



SPECIAL PUBLICATION



February 1986

Ear Training Manual For Musicians

NAVEDTRA 10243

ACKNOWLEDGEMENT

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PREFACE

Special Publications (SPs) are manuals or catalogs that provide information of general benefit and career development. SPs have **no** associated assignments or tests.

The *Ear Training Manual for Musicians* provides a basic reference on rhythm, pitch, and melody. This SP is available ONLY in electronic Portable Document Format from the following web site:
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Sailor's Creed

“I am a United States Sailor.

I will support and defend the Constitution of the United States of America and I will obey the orders of those appointed over me.

I represent the fighting spirit of the Navy and those who have gone before me to defend freedom and democracy around the world.

I proudly serve my country's Navy combat team with honor, courage and commitment.

I am committed to excellence and the fair treatment of all.”

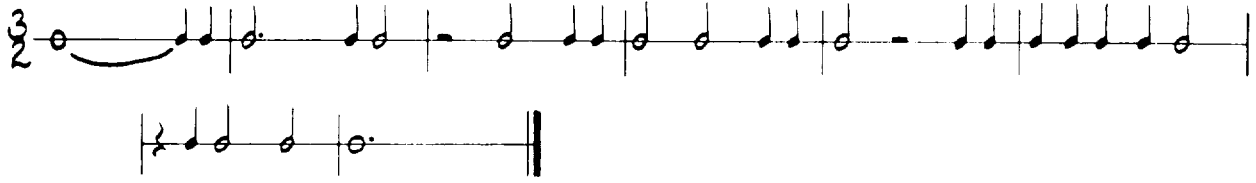
EAR TRAINING

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PART III

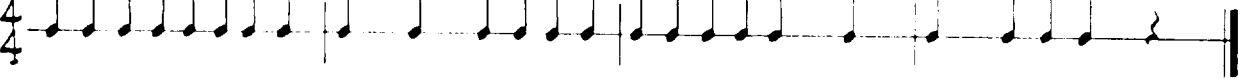
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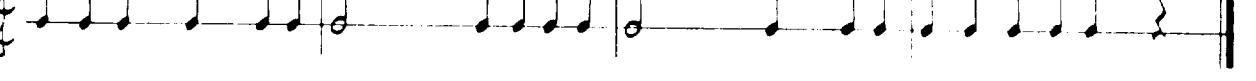
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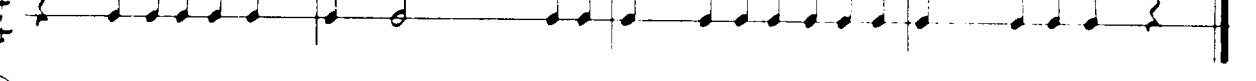
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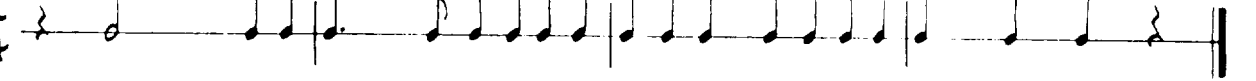
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ET 1-4

Section II

LIST I

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- 39) $1 8 5 8 5$
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- 40) $1 \bar{5} 3 1 \bar{5}$
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- 41) $1 \bar{5} 5 \bar{5} 3$
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- 42) $1 5 1 3 \bar{5}$
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CHAPTER TWO

Section I

PART I

① $\frac{6}{8}$ Musical exercise in 6/8 time signature. The melody consists of quarter notes and eighth notes, ending with a double bar line.

② $\frac{6}{8}$ Musical exercise in 6/8 time signature. The melody features eighth-note runs and quarter notes, ending with a double bar line.

③ $\frac{6}{8}$ Musical exercise in 6/8 time signature. The melody includes eighth-note runs and quarter notes, ending with a double bar line.

④ $\frac{6}{8}$ Musical exercise in 6/8 time signature. The melody consists of quarter notes and eighth notes, ending with a double bar line.

⑤ $\frac{6}{4}$ Musical exercise in 6/4 time signature. The melody features quarter notes and half notes, ending with a double bar line.

⑥ $\frac{6}{4}$ Musical exercise in 6/4 time signature. The melody consists of quarter notes and half notes, ending with a double bar line.

⑦ $\frac{6}{16}$ Musical exercise in 6/16 time signature. The melody features sixteenth-note runs and quarter notes, ending with a double bar line.

⑧ $\frac{6}{16}$ Musical exercise in 6/16 time signature. The melody features sixteenth-note runs and quarter notes, ending with a double bar line.

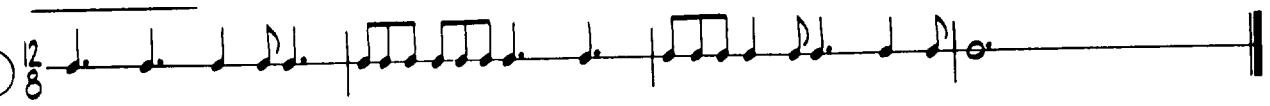
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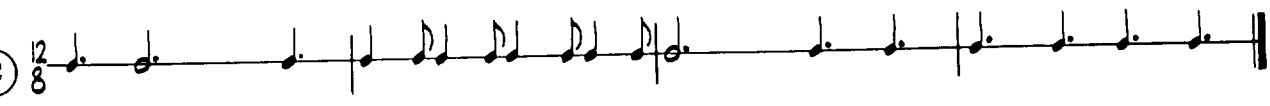
12 numbered musical exercises on a five-line staff. Exercise 1 is in 9/8 time and features a simple melody of quarter notes. Exercises 2-6 are in 9/8 time and feature more complex rhythmic patterns, including eighth and sixteenth notes, and rests. Exercise 7 is in 9/4 time and features a melody of quarter notes. Exercises 8-10 are in 9/4 time and feature a melody of quarter notes with various rests. Exercise 11 is in 9/16 time and features a melody of eighth notes. Exercise 12 is in 9/16 time and features a melody of eighth notes with rests.


⑬ $\frac{9}{16}$ 

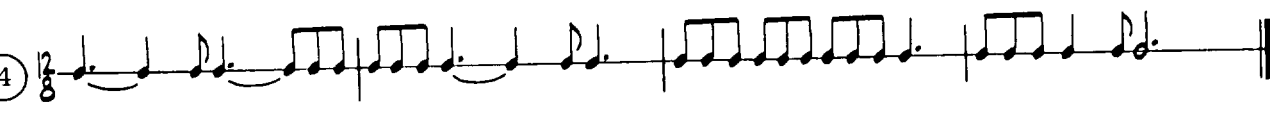
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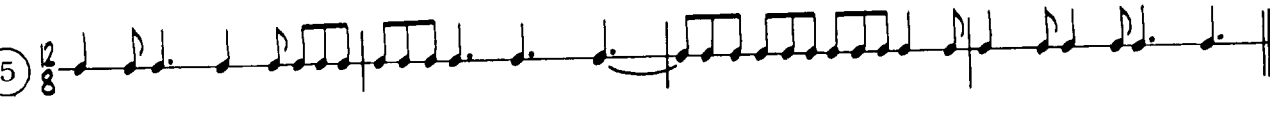
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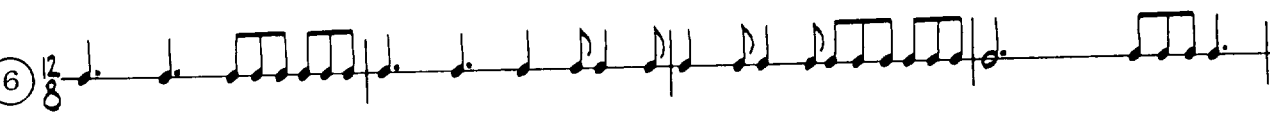
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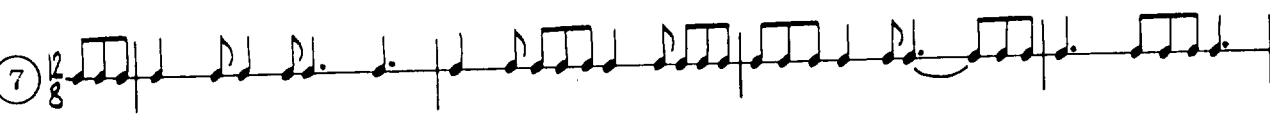
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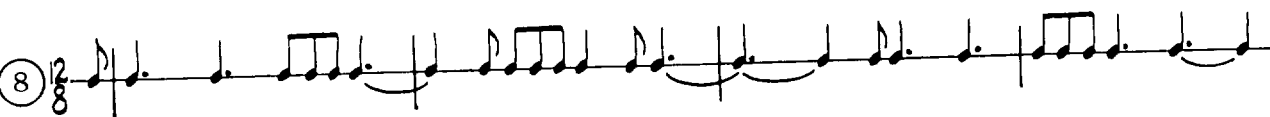
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⑬ $\frac{12}{6}$

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Section II

PART I

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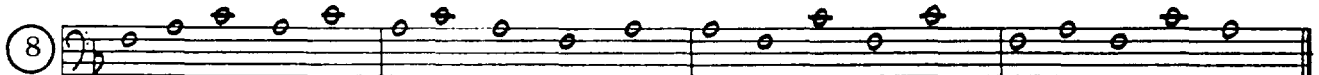
ET 2-4

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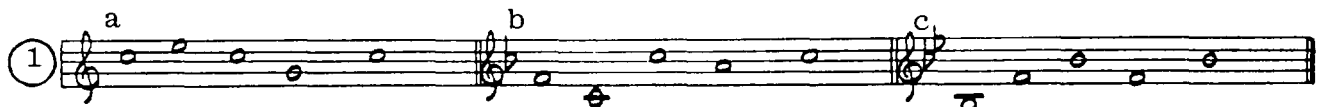
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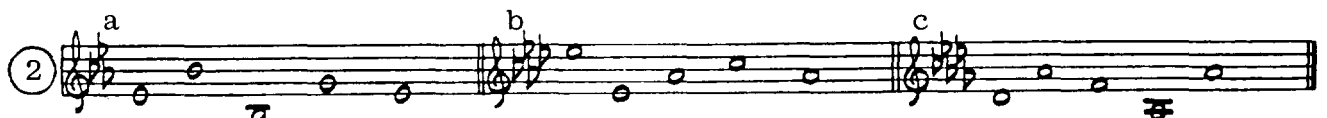
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PART II

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PART III

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PART IV

①

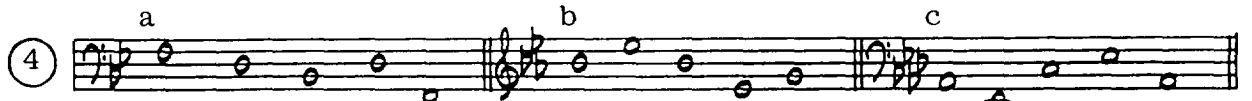
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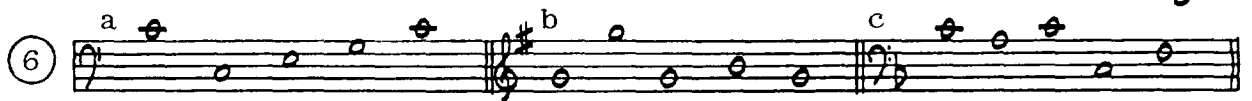
a b c

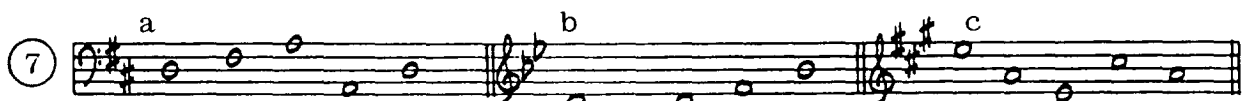
③

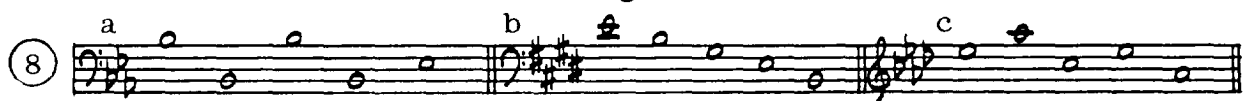
a b c

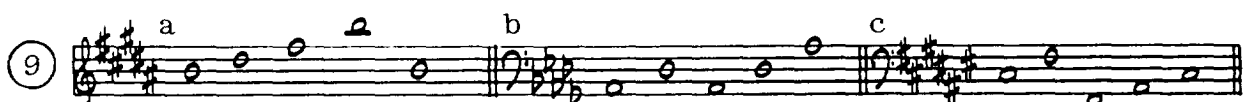
4 


5 

6 

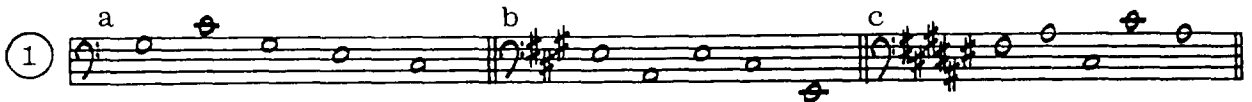
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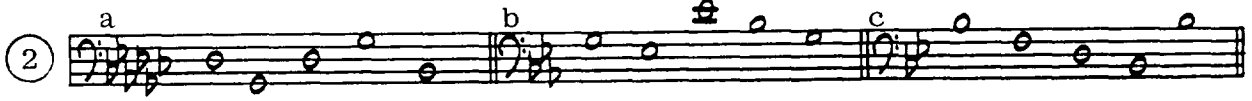
8 

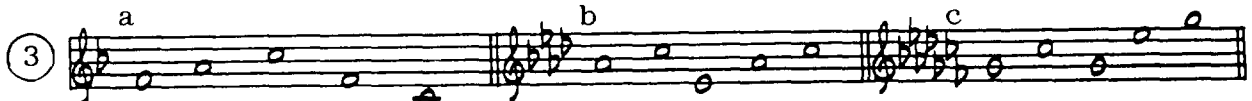
9 


10 

PART V

1 

2 

3 

4 

The image displays six numbered musical staves, each containing three distinct sections labeled 'a', 'b', and 'c'. The staves are numbered 5 through 10 in circles on the left. Each staff begins with a circled number. The musical notation includes various clefs (bass and treble), key signatures (one sharp and one flat), and time signatures (4/4). The notes are primarily quarter and eighth notes, with some rests. Section 'a' is the first measure, 'b' is the second, and 'c' is the third. The staves are arranged vertically from top to bottom.

ET 2-8

CHAPTER THREE

Section I

PART I

Musical score for Part I, consisting of 16 numbered staves. The time signatures are as follows:

- ① 2/4
- ② 2/4
- ③ 2/4
- ④ 2/4
- ⑤ 2/4
- ⑥ 2/4
- ⑦ 2/4
- ⑧ 2/4
- ⑨ 2/2
- ⑩ 2/2
- ⑪ 2/2
- ⑫ 2/2
- ⑬ 2/8
- ⑭ 2/8
- ⑮ 2/8
- ⑯ 2/8

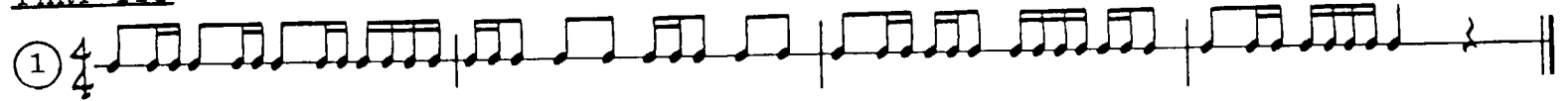
PART II

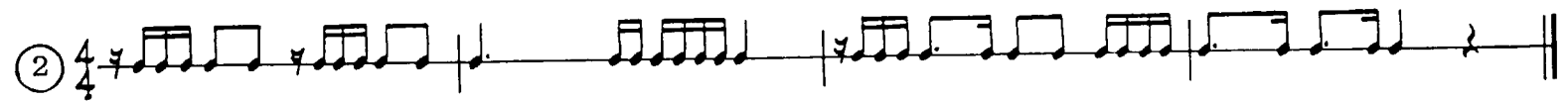
A musical score for Part II, consisting of 16 numbered exercises. Each exercise is written on a single staff with a circled number at the beginning. The exercises are as follows:

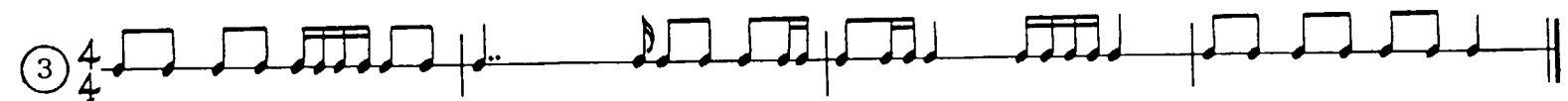
- 1. 3/4 time, quarter notes, eighth notes, and sixteenth notes.
- 2. 3/4 time, eighth notes, quarter notes, and eighth notes.
- 3. 3/4 time, quarter notes, eighth notes, and eighth notes.
- 4. 3/4 time, eighth notes, quarter notes, and quarter notes.
- 5. 3/4 time, eighth notes, quarter notes, and quarter notes.
- 6. 3/4 time, eighth notes, quarter notes, and quarter notes.
- 7. 3/4 time, eighth notes, quarter notes, and eighth notes.
- 8. 3/4 time, eighth notes, quarter notes, and eighth notes.
- 9. 3/2 time, quarter notes, eighth notes, and quarter notes.
- 10. 3/2 time, quarter notes, eighth notes, and quarter notes.
- 11. 3/2 time, quarter notes, eighth notes, and quarter notes.
- 12. 3/2 time, quarter notes, eighth notes, and quarter notes.
- 13. 3/8 time, quarter notes, eighth notes, and quarter notes.
- 14. 3/8 time, eighth notes, quarter notes, and eighth notes.
- 15. 3/8 time, quarter notes, eighth notes, and quarter notes.
- 16. 3/8 time, quarter notes, eighth notes, and quarter notes.

ET 3-2

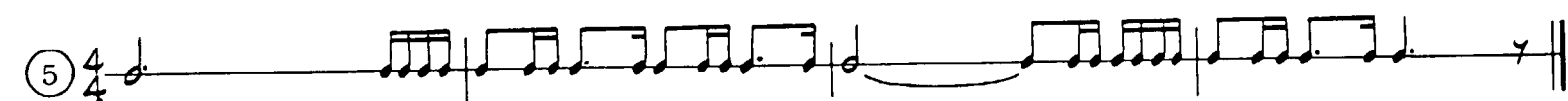
PART III

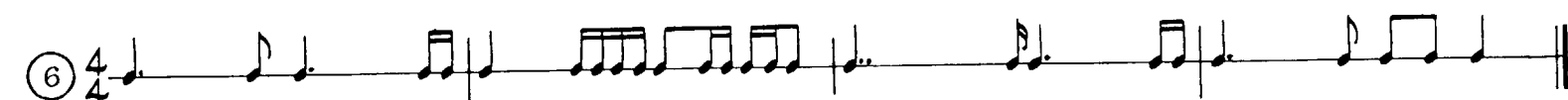
① 

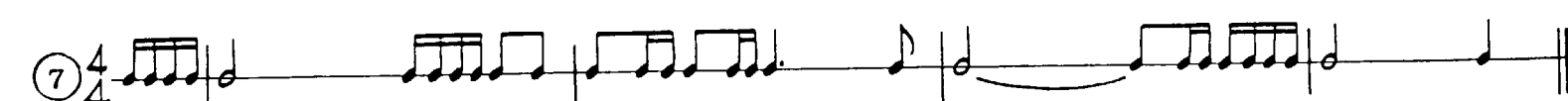
② 

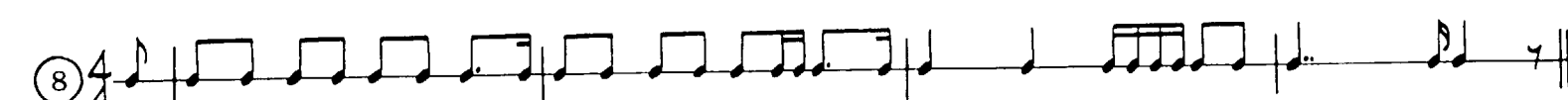
③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

ET 3-4

⑨ $\frac{4}{2}$ Musical notation for exercise 9, 4/2 time signature.

⑩ $\frac{4}{2}$ Musical notation for exercise 10, 4/2 time signature.

⑪ $\frac{4}{2}$ Musical notation for exercise 11, 4/2 time signature.

⑫ $\frac{4}{2}$ Musical notation for exercise 12, 4/2 time signature.

⑬ $\frac{4}{8}$ Musical notation for exercise 13, 4/8 time signature.

⑭ $\frac{4}{8}$ Musical notation for exercise 14, 4/8 time signature.

⑮ $\frac{4}{8}$ Musical notation for exercise 15, 4/8 time signature.

⑯ $\frac{4}{8}$ Musical notation for exercise 16, 4/8 time signature.

Section II

LIST I

① 1 b3 5
 1 b3 1
 1 5 1
 1 5 b3
 1 b3 $\bar{5}$

② 1 $\bar{5}$ b3
 8 5 b3
 8 1 b3
 $\bar{5}$ b3 1
 $\bar{5}$ 5 b3

③ b3 5 1
 b3 1 5
 b3 1 b3
 b3 1 $\bar{5}$
 b3 5 b3

④ b3 5 $\bar{5}$
 b3 $\bar{5}$ 5
 b3 5 8
 b3 $\bar{5}$ 1
 b3 5 b3

⑤ 5 b3 1
 5 1 b3
 5 b3 $\bar{5}$
 5 b3 5
 5 $\bar{5}$ b3

LIST II

① 1 b3 5 8
 1 b3 5 1
 1 b3 $\bar{5}$ 1
 1 $\bar{5}$ b3 1
 1 5 b3 1

② 8 5 b3 1
 8 1 b3 5
 8 1 b3 1
 $\bar{5}$ b3 1 b3
 $\bar{5}$ 5 b3 1

③ 5 $\bar{5}$ b3 1
 5 b3 1 $\bar{5}$
 5 b3 5 $\bar{5}$
 5 b3 $\bar{5}$ 1
 5 1 b3 5

④ 1 b3 1 5
 1 b3 5 3
 1 5 1 b3
 1 5 b3 5
 1 $\bar{5}$ 5 b3

⑤ b3 1 b3 5
 b3 5 b3 1
 b3 5 $\bar{5}$ 1
 b3 $\bar{5}$ 1 b3
 b3 1 $\bar{5}$ b3

LIST III

- | | | | | | | | | | | | | | | | | | |
|---|----|----|---|----|----|---|----|----|----|----|----|---|---|----|----|----|----|
| ① | 1 | b3 | 5 | b3 | 1 | ② | b3 | 5 | 5̄ | b3 | 1 | ③ | 5 | b3 | 1 | 5̄ | 1 |
| | b3 | 5̄ | 5 | b3 | 1 | | 1 | b3 | 1 | b3 | 5 | | 5 | 5̄ | b3 | 1 | 5 |
| | 1 | b3 | 1 | b3 | 5 | | b3 | 1 | b3 | 5 | 1 | | 5 | 5̄ | b3 | 1 | b3 |
| | 1 | b3 | 1 | 5 | b3 | | b3 | 1 | 5 | b3 | 1 | | 5 | 1 | b3 | 5 | 1 |
| | 1 | b3 | 1 | 5 | 1 | | b3 | 1 | 5̄ | 5 | b3 | | 5 | b3 | 1 | b3 | 5 |
-
- | | | | | | | | | | | | |
|---|----|----|----|----|----|---|---|---|----|----|----|
| ④ | 5̄ | 5 | b3 | 1 | b3 | ⑤ | 8 | 5 | b3 | 1 | 5̄ |
| | 5̄ | 1 | b3 | 5 | 1 | | 8 | 5 | b3 | 1 | b3 |
| | 5̄ | 1 | b3 | 5 | b3 | | 8 | 1 | b3 | 5 | 1 |
| | 5̄ | b3 | 1 | b3 | 5 | | 8 | 1 | 5 | b3 | 1 |
| | 5̄ | b3 | 1 | 5 | b3 | | 8 | 5 | 8 | 5 | b3 |

PART I

①

②

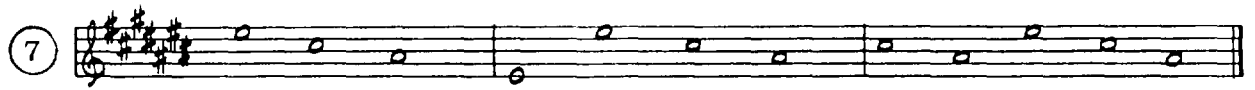
③


④

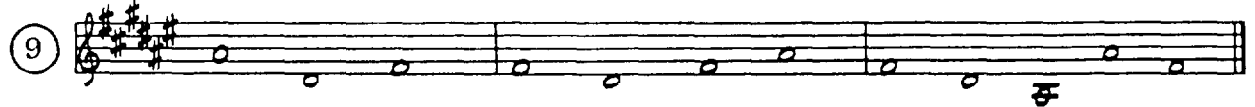
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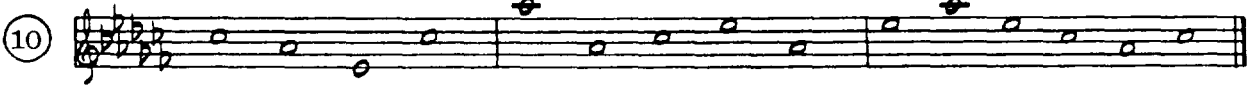
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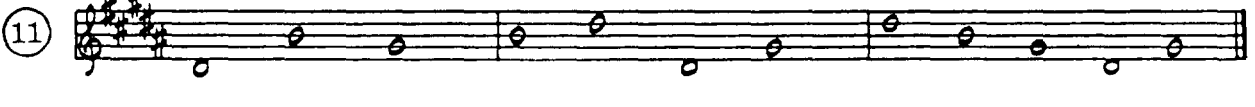
ET 3-6

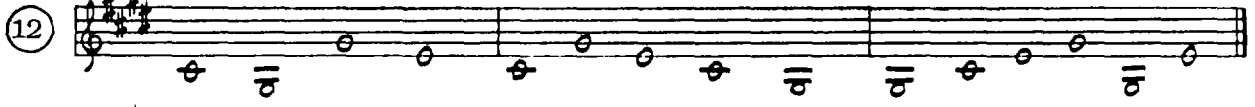
7 

8 

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11 

12 

13 

14 

15 

PART II

1 

2 

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10

11

12

13

14

15

ET 3-8

CHAPTER FOUR

Section I

PART I

①

②

③

④

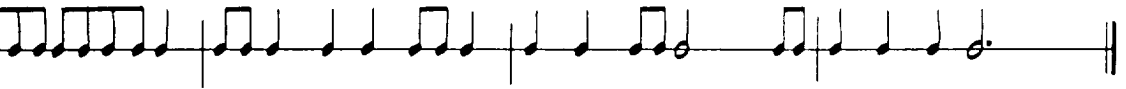
⑤

⑥


⑦

⑧


⑨ $\frac{6}{4}$ 


⑩ $\frac{6}{4}$ 

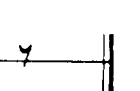
⑪ $\frac{6}{4}$ 

⑫ $\frac{6}{4}$ 

⑬ $\frac{6}{16}$ 

⑭ $\frac{6}{16}$ 

⑮ $\frac{6}{16}$ 

⑯ $\frac{6}{16}$ 

ET 4-2

PART II

① $\frac{9}{8}$

② $\frac{9}{8}$

③ $\frac{9}{8}$

④ $\frac{9}{8}$

⑤ $\frac{9}{4}$

⑥ $\frac{9}{4}$

⑦ $\frac{9}{16}$

⑧ $\frac{9}{16}$

PART III

① $\frac{12}{8}$ 

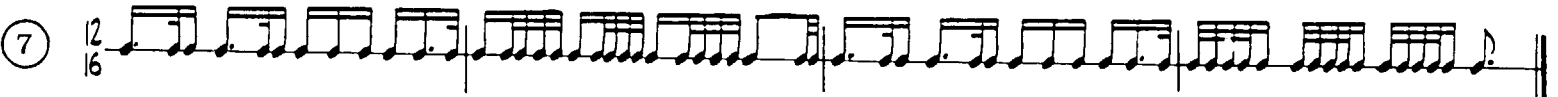
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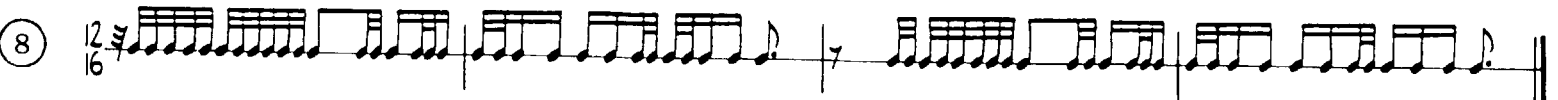
③ $\frac{12}{8}$ 

④ $\frac{12}{8}$ 

⑤ $\frac{12}{4}$ 

⑥ $\frac{12}{4}$ 

⑦ $\frac{12}{16}$ 

⑧ $\frac{12}{16}$ 

Section II

PENTACHORDS

1	2	3	4	5	4	3	2	1	Maj
1	2	♭3	4	5	4	♭3	2	1	min

TETRACHORDS

1	2	3	4	3	2	1	Maj
1	2	♭3	4	♭3	2	1	min
1	♭2	♭3	4	♭3	♭2	1	nat
1	♭2	3	4	3	♭2	1	Har

SCALES

1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	MAJOR
1	2	♭3	4	5	♭6	♭7	8	♭7	♭6	5	4	♭3	2	1	NATURAL MINOR
1	2	♭3	4	5	♭6	7	8	7	♭6	5	4	♭3	2	1	HARMONIC MINOR
1	2	♭3	4	5	6	7	8	♭7	♭6	5	4	♭3	2	1	MELODIC MINOR

A. Major

LIST I

<p>① 1 2 3</p> <p>1 2 1</p> <p>3 2 3</p> <p>3 2 1</p> <p>3 4 5</p>	<p>② 3 4 3</p> <p>5 4 5</p> <p>5 4 3</p> <p>1 $\bar{7}$ 1</p> <p>5 6 5</p>	<p>③ 8 7 8</p> <p>$\bar{5}$ $\bar{6}$ $\bar{5}$</p> <p>8 6 5</p> <p>3 4 1</p> <p>1 4 5</p>	<p>④ 1 $\bar{6}$ $\bar{5}$</p> <p>1 2 5</p> <p>1 3 2</p> <p>3 5 4</p> <p>3 1 2</p>
--	---	---	--

LIST II

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

② 3 4 5 1
1 2 3 5
5 3 4 5
1 2 5 1
 $\bar{5} \bar{6} \bar{7} 1$

③ 8 6 7 8
1 2 3 1
1 $\bar{6}$ $\bar{7}$ 1
5 3 4 5
3 1 2 3

④ $\bar{5}$ 3 4 5
3 1 $\bar{7}$ 1
3 1 2 1
8 5 7 8
1 $\bar{5}$ $\bar{7}$ 1

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

LIST III

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

5 6 7 8 5
5 1 $\bar{7}$ $\bar{6}$ $\bar{5}$
5 6 7 6 5
1 2 1 $\bar{7}$ 1

1 $\bar{5}$ $\bar{6}$ $\bar{7}$ 1
3 4 3 2 3
3 2 3 4 3
5 6 5 4 5

1 2 3 4 5
1 $\bar{7}$ $\bar{6}$ $\bar{7}$ 1
5 4 5 6 5
1 3 5 $\bar{7}$ 1

⑤ 5 4 3 2 1
1 2 3 1 3
1 2 3 5 3
1 2 3 5 1
3 4 5 3 1

⑥ 1 4 5 $\bar{5}$ 1
 $\bar{5}$ 1 2 3 1
 $\bar{5}$ 5 4 3 1
1 4 5 $\bar{7}$ 1
1 2 $\bar{5}$ $\bar{7}$ 1

⑦ 1 $\bar{5}$ $\bar{6}$ $\bar{5}$ 1
8 7 8 5 8
1 $\bar{5}$ $\bar{7}$ 2 1
8 5 6 5 8
1 $\bar{7}$ 1 $\bar{5}$ 1

⑧ 5 4 2 $\bar{7}$ 1
5 6 5 2 1
1 2 5 $\bar{7}$ 1
1 $\bar{6}$ 2 $\bar{5}$ 1
5 6 5 $\bar{7}$ 1

LIST IV

- | | | | | | | | |
|---|---------------------|---|-----------------------------|---|-----------------------------|---|-----------------------------|
| ① | 1 2 3 4 5 1 | ② | 3 4 5 4 2 1 | ③ | 1 3 2 1 $\bar{7}$ 1 | ④ | 5 4 5 1 2 1 |
| | 3 4 5 1 2 3 | | 1 2 3 1 $\bar{7}$ 1 | | 1 4 5 1 $\bar{7}$ 1 | | $\bar{5}$ 1 2 3 $\bar{7}$ 1 |
| | 1 3 2 1 3 5 | | 5 4 2 $\bar{7}$ 2 1 | | 8 7 6 5 3 1 | | $\bar{5}$ 5 4 3 2 1 |
| | 1 2 4 5 $\bar{7}$ 1 | | 1 $\bar{6}$ $\bar{5}$ 3 2 1 | | 5 6 5 1 $\bar{7}$ 1 | | 5 4 3 $\bar{5}$ $\bar{7}$ 1 |
| | 3 4 5 4 3 5 1 | | 5 4 3 2 $\bar{7}$ 1 | | 1 $\bar{6}$ $\bar{7}$ 1 2 1 | | 8 6 7 8 7 8 |

LIST V

- | | | | | | | | |
|---|-------------------------------|---|-------------------------------|---|---|---|---------------------------------------|
| ① | 5 4 3 2 1 $\bar{7}$ 1 | ② | 1 $\bar{7}$ 1 2 3 5 1 | ③ | 1 $\bar{7}$ $\bar{6}$ $\bar{5}$ $\bar{6}$ $\bar{7}$ 1 | ④ | 1 2 3 4 5 $\bar{7}$ 1 |
| | 1 2 3 5 3 2 1 | | 1 $\bar{6}$ $\bar{7}$ 1 3 2 1 | | 1 2 3 4 5 3 1 | | 1 4 5 $\bar{5}$ $\bar{7}$ 2 1 |
| | 5 4 3 2 $\bar{7}$ $\bar{5}$ 1 | | 8 7 6 5 6 7 8 | | 3 4 5 $\bar{5}$ $\bar{7}$ 2 1 | | $\bar{5}$ 1 2 3 4 5 1 |
| | 1 3 2 3 4 5 1 | | 3 2 1 3 5 4 3 | | 1 2 3 4 5 $\bar{5}$ 1 | | 5 $\bar{5}$ $\bar{6}$ $\bar{7}$ 1 2 1 |
| | 8 5 4 3 2 $\bar{7}$ 1 | | 5 3 1 2 3 4 5 | | 1 4 3 2 1 $\bar{7}$ 1 | | 1 3 5 4 2 5 1 |

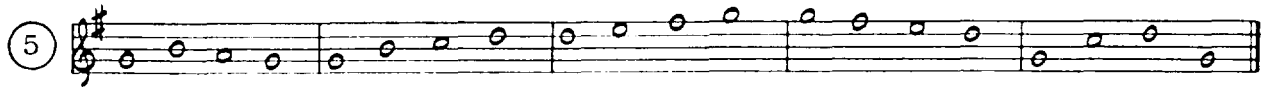
PART I

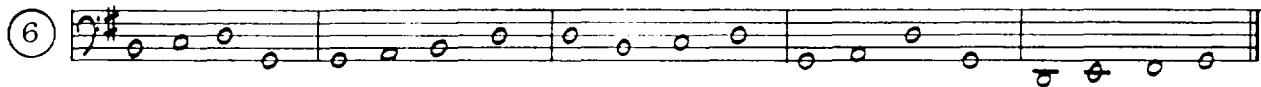
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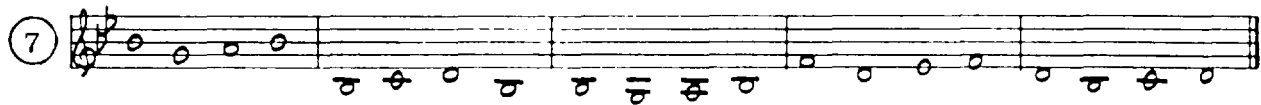
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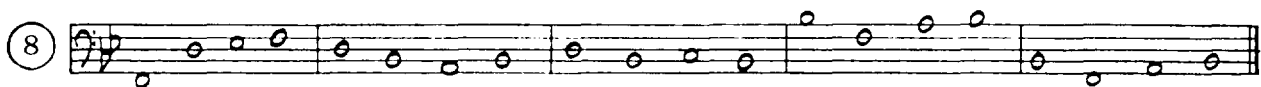
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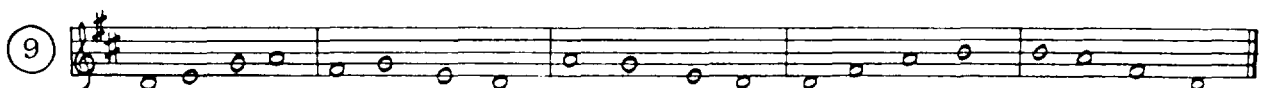
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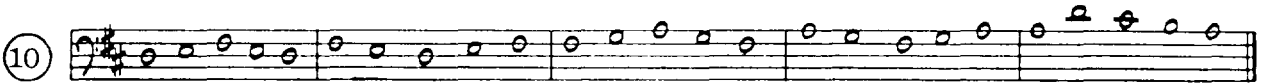
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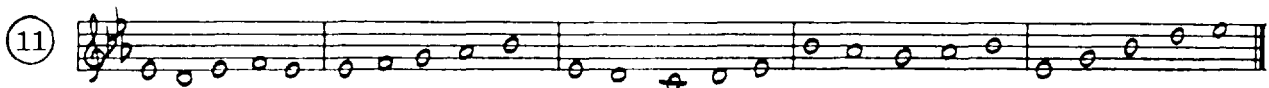
6 


7 

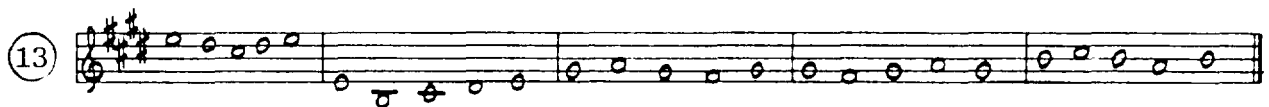
8 

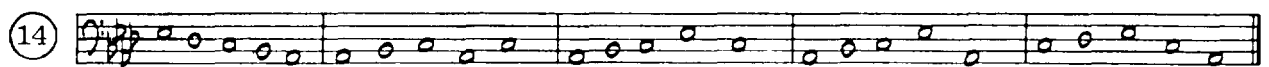
9 


10 

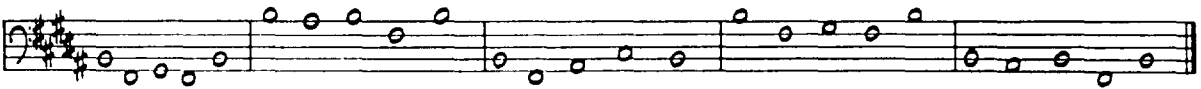
11 


12 

13 

14 

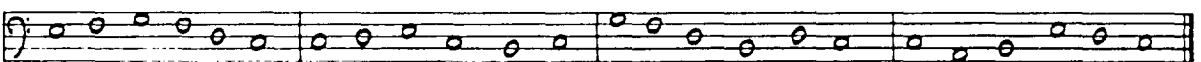
15 

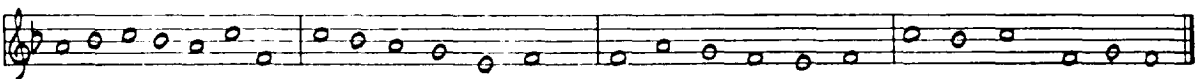
⑬ 

⑭ 

PART II


① 

② 


③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 



B. Minor

LIST I

- | | | | | | | | |
|---|-------------------------|---|-----------------------|---|-----------------------------------|---|---------------------------------|
| ① | 1 2 $\flat 3$ | ② | $\flat 3$ 4 5 | ③ | 8 $\flat 7$ $\flat 6$ 5 | ④ | $\flat 3$ 2 4 $\flat 3$ |
| | $\flat 3$ 2 1 | | 5 4 $\flat 3$ | | 1 $\flat 3$ 2 1 | | $\bar{5}$ $\bar{6}$ $\bar{7}$ 1 |
| | $\flat 3$ 2 $\flat 3$ | | $\flat 3$ 4 $\flat 3$ | | $\flat 3$ 4 2 $\flat 3$ | | 1 2 $\bar{7}$ 1 |
| | 2 $\flat 3$ 1 | | 5 $\flat 6$ 5 | | 5 $\flat 6$ 4 5 | | 5 4 $\flat 6$ 5 |
| | 1 $\bar{7}$ 1 $\flat 3$ | | 5 6 7 8 | | 1 $\bar{b7}$ $\bar{b6}$ $\bar{5}$ | | $\bar{5}$ 1 2 $\flat 3$ |

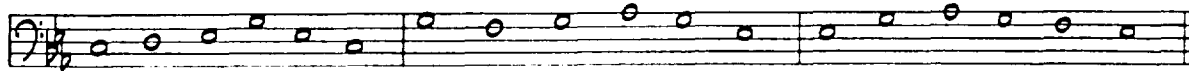
LIST II

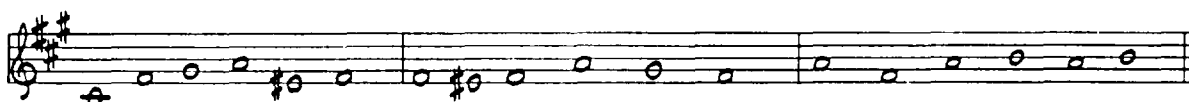
- | | | | | | |
|---|-----------------------------------|---|---------------------------|---|--|
| ① | 5 $\flat 6$ $\flat 7$ $\flat 6$ 5 | ② | 1 2 $\flat 3$ $\bar{7}$ 1 | ③ | 5 4 $\flat 3$ 2 1 |
| | 8 7 6 7 8 | | 1 $\flat 3$ 5 $\flat 6$ 5 | | 1 $\bar{7}$ 1 $\bar{b6}$ $\bar{5}$ |
| | 8 7 8 $\flat 6$ 5 | | 1 2 $\flat 3$ 4 5 | | $\flat 3$ 2 1 $\bar{7}$ 1 |
| | 5 $\flat 6$ 5 7 8 | | 5 $\flat 3$ 2 $\bar{7}$ 1 | | $\bar{5}$ $\bar{b6}$ $\bar{5}$ $\bar{7}$ 1 |
| | 1 2 $\flat 3$ 2 1 | | $\flat 3$ 4 5 $\flat 3$ 1 | | $\flat 3$ 4 5 $\flat 6$ 5 |

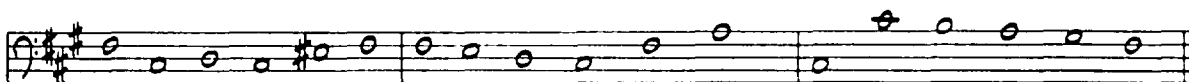
LIST III

- | | | | | | | | |
|-----------------------------------|-------------------------------------|---|---|---|--|---|--|
| ① | | ② | | ③ | | ④ | |
| 2 $\flat 3$ 4 5 1 | 1 $\bar{7}$ 1 2 $\flat 3$ 5 | 1 $\bar{7}$ 1 $\flat 3$ 2 1 | 1 $\bar{b7}$ $\bar{b6}$ $\bar{5}$ $\bar{6}$ $\bar{7}$ 1 | | | | |
| 4 5 $\flat 3$ 2 1 | 1 2 $\flat 3$ 5 $\flat 3$ 1 | $\flat 3$ 1 $\flat 3$ 4 $\flat 3$ 5 | 1 2 $\flat 3$ 4 5 $\flat 3$ 5 | | | | |
| $\bar{7}$ 1 $\flat 3$ 5 $\bar{5}$ | 5 4 5 $\flat 6$ 5 $\flat 3$ | 1 $\bar{5}$ $\bar{b6}$ $\bar{5}$ $\bar{7}$ 1 | 5 4 5 $\flat 6$ 5 $\bar{5}$ 1 | | | | |
| $\flat 3$ 5 $\flat 6$ 5 $\flat 3$ | $\flat 3$ 5 $\flat 6$ 5 4 $\flat 3$ | 1 $\bar{b7}$ $\bar{b6}$ $\bar{5}$ 1 $\flat 3$ | 5 $\flat 6$ 5 $\flat 3$ 2 $\bar{7}$ 1 | | | | |

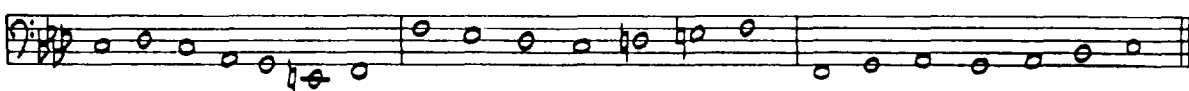
11 numbered musical staves, each containing a sequence of notes and rests. The staves are numbered 1 through 11 on the left side. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The staves are arranged vertically, with each staff starting on a new line. The first staff (1) is in treble clef, while the others alternate between treble and bass clefs. The key signature changes from one staff to the next, starting with one sharp (F#) and ending with two sharps (F# and C#).

12 

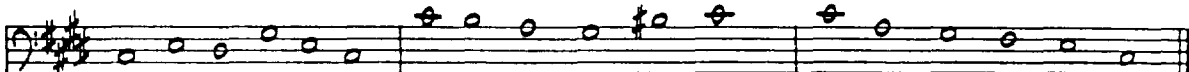
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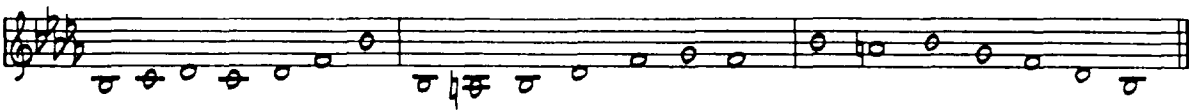
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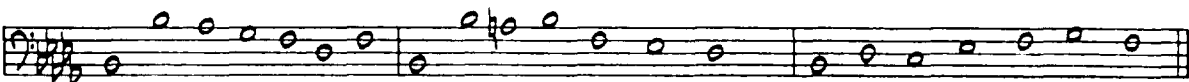
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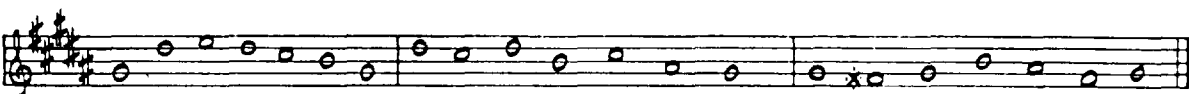
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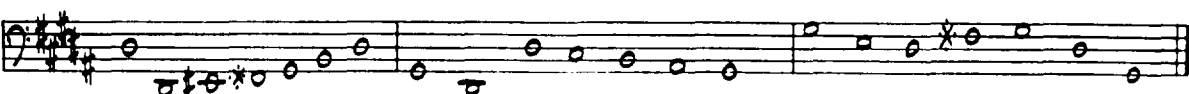
17 

18 

19 

20 

21 

22 

CHAPTER FIVE

Section I

PART IA

① $\frac{2}{4}$ Musical exercise 1: A single staff with a 2/4 time signature. It contains a sequence of eighth and sixteenth notes with slurs and accents, ending with a double bar line.

② $\frac{2}{4}$ Musical exercise 2: A single staff with a 2/4 time signature. It features eighth and sixteenth notes with slurs and accents, ending with a double bar line.

③ $\frac{2}{2}$ Musical exercise 3: A single staff with a 2/2 time signature. It consists of half notes and quarter notes with slurs and accents, ending with a double bar line.

④ $\frac{2}{8}$ Musical exercise 4: A single staff with a 2/8 time signature. It contains eighth and sixteenth notes with slurs and accents, ending with a double bar line.

⑤ $\frac{2}{4}$ Musical exercise 5: A single staff with a 2/4 time signature. It features eighth and sixteenth notes with slurs and accents, ending with a double bar line.

⑥ $\frac{2}{4}$ Musical exercise 6: A single staff with a 2/4 time signature. It contains eighth and sixteenth notes with slurs and accents, ending with a double bar line.

⑦ $\frac{2}{2}$ Musical exercise 7: A single staff with a 2/2 time signature. It consists of half notes and quarter notes with slurs and accents, ending with a double bar line.

⑧ $\frac{2}{8}$ Musical exercise 8: A single staff with a 2/8 time signature. It contains eighth and sixteenth notes with slurs and accents, ending with a double bar line.

PART IB

① $\frac{6}{8}$ Musical staff with eighth notes and slurs.

② $\frac{6}{8}$ Musical staff with eighth notes and slurs.

③ $\frac{6}{8}$ Musical staff with eighth notes and slurs.

④ $\frac{6}{8}$ Musical staff with eighth notes and slurs.

⑤ $\frac{6}{8}$ Musical staff with eighth notes and slurs.

⑥ $\frac{6}{8}$ Musical staff with eighth notes and slurs.

⑦ $\frac{6}{4}$ Musical staff with quarter notes and slurs.

⑧ $\frac{6}{4}$ Musical staff with quarter notes and slurs.

⑨ $\frac{6}{16}$ Musical staff with sixteenth notes and slurs.

⑩ $\frac{6}{16}$ Musical staff with sixteenth notes and slurs.

PART IIA

① $\frac{3}{4}$ Musical staff with eighth notes and stems pointing down.

② $\frac{3}{4}$ Musical staff with eighth notes and stems pointing down.

③ $\frac{3}{4}$ -

④ $\frac{3}{4}$

⑤ $\frac{3}{4}$

⑥ $\frac{3}{2}$

⑦ $\frac{3}{8}$

⑧ $\frac{3}{4}$

⑨ $\frac{3}{4}$

⑩ $\frac{3}{2}$

⑪ $\frac{3}{2}$

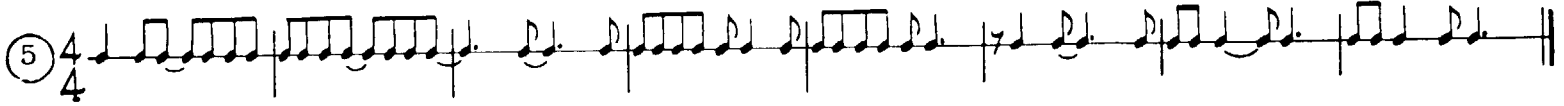
⑫ $\frac{3}{8}$


⑬ $\frac{3}{8}$


PART IIB

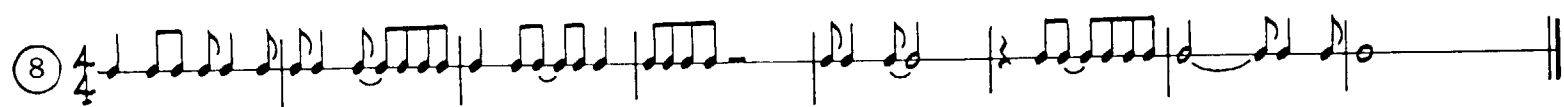
① $\frac{9}{8}$

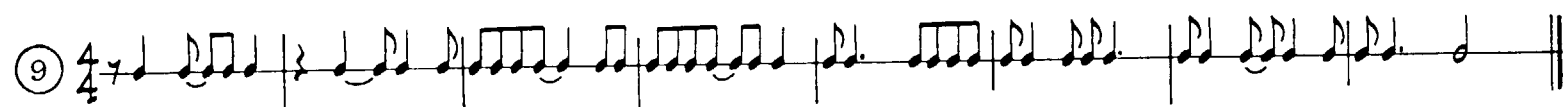
② $\frac{9}{8}$

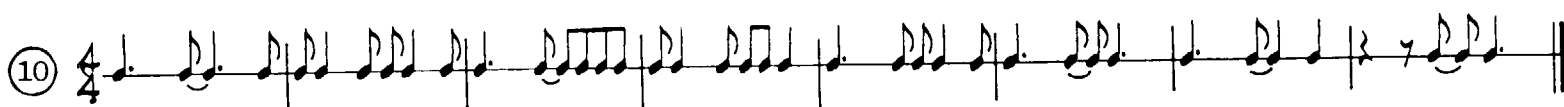
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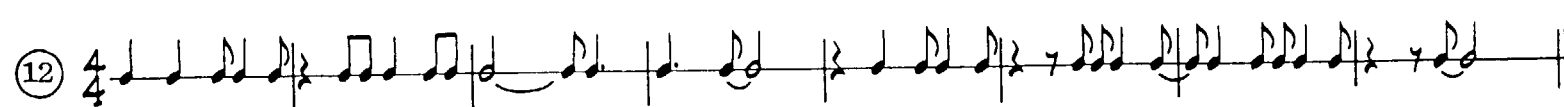
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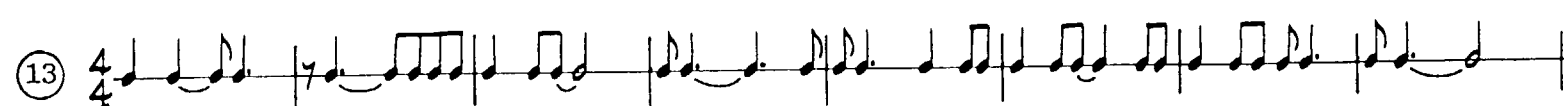
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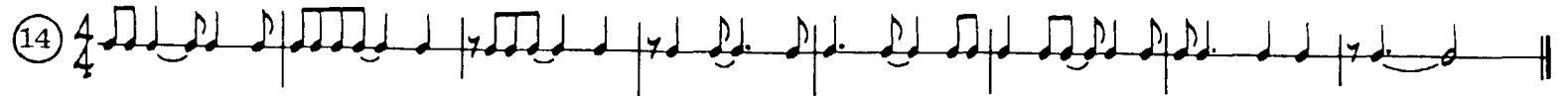
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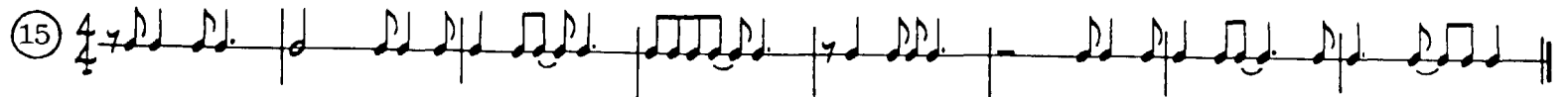
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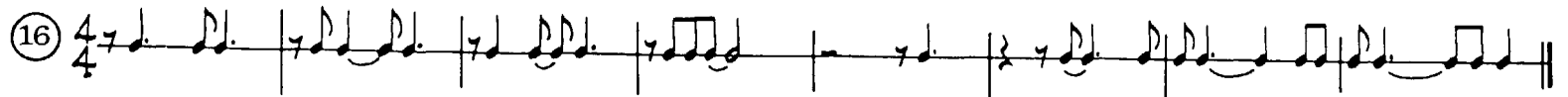
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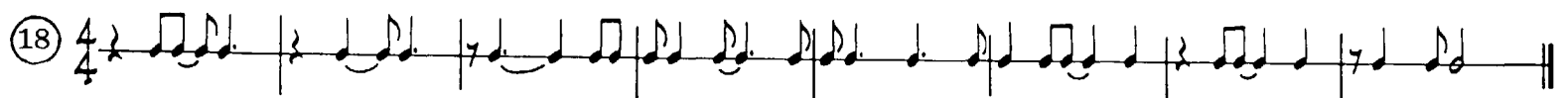
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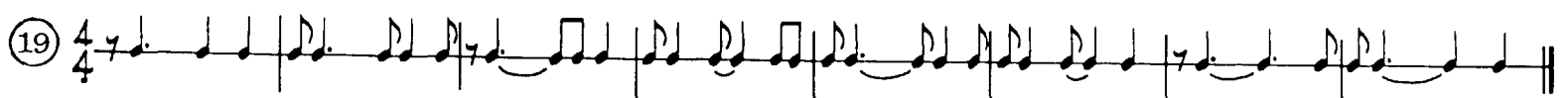
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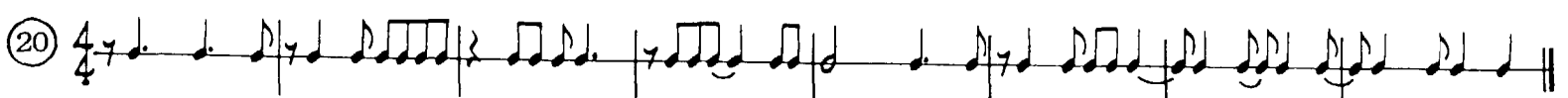
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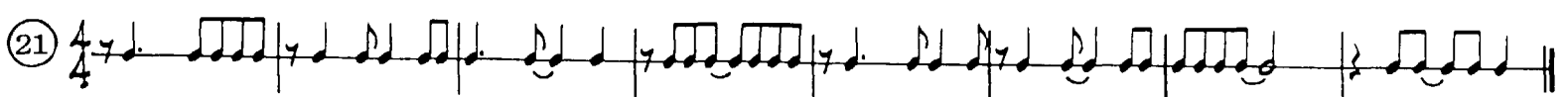
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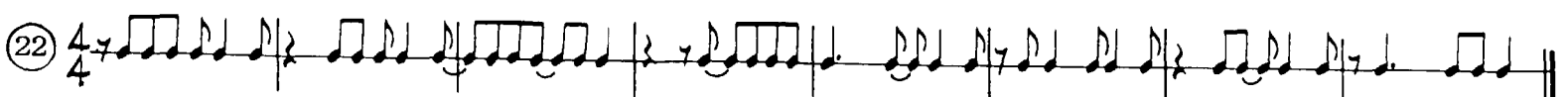
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⑳ 

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PART IIIB

① $\frac{12}{8}$

② $\frac{12}{8}$

③ $\frac{12}{8}$

④ $\frac{12}{8}$

⑤ $\frac{12}{8}$

⑥ $\frac{12}{8}$

⑦ $\frac{12}{4}$

⑧ $\frac{12}{4}$

⑨ $\frac{12}{6}$

⑩ $\frac{12}{6}$

Section II

SING AND RECOGNIZE SIMPLE INTERVALS INCLUDING:

PERFECT INTERVALS

P4 P5 P8

MAJOR INTERVALS

Maj2 Maj3 Maj6 Maj7

MINOR INTERVALS

min2 min3 min6 min7

TRITONE (Aug 4 or dim 5)

TT

SING AND RECOGNIZE ROOT POSITION TRIADS INCLUDING:

1	3	5	3	1	Maj
1	3	#5	3	1	Aug
1	3	5	3	1	Maj
1	b3	5	b3	1	min
1	b3	b5	b3	1	dim
1	b3	5	b3	1	min
1	3	5	3	1	Maj

CHAPTER SIX

① Cantabile

Musical score for exercise 1, Cantabile, 3/4 time signature. The score consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first four measures. The second staff begins with a piano (*p*) dynamic and features a bass line with a slur over the first four measures. The piece concludes with a final note in the second staff.

② Andante

Musical score for exercise 2, Andante, 3/4 time signature. The score consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first four measures. The second staff begins with a piano (*p*) dynamic and features a bass line with a slur over the first four measures. The piece concludes with a final note in the second staff.

③ Moderato

Musical score for exercise 3, Moderato, 3/4 time signature. The score consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first four measures. The second staff begins with a piano (*p*) dynamic and features a bass line with a slur over the first four measures. The piece concludes with a final note in the second staff.

④ Allegro Ben Marcato

Musical score for exercise 4, Allegro Ben Marcato, 2/4 time signature. The score consists of two staves. The first staff begins with a forte (*f*) dynamic and features a melodic line with a slur over the first four measures. The second staff begins with a piano (*p*) dynamic and features a bass line with a slur over the first four measures. The piece concludes with a final note in the second staff.

5

Allegro

Musical score for exercise 5, marked *Allegro*. It consists of three staves of music. The first staff begins with a dynamic marking of *mp*. The second staff has a dynamic marking of *mf*. The third staff ends with a dynamic marking of *p*. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 9/8. It features eighth and sixteenth notes with various phrasing slurs.

6

Con Moto

Musical score for exercise 6, marked *Con Moto*. It consists of two staves of music. The music is written in a bass clef with a key signature of one sharp (F#) and a time signature of 4/8. It features eighth and sixteenth notes with various phrasing slurs.

7

Vivace

Musical score for exercise 7, marked *Vivace*. It consists of two staves of music. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It features eighth and sixteenth notes with various phrasing slurs.

8

Maestoso

9

Andante Con Moto

10

Allegretto

11

Maestoso

Musical score for exercise 11, marked *Maestoso*. The piece is in 4/4 time and features three staves. The first staff begins with a *mf* dynamic. The second staff includes a *mf* dynamic marking. The music consists of a series of eighth and quarter notes, with a long slur spanning across the first two staves.

12

Allegro

Musical score for exercise 12, marked *Allegro*. The piece is in 6/8 time and features three staves. The first staff begins with a *mp* dynamic and includes a *cresc.* marking. The second staff includes a *f* dynamic marking and a *mf* dynamic marking. The third staff includes a *cresc.* marking. The music consists of eighth and quarter notes, with a long slur spanning across all three staves.

13

Allegro

Musical score for exercise 13, marked *Allegro*. The piece is in 6/8 time and features two staves. Both staves begin with a *mf* dynamic. The music consists of eighth and quarter notes, with a long slur spanning across both staves.

ET 6-4

14

Moderato

Musical score for exercise 14, Moderato, 12/8 time signature. The score consists of three staves. The first staff begins with a *mf* dynamic. The second staff includes dynamics of *cresc.*, *f*, and *dim.*. The third staff begins with a *cresc.* dynamic. The music features a melodic line with slurs and a bass line with a steady eighth-note accompaniment.

15

Allegretto

Musical score for exercise 15, Allegretto, 9/16 time signature. The score consists of three staves. The first staff begins with a *mf* dynamic. The second staff includes dynamics of *f* and *mf*. The third staff begins with a *f* dynamic. The music features a melodic line with slurs and a bass line with a steady eighth-note accompaniment.

16

Allegro

Musical score for exercise 16, Allegro, 2/2 time signature. The score consists of two staves. The first staff begins with a *mf* dynamic. The second staff begins with a *p* dynamic. The music features a melodic line with slurs and a bass line with a steady eighth-note accompaniment.

17

Moderato

Musical score for exercise 17, Moderato, in 12/4 time. It consists of three staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff includes dynamics of *dim.*, *mp*, *f*, and *mf*. The third staff concludes the exercise.

18

Espressivo

Musical score for exercise 18, Espressivo, in 4/8 time. It consists of three staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The second and third staves include dynamics of *f*, *dim.*, and *p*.

19

Adagio

Musical score for exercise 19, Adagio, in 3/8 time. It consists of two staves of music. The first staff starts with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking. The second staff includes dynamics of *mf*, *dim.*, and *p*.

ET 6-6

20

Con Moto

21

Moderato

22

Doloroso

23

Lacrimoso

24

Andante

Musical notation for exercise 24, *Andante*, 9/8 time signature. The piece begins with a mezzo-piano (*mp*) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a long, sweeping phrase with a slur over the first half and another slur over the second half, ending with a fermata.

25

Adagio

Musical notation for exercise 25, *Adagio*, 12/8 time signature. The piece begins with a mezzo-piano (*mp*) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a long, sweeping phrase with a slur over the first half and another slur over the second half. The dynamics include *cresc.* (crescendo) and *dim.* (diminuendo).

26

Doloroso

Musical notation for exercise 26, *Doloroso*, 3/8 time signature. The piece is written for two staves with a treble clef and a key signature of one sharp (F#). It begins with a piano (*p*) dynamic in the upper staff and a mezzo-piano (*mp*) dynamic in the lower staff. The dynamics progress to mezzo-forte (*mf*) in the upper staff. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a long, sweeping phrase with a slur over the first half and another slur over the second half, ending with a fermata.

27

Largo

Musical notation for exercise 27, *Largo*, 6/8 time signature. The piece is written for two staves with a treble clef and a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a long, sweeping phrase with a slur over the first half and another slur over the second half, ending with a fermata.

28

Vivace

mf *cresc.* *f*

29

Moderato

mf *mf* *mf*

30

Lento

mf *dim.* *p*
mp *dim.* *p*

CHAPTER SEVEN

①

Allegro Ma Non Troppo

Musical score for exercise 1, *Allegro Ma Non Troppo*. The score consists of two staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/8 time signature. It starts with a *mf* dynamic and includes a *cresc.* marking. The bottom staff begins with a bass clef, the same key signature, and a 2/8 time signature. It starts with a *decresc.* marking, followed by a *mp* dynamic, and includes a *cresc.* marking. Both staves feature melodic lines with slurs and accents.

②

Andante Assai

Musical score for exercise 2, *Andante Assai*. The score consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. It starts with a *mf* dynamic and includes a *cresc.* marking. The bottom staff begins with a bass clef, the same key signature, and a 3/2 time signature. It starts with a *p* dynamic, followed by a *cresc.* marking, then a *f* dynamic, and ends with a *mf* dynamic. Both staves feature melodic lines with slurs and accents.

③

Tempo Giusto

Musical score for exercise 3, *Tempo Giusto*. The score consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. It starts with a *p* dynamic. The bottom staff begins with a bass clef, the same key signature, and a 6/4 time signature. It starts with a *pp* dynamic. Both staves feature melodic lines with slurs and accents.

4 *Alla Marcia*

mp *cresc.*
mf *decresc.* mp mf

5 *Adagio*

mf mp
dim. pp

6 *Moderato*

mp *cresc. poco a poco* ff
mp *cresc.* ff f

7 *Alla Breve*

mf fz fz
fz fz

8 Con Brio

Musical score for exercise 8, 'Con Brio'. It consists of two staves in 4/8 time. The first staff begins with a dynamic marking of *mp* and features a crescendo marked *cresc.* leading to a fortissimo *f* dynamic. The second staff begins with a fortissimo *sfz* dynamic. The piece concludes with a fermata on the final note.

9 Bravura

Musical score for exercise 9, 'Bravura'. It consists of two staves in 6/8 time. The first staff begins with a fortissimo *f* dynamic. The second staff features a fortissimo *sfz* dynamic. The piece concludes with a fermata on the final note.

10 Deciso

Musical score for exercise 10, 'Deciso'. It consists of two staves in 4/2 time. The first staff begins with a fortissimo *f* dynamic. The second staff features a fortissimo *sfz* dynamic. The piece concludes with a fermata on the final note.

11 Cantabile

Musical score for exercise 11, 'Cantabile'. It consists of two staves in 3/8 time. The first staff begins with a piano *p* dynamic, followed by a crescendo marked *cresc.* and a decrescendo marked *decresc.*. The second staff begins with a mezzo-piano *mp* dynamic, followed by a mezzo-forte *mf* dynamic and a fortissimo *fz* dynamic. The piece concludes with a fermata on the final note.

12 *Allegro Assai*

13 *Andante Con Forza*

14 *Allegretto E Molto Legato*

15 *Allegretto Con Forza*

16 Andante Deciso

mp cresc. mp
cresc. mf

17 Lacrimoso

p mp
mf decresc. p

18 Lento

pp mp
p cresc. pp

19 Grave

mf
mp pp

20

Bravura

21

Doloroso

22

Allegro Con Fuoco

23

Tempo Giusto

24 *Andante Con Moto*

mp cresc. mf
pp cresc. mf p

25 *Presto Ma Non Troppo*

mf

26 *Andante Deciso*

mp p mf

27 *Larghetto E Espressivo*

mf f

28

Grave

mf dim. pp

29

Tempo Giusto Ben Marcato

mf decresc.

30

Lento E Legato

mp sempre

CHAPTER EIGHT

① *Vigoroso Cantando*



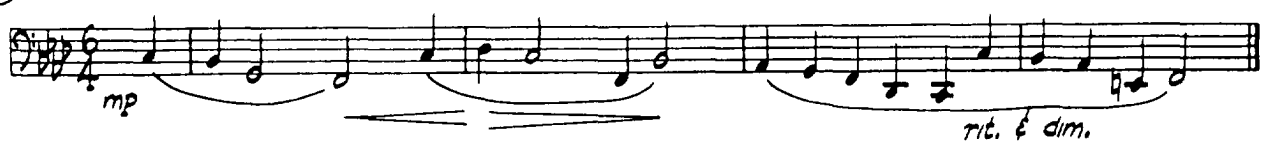
② *Quasi Marziale*



③ *Religioso*



④ *Espressivo*



⑤ *Religioso*



6

Scherzando

f *sempre*

7

Dolce

mp *allarg.*

8

Apassionato

mf *mp* *cresc.* *mf* *rall.*

9

Energico

f *decresc.* *f*

10

Agitato

mf *meno mosso*

11

Molto Apassionato

mp *cresc.* *calando*

12 Allegro Strepitoso

f sempre

13 Maestoso

mf
mp accel e cresc. poco a poco

14 Lacrimoso

mp = mf *mf* *cresc.* *mf*
smorzando

15 Con Moto

f sempre

16 Moderato

mf
p cresc. *allarg.*

17 *Con Fuoco*

Musical notation for exercise 17, *Con Fuoco*. The piece is in 2/8 time with a key signature of one sharp (F#). The melody is written on a single staff and begins with a dynamic marking of *mf*. The piece consists of a series of eighth and sixteenth notes, with a final note held as a half note.

18 *Brillante*

Musical notation for exercise 18, *Brillante*. The piece is in 12/4 time. It consists of two staves. The first staff begins with a dynamic marking of *mf* and features two *fz* (forzando) markings. The second staff features two *fz* markings and concludes with a *rall.* (ritardando) marking.

19 *Pomposo*

Musical notation for exercise 19, *Pomposo*. The piece is in 6/8 time with a key signature of two flats (Bb, Eb). The melody is written on a single staff and begins with a dynamic marking of *mf*. It features two *sfz* (sforzando) markings.

20 *Religioso*

Musical notation for exercise 20, *Religioso*. The piece is in 4/4 time. It consists of two staves. The first staff begins with a dynamic marking of *mp* and features a *cresc. poco a poco* (crescendo poco a poco) marking. The second staff features a *morendo* marking and concludes with a dynamic marking of *mf*.

21 *Cantando*

Musical notation for exercise 21, *Cantando*. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody is written on a single staff and begins with a dynamic marking of *mf*. It concludes with a *rit.* (ritardando) marking.

22

Andante Cantabile

mf calando

23

Pesante

fz mp rall.

24

Ponderoso

f

25

Animato

mf rit.

26

Marziale

mf sfz

27 *Vigorouso*

mf *cresc.*
mf *rit. e cresc.*

28 *Allegro Con Brio*

mf
mf *accel. e cresc.*

29 *Animato*

mf *fz* *fz*
fz

30 *Grave E Scherzando*

mp *morendo*
f *piu mosso*

CHAPTER NINE

① *Allegro*

f *incalzando*

② *Dolcemente*

mf

③ *Animato*

f *assai*
meno f

④ *Con Grazia*

mf

5 *Tempo Giusto*

mf *cresc.* *f*

decresc.

6 *A Piacere*

f sempre

7 *Espressivo*

mf *ter.*

meno mosso

8 *Prestissimo*

poco f

9 *Sotto Voce*

pp *mf*

calando

10

Moderato

mf *ritenuto*
stesso tempo

11

Dolore

mp *cresc.* *mf*

12

Giocosso

mf *Subito Passionato*
ritenuto

13

Con Larghezza

mf *mf*

14

A Piacere

mf *rubato e cresc.* *mf*
tempo primo *rubato e cresc.*

15

Marcato

16

Moderato

17

Cantabile E Un Poco Militarmente

18

Bravura

19

Il Arabo

mf
mp cresc. mf

20

Vivace

sfz sfz

21

Moderato

mf f
dec. smorz.

22

Allegro

mf passai

23

Sostenuto

mp mor.

24

Andante

mf
dim.

25

Adagio

mp
mp
stringendo e cresc.

26

Allegro Con Forza

mf
rit.

27

Doloroso

mp
p
mf
cresc.

28

Allegro

Musical notation for exercise 28, *Allegro*. It consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. The music is written in a single melodic line across both staves, with a dynamic marking of *f sempre* (fortissimo) indicated below the first staff. The piece concludes with a double bar line.

29

Religioso

Musical notation for exercise 29, *Religioso*. It is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/4 time signature. The music is written in a single melodic line with a dynamic marking of *mp* (mezzo-piano) at the beginning. The piece concludes with a double bar line.

30

Giocoso

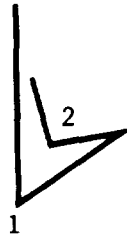
Musical notation for exercise 30, *Giocoso*. It is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The music is written in a single melodic line with dynamic markings of *mf* (mezzo-forte) and *f* (fortissimo), and a tempo marking of *molto rit.* (molto ritardando) towards the end. The piece concludes with a double bar line.

APPENDIX A

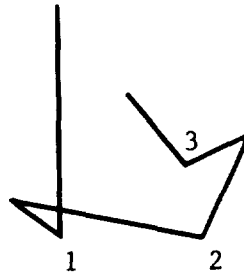
TIME BEATING PATTERNS

The following time beating patterns are used in conjunction with ear training. The following patterns are for the performer's right hand.

DUPLE



TRIPLE



QUADRUPLE

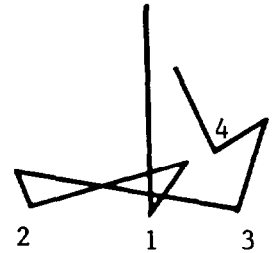


Figure A.1: Beat patterns

Sub-division may be utilized in slow tempi to clarify and control the performance of music. To sub-divide, the conductor adds to each PRINCIPAL beat, smaller beats moving in the same direction as the main gesture.

APPENDIX B

COUNTING SYSTEM

SIMPLE TIME

Always say a number for the beat whether or not it requires an attack.

SAY: 1 2 3 1 (2) 3 (1) (2) 3 1 (2) (3)

Figure B.1: The Beat in Simple Time.

Say "&" (and) on the second half of any beat that has been divided.

SAY: 1 2 & (1) & 2 & 1 (2) & 1 (2) (&)

Figure B.2: The Divided Beat in Simple Time.

Say "Ta" on any portion of the subdivided beat that is not the beat (number) or divided beat (and).

SAY: 1 ta & ta 2 & ta 3 & 4 ta & (1) & 2 ta & (3) ta & ta 4 ta (&)

Figure B.3: The Subdivided Beat in Simple Time.

COMPOUND TIME

Always say a number for the beat whether or not it requires an attack.

SAY: 1 2 3 1 (2) 3 (1) 2 (3) 1 (2) (3)

Figure B.4: The Beat in Compound Time

Say “&” (and) on the second third of the beat when that division is present and “a” (uh) on the last third of the beat when that division is present.

SAY: 1 & a 2 & a 1 (&) a 2 1 & 2 (1) a 2

Figure B.5: The Divided Beat in Compound Time

Say "Ta" on any portion of the subdivided beat that is not the beat (number) or divided beat (and or a).

SAY: 1 ta& ta a ta2 ta& ta a ta3 & ta a ta4 a ta 1 ta & ta a (2) ta a ta3 ta & a (4)

Figure B.6: The Subdivided Beat in Compound Time.

APPENDIX C

PERFORMANCE PROCEDURES

RHYTHM PERFORMANCE

Count/Clap

Identify the metrical stress and unit of beat. Using the counting system (App. B), perform the exercise indicating attacks by clapping. Counting syllables (numbers, &, a, or ta) must be audible.

Conduct/Intone

Identify the metrical stress and unit of beat. Using the appropriate time beating pattern (App. A), perform the exercise by intoning the rhythm on a neutral syllable (ta). The time beating pattern must continue throughout the exercise.

PITCH PERFORMANCE

Number Lists

Establish the tonic triad in D Major or minor, as applicable. Perform the list horizontally in D Major or D minor with one count per number and a count of silence at the end of each line. The tempo must remain constant throughout the list. Scale degree numbers must be used as syllables for singing.

Notation

Identify the clef and key. Establish the tonic triad in the key of D Major or minor, as applicable. Sing in D Major or D minor, regardless of the notated key. Perform the exercise with one count per note and a count of silence at the bar line. The tempo must remain constant throughout the exercise. Scale degree numbers must be used as syllables for singing.

Scales

Using D as a tonic, perform scales with one count per number and a count of silence at the end of each scale. The tempo must remain constant throughout the scales. Scale degree numbers must be used as syllables for singing.

Intervals	Sing the given pitch. Sing the pitch a given interval above or below as specified.
Triads	Using D as the root, perform triads with one count per number and a count of silence at the end of each triad. The tempo must remain constant throughout the triads. Scale degree numbers must be used as syllables for singing.
Triads in Inversion	Sing the given pitch. Sing major and minor triads with the given pitch as the root, third, and fifth of the triad. The tempo must remain constant while singing the triad, but a pause may occur between triads. Scale degree numbers must be used as syllables for singing. Any pitch order may be used in the triads as long as syllables and pitches are correct.
4-note Chords	Using D as the root, perform Maj6, Maj7, Dom7, min7, and dim7 chords in order, with one count per number and a count of silence at the end of each chord. The tempo must remain constant throughout the chords. Scale degree numbers must be used as syllables for singing.

MELODY PERFORMANCE

Identify the metrical stress and unit of beat. Select the time beating pattern. Identify the clef and key. Given the pitch A 440, sing the interval necessary to find the tonic in the notated key. Using the appropriate time beating pattern (App. A), perform the melody in the notated key. The time beating pattern must continue throughout the exercise. Scale degree numbers must be used as syllables for singing. Follow all performance directions, i.e. tempo, character, dynamics, and expression markings.

APPENDIX D

PERFORMANCE GUIDELINES

- I. Rhythm
 - A. Metrical Stress
 - 1. Identify
 - 2. Select beat pattern
 - B. Unit of beat
 - 1. Divided Beat
 - 2. Subdivided beat
 - 3. Syncopation
 - 4. Borrowed divisions
 - C. Perform Rhythm
 - 1. Count/Clap
 - 2. Conduct/Intone

- II. Pitch
 - A. Clef (identify)
 - B. Key (identify)
 - C. Sing tonic and establish key
 - 1. Sing triad
 - 2. Sing pentachord
 - 3. Sing tetrachords
 - 4. Sing scale
 - D. Identify starting pitch
 - E. Identify musical elements
 - 1. Triads
 - 2. Pentachords
 - 3. Tetrachords
 - 4. Scales
 - 5. Other structures
 - 6. Difficult intervals
 - F. Perform Pitch

- III. Performance Directions
 - A. Character/Tempo (metronome marks)/ tempo changes
 - B. Dynamics/dynamic changes
 - C. Other
 - 1. Accents and articulations
 - 2. Expression marks
 - 3. Repeat symbols
 - 4. Fermatas
 - 5. Ornaments

- IV. Perform
 - A. Rhythm
 - B. Pitch
 - C. Rhythm and Pitch
 - D. Rhythm, Pitch and all performance directions

