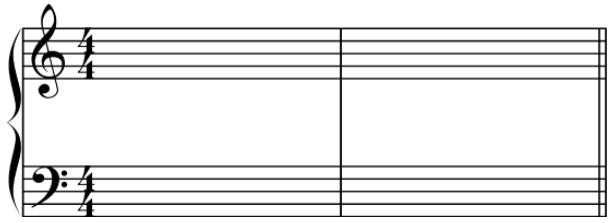
Schumann, Clara. "Drei Romanzen" for violin and piano, Op. 22. D-flat major. Public Domain, adapted.



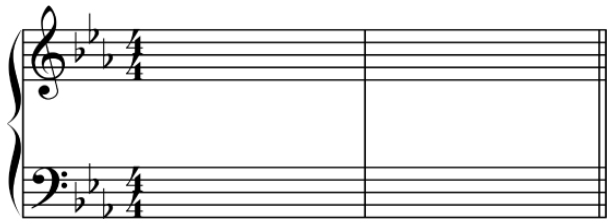
Harmonic Dictation

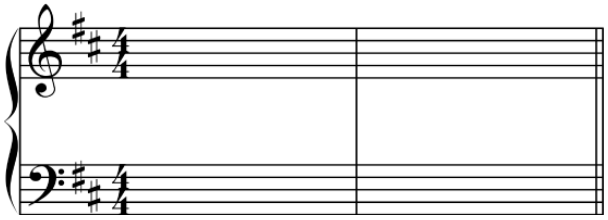
Use this space to complete harmonic dictation exercises as played by your instructor. Notate the soprano line, the bass line, and the Roman numerals.

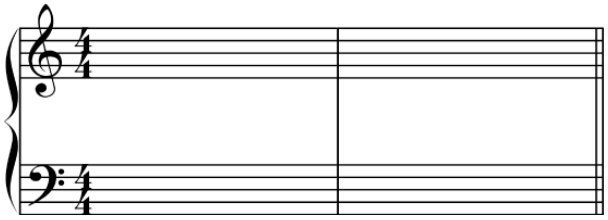
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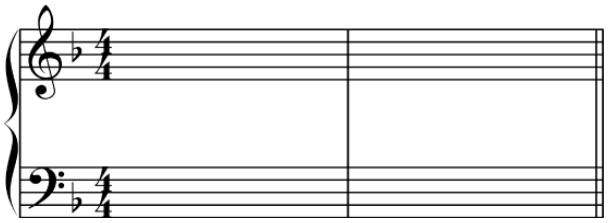


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Melodic Dictation

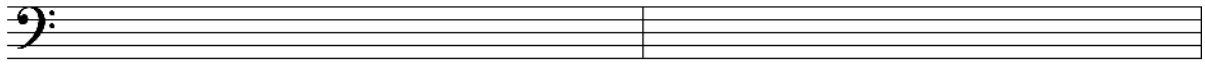
Use this space to notate melodies played in class.

Melody 1





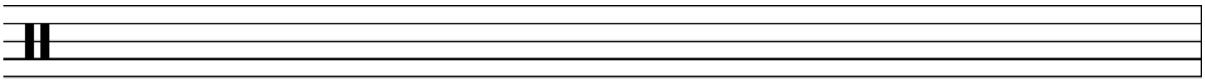
Melody 2

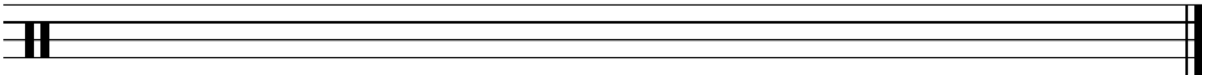




Rhythmic Dictation

Use the staff provided to complete rhythmic dictations with your instructor. As you listen to each example, conduct with your non-writing hand. Use the space provided to draw out your beat boxes.





Discuss

See if you can find an example of a popular song other than the ones used in the listening section that includes a secondary dominant. Can you hear it when you are listening? What are you listening for to identify a secondary dominant?

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22.6: Additional Practice

Online Activities

Consistent practice is the only way to build aural skills. Ear training is not the kind of class where you can leave practicing and preparation to the night before an exam. Use these activities to guide your practice time each day.

ADAPT

Use Activity 22.1 (opens in a new window) as review of many of the concepts covered in previous chapters.



teoría

The online resource, teoría, has an excellent library of chord progression exercises and also includes secondary dominants. You can find it under Exercises>Ear Training>Two Voices & Harmonic Progressions. Choose and highlight the following selections:

- I, IV and V degree triads
- Triads
- One secondary dominant
- Inversions: Root position and first inversion
- Show key
- Show first chord
- Play reference before each exercise
- Emphasize outer voices

In the upper right corner there is a sound icon to hear the example played again. Select each individual staff to notate the soprano and bass lines separately. When you are ready to analyze chords, click the button "Analyze Chords." Selecting each chord you can input the Roman numerals or hear that chord on its own. Choose the Roman numeral and inversion. To see the answer, you can select "Tell Me" in the top left corner.

Additional Practicing Ideas

- Listen to a variety of pieces and find some you are familiar with that use secondary dominants. Analyze the chords. Listen to it. Use it to help you to determine how it sounds different for you.
- Create your own playlist with songs that focus on ear training ideas you need to work on. Some ideas: songs with specific intervals, songs in certain meters, songs with common chord progressions.

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Index

A

accents
- 19.3: Common Patterns in Simple Meter

aeolian
- 11.2: Characteristics of Each Mode
- 11.2.6: Aeolian Mode
- 11.3: Major Modes vs. Minor Modes
- 11.4: Different Ways to Think About Modes
- 11.6: Lab Activities

aeolian mode
- 5.2.1: Natural Minor

antecedent
- 14.4: Phrase Classifications

anticipation
- 13.1: Melodic Embellishments Introduction
- 13.7: Additional Classifications

appoggiatura
- 13.1: Melodic Embellishments Introduction
- 13.5: Appoggiatura

augmented
- 8.4: Hearing Triads

augmented triads
- 8.1: Triads Introduction
- 8.2: Triad Qualities

aural skills
- 18.6: Lab Activities
- 19.1: Syncopated Subdivisions Introduction
- 19.7: Lab Activities

B

bass line
- 17.4: Listening to Two Lines

beat boxes
- 3.1: Rhythmic Dictation Introduction
- 3.5: Beat Boxes
- 3.5.2: Ties with Beat Boxes
- 4.6: Beat Boxes for Compound Meter
- 7.2.2: Sixteenth Notes
- 7.2.3: Triplets
- 12.5: Dictation Techniques

beat divisions
- 15.2: Simple Meter Beat Divisions

beat patterns
- 2.2: Beat Patterns

beat subdivision
- 7.2.1: Eighth Notes
- 7.2.2: Sixteenth Notes
- 7.2.3: Triplets
- 7.3: Compound Meter Beat Divisions
- 7.3.1: Sixteenth Notes

beats
- 3.5.1: Identifying Sounds on a Beat

borrowed chord
- 22.3: What is a Secondary Dominant?

borrowed chords
- 22: Introduction to Secondary Dominants

C

cadence
- 14.1: Phrases, Cadences, and Form Introduction
- 14.3: Cadences

cadences
- 9: Basic Cadences
- 9.1: Basic Cadences Introduction
- 14: Phrases, Additional Cadences, and Form
- 17.2: Review of Cadences

cadential 6/4
- 18.2: Cadential 6/4

chord progression
- 16.5: Overview of Functional Harmony
- 17.1: Harmonic Dictation Introduction
- 18.1: 6/4 Chords Introduction
- 18.2: Cadential 6/4
- 18.3: Pedal 6/4
- 18.4: Passing 6/4
- 22: Introduction to Secondary Dominants

chord progressions
- 17.3: Review of Common Progressions
- 18.5: Purpose of Common Progressions

chords
- 8.1: Triads Introduction
- 16: Functional Harmony and Syncopation
- 16.5: Overview of Functional Harmony

chromatic harmony
- 22.3: What is a Secondary Dominant?

circle of fifths
- 16: Functional Harmony and Syncopation
- 16.2: Circle of Fifths
- 16.4: Predominant Harmonies

compound
- 15.3: Compound Meter Beat Divisions
- 15.3.1: Common Patterns in Compound Meter

compound duple
- 15.3: Compound Meter Beat Divisions

compound duple meter
- 4.1: Compound Meter Introduction
- 4.3: Compound Duple Meter
- 4.3.1: Compound Duple Meter Conducting Pattern

compound duplets
- 20.1: Compound Triplets and Super Duplets Introduction
- 20.3: Simple Meter Super Duplets
- 20.4: Compound Meter Super Duplets

compound meter
- 4: Compound Meter
- 4.1: Compound Meter Introduction
- 4.2: Simple Meter vs. Compound Meter
- 4.6: Beat Boxes for Compound Meter
- 7.1: Beat Divisions Introduction
- 7.3: Compound Meter Beat Divisions
- 7.3.1: Sixteenth Notes
- 19.4: Common Patterns in Compound Meter
- 19.6: Personal Practice
- 20: Compound Triplets and Super Duplets
- 20.4: Compound Meter Super Duplets
- 20.5: Personal Practice

compound quadruple
- 15.3: Compound Meter Beat Divisions

compound quadruple meter
- 4.1: Compound Meter Introduction
- 4.5: Compound Quadruple Meter
- 4.5.1: Compound Quadruple Meter Conducting Pattern

compound triple
- 15.3: Compound Meter Beat Divisions

compound triple meter
- 4.1: Compound Meter Introduction
- 4.4: Compound Triple Meter
- 4.4.1: Compound Triple Meter Conducting Pattern

compound triplets
- 20: Compound Triplets and Super Duplets
- 20.1: Compound Triplets and Super Duplets Introduction
- 20.2: Simple Meter Compound Triplets
- 20.5: Personal Practice

conclusive cadence
- 9.2: Conclusive vs. Inconclusive Cadences
- 9.5: Additional Practice

conducting
- 2.1: Simple Meters Introduction

conducting patterns
- 2.3.1: Duple Conducting Pattern
- 2.4.1: Triple Conducting Pattern
- 2.5.1: Quadruple Conducting Pattern
- 4.3.1: Compound Duple Meter Conducting Pattern
- 4.4.1: Compound Triple Meter Conducting Pattern
- 4.5.1: Compound Quadruple Meter Conducting Pattern

consequent
- 14.4: Phrase Classifications

consonant intervals
- 6.4: Consonant vs. Dissonant

contrasting period
- 14.5: Periods

contrasting phrase
- 14.4.1: Parallel vs. Contrasting

counting
- 2.7: Counting Methods
- 3.6: Counting Method for Dictation
- 19.5: Counting

counting rhythm
- 7.2.2: Sixteenth Notes

Curwen hand signs
- 1.4: Curwen Hand Signs
- 5.4: Curwen Hand Signs for Lowered Pitches

cut time
- 15.1: Half Note Beat-Units Introduction

D

deceptive cadence
- 14.3.3: Deceptive Cadence
- 17.2: Review of Cadences

dictation
- 3: Rhythmic Dictation
- 3.3: Benefits of Practicing Dictation
- 3.4: Process of Dictation
- 12.5: Dictation Techniques
- 19.7: Lab Activities

diminished
- 8.4: Hearing Triads
- 21.3: Uses for Diminished Chords
- 21.5: Diminished Chords in Major and Minor Keys

diminished chords
- 21.1: Diminished Chords Introduction
- 21.5: Diminished Chords in Major and Minor Keys

diminished seventh chord
- 10.1: Seventh Chords Introduction
- 10.2.3: Minor Seventh Chord
- 10.2.4: Diminished Seventh Chord
- 10.4: Hearing Seventh Chords
- 21.2: Diminished Seventh Chords

diminished seventh chords
- 21.1: Diminished Chords Introduction
- 21.5: Diminished Chords in Major and Minor Keys

diminished triad
- 21.4: Hearing Diminished Chords

diminished triads
- 8.1: Triads Introduction
- 8.2: Triad Qualities

dimished seventh chord
- 10.2: Seventh Chord Qualities

dissonant intervals
6.4: Consonant vs. Dissonant
dominant
16.1: Functional Harmony and Syncopation Introduction
16.4: Predominant Harmonies
16.5: Overview of Functional Harmony
17.5: Harmonic Dictation Tips
21.3: Uses for Diminished Chords
22.1: Secondary Dominants Introduction
dominant function
21.1: Diminished Chords Introduction
dominant seventh
21.4: Hearing Diminished Chords
dominant seventh chord
10.1: Seventh Chords Introduction
10.2: Seventh Chord Qualities
10.2.1: Dominant Seventh Chord
10.4: Hearing Seventh Chords
dominant sevenths
16.3: Dominant Seventh Chord Review
dominant triad
21.4: Hearing Diminished Chords
dorian
11.2: Characteristics of Each Mode
11.2.2: Dorian Mode
11.3: Major Modes vs. Minor Modes
11.4: Different Ways to Think About Modes
11.6: Lab Activities
dotted eighth notes
19.4: Common Patterns in Compound Meter
dotted rhythms
7.3: Compound Meter Beat Divisions
16.6: Syncopation
dotted sixteenth notes
12.3: Dotted Sixteenth Note Patterns
double period
14.5.1: Other Periods
duple meter
2.1: Simple Meters Introduction
2.3: Duple Meter
19.2: Natural Stress in Meter
duplets
20.1: Compound Triplets and Super Duplets Introduction
20.3: Simple Meter Super Duplets

E

ear training
18.5: Purpose of Common Progressions
22: Introduction to Secondary Dominants
Ear training practice
19.8: Additional Practice
eighth notes
7.2.1: Eighth Notes
7.2.2: Sixteenth Notes
embellishment
21.3: Uses for Diminished Chords
embellishments
13: Melodic Embellishments
13.1: Melodic Embellishments Introduction
escape tone
13.1: Melodic Embellishments Introduction
13.4: Escape Tone

F

fixed do
1.3: Solfège Methods
Form
14: Phrases, Additional Cadences, and Form
14.1: Phrases, Cadences, and Form Introduction
14.3: Cadences
functional harmony
16.1: Functional Harmony and Syncopation Introduction

H

half cadence
9.1: Basic Cadences Introduction
9.3: Cadence Types
9.3.3: Half Cadence
14.3.1: Cadence Review
17.2: Review of Cadences
half diminished seventh chord
10.1: Seventh Chords Introduction
10.2: Seventh Chord Qualities
10.2.5: Half-Diminished Seventh Chord
10.4: Hearing Seventh Chords
hand motions
1.4: Curwen Hand Signs
harmonic dictation
17: Harmonic Dictation
17.1: Harmonic Dictation Introduction
17.5: Harmonic Dictation Tips
18.1: 6/4 Chords Introduction
18.6: Lab Activities
harmonic intervals
6.1: Intervals Introduction
6.2: Melodic vs. Harmonic Intervals
harmonic minor
5.2.2: Harmonic Minor
harmony
16: Functional Harmony and Syncopation
16.5: Overview of Functional Harmony
21.3: Uses for Diminished Chords
hearing
22.4: Identifying Secondary Dominants

I

imperfect authentic cadence
9.1: Basic Cadences Introduction
9.3: Cadence Types
9.3.2: Imperfect Authentic Cadence
14.3.1: Cadence Review
17.2: Review of Cadences
inconclusive cadence
9.2: Conclusive vs. Inconclusive Cadences
9.5: Additional Practice
interval quality
6.3: Major, Minor, and Perfect Intervals
intervals
6: Intervals
6.1: Intervals Introduction
6.5: Song Cues
6.6: Combining Intervals
6.7: The Singing and Hearing Connection
10.5: Interval Practice- Minor 7th and Major 7th
inversions
10.3: Seventh Chord Inversions
21.1: Diminished Chords Introduction
ionian
11.2: Characteristics of Each Mode
11.2.1: Ionian Mode
11.3: Major Modes vs. Minor Modes
11.4: Different Ways to Think About Modes

L

lab activities
1.6: Lab Activities
2.8: Lab Activities
3.7: Lab Activities
4.7: Lab Activities
5.5: Lab Activities
6.8: Lab Activities
7.4: Lab Activities
8.5: Lab Activities
9.4: Lab Activities
10.6: Lab Activities
12.6: Lab Activities
13.8: Lab Activities
14.7: Lab Activities
16.7: Lab Activities
17.6: Lab Activities
19.7: Lab Activities
20.6: Lab Activities
leading tone
16.3: Dominant Seventh Chord Review
locrian
11.2: Characteristics of Each Mode
11.2.7: Locrian Mode
11.3: Major Modes vs. Minor Modes
11.4: Different Ways to Think About Modes
lydian
11.2: Characteristics of Each Mode
11.2.4: Lydian Mode
11.3: Major Modes vs. Minor Modes
11.4: Different Ways to Think About Modes
11.6: Lab Activities

M

major
8.4: Hearing Triads
11.2.1: Ionian Mode
11.3: Major Modes vs. Minor Modes
11.4: Different Ways to Think About Modes
11.6: Lab Activities
11.7: Additional Practice
major intervals
6.3: Major, Minor, and Perfect Intervals
major keys
8.3: Triads in a Major Key
major seventh
10.5: Interval Practice- Minor 7th and Major 7th
major seventh chord
10.1: Seventh Chords Introduction
10.2: Seventh Chord Qualities
10.2.2: Major Seventh Chord
10.4: Hearing Seventh Chords
major triads
8.1: Triads Introduction
8.2: Triad Qualities
mediant
16.1: Functional Harmony and Syncopation Introduction
16.5: Overview of Functional Harmony
melodic dictation
17.4: Listening to Two Lines
melodic intervals
6.1: Intervals Introduction
6.2: Melodic vs. Harmonic Intervals
melodic minor
5.2.3: Melodic Minor

meter
2: Simple Meters
2.1: Simple Meters Introduction
2.2: Beat Patterns
2.6: Simple Meter
4.2: Simple Meter vs. Compound Meter
15.3: Compound Meter Beat Divisions
19.1: Syncopated Subdivisions Introduction
19.2: Natural Stress in Meter
minor
5.3: Minor Solfège
5.4: Curwen Hand Signs for Lowered Pitches
8.4: Hearing Triads
11.2.6: Aeolian Mode
11.3: Major Modes vs. Minor Modes
11.4: Different Ways to Think About Modes
11.6: Lab Activities
11.7: Additional Practice
minor intervals
6.3: Major, Minor, and Perfect Intervals
minor key signature
5.2: Three Forms of the Minor Scale
minor key signatures
5.1: Minor Keys Introduction
minor keys
5: Minor Keys
5.1: Minor Keys Introduction
minor scales
5.1: Minor Keys Introduction
minor seventh
10.5: Interval Practice- Minor 7th and Major 7th
minor seventh chord
10.1: Seventh Chords Introduction
10.2: Seventh Chord Qualities
10.4: Hearing Seventh Chords
minor triads
8.1: Triads Introduction
8.2: Triad Qualities
mixolydian
11.2: Characteristics of Each Mode
11.2.5: Mixolydian Mode
11.3: Major Modes vs. Minor Modes
11.4: Different Ways to Think About Modes
11.6: Lab Activities
modal
11.1: Modes Introduction
mode
11.1: Modes Introduction
11.2: Characteristics of Each Mode
11.2.1: Ionian Mode
11.2.2: Dorian Mode
11.2.3: Phrygian Mode
11.2.4: Lydian Mode
11.2.5: Mixolydian Mode
11.2.6: Aeolian Mode
11.2.7: Locrian Mode
11.4: Different Ways to Think About Modes
11.6: Lab Activities
modes
11: Modes
11.3: Major Modes vs. Minor Modes
11.5: Using Moveable Do Solfège for Modes
11.7: Additional Practice
modulation
21.3: Uses for Diminished Chords
motif
14.2.1: Motives
motive
14.2: Motives and Phrases
14.2.1: Motives
moveable do
1.3: Solfège Methods
11.5: Using Moveable Do Solfège for Modes
music
16: Functional Harmony and Syncopation
16.5: Overview of Functional Harmony

N

natural minor
5.2.1: Natural Minor
11.2.6: Aeolian Mode
neighbor group
13.1: Melodic Embellishments Introduction
13.7: Additional Classifications
neighbor tone
13.1: Melodic Embellishments Introduction
13.3: Neighbor Tone
notation
3.5: Beat Boxes
note durations
15.2.1: Common Patterns

O

overtones
16.1: Functional Harmony and Syncopation Introduction
16.2: Circle of Fifths

P

parallel
5.2: Three Forms of the Minor Scale
parallel period
14.5: Periods
parallel phrase
14.4.1: Parallel vs. Contrasting
passing 6/4
18.4: Passing 6/4
passing tone
13.1: Melodic Embellishments Introduction
13.2: Passing Tone
patterns
17.5: Harmonic Dictation Tips
pedal 6/4
18.3: Pedal 6/4
pedal point
13.1: Melodic Embellishments Introduction
13.7: Additional Classifications
perfect authentic cadence
9.1: Basic Cadences Introduction
9.3: Cadence Types
9.3.1: Perfect Authentic Cadence
14.3.1: Cadence Review
16.3: Dominant Seventh Chord Review
17.2: Review of Cadences
perfect intervals
6.3: Major, Minor, and Perfect Intervals
period
14.1: Phrases, Cadences, and Form Introduction
periods
14.5: Periods
phrase
14.1: Phrases, Cadences, and Form Introduction
14.2: Motives and Phrases
14.2.2: Phrases
14.4: Phrase Classifications
phrases
14: Phrases, Additional Cadences, and Form
phrygian
11.2: Characteristics of Each Mode
11.2.3: Phrygian Mode
11.3: Major Modes vs. Minor Modes
11.4: Different Ways to Think About Modes
pitch
1.1: Pitch Introduction
pitch class
1.2: Pitch Class
pitch patterns
1.5: Pitch Patterns
plagal cadence
14.3.2: Plagal Cadence
17.2: Review of Cadences
predominant chords
17.3: Review of Common Progressions
primary chords
16.1: Functional Harmony and Syncopation Introduction
16.4: Predominant Harmonies
progression
16: Functional Harmony and Syncopation

Q

quadruple meter
2.1: Simple Meters Introduction
2.5: Quadruple Meter
19.2: Natural Stress in Meter
quarter note triplets
15.2.3: Triplets

R

raised fourth
22.2: Raised Fourth Scale Degree
22.3: What is a Secondary Dominant?
relative
5.2: Three Forms of the Minor Scale
repeated phrase
14.4: Phrase Classifications
rhythm
3: Rhythmic Dictation
3.1: Rhythmic Dictation Introduction
3.2: Rhythmic Values Review
3.5: Beat Boxes
3.5.1: Identifying Sounds on a Beat
3.6: Counting Method for Dictation
7: Beat Divisions
12.1: Additional Time Signatures and Rhythmic Patterns Introduction
16.6: Syncopation
19.1: Syncopated Subdivisions Introduction
19.6: Personal Practice
19.7: Lab Activities
20.1: Compound Triplets and Super Duplets Introduction
20.3: Simple Meter Super Duplets
20.4: Compound Meter Super Duplets
rhythm activities
19.8: Additional Practice
rhythm patterns
15.3.1: Common Patterns in Compound Meter
19.3: Common Patterns in Simple Meter
rhythm practice
20.5: Personal Practice
rhythmic dictation
4.6: Beat Boxes for Compound Meter

S

scale
- 11.1: Modes Introduction

scale degrees
- 8.3: Triads in a Major Key

scales
- 5.2: Three Forms of the Minor Scale
- 11.6: Lab Activities
- 11.7: Additional Practice

secondary document
- 22.2: Raised Fourth Scale Degree

secondary dominant
- 22: Introduction to Secondary Dominants
- 22.1: Secondary Dominants Introduction
- 22.3: What is a Secondary Dominant?
- 22.4: Identifying Secondary Dominants

seventh chord
- 10.1: Seventh Chords Introduction

seventh chords
- 10: Seventh Chords
- 10.3: Seventh Chord Inversions

sight reading
- 19.7: Lab Activities
- 22.2: Raised Fourth Scale Degree

sight singing
- 11.6: Lab Activities
- 18.6: Lab Activities
- 19.7: Lab Activities

simple meter
- 2: Simple Meters
- 2.1: Simple Meters Introduction
- 2.6: Simple Meter
- 4.2: Simple Meter vs. Compound Meter
- 7.1: Beat Divisions Introduction
- 7.2: Simple Meter Beat Divisions
- 15.2: Simple Meter Beat Divisions
- 19.2: Natural Stress in Meter
- 19.3: Common Patterns in Simple Meter
- 19.5: Counting
- 19.6: Personal Practice
- 20: Compound Triplets and Super Duplets
- 20.3: Simple Meter Super Duplets
- 20.5: Personal Practice

singing
- 6.7: The Singing and Hearing Connection

sixteenth notes
- 7.2: Simple Meter Beat Divisions
- 7.2.2: Sixteenth Notes
- 7.3.1: Sixteenth Notes

sixteenths
- 19.3: Common Patterns in Simple Meter

solfège
- 1.3: Solfège Methods
- 1.5: Pitch Patterns
- 5: Minor Keys
- 5.1: Minor Keys Introduction
- 5.3: Minor Solfège
- 5.4: Curwen Hand Signs for Lowered Pitches
- 11.5: Using Moveable Do Solfège for Modes
- 11.6: Lab Activities
- 17.4: Listening to Two Lines

song cues
- 6.5: Song Cues

soprano line
- 17.4: Listening to Two Lines

sound
- 1.1: Pitch Introduction

subdominant
- 16.1: Functional Harmony and Syncopation Introduction
- 16.4: Predominant Harmonies
- 16.5: Overview of Functional Harmony
- 17.3: Review of Common Progressions

submediant
- 16.1: Functional Harmony and Syncopation Introduction
- 16.5: Overview of Functional Harmony

subtonic
- 16.1: Functional Harmony and Syncopation Introduction
- 16.5: Overview of Functional Harmony

super duplets
- 20.1: Compound Triplets and Super Duplets Introduction
- 20.3: Simple Meter Super Duplets
- 20.4: Compound Meter Super Duplets
- 20.5: Personal Practice

super triplets
- 20.1: Compound Triplets and Super Duplets Introduction
- 20.2: Simple Meter Compound Triplets

supertonic
- 16.1: Functional Harmony and Syncopation Introduction
- 16.4: Predominant Harmonies
- 16.5: Overview of Functional Harmony
- 17.3: Review of Common Progressions

suspension
- 13.1: Melodic Embellishments Introduction
- 13.6: Suspensions

suspensions
- 13.6: Suspensions

syncopation
- 3.1: Rhythmic Dictation Introduction
- 12.1: Additional Time Signatures and Rhythmic Patterns Introduction
- 16: Functional Harmony and Syncopation
- 16.1: Functional Harmony and Syncopation Introduction
- 16.6: Syncopation
- 19.1: Syncopated Subdivisions Introduction
- 19.2: Natural Stress in Meter
- 19.3: Common Patterns in Simple Meter
- 19.4: Common Patterns in Compound Meter
- 19.6: Personal Practice
- 19.7: Lab Activities
- 19.8: Additional Practice

T

takadimi
- 2.7: Counting Methods
- 4.3: Compound Duple Meter
- 4.4: Compound Triple Meter
- 7.2.2: Sixteenth Notes
- 19.5: Counting

tendency tones
- 16.1: Functional Harmony and Syncopation Introduction
- 16.3: Dominant Seventh Chord Review

ties
- 3.5.2: Ties with Beat Boxes
- 12.4: Ties

time signature
- 2.6: Simple Meter

time signatures
- 12.1: Additional Time Signatures and Rhythmic Patterns Introduction
- 12.2: Additional Time Signatures

tonic
- 16.1: Functional Harmony and Syncopation Introduction
- 16.4: Predominant Harmonies
- 16.5: Overview of Functional Harmony
- 17.5: Harmonic Dictation Tips
- 22.1: Secondary Dominants Introduction

tonicize
- 22.1: Secondary Dominants Introduction

triads
- 8: Triads
- 8.1: Triads Introduction
- 8.3: Triads in a Major Key
- 8.4: Hearing Triads

triple meter
- 2.1: Simple Meters Introduction
- 2.4: Triple Meter
- 19.2: Natural Stress in Meter

triplets
- 7.2.3: Triplets
- 15.2.3: Triplets
- 20.1: Compound Triplets and Super Duplets Introduction
- 20.2: Simple Meter Compound Triplets

W

weak beats
- 16.6: Syncopation

Glossary

6/4 chord | A second inversion chord that extends harmonic ideas

Antecedent | The opening phrase, or the material that seems to be asking the question

Anticipation | A tone that does not belong to the chord where it is first heard, but does belong to the following chord

Appoggiatura | A non-chord tone that is the result of a leap and then resolved by a step

Augmented triad | A triad made up of a major third and a major third

Beat boxes | A method of listening for individual beats within a measure

Beat-unit | The note value that receives one beat

Cadence | The combination of triads at the end of a phrase that helps establish the tonal center of a piece or passage

Chord progression | A pattern of chords that make up the harmonic structure of the phrase

Compound duple meter | Meter that has two larger beats that are each subdivided into three parts

Compound duplet | See "Super duplet"

Compound meter | Meter where the beat can be divided into three parts

Compound quadruple meter | Meter that has four larger beats that are each subdivided into three parts

Compound triple meter | Meter that has three larger beats that are each subdivided into three parts

Compound triplet | Three even sounds covering two beats

Conclusive cadence | A combination of triads that conclude a musical phrase or idea

Consequent | The concluding phrase, or the material that answers the question posed in the antecedent phrase

Contrasting period | Phrases in a period structure where the phrases start with different material

Cut-time | A shorthand symbol used as a time signature that indicates two beats per measure and the half note getting one beat

Deceptive cadence | A cadence made up of the dominant chord as the first chord and a second chord that is not the tonic, but includes *do*

Diminished seventh chord | A chord consisting of a diminished triad and a diminished seventh

Diminished triad | A triad made up of a minor third and a minor third

Dominant seventh chord | A chord consisting of a major triad and a minor seventh

Dominant triad | The triad built on the fifth note of the scale

Dotted note | A dot adds half of the duration of the note to the main note

Double period | Four phrases in two pairs when the first two phrases do not form a complete period due to the cadence structure

Downbeat | What we hear as the strong beat of the pattern

Duple meter | A pattern of strong and weak beats in which every other beat is a strong beat (**1**, 2; **1**, 2)

Duplet | Two even sounds on a beat

Escape tone | A non-chord tone that is the result of a step and then resolved by a leap

Half cadence | A cadence made up of any chord as the first chord and the dominant chord as the second chord

Half-diminished seventh chord | A chord consisting of a diminished triad and a minor seventh

Harmonic interval | When two pitches sound at the same time

Harmonic minor | The type of minor scale that is characterized by a lowered third scale degree, a lowered sixth scale degree, and a raised seventh scale degree

Imperfect authentic cadence | A cadence made up of a dominant chord as the first chord and a tonic chord as the second chord. Chords can be in any inversion and have any chord tone in the top voice

Inconclusive cadence | A combination of triads that continues the musical momentum to the next phrase

Interval | The distance between notes

Leading tone | The seventh scale degree

Major | The tonality of the scale that is characterized by the presence of a major third, major sixth, and major seventh

Major interval | The interval that naturally happens between *do* and scale degrees 2, 3, 6, and 7 in a major scale

Major seventh chord | A chord consisting of a major triad and a major seventh

Major triad | A triad made up of a major third and a minor third

Mediant triad | The triad built on the third note of the scale

Melodic interval | When two pitches sound separately with one following the other

Melodic minor | The type of minor scale that is characterized by a lowered third scale degree for the ascending scale, and a lowered seventh scale degree, a lowered sixth scale degree, and a lowered third scale degree for the descending scale

Meter | The pattern of strong and weak beats

Minor | The tonality of the scale that is characterized by the presence of a minor third, a minor or major sixth, and a minor or major seventh

Minor interval | The interval that naturally happens between *do* and scale degrees 3, 6, and 7 in a natural minor scale

Minor seventh chord | A chord consisting of a minor triad and a minor seventh

Minor triad | A triad made up of a minor third and a major third

Motive | A small musical idea that forms the basis of the phrase

Natural minor | The type of minor scale that is characterized by a lowered third scale degree, a lowered sixth scale degree, and a lowered seventh scale degree in relation to the parallel major

Neighbor group | An appoggiatura and escape tone combined

Neighbor tone | A non-chord tone that steps away from a chord tone and then returns to the same tone

Non-chord tone | A note that does not normally belong to the overall sonority

Overtones | Additional pitches that resonate at the same time as the played pitch

Parallel | When two major and minor scales start on the same note name, but use different key signatures (i.e. C major and C minor)

Parallel period | Phrases in a period structure where both phrases start with the same or similar material

Passing tone | A non-chord tone that passes between two chord tones

Pedal point | A tone that begins as a chord tone, becomes a non-chord tone, and then returns to being a chord tone

Perfect authentic cadence | A cadence made up of a dominant chord as the first chord and a tonic chord as the second chord. Both chords must be in root position and we must hear *do* in the top voice of the tonic chord

Perfect interval | The intervals of unison, 4, 5, and 8 in either a major or minor scale

Period | The organization of phrases and cadences where the first phrase ends in a weak cadence and the second phrase ends in a strong cadence

Phrase | A relatively independent musical idea that ends in a cadence

Pitch | The element of music that is determined by the size and frequency of sound waves

Pitch Classes | The grouping of all pitches with the same letter name

Plagal cadence | A cadence made up of the subdominant (IV) as the first chord and tonic as the second chord. *Do* is present in both chords

Primary chords | The tonic, subdominant, and dominant chords in the key

Quadruple meter | A pattern of strong and weak beats in which the strongest beat is on the first beat with three weaker beats that follow (**1**, 2, 3, 4)

Relative | When two major and minor scales share the same key signature (i.e. C major and A minor)

Repeated phrase | The exact repeat of the phrase

Rhythm | The pattern of sounds and silences

Scale | A stepwise series of pitches organized by distinct intervals

Secondary dominant | A chord that briefly tonicizes a chord other than the tonic

Seventh chord | A chord consisting of four pitches, each a third apart when stacked in root position

Simple meter | Meter where the beat can be divided into two parts

Skip | The distance from one note to another that skips a letter name

Solfège | A method of attaching syllables to notes

Step | The distance from one note to the next closest letter name

Subdominant triad | The triad built on the fourth note of the scale

Submediant triad | The triad built on the sixth note of the scale

Subtonic triad | The triad built on the seventh note of the scale

Super duplet | Two even sounds covering three beats in either simple or compound meter

Super triplet | See "Compound triplet"

Supertonic triad | The triad built on the second note of the scale

Suspension | A note that belongs to the previous chord, but is held into the next chord where it does not belong

Syncopation | When a weak beat is emphasized in a rhythm

Tendency tones | Tones within a key that have a strong tendency to resolve in a specific direction

Tie | Connects two notes of the same pitch, and the durations of both note values are added together

Time signature | The two vertically stacked numbers that appear at the beginning of a score

Tonality | A hierarchy of pitches and chords within a given musical work

Tonic | The first scale degree

Tonic triad | The triad built on the keynote of the scale

Tonicize | To treat a chord as if it were the tonic without a key change

Triad | A chord made up of three pitches that are each separated by a third

Triple meter | A pattern of strong and weak beats in which every third beat is a strong beat (**1**, 2, 3; **1**, 2, 3)

Triplet | Three eighth notes filling one beat in simple meter or three even sounds on a beat in simple meter

Upbeat | The beat that comes just before the downbeat

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  - Front Matter - *CC BY-NC 4.0*
    - TitlePage - *CC BY-NC 4.0*
    - InfoPage - *CC BY-NC 4.0*
    - Table of Contents - *Undeclared*
    - Licensing - *CC BY-NC 4.0*
    - Preface - *CC BY-NC 4.0*
  - 1: Pitch - *CC BY-NC 4.0*
    - 1.1: Pitch Introduction - *CC BY-NC 4.0*
    - 1.2: Pitch Class - *CC BY-NC 4.0*
    - 1.3: Solfège Methods - *CC BY-NC 4.0*
      - 1.3.1: Solfège Syllable Check-In Quiz - *CC BY-NC 4.0*
    - 1.4: Curwen Hand Signs - *CC BY-NC-SA 4.0*
    - 1.5: Pitch Patterns - *CC BY-NC 4.0*
    - 1.6: Lab Activities - *CC BY-NC 4.0*
    - 1.7: Additional Practice - *CC BY-ND 4.0*
  - 2: Simple Meters - *CC BY-NC 4.0*
    - 2.1: Simple Meters Introduction - *CC BY-NC 4.0*
    - 2.2: Beat Patterns - *CC BY-NC 4.0*
    - 2.3: Duple Meter - *CC BY-NC 4.0*
      - 2.3.1: Duple Conducting Pattern - *CC BY-NC 4.0*
    - 2.4: Triple Meter - *CC BY-NC 4.0*
      - 2.4.1: Triple Conducting Pattern - *CC BY-NC 4.0*
    - 2.5: Quadruple Meter - *CC BY-NC 4.0*
      - 2.5.1: Quadruple Conducting Pattern - *CC BY-NC 4.0*
    - 2.6: Simple Meter - *CC BY-NC 4.0*
      - 2.6.1: Simple Meter Check-In Quiz - *CC BY-NC 4.0*
    - 2.7: Counting Methods - *CC BY-NC 4.0*
    - 2.8: Lab Activities - *CC BY-NC 4.0*
    - 2.9: Additional Practice - *CC BY-NC 4.0*
  - 3: Rhythmic Dictation - *CC BY-NC 4.0*
    - 3.1: Rhythmic Dictation Introduction - *CC BY-NC 4.0*
    - 3.2: Rhythmic Values Review - *CC BY-SA 4.0*
    - 3.3: Benefits of Practicing Dictation - *CC BY-NC 4.0*
    - 3.4: Process of Dictation - *CC BY-NC 4.0*
    - 3.5: Beat Boxes - *CC BY-NC 4.0*
      - 3.5.1: Identifying Sounds on a Beat - *CC BY-NC 4.0*
      - 3.5.2: Ties with Beat Boxes - *CC BY-SA 4.0*
    - 3.6: Counting Method for Dictation - *CC BY-NC 4.0*
    - 3.7: Lab Activities - *CC BY-NC 4.0*
    - 3.8: Additional Practice - *CC BY-NC 4.0*
  - 4: Compound Meter - *CC BY-NC 4.0*
    - 4.1: Compound Meter Introduction - *CC BY-NC 4.0*
    - 4.2: Simple Meter vs. Compound Meter - *CC BY-NC 4.0*
    - 4.3: Compound Duple Meter - *CC BY-NC 4.0*
      - 4.3.1: Compound Duple Meter Conducting Pattern - *CC BY-NC 4.0*
    - 4.4: Compound Triple Meter - *CC BY-NC 4.0*
      - 4.4.1: Compound Triple Meter Conducting Pattern - *CC BY-NC 4.0*
    - 4.5: Compound Quadruple Meter - *CC BY-NC 4.0*
      - 4.5.1: Compound Quadruple Meter Conducting Pattern - *CC BY-NC 4.0*

- 4.6: Beat Boxes for Compound Meter - *CC BY-NC 4.0*
- 4.7: Lab Activities - *CC BY-NC 4.0*
- 4.8: Additional Practice - *CC BY-NC 4.0*
- 4.9: Practice Exercises - *CC BY-NC 4.0*

5: Minor Keys - *CC BY-NC 4.0*
- 5.1: Minor Keys Introduction - *CC BY-NC 4.0*
- 5.2: Three Forms of the Minor Scale - *CC BY-NC 4.0*
  - 5.2.1: Natural Minor - *CC BY-NC 4.0*
  - 5.2.2: Harmonic Minor - *CC BY-NC 4.0*
  - 5.2.3: Melodic Minor - *CC BY-NC 4.0*
- 5.3: Minor Solfège - *CC BY-NC 4.0*
- 5.4: Curwen Hand Signs for Lowered Pitches - *CC BY-NC 4.0*
- 5.5: Lab Activities - *CC BY-NC 4.0*
- 5.6: Additional Practice - *CC BY-NC 4.0*

6: Intervals - *CC BY-NC 4.0*
- 6.1: Intervals Introduction - *CC BY-NC 4.0*
- 6.2: Melodic vs. Harmonic Intervals - *CC BY-NC 4.0*
- 6.3: Major, Minor, and Perfect Intervals - *CC BY-NC 4.0*
- 6.4: Consonant vs. Dissonant - *CC BY-NC 4.0*
- 6.5: Song Cues - *CC BY-NC 4.0*
- 6.6: Combining Intervals - *CC BY-NC 4.0*
- 6.7: The Singing and Hearing Connection - *CC BY-NC 4.0*
- 6.8: Lab Activities - *CC BY-NC 4.0*
- 6.9: Additional Practice - *CC BY-NC 4.0*
  - 6.9.1: Interval Quiz - *CC BY-NC 4.0*

7: Beat Divisions - *CC BY-NC 4.0*
- 7.1: Beat Divisions Introduction - *CC BY-NC 4.0*
- 7.2: Simple Meter Beat Divisions - *CC BY-NC 4.0*
  - 7.2.1: Eighth Notes - *CC BY-NC 4.0*
  - 7.2.2: Sixteenth Notes - *CC BY-NC 4.0*
  - 7.2.3: Triplets - *CC BY-NC 4.0*
- 7.3: Compound Meter Beat Divisions - *CC BY-NC 4.0*
  - 7.3.1: Sixteenth Notes - *CC BY-NC 4.0*
- 7.4: Lab Activities - *CC BY-NC 4.0*
- 7.5: Additional Practice - *CC BY-NC 4.0*

8: Triads - *CC BY-NC 4.0*
- 8.1: Triads Introduction - *CC BY-NC 4.0*
- 8.2: Triad Qualities - *CC BY-NC 4.0*
- 8.3: Triads in a Major Key - *CC BY 3.0*
- 8.4: Hearing Triads - *CC BY-NC 4.0*
- 8.5: Lab Activities - *CC BY-NC 4.0*
- 8.6: Additional Practice - *CC BY-NC 4.0*

9: Basic Cadences - *CC BY-NC 4.0*
- 9.1: Basic Cadences Introduction - *CC BY-NC 4.0*
- 9.2: Conclusive vs. Inconclusive Cadences - *CC BY-NC 4.0*
- 9.3: Cadence Types - *CC BY-NC 4.0*
  - 9.3.1: Perfect Authentic Cadence - *CC BY-NC 4.0*
  - 9.3.2: Imperfect Authentic Cadence - *CC BY-NC 4.0*
  - 9.3.3: Half Cadence - *CC BY-NC 4.0*
- 9.4: Lab Activities - *CC BY-NC 4.0*
- 9.5: Additional Practice - *CC BY-NC 4.0*

10: Seventh Chords - *CC BY-NC 4.0*
- 10.1: Seventh Chords Introduction - *CC BY-NC 4.0*
- 10.2: Seventh Chord Qualities - *CC BY-NC 4.0*
  - 10.2.1: Dominant Seventh Chord - *CC BY-NC 4.0*
  - 10.2.2: Major Seventh Chord - *CC BY-NC 4.0*
  - 10.2.3: Minor Seventh Chord - *CC BY-NC 4.0*
  - 10.2.4: Diminished Seventh Chord - *CC BY-NC 4.0*
  - 10.2.5: Half-Diminished Seventh Chord - *CC BY-NC 4.0*
- 10.3: Seventh Chord Inversions - *CC BY-NC 4.0*
- 10.4: Hearing Seventh Chords - *CC BY-NC 4.0*
- 10.5: Interval Practice- Minor 7th and Major 7th - *CC BY-NC 4.0*
- 10.6: Lab Activities - *CC BY-NC 4.0*
- 10.7: Additional Practice - *CC BY-NC 4.0*

11: Modes - *CC BY-NC 4.0*
- 11.1: Modes Introduction - *CC BY-NC 4.0*
- 11.2: Characteristics of Each Mode - *CC BY-NC 4.0*
  - 11.2.1: Ionian Mode - *CC BY-NC 4.0*
  - 11.2.2: Dorian Mode - *CC BY-NC 4.0*
  - 11.2.3: Phrygian Mode - *CC BY-NC 4.0*
  - 11.2.4: Lydian Mode - *CC BY-NC 4.0*
  - 11.2.5: Mixolydian Mode - *CC BY-NC 4.0*
  - 11.2.6: Aeolian Mode - *CC BY-NC 4.0*
  - 11.2.7: Locrian Mode - *CC BY-NC 4.0*
- 11.3: Major Modes vs. Minor Modes - *CC BY-NC 4.0*
- 11.4: Different Ways to Think About Modes - *CC BY-NC 4.0*
- 11.5: Using Moveable Do Solfège for Modes - *CC BY-NC 4.0*
- 11.6: Lab Activities - *CC BY-NC 4.0*
- 11.7: Additional Practice - *CC BY-NC 4.0*

12: Additional Time Signatures and Rhythmic Patterns - *CC BY-NC 4.0*

- 12.1: Additional Time Signatures and Rhythmic Patterns Introduction - *CC BY-NC 4.0*
- 12.2: Additional Time Signatures - *CC BY-NC 4.0*
- 12.3: Dotted Sixteenth Note Patterns - *CC BY-NC 4.0*
- 12.4: Ties - *CC BY-NC 4.0*
- 12.5: Dictation Techniques - *CC BY-NC 4.0*
- 12.6: Lab Activities - *CC BY-NC 4.0*
- 12.7: Additional Practice - *CC BY-NC 4.0*

13: Melodic Embellishments - *CC BY-NC 4.0*

- 13.1: Melodic Embellishments Introduction - *CC BY-NC 4.0*
- 13.2: Passing Tone - *CC BY-NC 4.0*
- 13.3: Neighbor Tone - *CC BY-NC 4.0*
- 13.4: Escape Tone - *CC BY-NC 4.0*
- 13.5: Appoggiatura - *CC BY-NC 4.0*
- 13.6: Suspensions - *CC BY-NC 4.0*
- 13.7: Additional Classifications - *CC BY-NC 4.0*
- 13.8: Lab Activities - *CC BY-NC 4.0*
- 13.9: Additional Practice - *CC BY-NC 4.0*

14: Phrases, Additional Cadences, and Form - *CC BY-NC 4.0*

- 14.1: Phrases, Cadences, and Form Introduction - *CC BY-NC 4.0*
- 14.2: Motives and Phrases - *CC BY-NC 4.0*
  - 14.2.1: Motives - *CC BY-NC 4.0*
  - 14.2.2: Phrases - *CC BY-NC 4.0*
- 14.3: Cadences - *CC BY-NC 4.0*
  - 14.3.1: Cadence Review - *CC BY-NC 4.0*
  - 14.3.2: Plagal Cadence - *CC BY-NC 4.0*
  - 14.3.3: Deceptive Cadence - *CC BY-NC 4.0*
- 14.4: Phrase Classifications - *CC BY-NC 4.0*
  - 14.4.1: Parallel vs. Contrasting - *CC BY-NC 4.0*
- 14.5: Periods - *CC BY-NC 4.0*
  - 14.5.1: Other Periods - *CC BY-NC 4.0*
- 14.6: Additional Dictation Tips - *CC BY-NC 4.0*
- 14.7: Lab Activities - *CC BY-NC 4.0*
- 14.8: Additional Practice - *CC BY-NC 4.0*

15: Half Note Beat-Units - *CC BY-NC 4.0*

- 15.1: Half Note Beat-Units Introduction - *CC BY-NC 4.0*
- 15.2: Simple Meter Beat Divisions - *CC BY-NC 4.0*
  - 15.2.1: Common Patterns - *CC BY-NC 4.0*
  - 15.2.2: Counting - *CC BY-NC 4.0*
  - 15.2.3: Triplets - *CC BY-NC 4.0*
- 15.3: Compound Meter Beat Divisions - *CC BY-NC 4.0*
  - 15.3.1: Common Patterns in Compound Meter - *CC BY-NC 4.0*
- 15.4: Lab Activities - *CC BY-NC 4.0*
- 15.5: Additional Practice - *CC BY-NC 4.0*

16: Functional Harmony and Syncopation - *CC BY-NC 4.0*

- 16.1: Functional Harmony and Syncopation Introduction - *CC BY-NC 4.0*
- 16.2: Circle of Fifths - *CC BY-NC 4.0*
- 16.3: Dominant Seventh Chord Review - *CC BY-NC 4.0*
- 16.4: Predominant Harmonies - *CC BY-NC 4.0*
- 16.5: Overview of Functional Harmony - *CC BY-NC 4.0*
- 16.6: Syncopation - *CC BY-NC 4.0*
- 16.7: Lab Activities - *CC BY-NC 4.0*
- 16.8: Additional Practice - *CC BY-NC 4.0*

17: Harmonic Dictation - *CC BY-NC 4.0*

- 17.1: Harmonic Dictation Introduction - *CC BY-NC 4.0*
- 17.2: Review of Cadences - *CC BY-NC 4.0*
- 17.3: Review of Common Progressions - *CC BY-NC 4.0*
- 17.4: Listening to Two Lines - *CC BY-NC 4.0*
- 17.5: Harmonic Dictation Tips - *CC BY-NC 4.0*
- 17.6: Lab Activities - *CC BY-NC 4.0*
- 17.7: Additional Practice - *CC BY-NC 4.0*

18: 6/4 Chords - *CC BY-NC 4.0*

- 18.1: 6/4 Chords Introduction - *CC BY-NC 4.0*
- 18.2: Cadential 6/4 - *CC BY-NC 4.0*
- 18.3: Pedal 6/4 - *CC BY-NC 4.0*
- 18.4: Passing 6/4 - *CC BY-NC 4.0*
- 18.5: Purpose of Common Progressions - *CC BY-NC 4.0*
- 18.6: Lab Activities - *CC BY-NC 4.0*
- 18.7: Additional Practice - *CC BY-NC 4.0*

19: Syncopated Subdivisions - *CC BY-NC 4.0*

- 19.1: Syncopated Subdivisions Introduction - *CC BY-NC 4.0*
- 19.2: Natural Stress in Meter - *CC BY-NC 4.0*
- 19.3: Common Patterns in Simple Meter - *CC BY-NC 4.0*
- 19.4: Common Patterns in Compound Meter - *CC BY-NC 4.0*
- 19.5: Counting - *CC BY-NC 4.0*
- 19.6: Personal Practice - *CC BY-NC 4.0*
- 19.7: Lab Activities - *CC BY-NC 4.0*
- 19.8: Additional Practice - *CC BY-NC 4.0*

- 20: Compound Triplets and Super Duplets - *CC BY-NC 4.0*
  - 20.1: Compound Triplets and Super Duplets Introduction - *CC BY-NC 4.0*
  - 20.2: Simple Meter Compound Triplets - *CC BY-NC 4.0*
  - 20.3: Simple Meter Super Duplets - *CC BY-NC 4.0*
  - 20.4: Compound Meter Super Duplets - *CC BY-NC 4.0*
  - 20.5: Personal Practice - *CC BY-NC 4.0*
  - 20.6: Lab Activities - *CC BY-NC 4.0*
  - 20.7: Additional Practice - *CC BY-NC 4.0*
- 21: Diminished Chords - *CC BY-NC 4.0*
  - 21.1: Diminished Chords Introduction - *CC BY-NC 4.0*
  - 21.2: Diminished Seventh Chords - *CC BY-NC 4.0*
  - 21.3: Uses for Diminished Chords - *CC BY-NC 4.0*
  - 21.4: Hearing Diminished Chords - *CC BY-NC 4.0*
  - 21.5: Diminished Chords in Major and Minor Keys - *CC BY-NC 4.0*
  - 21.6: Lab Activities - *CC BY-NC 4.0*
  - 21.7: Additional Practice - *CC BY-NC 4.0*
- 22: Introduction to Secondary Dominants - *CC BY-NC 4.0*
  - 22.1: Secondary Dominants Introduction - *CC BY-NC 4.0*
  - 22.2: Raised Fourth Scale Degree - *CC BY-NC 4.0*
  - 22.3: What is a Secondary Dominant? - *CC BY-NC 4.0*
  - 22.4: Identifying Secondary Dominants - *CC BY-NC 4.0*
  - 22.5: Lab Activities - *CC BY-NC 4.0*
  - 22.6: Additional Practice - *CC BY-NC 4.0*
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  - Front Matter - *CC BY-NC 4.0*
    - TitlePage - *CC BY-NC 4.0*
    - InfoPage - *CC BY-NC 4.0*
    - Table of Contents - *Undeclared*
    - Licensing - *CC BY-NC 4.0*
    - Preface - *CC BY-NC 4.0*
  - 1: Pitch - *CC BY-NC 4.0*
    - 1.1: Pitch Introduction - *CC BY-NC 4.0*
    - 1.2: Pitch Class - *CC BY-NC 4.0*
    - 1.3: Solfège Methods - *CC BY-NC 4.0*
      - 1.3.1: Solfège Syllable Check-In Quiz - *CC BY-NC 4.0*
    - 1.4: Curwen Hand Signs - *CC BY-NC-SA 4.0*
    - 1.5: Pitch Patterns - *CC BY-NC 4.0*
    - 1.6: Lab Activities - *CC BY-NC 4.0*
    - 1.7: Additional Practice - *CC BY-ND 4.0*
  - 2: Simple Meters - *CC BY-NC 4.0*
    - 2.1: Simple Meters Introduction - *CC BY-NC 4.0*
    - 2.2: Beat Patterns - *CC BY-NC 4.0*
    - 2.3: Duple Meter - *CC BY-NC 4.0*
      - 2.3.1: Duple Conducting Pattern - *CC BY-NC 4.0*
    - 2.4: Triple Meter - *CC BY-NC 4.0*
      - 2.4.1: Triple Conducting Pattern - *CC BY-NC 4.0*
    - 2.5: Quadruple Meter - *CC BY-NC 4.0*
      - 2.5.1: Quadruple Conducting Pattern - *CC BY-NC 4.0*
    - 2.6: Simple Meter - *CC BY-NC 4.0*
      - 2.6.1: Simple Meter Check-In Quiz - *CC BY-NC 4.0*
    - 2.7: Counting Methods - *CC BY-NC 4.0*
    - 2.8: Lab Activities - *CC BY-NC 4.0*
    - 2.9: Additional Practice - *CC BY-NC 4.0*
  - 3: Rhythmic Dictation - *CC BY-NC 4.0*
    - 3.1: Rhythmic Dictation Introduction - *CC BY-NC 4.0*
    - 3.2: Rhythmic Values Review - *CC BY-SA 4.0*
    - 3.3: Benefits of Practicing Dictation - *CC BY-NC 4.0*
    - 3.4: Process of Dictation - *CC BY-NC 4.0*
    - 3.5: Beat Boxes - *CC BY-NC 4.0*
      - 3.5.1: Identifying Sounds on a Beat - *CC BY-NC 4.0*
      - 3.5.2: Ties with Beat Boxes - *CC BY-SA 4.0*
    - 3.6: Counting Method for Dictation - *CC BY-NC 4.0*
    - 3.7: Lab Activities - *CC BY-NC 4.0*
    - 3.8: Additional Practice - *CC BY-NC 4.0*
  - 4: Compound Meter - *CC BY-NC 4.0*
    - 4.1: Compound Meter Introduction - *CC BY-NC 4.0*
    - 4.2: Simple Meter vs. Compound Meter - *CC BY-NC 4.0*
    - 4.3: Compound Duple Meter - *CC BY-NC 4.0*
      - 4.3.1: Compound Duple Meter Conducting Pattern - *CC BY-NC 4.0*
    - 4.4: Compound Triple Meter - *CC BY-NC 4.0*
      - 4.4.1: Compound Triple Meter Conducting Pattern - *CC BY-NC 4.0*
    - 4.5: Compound Quadruple Meter - *CC BY-NC 4.0*
      - 4.5.1: Compound Quadruple Meter Conducting Pattern - *CC BY-NC 4.0*

- 4.6: Beat Boxes for Compound Meter - *CC BY-NC 4.0*
- 4.7: Lab Activities - *CC BY-NC 4.0*
- 4.8: Additional Practice - *CC BY-NC 4.0*
- 4.9: Practice Exercises - *CC BY-NC 4.0*

5: Minor Keys - *CC BY-NC 4.0*
- 5.1: Minor Keys Introduction - *CC BY-NC 4.0*
- 5.2: Three Forms of the Minor Scale - *CC BY-NC 4.0*
  - 5.2.1: Natural Minor - *CC BY-NC 4.0*
  - 5.2.2: Harmonic Minor - *CC BY-NC 4.0*
  - 5.2.3: Melodic Minor - *CC BY-NC 4.0*
- 5.3: Minor Solfège - *CC BY-NC 4.0*
- 5.4: Curwen Hand Signs for Lowered Pitches - *CC BY-NC 4.0*
- 5.5: Lab Activities - *CC BY-NC 4.0*
- 5.6: Additional Practice - *CC BY-NC 4.0*

6: Intervals - *CC BY-NC 4.0*
- 6.1: Intervals Introduction - *CC BY-NC 4.0*
- 6.2: Melodic vs. Harmonic Intervals - *CC BY-NC 4.0*
- 6.3: Major, Minor, and Perfect Intervals - *CC BY-NC 4.0*
- 6.4: Consonant vs. Dissonant - *CC BY-NC 4.0*
- 6.5: Song Cues - *CC BY-NC 4.0*
- 6.6: Combining Intervals - *CC BY-NC 4.0*
- 6.7: The Singing and Hearing Connection - *CC BY-NC 4.0*
- 6.8: Lab Activities - *CC BY-NC 4.0*
- 6.9: Additional Practice - *CC BY-NC 4.0*
  - 6.9.1: Interval Quiz - *CC BY-NC 4.0*

7: Beat Divisions - *CC BY-NC 4.0*
- 7.1: Beat Divisions Introduction - *CC BY-NC 4.0*
- 7.2: Simple Meter Beat Divisions - *CC BY-NC 4.0*
  - 7.2.1: Eighth Notes - *CC BY-NC 4.0*
  - 7.2.2: Sixteenth Notes - *CC BY-NC 4.0*
  - 7.2.3: Triplets - *CC BY-NC 4.0*
- 7.3: Compound Meter Beat Divisions - *CC BY-NC 4.0*
  - 7.3.1: Sixteenth Notes - *CC BY-NC 4.0*
- 7.4: Lab Activities - *CC BY-NC 4.0*
- 7.5: Additional Practice - *CC BY-NC 4.0*

8: Triads - *CC BY-NC 4.0*
- 8.1: Triads Introduction - *CC BY-NC 4.0*
- 8.2: Triad Qualities - *CC BY-NC 4.0*
- 8.3: Triads in a Major Key - *CC BY 3.0*
- 8.4: Hearing Triads - *CC BY-NC 4.0*
- 8.5: Lab Activities - *CC BY-NC 4.0*
- 8.6: Additional Practice - *CC BY-NC 4.0*

9: Basic Cadences - *CC BY-NC 4.0*
- 9.1: Basic Cadences Introduction - *CC BY-NC 4.0*
- 9.2: Conclusive vs. Inconclusive Cadences - *CC BY-NC 4.0*
- 9.3: Cadence Types - *CC BY-NC 4.0*
  - 9.3.1: Perfect Authentic Cadence - *CC BY-NC 4.0*
  - 9.3.2: Imperfect Authentic Cadence - *CC BY-NC 4.0*
  - 9.3.3: Half Cadence - *CC BY-NC 4.0*
- 9.4: Lab Activities - *CC BY-NC 4.0*
- 9.5: Additional Practice - *CC BY-NC 4.0*

10: Seventh Chords - *CC BY-NC 4.0*
- 10.1: Seventh Chords Introduction - *CC BY-NC 4.0*
- 10.2: Seventh Chord Qualities - *CC BY-NC 4.0*
  - 10.2.1: Dominant Seventh Chord - *CC BY-NC 4.0*
  - 10.2.2: Major Seventh Chord - *CC BY-NC 4.0*
  - 10.2.3: Minor Seventh Chord - *CC BY-NC 4.0*
  - 10.2.4: Diminished Seventh Chord - *CC BY-NC 4.0*
  - 10.2.5: Half-Diminished Seventh Chord - *CC BY-NC 4.0*
- 10.3: Seventh Chord Inversions - *CC BY-NC 4.0*
- 10.4: Hearing Seventh Chords - *CC BY-NC 4.0*
- 10.5: Interval Practice- Minor 7th and Major 7th - *CC BY-NC 4.0*
- 10.6: Lab Activities - *CC BY-NC 4.0*
- 10.7: Additional Practice - *CC BY-NC 4.0*

11: Modes - *CC BY-NC 4.0*
- 11.1: Modes Introduction - *CC BY-NC 4.0*
- 11.2: Characteristics of Each Mode - *CC BY-NC 4.0*
  - 11.2.1: Ionian Mode - *CC BY-NC 4.0*
  - 11.2.2: Dorian Mode - *CC BY-NC 4.0*
  - 11.2.3: Phrygian Mode - *CC BY-NC 4.0*
  - 11.2.4: Lydian Mode - *CC BY-NC 4.0*
  - 11.2.5: Mixolydian Mode - *CC BY-NC 4.0*
  - 11.2.6: Aeolian Mode - *CC BY-NC 4.0*
  - 11.2.7: Locrian Mode - *CC BY-NC 4.0*
- 11.3: Major Modes vs. Minor Modes - *CC BY-NC 4.0*
- 11.4: Different Ways to Think About Modes - *CC BY-NC 4.0*
- 11.5: Using Moveable Do Solfège for Modes - *CC BY-NC 4.0*
- 11.6: Lab Activities - *CC BY-NC 4.0*
- 11.7: Additional Practice - *CC BY-NC 4.0*

12: Additional Time Signatures and Rhythmic Patterns - *CC BY-NC 4.0*

- 12.1: Additional Time Signatures and Rhythmic Patterns Introduction - *CC BY-NC 4.0*
- 12.2: Additional Time Signatures - *CC BY-NC 4.0*
- 12.3: Dotted Sixteenth Note Patterns - *CC BY-NC 4.0*
- 12.4: Ties - *CC BY-NC 4.0*
- 12.5: Dictation Techniques - *CC BY-NC 4.0*
- 12.6: Lab Activities - *CC BY-NC 4.0*
- 12.7: Additional Practice - *CC BY-NC 4.0*

13: Melodic Embellishments - *CC BY-NC 4.0*

- 13.1: Melodic Embellishments Introduction - *CC BY-NC 4.0*
- 13.2: Passing Tone - *CC BY-NC 4.0*
- 13.3: Neighbor Tone - *CC BY-NC 4.0*
- 13.4: Escape Tone - *CC BY-NC 4.0*
- 13.5: Appoggiatura - *CC BY-NC 4.0*
- 13.6: Suspensions - *CC BY-NC 4.0*
- 13.7: Additional Classifications - *CC BY-NC 4.0*
- 13.8: Lab Activities - *CC BY-NC 4.0*
- 13.9: Additional Practice - *CC BY-NC 4.0*

14: Phrases, Additional Cadences, and Form - *CC BY-NC 4.0*

- 14.1: Phrases, Cadences, and Form Introduction - *CC BY-NC 4.0*
- 14.2: Motives and Phrases - *CC BY-NC 4.0*
  - 14.2.1: Motives - *CC BY-NC 4.0*
  - 14.2.2: Phrases - *CC BY-NC 4.0*
- 14.3: Cadences - *CC BY-NC 4.0*
  - 14.3.1: Cadence Review - *CC BY-NC 4.0*
  - 14.3.2: Plagal Cadence - *CC BY-NC 4.0*
  - 14.3.3: Deceptive Cadence - *CC BY-NC 4.0*
- 14.4: Phrase Classifications - *CC BY-NC 4.0*
  - 14.4.1: Parallel vs. Contrasting - *CC BY-NC 4.0*
- 14.5: Periods - *CC BY-NC 4.0*
  - 14.5.1: Other Periods - *CC BY-NC 4.0*
- 14.6: Additional Dictation Tips - *CC BY-NC 4.0*
- 14.7: Lab Activities - *CC BY-NC 4.0*
- 14.8: Additional Practice - *CC BY-NC 4.0*

15: Half Note Beat-Units - *CC BY-NC 4.0*

- 15.1: Half Note Beat-Units Introduction - *CC BY-NC 4.0*
- 15.2: Simple Meter Beat Divisions - *CC BY-NC 4.0*
  - 15.2.1: Common Patterns - *CC BY-NC 4.0*
  - 15.2.2: Counting - *CC BY-NC 4.0*
  - 15.2.3: Triplets - *CC BY-NC 4.0*
- 15.3: Compound Meter Beat Divisions - *CC BY-NC 4.0*
  - 15.3.1: Common Patterns in Compound Meter - *CC BY-NC 4.0*
- 15.4: Lab Activities - *CC BY-NC 4.0*
- 15.5: Additional Practice - *CC BY-NC 4.0*

16: Functional Harmony and Syncopation - *CC BY-NC 4.0*

- 16.1: Functional Harmony and Syncopation Introduction - *CC BY-NC 4.0*
- 16.2: Circle of Fifths - *CC BY-NC 4.0*
- 16.3: Dominant Seventh Chord Review - *CC BY-NC 4.0*
- 16.4: Predominant Harmonies - *CC BY-NC 4.0*
- 16.5: Overview of Functional Harmony - *CC BY-NC 4.0*
- 16.6: Syncopation - *CC BY-NC 4.0*
- 16.7: Lab Activities - *CC BY-NC 4.0*
- 16.8: Additional Practice - *CC BY-NC 4.0*

17: Harmonic Dictation - *CC BY-NC 4.0*

- 17.1: Harmonic Dictation Introduction - *CC BY-NC 4.0*
- 17.2: Review of Cadences - *CC BY-NC 4.0*
- 17.3: Review of Common Progressions - *CC BY-NC 4.0*
- 17.4: Listening to Two Lines - *CC BY-NC 4.0*
- 17.5: Harmonic Dictation Tips - *CC BY-NC 4.0*
- 17.6: Lab Activities - *CC BY-NC 4.0*
- 17.7: Additional Practice - *CC BY-NC 4.0*

18: 6/4 Chords - *CC BY-NC 4.0*

- 18.1: 6/4 Chords Introduction - *CC BY-NC 4.0*
- 18.2: Cadential 6/4 - *CC BY-NC 4.0*
- 18.3: Pedal 6/4 - *CC BY-NC 4.0*
- 18.4: Passing 6/4 - *CC BY-NC 4.0*
- 18.5: Purpose of Common Progressions - *CC BY-NC 4.0*
- 18.6: Lab Activities - *CC BY-NC 4.0*
- 18.7: Additional Practice - *CC BY-NC 4.0*

19: Syncopated Subdivisions - *CC BY-NC 4.0*

- 19.1: Syncopated Subdivisions Introduction - *CC BY-NC 4.0*
- 19.2: Natural Stress in Meter - *CC BY-NC 4.0*
- 19.3: Common Patterns in Simple Meter - *CC BY-NC 4.0*
- 19.4: Common Patterns in Compound Meter - *CC BY-NC 4.0*
- 19.5: Counting - *CC BY-NC 4.0*
- 19.6: Personal Practice - *CC BY-NC 4.0*
- 19.7: Lab Activities - *CC BY-NC 4.0*
- 19.8: Additional Practice - *CC BY-NC 4.0*

- 20: Compound Triplets and Super Duplets - *CC BY-NC 4.0*
  - 20.1: Compound Triplets and Super Duplets Introduction - *CC BY-NC 4.0*
  - 20.2: Simple Meter Compound Triplets - *CC BY-NC 4.0*
  - 20.3: Simple Meter Super Duplets - *CC BY-NC 4.0*
  - 20.4: Compound Meter Super Duplets - *CC BY-NC 4.0*
  - 20.5: Personal Practice - *CC BY-NC 4.0*
  - 20.6: Lab Activities - *CC BY-NC 4.0*
  - 20.7: Additional Practice - *CC BY-NC 4.0*
- 21: Diminished Chords - *CC BY-NC 4.0*
  - 21.1: Diminished Chords Introduction - *CC BY-NC 4.0*
  - 21.2: Diminished Seventh Chords - *CC BY-NC 4.0*
  - 21.3: Uses for Diminished Chords - *CC BY-NC 4.0*
  - 21.4: Hearing Diminished Chords - *CC BY-NC 4.0*
  - 21.5: Diminished Chords in Major and Minor Keys - *CC BY-NC 4.0*
  - 21.6: Lab Activities - *CC BY-NC 4.0*
  - 21.7: Additional Practice - *CC BY-NC 4.0*
- 22: Introduction to Secondary Dominants - *CC BY-NC 4.0*
  - 22.1: Secondary Dominants Introduction - *CC BY-NC 4.0*
  - 22.2: Raised Fourth Scale Degree - *CC BY-NC 4.0*
  - 22.3: What is a Secondary Dominant? - *CC BY-NC 4.0*
  - 22.4: Identifying Secondary Dominants - *CC BY-NC 4.0*
  - 22.5: Lab Activities - *CC BY-NC 4.0*
  - 22.6: Additional Practice - *CC BY-NC 4.0*
- Back Matter - *CC BY-NC 4.0*
  - Index - *CC BY-NC 4.0*
  - Glossary - *CC BY-NC 4.0*
  - Detailed Licensing - *CC BY-NC 4.0*
  - Detailed Licensing - *Undeclared*