

best music coach

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# MUSIC THEORY WORKBOOK

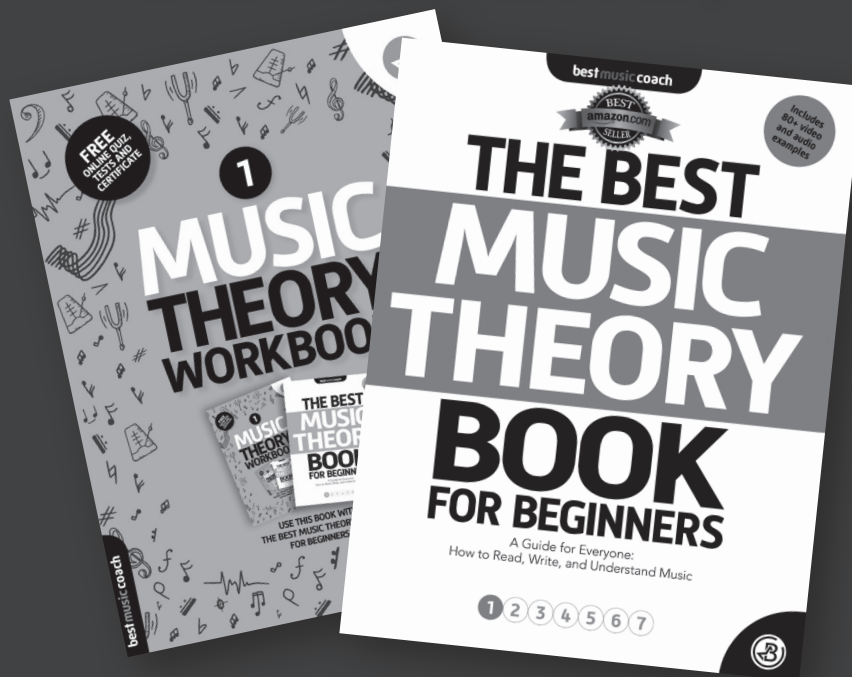
The Fast and Easy Way to "Get" Music Theory  
For Beginners





# MUSIC THEORY WORKBOOK 1 IS NOT A TEXTBOOK

USE IT WITH  
**THE BEST MUSIC THEORY BOOK FOR BEGINNERS: 1**  
*to learn about music theory*



# Welcome to Best Music Coach!

A note to adult students and parents of younger students

The whole point of learning music theory is so that you can read, write, and understand music. A music theory textbook can show you how to do all three. Here's the problem. If you know how to do something but you do not actually do it...you will quickly forget what you learned.

Some people try to make up exercises and teach themselves. It turns out that teaching yourself is more work than learning in the first place!

This workbook is the perfect companion to *The Best Music Theory Book for Beginners 1*.

*The Best Music Theory Workbook for Beginners 1* helps you "get it" with 135 pages of exercises and worksheets with clear instructions. This workbook comes with a complete answer key so you won't have to guess if you get it right. Complete this workbook with confidence.

I made this workbook so you actually DO the things you learn in *The Best Music Theory Book for Beginners 1*. Because when you **DO** you **REMEMBER**.

Everything's mapped out for you...reading, writing, and understanding music.

Commit to making progress and follow through!

When you follow this workbook step-by-step, you'll take your understanding to the next level!

This book does work for self study, and you do not need a teacher. You will make faster progress with a few lessons, but you will be fine if you use the answer sheet and go at a speed at which you do not make careless mistakes.

Go grab your answer key on p. 8!

Dan Spencer  
Lead Coach

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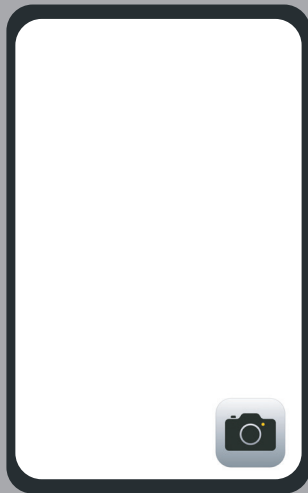
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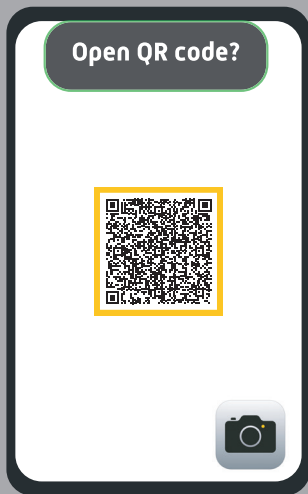
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# How to Scan QR Codes

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1. On an iPhone open the camera. On Android, download and open a QR code-scanner application.
2. Hold your phone so you can see the QR code on the screen, and the screen is in focus.
3. On iPhones, tap the banner that asks you if you want to open the QR code. On Android, tap the button that asks you to open the QR code.

# Music Theory: Introduction

## What Is Music Theory?

The study and understanding of the elements and structure of music. To put it simply, music theory is the key to understanding the "how" and the "why" behind the music you hear or play.

## Why Learn Music Theory?

### Learn Pieces of Music Faster on Any Instrument or Voice

Just like using a map or GPS app will help you get to your destination faster, music theory can act as the map or GPS app to show you the way to the end of a piece of music, speeding memorization and in some cases, increasing your emotional connection to the music, based on your understanding of what is actually going on.

### Get Better at Reading Music

Understanding all the intricacies of music theory will improve your ability to read music. Many things you will learn in this book will give you a stronger relationship to written music.

### Strengthen Your Relationship to All the Music in Your Life

Music theory will help you understand and relate to the music you are hearing, singing, and/or playing. With this understanding, you will be able to play the music more accurately, with a deeper intellectual and emotional understanding and interpretation. Think about how many new things you have learned so far in your life from reading books. How much more could you learn about music from being able to read and understand what is happening in a piece of music? Music theory will make you a smarter and sharper musician when playing, writing, and studying music.

## What You Will Need

1. This book.
2. *The Best Music Theory Book for Beginners 1.*
3. Manuscript paper.
4. Pencils.
5. A ruler.

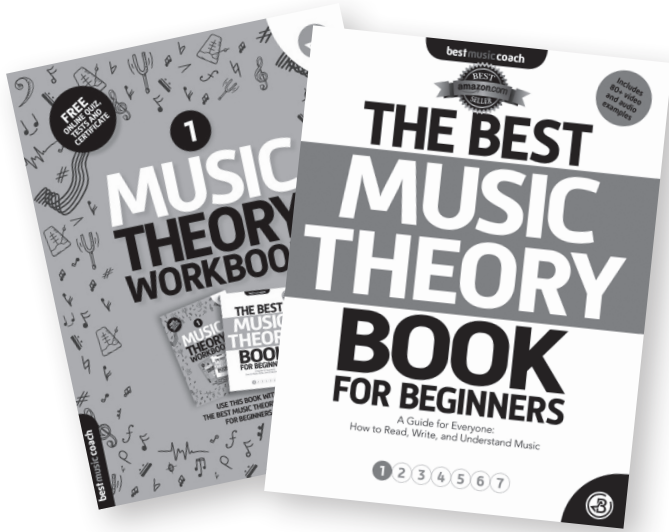
Scan the code below for our recommendations.



# How This Book Works

## How to Understand Exercises

You may find exercises and ideas easier to understand with a music teacher or coach. If you have not read *The Best Music Theory Book for Beginners 1*, you may not understand the exercises and ideas in this book. Invest in a 3rd edition copy if you have not already.




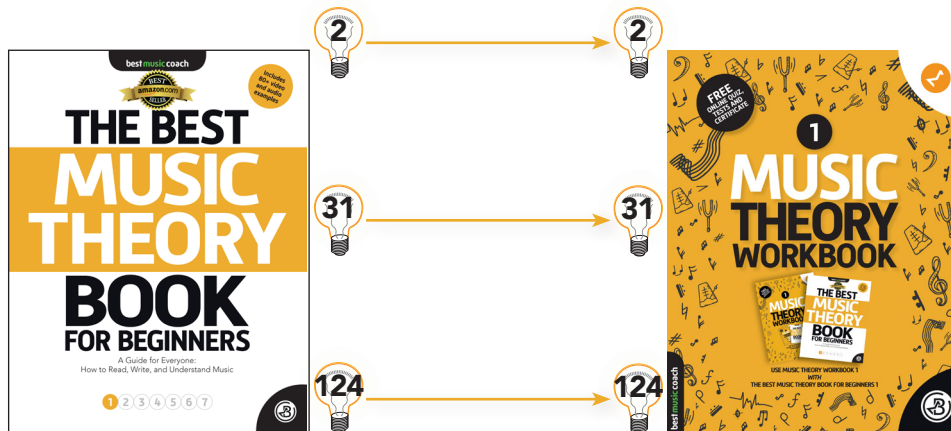
## FREE Answer Keys

Download your FREE copy of the answer keys for this entire book by scanning the QR code below or at <https://bestmusiccoach.com/courses/music-theory-workbook-1>



## Workbook Sync

Every time a **page in this book** is linked with the textbook, you will find a matching number in a light bulb  in this book and next to the connected activities in your *Best Music Theory Book for Beginners 1*, 3rd edition.

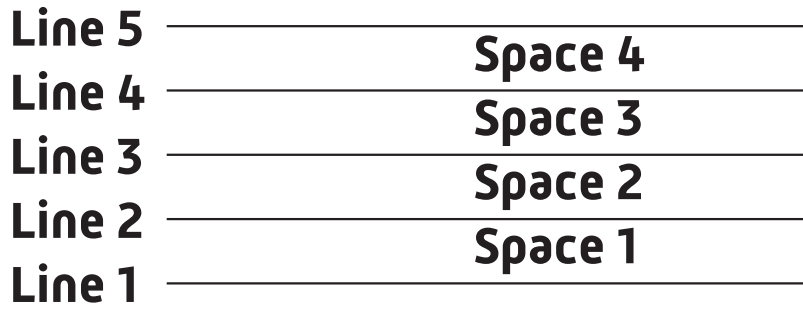




**Workbook**  
**Rhythm 1:**  
**How to**  
**Understand,**  
**Write, and**  
**Perform**  
**Notes**



# Staff Line and Space ID



1. Identify the line or space that the dot (notehead) is placed on.
2. Below each dot, fill in the blank with either "L" for line or "S" for space followed by the number of the line or space.

### Example

S1 L3 S3 L4 S3 L5 L2 S3 L3 L5 L3 L1 S4 L3 S2 L1

### Exercise 1

Write S and the number of the space the dot (notehead) is in.

### Exercise 2

Write L and the number of the line the dot (notehead) is on.

### Exercise 3

A mix of lines and spaces. Write "L" for line or "S" for space followed by the number of the line or space.




# Write Noteheads


## Closed Noteheads

Closed noteheads should be written as a tilted oval. 

## Open Noteheads: Half Notes

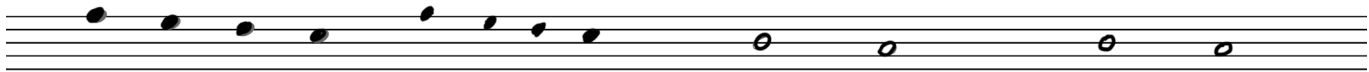
Open noteheads for half notes should also be written with a tilted oval shape. 

## Open Noteheads: Whole Notes

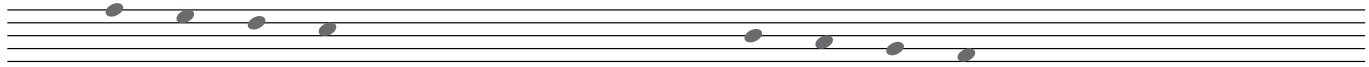
Open noteheads for whole notes should be oval and not tilted. 

1. Review p. 15 of *The Best Music Theory Book for Beginners 1* before beginning.
2. Alternate between tracing and writing the three types of noteheads.
3. Color in and trace the gray noteheads, then copy the noteheads in the gaps to the right of each group of noteheads.

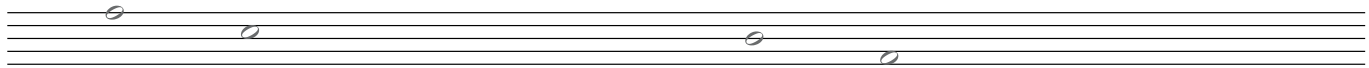
## Example



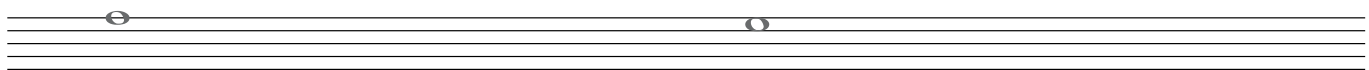
## Exercise 1: Closed Noteheads



## Exercise 2: Open Noteheads: Half Notes



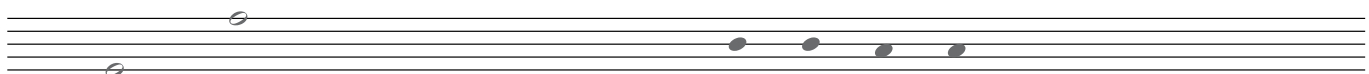
## Exercise 3: Open Noteheads: Whole Notes



## Exercise 4: Open Noteheads: Whole Notes



## Exercise 5: Mix





# Write Stems

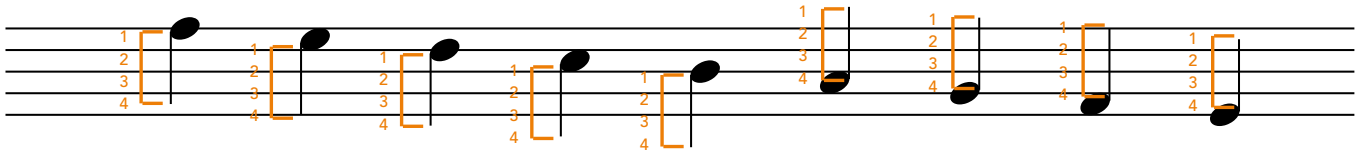
In the following exercises, you will practice writing stems with the correct length for each notehead. Remember to pay attention to the direction of the stem (up or down).

## Stem Direction: Stem Down

On or above Line 3 of the staff

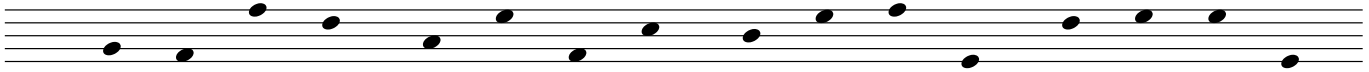
## Stem Direction: Stem Up

Below Line 3 of the staff



### Example

Add the stems for each notehead.



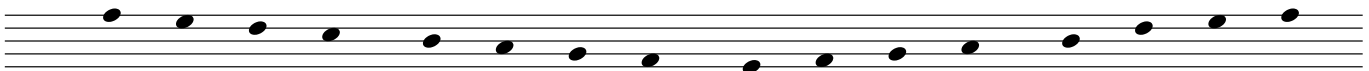
### Example Answer

The length of each stem should be four staff lines long.



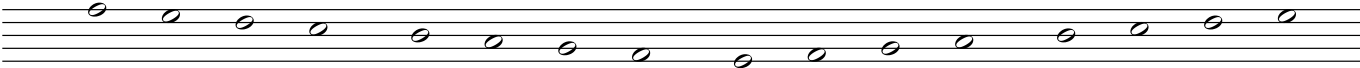
### Exercise 1

1. Add the stems for each closed notehead.
2. All notes which are under Line 3 of the staff are stem up.
3. All notes above and on Line 3 are stem down.



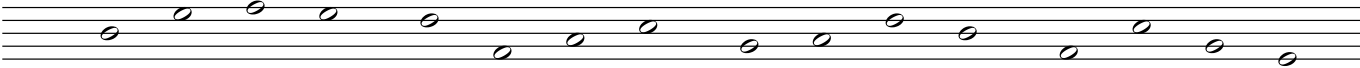
**Exercise 2**

- 1. Add the correct stems for each open notehead.
- 2. All notes which are under Line 3 of the staff are stem up.
- 3. All notes above and on Line 3 are stem down.



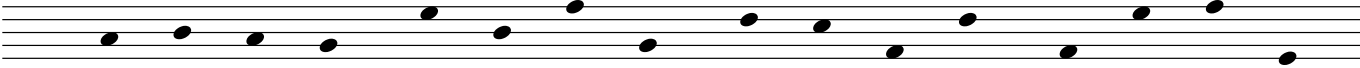
**Exercise 3**

- 1. Add the correct stems for each open notehead.
- 2. All notes which are under Line 3 of the staff are stem up.
- 3. All notes above and on Line 3 are stem down.



**Exercise 4**

- 1. Add the correct stems for each closed notehead.
- 2. All notes which are under Line 3 of the staff are stem up.
- 3. All notes above and on Line 3 are stem down.



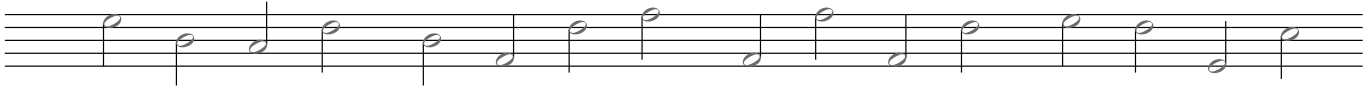


# Note Tracing Exercises

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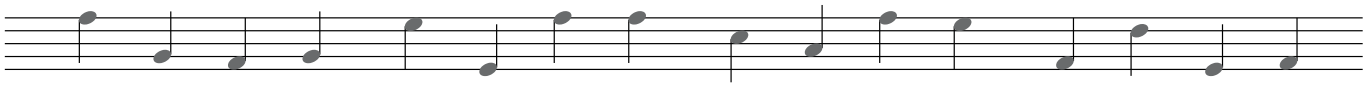
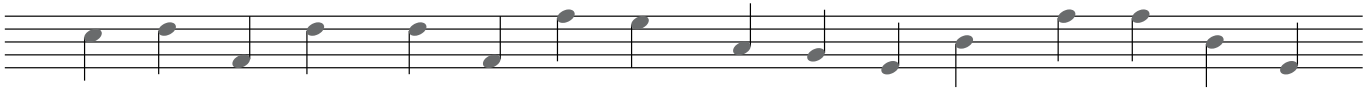
## Exercise 1

1. Trace the notehead and stem for each note.



## Exercise 2

1. Trace the notehead and stem for each note.





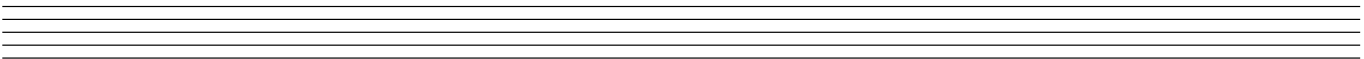
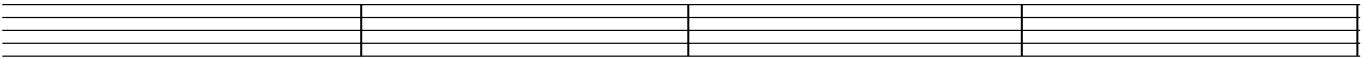
# Write Bar Lines

Reminder: The three most common types of bar lines are:

1. Regular bar line (these are used to separate measures).
2. Double bar line (these are used to separate sections or show the end of an exercise that does not happen in regular measures).
3. Final bar line (these are used to end the music).

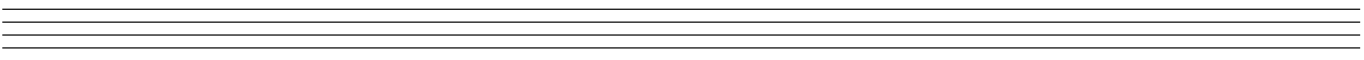
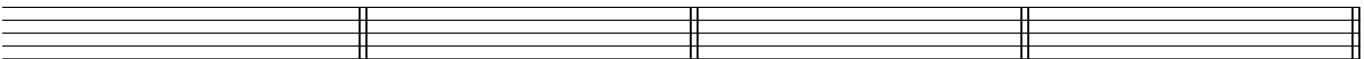
## Exercise 1

1. Copy the bar lines from the top staff by writing them on the bottom staff.



## Exercise 2

1. Copy the double bar lines from the top staff by writing them on the bottom staff.



## Exercise 3

1. Copy the final bar lines from the top staff by writing them on the bottom staff.





# Write Time Signatures

To write the time signature, you write two numbers on top of each other.

The **top number** of the time signature takes up the space from Line 3 to Line 5 of the staff.

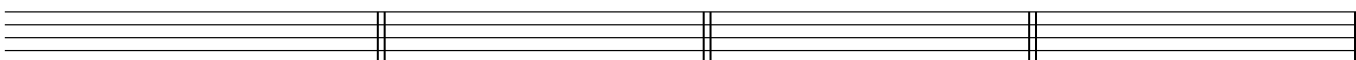
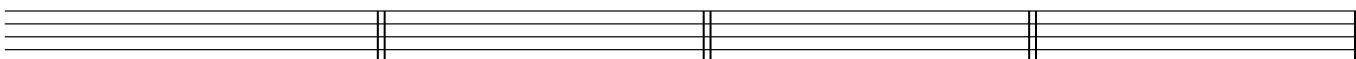
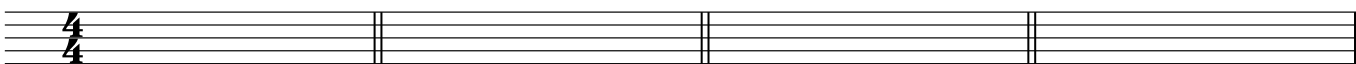


The **bottom number** of the time signature takes up the space from Line 1 to Line 3 of the staff.



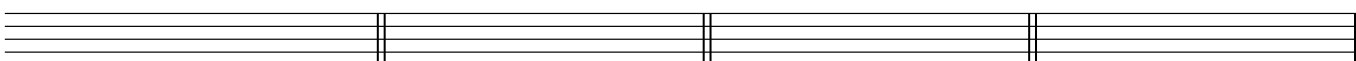
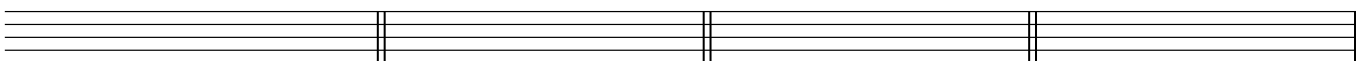
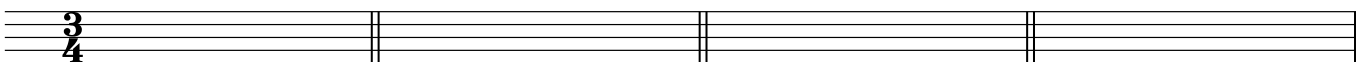
## Exercise 1

1. In each of the 12 blank measures write the time signature for  $\frac{4}{4}$ .
2. Leave some open space to the left of each time signature between the time signature and the double bar line.



## Exercise 2

1. In each of the 12 blank measures, write the time signature for  $\frac{3}{4}$ .
2. Leave some open space to the left of each time signature between the time signature and the double bar line.







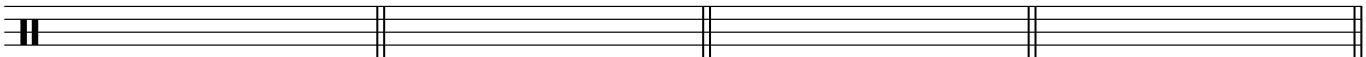
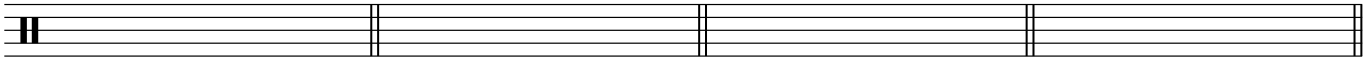
# Write Percussion Clefs

To write a percussion clef:

1. Write two vertical lines from the 4th line of the staff to the 2nd line of the staff.
2. Make the lines thick.

## Exercise 1

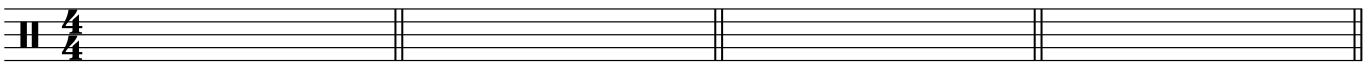
1. Using the steps above, fill in all 12 measures with percussion clefs.
2. The first measure of each line is already filled in as an example.



# Write Percussion Clefs and Time Signatures

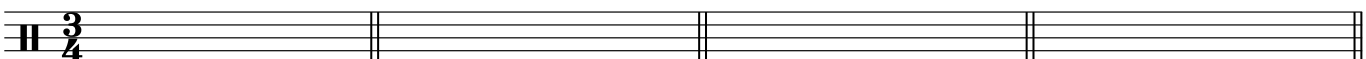
## Exercise 1

1. Write a percussion clef, and then a  $\frac{4}{4}$  time signature in all 4 measures.
2. The first measure is already filled in as an example.



## Exercise 2

1. Write a percussion clef, and then a  $\frac{3}{4}$  time signature in all 4 measures.
2. The first measure is already filled in as an example.

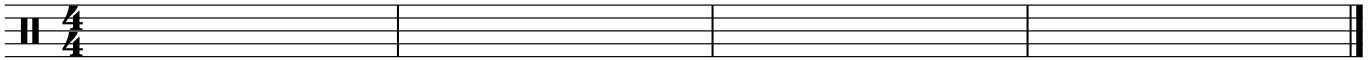




# Write Lines of Music 1

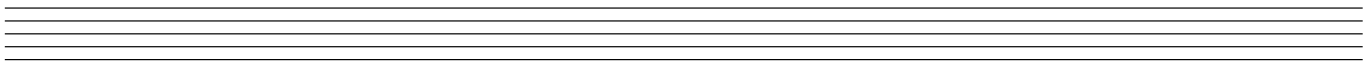
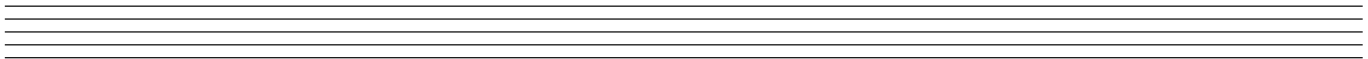
1. Write a bar line in the middle of the line of staff.
2. Write two more bar lines on either side of the first bar line.
3. Write a percussion clef, time signature, and final bar line.

## Example Answer



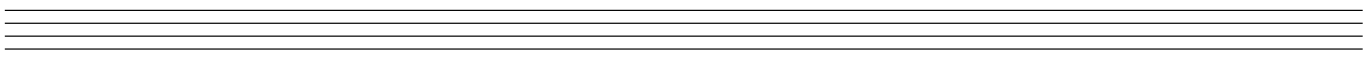
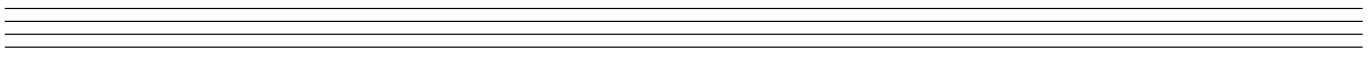
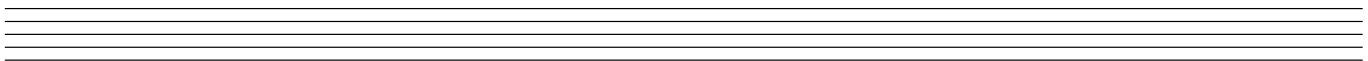
## Exercise 1

1. Going one line at a time, write a barline in the middle of the line of staff. Divide the line of staff in half.
2. Write two more bar lines on either side of the first bar line.
3. Write a percussion clef,  $\frac{4}{4}$  time signature, and final bar line. Repeat Steps 1-3 on each line of staff.



## Exercise 2

1. Going one line at a time, write a barline in the middle of the line of staff.
2. Write two more bar lines on either side of the first bar line.
3. Write a percussion clef,  $\frac{3}{4}$  time signature, and final bar line. Repeat Steps 1-3 on each line of staff.





# Spacing Notes on the Staff

## Spacing Notes on the Staff: $\frac{4}{4}$

In this exercise, write the noteheads on Line 3 of the staff above each number. The numbers show which beat of the measure each note starts on. Look at the next number to see how long the first note will last. You are trying to figure out if you need to write a whole, half, or quarter note. Pay attention to the spacing of your notes and how many beats (4) should be in each measure.

### Example

A musical staff in 4/4 time, divided into three measures. The first measure contains the numbers 1, 2, 3, and 4. The second measure contains the numbers 1, 2, and 4. The third measure contains the numbers 1, 3, and 1.

### Example Answer

A musical staff in 4/4 time, divided into three measures. The first measure contains quarter notes on beats 1, 2, 3, and 4. The second measure contains a half note on beat 1, a quarter note on beat 2, and a quarter note on beat 4. The third measure contains a half note on beat 1, a quarter note on beat 3, and a whole note on beat 4.

1. Write all noteheads on Line 3 of the staff with the stem down for half and quarter notes.

### Exercise 1

A musical staff in 4/4 time, divided into three measures. The first measure contains the numbers 1, 3, and 4. The second measure contains the numbers 1, 2, and 4. The third measure contains the numbers 1, 2, 3, 1, and 3.

Exercise 2

A musical staff in 4/4 time, divided into four measures. The first measure contains a single quarter note with the fingering '1'. The second measure contains a quarter note with '1' and a quarter rest with '3'. The third measure contains a quarter note with '1' and a quarter rest with '3'. The fourth measure contains a single quarter note with the fingering '1'.

Exercise 3

A musical staff in 4/4 time, divided into four measures. Each measure contains a quarter note with a number and a quarter rest with a number. The first measure has '1' and '2', the second has '1' and '4', the third has '1' and '2', and the fourth has '1' and '4'.

Exercise 4

A musical staff in 4/4 time, divided into four measures. The first measure contains a quarter note with '1', a quarter rest with '2', and a quarter rest with '3'. The second measure contains a quarter note with '1', a quarter rest with '3', and a quarter rest with '4'. The third measure contains a single quarter note with '1'. The fourth measure contains a quarter note with '1', a quarter rest with '2', a quarter rest with '3', and a quarter rest with '4'.

# Spacing Notes on the Staff: $\frac{3}{4}$

The  $\frac{3}{4}$  time signature shows that each measure will "hold" 3 beats. The top note in a time signature always shows the number of beats in each measure.

### Example

A musical staff with a treble clef and a 3/4 time signature. The staff is divided into four measures. Below the staff, the first three measures are labeled with beat numbers: the first measure has '1 2 3', the second has '1 3', and the third has '1 2 3'. The fourth measure is empty.

### Example Answer

A musical staff with a treble clef and a 3/4 time signature. The staff is divided into four measures. Below the staff, the first three measures are labeled with beat numbers: the first measure has '1 2 3', the second has '1 3', and the third has '1 2'. The fourth measure is empty. In the first three measures, notes are placed on the third line of the staff with stems pointing downwards.

1. Write all noteheads on Line 3 of the staff with the stem down for half and quarter notes.

### Exercise 1

A musical staff with a treble clef and a 3/4 time signature. The staff is divided into four measures. Below the staff, the first three measures are labeled with beat numbers: the first measure has '1 2 3', the second has '1 2 3', and the third has '1 3'. The fourth measure is empty.

### Exercise 2

A musical staff with a treble clef and a 3/4 time signature. The staff is divided into four measures. Below the staff, the first three measures are labeled with beat numbers: the first measure has '1 3', the second has '1 2 3', and the third has '1 2 3'. The fourth measure is empty.

# Review: Rhythm 1

- Rhythm
- Pulse  
Pulse: sound  
Pulse: feeling
- Beat
- The metronome
- Count in
- Tempo/Time
- Lines  
Single line  
Staff (five lines)
- Notes  
Whole notes  
Half notes  
Quarter notes
- The staff: lines and spaces
- How to write noteheads  
Closed noteheads  
Open noteheads: half notes  
Open noteheads: whole notes  
In a space  
On a line
- How to write stems  
Stem down notes: p  
Stem up notes: d  
Stem length  
Stem direction
- How to write whole, half, and quarter notes
- How to clap notes  
Quarter notes  
Half notes  
Whole notes  
Why we clap  
How to clap fast
- Bar lines and their meanings  
Regular bar line  
Double bar line  
Final bar line

## New Words You Should Know

1. Rhythm
2. Pulse
3. Beat
4. Metronome
5. Tempo
6. Staff
7. Notehead
8. Stem
9. Bar line
10. Measure
11. Attack
12. Time signature
13. Clef

- Measures  
**m.** = measure  
**mm.** = measures
- What is an "attack" in music?
- Composer vs. songwriter
- Time signatures  
When a note gets the beat it gets the count
- Percussion clef
- How to write music 1  
Measure math  
How to write lines of music  
How to write whole notes, half notes, and quarter notes in a measure  
How to write and perform your own compositions

# **Workbook**

## **Rhythm 2: Strong and Weak Beats 1**



# Strong and Weak Beats

It might not seem important now, but the strong and weak beats are REALLY important for understanding and breaking down your favorite music.

## Strong and Weak Beats in $\frac{4}{4}$

Write the order of strong and weak beats!

Strongest \_\_\_\_\_ Weakest

\_\_\_\_\_ Strong \_\_\_\_\_

\_\_\_\_\_

## Strong and Weak Beats in $\frac{3}{4}$

Write the order of strong and weak beats!

\_\_\_\_\_ Weakest

\_\_\_\_\_ Weak \_\_\_\_\_

Strongest \_\_\_\_\_

\_\_\_\_\_



# Review: Rhythm 2

- Strong and weak beat culture
- Strong and weak beat colors

**S<sup>st</sup>** Strongest

**S** Strong

**w** Weak

**w<sup>st</sup>** Weakest

## New Words You Should Know

1. Music culture
2. Snare
3. Kick

- Strong and weak beats in  $\frac{4}{4}$

- Strong and weak beats in  $\frac{3}{4}$

- The power of low sounds
- Strong and weak beats: drums
  - Snare
  - Kick
- Strong and weak beats:  $\frac{4}{4}$ 
  - How to identify time signatures by ear

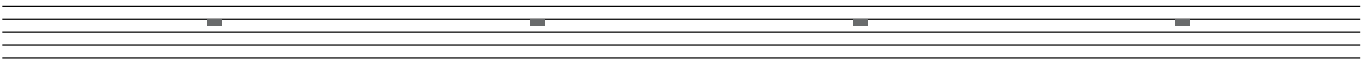
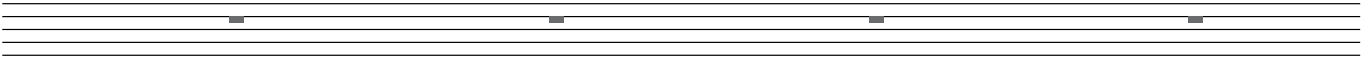
**Workbook**  
**Rhythm 3:**  
**How to**  
**Understand,**  
**Write, and**  
**Perform Rests**



# Trace Rests

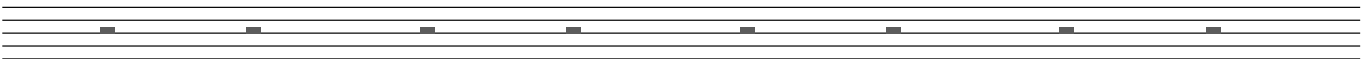
## Exercise 1

1. Trace the whole rests.
2. Whole rests hang down from Line 4. There is no answer key for this exercise.



## Exercise 2

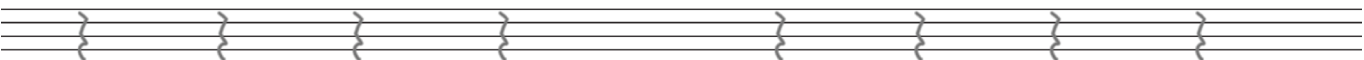
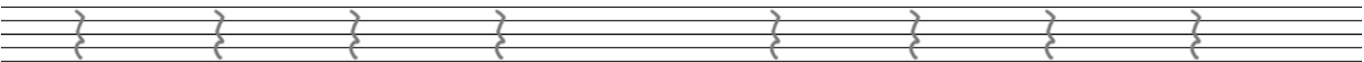
1. Trace the half rests.
2. Half rests "sit" on Line 3. There is no answer key for this exercise.



## Exercise 3

1. Trace the quarter rests.
2. See p. 35 of *The Best Music Theory Book for Beginners 1* for how to write quarter rests. There is no answer key for this exercise.

**Tip: Start tracing from the top and work your way down.**





# Write Rests-Complete the Measure

1. Each measure has empty beats with count numbers below the staff.
2. Fill in the empty beats using whole, half, and quarter rests.
3. Follow Rest Rules and Measure Math!

## Example

## Example Answer

## Exercise 1

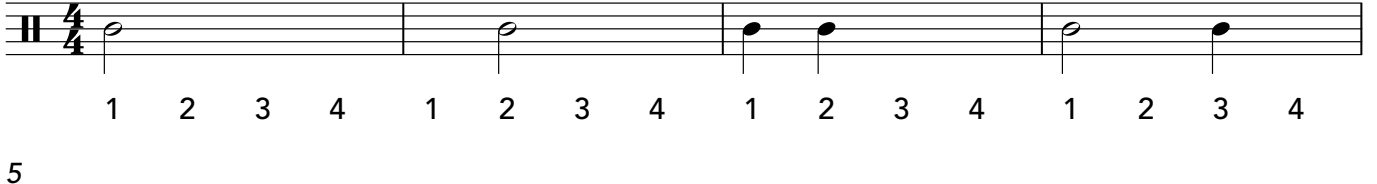
## Exercise 2

Exercise 3



Exercise 3 consists of a single staff in 4/4 time. It contains four measures of music. The first measure has a whole note on G4 with a finger number '1' below it. The second measure has a whole note on A4 with a finger number '1' below it. The third measure has two quarter notes: G4 (finger 1) and A4 (finger 2). The fourth measure has two quarter notes: G4 (finger 1) and F#4 (finger 3). Below the staff, the finger numbers for each measure are: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4.

Exercise 4

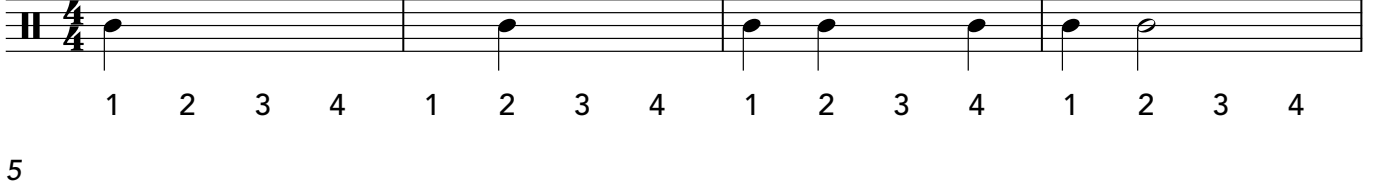


Exercise 4 (first line) consists of a single staff in 4/4 time. It contains four measures of music. The first measure has a whole note on G4 (finger 1). The second measure has a whole note on A4 (finger 2). The third measure has two quarter notes: G4 (finger 1) and A4 (finger 2). The fourth measure has two quarter notes: G4 (finger 1) and F#4 (finger 3). Below the staff, the finger numbers for each measure are: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4.



Exercise 4 (second line) consists of a single staff in 4/4 time. It contains four measures of music. The first measure has a whole note on G4 (finger 1). The second measure has a whole note on A4 (finger 2). The third measure has two quarter notes: G4 (finger 1) and A4 (finger 2). The fourth measure has two quarter notes: G4 (finger 1) and F#4 (finger 3). Below the staff, the finger numbers for each measure are: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4.

Exercise 5



Exercise 5 (first line) consists of a single staff in 4/4 time. It contains four measures of music. The first measure has a whole note on G4 (finger 1). The second measure has a whole note on A4 (finger 2). The third measure has two quarter notes: G4 (finger 1) and A4 (finger 2). The fourth measure has two quarter notes: G4 (finger 1) and F#4 (finger 3). Below the staff, the finger numbers for each measure are: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4.



Exercise 5 (second line) consists of a single staff in 4/4 time. It contains four measures of music. The first measure has a whole note on G4 (finger 1). The second measure has a whole note on A4 (finger 2). The third measure has two quarter notes: G4 (finger 1) and A4 (finger 2). The fourth measure has two quarter notes: G4 (finger 1) and F#4 (finger 3). Below the staff, the finger numbers for each measure are: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4.

Exercise 6

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Exercise 7

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Exercise 8

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

5

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Exercise 9

1 2 3 1 2 3 1 2 3 1 2 3

5

1 2 3 1 2 3 1 2 3 1 2 3

Exercise 10

1 2 3 1 2 3 1 2 3 1 2 3

5

1 2 3 1 2 3 1 2 3 1 2 3

Exercise 11

1 2 3 1 2 3 1 2 3 1 2 3

5

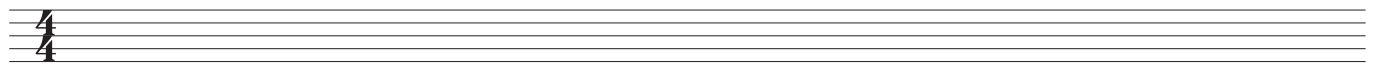
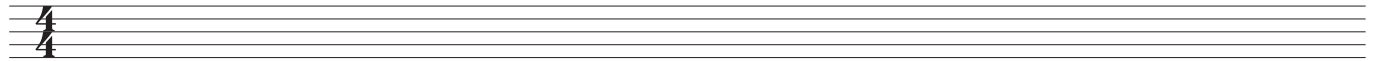
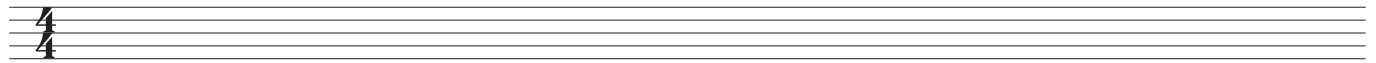
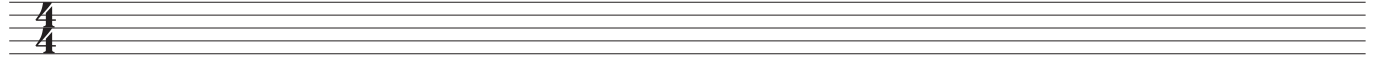
1 2 3 1 2 3 1 2 3 1 2 3



# Write Lines of Music 2

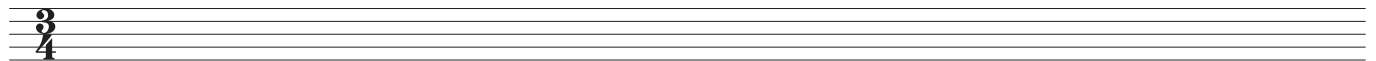
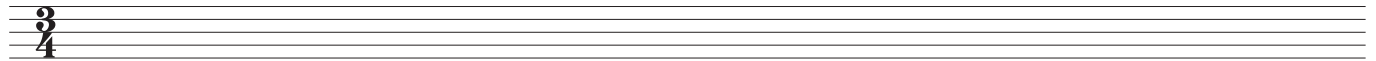
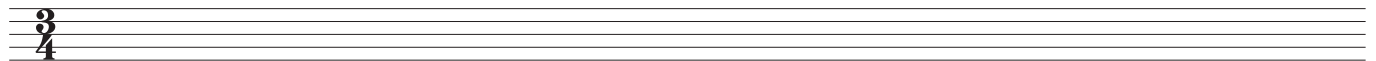
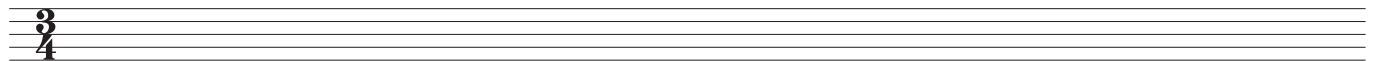
## Exercise 1

In the following two groups of staves in  $\frac{4}{4}$ , there should be a total of 8 measures in each two-line group. See p. 38 of *The Best Music Theory Book for Beginners 1* for a complete walk-through. When you are finished, write two of your own rhythmic compositions using whole, half, and quarter notes and rests. Write noteheads on Line 3 of the staff with all stems down.



## Exercise 2

In the following two groups of  $\frac{3}{4}$  staves, there should be a total of 8 measures in each two-line group. See p. 38 of *The Best Music Theory Book for Beginners 1* for a complete walk-through. When you are finished, write two of your own rhythmic compositions using whole, half, and quarter rests and half and quarter notes. Write noteheads on Line 3 of the staff with all stems down.





# Review: Rhythm 3

- Rests
  - Whole rests
  - Half rests
  - Quarter rests
- A whole rest can be used in any time signature to show a full measure of rest
- Measure math 2
- How to write lines of music 2
- How to write notes and rests in a measure
- Where to write notes and rests
- Divide the measure in half in  $\frac{4}{4}$
- Composition ideas

## New Words You Should Know

1. Rests
2. Composition ideas

# **Workbook**

## **Rhythm 4: Dots, Ties, Repeat Signs**



# Write Dotted Notes

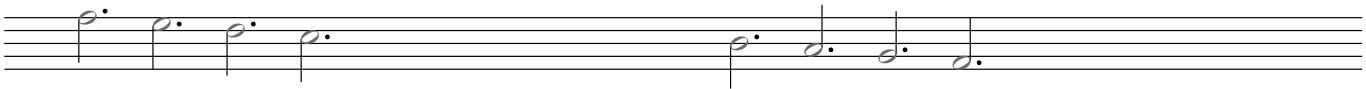
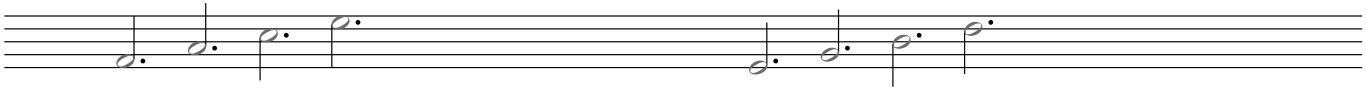
## Exercise 1

1. Trace the dotted half notes.



## Exercise 2

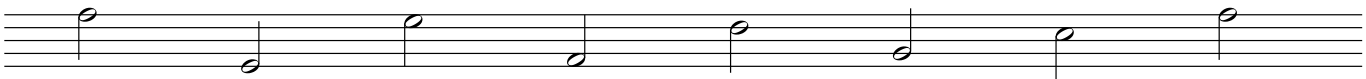
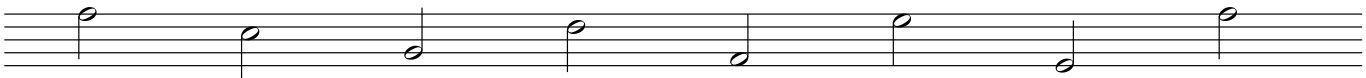
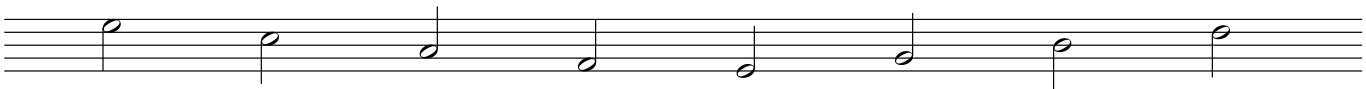
1. Trace the dotted half notes, then copy them in the same order on the same lines and spaces in the blank spaces to the right of each group of notes.



## Exercise 3

1. Add the dots to the half notes to make dotted half notes.

2. Review the rules for dot writing on p. 44 of *The Best Music Theory Book for Beginners 1*.





# Spacing Notes, Dotted Notes, and Rests on the Staff

Now you can use dotted half notes! Remember that a dotted half note will take up an entire measure of  $\frac{3}{4}$ .

## Exercise 1

1. Use notes only!!! Write noteheads on Line 3 with stems down.

## Exercise 2

1. Write in the rests to complete the measure.

## Exercise 3

1. Write in the rests to complete the measure.



# Write Ties

**Remember: You cannot make a tie from a rest to a note or from a note to a rest. You can only tie from one note to another if they are both on the same line or space of the staff.**

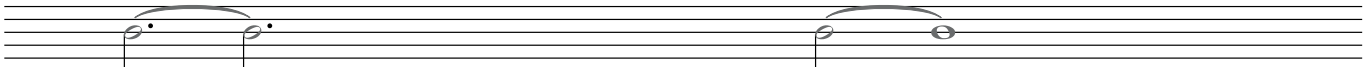
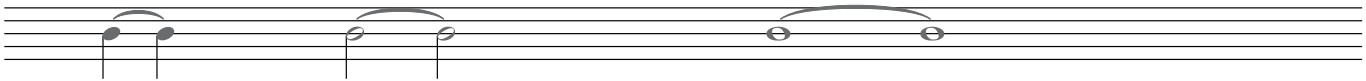
## Exercise 1

1. Trace the ties.



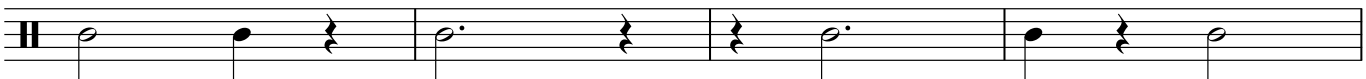
## Exercise 2

1. Trace the notes and ties, then copy the tied notes in the blank space to the right of each group of two tied notes. Copy each group of two notes tied together on the same line and space of the staff.



## Exercise 3

1. Add the ties from the last note of the measure to the first note of the next measure for **all measures** that you can add a tie to.
2. You can tie from one line to the next line.
3. You cannot tie from a rest to a note or from a note to a rest.

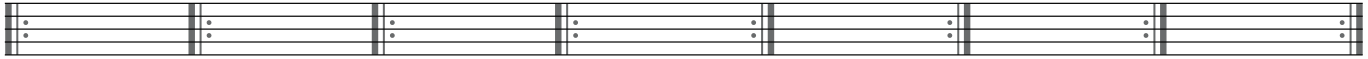




# Write Repeat Signs

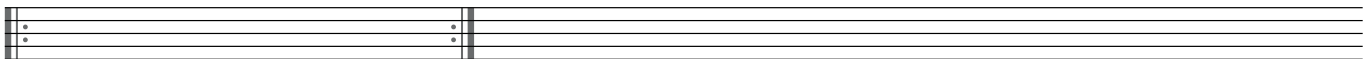
## Exercise 1

1. Trace the repeat signs.



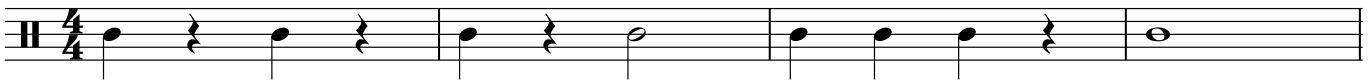
## Exercise 2

1. Trace the repeat signs, then copy the repeat signs in the blank space to the right.



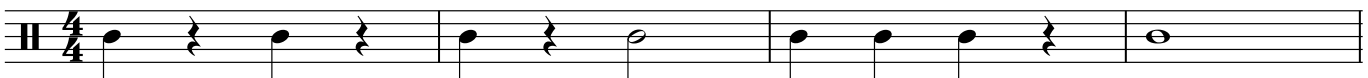
## Exercise 3

1. Write a single "end" repeat sign at the end of m. 4.



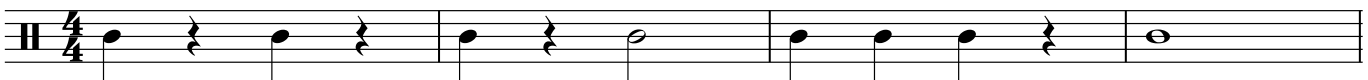
## Exercise 4

1. Write a single "end" repeat sign at the end of m. 2. Include a final bar line.



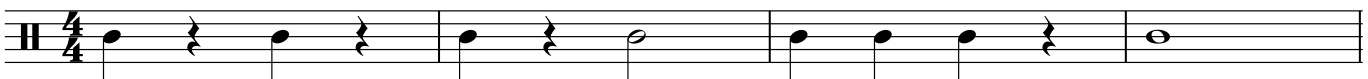
## Exercise 5

1. Write a "start" repeat sign at the start of m. 2 and an "end" repeat sign at the end of m. 3. Include a final bar line.



## Exercise 6

1. Write a "start" repeat sign at the start of m. 3 and "end" repeat sign at the end of m. 4.



## Review: Rhythm 4

- Dotted notes
  - Dotted half note
  - How to write dotted notes
  - How to write dotted notes in measures
- Tied notes
  - How to write tied notes
  - Tie math
  - How to write tied notes in measures
  - How to write tied notes in connecting measures
  - How to write tied notes from one line of staff to the next
  - How to tie more than two notes together
- Repeat signs
  - Single repeat sign 1
  - Single repeat sign 2
  - Double repeat sign 1
  - Double repeat sign 2
  - How to write repeat signs
  - How to write repeat signs at the end of a line of staff
  - How to write repeat signs in the middle of a line of staff
- How to write repeat signs over multiple lines of staff

# **Workbook**

## **Pitch and**

### **Notes 1:**

## **The Basics**





# The Basic Musical Alphabet

## Example Answer

A B C D E F G A B C D

## Ascending (Low to High)

1. Fill in the blanks with the basic musical alphabet from low to high.
2. Count the basic musical alphabet forward.

### Exercise 1

A G B C

### Exercise 2

B C G D

### Exercise 3

G F C E

## Descending (High to Low)

1. Fill in the blanks with the basic musical alphabet from high to low.
2. Count the basic musical alphabet backward.

### Exercise 4

A F D B G E C A F

### Exercise 5

F B E A D

### Exercise 6

C D E A

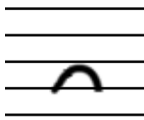


# Write Treble Clefs

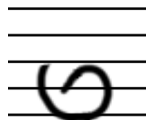
For more information on treble clefs, see p. 60 of *The Best Music Theory Book for Beginners 1*.

## How to Write a Treble Clef

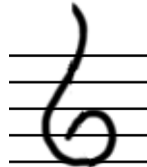
- 1 Write a curved line from Line 2 to Line 3, then back down to Line 2.
- 2 Write a curved line from Line 2 to Line 1, then up to Line 3.
- 3 Write a tilted backward letter S from Line 3 to above the staff.
- 4 Write a line down through the clef to below the staff with a curled end.



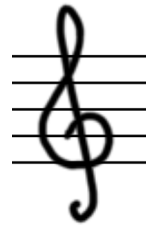
1



2



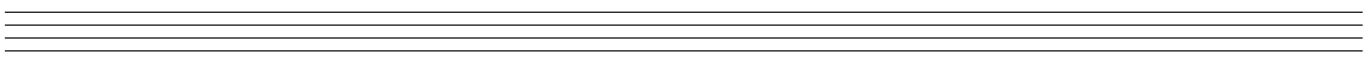
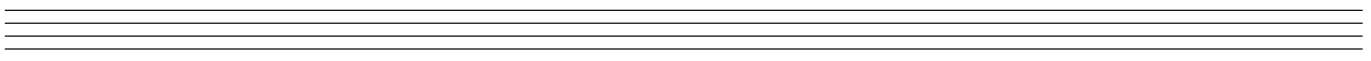
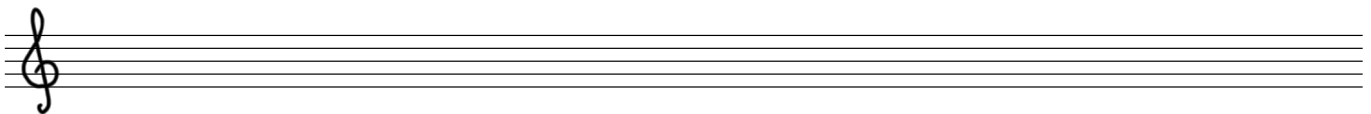
3



4

### Exercise 1

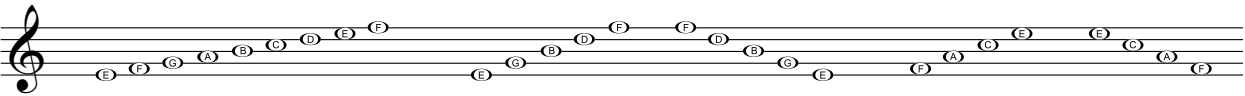
1. Using the above four steps, fill in the following lines of staff with at least 10 treble clefs.
2. Try to make your treble clefs as neat and clear as possible.
3. There is no answer key for this exercise.



# 19 Note Identification and Writing 1: On the Staff

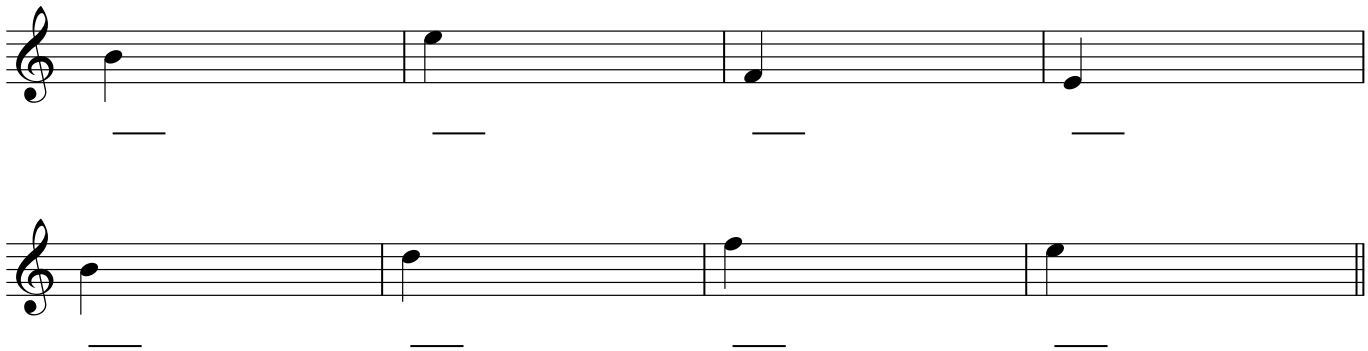
High notes

Low notes

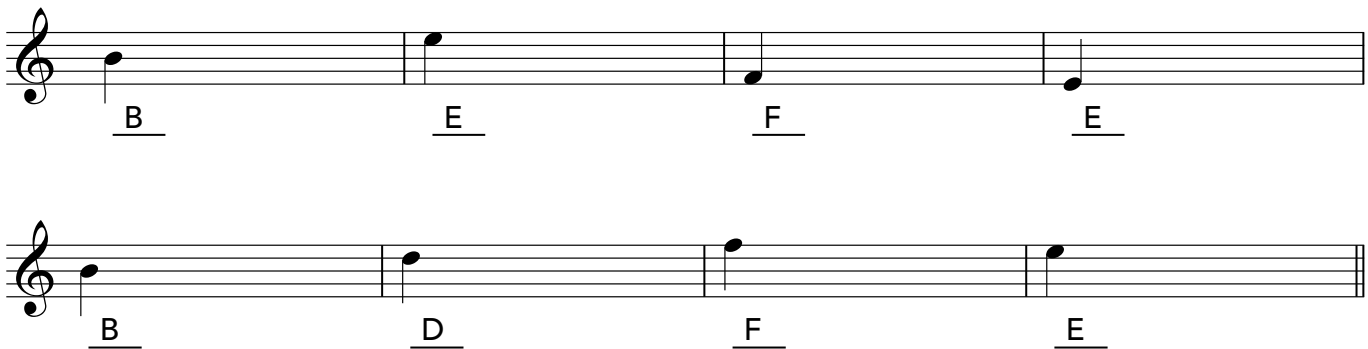


E F G A B C D E F      E G B D F      F D B G E      F A C E      E C A F

### Example



### Example Answer



Exercise 1

1. Write the letter name of the note under the staff in each of the blanks.

—                      —                      —                      —

5

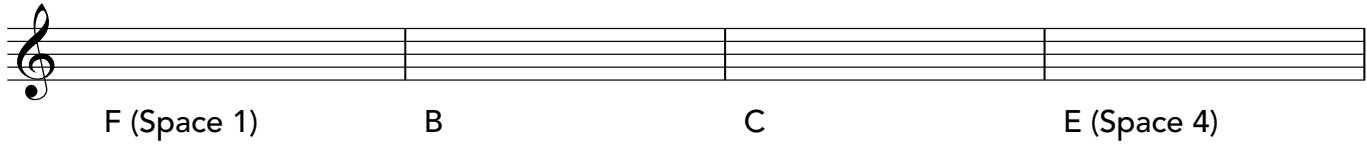
—                      —                      —                      —

9

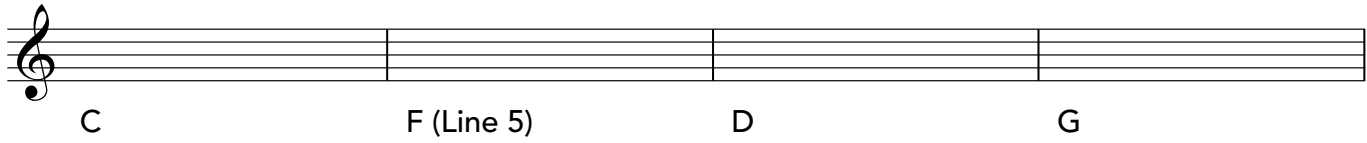
—                      —                      —                      —

**Exercise 2**

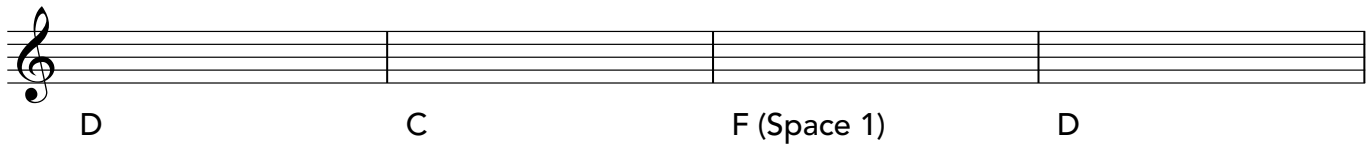
1. Write a quarter note on the staff which matches the letter name under each measure.



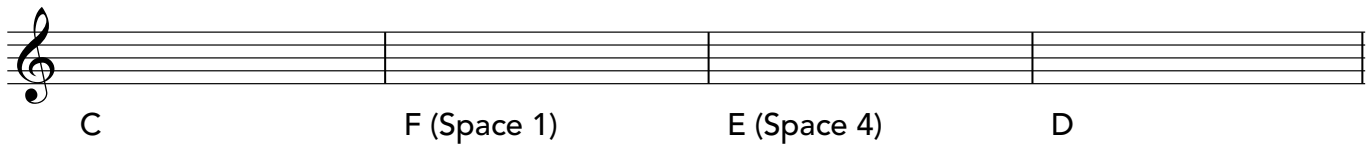
A musical staff with a treble clef and four measures. Below the staff, the letter names are: F (Space 1), B, C, and E (Space 4).



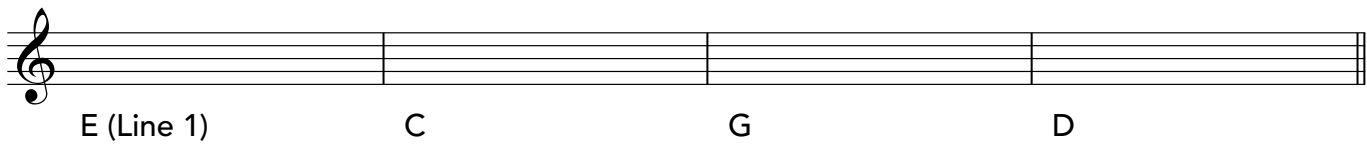
A musical staff with a treble clef and four measures. Below the staff, the letter names are: C, F (Line 5), D, and G.



A musical staff with a treble clef and four measures. Below the staff, the letter names are: D, C, F (Space 1), and D.



A musical staff with a treble clef and four measures. Below the staff, the letter names are: C, F (Space 1), E (Space 4), and D.



A musical staff with a treble clef and four measures. Below the staff, the letter names are: E (Line 1), C, G, and D.



# Note Identification and Writing 2: Ledger Lines

For more review on ledger lines, see p. 63 of *The Best Music Theory Book for Beginners 1*.

## Ascending Ledger Lines

## Descending Ledger Lines

F G A B C E D C B A G F E

### Example Question: Above the Staff

1. Write the letter name of notes in each of the blanks below the staff.

— — — —

### Example Answer: Above the Staff

G A B C

### Example Question: Below the Staff

1. Write the letter name of notes in each of the blanks below the staff.

— — — —

### Example Answer: Below the Staff

D C B A

**Exercise 1: Above the Staff**

Three musical staves are shown, each with a treble clef. Each staff contains four measures. In each measure, a single note is placed above the staff. Below each note, a horizontal line is drawn, intended for the student to write the name of the note. The notes in the first staff are G4, A4, B4, and C5. The notes in the second staff are D5, E5, F5, and G5. The notes in the third staff are A5, B5, C6, and D6.

**Exercise 2: Below the Staff**

Three musical staves are shown, each with a treble clef. Each staff contains four measures. In each measure, a single note is placed below the staff. Below each note, a horizontal line is drawn, intended for the student to write the name of the note. The notes in the first staff are G3, F3, E3, and D3. The notes in the second staff are C3, B2, A2, and G2. The notes in the third staff are F2, E2, D2, and C2.

**Exercise 3: Above the Staff**

1. Write a quarter note above the staff that matches the letter name under each measure. Remember the correct direction for the stems!

Three musical staves, each with a treble clef and four measures. The letter names under the measures are:

- Staff 1: G, B, A, G
- Staff 2: A, C, A, G
- Staff 3: A, C, B, C

**Exercise 4: Below the Staff**

1. Write a quarter note below the staff that matches the letter name under each measure. Remember the correct direction for the stems!

Three musical staves, each with a treble clef and four measures. The letter names under the measures are:

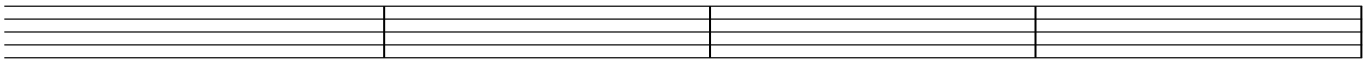
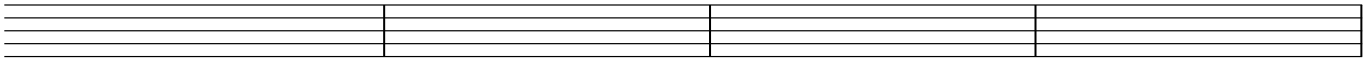
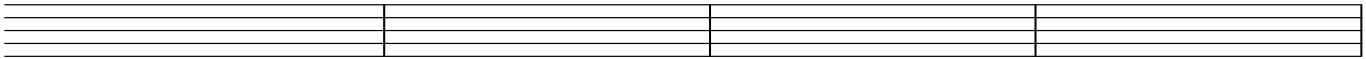
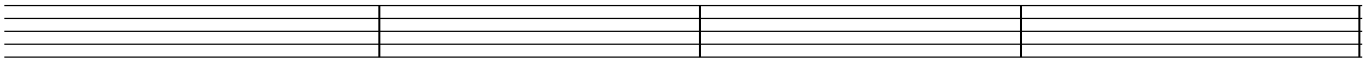
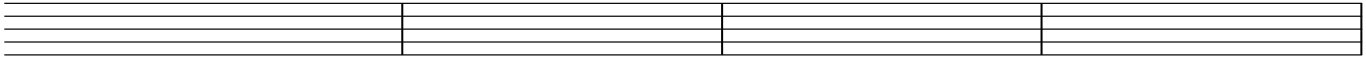
- Staff 1: G, B, F, A
- Staff 2: G, C, D, C
- Staff 3: E, G, F, D



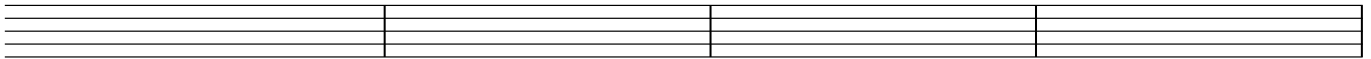
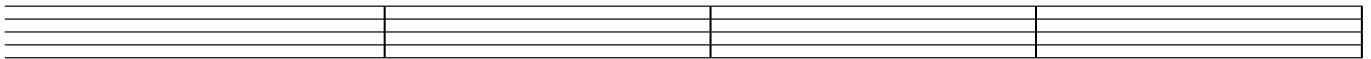
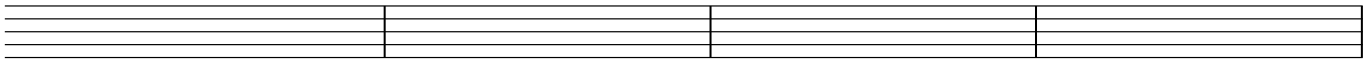
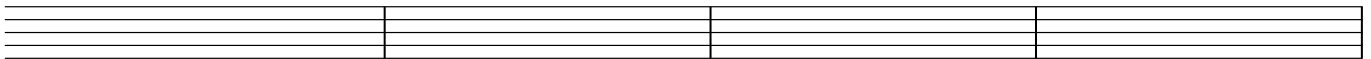
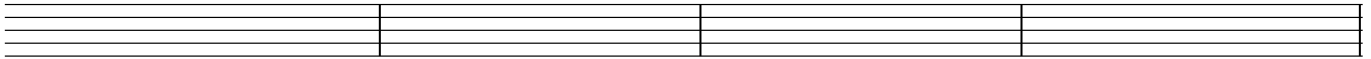
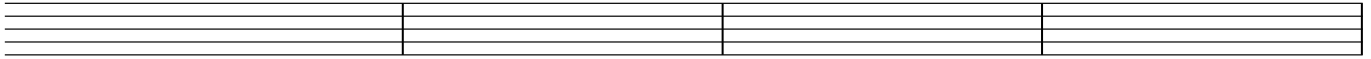
# Write Some Music! (Optional)

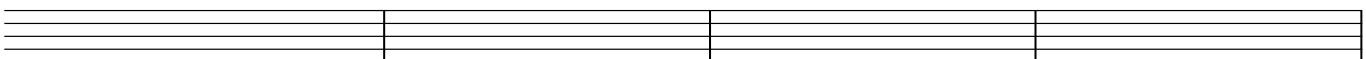
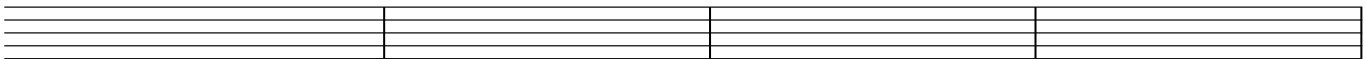
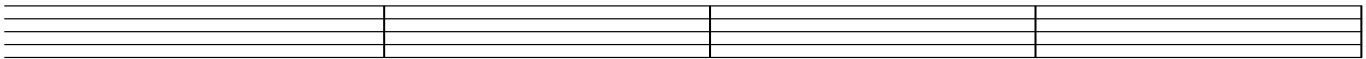
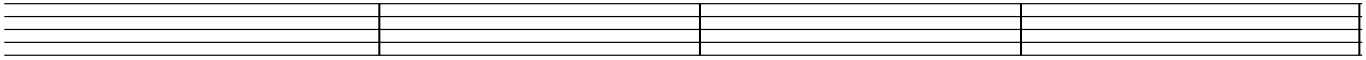
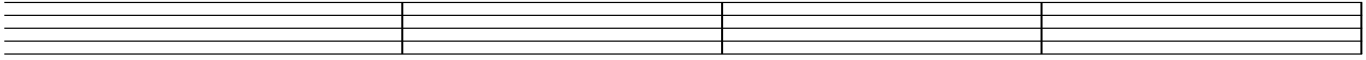
Try to write some music on the following pages!

1. Start the music on any line.
2. Create 4 and 8 measure compositions.
3. End the music on any line by writing a final bar line.
4. Start a new composition on the next line!



# Pitch and Notes 1: The Basics





# Review: Pitch and Notes 1

- High vs. low sounds
- How sound is made & measured
  - Sound waves
  - Hertz
  - How sound is made on common instruments
- How sound is defined
  - Tone
  - Timbre
- Melody
- Notes
- The basic musical alphabet
- Notes on the staff
- Treble clef
- How to read notes on the staff
- How to remember notes on the staff
- How to write a treble clef
- Ledger lines

## New Words You Should Know

1. Pitch
2. Tone
3. Timbre
4. Melody
5. Notes
6. Treble clef
7. Ledger line

# Workbook

## Pitch and Notes 2: Theory



# Pitch Class

## Exercise 1

1. In every measure there are two notes that are the same pitch class and a third note that is not in the pitch class.
2. Circle the note that does not belong in the pitch class.

## Exercise 2

1. Write all the notes in the pitch class from lowest to highest sounding. Use quarter notes.

Pitch Class: A  
Notes: 3

Pitch Class: C  
Notes: 3

Pitch Class: E  
Notes: 3

Pitch Class: G  
Notes: 3

Pitch Class: B  
Notes: 3

Pitch Class: D  
Notes: 2

Pitch Class: F  
Notes: 3

Pitch Class: A  
Notes: 3

Pitch Class: G  
Notes: 3

Pitch Class: F  
Notes: 3

Pitch Class: E  
Notes: 3

Pitch Class: D  
Notes: 2

# Octave Register

## Exercise 1

1. Write the letter name and octave registers for C notes in the blanks below the staff.

C4 C5 C6    \_ \_ \_    \_ \_ \_    \_ \_ \_

## Exercise 2

1. Write the pitch class and octave register for all notes in the blanks below the staff.

E3    \_ \_ \_    C4    \_ \_ \_    C5    \_ \_ \_    C6

## Exercise 3

1. Write the pitch class and octave register for all notes in the blanks below the staff.

\_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_

\_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_

\_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_

\_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_



# Octaves

## Exercise 1

1. Identify the measures that have octaves by writing a check mark in the "octave" box.
2. If you think the measure does not have an octave in it, check the "not octave" box.



Octave  
 Not octave

Octave  
 Not octave

Octave  
 Not octave

Octave  
 Not octave



Octave  
 Not octave

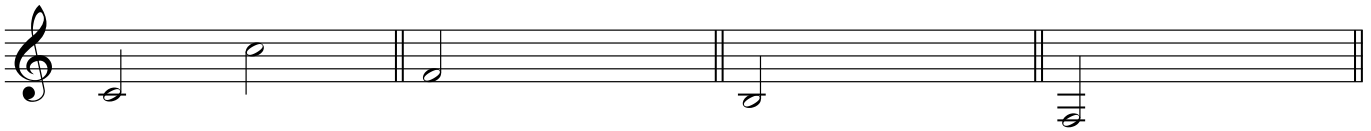
Octave  
 Not octave

Octave  
 Not octave

Octave  
 Not octave

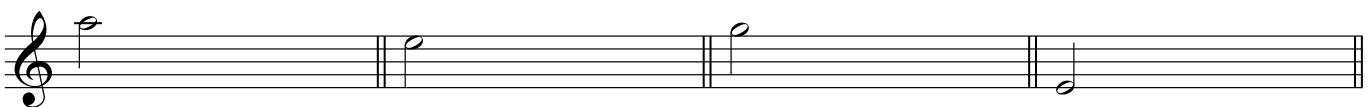
## Exercise 2

1. Write a half note one octave higher and to the right of the note provided. The first measure is an example.



## Exercise 3

1. Write a half note one octave lower and to the right of the note provided. The first measure is an example.





# Accidentals

## Exercise 1

1. Trace the accidentals.

## Exercise 2

1. Trace then the accidentals and notes.

2. Copy the notes and accidentals in the blank space to the right of each group of notes. Copy the notes onto the same lines and spaces of the staff.

## Exercise 3

1. Write a half note with an accidental in the correct octave register.

F#4

C#5

Bb4

F#5

F#4

C#6

F#3

F#5

F#3

F#4

Bb3

F#5

F#3

C#4

F#4

F#5



# Courtesy Accidentals

## Exercise 1

1. Identify the correct and wrong accidentals and courtesy accidentals by putting a check in the box under each note that has a checkbox. Review pp. 71-72 of *The Best Music Theory Book for Beginners* 1.

|                                  |                                  |                                  |                                  |                                  |                                  |
|----------------------------------|----------------------------------|----------------------------------|----------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> Correct | <input type="checkbox"/> Correct | <input type="checkbox"/> Correct | <input type="checkbox"/> Correct | <input type="checkbox"/> Correct | <input type="checkbox"/> Correct |
| <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   |

|                                  |                                  |                                  |                                  |                                  |                                  |
|----------------------------------|----------------------------------|----------------------------------|----------------------------------|----------------------------------|----------------------------------|
| <input type="checkbox"/> Correct | <input type="checkbox"/> Correct | <input type="checkbox"/> Correct | <input type="checkbox"/> Correct | <input type="checkbox"/> Correct | <input type="checkbox"/> Correct |
| <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   | <input type="checkbox"/> Wrong   |

## Exercise 2

1. Write in the "natural" courtesy accidentals where needed to be very polite.

## Exercise 3

1. Write in the "natural" courtesy accidentals where needed to be very polite.



# The Full Musical Alphabet

Write out the full musical alphabet, filling in the gaps between the letters.

## Example Answer

A A#/B<sup>b</sup> B C C#/D<sup>b</sup> D D#/E<sup>b</sup> E F F#/G<sup>b</sup> G G#/A<sup>b</sup> A A#/B<sup>b</sup> B C C#/D<sup>b</sup> D D#/E<sup>b</sup> E F F#/G<sup>b</sup> G G#/A<sup>b</sup> A A#/B<sup>b</sup>

## Ascending (Low to High)

1. Fill in the blanks with the full musical alphabet from low to high. Count the full musical alphabet forward.

### Exercise 1

A C D#/E<sup>b</sup> F#/G<sup>b</sup> A#/B<sup>b</sup> C#/D<sup>b</sup> E G A#/B<sup>b</sup>

### Exercise 2

A C#/D<sup>b</sup> F A#/B<sup>b</sup> D F#/G<sup>b</sup> A#/B<sup>b</sup>

### Exercise 3

A D G C F A#/B<sup>b</sup>

## Descending (High to Low)

1. Fill in the blanks with the full musical alphabet from high to low. Count the full musical alphabet backward.

### Exercise 4

A G F D#/E<sup>b</sup> C#/D<sup>b</sup> B A G F D C A#/B<sup>b</sup> G#/A<sup>b</sup>

### Exercise 5

A F#/G<sup>b</sup> D#/E<sup>b</sup> C G#/A<sup>b</sup> F D B G#/A<sup>b</sup>

### Exercise 6

A F C#/D<sup>b</sup> G#/A<sup>b</sup> E C G#/A<sup>b</sup>



# ID and Write Half Steps

## Exercise 1

1. Mark the checkbox labeled "Half Step" if the two notes in the measure are one half-step apart.
2. Mark the box "Not" if the two notes in a measure are not one half-step apart.



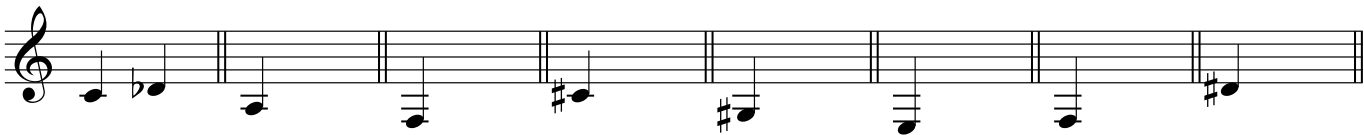
Half Step  Half Step  Half Step  Half Step  Half Step  Half Step  Half Step  Half Step  
 Not  Not  Not  Not  Not  Not  Not  Not



Half Step  Half Step  Half Step  Half Step  Half Step  Half Step  Half Step  Half Step  
 Not  Not  Not  Not  Not  Not  Not  Not

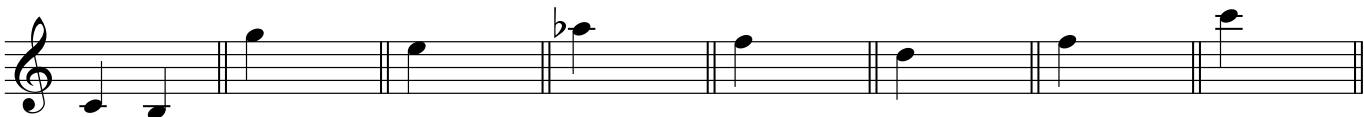
## Exercise 2

1. Write a note one half-step higher than the provided note in the same measure. Use the **common** enharmonic equivalent note name for the next letter in the musical alphabet (A to B<sup>b</sup>, not A to A<sup>#</sup>). The first measure is an example.



## Exercise 3

1. Write a note one half-step lower than the provided note. Use only the **common** enharmonic equivalent note name for the **next letter** in the musical alphabet (A to G<sup>#</sup>, not A to A<sup>b</sup>). The first measure is an example.





# Write Whole Steps

## Exercise 1

1. Mark the check box labeled "Whole Step" if the two notes in the measure are one whole-step apart.
2. Mark the box "Not" if the two notes in a measure are not one whole-step apart.



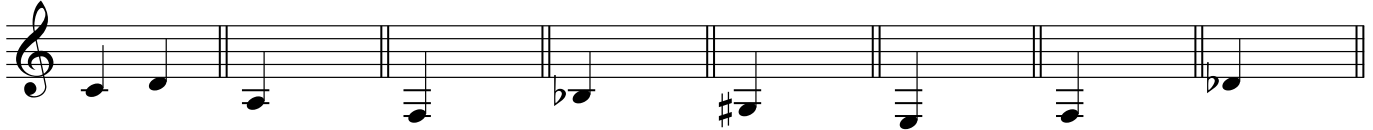
Whole Step  Whole Step  Whole Step  Whole Step  Whole Step  Whole Step  Whole Step  Whole Step  
 Not  Not  Not  Not  Not  Not  Not  Not



Whole Step  Whole Step  Whole Step  Whole Step  Whole Step  Whole Step  Whole Step  Whole Step  
 Not  Not  Not  Not  Not  Not  Not  Not

## Exercise 2

1. Write a note one whole-step higher than the provided note in the same measure. Use only the **common** enharmonic equivalent note name for the next letter in the musical alphabet (F# to G#, not F# to A $\flat$ ). The first measure is an example.



## Exercise 3

1. Write a note one whole-step lower than the provided note. Use only the **common** enharmonic equivalent note name for the next letter in the musical alphabet. The first measure is an example.





# Pitch Class 2

## Exercise 1

1. In every measure there are two notes that are the same pitch class and a third note that is not in the pitch class.
2. Circle the note that does not belong in the pitch class.

## Exercise 2

1. Write all the notes in the pitch class from lowest to highest sounding. Use quarter notes.

Pitch Class: A  
Notes: 3

Pitch Class: C  
Notes: 3

Pitch Class: E  
Notes: 3

Pitch Class: G  
Notes: 3

Pitch Class: F#  
Notes: 3

Pitch Class: D  
Notes: 2

Pitch Class: F  
Notes: 3

Pitch Class: B  
Notes: 3

Pitch Class: G  
Notes: 3

Pitch Class: F  
Notes: 3

Pitch Class: F#  
Notes: 3

Pitch Class: D  
Notes: 2

## Review: Pitch and Notes 2

- The 12-key pattern
- The basic musical alphabet on the keyboard
- Pitch class
- Octave register
- Octaves
- Accidentals
  - How to write accidentals
    - How to write accidentals in front of notes
    - How to write accidentals in a measure
- Courtesy accidentals
  - How to write courtesy accidentals in a measure
- Enharmonic equivalents
- The full musical alphabet: the 12 notes of music
- Half step
- Whole step

### New Words You Should Know

1. Pitch class
2. Octave register
3. Octave
4. Accidentals
5. Flat
6. Natural
7. Sharp
8. Courtesy accidentals
9. Enharmonic
10. Half step
11. Whole step

# **Workbook**

## **Pitch and**

### **Notes 3:**

#### **Scales**

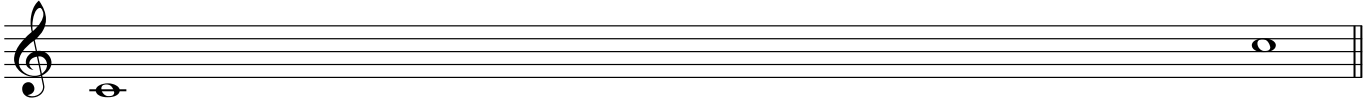


# Write Chromatic Scales

For this page, the first and last notes of the chromatic scale are already there. Fill in the rest of the scale!

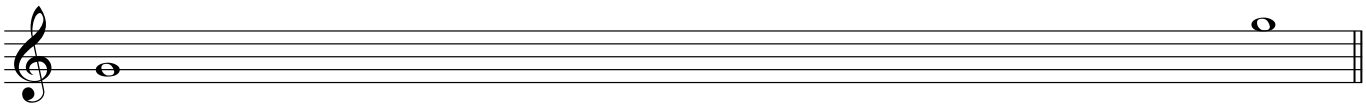
## Exercise 1

1. Write an ascending chromatic scale with sharp and natural accidentals.



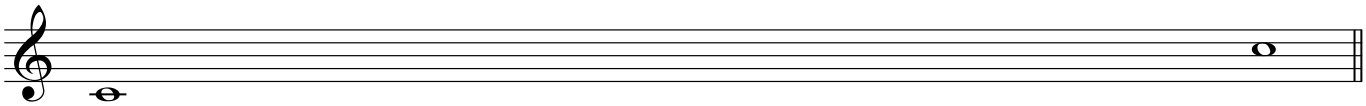
## Exercise 2

1. Write an ascending chromatic scale with sharp and natural accidentals.



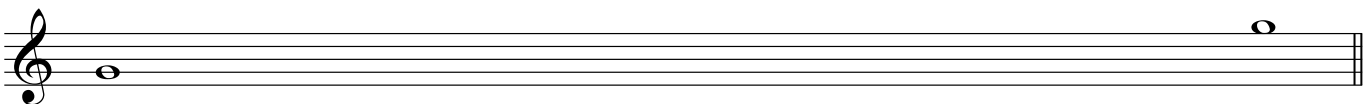
## Exercise 3

1. Write an ascending chromatic scale with flat and natural accidentals.



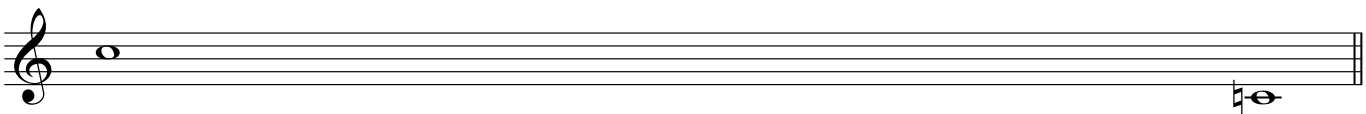
## Exercise 4

1. Write an ascending chromatic scale with flat and natural accidentals.



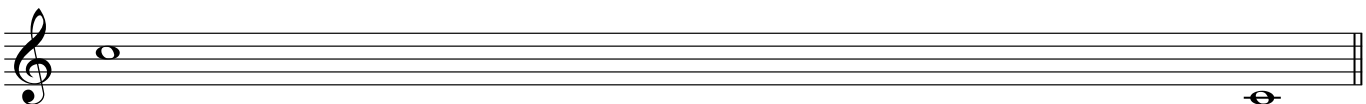
## Exercise 5

1. Write a descending chromatic scale with sharp and natural accidentals.



## Exercise 6

1. Write a descending chromatic scale with flat and natural accidentals.





# Major Scale: Write Scale Degrees

## C Major Scale Degrees

- Write the scale degrees in the blanks under the staff. C is always  $\hat{1}$ . It does not matter which octave the note is written in. Think of the pitch class and write the scale degree that the pitch class of the note belongs to. The first note is an example.

## G Major Scale Degrees

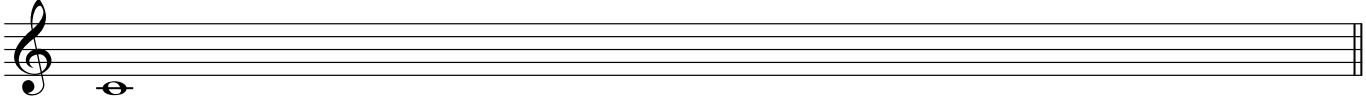
- Write the scale degrees in the blanks under the staff. G is always  $\hat{1}$ . It does not matter which octave the note is written in. Think of the pitch class and write the scale degree that the pitch class of the note belongs to. The first note is an example.

# Write Major Scales: Accidentals

Review p. 82 in *The Best Music Theory Book for Beginners 1* for a step-by-step example and walk-through.

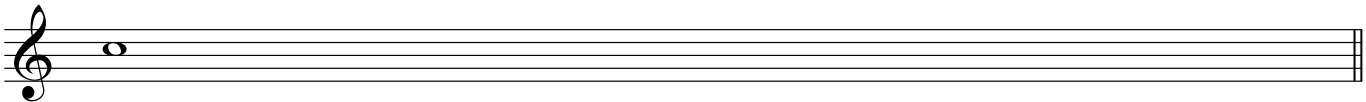
## Exercise 1

1. Write an ascending major scale starting on the note provided using whole notes.
2. Add accidentals.
3. For extra credit, write the scale degrees below the staff for each note of the scale.



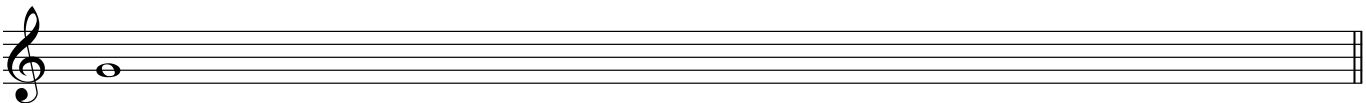
## Exercise 2

1. Write an ascending major scale starting on the note provided using whole notes.
2. Add accidentals.
3. For extra credit, write the scale degrees below the staff for each note of the scale.



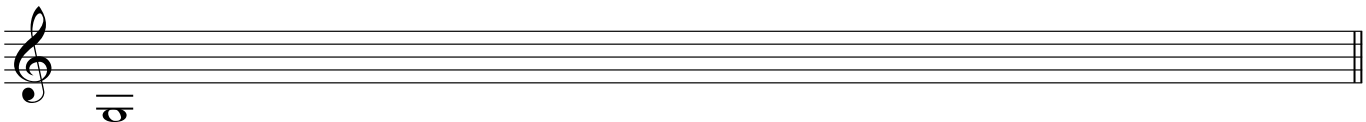
## Exercise 3

1. Write an ascending major scale starting on the note provided using whole notes.
2. Add accidentals.
3. For extra credit, write the scale degrees below the staff for each note of the scale.



## Exercise 4

1. Write an ascending major scale starting on the note provided using whole notes.
2. Add accidentals.
3. For extra credit, write the scale degrees below the staff for each note of the scale.





# Name the Major Scale Degrees

## Exercise 1

1. In the blanks below the staff, write in the scale degree name for each note as if the note was a part of the C major scale.

Musical staff 1: Treble clef, notes C4, E4, G4, B4. Below the staff are four blank lines for labeling. The word "Tonic" is written under the first line.

Musical staff 2: Treble clef, notes D4, F4, A4, C5. Below the staff are four blank lines for labeling.

Musical staff 3: Treble clef, notes E4, G4, B4, C5. Below the staff are four blank lines for labeling.

## Exercise 2

1. In the blanks below the staff, write in the scale degree names for each note as if they are in a G major scale.

Musical staff 4: Treble clef, notes G4, B4, D5, F#5. Below the staff are four blank lines for labeling. The word "Tonic" is written under the first line.

Musical staff 5: Treble clef, notes A4, C5, E5, G5. Below the staff are four blank lines for labeling.

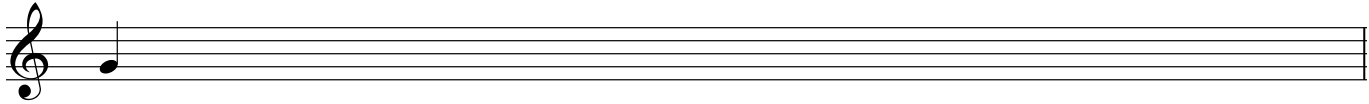
Musical staff 6: Treble clef, notes B4, D5, F#5, G5. Below the staff are four blank lines for labeling.

Musical staff 7: Treble clef, notes C5, E5, G5, A5. Below the staff are four blank lines for labeling.

# Write Tetrachords

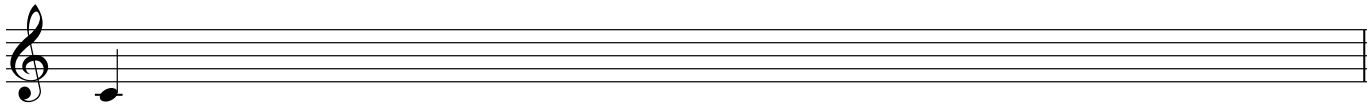
## Exercise 1

1. Write a G major tetrachord with quarter notes. The first note is already there.



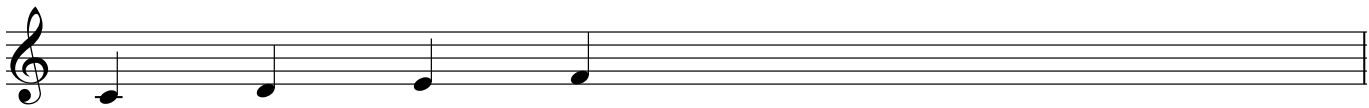
## Exercise 2

1. Write a C major tetrachord with quarter notes. The first note is already there.



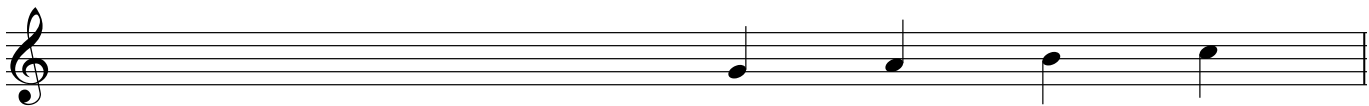
## Exercise 3

1. Write a G major tetrachord after the C major tetrachord to complete the C major scale with quarter notes.



## Exercise 4

1. Write a C major tetrachord before the G major tetrachord to complete the C major scale with quarter notes.



## Exercise 5

1. Write a G major tetrachord before the D major tetrachord to complete the G major scale with quarter notes.

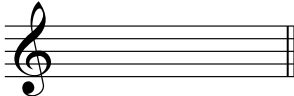




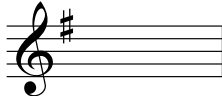
# Write Major Key Signatures

## Exercise 1

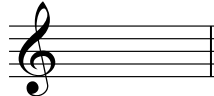
1. Identify the key signature and fill in the blanks below the staff with the correct uppercase letter.



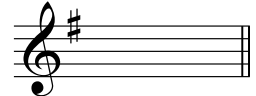
Key of \_\_ Major



Key of \_\_ Major



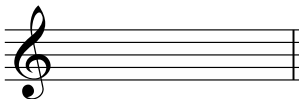
Key of \_\_ Major



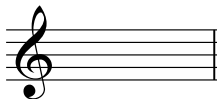
Key of \_\_ Major

## Exercise 2

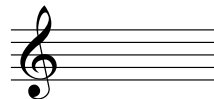
1. Write the key signature by writing accidentals on the staff in every measure.
2. If no accidentals are needed for the key signature, leave it blank.



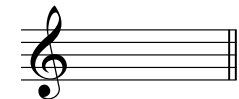
Key of C Major



Key of C Major



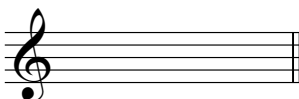
Key of C Major



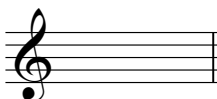
Key of C Major

## Exercise 3

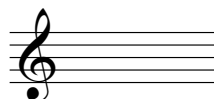
1. Write the key signature by writing accidentals on the staff in every measure.
2. If no accidentals are needed for the key signature, leave it blank.



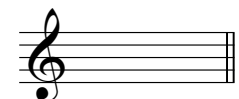
Key of G Major



Key of G Major

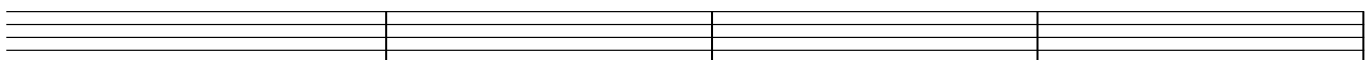
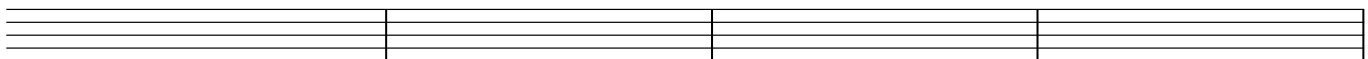
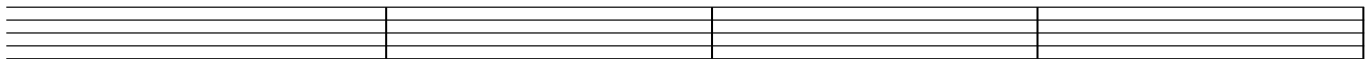
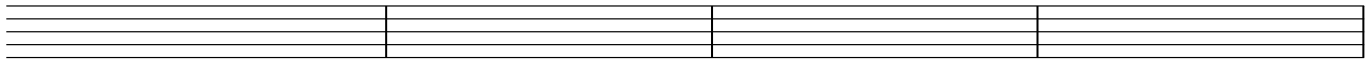
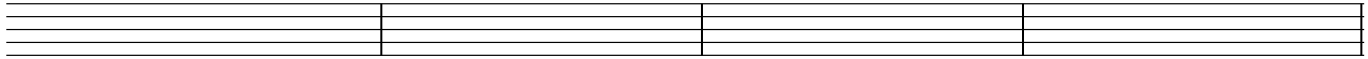
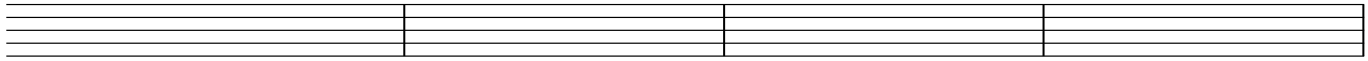


Key of G Major



Key of G Major

# Notes and Practice



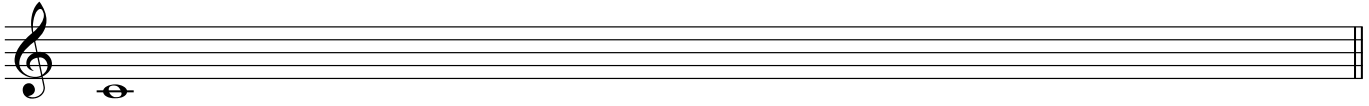


# Write Major Scales: Key Signatures

Review pp. 88-89 in *The Best Music Theory Book for Beginners 1* for a step-by-step example and walk-through.

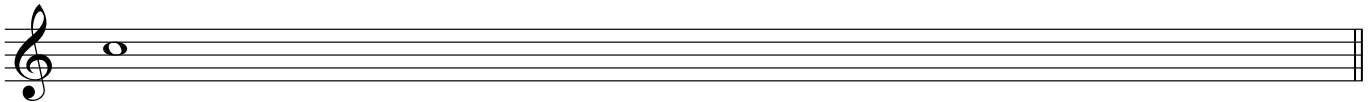
## Exercise 1

1. Write the key signature that belongs to the provided note. (Think: The provided note is the Tonic.)
2. Using whole notes, write an ascending major scale from the provided note.



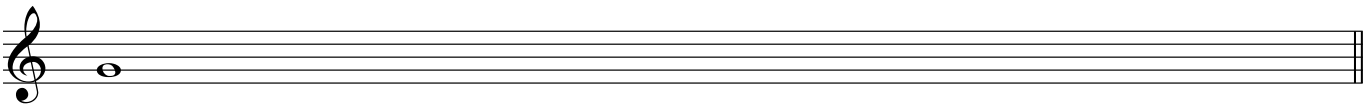
## Exercise 2

1. Write the key signature that belongs to the provided note. (Think: The provided note is the Tonic.)
2. Using whole notes, write an ascending major scale from the provided note.



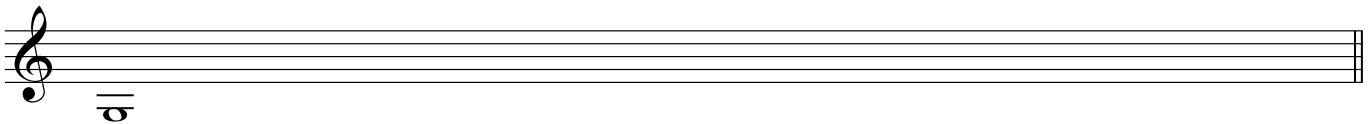
## Exercise 3

1. Write the key signature that belongs to the provided note. (Think: The provided note is the Tonic.)
2. Using whole notes, write an ascending major scale from the provided note.



## Exercise 4

1. Write the key signature that belongs to the provided note. (Think: The provided note is the Tonic.)
2. Using whole notes, write an ascending major scale from the provided note.





# Natural Minor Scale: Write Scale Degrees

## A Natural Minor Scale Degrees

1. Write the scale degrees in the blanks under the staff.
2. A is always  $\hat{1}$ . It does not matter which octave the note is written in. Think of the pitch class and write the scale degree that the pitch class of the note belongs to.

$\hat{1}$        $\flat\hat{7}$

$\flat\hat{6}$

## E Natural Minor Scale Degrees

1. Write the scale degrees in the blanks under the staff.
2. E is always  $\hat{1}$ . It does not matter which octave the note is written in. Think of the pitch class and write the scale degree that the pitch class of the note belongs to.

$\hat{1}$        $\flat\hat{6}$

$\hat{4}$        $\sharp\hat{4}$        $\sharp\hat{4}$

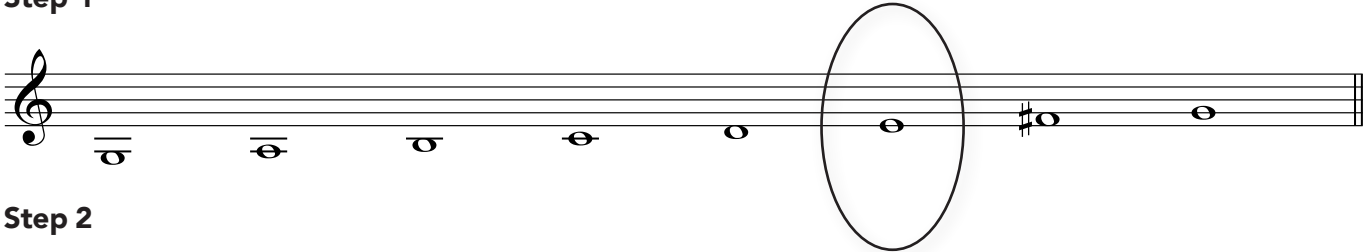


# Relative Keys and Scales

## Relative Keys: Accidentals

### Example Answer

#### Step 1



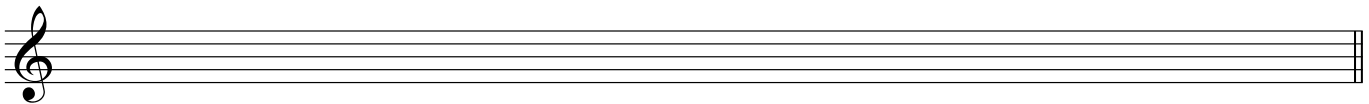
#### Step 2



### Exercise 1

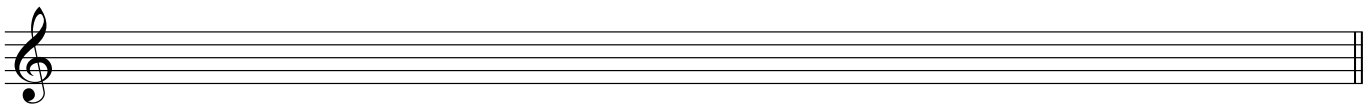
#### Step 1

1. Write the C major scale (C4-C5) up to  $\hat{6}$ .
2. Write in accidentals. (Are there accidentals in C major?)
3. Circle the 6th note of the scale. This note is  $\hat{6}$ .



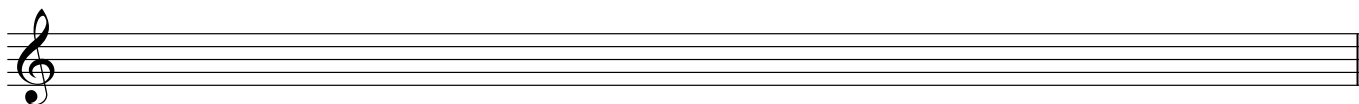
#### Step 2

1. Starting on  $\hat{6}$  (which you circled in Step 1), write a whole note on every line and space, including the pitch class one octave higher than the note you circled in Step 1. This is just like writing a scale.
2. Add any accidentals from Step 1. This is the A natural minor scale.

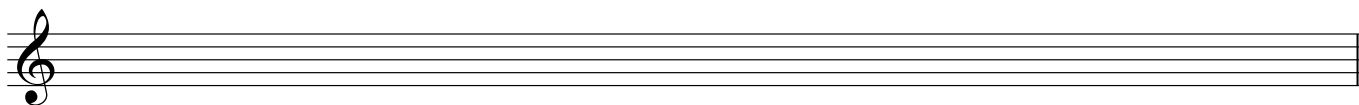


**Exercise 2****Step 1**

1. Write the G major scale (G3-G4) up to  $\hat{6}$ .
2. Write in any accidentals needed for the scale. You can think about which accidentals are needed to write the key signature for the G major scale, then add those in if any are needed.
3. Circle the 6th note of the scale. This note is  $\hat{6}$ .

**Step 2**

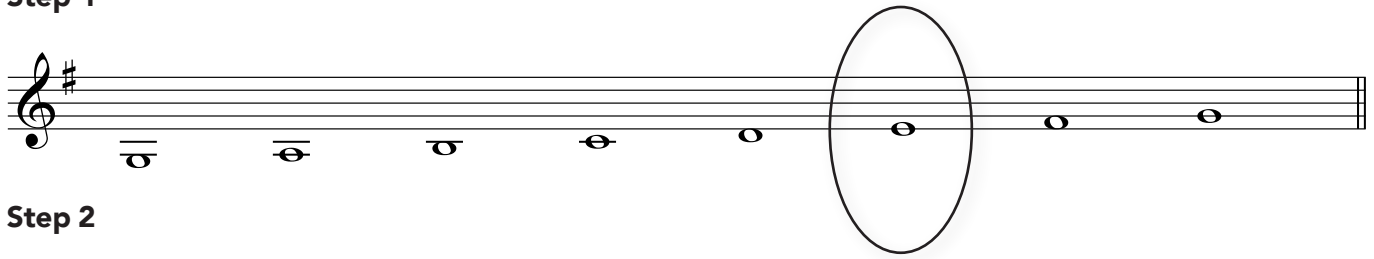
1. Starting on  $\hat{6}$  (which you circled in Step 3), write a whole note on every line and space, including the pitch class one octave higher than the note you circled in Step 3. This is just like writing a scale.
2. Add any accidentals from Step 1. This is the E natural minor scale.



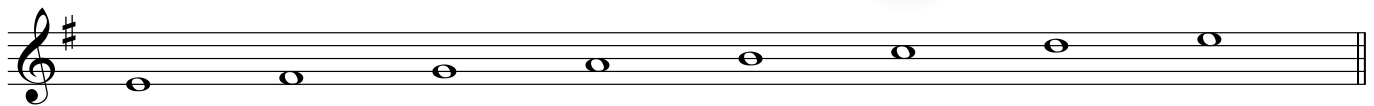
## Relative Keys: Key Signatures

### Example Answer

#### Step 1



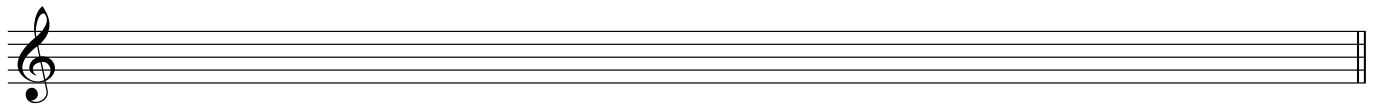
#### Step 2



### Exercise 1

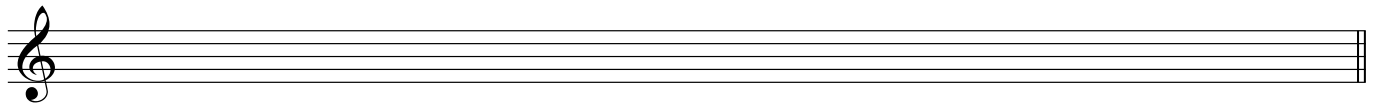
#### Step 1

1. Write the key signature for C major.
2. Write a C major scale (C4-C5) up to  $\hat{6}$ .
3. Circle the 6th note of the scale. This note is  $\hat{6}$ .



#### Step 2

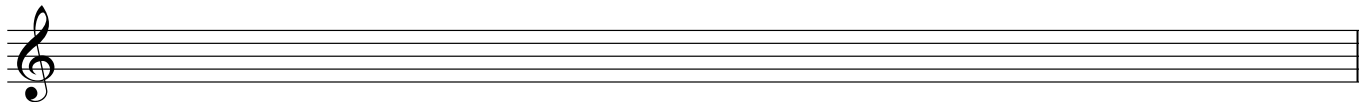
1. Write the same key signature as you did in Step 1.
2. Starting on  $\hat{6}$  (which you circled in Step 1), write a whole note on every line and space, including the pitch class one octave higher than the note you circled in Step 1. This is just like writing a scale. This is the A natural minor scale.



## Exercise 2

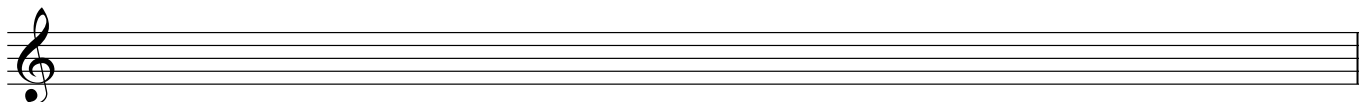
### Step 1

1. Write the key signature for G major.
2. Write a G major scale (G3-G4) up to  $\hat{6}$ .
3. Circle the 6th note of the scale. This note is  $\hat{6}$ .



### Step 2

1. Write the same key signature as you did in Step 1.
2. Starting on  $\hat{6}$  (which you circled in Step 1), write a whole note on every line and space, including the pitch class one octave higher than the note you circled in Step 1. This is just like writing a scale. This is the E natural minor scale.



## Write the Note Names for C Major and A Natural Minor

Fill in the blanks with the correct note names to complete the major scale or the relative natural minor scale.

|              |           |           |           |           |           |           |           |
|--------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Scale Degree | $\hat{1}$ | $\hat{2}$ | $\hat{3}$ | $\hat{4}$ | $\hat{5}$ | $\hat{6}$ | $\hat{7}$ |
| Note Name    |           | D         |           | F         |           |           | B         |

|              |           |           |           |           |           |           |           |
|--------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
|              | $\hat{6}$ | $\hat{7}$ |           |           |           |           |           |
| Scale Degree | A         |           | $\hat{1}$ | $\hat{2}$ | $\hat{3}$ | $\hat{4}$ | $\hat{5}$ |
| Note Name    |           |           | C         |           | E         |           | G         |

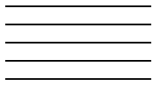
|              |           |           |           |           |           |           |           |
|--------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Scale Degree | $\hat{6}$ | $\hat{7}$ | $\hat{1}$ | $\hat{2}$ | $\hat{3}$ | $\hat{4}$ | $\hat{5}$ |
| Note Name    | A         |           |           |           | E         |           |           |

|              |           |           |                |           |           |                |                |
|--------------|-----------|-----------|----------------|-----------|-----------|----------------|----------------|
| Scale Degree | $\hat{1}$ | $\hat{2}$ | $\flat\hat{3}$ | $\hat{4}$ | $\hat{5}$ | $\flat\hat{6}$ | $\flat\hat{7}$ |
| Note Name    | A         | B         |                |           |           | F              | G              |

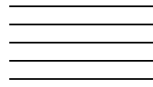
# Relative Keys: Key Signatures

1. Write a treble clef.
2. Write the key signature.

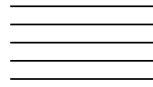
C Major



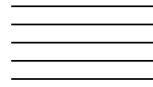
A Minor



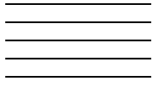
G Major



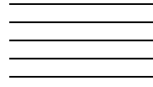
E Minor



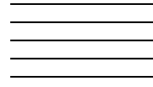
A Minor



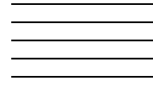
E Minor



C Major



G Major



# Relative Keys: Relative Step Formula

1. Write in either "Whole" or "Half" in the blank boxes where the whole or half-step should go to complete the major step formula or the natural minor step formula.

←

|                     |    |       |    |      |    |       |       |        |
|---------------------|----|-------|----|------|----|-------|-------|--------|
| Scale Degree        | 1̂ | 2̂    | 3̂ | 4̂   | 5̂ | 6̂    | 7̂    | 1̂(8̂) |
| Major: Step Formula |    | Whole |    | Half |    | Whole | Whole | Half   |

|                     |  |       |      |  |    |    |      |    |       |    |
|---------------------|--|-------|------|--|----|----|------|----|-------|----|
| Scale Degree        |  | 6̂    | 7̂   |  | 1̂ | 2̂ | 3̂   | 4̂ | 5̂    | 6̂ |
| Major: Step Formula |  | Whole | Half |  |    |    | Half |    | Whole |    |

|                     |       |      |    |    |    |    |    |    |
|---------------------|-------|------|----|----|----|----|----|----|
| Scale Degree        | 6̂    | 7̂   | 1̂ | 2̂ | 3̂ | 4̂ | 5̂ | 6̂ |
| Major: Step Formula | Whole | Half |    |    |    |    |    |    |

|                     |    |    |       |    |    |     |     |        |
|---------------------|----|----|-------|----|----|-----|-----|--------|
| Scale Degree        | 1̂ | 2̂ | b3̂   | 4̂ | 5̂ | b6̂ | b7̂ | 1̂(8̂) |
| Minor: Step Formula |    |    | Whole |    |    |     |     | Whole  |

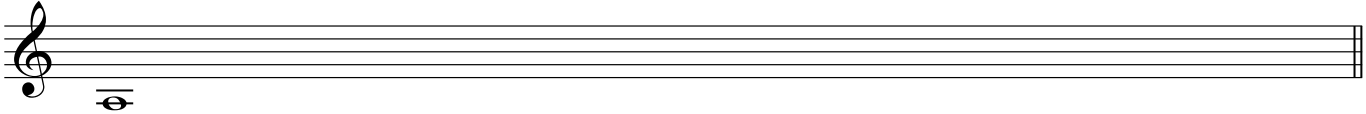


# Write Natural Minor Scales: Accidentals

Review pp. 95-96 in *The Best Music Theory Book for Beginners 1* for a step-by-step example and walk-through.

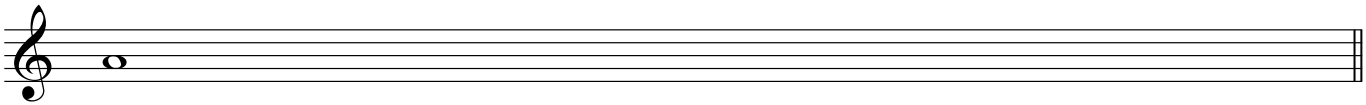
## Exercise 1

1. Write ascending whole notes on every line and space, including the pitch class one octave higher than the note provided.
2. Add accidentals.
3. For extra credit, write the scale degrees below the staff for each note of the scale.



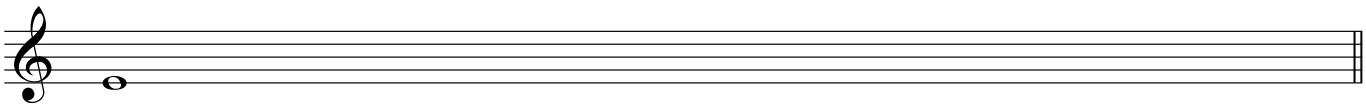
## Exercise 2

1. Write ascending whole notes on every line and space, including the pitch class one octave higher than the note provided.
2. Add accidentals.
3. For extra credit, write the scale degrees below the staff for each note of the scale.



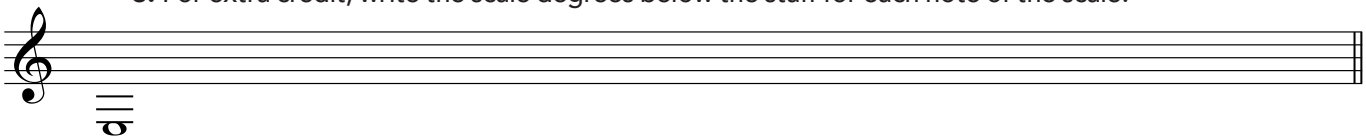
## Exercise 3

1. Write ascending whole notes on every line and space, including the pitch class one octave higher than the note provided.
2. Add accidentals.
3. For extra credit, write the scale degrees below the staff for each note of the scale.



## Exercise 4

1. Write ascending whole notes on every line and space, including the pitch class one octave higher than the note provided.
2. Add accidentals.
3. For extra credit, write the scale degrees below the staff for each note of the scale.



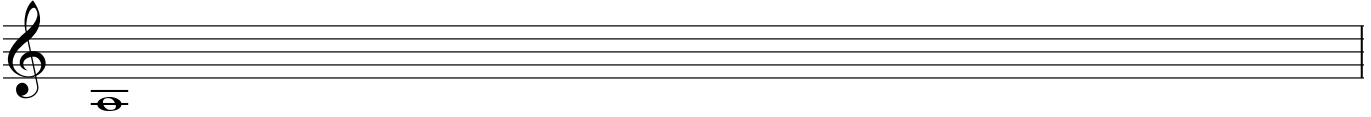


# Write Natural Minor Scales: Key Signatures

Review p. 97 in *The Best Music Theory Book for Beginners 1* for a step-by-step example and walk-through.

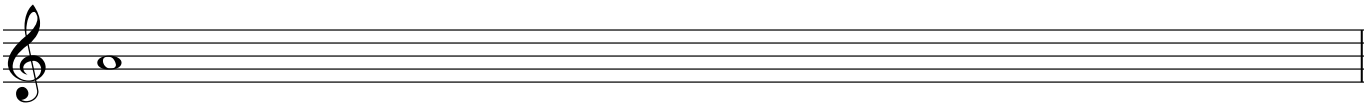
## Exercise 1

1. Write the key signature that belongs to the provided note. (Think: The provided note is the Tonic.)
2. Using whole notes, write an ascending natural minor scale from the provided note.



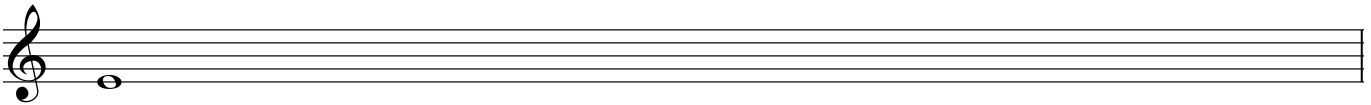
## Exercise 2

1. Write the key signature that belongs to the provided note. (Think: The provided note is the Tonic.)
2. Using whole notes, write an ascending natural minor scale from the provided note.



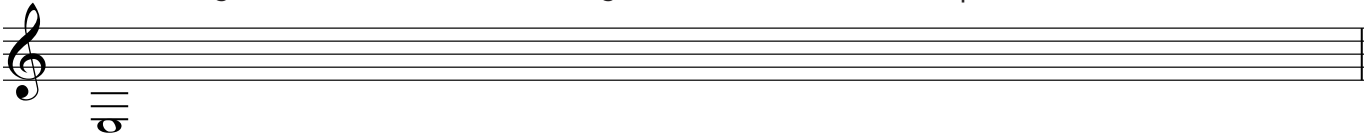
## Exercise 3

1. Write the key signature that belongs to the provided note. (Think: The provided note is the Tonic.)
2. Using whole notes, write an ascending natural minor scale from the provided note.



## Exercise 4

1. Write the key signature that belongs to the provided note. (Think: The provided note is the Tonic.)
2. Using whole notes, write an ascending natural minor scale from the provided note.

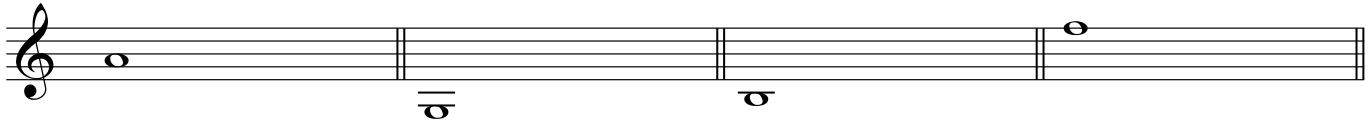




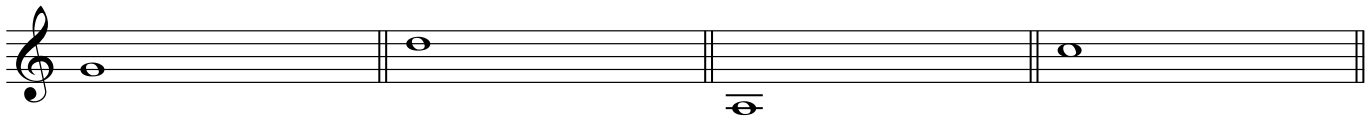
# Write Names of Natural Minor Scale Degrees

## Exercise 1

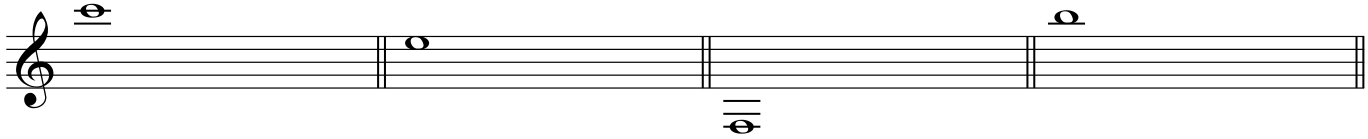
1. In the blanks below the staff, write in the scale degree names for each note as if they were a part of an A natural minor scale.



Tonic \_\_\_\_\_



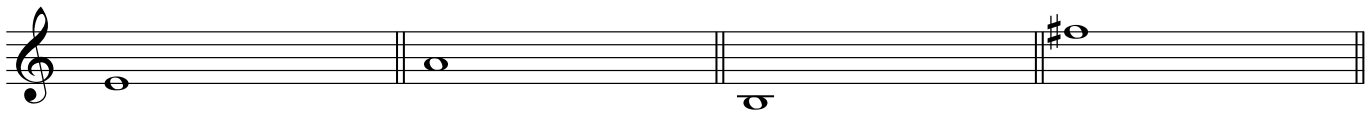
\_\_\_\_\_



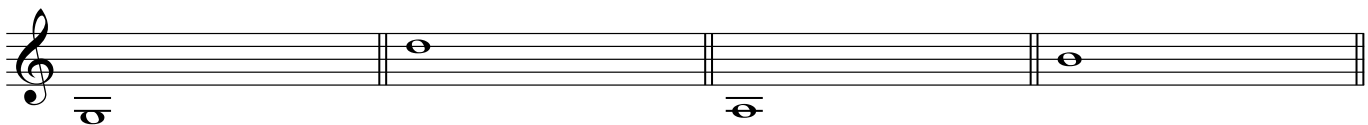
\_\_\_\_\_

## Exercise 2

1. In the blanks below the staff, write in the scale degree names for each note as if they were a part of an E natural minor scale.



Tonic \_\_\_\_\_



\_\_\_\_\_



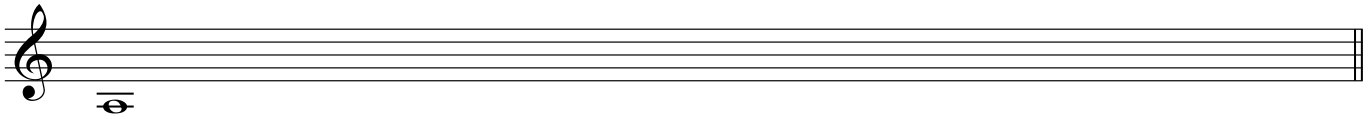
\_\_\_\_\_



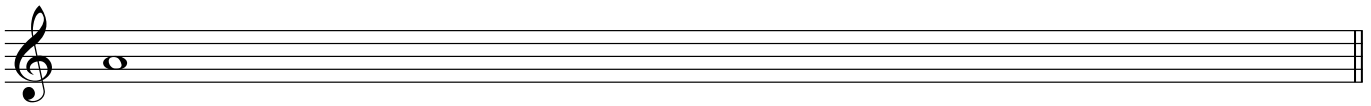
# Write Pentachords

1. In exercises 1, 2, and 3 write a minor pentachord starting from the note provided using whole notes and accidentals if needed.
2. Write the whole- and half-step symbols between the notes.
3. Write the scale degree numbers below the staff.

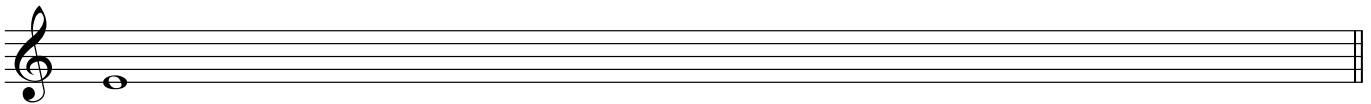
## Exercise 1



## Exercise 2

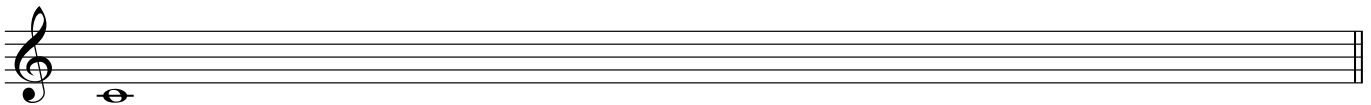


## Exercise 3

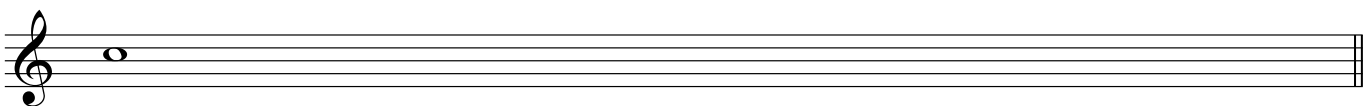


1. In exercises 4, 5, and 6 write a major pentachord starting from the note provided using whole notes and accidentals if needed.
2. Write the whole- and half-step symbols between the notes.
3. Write the scale degree numbers below the staff.

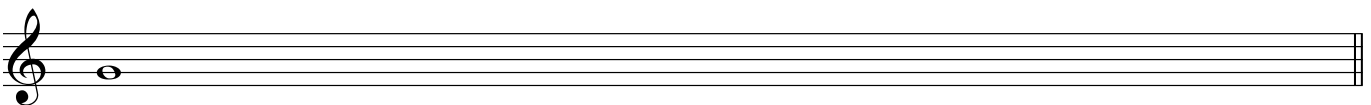
## Exercise 4



## Exercise 5



## Exercise 6



# Review: Pitch and Notes 3

- Chromatic scale
- How to write chromatic scales
  - How to write a chromatic scale with flats
  - How to write a chromatic scale with sharps
- Scale degrees
  - Why we use scale degrees
  - How to identify scale degrees
  - What happens to the starting pitch class?
  - How to write scale degrees
- Diatonic major scales 1
- How to write major scales
  - Ascending
  - Descending
- Scale degree names
  - Tonic
  - Supertonic
  - Mediant
  - Subdominant
  - Dominant
  - Submediant
  - Leading Tone
- Tetrachords
- Key signatures 1
  - How to identify key signatures
  - How to write key signatures
- How to write major scales with key signatures
  - Ascending
  - Descending
  - Ascending + descending
- The natural minor scale
- Compare major and minor scales
  - Scale quality
  - Scale degrees
- How to write natural minor scales
  - Ascending
  - Descending
  - Ascending + descending

## New Words You Should Know

1. Scale
2. Chromatic
3. Tonic
4. Supertonic
5. Mediant
6. Subdominant
7. Dominant
8. Submediant
9. Leading Tone
10. Subtonic
11. Key signature
12. Scale quality
13. Relative keys
14. Tetrachord
15. Pentachord

**Workbook**  
**Pitch and**  
**Notes 4:**  
**Simple**  
**Intervals**

# Interval Identification 1

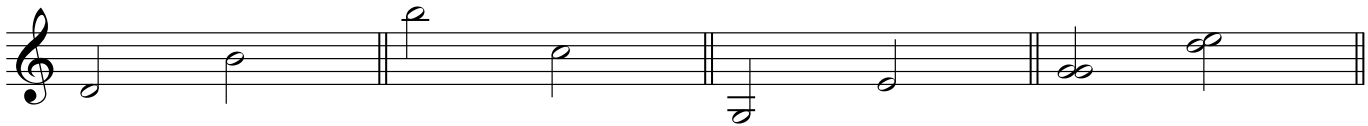
## Interval Direction

### Exercise 1

1. Write the direction of the interval as asc., dsc., or hrm. below the staff in the blanks.



asc. \_\_\_\_\_



## Interval Quality

### Exercise 1

1. Write the abbreviation for the quality in the blanks next to the full name.

Major \_\_\_\_\_ minor \_\_\_\_\_ Perfect \_\_\_\_\_ diminished \_\_\_\_\_ Augmented \_\_\_\_\_

### Exercise 2

1. Write the abbreviations for the possible qualities for each interval.

2. If an interval can be both m and M, write m first, then M.

U can be \_\_\_\_\_ 2 can be \_\_\_\_\_, \_\_\_\_\_ 3 can be \_\_\_\_\_, \_\_\_\_\_ 4 can be \_\_\_\_\_, \_\_\_\_\_

5 can be \_\_\_\_\_, \_\_\_\_\_ 6 can be \_\_\_\_\_, \_\_\_\_\_ 7 can be \_\_\_\_\_, \_\_\_\_\_ 8 can be \_\_\_\_\_



# Interval Identification 2: Harmonic Intervals

## Easy Major Scale Intervals: C

### Major Intervals = M

Major intervals align with **2̂, 3̂, 6̂, and 7̂** of the major scale. 2nds, 3rds, 6ths, and 7ths can be major.

C to D  
M2

C to E  
M3

C to A  
M6

C to B  
M7

### Perfect Intervals = P

Perfect intervals align with **1̂, 4̂, and 5̂** of the major scale. Unisons, octaves, 4ths, and 5ths are perfect.

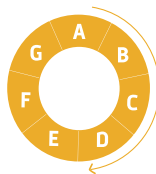
C to C  
PU

C to F  
P4

C to G  
P5

C to C  
P8

This means that all harmonic intervals that have C as the lowest note and use notes from a C major scale will be either M or P. This is a shortcut for any harmonic interval where the lowest note is C.



### Interval Distance and Quality

1. Count up from C to the highest note in the interval to get the "some kind of..." interval distance.
2. If the highest note in the interval is a note from the C major scale, the interval quality is either M or P.

hrm. PU

hrm. M2

hrm. M3

hrm. P4

hrm. P5

hrm. M6

hrm. M7

hrm. P8

# Harmonic Intervals: C

You are in "easy major scale land" and qualities can be M, P, and U.

1. Figure out the "some kind of..." interval distance.
2. Both notes are from a C major scale. The quality is either U, M, or P.
3. Write the interval direction, quality, and distance in the blanks below the staff.

hrm. PU

5

9

13

# Easy Major Scale Intervals: G

## Major Intervals = M

Major intervals align with **2̂, 3̂, 6̂, and 7̂** of the major scale. 2nds, 3rds, 6ths, and 7ths can be major.

A musical staff in G major (one sharp) showing four major intervals starting on G. Orange arcs connect the notes: G to A (labeled M2), G to B (labeled M3), G to E (labeled M6), and G to F# (labeled M7).

## Perfect Intervals = P

Perfect intervals align with **1̂, 4̂, and 5̂** of the major scale. Unisons, octaves, 4ths, and 5ths are perfect.

A musical staff in G major showing four perfect intervals starting on G. Orange arcs connect the notes: G to G (labeled PU), G to C (labeled P4), G to D (labeled P5), and G to G (labeled P8).

This means that all harmonic intervals that have G as the lowest note and use notes from a G major scale will be either M or P. This is a shortcut for any harmonic interval where the lowest note is G.



## Interval Distance and Quality

1. Count up from G to the highest note in the interval to get the "some kind of..." interval distance.
2. If the highest note in the interval is a note from the G major scale, the interval quality is either M or P.

A musical staff showing eight harmonic intervals, each with two notes on a single staff. Below each pair of notes is a label: hrn. PU, hrn. M2, hrn. M3, hrn. P4, hrn. P5, hrn. M6, hrn. M7, and hrn. P8.



# Harmonic Intervals: G

You are in "easy major scale land" and qualities can be M, P, and U.

1. Figure out the "some kind of..." interval distance.
2. Both notes are from a G major scale. The quality is either U, M, or P.
3. Write the interval direction, quality, and distance in the blanks below the staff.

hrm. PU \_\_\_\_\_

5

\_\_\_\_\_

9

\_\_\_\_\_

13

\_\_\_\_\_

## Harmonic Intervals: Some More Practice

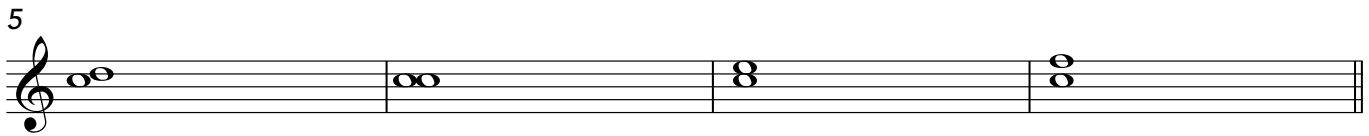
You are in "easy major scale land" and qualities can be M, P, and U.

1. Figure out the "some kind of..." interval distance.
2. Both notes are from a C major scale. The quality is either U, M, or P.
3. Write the interval direction, quality, and distance in the blanks below the staff.

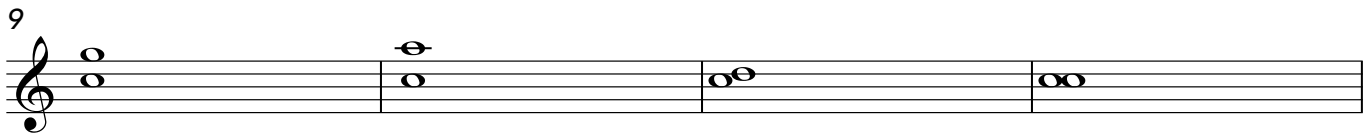


hrm. PU

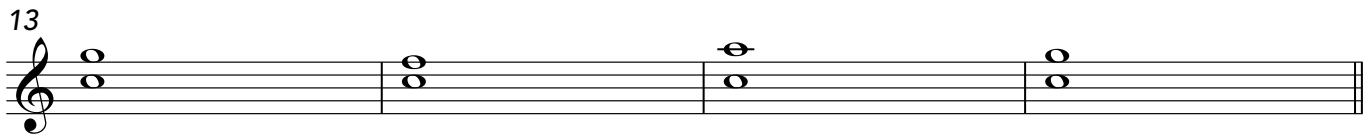
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\_\_\_\_\_

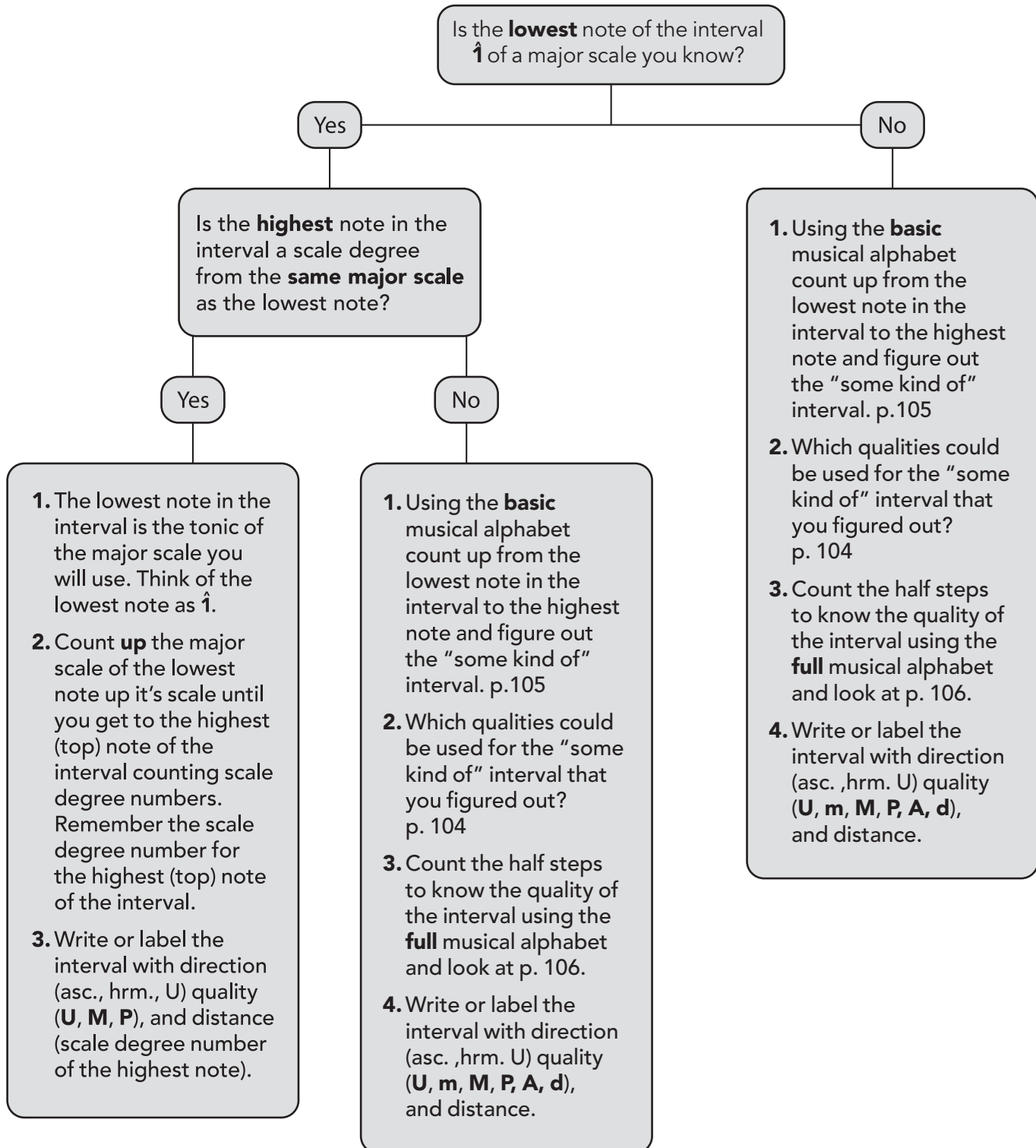


\_\_\_\_\_



\_\_\_\_\_

# How to Think About Writing and Labeling Harmonic and Ascending Intervals Reminder 1





# More Harmonic Intervals

You are no longer in "easy major scale land" and qualities can be m, M, P, A, and d. Use pp. 104-106 of *The Best Music Theory Book for Beginners 1*.

1. Figure out interval direction. (See p. 104.)
2. Figure out the "some kind of..." (use the **basic** musical alphabet; the lowest note is 1). (See p.105.)
3. Which qualities could be used for the "some kind of..." interval distance? (See p.106.)
4. Figure out whole or half steps to know the quality of the interval (use the **full** musical alphabet). Compare with p.106.
5. Write the interval with direction, quality, and distance in the blanks below the staff.

hrm. P5

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# 44 Interval Identification 3: Ascending Intervals

## Easy Major Scale Intervals: C

### Major Intervals = M

Major intervals align with **2̂, 3̂, 6̂, and 7̂** of the major scale. 2nds, 3rds, 6ths, and 7ths can be major.

C to D  
M2

C to E  
M3

C to A  
M6

C to B  
M7

### Perfect Intervals = P

Perfect intervals align with **1̂, 4̂, and 5̂** of the major scale. Unisons, octaves, 4ths, and 5ths are perfect.

C to C  
PU

C to F  
P4

C to G  
P5

C to C  
P8

This means that all ascending intervals that have C as the lowest note and use notes from a C major scale will be either M or P. This is a shortcut for any ascending interval where the lowest note is C.



### Interval Distance and Quality

1. Count up from C to the highest note in the interval to get the "some kind of..." interval distance.
2. If the highest note in the interval is a note from the C major scale, the interval quality is either M or P.

PU    asc. M2    asc. M3    asc. P4    asc. P5    asc. M6    asc. M7    asc. P8

# Key: C Major

## Exercise

You can count up the major scale just like you did for the "easy major scale land" harmonic intervals. Now, follow the same steps as for figuring out the harmonic intervals in your head. Label melodic unisons as just "PU." You are now in "easy major scale land" and qualities will only be "M" or "P."

1. Figure out the lowest note of the interval.
2. The lowest note is the Tonic of the major scale you will use.
3. Count up the major scale of the bottom note of the interval (on this page it is C) until you get to the top note of the interval, counting scale degree numbers. Remember the number of the scale degree for the top note of the interval. This is the distance of the interval.
4. Is the quality U, M, or P?
5. Write the interval with direction, quality, and distance in the blanks below the staff.

# Easy Major Scale Intervals: G

## Major Intervals = M

Major intervals align with **2̂, 3̂, 6̂, and 7̂** of the major scale. 2nds, 3rds, 6ths, and 7ths can be major.

A musical staff in G major (one sharp) showing four major intervals starting on G. Orange arcs connect the notes: G to A (labeled M2), G to B (labeled M3), G to E (labeled M6), and G to F# (labeled M7).

## Perfect Intervals = P

Perfect intervals align with **1̂, 4̂, and 5̂** of the major scale. Unisons, octaves, 4ths, and 5ths are perfect.

A musical staff in G major showing four perfect intervals starting on G. Orange arcs connect the notes: G to G (labeled PU), G to C (labeled P4), G to D (labeled P5), and G to G (labeled P8).

This means that all ascending intervals that have G as the lowest note and use notes from a G major scale will be either M or P. This is a shortcut for any ascending interval where the lowest note is G.



## Interval Distance and Quality

1. Count up from G to the highest note in the interval to get the "some kind of..." interval distance.
2. If the highest note in the interval is a note from the G major scale, the interval quality is either M or P.

A musical staff in G major showing eight ascending intervals starting on G. The intervals are labeled below the staff: PU, asc. M2, asc. M3, asc. P4, asc. P5, asc. M6, asc. M7, and asc. P8.

# Key: G Major

## Exercise

In the following exercises, you will use the steps from the last page to identify the following intervals in the key of G major. Remember you can count up the major scale just like you did for the harmonic intervals. Now, follow the same steps as for figuring out the harmonic intervals in your head. You are now in "easy major scale land" and qualities will only be "M" or "P."

1. Figure out the lowest note of the interval.
2. The lowest note is the Tonic of the major scale you will use.
3. Count up the major scale of the bottom note of the interval (on this page it is G) up the scale until you get to the top note of the interval counting scale degree numbers. Remember the number of the scale degree for the top note of the interval. This is the distance of the interval.
4. Is the quality U, M, or P?
5. Write the interval with direction, quality, and distance in the blanks below the staff.

asc. M2



# More Ascending Melodic Intervals

You are no longer in "easy major scale land" and qualities can be m, M, P, A, and d. Use pp. 104-106 of *The Best Music Theory Book for Beginners 1*.

1. Figure out interval direction. (See p. 104.)
2. Figure out the "some kind of..." (use the **basic** musical alphabet; the lowest note is 1). (See p.105.)
3. Which qualities could be used for the "some kind of..." interval distance? (See p.106.)
4. Figure out whole or half steps to know the quality of the interval (use the **full** musical alphabet). Compare with p.106.
5. Write the interval with direction, quality, and distance in the blanks below the staff.

asc. M2 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

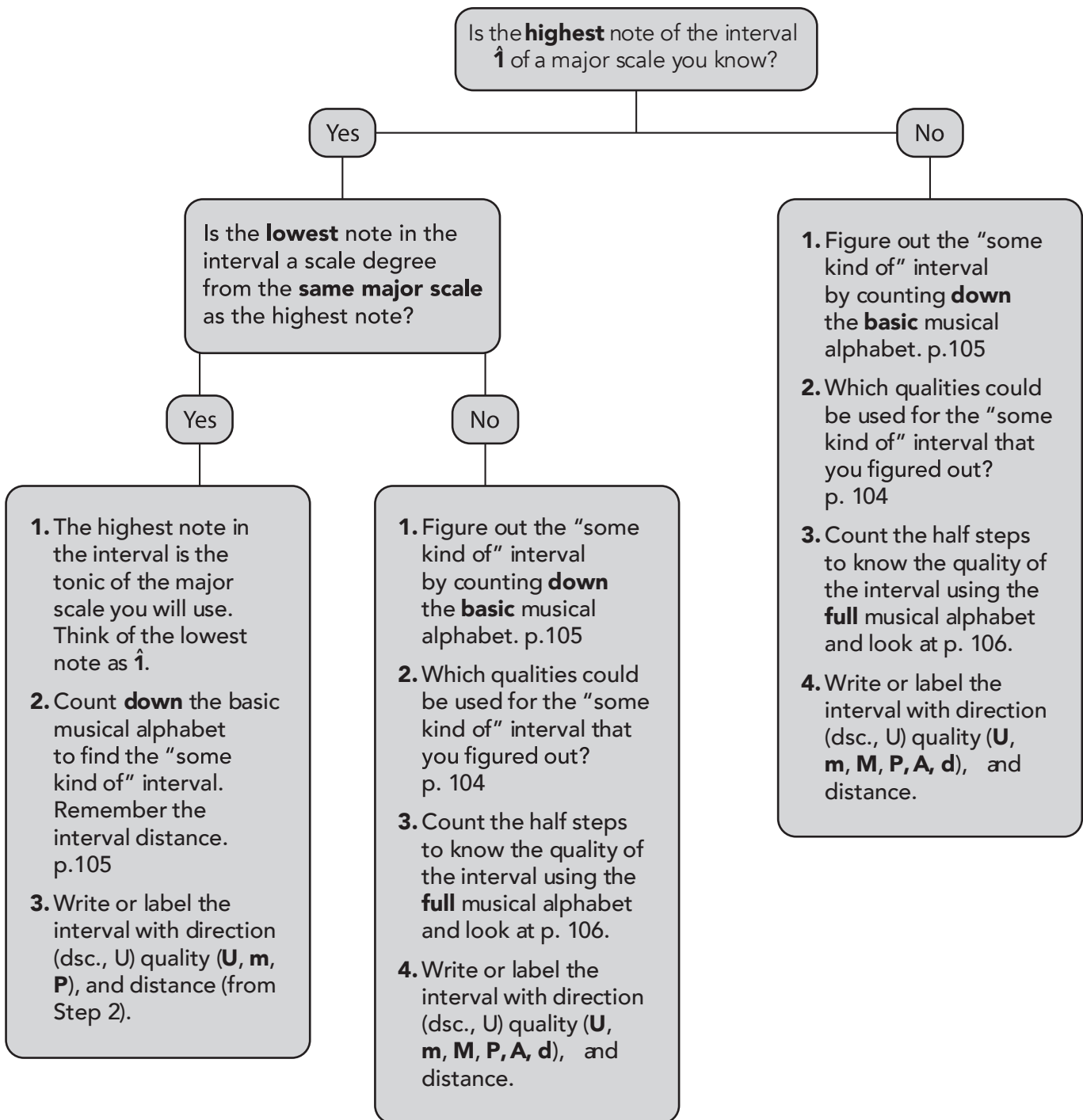
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\_\_\_\_\_



# How to Think About Writing and Labeling Descending Intervals

## Reminder 1



# 44 Interval Identification 4: Descending Intervals

## Easy Major Scale Intervals: C

### Minor Intervals = m

Descending intervals in "easy major scale land" are always minor when both notes are from the major scale.

C to D  
m7

C to E  
m6

C to E  
m3

C to B  
m2

### Perfect Intervals = P

In descending intervals, the P4 and P5 reverse places because of the "some kind of..." count. C down to G is 4. C down to F is 5.

C to C  
P8

C to F  
P5

C to G  
P4

C to C  
PU

This means that all descending intervals that have C as the highest note and use notes from a C major scale will be either m or P. This is a shortcut for any descending interval where the highest note is C.



### Interval Distance and Quality

1. Count down from C to the lowest note in the interval to get the "some kind of..." interval distance.
2. If the lowest note in the interval is a note from the C major scale, the interval quality is either m or P.

PU

dsc. m2

dsc. m3

dsc. P4

dsc. P5

dsc. m6

dsc. m7

dsc. P8

## Key: C Major

In the following exercises, you will use similar steps from the ascending and harmonic major scale intervals to identify the following descending intervals in the key of C major. Descending intervals for major scales are either m2, m3, m6, m7 or PU, P4, P5, P8. You are now in "easy major scale land: descending" and qualities will only be "m" or "P."

1. Figure out the highest note of the interval.
2. The highest note is the Tonic of the major scale you will use.
3. Count backward down the basic musical alphabet to find "some kind of..." interval. This is the distance of the interval.
4. Is the quality U, m, or P?
5. Write the interval with direction, quality, and distance in the blanks below the staff.

The image shows five musical staves, each with a descending interval and a blank line below it for the answer. The first staff is labeled "dsc. m2" and shows a descending interval of a minor second (C4 to B3). The other staves show various descending intervals: a major second (C4 to B3), a minor third (C4 to A3), a major third (C4 to B3), a minor fourth (C4 to G3), a major fourth (C4 to F4), a minor fifth (C4 to F3), a major fifth (C4 to G4), a minor sixth (C4 to E3), a major sixth (C4 to A3), a minor seventh (C4 to B2), and a major seventh (C4 to B3).

# Easy Major Scale Intervals: G

## Minor Intervals = m

Descending intervals in "easy major scale land" are always minor when both notes are from the major scale.

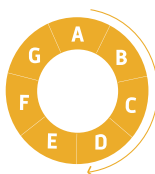
A musical staff in G major (one sharp) showing descending intervals from G. The notes are G, A, B, C, D, E, F#, G. Orange arcs connect G to A, G to B, G to E, and G to F#. Labels below the staff indicate: G to A m7, G to B m6, G to E m3, and G to F# m2.

## Perfect Intervals = P

In descending intervals, the P4 and P5 reverse places because of the "some kind of..." count. G down to D is 4. G down to C is 5.

A musical staff in G major showing descending perfect intervals from G. The notes are G, C, D, G. Orange arcs connect G to G, G to C, G to D, and G to G. Labels below the staff indicate: G to G P8, G to C P5, G to D P4, and G to G PU.

This means that all descending intervals that have G as the highest note and use notes from a G major scale will be either m or P. This is a shortcut for any descending interval where the highest note is G.



## Interval Distance and Quality

1. Count up from G to the highest note in the interval to get the "some kind of..." interval distance.
2. If the highest note in the interval is a note from the G major scale, the interval quality is either M or P.

A musical staff in G major showing descending intervals from G. The notes are G, A, B, C, D, E, F#, G. Labels below the staff indicate: PU, dsc. m2, dsc. m3, dsc. P4, dsc. P5, dsc. m6, dsc. m7, and dsc. P8.

## Key: G Major

In the following exercises, you will use similar steps from the ascending and harmonic major scale intervals to identify the following descending intervals in the key of G major. Descending intervals for major scales are either m2, m3, m6, m7 or PU, P4, P5, P8. You are now in "easy major scale land: descending" and qualities will only be "m" or "P."

1. Figure out the highest note of the interval.
2. The highest note is the Tonic of the major scale you will use.
3. Count backward down the basic musical alphabet to find "some kind of..." interval. This is the distance of the interval.
4. Is the quality U, m, or P?
5. Write the interval with direction, quality, and distance in the blanks below the staff.

dsc. m2

# More Descending Melodic Intervals

You are no longer in "easy major scale land" and qualities can be m, M, P, A, and d. Use pp. 104-106 of *The Best Music Theory Book for Beginners 1*.

1. Figure out interval direction. (See p. 104.)
2. Figure out the "some kind of..." (use the **basic** musical alphabet; the highest note is 1).(See p. 105.)
3. Which qualities could be used for the "some kind of..." interval distance? (See p. 106.)
4. Figure out whole or half steps to know the quality of the interval (use the **full** musical alphabet). Compare with p.106.
5. Write the interval with direction, quality, and distance in the blanks below the staff.

The image shows six musical staves, each containing a sequence of notes with stems pointing downwards. The notes are connected by double bar lines, indicating individual intervals. Below each staff are seven horizontal lines for writing the interval name. The first staff has the text "dsc. M2" written below the first line.

Staff 1: dsc. M2

Staff 2: \_\_\_\_\_

Staff 3: \_\_\_\_\_

Staff 4: \_\_\_\_\_

Staff 5: \_\_\_\_\_

Staff 6: \_\_\_\_\_



# Write Harmonic Intervals: C & G

1. The already-written note is the Tonic ( $\hat{1}$ ) of the major scale you will use.
2. Look at the interval label under the measure and remember the distance of the written interval label.
3. Count up the major scale of the already-written note, the Tonic ( $\hat{1}$ ), up the scale until you get to the top note of the interval, counting scale degree numbers to match the interval distance that is written under the measure.
4. Write in the missing note **above** or **next to** the written note to complete the interval including accidentals, ledger lines, and stems where needed. See stem rules on pp. 108-109 of *The Best Music Theory Book for Beginners 1*.
5. For U and M2 intervals on ledger lines, you may need to extend the written ledger lines out to the left to write the second note of the interval. Below the staff, ledger lines on and above the second note are extended. Above the staff, ledger lines on and below the second note are extended.

1.                      2.                      3. (Think only, do not write out)                      4.                      5.

hrm. P5    hrm. P5    hrm. P5                      hrm. P5    hrm. M2 hrm. M2

## Whole Notes

hrm. M2    hrm. PU    hrm. M3    hrm. M7    hrm. P4    hrm. M6    hrm. P5    hrm. M7

hrm. P4    hrm. M6    hrm. P5    hrm. M2    hrm. PU    hrm. M3    hrm. M3    hrm. M6

## Half Notes


hrm. PU    hrm. M2    hrm. M3    hrm. P4    hrm. P5    hrm. M6    hrm. M7    hrm. P8


hrm. P8    hrm. M7    hrm. M6    hrm. P5    hrm. P4    hrm. M3    hrm. M2    hrm. PU





# Write Ascending Intervals: C & G

1. The already-written note is the Tonic ( $\hat{1}$ ) of the major scale you will use.
2. Look at the interval label under the measure and remember the distance of the written interval label.
3. Count up the major scale of the already-written note, the Tonic ( $\hat{1}$ ), until you get to the top note of the interval, counting scale degree numbers to match the interval distance that is written under the measure.
4. Write in the missing note **above and to the right** or **on the same line to the right** of the already-written note to complete the interval, including accidentals, ledger lines, and stems where needed. See stem rules on pp. 108-109 of *The Best Music Theory Book for Beginners 1*.


1.  asc. P5

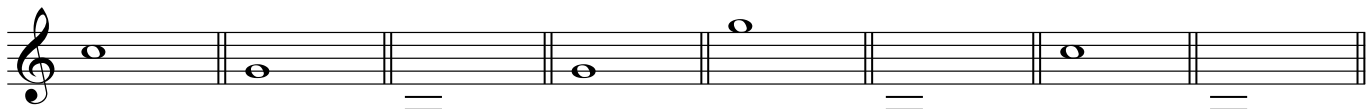
2.  asc. P5

3. (Think only, do not write out)  asc. P5


4.  asc. P5

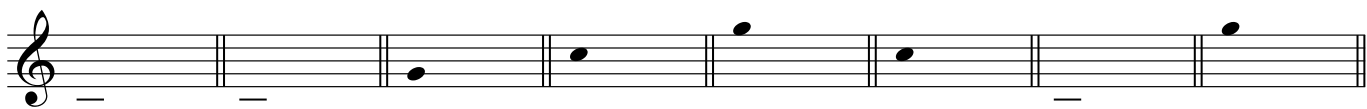
## Whole Notes

 PU asc. M2 asc. M3 asc. P4 asc. P5 asc. M6 asc. M7 asc. P8

 asc. P8 asc. M7 asc. M6 asc. P5 asc. P4 asc. M3 asc. M2 PU

## Quarter Notes

 PU asc. M2 asc. M3 asc. P4 asc. P5 asc. M6 asc. M7 asc. P8

 asc. P8 asc. M7 asc. M6 asc. P5 asc. P4 asc. M3 asc. M2 PU

# Write Descending Intervals: C & G

1. The highest note is the Tonic ( $\hat{1}$ ) of the major scale you will use.
2. Look at the interval label under the measure and remember the distance of the written interval label.
3. Count down the basic musical alphabet from the already written note to get your "some kind of..." interval distance to match the interval distance that is written under the measure.
4. Write in the missing note **below and to the right** or **on the same line to the right** of the already-written note to complete the interval, including accidentals, ledger lines, and stems where needed. See stem rules on pp. 108-109 of *The Best Music Theory Book for Beginners 1*.

1. dsc. P5

2. dsc. P5

3. (Think only, do not write out) dsc. P5

4. dsc. P5

## Whole Notes

PU

dsc. m2

dsc. m3

dsc. P4

dsc. P5

dsc. m6

dsc. m7

dsc. P8

dsc. P8

dsc. m7

dsc. m6

dsc. P5

dsc. P4

dsc. m3

dsc. m2

PU

## Quarter Notes

PU

dsc. m2

dsc. m3

dsc. P4

dsc. P5

dsc. m6

dsc. m7

dsc. P8

dsc. P8

dsc. m7

dsc. m6

dsc. P5

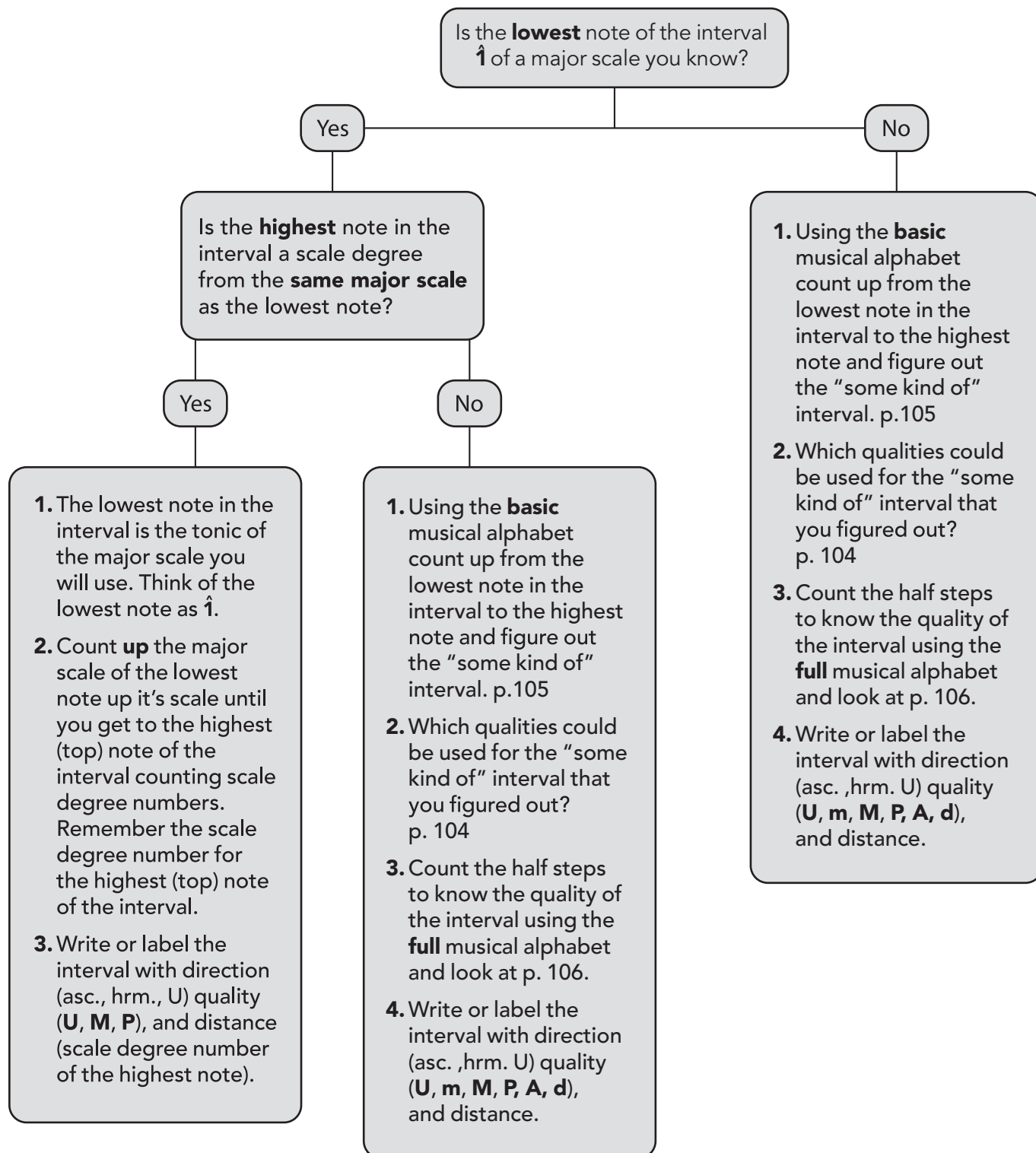
dsc. P4

dsc. m3

dsc. m2

PU

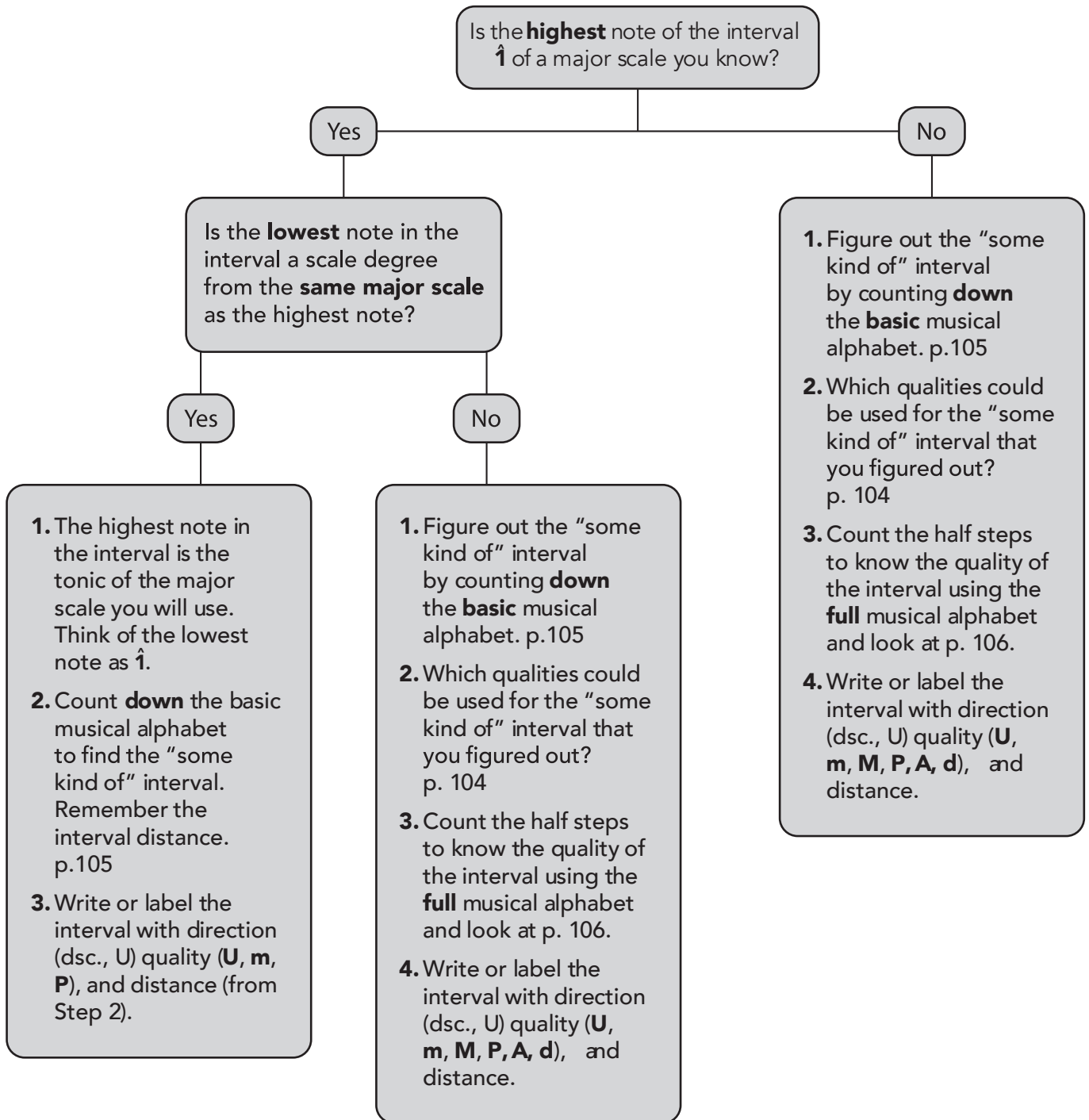
# How to Think About Writing and Labeling Harmonic and Ascending Intervals Reminder 2





# How to Think About Writing and Labeling Descending Intervals

## Reminder 2



# Write More Simple Intervals

## Harmonic

For tips and rules for writing simple intervals, see pp. 108-109 of *The Best Music Theory Book for Beginners 1*.

1. Complete the harmonic intervals by writing a note above/next to the note provided. Add a stem for half and quarter notes.
2. Think up the basic musical alphabet and figure out the "some kind of..." distance the note would be to complete the interval name written below the staff.
3. Look at p. 106 of *The Best Music Theory Book for Beginners 1* to see how many half steps it will be to get to the quality of the interval name written below the staff.
4. Write in the second note with accidentals/stems above/next to the note to complete the interval.

### Whole Notes

hrm. M2   hrm. PU   hrm. M3   hrm. M7   hrm. P4   hrm. M6   hrm. P5   hrm. m2

hrm. m3   hrm. m6   hrm. m7   hrm. A4   hrm. d5   hrm. A4   hrm. d5   hrm. M2

### Half Notes

hrm. PU   hrm. m2   hrm. M2   hrm. m3   hrm. M3   hrm. P4   hrm. A4   hrm. d5

hrm. m6   hrm. M6   hrm. m7   hrm. M7   hrm. m3   hrm. M3   hrm. M2   hrm. m2

### Quarter Notes

hrm. PU   hrm. M7   hrm. m7   hrm. M6   hrm. m6   hrm. P5   hrm. d5   hrm. A4

hrm. P4   hrm. M3   hrm. m3   hrm. M2   hrm. m2   hrm. M2   hrm. m3   hrm. M3

# Ascending

Complete the ascending intervals by writing a note to the right of the note provided. Add a stem for half and quarter notes.

1. Think up the basic musical alphabet and figure out the "some kind of..." distance the note would be to complete the interval name written below the staff.
2. Look at p. 106 of *The Best Music Theory Book for Beginners 1* to see how many half steps it will be to get to the quality of the interval name written below the staff.
3. Write in the second note above and to the right/on the same line (PU only) as the already-written note with accidentals/stems where needed to complete the interval.

## Whole Notes

asc. m2    asc. M7    asc. M2    asc. m7    asc. m3    asc. M6    asc. M3    asc. m6

asc. P4    asc. P5    asc. A4    asc. d5    asc. M2    asc. M6    asc. P4    asc. d5

## Half Notes

asc. P8    asc. M7    asc. m7    asc. M6    asc. m6    asc. P5    asc. d5    asc. A4

asc. P4    asc. M3    asc. m3    asc. M2    asc. m2    PU    asc. M7    asc. M2

## Quarter Notes

asc. m2    asc. M2    asc. m3    asc. M3    asc. P4    asc. A4    asc. d5    asc. P5

asc. m6    asc. M6    asc. m7    asc. M7    asc. P8    asc. m2    asc. P4    asc. m6

# Descending

Complete the descending intervals by writing a note to the right of the note provided. Add a stem for half and quarter notes.

1. Think down the basic musical alphabet and figure out the "some kind of..." distance the note would be to complete the interval name written below the staff.
2. Look at p. 106 of *The Best Music Theory Book for Beginners 1* to see how many half steps it will be to get to the quality of the interval name written below the staff.
3. Write in the second note below and to the right/on the same line (PU only) as the already-written note with accidentals/stems where needed to complete the interval.

## Whole Notes

A musical staff in treble clef containing eight whole notes. The notes are: C4, F#4, G4, A4, B4, C5, F#4, and G4.

dsc. m2   dsc. M7   dsc. M2   dsc. m7   dsc. m3   dsc. M6   dsc. M3   dsc. M6

A musical staff in treble clef containing eight whole notes. The notes are: C4, G4, F#4, A4, B4, C5, G4, and C5.

dsc. P4   dsc. P5   dsc. A4   dsc. d5   dsc. M2   dsc. M6   dsc. P4   dsc. d5

## Half Notes

A musical staff in treble clef containing eight half notes. The notes are: C4, G4, F#4, A4, B4, C5, F#4, and G4.

dsc. P8   dsc. M7   dsc. m7   dsc. M6   dsc. m6   dsc. P5   dsc. d5   dsc. A4

A musical staff in treble clef containing eight half notes. The notes are: C4, G4, F#4, A4, B4, C5, G4, and C5.

dsc. P4   dsc. M3   dsc. m3   dsc. M2   dsc. m2   PU   dsc. M7   dsc. M2

## Quarter Notes

A musical staff in treble clef containing eight quarter notes. The notes are: C4, G4, F#4, A4, B4, C5, F#4, and G4.

dsc. m2   dsc. M2   dsc. m3   dsc. M3   dsc. P4   dsc. A4   dsc. d5   dsc. P5

A musical staff in treble clef containing eight quarter notes. The notes are: C4, G4, F#4, A4, B4, C5, G4, and C5.

dsc. m6   dsc. M6   dsc. m7   dsc. M7   dsc. P8   dsc. m2   dsc. P4   dsc. m6

# Review: Pitch and Notes 4

- Melodic intervals
  - Ascending
  - Descending
- Harmonic intervals
- Major and minor intervals
- Interval quality 1
  - Major = M
  - minor = m
  - Perfect = P
  - Augmented = A
  - diminished = d
  - Unison intervals
  - Octave intervals
- Simple intervals: the full picture
- Interval quality 2
  - Introduction: consonance and dissonance
  - Perfect consonance
  - Imperfect consonance
- Interval direction
  - asc.
  - dsc.
  - hrm.
- Interval distance
  - Ascending intervals
  - Descending intervals
  - Harmonic intervals
- How to name simple intervals
- How to name intervals on lead sheets
- How to write simple intervals: melodic
  - How to write ascending simple intervals
  - How to write descending simple intervals
- How to write simple intervals: harmonic
  - Harmonic intervals: noteheads
  - Harmonic intervals: stems

## New Words You Should Know

1. Ascending
2. Descending
3. Melodic
4. Harmonic
5. Interval
6. Perfect
7. Augmented
8. Diminished
9. Unison
10. Consonance
11. Dissonance
12. Perfect consonance
13. Imperfect consonance
14. Interval quality
15. Interval type
16. Interval distance

**Memorize the number of half steps for m2 (1), M2 (2), m3 (3), and M3 (4). Look at p. 104 for all other interval distances.**



# Workbook

## Harmony 1: Triads



# Write Triads

## Name Chord Tones

1. Write the letter name for each chord tone in the blank spaces.

### G Major Chord Tones



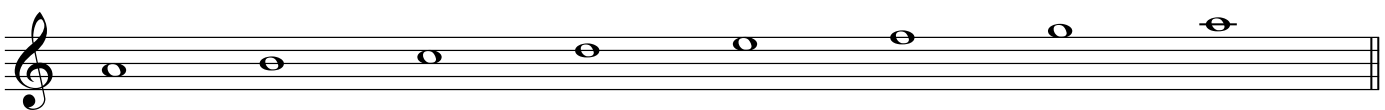
Root: \_\_\_\_\_ Third: \_\_\_\_\_ Fifth: \_\_\_\_\_

### E Minor Chord Tones



Root: \_\_\_\_\_ Third: \_\_\_\_\_ Fifth: \_\_\_\_\_

### A Minor Chord Tones



Root: \_\_\_\_\_ Third: \_\_\_\_\_ Fifth: \_\_\_\_\_

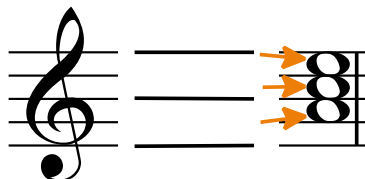
### C Major Chord Tones



Root: \_\_\_\_\_ Third: \_\_\_\_\_ Fifth: \_\_\_\_\_

## Label the Root, Third, and Fifth

1. Write "Root" on the line next to the Root of each chord.
2. Write "Third" on the line next to the Root of each chord.
3. Write "Fifth" on the line next to the Root of each chord.



## Write the Chord Symbol

1. Write the chord symbol for the chord that all three notes on each line would make in the blank.

Root: C      Third: E      Fifth: G      Chord Symbol: \_\_\_\_\_

Root: E      Third: G      Fifth: B      Chord Symbol: \_\_\_\_\_

Root: G      Third: B      Fifth: D      Chord Symbol: \_\_\_\_\_

Root: A      Third: C      Fifth: E      Chord Symbol: \_\_\_\_\_

## Write the Triad Intervals

1. Write the interval quality and distance (PU, m2, M3, m3, M4, P4, P5) in the blanks.

Between the Root and Third of all major triads there is an interval of a \_\_\_\_\_.

Between the Third and Fifth of all major triads there is an interval of a \_\_\_\_\_.

Between the Root and Fifth of all major triads there is an interval of a \_\_\_\_\_.

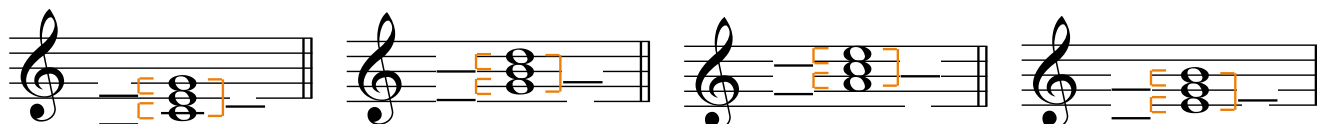
Between the Root and Third of all minor triads there is an interval of a \_\_\_\_\_.

Between the Third and Fifth of all minor triads there is an interval of a \_\_\_\_\_.

Between the Root and Fifth of all minor triads there is an interval of a \_\_\_\_\_.

## Label the Triad Intervals

1. Write the interval quality and distance (PU, m2, M3, m3, M4, P4, P5) next to the brackets.





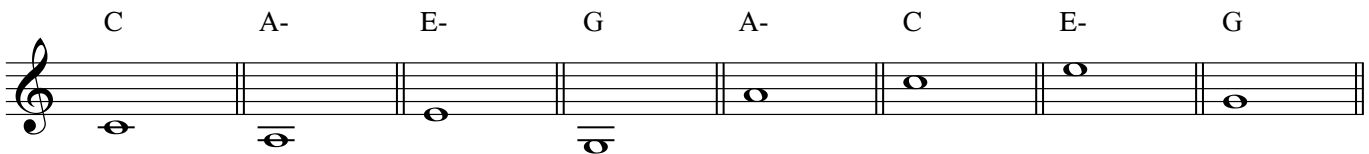
## Write Triads with Intervals 1

See p. 115 of *The Best Music Theory Book for Beginners 1* for a step-by-step walk-through for writing triads.

1. Is it a major triad? Write the Third as a whole note, a M3 above the Root.
2. Is it a minor triad? Write the Third as a whole note, a m3 above the Root.
3. Is it a major triad? Write the Fifth as a whole note, a m3 above the Third, which is the same as a P5 above the Root.
4. Is it a minor triad? Write the Fifth as a whole note, a M3 above the Third, which is the same as a P5 above the Root.

**Tip: If the Fifth is not a P5 above the Root, you have made a mistake. Go back and try again.**

**Tip: When you write a triad, it should end up looking like a snowman!**



### Write Triads with Accidentals 1

1. Write the triads for the chord symbol that is above each measure, starting on the pitch class and octave register written below the staff. See p. 115 of *The Best Music Theory Book for Beginners 1* for a step-by-step walk-through for writing triads with accidentals. To review octave registers, see p. 68 of *The Best Music Theory Book for Beginners 1*.

### Write Triads with Key Signatures

1. Write the triads for the chord symbol that is above each measure, starting on the pitch class and octave register written below the staff. See p. 114 of *The Best Music Theory Book for Beginners 1* for a step-by-step walk-through for writing triads with key signatures.

# Write Triads with Dots

## Add Dots to the Triads

1. Add dots to each half note triad. Each notehead needs its own dot.

## Complete the Triad and Add Dots

1. Complete the triad using the provided note as the Root of your triad.
2. Add dots to complete your dotted half note triads, and then add stems, and accidentals if needed.
3. Add courtesy accidentals if needed.

# Write Triads with Ties

## Add the Ties to the Triads

1. Write ties between each pair of triads that have the blanks below the staff.

## Complete the Measure and Add Ties

1. Write a G triad for the rhythmic value that will complete the measure in the blank beats of the staff.
2. Add ties from the G triad in the previous measure to the one you have written.

5



## Write the Chord Symbol 2

1. Write the chord symbol for the chord that all three notes on each line would make in the blank.

### Key of C Major

Root: D      Third: F      Fifth: A      Chord Symbol: \_\_\_\_\_

Root: F      Third: A      Fifth: C      Chord Symbol: \_\_\_\_\_

Root: A      Third: C      Fifth: E      Chord Symbol: \_\_\_\_\_

Root: G      Third: B      Fifth: D      Chord Symbol: \_\_\_\_\_

Root: E      Third: G      Fifth: B      Chord Symbol: \_\_\_\_\_

Root: C      Third: E      Fifth: G      Chord Symbol: \_\_\_\_\_

## Write The Major Triad Quality Formula

1. Fill in the blanks to complete The Major Triad Quality Formula.

Major \_\_\_\_\_ Major \_\_\_\_\_ Minor

\_\_\_\_\_ Minor Minor \_\_\_\_\_

Major \_\_\_\_\_

No answer keys for these two exercises—review and confirm in *The Best Music Theory Book for Beginners 1*.

## Write Major Triad Quality Formula and Chord Symbols: C Major

- Fill in the quality formula boxes with either "Major" or "Minor" for the chord quality.
- Write the chord symbol in the Chord Symbols box for each chord in the key of C major.

|                 |       |    |    |    |    |    |    |        |
|-----------------|-------|----|----|----|----|----|----|--------|
| Scale Degree    | 1̂    | 2̂ | 3̂ | 4̂ | 5̂ | 6̂ | 7̂ | 1̂(8̂) |
| Quality Formula | Major |    |    |    |    |    |    |        |
| Chord Symbol    | C     |    |    |    |    |    |    |        |



## Write the Chord Symbol 3

1. Write the chord symbol for the chord that all three notes on each line would make in the blank.

### Key of G Major

Root: B      Third: D      Fifth: F#      Chord Symbol: \_\_\_\_\_

Root: G      Third: B      Fifth: D      Chord Symbol: \_\_\_\_\_

Root: D      Third: F#      Fifth: A      Chord Symbol: \_\_\_\_\_

Root: E      Third: G      Fifth: B      Chord Symbol: \_\_\_\_\_

Root: D      Third: F#      Fifth: A      Chord Symbol: \_\_\_\_\_

Root: B      Third: D      Fifth: F#      Chord Symbol: \_\_\_\_\_

## Write The Major Triad Quality Formula: Review

1. Fill in the blanks to complete The Major Triad Quality Formula.

Major \_\_\_\_\_ Major \_\_\_\_\_ Minor

\_\_\_\_\_ Minor Minor \_\_\_\_\_

Major \_\_\_\_\_

No answer keys for these two exercises—review and confirm in *The Best Music Theory Book for Beginners 1*.

## Write Major Triad Quality Formula and Chord Symbols: G Major

1. Fill in the quality formula boxes with either "Major" or "Minor" for the chord quality.

2. Write the chord symbol in the Chord Symbols box for each chord in the key of G major.

| Scale Degree    | 1̂    | 2̂ | 3̂ | 4̂ | 5̂ | 6̂ | 7̂ | 1̂(8̂) |
|-----------------|-------|----|----|----|----|----|----|--------|
| Quality Formula | Major |    |    |    |    |    |    |        |
| Chord Symbol    | G     |    |    |    |    |    |    |        |



## Write the Triad Intervals 2: Reminder

1. Write the interval quality and distance (PU, m2, M3, m3, M4, P4, P5) in the blanks.

Between the Root and Third of all major triads there is an interval of a \_\_\_\_\_.

Between the Third and Fifth of all major triads there is an interval of a \_\_\_\_\_.

Between the Root and Fifth of all major triads there is an interval of a \_\_\_\_\_.

Between the Root and Third of all minor triads there is an interval of a \_\_\_\_\_.

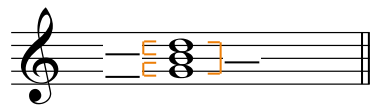
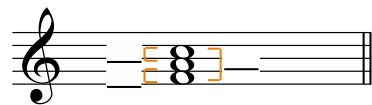
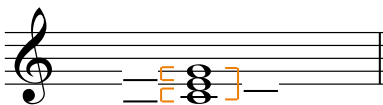
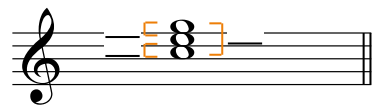
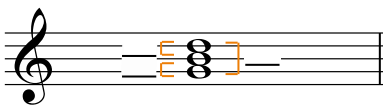
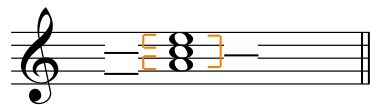
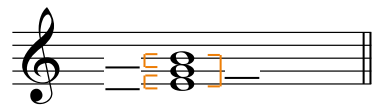
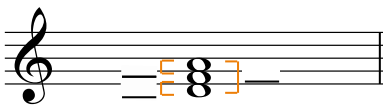
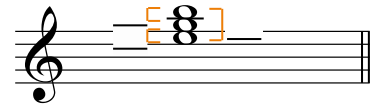
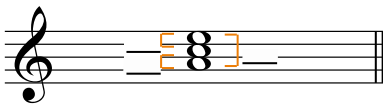
Between the Third and Fifth of all minor triads there is an interval of a \_\_\_\_\_.

Between the Root and Fifth of all minor triads there is an interval of a \_\_\_\_\_.

## Label the Triad Intervals and Chord Symbols

1. Write the interval quality and distance (PU, m2, M3, m3, M4, P4, P5) next to the brackets.

2. Write the chord symbol for each triad above the staff.





## Write Triads with Accidentals 2

See p. 119 of *The Best Music Theory Book for Beginners 1* for the walk-through for writing triads.

### Write Triads with Whole Notes

C      D-      E-      F      G      A-      B-      C

D      E-      E-      D      C      B-      A-      G

Detailed description: Two musical staves in treble clef. The first staff contains eight measures of triads with whole notes: C (C4, E4, G4), D- (D4, F4, A4), E- (E4, G4, B4), F (F4, A4, C5), G (G4, B4, D5), A- (A4, C5, E5), B- (B4, D5, F5), and C (C5, E5, G5). The second staff contains eight measures: D (D4, F4, A4), E- (E4, G4, B4), E- (E4, G4, B4), D (D4, F4, A4), C (C4, E4, G4), B- (B4, D5, F5), A- (A4, C5, E5), and G (G4, B4, D5).

### Write Triads with Half Notes (Write the noteheads, then add the stem.)

F      D-      E-      G      E-      B-      E-      F

D      E-      E-      D      C      B-      A-      G

Detailed description: Two musical staves in treble clef. The first staff contains eight measures of triads with half notes: F (F4, A4, C5), D- (D4, F4, A4), E- (E4, G4, B4), G (G4, B4, D5), E- (E4, G4, B4), B- (B4, D5, F5), E- (E4, G4, B4), and F (F4, A4, C5). The second staff contains eight measures: D (D4, F4, A4), E- (E4, G4, B4), E- (E4, G4, B4), D (D4, F4, A4), C (C4, E4, G4), B- (B4, D5, F5), A- (A4, C5, E5), and G (G4, B4, D5).

### Write Triads with Quarter Notes (Write the noteheads, then add the stem.)

C      B-      A-      G      F      D-      E-      G

E-      B-      E-      F      C      B-      A-      G

Detailed description: Two musical staves in treble clef. The first staff contains eight measures of triads with quarter notes: C (C4, E4, G4), B- (B4, D5, F5), A- (A4, C5, E5), G (G4, B4, D5), F (F4, A4, C5), D- (D4, F4, A4), E- (E4, G4, B4), and G (G4, B4, D5). The second staff contains eight measures: E- (E4, G4, B4), B- (B4, D5, F5), E- (E4, G4, B4), F (F4, A4, C5), C (C4, E4, G4), B- (B4, D5, F5), A- (A4, C5, E5), and G (G4, B4, D5).



## Write Triads in the Key of G Major

1. Write all triads as if you are in the key of G major. Watch out for the F chord in the second line! You will need a natural accidental for the F.

|    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|
| D  | E- | E- | D  | G  | A- | B- | C  |
|    |    |    |    |    |    |    |    |
| D4 | E2 | E5 | D5 | G4 | A3 | B3 | C5 |
|    |    |    |    |    |    |    |    |
| E- | B- | E- | F  | C  | B- | A- | G  |
|    |    |    |    |    |    |    |    |
| E2 | B4 | E5 | F5 | C4 | B4 | A4 | G3 |

## Triad Identification

1. Write the chord symbol for the written triad above the staff for each triad. Measure 1 is an example.

|    |  |  |  |  |  |  |  |
|----|--|--|--|--|--|--|--|
| B- |  |  |  |  |  |  |  |
|    |  |  |  |  |  |  |  |
|    |  |  |  |  |  |  |  |
|    |  |  |  |  |  |  |  |
|    |  |  |  |  |  |  |  |

# Writing Roman Numerals: Major Scales and Keys

In the following exercises, you will practice writing and identifying Roman Numerals in the keys of C and G.

## C Major Write the Roman Numerals Below the Staff

Three musical staves in treble clef, each containing a sequence of eight triads. The first staff starts with a 'ii' below the first triad. The second and third staves have blank lines below the triads for identification.

## G Major Write the Roman Numerals Below the Staff

Every time you see the note "F," it is actually an F#.

Three musical staves in treble clef with a key signature of one sharp (F#). Each staff contains a sequence of eight triads. The first staff starts with a 'IV' below the first triad. The second and third staves have blank lines below the triads for identification.

**G Major Write the Triads for the Roman Numerals**

1. Write the triad for the major key on the staff, starting on any octave register of the correct pitch class.  
 If you write an A- triad starting on A4, but the answer key has an A- triad starting on A3, it is still a correct answer. The answer key may be different.

vi      vi      V      I      vi      iii      vi      I

I      ii      iii      IV      IV      V      vi      I

I      IV      iii      ii      I      IV      V      vi

**C Major Write the Triads for the Roman Numerals**

1. Write the triad for the major key on the staff, starting on any octave register of the correct pitch class.  
 If you write an A- triad starting on A4, but the answer key has an A- triad starting on A3, it is still a correct answer. The answer key may be different.

IV      ii      iii      iii      IV      I      I      iii

ii      iii      IV      V      vi      iii      V      I

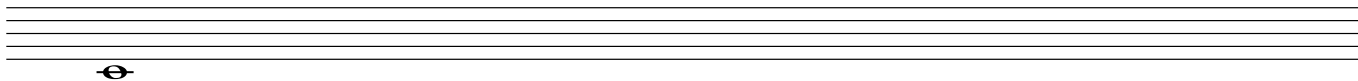
ii      iii      V      vi      V      iii      ii      ii

# 50 Write Major Scales Harmonized to the Fifth

## With Accidentals

### C Major Scale Harmonized to the Fifth

1. Start on the provided note and harmonize the C major scale to the Fifth (write a triad for each scale degree) to  $\hat{6}$ . Include a treble clef and accidentals when needed.
2. Add Roman Numerals below each chord and chord symbols above each chord.



### G Major Scale Harmonized to the Fifth

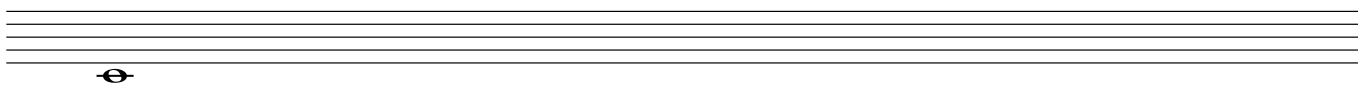
1. Start on the provided note and harmonize the G major scale to the Fifth (write a triad for each scale degree) to  $\hat{6}$ . Include a treble clef and accidentals when needed.
2. Add Roman Numerals below each chord and chord symbols above each chord.



## With Key Signatures

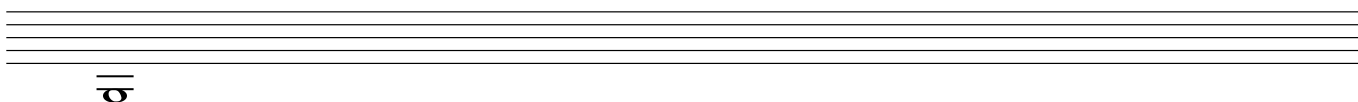
### C Major Scale Harmonized to the Fifth

1. Start on the provided note and harmonize the C major scale to the Fifth (write a triad for each scale degree) to  $\hat{6}$ . Include a treble clef and key signature.
2. Add Roman Numerals below each chord and chord symbols above each chord.



### G Major Scale Harmonized to the Fifth

1. Start on the provided note and harmonize the G major scale to the Fifth (write a triad for each scale degree) to  $\hat{6}$ . Include a treble clef and key signature.
2. Add Roman Numerals below each chord and chord symbols above each chord.





# Natural Minor Chords

## Write The Minor Triad Quality Formula

1. Fill in the blanks to complete The Major Triad Quality Formula.

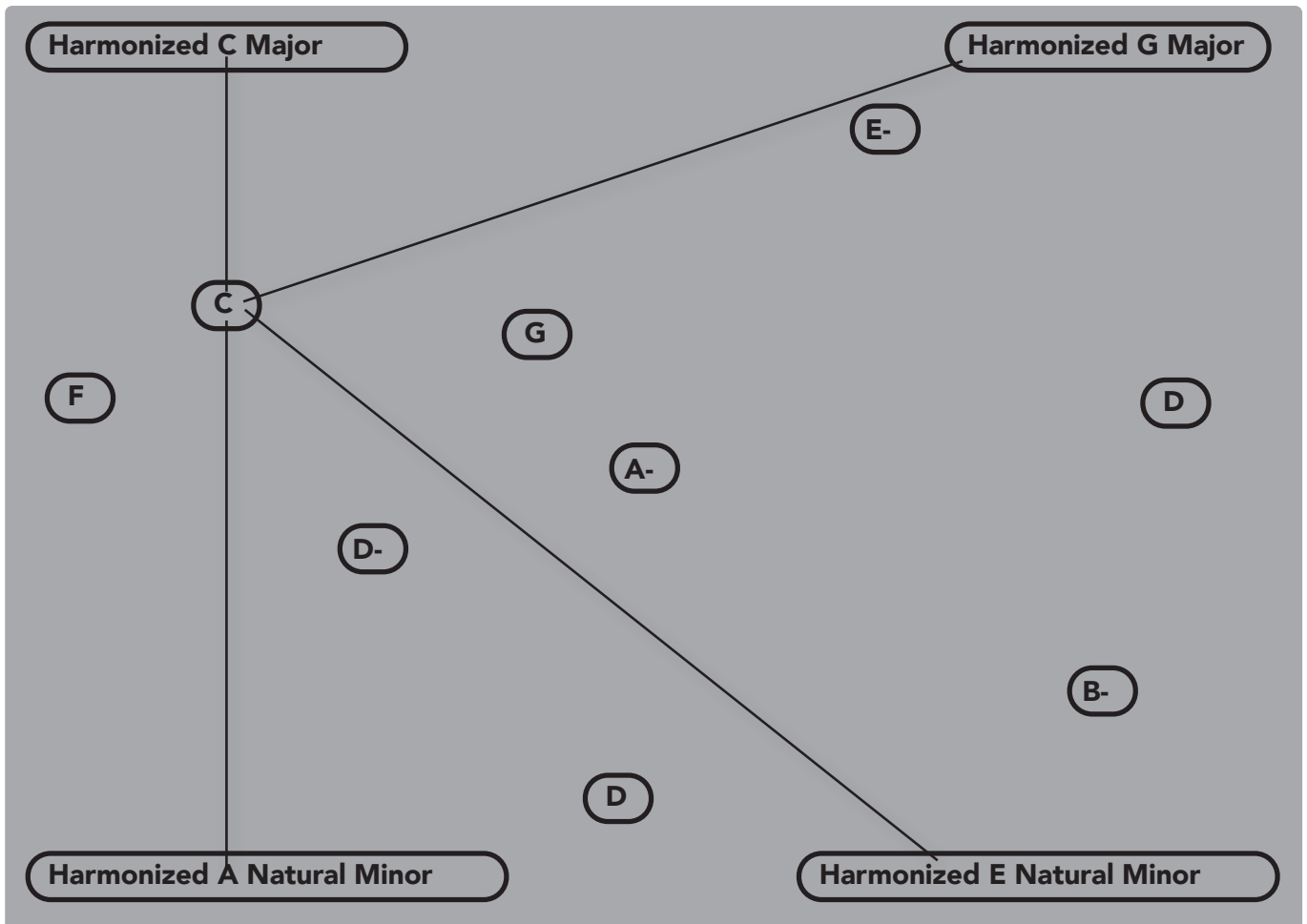
Minor Skip \_\_\_\_\_ Minor \_\_\_\_\_ Major

\_\_\_\_\_ Skip Major \_\_\_\_\_

\_\_\_\_\_ Skip \_\_\_\_\_

## Connect the Chords to the Scales

Write a line connecting each chord to the harmonized scales that it can be found in. C is already done as an example.



# Writing Roman Numerals: Natural Minor Scales and Keys

In the following exercises, you will practice writing and identifying Roman Numerals in the keys of A and E minor.

## A Minor Write the Roman Numerals Below the Staff

iv

## E Minor Write the Roman Numerals Below the Staff

In the key of E minor, every time you see the note "F," it is actually an F#.

i

**E Minor Write the Triads for the Roman Numerals**

1. Write the triad for the minor key on the staff, starting on any octave register of the correct pitch class.  
 If you write an A- triad starting on A4, but the answer key has an A- triad starting on A3, it is still a correct answer. The answer key may be different.

iv      v      VI      III      VII      VI      iv      III

i      i      VII      III      III      i      v      i

III      VI      VII      III      VI      v      VII      i

**A Minor Write the Triads for the Roman Numerals**

1. Write the triad for the minor key on the staff, starting on any octave register of the correct pitch class.  
 If you write an A- triad starting on A4, but the answer key has an A- triad starting on A3, it is still a correct answer. The answer key may be different.

III      iv      v      v      v      iv      v      iv

III      VII      III      VII      iv      v      i      VII

VI      iv      v      III      VII      i      VI      VI



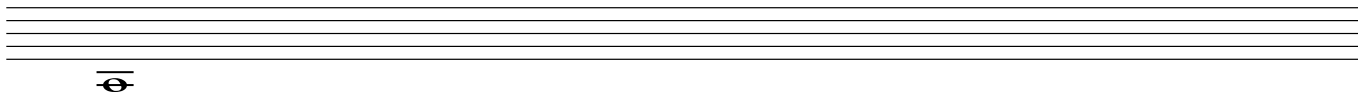


# Write Natural Minor Scales Harmonized to the Fifth

## With Accidentals

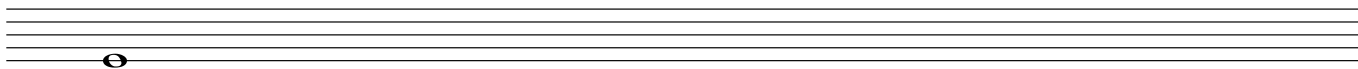
### A Natural Minor Scale Harmonized to the Fifth

1. Start on the provided note and harmonize the A natural minor scale to the Fifth (write a triad for each scale degree), skipping  $\hat{2}$ . Include a treble clef and accidentals when needed.
2. Add Roman Numerals below each chord and chord symbols above each chord.



### E Natural Minor Scale Harmonized to the Fifth

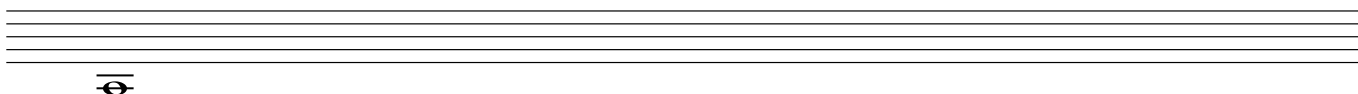
1. Start on the provided note and harmonize the E natural minor scale to the Fifth (write a triad for each scale degree), skipping  $\hat{2}$ . Include a treble clef and accidentals when needed.
2. Add Roman Numerals below each chord and chord symbols above each chord.



## With Key Signatures

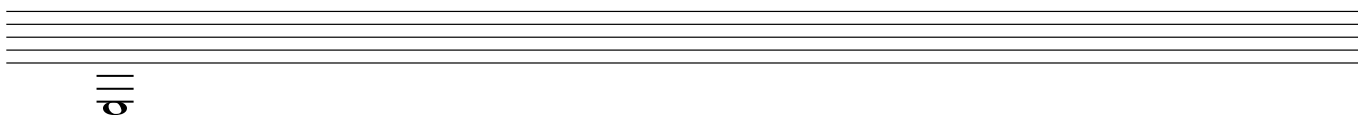
### A Natural Minor Scale Harmonized to the Fifth

1. Start on the provided note and harmonize the A natural minor scale to the Fifth (write a triad for each scale degree), skipping  $\hat{2}$ . Include a treble clef and key signature.
2. Add Roman Numerals below each chord and chord symbols above each chord.



### E Natural Minor Scale Harmonized to the Fifth

1. Start on the provided note and harmonize the E natural minor scale to the Fifth (write a triad for each scale degree), skipping  $\hat{2}$ . Include a treble clef and key signature.
2. Add Roman Numerals below each chord and chord symbols above each chord.



# More Triad Identification

1. Write a chord symbol to represent the triad in the top blank below the staff. Chord symbols typically are shown above the staff, and for this exercise, we are doing it a little differently so you can see the RN and the chord symbol closer to each other.
2. Write a Roman Numeral to show how the triad relates to the key in the bottom blank below the staff.
3. The first chord symbol and Roman Numeral are completed for you as an example.

## C Major

C  
**I**

## A Minor

A-  
**i**

## G Major

G  
**I**

## E Minor

E-  
**i**

# Review: Harmony 1

- Harmony
- What is a chord?
  - Intervals
  - Dyads
- Triads
- Chord tones
  - Root
  - Third
  - Fifth
- Major vs. minor triads
- How to name a chord
  - Root note
  - Quality
- How to understand triads: intervals
- How to write triads
  - Stem rules
  - How to write triads with accidentals
  - How to write triads with key signatures
- Triads: the major scale harmonized to the Fifth
- New triads
- Roman Numerals
- How to write a harmonized major scale to the Fifth
  - How to write a harmonized major scale to the Fifth with accidentals
  - How to write a harmonized major scale to the Fifth with a key signature
- Triads: the natural minor scale harmonized to the Fifth
- How to write a natural minor scale harmonized to the Fifth
  - How to write a natural minor scale harmonized to the Fifth with accidentals
  - How to write a natural minor scale harmonized to the Fifth with a key signature
- How to identify triads

## New Words You Should Know

1. Harmony
2. Chord
3. Dyad
4. Triad
5. Chord tone
6. Root
7. Third
8. Fifth
9. Chord quality
10. Harmonized
11. Roman Numerals

# **Workbook**

## **Analysis 1:**

### **Degrees and**

### **Numerals**

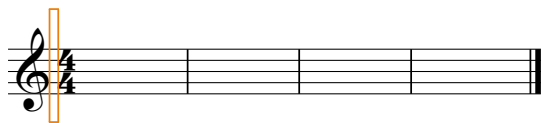
# Key Identification 1



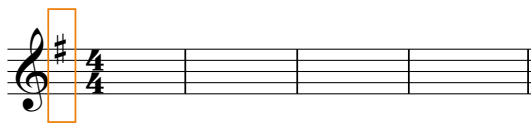
## Key Signature Identification

1. Write in the major and minor key symbol for each key signature in the blanks.

No Accidentals = \_\_\_ / \_\_\_-

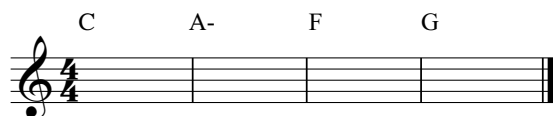


One Sharp = \_\_\_ / \_\_\_-



## Chords

1. Does the chord progression show a major key or a minor key? Circle the answer for each progression.



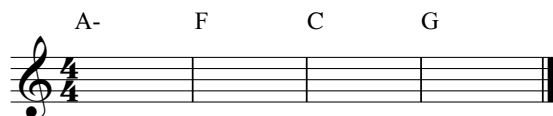
Major

Minor



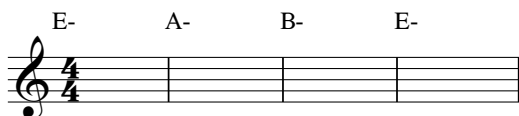
Major

Minor



Major

Minor



Major

Minor



## Melody

Is It Major or Minor?

1. Write the scale degrees as if the music is in the major key associated with the key signature.
2. Write the scale degrees as if the music is in the minor key associated with the key signature.
3. Based on the Common Notes and which beats they land on, which key is more likely, major or minor? Circle the correct answer.



Major:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_  
 Minor:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

Minor Melody      Major Melody



Major:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_  
 Minor:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

Minor Melody      Major Melody

# Review: How to Identify the Key of a Lead Sheet: Final Decision

To make a final decision on what key a written piece of music is in, ask yourself the following questions and think about the information below.

## 1. Key Signature: Major and Minor Keys

- There are 4 possible keys: C, G, A-, E-.
- What are the two possible keys that this song could be in?
- Looking at the key signature, which major key and which minor key (they will always be relative major and minor) could you use? (C/A- or G/E-)

## 2. Chords: Chords and Chord Progressions

- Do the chords show a Common Chord Progression?
- Do all the chords come from the harmonized scale that is the same name as the key? Example: if there are chords from a harmonized G major scale and you think the key is A-, go back to Step 1: Key Signature, because you got the key signature wrong.
- What are the first and last chords?
- Which chords are used the most?
- There can be minor chords in a major key and major chords in a minor key.
- If there are no or very few minor chords in the song, the key is probably major.
- If there are no or very few major chords in the song, the key is probably minor.
- Are the chords showing a major key or a minor key?

## 3. Melody: Common Notes and Strong Beats

- Are there major or minor Common Notes or  $\hat{1}$  from one of the two possible keys on strongest and strong beats in the first few and last few measures?
- Think of the scale degrees in terms of the major key. Which scale degrees fall on the strongest and strong beats of the first few and last few measures?
- Think of the scale degrees in terms of the major key. Which scale degrees fall on the strongest and strong beats of the first few and last few measures?
- Are the melody and Common Notes showing a major key or a minor key?

### Key of the Song =

|                                   |                        |            |
|-----------------------------------|------------------------|------------|
| Chords/Progression = Major +      | Common Notes = Major = | Major Key! |
| Chords/Progression = Can't Tell + | Common Notes = Major = | Major Key! |
| Chords/Progression = Minor +      | Common Notes = Minor = | Minor Key! |
| Chords/Progression = Can't Tell + | Common Notes = Minor = | Minor Key! |

# Key Identification 2

## Exercise 1

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :

C

Row row row your boat Gent - ly down the stream

Mer - i - ly mer - i - ly mer - i - ly mer - i - ly life is but a dream

## Exercise 2

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :

G D G

Ma - ry had a lit - tle lamb Lit - tle lamb, lit - tle lamb

Ma - ry had a lit - tle lamb Its fleece was white as snow

## Exercise 3

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :

A- E- A- F G

The ants go march - ing one by one hurr - ah hurr - ah

The ants go march - ing one by one hurr - ah hur - ah

**Exercise 4**

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :

E-

Han-u-kkah oh Han-u-kkah comelight the Men - o - rah Let's have a par-ty, we'll

7 A- E- B- E-

all dance the ho - rah Ga-ther 'round the ta - ble, we'll give you a treat

13 A- E- B- E-

Drey - dles to play with and lat - kes to eat. And while we are

19 C E-

dan - cing the can - dles are bur - ning\_ low\_\_\_\_\_

**Exercise 5**

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :

C F C D- C G C

Twin - kle, twin - kle, lit - tle star, How I won - der what you are.

5 F C G C F E- G

Up a - bove the world so high, Like a dia - mond in the sky.

9 C F C D- C G C

Twin - kle, twin - kle, lit - tle star, How I won - der what you are.



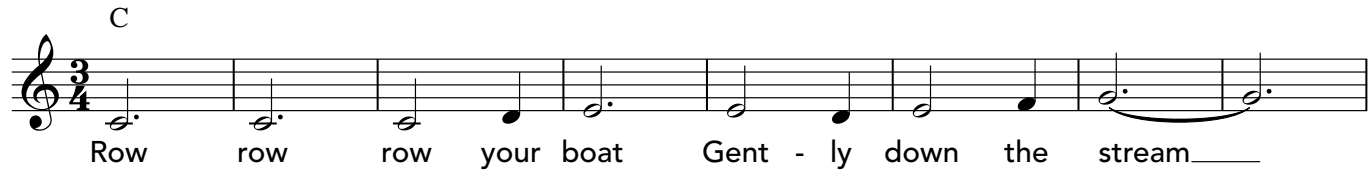
# Scale Degree Analysis

Write the key, and then a full scale degree analysis of each exercise. See p. 133 of *The Best Music Theory Book for Beginners 1*

## Exercise 1

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the scale degree numbers for each note in the blanks below the staff.

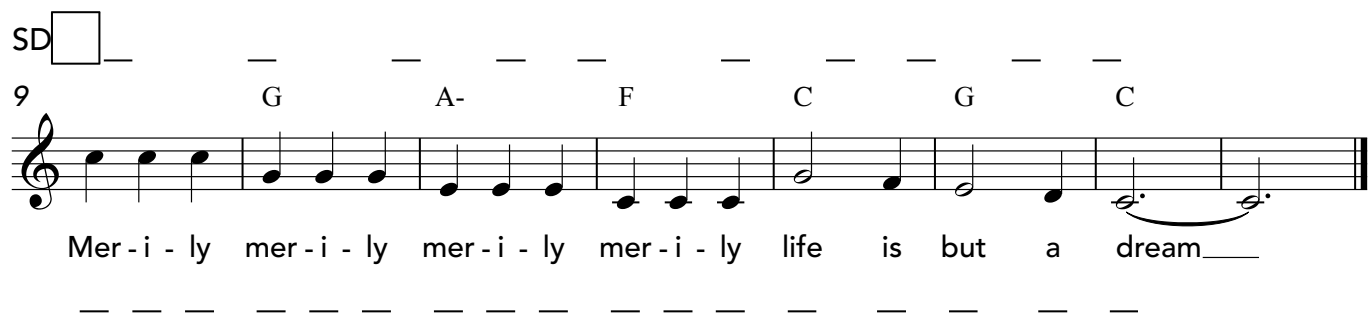
C



Row row row your boat Gent - ly down the stream

SD  \_ \_ \_ \_ \_

9 G A- F C G C



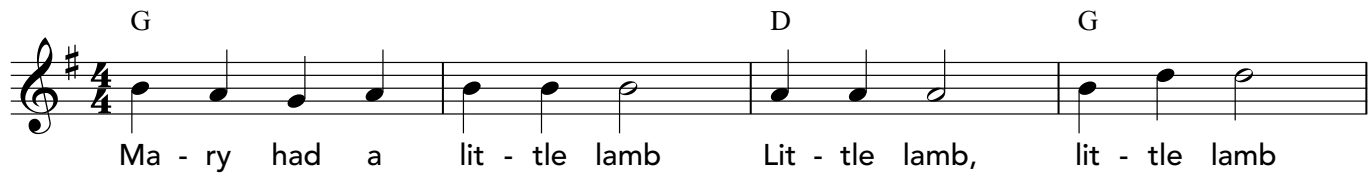
Mer - i - ly mer - i - ly mer - i - ly mer - i - ly life is but a dream

— — — — —

## Exercise 2

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the scale degree numbers for each note in the blanks below the staff.

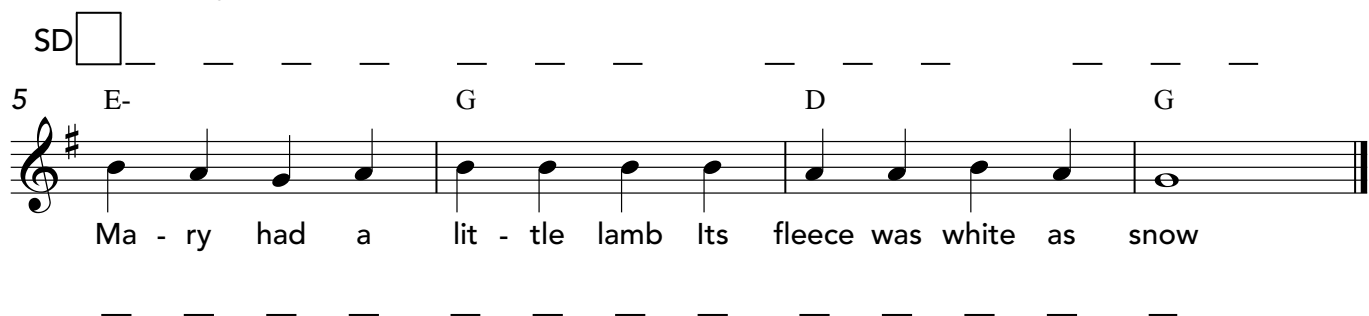
G D G



Ma - ry had a lit - tle lamb Lit - tle lamb, lit - tle lamb

SD  \_ \_ \_ \_ \_

5 E- G D G



Ma - ry had a lit - tle lamb Its fleece was white as snow

— — — — —

**Exercise 3**

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the scale degree numbers for each note in the blanks below the staff.

A-      E-      A-                      F                      G

The ants go march - ing one by one hurr - ah \_\_\_\_\_ hurr - ah \_\_\_\_\_

SD

10

A-                      C                      E-

\_\_\_\_\_ The ants go march - ing one by one hurr - ah \_\_\_\_\_ hur - ah \_\_\_\_\_

\_\_\_\_\_

**Exercise 4**

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the scale degree numbers for each note in the blanks below the staff.

E-

Han-u-kkah oh Han-u-kkah comelight the Men - o - rah Let's have a par-ty, we'll

SD

7

A-                      E-                      B-                      E-

all dance the ho - rah Ga-ther 'round the ta - ble, we'll give you a treat

\_\_\_\_\_

13

A-                      E-                      B-                      E-

Drey - dles to play with and lat - kes to eat. And while we are

\_\_\_\_\_

19

C                      E-

dan - cing the can - dles are bur - ning\_ low\_\_\_\_\_

\_\_\_\_\_

**Exercise 5**

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the scale degree numbers for each note in the blanks below the staff.

C                                      F                                      C                                      D-                                      C                                      G                                      C

Twin - kle, twin - kle, lit - tle star, How I won - der what you are.

SD  \_ \_ \_ \_ \_

5                                      F                                      C                                      G                                      C                                      F                                      E-                                      G

Up a - bove the world so high, Like a dia - mond in the sky.

9                                      C                                      F                                      C                                      D-                                      C                                      G                                      C

Twin - kle, twin - kle, lit - tle star, How I won - der what you are.

\_ \_ \_ \_ \_

# Roman Numeral Analysis

For a full walk-through, see p. 134 of *The Best Music Theory Book for Beginners 1*.

## Exercise 1

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the Roman Numerals for each chord symbol in the blanks below the staff.

C

Row row row your boat Gent - ly down the stream

SD C: 1 1 1 2 3 3 2 3 4 5

9 G A- F C G C

Mer - i - ly mer - i - ly mer - i - ly mer - i - ly life is but a dream

1 1 1 5 5 5 3 3 3 1 1 1 5 4 3 2 1

— — — — —

## Exercise 2

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the Roman Numerals for each chord symbol in the blanks below the staff.

G D G

Ma - ry had a lit - tle lamb Lit - tle lamb, lit - tle lamb

SD G: 3 2 1 2 3 3 3 2 2 2 3 5 5

G: I V I

5 E- G D G

Ma - ry had a lit - tle lamb Its fleece was white as snow

3 2 1 2 3 3 3 3 2 2 3 2 1

vi I V I

**Exercise 3**

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the Roman Numerals for each chord symbol in the blanks below the staff.

A-      E-      A-                      F                      G

The ants go march - ing one by one hurr - ah \_\_\_\_\_ hurr - ah \_\_\_\_\_

SD A-:                      5̂   1̂   b7̂   1̂   2̂   b3̂   2̂   b3̂   1̂   b7̂                      5̂   b7̂

\_\_\_\_\_

10                      A-                      C                      E-

\_\_\_\_\_ The ants go march - ing one by one hurr - ah \_\_\_\_\_ hur - ah \_\_\_\_\_

5̂   1̂   b7̂   1̂   2̂   b3̂   2̂   b3̂   4̂   5̂                      4̂   5̂

**Exercise 4**

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the Roman Numerals for each chord symbol in the blanks below the staff.

E-



Han-u-kkah oh Han-u-kkah comelight the Men - o - rah Let's have a par-ty, we'll

SD E-:  $\hat{5}$   $\hat{5}$   $\hat{5}$   $\hat{5}$   $\hat{1}$   $\hat{5}$   $\hat{5}$   $\hat{5}$   $\hat{5}$   $\hat{4}$   $\flat\hat{3}$   $\hat{4}$   $\flat\hat{3}$   $\hat{5}$   $\hat{5}$   $\hat{5}$   $\hat{1}$   $\hat{5}$   $\hat{5}$

\_\_\_\_\_

7

A- E- B- E-



all dance the ho - rah Ga-ther 'round the ta - ble, we'll give you a treat

$\hat{5}$   $\hat{4}$   $\flat\hat{3}$   $\hat{4}$   $\flat\hat{3}$   $\flat\hat{3}$   $\hat{4}$   $\hat{5}$   $\hat{4}$   $\flat\hat{3}$   $\flat\hat{3}$   $\flat\hat{3}$   $\hat{4}$   $\flat\hat{3}$   $\hat{2}$   $\hat{1}$

13

A- E- B- E-



Drey - dles to play with and lat - kes to eat. And while we are

$\hat{4}$   $\hat{5}$   $\flat\hat{3}$   $\flat\hat{3}$   $\flat\hat{3}$   $\hat{4}$   $\flat\hat{3}$   $\hat{2}$   $\hat{1}$   $\hat{1}$   $\hat{5}$   $\hat{5}$   $\hat{1}$

19

C E-



dan - cing the can - dles are bur - ning\_ low\_

$\hat{5}$   $\hat{5}$   $\hat{1}$   $\hat{5}$   $\hat{5}$   $\hat{5}$   $\flat\hat{6}$   $\hat{5}$   $\hat{4}$   $\hat{5}$

**Exercise 5**

1. Write the key of this song in the box below the first measure followed by a colon. Example: A- :
2. Write the Roman Numerals for each chord symbol in the blanks below the staff.

C                      F                      C                      D-                      C                      G                      C

Twin - kle, twin - kle, lit - tle star, How I won - der what you are.

SD C:  $\hat{1}$   $\hat{1}$   $\hat{5}$   $\hat{5}$   $\hat{6}$   $\hat{6}$   $\hat{5}$   $\hat{4}$   $\hat{4}$   $\hat{3}$   $\hat{3}$   $\hat{2}$   $\hat{2}$   $\hat{1}$

\_\_\_\_\_

5                      F                      C                      G                      C                      F                      E-                      G

Up a - bove the world so high, Like a dia - mond in the sky.

$\hat{5}$   $\hat{5}$   $\hat{4}$   $\hat{4}$   $\hat{3}$   $\hat{3}$   $\hat{2}$   $\hat{5}$   $\hat{5}$   $\hat{4}$   $\hat{4}$   $\hat{3}$   $\hat{3}$   $\hat{2}$

\_\_\_\_\_

9                      C                      F                      C                      D-                      C                      G                      C

Twin - kle, twin - kle, lit - tle star, How I won - der what you are.

$\hat{1}$   $\hat{1}$   $\hat{5}$   $\hat{5}$   $\hat{6}$   $\hat{6}$   $\hat{5}$   $\hat{4}$   $\hat{4}$   $\hat{3}$   $\hat{3}$   $\hat{2}$   $\hat{2}$   $\hat{1}$

\_\_\_\_\_

# Review: Analysis 1

- How to analyze lead sheets
- How to read lead sheets
  - Chords
  - Melody
  - Lyrics
- 3 steps to identify a lead sheet or song
  - Key signature
  - Chords
  - Common Notes
- How to identify the key of a lead sheet: key signature
- How to identify the key of a lead sheet: chords
- How to identify the key of a lead sheet: Common Notes
- How to identify the key of a lead sheet: final decision
- How to write an analysis 1
  - How to write the key of a piece of music
  - How to write a scale degree analysis
  - How to write a Roman Numeral analysis

## What's Next?

1. Complete your Level 1 Theory workbook!
2. Analyze 5-10 Level 1: Lead sheet songs from [bestsheetmusic.com](https://bestsheetmusic.com)

## Level 2

In the next book, *The Music Theory Book for Beginners: 2*, you will learn so much more cool and applicable theory so you can understand even more music and take your playing, singing, songwriting, producing, composing or music appreciation to the next level!



## We Want to Hear From You!

Let us know what you think about this book, how we can make this book better for you, and what else you would like to see from Best Music Coach!

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## Acknowledgments

Thank you Jasara for your radical support.

## Sources:

Many of the rules for engraving in this book can be traced directly to *Behind Bars: The Definitive Guide to Music Notation* by Elaine Gould. ISBN: 978-0571514564