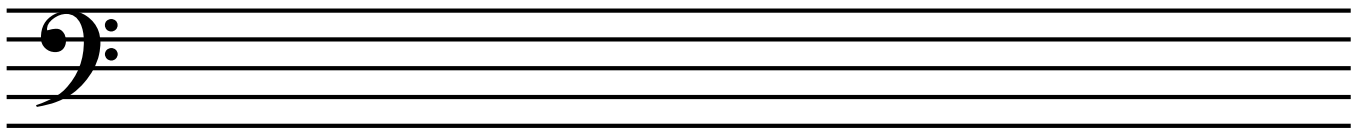
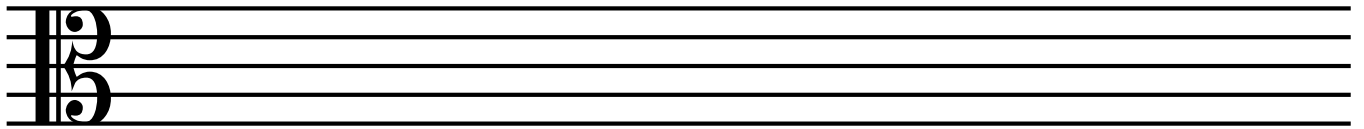
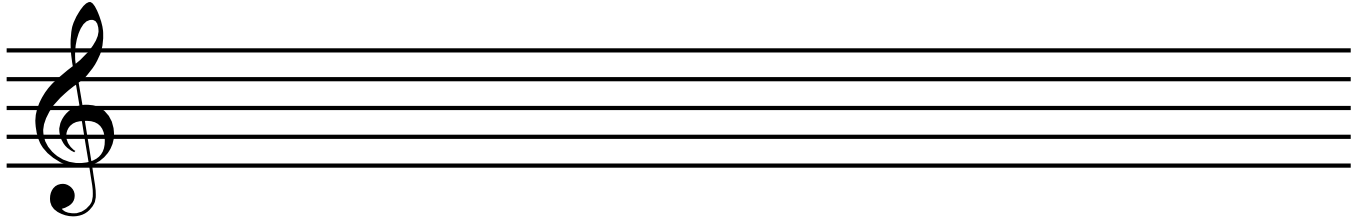


# Notation

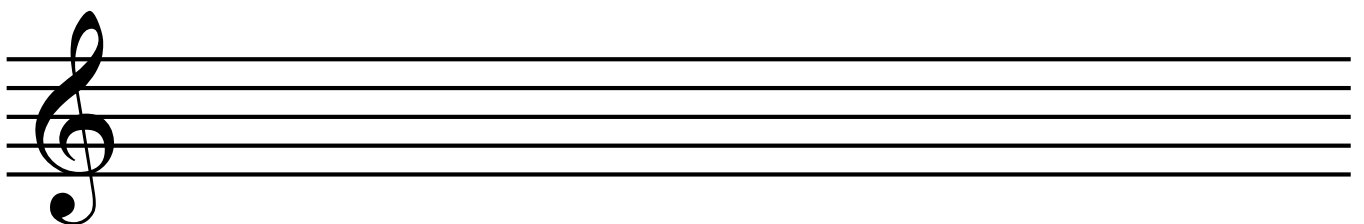
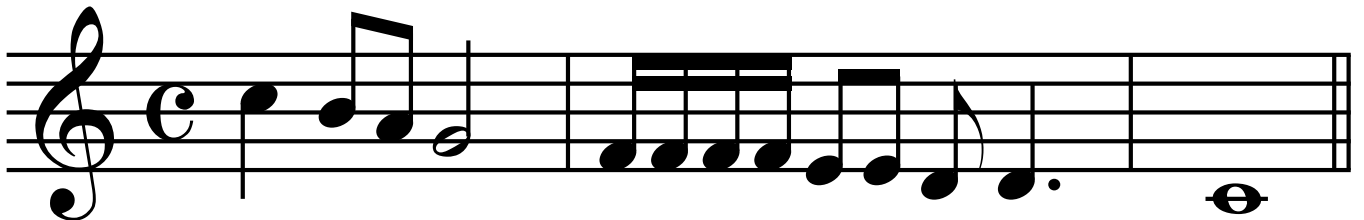
N-1

Copy each clef 5 times. You will find tips on drawing clefs on pages 2 and 3 of the text.



N-2

Copy the line of music from the upper staff to the lower one. Pay close attention to placement and proportions. Refer to the notation guide on page 6 of your text for tips on stem length and direction.



## N-3

Copy the notes from the upper line to the lower one. Pay close attention to the placement of the sharps, flats, and accidentals you make.

The first staff contains the following notes from left to right: G4 (flat), A4 (natural), B4 (sharp), C5 (natural), D5 (flat), E5 (natural), F5 (sharp), G5 (natural). The second staff is empty for copying.

## N-4

Copy the notes from the first line to the second. The ledger lines need to be just longer than a note head, and spaced exactly the same as the manuscript paper, as in the examples provided. Notice also that the stems for very high or low notes reach the middle line of the staff, as well as how notes a second apart are offset.

The first staff contains the following notes from left to right: G4 (first line), A4 (first line), B3 (ledger line), C3 (ledger line), D4 (second line), E4 (second line). The second staff is empty for copying.

For each exercise, copy the top line to the line below it. When drawing rests, pay attention to where the parts of each one are in relation to the lines and spaces. Since rests are in the same place no matter which clef is used, yours will always be in the same places as the ones provided.

## N-5a

## N-5b

In addition to the directions above, also circle the quarter-note beats in the first two measures of the original.

## N-5c

Transpose the C two octaves down in your copy, and circle the quarter-note beats in first two measures of the original.

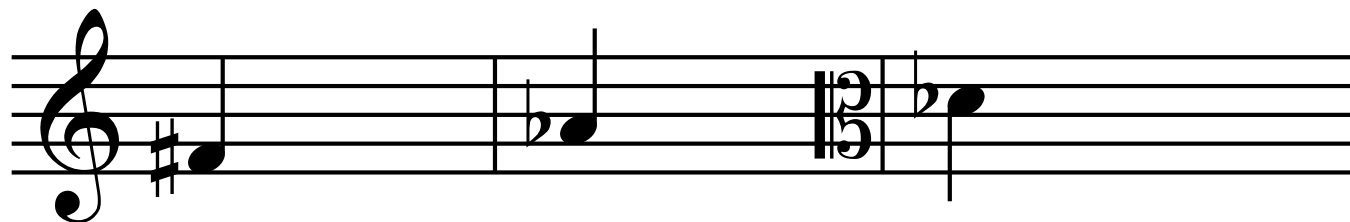
Match the rests and notes below.\*



\* It's hard to tell which is a whole rest and which is a half rest, right? In the space below, write down the way you remember which is which on the staff.

## N-7

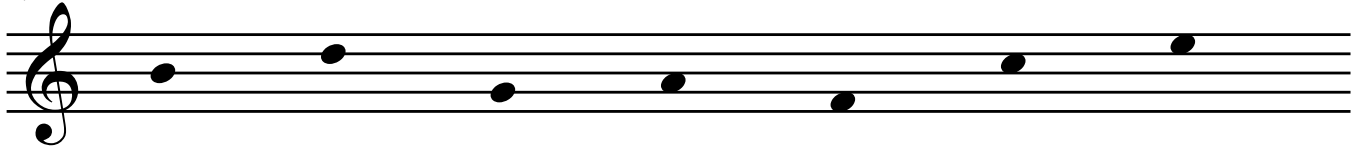
For each note provided, write another note that sounds exactly the same pitch. (We call these note pairs *enharmonic equivalents*.)



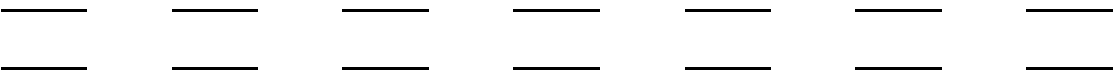
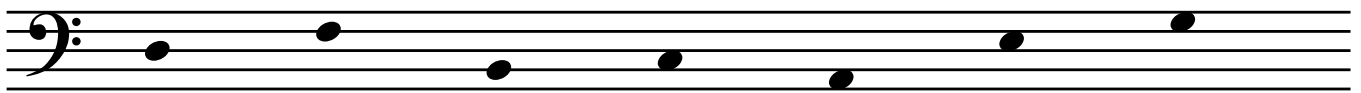
N-8

Name each note provided in the space below, both by pitch name and solfège syllable.

a)



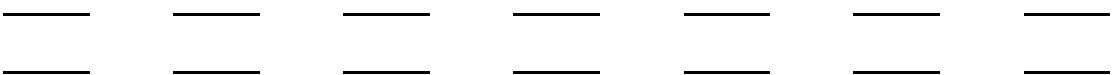
b)



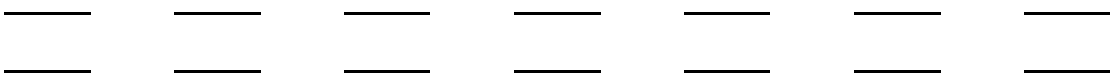
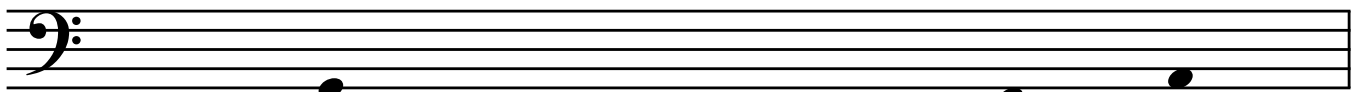
c)



d)



e)



N-8 continued

f)

g)

h)

N-9

Write the key signatures requested below.

G major  
e minor

D major  
b minor

F major  
d minor

Bb major  
g minor

## N-10

Name the major or minor key indicated by each key signature, as requested.

The first exercise consists of four measures of music in grand staff notation. The first measure shows a key signature of one flat (B-flat) in both the treble and bass clefs. The second measure shows a key signature of two sharps (F# and C#) in both clefs. The third measure shows a key signature of one flat (B-flat) in both clefs. The fourth measure shows a key signature of two sharps (F# and C#) in both clefs.

major key:

minor key:

minor key:

minor key:

The second exercise consists of four measures of music in grand staff notation. The first measure shows a key signature of one flat (B-flat) in both the treble and bass clefs. The second measure shows a key signature of two sharps (F# and C#) in both clefs. The third measure shows a key signature of two sharps (F# and C#) in both clefs. The fourth measure shows a key signature of two sharps (F# and C#) in both clefs.

minor key:

minor key:

major key:

major key:

# Rhythm Exercises

## R-1

Draw barlines in the appropriate places to create measures containing the correct number of beats.

### R-1a



### R-1b



### R-1c



### R-1d

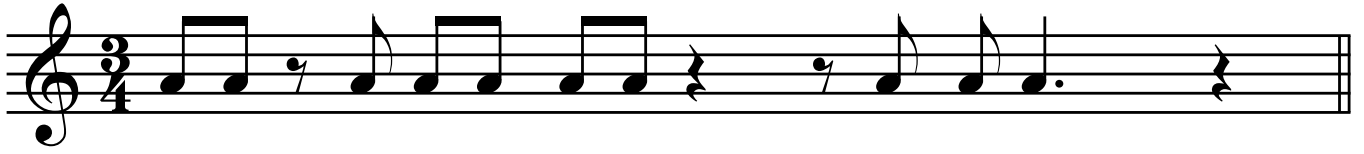


### R-1e

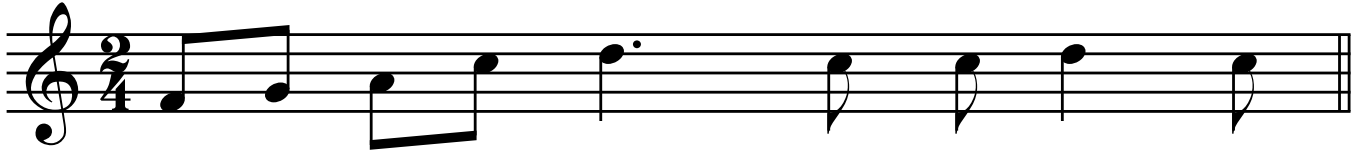




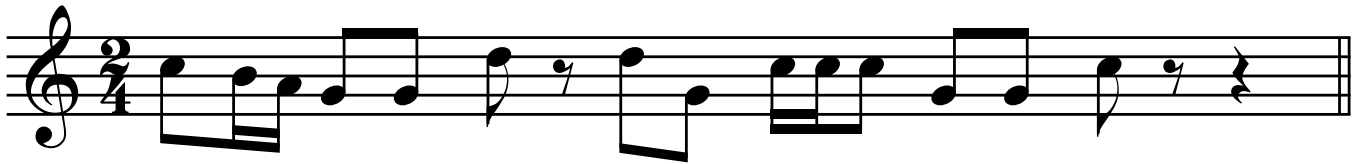
R-1f



R-1g



R-1h



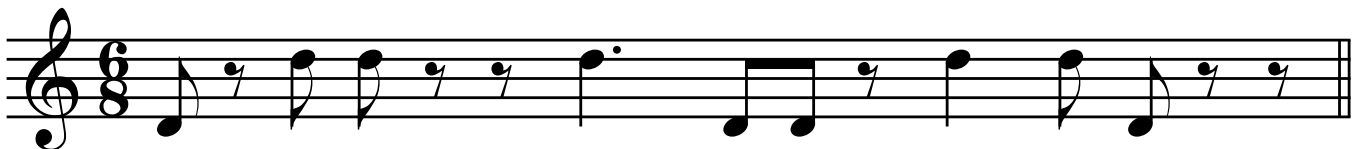
R-1i



R-1j



R-1k



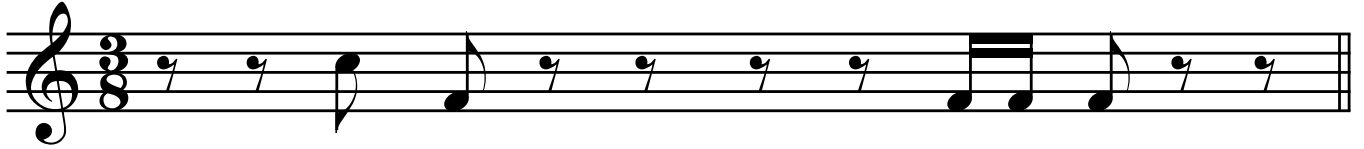
R-11



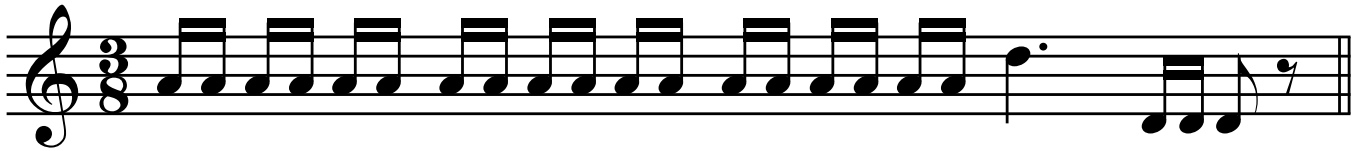
R-1m



R-1n



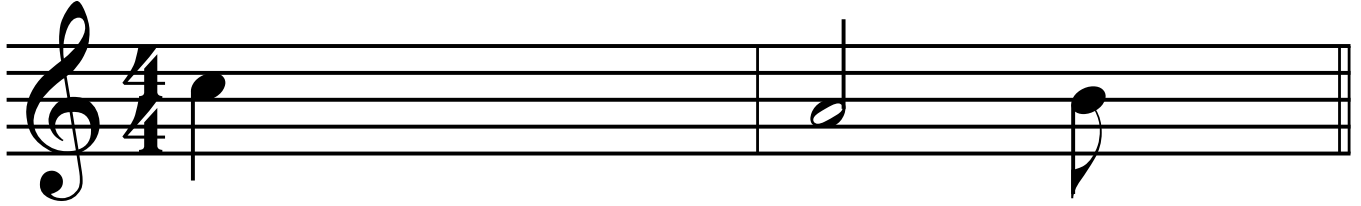
R-1o



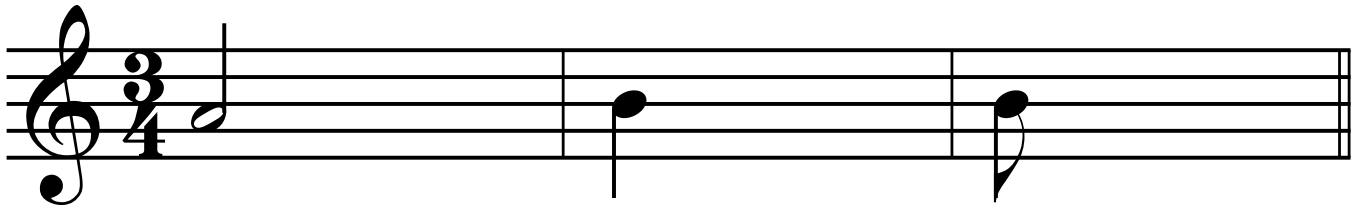
## R-2

Add appropriate rests to complete the partial measures below. Always try to group rests by the beat unit of the meter.

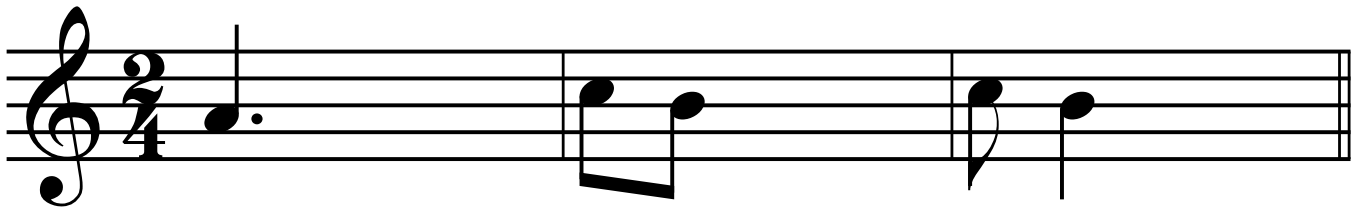
## R-2a



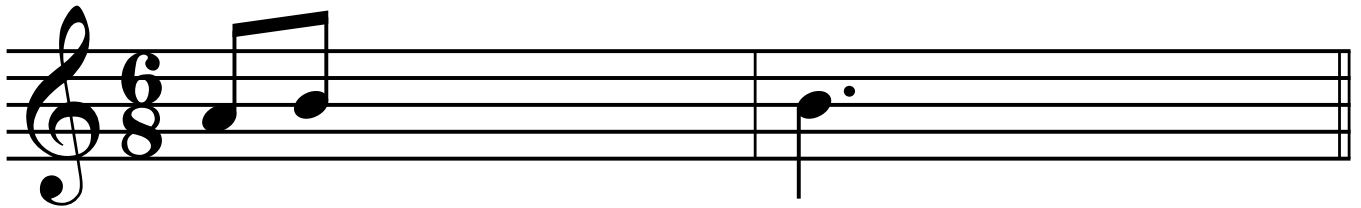
## R-2b



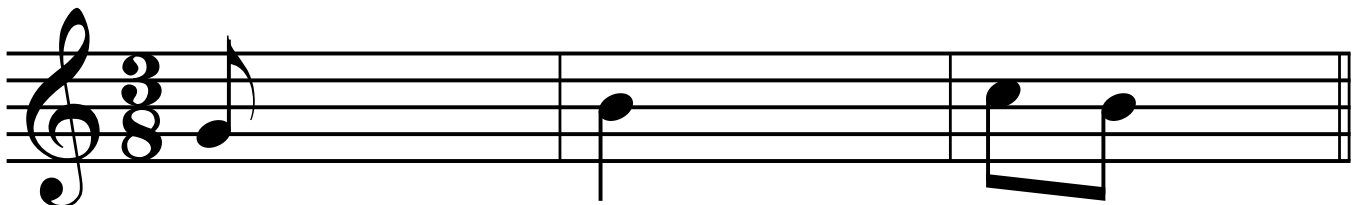
## R-2c



## R-2d



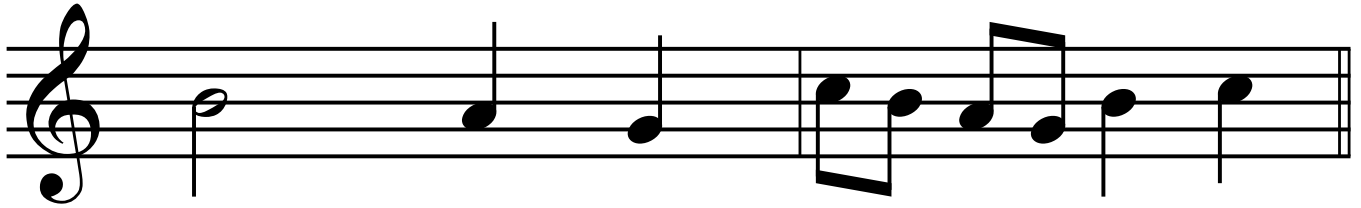
## R-2e



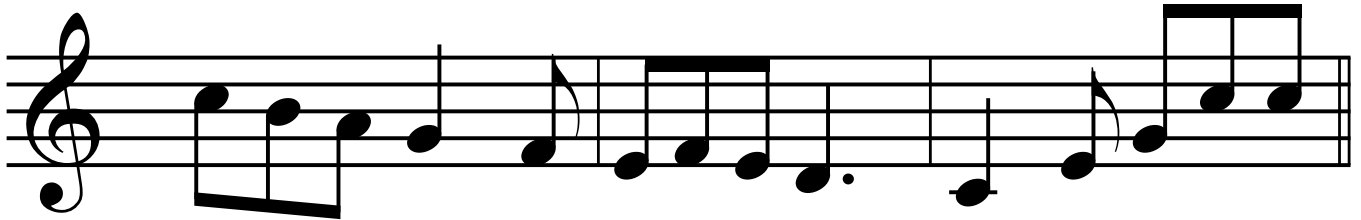
## R-3

Identify (write in) the meter (time signature) of the following notated examples.

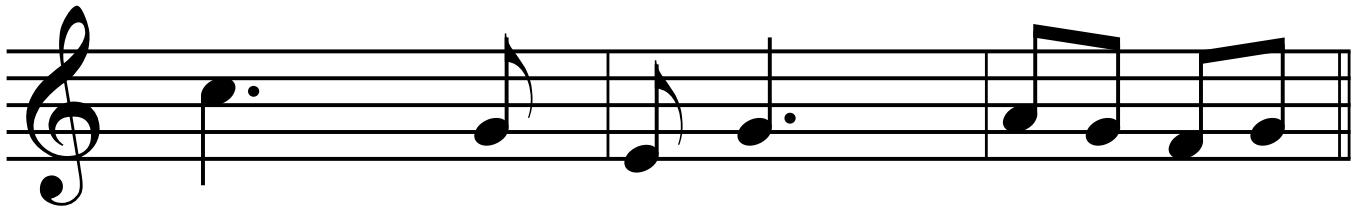
## R-3a



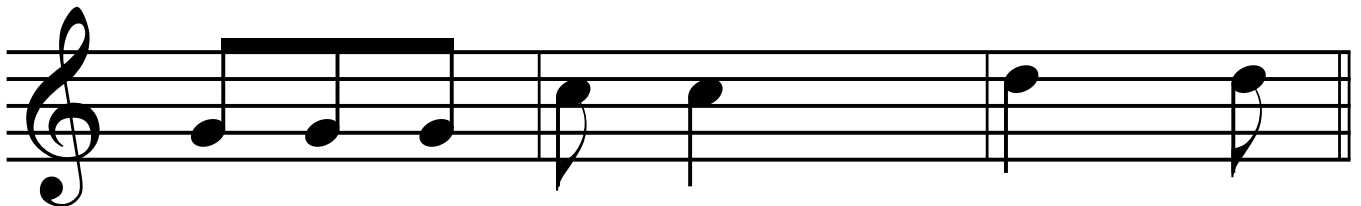
## R-3b



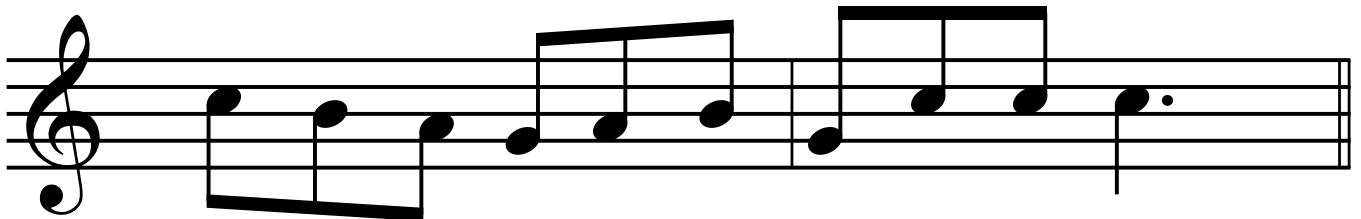
## R-3c



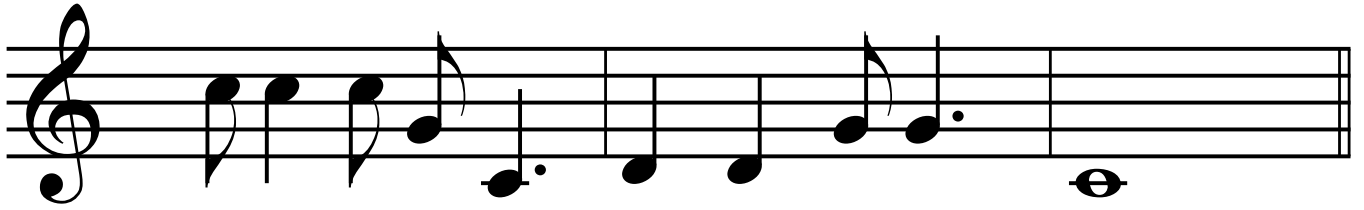
## R-3d



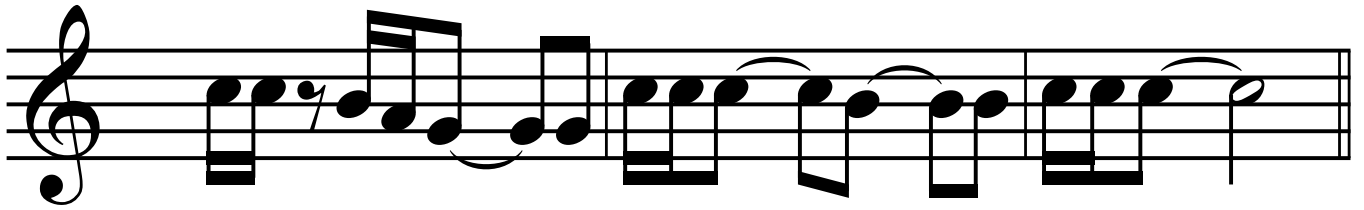
## R-3e



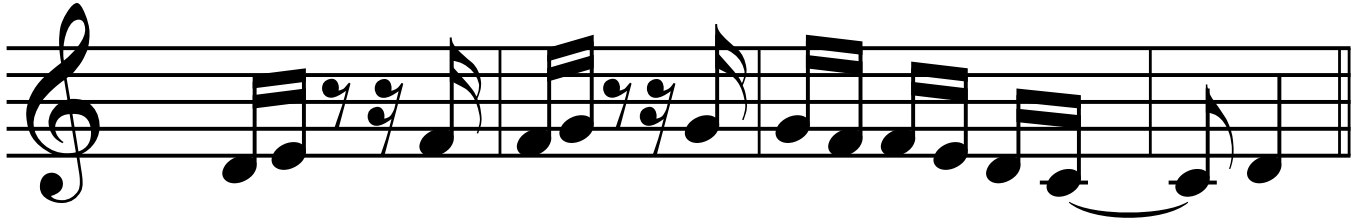
R-3f



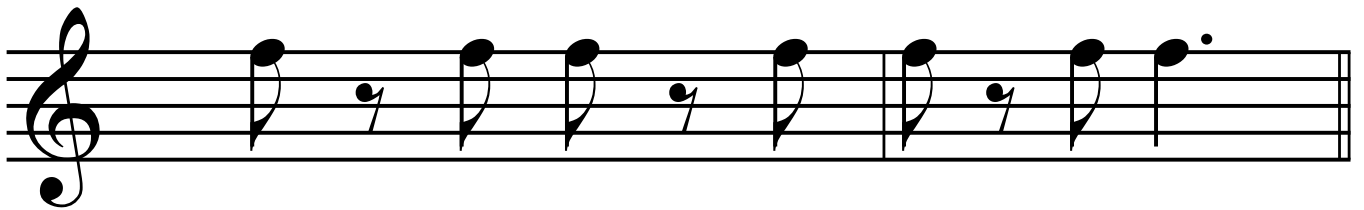
R-3g



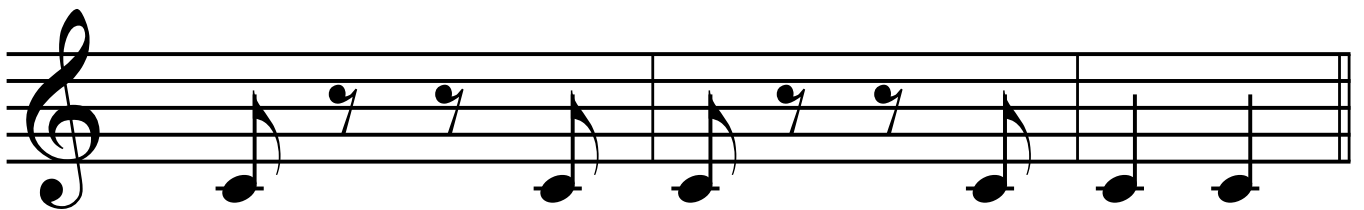
R-3h



R-3i



R-3j



## R-4

Match the tied rhythms in the left column to the correct combined version on the right.



## R-5

Write the correct combined notation to the right of each group of tied notes.



## R-6

In the rhythms below, mark where the beats fall by making a heavy line above the staff. Once you have marked the beats, try singing the rhythm while tapping the beat with one hand.

R-6a 

R-6b 

R-6c 

R-6d 

R-6e 

R-6f 

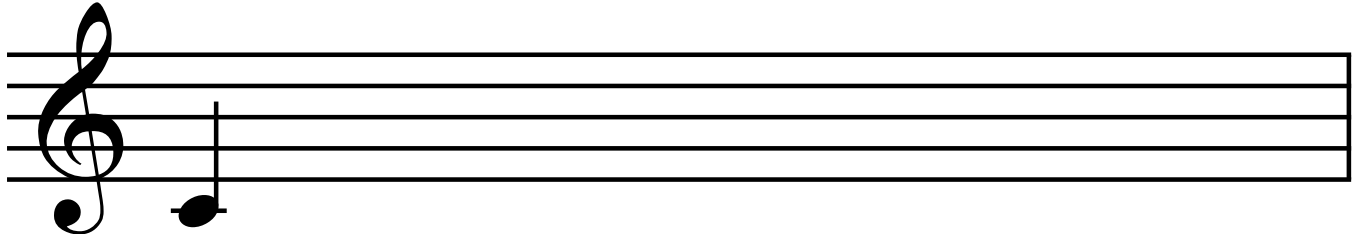
R-6g 



# Scales and Keys

## SK-1

On each staff provided, write out the C major scale, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing the scale three times, once using each labeling system (scale degree, solfege, note name).



C

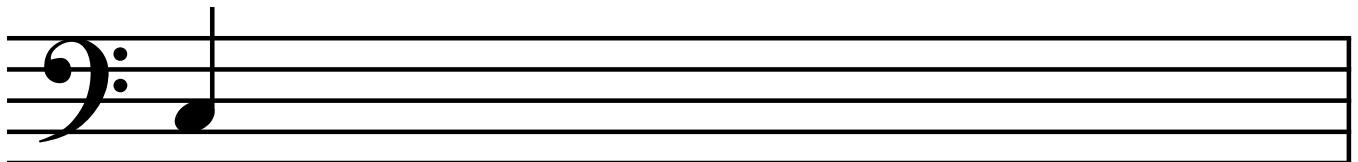
do

1

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



C

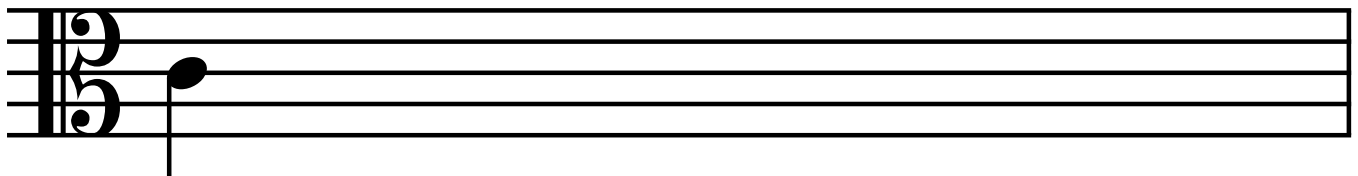
do

1

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



C

do

1

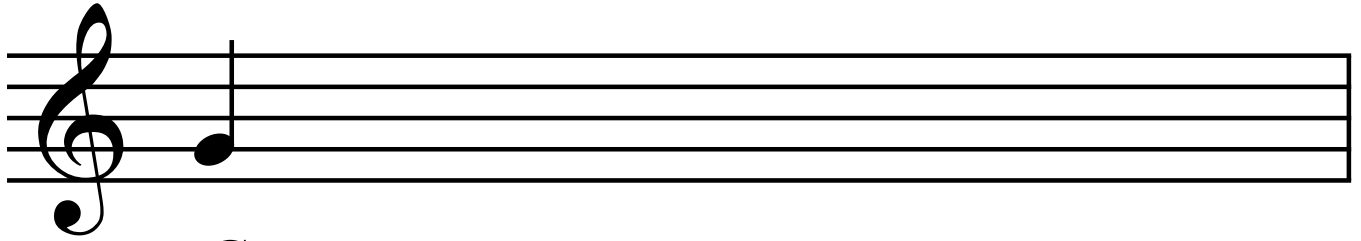
\_\_\_\_\_

\_\_\_\_\_

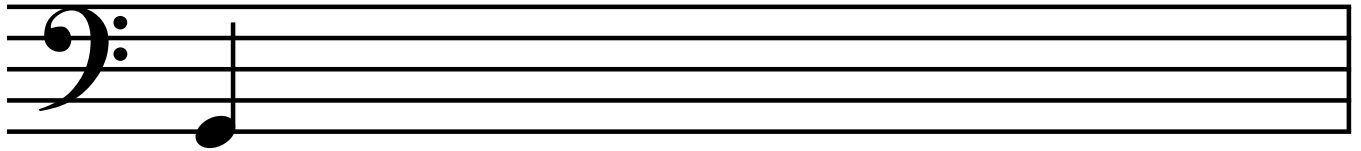
\_\_\_\_\_

## SK-2

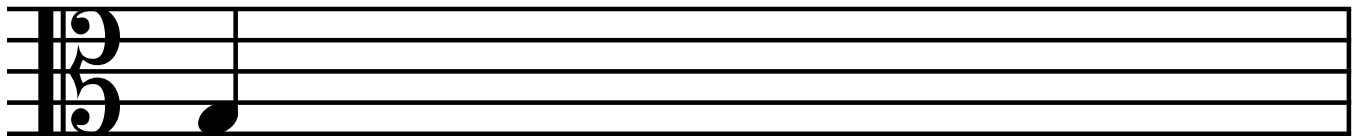
On each staff provided, write out the G major scale, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing the scale three times, once using each labeling system (scale degree, solfege, note name).



G	_____	_____	_____	_____	_____	_____	_____
sol	_____	_____	_____	_____	_____	_____	_____
1	_____	_____	_____	_____	_____	_____	_____



G	_____	_____	_____	_____	_____	_____	_____
sol	_____	_____	_____	_____	_____	_____	_____
1	_____	_____	_____	_____	_____	_____	_____



G	_____	_____	_____	_____	_____	_____	_____
sol	_____	_____	_____	_____	_____	_____	_____
1	_____	_____	_____	_____	_____	_____	_____

## SK-3

On each staff provided, write out the version of the a minor scale requested, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing each version of the scale three times, once using each labeling system (scale degree, solfege, note name).

natural minor

A \_\_\_\_\_  
 la \_\_\_\_\_  
 1 \_\_\_\_\_

harmonic minor

A \_\_\_\_\_  
 la \_\_\_\_\_  
 1 \_\_\_\_\_

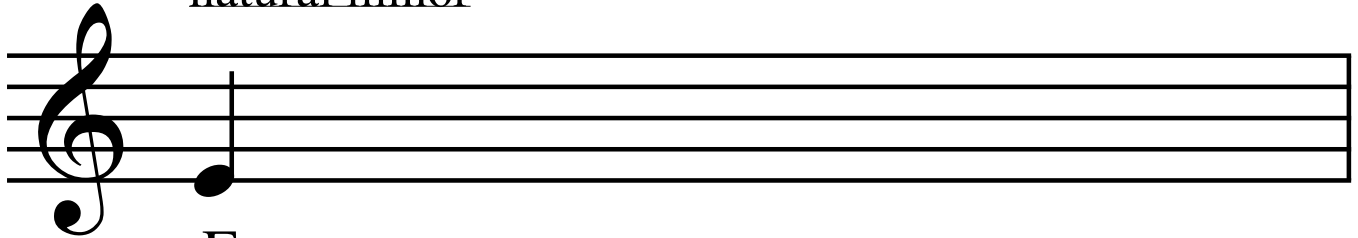
ascending melodic minor

A \_\_\_\_\_  
 la \_\_\_\_\_  
 1 \_\_\_\_\_

## SK-4


On each staff provided, write out the version of the e minor scale requested, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing each version of the scale three times, once using each labeling system (scale degree, solfege, note name).

## natural minor



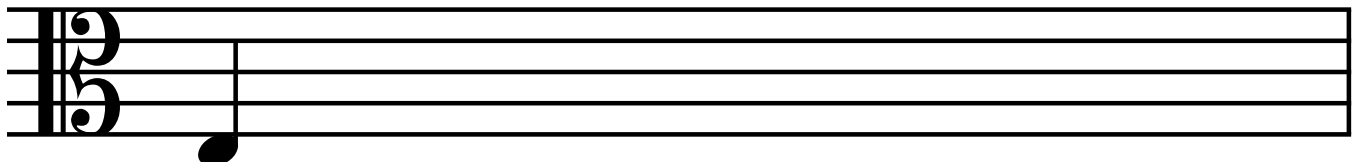
A musical staff in treble clef with a treble clef symbol on the left. A single quarter note is placed on the second line (E4). Below the staff, there are three rows of labels for the first note: 'E', 'mi', and '1'. To the right of these labels are three sets of three horizontal lines, representing the space for writing the solfège syllable, scale degree number, and note name for the remaining notes of the scale.

## harmonic minor



A musical staff in bass clef with a bass clef symbol on the left. A single quarter note is placed on the second space (E3). Below the staff, there are three rows of labels for the first note: 'E', 'mi', and '1'. To the right of these labels are three sets of three horizontal lines, representing the space for writing the solfège syllable, scale degree number, and note name for the remaining notes of the scale.

## ascending melodic minor



A musical staff with a C-clef on the first line (soprano clef). A single quarter note is placed on the first line (E3). Below the staff, there are three rows of labels for the first note: 'E', 'mi', and '1'. To the right of these labels are three sets of three horizontal lines, representing the space for writing the solfège syllable, scale degree number, and note name for the remaining notes of the scale.

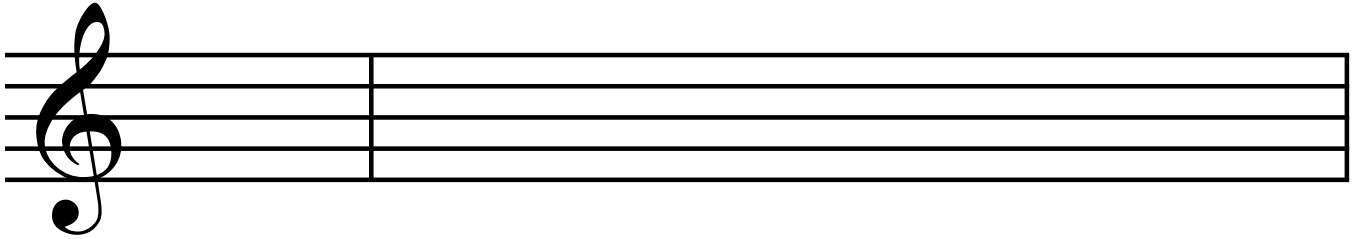
## SK-5

Write the key signature requested, name its relative minor in the space below the staff, and then write its relative key in the version requested, using accidentals as necessary. Sing each three times, once using each labeling system (scale degree, solfege, note name). See the text, page 12, for help understanding relative keys.

## SK-5a

key signature  
for G major

relative minor: \_\_\_\_\_  
write natural version of that relative minor:



## SK-5b

key signature  
for F major

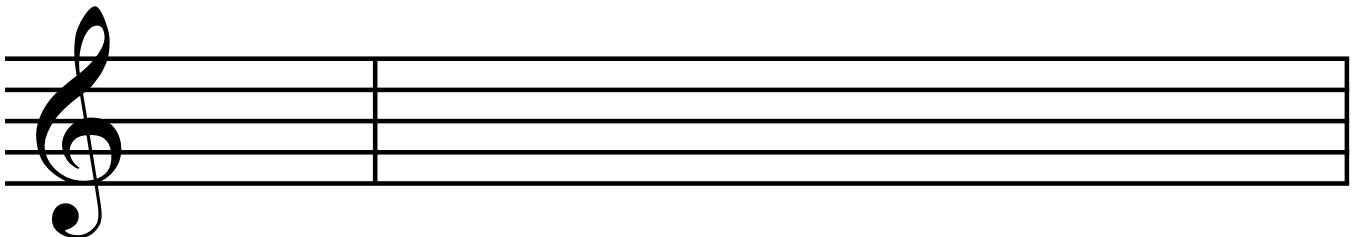
relative minor: \_\_\_\_\_  
write harmonic version of that relative minor:  
(See the text, page 18, for help with harmonic minor.)



## SK-5c

key signature  
for D major

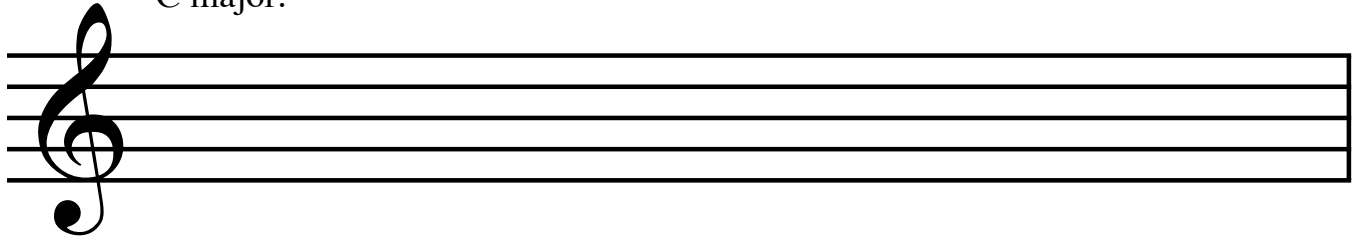
relative minor: \_\_\_\_\_  
write ascending melodic version of that relative minor:  
(See the text, page 19, for help with melodic minor.)



## SK-6a

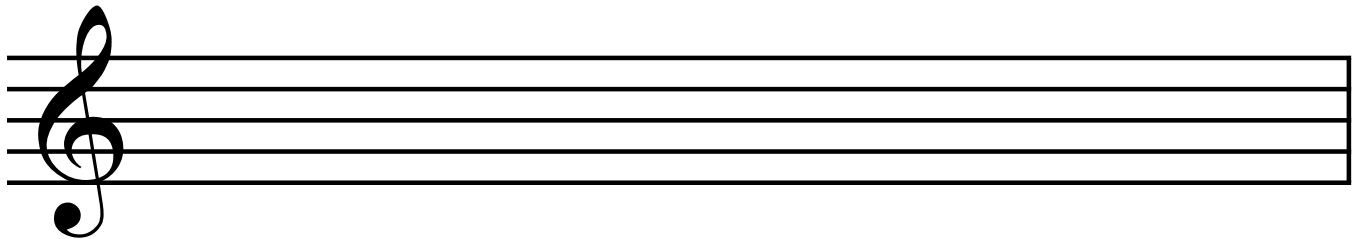
Write the C major scale on the first staff, and label the scale degrees. Write it again on the staff below, and this time lower (flatten) scale degrees 3, 6, and 7. You have now produced a natural minor version with tonic C. C major and c minor are called *parallel minor* and *parallel major* in relation to each other. The same set of minor versions exists in parallel minor as does in relative minor keys. See pages 10, 18, and 19 of the text for help.

C major:



scale degrees: \_\_\_\_\_

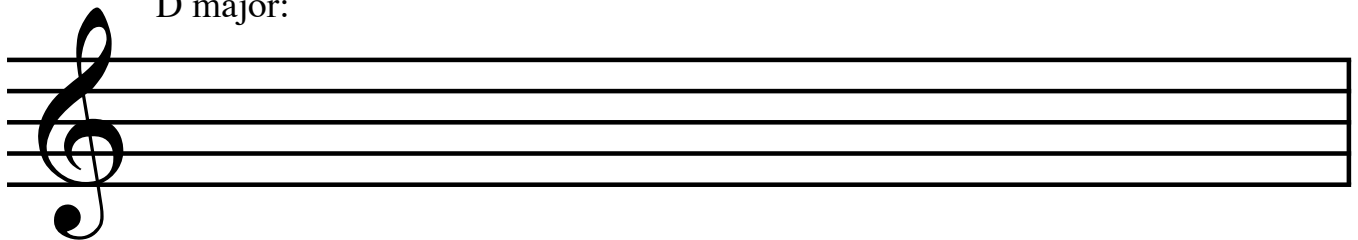
c minor:



## SK-6b

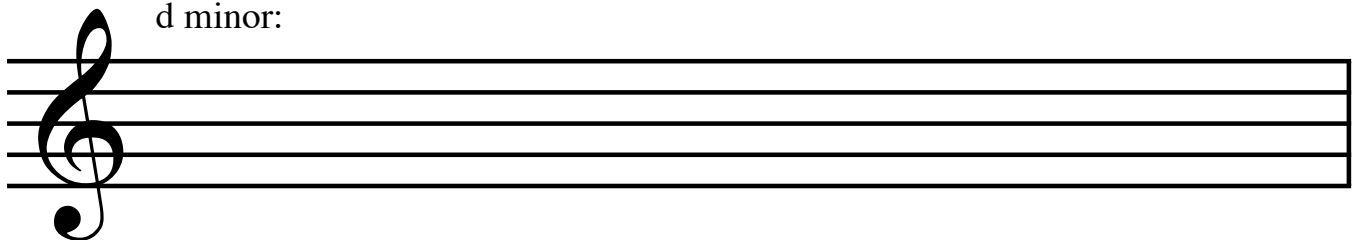
Do the same process as in SK-6a above, this time starting with D major. (*Lowering a scale degree can be either adding a flat or removing a sharp.*)

D major:



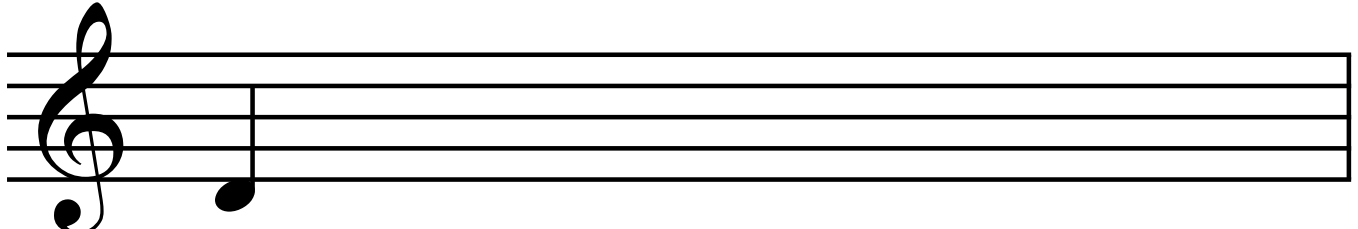
scale degrees: \_\_\_\_\_

d minor:



## SK-7

On each staff provided, write out the D major scale, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing the scale three times, once using each labeling system (scale degree, solfege, note name).



D

re

1

\_\_\_\_\_

\_\_\_\_\_

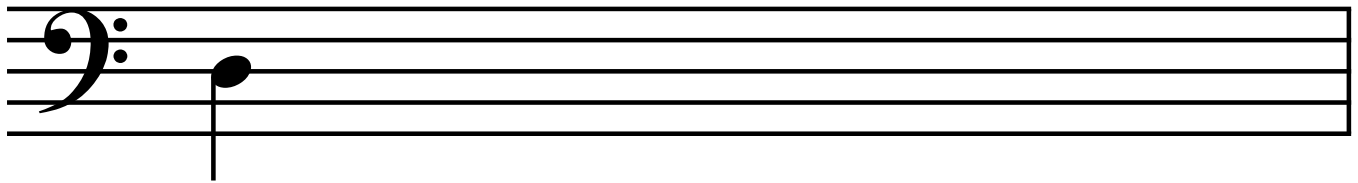
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



D

re

1

\_\_\_\_\_

\_\_\_\_\_

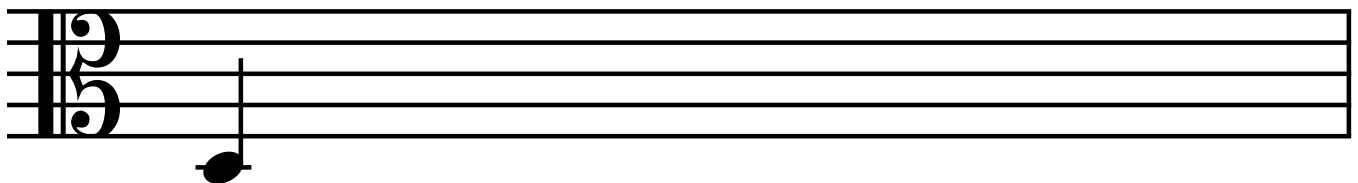
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



D

re

1

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

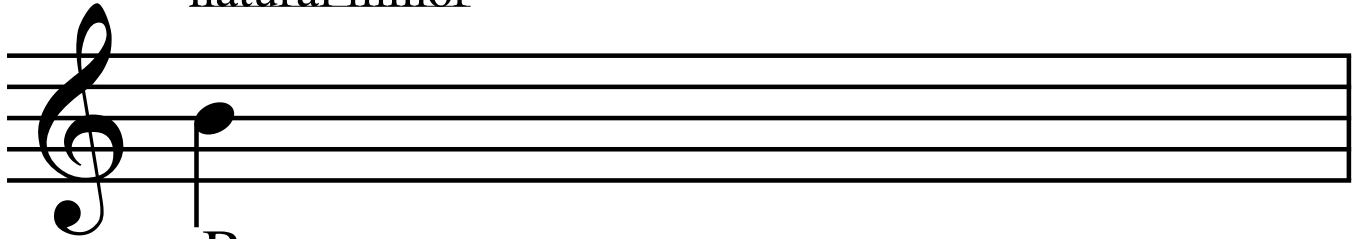
\_\_\_\_\_

\_\_\_\_\_

## SK-8

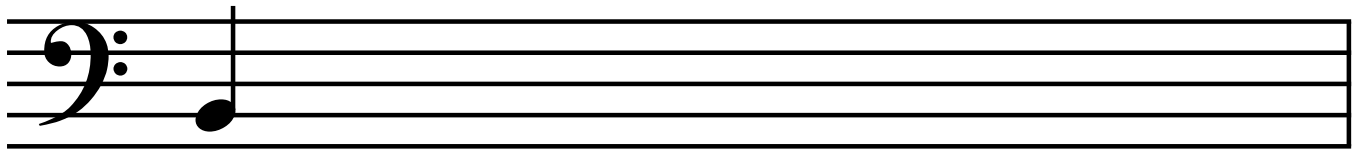
On each staff provided, write out the version of the b minor scale requested, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing each version of the scale three times, once using each labeling system (scale degree, solfege, note name).

## natural minor



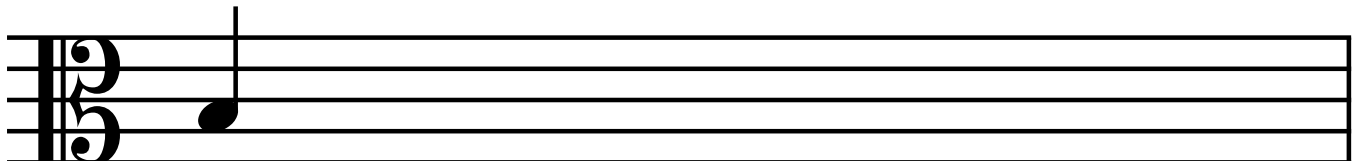
B	_____	_____	_____	_____	_____	_____	_____
si	_____	_____	_____	_____	_____	_____	_____
1	_____	_____	_____	_____	_____	_____	_____

## harmonic minor



B	_____	_____	_____	_____	_____	_____	_____
si	_____	_____	_____	_____	_____	_____	_____
1	_____	_____	_____	_____	_____	_____	_____

## ascending melodic minor

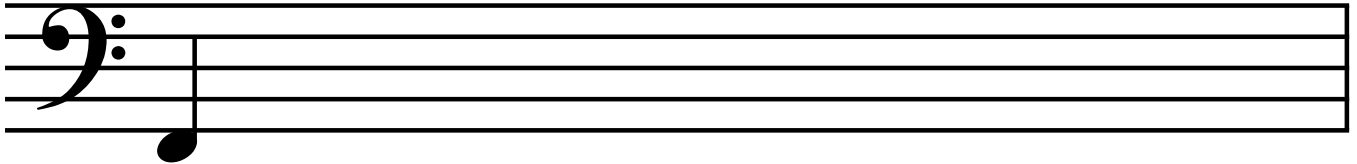


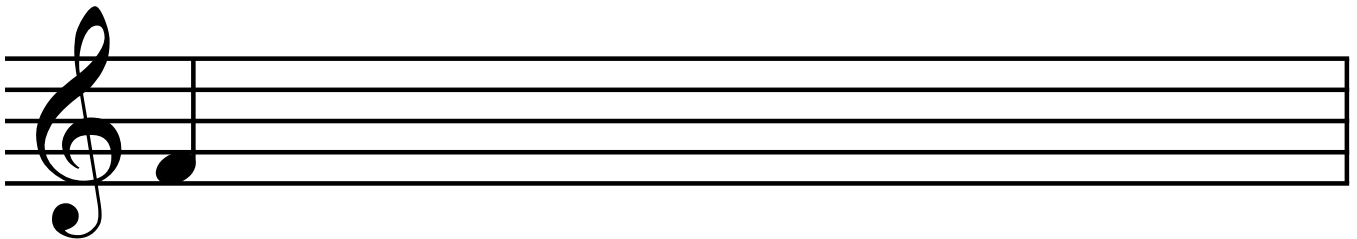
B	_____	_____	_____	_____	_____	_____	_____
si	_____	_____	_____	_____	_____	_____	_____
1	_____	_____	_____	_____	_____	_____	_____

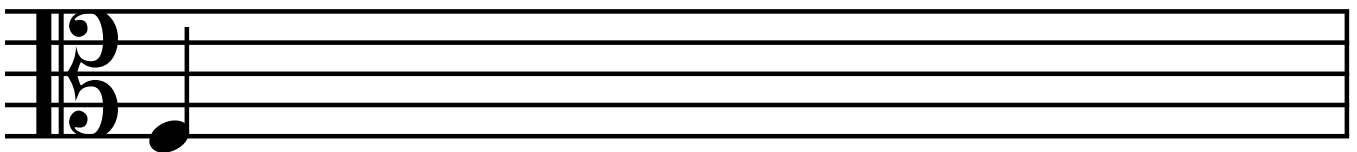


## SK-9

On each staff provided, write out the F major scale, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing the scale three times, once using each labeling system (scale degree, solfege, note name).



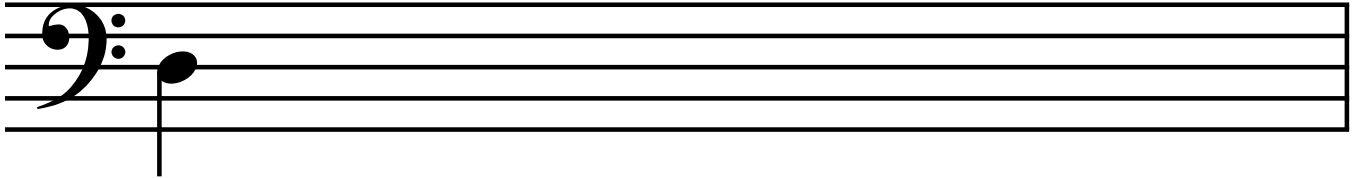




## SK-10

On each staff provided, write out the version of the d minor scale requested, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing each version of the scale three times, once using each labeling system (scale degree, solfege, note name).

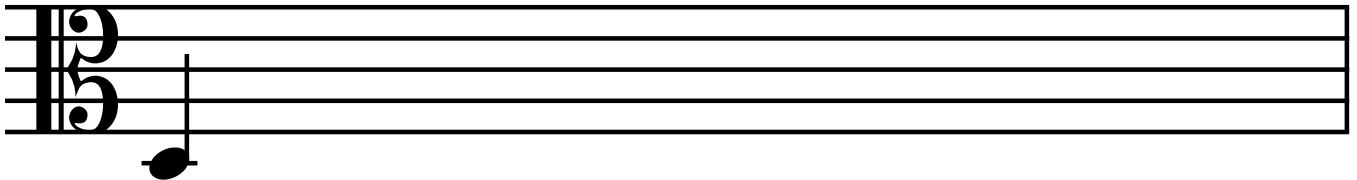
## natural minor




## harmonic minor

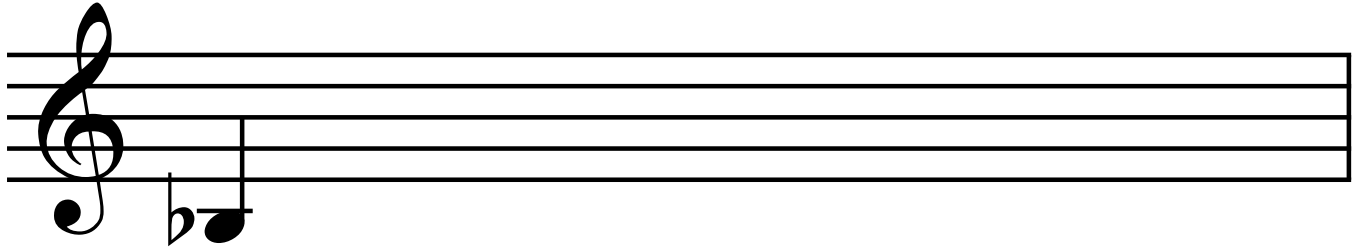



## ascending melodic minor



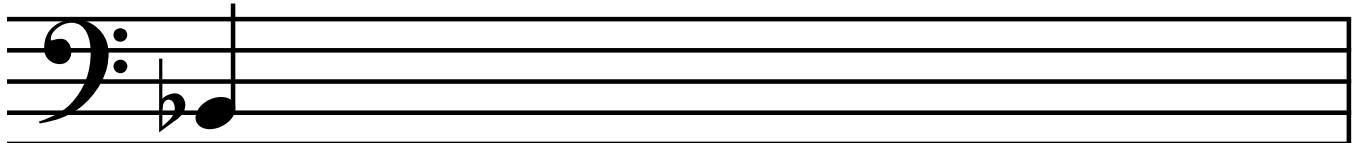

## SK-11

On each staff provided, write out the Bb major scale, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing the scale three times, once using each labeling system (scale degree, solfege, note name).



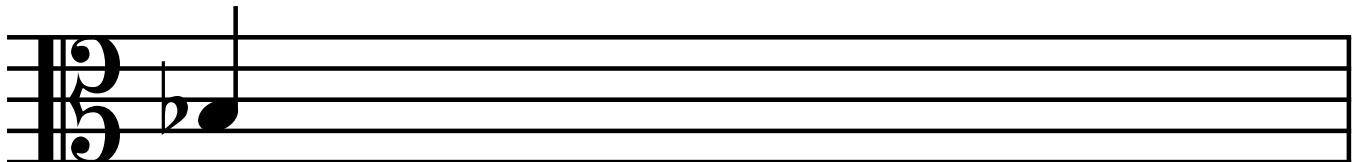
A musical staff with a treble clef. The first note is a half note Bb4. The rest of the staff is empty.

_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____



A musical staff with a bass clef. The first note is a half note Bb3. The rest of the staff is empty.

_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____



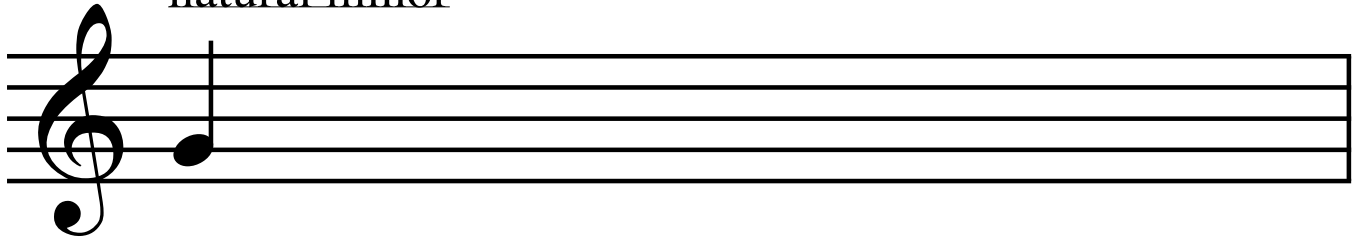
A musical staff with an alto clef. The first note is a half note Bb3. The rest of the staff is empty.

_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____

## SK-12

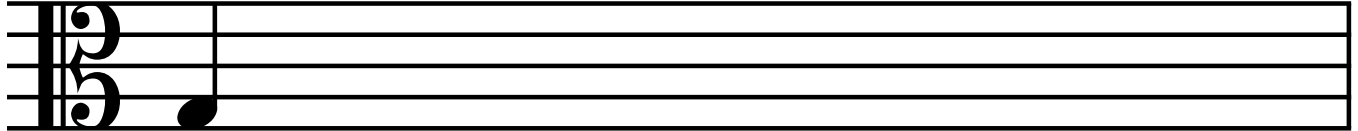
On each staff provided, write out the version of the g minor scale requested, and identify (write) the solfège syllable, scale degree number, and note name for each note in the space provided. Sing each version of the scale three times, once using each labeling system (scale degree, solfege, note name).

natural minor



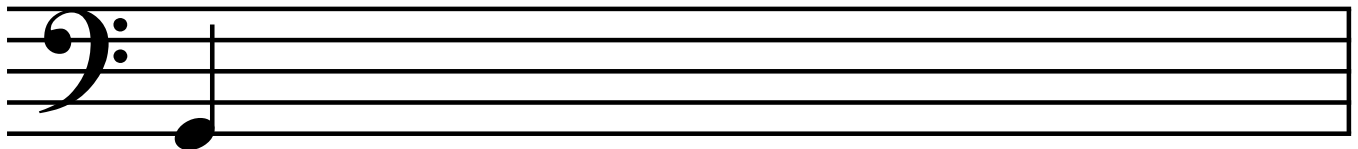
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____

harmonic minor



_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____

ascending melodic minor



_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____

# Intervals

## I-1

Using the pitches of C major (i.e., all white notes), complete the intervals specified by writing the appropriate note above the tonic note provided. (For the intervals P1 and M2, write the new note slightly to the right of the given note. All others should be written directly above the note provided.) When you have finished the whole set, sing each interval using scale degree numbers, solfege syllables, and note names.

A sample solution to this exercise is provided below. You may simply copy it if you wish. More information on intervals is found in the text on pages 14 & 15. Notice that we are using a major scale, and that all intervals above tonic that are not perfect are major intervals. Each of them may be turned into minor intervals by lowering the top note by a half step.

P1    M2    M3    P4    P5    M6    M7    P8

sample solution:

P1    M2    M3    P4    P5    M6    M7    P8

## I-2

Using the pitches of C major (i.e., all white notes), complete the intervals specified by writing the appropriate note *below* the tonic note provided. (For the intervals P1 and M2, write the new note slightly to the *left* of the given note. All others should be written directly below the note provided.) When you have finished the whole set, sing each interval using scale degree numbers, solfege syllables, and note names.

A sample solution to this exercise is provided below. You may simply copy it if you wish. More information on intervals is found in the text on pages 14 & 15.

P1    m2    m3    P4    P5    m6    m7    P8

P1    m2    m3    P4    P5    m6    m7    P8

## I-3

Every note in a major scale has a third above it, which may be major or minor. Play the thirds below, which are all the thirds in C major, and determine which are major and which are minor, and write the answer below each one. Singing the thirds is also very helpful, especially after you know which quality it is. Pitch names, scale degree numbers, and solfege syllables are all useful for singing.

You may also use a keyboard or the keyboard picture in the text (p. 29) to count out whole and half steps. Major thirds have two whole steps (or four half steps), and minor thirds have one whole and one half steps (or three half steps).

\_\_\_\_\_

## I-4

Every note in a major scale also has a fifth above it. This time, you write the upper note, always the fifth scale step (counting the starting note!) above the lower, and determine whether the fifth is perfect or not. The only one you'll find which is not perfect will be *diminished*. Play each fifth, and put a "P" under those you find which sound the same, and little circle (°) under the one you find to be diminished.

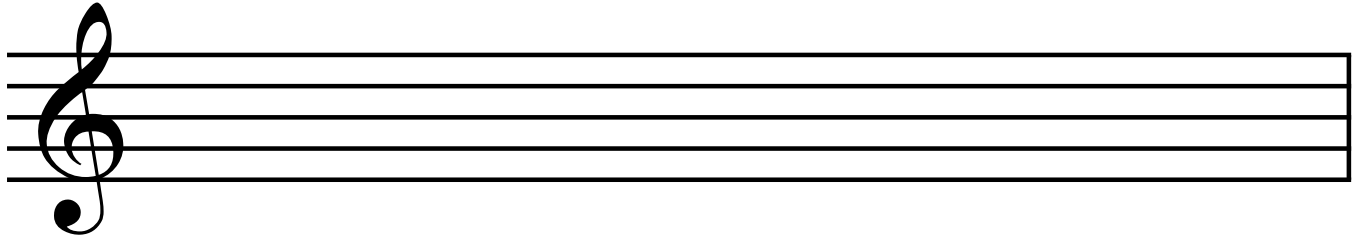
\_\_\_\_\_

## Intervals in a key.

Key \_\_\_\_\_

### I-T1a

As in I-1, write all the intervals which occur *above* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



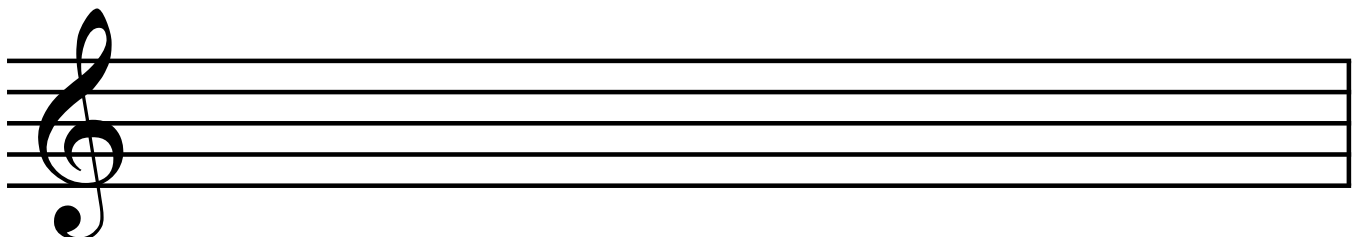
### I-T1b

As in I-2, write all the intervals which occur *below* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



### I-T1c

In the manner of I-4, write all the intervals of a \_\_\_\_\_ which occur in the key identified by your instructor. Below the staff, name each interval by number and quality. Sing all intervals using note names, solfege syllables, and scale degree numbers.



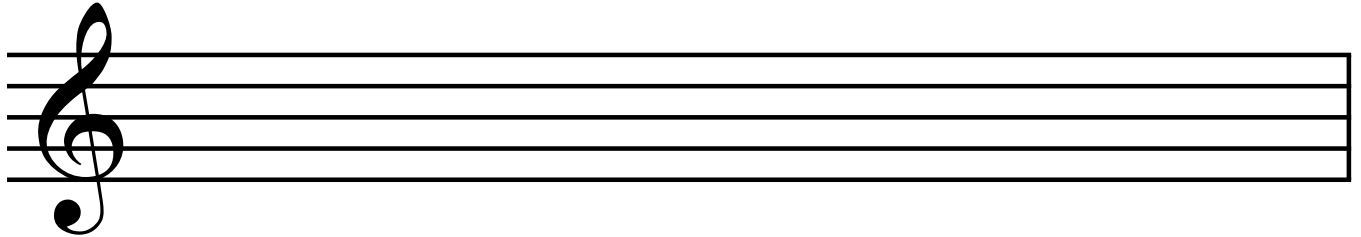


## Intervals in a key.

Key \_\_\_\_\_

### I-T1a

As in I-1, write all the intervals which occur *above* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



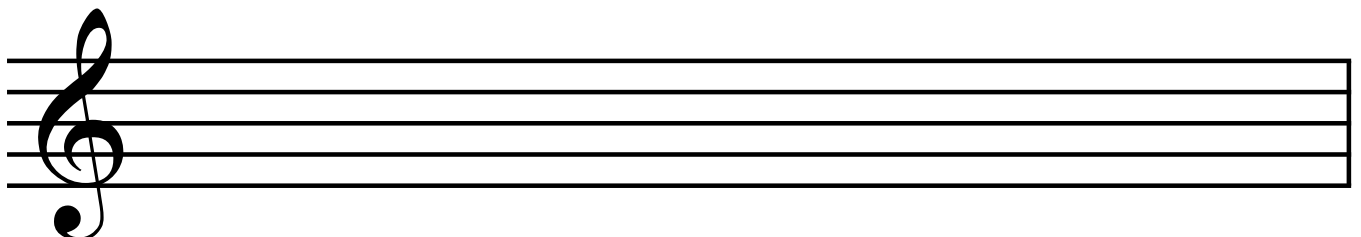
### I-T1b

As in I-2, write all the intervals which occur *below* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



### I-T1c

In the manner of I-4, write all the intervals of a \_\_\_\_\_ which occur in the key identified by your instructor. Below the staff, name each interval by number and quality. Sing all intervals using note names, solfege syllables, and scale degree numbers.

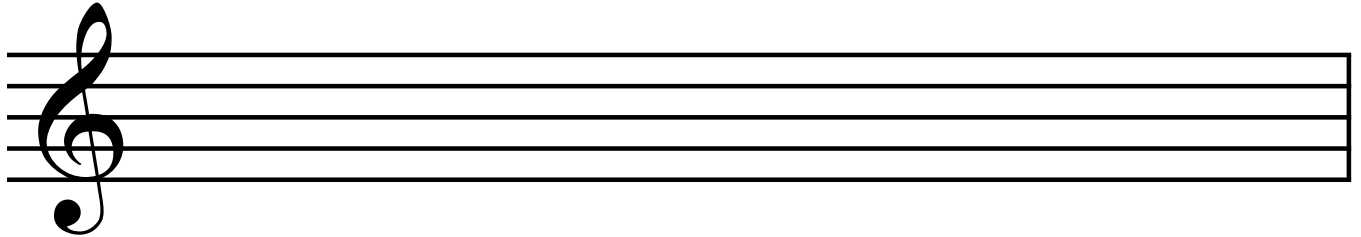


## Intervals in a key.

Key \_\_\_\_\_

### I-T1a

As in I-1, write all the intervals which occur *above* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



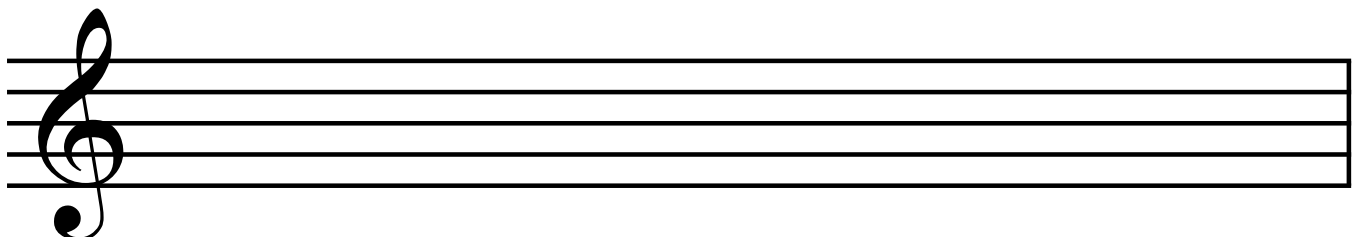
### I-T1b

As in I-2, write all the intervals which occur *below* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



### I-T1c

In the manner of I-4, write all the intervals of a \_\_\_\_\_ which occur in the key identified by your instructor. Below the staff, name each interval by number and quality. Sing all intervals using note names, solfege syllables, and scale degree numbers.

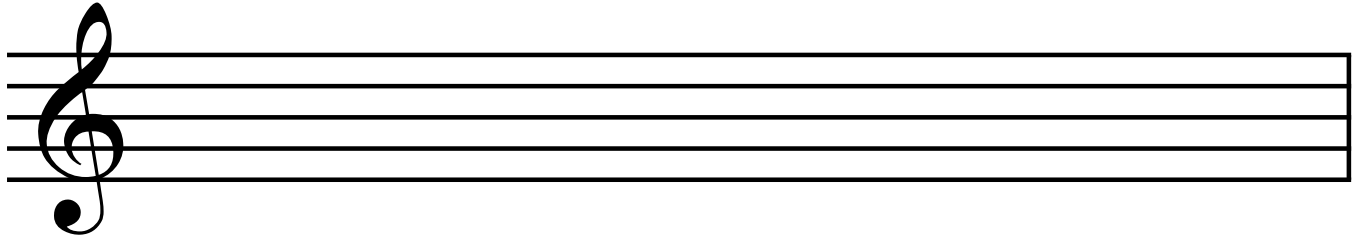


## Intervals in a key.

Key \_\_\_\_\_

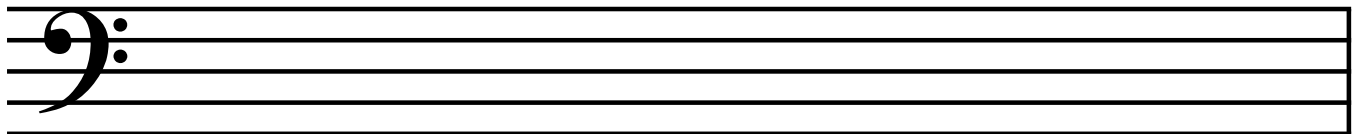
### I-T1a

As in I-1, write all the intervals which occur *above* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



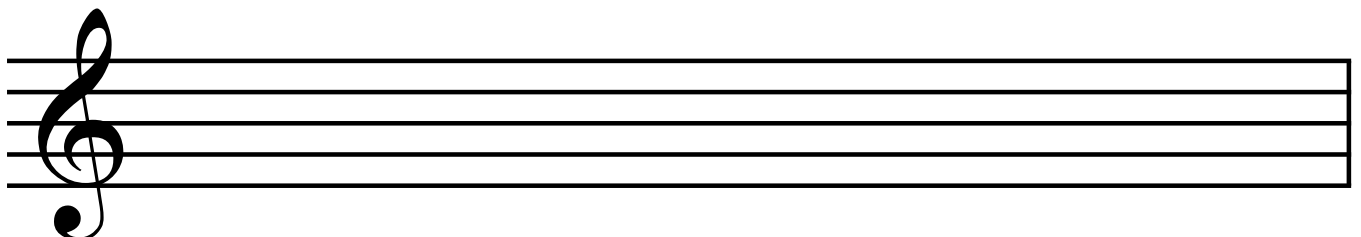
### I-T1b

As in I-2, write all the intervals which occur *below* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



### I-T1c

In the manner of I-4, write all the intervals of a \_\_\_\_\_ which occur in the key identified by your instructor. Below the staff, name each interval by number and quality. Sing all intervals using note names, solfege syllables, and scale degree numbers.

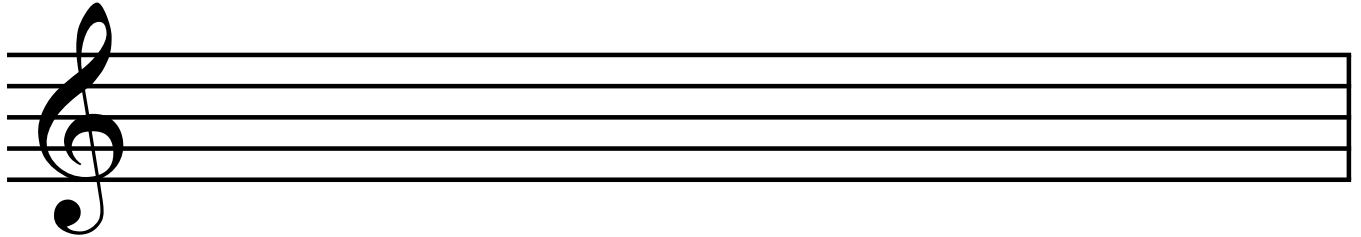


## Intervals in a key.

Key \_\_\_\_\_

### I-T1a

As in I-1, write all the intervals which occur *above* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



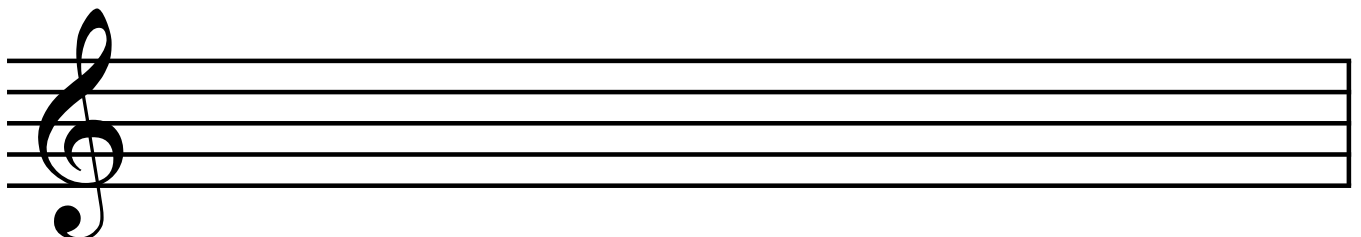
### I-T1b

As in I-2, write all the intervals which occur *below* the tonic note (from unison to octave). Rather than using all white notes, as when using C major, you will use the notes from the scale identified by your instructor. When you have finished the whole set, or one at a time after writing, sing each interval using scale degree numbers, solfege syllables, and note names.



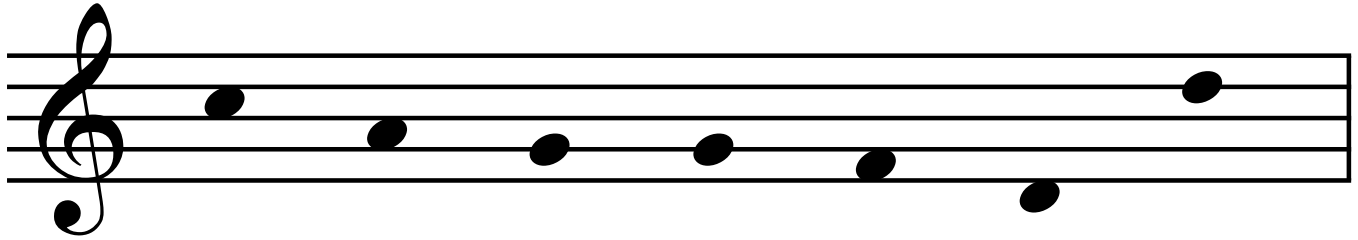
### I-T1c

In the manner of I-4, write all the intervals of a \_\_\_\_\_ which occur in the key identified by your instructor. Below the staff, name each interval by number and quality. Sing all intervals using note names, solfege syllables, and scale degree numbers.



## I-5

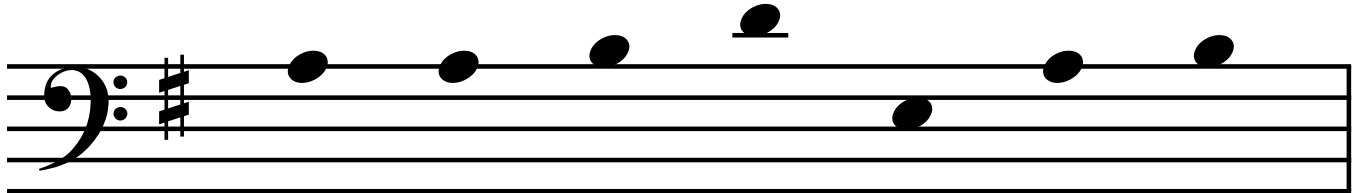
Write the requested intervals *above* the notes provided. When you have finished the whole set, sing each interval using solfege syllables and note names.



M3    m3    P4    P5    M3    P8    M2

## I-6

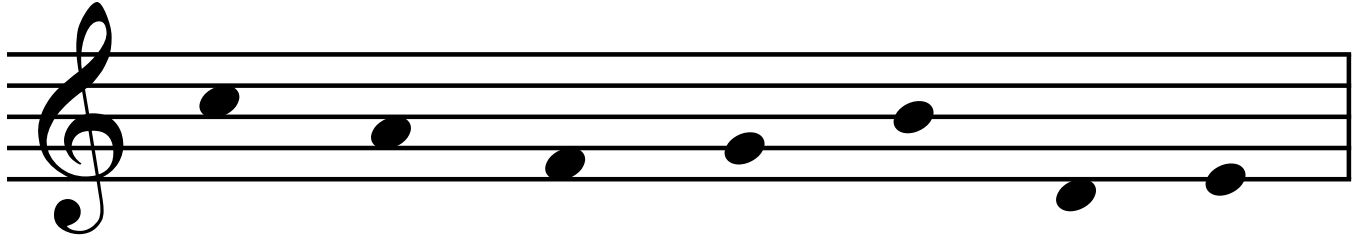
Write the requested intervals *below* the notes provided. Take note of the key signature (G major), and be advised that no accidentals should be required. When you have finished the whole set, sing each interval using solfege syllables and note names.



m3    P4    P8    M2    M3    P5    P5

## I-7

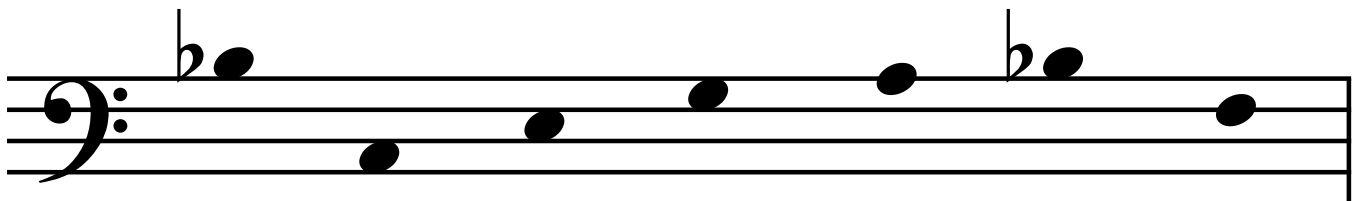
Write the requested intervals *above* the notes provided. When you have finished the whole set, sing each interval using solfege syllables and note names.



M6    P5    M7    P8    m6    m7    m6

## I-8

Write the requested intervals *below* the notes provided. Accidentals will be required here, but they all come from the same key. What is the key? \_\_\_\_\_  
When you have finished the whole set, sing each interval (solfege syllables, note names).

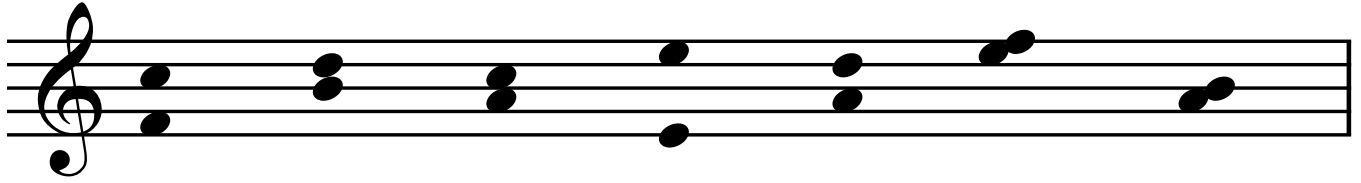


P8    P5    M6    M6    M7    m6    m7

## I-9

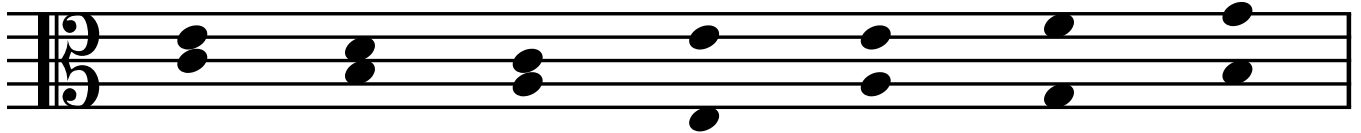
Identify by number and quality the intervals provided. When you have finished the whole set, sing each interval using solfege syllables and note names.

## I-9a



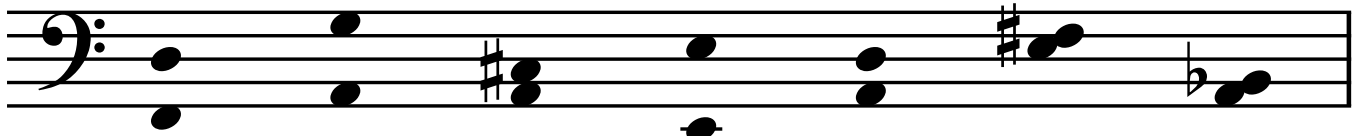
\_\_\_\_\_

## I-9b



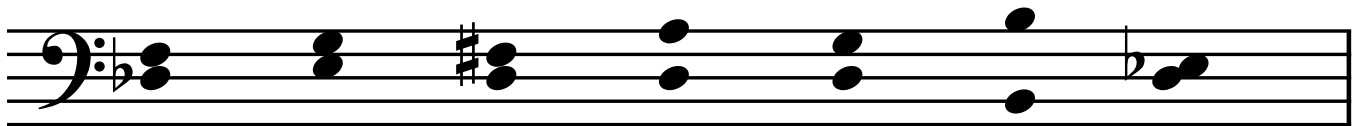
\_\_\_\_\_

## I-9c



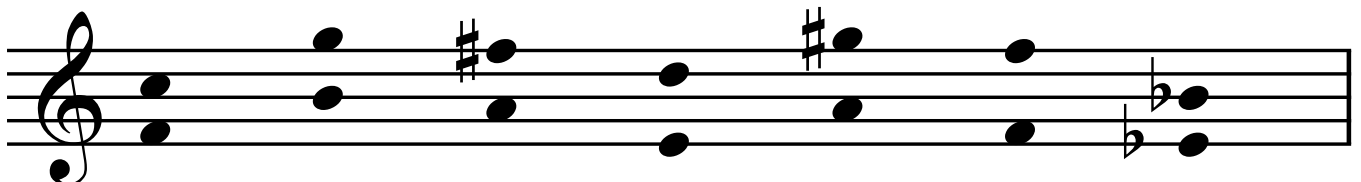
\_\_\_\_\_

## I-9d



\_\_\_\_\_

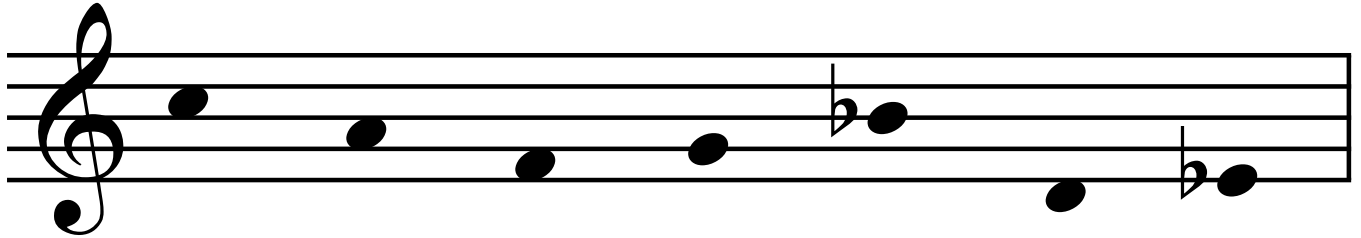
## I-9e



\_\_\_\_\_

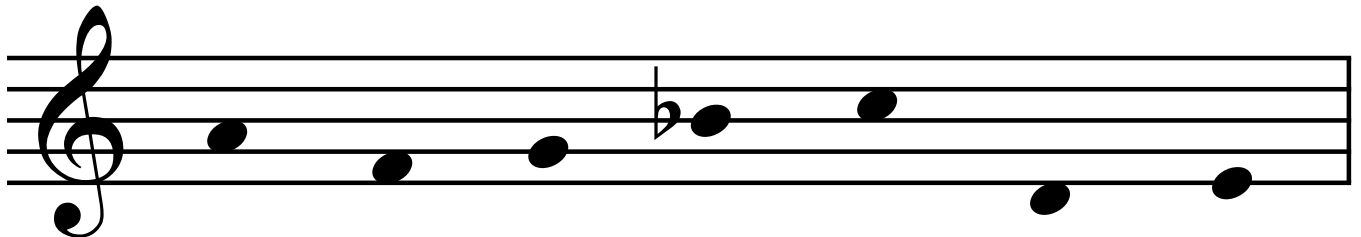
## I-10

Write a *major second* above each note provided. A major second is a whole step, or two half steps. Sing each interval using solfege syllables and pitch names. The upper note should be offset slightly to the right, not directly above it. Use a real keyboard, or the printed one in the text, p. 29, to help you figure whole and half steps.



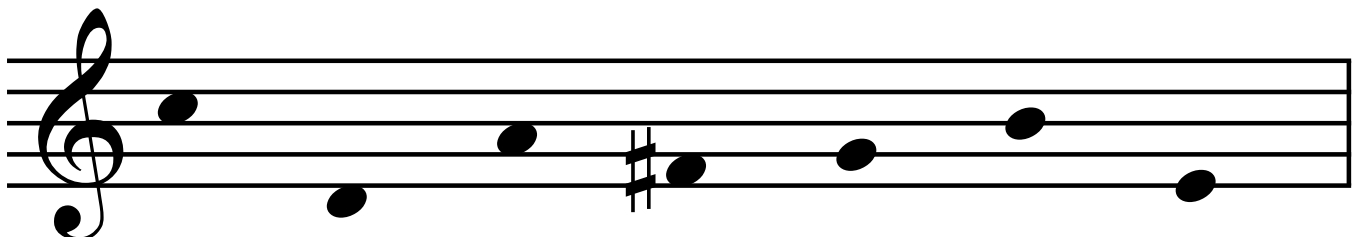
## I-11

Write a *major third* above each note provided. A major third is two whole steps, or four half steps. Sing each interval using solfege syllables and pitch names. The upper note should be directly above the lower note. Use a real keyboard, or the printed one found in the text, p. 29, to help you figure whole and half steps.



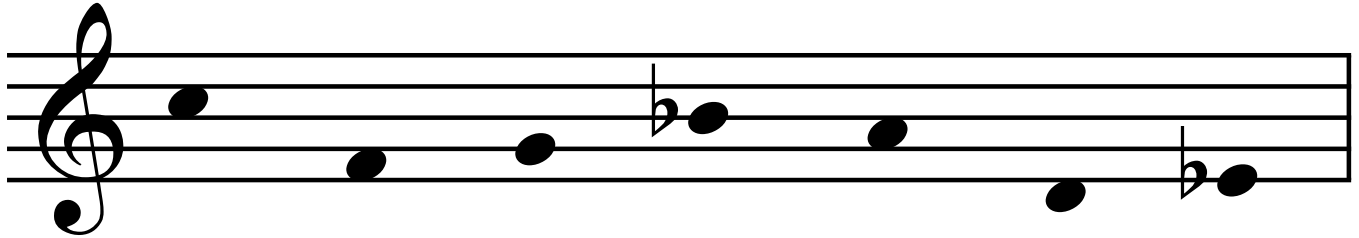
## I-12

Write a *minor third* above each note provided. A minor third is one whole step and one half step, or three half steps. Sing each interval using solfege syllables and pitch names. The upper note should be directly above the lower note. Use a real keyboard, or the printed one found in the text, p. 29, to help you figure whole and half steps.



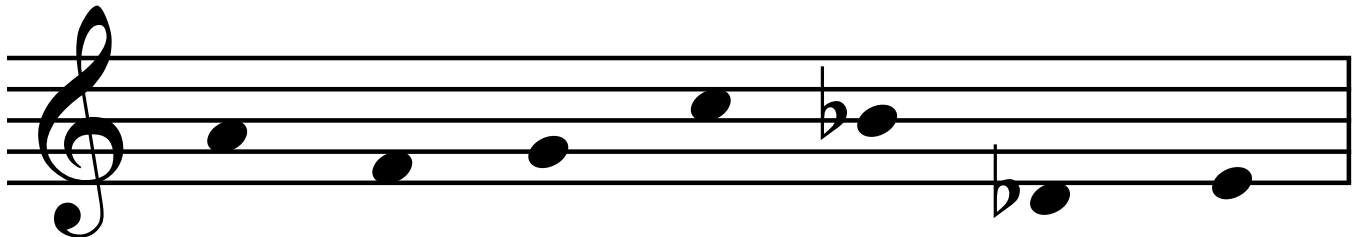
## I-13

Write a *perfect fourth* above each note provided. A perfect fourth is two whole and one half steps, or five half-steps. It is also the fourth scale degree in a major or minor scale. Sing each interval using solfege syllables and pitch names. Use a real keyboard, or the printed one in the text, p. 29, to help you figure whole and half steps.



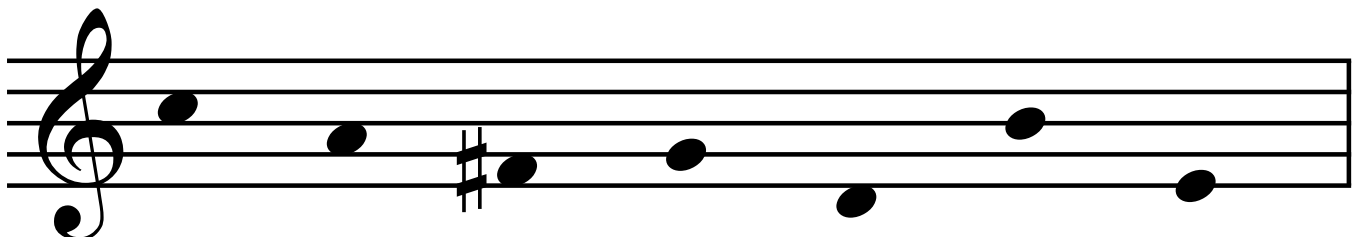
## I-14

Write a *perfect fifth* above each note provided. A perfect fifth is three whole and one half steps, or seven half-steps. It is also the fifth scale degree in a major or minor scale. Sing each interval using solfege syllables and pitch names. Use a real keyboard, or the printed one found in the text, p. 29, to help you figure whole and half steps.



## I-15

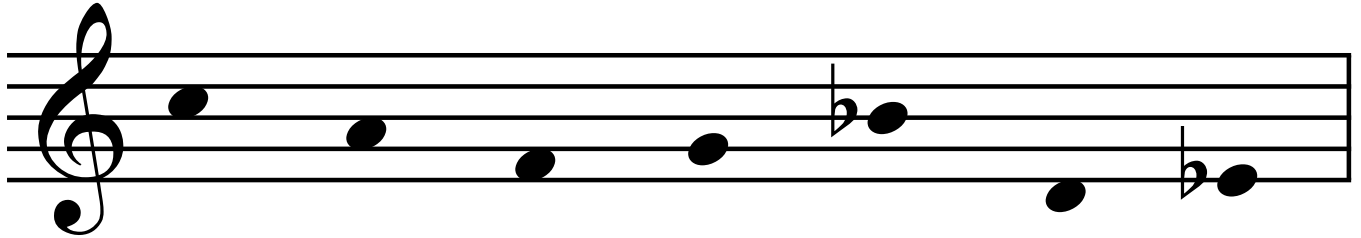
Write a *minor sixth* above each note provided. A minor sixth is one half-step more than a perfect fifth, or eight half steps. Sing each interval using solfege syllables and pitch names. The upper note should be directly above the lower note. Use a real keyboard, or the printed one found in the text, p. 29, to help you figure whole and half steps.





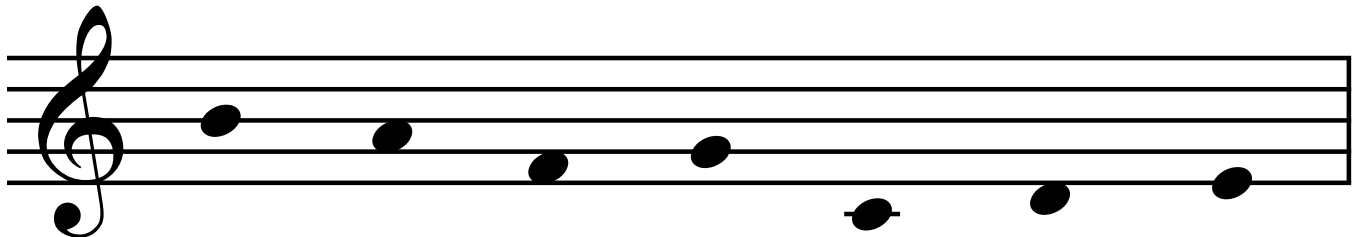
## I-16

Write a *major sixth* above each note provided. A major sixth is one whole step more than a perfect fifth, or nine half steps. Sing each interval using solfege syllables and pitch names. The upper note should be directly above the lower note. Use a real keyboard, or the printed one found in the text, p. 29, to help you figure whole and half steps.



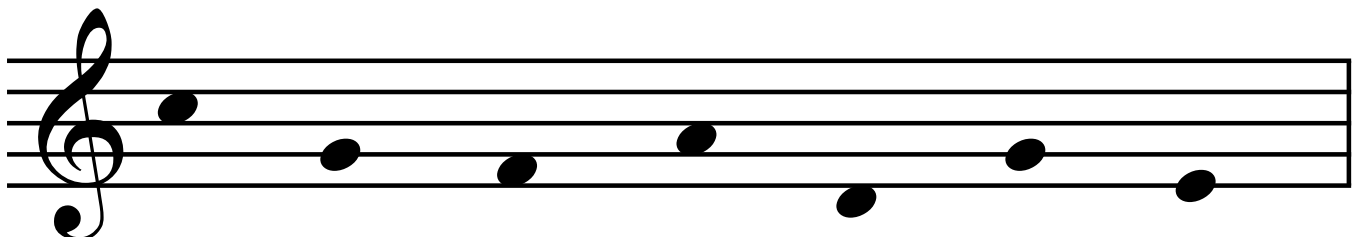
## I-17

Write a *minor seventh* above each note provided. A minor seventh is a whole step below the octave of a note, or ten half steps. It is also the seventh scale degree in a natural minor scale. Sing each interval using solfege syllables and pitch names. Use a real keyboard, or the printed one found in the text, p. 29, to help you figure whole and half steps.



## I-18

Write a *major seventh* above each note provided. A major seventh is a half step below the octave of a note, or eleven half steps. It is also the seventh scale degree in a major scale. Sing each interval using solfege syllables and pitch names. Use a real keyboard, or the printed one found in the text, p. 29, to help you figure whole and half steps.



# Triads

## T-1

Write out the triads which naturally occur over each note in the C major scale, and provide a roman numeral analysis of the chord in the space below the chord. Remember that the numeral comes from the scale degree, and that one identifies quality by using upper- or lower-case roman numerals. There is one chord which is neither major nor minor. Can you figure out what to do with it? (For help, see pages 22-25 of the text.) Sing all the chords using note names, solfege syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

A musical staff in bass clef containing the notes of the C major scale: C, D, E, F, G, A, B, C. Below each note is a horizontal line intended for the student to write a triad and its roman numeral analysis.

## T-2

Using only white notes (or pitches coming from C major):

- write the triad which exists above the note given
- label its quality (major or minor)
- in the space beside the triad, write it again
- if the triad is major, make it minor by lowering the third a half step
- if the triad is minor, make it major by raising the third a half step

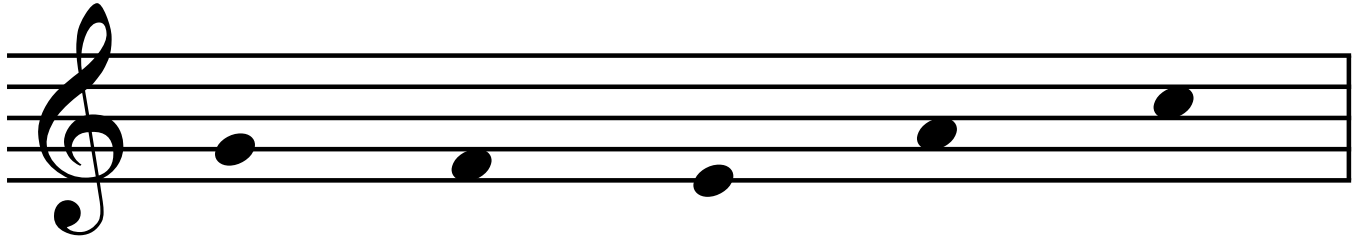
(The first one is solved as an example, using smaller note heads for the solution.)

A musical staff in bass clef showing two solved triads. The first triad is C minor (m) with smaller note heads. The second triad is C major (M). Below each triad is a horizontal line for the student to write the triad again.

A musical staff in treble clef with three blank lines for writing triads and their roman numeral analyses.

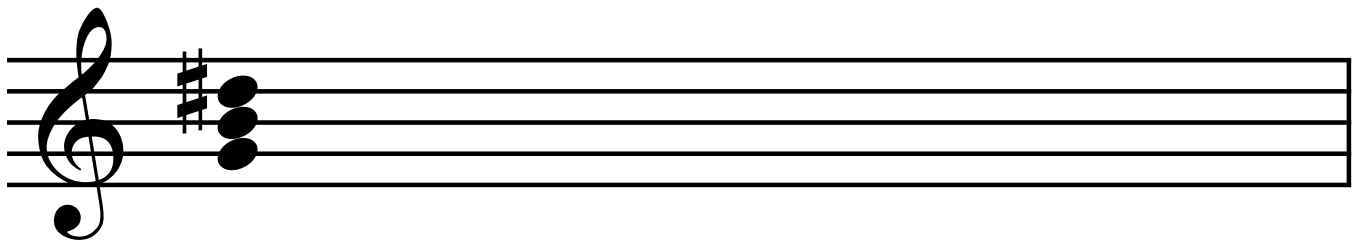
## T-3

Spell a major triad above each root provided. Sing each triad.



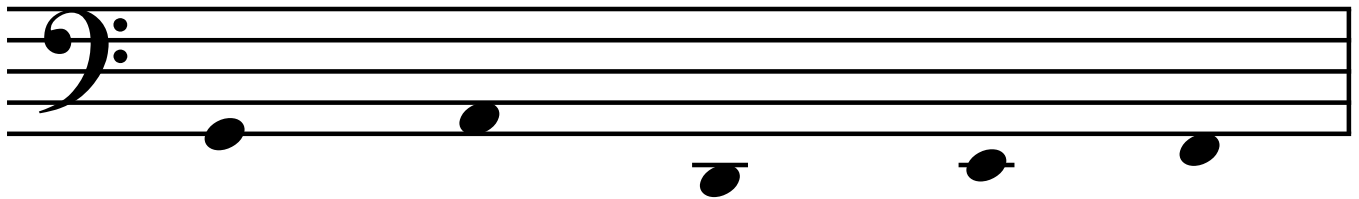
## T-4

Rewrite each of the major triads from T-3 above, then transform it into an augmented triad by raising the fifth. Follow the example provided, and see the text, page 23, for help. Sing each triad you write.



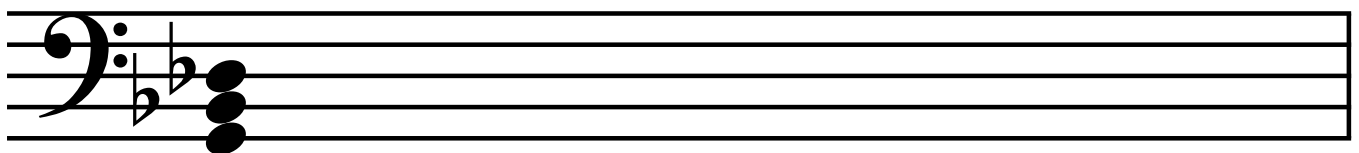
## T-5

Spell a minor triad above each root provided. Sing each triad.



## T-6

Rewrite each of the minor triads from T-5 above, then transform each into a diminished triad by lowering the fifth. Follow the example provided, and see the text, page 23, for help. Sing each triad you write.



## T-7 through 11

For each major key requested, write out the tonic (I), subdominant (IV) and dominant (V) triads. Identify each chord with its appropriate label, as in the example provided. Use accidentals to get the key right.

example, in E major:

I                      IV                      V

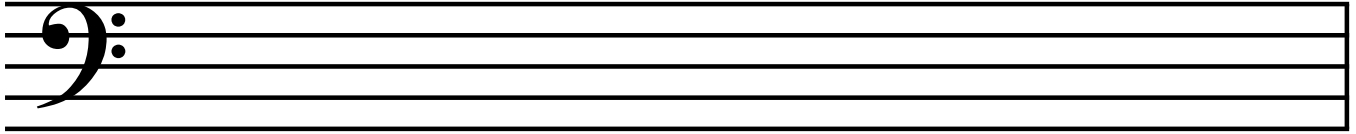
T-7  
C major

T-8  
G major

T-9  
D major

T-10  
F major

T-11  
Bb major



\_\_\_\_\_

T-12 through 16

For each minor key requested, write out the tonic (i), subdominant (iv) and dominant (V) triads. Identify each chord with its appropriate label, as in the example provided. Notice that tonic and subdominant are minor, while dominant is major. Use the harmonic minor form of the scale to get the chord qualities to work out right.

example, in c minor

i
iv
V

T-12  
a minor



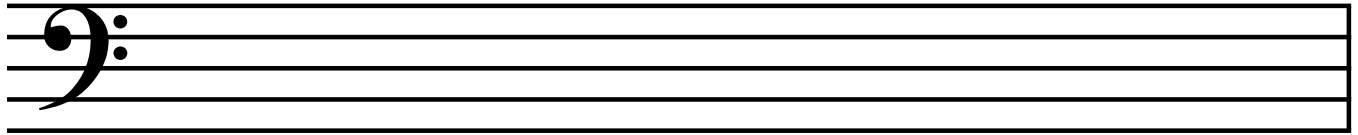
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T-13  
e minor



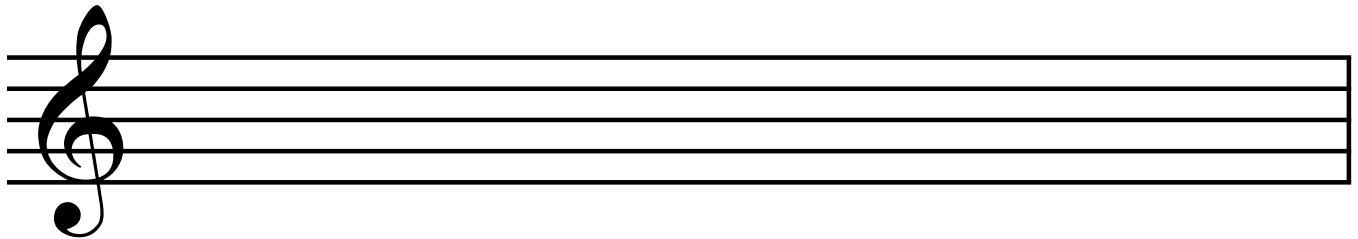
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T-14  
b minor



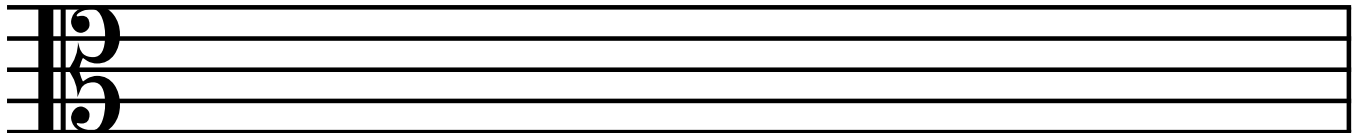
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T-15  
d minor



\_\_\_\_\_

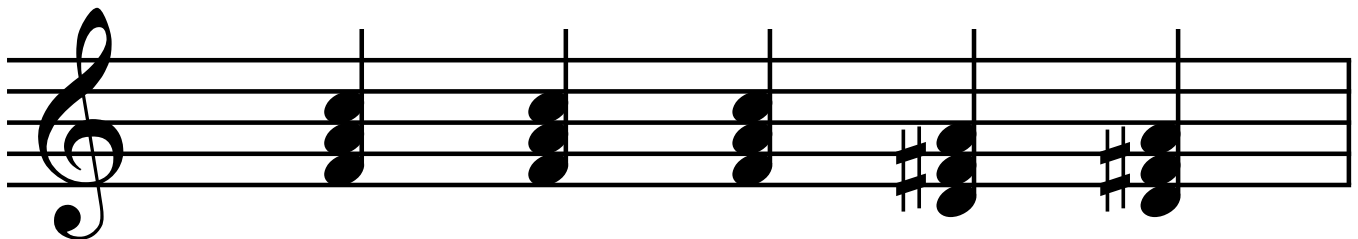
T-16  
g minor



\_\_\_\_\_

T-17

Given the tonic, subdominant, or dominant chord provided, identify the key that the chord must belong to.



If the chord is:      I          V          IV          I          V

the key must be:    \_\_\_\_\_

## T-18

Spell the triads requested on the roots provided.

## T-18a

A musical staff in treble clef with five whole notes. The notes are on the following lines: G4, A4, B4, C5, D5. Below each note is a label: m, M, M, M, m.

## T-18b

A musical staff in treble clef with five whole notes. The notes are on the following lines: G4, A4, B4 with a sharp sign, C5 with a flat sign, D5. Below each note is a label: o, m, M, +, o.

## T-18c

A musical staff in treble clef with five whole notes. The notes are on the following lines: B4 with a sharp sign, C5 with a flat sign, D5, E5 with a sharp sign, F5 with a sharp sign. Below each note is a label: o, M, M, m, m.

To complete the Creative Activities, follow the instructions below, along with other details your teacher will provide. Write your work in the workbook for the class, where you will find a section devoted to Creative Activities.

## CA-1

Compose a short piece using the rhythm of PR-2 followed by the rhythm of PR-3 (total of 6 measures).

## CA-2

Compose a short piece using the rhythm of PR-10 four times (total of 8 measures).

## CA-3a

Compose a short piece using the rhythm of PR-9, the pitches Do, Mi, Sol, and La; use the rhythm twice (total of 8 measures).

## CA-3b

Compose a short piece using the rhythm of PR-8, the pitches Do, Re, Mi, and Sol; use the rhythm twice (total of 8 measures).

## CA-3c

Compose a short piece using the rhythm of PR-10, the pitches of Do, Re, Mi, Sol, and La; use the rhythm four times (total of 8 measures).

## CA-4

Complete the melody begun in class.

## CA-5

Compose two phrases, taking the first to a cadence on scale degree 5, and the second to scale degree 1.

## CA-6

Compose two phrases, taking the first to a cadence on scale degree 2, and the second to scale degree 1.

## CA-7

Compose a short piece using only the notes of the tonic and dominant triads.

## CA-8

Compose a short piece in which you take us melodically through the tonic, then subdominant, then dominant triads before finally arriving back at tonic.

## CA-9a

Compose a short piece using the interval of the second only; use the rhythm as laid out in PR-15 twice (total of 6 measures).



## CA-9b

Compose a short piece using the intervals of the second and third; use the rhythm as laid out in PR-6 twice (total of 6 measures).

## CA-9c

Compose a short piece using the intervals of the third and a fifth; use the rhythm as laid out in PR-7 twice (total of 6 measures).

## CA-10a

Compose a complementary rhythm (a rhythm to be performed at the same time that is different) to go with PR-9.

## CA-10b

Compose a complementary rhythm (a rhythm to be performed at the same time that is different) to go with PR-3.

## CA-10c

Compose a complementary rhythm (a rhythm to be performed at the same time that is different) to go with PR-5; use the rhythm of PR-5 twice (total of 6 measures).

## CA-11

Write a two-part rhythmic piece that can be played with two people in class.

## CA-12

Write a two-part rhythmic piece of which you can play both parts.

## CA-13

Write a rhythmic canon (round).

## CA-14

Play a I-IV-V-I progression, using as little movement between notes as possible. Get a good feel going, let it be nice and natural, and then improvise a melody with it. The chord progression may be in your right hand, so you might play a bass melody. If you can play the chords in the left hand, you could play a melody above it. You might prefer to sing your improvisation, maybe even make up words.

Take the whole thing up a fifth, or down a fifth.

## CA-15

Play the bass line of a I-IV-V-I progression. Improvise a melody that works with it. Remember that the improvisation can be played or sung.

## CA-16

Make up a bass line that fits the tonic triad. Take that pattern to the subdominant, then to dominant, then back to tonic.

## CA-17

Compose a blues song:

1. Make up a short bass line that fits the tonic triad. Play it for four times.
2. Take that pattern to the subdominant, play it four times.
3. Repeat the first two steps.
4. Then play the pattern twice on dominant, twice on subdominant, four times on tonic.

Sing along, have fun...

Do the same sort of thing using a dominant seventh constructed on each scale degree (1-4-1-4-5-4-1). You don't have to play all the notes of the chord: just play the root, third, and seventh in as close a position as you can get them to each other.

## CA-18

Compose a short piece using the intervals of the third and a fifth; use any rhythms (total of 6 measures).

## CA-19

Compose a short piece using the intervals of the second and third; use any rhythm (total of 6 measures).

## CA-20

Recompose a favorite (or assigned) melody from the Prepared Melody section by changing the time signature.

## CA-21

Recompose a favorite (or assigned) melody from the Prepared Melody section by adding a measure to each musical phrase.

## CA-22

Recompose a favorite (or assigned) melody from the Prepared Melody section by changing the rhythm but keep the pitches.

## CA-23

Recompose a favorite (or assigned) melody from the Prepared Melody section by changing the pitches but keep the rhythm.

## CA-24

Recompose a favorite (or assigned) melody from the Prepared Melody section by changing the time signature.

## CA-25

Label all the intervals in a favorite (or assigned) melody from the Prepared Melody section.

## CA-26

Label all the phrases in a favorite (or assigned) melody from the Prepared Melody section.

CA-27

Sing, conduct, and memorize the designated melody.

CA-28

Using the melody you are preparing for class this week, mark all the scale degrees in the melody. Sing the melody using the scale degrees in place of solfege syllables.

CA-29

Figure out the phrases in your melody assigned for the week. How many phrases are there? What scale degree does each phrase end on? What kind of cadence do you think each would be? Do the phrases seem to group together to form a larger pattern?

CA-30

Label all the melodic intervals in the melody assigned for the week. What is the most commonly used interval?

CA-31

Locate the highest note in the melody assigned for the week. Where is the next highest melodic note before then? After then? What is the low point of the melody? If there is more than one phrase, does each have its own high point? Are they the same note or not? What scale degree is the highest note?

CA-32

What is the key of the assigned melody? What is the mode (major or minor)?

CA-33

Identify the type(s) of minor used in your melody for the week.

CA-34

Transpose the melody you are preparing for class this week up a perfect fifth. Write it out transposed, and then sing it in the transposed version. Sing each version using solfege syllables. Mark the scale degrees in each version, and sing each version using scale degrees.

CA-35

Mark the cadences in your assigned melody. Label the cadences.

CA-36

Is the form of your melody for the week binary or ternary?

CA-37

Circle the groups of notes in this week's melody that belong to the same triad. Label the triad they belong to.

CA-38

Sing just the rhythm of your weekly melody, using the Longy rhythm system.

## CA-39

In this week's melody, mark any uses of sequence.

## CA-40

In this week's melody, locate any instances of chromaticism (use of accidentals). Why is each one there? Is it due to the minor mode? Is it simply an ornamental sort of use, or would it fit a key outside the tonic (and thus be the presence of another key area within the larger key.)

## CA-41

Transpose your melody into the minor mode (if it is major) or into the major mode (if it is minor.) Listen to how the feeling changes. Would a different tempo be better in the new mode? How would changes in articulation reinforce the changes you sense?

## CA-42

Create a variation of this week's melody. Add ornamental notes to the basic melodic framework, make changes to the rhythm.

## Repeated sets

The remaining activities, CA-43 through CA-46, are designed to allow classes to do the same basic activity several times in a row. Your instructor will provide details on using these exercises to fit your class aims.

### CA-43

Compose a melody using the rhythm specified by your instructor. Your instructor will tell you the key to use. Write the melody in your Creative Activities Workbook (which also contains the Dictation Journal). Sing and play your melody, be ready to perform it for your class.

#### CA-43a



#### CA-43b



#### CA-43c



#### CA-43d



#### CA-43e



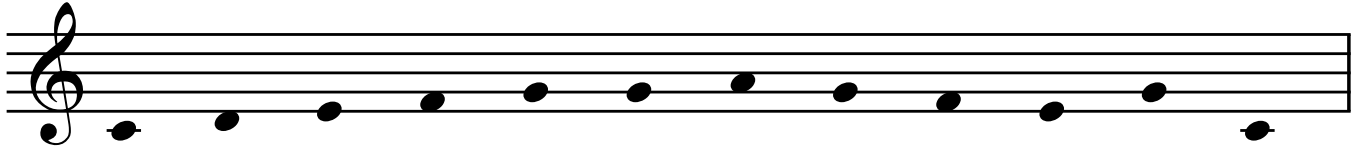
#### CA-43f



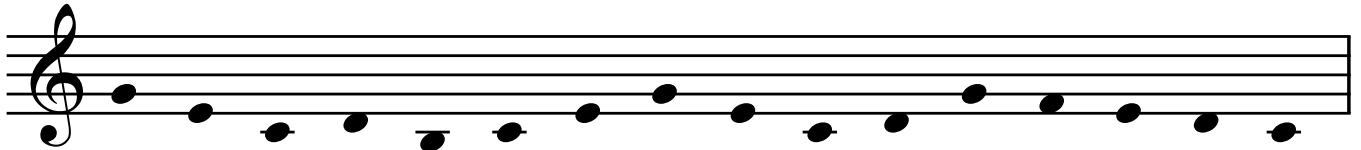
## CA-44

Compose a melody by supplying a rhythm for the notes provided. Your instructor will provide more details to guide your work. It is a good idea to play through the notes, discovering the rhythm that the notes seem to carry. Sing and play your melody, be ready to perform it for your class.

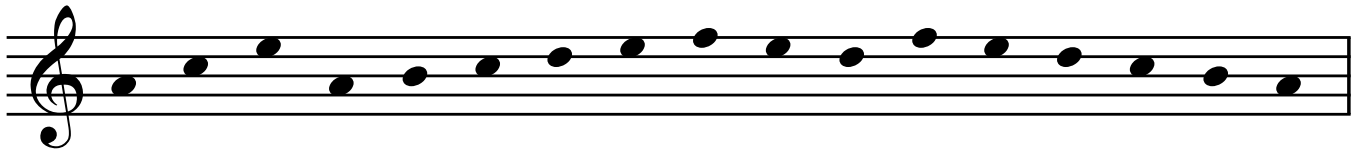
## CA-44a



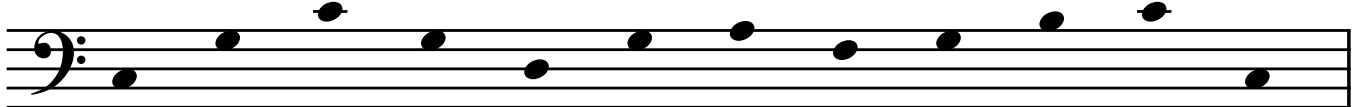
## CA-44b



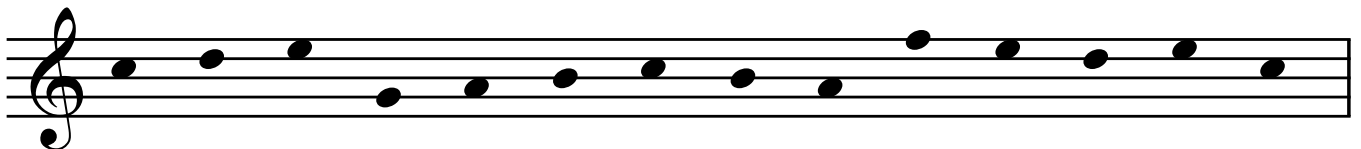
## CA-44c



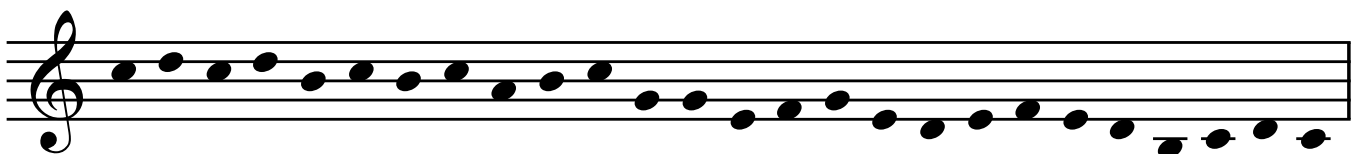
## CA-44d



## CA-44e



## CA-44f



## CA-45

Compose a melody using the rhythmic pattern (motive) specified by your instructor. Your instructor will give you details about length, meter, and so forth, to help shape your melody. Sing and play your melody, be ready to perform it for your class.

CA-45a      CA-45b      CA-45c      CA-45d      CA-45e

CA-45f      CA-45g      CA-45h      CA-45i      CA-45j

## CA-46

Compose a melody using the pitch and rhythm pattern (motive) specified by your instructor. Your instructor will give you details about length, meter, and so forth, to help shape your melody. Sing and play your melody, be ready to perform it for your class.

CA-46a      CA-46b      CA-46c

CA-46d      CA-46e      CA-46f

CA-46g      CA-46h      CA-46i