

Music Theory 2: Chords and Intervals

Week 1: Introduction to Intervals

1. What is an interval?
2. Determining the distance between intervals
3. Perfect Intervals (P4, P5, P8) and what makes them perfect

To Practice:

- Worksheet: ONLY write distance for now; do NOT make students write the quality of the interval unless the interval is PERFECT
https://www2.lawrence.edu/fast/BIRINGEG/media/theory_funds/pdf/ws20-interval_id.pdf
- name a tonic and an upward distance or perfect interval → have students write on staff paper

Week 2: Intervals cont.

1. major vs. minor, vs. augmented vs. diminished
2. explain the abbreviations/names for each type of interval

To Practice:

- Worksheet:
https://www2.lawrence.edu/fast/BIRINGEG/media/theory_funds/pdf/ws20-interval_id.pdf
- Website:
<https://tonesavvy.com/music-practice-exercise/4/interval-building-game-treble/>
- Find pieces with double stops → identify the intervals
- Find pieces with a single melodic line → identify the intervals from one note to the next

Week 3: Ear Training: Intervals

1. more practice with interval building
2. hearing and identifying all types intervals:
<https://tonesavvy.com/music-practice-exercise/215/interval-identification-ear-training/>
<https://tonesavvy.com/music-practice-exercise/221/intervals-in-solfege-context-ear-training/>

Week 4: Introduction to Triads

1. What are triads?
2. major vs. minor vs. diminished vs. augmented triads + how to identify and build triads in root position

To practice:

We would like to acknowledge and thank Dr. Jacoby and their AP Music Theory (Music 400) class for inspiration in this curriculum.

- Website:
<https://tonesavvy.com/music-practice-exercise/7/chord-building-game-treble/>
- Worksheet: (have students copy on staff paper)

Assignment 4.1

Indicate the type of triad shown using the following abbreviations: M = major, m = minor, d = diminished, and A = augmented.

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



11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



Assignment 4.2

Write the requested triad above each given note as shown in the example.

Alternative Directions: Macro Analysis

1. Complete the requested triad above each given note.
2. Below the staff, write the letter symbol that represents each chord according to the macro analysis system.

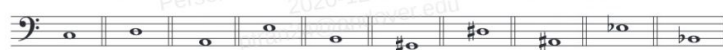
Major triad

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.




Minor triad

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



Diminished triad

21. 22. 23. 24. 25. 26. 27. 28. 29. 30.



Augmented triad

31. 32. 33. 34. 35. 36. 37. 38. 39. 40.



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Week 5: Analyzing Triads

- introduce triads within certain keys (major and minor) + common types of triads in major vs. minor keys
 - root of the triad vs. the key determines the scale degree
- explain how to analyze triads using roman numerals

In the major scale:



In the natural minor scale:



In the harmonic minor scale:



In the melodic minor scale:



To Practice:

- Website: <https://tonesavvy.com/music-practice-exercise/7/chord-building-game-treble/>
- Worksheet: have students copy on staff paper (letters indicate the key ex. D = d major f = f minor)

Assignment 4.3

- Write the requested triads as shown by the Roman numerals.
- Be sure to write the correct accidentals to the left of the appropriate notes.

1. (Ex.)	2.	3.	4.	5.	6.	7.
D: I	d: VI	F: vi	E♭: V	C♭: iii	B: IV	e♭: V
8.	9.	10.	11.	12.	13.	14.
D♭: ii	F#: ii	E♭: IV	b♭: ii°	g#: III	a#: i	B♭: iii
15.	16.	17.	18.	19.	20.	21.
d#: VI	b: vii°	f#: i	c: III+	a: iv	A: I	g: VII
22.	23.	24.	25.	26.	27.	28.
C: vi	G: vii°	A♭: I	e: ii°	c#: i	G♭: vii°	a♭: iv

- name a key and a chord analysis → have students write the correct triad
- show a triad and the key → have students write the correct chord analysis

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Week 6: Inversions

- root position vs. first inversion vs. second inversion
- how to determine the root of the triad in first and second inversion
- how to write the chord analysis of the triads in first and second inversion
 - 6-4 vs. 6-3

To practice:

- Website: <https://tonesavvy.com/music-practice-exercise/7/chord-building-game-treble/>
- name a key and a chord analysis (including first and second inversions)→ have students write the correct triad
- show a triad and the key (including first and second inversions)→ have students write the correct chord analysis

Week 7: Analyzing Broken Triads + Ear Training

- explain how to analyze broken triads by using the base, finding the root, and utilizing the key signature
- hearing + identifying the different triads

To Practice:

- Worksheets:

Assignment 4.7

- Following are 10 triads, in various positions and of various types, arranged in four-part harmony (soprano, alto, tenor, and bass).
- Complete the blanks as requested. The example is worked correctly for you.

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.

	Root	Position	Type		Analysis symbol
Chord No. 1:	C	2nd Inversion	Major	in G major:	IV ⁶ ₄
Chord No. 2:	_____	_____	_____	in F major:	_____
Chord No. 3:	_____	_____	_____	in A major:	_____
Chord No. 4:	_____	_____	_____	in F major:	_____
Chord No. 5:	_____	_____	_____	in B minor (harmonic):	_____
Chord No. 6:	_____	_____	_____	in A minor (natural):	_____
Chord No. 7:	_____	_____	_____	in B ^b minor (harmonic):	_____
Chord No. 8:	_____	_____	_____	in B minor (harmonic):	_____
Chord No. 9:	_____	_____	_____	in G [#] minor (harmonic):	_____
Chord No. 10:	_____	_____	_____	in F [#] major:	_____

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3. Mozart: Sonata in C Major, K. 545, I, mm. 63–66. 🎵

C major: 1 2 3 4

5 6 7 8

1. Tallis: “God Grant We Grace” (“Tallis’s Canon”), mm. 5–8. 🎵

G major: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Website: (ear training)

<https://tonesavvy.com/music-practice-exercise/19/chord-identification-game-treble/>

Week 8: Cadences

- What are cadences?
- Describe the different types of cadences (perfect, imperfect, plagal, half, deceptive) and explain how to identify each type

To Practice:

Worksheets: (scroll down to cadences or use other worksheets as review)

https://files.rcmusic.com/sites/default/files/examinations/documents/Theory_Worksheets/Level8-Complete.pdf

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Assignment 5.1

The second and third chords of each exercise form a cadence.

1. Analyze each chord in the blanks provided.
2. Write the name of the cadence type in the blank above the exercise.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

G: _ _ _ e: _ _ _ C: _ _ _ Eb: _ _ _ F: _ _ _

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

Eb: _ _ _ D: _ _ _ A: _ _ _ b: _ _ _ Ab: _ _ _

Week 9: Nonharmonic Tones

1. What are nonharmonic tones?
2. Explain how nonharmonic tones occur + where to find nonharmonic tones
 - a. give examples from pieces of music
3. describe the basic “silhouette”/structure of each type nonharmonic tone + how to abbreviate each type

Passing tone Passing tone Neighboring tone Neighboring tone

(step) PT (step) (step) PT (step) (step) NT (step) (step) NT (step)

Escape tone Appoggiatura Suspension Retardation

(step) ET (skip) (skip) APP (step) (common tone) SUS (step) (common tone) RE (step)

Anticipation Anticipation

(step) ANT (common tone) (step) ANT (common tone)

To practice:

- name a type of nonharmonic tone → have students write the basic structure of nonharmonic tones starting on a specific note
- show the structure of a certain type non-harmonic tone → have students name/identify

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Week 10: Identifying Nonharmonic Tones

- explain how to identify nonharmonic tones within a piece of music using chord analysis + how to label
- common mistakes, tips, tricks, things to look out for

To Practice:


- Worksheet: <http://marvinmusic.pbworks.com/f/Homework+14.pdf>

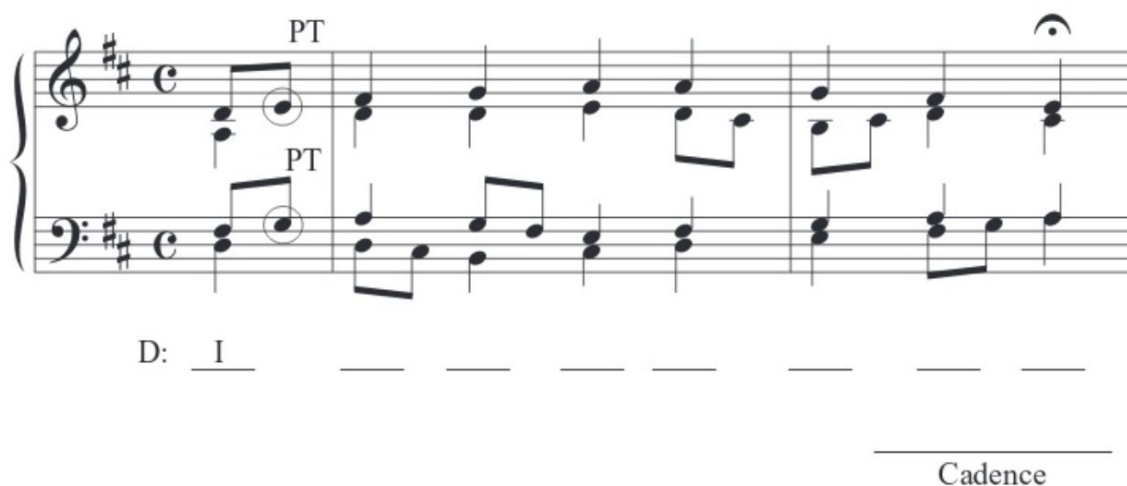
Week 11: Identifying Nonharmonic Tones cont.

- continue practicing nonharmonic tones

To Practice:


- Worksheets Below

2. “Mach’s mit mir, Gott, nach deiner Güt” (“Do with Me as Thy Goodness Prompts Thee”), BWV 377, mm. 1–2. 



D: I — — — — — — —

Cadence


3. “Christus, der ist mein Leben” (“Christ Is My Life”), BWV 282, mm. 1–4. 



G: I — — — — — — —

Cadence

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4. “Ermuntre dich, mein schwacher Geist” (“Rouse Thyself, My Weak Spirit”), BWV 43, mm. 20–22. 



G: I⁶ _____

_____ Cadence


5. “Nun danket alle Gott” (“Now Let Us All Thank God”), BWV 386, mm. 1–2. 



A: I _____

_____ Cadence

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3. Caldara: “Alma del core” (“Soul of my heart”) from *La costanza in amor vince l’inganno*, mm. 23–26. 



Al - ma del co - - - re, spir - to_ dell' al - ma,

A: I

Cadence

1. “Allein Gott in der Höh’ sei Ehr’” (“Only to God on High Be Glory!”), BWV 104, mm. 1–2. 



A: I

Cadence

Week 12: Review + Catch-Up

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Resources:

- https://www2.lawrence.edu/fast/BIRINGEG/media/theory_funds/pdf/ws20-interval_id.pdf
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- <https://tonesavvy.com/music-practice-exercise/215/interval-identification-ear-training/>
<https://tonesavvy.com/music-practice-exercise/221/intervals-in-solfege-context-ear-training/>
- <https://tonesavvy.com/music-practice-exercise/7/chord-building-game-treble/>
- <https://tonesavvy.com/music-practice-exercise/7/chord-building-game-treble/>
- <https://tonesavvy.com/music-practice-exercise/7/chord-building-game-treble/>
<https://tonesavvy.com/music-practice-exercise/19/chord-identification-game-treble/>
https://files.rcmusic.com/sites/default/files/examinations/documents/Theory_Worksheets/Level8-Complete.pdf
- <http://marvinmusic.pbworks.com/f/Homework+14.pdf>
- “Music in Theory and Practice Volume 1” - Bruce Benward

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