

WORKBOOK

1. Label all of the pitches in figure P1.1, for all four clefs.
2. Label the following pitches by their letter name and accidental, if applicable. The first one is given as an example.

3. Find two different enharmonic spellings for each given pitch.

4. Assuming a quarter note gets one count, how many counts should each of the following sound/silence events get? Two are done for you as examples.

5. Next to the whole note, write an eighth-note version of the pitch. Make sure to use proper stem and flag direction. The first two are done for you as examples.

WORKBOOK

1. Write in the beats for the entire excerpt, including subdivisions. Note that this excerpt contains an anacrusis. Is this duple, triple, or quadruple time? Is this a simple or compound meter?

Allegretto
Dolce
Bien chanté

Piano

Pno.

Chaminade, "Idylle," op. 126, no. 1

2. The following four measures are written in $\frac{2}{4}$. Rewrite the music first in $\frac{3}{8}$, then in $\frac{3}{4}$. The first measure is given in each new time signature as a guide.

N. Draper

Piano

Pno.

Pno.

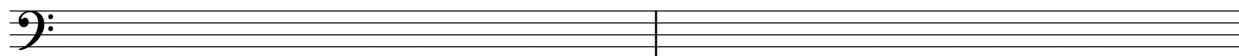
WORKBOOK

1. Create the following ascending major scales.



B \flat Major

D Major



E Major

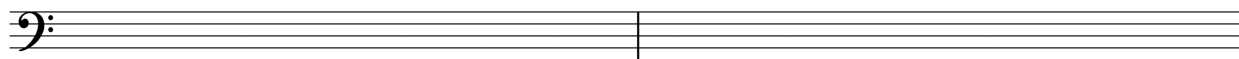
A \flat Major

2. Create the following ascending minor scales.



d natural minor

e harmonic minor



f melodic minor

c \sharp natural minor

3. Identify each key signature by both its major and relative minor key.



4. Draw the key signature on the staff for each given key.



g minor

C \flat Major

b minor

A \flat Major

g \sharp minor

F \sharp Major

WORKBOOK

1. Create the following intervals by adding a whole note next to or above the E \flat .

P1 M2 M3 P4 P5 M6 M7 P8

m2 m3 m6 m7

A1 A2 A3 A4 A5 A6 A7 A8

d2 d3 d4 d5 d6 d7 d8

2. Identify the intervals by their size and quality.

3. On the staff, write the requested interval.

Write the Interval Above

P5 M3 m2 M6 A6 P4 d5 P1 A4 m7

Write the Interval Below

m3 M2 M2 M7 m2 A8 P4 m6 M3 m3

4. The following excerpt is from Certon's "Voyant Souffrier." Between the staves, every time a voice/melody moves, identify the quality and number of the resultant harmonic interval. The first few measures have been done for you.

P5 m6 m7 m6 M6 M6 P5

5. Identify what interval will result from inverting the given interval. The first one has been done for you.

M3 \leftrightarrow m6

P5 \leftrightarrow

M6 \leftrightarrow

A6 \leftrightarrow

m7 \leftrightarrow

P1 \leftrightarrow

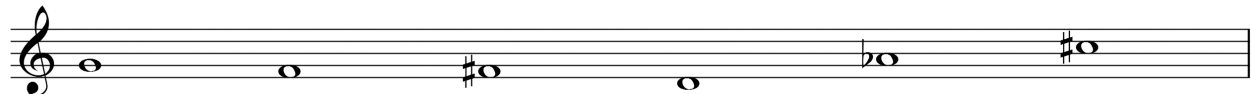
d7 \leftrightarrow

m2 \leftrightarrow

A4 \leftrightarrow


WORKBOOK

1. Create the following root-position triads by stacking two whole notes above the given pitch.




Major Aug. minor dim. minor Major

2. Create the first- and second-inversion triads based on the given root-position triad.




Root 1st inv. 2nd inv. Root 1st inv. 2nd inv.


3. Identify the following triads by their root, quality, and inversion. The first one is given as an example.



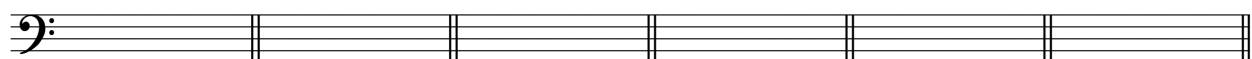
d, 1st.



4. On the staff, write the requested chord. The first one is given as an example.



E \flat , 1st c, 2nd F, root f \sharp° , 1st B \flat +, 1st e, root



A, 2nd G \flat , root d \sharp , root A \flat , 1st c \sharp° , 1st g, 2nd

5. Identify the following triads, written in four voices, by their root, quality, and inversion. The first one is given as an example.

The image shows a musical staff with two staves, each containing four voices. The first staff (treble clef) contains a triad in the first voice (root position) and a triad in the second voice (first inversion). The second staff (bass clef) contains a triad in the third voice (second inversion) and a triad in the fourth voice (root position). The triads are: 1. Treble, Voice 1: C4, E4, G4 (C major, root position). 2. Treble, Voice 2: E4, G4, B4 (C major, first inversion). 3. Bass, Voice 3: C3, E3, G3 (C major, second inversion). 4. Bass, Voice 4: C3, E3, G3 (C major, root position).

E \flat +, 1st

WORKBOOK

1. Create the following root-position seventh chords by stacking three whole notes above the given G.

Major Major-minor minor half-dim. diminished


2. Create first-, second-, and third-inversion seventh chords based on the given root-position chord.

Root 1st inv. 2nd inv. 3rd inv. Root 1st inv. 2nd inv. 3rd inv.

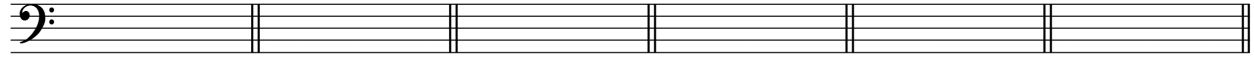
3. Identify the following seventh chords by their root, quality, and inversion. The first one is given as an example.

dm7, 1st

4. On the staff, write the requested seventh chord. The first one is given as an example.





EbM7, 1st gm7, root f#m7, 3rd c#°7, 1st BbMm7, 2nd e°7, root



AMm7, 1st DM7, root bm7, 3rd DbM7, 2nd f°7, root G#Mm7, root

5. Identify the following seventh chords, in four-voice chorale style, by their root, quality, and inversion. The first one is given as an example.





cm7, 3rd