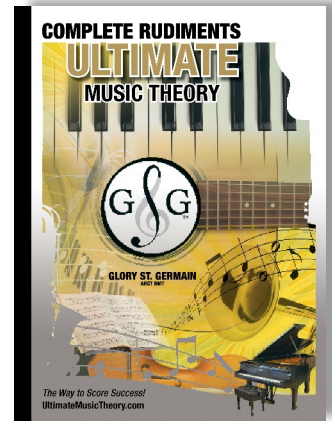


# Ultimate Music Theory Errata Pages

## Complete Rudiments



### Complete Rudiments Workbook (2011)

Lesson 4, Page 74. In the example box for the a Blues Scale - lowered 5th, the arrow pointing down should be in front of the first scale degree 5 and not the second scale degree 5.

Lesson 5, Page 94. The example box at the top of the page covers the bottom (first) line of the staff that shows the whole rest.

Lesson 6, Page 135. In question #1, line #2, measure #7: Change the interval to F# and B.

Lesson 6, Page 137. In the second example Box, change the Perfect to Major. The list on the left side of the box should now read: Augmented, chromatic semitone, Major, chromatic semitone, minor, chromatic semitone, diminished.

Lesson 6, Page 150. In question #10, move the box for "D" to the beginning of the 3rd beat in measure 5 (instead of the beginning of the 2nd beat in measure 5). The answer to f) D will then be a Perfect 12.

Lesson 8, Page 193. In the example box and in the Grand Staff for question #1, change the double bar lines at Measures 2 and 4 to single bar lines.

Lesson 8, Page 198. In the example box and in the Grand Staff for question #1, change the double bar lines at Measures 2 and 4 to single bar lines.

Lesson 8, Page 199. For each Grand Staff, change the double bar lines at Measures 2 and 4 to single bar lines.

Lesson 10, Page 230. For question #1, change the instructions to:

1. Name the four voices. Rewrite the following excerpt in Short Score in Chorale Style.

Lesson 10, Page 231. For question #1b, change the instructions to:

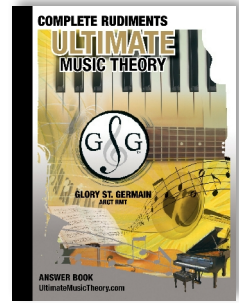
1b. Rewrite the Open Scores into Short Scores in Chorale Style.

Lesson 10, Page 235. For question #9c, change the instructions to:

9c. Rewrite the following excerpt in Short Score in Chorale Style (using the two staves below).

# Ultimate Music Theory Errata Pages

## Complete Rudiments Answer Book



### Complete Rudiments Answer Book (2011)

Lesson 5, Page 122.

In 1a, first measure, add an eighth rest under the third bracket in measure 1.

Lesson 6, Page 135.

In question #1, line 2, measure #7, the interval was changed to F# and B (a Perfect 4). The answer will then be F# and B# (an Augmented 4).

Lesson 6, Page 143.

In #2, second line, measure 5, the answer should be A flat to C sharp in the Bass Clef. (not C flat to E sharp).

Lesson 6, Page 150.

In question #10, the answer to f) C is a Per 12 (not an Aug 12).

Lesson 6, Page 150.

In question #10, move the box for "D" to the beginning of the 3rd beat in measure 5 (instead of the beginning of the 2nd beat in measure 5). The answer to f) D will then be a Perfect 12.

Lesson 7, Page 166.

In question 1, line 2, measure 2, the Type of triad is Aug (not dim).

Lesson 7, Page 172

- the placement of the whole notes in #2d, #2e and #2f is incorrect.

In #2d, the G sharp should be lined up with the D sharp and the B sharp. The F sharp should be written to the left (hugging the G sharp on the left of the chord).

In #2e, the D flat, F flat and A flat should be lined up. The C flat should be written to the left (hugging the D flat on the left of the chord).

In #2f, the G sharp, B and D should be lined up. The E should be placed to the right of the D (hugging the D on the right of the chord).

Lesson 9, Page 208.

In question #1a, add the time signature of 4/4 after the A Major Key Signature.

Lesson 10, Page 229

In question #1, for the answer, remove the bar line at the end of the 2nd complete measure. This excerpt starts with an anacrusis (incomplete measure) followed by 2 complete measures.

Lesson 10, Page 236

To complete d), circle the tritone- line #2, the first measure (measure 7 of the song), beat 4 in the Treble Clef (E flat to A natural).