Mark the Chord Changes, Not Every Attack

Count the four clicks, then begin the grid on the first chord. Each quiz track plays twice, with four beats of rest between takes.

1 · SAME CHANGES, DIFFERENT ATTACKS

All examples are in 4/4. Each box is one quarter-note beat; each group of four boxes is one bar.

Bank: C = C–E–G; F = F–A–C; G = G–B–D. In each two-bar pair, A is blocked and B is broken. Mark the shared change times with ×. S is the start; do not mark it again.

1.



2.



3.



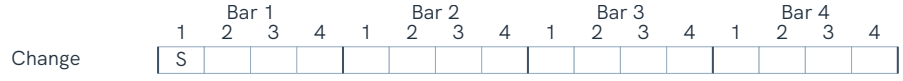
4.



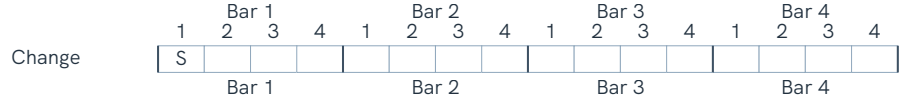
2 · FIND THE CHANGES ACROSS FOUR BARS

Items 5–8: mark × on the beat where a new harmony starts. Changes occur only on beat 1 or 3. Count 1–2–3–4 in each bar; chord names are not required.

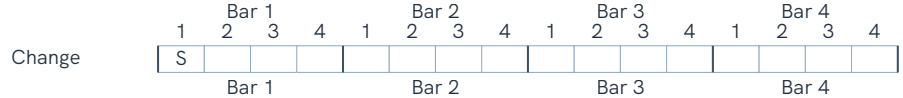
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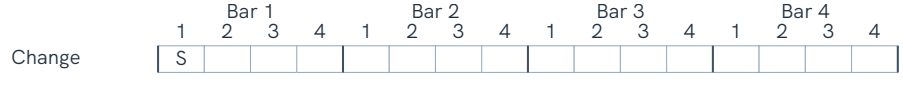
6.



7.



8.



3 · DOES A MOVING BASS MEAN A NEW CHORD?

Items 9–10: A keeps a low root; B moves the bass among members of the current triad. Both use repeated upper chords. Mark the shared change map; ignore bass motion inside one chord.

9. C → F



10. G → C



Try it

Quiet clicks mark every beat during both takes. Cover the key; count on the first take and mark on the second.
Full-score checks: supporting answer resource, ear-training-harmonic-rhythm-score-checks.pdf.

Listen: scan or visit **tissimo.co/worksheets/ear-training-harmonic-rhythm**
In-house MIDI/MP3 examples · quarter-note tempo 72 BPM

Computed checks · bar:beat; S excluded · grids: × change, · no change, | bar divider

1: 2:1
S··· | ×···

2: 1:3, 2:1
S·×· | ×···

3: 2:1, 2:3
S··· | ×·×·

4: 1:3, 2:1, 2:3
S·×· | ×·×·

5: 2:3, 3:1, 4:1
S··· | ··×· | ×··· | ×···

6: 1:3, 2:1, 3:1, 4:1, 4:3
S·×· | ×··· | ×··· | ×···

7: 2:1, 3:1, 3:3, 4:1
S··· | ×··· | ×·×· | ×···

8: 1:3, 2:1, 2:3, 3:1, 3:3, 4:1, 4:3
S·×· | ×·×· | ×·×· | ×·×·

9: 2:1
S··· | ×···

10: 2:1
S··· | ×···

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