

Name: _____

Unit: _____

Cadet Music Theory Workbook

Level Four

Level 4

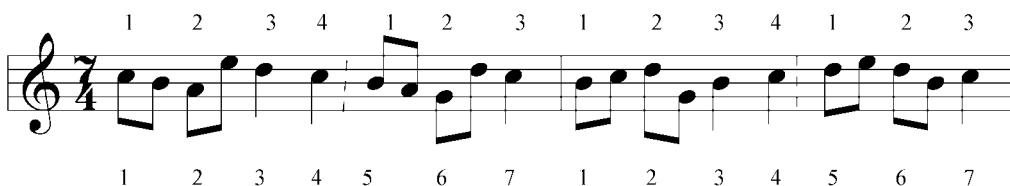
Irregular Time Signatures

1. Irregular time signatures are time signatures with five or seven beats within a bar. These time signatures are mostly used in twentieth century music.
2. Often these two kinds of measures are alternates to the regular time signatures.

A measure of 5 beats can be considered an alternate to a measure of 3 beats and a measure of 2 beats or vice versa.



A measure of 7 beats can be considered an alternate to a measure of 4 beats, and a measure of 3 beats.



- 3.** We will often see a perpendicular line of dots separating both sub-measures to clearly indicate the strong beats.



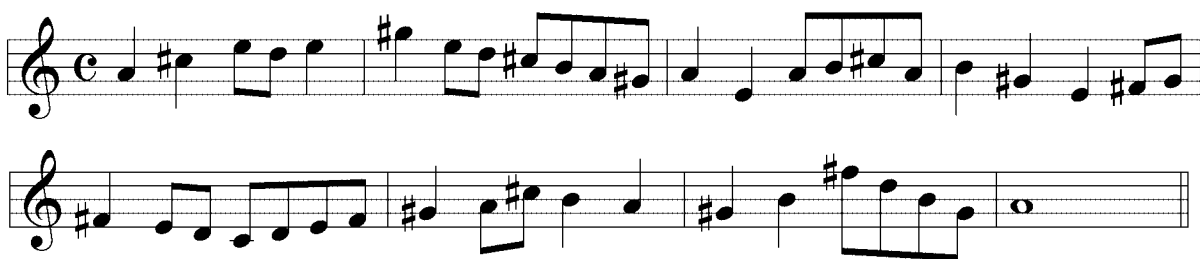
4. In the preceding measures, it is possible to indicate the irregular measures as simple measures: the upper figure indicates the number of beats or pulses in each measure. The lower figure indicates the kind of note that represents one beat. The lower figure can be a 1, 2, 4, 8, 16. The most common used are the 8 to represent the eighth-note and the 4, the quarter note.

A) Place the bar lines at the right place:



Finding the Key of a Melody without a Key Signature

5. You learned to find the key of a melody by using the key signature as a reference in Level Two. Now you will find the key of a melody that does not have a key signature but accidentals throughout.
6. IF ALL THE ACCIDENTALS ARE SHARPS, note down all the sharps found throughout the melody and then place them in their order. In this way, the key signature can be found.



Since this melody has three sharps (F[#], C[#], G[#]) it is written in A major.

- 7.** If after you have placed the sharps in order as in the example below you find B# does not belong. For example:



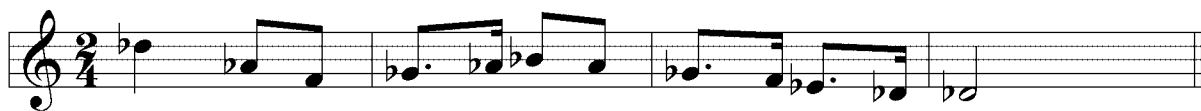
The sharps are F[♯], C[♯], G[♯], D[♯], B[♯]. B sharp does not belong in the order of sharps; therefore, B[♯] must be an accidental. If you raise B by a semitone to B[♯], you will find that you are in the key of C[♯] minor.

Note: The last note of the musical piece can also be used to find the key.

- 8.** In this example, the sharps seem to be in good order. However, the F[#] is raised by a semitone to a F double sharp (*). Therefore, it is the F double sharp that is the leading note that we find in the G[#] minor scale with 5 sharps at the key signature.

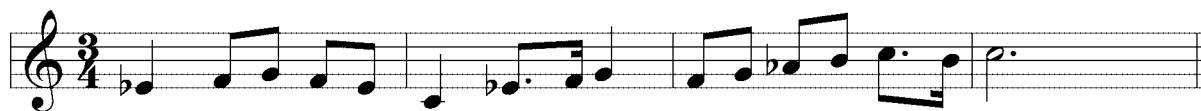


- 9.** IF ALL THE ACCIDENTALS ARE FLATS, note down all the flats found throughout the melody and then place them in their order so that you may find the key signature.



With B^b, E^b, A^b, and D^b, the melody is written in A^b Major.

- 10.** If the flats can be organized to form a key signature, the melody is written in a major key. If one of these flats is natural, then the melody is written in the relative minor key.



With the B natural, E^b, and A^b, the melody is written in C minor for B is the leading note of this scale.

- 11. IF THE ALTERATIONS ARE SHARP AND FLATS,** try a key signature of flats and raise the leading note by a semitone to a sharp.



Two flats at the key signature indicate that the melody is in B^b or G minor.

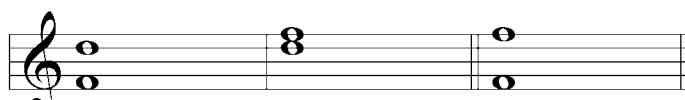


Inverting Intervals

16. Here is a table to illustrate the nature of the intervals.


Interval Equivalent Table	
Complementary	
	INTERVAL + INTERVAL
Perfect	Perfect
Major	Minor
Minor	Major
Augmented	Diminished
Diminished	Augmented

16. For a better understanding, let's analyze the following example. If you have a third, its complementary interval is a sixth. If the third is minor, then the sixth will be major.



Major 6th + Minor 3rd = Perfect Octave

17. If we have a perfect 4th, then its complementary interval will be a perfect 5th. However, if the 4th is raised by as semitone, the interval becomes an augmented 4th and its complementary interval becomes a diminished 5th.



Dim. 5th + Aug. 4th = Perfect Octave

Note: This table works for all simple intervals that result to an octave.

Invert Intervals

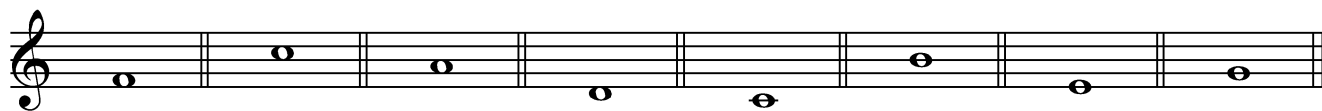
1. Complete the following intervals:



min 6th Maj 3rd aug 4th dim 5 min 3rd P1 P8 min 2nd

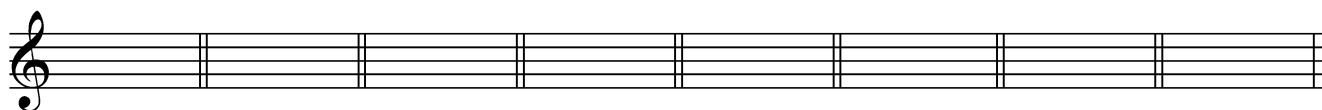


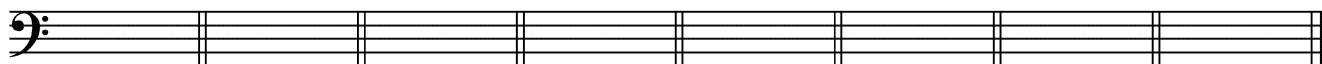
P4th Maj 7th Maj 3rd P5th min 2nd min 2nd Maj 6th min 3rd

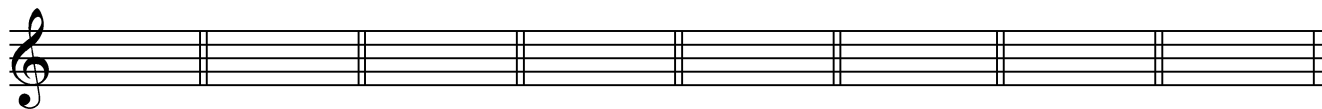


P4th Maj 7th Maj 3rd P5th min 2nd min 2nd Maj 6th min 3rd

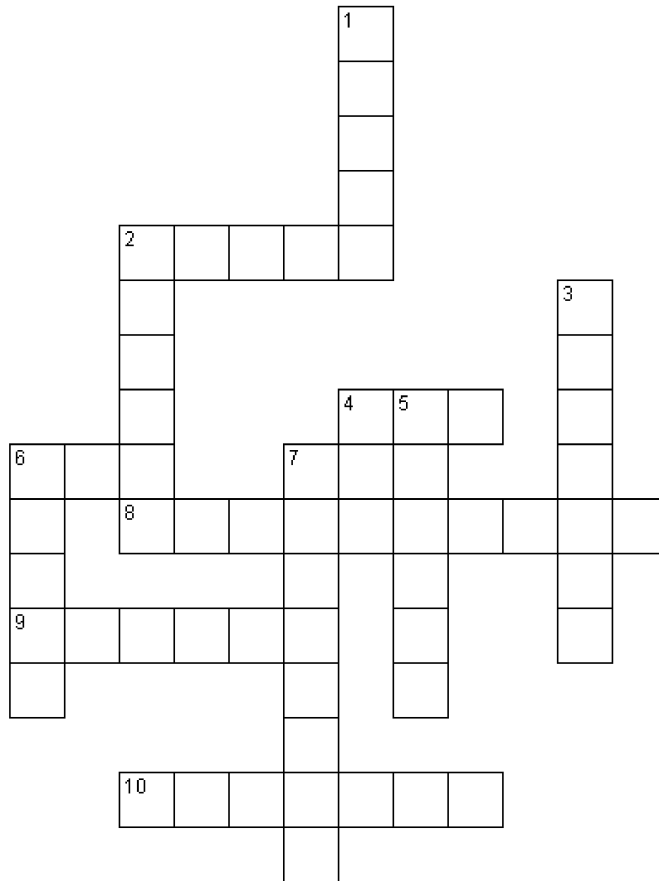
2. Invert the above intervals and name the new interval:







Complete the Crossword.



Across

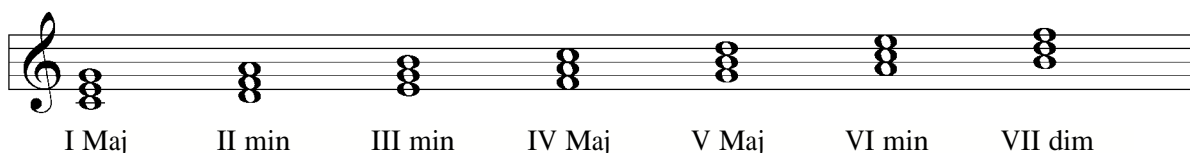
2. When a minor 3rd interval is inverted, it becomes a major _____.
4. Augmented is abbreviated to _____.
6. Minor is abbreviated to _____.
8. When an augmented interval is inverted, it becomes _____.
9. An interval is inverted by writing the bottom note of the interval up an _____.
10. The _____ of an interval changes when it is inverted (except perfect intervals).

Down

1. When an interval of a 4th is inverted, it becomes a _____.
2. When a minor 7th interval is inverted, it becomes a major _____.
3. _____ intervals do not change their quality when they are inverted.
5. When an octave is inverted, it becomes a _____.
6. When a minor interval is inverted, it becomes _____.
7. The _____ states that the sum of the intervallic distance of the original interval plus the intervallic distance of the inverted interval is nine.

Chords

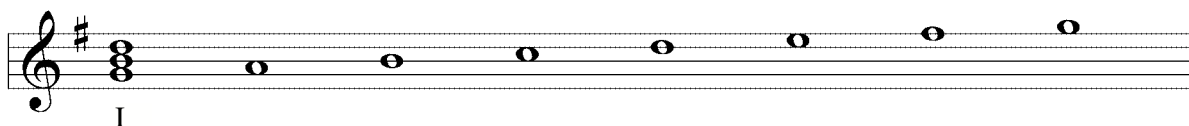
18. As you learned in Level Three, a chord is built on the root, the third, and the fifth. If you take the major scale and build a chord on all the degrees you can determine the nature (major, minor, augmented, diminished) of all the chords of the major scale.



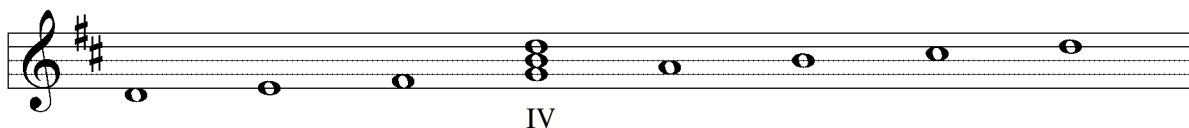
19. By analyzing the major scale (above), we find that the tonic (I), sub-dominant (IV), and the dominant (V), are all the major chords. The supertonic (II), the mediant (III), and the sub-mediant (VI), are all minor. Finally, the leading note (VIII) is a diminished chord because the fifth is diminished.

20. All the chords (major and minor) have different roles depending on their position in the scale. For instance, G major can be the tonic (I) in G major, the sub-dominant (IV) in D major, and the dominant (V) in C major.

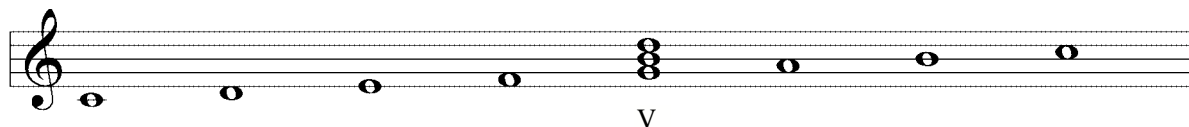
G major



D major

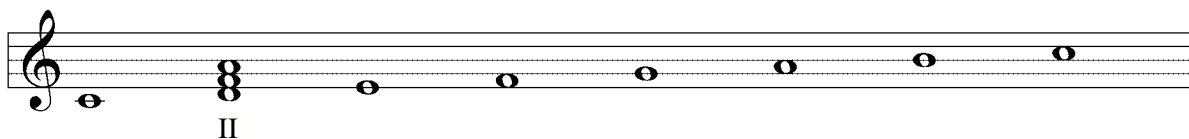


C major

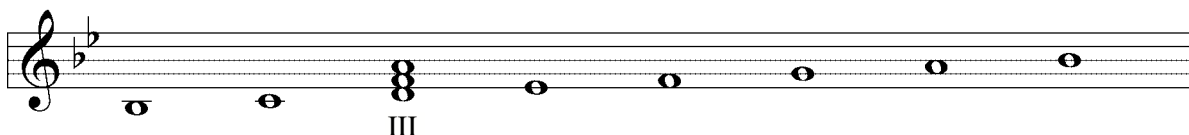


21. A minor chord like D minor can also be found in three different minor keys: it is the supertonic in C major, the mediant in B \flat major, and the sub-mediant in F major.

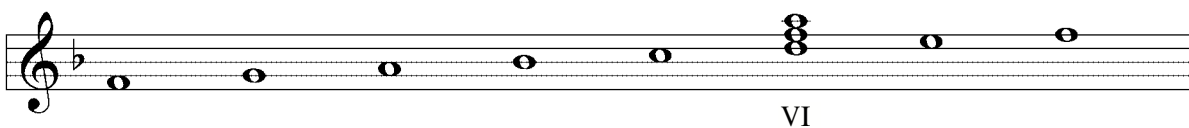
C major



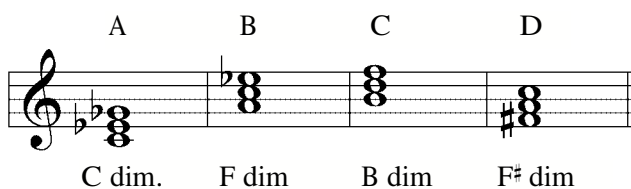
B \flat major



F major



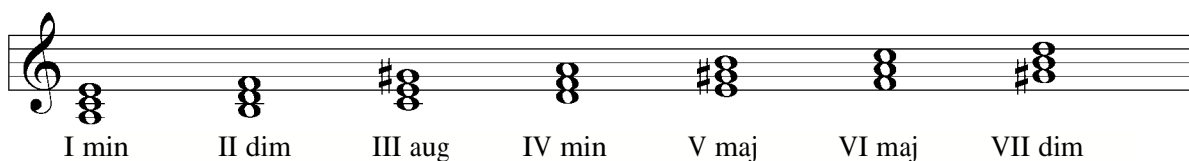
22. As mentioned, the chord found on the seventh degree of a major scale is diminished. A DIMINISHED TRIAD (chord) has a minor third and diminished fifth above the root.



In this example (above), the four chords are composed with minor thirds and diminished fifths. Example A can be the chord of the leading note of D \flat major. Example B can belong to G \flat major; Example C of C major and Example D of G major.

Note: It is important to remember the make-up of the principal chords of the harmonic minor scale: I, IV, and V degrees. The purpose for the role of the other chords can be studied by personal choice.

23. With the harmonic minor scale you also can find the nature of the chords of each degree.



24. In summary, this table explains the break-down of all chords:

	Major Scales	Harmonic Minor Scales
Major Chords	I, IV, V	V, VI
Minor Chords	II, III, VI	I, IV
Diminished Chords	VII	II, VII
Augmented Chords	N/A	III

Note: This table included only the principle chords of major and minor scales.

A) On which degrees of the major scale can you have major chords?

B) On which degrees of the major scale can you have minor chords?

C) In a harmonic minor scale, what is the nature (maj., min., or dim.) of the following chords:

1) V = _____

2) IV = _____

3) I = _____

D) Find 3 scale degrees for each chord given, indicate the scale degree and key for each. Example: F major chord can be subdominant of C major, the dominant of Bb major, and the tonic of F major.

1) E minor = _____

2) G major = _____

3) F# minor = _____

4) B^b major = _____

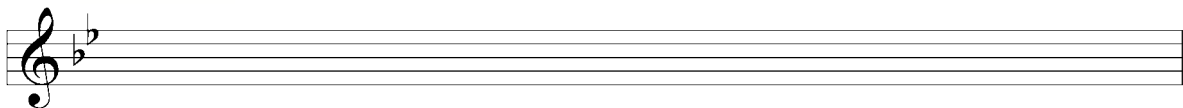
5) D dim. = _____

E) Why is the chord of the 7th degree different from the other chords? In what way? (nature and how it is built)

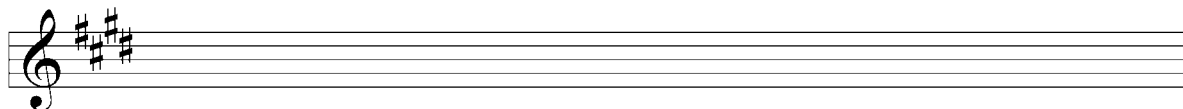
- F)** What does the chord of the 5th degree of the major scale and the chord of the 5th degree of the minor scale have in common?

- G)** Write out all the chords that we find in the following scales. Indicate their nature:
(Example: A maj, F min, E dim, etc...)

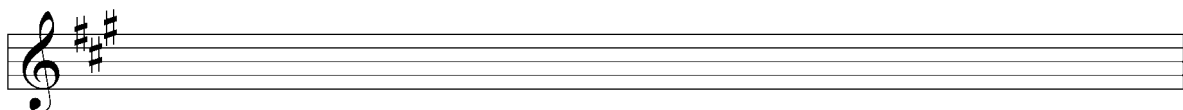
B^b major



E major

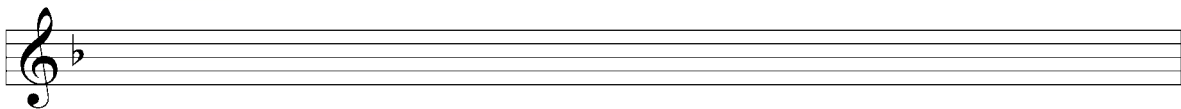


A major

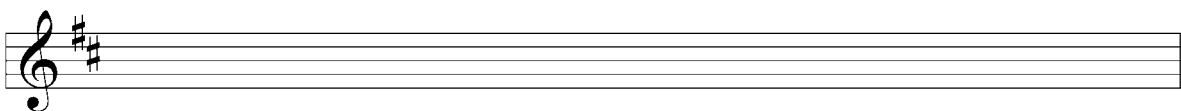


- H)** Write down the chords that are found on the I, IV, and V degrees of the following minor harmonic scales. Indicate their nature.

B^b major



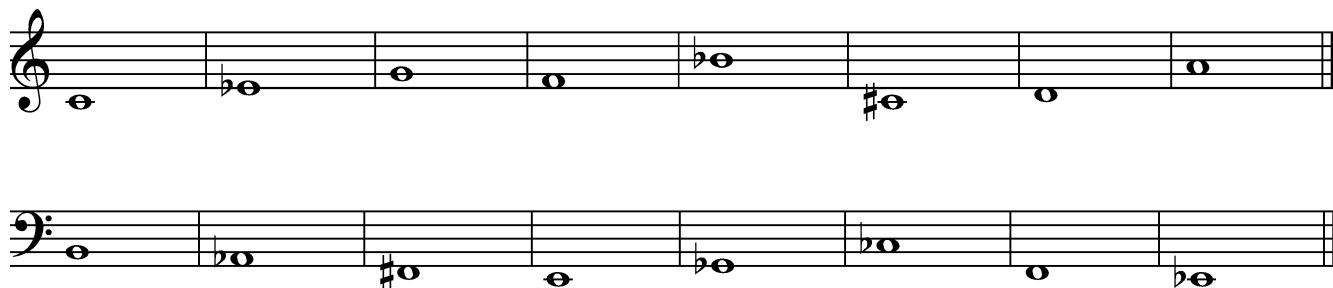
B harmonic minor



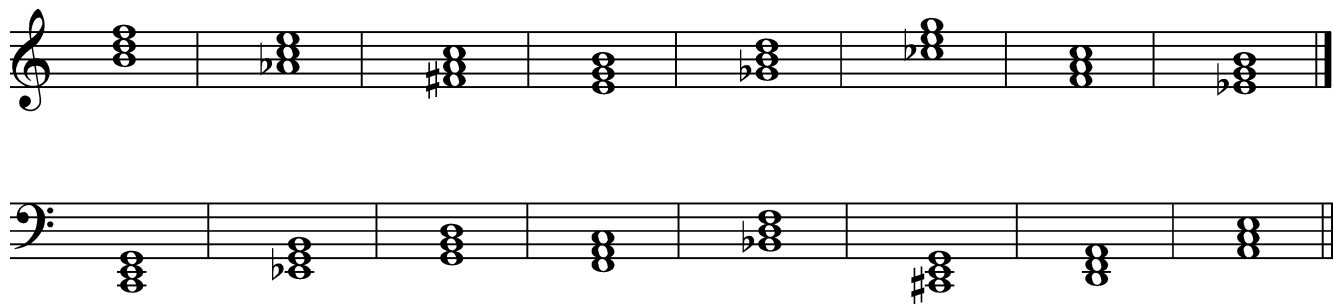
Chords Worksheet

PART A

Write augmented chords, in root position, on the following notes:

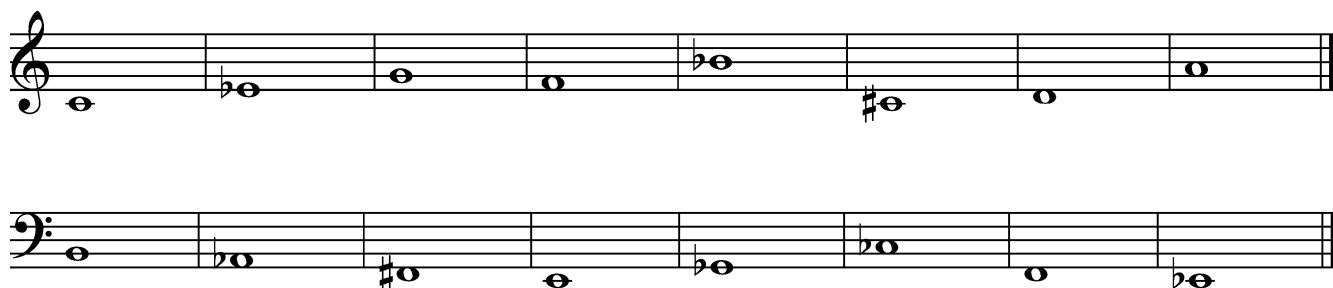


Add accidentals to make the following chords augmented:



PART B

Write diminished chords, in root position, on the following notes:



Add accidentals to make the following chords diminished:

PART C

Invert the following chords; first into 1st inversion and second into 2nd inversion:

Root	1 st Inversion	2 nd Inversion

PART D

Write chords on each scale degree of the following scales. Qualify each chord.

PART B

1. Write the following chords: in 1st inversion:



a. F minor



b. D minor



c. B Flat Major



d. E Major



e. E Flat minor



f. G minor



g. F Major



h. C Sharp minor



i. G sharp Major



j. B Flat minor

2. Compose the following chords: in 2nd inversion:



Major



Major



Minor



Major



Major



Minor



Major



Minor



Major



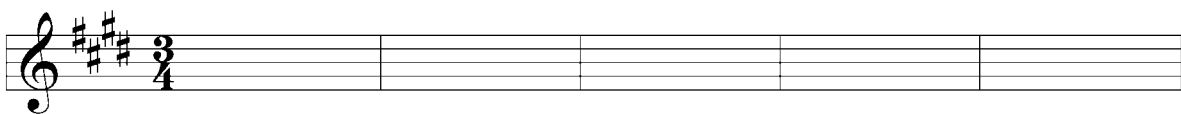
Major

Transposing a Melody

- 25.** As seen in Level Three, it sometimes happens that you have to transpose a melody because it does not match a voice or instrument. You can transpose the melody in many different keys, and also in many different intervals.
- 26.** To transpose a melody in a new key, you use the same steps as these learned in Level Three (Transposition of a major second higher):
- Determine the key of the original melody.
 - Find the new key in accordance with the new interval wanted.
 - Write down the accidentals at the key signature of the new melody.
 - Transpose each note of the melody by the given interval.
 - Add any accidentals that appear in the new key that correspond to the transposition of the original note to the new note.
- 27.** For example, if you want to transpose the following melody a major third higher, you will use this step by step method:



This example is in C major (step A). If you raise the C a major third higher, the new key will be E major (step B). Next, you write down the new key signature (step C).

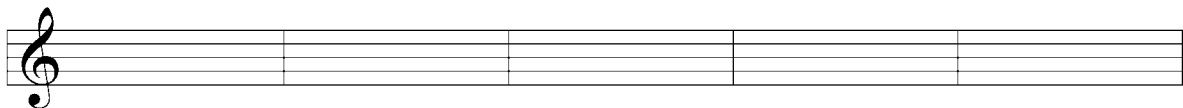


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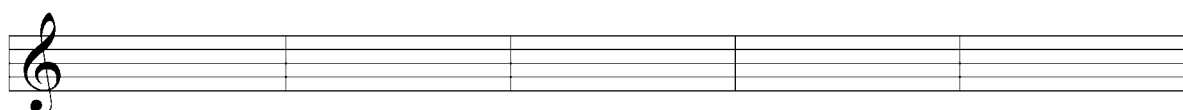
A) Transpose this melody by the requested interval.



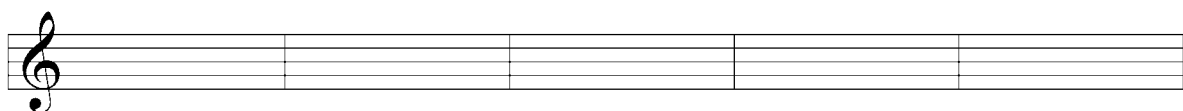
A perfect fourth higher



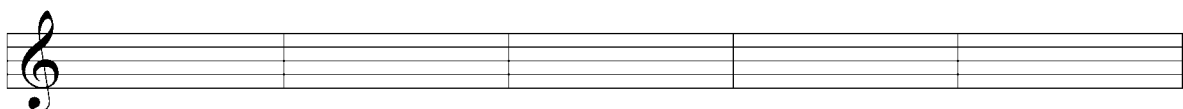
A perfect fifth higher



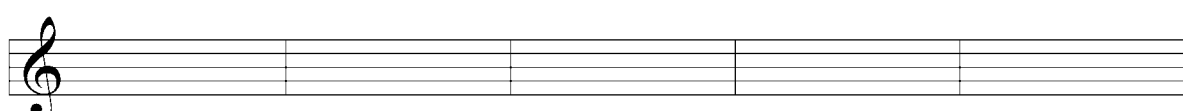
Major sixth higher



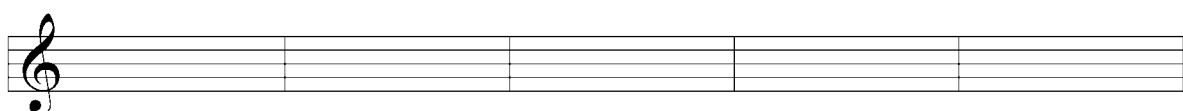
Minor third lower



Perfect fourth lower



Major seventh higher



Tempo and Style

- 29.** Throughout your musical training, you will have to recognize and understand new Italian words that you will frequently find in musical pieces. These terms are the composer's way of expressing the interpretation of the musical piece. Certain words correspond to tempo, variation of tempo, and style, etc.
- 30.** The following are words that you might find in a musical piece at your level.

Variation in tempo

Italian

[REDACTED]

[REDACTED]

rubato or tempo rubato

English

[REDACTED]

[REDACTED]

robbed time (taking a portion of time from one note and giving it to another) (at the discretion of the musical director)

Style

Italian

brillante

cantabile

con brio

con espressione

dolce

grave

grazioso

English

glittering, sparkling

in a singing style

with vigour, spirit

with expression

sweetly

slow and solemn

gracefully

Adverbs used in conjunction with other words

Italian

sempre

quasi

English

always

as if, almost

Cadences

- 31.** Similar to the English language, music is composed around phrases. A cadence represents the punctuation of the musical phrase being it a comma or a period.
- 32.** A CADENCE is a two-chord ending phrase. The second of these chords is nearly always on the accented beat.
- 33.** There are two categories of cadences that may be classified as “final” and “non-final”. The two types of “Final” cadences, which may be found at the end of a sentence or at the end of a piece of music, are PERFECT AND PLAGAL. Here in Level Four, you will simply study the different types. In Level Five, you will learn how to write the different cadences.

Note: Take note on how the notes are placed on the staff. The bass note is usually written in the bass clef and the other notes of the chord are usually written in the treble clef.

- 34.** The PERFECT CADENCE is the most common of all cadences. It is sometimes called an authentic cadence. It is a conclusive cadence because it gives a strong impression that the musical piece is ended. It consists of the DOMINANT chord, followed by the TONIC chord (V-I). In certain situations, this cadence can also be called an imperfect cadence.

The image displays four musical examples of perfect cadences (V-I) in different keys, each in 3/4 time. The notation is presented in a grand staff format (treble and bass clefs). Above each pair of staves, the key signature is indicated: C major, E minor, B \flat major, and A \flat major. Below each pair of staves, the chords are labeled V (Dominant) and I (Tonic). The first cadence (C major) shows a V chord (F4, C5, G5) and an I chord (C4, E4, G4). The second cadence (E minor) shows a V chord (G4, B4, D5) and an I chord (E4, G4, B4). The third cadence (B \flat major) shows a V chord (F4, B \flat 4, D5) and an I chord (B \flat 3, D4, F4). The fourth cadence (A \flat major) shows a V chord (F4, A \flat 4, C5) and an I chord (A \flat 3, C4, E \flat 4).

- 35.** The **PLAGAL CADENCE** is the other kind of “final” cadence. It consists of the Subdominant chord followed by the Tonic chord (IV-I). It is sometimes referred to as the “church” cadence because one can recognize it when they hear AMEN.

Diagram illustrating the Plagal Cadence (IV-I) in two keys. The first key is C major, showing the progression from the Subdominant (IV) to the Tonic (I). The second key is A-flat major, showing the progression from the Subdominant (IV) to the Tonic (I). The notation includes treble and bass staves with chord symbols and Roman numerals.

The **IMPERFECT CADENCE/HALF CADENCE** is a “non-final” cadence that occurs in the middle of a piece but not at the end. It ends on the Dominant chord, creating a continuation in the musical piece. It gives the strong impression that the music has not ended. The two chords that create this cadence can be I-IV, IV-V, II-V, etc.

Diagram illustrating the Imperfect Cadence (Half Cadence) in two keys. The first key is C major, showing the progression from the Tonic (I) to the Subdominant (IV). The second key is E-flat major, showing the progression from the Tonic (I) to the Subdominant (IV). The notation includes treble and bass staves with chord symbols and Roman numerals.

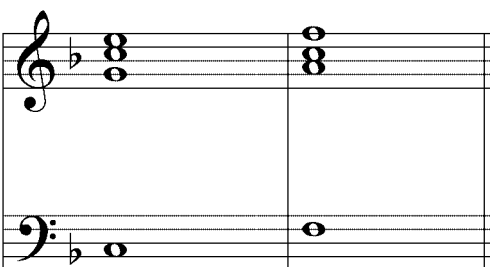
- 37.** Finally, the **DECEPTIVE CADENCE** is equivalent to the “.” of the English language. It consists of the Dominant chord followed by the Sub-Mediant chord (V-VI). It is called deceptive because the listener is wanting for the final tonic after the dominant, but instead the musical phrase continues. This is also considered a “non-final” cadence.

Diagram illustrating the Deceptive Cadence in two keys. The first key is C major, showing the progression from the Dominant (V) to the Sub-Mediant (VI). The second key is E-flat major, showing the progression from the Dominant (V) to the Sub-Mediant (VI). The notation includes treble and bass staves with chord symbols and Roman numerals.

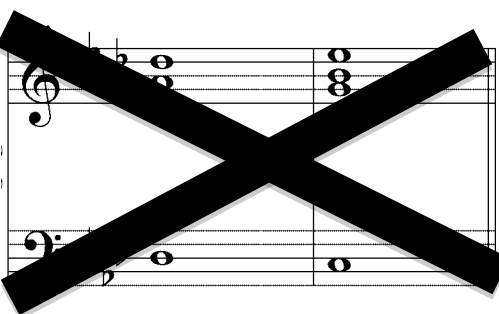
- 38.** To identify a cadence, it is important to clearly know each chord in its key context. The root of the chord (found at the bass clef) will usually state the type of chord. Once all the chords are indicated and characterized, then you can determine the cadence type.

A) Identify the following cadences and state the key below the staff:

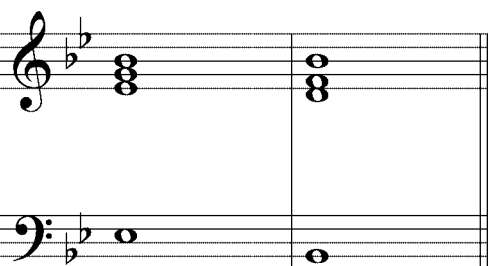
1)



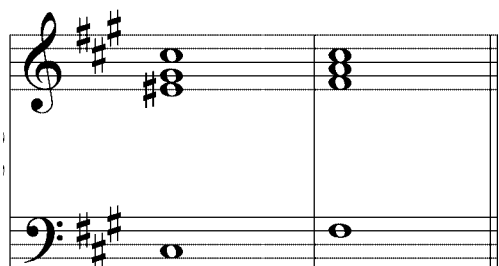
2)



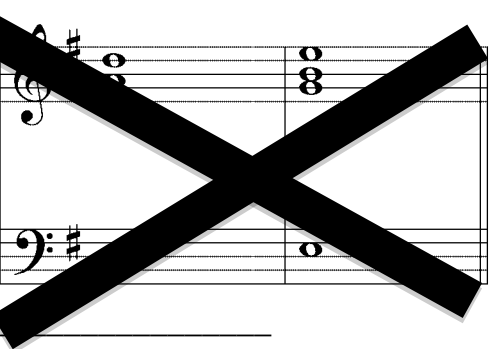
3)



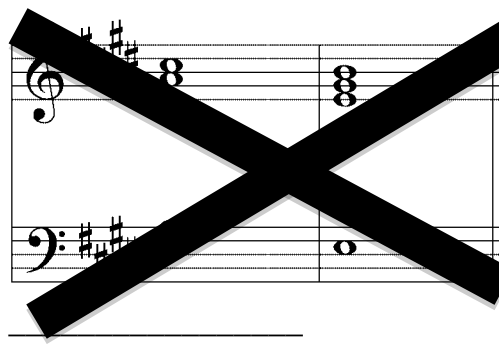
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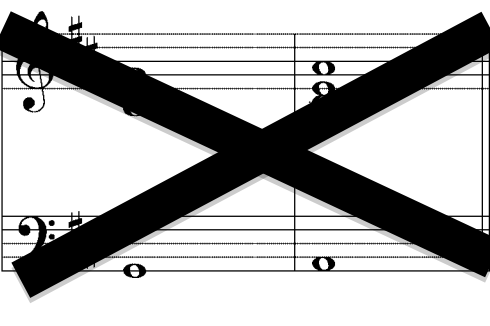
5)



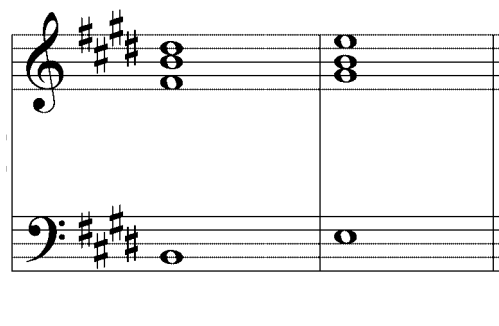
6)



7)



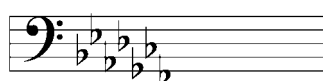
8)



Detecting Errors in a Given Musical Passage

39. There exists certain principals for writing music correctly. These conventions must be known and any errors on the score can therefore be detected. Here are some questions to ask yourself when studying a musical piece.

- a) Is the clef in its correct position on the staff?
- b) Do the sharps or flats in the key signature occur in the right order, and in their proper place?



- c) Is the time signature right side up and AFTER the key signature?



- d) Are there any bar lines omitted, or any extra ones put in?
- e) Are there any double bar lines in the middle of the tune, which should be replaced by a single bar line?
- f) Are the stems on all the notes facing in the right direction?
- g) Is there a double bar line at the end?
- h) Does the piece start with an incomplete bar? If it does, does the last bar contain the fraction of time necessary to complete it?



- i) Are there any tied notes which a single note of equal time value could correctly replace?

Incorrect



Correct

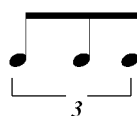


- j) Is the tie of the triplet joined at the stems or the heads?

Correct



Incorrect



- k) Are the dynamics written under the staff?

- l) Are the tempo words written above the staff (allegro, adagio)?

- m) Are the articulations written in the opposite direction of the stems?

- n) Are the notes and rests correctly grouped and conforming with the rules established? Is the separation of each beat, especially that of the second and third beat, clearly defined?

Incorrect

Correct



Incorrect

Correct



Exception

Incorrect

Correct



- o) Are there any slurs or ties joining the stems of the notes instead of the heads?



- p) Are there any accidentals (or enharmonic changes) that do not logically fit?

D major Incorrect Correct



EXERCISES



A) Rewrite the following passages correctly.*

1) *Alegro*

2) *dolc*

3) *Linto*

4) *Alle Gretto*



A) Place the bar lines at the appropriate place:



B) State the key of these musical examples:



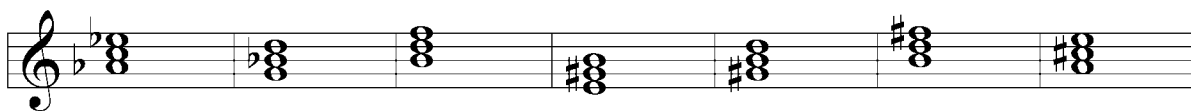


E) How do you build a major chord? _____

F) How do you build a minor chord? _____

G) What is a diminished chord? _____

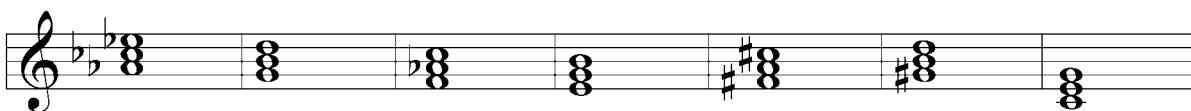
H) Name and identify the following chords:



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


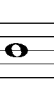
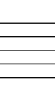
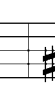
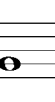
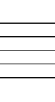




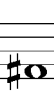

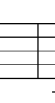


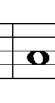
8 _____ 9 _____ 10 _____ 11 _____ 12 _____ 13 _____ 14 _____


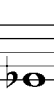
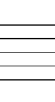
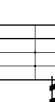
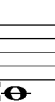
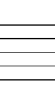
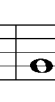


15 _____ 16 _____ 17 _____ 18 _____ 19 _____ 20 _____ 21 _____

I) Complete the following chords:

						
Major	Minor	Minor	Major	Major	Minor	Dim

						
Major	Minor	Minor	Dim	Major	Minor	Dim

						
Minor	Dim	Minor	Major	Dim	Major	Dim

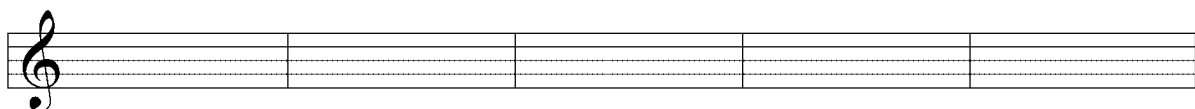
J) To which keys can the following chords belong to. State their degrees:

- a) F minor = _____
- b) E major = _____
- c) B minor = _____
- d) E^b major = _____
- e) C[#] dim. = _____
- f) A^b major = _____
- g) G dim. = _____
- h) D^b major = _____

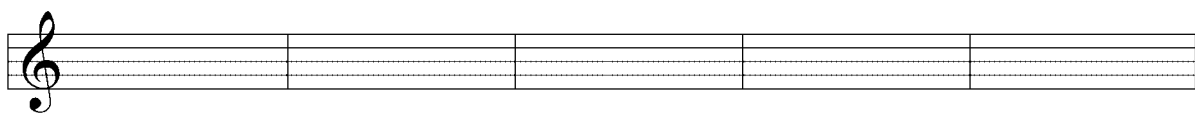
K) Transpose this melody in the given intervals:



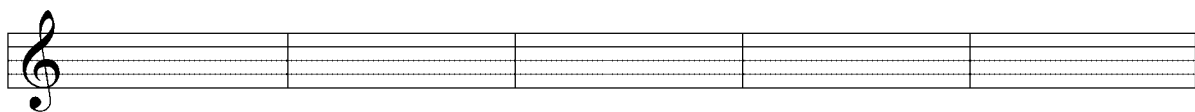
Perfect 5th higher



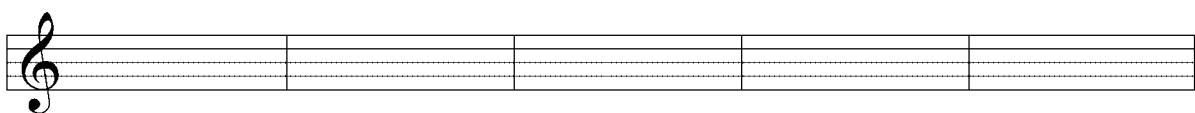
Major 3rd higher



Minor 6th higher



Major 2nd higher



L) Identify the following cadences. Write the key under the staff.

