

INTERVALS

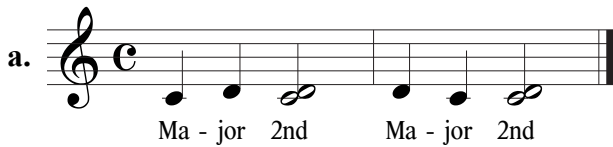
2. Play the following intervals and sing the scale degrees. Ask the student to copy your playing and singing.
Optional: Play the intervals but do not sing. Ask the student to play *and* sing the scale degrees.

Tips: Keep a steady beat while moving through the examples.*

Divide the examples into one or two-measure groups if needed.

The **Major 2nd** is stepwise and dissonant. When ascending it wants to resolve up. When descending wants to resolve down. It sounds the same as the **Diminished 3rd**. Songs: Ascending - *Do Re Mi, Rudolph the Red Nosed Reindeer*; Descending - *Deck the Halls, Hot Cross Buns*.

The **Minor 2nd** is very small and dissonant. It sounds the same as the **Augmented Prime (1st)**. Songs: Ascending - *Jaws* (background music), *White Christmas*; Descending - *Fur Elise, Joy to the World*.

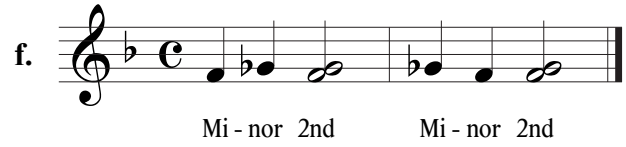
a. 

b. 

c. 

d. 

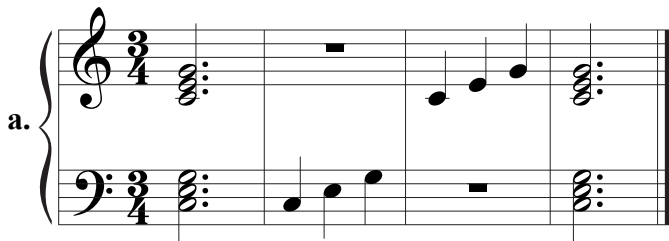
e. 

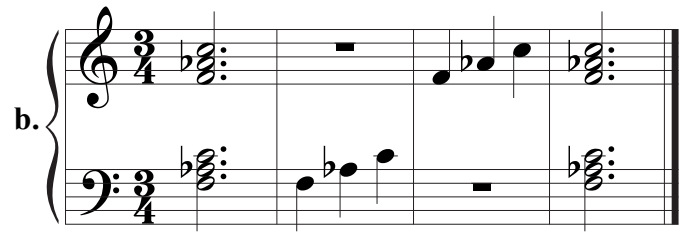
f. 

TRIADS

3. Play the following triads. Ask the student to mark the correct qualities.

Tip: Ask the student to sing or play the chord tones.

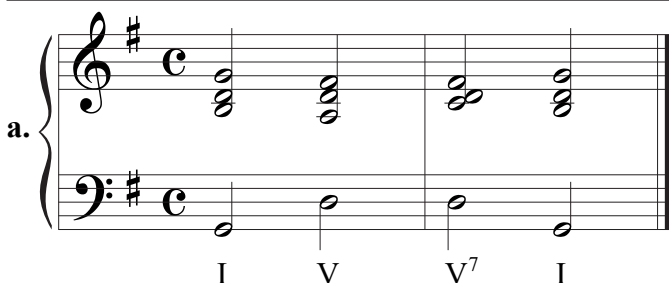
a. 

b. 

CHORD PROGRESSIONS

4. Play the following chord progressions. Ask the student to mark the correct progressions.

Tips: Introduce the common tones: V-I: 5th scale degree; IV-I: tonic; IV-V: no common tones. V7 is less stable than V. Ask the student to sing the common tones, soprano, bass, or individual chord tones.

a. 

b. 

SEVENTH CHORDS

4. Play the following seventh chords. For each example, ask the student to mark the quality and draw any missing accidentals before the notes.

a.

b.

c.

d.

CHORD PROGRESSIONS

5. Play the following chord progressions. In the student workbook, the boxed chords are missing the soprano and chord symbols. Ask the student to draw the missing notes, Roman numerals, and figured bass.

a.

b.

CADENCES

6. Play the following phrase. Ask the student to mark the cadence that ends the example.

Plagal Cadence - Debussy: *La fille aux cheveux de lin*