BOOK 3
Lessons 61-90

MASTER THEORY

Advanced Theory Workbook

by Charles S. Peters and Paul Yoder

The Third Workbook in the MASTER THEORY SERIES

CONTENTS

ISBN 0-8497-0156-2

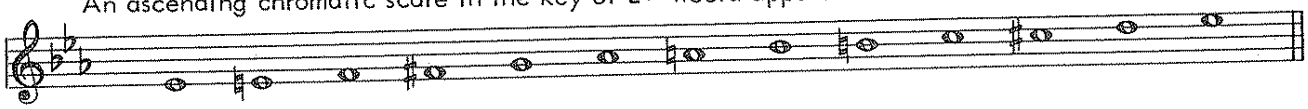
Lesson 61

CHROMATIC SCALES

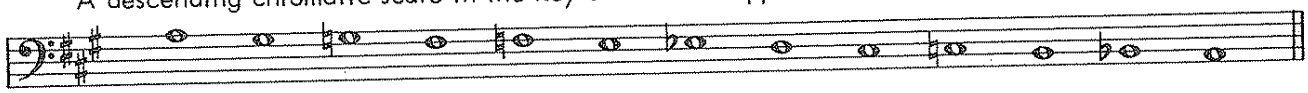
In Lesson 49 (Master Theory Book Two) we learned that a major scale is a succession of tones ascending or descending from a given note to its octave according to a specified pattern.

A CHROMATIC SCALE is a scale which consists entirely of half steps. It may be written by the use of accidentals (♯ - ♭ - ♮) in connection with the regular key signature. Sharp and natural signs are used for the ascending scale and flat and natural signs for the descending scale.

An ascending chromatic scale in the key of E♭ would appear like this on the treble clef staff:



A descending chromatic scale in the key of A would appear like this on the bass clef staff:



STUDENT ASSIGNMENT

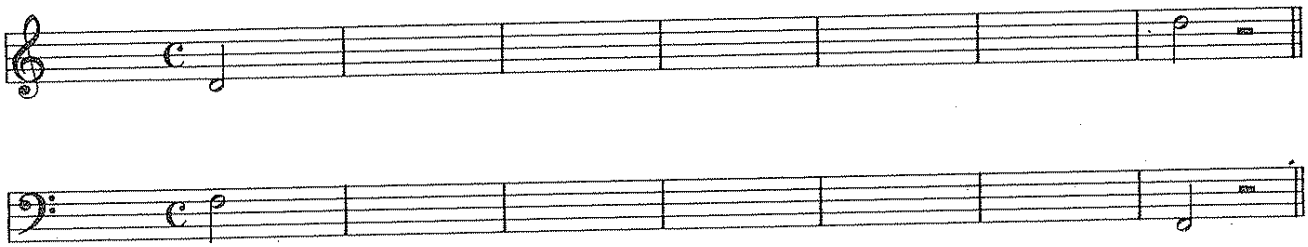
Date _____

Grade _____

1. How many notes are there in a chromatic scale including the octave? _____

2. What is the interval between the tones of the chromatic scale? _____

3. In the examples below place the correct sharps or flats in the key signature and build a chromatic scale ascending in half notes on the treble clef staff and a descending chromatic scale on the bass clef staff.



MEMORIZE: Ascending Chromatic Scales use ♯ and ♮ signs.
Descending Chromatic Scales use ♭ and ♮ signs.

Lesson 62 (Review)

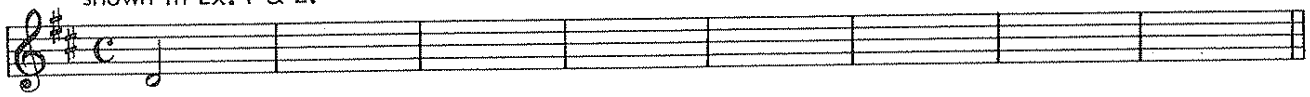
STUDENT ASSIGNMENT

Date _____

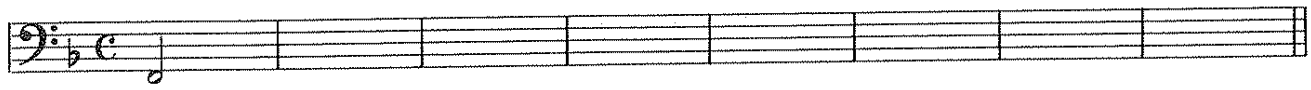
Grade _____

Using half notes write the Major Scales ascending and descending for the key signatures shown in Ex. 1 & 2.

1

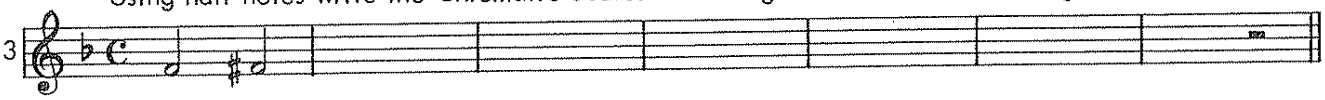


2

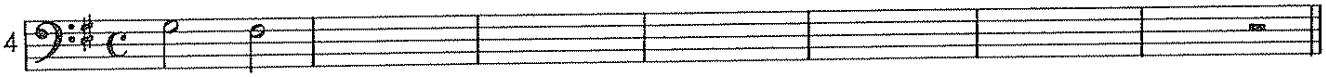


Using half notes write the Chromatic Scales ascending in Ex. 3 and descending in Ex. 4.

3



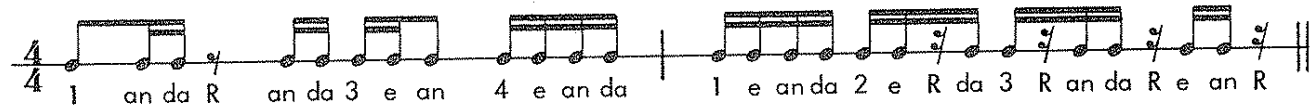
4



The system of counting time used in the Master Method Series is shown in Ex. 5 & 6.

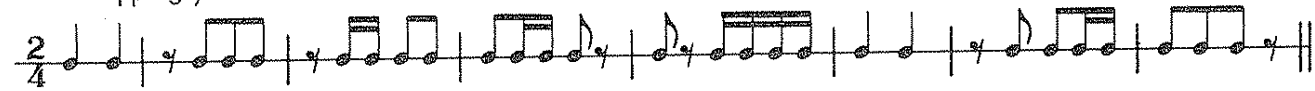
5

6



Write the beats under each note and rest in Ex. 7 & 8. Then count time aloud while tapping your foot.

7



8

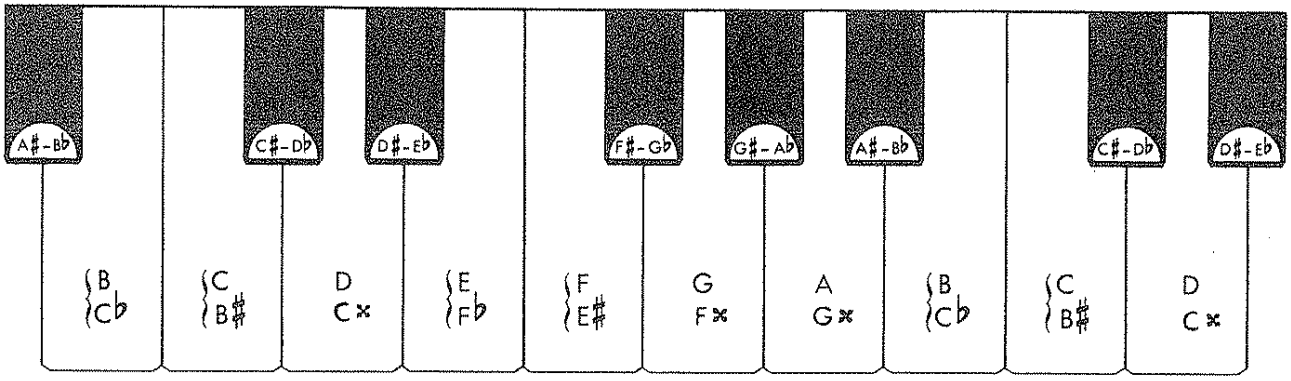
Lesson 63

ENHARMONIC TONES

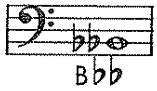
Notes which differ in name but sound the same are called ENHARMONIC TONES.

Examples: C♯ and D♭ B and C♭ E♯ and F

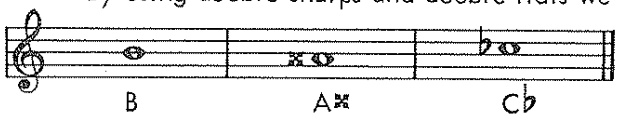
In the partial keyboard below you will notice that each piano key represents two or more different ENHARMONIC notations for the same pitch.

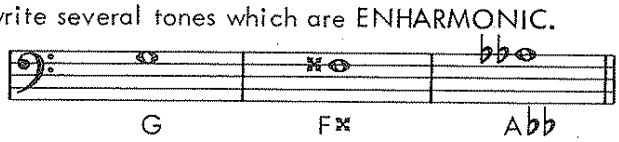


This is a double sharp  C𝄪

This is a double flat  B𝄫

By using double sharps and double flats we can write several tones which are ENHARMONIC.



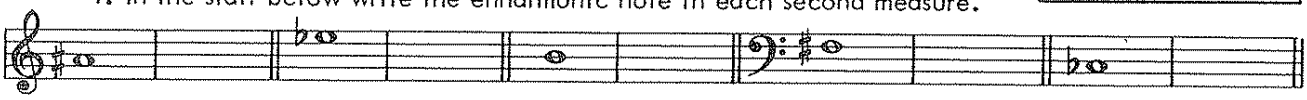


STUDENT ASSIGNMENT

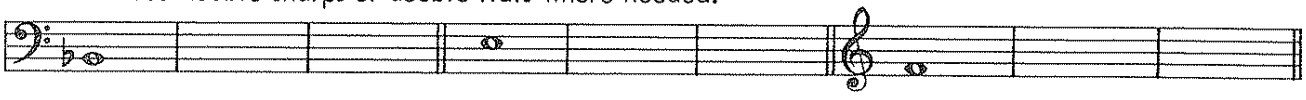
Date _____

Grade _____

1. In the staff below write the enharmonic note in each second measure.



2. Write one additional enharmonic note in each of the second and third measures. Use double sharps or double flats where needed.



MEMORIZE: Two or more notes differing in name but sounding the same pitch are called enharmonic tones.

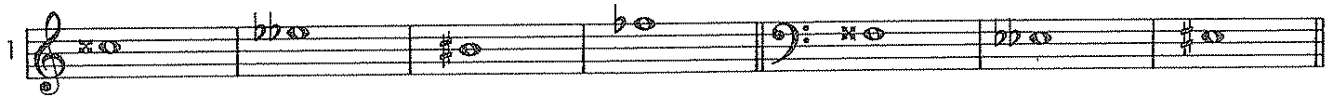
Lesson 64 (Review)

STUDENT ASSIGNMENT

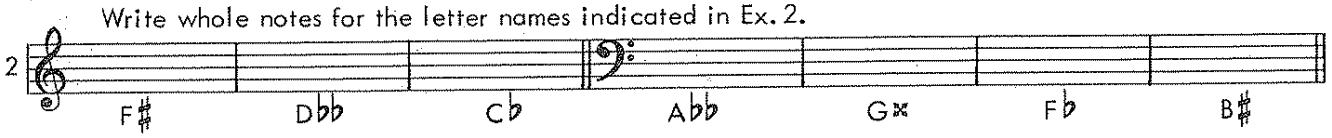
Date _____

Grade _____

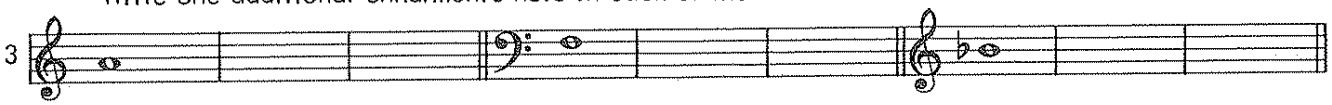
Write the letter names under each note in Ex. 1.

1 

Write whole notes for the letter names indicated in Ex. 2.

2 

Write one additional enharmonic note in each of the second and third measures in Ex. 3.

3 

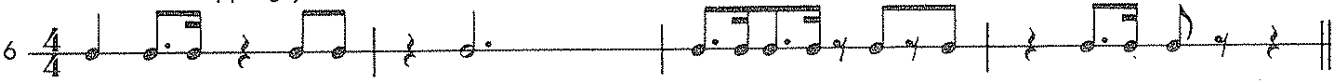
In Ex. 4 place the correct sharps for the major key signature and build a chromatic scale ascending in quarter notes.

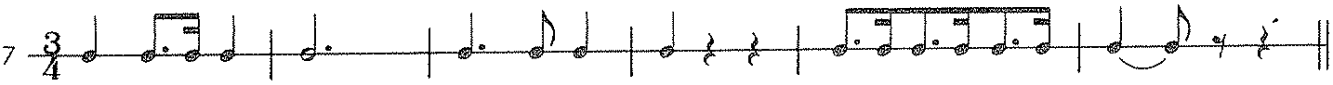
4 

The system of counting time used in the Master Method Series for dotted notes is shown in Ex. 5.

5 

Write the beats under each note and rest in Ex. 6 through 8. Then count the time aloud while tapping your foot.

6 

7 

8 

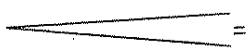
Lesson 65

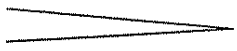
SIGNS AND ABBREVIATIONS

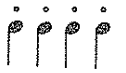
In order to read or write music, it is necessary that we understand all of the signs, words and abbreviations sometimes referred to as the musical vocabulary.

The following musical signs and abbreviations will be found in the MARCH below.

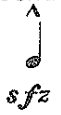
f (forte) = loud *p* (piano) = soft.


= crescendo sign means to get gradually louder.


= decrescendo sign means to get gradually softer.

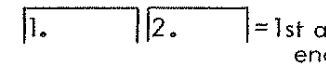

= staccato means to detach or separate.


accent = to stress or emphasize.



sforzando = a heavy accent.


subdivide = play four eighth notes.

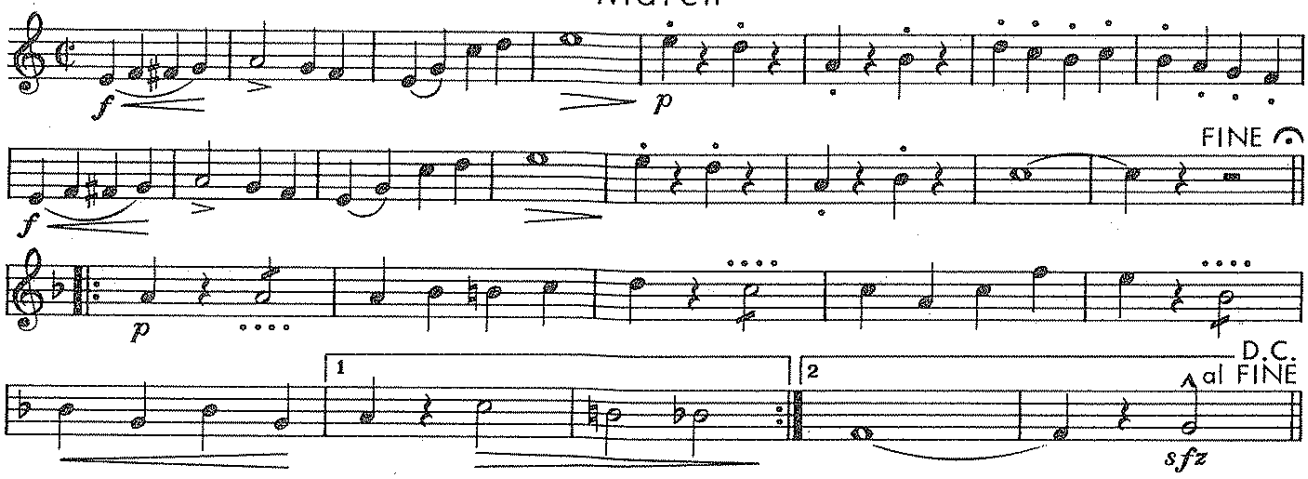


= 1st and 2nd endings.

FINE (feenay) = the end.

D. C. (Da Capo) = repeat from the beginning.

March



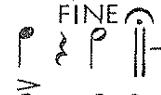
STUDENT ASSIGNMENT

Date _____

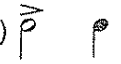
Grade _____

1. Tell in your own words what each of the following signs indicate.

(A)  _____

(B) 

_____

(C)  _____

(D)  _____

MEMORIZE: All signs, words and abbreviations together with their meaning and pronunciation.

Lesson 66

SIGNS AND ABBREVIATIONS
(CONTINUED)

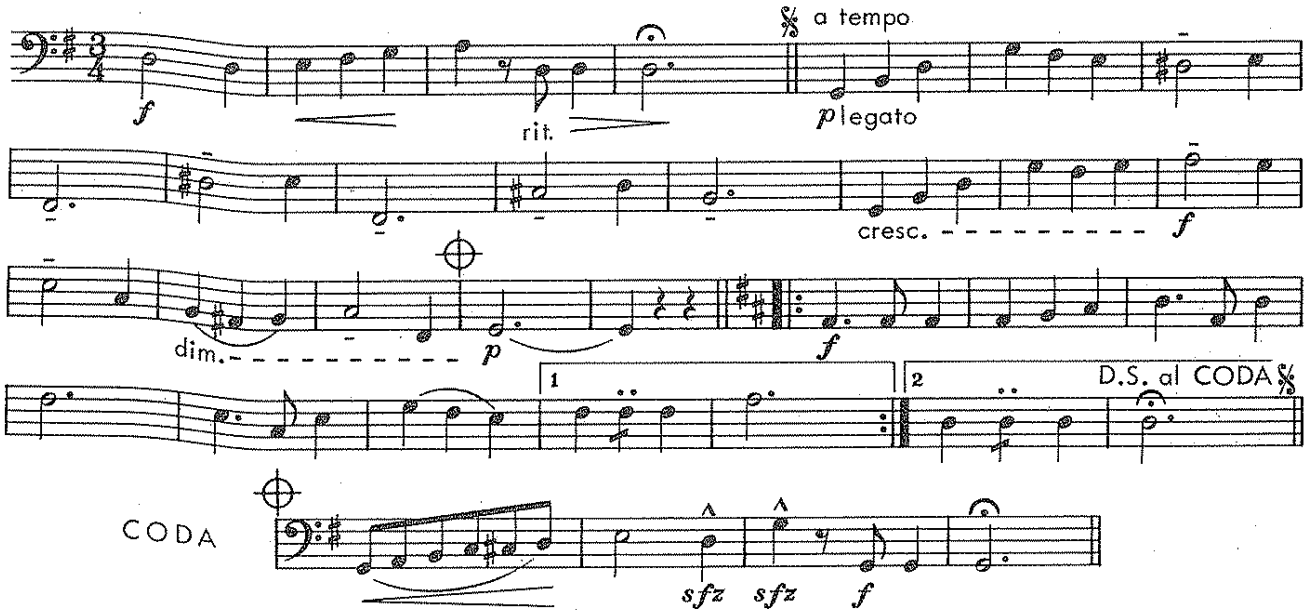
The following musical signs and abbreviations will be found in the WALTZ below.

D. S. (Dal Segno) = repeat from the sign 𝄋.
Coda = added or final section.
fermata = pause or hold.
a tempo = resume strict time.

tenuto = sustain for full value.
legato = smooth, connected style.
cresc. = abbr. of crescendo–means gradually louder.
dim. = abbr. of diminuendo–means gradually softer.
rit. = abbr. of ritardando–means gradually slower.

D. S. al Coda = repeat from the 𝄋 sign, play to the coda sign ⊕ then skip and play the coda.

Waltz



STUDENT ASSIGNMENT

Date _____

Grade _____

Place the number of the sign or abbreviation beside the correct definition.

1. *f*
2. ⊕
3. cresc.
4. rit.
5. staccato
6. D. C.
7. a tempo
8. 2.
9. legato
10. D. S.
11. 1.
12. dim.
13. 𝄐
14. *sfz*
15. *p*
16. 𝅗𝅥

L-175

____repeat from the beginning
____a heavy accent
____soft
____play detached
____first ending
____coda sign
____gradually softer
____ loud
____gradually slower
____resume strict time
____second ending
____repeat from sign
____pause or hold
____gradually louder
____sustain full value
____play smoothly

Lesson 67

MINOR SCALES

For every major scale there are three relative minor scales.

A relative minor scale has the same key signature as its relative major scale.

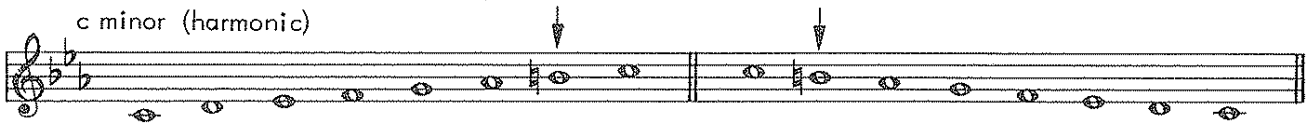
All minor scales begin on the 6th degree of their relative major scales.

1. The NATURAL or PURE MINOR SCALE begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale. We usually use small letters to indicate minor keys.

c minor (natural)

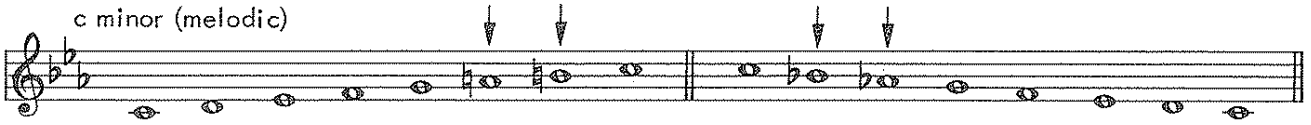
2. The HARMONIC MINOR SCALE begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale except that the 7th tone is raised 1/2 step. (See arrow in the example below)

c minor (harmonic)



3. The MELODIC MINOR SCALE also begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale except that in ascending the 6th and 7th tones are raised 1/2 step and in descending the 6th and 7th tones return to the natural or pure minor scale form.

c minor (melodic)



STUDENT ASSIGNMENT

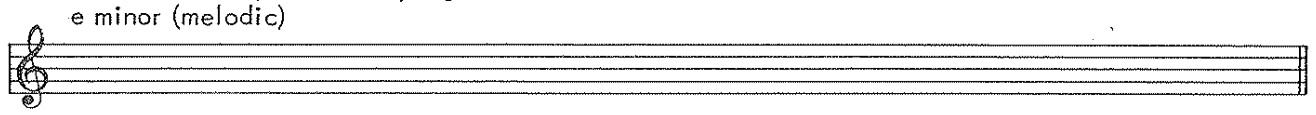
Date _____

Grade _____

Write the following minor scales, ascending and descending and place the necessary flats and sharps in the key signature.

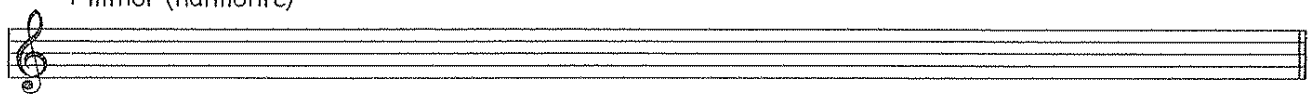
e minor (melodic)

1



f minor (harmonic)

2



MEMORIZE: All minor scales are built on the 6th degree of their relative major scales.
Harmonic minor scales - raise the 7th tone 1/2 step ascending and descending.
Melodic minor scale - raise the 6th and 7th tones 1/2 step ascending but return to the natural scale when descending.

STUDENT ASSIGNMENT

Date _____

Grade _____

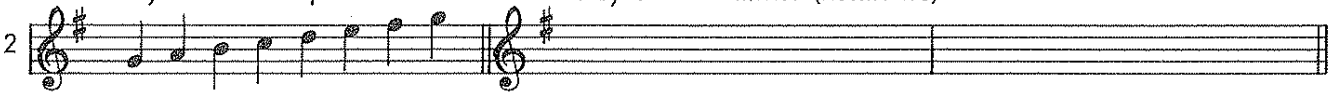
The letter name of each relative minor scale is found on the 6th degree of its relative major scale.

1. Complete this table of relative minor keys using small letters and proper accidentals.

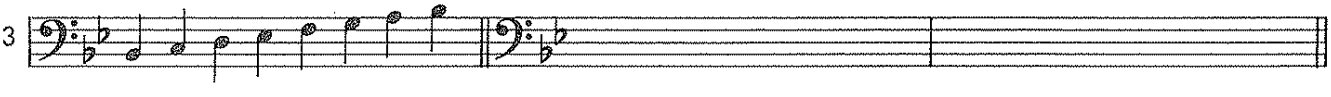
Major Scale	Relative minor Scale	Major Scale	Relative minor Scale
C	a	G	
F		D	
B♭		A	
E♭		E	
A♭		B	
D♭		F♯	
G♭		C♯	
C♭			

In Ex. 2-3-4 name the major scales then name and write the relative minor scale of each in the form indicated both ascending and descending.

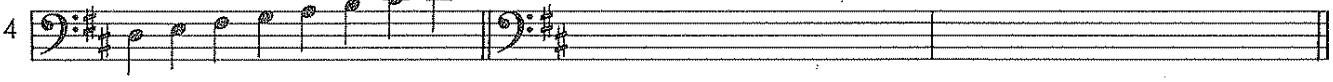
2 Key of major Key of minor (harmonic)



3 Key of major Key of minor (melodic)



4 Key of major Key of minor (natural)



In Ex. 5-6-7 use the Master Method Series system of counting time to write the notes and rests represented by the counting below the line.

5 $\frac{4}{4}$

1 - 2 R 4 an 1 2 an 3 R 1 e an da R an 3 - 4 R 2 an da 3 R

6 $\frac{3}{4}$

R 2 an 3 1 an 2 R R an R an R an 1 - 2 - 3 R 2 3 1 e an da 2 3

7 $\frac{6}{8}$

1-2-3 4-5-6 R 2 an 3 R 5 an 6 1 an 2 an 3 4 R 6 1 an 2 3 an 4 - 5 - 6

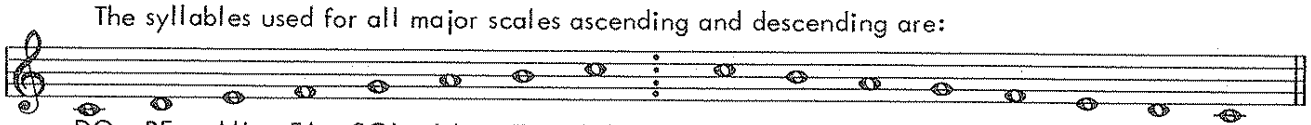
(slow counting)

Lesson 69

SYLLABLES

In many schools students learn to read music through the use of syllables in place of letter names for the notes.

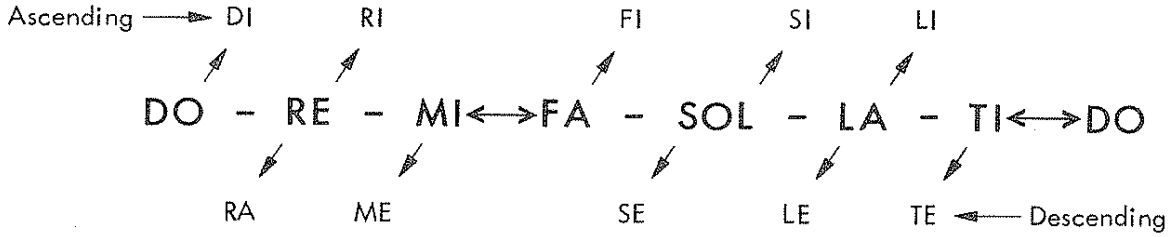
The syllables used for all major scales ascending and descending are:



These syllables are sounds taken from the Italian language and are pronounced as follows:
DO (dough) - RE (ray) - MI (me) - FA (fa) - SOL (so) - LA (la) - TI (tee) - DO (dough).

In the United States most teachers use the "movable DO system" which means that the key tone of the major scale is always called "DO". Thus in the key of F major, F is called "DO" and in the key of D♭ major, D♭ is called "DO", etc. All minor scales start on the tone "LA".

The syllables used for the chromatic scale ascending and descending are:



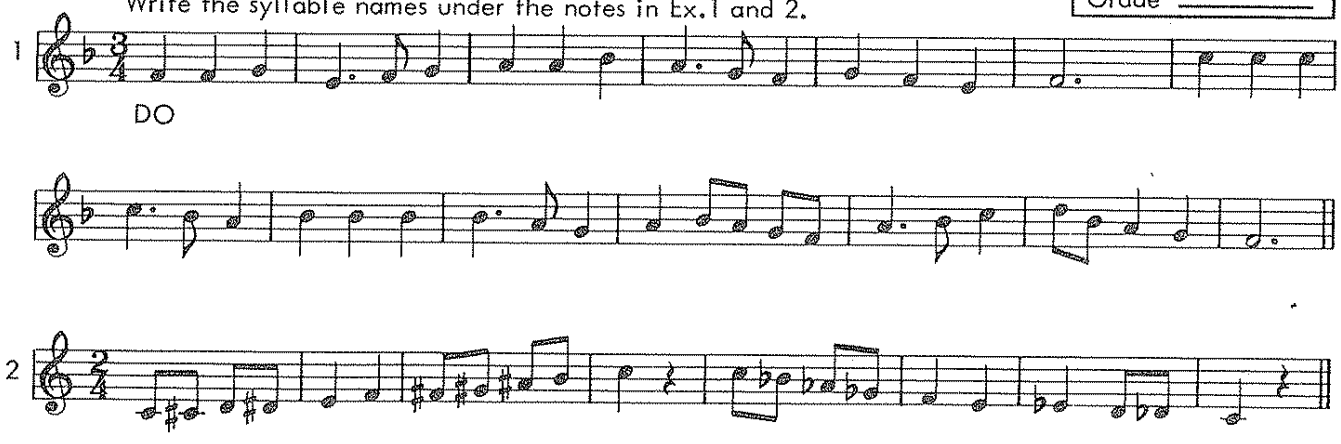
Note: In the chromatic syllables the "i" sounds like eee - the "a" sounds like ahh - and the "e" sounds like aye.

STUDENT ASSIGNMENT

Date _____

Grade _____

Write the syllable names under the notes in Ex.1 and 2.



MEMORIZE: The syllables and their correct pronunciation for the chromatic scale both ascending and descending.

Lesson 70 (Review)

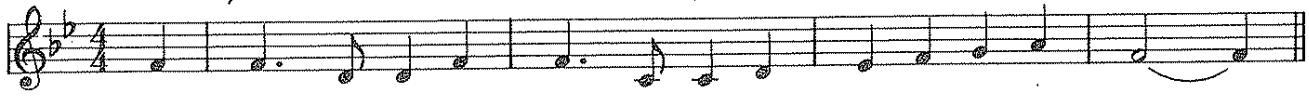
STUDENT ASSIGNMENT

Date _____

Grade _____

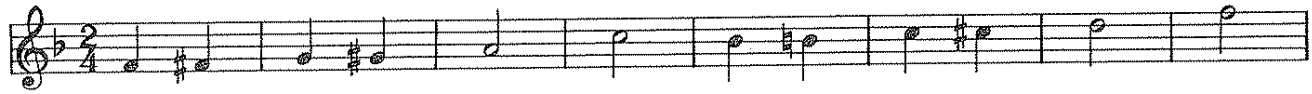
Write the syllables under the notes in Ex.1 through 3, then sing the syllables.

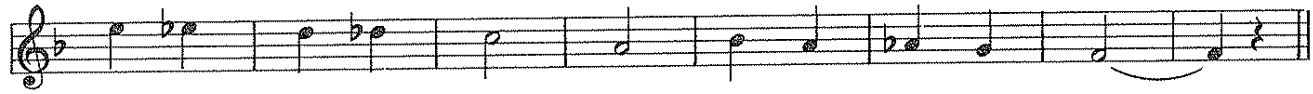
1



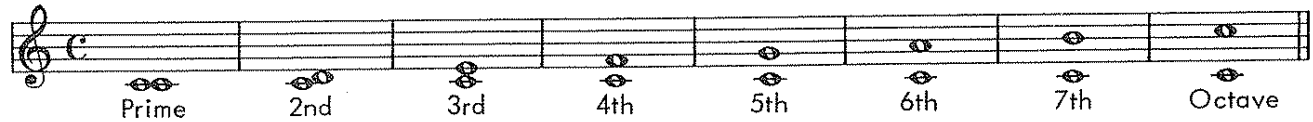
2

3



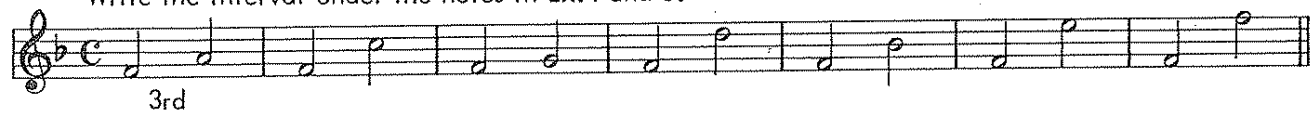


An interval in music is the distance between two tones with regard to pitch. The interval is always counted from the lower note to the upper, including both.



Write the interval under the notes in Ex.4 and 5.

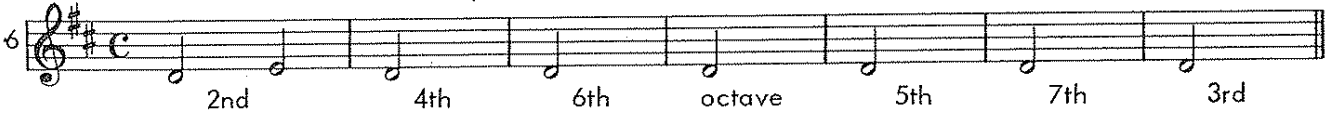
4



5

Write the second note to complete the intervals in Ex.6 and 7.

6



7

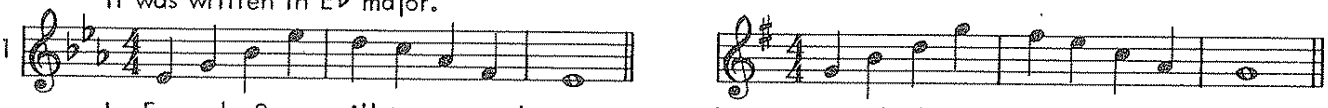
Lesson 71
TRANSPOSITION

Transposition is the act of changing music from one key to another key. The three most widely used methods of transposition are as follows:

1. By INTERVAL 2. By SYLLABLE 3. By NUMBER

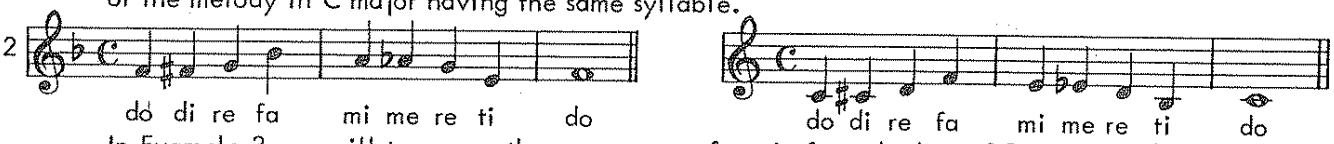
In Example 1. we will transpose three measures of music from the key of E♭ major to the key of G major by the INTERVAL method. Because the key of G major is a third higher than the key of E♭ major, we must write each note of the melody in G major a third higher than it was written in E♭ major.

1



In Example 2. we will transpose three measures of music from the key of F major to the key of C major by the SYLLABLE method. First we will write the syllable names under each note in the original key of F. Then by using the "Movable DO System" we can write each note of the melody in C major having the same syllable.

2



In Example 3. we will transpose three measures of music from the key of D major to the key of B♭ major by the NUMBER method.

Step 1- Shows a scale in the key of the original melody (in this example a D major scale) then beginning with the key tone D number the notes from one to eight.

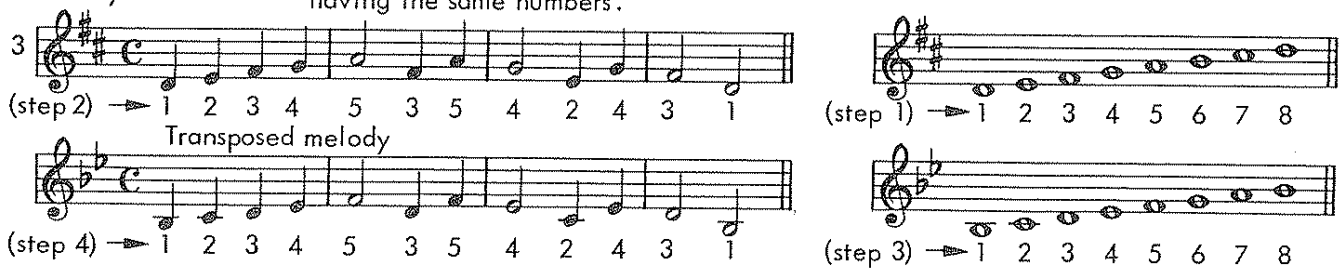
Step 2- Shows the correct number under each corresponding note in the original melody as they are numbered in the D scale.

Step 3- Shows a scale in the new key (B♭). Then beginning with the key tone B♭ number the notes from one to eight.

Step 4- Shows the original melody transposed to the new key by writing the new notes having the same numbers.

Original melody

3

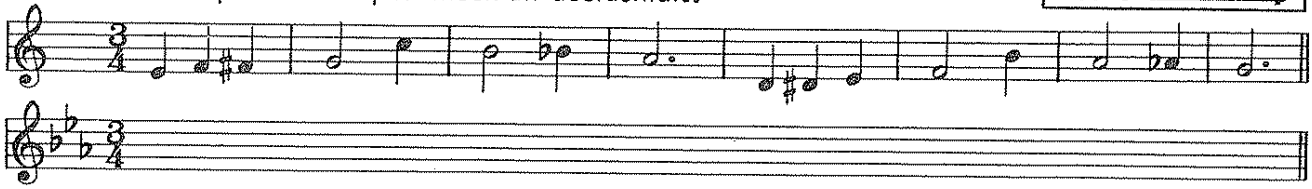


STUDENT ASSIGNMENT

Date _____

Grade _____

Using either the Interval, Syllable, or Number method transpose the following Ex. in C major to E♭ major. Check all accidentals.



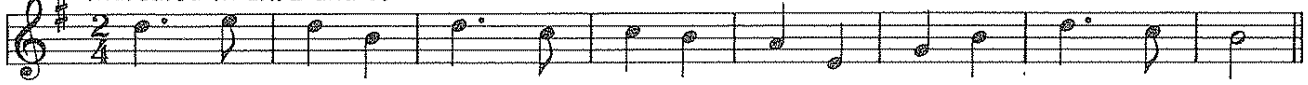
MEMORIZE: Transposition is the act of changing music from one key to another key without changing the rhythm or tonal patterns.

STUDENT ASSIGNMENT

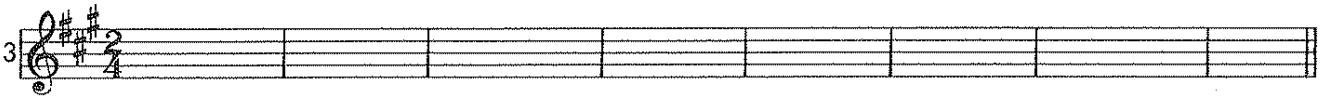
Date _____

Grade _____

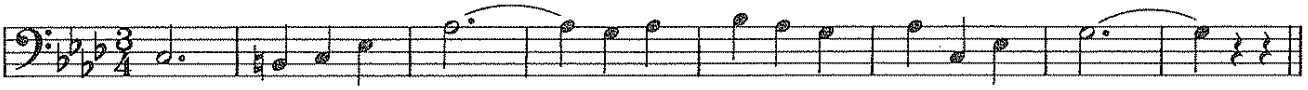
Using the Interval method, transpose the melody in Ex. 1 from the key of G to the keys indicated in Ex. 2 and 3.

1 

2 

3 

Using the Syllable method, transpose the melody in Ex. 4 from the key of A♭ to the keys indicated in Ex. 5 and 6. Write the correct syllables under each note.

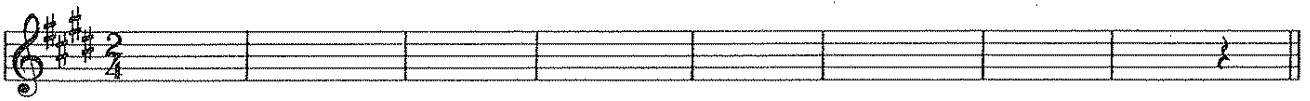
4 

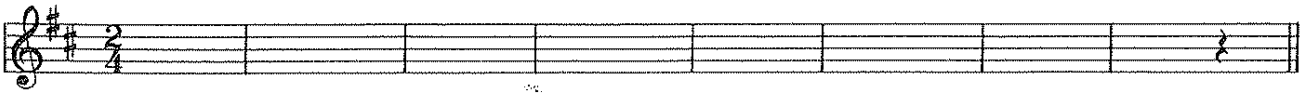
5 

6 

Using the Number method, transpose the melody in Ex. 7 from the key of E♭ to the keys indicated in Ex. 8 and 9. Write the correct numbers under each note.

7 

8 

9 

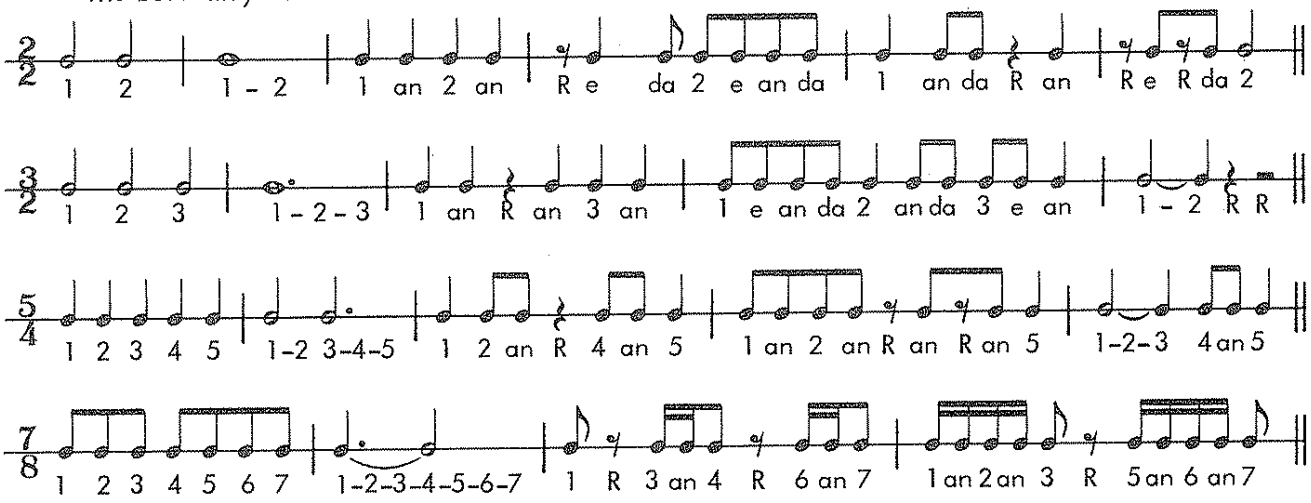
Lesson 73

COMPLEX TIME SIGNATURES

Some of the more complex time signatures now in use are: $\frac{2}{2}$ $\frac{3}{2}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{8}$ $\frac{7}{8}$

In each case the top number always tells the number of beats in a measure, and the bottom number always tells the kind of note that gets one beat.

The beats may be written under the notes like this:

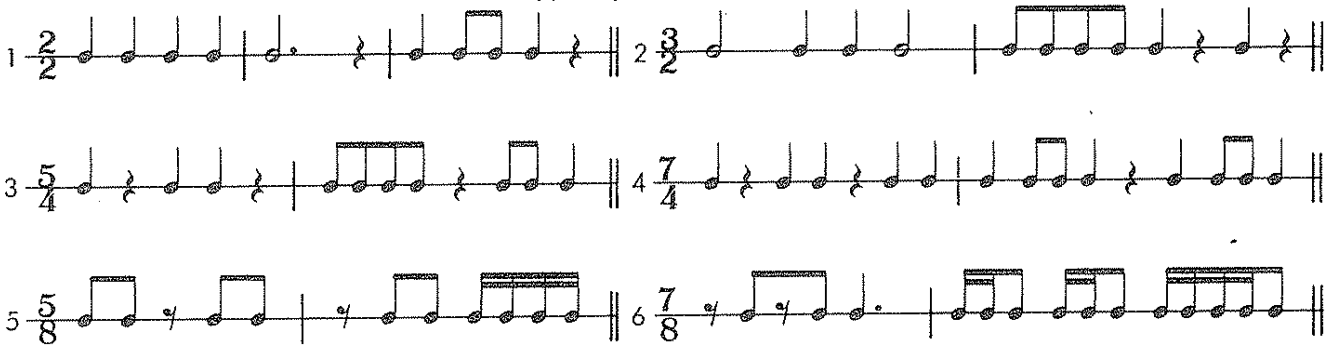


STUDENT ASSIGNMENT

Date _____

Grade _____

Write the beats under each note and rest in Ex. 1 through 6.
Then count the time aloud while tapping your foot.



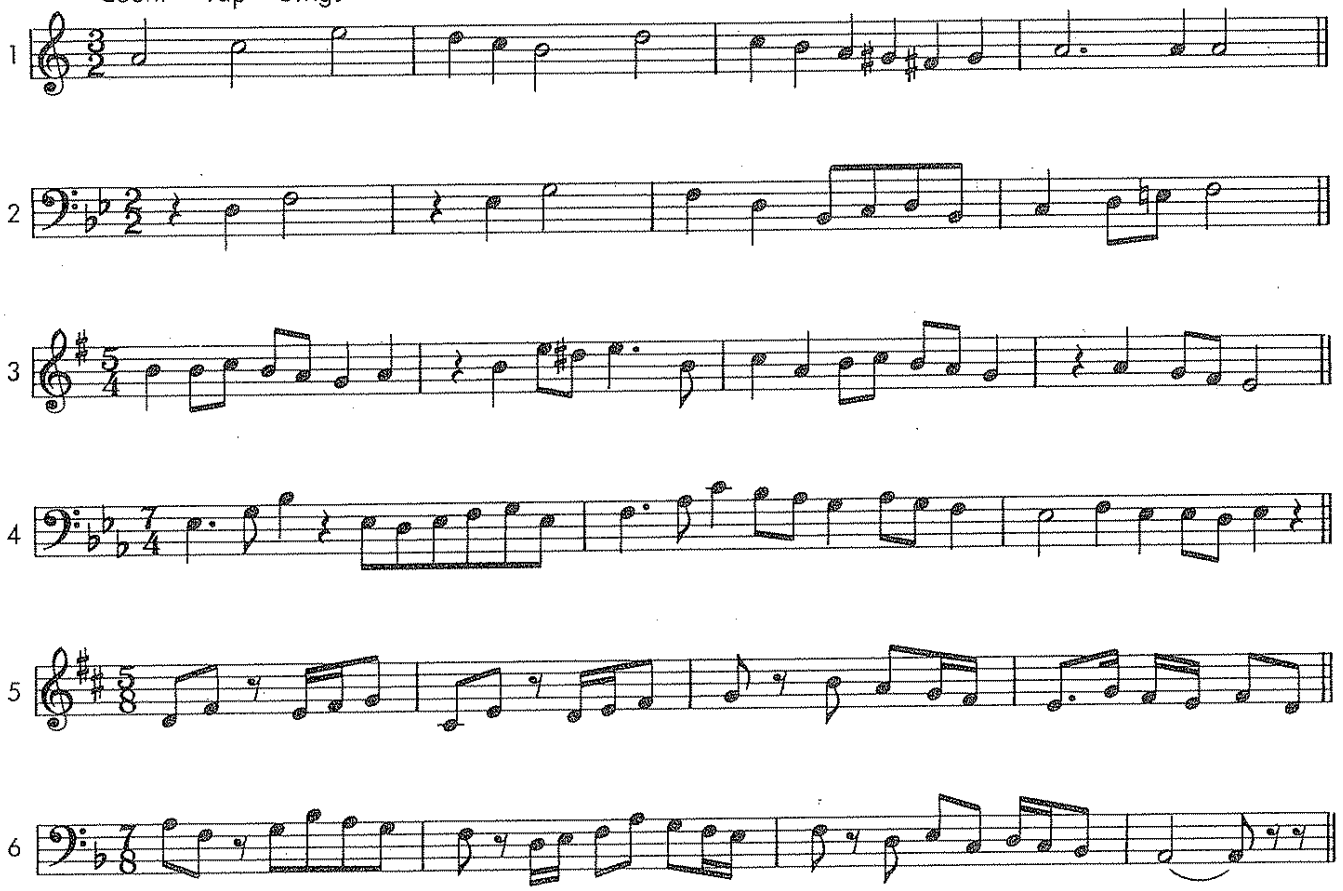
MEMORIZE: The top number always tells the number of beats in a measure. The bottom number always tells the kind of note that gets one beat.

STUDENT ASSIGNMENT

Date _____

Grade _____

Write the beats under each note and rest in Ex. 1 through 6.
Count - Tap - Sing.



In Ex. 7 and 8 write the notes and rests represented by the counting below the line.

7 $\frac{2}{2}$

1 an R an | 1 e an da 2 R | 1 an - 2 an | 1 R 2 R

8 $\frac{5}{4}$

1 - 2 an 3 - 4 - 5 | 1 R 3 - 4 5 | R 2 an 3 R 5 an | 1 R 2 - 3 an 4 R

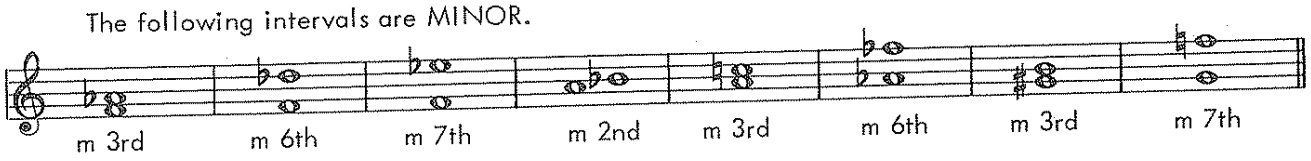
Lesson 77

MINOR INTERVALS

When the distance between two notes of a Major interval is made one half step smaller, it is called a MINOR INTERVAL.

Only SECONDS - THIRDS - SIXTHS - SEVENTHS or Major intervals can be made minor. (We use a small letter "m" to designate a MINOR INTERVAL).

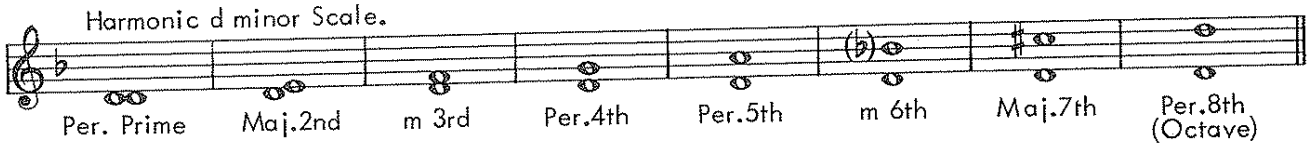
The following intervals are MINOR.



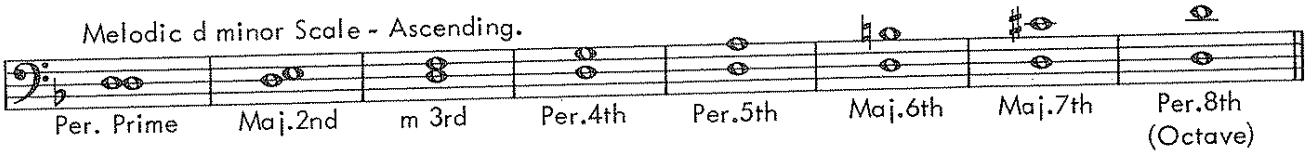
In the minor scales we have PERFECT, MAJOR and MINOR INTERVALS.

Minor scales showing all intervals from root or key tone.

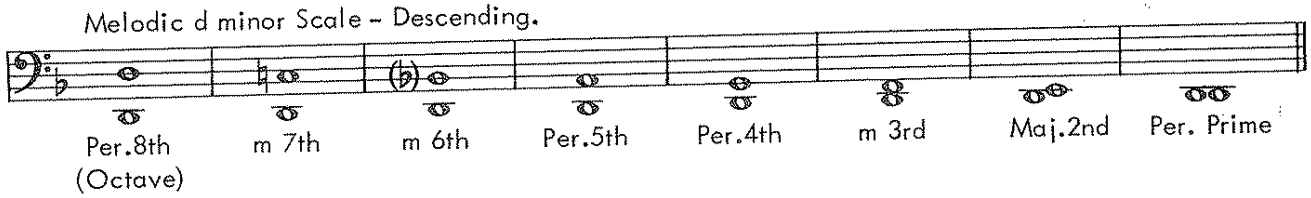
Harmonic d minor Scale.



Melodic d minor Scale - Ascending.



Melodic d minor Scale - Descending.



STUDENT ASSIGNMENT

Date _____

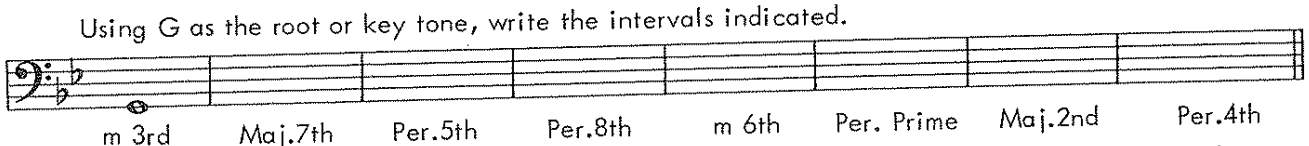
Grade _____

Write the name and number of each interval in Ex. 1.

1

Using G as the root or key tone, write the intervals indicated.

2



MEMORIZE: Only SECONDS-THIRDS-SIXTHS-SEVENTHS can be made MINOR.

STUDENT ASSIGNMENT

Date _____

Grade _____

1. The PERFECT INTERVALS in any Major scale are: _____

2. The MAJOR INTERVALS in any Major scale are: _____

3. The PERFECT INTERVALS in any minor scale are: _____

4. The MINOR INTERVALS in the harmonic form of any minor scale are: _____

5. The MAJOR INTERVALS in the harmonic form of any minor scale are: _____

6. The MINOR INTERVAL in the ascending melodic form of any minor scale is: _____

7. The MAJOR INTERVALS in the ascending melodic form of any minor scale are: _____

8. The MINOR INTERVALS in the descending melodic form of any minor scale are: _____

9. The MAJOR INTERVAL in the descending melodic form of any minor scale is: _____

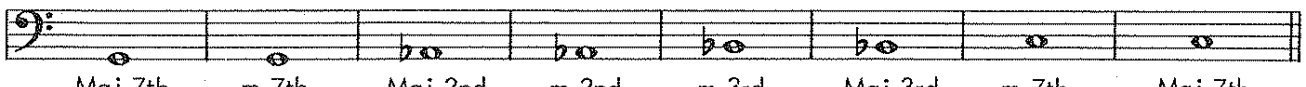
10. A MINOR INTERVAL is one half step _____ than a _____ INTERVAL.

Write the second note above the printed note to complete the intervals in Ex. 11 and 12.

11

Maj.3rd m 3rd Per.4th Per.5th Maj.6th m 6th Per. Prime Per.8th (Octave)

12



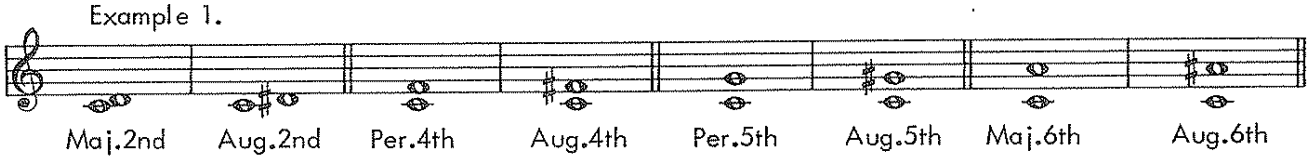
Maj.7th m 7th Maj.2nd m 2nd m 3rd Maj.3rd m 7th Maj.7th

AUGMENTED AND DIMINISHED INTERVALS

When the distance between two notes of either a Perfect or Major interval is made one half step larger, it is called an AUGMENTED INTERVAL. (We use the abbreviation Aug. to designate an AUGMENTED INTERVAL).

The four most common AUGMENTED INTERVALS are shown in Example 1.

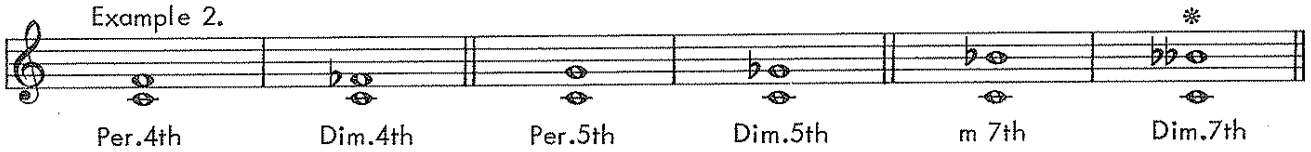
Example 1.



When the distance between two notes of either a perfect or minor interval is made one half step smaller, it is called a DIMINISHED INTERVAL. (We use the abbreviation Dim. to designate a DIMINISHED INTERVAL).

The three most common DIMINISHED INTERVALS are shown in Example 2.

Example 2.



* The Dim.7th on C must be written B double flat and not A natural.

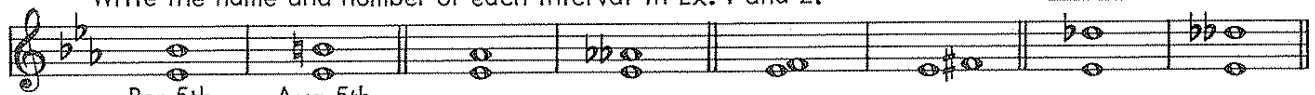
STUDENT ASSIGNMENT

Date _____

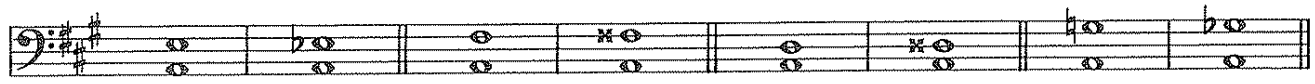
Grade _____

Write the name and number of each interval in Ex. 1 and 2.

1

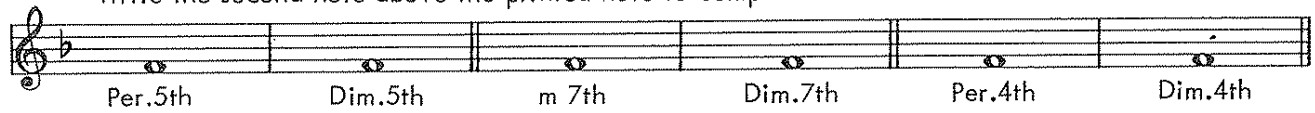


2

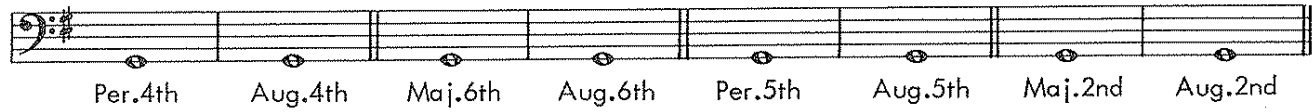


Write the second note above the printed note to complete the intervals in Ex. 3 and 4.

3



4



MEMORIZE: The four most common AUGMENTED INTERVALS and the three most common DIMINISHED INTERVALS in all keys.

STUDENT ASSIGNMENT

Date _____

Grade _____

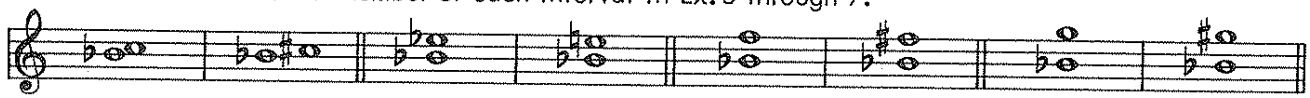
1. An AUGMENTED INTERVAL is one half step _____ than a _____ or a _____ interval.

2. The most common AUGMENTED INTERVALS are: _____ _____ _____ _____ .

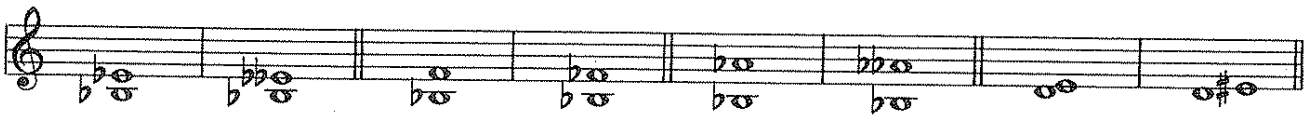
3. A DIMINISHED INTERVAL is one half step _____ than a _____ or a _____ interval.

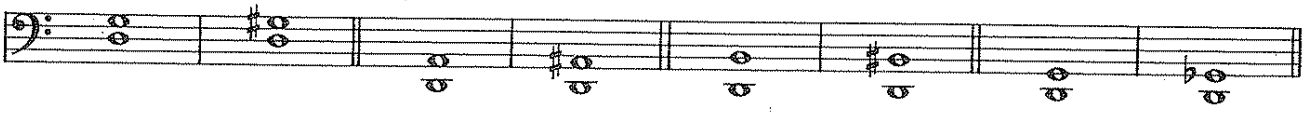
4. The most common DIMINISHED INTERVALS are: _____ _____ _____ .

Write the name and number of each interval in Ex. 5 through 7.

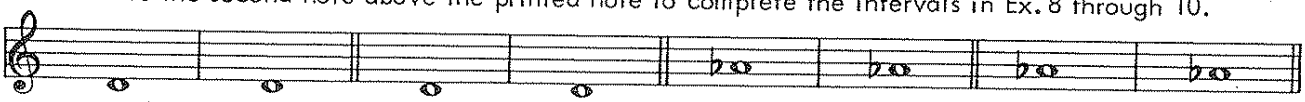
5 

Maj.2nd Aug.2nd

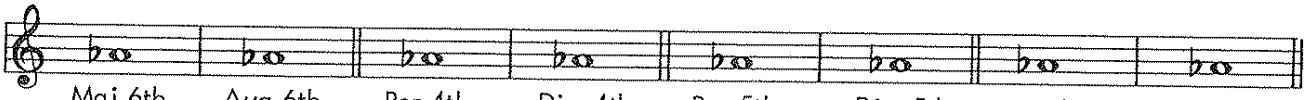
6 

7 

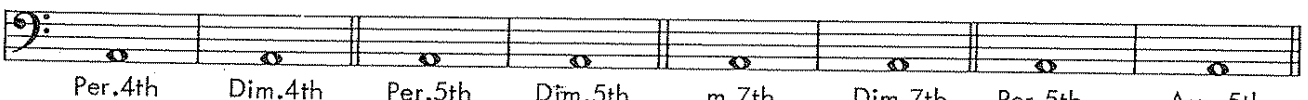
Write the second note above the printed note to complete the intervals in Ex. 8 through 10.

8 

Per.5th Dim.5th m 7th Dim.7th Maj.2nd Aug.2nd Per.5th Aug.5th

9 

Maj.6th Aug.6th Per.4th Dim.4th Per.5th Dim.5th m 7th Dim.7th

10 

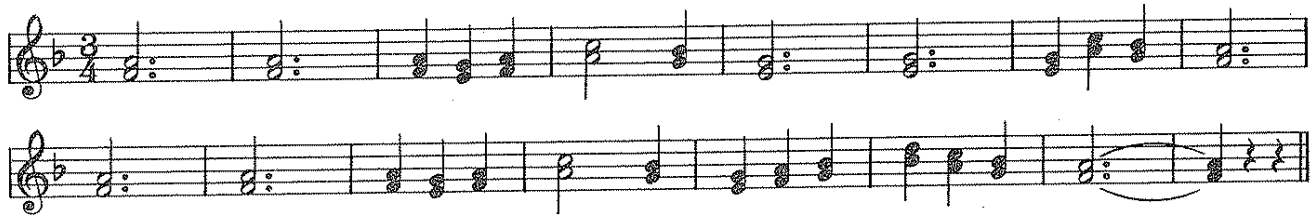
Per.4th Dim.4th Per.5th Dim.5th m 7th Dim.7th Per.5th Aug.5th

TWO-PART HARMONY

The simplest harmony used in music today is called TWO-PART HARMONY.

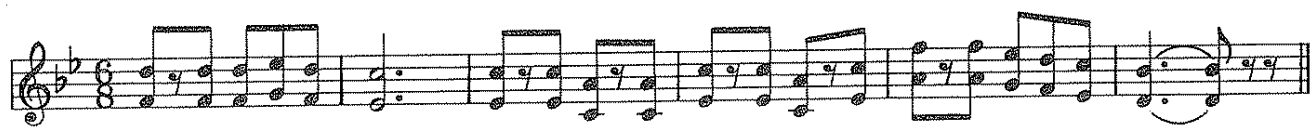
It consists of a simple line of melody with a second part added which runs along in parallel harmony usually a "third" lower than the melody.

The following melody (top notes) is harmonized with a second part written a "third" lower than the melody.



Another simple, but pleasing parallel harmony runs a "sixth" lower than the melody.

The following melody is harmonized with a second part written a "sixth" lower than the melody.



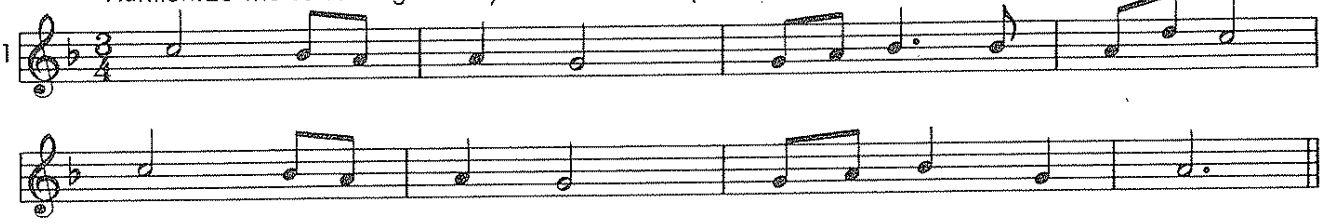
STUDENT ASSIGNMENT

Date _____

Grade _____

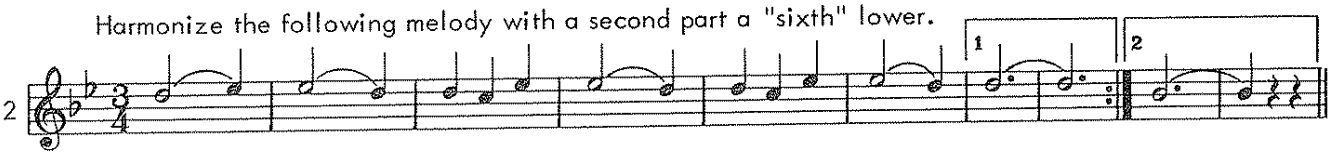
Harmonize the following melody with a second part a "third" lower.

1



Harmonize the following melody with a second part a "sixth" lower.

2



MEMORIZE: A simple line of melody harmonized in either "thirds" or "sixths" is called TWO-PART HARMONY.

Lesson 82 (Review)

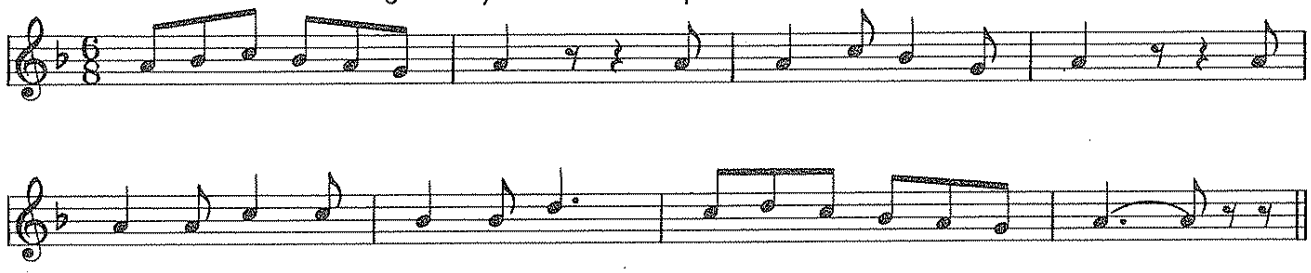
STUDENT ASSIGNMENT

Date _____

Grade _____

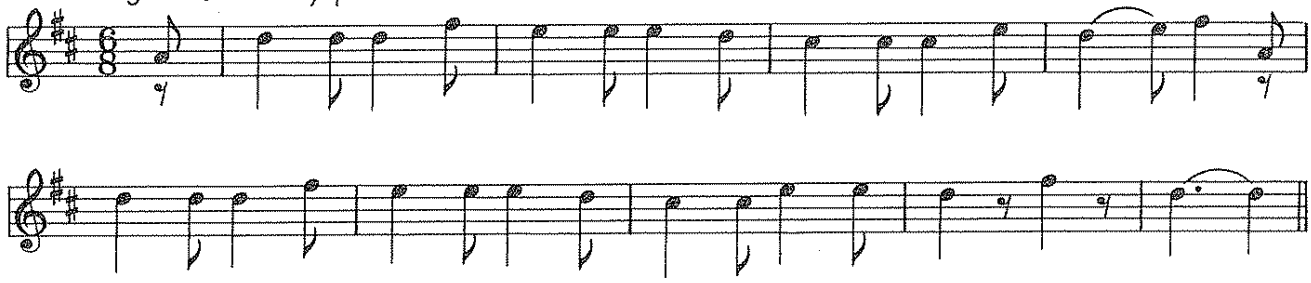
Harmonize the following melody with a second part a "third" lower.

1



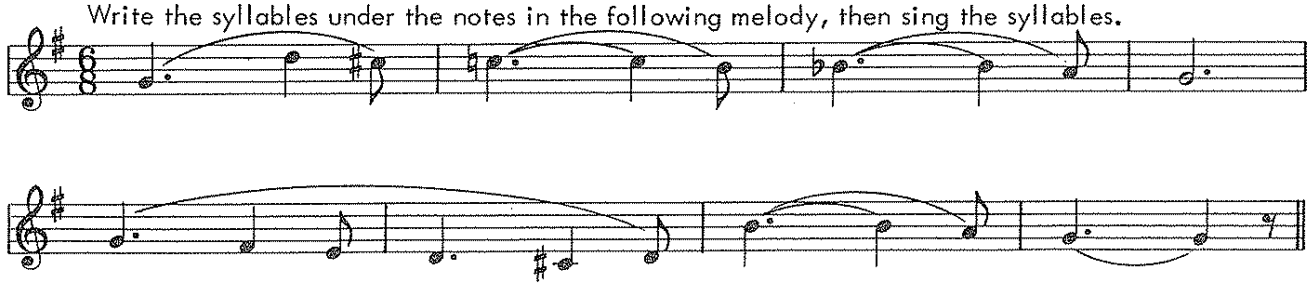
Harmonize the following melody with a second part a "sixth" lower.
Begin the harmony part on first full measure.

2



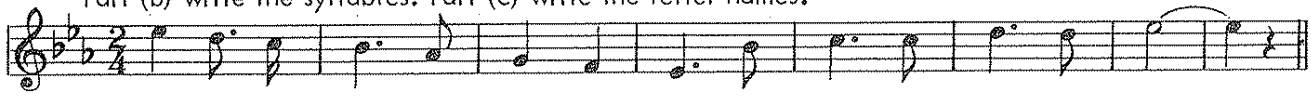
Write the syllables under the notes in the following melody, then sing the syllables.

3



In the following melody complete all three parts under each note. Part (a) write the beats.
Part (b) write the syllables. Part (c) write the letter names.

4



(a) 1 _____

(b) DO _____

(c) E♭ _____