Triad Suzuki Academy

My Music Theory Workbook

Rhythm, scales, intervals, and harmony for violinists and violists who read music

The piece I most want to play one day



This workbook belongs to: _____

Before you start: how to use this workbook

This workbook is for students who already read music and are ready to learn how it works. It goes with the free theory classes and games on our website, and each page names the one to try next.

Violinists do the treble clef activities first and violists the alto clef activities. Try the other clef too: the theory is the same, only the lines move.

A few tips

- **One page at a time.** Each page teaches one idea and practices it. Read the lines under its title before you start.
- **Say it and play it.** Count rhythms out loud, and play scales, intervals, and chords on your instrument. Theory sticks when you can hear it.
- **Use the classes.** If a page is hard, take its free class online first, then come back.
- **Check your work.** The answers are at the back. Fix what you missed and you have learned it.
- **The levels.** A warm-up uses the idea just explained, practice uses it on its own, and a challenge stretches it further.
- **For parents and teachers.** The levels help you choose a starting point. Most students can begin with the warm-ups of any section.

You will need

- A pencil with an eraser
- Your violin or viola
- A keyboard or piano app, if you have one, for hearing intervals and chords

The levels

Warm-up

Practice

Challenge

What is inside

1. **Rhythm and meter.** How beats group into measures, and how to count any rhythm out loud in numbers.
2. **Scales and keys.** Half and whole steps, the major scale they build, the key signatures that come from it, and minor scales.
3. **Intervals.** The distance between two notes: its number, from counting letters, and its quality, from counting half steps.
4. **Chords and harmony.** Triads, the chords built from stacked thirds, and how they move in a key: Roman numerals and cadences.
5. **Reading a score.** The bass clef, the words and signs on the page, and how a piece is put together.

1

Rhythm and meter

How beats group into measures, and how to count any rhythm out loud in numbers.

Time signatures

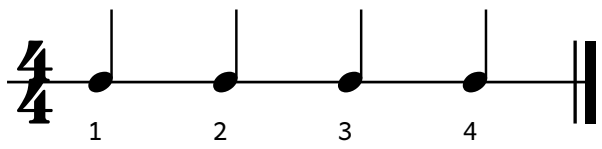
The top number of a time signature says how many beats each measure holds. The bottom number says which note gets one beat: 4 means the quarter note.

Count it, then clap it

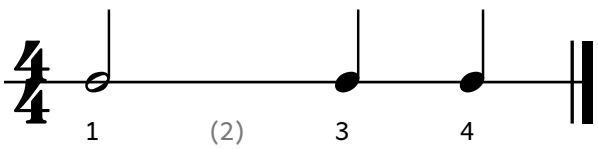
Warm-up

Count each measure out loud, then clap it while you count. Numbers in parentheses ( ) are beats you count but do not clap.

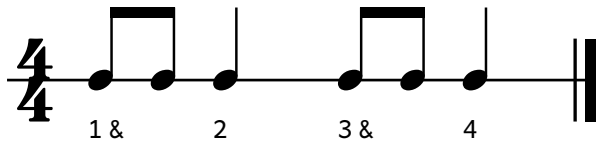
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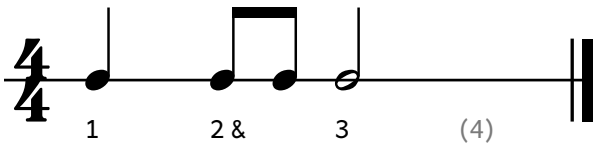
2



3



4

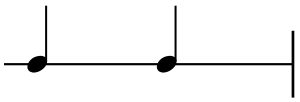


Which time signature?

Practice

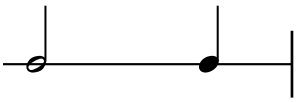
Add up the beats in each measure, then write its time signature: 2/4, 3/4, or 4/4.

1



time signature

2



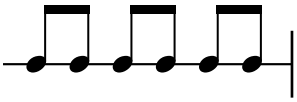
time signature

3



time signature

4

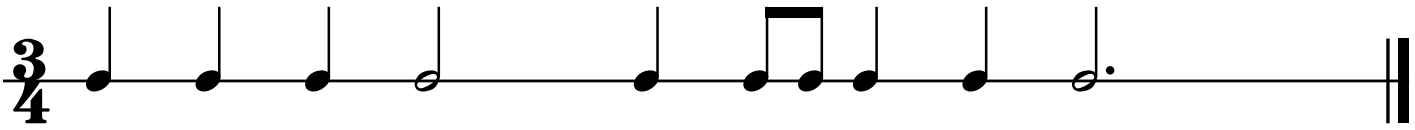


time signature

Add the barlines

Practice

This line is in 3/4, but its barlines are missing. Draw a barline after every three beats.



Free class: Time signatures
Simple and compound meter, and how to count each, with a quiz after each part.
triadsuzuki.com/learn/classes/time-signatures

Dots and ties

A dot after a note adds half its length again: a dotted half note lasts three beats. A tie joins two notes into one longer sound, held for both.

Dotted notes

Warm-up

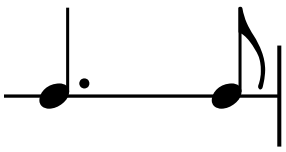
A dotted quarter note lasts a beat and a half, so an eighth note often follows it to finish the second beat.

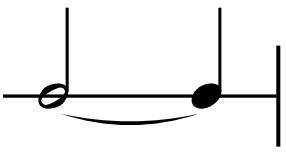
Rhythm	Name	Beats
	**Dotted half note**	3
	**Dotted quarter note**	1½
	**Eighth note**	½

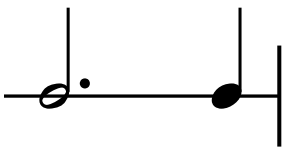
How many beats?

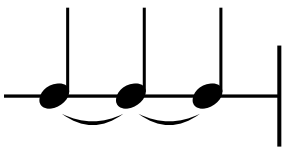
Practice

Write how many beats each group lasts. A tie adds the second note's beats to the first.

1  ☐ **beats**

2  ☐ **beats**

3  ☐ **beats**

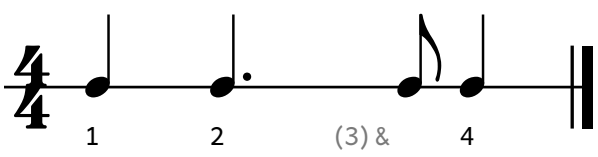
4  ☐ **beats**

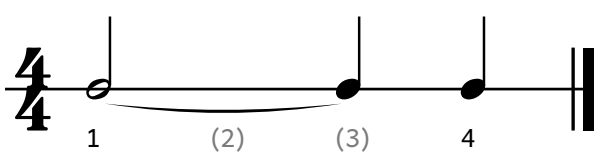
Count the dots and ties

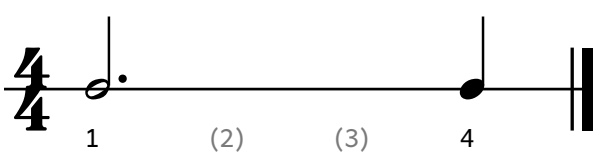
Practice

Count each measure aloud, then clap it. A tied note is held, so its beat is counted in parentheses.

1 

2 

3 

4 

Free class: Ties and slurs
Ties, slurs, and how to tell them apart, with a quiz after each part.
triadsuzuki.com/learn/classes/ties-and-slurs

Sixteenths and syncopation

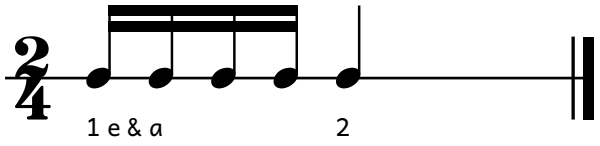
Four sixteenth notes fill one beat: count them 1 e & a. Syncopation puts a note's start on an &, between the beats, so the accent lands off the beat.

Count the sixteenths

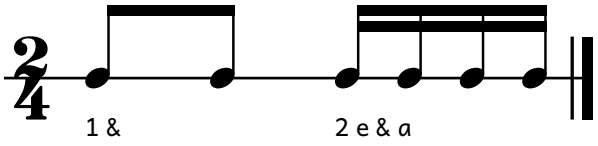
Warm-up

Count each measure aloud, slowly at first, then clap it.

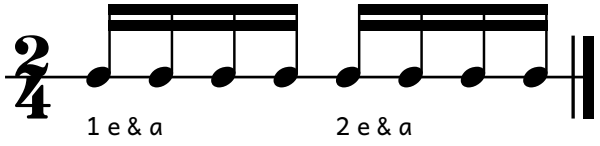
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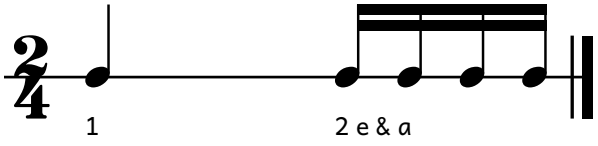
2



3



4



Count the syncopation

Practice

Tap the beat with your foot and clap the rhythm. Feel the notes that start on an & push against the beat.

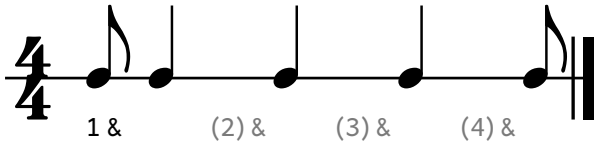
1



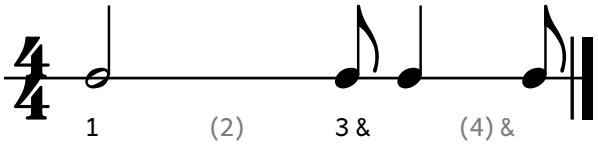
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3



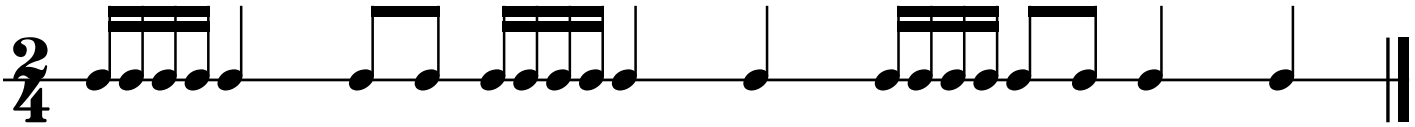
4



Add the barlines

Challenge

This line is in 2/4. Draw a barline after every two beats.



Play "How long is that note?" online
Choose Hard for dotted notes and sixteenths. **triadsuzuki.com/learn/rhythm**

Compound meter: 6/8

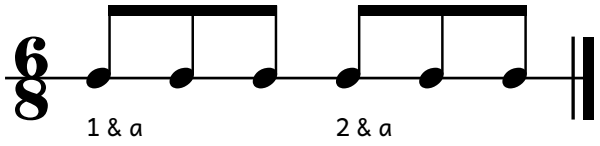
A measure of 6/8 holds six eighth notes, felt as two big beats of three. Here the 6 and the 8 count eighth notes, not the big beats you feel. Each big beat is a dotted quarter note. Count 1 & a, 2 & a.

Count in 6/8

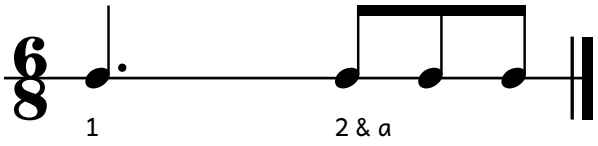
Warm-up

Count each measure aloud in two big beats, then clap it.

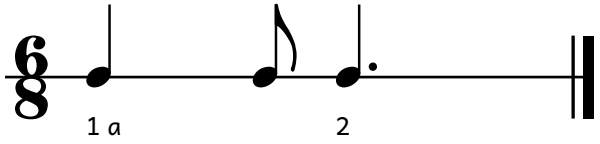
1



2



3



4

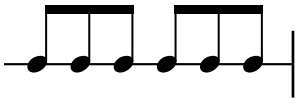


Three beats or two?

Practice

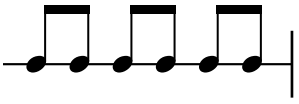
A measure of 3/4 and a measure of 6/8 can both hold six eighth notes. The beams show the beats: three groups of two in 3/4, two groups of three in 6/8.
Write 3/4 or 6/8 for each measure.

1



☐ **time signature**

2



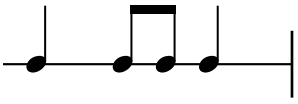
☐ **time signature**

3



☐ **time signature**

4

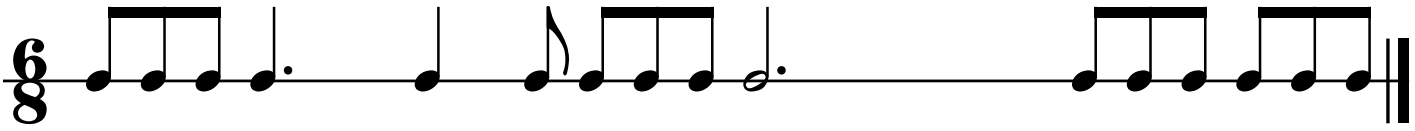


☐ **time signature**

Add the barlines

Challenge

This line is in 6/8. Draw a barline after every two big beats.



Play "Count the beats" online
Find the time signature that fits each measure, in simple and compound meters.
triadsuzuki.com/learn/time-signatures

2

Scales and keys

Half and whole steps, the major scale they build, the key signatures that come from it, and minor scales.

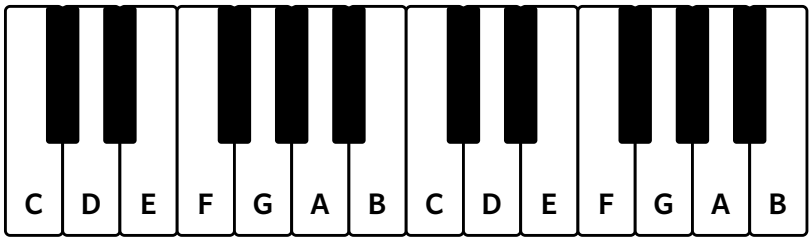
Half steps and whole steps

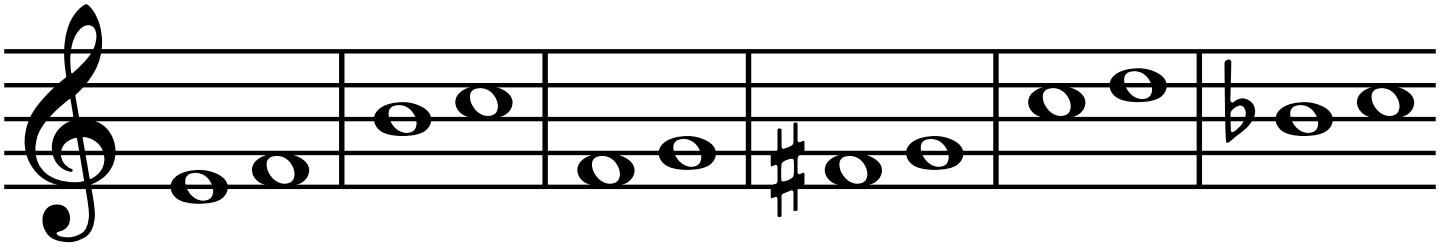
A half step is the distance from one key to the very next, black or white. A whole step is two half steps. E to F and B to C are half steps with no black key between them.

Half or whole?

Warm-up

Find each pair on the keyboard. Write H on the line for a half step, or W for a whole step.



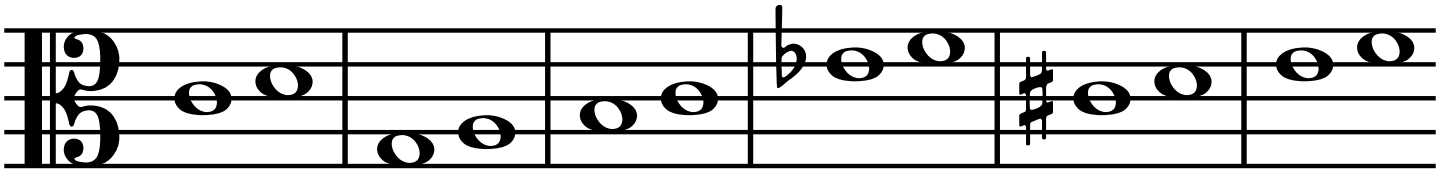


_____ _____ _____ _____ _____ _____

Half or whole, in the alto clef

Practice

Write H or W for each pair.



_____ _____ _____ _____ _____ _____

Free class: Half and whole steps
Steps on the keyboard and on the staff, with a quiz after each part.
triadsuzuki.com/learn/classes/half-and-whole-steps

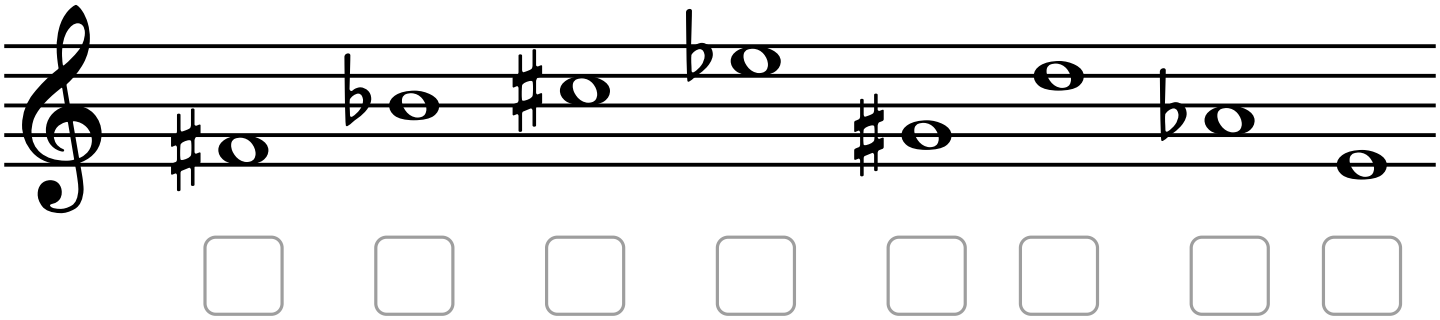
Sharps, flats, and naturals

A sharp raises a note a half step, a flat lowers it a half step, and a natural cancels either one. Every black key has two names: C sharp and D flat are the same key.

Name the notes

Warm-up

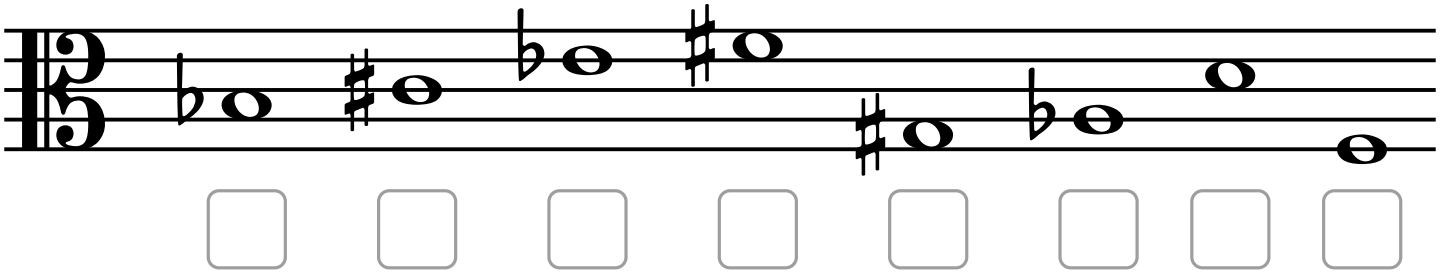
Write each note's name, with its sharp or flat: D#, Gb.



Name the notes, in the alto clef

Practice

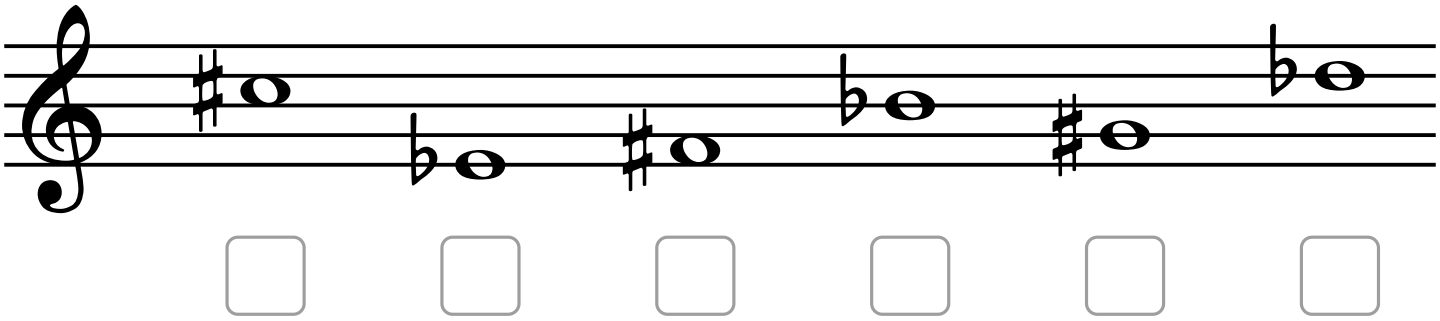
Write each note's name, with its sharp or flat.



Same key, another name

Challenge

Write the other name each note goes by. A sharp's other name is the next letter up, flatted: C sharp is D flat. A flat's is the next letter down, sharped: E flat is D sharp.



Play "Name that note" online
Choose Medium: it adds sharps and flats to the notes on the staff.
triadsuzuki.com/learn/note-identification

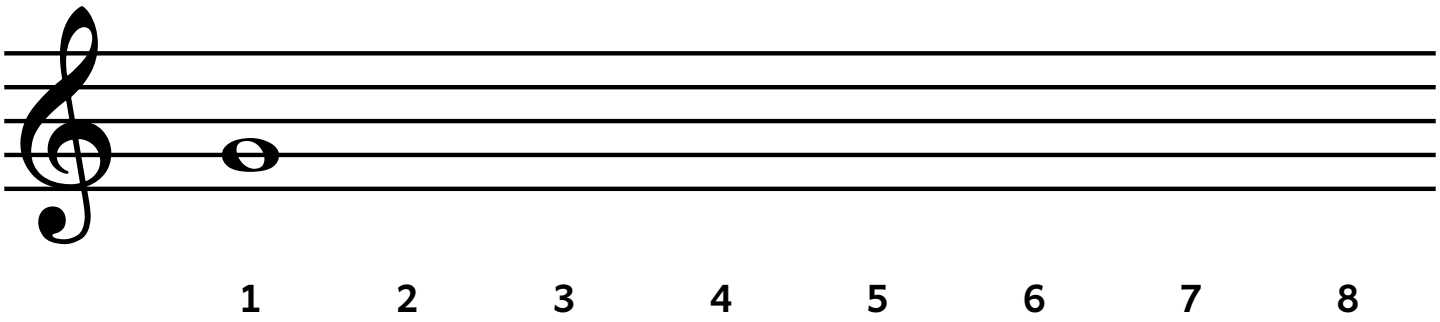
The major scale

Every major scale follows the same pattern of steps: whole, whole, half, whole, whole, whole, half. The half steps fall between notes 3 and 4, and between 7 and 8.

G major

Practice

Write the G major scale, one note in each place, using the pattern of steps. One note needs a sharp.

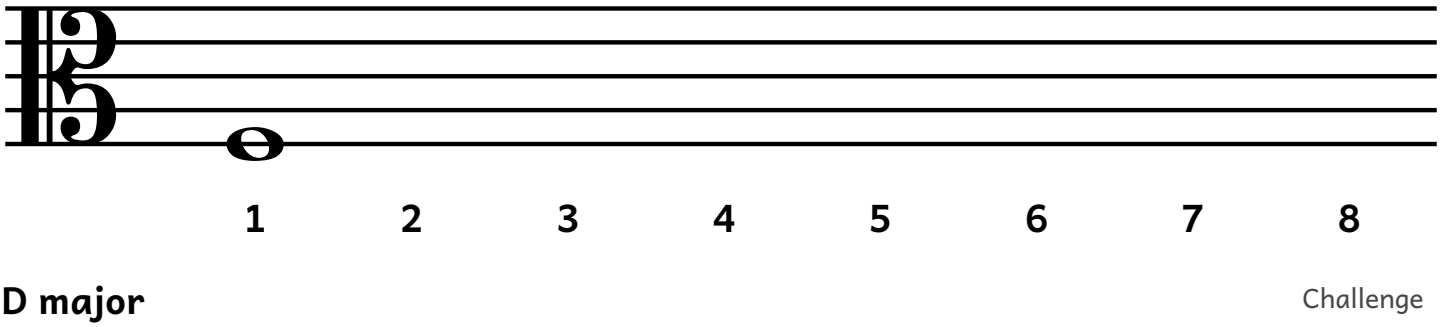


1 2 3 4 5 6 7 8

F major, in the alto clef

Practice

Write the F major scale. Watch the step from note 3 to note 4: one note needs a flat.

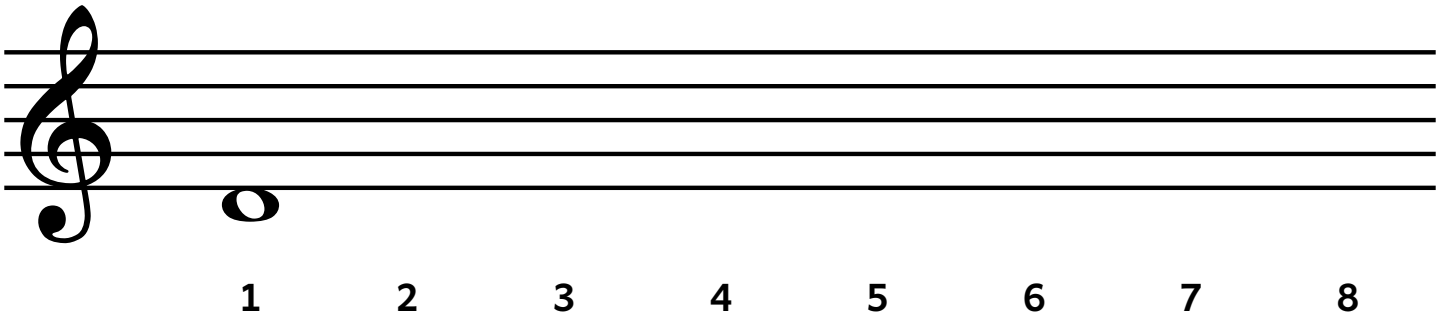


1 2 3 4 5 6 7 8

D major

Challenge

Write the D major scale. How many sharps does it need?



1 2 3 4 5 6 7 8

Free class: The major scale
The pattern of steps, and how to build a major scale on any note, with a quiz after each part.
triadsuzuki.com/learn/classes/major-scale

Key signatures with sharps

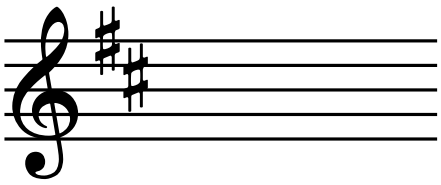
A key signature writes a scale's sharps once, at the start of each line, so you need not write them on every note. Sharps always come in the same order: F C G D A E B. The major key is a half step above the last sharp.

Name the major key

Practice

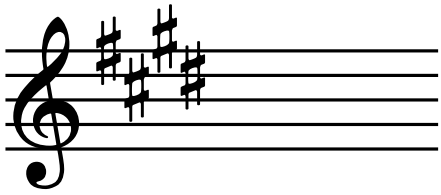
Find the last sharp, go up a half step, and write the major key.

1



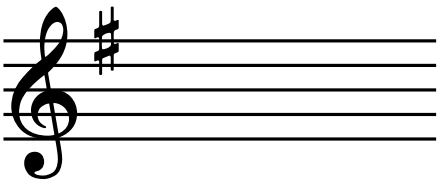
_____ major

2



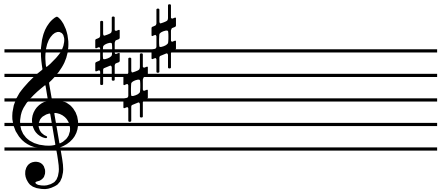
_____ major

3



_____ major

4



_____ major

5



_____ major

6



_____ major

In the alto clef

Practice

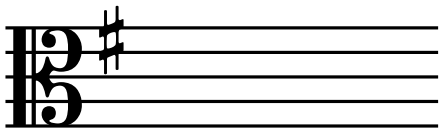
The sharps sit in different places in the alto clef, but in the same order.

1



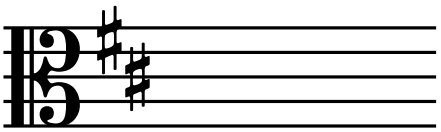
_____ major

2



_____ major

3



_____ major

Play the key signature quiz online

Name the key from its signature, in the treble, alto, and bass clefs. **triadsuzuki.com/learn/key-signatures**

Key signatures with flats

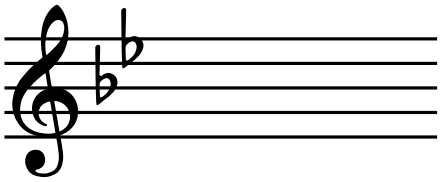
Flats come in one order too: B E A D G C F, the order of sharps backward. The major key is the second-to-last flat. One flat is the one to learn by heart: F major.

Name the major key

Practice

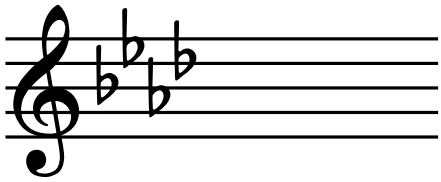
Find the second-to-last flat and write the major key. One flat is F major.

1



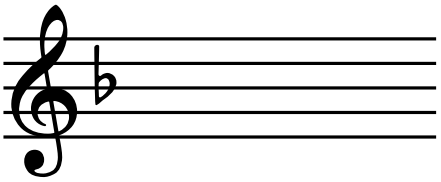
_____ major

2



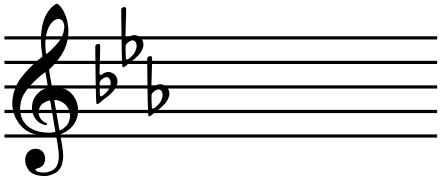
_____ major

3



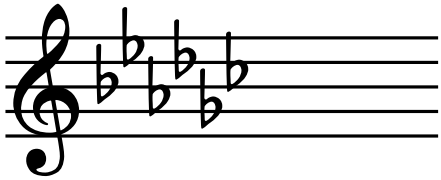
_____ major

4



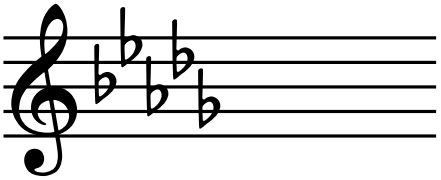
_____ major

5



_____ major

6



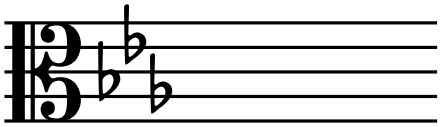
_____ major

In the alto clef

Practice

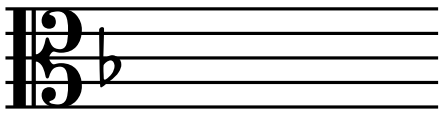
Name each major key.

1



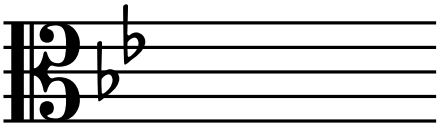
_____ major

2



_____ major

3



_____ major

Free class: Key signatures
The order of sharps and flats, and how to read a key from them, with a quiz after each part.
triadsuzuki.com/learn/classes/key-signatures

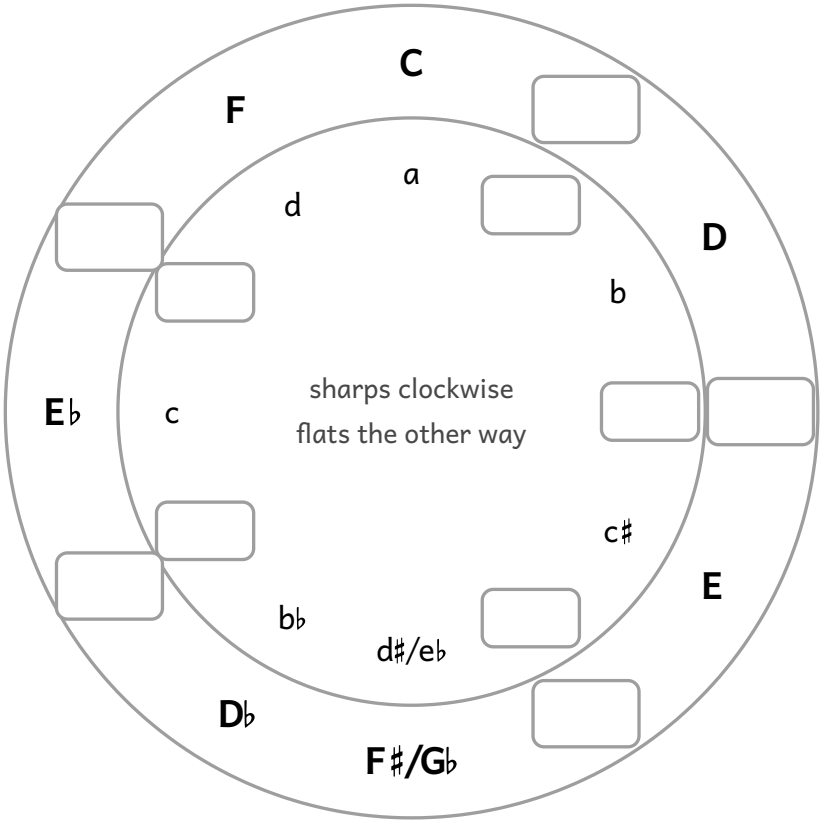
The circle of fifths

Go up a fifth from C and you reach G, with one sharp. Each fifth up adds a sharp, and each fifth down adds a flat. Every major key has a relative minor, three half steps below it, that shares its key signature.

Fill in the circle

Challenge

Write the missing major keys in the outer boxes and their relative minor keys in the inner boxes. Small letters mean minor.



Play "Around the circle" online
Count sharps and flats and find relative keys around the circle of fifths.
triadsuzuki.com/learn/circle-of-fifths

Minor scales

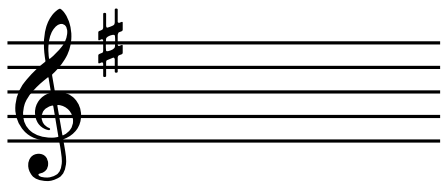
A relative minor scale starts on the sixth note of its major scale and shares its key signature. The natural minor uses only the key signature's notes. The harmonic minor raises the seventh note a half step, which leads it more strongly home.

Name the minor key

Practice

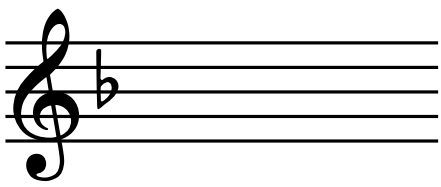
Find the major key, then count down three half steps and three letter names to its relative minor: from C, down to A.

1



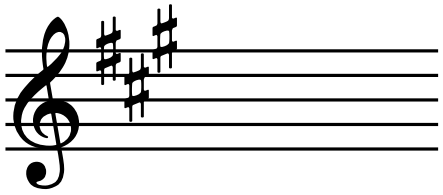
_____ minor

2



_____ minor

3

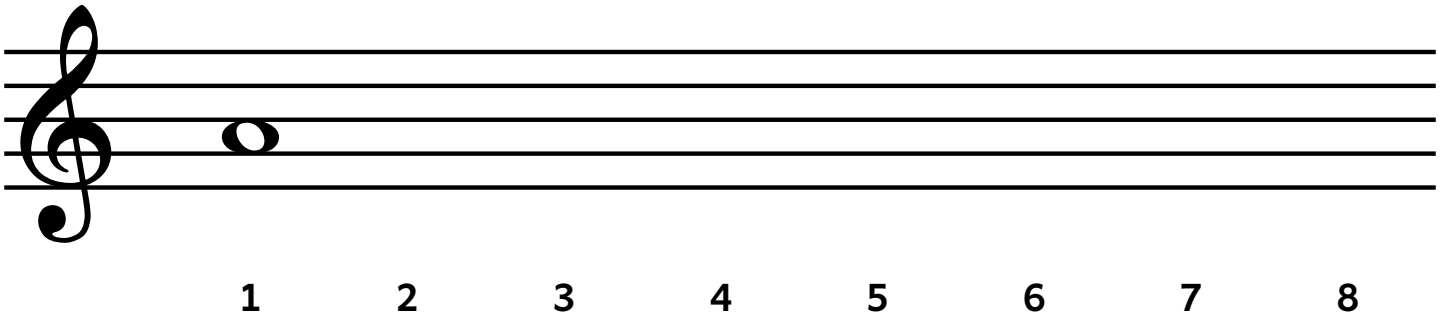


_____ minor

A natural minor

Practice

Write the A natural minor scale. It shares C major's key signature: no sharps or flats.

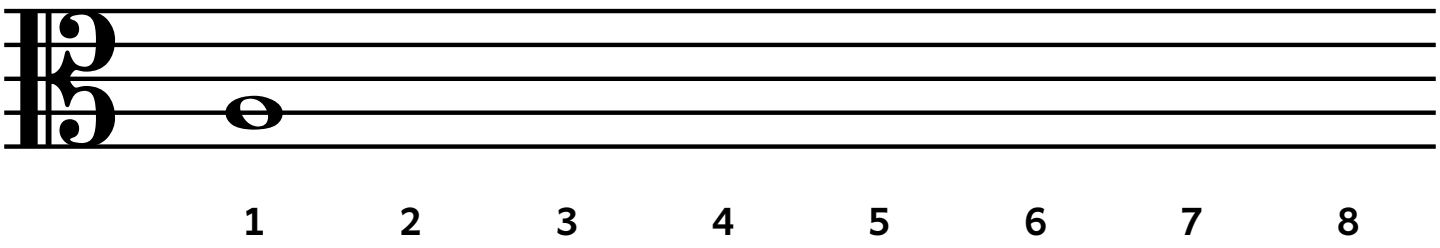


1 2 3 4 5 6 7 8

A harmonic minor, in the alto clef

Challenge

Write the A harmonic minor scale: the natural minor with its seventh note raised.



1 2 3 4 5 6 7 8

Free class: Minor scales and modes
Natural, harmonic, and melodic minor, with a quiz after each part.
triadsuzuki.com/learn/classes/minor-scales-and-modes

3

Intervals

The distance between two notes: its number, from counting letters, and its quality, from counting half steps.

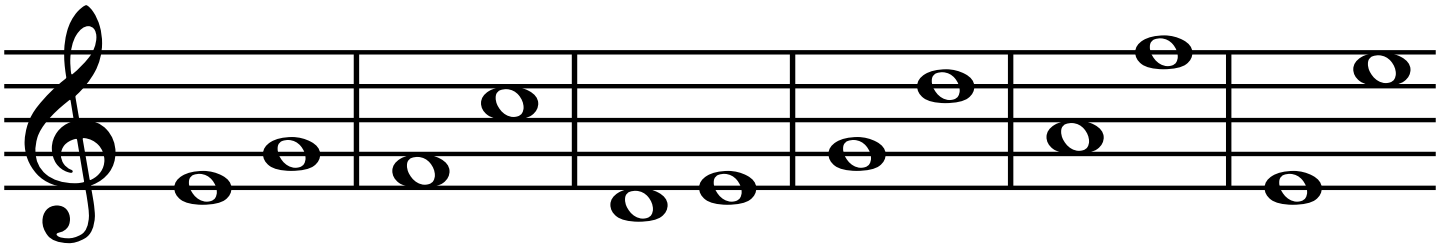
Interval numbers

To find an interval's number, count the letters from the lower note to the higher, counting both. C up to E is C, D, E: a 3rd. On the staff, a line to the next line up is a 3rd, and a line to the second line up is a 5th.

Count the letters

Warm-up

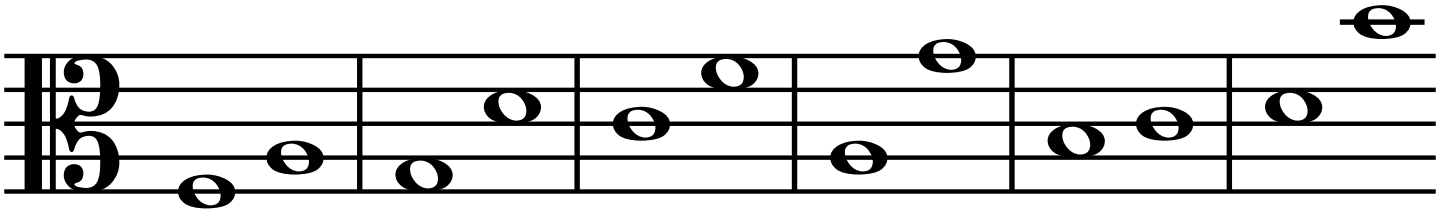
Write each interval's number: 2nd, 3rd, 4th, 5th, 6th, 7th, or octave.



In the alto clef

Practice

Write each interval's number.



Free class: Intervals
Seconds to octaves on the staff, with a quiz after each part. **triadsuzuki.com/learn/classes/intervals**

Major, minor, and perfect

Count half steps to find an interval's quality. Unisons, 4ths, 5ths, and octaves can be perfect, never major or minor. 2nds, 3rds, 6ths, and 7ths are major or minor, and a minor interval is a half step smaller than a major one.

The intervals inside an octave

Warm-up

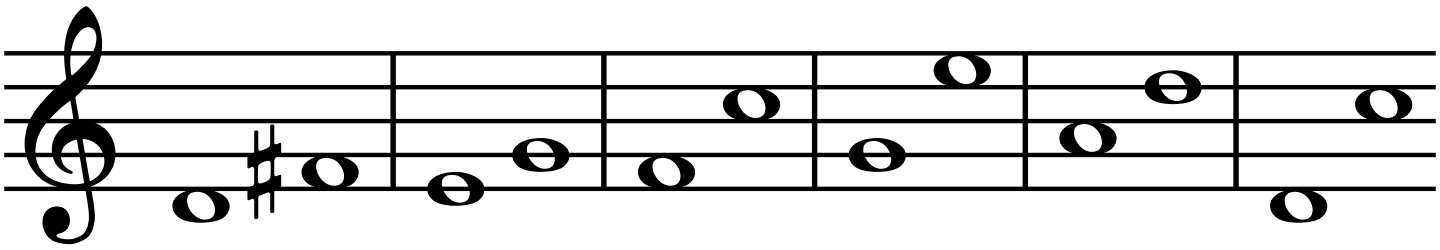
Read across: each interval, how it is written, its half steps, and the note it reaches above C.

Interval	Written	Half steps	Above C
minor 2nd	m2	1	D flat
major 2nd	M2	2	D
minor 3rd	m3	3	E flat
major 3rd	M3	4	E
perfect 4th	P4	5	F
perfect 5th	P5	7	G
minor 6th	m6	8	A flat
major 6th	M6	9	A
minor 7th	m7	10	B flat
major 7th	M7	11	B
perfect octave	P8	12	C

Name the interval

Practice

Count the letters for the number, then the half steps for the quality. Write it as M3, m3, P5, and so on.



_____ _____ _____ _____ _____ _____

Free class: Interval quality
Major, minor, perfect, augmented, and diminished, with a quiz after each part.
triadsuzuki.com/learn/classes/interval-quality

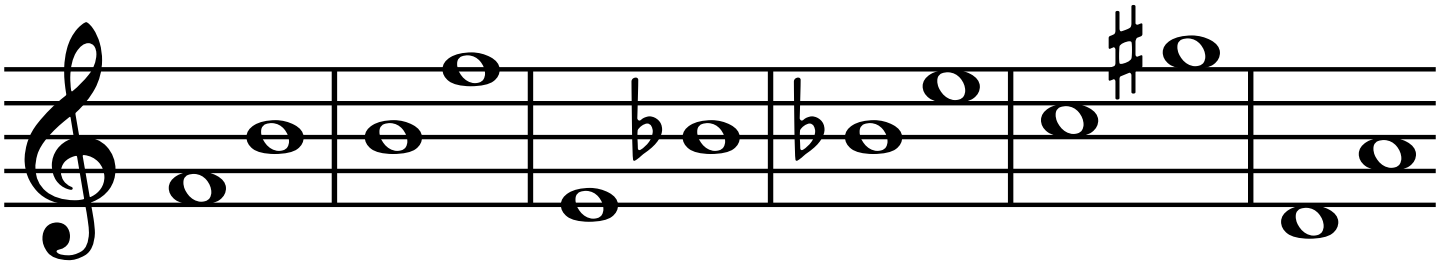
Augmented and diminished

Keep the same letter names and make a perfect or major interval a half step bigger, and it is augmented. Make a perfect or minor interval a half step smaller, and it is diminished. C up to F sharp is an augmented 4th: three whole steps.

Name the interval

Challenge

Some of these are perfect, and some a half step more or less. Write each one: A4, d5, P5, and so on.



_____ _____ _____ _____ _____ _____

Turn it upside down

Practice

Move the lower note up an octave and the interval turns upside down. The two numbers add up to 9, major becomes minor, minor becomes major, augmented becomes diminished, and perfect stays perfect.

Write what each interval turns into.

1. **major 3rd** turns into _____
2. **minor 6th** turns into _____
3. **perfect 4th** turns into _____
4. **major 2nd** turns into _____
5. **augmented 4th** turns into _____
6. **minor 7th** turns into _____

Play "Name that interval" online
Choose Hard to name augmented and diminished intervals too.
triadsuzuki.com/learn/interval-identification

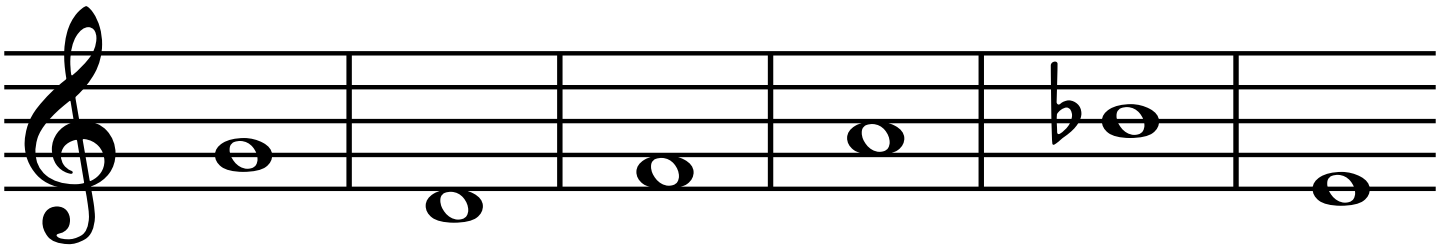
Writing intervals

To write an interval above a note, count up the letters for its number first. Then count half steps to choose the sharp, flat, or natural.

Write the note above

Practice

Write the note the interval reaches, beside the note shown. Add a sharp or flat if it needs one.

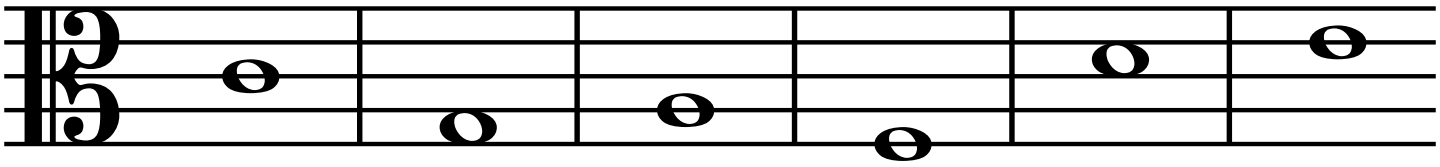


M3 up P5 up m3 up M2 up M3 up m6 up

In the alto clef

Challenge

Write the note each interval reaches.



M3 up P5 up m3 up M6 up P4 up m2 up

Play "Name that interval" online
Start on Easy, with major and perfect intervals, then try Medium to add minor ones.
triadsuzuki.com/learn/interval-identification

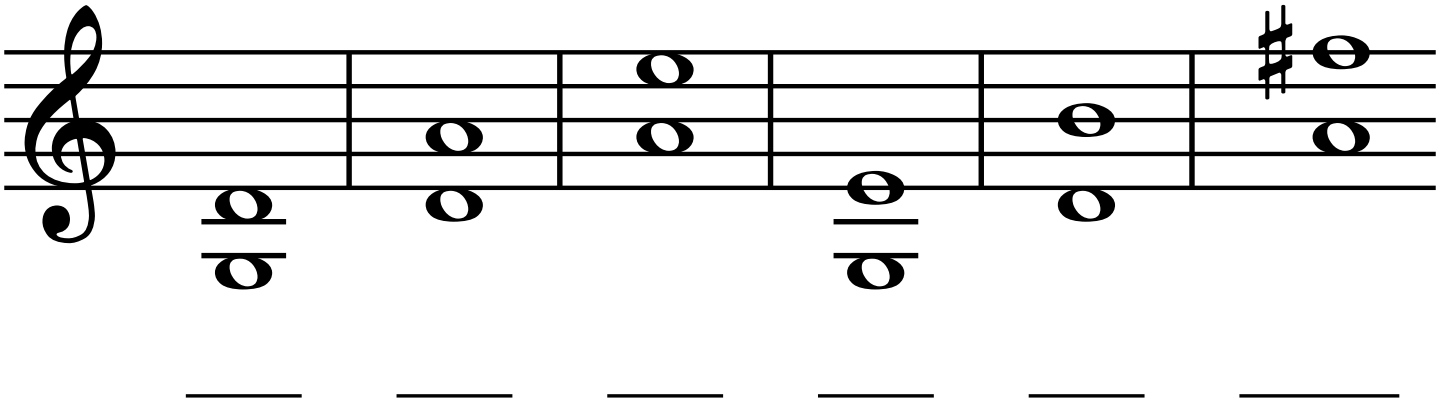
Intervals on your strings

Your open strings are each a perfect 5th apart. Play two strings at once, a double stop, and you hear a harmonic interval.

Violin double stops

Practice

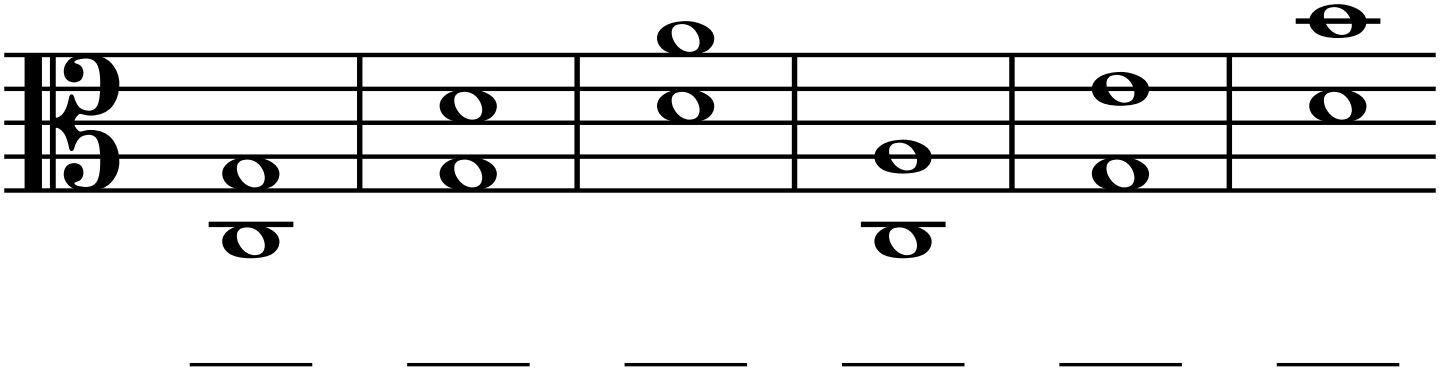
The first three are your open strings. The rest add the first finger on the higher string. Name each interval.



Viola double stops

Practice

The first three are your open strings. The rest add the first finger on the higher string. Name each interval.



Play them

Warm-up

Play each double stop on your instrument. Listen to how open a perfect 5th sounds, and how full a major 6th sounds.

Play “Where’s that note?” online
Find each note on your own fingerboard, string by string. **triadsuzuki.com/learn/fingerboard**

4

Chords and harmony

Triads, the chords built from stacked thirds, and how they move in a key: Roman numerals and cadences.

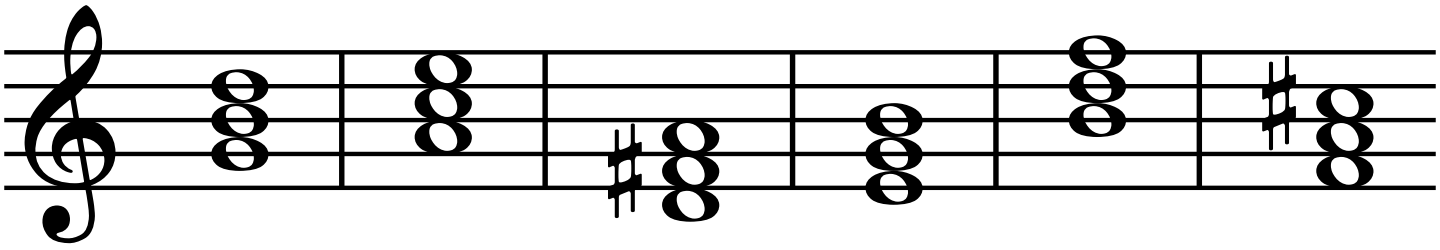
Triads

A triad is three notes stacked in thirds: a root, the third above it, and the fifth above it. Its two thirds give it its quality: major is a major third then a minor third, minor is minor then major, diminished is two minor thirds, and augmented is two major thirds.

Name the triad

Practice

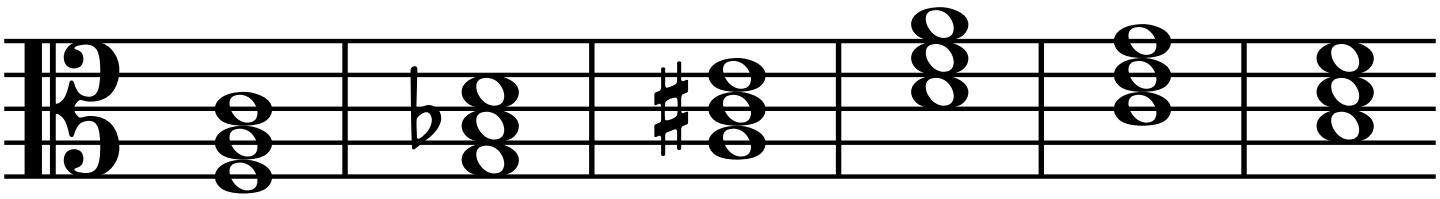
Write each triad's root and quality, such as E flat major or F sharp minor.



In the alto clef

Practice

Write each triad's root and quality.



Play "Name that chord" online
Start on Easy, with major and minor triads. **triadsuzuki.com/learn/chord-identification**

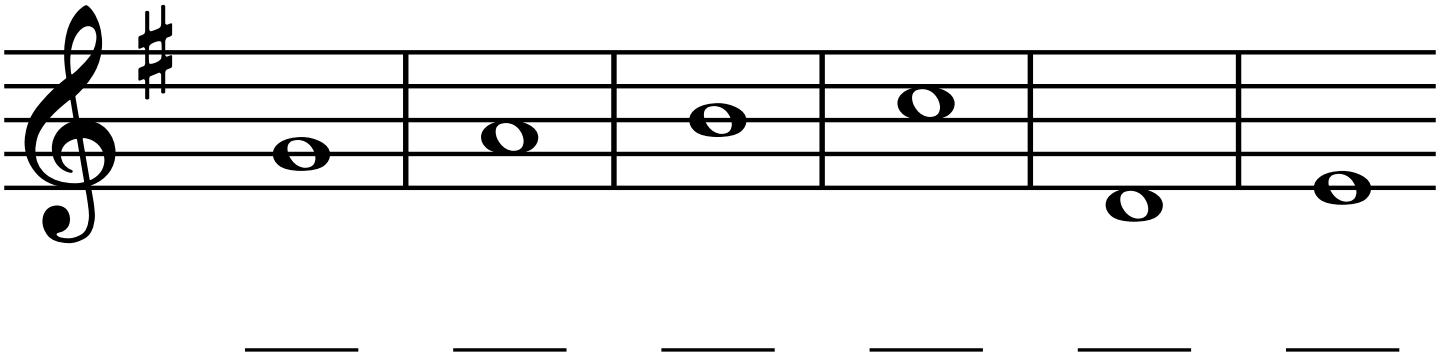
Triads in a key

Build a triad on each note of a major scale, using only the key's notes, and each one's quality follows from its place: the triads on notes 1, 4, and 5 are major, on 2, 3, and 6 minor, and on 7 diminished.

Triads in G major

Practice

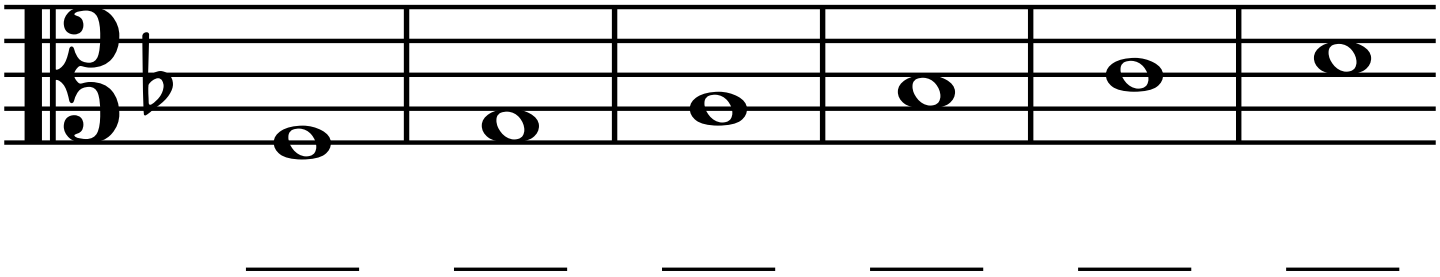
Draw a third and a fifth above each root, using the key signature's F sharp. Then write the triad's notes on the line.



Triads in F major, in the alto clef

Challenge

Draw the third and fifth above each root, using the key signature's B flat, and write the notes on the line.



Free class: Triads and seventh chords
How triads are built and named, with a quiz after each part.
triadsuzuki.com/learn/classes/triads-and-seventh-chords

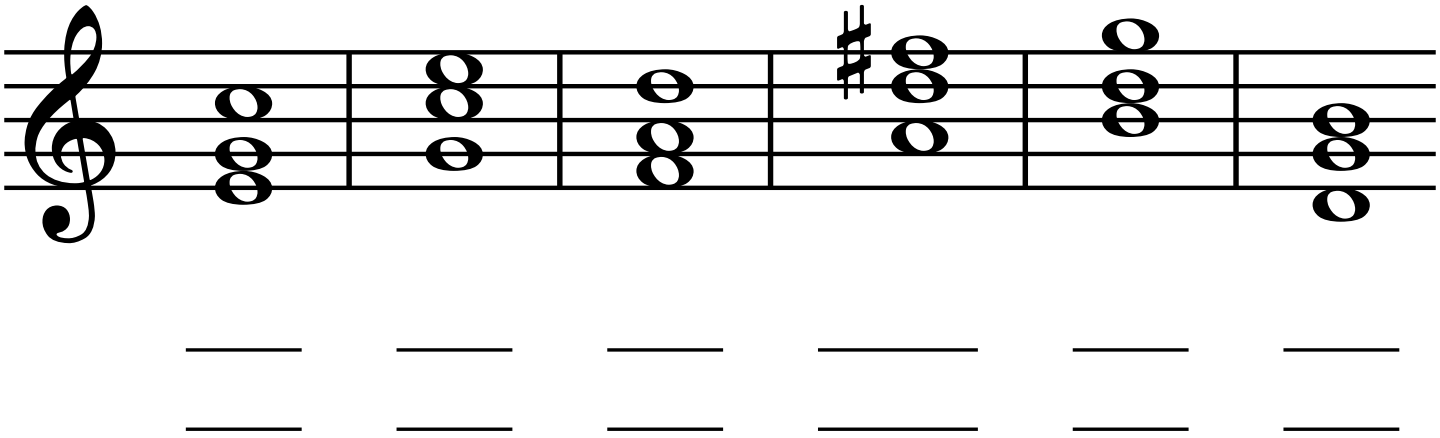
Inversions

Any note of a triad can be the lowest. The root on the bottom is root position. The third on the bottom is first inversion. The fifth on the bottom is second inversion. To find the root, rearrange the notes into stacked thirds.

Root and position

Challenge

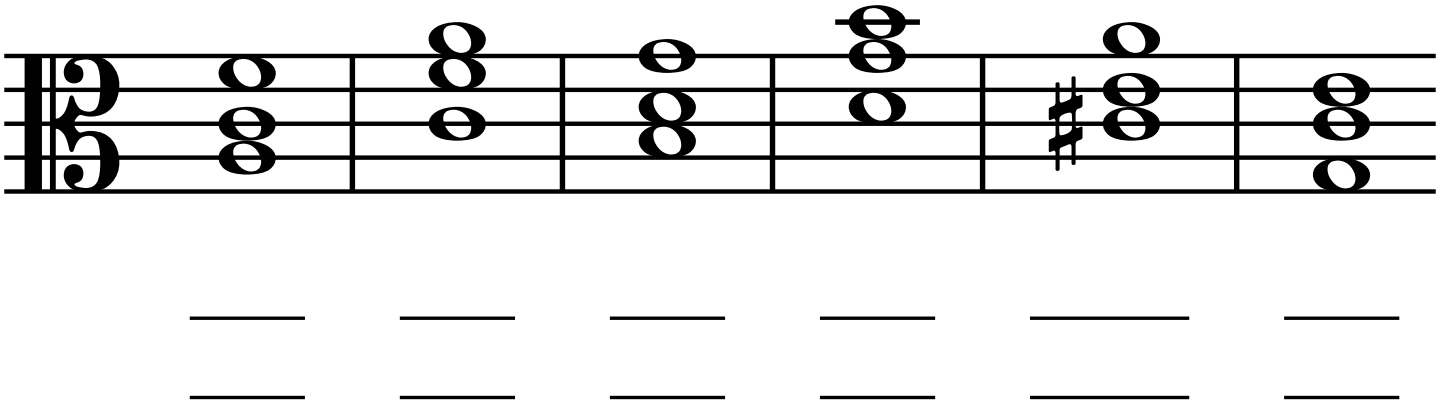
Write each triad's root and quality, then its position: root position, first inversion, or second inversion.



In the alto clef

Challenge

Write each triad's root, quality, and position.



Free class: Chord inversions
Root position and the inversions, and how to spot each, with a quiz after each part.
triadsuzuki.com/learn/classes/chord-inversions

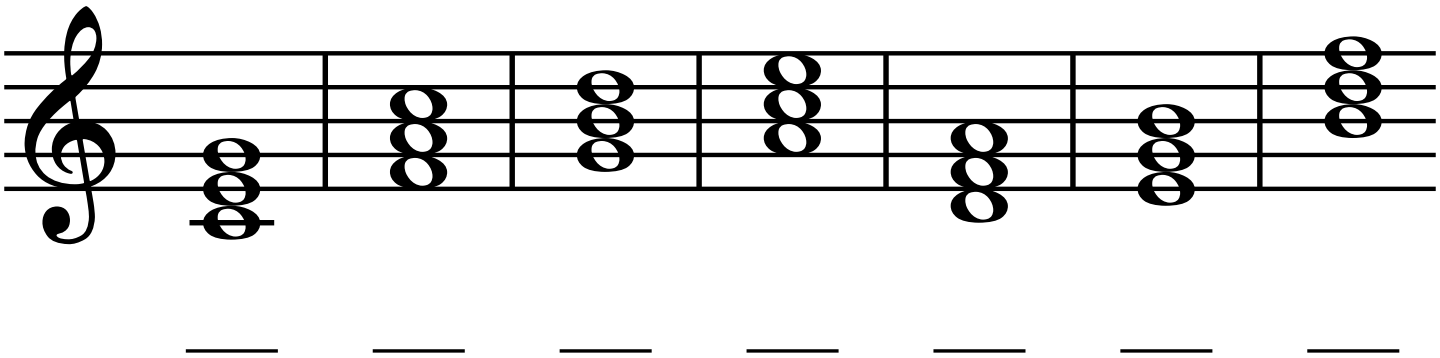
Roman numerals

A Roman numeral names a chord by the scale note it is built on: I for the first, V for the fifth. A capital numeral means major, a small one minor, and a small one with a ° diminished.

Number the chords in C major

Practice

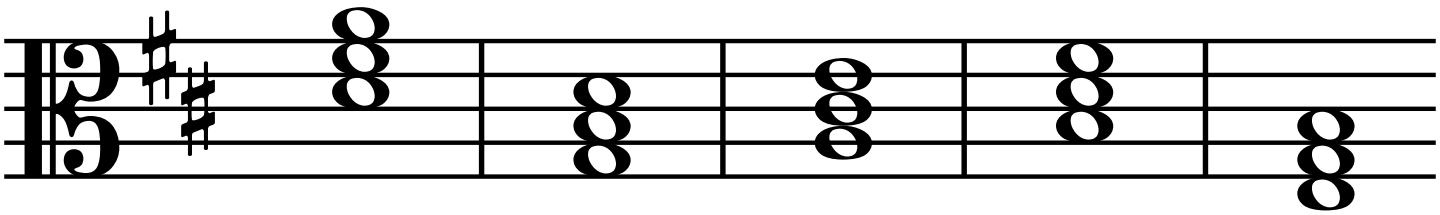
Write each chord's Roman numeral under it.



In D major, in the alto clef

Challenge

The key signature's sharps apply to every chord. Write each Roman numeral.



Free class: Roman numerals
Naming chords by their place in the key, with a quiz after each part.
triadsuzuki.com/learn/classes/roman-numerals

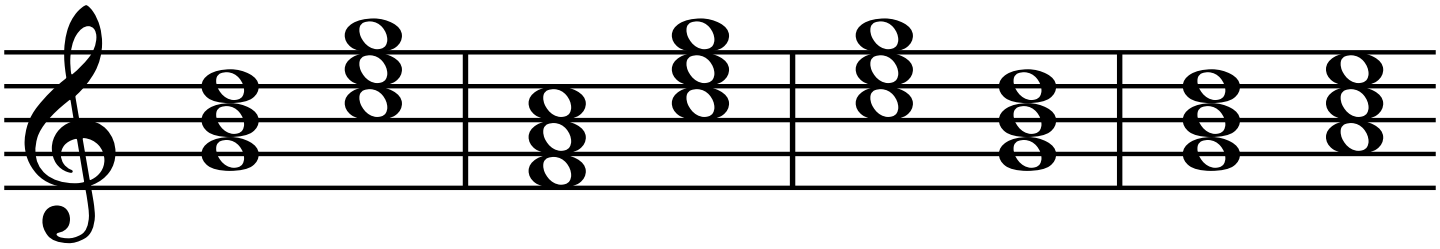
Cadences

A cadence is the ending of a phrase. An authentic cadence goes from V to I and sounds finished. A plagal cadence goes from IV to I, a softer close. A half cadence stops on V and sounds like a question. A deceptive cadence goes from V to vi, a surprise.

Name the cadence in C major

Practice

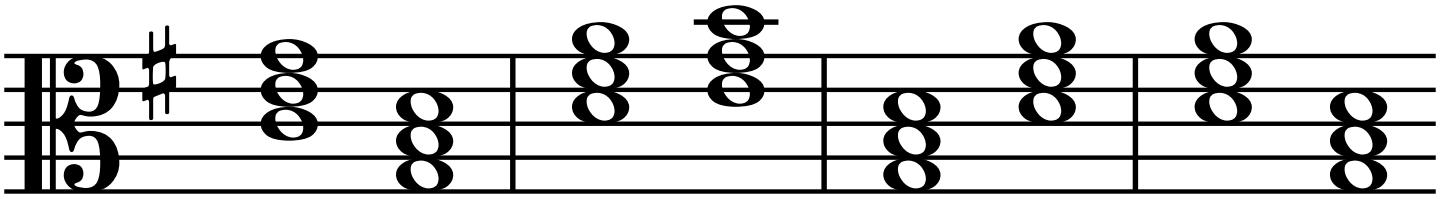
Name each pair's chords by numeral, then write the cadence: authentic, plagal, half, or deceptive.



In G major, in the alto clef

Challenge

Name each cadence.



Free class: Cadences
The four cadences, by eye and by ear, with a quiz after each part.
triadsuzuki.com/learn/classes/cadences

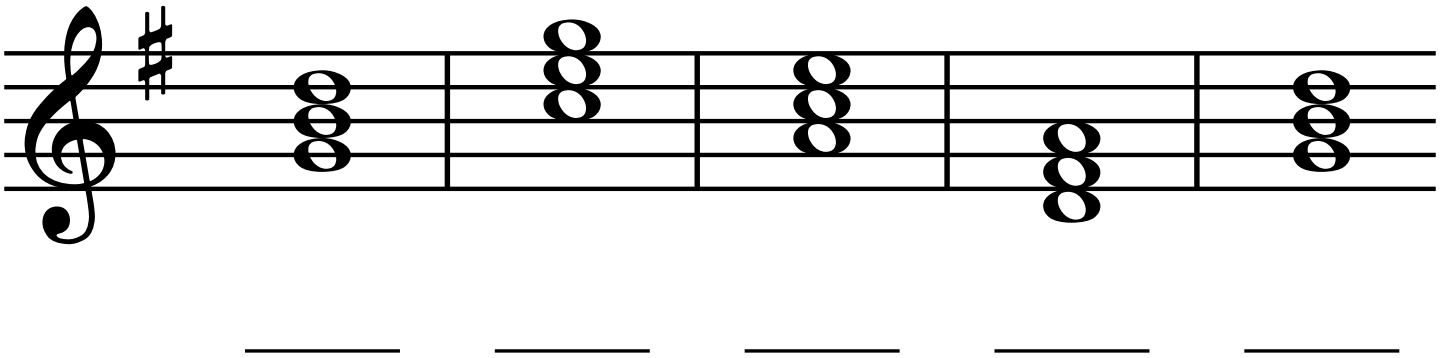
Analyze a progression

Now put it together. Name each chord by its numeral, then the cadence its last two chords make.

In G major

Practice

Write each numeral, then the cadence at the end.

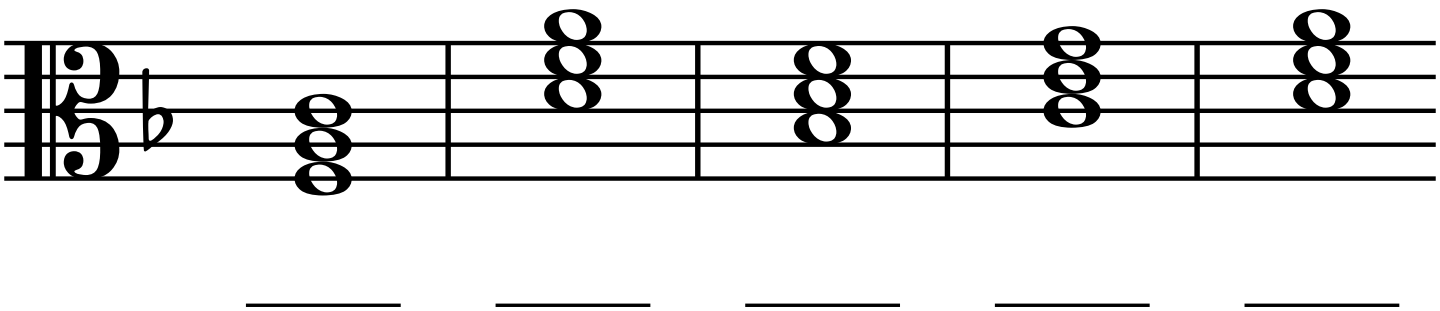


The cadence at the end: _____

In F major, in the alto clef

Challenge

Write each numeral, then the cadence at the end. Listen for whether it sounds finished.



The cadence at the end: _____

Free class: Chord progressions
How chords move from one to the next, with a quiz after each part.
triadsuzuki.com/learn/classes/chord-progressions

5

Reading a score

The bass clef, the words and signs on the page, and how a piece is put together.

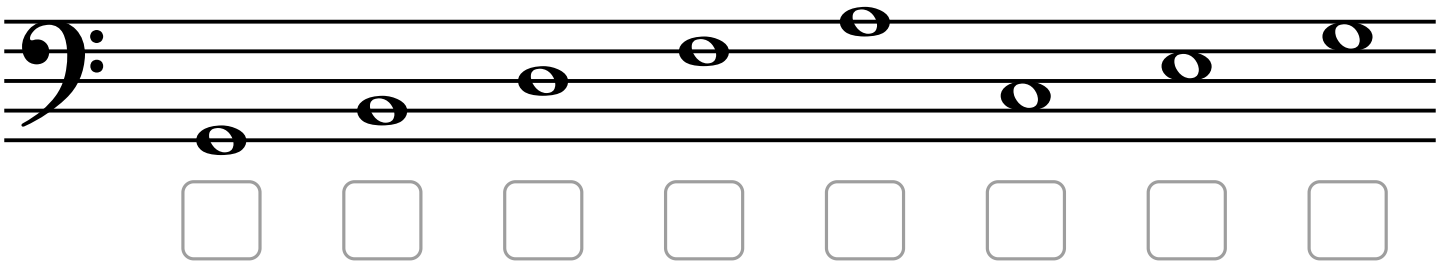
The bass clef

Cellos, basses, and a pianist's left hand read the bass clef. Its two dots sit on either side of the fourth line, which is F. From the bottom, the lines are G B D F A and the spaces are A C E G.

Name the notes

Practice

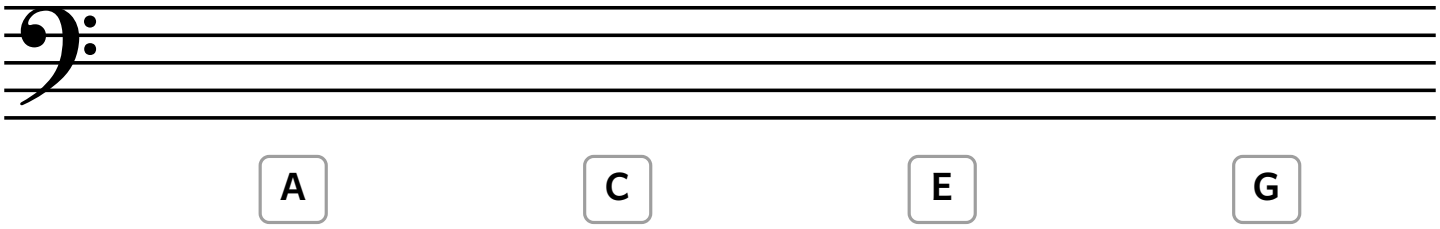
Write each note's letter in its box.



Spell the spaces

Practice

Draw a whole note above each letter. The four spaces, from the bottom, spell A C E G, and A and G also sit on lines: either place is right.



Free class: Bass clef
Reading the bass clef, line by line and space by space, with a quiz after each part.
triadsuzuki.com/learn/classes/bass-clef

Words and signs

Composers write in Italian how fast to play, how loud, and how to shape each note.

How fast?

Practice

Write the letter of each word's meaning in its box.

1. **Largo** ☐
2. **Adagio** ☐
3. **Andante** ☐
4. **Moderato** ☐
5. **Allegro** ☐
6. **Presto** ☐

a fast and cheerful

b at a walking pace

c very fast

d very slow and broad

e at a moderate speed, in the middle

f slow

How loud, and how to play it

Practice

Each sign is drawn beside its name. Write the letter of each meaning in its box.

1. **pianissimo** ☐
2.  **mezzo forte** ☐
3.  **crescendo** ☐
4.  **diminuendo** ☐
5.  **staccato** ☐
6.  **legato, under a slur** ☐
7.  **fermata** ☐

a grow softer

b hold the note longer than its written length

c very soft

d short and detached

e grow louder

f smooth and connected

g medium loud



Play "What does it mean?" online
Tempo and dynamics words, and what each one asks for. **triadsuzuki.com/learn/tempo-and-dynamics**

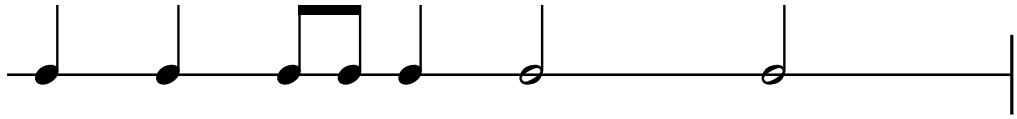
Form

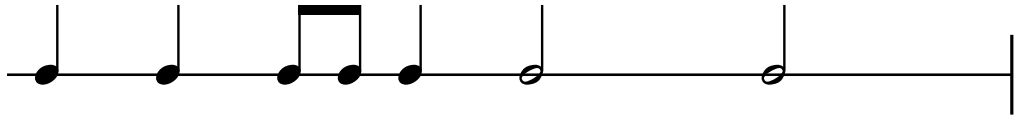
Music is built from phrases. Label each phrase with a letter: the first is A, a phrase you have heard before gets its letter again, and a new phrase gets the next letter. A B is binary form, and A B A is ternary form.

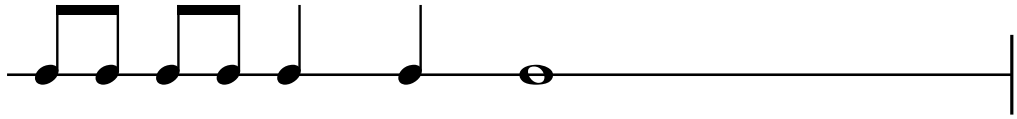
Label the phrases

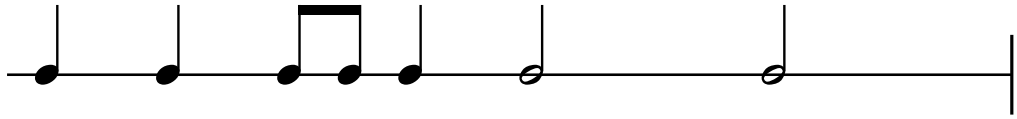
Practice

Clap each phrase, then write its letter in the box.

1 

2 

3 

4 

Binary or ternary?

Warm-up

Circle the form each set of letters shows.

1. A B — **binary** **ternary**
2. A B A — **binary** **ternary**
3. A A B B — **binary** **ternary**
4. A B A, the last A a little changed — **binary** **ternary**

Free class: Binary and ternary form
Two-part and three-part forms, and how to spot each, with a quiz after each part.
triadsuzuki.com/learn/classes/binary-and-ternary-form

Answer key

Check your work after each page. Playing, clapping, and writing your own music have no single right answer, so those activities are not listed.

Page 3 · Time signatures

Which time signature?
1. 2/4; 2. 3/4; 3. 4/4; 4. 3/4.

Add the barlines
After notes or rests 3, 5, and 9, counting each note and rest.

Page 4 · Dots and ties

How many beats?
1. 2 beats; 2. 3 beats; 3. 4 beats; 4. 3 beats.

Page 5 · Sixteenths and syncopation

Add the barlines
After notes or rests 5, 11, 13, and 19, counting each note and rest.

Page 6 · Compound meter: 6/8

Three beats or two?
1. 6/8; 2. 3/4; 3. 6/8; 4. 3/4.

Add the barlines
After notes or rests 4, 9, and 10, counting each note and rest.

Page 7 · Half steps and whole steps

Half or whole?
1. half; 2. half; 3. whole; 4. half; 5. whole; 6. whole.

Half or whole, in the alto clef
1. whole; 2. whole; 3. half; 4. whole; 5. half; 6. half.

Page 8 · Sharps, flats, and naturals

Name the notes
F sharp, B flat, C sharp, E flat, G sharp, D, A flat, E

Name the notes, in the alto clef
B flat, C sharp, E flat, F sharp, G sharp, A flat, D, F

Same key, another name
D flat, D sharp, G flat, A sharp, A flat, C sharp

Page 9 · The major scale

G major
G, A, B, C, D, E, F sharp, G

F major, in the alto clef
F, G, A, B flat, C, D, E, F

D major
D, E, F sharp, G, A, B, C sharp, D

Page 10 · Key signatures with sharps

Name the major key
1. D major; 2. E major; 3. G major; 4. A major; 5. F sharp major; 6. B major.

In the alto clef
1. A major; 2. G major; 3. D major.

Page 11 · Key signatures with flats

Name the major key
1. B flat major; 2. A flat major; 3. F major; 4. E flat major; 5. G flat major; 6. D flat major.

In the alto clef
1. E flat major; 2. F major; 3. B flat major.

Page 12 · The circle of fifths

Fill in the circle
1 o'clock: G major and E minor; 3 o'clock: A major and F sharp minor; 5 o'clock: B major and G sharp minor; 10 o'clock: B flat major and G minor; 8 o'clock: A flat major and F minor.

Page 13 · Minor scales

Name the minor key
1. E minor; 2. D minor; 3. F sharp minor.

A natural minor
A, B, C, D, E, F, G, A

A harmonic minor, in the alto clef
A, B, C, D, E, F, G sharp, A

Answer key, continued

Page 14 · Interval numbers

Count the letters
1. 3rd; 2. 5th; 3. 2nd; 4. 5th; 5. 6th; 6. octave.

In the alto clef
1. 3rd; 2. 5th; 3. 4th; 4. 7th; 5. 2nd; 6. 6th.

Page 15 · Major, minor, and perfect

Name the interval
1. major 3rd; 2. minor 3rd; 3. perfect 5th; 4. major 6th; 5. perfect 4th; 6. minor 7th.

Page 16 · Augmented and diminished

Name the interval
1. augmented 4th; 2. diminished 5th; 3. diminished 5th; 4. augmented 4th; 5. augmented 5th; 6. perfect 5th.

Turn it upside down
major 3rd becomes minor 6th; minor 6th becomes major 3rd; perfect 4th becomes perfect 5th; major 2nd becomes minor 7th; augmented 4th becomes diminished 5th; minor 7th becomes major 2nd.

Page 17 · Writing intervals

Write the note above
1. B; 2. A; 3. A flat; 4. B; 5. D; 6. C.

In the alto clef
1. E; 2. D; 3. C; 4. D; 5. G; 6. F.

Page 18 · Intervals on your strings

Violin double stops
1. perfect 5th; 2. perfect 5th; 3. perfect 5th; 4. major 6th; 5. major 6th; 6. major 6th.

Viola double stops
1. perfect 5th; 2. perfect 5th; 3. perfect 5th; 4. major 6th; 5. major 6th; 6. major 6th.

Page 19 · Triads

Name the triad
1. G major; 2. A minor; 3. D major; 4. E minor; 5. B diminished; 6. F augmented.

In the alto clef
1. F major; 2. G minor; 3. A major; 4. D minor; 5. C major; 6. B diminished.

Page 20 · Triads in a key

Triads in G major
1. G B D; 2. A C E; 3. B D F sharp; 4. C E G; 5. D F sharp A; 6. E G B.

Triads in F major, in the alto clef
1. F A C; 2. G B flat D; 3. A C E; 4. B flat D F; 5. C E G; 6. D F A.

Page 21 · Inversions

Root and position
1. C major, first inversion; 2. C major, second inversion; 3. D minor, first inversion; 4. D major, second inversion; 5. G major, first inversion; 6. G major, second inversion.

In the alto clef
1. F major, first inversion; 2. F major, second inversion; 3. G major, first inversion; 4. G major, second inversion; 5. A major, first inversion; 6. C major, second inversion.

Page 22 · Roman numerals

Number the chords in C major
I, IV, V, vi, ii, iii, vii°.

In D major, in the alto clef
I, IV, V, vi, ii.

Page 23 · Cadences

Name the cadence in C major
1. authentic (V to I); 2. plagal (IV to I); 3. half (I to V); 4. deceptive (V to vi).

In G major, in the alto clef
1. plagal (IV to I); 2. deceptive (V to vi); 3. half (I to V); 4. authentic (V to I).

Answer key, continued

Page 24 · Analyze a progression

In G major
I, IV, ii, V, I. The last two chords make an authentic cadence.

In F major, in the alto clef
I, vi, IV, V, vi. The last two chords make a deceptive cadence.

Page 25 · The bass clef

Name the notes
G, B, D, F, A, C, E, G

Spell the spaces
A in the first space or on the fifth line; C in the second space; E in the third space; G on the first line or in the fourth space. Count lines and spaces from the bottom.

Page 26 · Words and signs

How fast?
1 d, 2 f, 3 b, 4 e, 5 a, 6 c.

How loud, and how to play it
1 c, 2 g, 3 e, 4 a, 5 d, 6 f, 7 b.

Page 27 · Form

Label the phrases
A A B A

Binary or ternary?
1. binary; 2. ternary; 3. binary; 4. ternary.



Well done!

You counted rhythms in simple and compound meter, built scales, read key signatures, named intervals and chords, and analyzed a progression.

Musician: _____

Date: _____

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