MUSIC THEORY: PRINTABLE WORKSHEETS

Every exercise of Music Theory: From Absolute Beginner to Expert, 5th Edition

FIFTH EDITION

Nicolas Carter

Music Theory: Printable Worksheets: Every exercise of Music Theory: From Absolute Beginner to Expert, 5th Edition

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Part of the series Learn Music Step by Step for Self-Taught Players.

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HOW TO USE THESE WORKSHEETS

These pages hold every exercise, Checkpoint and Challenge of *Music Theory: From Absolute Beginner to Expert*, 5th edition, with room to write. Print the ones you need, as often as you like. Each group names its chapter and its page in the book, where the text explains it; the answers are at the back of the book.

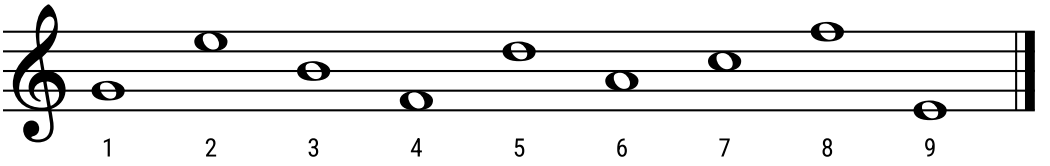
PART 1 CHECKPOINT

Checkpoint 1
Page 43 of the book.

1. A sound wave's frequency decides what we hear as its pitch. What does its amplitude decide? _____
2. A string vibrates 220 times every second. What is its frequency? _____
3. What is the frequency ratio of an octave? _____
4. Which note is tuned to 440 Hz in Concert Pitch? _____
5. How many half steps make one whole step? _____
6. If A4 is 440 Hz, what is the frequency of A2? _____
7. Which two pairs of neighboring natural notes have no black key between them? _____
8. F♯ is one name of a black key. What is its other name? _____
9. How many half steps is it from C4 up to G4? _____
10. In which register is the note G♯6? _____
11. In Fixed-Do solfège, what is the syllable for A? _____
12. What do German musicians call B natural? _____

NOTATION WORKOUT

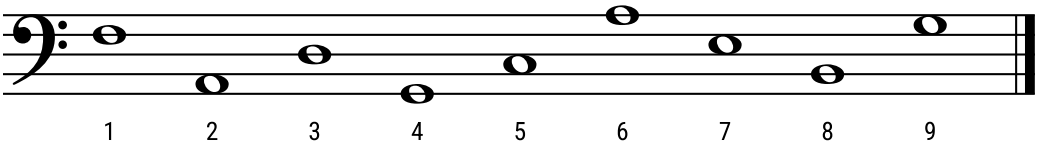
Exercise 2.1
Page 77 of the book.
Identify the pitch. Name each note in the treble clef. Write its letter on the line under its number. Then find each note on your instrument. If a note is outside your instrument's range, name it on the page, then find the same note name in a comfortable octave.



1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 8 _____ 9 _____

If every answer is one letter off, count again from G: the treble clef's curl circles the second line, G.

Exercise 2.2
Page 78 of the book.
Now the bass clef. Name each note, then find it on your instrument.

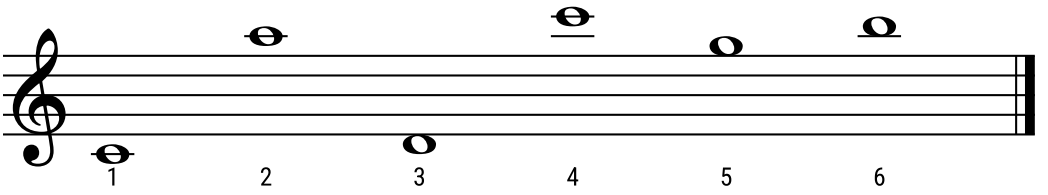


1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 8 _____ 9 _____

Exercise 2.3

Page 78 of the book.

Ledger lines above and below the treble staff. Name each note with its octave number (C4 is middle C).



1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____

Exercise 2.4

Page 78 of the book.

Middle C (C4) sits in a different place in each clef. Where? Name its line: a line of the staff, counted from the bottom, or a ledger line above or below it.

Treble clef _____

Bass clef _____

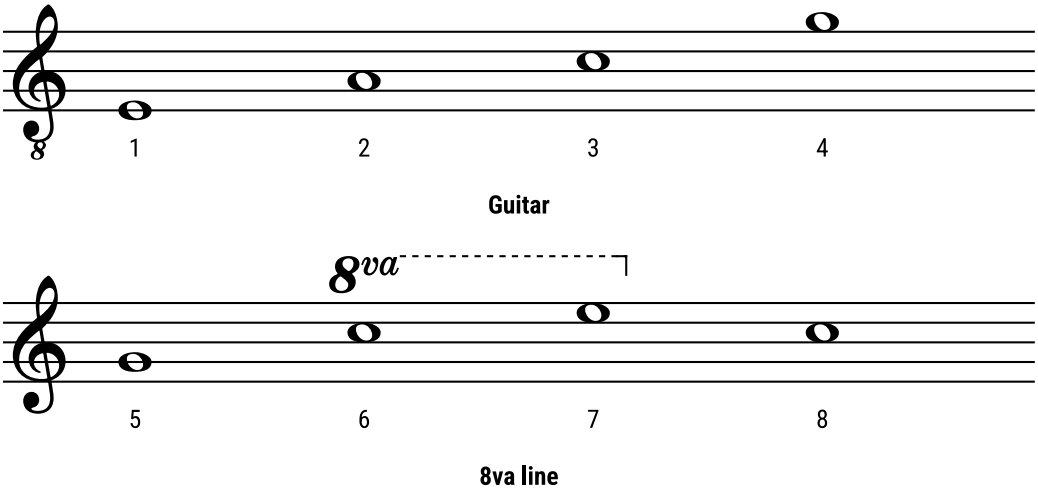
Alto clef _____

Tenor clef _____

Exercise 2.5

Page 79 of the book.

Octave signs. Where does each note really sound? Write its name with its octave number (C4 is middle C). The upper staff is a guitar part, with an 8 below the clef; on the lower staff, watch where the 8va line starts and ends.



Guitar: 1 _____ 2 _____ 3 _____ 4 _____
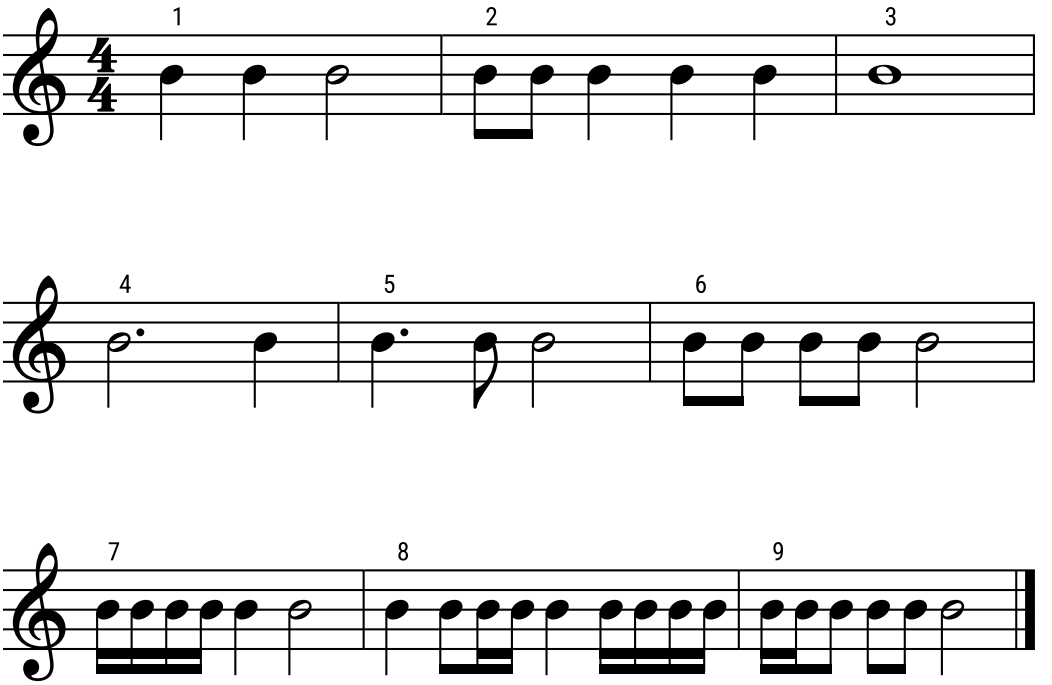
8va line: 5 _____ 6 _____ 7 _____ 8 _____

If only the octave number is off, check the two signs again: the 8 below the clef sounds an octave lower than written, the 8va line an octave higher; and the number changes at C (B3, then C4).

Exercise 2.6

Page 80 of the book.

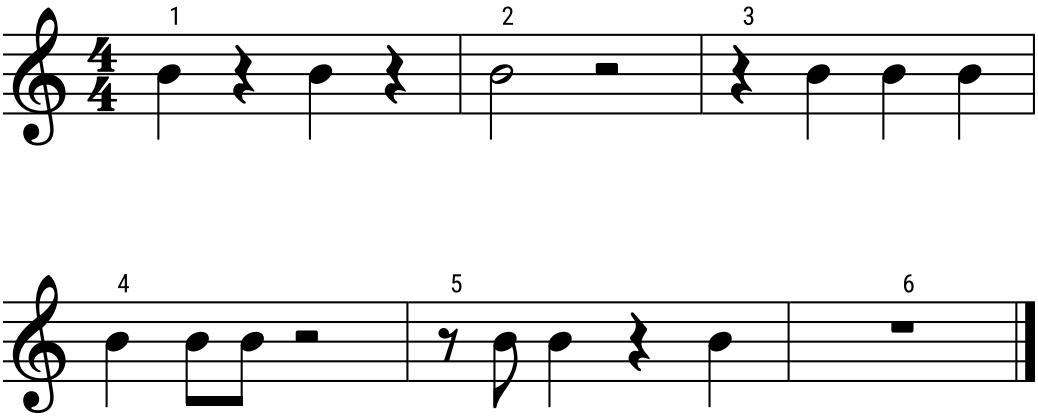
Reading rhythmic values. Write the count under each note, then clap the rhythm while you count aloud. An eighth note takes half a beat: say “and” (written &) between the beats, 1 & 2 &. A sixteenth note takes a quarter of a beat: four of them are counted 1 e & a (say “one-ee-and-uh”). A note that lasts more than one beat takes every beat it covers: a half note on beat 3 is 3–4. A dot adds half the note’s value, so a dotted quarter lasts a beat and a half: on beat 3 it takes 3 and the first half of 4, and an eighth after it falls on the & of 4, 3–4 &.



Exercise 2.7

Page 81 of the book.

Counting rests. Count each bar the same way, with each rest's beats in brackets: 1, (2), 3, (4). Count the rests aloud too, but don't clap them.

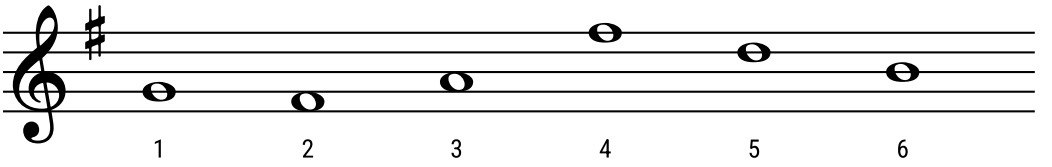


If a bar comes to more or less than four beats, check each rest's value: a half rest takes two beats, like a half note.

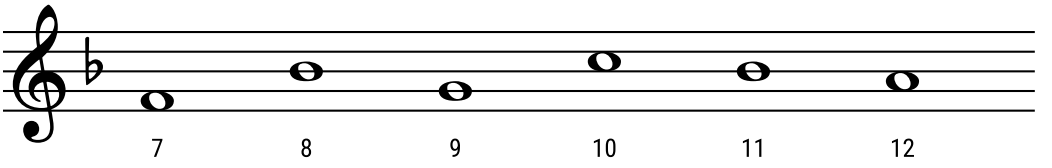
Exercise 2.8

Page 82 of the book.

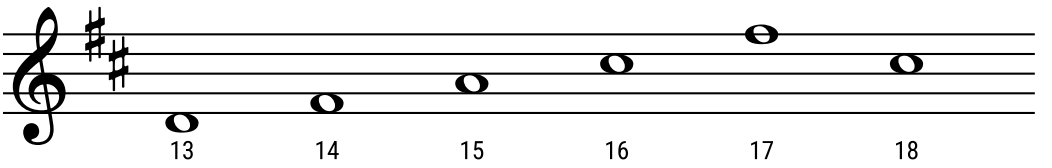
Reading key signatures. The first staff is in G major, the second in F major, the third in D major. Name each note with its sharp or flat: no sign stands beside the notes, so the key signature tells you.



G major



F major



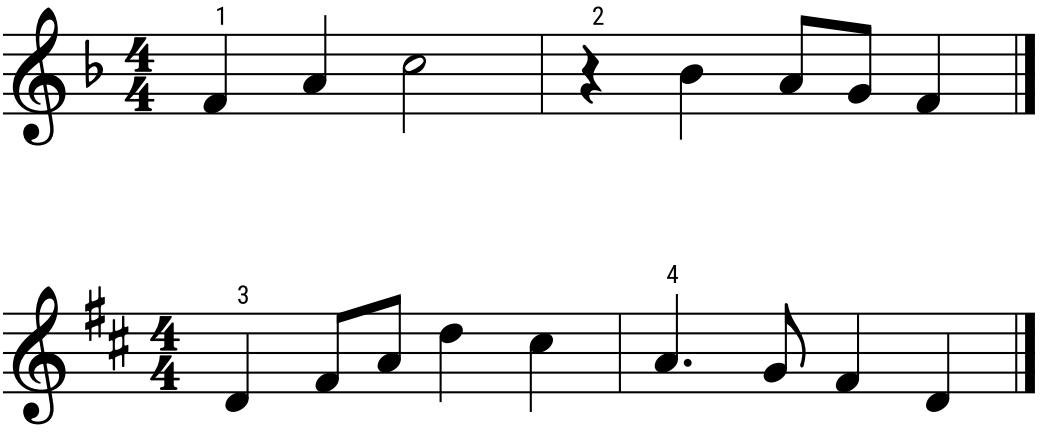
D major

G major: 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____

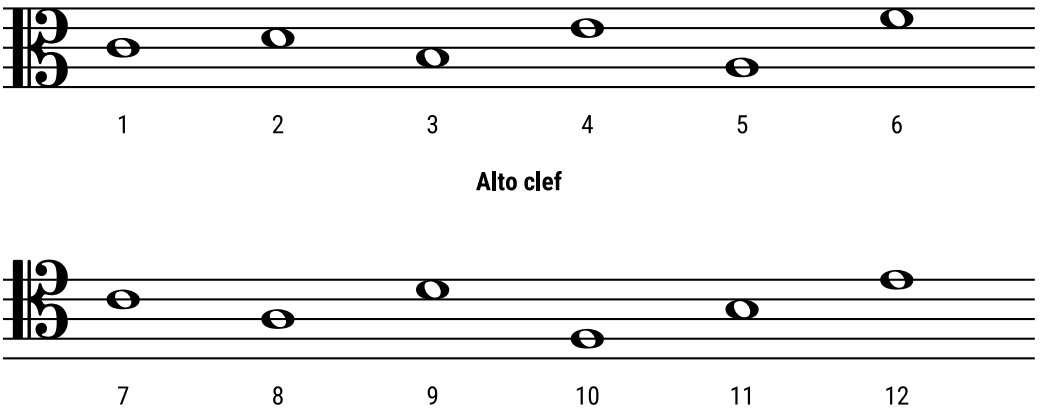
F major: 7 _____ 8 _____ 9 _____ 10 _____ 11 _____ 12 _____

D major: 13 _____ 14 _____ 15 _____ 16 _____ 17 _____ 18 _____

Exercise 2.9
Page 83 of the book.
Pitch, rhythm and key together. Read the key signature first. Then write each note's name and its count under it, as in F 1, A 2.



Exercise 2.10
Page 83 of the book.
Bonus: the C clefs. Name each note, the alto clef above and the tenor clef below. Start from middle C: the alto clef's middle line, the tenor clef's fourth line.



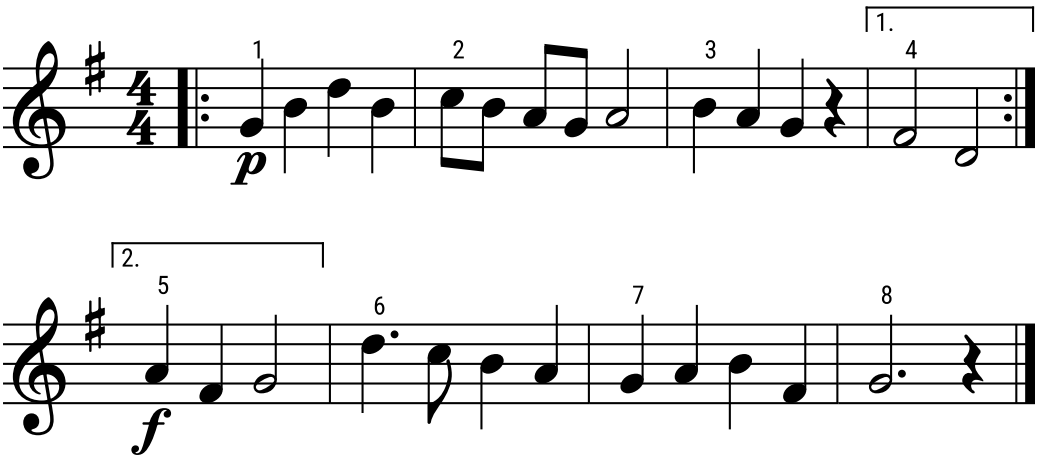
Alto clef: 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____

Tenor clef: 7 _____ 8 _____ 9 _____ 10 _____ 11 _____ 12 _____

Reading Lab

Page 84 of the book.

Eight bars that put Part 2 together. Read them through before you play a note: find the key, the time signature and the repeat. Answer the questions, then clap the rhythm while you count aloud, and play or sing it. Take it in steps: name the notes with no clock running, count and clap one line, play one bar slowly, then join the bars; add the repeat and the dynamics last, and compare with the clip. If you can play it slowly, stopping to check, you have done it.



1. Which major key has this key signature, and which note does its sharp change? _____
2. Name the notes in bar 1. _____
3. Count bar 2. _____
4. Which bars hold an F♯? _____
5. Where are the rests (bar and beat)? _____
6. In what order do you play the bars? _____
7. How many bars do you play in all? _____
8. How loud is bar 2 the second time through? _____

IDENTIFYING INTERVALS BY SIGHT: A VISUAL AND THEORETICAL APPROACH

Exercise 3.1
Page 120 of the book.
Figure out the names of the following ascending simple intervals. The first note is the lower one. Write the name of each interval in its cell; the first one is done for you, in italics. Short names are fine, as in Interval Name Abbreviations: M2, m3, P5, Aug4, dim5.

No.	Notes	Interval	No.	Notes	Interval	No.	Notes	Interval
1	C – D	*Major 2nd*	13	C – F♯		25	C – B	
2	C – E		14	F♯ – C		26	F – E	
3	D – F♯		15	A – E♭		27	D – C♯	
4	A – C		16	E – B♭		28	G – F♯	
5	F – B♭		17	C – A♭		29	C – B♭	
6	C – F		18	B – G		30	A – G	
7	G – D		19	D – B♭		31	E – D	
8	B – F♯		20	E – C		32	G – F	
9	B – C		21	C – A		33	C – E♭	
10	C – C♯		22	F♯ – D♯		34	C♯ – E	
11	D – E♭		23	E♭ – C		35	F – A♭	
12	G – G♯		24	A♭ – F				

Exercise 3.1 (continued)

No.	Notes	Interval	No.	Notes	Interval	No.	Notes	Interval
36	B♭ – D	*Major 3rd*	48	F – G		60	A – F♭	
37	E♭ – G		49	C – E♯		61	B♯ – F♯	
38	G♭ – B♭		50	C – F♭		62	G – C𝄪	
39	B – E		51	D♯ – G		63	C♯ – A𝄫	
40	B♭ – E♭		52	B – E♭		64	E♭ – B𝄫	
41	G♯ – D♯		53	C – G♭		65	F – B𝄫	
42	C – D♯		54	D – A♭		66	G♭ – D𝄫	
43	A♭ – B		55	C – G𝄪		67	C♭ – G𝄫	
44	D – F		56	C – A𝄫		68	E♯ – B♯	
45	G – A♭		57	F♯ – B𝄫		69	B – E♯	
46	F♯ – G♯		58	E – B𝄪		70	A♯ – F♯	
47	E – F♯		59	D – G𝄫				

If the number is right but the quality is wrong, count the semitones again and find them on Table 3.5's row.

Exercise 3.2

Page 121 of the book.

Figure out the names of the following descending simple intervals. Each one goes down: the second note is below the first. The first one is done for you.

No.	Notes	Interval	No.	Notes	Interval	No.	Notes	Interval
71	E – C	*Major 3rd*	78	E♭ – A♭		85	G – B	
72	G – E♭		79	F♯ – C♯		86	B – E	
73	A – G		80	C – A♭		87	C♯ – G	
74	D – A		81	G♯ – C♯		88	F – C♭	
75	C – G		82	D – F♯		89	E♭ – B	
76	F – B		83	E – F		90	G♭ – D𝄫	
77	B♭ – A♭		84	A – E♭				

Exercise 3.3

Page 122 of the book.

Figure out the names of the following compound intervals. The octave numbers show that the upper note lies more than an octave above the lower one (C4 is middle C). The first one is done for you.

No.	Notes	Interval	No.	Notes	Interval
91	C3 – E4	*Major 10th*	96	E3 – C5	
92	G3 – B4		97	A3 – G5	
93	D3 – F♯4		98	B3 – F♯5	
94	C3 – G4		99	C3 – A♭4	
95	F3 – B♭4		100	E♭3 – D5	

Exercise 3.4

Page 122 of the book.

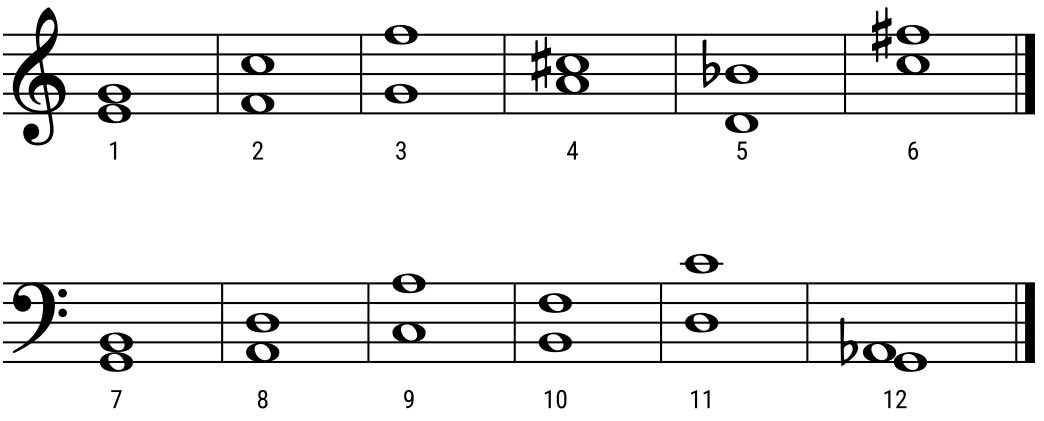
Inverted intervals. For each interval, write its name and how many semitones it spans; then its inversion and how many semitones that one spans. Check that the numbers add up to 9 and the semitones to 12. The first one is done for you.

No.	Notes	Interval	Semitones	Inversion	Semitones
1	C – E	*Major 3rd*	*4*	*minor 6th*	*8*
2	D – A				
3	E – G				
4	F – B				
5	G – F				
6	A – F				
7	B♭ – C				
8	E♭ – D				
9	C – D♭				
10	C – G♯				

Exercise 3.5

Page 123 of the book.

Intervals on the staff. Name each interval, both notes sounding together. Count the letters from the lower note up, then the semitones. The first six are on the treble staff, the last six on the bass staff.



1 _____ 2 _____ 3 _____

4 _____ 5 _____ 6 _____

7 _____ 8 _____ 9 _____

10 _____ 11 _____ 12 _____

IDENTIFYING INTERVALS BY EAR: TRAINING YOUR INNER MUSICIAN

Exercise 3.6
Page 128 of the book.
Listen to Example 3.5 with the pairs covered. Begin with two of them, pairs 2 and 4: both are 3rds, one minor and one Major, so your only question is which is which. Then add pair 3, and after it the other four. Pause after each pair, hum it back, and write down the interval you hear. Then uncover the pairs and play each one **melodically** (one after the other) and, if your instrument can sound two notes at once, **harmonically** (together); Example 3.5 plays each pair together too. Check your answers by counting and with the answers at the back of the book. In each pair the first note is the lower one.

1. C – D _____
2. A – C _____
3. G – D _____
4. E – G♯ _____
5. F – B♭ _____
6. C – A _____
7. B – E _____

PART 3 CHECKPOINT

Checkpoint 3
Page 154 of the book.

1. How many semitones does a Perfect 5th span? _____
2. Name the interval from C up to A♭. _____
3. Name the interval from D up to F. _____
4. What is the inversion of a Major 3rd? _____
5. An interval and its inversion: what do their numbers add up to, and their semitones? _____
6. Name the interval from C4 up to D5. _____
7. C up to F♯ and C up to G♭ are the same keys on a piano. Name each interval. _____
8. Which simple interval inverts into itself? _____
9. Name the interval from A down to E♭. _____
10. Listen to the third pair of Example 3.5 again, with the notes covered. Which interval do you hear? _____
11. A4 vibrates at 440 Hz. What is the frequency of its 3rd harmonic? _____
12. Two notes vibrate at 440 Hz and 550 Hz. What is their frequency ratio in lowest terms, and which interval is it? _____

THE MAJOR SCALE IN EVERY KEY

Exercise 4.1
Page 167 of the book.
Write out the major scale in every key. Start on the key's note, write the letters up from it, then add the sharps or flats the formula T T S T T T S asks for. The rows for C, E♭ and A♯ are done for you. Start with G, D and F, and play each row once it is written; G♯ and D♯ are a spelling challenge for later.

Key	1	2	3	4	5	6	7	1
C	C	D	E	F	G	A	B	C
G	G							G
D	D							D
A	A							A
E	E							E
B	B							B
F	F							F
B♭	B♭							B♭
E♭	E♭	F	G	A♭	B♭	C	D	E♭
A♭	A♭							A♭
D♭	D♭							D♭
G♭	G♭							G♭
C♯	C♯							C♯
G♯	G♯							G♯
D♯	D♯							D♯
A♯	A♯	B♯	C𝄪	D♯	E♯	F𝄪	G𝄪	A♯
F♯	F♯							F♯

If a letter appears twice or not at all, rename that note: a major scale uses each letter once, so G major has F♯, not G♭.

THE NATURAL MINOR SCALE AND RELATIVE KEYS

Exercise 4.2
Page 172 of the book.
Find the relative minor of each major key. Count to the 6th note of the major scale, or three half steps down from its root.

1. G major _____
2. D major _____
3. A major _____
4. E major _____
5. B major _____
6. F major _____

KEYS AND THE CIRCLE OF FIFTHS

Exercise 4.3

Page 180 of the book.

Name the major key and the minor key of each key signature in Figure 4.11, left to right and top to bottom: the first three on the treble staff, the last three on the bass staff. Sharps: the last sharp is a half step below the major key's tonic. Flats: the second-to-last flat names the major key. The relative minor is three half steps below.

1. Treble clef: major key _____ minor key _____
2. Treble clef: major key _____ minor key _____
3. Treble clef: major key _____ minor key _____
4. Bass clef: major key _____ minor key _____
5. Bass clef: major key _____ minor key _____
6. Bass clef: major key _____ minor key _____

PENTATONIC AND BLUES SCALES

Exercise 4.4
Page 190 of the book.
Spell minor pentatonic modes 3, 4 and 5. Use each mode's intervals from its root (Table 4.4) or count along the parent scale: E and G are the 4th and 5th notes of A minor pentatonic. "From E" or "from G": keep the five notes of A minor pentatonic and start on that note. "In A": put the mode's root on A and use its intervals; some notes change.

1. Mode 3 in A: _____ _____ _____ _____ _____
2. Mode 4 from E: _____ _____ _____ _____ _____
3. Mode 4 in A: _____ _____ _____ _____ _____
4. Mode 5 from G: _____ _____ _____ _____ _____
5. Mode 5 in A: _____ _____ _____ _____ _____
6. Mode 5 in A has the same notes as which minor pentatonic scale? Try each of its notes as home: which one gives the steps TS T T TS T? _____

Exercise 4.5
Page 191 of the book.
Write the five modes of C minor pentatonic, as Table 4.3 shows them in A: the same five notes, each mode starting on the next one. The first note of each is given.

1. Mode 1, from C: _____ _____ _____ _____
2. Mode 2, from E♭: _____ _____ _____ _____
3. Mode 3, from F: _____ _____ _____ _____
4. Mode 4, from G: _____ _____ _____ _____
5. Mode 5, from B♭: _____ _____ _____ _____

Exercise 4.6
Page 192 of the book.
Spell the blues scale in three keys: 1 ♭3 4 ♭5 5 ♭7, the ♭5 written as a flat.

1. The E blues scale: _____ _____ _____ _____ _____ _____
2. The G blues scale: _____ _____ _____ _____ _____ _____
3. The C blues scale: _____ _____ _____ _____ _____ _____

THE MODES OF THE MAJOR SCALE

Exercise 4.7
Page 204 of the book.
Answer these questions from Table 4.7.

1. How do the flats appear after the Ionian mode? Notice that Dorian adds flats on the 3rd and the 7th, and Phrygian adds flats just behind those, on the 2nd and the 6th. _____
2. What is the only mode with a sharp, and where? _____
3. What is the mode with only one flat, and where? _____
4. What is the mode with the most flats, and where are they located? _____
5. What is the one big difference between the Aeolian and Phrygian modes, and why does it matter? _____
6. Why does the Locrian mode sound obscure, and why is it difficult to use? _____
7. Why have we written ♭5 for the Locrian mode instead of ♯4? _____

Exercise 4.8
Page 205 of the book.
Name the parent major scale of each mode.

1. G Dorian _____
2. F♯ Mixolydian _____
3. E Phrygian _____
4. A♯ Aeolian _____
5. G Lydian _____
6. D Locrian _____
7. B Ionian _____
8. D♭ Mixolydian _____

HARMONIC AND MELODIC MINOR AND THEIR MODES

Exercise 4.9
Page 225 of the book.
Spell each scale from its root, one letter per note: start from the major scale on that root and change the notes the mode's degrees ask for (Tables 4.7, 4.9 and 4.11). If you left the minor modes for later, do 1, 2, 3 and 5 now, and 4 and 6 when you come back to them.

1. A Dorian: _____ _____ _____ _____ _____ _____ _____
2. F Lydian: _____ _____ _____ _____ _____ _____ _____
3. G harmonic minor: _____ _____ _____ _____ _____ _____ _____
4. E Phrygian dominant (Phrygian ♯3): _____ _____ _____ _____ _____ _____ _____
5. D melodic minor: _____ _____ _____ _____ _____ _____ _____
6. C altered scale (Locrian ♭4): _____ _____ _____ _____ _____ _____ _____

PART 4 CHECKPOINT

Checkpoint 4
Page 233 of the book.

1. Write the major scale's steps in T and S. _____
2. Spell the D major scale. _____
3. What is the relative minor of E♭ major? _____
4. How many sharps does A major have, and which are they?

   _____
5. A key signature has four flats. Name its major key and its minor key.

   _____
6. Spell the E minor pentatonic scale. _____
7. Which degree does the blues scale add to the minor pentatonic?

   _____
8. Which mode is the major scale with a ♯4? _____
9. What is the parent major scale of A Dorian? _____
10. Which note of A natural minor does the harmonic minor raise, and to what? _____
11. Which scale uses only whole steps, and how many notes does it have?

    _____
12. Listen to Example 4.13 again. Which of its two scales has a half step right above its home note? _____

TRIADS AND SUSPENDED CHORDS

Exercise 5.1
Page 248 of the book.
Spell the four triads and the two suspended chords on D, F and B♭. Write the root's major scale first, then pick the notes each formula asks for: 1 3 5, 1 ♭3 5, 1 3 ♯5, 1 ♭3 ♭5, 1 2 5 and 1 4 5. Play each one, and keep the letters in steps of a 3rd (a 2nd and a 4th for the suspended chords). One is done for you: D major is D, E, F♯, G, A, B, C♯, and the ♭3 of 1 ♭3 5 lowers its F♯ to F, so D minor is D, F, A.

Root	major	minor	aug	dim	sus2	sus4
D		D, F, A				
F						
B♭						

SEVENTH CHORDS AND THE THREE CHORD FAMILIES

Exercise 5.2
Page 254 of the book.
Spell the five seventh chords on G, F and D. Start from the root's major scale and its 1 3 5 7, then flatten what each formula asks for. For one of the three roots, the diminished seventh needs a double flat on its 7th. One is done for you: the 7th of G major is F♯, and the ♭7 of 1 3 5 ♭7 lowers it to F, so G7 is G, B, D, F.

Root	maj7	7	m7	m7♭5	dim7
G		G, B, D, F			
F					
D					

Then join the notes on the circle. Draw a circle in your notebook, or a clock face with C at 12 o'clock and one half step for each hour, as in Figure 5.7, and join the notes of C major and C minor, then of Cmaj7, C7, Cm7 and Cm7♭5. Which shapes look the same on both sides of a line through the middle? Which two are mirror images of each other? Is any of them a rectangle?

THE CHORDS OF A KEY

Exercise 5.3
Page 258 of the book.
Name the chord each group of notes makes in C major. Compare each group with the major scale of its bottom note, as with D, F, A and E, G, B above.

1. F, A, C _____
2. G, B, D _____
3. A, C, E _____

Exercise 5.4
Page 260 of the book.
Can you guess these chords? The notes are in any order. Put them in steps of a 3rd by their letters (C E G, not C G E), then read the chord from its lowest letter.

1. B, G♯, E _____
2. F, A, D _____
3. E, C, G _____
4. D, B♭, F _____
5. C, A, E _____
6. F, D, B _____

Exercise 5.5

Page 262 of the book.

Build the four-note chords of F major. Its scale is F, G, A, B♭, C, D and E. On each note, stack three more notes of the scale, skipping one each time (Figure 5.2), and write the four notes; then name the chord by comparing it with the major scale of its root, as above for G7 and Bm7♭5. One is done for you. When you finish, check the names: they come in the order of Figure 5.10, maj7, m7, m7, maj7, 7, m7 and m7♭5, in every major key.

Degree	Root	Notes	Chord
1	F	F, A, C, E	Fmaj7
2	G		
3	A		
4	B♭		
5	C		
6	D		
7	E		

Exercise 5.6

Page 264 of the book.

Write the chords of G major and of E minor, each with its Roman numeral. Spell the scale first; the sequence of qualities does the rest.

Key	1	2	3	4	5	6	7
G major							
E minor							

Exercise 5.7

Page 265 of the book.

Play C – Am – F – G (I – vi – IV – V) in three more keys. Write the key's chords first, then pick the 1st, 6th, 4th and 5th.

1. In D major: _____
2. In F major: _____
3. In A major: _____

INVERSIONS, VOICINGS AND VOICE LEADING

Exercise 5.8
Page 274 of the book.
Find the root and the inversion of each voicing. The notes are given from the lowest up. Stack them in 3rds by their letters to find the root; the lowest note tells you the inversion.

1. E, G, C _____
2. D, G, B _____
3. C, E, A _____
4. B, D, F, G _____
5. F, G, B, D _____

Exercise 5.9
Page 275 of the book.
Write each chord as a slash chord. The bass note goes after the slash.

1. C in first inversion _____
2. G in second inversion _____
3. Dm in first inversion _____
4. Cmaj7 in second inversion _____

CHORD PROGRESSIONS

Exercise 5.10
Page 283 of the book.
Write four bars in each mode, one chord a bar, the way the D Phrygian example does it: start and end on the home chord, use the chord that holds the mode's color note, and keep the parent key's V – I out. Then play each one over a drone on its root, or record the home chord and play over it. Many answers are right; one sample for each is at the back.

1. D Phrygian _____
2. A Dorian _____
3. G Mixolydian _____
4. F Lydian _____

Exercise 5.11
Page 286 of the book.
Write these progressions in G major and in F major, then play them.

1. I – V – vi – IV: in G _____
   in F _____
2. ii – V – I: in G _____
   in F _____
3. I – IV – V – I: in G _____
   in F _____

ARPEGGIOS

Exercise 5.12
Page 289 of the book.
Play arpeggios over the Andalusian cadence. Play Am – G – F – E7, one chord a bar, or play along with Example 5.15. Over Am, play the chord's notes one to a beat: A, C, E, C (the root, the 3rd, the 5th, then the 3rd again). Write the same pattern for the other three chords, with the 7th in place of the second 3rd over E7, then play it.

1. Over G: _____
2. Over F: _____
3. Over E7: _____

Then play just one note on each chord, its target, as the lower staff of Figure 5.22 writes it: C over Am, B over G, A over F and G♯ over E7, and let the G♯ rise to A when Am comes back. On the guitar, all five lie on the G string: frets 5, 4, 2, 1 and 2. When that feels easy, put a few notes of your own between the targets.

EXTENDED, ADDED AND ALTERED CHORDS

Exercise 5.13
Page 298 of the book.
Tell sus, add and 9 apart. Play C, D and G; then add E; then add B♭ as well. Name each chord. Keep C at the bottom and move the other notes where they are comfortable to play.

1. C, D, G: _____
2. C, D, E, G: _____
3. C, D, E, G, B♭: _____

PART 5 CHECKPOINT

Checkpoint 5
Page 311 of the book.

1. Spell the C major and the C minor triads. _____
2. What is the formula of a diminished triad? _____
3. Spell G7. _____
4. Which note of Cmaj7 changes to make C7, and to what? _____
5. Name the chord: F, A, D, with F at the bottom. _____
6. Write the chords of F major with their numerals.

   _____
7. In A minor, which chord is VI? _____
8. Which note is in the bass of C/E, and which inversion is it?

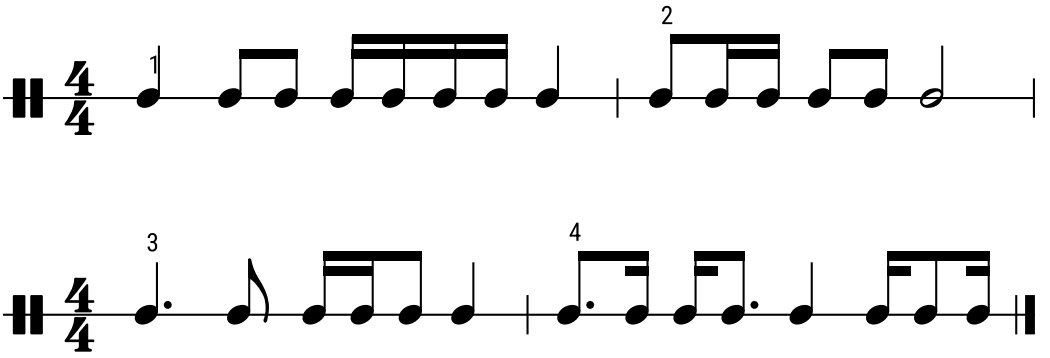
   _____
9. How far does the leading tone rise to the tonic in a Perfect cadence?

   _____
10. Play C – Am – F – G in E major. _____
11. In D Dorian, which major chord holds the color note? _____
12. Listen to Example 5.11 again. Which note does the second G chord add?

    _____
13. Spell the E7 arpeggio. Which of its notes is not in A minor? _____

DIVIDING THE BEAT

Exercise 6.1
Page 322 of the book.
Count these bars aloud, then write the counting under each. Give each beat the syllables it needs (1, 1 and, or 1 e and a), say every syllable, and put the ones where a note is still sounding in brackets: a dotted quarter on beat 1 is held through 2, and the eighth note after it starts on the and of 2, so the two are counted 1 (2) and. Then clap each bar while you count.
The first bar is done for you: 1 2 and 3 e and a 4. Its quarter notes need just their number, the two eighth notes need 2 and, and the four sixteenth notes need 3 e and a. Keep the four numbers evenly spaced.



1 – *1 2 and 3 e and a 4*
2 _____
3 _____
4 _____
If you gave a held note a syllable of its own, put that syllable in brackets: a note is played only on its first syllable.

Exercise 6.2

Page 322 of the book.

Complete each bar with one note. The bar has these notes so far: which single note fills it? Count the note values you have, then what is left of the bar. For 6/8, count in eighth notes for now: six of them fill the bar, and a dotted quarter note takes three. The next chapter shows how they group into two beats.

1. 4/4: a half note and a quarter note _____
2. 4/4: a quarter note, an eighth note and an eighth note _____
3. 2/4: a dotted quarter note _____
4. 3/4: a quarter note and an eighth note _____
5. 6/8: a dotted quarter note _____
6. 4/4: a dotted half note and a sixteenth note _____

Exercise 6.3

Page 323 of the book.

A dot or a tie? Each length below can be written as one dotted note or as two notes tied together. Write it both ways.

1. As long as three eighth notes _____
2. As long as three quarter notes _____
3. As long as three sixteenth notes _____
4. As long as a whole note and a half note _____

SIMPLE, COMPOUND AND ODD TIME

Exercise 6.4

Page 330 of the book.

Simple or compound, and how many beats? For each time signature, say whether each beat divides in two (simple) or in three (compound), whether the bar has two, three or four beats (duple, triple or quadruple), and which note value one beat is. The bottom number can change while the grouping stays the same: in a compound meter, three of the notes the bottom number names make one beat.

1. 2/4 _____
2. 6/4 _____
3. 3/4 _____
4. 9/8 _____
5. 2/2 _____
6. 12/8 _____

Exercise 6.5

Page 330 of the book.

The groups of 7/8. Counted strong, weak, weak, strong, weak, strong, weak, a bar of 7/8 is made of three small groups. Which time signatures do they look like? Then write the two other ways to group seven eighth notes in twos and threes.

1. Strong, weak, weak, strong, weak, strong, weak _____
2. The two other ways _____

TRIPLETS, SWING AND POLYRHYTHMS

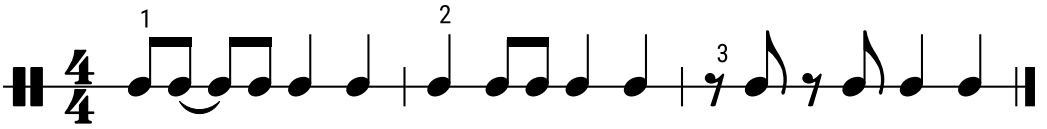
Exercise 6.6
Page 336 of the book.

Triplets. A triplet plays three notes in the time of two of the same kind.

1. Three 32nd-note triplets take the time of _____
2. How many eighth-note triplets fill a bar of 4/4? _____
3. Three half-note triplets take how many beats of 4/4? _____

SYNCOPATION, ACCENTS AND GROOVE

Exercise 6.7
Page 340 of the book.
Find the syncopation. In each bar, find the notes that start between the beats and are still sounding when the next beat comes, and the beats left silent with a note right after them. One bar has none.



1 _____

2 _____

3 _____

THE BUILDING BLOCKS OF RHYTHM

Exercise 6.8

Page 347 of the book.

Which patterns? Listen to Example 6.24 and write down the pattern (1-9) on each beat of each bar, in order. Count along, slowly, and play the clip as many times as you need. Work a beat at a time. The first bar of the low note counts you in; count the four bars after it. Then play the clip again and listen only to the first beat of the first bar: say its rhythm, write its counting if that helps, then find its pattern number. Leave a gap where you are unsure and come back to it. You do not have to catch the whole sequence in one listen; if it is still hard, practice two contrasting patterns for a few days and come back.

Bar 1 _____

Bar 2 _____

Bar 3 _____

Bar 4 _____

Exercise 6.9

Page 352 of the book.

Which patterns? Listen to Example 6.33 and write down the pattern (10-17) on each beat of each bar, in order. Count along, slowly, and play the clip as many times as you need. Use the beat-by-beat way of Exercise 6.8, and keep counting through the rests.

Bar 1 _____

Bar 2 _____

Bar 3 _____

Bar 4 _____

PART 6 CHECKPOINT

Checkpoint 6
Page 354 of the book.

1. In 4/4, how many sixteenth notes fill one beat? _____
2. How many eighth notes long is a dotted quarter note? _____
3. Which single note completes a bar of 3/4 that holds a half note? _____
4. Is 6/8 simple or compound, and how many beats does a bar have?

   _____
5. Is 3/4 simple or compound? _____
6. Count a bar of sixteenth notes in 4/4 aloud.

   _____
7. How many eighth-note triplets fit in one beat of 4/4? _____
8. What does a tie do? _____
9. Where are the notes in |1| and |2| and |3| and |4| and?

   _____
10. Which pattern is counted 1 (e) (and) a? _____
11. On which beats of 4/4 does the backbeat fall? _____

GOING BEYOND THE FOUNDATIONS

Challenge 1

Page 358 of the book.

A melody on four chords. Write the notes of each chord of Part 5's I – vi – IV – V in C: C, Am, F, G.

C _____

Am _____

F _____

G _____

Now write four bars of melody in 4/4, one bar for each chord. Start each bar on a note of its chord, since the first beat is where the ear checks the melody against the harmony, and fill the rest of the bar with notes of Part 4's C major pentatonic scale (C D E G A) in any rhythm from Part 6. End on C. Then play it over the chords, or over a recording of yourself playing them.

Challenge 2

Page 359 of the book.

Same melody, new mood. Which notes of the C major scale change when it becomes C Dorian, and which when it becomes C Mixolydian (Part 4)?

Dorian _____

Mixolydian _____

Play your melody from Challenge 1 with those notes changed wherever it uses them, first over a low C held on any instrument, then over two chords of the mode (Part 5): Cm and F for Dorian, C and B♭ for Mixolydian. Your melody may not use E or B; then it stays the same, and that is fine: listen to what the new chords do under it. To hear a changed note too, use E somewhere and B on the first beat of the G bar, then lower them as the mode asks. Which mood suits your melody best: major, Dorian or Mixolydian?

Challenge 3

Page 360 of the book.

Your own progression. Write the seven chords of G major, each with its Roman numeral (Part 5).

I _____

ii _____

iii _____

IV _____

V _____

vi _____

vii° _____

Now choose four of them for a progression of your own, one chord a bar, that starts on I and ends on V, so that it falls back to I when you play it again. Loop it until it sounds like the start of a song.

Challenge 4

Page 360 of the book.

A rhythm for it. Which of these bars fill a bar of 4/4 exactly? For the others, how much too long or too short is each (Part 6)?

1. a half note, a quarter note, an eighth note, an eighth note _____
2. a dotted quarter note, an eighth note, a half note _____
3. a quarter note, a quarter note, a dotted quarter note, a quarter note _____
4. a dotted half note, an eighth note, a sixteenth note _____

Now give your progression from Challenge 3 a rhythm: one bar a chord, built from Part 6's building blocks (one block a beat, four to a bar), with at least one syncopated beat. Play it on the chords: strum it on the guitar, or keep the beat in your left hand on the piano and play the rhythm on the chord in your right.

Challenge 5

Page 360 of the book.

Harmonize a melody. A melody in C major has one note a bar: E, C, F, D. For each note, write each of the seven chords of C major (Part 5's Table 5.8) that holds it.

E _____

C _____

F _____

D _____

Now choose one chord for each bar and play the melody over them. Try at least two versions. For the last note, try G under the D and then add a fifth bar on C: V to I, a cadence (Part 5). Which version do you like best, and why?

Challenge 6

Page 361 of the book.

A twelve-bar blues. Write the notes of the E blues scale (Part 4), and of the three chords of the E twelve-bar blues: I, IV and V (Part 5).

E blues scale _____

I _____

IV _____

V _____

The twelve bars run one chord a bar: | E | E | E | E | A | A | E | E | B | A | E | B |, then back to the start. Make up a riff of two bars from the E blues scale and play it over bars 1 and 2; answer it in bars 3 and 4 with a phrase of your own, and go on that way, call and answer, through all twelve bars.