

CLASSICAL MUSIC THEORY EXERCISES

CLASSICAL MUSIC THEORY EXERCISES ARE THE CORNERSTONE OF MUSICAL UNDERSTANDING, OFFERING A STRUCTURED PATH TO MASTERING THE LANGUAGE OF MUSIC. FROM DECIPHERING COMPLEX HARMONIES TO COMPOSING COMPELLING MELODIES, THESE EXERCISES PROVIDE THE PRACTICAL APPLICATION NEEDED TO SOLIDIFY THEORETICAL KNOWLEDGE. THIS ARTICLE DELVES INTO THE MULTIFACETED WORLD OF CLASSICAL MUSIC THEORY EXERCISES, EXPLORING THEIR IMPORTANCE, VARIOUS TYPES, AND HOW TO EFFECTIVELY INTEGRATE THEM INTO YOUR LEARNING JOURNEY. WE WILL COVER ESSENTIAL CONCEPTS SUCH AS SCALES, CHORDS, INTERVALS, AND RHYTHM, PROVIDING ACTIONABLE INSIGHTS FOR MUSICIANS OF ALL LEVELS. WHETHER YOU ARE A BEGINNER SEEKING FOUNDATIONAL SKILLS OR AN ADVANCED STUDENT AIMING FOR GREATER MUSICAL FLUENCY, UNDERSTANDING AND PRACTICING THESE EXERCISES IS PARAMOUNT.

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CLASSICAL MUSIC THEORY EXERCISES SERVE AS THE VITAL BRIDGE BETWEEN ABSTRACT MUSICAL CONCEPTS AND PRACTICAL MUSICAL REALIZATION. WITHOUT DEDICATED PRACTICE, THEORETICAL KNOWLEDGE REMAINS PURELY ACADEMIC, FAILING TO TRANSLATE INTO CONFIDENT PERFORMANCE OR CREATIVE COMPOSITION. THESE EXERCISES ARE NOT MERE DRILLS; THEY ARE DESIGNED TO CULTIVATE A DEEP, INTUITIVE UNDERSTANDING OF MUSICAL STRUCTURES, HARMONIC PROGRESSIONS, AND MELODIC DEVELOPMENT THAT ARE FUNDAMENTAL TO WESTERN CLASSICAL MUSIC.

ENGAGING WITH THESE EXERCISES SHARPENS A MUSICIAN'S EAR, ALLOWING FOR MORE ACCURATE DICTATION, A BETTER GRASP OF VOICE LEADING, AND THE ABILITY TO ANALYZE SCORES WITH GREATER INSIGHT. THEY BUILD THE FOUNDATIONAL VOCABULARY NECESSARY FOR IMPROVISING WITHIN A CLASSICAL CONTEXT, TRANSCRIBING MUSIC, AND EVEN COMPOSING ORIGINAL PIECES THAT ADHERE TO ESTABLISHED STYLISTIC NORMS. ULTIMATELY, CONSISTENT PRACTICE WITH THEORY EXERCISES UNLOCKS A DEEPER APPRECIATION AND A MORE PROFOUND CONNECTION TO THE RICH TAPESTRY OF CLASSICAL MUSIC.

FUNDAMENTAL CLASSICAL MUSIC THEORY EXERCISES

THE JOURNEY INTO CLASSICAL MUSIC THEORY BEGINS WITH MASTERING FUNDAMENTAL BUILDING BLOCKS. THESE EXERCISES FOCUS ON THE BASIC ELEMENTS THAT FORM THE FOUNDATION OF VIRTUALLY ALL WESTERN MUSIC, ENSURING A SOLID UNDERSTANDING BEFORE MOVING ON TO MORE COMPLEX TOPICS. THEY ARE ESSENTIAL FOR DEVELOPING ACCURACY, PRECISION, AND A BASIC FLUENCY IN MUSICAL LANGUAGE.

INTERVAL IDENTIFICATION EXERCISES

INTERVALS ARE THE DISTANCE BETWEEN TWO NOTES, AND THEIR CORRECT IDENTIFICATION IS CRUCIAL FOR UNDERSTANDING MELODY AND HARMONY. EXERCISES IN THIS CATEGORY TYPICALLY INVOLVE PRESENTING PAIRS OF NOTES, EITHER PLAYED OR WRITTEN, AND ASKING THE STUDENT TO NAME THE SPECIFIC INTERVAL. THIS INCLUDES RECOGNIZING PERFECT, MAJOR, MINOR, AUGMENTED, AND DIMINISHED INTERVALS.

THESE EXERCISES OFTEN START WITH SIMPLER INTERVALS LIKE SECONDS, THIRDS, AND OCTAVES, GRADUALLY PROGRESSING TO MORE CHALLENGING ONES LIKE SEVENTHS AND COMPOUND INTERVALS. EAR TRAINING APPS AND WORKBOOKS ARE INVALUABLE TOOLS FOR PRACTICING INTERVAL RECOGNITION, AS THEY PROVIDE IMMEDIATE FEEDBACK AND ALLOW FOR REPEATED EXPOSURE.

SCALE AND MODE RECOGNITION

SCALES ARE THE SEQUENTIAL ARRANGEMENT OF NOTES WITHIN AN OCTAVE, FORMING THE BASIS OF MELODIES AND HARMONIES. PRACTICING SCALE CONSTRUCTION AND RECOGNITION IS PARAMOUNT. EXERCISES MIGHT INVOLVE CONSTRUCTING MAJOR, NATURAL MINOR, HARMONIC MINOR, AND MELODIC MINOR SCALES, AS WELL AS VARIOUS MODES LIKE DORIAN, PHRYGIAN, AND LYDIAN.

STUDENTS ARE OFTEN ASKED TO IDENTIFY THE KEY OF A PIECE BASED ON ITS SCALE, OR TO CONSTRUCT A SCALE GIVEN A SPECIFIC TONIC AND SCALE TYPE. THIS TYPE OF PRACTICE SOLIDIFIES THE INTERVALLIC STRUCTURE OF EACH SCALE, MAKING IT EASIER TO IDENTIFY THEM BY EAR OR BY SIGHT.

CHORD IDENTIFICATION AND CONSTRUCTION

CHORDS ARE THE VERTICAL ALIGNMENT OF NOTES, TYPICALLY THREE OR MORE, THAT CREATE HARMONIC COLOR. FOUNDATIONAL EXERCISES INVOLVE IDENTIFYING BASIC TRIADS (MAJOR, MINOR, DIMINISHED, AUGMENTED) AND SEVENTH CHORDS. STUDENTS LEARN TO CONSTRUCT THESE CHORDS BY STACKING THIRDS FROM A GIVEN ROOT NOTE.

EXERCISES MIGHT INCLUDE IDENTIFYING CHORDS IN MUSICAL EXCERPTS, DETERMINING THEIR QUALITY (MAJOR, MINOR, ETC.), AND INVERTING THEM. UNDERSTANDING CHORD INVERSIONS IS KEY TO COMPREHENDING SMOOTH BASS LINES AND COMMON HARMONIC PROGRESSIONS FOUND IN CLASSICAL REPERTOIRE.

RHYTHM AND METER EXERCISES

RHYTHM AND METER DEFINE THE TEMPORAL ORGANIZATION OF MUSIC. THESE EXERCISES FOCUS ON UNDERSTANDING NOTE VALUES, RESTS, AND TIME SIGNATURES. PRACTICING CLAPPING OR TAPPING OUT RHYTHMIC PATTERNS, AND IDENTIFYING THEM BY EAR, ARE COMMON METHODS.

STUDENTS MIGHT BE ASKED TO WRITE OUT RHYTHMIC NOTATION FOR A GIVEN PATTERN, OR TO PERFORM A WRITTEN RHYTHM ACCURATELY. UNDERSTANDING SUBDIVISIONS, DOTTED RHYTHMS, AND SYNCOPATION ARE ALSO KEY COMPONENTS OF THESE FOUNDATIONAL EXERCISES.

ADVANCED CLASSICAL MUSIC THEORY EXERCISES

ONCE THE FUNDAMENTAL BUILDING BLOCKS ARE FIRMLY IN PLACE, MUSICIANS CAN MOVE ON TO MORE INTRICATE AND ANALYTICAL EXERCISES THAT DEEPEN THEIR UNDERSTANDING OF COMPOSITIONAL TECHNIQUES AND HARMONIC COMPLEXITY CHARACTERISTIC OF THE CLASSICAL ERA AND BEYOND.

HARMONIC PROGRESSION AND ANALYSIS

THESE EXERCISES DELVE INTO THE PREDICTABLE AND OFTEN SOPHISTICATED MOVEMENT OF CHORDS IN CLASSICAL MUSIC. STUDENTS LEARN TO IDENTIFY COMMON HARMONIC PROGRESSIONS LIKE THE I-IV-V-I CADENCE, II-V-I, AND MORE COMPLEX SEQUENCES. ANALYSIS INVOLVES IDENTIFYING THE FUNCTION OF EACH CHORD WITHIN A KEY (E.G., TONIC, DOMINANT, SUBDOMINANT).

EXERCISES MAY INCLUDE COMPLETING FIGURED BASS REALIZATIONS, HARMONIZING A GIVEN MELODY WITH APPROPRIATE CHORDS, OR ANALYZING A MUSICAL PASSAGE TO IDENTIFY ALL THE HARMONIC PROGRESSIONS AND MODULATIONS. THIS SKILL IS CRUCIAL FOR UNDERSTANDING HOW COMPOSERS CREATE TENSION AND RELEASE.

COUNTERPOINT AND VOICE LEADING

COUNTERPOINT IS THE ART OF COMBINING INDEPENDENT MELODIC LINES. EXERCISES IN THIS AREA, OFTEN ROOTED IN THE STYLE OF J.S. BACH, FOCUS ON THE RULES AND PRINCIPLES OF VOICE LEADING. THIS INCLUDES ENSURING SMOOTH MELODIC MOTION, AVOIDING PARALLEL PERFECT INTERVALS, AND CREATING INDEPENDENT YET CONSONANT RELATIONSHIPS BETWEEN VOICES.

TYPICAL EXERCISES INVOLVE WRITING TWO-PART INVENTIONS, ADDING A THIRD OR FOURTH VOICE TO A GIVEN MELODY, OR RESOLVING DISSONANCES CORRECTLY ACCORDING TO STRICT CONTRAPUNTAL RULES. MASTERING COUNTERPOINT IS ESSENTIAL FOR UNDERSTANDING FUGUES, CANONS, AND MANY OTHER COMPLEX POLYPHONIC TEXTURES.

FORM AND STRUCTURE ANALYSIS

CLASSICAL MUSIC IS OFTEN CHARACTERIZED BY WELL-DEFINED FORMAL STRUCTURES. EXERCISES IN THIS DOMAIN INVOLVE IDENTIFYING AND ANALYZING THESE STRUCTURES WITHIN MUSICAL WORKS. THIS INCLUDES RECOGNIZING FORMS SUCH AS SONATA FORM, RONDO, THEME AND VARIATIONS, MINUET AND TRIO, AND FUGUE.

STUDENTS LEARN TO LABEL THE DIFFERENT SECTIONS OF A PIECE (EXPOSITION, DEVELOPMENT, RECAPITULATION, EPISODES, ETC.) AND TO UNDERSTAND HOW THEMES ARE PRESENTED, DEVELOPED, AND TRANSFORMED. THIS ANALYTICAL SKILL ENHANCES ONE'S ABILITY TO FOLLOW THE NARRATIVE AND ARCHITECTURAL FLOW OF A MUSICAL COMPOSITION.

MODULATION EXERCISES

MODULATION IS THE PROCESS OF CHANGING FROM ONE KEY TO ANOTHER. ADVANCED EXERCISES FOCUS ON COMMON MODULATION TECHNIQUES, SUCH AS PIVOT CHORD MODULATIONS, DIRECT MODULATIONS, AND CHROMATIC MODULATIONS. STUDENTS LEARN TO IDENTIFY THESE SHIFTS AND TO PRACTICE EXECUTING THEM SMOOTHLY IN THEIR OWN WRITING.

THESE EXERCISES OFTEN INVOLVE HARMONIZING A PASSAGE THAT MODULATES, OR COMPOSING A SHORT PIECE THAT MOVES THROUGH SEVERAL RELATED OR EVEN DISTANT KEYS. UNDERSTANDING MODULATION IS KEY TO GRASPING THE SENSE OF JOURNEY AND HARMONIC EXPLORATION IN LONGER CLASSICAL WORKS.

PRACTICAL APPLICATION AND INTEGRATION OF EXERCISES

THE TRUE VALUE OF CLASSICAL MUSIC THEORY EXERCISES LIES IN THEIR PRACTICAL APPLICATION. SIMPLY COMPLETING DRILLS WITHOUT CONNECTING THEM TO ACTUAL MUSIC CAN LIMIT THEIR EFFECTIVENESS. THE GOAL IS TO INTERNALIZE THESE CONCEPTS SO THEY BECOME SECOND NATURE DURING PERFORMANCE, IMPROVISATION, AND COMPOSITION.

CONNECTING THEORY TO PERFORMANCE

FOR PERFORMERS, THEORY EXERCISES ILLUMINATE THE STRUCTURE AND HARMONIC INTENT BEHIND THE MUSIC THEY PLAY. UNDERSTANDING THE UNDERLYING CHORD PROGRESSIONS AND MELODIC SHAPES CAN LEAD TO MORE NUANCED AND EXPRESSIVE INTERPRETATIONS. FOR INSTANCE, RECOGNIZING A DOMINANT SEVENTH CHORD APPROACHING A TONIC CAN INFORM THE PERFORMER'S TOUCH AND DYNAMIC SHAPING.

PRACTICING SCALES AND ARPEGGIOS IN ALL KEYS, FOR EXAMPLE, NOT ONLY BUILDS TECHNICAL FACILITY BUT ALSO REINFORCES THE INTERVALLIC CONTENT OF CHORDS AND SCALES, MAKING SIGHT-READING AND MEMORIZATION EASIER AND MORE INTUITIVE. THIS DIRECT CONNECTION BETWEEN THEORETICAL KNOWLEDGE AND PHYSICAL EXECUTION IS VITAL.

USING THEORY FOR COMPOSITION AND ARRANGEMENT

FOR ASPIRING COMPOSERS AND ARRANGERS, THEORY EXERCISES ARE INDISPENSABLE TOOLS. THEY PROVIDE THE FRAMEWORK FOR CREATING COHERENT AND AESTHETICALLY PLEASING MUSICAL MATERIAL. BY UNDERSTANDING HARMONIC FUNCTION, VOICE LEADING, AND FORMAL STRUCTURES, ONE CAN BUILD MELODIES, CRAFT ACCOMPANIMENTS, AND DEVELOP MUSICAL IDEAS THAT ARE BOTH ORIGINAL AND STYLISTICALLY APPROPRIATE.

EXERCISES IN CHORD SUBSTITUTION, MELODIC EMBELLISHMENT, AND COMPOSITIONAL FORM CAN DIRECTLY TRANSLATE INTO CREATING ORIGINAL WORKS OR REINTERPRETING EXISTING PIECES. THIS PRACTICAL APPLICATION FOSTERS A DEEPER UNDERSTANDING OF HOW ESTABLISHED COMPOSERS ACHIEVED THEIR EFFECTS, PROVIDING A SPRINGBOARD FOR PERSONAL CREATIVITY.

EAR TRAINING AS A COMPLEMENTARY SKILL

EAR TRAINING IS INEXTRICABLY LINKED TO THEORY EXERCISES. THE ABILITY TO RECOGNIZE INTERVALS, CHORDS, AND PROGRESSIONS BY EAR ENHANCES THE EFFICACY OF THEORETICAL STUDY. PRACTICING DICTATION (WRITING DOWN MUSIC HEARD), SIGHT-SINGING (SINGING WRITTEN MUSIC), AND MELODIC/HARMONIC RECOGNITION EXERCISES ALONGSIDE THEORETICAL DRILLS CREATES A HOLISTIC APPROACH TO MUSICAL DEVELOPMENT.

THESE COMPLEMENTARY SKILLS REINFORCE EACH OTHER, BUILDING A ROBUST FOUNDATION FOR MUSICAL COMPREHENSION. A MUSICIAN WHO CAN BOTH UNDERSTAND THE THEORETICAL UNDERPINNINGS OF MUSIC AND ACCURATELY PERCEIVE THEM AURALLY IS EXCEPTIONALLY WELL-EQUIPPED.

RESOURCES FOR CLASSICAL MUSIC THEORY EXERCISES

A WEALTH OF RESOURCES EXISTS TO SUPPORT MUSICIANS IN THEIR PURSUIT OF CLASSICAL MUSIC THEORY MASTERY. THESE RANGE FROM TRADITIONAL TEXTBOOKS AND WORKBOOKS TO MODERN DIGITAL TOOLS, EACH OFFERING UNIQUE BENEFITS AND CATERING TO DIFFERENT LEARNING STYLES.

TEXTBOOKS AND WORKBOOKS

MANY ESTEEMED TEXTBOOKS PROVIDE COMPREHENSIVE EXPLANATIONS OF MUSIC THEORY CONCEPTS ALONGSIDE CAREFULLY DESIGNED EXERCISES. THESE ARE OFTEN STRUCTURED IN A PROGRESSIVE MANNER, GUIDING STUDENTS FROM BEGINNER TO ADVANCED LEVELS. CLASSIC TEXTS ARE INVALUABLE FOR THEIR THOROUGHNESS AND PEDAGOGICAL RIGOR.

EXAMPLES INCLUDE WORKS BY AUTHORS SUCH AS WALTER PISTON, ARNOLD SCHOENBERG, AND ALDWELL & SCHACHTER. THESE RESOURCES OFTEN INCLUDE EXERCISES FOR HARMONY, COUNTERPOINT, FORM, AND ANALYSIS.

ONLINE PLATFORMS AND APPS

THE DIGITAL AGE HAS BROUGHT FORTH NUMEROUS ONLINE PLATFORMS AND MOBILE APPLICATIONS DEDICATED TO MUSIC THEORY EDUCATION. THESE TOOLS OFTEN OFFER INTERACTIVE EXERCISES, IMMEDIATE FEEDBACK, AND GAMIFIED LEARNING EXPERIENCES, MAKING THE STUDY OF THEORY MORE ENGAGING.

- INTERACTIVE EAR TRAINING APPS
- ONLINE COURSES WITH VIDEO LESSONS AND PRACTICE QUIZZES
- SOFTWARE FOR SCORE ANALYSIS AND NOTATION
- VIRTUAL KEYBOARD AND NOTATION TRAINERS

PRIVATE INSTRUCTION AND COURSES

FOR PERSONALIZED GUIDANCE AND FEEDBACK, PRIVATE LESSONS WITH A QUALIFIED MUSIC THEORY INSTRUCTOR ARE INVALUABLE. INSTRUCTORS CAN TAILOR EXERCISES TO A STUDENT'S SPECIFIC NEEDS AND IDENTIFY AREAS THAT REQUIRE MORE ATTENTION. UNIVERSITY MUSIC DEPARTMENTS AND CONSERVATORIES ALSO OFFER FORMAL COURSES IN MUSIC THEORY.

WORKING WITH AN EXPERIENCED TEACHER PROVIDES THE OPPORTUNITY FOR NUANCED DISCUSSIONS ABOUT MUSICAL CONCEPTS AND CAN ACCELERATE LEARNING SIGNIFICANTLY. THEY CAN ALSO ASSIGN RELEVANT REPERTOIRE FOR ANALYSIS, FURTHER INTEGRATING THEORETICAL STUDY WITH PRACTICAL MUSICAL ENGAGEMENT.

Q: WHAT ARE THE MOST IMPORTANT CLASSICAL MUSIC THEORY EXERCISES FOR BEGINNERS?

A: FOR BEGINNERS, THE MOST CRUCIAL CLASSICAL MUSIC THEORY EXERCISES FOCUS ON FUNDAMENTAL ELEMENTS: INTERVAL IDENTIFICATION, BASIC SCALE CONSTRUCTION (MAJOR AND NATURAL MINOR), IDENTIFYING AND CONSTRUCTING MAJOR AND MINOR TRIADS, AND UNDERSTANDING SIMPLE RHYTHMIC NOTATION AND METER. THESE EXERCISES BUILD THE ESSENTIAL VOCABULARY FOR ALL SUBSEQUENT MUSICAL STUDY.

Q: HOW OFTEN SHOULD I PRACTICE CLASSICAL MUSIC THEORY EXERCISES?

A: CONSISTENCY IS KEY. AIM FOR REGULAR, FOCUSED PRACTICE SESSIONS RATHER THAN INFREQUENT, LONG ONES. EVEN 15-30 MINUTES DAILY DEDICATED TO THEORY EXERCISES CAN YIELD SIGNIFICANT PROGRESS OVER TIME. INTEGRATING THEM INTO YOUR REGULAR PRACTICE ROUTINE ALONGSIDE INSTRUMENTAL OR VOCAL STUDY IS HIGHLY RECOMMENDED.

Q: CAN CLASSICAL MUSIC THEORY EXERCISES HELP IMPROVE MY EAR TRAINING?

A: ABSOLUTELY. MANY CLASSICAL MUSIC THEORY EXERCISES ARE INHERENTLY EAR TRAINING EXERCISES. IDENTIFYING INTERVALS, CHORDS, AND MELODIC PATTERNS BY EAR REINFORCES THEORETICAL KNOWLEDGE AND DEVELOPS AURAL SKILLS SIMULTANEOUSLY. PRACTICING THESE IN CONJUNCTION WILL SIGNIFICANTLY ENHANCE YOUR MUSICAL PERCEPTION.

Q: WHAT IS THE DIFFERENCE BETWEEN CLASSICAL MUSIC THEORY EXERCISES AND GENERAL MUSIC THEORY EXERCISES?

A: WHILE THERE'S SIGNIFICANT OVERLAP, CLASSICAL MUSIC THEORY EXERCISES OFTEN EMPHASIZE THE HARMONIC LANGUAGE, FORMS, AND COMPOSITIONAL TECHNIQUES PREVALENT FROM THE BAROQUE TO ROMANTIC PERIODS. THEY MIGHT DELVE DEEPER INTO COUNTERPOINT, FIGURED BASS, AND SPECIFIC FORMAL STRUCTURES LIKE SONATA FORM, WHICH ARE CENTRAL TO THE WESTERN CLASSICAL TRADITION.

Q: ARE THERE SPECIFIC EXERCISES FOR UNDERSTANDING MUSICAL FORM IN CLASSICAL MUSIC?

A: YES, ADVANCED CLASSICAL MUSIC THEORY EXERCISES OFTEN INCLUDE ANALYZING MUSICAL FORM. THIS INVOLVES IDENTIFYING SECTIONS LIKE EXPOSITIONS, DEVELOPMENTS, AND RECAPITULATIONS IN SONATA FORM, RECOGNIZING RONDO PATTERNS (ABACA), OR DISSECTING THEME AND VARIATIONS. ANALYZING SCORES FOR THESE STRUCTURES IS A COMMON AND EFFECTIVE EXERCISE.

Q: HOW DO CLASSICAL MUSIC THEORY EXERCISES CONTRIBUTE TO IMPROVISATION?

A: UNDERSTANDING SCALES, MODES, CHORD PROGRESSIONS, AND VOICE LEADING THROUGH EXERCISES PROVIDES THE FRAMEWORK FOR IMPROVISATION WITHIN A CLASSICAL STYLE. BY INTERNALIZING THESE PATTERNS, A MUSICIAN CAN DEVELOP MELODIC IDEAS THAT ARE HARMONICALLY AND STRUCTURALLY SOUND, LEADING TO MORE SOPHISTICATED IMPROVISATIONS THAT ADHERE TO CLASSICAL AESTHETIC PRINCIPLES.

Q: IS IT NECESSARY TO LEARN FIGURED BASS?

A: LEARNING FIGURED BASS IS A VALUABLE EXERCISE, ESPECIALLY FOR UNDERSTANDING BAROQUE AND CLASSICAL ERA HARMONY. IT TEACHES HARMONIC FUNCTION, INVERSION, AND VOICE LEADING BY REQUIRING THE REALIZATION OF HARMONIC PROGRESSIONS FROM NUMERICAL SYMBOLS BENEATH A BASS LINE, WHICH IS EXCELLENT FOR DEVELOPING A DEEP UNDERSTANDING OF CHORD RELATIONSHIPS.

Q: HOW CAN I MAKE PRACTICING CLASSICAL MUSIC THEORY EXERCISES LESS TEDIOUS?

A: GAMIFY YOUR PRACTICE BY USING INTERACTIVE APPS, TURNING EXERCISES INTO CHALLENGES WITH FRIENDS, OR SETTING PERSONAL GOALS AND REWARDS. CONNECTING EXERCISES TO MUSIC YOU LOVE – ANALYZE ITS HARMONY, IDENTIFY ITS SCALES – MAKES THE LEARNING PROCESS MORE RELEVANT AND ENGAGING. VARYING THE TYPES OF EXERCISES YOU DO ALSO HELPS PREVENT MONOTONY.

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