ClefQuest — Flashcards

A Spark & Anvil printable flashcard deck. Quiz yourself on the ClefQuest cast's curriculum — one card at a time.

How to use these cards

Fold each sheet down the middle line so the answers are hidden. Read the **question** on the left, say your answer out loud, then **unfold** to check the right side. Testing yourself — then checking — is one of the most powerful ways to remember. Get one wrong? That's the best kind of practice: try it again tomorrow.

Want real flashcards? Cut along the fold line and the rows into cards — question on one side, answer on the other.

---

1. Reading the staff and the common clefs

✂ Question (fold →)	Answer
How many lines does a standard musical staff have?	**5** — A standard staff has 5 lines and 4 spaces. Notes sit on lines or in spaces, and clefs assign pitches to them.
Ledger lines are used to:	**Extend the staff for notes above or below its range** — Ledger lines are short extra lines added above or below the staff to notate pitches outside the five-line range. They don't affect key, dynamics, or tempo.
Why do we use different clefs (treble, bass, alto)?	**To keep notes near the staff and reduce ledger lines for different ranges** — Different clefs place an instrument's range conveniently on the staff, minimizing ledger lines and easing reading — e.g., bass clef for low instruments, alto clef for the viola's middle range.
Notes get HIGHER in pitch as they move:	**Upward on the staff** — On the staff, moving upward (higher lines/spaces) means higher pitch; downward means lower. Left-to-right is time, not pitch.
On the treble staff, the spaces from bottom to top spell:	**F, A, C, E** — Treble-clef spaces spell F–A–C–E from bottom to top — an easy mnemonic. The lines spell E–G–B–D–F.
On the bass staff, the spaces from bottom to top spell:	**A, C, E, G** — Bass-clef spaces bottom to top are A–C–E–G ('All Cows Eat Grass'). The lines spell G–B–D–F–A.
The fundamental purpose of the staff and clef together is to:	**Precisely specify pitch in written music** — The staff provides a grid of lines/spaces, and the clef anchors specific pitches to them — together they let notation specify exact pitch, the foundation for reading music.
Middle C (C4) sits on a ledger line:	**Just below the treble staff (and just above the bass staff)** — Middle C (C4) is written on a ledger line just below the treble staff or just above the bass staff — the pitch that bridges the grand staff.
'A note on the same staff line means the same pitch regardless of clef.' This is:	**False — the clef determines what pitch each line represents** — MISCONCEPTION NAMED — 'lines have fixed pitches.' The CLEF sets which pitch each line/space represents; the same line is a different pitch in treble vs bass clef. That's the clef's whole purpose.
The treble clef is also called the:	**G clef** — The treble clef is the G clef: its inner curl wraps around the second line from the bottom, fixing that line as G4.
The alto clef is a type of C clef whose center marks:	**Middle C on the middle line** — The alto clef is a C clef centered on the MIDDLE line, placing middle C (C4) there. It's used notably for viola. C clefs always mark middle C at their center.
A pitch's octave number (like C4 vs C5) tells you:	**Which specific octave register the note is in** — Octave numbers (scientific pitch notation) specify register: C4 is middle C, C5 is an octave higher, C3 an octave lower. They identify the exact pitch, not volume or duration.
A note written one ledger line ABOVE the treble staff is:	**A5** — The treble staff's top line is F5; the space above is G5; the first ledger line above is A5. Counting up the alternating lines/spaces gives the pitch.

The bass clef is also called the:	**F clef** — The bass clef is the F clef: its two dots sit above and below the fourth line, marking it as F3.
On the treble staff, the lines from bottom to top spell:	**E, G, B, D, F** — Treble-clef lines from bottom to top are E–G–B–D–F ('Every Good Boy Does Fine'). The spaces spell F–A–C–E.
If a melody is written too low to read comfortably in treble clef, a good solution is to:	**Rewrite it in bass clef** — A melody sitting well below the treble staff is more readable in bass clef, which places those low pitches on the staff. Choosing an appropriate clef beats piling on ledger lines.
On the bass staff, the lines from bottom to top are:	**G, B, D, F, A** — Bass-clef lines bottom to top are G–B–D–F–A ('Good Boys Do Fine Always'). The spaces spell A–C–E–G.
On the bass staff, a note on the top line is:	**A3** — Bass-clef lines bottom to top are G–B–D–F–A, so the top line is A3. (F3 is the fourth line marked by the clef's dots; C4 is above the staff.)
The grand staff combines:	**Treble and bass staves joined by a brace** — The grand staff joins a treble staff (upper) and bass staff (lower) with a brace — the standard notation for keyboard music, spanning a wide range around middle C.
The tenor clef (a C clef) places middle C on:	**The second line from the top** — The tenor clef is a C clef with middle C on the SECOND line from the top — higher on the staff than the alto clef's middle-line C — used for upper-range cello, bassoon, and trombone passages.

2. Naming pitches, octaves, and enharmonics

✂ Question (fold →)	Answer
The distance from one note to the next note of the same name (e.g., C to the next C) is:	**An octave** — An octave is the span between a note and the next occurrence of the same letter name — where the frequency doubles (or halves). C4 to C5 is one octave.
A sharp (♯) raises a pitch by:	**A half step (semitone)** — A sharp raises a pitch by one half step (semitone). A flat lowers it by a half step; a natural cancels a prior accidental.
A double sharp (𝄪) raises a pitch by:	**A whole step (two half steps)** — A double sharp raises a note two half steps (a whole step); e.g., F𝄪 sounds the same as G. It appears when a key/context requires spelling a note as an altered form of a specific letter.
Which pair are enharmonic equivalents?	**D♯ and E♭** — D♯ and E♭ are the same pitch spelled two ways (enharmonic). The other pairs are different pitches (a whole step, a half step, or a whole step apart).
On a piano, the note between C and D is spelled as:	**C♯ or D♭** — The black key between C and D is C♯ (raising C) or D♭ (lowering D) — enharmonic equivalents. Which spelling is 'correct' depends on the key/context.
The relationship between letter names, half/whole steps, and accidentals is the foundation for understanding:	**Scales, intervals, and keys** — Mastering pitch names, half/whole steps, and accidentals is the groundwork for scales, intervals, key signatures, and chords — the structural core of music theory.
The musical alphabet uses how many letter names before repeating?	**7 (A–G)** — Music uses seven letter names, A through G, then repeats at the octave. (There are 12 pitches per octave counting sharps/flats, but only 7 letters.)
A natural sign (♮):	**Cancels a previous sharp or flat, restoring the natural pitch** — A natural cancels a sharp or flat (from the key signature or an earlier accidental in the measure), returning the note to its natural (unaltered) pitch.
Enharmonic spelling matters because:	**The correct spelling reflects a note's function in the key/chord** — Though enharmonic notes sound identical, spelling reflects harmonic function and key context (e.g., a leading tone spelled G♯ vs a chord tone spelled A♭), aiding correct reading and analysis.
How many DIFFERENT pitches (including sharps/flats) are there in one octave in standard tuning?	**12** — There are 12 distinct pitches per octave (the chromatic scale): 7 natural (white keys) + 5 sharp/flat (black keys). Only 7 LETTER names cover them.
'There is a black key (sharp/flat) between every pair of white keys.' This is:	**False — B–C and E–F are only a half step apart, with no key between** — MISCONCEPTION NAMED — 'a black key between every pair.' B–C and E–F are natural half steps with NO key between them; every other white-key pair is a whole step with a black key between. This shapes scale and key structure.
'Higher octave' means the	**Sounds the same letter but higher and at double the frequency** — Going up an octave keeps the letter name but doubles the frequency (A4 = 440 Hz → A5 = 880 Hz).

note:	Octave, not loudness or duration, is what changes.
Two different note names for the same pitch (e.g., F♯ and G♭) are called:	**Enharmonic equivalents** — Enharmonic equivalents are notes that sound the same but are spelled differently (F♯/G♭, C♯/D♭). The correct spelling depends on the musical context (key/function).
A half step (semitone) is the distance between:	**Two adjacent keys on a piano (e.g., E to F)** — A half step is the distance between two immediately adjacent keys (black or white), the smallest interval in standard Western tuning — e.g., E–F, or C–C♯.
A flat (♭) lowers a pitch by:	**A half step (semitone)** — A flat lowers a pitch by one half step. So B♭ is a semitone below B, and it equals A♯ (the same key on a piano).
The pitch one half step above A is called:	**A♯ (or B♭)** — One half step above A is A♯, enharmonically B♭. (B is a whole step above A; A♭ and G♯ are below A.)
An accidental applies:	**To that note (and its octave) for the rest of the measure** — An accidental applies to the affected pitch for the remainder of the measure (until the barline resets it), not just the single note or the whole piece.
Starting on C and going up by half steps, the third pitch you reach is:	**D** — From C: up one half step = C♯, up two = D. So the third pitch reached (after two half-step moves) is D, a whole step above C.
A whole step consists of:	**Two half steps** — A whole step equals two half steps (e.g., C to D, skipping C♯). Scales are built from specific patterns of whole and half steps.
The note a half step BELOW C is:	**B** — A half step below C is B (they're a natural half step apart). B can also be spelled C♭ enharmonically. (B♭ is a whole step below C; D♭ is above C.)

3. Note values, time signatures, and beat organization

✂ Question (fold →)	Answer
A tie connects two notes to:	**Combine their durations into one sustained sound** — A tie joins two notes of the same pitch, adding their durations into one sustained sound (e.g., tying two quarter notes = 2 beats held). It differs from a slur (which connects different pitches smoothly).
A quarter rest in 4/4 lasts:	**1 beat of silence** — A quarter rest equals one beat of silence in 4/4 — the same duration as a quarter note, but silent. Rests mirror note values.
A rest indicates:	**A measured silence** — A rest is a notated silence with a specific duration (quarter rest, half rest, etc.). Rhythm includes both sounded notes and rests.
The difference between a tie and a slur is:	**A tie joins the SAME pitch (adds duration); a slur connects DIFFERENT pitches smoothly** — A tie links two notes of the SAME pitch to sustain one longer sound; a slur curves over DIFFERENT pitches to indicate legato (smooth) playing. They look similar but mean different things.
A triplet lets you play how many notes in the time of two of the same value?	**3** — A triplet fits three notes into the time normally taken by two of that value (e.g., an eighth-note triplet = three eighths in one beat). It's a common way to subdivide a beat into three.
The strong beat in most 4/4 measures is:	**Beat 1 (the downbeat)** — In 4/4, beat 1 (the downbeat) is the strongest, with beat 3 a secondary strong beat; beats 2 and 4 are weaker (backbeats). Meter defines this pattern of accents.
If a 4/4 measure contains a half note and two quarter notes, the measure is:	**Complete (2 + 1 + 1 = 4 beats)** — A half note (2) + two quarter notes (1 + 1) = 4 beats, exactly filling a 4/4 measure. Checking that note values sum to the meter is a key reading skill.
In a time signature, the BOTTOM number indicates:	**Which note value receives one beat** — The bottom number names the note value that gets one beat: 4 = quarter note, 8 = eighth note, 2 = half note. In 6/8, the eighth note gets the beat.
The purpose of meter and time signatures is to:	**Organize beats into regular patterns of strong and weak pulses** — Meter organizes beats into recurring patterns of strong and weak pulses (marked by the time signature and barlines), giving music its rhythmic framework — distinct from pitch, key, or instrumentation.
4/4 time is also commonly notated as:	**Common time (C)** — 4/4 is called common time and can be written with a 'C' symbol. (Cut time, 2/2, uses a C with a slash; 6/8 and 3/4 are different meters.)
In 4/4 time, a half note lasts:	**2 beats** — A half note lasts 2 beats in 4/4 (half of a whole note's 4 beats). Two half notes fill a 4/4 measure.
In 4/4, a quarter note lasts:	**1 beat** — A quarter note lasts 1 beat in 4/4 — the beat unit indicated by the lower '4' of the time signature. Four quarter notes fill the measure.
6/8 time is usually felt as:	**Two groups of three eighth notes (compound duple)** — 6/8 is compound duple: six eighth notes grouped into TWO beats of three (each beat = a dotted quarter). It feels 'in two,' not six equal beats — a common misunderstanding.
In 2/2 (cut time), the	**Half note (two beats per measure)** — In 2/2 (cut time) the half note gets the beat, so

beat is felt on the:	there are two beats per measure — often a brisk 'in two' feel, even though the measure still contains four quarter notes' worth of time.
3/4 time has:	**3 quarter-note beats per measure** — 3/4 has three quarter-note beats per measure — the waltz meter (ONE-two-three). The top 3 = beats, bottom 4 = quarter note gets the beat.
A dotted half note lasts how many beats in 4/4?	**3** — A dot adds half the note's value: a half note (2 beats) + half of 2 (1 beat) = 3 beats. Dots extend duration by 50%.
In a time signature, the TOP number indicates:	**How many beats are in each measure** — The top number of a time signature tells how many beats are in each measure; the bottom number tells which note value gets one beat. In 4/4, four beats per measure.
'A dot after a note doubles its value.' This is:	**False — a dot adds HALF the note's value** — MISCONCEPTION NAMED — 'a dot doubles the value.' A dot adds HALF the original value (×1.5 total): a dotted quarter = 1.5 beats, not 2. A second dot would add half of the dot's value again.
How many eighth notes equal one quarter note?	**2** — Two eighth notes equal one quarter note. Eighth notes are often beamed in pairs and counted '1-and-2-and.'
In 4/4 time, a whole note lasts how many beats?	**4** — In 4/4, a whole note lasts 4 beats (the full measure). A half note = 2 beats, a quarter = 1, an eighth = ½.

4. Measuring and identifying the distance between two pitches

✂ Question (fold →)	Answer
A major second is:	**A whole step (2 half steps)** — A major second is a whole step (2 half steps), e.g., C to D. A minor second is a half step (1), e.g., C to D♭ or E to F.
'A larger interval number always sounds higher/wider.' Regarding a tenth vs a third:	**A tenth is a third plus an octave (a compound interval)** — A tenth is a compound interval: a third expanded by an octave. Intervals larger than an octave (9th, 10th, etc.) are compound versions of their simple counterparts (2nd, 3rd...).
A minor third contains how many half steps?	**3** — A minor third spans 3 half steps (e.g., C to E♭ or A to C) — one semitone smaller than a major third's 4.
Inverting an interval (flipping which note is on top) turns a major third into a:	**Minor sixth** — Inverting an interval: the numbers sum to 9 (3 → 6), and quality inverts (major → minor, perfect stays perfect). So a major third inverts to a minor sixth.
Consonant intervals (stable-sounding) include:	**The perfect fifth and major/minor third** — Consonant intervals — thirds, sixths, perfect fifths, octaves — sound stable and restful. Dissonant intervals (seconds, sevenths, tritone) sound tense and tend to resolve.
When counting an interval's NUMBER, you count:	**Both starting and ending notes (inclusively)** — Interval numbers are counted inclusively: include both the bottom and top notes. C to E counts C-D-E = 3 (a third). Forgetting to count the first note is a common error.
When a perfect interval is inverted, it becomes:	**Another perfect interval** — Perfect intervals invert to perfect intervals: a perfect fifth inverts to a perfect fourth (and vice versa), a perfect octave to a unison. Only quality-changing intervals flip major↔minor.
A tritone (e.g., C to F♯) spans:	**6 half steps (an augmented fourth / diminished fifth)** — A tritone is 6 half steps — exactly half an octave — spelled as an augmented fourth or diminished fifth. Its instability makes it a strong pull toward resolution.
Which intervals can be 'perfect' (rather than major/minor)?	**Unison, fourth, fifth, and octave** — Unisons, fourths, fifths, and octaves are called 'perfect' (highly consonant); seconds, thirds, sixths, and sevenths come in major and minor qualities.
'An interval's number alone (like 'a third') fully identifies it.' This is:	**False — you also need its quality (major, minor, etc.)** — MISCONCEPTION NAMED — 'the number identifies the interval.' A 'third' could be major (4 half steps) or minor (3). Both the number (letter-span) AND quality (exact size) are needed for full identification.
Harmonic interval vs melodic interval: a HARMONIC interval is:	**Two notes sounded together** — A harmonic interval sounds both notes simultaneously; a melodic interval plays them one after another. Same interval, different presentation.
The interval C to F is a:	**Perfect fourth** — C to F spans four letter names (C-D-E-F) and 5 half steps = a PERFECT fourth. (Fourths are perfect, not major; 'major fourth' isn't a standard quality.)
Dissonant intervals (tense-sounding) include:	**The minor second and the tritone** — Dissonant intervals such as the minor second, major seventh, and tritone create tension that typically resolves to consonance — a driving force in harmony.
The interval from C up to	**Perfect fifth** — C up to G spans five letter names (C-D-E-F-G) = a fifth, and it's a

G is a:	PERFECT fifth (7 half steps). Counting inclusive letter names gives the number.
A major third contains how many half steps?	**4** — A major third spans 4 half steps (two whole steps), e.g., C to E. A minor third spans 3 half steps (e.g., C to E♭).
An interval is:	**The distance in pitch between two notes** — An interval is the pitch distance between two notes, named by a number (its letter-span) and a quality (major, minor, perfect, etc.).
Mastering intervals is essential because they are the building blocks of:	**Scales, chords, and melodies** — Intervals are the fundamental distances from which scales (stepwise intervals), chords (stacked thirds), and melodies (successive intervals) are built — central to nearly all of music theory.
A perfect fifth contains how many half steps?	**7** — A perfect fifth is 7 half steps (e.g., C to G). It's a very consonant interval and the basis of the circle of fifths.
The interval from E to G is a:	**Minor third** — E to G spans three letters (E-F-G = a third) and 3 half steps (E-F is a half step, F-G a whole step) = a MINOR third. Counting the exact half steps gives the quality.
An octave contains how many half steps?	**12** — An octave is 12 half steps (the full chromatic set), e.g., C4 to C5. It's counted as an '8th' by letter names but spans 12 semitones.

5. Building major scales and reading key signatures

✂ Question (fold →)	Answer
The major scale follows the whole/half-step pattern:	**W–W–H–W–W–W–H** — The major scale pattern is W-W-H-W-W-W-H (whole and half steps). The half steps fall between scale degrees 3–4 and 7–8. Applying it from any tonic builds that major scale.
The F major scale has:	**One flat: B♭** — F major has one flat, B♭ (to preserve the whole step between degrees 3 and… actually the pattern requires B♭ so 3–4, A–B♭, is a half step). Its key signature shows one flat.
In the order of sharps, the FIRST sharp added is always:	**F♯** — Sharps are added in the fixed order F–C–G–D–A–E–B ('Father Charles Goes Down And Ends Battle'). F♯ is always first.
'A key signature with 3 flats' is:	**E♭ major (or C minor)** — Three flats (B♭, E♭, A♭): the second-to-last flat, E♭, names the major key — E♭ major (relative minor C minor).
Building a major scale up from D, the third note is:	**F♯** — From D, W-W-H…: D → E (whole) → F♯ (whole). So degree 3 is F♯ (a major third above D), which is why D major needs F♯.
Scale degree 5 is called the:	**Dominant** — Scale degree 5 is the dominant — a perfect fifth above the tonic and the second-most important pitch, central to harmony (the dominant chord). Degree 1 is the tonic, 4 the subdominant, 7 the leading tone.
To find the major key from a SHARP key signature, look at the:	**Last sharp, then go up a half step** — For sharp keys, take the LAST sharp and go up a half step to find the tonic (the last sharp is the leading tone, degree 7). E.g., last sharp F♯ → up a half step → G major.
The circle of fifths orders keys by:	**Moving up a perfect fifth (adding one sharp) each step** — The circle of fifths arranges keys by perfect fifths: clockwise (C→G→D→A…) each key adds one sharp; counterclockwise (C→F→B♭…) each adds one flat. It maps key relationships.
In the order of flats, the FIRST flat added is always:	**B♭** — Flats are added in the order B–E–A–D–G–C–F ('BEAD-GCF', the reverse of the sharp order). B♭ is always the first flat.
The C major scale contains:	**No sharps or flats** — C major has no sharps or flats (all white keys) — the reference scale from which the whole/half-step pattern is often learned.
The D major scale has how many sharps?	**Two (F♯, C♯)** — D major has two sharps, F♯ and C♯. Each step clockwise on the circle of fifths (C→G→D) adds one sharp, so D (two steps) has two.
A key signature:	**Shows the sharps or flats that apply throughout a piece** — A key signature, placed after the clef, lists the sharps or flats belonging to the key so they apply throughout (avoiding writing each accidental repeatedly).
Understanding major scales and key signatures lets you:	**Predict a piece's pitches, chords, and tonal center** — Knowing the major scale pattern and key signatures lets you determine a piece's available pitches, build its diatonic chords, and identify its tonal center — the framework for harmony and analysis.
To find the major key from a FLAT key signature (with 2+ flats):	**The second-to-last flat IS the tonic** — For flat keys with two or more flats, the SECOND-TO-LAST flat names the major key (e.g., B♭, E♭ → B♭ major). (F major, with one flat B♭, is memorized separately.)

If a passage in C major suddenly has many F♯'s, it may be:	**Modulating toward G major (or tonicizing G)** — A cluster of F♯'s in C-major music suggests movement toward G major (whose signature is F♯) — a modulation or tonicization. New accidentals often signal a shift in tonal center.
'The key signature tells you exactly which major key you're in with no ambiguity.' This is:	**False — each key signature is shared by one major AND its relative minor** — MISCONCEPTION NAMED — 'one signature = one key.' Each key signature belongs to BOTH a major key and its relative minor (e.g., one sharp = G major or E minor). Context (tonic, cadences) resolves which.
The G major scale has how many sharps, and which?	**One sharp: F♯** — G major has one sharp, F♯ (needed to make the 7–8 half step F♯–G). Its key signature shows a single sharp on F.
Scale degree 7 in a major scale is the:	**Leading tone (a half step below the tonic)** — Degree 7 is the leading tone, a half step below the tonic, creating a strong upward pull toward degree 1 — key to cadences and the sense of resolution.
The tonic of a scale is:	**The first (home) note the scale is built on** — The tonic is scale degree 1 — the home pitch on which the scale is built and named (e.g., C is the tonic of C major). It's the point of rest melodies gravitate toward.
The number of sharps or flats in a key signature is the same:	**Anywhere in the piece — it's set once after the clef** — A key signature applies throughout the piece (restated at the start of each staff line) unless a new key signature or accidentals alter specific notes. It's consistent, not per-measure.

6. The three minor scales and the diatonic modes

✂ Question (fold →)	Answer
Relative vs parallel keys: relative keys share the _, **parallel keys share the** _:	**key signature; tonic** — Relative keys share a key signature but have different tonics (C major / A minor); parallel keys share a tonic but have different signatures (C major / C minor). Confusing the two is common.
'Minor keys always sound sad and major always happy.' This is:	**An oversimplification — mode affects mood but context matters greatly** — MISCONCEPTION NAMED — 'minor = sad, major = happy.' While minor often sounds darker and major brighter, this is a loose tendency, not a rule — tempo, harmony, rhythm, and cultural context strongly shape mood.
The Dorian mode is built on which degree of the major scale?	**2** — Dorian is built on degree 2 (e.g., D to D on white keys). It's a minor-type mode but with a raised 6th compared to natural minor, giving it a distinctive brighter minor color.
In A harmonic minor, the raised 7th degree is:	**G♯** — A natural minor's 7th is G; harmonic minor raises it to G♯, creating the leading tone that pulls to A. This is why an E major (dominant) chord appears in A minor.
The relative minor of G major is:	**E minor** — E minor is the relative minor of G major (E is degree 6 of G major), sharing the one-sharp key signature (F♯).
Understanding minor scales and modes expands a musician's ability to:	**Analyze and create music beyond the major scale's single color** — Minor scales and modes provide a palette of tonal colors beyond major — each with a characteristic step pattern and mood — expanding the harmonic and melodic resources for analysis and composition.
The Lydian mode differs from major by having a:	**Raised 4th degree** — Lydian (degree 4, e.g., F to F on white keys) is like major but with a RAISED 4th — an even brighter, 'floating' major sound often heard in film scores.
The NATURAL minor scale uses:	**The same notes as its relative major (starting on degree 6)** — The natural minor scale uses exactly the notes of its relative major, just starting on degree 6. A natural minor = C major's notes from A to A, with no alterations.
The HARMONIC minor scale raises which degree of natural minor?	**The 7th (creating a leading tone)** — Harmonic minor raises the 7th degree of natural minor, creating a leading tone (a half step below the tonic) so minor keys get a strong dominant-to-tonic pull. This makes an augmented 2nd between degrees 6 and 7.
The three forms of the minor scale are:	**Natural, harmonic, and melodic** — The three minor scale forms are natural, harmonic (raised 7), and melodic (raised 6 and 7 ascending) — they share degrees 1–5 but treat 6 and 7 differently.
The PARALLEL minor of C major is:	**C minor** — The parallel minor shares the TONIC but changes mode: C minor is the parallel minor of C major (both on C). This differs from the relative minor (A minor), which shares the key signature but not the tonic.
The Mixolydian mode differs from the major scale by	**Lowered 7th degree** — Mixolydian (degree 5, e.g., G to G on white keys) is like a major scale but with a LOWERED 7th — giving a bluesy, dominant-flavored major sound common in folk

having a:	and rock.
The MELODIC minor scale (ascending) raises:	**Both the 6th and 7th degrees** — Ascending melodic minor raises BOTH the 6th and 7th degrees (smoothing the awkward augmented 2nd of harmonic minor). Descending, it typically reverts to natural minor.
The Ionian mode is the same as the:	**Major scale** — Ionian is the mode built on degree 1 of the major scale — it IS the major scale (W-W-H-W-W-W-H).
The relative minor of a major key starts on scale degree:	**6** — The relative minor begins on degree 6 of the major scale and shares its key signature (e.g., A minor is the relative minor of C major, both with no sharps/flats).
The relative minor of C major is:	**A minor** — A minor is the relative minor of C major — it starts on A (degree 6 of C major) and shares the empty key signature. Its natural form uses all white keys.
The Phrygian mode is characterized by a:	**Lowered 2nd degree** — Phrygian (degree 3, e.g., E to E on white keys) is a minor-type mode with a distinctive LOWERED 2nd degree, giving a dark, Spanish/flamenco-tinged color.
A mode is:	**A scale built on a different degree of the major scale (a rotation)** — A diatonic mode is the major scale's notes started from a different degree, giving seven modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) with distinct step patterns and characters.
The Aeolian mode is the same as the:	**Natural minor scale** — Aeolian, the mode built on degree 6, is identical to the natural minor scale — the two names describe the same pattern.
Why does harmonic minor exist (why raise the 7th)?	**To create a leading tone for a strong dominant→tonic cadence in minor** — Natural minor's 7th (a whole step below tonic) gives a weak resolution. Harmonic minor raises it to a leading tone (half step below tonic), enabling the strong V–i cadence that defines minor-key harmony.

7. Building and identifying three-note chords

✂ Question (fold →)	Answer
A MINOR triad consists of:	**A minor third + a major third (root, m3, P5)** — A minor triad stacks a minor third then a major third, giving a root, minor third, and perfect fifth (e.g., C-E♭-G). The lowered third is what makes it minor.
A MAJOR triad consists of:	**A major third + a minor third (root, M3, P5)** — A major triad stacks a major third (root to 3rd) then a minor third (3rd to 5th), giving a root, major third, and perfect fifth (e.g., C-E-G).
In a major key, the triad built on the 7th degree (leading tone) is:	**Diminished** — The vii° chord (leading-tone triad) in a major key is diminished (e.g., B-D-F in C major) — it contains a tritone and functions with strong pull toward the tonic.
The G major triad is spelled:	**G–B–D** — G major triad = G (root), B (major third), D (perfect fifth): G-B-D — the dominant (V) chord in C major.
The root of a triad is:	**The note the chord is built on and named for** — The root is the foundational note a triad is built on and named for (C is the root of a C triad). It's the lowest note in ROOT position, but an inversion can put another chord tone in the bass.
When the FIFTH of a triad is in the bass, the chord is in:	**Second inversion** — With the fifth in the bass, a triad is in second inversion (figured bass '6/4'). E.g., C major second inversion is G-C-E (G in the bass) — a less stable sonority.
Inverting a chord changes its:	**Bass note (and voicing/stability), but not its root or name** — Inversion rearranges which chord tone is in the bass, changing the voicing and stability — but the chord's ROOT, NAME, and QUALITY stay the same (a C major chord inverted is still C major).
Triads are important because they are:	**The basic harmonic units from which chord progressions are built** — Triads are the fundamental building blocks of harmony; chord progressions string them together (with inversions and extensions) to create the harmonic structure of virtually all tonal music.
A DIMINISHED triad consists of:	**Two stacked minor thirds (root, m3, diminished 5th)** — A diminished triad stacks two minor thirds, producing a root, minor third, and DIMINISHED fifth (e.g., C-E♭-G♭) — a tense, unstable sound.
When the THIRD of a triad is in the bass, the chord is in:	**First inversion** — With the third in the bass, a triad is in first inversion (figured bass '6'). E.g., C major in first inversion is E-G-C (E in the bass).
An AUGMENTED triad consists of:	**Two stacked major thirds (root, M3, augmented 5th)** — An augmented triad stacks two major thirds, giving a root, major third, and AUGMENTED fifth (e.g., C-E-G♯) — a symmetrical, suspenseful sound.
A triad in ROOT position has its root:	**As the lowest (bass) note** — In root position, the root is the lowest note, with the third and fifth stacked above. Inversions place the third (1st inversion) or fifth (2nd inversion) in the bass.
To determine a triad's quality, analyze:	**The specific thirds between its stacked notes** — A triad's quality (major/minor/diminished/augmented) is determined by the exact thirds between its notes — e.g., M3+m3 = major, m3+m3 = diminished. Analyze the intervals, not just the root.

'Any three notes played together form a triad.' This is:	**False — a triad specifically stacks thirds (root, third, fifth)** — MISCONCEPTION NAMED — 'any three notes = a triad.' A triad is specifically built in stacked thirds (root-3rd-5th). Three arbitrary notes may form a cluster or an incomplete chord, not necessarily a triad.
In the key of C major, the triad built on the tonic (C) is:	**Major (C–E–G)** — The tonic triad (I) of a major key is major: in C major it's C-E-G. Diatonic triads have set qualities: I, IV, V major; ii, iii, vi minor; vii° diminished.
A triad is a chord built from:	**Three notes stacked in thirds (root, third, fifth)** — A triad is a three-note chord built by stacking thirds: a root, a third above it, and a fifth above the root. The four common qualities are major, minor, diminished, and augmented.
The E minor triad is spelled:	**E–G–B** — E minor triad = E (root), G (minor third), B (perfect fifth): E-G-B — the vi chord in G major / the tonic of E minor.
The C major triad is spelled:	**C–E–G** — C major triad = C (root), E (major third), G (perfect fifth): C-E-G. It's the diatonic tonic triad of C major.
The A minor triad is spelled:	**A–C–E** — A minor triad = A (root), C (minor third), E (perfect fifth): A-C-E — the tonic triad of A minor, all white keys.
A triad whose fifth is diminished (like B-D-F) will sound:	**Tense/unstable (dissonant)** — A diminished triad (e.g., B-D-F) contains a tritone (B-F), producing a tense, unstable sound that strongly wants to resolve — unlike the stable, restful major or minor triads.

8. Four-note chords and their qualities

✂ Question (fold →)	Answer
Understanding seventh chords lets a musician:	**Add color, tension, and functional direction beyond triads** — Seventh chords enrich harmony with additional color and, especially in the dominant seventh, sharpened functional pull — expanding a musician's expressive and analytical vocabulary well beyond basic triads.
In a ii–V–I progression in C major, the V chord is typically a:	**G7 (dominant seventh)** — In a ii-V-I in C major (Dm7 - G7 - CMaj7), the V is a dominant seventh (G7) — its tritone drives the resolution to the tonic. This progression is the backbone of jazz harmony.
A CMaj7 chord is spelled:	**C–E–G–B** — CMaj7 = C-E-G (major triad) + B (major seventh): C-E-G-B — a bright, stable jazz sonority. The B is a half step below the octave C.
The G7 chord is spelled:	**G–B–D–F** — G7 (dominant seventh) = G-B-D (major triad) + F (minor seventh): G-B-D-F. Its tritone B-F resolves to C major, making G7 the V7 of C.
The MINOR seventh chord consists of:	**A minor triad + a minor seventh** — A minor seventh chord is a minor triad plus a minor seventh (e.g., A-C-E-G) — a smooth, mellow sound common in jazz and pop (the ii7, iii7, vi7 chords in a major key).
A seventh chord with the SEVENTH in the bass is in:	**Third inversion** — A seventh chord with its seventh in the bass is in third inversion (figured bass 4/2). Only seventh (four-note) chords have a third inversion; triads have at most two.
The FULLY-DIMINISHED seventh chord (°7) consists of:	**A diminished triad + a diminished seventh** — A fully-diminished seventh (°7) stacks three minor thirds (diminished triad + diminished seventh, e.g., B-D-F-A♭) — a symmetrical, very tense chord used for dramatic tension and pivot modulations.
A Dm7 chord is spelled:	**D–F–A–C** — Dm7 = D-F-A (minor triad) + C (minor seventh): D-F-A-C — the ii7 chord in C major, common at the start of a ii-V-I progression.
A seventh chord in first inversion has which tone in the bass?	**The third** — Like triads, a seventh chord in first inversion has its THIRD in the bass (figured bass 6/5). Root position, 1st (3rd), 2nd (5th), and 3rd inversion (7th in bass) are the four possibilities.
In a major key, the seventh chord built on the DOMINANT (degree 5) is a:	**Dominant seventh (V7)** — The seventh chord on degree 5 of a major key is the dominant seventh (V7, e.g., G7 in C major) — the only diatonic seventh chord with the 'major-triad + minor-7th' structure that creates the tonic-seeking tritone.
The DOMINANT seventh chord (V7) consists of:	**A major triad + a minor seventh** — A dominant seventh (V7) is a major triad plus a MINOR seventh (e.g., G-B-D-F). It contains a tritone (B-F) and drives strongly toward the tonic — the workhorse of tonal cadences.
Compared to a triad, a seventh chord generally sounds:	**Richer and often more tension-laden or colorful** — Seventh chords add a fourth tone, giving a richer, more complex color than triads — often adding tension (V7) or lushness (Maj7). They expand harmonic expression beyond basic triads.
A seventh chord is a	**A note a seventh above the root** — A seventh chord adds a fourth note a seventh above the root (another stacked third on top of the triad), giving root-3rd-5th-7th — a richer, more

triad plus:	colorful sonority than a triad.
'A seventh chord is just a triad — the seventh is optional decoration.' This is:	**False — the seventh is a defining chord tone that changes function/color** — MISCONCEPTION NAMED — 'the seventh is optional decoration.' The seventh is a defining chord tone: it adds the tritone in V7 (sharpening its pull to tonic) and changes color/function throughout. It's structural, not incidental.
The HALF-DIMINISHED seventh chord (ø7) consists of:	**A diminished triad + a minor seventh** — A half-diminished seventh (ø7) is a diminished triad plus a MINOR seventh (e.g., B-D-F-A). It's the vii7 in major and the ii7 in minor — tense but softer than the fully-diminished seventh.
The seventh chord built on degree 2 (supertonic) in a major key is a:	**Minor seventh (ii7)** — The supertonic seventh chord (ii7) in a major key is a minor seventh (e.g., Dm7 in C major) — it precedes the dominant in the ii-V-I progression.
Why is the dominant seventh so central to tonal harmony?	**Its tritone creates strong tension resolving to the tonic** — The dominant seventh's tritone (between the 3rd and 7th) creates a directed tension that resolves distinctively to the tonic, strongly establishing the key. This function makes V7 the engine of tonal cadences.
The most common resolution of a dominant seventh chord is to the:	**Tonic chord (V7 → I)** — A dominant seventh resolves most strongly to the tonic (V7 → I), the defining cadence of tonal music, driven by the tritone resolving inward/outward to tonic and third.
The MAJOR seventh chord consists of:	**A major triad + a major seventh** — A major seventh chord is a major triad plus a MAJOR seventh (e.g., C-E-G-B) — a lush, stable, jazzy sound. Note the 7th (B) is only a half step below the octave (C).
The tritone within a V7 chord resolves by:	**Contracting/expanding to the tonic and third of the I chord** — In V7 (G-B-D-F → C), the tritone B-F resolves: the leading tone B moves UP to C (tonic) and the seventh F moves DOWN to E (third of I). This voice-leading gives V7→I its powerful sense of arrival.

9. The chords of a key and how we label them

✂ Question (fold →)	Answer
The chord built on degree 6 in a major key (vi) is:	**Minor, and is the relative minor's tonic** — The vi chord is minor (e.g., A minor in C major) and is the tonic of the relative minor key. It's often used as a tonic substitute (the deceptive cadence V-vi).
Understanding diatonic harmony and Roman numerals allows you to:	**Analyze and predict chord progressions across any key** — Diatonic harmony and Roman-numeral analysis let you understand a key's chords, their functions, and how progressions work — a transferable framework for analyzing and composing in any key.
The vii° chord functions similarly to the:	**Dominant (it shares the leading tone and tritone)** — The vii° (leading-tone) chord shares the leading tone and tritone with V7, so it functions as a dominant — pulling strongly to the tonic — and can substitute for V in progressions.
The subdominant chord (degree 4) in a major key is labeled:	**IV (major)** — The subdominant chord (IV), on degree 4, is major in a major key. It's used in progressions like I-IV-V-I and the plagal ('Amen') cadence IV-I.
A figured-bass or Roman numeral of 'V6' indicates:	**A dominant triad in first inversion** — V6 means the dominant triad in first inversion (the '6' figure indicates first inversion, with the chord's third in the bass) — not a V chord with an added sixth.
The dominant chord in a major key is labeled and is:	**V, and it is major** — The dominant chord (V), on degree 5, is major in a major key and creates the strongest pull toward the tonic (V–I), especially as V7.
The chord built on scale degree 1 is labeled:	**I (the tonic)** — The tonic triad, on degree 1, is labeled I in a major key (i in minor) — the harmonic 'home' toward which progressions resolve.
A very common strong progression in tonal music is:	**ii – V – I** — The ii-V-I progression (predominant → dominant → tonic) is one of the strongest and most common in tonal and jazz harmony, driving smoothly to resolution.
In A minor, the tonic chord is labeled:	**i (minor)** — In a minor key, the tonic is labeled i (lowercase = minor), e.g., A minor's i chord is A-C-E. Minor keys use a different pattern of Roman-numeral qualities than major.
In C major, the V chord is:	**G major (G)** — The V chord in C major is G major (G-B-D) — degree 5, major quality — the dominant that resolves to the tonic C.
In minor keys, the V chord is often made MAJOR by:	**Raising the leading tone (using harmonic minor)** — Natural minor's chord on degree 5 is minor (v) with weak pull; composers raise the 7th (harmonic minor) to make it MAJOR (V), restoring the strong leading-tone pull for a convincing V-i cadence.
In C major, the ii chord is:	**D minor (Dm)** — The ii chord in C major is D minor (D-F-A) — degree 2 with minor quality. It commonly precedes V (the ii-V-I progression).
The three PRIMARY chords used to harmonize most simple melodies are:	**I, IV, and V** — I, IV, and V (the primary/principal chords) together contain all seven scale degrees and can harmonize most simple diatonic melodies — the foundation of basic harmonization.
	Tonic, predominant (subdominant), and dominant — Chords group by function: tonic

Harmonic FUNCTION groups chords into:	(I, vi — stability/home), predominant/subdominant (IV, ii — moving away), and dominant (V, vii° — tension seeking tonic). Progressions typically flow T → PD → D → T.
In C major, identifying the chord F–A–C by Roman numeral gives:	**IV** — F-A-C is the F major triad; F is degree 4 of C major, and the chord is major, so it's IV (the subdominant).
A progression that ends V–vi instead of V–I is called a:	**Deceptive resolution** — When V resolves to vi instead of the expected I, it's a deceptive (interrupted) resolution — the dominant's pull is 'deceived,' extending the phrase and delaying true resolution.
Roman numeral analysis is useful because it:	**Describes harmony in a key-independent, functional way** — Roman-numeral analysis abstracts away specific letter names, describing a progression's functional structure (I-IV-V-I) so the same analysis applies in any key — revealing how harmony works.
In a major key, the diatonic triad qualities (I–vii°) are:	**I, ii, iii, IV, V, vi, vii°** — A major key's diatonic triads are I (M), ii (m), iii (m), IV (M), V (M), vi (m), vii° (dim). This fixed pattern of qualities holds for every major key.
Roman numerals in harmony represent:	**The scale degree a chord is built on (and its quality)** — Roman numerals label chords by the scale degree of their root, with case showing quality (uppercase = major, lowercase = minor, ° = diminished). This gives a key-independent way to describe harmony.
'Every chord in a major key is major.' This is:	**False — ii, iii, and vi are minor, and vii° is diminished** — MISCONCEPTION NAMED — 'all chords in a major key are major.' Only I, IV, and V are major; ii, iii, and vi are minor and vii° is diminished. A key contains a MIX of chord qualities.

10. How musical phrases come to rest

✂ Question (fold →)	Answer
Which cadence gives the STRONGEST sense of finality?	**Perfect authentic cadence (PAC)** — The perfect authentic cadence (PAC) gives the strongest closure — V–I in root position with the tonic in the soprano. Half and deceptive cadences are open-ended; the plagal is a softer close.
A PERFECT authentic cadence (PAC) requires:	**V–I with both chords in root position and the tonic in the soprano** — A PAC is V–I with both chords in ROOT position and the tonic scale degree (1) in the soprano — the most conclusive ending. Weakening any of these makes it an imperfect authentic cadence (IAC).
A half cadence in C major might end on the chord:	**G (V)** — A half cadence in C major ends on the dominant chord, G (V) — leaving the phrase feeling unfinished and expecting a continuation that will eventually reach the tonic.
Why does the V–I authentic cadence sound so conclusive?	**The leading tone resolves up to tonic and the dominant's tension releases** — V–I is conclusive because the dominant's tension (especially the leading tone and, in V7, the tritone) resolves to the stable tonic — the leading tone rising to tonic gives a powerful sense of arrival.
Cadences function in music like:	**Punctuation in language (marking phrase endings)** — Cadences act like punctuation: authentic cadences are periods (full stops), half cadences are commas/question marks, deceptive cadences are surprising turns — structuring music into phrases and larger forms.
Recognizing cadences helps a listener/analyst identify:	**The boundaries and structure of musical phrases** — Identifying cadences reveals where phrases begin and end and how they combine into periods and larger forms — essential for understanding a piece's structure.
Compared to a PAC, an IMPERFECT authentic cadence (IAC):	**Is still V–I but weaker (e.g., an inversion or non-tonic soprano)** — An IAC is a V–I cadence weakened by an inversion, or by having the third or fifth (not the tonic) in the soprano — less conclusive than a PAC but still an authentic (V–I) close.
The plagal cadence is nicknamed the:	**'Amen' cadence** — The plagal cadence (IV–I) is nicknamed the 'Amen' cadence because of its use at the end of hymns, sung on the word 'Amen.'
The chord that most often PRECEDES the cadential dominant is a:	**Predominant (IV or ii)** — A predominant chord (IV or ii, often ii6 or a cadential 6/4) typically precedes the dominant at a cadence, following the tonic→predominant→dominant→tonic functional flow.
A cadence that leaves the listener expecting more is the:	**Half cadence** — A half cadence (ending on V) leaves the phrase open and expectant — a musical 'question' that anticipates an answering phrase, unlike the closure of an authentic or plagal cadence.
In C major, a V–I authentic cadence uses the chords:	**G (or G7) then C** — In C major, the authentic cadence is G (V) or G7 (V7) resolving to C (I): the dominant-to-tonic motion that closes phrases decisively.
Mastering cadences	**Hear and analyze how music creates and resolves tension at phrase endings** —

gives you the ability to:	Understanding cadences lets you perceive and analyze how music builds and releases tension to punctuate phrases — the harmonic grammar underlying musical form and expression.
A PLAGAL cadence is:	**IV to I** — A plagal cadence is IV–I — the 'Amen' cadence heard at hymn endings. It's a softer, less conclusive resolution than the authentic V–I.
A HALF cadence:	**Ends ON the dominant (V), sounding unfinished** — A half cadence ends on the dominant (V), creating a sense of pause or incompleteness (like a comma) that invites the phrase to continue. Any chord may precede the V.
'A cadence is defined only by the melody, not the harmony.' This is:	**False — cadences are primarily defined by their harmonic (chord) motion** — MISCONCEPTION NAMED — 'melody defines the cadence.' Cadences are named by their HARMONIC motion (V–I, IV–I, ending on V, V–vi). The melody contributes to strength (e.g., soprano on tonic for a PAC) but the chords define the type.
A phrase ending V–vi would most likely be analyzed as a:	**Deceptive cadence** — A V–vi phrase ending is a deceptive cadence: the dominant sets up the tonic but resolves to vi instead, avoiding closure and extending the musical thought.
In a minor key, a strong authentic cadence usually requires the V chord to be:	**Major (via the raised leading tone)** — A convincing authentic cadence in minor needs a MAJOR V (harmonic minor's raised 7th supplies the leading tone). A natural-minor v (minor) lacks the leading tone and gives a much weaker close.
A DECEPTIVE cadence is:	**V to vi (instead of the expected I)** — A deceptive (interrupted) cadence moves V to vi instead of the expected V–I, surprising the listener and prolonging the music by avoiding full resolution.
A cadence is:	**A harmonic (and melodic) point of arrival that ends a phrase** — A cadence is a harmonic/melodic resting point that punctuates the end of a phrase — like punctuation in language, ranging from a full stop (authentic) to a comma (half cadence).
An AUTHENTIC cadence is:	**V (or V7) to I** — An authentic cadence is V–I (or V7–I), the strongest and most conclusive cadence — the dominant resolving to the tonic, giving a sense of completion.

11. The theory behind hearing and notating melodies

✂ Question (fold →)	Answer
The interval 'do' to 'mi' is a:	**Major third** — do to mi (scale degrees 1 to 3 in major) is a major third (4 half steps), e.g., C to E. Learning solfège intervals by their sound aids quick recognition in dictation.
Recognizing that a melody ends on 'do' (the tonic) suggests the phrase has:	**A sense of resolution/completion** — A melody ending on 'do' (the tonic) sounds resolved and complete, since the tonic is the point of rest. Hearing this helps you place the final pitch and confirm the key.
A passing tone connects two pitches by:	**Filling in the space stepwise** — A passing tone fills the gap between two pitches with stepwise motion (e.g., C-D-E, where D passes between C and E). Recognizing passing tones helps you anticipate stepwise melodic motion.
A melody with many large leaps uses:	**Disjunct motion** — Disjunct motion features leaps (intervals larger than a step), giving an angular contour. Identifying whether motion is stepwise or leaping helps you predict and notate the pitches.
A melody moving mostly by adjacent scale steps is called:	**Conjunct (stepwise) motion** — Conjunct (stepwise) motion moves between adjacent scale degrees — smooth and easy to hear/sing. Disjunct motion moves by leaps (larger intervals), which are more distinctive but harder to notate quickly.
Neighboring tones in a melody:	**Step away from a pitch and return to it** — A neighbor tone steps away from a note (up or down a step) and returns to it (e.g., C-D-C). Recognizing such common figures speeds dictation by predicting likely pitches.
A melody that repeatedly returns to one central pitch is emphasizing that pitch as a:	**Tonal center / reference tone** — A melody that keeps returning to a particular pitch is emphasizing it as a tonal center or reference — frequently the tonic (or dominant) — a clue to the key and structure when dictating.
'You must have perfect pitch to do melodic dictation.' This is:	**False — relative pitch (hearing intervals/scale degrees) is what's needed and trainable** — MISCONCEPTION NAMED — 'dictation requires perfect pitch.' It relies on RELATIVE pitch — hearing intervals and scale degrees relative to a tonic — which is a trainable skill available to anyone, not rare absolute pitch.
If a melody starts on the tonic and leaps up to the fifth, in solfège that's:	**do to sol** — The tonic is 'do' and the fifth degree is 'sol,' so a leap from tonic up to the fifth is do–sol (a perfect fifth). Recognizing common intervals by solfège speeds dictation.
Hearing a leap that sounds like the opening of a bugle call (do-mi-sol) outlines a:	**Major triad (arpeggio)** — do-mi-sol (degrees 1-3-5) outlines a major triad — an arpeggiated melody common in fanfares/bugle calls. Recognizing arpeggiated chord tones is a key dictation skill.
Melodic dictation is the skill of:	**Hearing a melody and writing it in notation** — Melodic dictation is notating a melody you hear — identifying its pitches and rhythm by ear and writing them accurately. (In the /play clone, items pair a played tone/phrase with a choice.)
If a melody in C major	**Lower portion of the C major scale (pentachord)** — C-D-E-F-G is the lower pentachord

uses only C, D, E, F, G, it is drawing from the:	(degrees 1–5) of the C major scale — a common, singable range for melodies. Recognizing the pitch collection narrows the possibilities in dictation.
Solfège (do, re, mi…) helps dictation by:	**Labeling scale degrees so you hear pitches by their function** — Solfège assigns syllables to scale degrees (do = tonic, re = 2nd, mi = 3rd…), training you to hear each pitch by its FUNCTION in the key — a powerful aid to identifying melodies by ear.
A useful first step in melodic dictation is to:	**Establish the key and tonic (the 'home' pitch)** — Establishing the key and hearing the tonic ('do') gives a reference point; you then hear each pitch relative to that home, which is far more reliable than guessing absolute pitches.
A helpful way to check a dictated interval is to:	**Compare it to a familiar song that starts with that interval** — Associating intervals with familiar song openings (a reference-tune library) helps identify them by ear — a common ear-training technique to confirm a leap you've dictated.
The melodic CONTOUR of a phrase refers to:	**Its overall shape of rising and falling pitch** — Contour is the overall up-and-down shape of a melody. Sketching the contour (where it rises, falls, or repeats) before pinning exact pitches is a proven dictation strategy.
In movable-do solfège, 'do' is always:	**The tonic of whatever key you're in** — In movable-do solfège, 'do' is the tonic of the current key (so in G major, G = do). This trains functional hearing across keys, unlike fixed-do (where do always = C).
When dictating, writing the RHYTHM and PITCHES separately can help because:	**It reduces cognitive load by focusing on one dimension at a time** — Separating the tasks — first capturing the rhythm, then the pitches (or vice versa) — reduces cognitive load, letting you focus on one dimension at a time for more accurate dictation.
Overall, melodic dictation develops the crucial musical skill of:	**Connecting what you HEAR to notation and theory (the 'thinking ear')** — Melodic dictation trains the 'thinking ear' — linking heard sound to notation and theoretical understanding (scale degrees, intervals, contour) — the central aural skill for all musicianship.
The benefit of establishing the tonic before dictating is that you can:	**Identify each pitch by its scale degree relative to home** — With the tonic established, you hear each melody note as a scale degree relative to 'do' — functional, relative-pitch hearing that makes accurate dictation possible without absolute pitch.

12. The theory behind hearing and notating rhythm

✂ Question (fold →)	Answer
'Rhythm and tempo are the same thing.' This is:	**False — rhythm is the pattern of durations; tempo is the overall speed** — MISCONCEPTION NAMED — 'rhythm = tempo.' Rhythm is the pattern of note durations and accents; tempo is how fast the beat goes. The same rhythm can be played at any tempo — they're distinct.
Four even notes per beat are usually:	**Sixteenth notes** — Four even notes per beat are sixteenth notes (each = quarter of a beat), counted '1-e-and-a.' Recognizing the number of even subdivisions per beat identifies the note value.
In 6/8, tapping the beat you'd feel:	**Two beats per measure (each a dotted quarter)** — In 6/8 (compound duple) you feel TWO beats per measure, each a dotted quarter (three eighths). Feeling the two-pulse grouping — not six even taps — is key to dictating compound-meter rhythms.
Rhythmic dictation is the skill of:	**Hearing a rhythm and notating its note values** — Rhythmic dictation is notating a rhythm you hear — identifying the durations (quarter, eighth, etc.) and how they align to the beat. (The clone pairs a played rhythm with a choice.)
A rest in a rhythm is:	**A measured silence you must notate** — Rests are measured silences that must be notated just like notes — the gaps are part of the rhythm. Overlooking rests is a common dictation error.
Feeling where the DOWNBEAT (beat 1) falls helps you:	**Align the rhythm correctly within each measure** — Identifying the downbeat orients you within the measure, so you can correctly place the rhythm relative to the barlines and the metric accents — crucial for notating in the right meter.
If you hear three even notes in the space of one beat, they are:	**An eighth-note triplet** — Three even notes filling one beat form an eighth-note triplet (often counted 'trip-o-let'). Distinguishing a triplet (3) from a pair of eighths (2) is a core rhythmic-dictation skill.
If a measure of 4/4 you've dictated adds up to only 3 beats, you should:	**Recheck — a note or rest is missing (it must total 4)** — A 4/4 measure must total 4 beats; if your dictation sums to 3, a note or rest was missed. Verifying that each measure's durations add to the meter catches errors.
Syncopation is best described as:	**Emphasis on normally-weak beats or off-beats** — Syncopation places emphasis on weak beats or off-beats (against the expected metric accents), creating rhythmic surprise and drive — a defining feature of jazz, funk, and much popular music.
Recognizing a repeating rhythmic pattern (an ostinato) helps dictation by:	**Letting you notate the recurring figure once you identify it** — Spotting a repeating rhythmic figure (ostinato) lets you recognize and notate it wherever it recurs, greatly speeding dictation of pattern-based music.
A dotted-quarter followed by an eighth note (in 4/4) takes up:	**2 beats total (1.5 + 0.5)** — A dotted quarter (1.5 beats) + an eighth (0.5 beat) = 2 beats — a common syncopated-sounding figure. Adding durations verifies a dictated rhythm fits the beats.
Rhythmic dictation develops the ability to:	**Accurately perceive and notate the time dimension of music** — Rhythmic dictation trains accurate perception and notation of music's TIME dimension — durations, subdivisions, meter, and syncopation — the rhythmic counterpart to melodic ear training.
A crucial first step in	**Establish and feel the steady beat/pulse** — Feeling the steady beat first gives a grid to

rhythmic dictation is to:	place rhythms against; every note value is then heard in relation to that pulse, making accurate notation possible.
'Longer' notes in a rhythm correspond to:	**Sounds you hear sustained for more beats** — A note's duration is how long the sound is held (in beats). Longer-held sounds get larger note values (half, whole); this is independent of pitch or loudness.
Counting subdivisions (like '1-and-2-and') helps because it:	**Provides a framework to place notes precisely within the beat** — Counting subdivisions ('1-and-2-and' for eighths) divides each beat into equal parts, giving a precise framework to locate where notes and rests fall — essential for notating rhythm accurately.
A pickup (anacrusis) is:	**Note(s) before the first full measure's downbeat** — A pickup (anacrusis) consists of note(s) that precede the first downbeat, leading into the first full measure. Recognizing a pickup helps you correctly place the barline in dictation.
When a note is HELD across a barline, it's notated with a:	**Tie** — A note sustained across a barline is written as two tied notes (a tie adds their durations). Hearing a sound continue past the downbeat signals a tie in dictation.
A note that falls BETWEEN the main beats (on an 'and') creates:	**Syncopation / off-beat emphasis** — Notes emphasized off the main beats (e.g., on the 'and') create syncopation — a rhythmic tension that's a hallmark of many styles. Recognizing off-beat placement is key to notating it.
The benefit of writing rhythm beat-by-beat is that you:	**Can focus on filling one beat at a time correctly** — Notating rhythm one beat at a time keeps the task manageable: you determine what happens within each beat, ensuring each adds up correctly and the measure fills properly.
If you hear two even notes per beat, they are most likely:	**Eighth notes** — Two even notes per beat are eighth notes (each = half a beat), counted '1-and.' Three even notes per beat would be an eighth-note triplet; one note per beat is a quarter.

13. Hearing and understanding common progressions

✂ Question (fold →)	Answer
A progression staying on the tonic for a long time creates a sense of:	**Stability or stasis** — Dwelling on the tonic creates stability or even stasis (little harmonic pull) — useful for grounding a section, contrasting with the motion created when the harmony moves to other functions.
In C major, the I–IV–V progression is:	**C – F – G** — In C major: I = C, IV = F, V = G, so I-IV-V = C-F-G. These primary chords harmonize most of the diatonic scale.
Chord-progression recognition ties together your knowledge of:	**Chords, function, cadences, and keys — heard in real time** — Recognizing progressions integrates chord qualities, harmonic function, cadences, and key sense — applied aurally in real time. It's where much of the theory in this bank comes together as a listening skill.
In minor keys, a common progression is i–iv–V–i, where V is major because of:	**The raised leading tone (harmonic minor)** — The i-iv-V-i progression in minor uses a MAJOR V (from harmonic minor's raised leading tone) to create a strong dominant pull to the minor tonic — the standard minor-key cadential progression.
Recognizing a deceptive motion by ear means hearing:	**The dominant resolve to a surprising chord (vi) instead of the tonic** — Hearing a strong dominant that resolves NOT to the expected tonic but to a softer, surprising vi chord signals a deceptive cadence — an audible 'plot twist' in the progression.
A 12-bar blues progression is built primarily on:	**The I, IV, and V chords** — The 12-bar blues cycles through I, IV, and V (often as dominant sevenths) in a characteristic 12-measure pattern — a foundational progression in blues, rock, and jazz.
A I–V–vi–IV progression is famous because it:	**Underlies countless pop songs ('the pop-punk / four-chord' progression)** — The I-V-vi-IV progression (C-G-Am-F in C major) underlies a huge number of popular songs — its mix of tonic, dominant, relative minor, and subdominant is catchy and versatile.
Hearing a chord that sounds 'unfinished' and wanting to resolve suggests you're hearing the:	**Dominant (V)** — A chord that sounds tense and unresolved is typically the dominant (V), which pulls strongly toward the tonic. Learning to hear this functional tension helps identify progressions by ear.
The I–IV–V–I progression is fundamental because it:	**Uses the three primary chords and clearly establishes the key** — I-IV-V-I uses the three primary chords (tonic, subdominant, dominant) and strongly establishes the key through clear functional motion and a dominant-to-tonic cadence — the foundation of countless songs.
The rate at which chords change in a progression is called the:	**Harmonic rhythm** — Harmonic rhythm is how frequently the chords change (e.g., one chord per measure vs several). It shapes a passage's energy independently of the tempo or melodic rhythm.
Recognizing that a passage keeps returning to one chord as 'home' helps you identify the:	**Key (tonal center)** — The chord a progression repeatedly returns to and rests on is the tonic, which identifies the key — a fundamental listening skill for analyzing progressions by ear.

The 'ii–V–I' progression is especially central to:	**Jazz harmony** — The ii-V-I (e.g., Dm7-G7-CMaj7) is the central progression of jazz harmony, providing smooth functional motion to the tonic. It also appears widely in classical and popular music.
Hearing a bright shift where the music seems to 'lift' to a new home key is a:	**Modulation** — A modulation is heard when the music establishes a new tonal center — the sense of 'home' shifts to a different key, often creating a feeling of lift or renewed energy.
A chord progression is:	**A sequence of chords over time** — A chord progression is an ordered sequence of chords that creates harmonic motion and supports a melody — the backbone of a song's harmony.
'You need to know the exact notes to recognize a progression by ear.' This is:	**False — you can hear functional motion (tonic/subdominant/dominant) without naming every note** — MISCONCEPTION NAMED — 'you need every note.' You can recognize progressions by hearing FUNCTION (does it sound like home, tension, or motion-away?) and relative root movement — identifying I-IV-V-I without naming each pitch.
Root movement by descending fifths (like ii–V–I) is common because it:	**Creates strong, smooth functional motion toward the tonic** — Descending-fifth root motion (ii→V→I) is the strongest, smoothest functional progression, following the circle of fifths toward the tonic — which is why it's so pervasive in tonal music.
When a progression moves I–vi–IV–V (the '50s progression'), the vi chord is:	**A minor chord (the relative minor)** — In the I-vi-IV-V '50s progression' (C-Am-F-G in C major), the vi chord (Am) is minor — the relative minor — adding a gentle, nostalgic color between the tonic and subdominant.
A secondary dominant (like V/V) is used to:	**Temporarily tonicize a chord other than the tonic** — A secondary dominant (e.g., V/V = D7 in C major) applies dominant function to a chord other than the tonic, temporarily 'tonicizing' it (here, making G sound momentarily like a local tonic) — adding color and direction.
The chord that sounds like 'home' / rest in a progression is the:	**Tonic (I)** — The tonic (I) sounds stable and restful — 'home.' Progressions typically begin and end on it, and the sense of arrival at the tonic defines the key when listening.
The most reliable way to LEARN progression recognition is to:	**Practice listening while relating chords to their function (I, IV, V…)** — Progression recognition improves by active listening that connects what you hear to functional labels (tonic/subdominant/dominant, Roman numerals) — training your ear to identify harmonic roles, not just memorize songs.

14. Connecting chords smoothly

✂ Question (fold →)	Answer
A 'common tone' between two chords is:	**A pitch shared by both chords, ideally kept in the same voice** — A common tone is a pitch present in both consecutive chords; retaining it in the same voice creates a smooth connection (e.g., C is common to both C major and A minor).
Doubling the LEADING TONE is generally avoided because:	**Both would want to resolve up to the tonic, causing parallel octaves** — Doubling the leading tone is avoided because each copy wants to resolve up to the tonic; if both do, they create parallel octaves. So the leading tone is typically left un-doubled.
Parallel fifths and parallel octaves are traditionally AVOIDED in voice leading because they:	**Reduce the independence of the voices** — Parallel perfect fifths and octaves are avoided in traditional part-writing because they make two voices lose their independence (momentarily merging into one), weakening the four-part texture.
Analyzing a Bach chorale for voice leading, you would check:	**Whether each voice moves smoothly and parallels are avoided** — Analyzing voice leading means tracing each of the four voices to see whether they move smoothly and independently, resolve tendency tones correctly, and avoid parallel fifths/octaves — the discipline Bach chorales model.
Keeping common tones and moving other voices by step when changing chords is called:	**Smooth (efficient) voice leading** — Retaining common tones and moving remaining voices by the smallest steps is the essence of smooth/efficient voice leading — connecting chords with minimal, independent motion.
Voice crossing (a lower voice going above a higher one) is generally:	**Avoided, to keep the voices clearly distinguishable** — Voice crossing (e.g., the tenor rising above the alto) is generally avoided in traditional part-writing because it blurs the independence and clarity of the individual lines.
Oblique motion is when:	**One voice stays on the same pitch while another moves** — Oblique motion has one voice sustaining a pitch while another moves — common when a chord shares a common tone. (Similar motion = same direction; contrary = opposite; parallel = same interval maintained.)
The overall goal of voice-leading rules is to:	**Create smooth, independent, and balanced part motion** — Voice-leading conventions aim for smoothness (minimal motion), independence (avoiding parallels/crossing), and balance across the voices — producing clear, well-connected harmony.
Good voice leading matters because it:	**Makes chord progressions sound smooth, clear, and connected** — Voice leading turns a series of vertical chords into smoothly connected, independent melodic lines — making progressions sound coherent and polished. It's the horizontal craft behind good harmony.
In good voice leading, large leaps in a voice are:	**Used sparingly and usually followed by stepwise motion** — Large leaps are used sparingly and typically balanced by returning stepwise motion (in the opposite direction), keeping each voice melodic and smooth rather than angular.
In resolving a V7 to I, the leading tone (7th degree) should typically:	**Move up by step to the tonic** — The leading tone (e.g., B in a G7→C) should resolve up by step to the tonic (C), satisfying its strong upward pull. This is a fundamental voice-leading tendency in cadences.

Contrary motion (voices moving in opposite directions) is valued because it:	**Maximizes voice independence and avoids parallels** — Contrary motion — voices moving in opposite directions — enhances the independence of the parts and naturally avoids parallel fifths/octaves, which is why it's favored in voice leading.
Voice leading is:	**How individual voices/parts move from one chord to the next** — Voice leading concerns how each individual voice (soprano, alto, tenor, bass) moves melodically from chord to chord — good voice leading connects chords smoothly and independently.
The bass voice in a progression primarily establishes:	**The harmonic foundation and root motion** — The bass line establishes the harmonic foundation — carrying chord roots (or bass notes of inversions) and defining the root motion that drives the progression.
In resolving a V7 to I, the chordal seventh should typically:	**Resolve down by step** — The seventh of a V7 (e.g., F in G7) tends to resolve DOWN by step (to E, the third of C). The leading tone rises and the seventh falls — the classic tritone resolution.
A general principle of smooth voice leading is to:	**Move each voice by the smallest interval possible (keep common tones)** — Smooth voice leading moves each voice by the smallest possible interval (often keeping common tones and using stepwise motion), producing independent yet connected part-writing.
'Voice leading is only about the melody (top voice).' This is:	**False — it concerns ALL voices, including inner voices and bass** — MISCONCEPTION NAMED — 'voice leading = melody only.' It governs how ALL voices move — soprano, alto, tenor, and bass — each with its own smooth, independent line. Inner-voice motion is central to good part-writing.
Doubling in four-part writing usually means:	**Two voices share the same pitch class (often the root is doubled)** — With four voices but only three triad tones, one tone must be doubled (appear in two voices). The root is most commonly doubled; doubling the leading tone is generally avoided.
A chord change that keeps the soprano smooth and stepwise contributes to:	**A singable, connected melodic top line** — Keeping the soprano moving smoothly (stepwise or with small leaps) yields a singable, connected melody on top — a hallmark of good voice leading in the most prominent voice.
The four standard voices in chorale-style part writing, from lowest to highest, are:	**Bass, tenor, alto, soprano** — The four voices are (low to high) bass, tenor, alto, soprano (SATB from high to low). Chorale-style writing distributes chord tones across these four ranges.

15. Moving music to a different key

✂ Question (fold →)	Answer
When transposing, the KEY SIGNATURE:	**Changes to the new key's signature** — Transposing changes the key, so the key signature changes to match the new key (e.g., C major's empty signature becomes B♭ major's two flats when transposed down a whole step).
A B♭ clarinet playing a written C will sound the concert pitch:	**B♭** — A B♭ clarinet (or trumpet) sounds a major second (whole step) LOWER than written: a written C sounds concert B♭. That's why it's called a 'B♭' instrument.
When a choir sings a song 'a step higher,' the director has:	**Transposed it up a whole step** — Singing a song 'a step higher' means transposing it up a whole step — every note rises by that interval, and the key changes accordingly, but it's the same melody.
An E♭ alto saxophone playing a written C sounds the concert pitch:	**E♭ (a major sixth lower)** — An E♭ alto sax sounds a major sixth lower than written (written C = concert E♭). E♭ instruments transpose so their written 'C' sounds the concert pitch E♭.
Chords are transposed by:	**Moving each chord's root by the transposition interval (keeping quality)** — To transpose a progression, shift each chord's root by the transposition interval while keeping its quality — so a I-IV-V in one key becomes I-IV-V in the new key (e.g., C-F-G → G-C-D up a fifth).
To transpose music from C major DOWN a whole step, the new key is:	**B♭ major** — A whole step below C is B♭, so transposing C major down a whole step yields B♭ major. Every note and chord shifts down by that same interval.
Transposition does NOT change a piece's:	**Intervallic structure, rhythm, or form** — Transposition changes the pitch level and key (and key signature) but preserves the intervallic structure, rhythm, harmony's function, and form — the piece is recognizably the same, just relocated.
When you transpose a melody, the relationships you must preserve are the:	**Intervals between the notes** — Transposition preserves the INTERVALS between notes (the tune's shape); every pitch shifts by the same interval so the melody sounds identical, just higher or lower.
To transpose from a sharp key to make it easier, you might move to a:	**Nearby key with fewer accidentals** — Musicians sometimes transpose a piece into a nearby key with fewer accidentals to make it easier to read or play, provided it still fits the performers' ranges/instruments.
Transposition is:	**Rewriting/playing music at a different pitch level (key)** — Transposition moves an entire piece up or down by a consistent interval, changing the key while preserving all the intervallic relationships — the same melody in a new register/key.
Transposing a melody down an	**Keeps the same letter names but in a lower register** — Transposing down an octave keeps the same letter names and intervals but places everything one octave lower (C5→C4) — a

octave:	special, simple transposition that doesn't change key or note names.
'A transposing instrument sounds the same pitch as written.' This is:	**False — a transposing instrument sounds a different pitch than the written note** — MISCONCEPTION NAMED — 'written = sounding.' A transposing instrument sounds a DIFFERENT pitch than written: e.g., a B♭ trumpet playing a written C sounds a concert B♭. Their parts are transposed so fingerings stay consistent.
Transposing C up a perfect fifth gives:	**G** — A perfect fifth above C is G. Transposing a whole piece up a fifth would move every note up by that same interval (e.g., a melody in C major becomes G major).
A common reason to transpose a song is to:	**Fit a singer's vocal range** — A frequent reason to transpose is to fit a vocalist's comfortable range (moving the song higher or lower), or to accommodate transposing instruments. The music stays the same tune in a new key.
The skill of transposition rests on a solid understanding of:	**Intervals, scales, and key signatures** — Transposition applies your knowledge of intervals, scales, and key signatures to relocate music accurately to a new key — a practical culmination of much of the theory in this bank.
Transposing can be done by thinking in terms of:	**Scale degrees (moving the do-re-mi framework to a new key)** — A reliable transposition method is to think in scale degrees: the melody's degrees (do, re, mi...) stay the same, and you re-anchor 'do' to the new tonic — then read off the new pitches.
A capo on a guitar is a practical tool for:	**Transposing the sounding pitch up while using the same chord shapes** — A capo clamps the strings higher up the neck, raising all sounding pitches (transposing up) while letting the guitarist use the same familiar chord shapes/fingerings — a practical transposition device.
Transposing UP a minor third from A gives the new tonic:	**C** — A minor third (3 half steps) above A is C. So transposing a piece in A up a minor third puts it in C, with every note shifted up by that interval.
The interval of transposition must be applied:	**Consistently to every note in the music** — To transpose correctly, the SAME interval is applied to every note (melody, harmony, bass alike), preserving all relationships. Applying it inconsistently would distort the music.
If a melody spans C4 to C5 and you transpose it up a fourth, the new span is:	**F4 to F5** — Transposing up a perfect fourth moves every note up a fourth: C4→F4 and C5→F5, so the range becomes F4 to F5 — the span (an octave) is preserved.

16. Integrating theory to understand musical structure

✂ Question (fold →)	Answer
The texture of music (e.g., a single melody vs melody + accompaniment) is analyzed as:	**Monophonic, homophonic, or polyphonic** — Texture describes how many musical lines sound together and their relationship: monophonic (one line), homophonic (melody + chordal accompaniment), or polyphonic (multiple independent melodies). It's a key analytical dimension.
A phrase in music is:	**A coherent musical 'sentence' usually ending in a cadence** — A phrase is a complete musical thought (like a sentence), typically 4 bars and ending with a cadence. Phrases combine into periods and larger sections — the building blocks of form.
In pop music, a common form is:	**Verse–chorus (often with a bridge)** — Much popular music uses verse-chorus form: verses (changing lyrics) alternate with a repeating chorus (the hook), often with a contrasting bridge. Recognizing sections is basic formal analysis.
Polyphonic texture is:	**Multiple independent melodic lines sounding together** — Polyphonic texture weaves together two or more independent melodic lines of relatively equal importance (e.g., a fugue or round), as opposed to a single melody with accompaniment (homophony).
A complete harmonic analysis of a passage would include:	**Roman numerals, cadence types, and key/modulations** — A thorough harmonic analysis labels chords with Roman numerals, identifies cadence types, and tracks the key(s) and any modulations — telling the passage's complete harmonic story.
Understanding form helps a performer by:	**Revealing the structure, so they can shape phrases and sections meaningfully** — Knowing a piece's form lets performers shape it meaningfully — pacing phrases, highlighting contrasts and returns, and building toward climaxes — turning analysis into expressive interpretation.
A period often consists of:	**Two phrases: an antecedent (question) and a consequent (answer)** — A period pairs an antecedent phrase (ending on a weaker cadence, like a half cadence — a 'question') with a consequent phrase (ending more conclusively, an authentic cadence — the 'answer').
Which analysis BEST integrates multiple theory concepts?	**'This ternary piece is in G major; the A section cadences with a PAC (V–I), the B section modulates to the dominant'** — The best answer integrates form (ternary), key (G major), cadence (PAC/V-I), and modulation (to the dominant) — showing how multiple theory concepts combine in a real analysis. The others are trivial descriptions.
Homophonic texture is:	**A main melody supported by chordal accompaniment** — Homophonic texture features one prominent melody supported by chords/accompaniment (e.g., a singer with guitar chords, a hymn) — the most common texture in popular and much classical music.
Binary form is described as:	**Two contrasting sections: A B** — Binary form has two sections (A B), often each repeated. The B section contrasts with A. It's common in Baroque dances and simple songs.
The ultimate goal of music theory and analysis is to:	**Understand HOW and WHY music works, deepening listening, performance, and creation** — Music theory and analysis exist to illuminate how and why music works — deepening our listening, informing performance, and empowering composition. Every concept in this bank (pitch, rhythm, intervals, scales, chords, harmony, cadences, form) serves that understanding.

'Analyzing music means only naming the notes.' This is:	**False — analysis interprets how elements (harmony, form, melody) work together** — MISCONCEPTION NAMED — 'analysis = naming notes.' Analysis interprets how harmony, melody, rhythm, and form interact and function to create the music's structure and effect — far beyond just labeling pitches.
When analyzing harmony, Roman numerals let you:	**Describe the chord progression's function independent of key** — Roman-numeral analysis labels each chord by function (I, IV, V…), letting you describe and compare progressions across keys and reveal the harmonic logic — a core analytical tool.
Recognizing a return of the opening material after contrast signals:	**A ternary (or rounded) structure** — When the opening material returns after a contrasting section, the structure is ternary (or rounded), giving the satisfying A-B-A arc. Hearing returns is central to identifying form.
Ternary form is:	**A B A (a return to the opening section)** — Ternary form is A B A: an opening section, a contrasting middle, and a return of the opening — a satisfying statement-departure-return structure (e.g., da capo arias, minuet-trio-minuet).
A theme that recurs and develops throughout a piece is called a:	**Motif (or theme)** — A motif (or theme) is a recurring, memorable musical idea that is developed and varied throughout a piece, giving it unity and coherence — a focus of formal/motivic analysis.
To identify the FORM of a piece by ear, you listen for:	**Repeated and contrasting sections and where they return** — Identifying form aurally means tracking sections — noticing where material repeats (A returns) or contrasts (new B section) — and mapping them (ABA, verse-chorus, etc.), the aural side of formal analysis.
Musical FORM refers to:	**The overall structure/organization of a piece over time** — Form is the large-scale organization of a piece — how its sections are arranged and repeated over time (e.g., binary, ternary, verse-chorus) — the architecture that theory helps reveal.
A modulation within a piece's form typically:	**Provides contrast and pushes toward eventual return to the home key** — Modulation often coincides with contrasting sections, providing harmonic variety and tension that is typically resolved by an eventual return to the home key — an important formal/structural device.
Identifying a piece's KEY requires attention to:	**The tonic emphasized by cadences and the key signature** — A piece's key is determined by which pitch functions as tonic — emphasized by cadences and the tonal center — together with the key signature (which pairs a major and its relative minor).

Keep going

You practiced **320 cards** from ClefQuest. Come back to the ones you missed — spaced-out practice makes them stick.

Spark & Anvil is a 501(c)(3) public charity. Every app, story, and book is free, forever — no ads, no in-app purchases, no tracking.

Keep exploring online

Play it now	More free books
	
`https://spark-and-anvil.org/play/clefquest`	`https://spark-and-anvil.org/books`

Scan a code with any phone camera, or type the address. Every app, story, and book is free, forever — no account, no tracking.