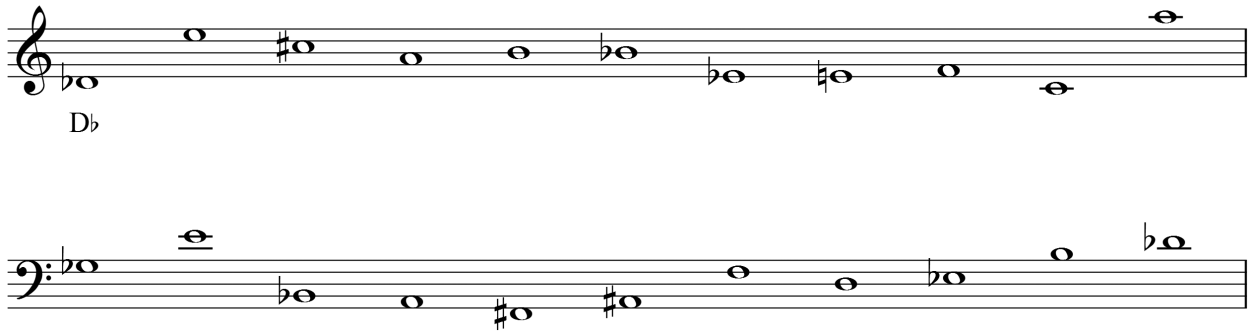


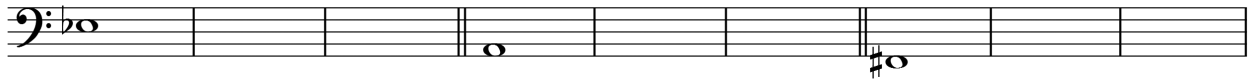
WORKBOOK

1. Label all of the pitches in figure P1.1, for all four clefs.

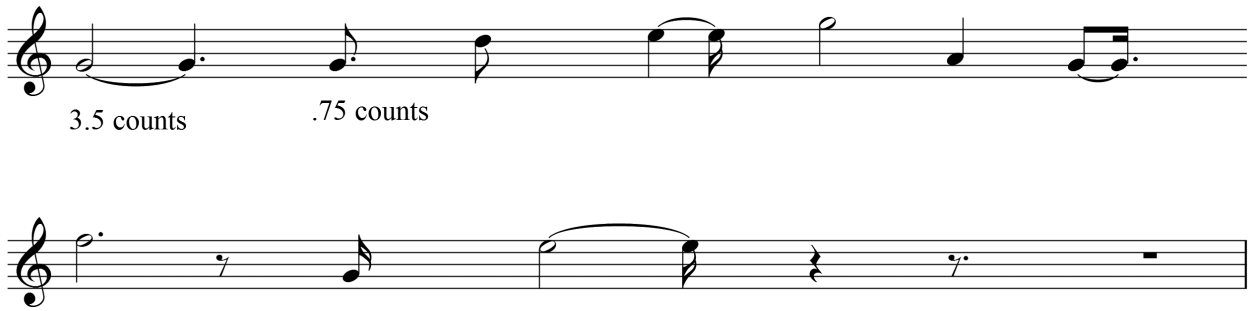
2. Label the following pitches by their letter name and accidental, if applicable. The first one is given as an example.



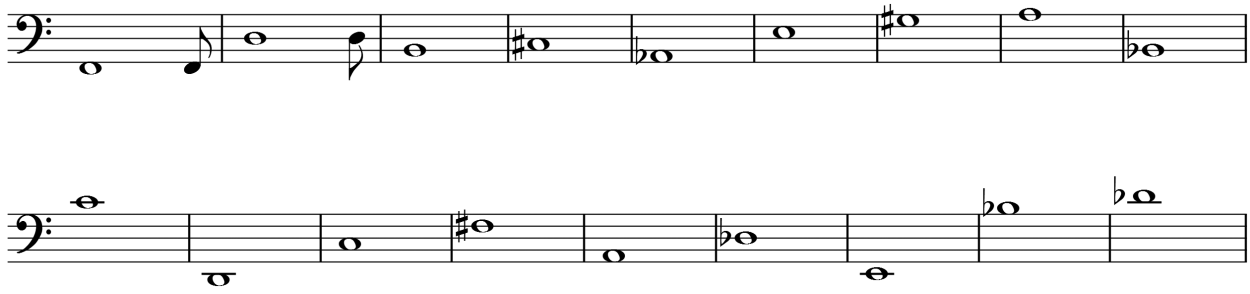
3. Find two different enharmonic spellings for each given pitch.



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.

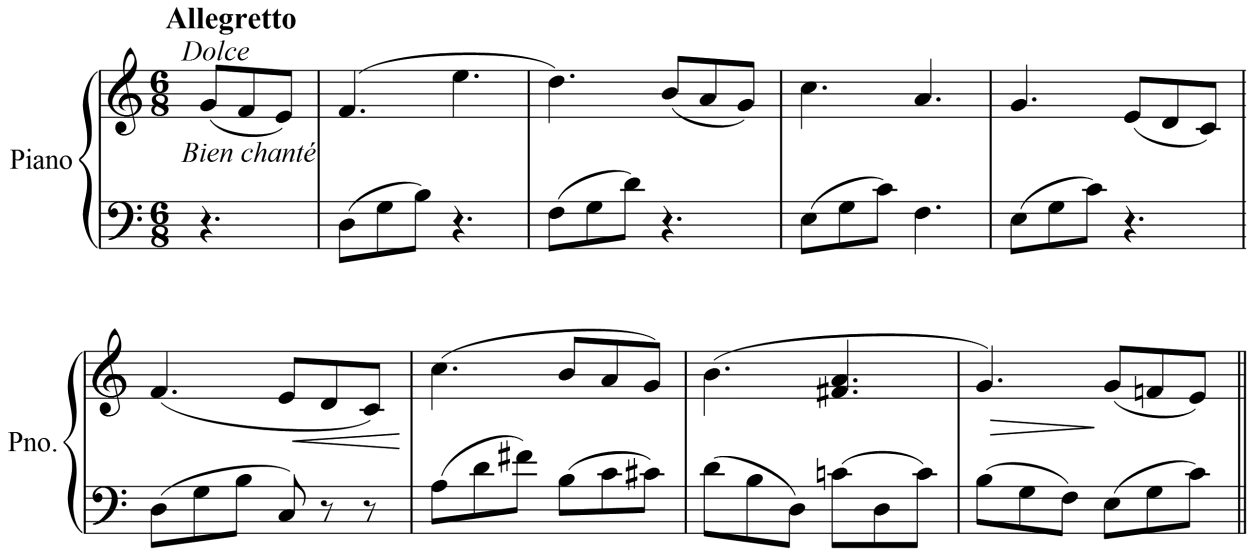


5. Next to the whole note, write an eighth-note version of the pitch. Make sure to use proper stem and flag direction. The first two are done for you as examples.



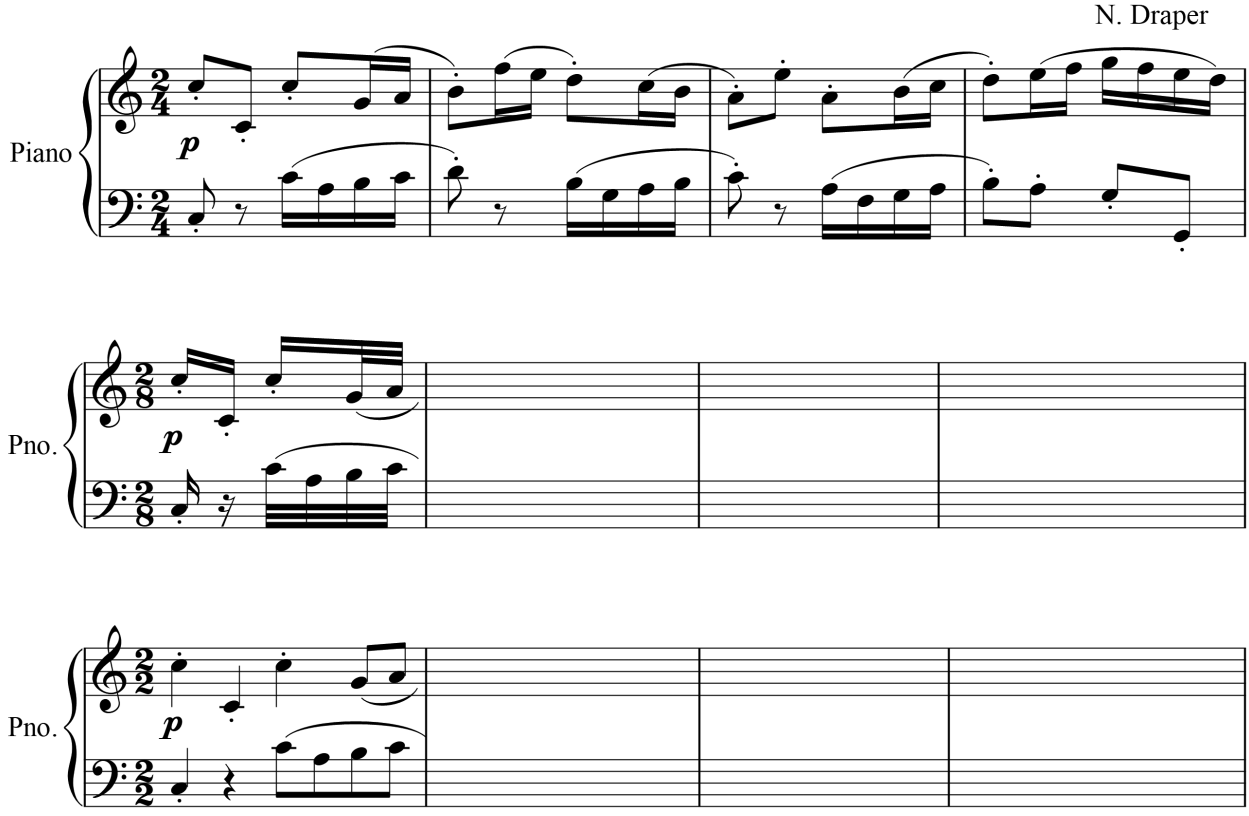
WORKBOOK

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?



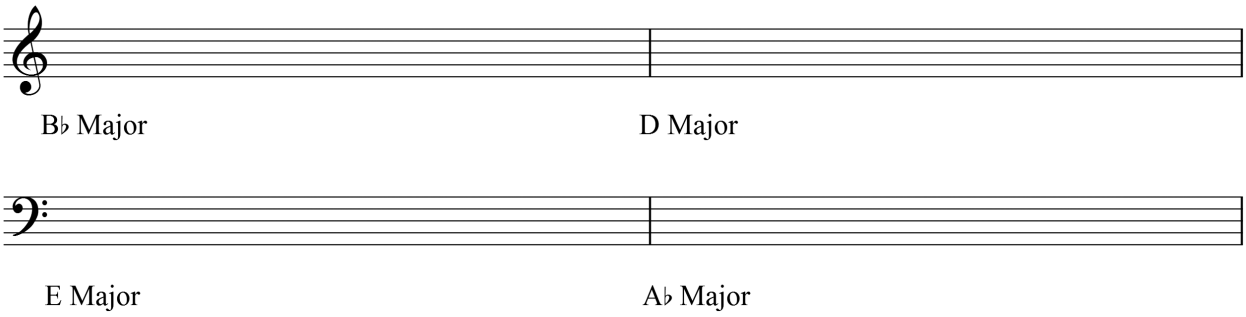
Chaminade, "Idylle," op. 126, no. 1

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

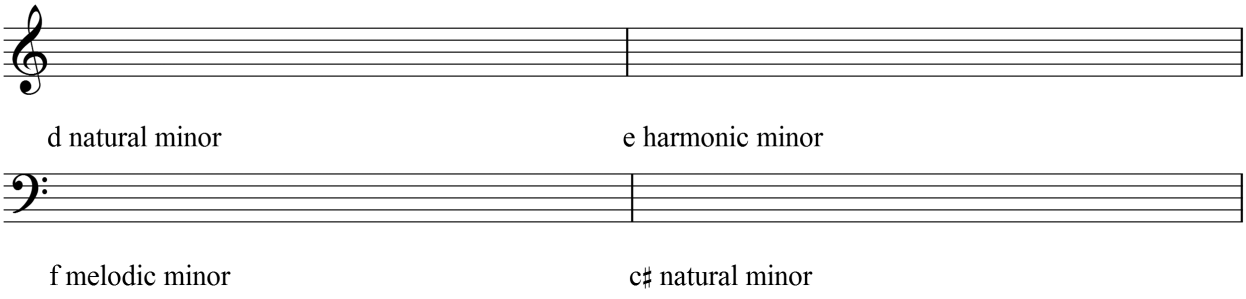


WORKBOOK

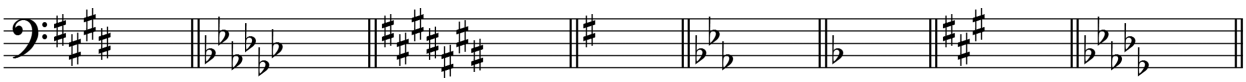
1. Create the following ascending major scales.



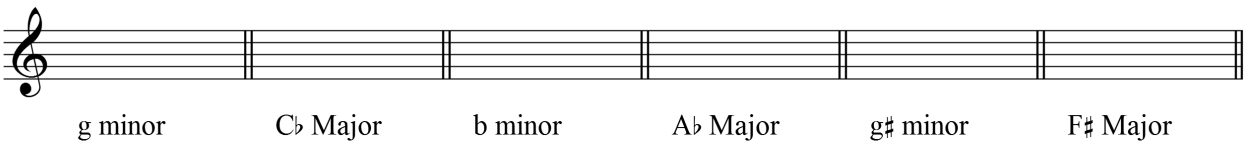
2. Create the following ascending minor scales.



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

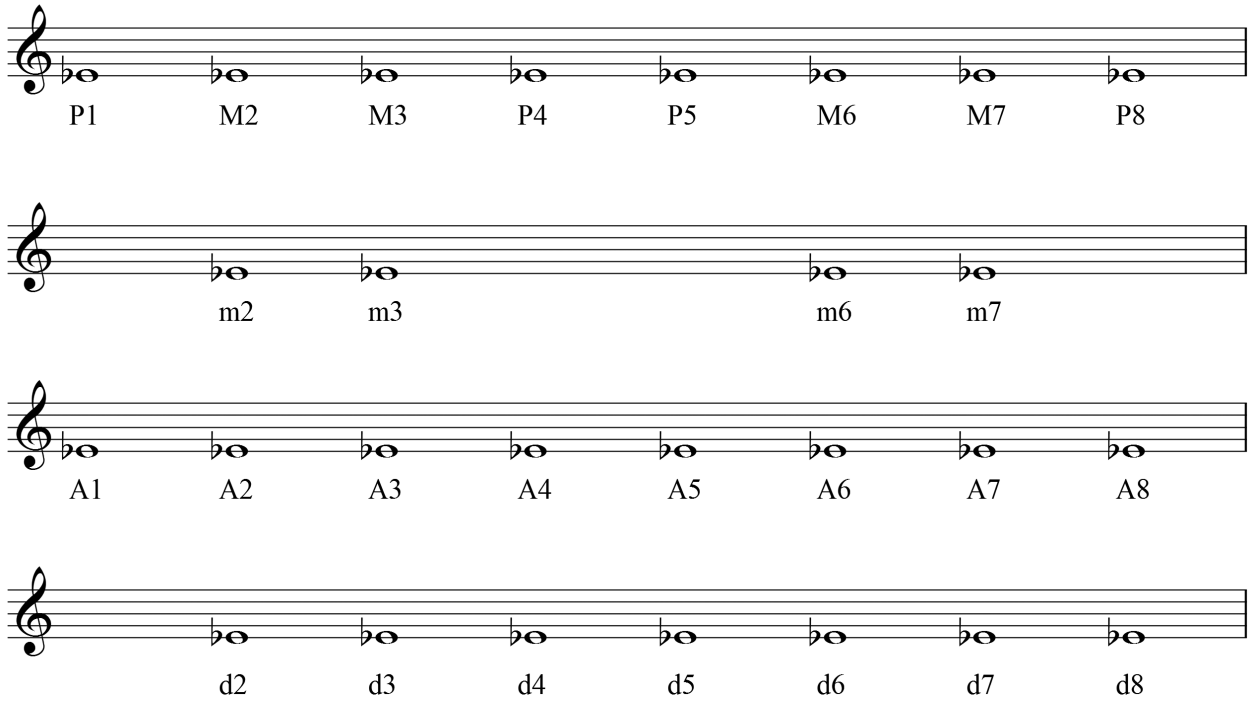


4. Draw the key signature on the staff for each given key.

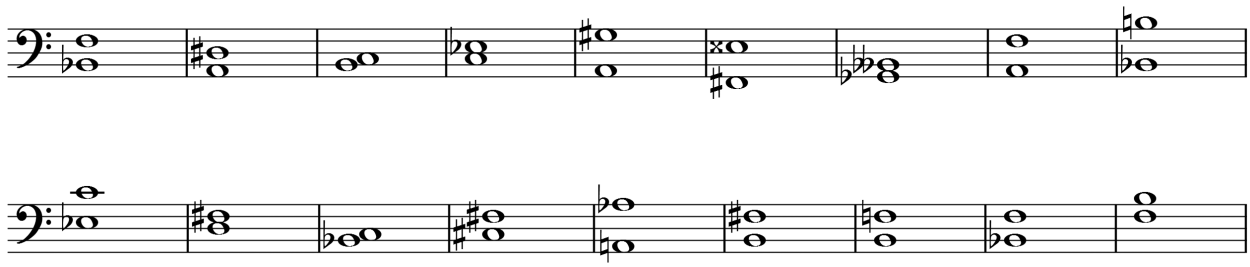


WORKBOOK

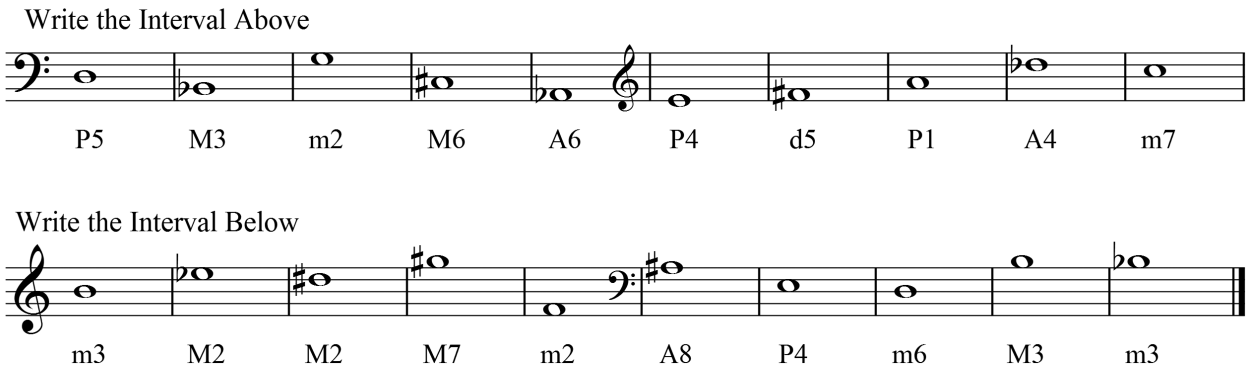
1. Create the following intervals by adding a whole note next to or above the E♭.



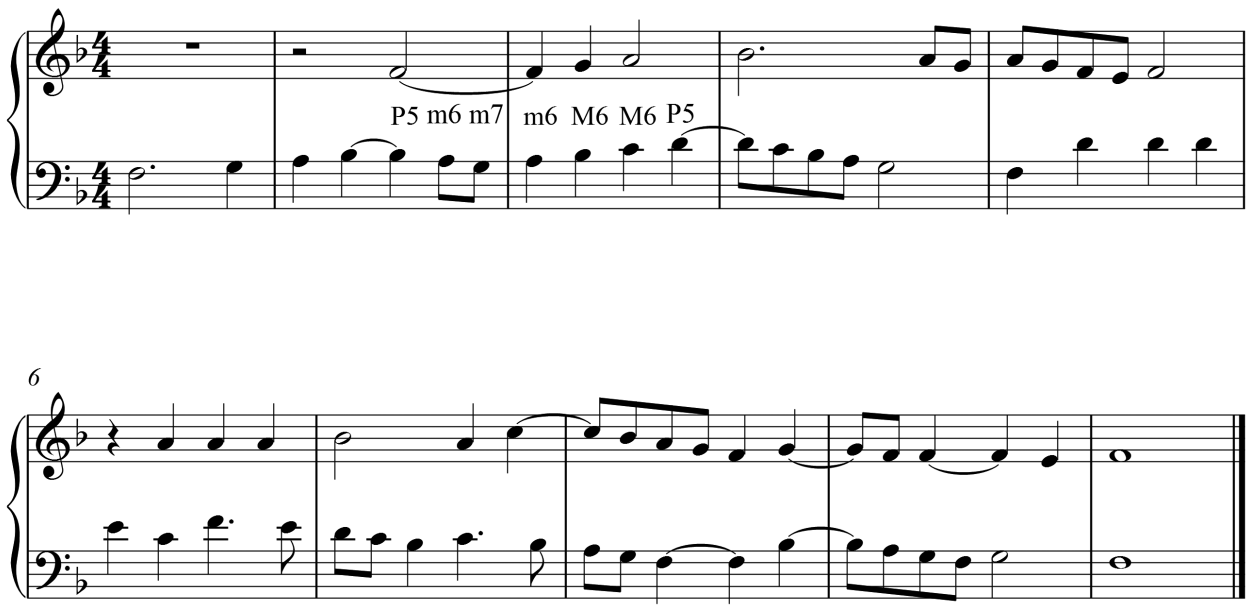
2. Identify the intervals by their size and quality.



3. On the staff, write the requested interval.



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.

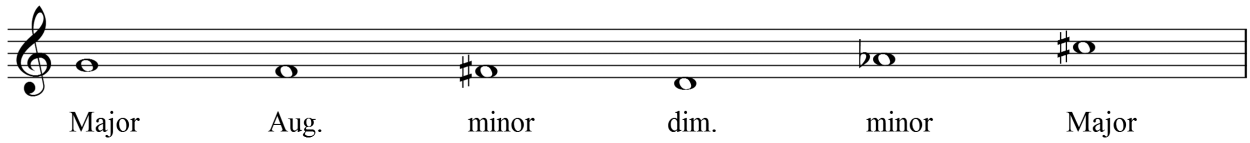


5. Identify what interval will result from inverting the given interval. The first one has been done for you.

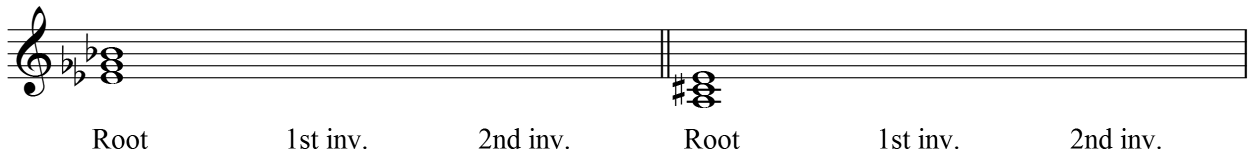
M3←→m6	P5←→	M6←→
A6←→	m7←→	P1←→
d7←→	m2←→	A4←→

WORKBOOK

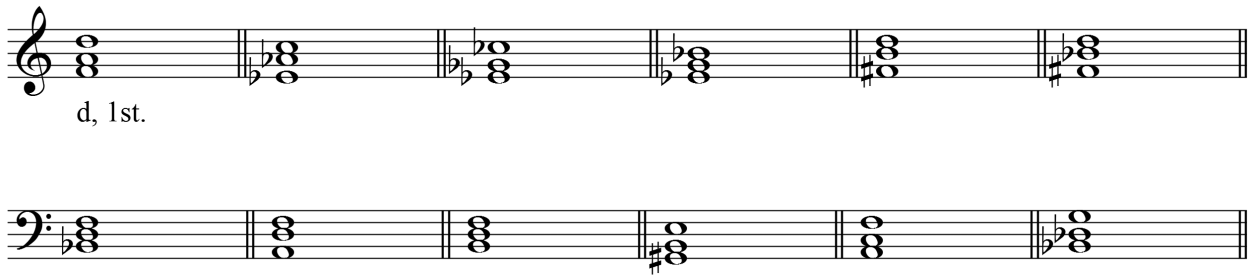
1. Create the following root-position triads by stacking two whole notes above the given pitch.



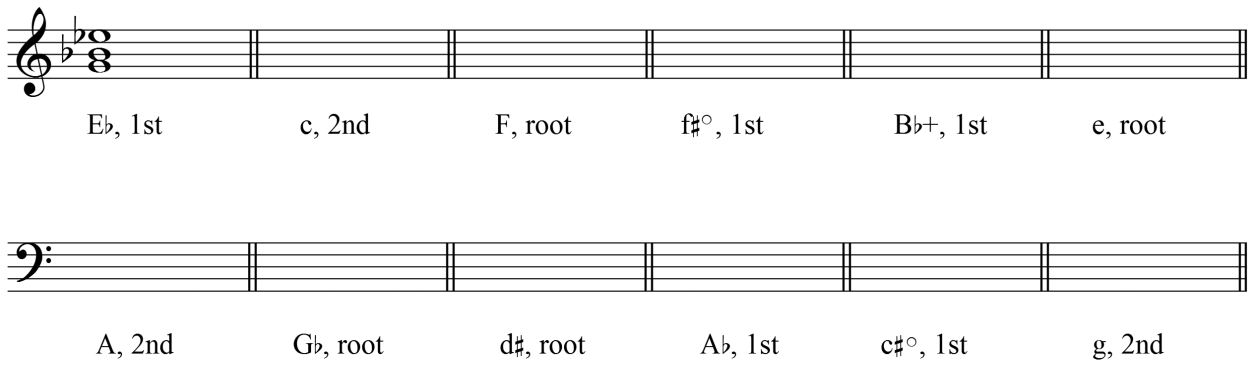
2. Create the first- and second-inversion triads based on the given root-position triad.



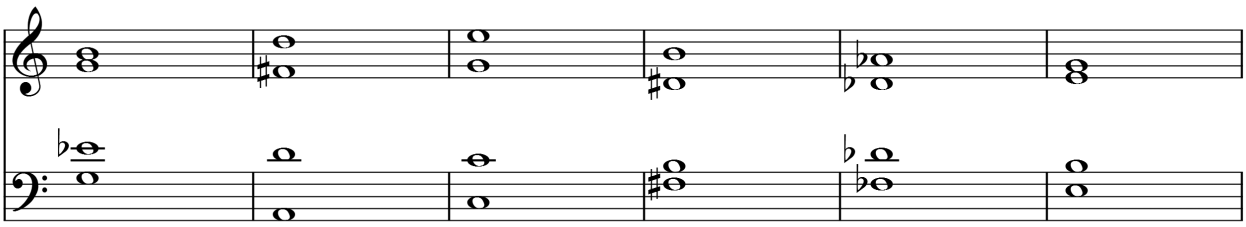
3. Identify the following triads by their root, quality, and inversion. The first one is given as an example.



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



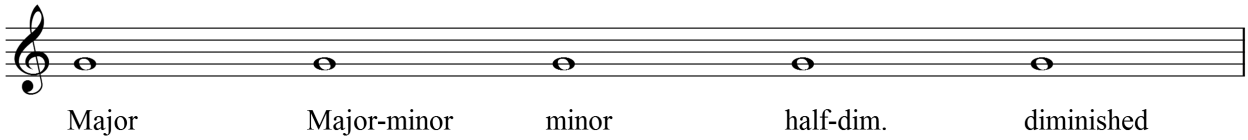
5. Identify the following triads, written in four voices, by their root, quality, and inversion. The first one is given as an example.



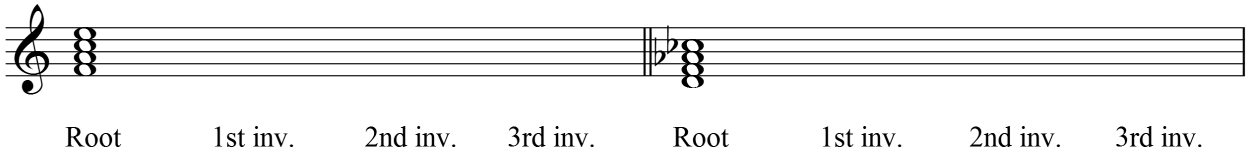
E♭+, 1st

WORKBOOK

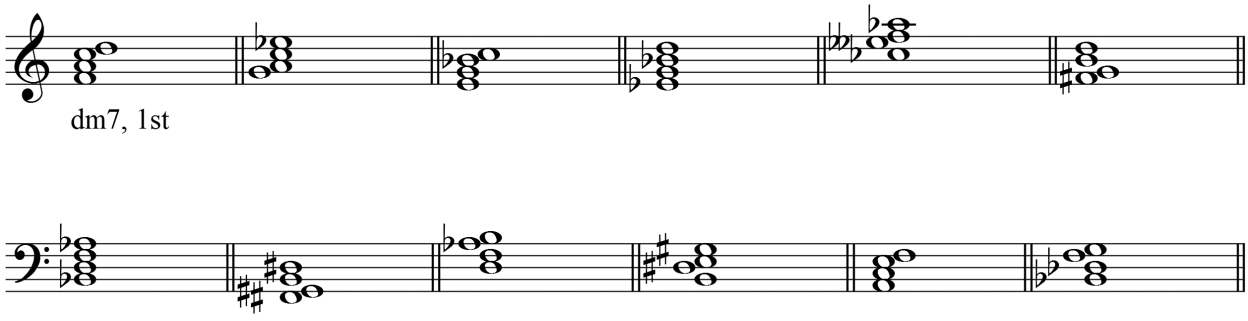
1. Create the following root-position seventh chords by stacking three whole notes above the given G.



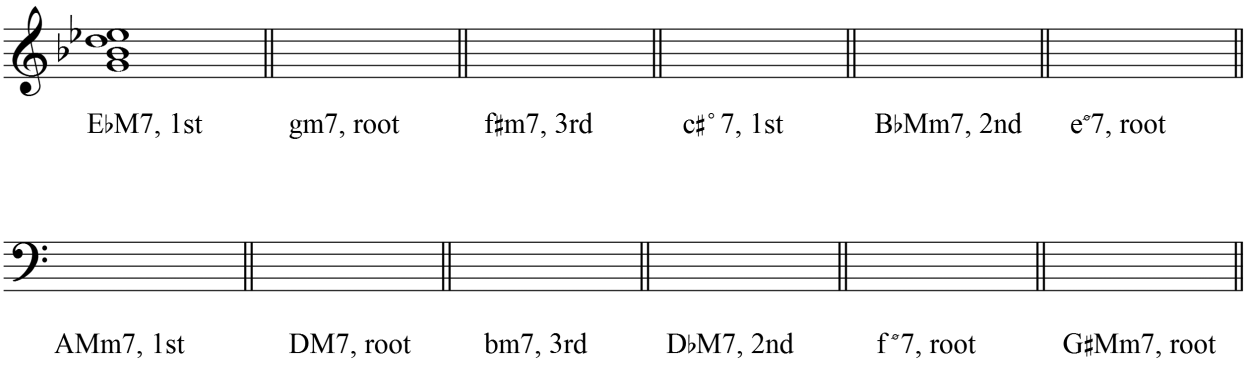
2. Create first-, second-, and third-inversion seventh chords based on the given root-position chord.



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



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



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.