

2

MUSIC THEORY WORKBOOK

Answer Key

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Workbook


Answer key

Writing Noteheads: Review


Closed Noteheads

Closed noteheads should be written as a tilted oval. 

Open Noteheads: Half Notes

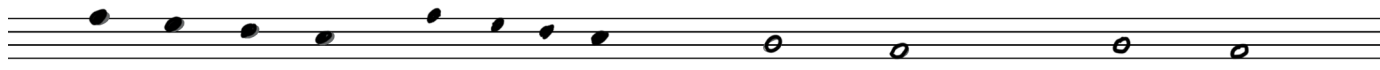
Open noteheads for half notes should also be written with a tilted oval shape. 

Open Noteheads: Whole Notes

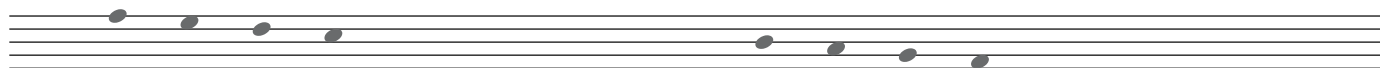
Open noteheads for whole notes should be oval and not tilted. 

Alternate between tracing and writing the three types of noteheads. Color in and trace the gray noteheads, then try to copy them free hand in the blank spaces.

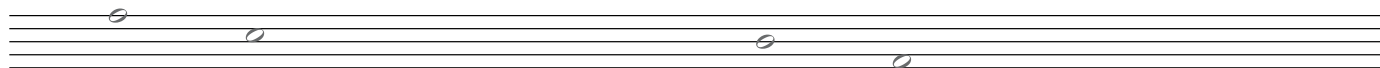
Example



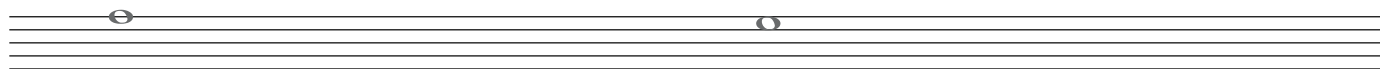
Exercise 1: Closed Noteheads: Quarter Notes and Eighth Notes



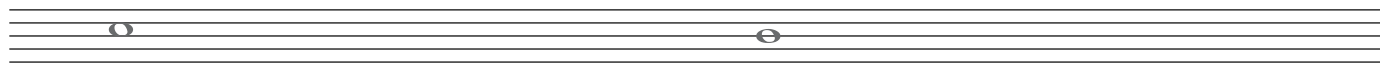
Exercise 2: Open Noteheads: Half Notes



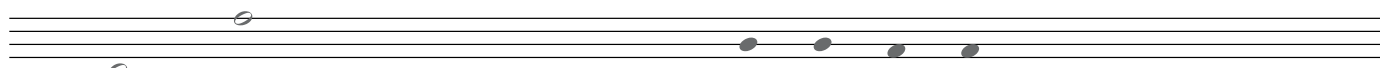
Exercise 3: Open Noteheads: Whole Notes



Exercise 4: Open Noteheads: Whole Notes



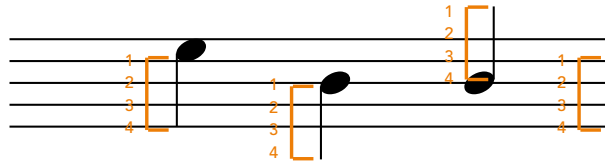
Exercise 5: Mix



Writing Stems: Review

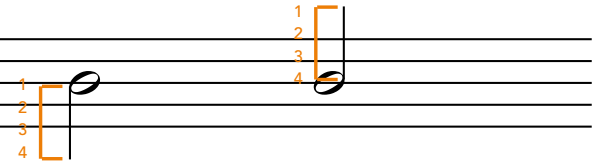
Stem Direction: Stem Down

On or above line 3 of the staff



Stem Direction: Stem Up

Below line 3 of the staff



Example

Add the correct stem (length and direction) for each notehead.



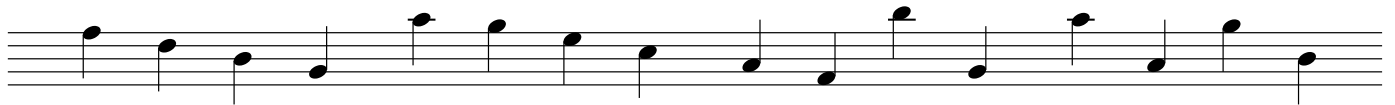
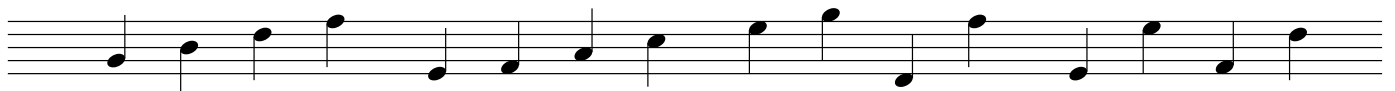
Answer

The length of the stem should be the length of 4 lines of the staff



Exercise 1

Add the correct stem (length and direction) for each closed notehead. All notes which are under the middle line of the staff have stems pointing up. All notes above and on the middle line have stems pointing down.



Exercise 2

Add the correct stem for each open notehead. Look out for the ledger lines!

Exercise 3

Add the stems.

Write Eighth Notes: Straight Beams

Exercise 1: Trace the Notes

1. Trace the noteheads.
2. Trace the stems.
3. Trace the beams.

Exercise 2: Trace then Copy the Notes

1. Trace the noteheads.
2. Trace the stems.
3. Trace the beams.
4. Copy the noteheads, stems, and beams in the blank space to the right of the notes you traced.

Exercise 3: Write Beams for Quadruple Eighth Notes

1. Add the beam to the eighth notes in groups of 4.

The image shows two musical staves. The top staff has four measures of music. The first two measures each contain two groups of four eighth notes. The third measure contains two groups of four eighth notes. The fourth measure contains two groups of four eighth notes. The bottom staff has four measures of music. The first two measures each contain two groups of four eighth notes. The third measure contains two groups of four eighth notes. The fourth measure contains two groups of four eighth notes.

Exercise 4: Write Beams for Double Eighth Notes

1. Add the beam to the eighth notes in groups of 2.

The image shows two musical staves. The top staff has four measures of music. The first measure contains two groups of two eighth notes. The second measure contains two groups of two eighth notes. The third measure contains two groups of two eighth notes. The fourth measure contains two groups of two eighth notes. The bottom staff has four measures of music. The first measure contains two groups of two eighth notes. The second measure contains two groups of two eighth notes. The third measure contains two groups of two eighth notes. The fourth measure contains two groups of two eighth notes.

Exercise 5: Write Stems and Beams for Quadruple Notes

1. Add the stems and beam to the eighth notes in groups of 4.

The image shows two musical staves. The top staff has four measures of music. The first two measures each contain two groups of four eighth notes. The third measure contains two groups of four eighth notes. The fourth measure contains two groups of four eighth notes. The bottom staff has four measures of music. The first two measures each contain two groups of four eighth notes. The third measure contains two groups of four eighth notes. The fourth measure contains two groups of four eighth notes.

Angled Eighth Notes ID

Identify Correct Beaming: Stem Direction

1. Use your 3. Beam Rules: Stem Direction on p. 15 of The Best Music Theory Book for Beginners 2 to check if the stem directions in each measure are correct or incorrect.

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Identify Correct Beaming: Beam Angle

1. Use your 3. Beam Rules: Angle on p. 15 of The Best Music Theory Book for Beginners 2 to check if the amount of beam tilt in each measure is correct or incorrect.

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Identify Correct Beaming: Tilt Direction

1. Use your 3. Beam Rules: Tilt Direction on p. 15 of The Best Music Theory Book for Beginners 2 to check if the amount of beam tilt in each measure is correct or incorrect.



Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect



Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

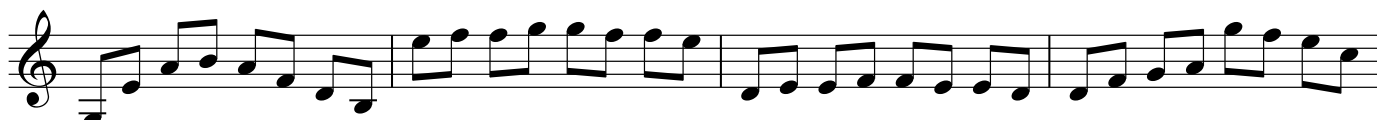
Correct
 Incorrect

Identify Correct Beaming: Stem Direction2

1. Use your 3. Beam Rules: Stem Direction on p. 15 of The Best Music Theory Book for Beginners 2 to check if the stem directions in each measure are correct or incorrect.

2. Carefully check each measure of eighth notes for stem direction against the Stem Direction Rules.

3. Each measure has only correct or only incorrect stems/beams/tilt.



Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect



Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Correct
 Incorrect

Write Eighth Notes: Angle Beams

Exercise 1: Trace the Notes (No Answer Key)

1. Trace the noteheads.
2. Trace the stems.
3. Trace the beams.

Exercise 1 consists of two staves of musical notation. Each staff contains a sequence of eighth notes with angle beams. The notes are arranged in a way that allows for tracing practice. The first staff has 12 notes, and the second staff has 12 notes. The notes are distributed across the five lines of the staff, with some notes on the lines and some in the spaces.

Exercise 2: Trace then Copy the Notes

1. Trace the noteheads.
2. Trace the stems.
3. Trace the beams.
4. Copy the noteheads, stems, and beams in the blank space to the right of the notes you traced.

Exercise 2 consists of three staves of musical notation. Each staff contains a sequence of eighth notes with angle beams. The notes are arranged in a way that allows for tracing practice. The first staff has 12 notes, the second staff has 12 notes, and the third staff has 12 notes. The notes are distributed across the five lines of the staff, with some notes on the lines and some in the spaces.

Write Stems and Beams

Quadruple Eighth Notes (Groups of 4)

Exercise 1: Quadruple Eighth Notes

1. Trace the noteheads.
2. Write stems.
3. Write beams connecting each group of four eighth notes together.

Exercise 2: Quadruple Eighth Notes

1. Trace the noteheads.
2. Write stems.
3. Write beams connecting each group of four eighth notes together.

Double Eighth Notes (Groups of 2)

Exercise 1: Quadruple Eighth Notes

1. Trace the noteheads.
2. Write stems.
3. Write beams connecting each group of two eighth notes together.

Exercise 2: Quadruple Eighth Notes

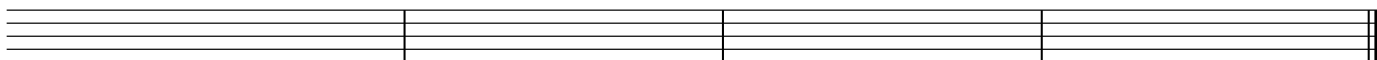
1. Trace the noteheads.
2. Write stems.
3. Write beams connecting each group of two eighth notes together.

Spacing Notes on the Staff

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

The numbers and &s represent which beat or beat division of the measure notes will start on. Look to the next number to see how long the note will last (rhythmic duration) to see if the note you should write is a whole, half, dotted half, quarter, or double/quadruple eighth note.

Example



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

Example Answer



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

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

1. Write a time signature and percussion clef.
2. Write all note heads on line 3 of the staff with stem down for half and quarter notes.
3. Use only whole, half, dotted half, quarter, and double/quadruple eighth notes.
4. Look out for the quadruple and double eighth notes, it will not be clear which to use where. Use your textbook and follow the beaming rules.

Exercise 1



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

Exercise 2



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

Exercise 3

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

Exercise 4

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

Exercise 5

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

Exercise 6

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

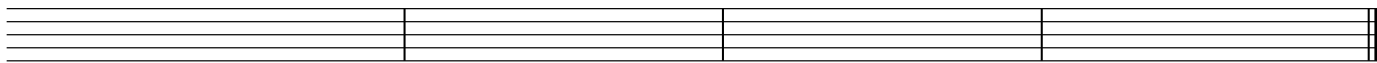
Exercise 7

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

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

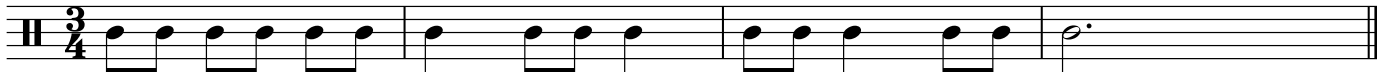
Remember that the $\frac{3}{4}$ time signature has 3 beats per measure. This is because the top note in a time signature always refers to the number of beats in the measure.

Example



1 & 2 & 3 & 1 2 & 3 1 & 2 3 & 1

Example Answer



1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

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

1. Write a time signature and percussion clef.
2. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
3. Use only whole, half, dotted half, quarter, and double/quadruple eighth notes.
4. Use your textbook and follow the beaming rules.

Exercise 1



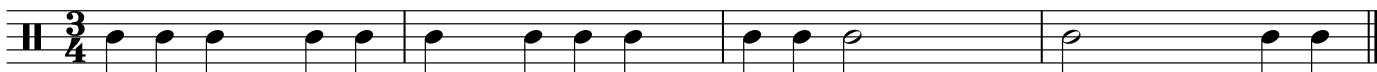
1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 2



1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 3

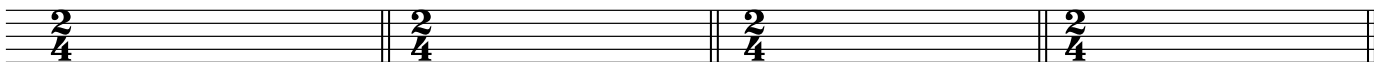
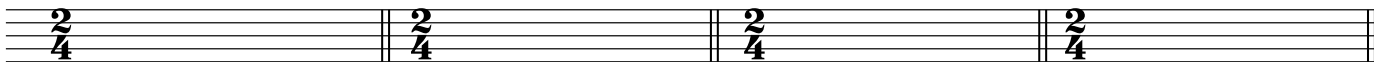
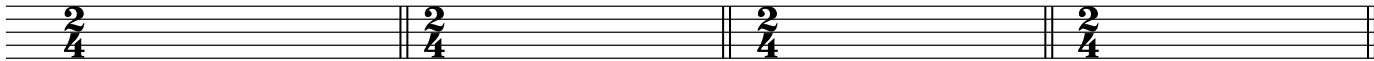


1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Workbook: Rhythm 6: Strong and Weak Beats 2 Answer Key

Work On $\frac{2}{4}$

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



Spacing Notes on the Staff: $\frac{2}{4}$ Exercises

1. Write a time signature and percussion clef.
2. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
3. Use only half, quarter, and double eighth notes.
4. Use your textbook and follow the beaming rules.

Exercise 1



Exercise 2



Strong and Weak Beats

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

Write the order of strong and weak beats!

Strongest Weak Strong Weakest

Strongest Weak Strong Weakest

Strongest Weak Strong Weakest

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

Write the order of strong and weak beats!

Strongest Weak Weakest

Strongest Weak Weakest

Strongest Weak Weakest

Strongest Weak Weakest

Strong and Weak Beats in $\frac{2}{4}$

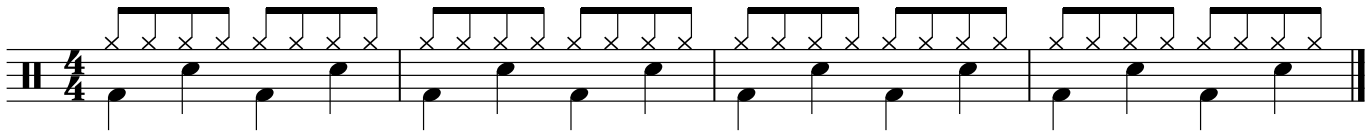
Write the order of strong and weak beats!

Strongest Weakest

Strongest Weakest

Strong and Weak Beats: Drums

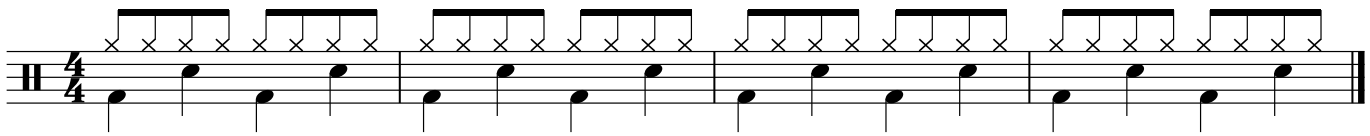
Example Answer



Musical notation for Example Answer: A single staff in 4/4 time with a percussion clef. The bottom line contains a bass drum pattern of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The top line contains a hi-hat pattern of quarter notes: x, x, x, x, x, x, x, x.

Exercise 1

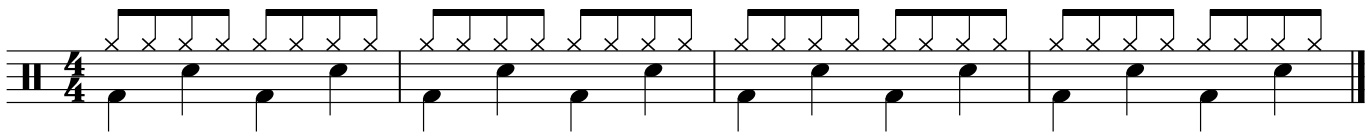
1. Add the quarter notes for a $\frac{4}{4}$ snare drum in Space 3.
2. Add the hi-hat above Line 5. The noteheads are lower case letter "x". Stems are up!



Musical notation for Exercise 1: A single staff in 4/4 time with a percussion clef. The bottom line contains a bass drum pattern of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The top line contains a hi-hat pattern of quarter notes: x, x, x, x, x, x, x, x.

Exercise 2

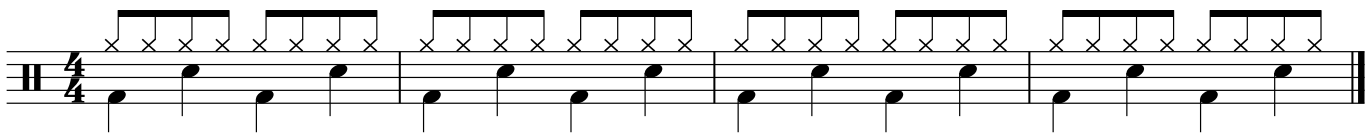
1. Add the quarter notes for a $\frac{4}{4}$ kick drum in Space 1.
2. Write the kick drum quarter notes stem down.
3. Add the hi-hat above Line 5. The noteheads are lower case letter "x". Stems are up!



Musical notation for Exercise 2: A single staff in 4/4 time with a percussion clef. The bottom line contains a kick drum pattern of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The top line contains a hi-hat pattern of quarter notes: x, x, x, x, x, x, x, x.

Exercise 3

1. Write a line of music with bar lines, a percussion clef, $\frac{4}{4}$ time signature, and final bar line.
2. Write a drum beat in with the kick landing on beats 1 and 3, and the snare on beats 2 and 4.
3. Add the hi-hat above Line 5. The noteheads are lower case letter "x". Stems are up!



Musical notation for Exercise 3: A single staff in 4/4 time with a percussion clef. The bottom line contains a kick drum pattern of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The top line contains a hi-hat pattern of quarter notes: x, x, x, x, x, x, x, x.

Exercise 4

1. Add the quarter notes for a ³/₄ snare drum in Space 3.
2. Add the hi-hat above Line 5. The noteheads are lower case letter "x". Stems are up!

Exercise 5

1. Add the quarter notes for a ³/₄ kick drum in Space 1.
2. Write the kick drum quarter notes stem down.
3. Add the hi-hat above Line 5. The noteheads are lower case letter "x". Stems are up!

Exercise 6

1. Write a line of music with bar lines, a percussion clef, ³/₄ time signature, and final bar line.
2. Write a drum beat in with the kick landing on beat 1, and the snare on beats 2 and 3.
3. Add the hi-hat above Line 5. The noteheads are lower case letter "x". Stems are up!

Exercise 7

1. Write a line of music with bar lines, a percussion clef, ²/₄ time signature, and final bar line.
2. Write a drum beat in with the kick landing on beat 1, and the snare on beat 2.
3. Add the hi-hat above Line 5. The noteheads are lower case letter "x". Stems are up!

Workbook: Rhythm 7 Answer Key

Write Flags

Exercise 1

Trace the eighth notes with flags.

Four staves of musical notation, each containing a sequence of eighth notes with flags. The notes are written on a five-line staff. The first staff starts with a quarter rest followed by eighth notes. The second staff includes some notes with accidentals (sharps and naturals). The third and fourth staves continue the sequence of eighth notes with flags.

Exercise 2

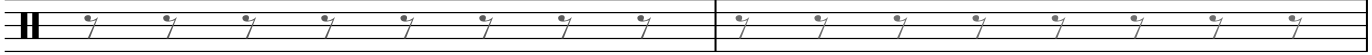
Write a flag that is 3 staff spaces long for each note. The flag should end just before the notehead. The flag for ledger line notes only reaches as far as the first ledger line.

Three staves of musical notation in 4/4 time, each containing eighth notes with flags. The first staff starts with a treble clef and a 4/4 time signature. The second staff starts with a bass clef and a '3' above it, indicating a triplet. The flags on the notes are drawn to span three staff spaces, ending just before the notehead.

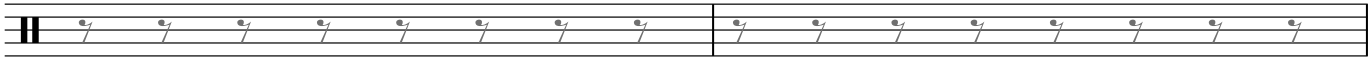
Write Eighth Rests

Exercise 1

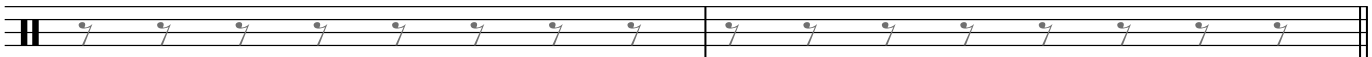
Trace the eighth rests.



3

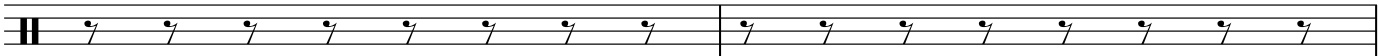


5

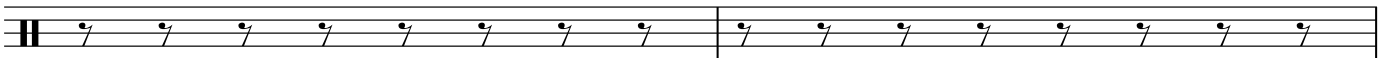


Exercise 2

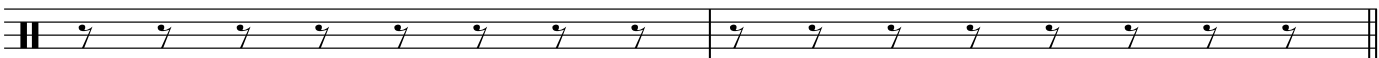
1. Trace the eighth rests.
2. Copy the eighth rests in the empty space on the staff.



3



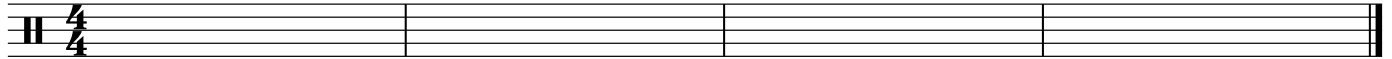
5



Spacing Notes on the Staff: Single Eighth Notes and Ties

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

Example



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

Example Answer



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

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

1. Write a time signature and percussion clef.
2. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
3. Use only whole, dotted half, half, quarter, and single/double/quadruple eighth notes.

Exercise 1



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

Exercise 2



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

Exercise 3



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

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

Example

1 & 2 & 3 & 1 & & 3 & 1 & & & 1 & 2

Example Answer

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

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

1. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
2. Use only whole, dotted half, half, quarter, and single/double/quadruple eighth notes.
3. Use your textbook and follow the beaming rules.

Exercise 1

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 2

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 3

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Spacing Notes on the Staff: $\frac{2}{4}$

Example

1 & & 1 2 & 1 & 2 1 & &

Example Answer

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Spacing Notes on the Staff: $\frac{2}{4}$ Exercises

1. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
2. Use only whole, dotted half, half, quarter, and single/double/quadruple eighth notes.
3. Use your textbook and follow the beaming rules.

Exercise 1

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Exercise 2

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Exercise 3

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Write Rests to Complete the Measure

Fill in the rests in each measure using whole, half, quarter, and eighth rests.

Example

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Example Answer

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 1

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Exercise 2

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 3

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

Exercise 4

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

Write Dotted Quarter Notes

Exercise 1

Trace the dotted quarter notes.

Two staves of music. The first staff contains a sequence of dotted quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3. The second staff contains a sequence of dotted quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3.

Exercise 2

Trace then copy the dotted quarter notes.

Two staves of music. The first staff contains a sequence of dotted quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3. The second staff contains a sequence of dotted quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3.

Exercise 3

Add the dot in the correct place for each dotted quarter note.

Two staves of music. The first staff contains a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3. The second staff contains a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3.

Spacing Notes on the Staff: Dotted Quarter Notes

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

Example

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

Example Answer

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

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

1. Write a time signature and percussion clef.
2. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
3. Use only whole, dotted half, half, quarter, and single/double/quadruple eighth notes.

Exercise 1

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

Exercise 2

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

Exercise 3

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

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

Example

1 & 3 & 1 & 1 & 3 & 1 & 2 &

Example Answer

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

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

1. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
2. Use only whole, dotted half, half, quarter, and single/double/quadruple eighth notes.
3. Use your textbook and follow the beaming rules.

Exercise 1

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 2

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 3

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Spacing Notes on the Staff: $\frac{2}{4}$

Example

1 & 1 & 1 1 & &

Example Answer

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Spacing Notes on the Staff: $\frac{2}{4}$ Exercises

1. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
2. Use only whole, dotted half, half, quarter, and single/double/quadruple eighth notes.
3. Use your textbook and follow the beaming rules.

Exercise 1

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Exercise 2

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

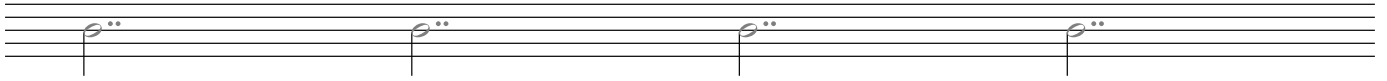
Exercise 3

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Write Double-Dotted Half Notes

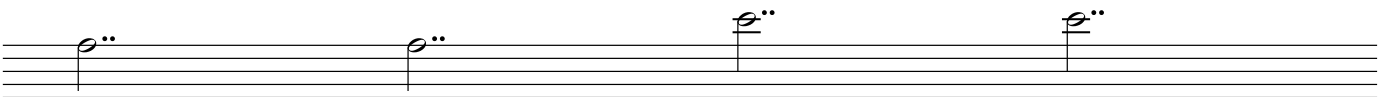
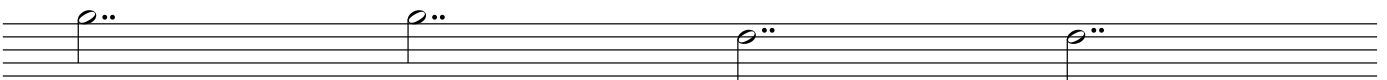
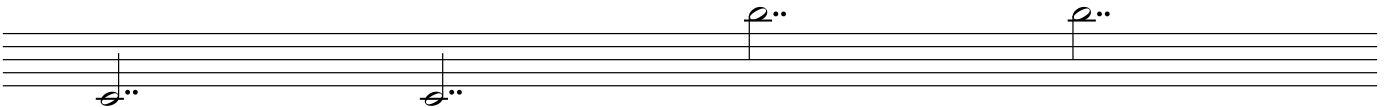
Exercise 1

Trace the double-dotted half notes.



Exercise 2

Trace then copy the double-dotted half notes.



Spacing Notes on the Staff: Double-Dotted Half Notes

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

Example

1 & 1 & & 3 & 1 & 1 & & 3 4 &

Example Answer

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

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

1. Write all note heads on line 3 of the staff with stem down for half and quarter and eighth notes.
2. Use only whole, double-dotted half, dotted half, half, dotted quarter, quarter, and single/double/quadruple eighth notes and ties.

Exercise 1

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

Exercise 2

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

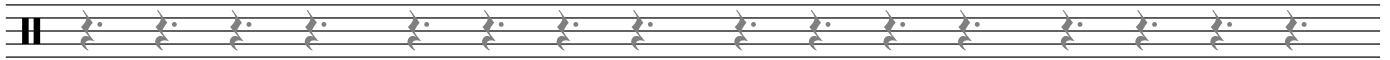
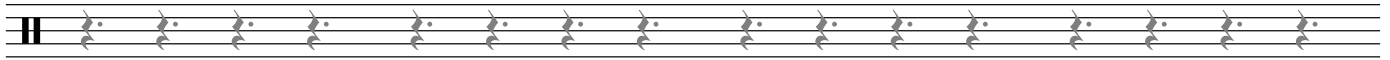
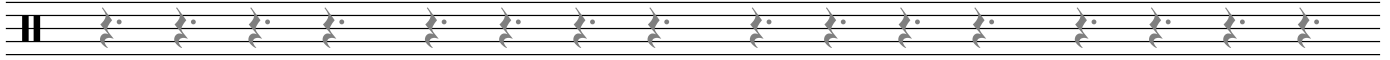
Exercise 3

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

Write Dotted Quarter Rests

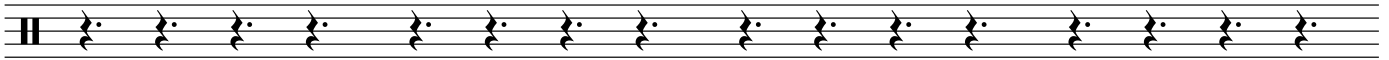
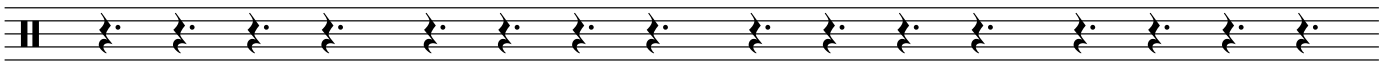
Exercise 1

Trace the dotted quarter rests.



Exercise 2

1. Trace the dotted quarter rests.
2. Copy the dotted quarter rests in the empty space on the staff.



Write Rests to Complete the Measure

Fill in the rests in each measure using whole, half, dotted quarter, quarter, and eighth rests.

Example

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Example Answer

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 1

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Exercise 2

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

Exercise 3

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

Exercise 4

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

Rhythm 9: Anacrusis & Ties Answer Key

Finish the Anacrusis 1

Example

2 & 3 &

& 3 &

Example Answer

2 & 3 &

& 3 &

Finish the Anacrusis: Exercises

1. Write a single note in the anacrusis (pick up measure) on line 3 of the staff.
2. The single note you write should be equal to the count below the anacrusis measure.

& 1 & 2 & 3 & 4 &

4 & 1 & 2 & 3 & 4 &

& 4 & 1 & 2 & 3 & 4 &

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

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

& 1 & 2 & 3 &

3 & 1 & 2 & 3 &

& 2 & 1 & 2 &

& 1 & 2 &

Finish the Anacrusis 2

Example

2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 &

Example Answer

2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 &

Finish the Anacrusis: Exercises

1. Write a single note in the anacrusis (pick up measure) on line 3 of the staff.
2. The single note you write should be equal to the count below the anacrusis measure.
3. Write a single note in the last measure to complete the piece of music.

Exercise 1

& 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2

Exercise 2

3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 &

Exercise 3

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

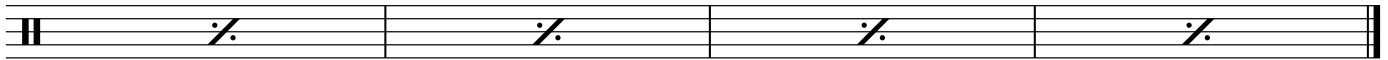
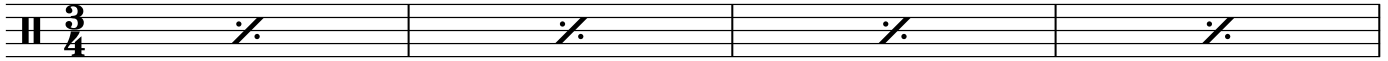
Rhythm 10: Repeat Signs, Marks, & Symbols

Rhythm 10: Repeat Signs, Marks, & Symbols Answer Key

Write Measure Repeat Signs

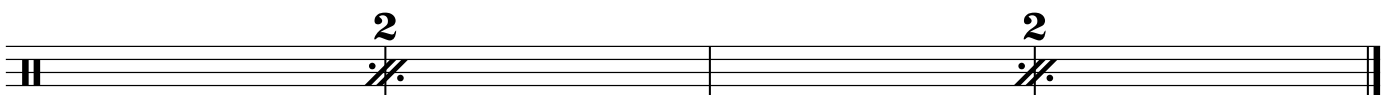
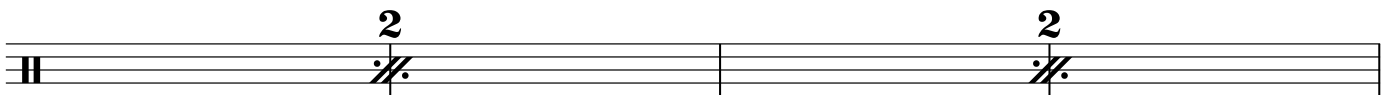
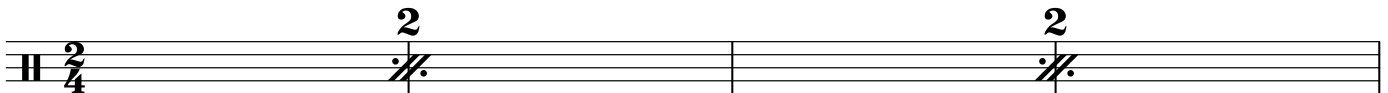
Exercise 1: Trace then Write One-Measure Repeat Signs

1. Trace the gray one-measure repeat signs.
2. Write a one-measure repeat signs in the empty measure to the right of the one-measure repeat signs you trace.



Exercise 1: Trace then Write Two-Measure Repeat Signs

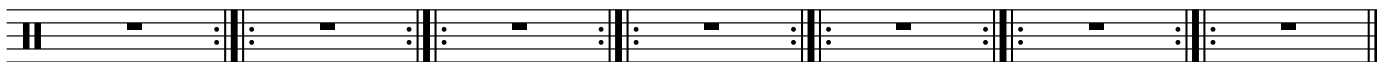
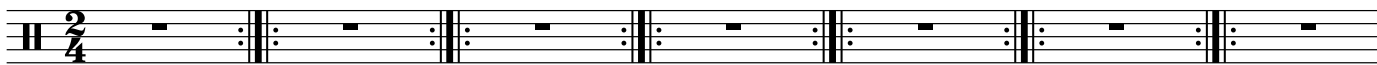
1. Trace the gray two-measure repeat signs.
2. Write a two-measure repeat signs in the empty measures to the right of the two-measure repeat signs you trace.



Write Multiple Repeat Signs

Exercise 1: Trace then Write Back-to-Back Repeat Signs

1. Trace the gray back-to-back repeat signs.
2. Write a back-to-back repeat sign on the next bar line.
3. Do not write a back-to-back repeat sign on the bar lines at the ends of each line of staff.



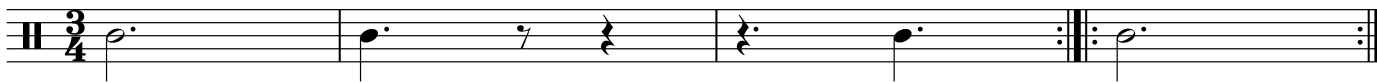
Write the Repeat Signs Where They Should Go

Exercise 1: Write the Repeat Signs Where They Should Go

1. Follow the "Repeat Directions"
2. Figure out where to put repeat signs so that a performer would play the music in the order of the "Repeat Directions".
3. Write the repeat signs so that a performer can play through this music in the same order as shown by the "Repeat Directions".

Repeat Directions

1. Play/clap up to the **:** at the end of measure 3.
2. Repeat back to measure 1.
3. Play/clap through to the last measure.
4. Repeat back to the **:** at the start of measure 4.
5. Play/clap through the last measure and stop.

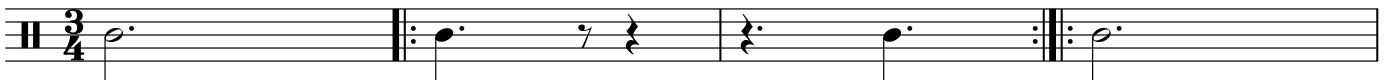


Exercise 2: Write the Repeat Signs Where They Should Go

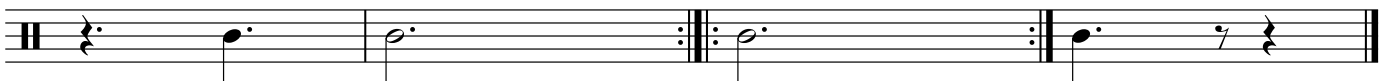
1. Follow the "Repeat Directions"
2. Figure out where to put repeat signs so that a performer would play the music in the order of the "Repeat Directions".
3. Write the repeat signs so that a performer can play through this music in the same order as shown by the "Repeat Directions".

Repeat Directions

1. Play/clap up to the **:** at the end of measure 3.
2. Repeat back to the **:** at the start of measure 2. Do not play/clap the first measure again.
3. Play/clap up to the **:** at the end of measure 6.
4. Repeat back to the **:** at the start of measure 4.
5. Play/clap up to the **:** at the end of measure 7.
6. Repeat back to the **:** at the start of measure 6.
7. Play/clap through the last measure and stop.



5



Trace Then Write 1st and 2nd Endings

Exercise 1: Trace then Write 1st Endings

1. Trace the gray 1st endings and repeat signs.
2. Write a 1st ending over the next measure.
3. Write a repeat sign at the end of the 1st ending.

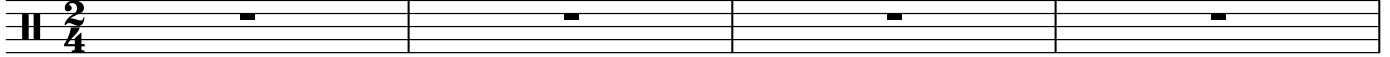
Exercise 2: Trace then Write 1st Endings

1. Trace the gray 1st endings and repeat signs.
2. Write a 1st ending over the next two measures.
3. Write a repeat sign at the end of the 1st ending.

Exercise 3: Trace then Write 2nd Endings

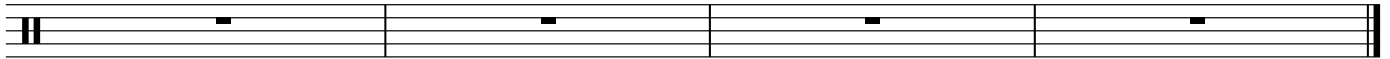
1. Trace the gray 2nd endings.
2. Write a 2nd ending over the next measures.

2. 2. 2. 2.



A musical staff with a 2/4 time signature. The staff contains four measures, each with a whole rest. Above the staff, there are four boxes, each containing the number '2.', indicating second endings for each measure.

2. 2. 2. 2.



A musical staff with four measures, each with a whole rest. Above the staff, there are four boxes, each containing the number '2.', indicating second endings for each measure. The staff ends with a double bar line.

Write the 1st and 2nd Endings Where They Should Go

Exercise 1: Write the 1st and 2nd Endings Where They Should Go

1. Follow the "Repeat Directions"
2. Figure out where to put 1st and 2nd endings so that a performer would play the music in the order of the "Repeat Directions".
3. Write the repeat signs so that a performer can play through this music in the same order as shown by the "Repeat Directions".
4. Remember to use a repeat sign at the end of your 1st endings.

Repeat Directions

1. Play/clap up to the end of measure 3.
2. Repeat back to measure 1.
3. Skip mm. 2-3.
4. Play/clap the last measure and stop.

Exercise 2: Write the 1st and 2nd Endings Where They Should Go

1. Follow the "Repeat Directions"
2. Figure out where to put 1st and 2nd endings so that a performer would play the music in the order of the "Repeat Directions".
3. Write the repeat signs so that a performer can play through this music in the same order as shown by the "Repeat Directions".
4. Remember to use a repeat sign at the end of your 1st endings.

Repeat Directions

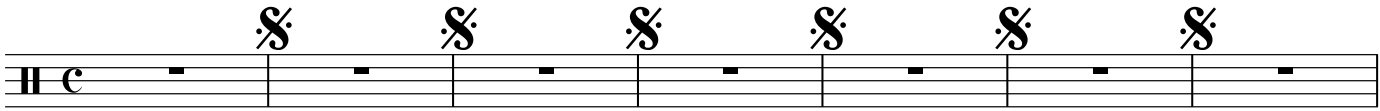
1. Play/clap up to the end of m. 4.
2. Repeat back to the start of m. 2.
3. Play/clap mm. 2-3.
4. Skip m. 4.
5. Play/clap the last measure.
6. Repeat back to the start of m. 6.
7. Play/clap through the last measure and stop.



Trace Then Write Segnos And Codas

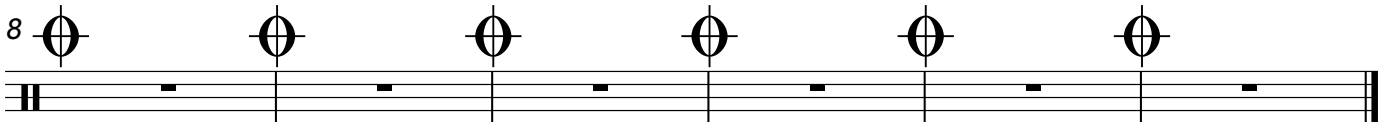
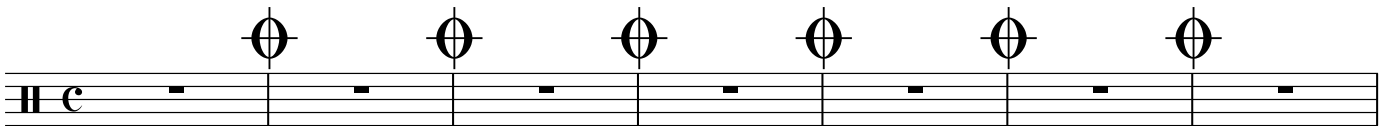
Exercise 1: Trace then Write the Segnos

1. Trace the gray Segnos.
2. Write a Segno directly over the next bar line.



Exercise 2: Trace then Write the Coda Symbols

1. Trace the gray coda symbols.
2. Write a coda symbol directly over the next bar line.



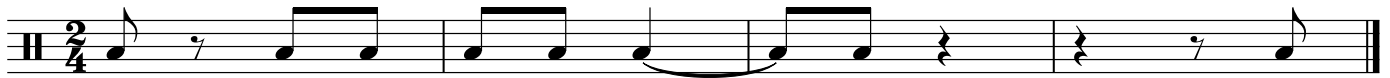
Write the Repeat Marks Where They Should Go

Exercise 1: Write the Repeat Marks Where They Should Go

1. Follow the "Repeat Directions"
2. Figure out where to put repeat marks, final bar lines, and double bar lines so that a performer would play the music in the order of the "Repeat Directions".
3. Write the repeat marks so that a performer can play through this music in the same order as shown by the "Repeat Directions".

Repeat Directions

1. Play/clap the music through m. 8.
2. Do not stop at the final bar line in m. 4.
3. Return to the beginning using repeat marks only (no repeat signs).
4. End at the final bar line in m. 4.



Fine



D.C. al Fine

Exercise 2: Write the Repeat Marks Where They Should Go

1. Follow the "Repeat Directions"
2. Figure out where to put repeat marks, final bar lines, and double bar lines so that a performer would play the music in the order of the "Repeat Directions".
3. Write the repeat marks so that a performer can play through this music in the same order as shown by the "Repeat Directions".

Repeat Directions

1. Play/clap the music through m. 8.
2. Return to the beginning using repeat marks only (no repeat signs).
3. Play/clap through m. 3.
4. Skip to m. 9.
5. Play/clap the music to the end.
6. There are two correct ways of showing the answer to this exercise using different symbols and words that mean the same thing. The answer key will show both.

5

D.C. al Coda

9

To Coda

5

D.C. al Coda

9

Exercise 3: Write the Repeat Marks Where They Should Go

1. Follow the "Repeat Directions"
2. Figure out where to put repeat marks, final bar lines, and double bar lines so that a performer would play the music in the order of the "Repeat Directions".
3. Write the repeat marks so that a performer can play through this music in the same order as shown by the "Repeat Directions".

Repeat Directions

1. Play/clap the music through m. 8.
2. Return to m. 3 using repeat marks only (no repeat signs).
3. Stop at the end of m. 5.



D.S. al Fine

Exercise 4: Write the Repeat Marks Where They Should Go

1. Follow the "Repeat Directions"
2. Figure out where to put repeat marks, final bar lines, and double bar lines so that a performer would play the music in the order of the "Repeat Directions".
3. Write the repeat marks so that a performer can play through this music in the same order as shown by the "Repeat Directions".

Repeat Directions

1. Play/clap the music through m. 8.
2. Return to the start of m. 4 using repeat marks only (no repeat signs).
3. Play/clap through the end of m. 6.
4. Skip to m. 9.
5. Play/clap the music to the end.
6. There are two correct ways of showing the answer to this exercise using different symbols and words that mean the same thing. The answer key will show both.

Musical staff 1: 2/4 time signature, measures 1-8. A repeat sign is placed above measure 8.

Musical staff 2: Measures 5-8. A Coda symbol is placed above measure 6.

D.S. al Coda

Musical staff 3: Measures 9-12. A Coda symbol is placed above measure 9.

Musical staff 4: 2/4 time signature, measures 1-8. A repeat sign is placed above measure 8.

To Coda

Musical staff 5: Measures 5-8. A Coda symbol is placed above measure 6.

D.S. al Coda

Musical staff 6: Measures 9-12. A Coda symbol is placed above measure 9.

Dynamic Marks 1 & Performance Marks 1 Workbook Answer Key

Trace Then Write Dynamic Marks

Exercise 1: Trace then Write the Dynamic Marks

1. Trace the gray dynamic marks.
2. Write the dynamic mark in the next measure below the staff, directly under the whole note.

4/4

p *p* *p* *p* *p* *p* *p* *p*

9

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp*

17

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

25

f *f* *f* *f* *f* *f* *f* *f*

Trace Then Write Performance Marks

Exercise 1: Trace then Write the Performance Marks

1. Trace the gray performance marks.
2. Write the missing performance marks in the last two measures of each line.

5

9

Exercise 2: Trace then Write the Performance Marks

1. Trace the gray performance marks.
2. Write the missing performance marks in the last two measures of each line.

5

9

Exercise 3: Trace then Write the Performance Marks

1. Trace the gray performance marks in mm. 1-12.
2. Copying mm. 1-12, write the missing performance marks in mm. 13-24.

1

p *f* *p*

5

mp *p*

9

mf *mp* *f*

13

p *f* *p*

17

mp *p*

21

mf *mp* *f*

Exercise 4: Trace then Write the Performance Marks

1. Trace the gray performance marks in mm. 1-12.
2. Copying mm. 1-12, write the missing performance marks in mm. 13-24.

1
4/4

f *p* *f*

5

mp *f*

9

mf *f* *p*

13

f *p* *f*

17

mp *f*

21

mf *f* *p*

Exercise 5: Trace then Write the Performance Marks

1. Trace the gray performance marks.
2. Copy each gray performance mark on the line of staff below.

1. Musical staff with treble clef, 3/4 time signature, and four measures of music. The notes are G4, A4, B4, and C5. A gray performance mark *p* is written below the first measure, and a gray performance mark *f* is written below the fourth measure. A line connects the *p* and *f* marks.

5. Musical staff with treble clef and four measures of music. The notes are G4, A4, B4, and C5. A gray performance mark *p* is written below the first measure, and a gray performance mark *f* is written below the fourth measure. A line connects the *p* and *f* marks.

9. Musical staff with treble clef, key signature of one sharp (F#), and four measures of music. The notes are F#4, G4, A4, and B4. A gray performance mark *mp* is written below the first measure, and a gray performance mark *mf* is written below the fourth measure. A line connects the *mp* and *mf* marks.

13. Musical staff with treble clef, key signature of one sharp (F#), and four measures of music. The notes are F#4, G4, A4, and B4. A gray performance mark *mp* is written below the first measure, and a gray performance mark *mf* is written below the fourth measure. A line connects the *mp* and *mf* marks.

Exercise 6: Trace then Write the Performance Marks

1. Trace the gray performance marks.
2. Copy each gray performance mark on the line of staff below.

1. Musical staff with treble clef, 3/4 time signature, and four measures of music. The notes are G4, A4, B4, and C5. A gray performance mark *f* is written below the first measure, and a gray performance mark *mf* is written below the fourth measure. A line connects the *f* and *mf* marks.

5. Musical staff with treble clef and four measures of music. The notes are G4, A4, B4, and C5. A gray performance mark *f* is written below the first measure, and a gray performance mark *p* is written below the fourth measure. A line connects the *f* and *p* marks.

9. Musical staff with treble clef, key signature of one sharp (F#), and four measures of music. The notes are F#4, G4, A4, and B4. A gray performance mark *mp* is written below the first measure, and a gray performance mark *p* is written below the fourth measure. A line connects the *mp* and *p* marks.

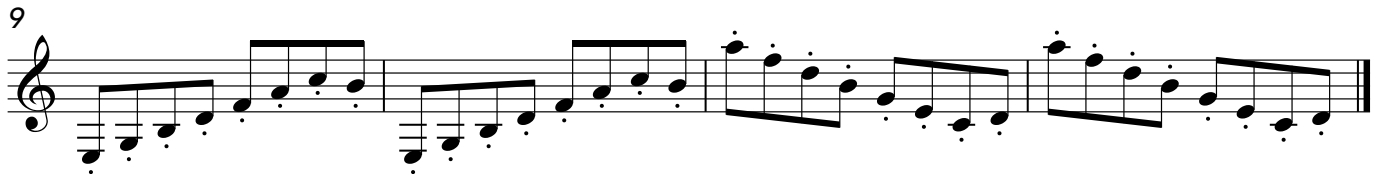
13. Musical staff with treble clef, key signature of one sharp (F#), and four measures of music. The notes are F#4, G4, A4, and B4. A gray performance mark *mp* is written below the first measure, and a gray performance mark *p* is written below the fourth measure. A line connects the *mp* and *p* marks.

Articulation Marks 1 Workbook Answer Key

Articulation Marks: Staccato

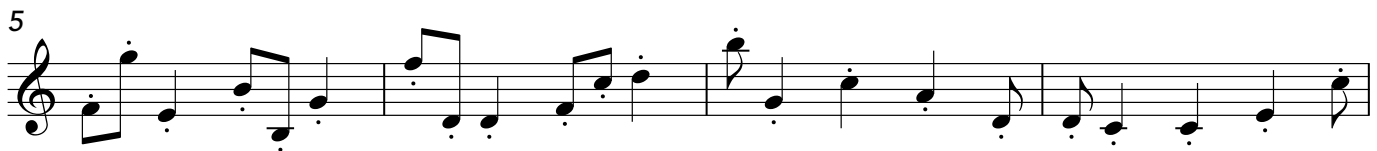
Exercise 1: Trace then Write the Articulation Marks

1. Trace the gray notes and articulation marks.
2. Copy the notes and articulation marks in the next measure.



Exercise 2: Write the Articulation Marks

1. Add a staccato articulation mark to every single note.



Articulation Marks: Legato

Exercise 1: Trace then Write the Articulation Marks

1. Trace the gray articulation marks.
2. Copy the articulation marks in the next measure.

Exercise 2: Write the Articulation Marks

1. Slur every note together.
2. Only stop and restart a slur because you reach a rest.

Workbook

Bass Clef

Answer Key

Write and Identify Note Names

High notes
Low notes

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

Example

Write the letter name of the pitch class that the note belongs to under the staff in each of the blanks.

Example Answer

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

Exercise 1

Write the letter name of the note below the staff in each of the blanks.

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

5

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

9

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

Exercise 2

1. Write the letter name of the note below the staff in each of the blanks.
2. If there is an accidental, write the accidental after the letter in your answer.

Staff 1: Bass clef, common time. Notes: A, C, E, A, C, E, G, E, G, B, G, D, A, F#, G, B.

5

Staff 2: Bass clef, common time. Notes: Fb, A, C, G, A, F, D, B, F, A, C, E, G, B, G, D.

9

Staff 3: Bass clef, common time. Notes: A, F, G, B, F#, D, C, E, G, B, E, G, B, G, G, B.

Exercise 3

1. Write the letter name of the note below the staff in each of the blanks.
2. If there is an accidental, write the accidental after the letter in your answer.

Staff 1: Bass clef, common time. Notes: D, F#, Fb, F#, C, D, G, E, G, D, G, D, A, F#, G, B.

5

Staff 2: Bass clef, common time. Notes: Fb, F#, C, G, A, Fb, D, B, F#, C, B, E, F#, Fb, G, D.

9

Staff 3: Bass clef, common time. Notes: A, F, G, D, F#, Fb, C, E, G, B, E, G, F#, F#, F#, F#.

Write Notes

High notes
Low notes

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

Example

Write a half note on the staff that matches the letter name under each measure.

F below staff F# line 4 D C

Example Answer

F below staff F# line 4 D C

Exercise 1

Write a half note on the staff that matches the letter name under each measure.

F below staff F# line 4 D C

5

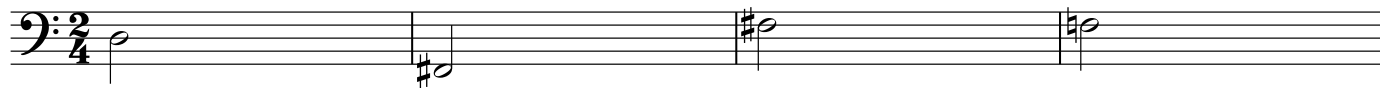
D A space 1 F line 4 G space 4

9

E B above staff C G line 1

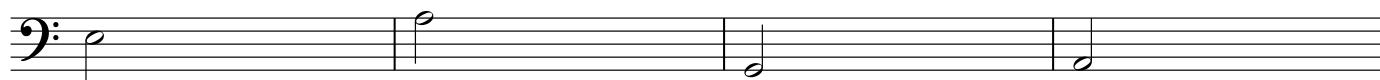
Exercise 2

1. Write a half note on the staff that matches the letter name under each measure.
2. If there is an accidental, write the accidental after the note in your answer.



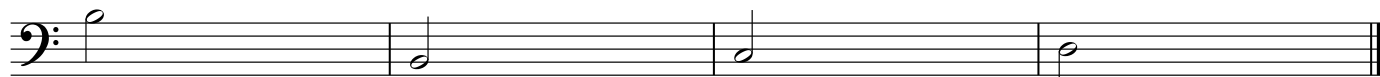
D F# below staff F# line 4 F# line 4

5



E A line 5 G line 1 A space 1

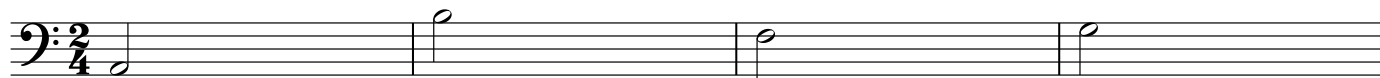
9



B above staff B line 2 C D

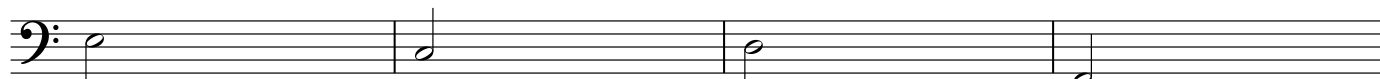
Exercise 3

1. Write a half note on the staff that matches the letter name under each measure.
2. If there is an accidental, write the accidental after the note in your answer.



A space 1 B above staff F line 4 G space 4

5



E C D F below staff

9



E B line 2 A line 5 G line 1

Identify Bass Clef Ledger Line Notes

Example

Write the letter name of the pitch class that the note belongs to under the staff in each of the blanks.

Example Answer

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

Exercise 1

Write the letter name of the note below the staff in each of the blanks.

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

5

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

9

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

Write Pitch Class And Octave Register

Exercise 1

Write the letter name of the note and the octave register number below the staff in each of the blanks.

5

C4 F2 E2 D2 A3 B3 C4 D4 E4 F4 G3 E3 C3 A2 B1 C2

E2 G2 B2 D3 F3 A3 C3 B1 G2 E2 B3 D3 E3 F4 D4 E4

Review Pitch and Notes 5

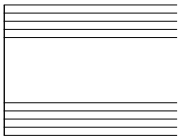
Pitch and Notes 6: More Theory Workbook Answer Key

Write Grand Staves

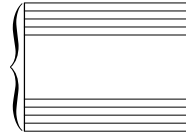
Example: How to Write the Grand Staff

1. Write a line on the left side of two lines of staff.
2. Write a brace to the left of the line.
3. Write a final or double bar line that connects both staves.
4. Write a treble and bass clef.

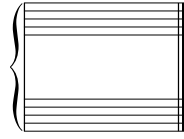
1.



2.



3.

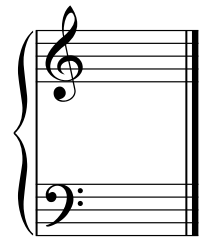
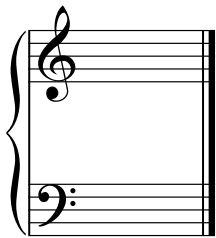


4.



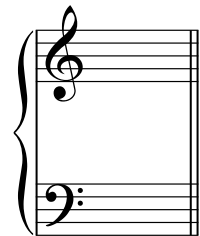
Exercise 1

Write the a grand staff with a **final** bar line on each group of staves.



Exercise 2

Write the a grand staff with a **double** bar line on each group of staves.



Write Accidentals

Exercise 1

Write the notes and accidentals above the pitch class and octave register.

Musical notation for Exercise 1, left side. Treble clef, 4/4 time. Notes: F#3, F#4, F#5. Bass clef, 4/4 time. Notes: F#2, F#3.

Musical notation for Exercise 1, right side. Treble clef, 4/4 time. Notes: C#4, C#5, C#6. Bass clef, 4/4 time. Notes: C#3, C#4.

Exercise 2

Write the notes and accidentals above the pitch class and octave register.

Musical notation for Exercise 2, left side. Treble clef, 4/4 time. Notes: Bb3, Bb4, Bb5. Bass clef, 4/4 time. Notes: Bb2, Bb3.

Musical notation for Exercise 2, right side. Treble clef, 4/4 time. Notes: Eb3, Eb4, Eb5. Bass clef, 4/4 time. Notes: Eb2, Eb3.

Write The Order of Accidentals

Exercise 1

Write the next letters in the order of sharps.

F C G D A E B

Exercise 2

Write the next letters in the order of flats.

B E A D G C F

Key Signature Identification

Exercise 1

1. Write the major and minor keys that use each key signature below the staff.
2. The answer in m. 1 is your example.

A musical staff in treble clef with eight measures. Each measure contains a key signature symbol. Below each measure is a label: C/A-, G/E-, D/B-, F/D-, Bb/G-, G/E-, Bb/G-, D/B-. The labels are underlined.

Exercise 2

1. Write the major and minor keys that use each key signature below the staff.
2. The answer in m. 1 is your example.

A musical staff in bass clef with eight measures. Each measure contains a key signature symbol. Below each measure is a label: C/A-, G/E-, D/B-, F/D-, Bb/G-, G/E-, Bb/G-, D/B-. The labels are underlined.

Exercise 3

1. Write the major and minor keys that use each key signature below the staff.
2. The answer in m. 1 is your example.

A musical staff in grand staff (treble and bass clefs) with eight measures. Each measure contains a key signature symbol. Below each measure is a label: C/A-, D/B-, Bb/G-, F/D-, G/E-, C/A-, D/B-, Bb/G-. The labels are underlined.

Write Key Signatures

Exercise 1

1. Write the key signature on the staff above the names of they relative keys that use the key signature.
2. The answer in m. 1 is your example.

A musical staff in treble clef with a key signature of one sharp (F#). Below the staff are eight measures, each containing a chord name underlined. The key signature symbol (F#) is placed above the staff at the beginning of each measure. The chord names are: C/A-, G/E-, D/B-, F/D-, Bb/G-, G/E-, Bb/G-, and D/B-.

Exercise 2

1. Write the key signature on the staff above the names of they relative keys that use the key signature.
2. The answer in m. 1 is your example.

A musical staff in bass clef with a key signature of one sharp (F#). Below the staff are eight measures, each containing a chord name underlined. The key signature symbol (F#) is placed above the staff at the beginning of each measure. The chord names are: C/A-, G/E-, D/B-, F/D-, Bb/G-, G/E-, Bb/G-, and D/B-.

Exercise 3

1. Write the key signature on the staff above the names of they relative keys that use the key signature.
2. The answer in m. 1 is your example.

A musical staff in treble clef with a key signature of two sharps (F# and C#). Below the staff are eight measures, each containing a chord name underlined. The key signature symbols (F# and C#) are placed above the staff at the beginning of each measure. The chord names are: C/A-, D/B-, Bb/G-, F/D-, G/E-, C/A-, D/B-, and Bb/G-.

Grand Staff Exercises

Exercise 1

Label the octave registers for C notes.

Musical notation for Exercise 1. The grand staff consists of a treble clef and a bass clef. The notes are arranged in four measures. The labels for the C notes are as follows:

C4	C5	C6	C4	C6	C5	C6	C6	C5	C6	C5	C6
C2	C4	C3	C3	C4	C2	C3	C4	C3	C2	C3	C4

Exercise 2

Label the pitch class and octave register for all notes. The register number changes on C.

Musical notation for Exercise 2. The grand staff shows a continuous scale of notes. The labels for the notes are as follows:

C2	D2	E2	F2	G2	A2	B2	C3	D3	E3	F3	G3	A3	B3	C4	C4	D4	E4	F4	G4	A4	B4	C5	D5	E5	F5	G5	A5	B5	C6
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Exercise 3

In every measure there are five notes that are the same pitch class and a sixth note that is not in the pitch class. Circle the one note in each measure that does not belong in the pitch class of the other notes in the measure.

Musical notation for Exercise 3. The grand staff shows four measures of music. Each measure contains five notes of the same pitch class (C) and one note of a different pitch class (D). The notes are grouped by boxes for identification.

Pitch and Notes 7: Simple Intervals 2 Workbook Answer Key

Write Simple Intervals

Harmonic Intervals

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 what the "some kind of..." note would be to complete the interval name written below the staff.
3. Write in the second note with accidentals/stems above/next to the note to complete the interval.
4. Use courtesy accidentals.

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

Ascending Intervals

1. Complete the ascending intervals by writing a note to the right of the note provided. Add a stem for half and quarter notes.
2. Think up the basic musical alphabet and figure out what the "some kind of..." note would be to complete 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.
4. Use courtesy accidentals.

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. M2 asc. m2 asc. M2 asc. P4 asc. M6 asc. P4 asc. M6

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 Intervals

1. Complete the descending intervals by writing a note to the right of the note provided. Add a stem for half and quarter notes.
2. Think down the basic musical alphabet and figure out what the "some kind of..." note would be to complete 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.
4. Use courtesy accidentals.

Whole Notes

dsc. m2 dsc. M7 dsc. M2 dsc. m7 dsc. m3 dsc. M6 dsc. M3 dsc. M6
dsc. P4 dsc. P5 dsc. A4 dsc. d5 dsc. m2 dsc. M6 dsc. P4 dsc. d5

Half Notes

dsc. P8 dsc. M7 dsc. m7 dsc. M6 dsc. m6 dsc. P5 dsc. d5 dsc. A4
dsc. P4 dsc. M3 dsc. m3 dsc. M2 dsc. m2 PU dsc. M7 dsc. M2

Quarter Notes

dsc. m2 dsc. M2 dsc. m3 dsc. M3 dsc. P4 dsc. A4 dsc. d5 dsc. P5
dsc. m6 dsc. M6 dsc. m7 dsc. M7 dsc. P8 dsc. m2 dsc. P4 dsc. m6

Write and ID Augmented Seconds

Exercise 1

1. Write interval direction and A2 below the measures that have intervals of an augmented second.
2. Write interval direction and m3 below the measures that have intervals of a minor third.

asc. A2 asc. A2 asc. A2 asc. A2 asc. m3 asc. m3 asc. A2 asc. m3

asc. m3 asc. A2 asc. m3 hrm. m3 hrm. A2 hrm. A2 hrm. m3 dsc. A2

Exercise 2

1. Complete the interval to make an A2.

asc. A2 asc. A2 asc. A2 asc. A2 asc. A2 dsc. A2 dsc. A2 dsc. A2

dsc. A2 dsc. A2 dsc. A2 hrm. A2 hrm. A2 hrm. A2 hrm. m3 hrm. A2

Exercise 3

1. Complete the interval to make an A2.

asc. A2 asc. A2 asc. A2 asc. A2 asc. A2 dsc. A2 dsc. A2 dsc. A2

dsc. A2 dsc. A2 dsc. A2 hrm. A2 hrm. A2 hrm. A2 hrm. m3 hrm. A2

Interval Inversions

Exercise 1

Fill in the blanks with the correct interval quality.

Any inverted P interval becomes a P interval.

Any inverted m interval becomes a M interval.

Any inverted M interval becomes a m interval.

Any inverted A interval becomes a d interval.

Any inverted d interval becomes an A interval.

Any inverted M interval becomes a m interval.

Any inverted m interval becomes a M interval.

Any inverted P interval becomes a P interval.

Any inverted A interval becomes a d interval.

Any inverted M interval becomes a m interval.

Any inverted P interval becomes a P interval.

Any inverted m interval becomes a M interval.

Any inverted M interval becomes a m interval.

Any inverted d interval becomes an A interval.

Any inverted A interval becomes a d interval.

Any inverted P interval becomes a P interval.

Exercise 2

Fill in the blanks with the correct interval quality and distance.

An inverted P5 becomes a P4.

An inverted P8 becomes a P8.

An inverted A4 becomes a d5.

An inverted M3 becomes a m6.

An inverted M6 becomes a m3.

An inverted m6 becomes a M3.

An inverted m2 becomes a M7.

An inverted d5 becomes an A4.

An inverted P8 becomes a P8.

An inverted m7 becomes a M2.

An inverted m7 becomes a M2.

An inverted P4 becomes a P5.

An inverted PU becomes a PU.

An inverted d5 becomes an A4.

An inverted M2 becomes a m7.

An inverted M7 becomes a m2.

An inverted m7 becomes a M2.

An inverted m3 becomes a M6.

An inverted A4 becomes a d5.

An inverted M3 becomes a m6.

An inverted M2 becomes a m7.

An inverted m2 becomes a M7.

Write Interval Inversions: Accidentals

Exercise 1

1. Write the direction, quality and distance of the interval below the staff.
2. Invert the interval by moving the lower note of the interval above the higher note in the following blank measure using accidentals.
3. Write the direction, quality and distance of the inverted interval below the staff.
4. The first two measures are your example.

hrm. M2 hrm. m7 hrm. M3 hrm. m6 hrm. P4 hrm. P5 hrm. P5 hrm. P4

hrm. m3 hrm. M6 hrm. A4 hrm. d5 hrm. d5 hrm. A4 hrm. d5 hrm. A4

Exercise 2

1. Write the direction, quality and distance of the interval below the staff.
2. Invert the interval by moving the lower note of the interval above the higher note in the following blank measure using accidentals.
3. Write the direction, quality and distance of the inverted interval below the staff.
4. The first two measures are your example.

hrm. m2 hrm. M7 hrm. M3 hrm. m6 hrm. P4 hrm. P5 hrm. d5 hrm. A4

hrm. m3 hrm. M6 hrm. P8 hrm. P8 hrm. M2 hrm. m7 hrm. PU hrm. PU

Write and ID Augmented Fifth

Exercise 1

1. Write interval direction and A5 below the measures that have intervals of an augmented fifth.
2. Write interval direction and m6 below the measures that have intervals of a minor sixth.

asc. A5 asc. m6 asc. A5 asc. m6 asc. m6 asc. A5 dsc. A5 dsc. m6

dsc. A5 dsc. m6 dsc. A5 hrm. A5 hrm. m6 hrm. A5 hrm. A5 hrm. m6

Exercise 2

1. Complete the interval to make an A5.

asc. A5 asc. A5 asc. A5 asc. A5 asc. A5 asc. A5 dsc. A5 dsc. A5

dsc. A5 dsc. A5 dsc. A5 hrm. A5 hrm. A5 hrm. A5 hrm. A5 hrm. m6

Exercise 3

1. Complete the interval to make an A5.

asc. A5 asc. A5 asc. A5 asc. A5 asc. A5 asc. A5 dsc. A5 dsc. A5

dsc. A5 dsc. A5 dsc. A5 hrm. A5 hrm. A5 hrm. A5 hrm. A5 hrm. m6

Pitch and Notes 8

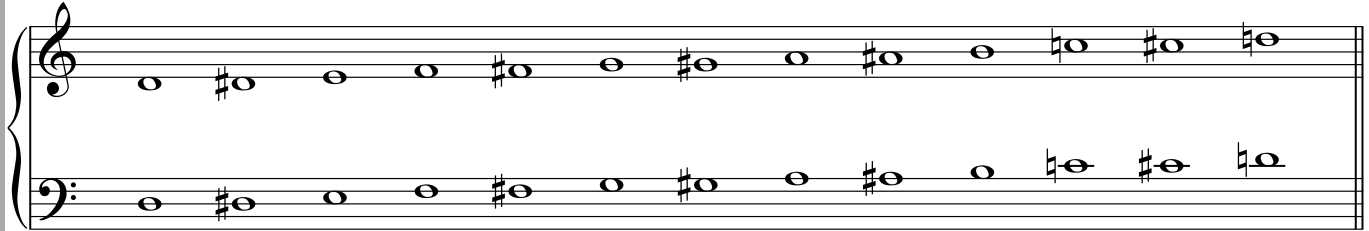
Workbook

Answer Key

Write Chromatic Scales

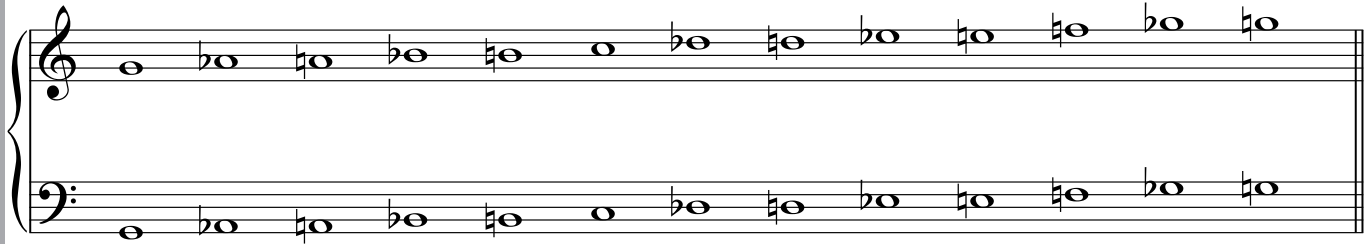
Exercise 1

1. Write an ascending chromatic scale starting and ending on the notes already on the staff.
2. Use sharp and natural notes only.



Exercise 2

1. Write an ascending chromatic scale starting and ending on the notes already on the staff.
2. Use flat and natural notes only.



Exercise 3

1. Write a descending chromatic scale starting and ending on the notes already on the staff.
2. Use sharp and natural notes only.

A musical staff with a treble clef and a bass clef. The treble clef staff contains a descending chromatic scale starting on G4 (G-clef, second line) and ending on G3 (G-clef, second space). The notes are: G4 (natural), F#4 (sharp), F4 (natural), E#4 (sharp), E4 (natural), D#4 (sharp), D4 (natural), C#4 (sharp), C4 (natural), B#4 (sharp), B4 (natural), A#4 (sharp), A4 (natural), G#4 (sharp), G4 (natural). The bass clef staff contains a descending chromatic scale starting on G4 (G-clef, second space) and ending on G3 (G-clef, second space). The notes are: G4 (natural), F#4 (sharp), F4 (natural), E#4 (sharp), E4 (natural), D#4 (sharp), D4 (natural), C#4 (sharp), C4 (natural), B#4 (sharp), B4 (natural), A#4 (sharp), A4 (natural), G#4 (sharp), G4 (natural).

Exercise 4

1. Write a descending chromatic scale starting and ending on the notes already on the staff.
2. Use flat and natural notes only.

A musical staff with a treble clef and a bass clef. The treble clef staff contains a descending chromatic scale starting on Bb4 (B-flat, second space) and ending on Bb3 (B-flat, second space). The notes are: Bb4 (flat), B4 (natural), Bb4 (flat), Ab4 (flat), A4 (natural), Ab4 (flat), Gb4 (flat), G4 (natural), Gb4 (flat), Fb4 (flat), F4 (natural), Fb4 (flat), Eb4 (flat), E4 (natural), Eb4 (flat), D4 (natural), D4 (flat), D4 (natural), C4 (natural), C4 (flat), C4 (natural), Bb4 (flat). The bass clef staff contains a descending chromatic scale starting on Bb4 (B-flat, second space) and ending on Bb3 (B-flat, second space). The notes are: Bb4 (flat), B4 (natural), Bb4 (flat), Ab4 (flat), A4 (natural), Ab4 (flat), Gb4 (flat), G4 (natural), Gb4 (flat), Fb4 (flat), F4 (natural), Fb4 (flat), Eb4 (flat), E4 (natural), Eb4 (flat), D4 (natural), D4 (flat), D4 (natural), C4 (natural), C4 (flat), C4 (natural), Bb4 (flat).

Write Major Scales with Accidentals

Exercise 1

1. Write ascending major scales starting on the notes provided and add accidentals.
2. Use whole notes.

Exercise 2

1. Write ascending major scales starting on the notes provided and add accidentals.
2. Use whole notes.

Exercise 3

1. Write descending major scales starting on the notes provided and add accidentals.
2. Use whole notes.

Exercise 4

1. Write descending major scales starting on the notes provided and add accidentals.
2. Use whole notes.

Write Major Scales: Key Signatures

Exercise 1

1. Write the key signature for the tonic of the major scale.
2. Write an ascending major scale with whole notes.

A grand staff with two staves. The treble clef staff has a key signature of two sharps (F# and C#) and contains an ascending major scale starting on D4 with whole notes. The bass clef staff has a key signature of two sharps and contains an ascending major scale starting on D3 with whole notes.

Exercise 2

1. Write the key signature for the tonic of the major scale.
2. Write an ascending major scale with whole notes.

A grand staff with two staves. The treble clef staff has a key signature of one flat (Bb) and contains an ascending major scale starting on D4 with whole notes. The bass clef staff has a key signature of one flat and contains an ascending major scale starting on D3 with whole notes.

Exercise 3

1. Write the key signature for the tonic of the major scale. (Hint...the tonic should be flat)
2. Write a descending major scale with whole notes.

A grand staff with two staves. The treble clef staff has a key signature of one flat (Bb) and contains a descending major scale starting on D5 with whole notes. The bass clef staff has a key signature of one flat and contains a descending major scale starting on D4 with whole notes.

Exercise 4

1. Write the key signature for the tonic of the major scale.
2. Write a descending major scale with whole notes.

A grand staff with two staves. The treble clef staff has a key signature of one sharp (F#) and contains a descending major scale starting on D5 with whole notes. The bass clef staff has a key signature of one sharp and contains a descending major scale starting on D4 with whole notes.

Write Nat. Minor Scales: Accidentals

Exercise 1

1. Write ascending natural minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Musical staff for Exercise 1. The treble clef contains notes G4, F#4, G4, A4, C#5, B4, A4, G4. The bass clef contains notes G3, F#3, G3, A3, C#4, B3, A3, G3.

Exercise 2

1. Write ascending natural minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Musical staff for Exercise 2. The treble clef contains notes D4, C#4, D4, E4, F#4, E4, D4. The bass clef contains notes D3, C#3, D3, E3, F#3, E3, D3.

Exercise 3

1. Write ascending natural minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Musical staff for Exercise 3. The treble clef contains notes E4, D#4, E4, F#4, A#4, G#4, F#4, E4. The bass clef contains notes E3, D#3, E3, F#3, A#3, G#3, F#3, E3.

Exercise 4

1. Write ascending natural minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Musical staff for Exercise 4. The treble clef contains notes F#4, E#4, F#4, G#4, B#4, A#4, G#4, F#4. The bass clef contains notes F#3, E#3, F#3, G#3, B#3, A#3, G#3, F#3.

Write Nat. Minor Scales: Key Sig

Exercise 1

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef has a key signature of two sharps (F# and C#). The bass clef has a key signature of two sharps (F# and C#). The notes provided are: Treble clef: G4, A4, B4, C5; Bass clef: G3, A3, B3, C4.

Exercise 2

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of one sharp (F#). The notes provided are: Treble clef: G4, A4, B4, C5; Bass clef: G3, A3, B3, C4.

Exercise 3

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef has a key signature of one flat (Bb). The bass clef has a key signature of one flat (Bb). The notes provided are: Treble clef: G4, A4, B4, C5; Bass clef: G3, A3, B3, C4.

Exercise 4

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef has a key signature of one sharp (F#). The bass clef has a key signature of one sharp (F#). The notes provided are: Treble clef: G4, A4, B4, C5; Bass clef: G3, A3, B3, C4.

Write Maj. Pentatonic: Accidentals

Exercise 1

1. Write ascending major pentatonic scales starting on the notes provided and add accidentals.
2. Use whole notes.

A musical staff with a treble clef and a grand staff bracket. The notes are: G4 (whole), A4 (whole), B4 (whole, with a sharp sign), C5 (whole), D5 (whole), E5 (whole).

Exercise 2

1. Write ascending major pentatonic scales starting on the notes provided and add accidentals.
2. Use whole notes.

A musical staff with a treble clef and a grand staff bracket. The notes are: E4 (whole), F#4 (whole), G4 (whole), A4 (whole), B4 (whole), C5 (whole).

Exercise 3

1. Write ascending major pentatonic scales starting on the notes provided and add accidentals.
2. Use whole notes.

A musical staff with a treble clef and a grand staff bracket. The notes are: Bb4 (whole, with a flat sign), C5 (whole), D5 (whole), E5 (whole), F#5 (whole, with a sharp sign), G5 (whole, with a flat sign).

Exercise 4

1. Write ascending natural minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

A musical staff with a treble clef and a grand staff bracket. The notes are: G4 (whole), A4 (whole), Bb4 (whole, with a flat sign), C5 (whole), D5 (whole), E5 (whole), F5 (whole, with a flat sign), G5 (whole).

Write Min. Pentatonic: Accidentals

Exercise 1

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

Musical staff for Exercise 1. The treble clef contains notes C4, D4, E4, F#4, G4, A4. The bass clef contains notes C4, D4, E4, F#4, G4, A4.

Exercise 2

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

Musical staff for Exercise 2. The treble clef contains notes C4, Bb3, Ab3, G3, F3, E3. The bass clef contains notes C4, Bb3, Ab3, G3, F3, E3.

Exercise 3

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

Musical staff for Exercise 3. The treble clef contains notes C4, D4, E4, F4, G4, A4. The bass clef contains notes C4, D4, E4, F4, G4, A4.

Exercise 4

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

Musical staff for Exercise 4. The treble clef contains notes C4, Bb3, Ab3, G3, F3, E3. The bass clef contains notes C4, Bb3, Ab3, G3, F3, E3.

Write Maj. Pentatonic: Key Sig.

Exercise 1

1. Write the key signature for the tonic of the major pentatonic scale.
2. Write an ascending major pentatonic scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef staff has a key signature of two sharps (F# and C#) and contains five whole notes: F#4, A4, C5, E5, and G5. The bass clef staff has a key signature of two sharps and contains five whole notes: F#3, A3, C4, E4, and G4.

Exercise 2

1. Write the key signature for the tonic of the major pentatonic scale.
2. Write an ascending major pentatonic scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef staff contains five whole notes: G4, B4, D5, F5, and A5. The bass clef staff contains five whole notes: G3, B3, D4, F4, and A4.

Exercise 3

1. Write the key signature for the tonic of the major pentatonic scale.
2. Write an ascending major pentatonic scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef staff has a key signature of one flat (Bb) and contains five whole notes: Bb4, D5, F5, Ab5, and C6. The bass clef staff has a key signature of one flat and contains five whole notes: Bb3, D4, F4, Ab4, and C5.

Exercise 4

1. Write the key signature for the tonic of the major pentatonic scale.
2. Write an ascending major pentatonic scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef staff has a key signature of one sharp (F#) and contains five whole notes: F#4, A4, C5, E5, and G5. The bass clef staff has a key signature of one sharp and contains five whole notes: F#3, A3, C4, E4, and G4.

Write Min. Pentatonic: Key Sig.

Exercise 1

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef has a key signature of one flat (Bb) and contains six whole notes: Bb, C, D, E, F, G. The bass clef has a key signature of one flat (Bb) and contains six whole notes: Bb, C, D, E, F, G.

Exercise 2

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef has a key signature of two flats (Bb, Eb) and contains six whole notes: Bb, C, D, Eb, F, G. The bass clef has a key signature of two flats (Bb, Eb) and contains six whole notes: Bb, C, D, Eb, F, G.

Exercise 3

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef has a key signature of one sharp (F#) and contains six whole notes: F#, G, A, B, C, D. The bass clef has a key signature of one sharp (F#) and contains six whole notes: F#, G, A, B, C, D.

Exercise 4

1. Write the key signature for the tonic of the natural minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The treble clef has a key signature of two sharps (F#, C#) and contains six whole notes: F#, G, A, B, C#, D. The bass clef has a key signature of two sharps (F#, C#) and contains six whole notes: F#, G, A, B, C#, D.

Write Harm. Minor Scales: Accidentals

Exercise 1

1. Write ascending harmonic minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Musical staff for Exercise 1 showing a harmonic minor scale starting on G4. The notes are G4, A4, B \flat 4, C5, D5, E \flat 5, F \sharp 5, G5. The scale is written in treble clef with a key signature of one flat.

Exercise 2

1. Write ascending harmonic minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Musical staff for Exercise 2 showing a harmonic minor scale starting on E4. The notes are E4, F4, G \flat 4, A4, B4, C \flat 5, D \sharp 5, E5. The scale is written in treble clef with a key signature of one flat.

Exercise 3

1. Write ascending harmonic minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Musical staff for Exercise 3 showing a harmonic minor scale starting on C4. The notes are C4, D4, E \flat 4, E4, F4, G \flat 4, A \flat 4, C5. The scale is written in treble clef with a key signature of one flat.

Exercise 4

1. Write ascending harmonic minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

A musical exercise consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notes are as follows:

Staff	1	2	3	4	5	6	7	8
Treble	G4	A4	B4	C5	B4	A4	G4	F#4
Bass	G3	F#3	E3	D3	C3	B2	A2	G2

Write Harm. Minor Scales: Key Sig.

Exercise 1

1. Write the key signature for the tonic of the harmonic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef and a key signature of one flat (Bb). The notes are: Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G3, A3, Bb3, C4, D4, E4, F4, G4.

Exercise 2

1. Write the key signature for the tonic of the harmonic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The upper staff has a treble clef and a key signature of two flats (Bb, Eb). The lower staff has a bass clef and a key signature of two flats (Bb, Eb). The notes are: Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G3, A3, Bb3, C4, D4, E4, F4, G4.

Exercise 3

1. Write the key signature for the tonic of the harmonic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef and a key signature of one flat (Bb). The notes are: Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G3, A3, Bb3, C4, D4, E4, F4, G4.

Exercise 4

1. Write the key signature for the tonic of the harmonic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

A grand staff with two staves. The upper staff has a treble clef and a key signature of two flats (Bb, Eb). The lower staff has a bass clef and a key signature of two flats (Bb, Eb). The notes are: Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G3, A3, Bb3, C4, D4, E4, F4, G4.

Write Mel. Minor Scales: Accidentals

Exercise 1

1. Write ascending real melodic minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Exercise 2

1. Write ascending real melodic minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Exercise 3

1. Write ascending real melodic minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Exercise 4

1. Write ascending real melodic minor scales starting on the notes provided and add accidentals.
2. Use whole notes.

Write Mel. Minor Scales: Key Sig.

Exercise 1

1. Write the key signature for the tonic of the real melodic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

Musical staff for Exercise 1. The key signature is one flat (Bb). The notes provided are G4, A4, Bb4, C5, D5, Eb5, E5, and F5. The notes are placed on a grand staff (treble and bass clefs).

Exercise 2

1. Write the key signature for the tonic of the real melodic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

Musical staff for Exercise 2. The key signature is two flats (Bb, Eb). The notes provided are Gb4, Ab4, Bb4, C5, D5, Eb5, E5, and F5. The notes are placed on a grand staff (treble and bass clefs).

Exercise 3

1. Write the key signature for the tonic of the real melodic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided.

Musical staff for Exercise 3. The key signature is one flat (Bb). The notes provided are G4, Ab4, Bb4, C5, D5, Eb5, E5, and F5. The notes are placed on a grand staff (treble and bass clefs).

Exercise 4

1. Write the key signature for the tonic of the real melodic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided. ed.

Musical staff for Exercise 4. The key signature is two flats (Bb, Eb). The notes provided are Gb4, Ab4, Bb4, C5, D5, Eb5, E5, and F5. The notes are placed on a grand staff (treble and bass clefs).

Write C Mel. Min. Scales: Accidentals

Exercise 1

1. Write ascending + descending classical melodic minor scales and add accidentals.
2. Use whole notes.

Musical notation for Exercise 1, showing the C melodic minor scale with accidentals. The scale is written in two staves (treble and bass clefs) using whole notes. The notes are: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The accidentals are: natural for C, D, E, F, G, A; flat for B; natural for A, G, F, E, D, C.

Exercise 2

1. Write ascending + descending classical melodic minor scales and add accidentals.
2. Use whole notes.

Musical notation for Exercise 2, showing the C melodic minor scale with accidentals. The scale is written in two staves (treble and bass clefs) using whole notes. The notes are: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The accidentals are: natural for C, D, E, F, G, A; flat for B; natural for A, G, F, E, D, C.

Exercise 3

1. Write ascending + descending classical melodic minor scales and add accidentals.
2. Use whole notes.

Musical notation for Exercise 3, showing the C melodic minor scale with accidentals. The scale is written in two staves (treble and bass clefs) using whole notes. The notes are: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The accidentals are: natural for C, D, E, F, G, A; flat for B; natural for A, G, F, E, D, C.

Exercise 4

1. Write ascending + descending classical melodic minor scales and add accidentals.
2. Use whole notes.

Musical notation for Exercise 4, showing the C melodic minor scale with accidentals. The scale is written in two staves (treble and bass clefs) using whole notes. The notes are: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The accidentals are: natural for C, D, E, F, G, A; flat for B; natural for A, G, F, E, D, C.

Write C Mel. Min. Scales: Key Sig.

Exercise 1

1. Write the key signature for the tonic of the classical melodic minor scale.
2. Write ascending + descending classical melodic minor scales with whole notes.

Musical notation for Exercise 1: A grand staff with two staves. The key signature is one flat (Bb). The ascending scale consists of whole notes: C, D, E, F, G, A, Bb, A, G, F, E, D, C. The descending scale consists of whole notes: C, Bb, Ab, G, F, E, D, C.

Exercise 2

1. Write the key signature for the tonic of the classical melodic minor scale.
2. Write ascending + descending classical melodic minor scales with whole notes.

Musical notation for Exercise 2: A grand staff with two staves. The key signature is one flat (Bb). The ascending scale consists of whole notes: C, D, E, F, G, A, Bb, A, G, F, E, D, C. The descending scale consists of whole notes: C, Bb, Ab, G, F, E, D, C.

Exercise 3

1. Write the key signature for the tonic of the classical melodic minor scale.
2. Write ascending + descending classical melodic minor scales with whole notes.

Musical notation for Exercise 3: A grand staff with two staves. The key signature is one flat (Bb). The ascending scale consists of whole notes: C, D, E, F, G, A, Bb, A, G, F, E, D, C. The descending scale consists of whole notes: C, Bb, Ab, G, F, E, D, C.

Exercise 4

1. Write the key signature for the tonic of the real melodic minor scale.
2. Write an ascending natural minor scale with whole notes starting from the notes provided. ed.

Musical notation for Exercise 4: A grand staff with two staves. The key signature is one flat (Bb). The ascending scale consists of whole notes: C, D, E, F, G, A, Bb, A, G, F, E, D, C. The descending scale consists of whole notes: C, Bb, Ab, G, F, E, D, C.

Minor Scales Roundup

Exercise 1

1. Write the scale degree numbers for each type of minor scale in the blank boxes.

Natural	$\hat{1}$	$\hat{2}$	$\flat\hat{3}$	$\hat{4}$	$\hat{5}$	$\flat\hat{6}$	$\flat\hat{7}$	$\hat{1}(\hat{8})$
Harmonic	$\hat{1}$	$\hat{2}$	$\flat\hat{3}$	$\hat{4}$	$\hat{5}$	$\flat\hat{6}$	$\hat{7}$	$\hat{1}(\hat{8})$
Melodic	$\hat{1}$	$\hat{2}$	$\flat\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{6}$	$\hat{7}$	$\hat{1}(\hat{8})$

Exercise 2

1. Write the scale degrees, step formula, and note names for natural minor scales in the blank boxes.

Scale Degree	$\hat{1}$	$\hat{2}$	$\flat\hat{3}$	$\hat{4}$	$\hat{5}$	$\flat\hat{6}$	$\flat\hat{7}$	$\hat{1}(\hat{8})$
Minor: Step Formula	Whole	Half	Whole	Whole	Half	Whole	Whole	
A nat. minor	A	B	C	D	E	F	G	A
E nat. minor	E	F \sharp	G	A	B	C	D	E
B nat. minor	B	C \sharp	D	E	F \sharp	G	A	B
G nat. minor	G	A	B \flat	C	D	E \flat	F	G
D nat. minor	D	E	F	G	A	B \flat	C	D

Exercise 3

1. Write the scale degrees, step formula, and note names for harmonic minor scales in the blank boxes.

Scale Degree	$\hat{1}$	$\hat{2}$	$\flat\hat{3}$	$\hat{4}$	$\hat{5}$	$\flat\hat{6}$	$\hat{7}$	$\hat{1}(\hat{8})$
Minor: Step Formula	Whole	Half	Whole	Whole	Half	Whole + Half	Half	
G harm. minor	G	A	B \flat	C	D	E \flat	F \sharp	G
D harm. minor	D	E	F	G	A	B \flat	C \sharp	D

Exercise 4

1. Write the scale degrees, step formula, and note names for real melodic minor scales in the blank boxes.

Scale Degree	$\hat{1}$	$\hat{2}$	$\flat\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{6}$	$\hat{7}$	$\hat{1}(\hat{8})$
Minor: Step Formula	Whole	Half	Whole	Whole	Whole	Whole	Half	
G mel. minor	G	A	B \flat	C	D	E	F \sharp	G
D mel. minor	D	E	F	G	A	B	C \sharp	D

Harmony 2 Workbook Answer Key

Identify & Write Two-Note Power Chords

Exercise 1

1. Write the chord symbol for each power chord above the staff.
2. The first measure is an example.

E⁵
G⁵
B⁵
D⁵
F⁵
A⁵
C⁵
E⁵

9

B^{b5}
E^{b5}
F^{#5}
F⁵
C⁵
F^{#5}
E^{b5}
B^{b5}

Exercise 2

1. Complete the power chord by writing the fifth of the chord a P5 above the root.
1. Write the chord symbol for each power chord above the staff.
2. The first measure is an example.

F^{#5}
G⁵
E^{b5}
A⁵
C⁵
D⁵
F⁵
F^{#5}

9

B^{b5}
F⁵
E^{b5}
E⁵
C⁵
E⁵
E^{b5}
B⁵

Exercise 3

1. Write the power chord starting on the note and octave register that is below the staff.
2. Write the chord symbol for each power chord above the staff.

B^{b5}
C⁵
B^{b5}
E^{b5}
E^{b5}
F⁵
B⁵
D⁵

9

F^{#5}
F⁵
F^{#5}
E⁵
E⁵
G⁵
A⁵
C⁵

ID & Write Three-Note Power Chords

Exercise 1

1. Write the chord symbol for each power chord above the staff.
2. The first measure is an example.

D⁵ F⁵ A⁵ E⁵ G⁵ B⁵ C⁵ E^{b5}
 9 F^{#5} F⁵ C⁵ E⁵ B^{b5} F^{#5} E^{b5} B^{b5}

Exercise 2

1. Complete the power chord by writing the fifth a P5 and the octave a P8 above the root.
1. Write the chord symbol for each power chord above the staff.
2. The first measure is an example.

B^{b5} F⁵ E^{b5} E⁵ C⁵ E⁵ E^{b5} B⁵
 9 F^{#5} G⁵ E^{b5} A⁵ C⁵ D⁵ F⁵ F^{#5}

Exercise 3

1. Write the power chord starting on the note and octave register that is below the staff.
2. Write the chord symbol for each power chord above the staff.

B^{b5} C⁵ B^{b5} E^{b5} E^{b5} F⁵ B⁵ D⁵
 9 F^{#5} F⁵ F^{#5} E⁵ E⁵ G⁵ A⁵ C⁵
 B^{b2} C³ B^{b2} E^{b3} E^{b2} F² B² D³
 F^{#2} F² F^{#3} E³ E² G² A² C³

Change From Triads to Power Chords

Exercise 1

1. Write the chord progression in the top line of staff into the bottom line of staff but using only two-note power chords.
2. Write the root of the power chord in the same octave register as the root of the triad above it.
3. Follow Level 1 interval stem rules.

Exercise 2

1. Write the chord progression in the top line of staff into the bottom line of staff but using only three-note power chords.
2. Write the root of the power chord in the same octave register as the root of the triad above it.
3. Follow Level 1 interval stem rules.

Harmony 3 Workbook Answer Key

Write Triads

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: C#^o

Root: G Third: B^b Fifth: D Chord Symbol: G-

Root: B^b Third: D Fifth: F# Chord Symbol: B^b+

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

Root: E^b Third: G Fifth: B^b Chord Symbol: E^b

Root: F# Third: A Fifth: C Chord Symbol: E^o

Root: F Third: A Fifth: C# Chord Symbol: F+

Root: B^b Third: D Fifth: F Chord Symbol: B^b

Root: E Third: G Fifth: B^b Chord Symbol: E^o

Root: B Third: D Fifth: F Chord Symbol: B^o

Root: C Third: E^b Fifth: G Chord Symbol: C-

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

Root: A Third: C Fifth: E Chord Symbol: A-

Root: A Third: C Fifth: E^b Chord Symbol: A^o

Write the Triad Intervals

1. Write the interval quality and distance (PU, m2, M3, m3, P4, d5, P5, A5) in the blanks.

Between the third and fifth of all augmented triads there is an interval of a M3

Between the root and fifth of all augmented triads there is an interval of a A5

Between the third and fifth of all diminished triads there is an interval of a m3

Between the third and fifth of all minor triads there is an interval of a M3

Between the root and fifth of all minor triads there is an interval of a P5

Between the root and third of all diminished triads there is an interval of a m3

Between the root and third of all major triads there is an interval of a M3

Between the root and third of all augmented triads there is an interval of a M3

Between the root and fifth of all augmented triads there is an interval of a A5

Between the root and fifth of all diminished triads there is an interval of a d5

Between the third and fifth of all major triads there is an interval of a m3

Between the root and fifth of all major triads there is an interval of a P5

Between the root and third of all minor triads there is an interval of a m3

Between the third and fifth of all diminished triads there is an interval of a m3

Between the root and fifth of all diminished triads there is an interval of a d5

Triad Identification

Exercise 1

Write the chord symbol for the written triad above the measure for each triad.

1 C B \flat C- E \flat

5 G- F#- A D-

9 F A- E- B-

Exercise 2

Write the chord symbol for the written triad above the measure for each triad.

G- C- E \flat F#

5 B \flat C E- A-

9 D- F A B-

Exercise 3

1. Write the chord symbol for the written triad **above** the measure for each triad.

1 C#° Bb+ F+ E°

5 G- F#° A B°

9 A° Eb E° B-

Exercise 4

1. Write the chord symbol for the written triad **above** the measure for each triad.

E° B° F#° A

5 G- F+ E° Eb

9 C#° B° A° Bb+

Write Triads with Accidentals

Exercise 1

1. Finish the triad by writing two whole notes above the provided note in each measure (snowman).
2. Add accidentals to create the correct quality for each triad (major or minor).

System 1: D^- , F, A^- , G^-
 System 2: $F^\#^-$, A, B^b , C^-
 System 3: F^b , F^- , B^- , C

Exercise 2

1. Finish the triad by writing two whole notes above the provided note in each measure (snowman).
2. Add accidentals to create the correct quality for each triad (major or minor).

System 1: A, B^- , D^- , F
 System 2: E^- , A^- , B^b , C
 System 3: E^b , $F^\#^-$, G^- , C^-

Exercise 3

1. Finish the triad by writing two whole notes above the provided note in each measure (snowman).
2. Add accidentals to create the correct quality for each triad (major, minor, augmented, diminished).

1 B- E° A B°

5 A° C#° F+ E°

9 G- F#° Bb+ Eb

Exercise 4

1. Finish the triad by writing two whole notes above the provided note in each measure (snowman).
2. Add accidentals to create the correct quality for each triad (major, minor, augmented, diminished).

Bb+ B° E° Eb

5 C#° B° F#° A

9 G- F+ A° E°

ID Arpeggios

Exercise 1

1. What chord would all the notes in each measure make if they were played as a triad?
2. Write the chord symbol above the staff.
3. The first measure is an example.

E^o F⁺ A^o B^o
 5 E^o B^{b+} F^{#o} C
 9 A C^{#o} E^b B^o

Exercise 2

1. What chord would all the notes in each measure make if they were played as a triad?
2. Write the chord symbol above the staff.
3. The first measure is an example.

E- F A- B-
 5 E- B^b F^{#-} C-
 9 G- C^{#o} F B-

Write Arpeggios

Exercise 1

1. Write the ascending arpeggio that is the root, third, and fifth of the chord symbol, starting on the pitch class and octave register that is below the staff
2. Write the arpeggio with quarter notes and accidentals.
3. The first measure is an example.

1 E^o F⁺ A^o B^o
 E3 F3 A3 B3
 5 E^o B^{b+} F^{#o} C
 E4 B^b3 F#4 C4
 9 B⁻ C^{#o} E^b B^o
 B3 C#4 E^b4 B3

Exercise 2

1. Write the ascending arpeggio that is the root, third, and fifth of the chord symbol, starting on the pitch class and octave register that is below the staff
2. Write the arpeggio with quarter notes and accidentals.

1 E⁻ F A⁻ B⁻
 E2 F2 A2 B2
 5 E⁻ B^b F^{#-} A^o
 E3 B^b2 F#3 A2
 9 G⁻ D⁻ E^b C⁻
 G2 D3 E^b3 C3

Exercise 3

1. Write the descending arpeggio that is the fifth, third, and root of the chord symbol, starting on the pitch class and octave register that is below the staff.
2. Write the arpeggio with quarter notes and accidentals.
3. The first measure is an example.

Exercise 4

1. Write the descending arpeggio that is the fifth, third, and root of the chord symbol, starting on the pitch class and octave register that is below the staff.
2. Write the arpeggio with quarter notes and accidentals.
3. The first measure is an example.

ID & Write Alberti Bass

Exercise 1

1. What chord would all the notes in each measure make if they were played as a triad?
2. Write the chord symbol above the staff.
3. The first measure is an example.

1 C F C G

5 C A D- G

9 C Bb F C

Exercise 2 (Rock and Roll Little Star)

1. Write the Alberti Bass arpeggios that are the root, third, and fifth of the chord symbol.
2. Start each Alberti arpeggio on the note and pitch class that is below the measure.
3. The first measure is an example.

1 C Eb A° C Bb C#° G C

C2 Eb2 A2 C2 Bb2 C#3 G2 C2 fine

5 Eb F+ C D Eb Bb C G

Eb2 F2 C3 D2 Eb2 Bb2 C3 G2

ID Triad Inversions

Exercise 1

1. Write "R" in the blank below triads in root position.
2. Write "1st" in the blank below triads in 1st inversion.
3. Write "2nd" in the blank below triads in 2nd inversion.

7

2nd R 1st R R 2nd 2nd R 1st 2nd 1st 1st

7

R R 1st 2nd 2nd 1st 1st R R 1st

12

2nd 1st 2nd 2nd 2nd 2nd R 2nd 1st 1st

Exercise 2

1. Write "R" in the blank below triads in root position.
2. Write "1st" in the blank below triads in 1st inversion.
3. Write "2nd" in the blank below triads in 2nd inversion.

7

1st R 1st 2nd R 2nd R 2nd 2nd R 1st R

7

R 2nd 1st R R 2nd 1st 1st 2nd 2nd

12

2nd 2nd R 1st 2nd 1st 2nd 1st 1st R

Complete The Triad Inversions

Exercise 1

1. Write a root position triad above the "R" s, 1st inversion triads above the "1st"s, and 2nd inversion triads above the "2nd"s.
2. Use half notes.
3. The notes in each measure are the lowest note of the triad or triad inversion.

2nd 1st 1st R R 1st 2nd 1st 2nd 2nd 2nd 2nd

7
R 2nd 1st 1st 2nd R 1st R R 2nd

12
2nd R 1st 2nd 1st 1st R R 1st 2nd

Exercise 2

1. Write a root position triad above the "R" s, 1st inversion triads above the "1st"s, and 2nd inversion triads above the "2nd"s.
2. Use half notes.
3. The notes in each measure are the lowest note of the triad or triad inversion.

R 2nd 1st 1st 2nd 2nd 2nd 2nd R 1st 2nd 1st

7
2nd 1st 1st R 1st R 1st 2nd R 2nd

12
R 2nd 2nd R 1st R R 2nd 1st R

ID Triad Inversions: Figured Bass

Exercise 1

1. Write nothing below triads in root position.
2. Write "6" below triads in 1st inversion.
3. Write " $\frac{6}{4}$ " below triads in 2nd inversion.

Exercise 1 (Treble Clef) - 4/4 time, key of Bb. The triads and their figured bass notations are as follows:

- Staff 1: Triads on G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4. Figured bass: 6/4, 6, 6/4, 6/4, 6/4, 6, 6/4, 6, 6/4, 6, 6.
- Staff 2: Triads on E4, F4, G4, Ab4, Bb4, C5, D5, E5, F5, G5, Ab5, Bb5. Figured bass: 6, 6/4, 6/4, 6/4, 6, 6, 6, 6, 6, 6, 6.
- Staff 3: Triads on C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7. Figured bass: 6/4, 6, 6/4, 6/4, 6/4, 6/4, 6/4, 6/4, 6, 6, 6.

Exercise 2

1. Write nothing below triads in root position.
2. Write "6" below triads in 1st inversion.
3. Write " $\frac{6}{4}$ " below triads in 2nd inversion.

Exercise 2 (Bass Clef) - 4/4 time, key of Bb. The triads and their figured bass notations are as follows:

- Staff 1: Triads on G1, A1, Bb1, C2, D2, E2, F2, G2, A2, Bb2, C3, D3. Figured bass: 6, 6/4, 6/4, 6, 6, 6/4, 6/4, 6/4, 6/4, 6/4, 6.
- Staff 2: Triads on E3, F3, G3, Ab3, Bb3, C4, D4, E4, F4, G4, Ab4, Bb4. Figured bass: 6/4, 6, 6/4, 6, 6, 6, 6/4, 6/4, 6/4, 6/4.
- Staff 3: Triads on C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. Figured bass: 6/4, 6/4, 6/4, 6, 6/4, 6/4, 6/4, 6/4, 6, 6/4, 6/4.

Write Triad Inversions: Figured Bass

Exercise 1

1. Write root position triads where there is no figured bass, 1st inversion triads above the "6"s, and 2nd inversion triads above the "64"s.
2. Use half notes.
3. The notes in each measure are the lowest note of the triad or triad inversion.

6 6/4 6 6 6 6/4 6/4 6

7 6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4

12 6 6 6/4 6 6 6 6/4 6

Exercise 2

1. Write root position triads where there is no figured bass, 1st inversion triads above the "6"s, and 2nd inversion triads above the "64"s.
2. Use half notes.
3. The notes in each measure are the lowest note of the triad or triad inversion.

6/4 6/4 6 6/4 6 6/4 6 6 6/4 6/4

7 6 6 6/4 6/4 6/4 6 6/4 6/4 6/4

12 6 6 6/4 6/4 6/4 6/4 6/4 6/4 6/4

ID Figured Bass: Grand Staff

Exercise 1

1. Write nothing below triads with bass clef notes in root position.
2. Write "6" below the grand staff for triads with bass clef notes in 1st inversion.
3. Write " $\frac{6}{4}$ " below the grand staff for triads with bass clef notes in 2nd inversion.

Exercise 2

1. Write nothing below triads with bass clef notes in root position.
2. Write "6" below the grand staff for triads with bass clef notes in 1st inversion.
3. Write " $\frac{6}{4}$ " below the grand staff for triads with bass clef notes in 2nd inversion.

Exercise 3

1. Write nothing below triads with bass clef notes in root position.
2. Write "6" below the grand staff for triads with bass clef notes in 1st inversion.
3. Write " $\frac{6}{4}$ " below the grand staff for triads with bass clef notes in 2nd inversion.

ID & Write Slash Chords

Exercise 1

1. Write the chord symbol with the slash (slash chords) above each chord.

F/C G-/D A-/C B \flat /F C/E D-/A E $^{\circ}$ /B \flat F/A G-/B \flat A-/E B \flat /D C/G
 7 D-/F E $^{\circ}$ /G B $^{\circ}$ /D G/B B \flat $^+$ /F \sharp D/A A $^{\circ}$ /E \flat C-/E \flat E \flat /B \flat A $^{\circ}$ /C
 12 C-/G B $^{\circ}$ /F G/D E-/B F $^+$ /A A/C \sharp F \sharp -/C \sharp B \flat $^+$ /D E-/G E \flat /G

Exercise 2

1. Write the triad starting on the pitch class and octave register that is below the staff.

G-/B \flat A-/E B-/D C \sharp /G D/F \sharp E $^{\circ}$ /G B $^{\circ}$ /D G/B F/C F \sharp -/A A-/C B-/F \sharp
 7 C \sharp /E D-/A E $^{\circ}$ /B \flat A/E G/D E-/B F $^+$ /A A/C \sharp F \sharp -/C \sharp B \flat $^+$ /D
 12 E-/G E \flat /G B \flat $^+$ /F \sharp D/A A $^{\circ}$ /E \flat C-/E \flat E \flat /B \flat A $^{\circ}$ /C C-/G B $^{\circ}$ /F

Chord Quality Formulas

Exercise 1

1. Write the quality of the chords for a harmonized major scale in the top line of blanks.
2. Write the roman numerals for a harmonized major scale in the bottom line blanks boxes.

Chord Quality:	Major	Minor	Minor	Major	Major	Minor	Diminished
Roman Numerals:	I	ii	iii	IV	V	vi	vii^o

Exercise 2

1. Write the quality of the chords for a harmonized natural minor scale in the top line of blanks.
2. Write the roman numerals for a harmonized natural minor scale in the bottom line blanks boxes.

Chord Quality:	Minor	Diminished	Major	Minor	Minor	Major	Major
Roman Numerals:	i	ii^o	III	iv	v	VI	VII

Exercise 3

1. Write the quality of the chords for a harmonized harmonic minor scale in the top line of blanks.
2. Write the roman numerals for a harmonized harmonic minor scale in the bottom line blanks boxes.

Chord Quality:	Minor	Diminished	Augmented	Minor	Major	Major	Diminished
Roman Numerals:	i	ii^o	III+	iv	V	VI	vii^o

Exercise 4

1. Write the quality of the chords for a harmonized real melodic minor scale in the top line of blanks.
2. Write the roman numerals for a harmonized real melodic minor scale in the bottom line blanks boxes.

Chord Quality:	Minor	Minor	Augmented	Major	Major	Diminished	Diminished
Roman Numerals:	i	ii	III+	IV	V	vi^o	vii^o

Write Harmonized Major Scales

Exercise 1

1. Write the key signature for the tonic of the major scale.
2. Write ascending major scales with whole notes up to $\hat{6}$.
3. Harmonize the major scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Musical notation for Exercise 1. The key signature is D major (two sharps). The scale is written in treble clef with whole notes: D, E, F#, G, A, B, C#. The triads are shown in both treble and bass clefs. The chord symbols above the treble staff are D, E-, F#-, G, A, B-, C#°. The Roman numerals below the bass staff are I, ii, iii, IV, V, vi, vii°.

Exercise 2

1. Write the key signature for the tonic of the major scale.
2. Write ascending major scales with whole notes up to $\hat{6}$.
3. Harmonize the major scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Musical notation for Exercise 2. The key signature is G major (one sharp). The scale is written in treble clef with whole notes: G, A, B, C, D, E, F#. The triads are shown in both treble and bass clefs. The chord symbols above the treble staff are G, A-, B-, C, D, E-, F#°. The Roman numerals below the bass staff are I, ii, iii, IV, V, vi, vii°.

Exercise 3

1. Write the key signature for the tonic of the major scale. (Hint: The first note is really B \flat)
2. Write ascending major scales with whole notes up to $\hat{6}$.
3. Harmonize the major scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Musical notation for Exercise 3. The key signature is B-flat major (two flats). The scale is written in treble clef. The notes are B \flat , C, D, E \flat , F, G, A. The triads are shown in both treble and bass clefs. The chord symbols above the staves are B \flat , C-, D-, E \flat , F, G-, and A $^\circ$. The Roman numerals below the staves are I, ii, iii, IV, V, vi, and vii $^\circ$.

Exercise 4

1. Write the key signature for the tonic of the major scale.
2. Write ascending major scales with whole notes up to $\hat{6}$.
3. Harmonize the major scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Musical notation for Exercise 4. The key signature is F major (one flat). The scale is written in treble clef. The notes are F, G, A, B \flat , C, D, E. The triads are shown in both treble and bass clefs. The chord symbols above the staves are F, G-, A-, B \flat , C, D-, and E $^\circ$. The Roman numerals below the staves are I, ii, iii, IV, V, vi, and vii $^\circ$.

Write Harmonized Nat. Minor Scales

Exercise 1

1. Write the key signature for the tonic of the natural minor scale.
2. Write ascending natural minor scales to $\hat{7}$ with whole notes skipping $\hat{2}$.
3. Harmonize the natural minor scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Musical notation for Exercise 1. The score consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is one flat (Bb). The notes are: D- (D4), E° (E4), F (F4), G- (G4), A- (A4), Bb (Bb4), C (C5). The triads are: i (D4, F4, A4), ii° (E4, G4, Bb4), III (F4, A4, C5), iv (G4, Bb4, D5), v (A4, C5, E5), VI (Bb4, D5, F5), VII (C5, E5, G5). Roman numerals are written below the bass staff.

Exercise 2

1. Write the key signature for the tonic of the natural minor scale.
2. Write ascending natural minor scales to $\hat{7}$ with whole notes skipping $\hat{2}$.
3. Harmonize the natural minor scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Musical notation for Exercise 2. The score consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is two flats (Bb, Eb). The notes are: G- (G4), A° (A4), Bb (Bb4), C- (C5), D- (D5), Eb (Eb5), F (F5). The triads are: i (G4, Bb4, D5), ii° (A4, C5, Eb5), III (Bb4, D5, F5), iv (C5, Eb5, G5), v (D5, F5, A5), VI (Eb5, G5, Bb5), VII (F5, A5, C6). Roman numerals are written below the bass staff.

Exercise 3

1. Write the key signature for the tonic of the natural minor scale.
2. Write ascending natural minor scales to $\hat{b}7$ with whole notes skipping $\hat{2}$.
3. Harmonize the natural minor scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

E- F#° G A- B- C D

i ii° III iv v VI VII

Exercise 4

1. Write the key signature for the tonic of the natural minor scale.
2. Write ascending natural minor scales to $\hat{b}7$ with whole notes skipping $\hat{2}$.
3. Harmonize the natural minor scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

B- C#° D E- F#- G A

i ii° III iv v VI VII

Write Harmonized Harm. Minor Scales

Exercise 1

1. Using the provided notes to start, write ascending harmonic minor scales to $\hat{7}$ with whole notes.
2. Harmonize the harmonic minor scale to the fifth (turn every note into a triad).
3. Add accidentals and very courteous courtesy accidentals to every chord.
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Exercise 2

1. Using the provided notes to start, write ascending harmonic minor scales to $\hat{7}$ with whole notes.
2. Harmonize the harmonic minor scale to the fifth (turn every note into a triad).
3. Add accidentals and very courteous courtesy accidentals to every chord.
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Exercise 3

1. Write the key signature for the tonic of the harmonic minor scale.
2. Write ascending harmonic minor scales to $\hat{7}$ with whole notes.
3. Harmonize the harmonic minor scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Musical notation for Exercise 3. The key signature is one flat (B-flat). The scale is harmonic minor. The chords are: D- (D minor), E° (E diminished), F+ (F augmented), G- (G minor), A (A major), Bb (B-flat major), and C#° (C# diminished). The Roman numerals are: i, ii°, III+, iv, V, VI, and vii°.

Exercise 4

1. Write the key signature for the tonic of the harmonic minor scale.
2. Write ascending harmonic minor scales to $\hat{7}$ with whole notes.
3. Harmonize the harmonic minor scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the staves.

Musical notation for Exercise 4. The key signature is one flat (B-flat). The scale is harmonic minor. The chords are: G- (G minor), A° (A diminished), Bb+ (Bb augmented), C- (C minor), D (D major), Eb (Eb major), and F#° (F# diminished). The Roman numerals are: i, ii°, III+, iv, V, VI, and vii°.

Write Harmonized Mel. Minor Scales

Exercise 1

1. Using the provided notes to start, write ascending real melodic minor scales to $\hat{7}$ with whole notes.
2. Harmonize the real melodic minor scale to the fifth (turn every note into a triad).
3. Add accidentals and very courteous courtesy accidentals to every chord.
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the grand staff.

Exercise 2

1. Using the provided notes to start, write ascending real melodic minor scales to $\hat{7}$ with whole notes.
2. Harmonize the real melodic minor scale to the fifth (turn every note into a triad).
3. Add accidentals and very courteous courtesy accidentals to every chord.
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the grand staff.

Exercise 3

1. Write the key signature for the tonic of the real melodic minor scale.
2. Write ascending real melodic minor scales to $\hat{7}$ with whole notes.
3. Harmonize the real melodic minor scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the grand staff.

Chord symbols above the staves: D- E- F+ G A B° C#°

Roman numerals below the staves: i ii III+ IV V vi° vii°

Exercise 4

1. Write the key signature for the tonic of the real melodic minor scale.
2. Write ascending real melodic minor scales to $\hat{7}$ with whole notes.
3. Harmonize the real melodic minor scale to the fifth (turn every note into a triad).
4. Write the chord symbol for each triad above the staves.
5. Write Roman numerals below the grand staff.

Chord symbols above the staves: G- A- Bb+ C D E° F#°

Roman numerals below the staves: i ii III- IV V vi° vii°

ID Broken Chords

Exercise 1

1. Write the chord symbol for the broken chord in each measure above the staff.
2. Write the Roman Numeral for the chord relating to the major key that works with the key signature.
3. The lowest note in the measure is the root. Write out all 3 note letters on a separate paper to help ID.

Exercise 2

1. Write the chord symbol for the broken chord in each measure above the staff.
2. Write the Roman Numeral for the chord relating to the major key that works with the key signature.
3. The lowest note in the measure is the root.

Exercise 3

1. Write the chord symbol for the broken chord in each measure above the staff.
2. Write the Roman Numeral for the chord relating to the major key that works with the key signature.
3. The lowest note in the measure is the root.

Write Harmonized Scales in Inversion

Write Harmonized Major Scales: First Inversion

Exercise 1

1. The notes provided are $\hat{3}$ of the major scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the major scale to the fifth (turn every note into a triad in first inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

D/F# E-/G F#-/A G/B A/C# B-/D C#°/E
 I⁶ ii⁶ iii⁶ IV⁶ V⁶ vi⁶ vii^{°6}

Exercise 2

1. The notes provided are $\hat{3}$ of the major scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the major scale to the fifth (turn every note into a triad in first inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

G/B A-/C B-/D C/E D/F# E-/G F#°/A
 I⁶ ii⁶ iii⁶ IV⁶ V⁶ vi⁶ vii^{°6}

Exercise 3

1. The notes provided are $\hat{3}$ of the major scale you will harmonize.
2. Write the key signature of the major scale. (Think: the provided notes are $\hat{3}$ of which scale?)
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the major scale to the fifth (turn every note into a triad in first inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Musical notation for Exercise 3. The grand staff consists of a treble clef and a bass clef. Above the treble staff, seven slash chords are written: B \flat /D, C-/E \flat , D-/F, E \flat /G, F/A, G-/B \flat , and A $^\circ$ /C. Below the bass staff, seven figured bass notations are written: I 6 , ii 6 , iii 6 , IV 6 , V 6 , vi 6 , and vii $^\circ 6$. The notes of the triads are placed on the lines and spaces of the grand staff.

Exercise 4

1. The notes provided are $\hat{3}$ of the major scale you will harmonize.
2. Write the key signature of the major scale. (Think: the provided notes are $\hat{3}$ of which scale?)
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the major scale to the fifth (turn every note into a triad in first inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Musical notation for Exercise 4. The grand staff consists of a treble clef and a bass clef. Above the treble staff, seven slash chords are written: F/A, G-/B \flat , A-/C, B \flat /D, C/E, D-/F, and E $^\circ$ /G. Below the bass staff, seven figured bass notations are written: I 6 , ii 6 , iii 6 , IV 6 , V 6 , vi 6 , and vii $^\circ 6$. The notes of the triads are placed on the lines and spaces of the grand staff.

Write Harmonized Natural Minor Scales: First Inversion

Exercise 1

1. The notes provided are $\flat\hat{3}$ of the natural minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the natural minor scale to the fifth (turn every note into a triad in first inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

D-/F E°/G F/A G-/B \flat A-/C B \flat /D C/E
 i^6 $ii^\circ 6$ III^6 iv^6 v^6 VI^6 VII^6

Exercise 2

1. The notes provided are $\flat\hat{3}$ of the natural minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the natural minor scale to the fifth (turn every note into a triad in first inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

G-/B \flat A°/C B \flat /D C-/E \flat D-/F E \flat /G F/A
 i^6 $ii^\circ 6$ III^6 iv^6 v^6 VI^6 VII^6

Exercise 3

1. The notes provided are $\flat\hat{3}$ of the natural minor scale you will harmonize.
2. Write the key signature of the natural minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the natural minor scale to the fifth (turn every note into a triad in first inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Exercise 3 musical notation: A grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notes are: E-G, F#°/A, G/B, A-/C, B-/D, C/E, D/F#. Below the staff are the Roman numerals and figured bass: i 6, ii° 6, III 6, iv 6, v 6, VI 6, VII 6.

Exercise 4

1. The notes provided are $\flat\hat{3}$ of the natural minor scale you will harmonize.
2. Write the key signature of the natural minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the natural minor scale to the fifth (turn every note into a triad in first inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Exercise 4 musical notation: A grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The notes are: B-/D, C#°/E, D/F#, E-/G, F#-/A, G/B, A/C#. Below the staff are the Roman numerals and figured bass: i 6, ii° 6, III 6, iv 6, v 6, VI 6, VII 6.

Write Harmonized Harmonic Minor Scales: First Inversion

Exercise 1

1. The notes provided are $\flat\hat{3}$ of the harmonic minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the harmonic minor scale to the fifth (turn every note into a triad in first inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

D-/F E°/G F+/A G-/B \flat A/C# B \flat /D C#/E

i^6 $ii^\circ 6$ $III+ 6$ $iv 6$ $V 6$ $VI 6$ $vii^\circ 6$

Exercise 2

1. The notes provided are $\flat\hat{3}$ of the harmonic minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the harmonic minor scale to the fifth (turn every note into a triad in first inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

G-/B \flat A°/C B \flat +/D C-/E \flat D/F# E \flat /G F#/A

i^6 $ii^\circ 6$ $III+ 6$ $iv 6$ $V 6$ $VI 6$ $vii^\circ 6$

Exercise 3

1. The notes provided are $\flat\hat{3}$ of the harmonic minor scale you will harmonize.
2. Write the key signature of the harmonic minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the harmonic minor scale to the fifth (turn every note into a triad in first inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

D-/F E^o/G F⁺/A G-/B \flat A/C \sharp B \flat /D C \sharp ^o/E

i^6 $ii^{\circ 6}$ $III_+.6$ iv^6 V^6 VI^6 $vii^{\circ 6}$

Exercise 4

1. The notes provided are really B \flat , which are $\flat\hat{3}$ of the harmonic minor scale you will harmonize.
2. Write the key signature of the harmonic minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the harmonic minor scale to the fifth (turn every note into a triad in first inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

G-/B \flat A^o/C B \flat ⁺/D C-/E \flat D/F \sharp E \flat /G F \sharp ^o/A

i^6 $ii^{\circ 6}$ $III_+.6$ iv^6 V^6 VI^6 $vii^{\circ 6}$

Write Harmonized Real Melodic Minor Scales: First Inversion

Exercise 1

1. The notes provided are $\flat\hat{3}$ of the real melodic minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the real melodic minor scale to the fifth (turn every note into a triad in first inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

D-/F E-/G F+/A G/B A/C# B°/D C#°/E
*i*⁶ *ii*⁶ *III*⁺⁶ *IV*⁶ *V*⁶ *vi*[°]⁶ *vii*[°]⁶

Exercise 2

1. The notes provided are $\flat\hat{3}$ of the real melodic minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the real melodic minor scale to the fifth (turn every note into a triad in first inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

G-/B \flat A-/C B \flat +/D C/E D/F# E°/G F#°/A
*i*⁶ *ii*⁶ *III*⁺⁶ *IV*⁶ *V*⁶ *vi*[°]⁶ *vii*[°]⁶

Exercise 3

1. The notes provided are $\flat\hat{3}$ of the real melodic minor scale you will harmonize.
2. Write the key signature of the real melodic minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the real melodic minor scale to the fifth (turn every note into a triad in first inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

D-/F E-/G F+/A G/B A/C# B^o/D C^o/E

*i*6 *ii*6 *III*₊6 *IV*6 *V*6 *vi*^o6 *vii*^o6

Exercise 4

1. The notes provided are really B^b, which are $\flat\hat{3}$ of the real melodic minor scale you will harmonize.
2. Write the key signature of the real melodic minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the real melodic minor scale to the fifth (turn every note into a triad in first inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

G-/B^b A-/C B^b+/D C/E D/F# E^o/G F^o/A

*i*6 *ii*6 *III*₊6 *IV*6 *V*6 *vi*^o6 *vii*^o6

Write Harmonized Major Scales: Second Inversion

Exercise 1

1. The notes provided are $\hat{5}$ of the major scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the major scale to the fifth (turn every note into a triad in second inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

D/A E-/B F#-/C# G/D A/E B-/F# C#°/G

I_4^6 ii_4^6 iii_4^6 IV_4^6 V_4^6 vi_4^6 vii_4^6

Exercise 2

1. The notes provided are $\hat{5}$ of the major scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the major scale to the fifth (turn every note into a triad in second inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

G/D A-/E B-/F# C/G D/A E-/B F#°/C

I_4^6 ii_4^6 iii_4^6 IV_4^6 V_4^6 vi_4^6 vii_4^6

Exercise 3

1. The notes provided are $\hat{5}$ of the major scale you will harmonize.
2. Write the key signature of the major scale. (Think: the provided notes are $\hat{5}$ of which scale?)
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the major scale to the fifth (turn every note into a triad in second inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Musical notation for Exercise 3. The grand staff shows slash chords above and figured bass below. The slash chords are: B \flat /F, C-/G, D-/A, E \flat /B \flat , F/C, G-/D, and A $^{\circ}$ /E \flat . The figured bass is: I $^{\flat}_4$, ii $^{\flat}_4$, iii $^{\flat}_4$, IV $^{\flat}_4$, V $^{\flat}_4$, vi $^{\flat}_4$, and vii $^{\circ\flat}_4$.

Exercise 4

1. The notes provided are $\hat{5}$ of the major scale you will harmonize.
2. Write the key signature of the major scale. (Think: the provided notes are $\hat{5}$ of which scale?)
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the major scale to the fifth (turn every note into a triad in second inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Musical notation for Exercise 4. The grand staff shows slash chords above and figured bass below. The slash chords are: F/C, G-/D, A-/E, B \flat /F, C/G, D-/A, and E $^{\circ}$ /B \flat . The figured bass is: I $^{\flat}_4$, ii $^{\flat}_4$, iii $^{\flat}_4$, IV $^{\flat}_4$, V $^{\flat}_4$, vi $^{\flat}_4$, and vii $^{\circ\flat}_4$.

Write Harmonized Natural Minor Scales: Second Inversion

Exercise 1

1. The notes provided are $\hat{5}$ of the natural minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the natural minor scale to the fifth (turn every note into a triad in second inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

D-/A E°/B \flat F/C G-/D A-/E B \flat /F C/G
 $i \frac{6}{4}$ $ii^{\circ} \frac{6}{4}$ $III \frac{6}{4}$ $iv \frac{6}{4}$ $v \frac{6}{4}$ $VI \frac{6}{4}$ $VII \frac{6}{4}$

Exercise 2

1. The notes provided are $\hat{5}$ of the natural minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the natural minor scale to the fifth (turn every note into a triad in second inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

G-/D A°/E \flat B \flat /F C-/G D-/A E \flat /B \flat F/C
 $i \frac{6}{4}$ $ii^{\circ} \frac{6}{4}$ $III \frac{6}{4}$ $iv \frac{6}{4}$ $v \frac{6}{4}$ $VI \frac{6}{4}$ $VII \frac{6}{4}$

Exercise 3

1. The notes provided are $\hat{5}$ of the natural minor scale you will harmonize.
2. Write the key signature of the natural minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the natural minor scale to the fifth (turn every note into a triad in second inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Exercise 3 musical notation showing a grand staff with slash chords and figured bass. The slash chords are: E-/B, F#°/C, G/D, A-/E, B-/F#, C/G, D/A. The figured bass is: i_4^6 , $ii_4^{\circ 6}$, III_4^6 , iv_4^6 , v_4^6 , VI_4^6 , VII_4^6 .

Exercise 4

1. The notes provided are really F#, which are $\hat{5}$ of the natural minor scale you will harmonize.
2. Write the key signature of the natural minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the natural minor scale to the fifth (turn every note into a triad in second inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Exercise 4 musical notation showing a grand staff with slash chords and figured bass. The slash chords are: B-/F#, C#°/G, D/A, E-/B, F#-/C#, G/D, A/E. The figured bass is: i_4^6 , $ii_4^{\circ 6}$, III_4^6 , iv_4^6 , v_4^6 , VI_4^6 , VII_4^6 .

Write Harmonized Harmonic Minor Scales: Second Inversion

Exercise 1

1. The notes provided are $\hat{5}$ of the harmonic minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the harmonic minor scale to the fifth (turn every note into a triad in second inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

D-/A E°/B \flat F+/C \sharp G-/D A/E B \flat /F C \sharp °/G

i^6_4 $ii^\circ 6_4$ $III^+ 6_4$ iv^6_4 V^6_4 VI^6_4 $vii^\circ 6_4$

Exercise 2

1. The notes provided are $\hat{5}$ of the harmonic minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the harmonic minor scale to the fifth (turn every note into a triad in second inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

G-/D A°/E \flat B \flat +/F \sharp C-/G D/A E \flat /B \flat F \sharp °/C

i^6_4 $ii^\circ 6_4$ $III^+ 6_4$ iv^6_4 V^6_4 VI^6_4 $vii^\circ 6_4$

Exercise 3

1. The notes provided are $\hat{5}$ of the harmonic minor scale you will harmonize.
2. Write the key signature of the harmonic minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the harmonic minor scale to the fifth (turn every note into a triad in second inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Musical notation for Exercise 3. The grand staff shows slash chords above and figured bass below. The key signature is one flat (B-flat).

Slash Chord	Figured Bass
D-/A	i_4^6
E $^\circ$ /B \flat	$ii_4^{\circ 6}$
F $^+$ /C \sharp	$III_4^{\cdot 6}$
G-/D	iv_4^6
A/E	V_4^6
B \flat /F	VI_4^6
C \sharp $^\circ$ /G	$vii_4^{\circ 6}$

Exercise 4

1. The notes provided are $\hat{5}$ of the harmonic minor scale you will harmonize.
2. Write the key signature of the harmonic minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the harmonic minor scale to the fifth (turn every note into a triad in second inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff..

Musical notation for Exercise 4. The grand staff shows slash chords above and figured bass below. The key signature is one flat (B-flat).

Slash Chord	Figured Bass
G-/D	i_4^6
A $^\circ$ /E \flat	$ii_4^{\circ 6}$
B \flat $^+$ /F \sharp	$III_4^{\cdot 6}$
C-/G	iv_4^6
D/A	V_4^6
E \flat /B \flat	VI_4^6
F \sharp $^\circ$ /C	$vii_4^{\circ 6}$

Write Harmonized Real Melodic Minor Scales: Second Inversion

Exercise 1

1. The notes provided are $\hat{5}$ of the real melodic minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the real melodic minor scale to the fifth (turn every note into a triad in second inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

D-/A	E-/B	F+/C#	G/D	A/E	B°/F	C#°/G
i_4^6	ii_4^6	III_4^6	IV_4^6	V_4^6	vi_4^6	vii_4^6

Exercise 2

1. The notes provided are $\hat{5}$ of the real melodic minor scale you will harmonize.
2. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
3. Harmonize the real melodic minor scale to the fifth (turn every note into a triad in second inversion). Use accidentals.
4. Write the slash chord for each triad above the grand staff.
5. Write Roman numerals and figured bass below the grand staff.

G-/D	A-/E	Bb+/F#	C/G	D/A	E°/Bb	F#°/C
i_4^6	ii_4^6	III_4^6	IV_4^6	V_4^6	vi_4^6	vii_4^6

Exercise 3

1. The notes provided are $\hat{5}$ of the real melodic minor scale you will harmonize.
2. Write the key signature of the real melodic minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the real melodic minor scale to the fifth (turn every note into a triad in second inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Musical notation for Exercise 3. The grand staff shows seven slash chords and their corresponding figured bass. The key signature is one flat (B-flat).

Slash Chord	Figured Bass
D-/A	i_4^6
E-/B	ii_4^6
F+/C#	III_+^6
G/D	IV_4^6
A/E	V_4^6
B°/F	$vi_4^{\circ 6}$
C#°/G	$vii_4^{\circ 6}$

Exercise 4

1. The notes provided are $\hat{5}$ of the real melodic minor scale you will harmonize.
2. Write the key signature of the real melodic minor scale.
3. Write whole notes on every line and space of the staff for 6 more notes after the provided note.
4. Harmonize the real melodic minor scale to the fifth (turn every note into a triad in second inversion).
5. Write the slash chord for each triad above the grand staff.
6. Write Roman numerals and figured bass below the grand staff.

Musical notation for Exercise 4. The grand staff shows seven slash chords and their corresponding figured bass. The key signature is one flat (B-flat).

Slash Chord	Figured Bass
G-/D	i_4^6
A-/E	ii_4^6
Bb+/F#	III_+^6
C/G	IV_4^6
D/A	V_4^6
E°/Bb	$vi_4^{\circ 6}$
F#°/C	$vii_4^{\circ 6}$

ID Broken Chords: Inversions

Exercise 1

1 F C/G B \flat /F C/E

I V $_4^6$ IV $_4^6$ V $_6$

5 D- A-/C B \flat C

vi iii 6 IV V

9 B \flat C D- B \flat

IV V vi IV

13 F G-/B \flat C/G F

I ii 6 V $_4^6$ I

Harmony 4: Seventh Chords Workbook Answer Key

Write the Seventh Chord Intervals

1. Write the interval quality and distance (PU, m2, M3, m3, P4, d5, P5, A5) in the blanks.

Between the root and third of all half-diminished seven chords there is an interval of a m3

Between the third and fifth of all half-diminished seven chords there is an interval of a m3

Between the fifth and seventh of all half-diminished seven chords there is an interval of a M3

Between the root and fifth of all half-diminished seven chords there is an interval of a d5

Between the root and seventh of all half-diminished seven chords there is an interval of a m7

Between the root and third of all major seven chords there is an interval of a M3

Between the third and fifth of all major seven chords there is an interval of a m3

Between the fifth and seventh of all major seven chords there is an interval of a M3

Between the root and fifth of all major seven chords there is an interval of a P5

Between the root and seventh of all major seven chords there is an interval of a M7

Between the root and third of all minor seven chords there is an interval of a m3

Between the third and fifth of all minor seven chords there is an interval of a M3

Between the fifth and seventh of all minor seven chords there is an interval of a m3

Between the root and fifth of all minor seven chords there is an interval of a P5

Between the root and seventh of all minor seven chords there is an interval of a m7

Between the root and third of all dominant seven chords there is an interval of a M3

Between the third and fifth of all dominant seven chords there is an interval of a m3

Between the fifth and seventh of all dominant seven chords there is an interval of a m3

Between the root and fifth of all dominant seven chords there is an interval of a P5

Between the root and seventh of all dominant seven chords there is an interval of a m7

Between the fifth and seventh of all half-diminished seven chords there is an interval of a M3

Between the root and fifth of all half-diminished seven chords there is an interval of a d5

Between the fifth and seventh of all major seven chords there is an interval of a M3

Between the root and fifth of all major seven chords there is an interval of a P5

Between the root and seventh of all major seven chords there is an interval of a M7

Between the root and seventh of all minor seven chords there is an interval of a m7

Between the root and third of all dominant seven chords there is an interval of a M3

Between the third and fifth of all dominant seven chords there is an interval of a m3

Between the root and third of all major seven chords there is an interval of a M3

Between the third and fifth of all major seven chords there is an interval of a m3

Write The Chord Symbol

Major Seven
C^Δ

Minor Seven
C⁻⁷

Dominant Seven
C⁷

Half-Diminished
C^ø

Exercise 1

1. Write the chord symbols in the blanks under the writing.

C Major 7 D Minor 7 E Minor 7 F Major 7 G Dominant 7 A Minor 7 B Half Diminished
C^Δ D⁻⁷ E⁻⁷ F^Δ G⁷ A⁻⁷ B^ø

G Major 7 A Minor 7 B Minor 7 C Major 7 D Dominant 7 E Minor 7 F# Half Diminished
G^Δ A⁻⁷ B⁻⁷ C^Δ D⁷ E⁻⁷ F#^ø

D Major 7 E Minor 7 F# Minor 7 G Major 7 A Dominant 7 B Minor 7 C# Half Diminished
D^Δ E⁻⁷ F#⁻⁷ G^Δ A⁷ B⁻⁷ C#^ø

F Major 7 G Minor 7 A Minor 7 B^b Major 7 C Dominant 7 D Minor 7 E Half Diminished
F^Δ G⁻⁷ A⁻⁷ B^bΔ C⁷ D⁻⁷ E^ø

B^b Major 7 C Minor 7 D Minor 7 E^b Major 7 F Dominant 7 G Minor 7 A Half Diminished
B^bΔ C⁻⁷ D⁻⁷ E^bΔ F⁷ G⁻⁷ A^ø

Seventh Chord Theory

Write the Chord Symbol

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

Root: C# Third: E Fifth: G Seventh: B Chord Symbol: C# \emptyset

Root: G Third: B \flat Fifth: D Seventh: F Chord Symbol: G-7

Root: B \flat Third: D Fifth: F Seventh: A Chord Symbol: B \flat Δ

Root: D Third: F# Fifth: A Seventh: C# Chord Symbol: D Δ

Root: E \flat Third: G Fifth: B \flat Seventh: D Chord Symbol: E \flat Δ

Root: F Third: A Fifth: C Seventh: E \flat Chord Symbol: F7

Root: F Third: A Fifth: C Seventh: E Chord Symbol: F Δ

Root: E Third: G Fifth: B Seventh: D Chord Symbol: E-7

Root: E Third: G Fifth: B \flat Seventh: D Chord Symbol: E \emptyset

Root: A Third: C# Fifth: E Seventh: G Chord Symbol: A7

Root: A Third: C Fifth: E Seventh: G Chord Symbol: A-7

Root: C Third: E Fifth: G Seventh: B Chord Symbol: C Δ

Root: C Third: E Fifth: G Seventh: B \flat Chord Symbol: C7

Root: A Third: C Fifth: E \flat Seventh: G Chord Symbol: A \emptyset

ID And Write Chord Symbols

Exercise 1

1. Write the chord symbol for the written seventh chords above the staff.

1. C^Δ C⁷ C⁻⁷ C[∅]

5. A⁻⁷ A⁷ A[∅] G^Δ

9. G⁷ G⁻⁷ Eb^Δ F⁷

Exercise 2

1. Write the chord symbol for the written seventh chords above the staff.

1. C^Δ D^Δ F#⁻⁷ E⁻⁷

5. A⁷ G^Δ C[∅] B⁻⁷

9. E[∅] F#[∅] F^Δ D^Δ

Write Seventh Chords: Accidentals

Exercise 1

1. Write the chord symbol for the seventh chords above the staff.
2. Start on the pitch class and octave register that is below each measure.

Staff 1:
 Measure 1: Chord symbol A⁷, Diagram: A3, Pitch class: A3
 Measure 2: Chord symbol G^Δ, Diagram: G4, Pitch class: G4
 Measure 3: Chord symbol C^{#∅}, Diagram: C#4, Pitch class: C#4
 Measure 4: Chord symbol B⁻⁷, Diagram: B4, Pitch class: B4

Staff 2:
 Measure 1: Chord symbol C^Δ, Diagram: C4, Pitch class: C4
 Measure 2: Chord symbol D^Δ, Diagram: D4, Pitch class: D4
 Measure 3: Chord symbol F^{#-7}, Diagram: F#3, Pitch class: F#3
 Measure 4: Chord symbol E⁻⁷, Diagram: E4, Pitch class: E4

Staff 3:
 Measure 1: Chord symbol E[∅], Diagram: E4, Pitch class: E4
 Measure 2: Chord symbol F^{#∅}, Diagram: F#4, Pitch class: F#4
 Measure 3: Chord symbol B^{bΔ}, Diagram: Bb3, Pitch class: Bb3
 Measure 4: Chord symbol D⁻⁷, Diagram: D4, Pitch class: D4

Exercise 2

1. Write the chord symbol for the seventh chords above the staff.
2. Start on the pitch class and octave register that is below each measure.

Staff 1:
 Measure 1: Chord symbol A⁻⁷, Diagram: A3, Pitch class: A3
 Measure 2: Chord symbol G⁷, Diagram: G4, Pitch class: G4
 Measure 3: Chord symbol C^Δ, Diagram: C4, Pitch class: C4
 Measure 4: Chord symbol B[∅], Diagram: B4, Pitch class: B4

Staff 2:
 Measure 1: Chord symbol C⁷, Diagram: C4, Pitch class: C4
 Measure 2: Chord symbol D⁷, Diagram: D4, Pitch class: D4
 Measure 3: Chord symbol F^{#-7}, Diagram: F#4, Pitch class: F#4
 Measure 4: Chord symbol E^{bΔ}, Diagram: Eb4, Pitch class: Eb4

Staff 3:
 Measure 1: Chord symbol A[∅], Diagram: A4, Pitch class: A4
 Measure 2: Chord symbol F^{#∅}, Diagram: F#3, Pitch class: F#3
 Measure 3: Chord symbol B^{bΔ}, Diagram: Bb4, Pitch class: Bb4
 Measure 4: Chord symbol C⁻⁷, Diagram: C4, Pitch class: C4

Write Seventh Chords: Key Sig.

Exercise 1

1. Write the chord symbol for the seventh chords above the staff.
2. Start on the pitch class and octave register that is below each measure.

	A [∅]	G ⁻⁷	C ⁻⁷	B ^b Δ
5	A ²	G ²	C ³	B ^b 2
	C ^Δ	D ^Δ	F [#] - ⁷	E ⁻⁷
9	C ³	D ³	F [#] 2	E ³
	E ^b Δ	F ⁷	B ^b Δ	D ⁻⁷
	E ^b 4	F ²	B ^b 2	D ³

Exercise 2

1. Write the chord symbol for the seventh chords above the staff.
2. Start on the pitch class and octave register that is below each measure.

	A ⁷	G ^Δ	C [#] ∅	B ⁻⁷
5	A ²	G ²	C [#] 3	B ²
	C ^Δ	D ^Δ	F ^Δ	E ⁻⁷
9	C ³	D ³	F ²	E ³
	E ⁻⁷	F [#] - ⁷	B ⁻⁷	D ⁻⁷
	E ^b 4	F ²	B ¹	D ³

ID Seventh Chord Arpeggios

Exercise 1

1. Write the chord symbol for the seventh chord that the arpeggio makes above the staff.

Exercise 1 consists of three staves of music in bass clef, each with a key signature of two sharps (D major). The first staff contains four measures of arpeggios with the following chord symbols above them: D-7, E-7, A7, and GΔ. The second staff starts at measure 5 and contains four measures with chord symbols: C#∅, D-7, E-7, and B-7. The third staff starts at measure 9 and contains four measures with chord symbols: E-7, CΔ, DΔ, and FΔ.

Exercise 2

1. Write the chord symbol for the seventh chord that the arpeggio makes above the staff.

Exercise 2 consists of three staves of music in treble clef, each with a key signature of one sharp (F# major). The first staff contains four measures of arpeggios with the following chord symbols above them: F#∅, BbΔ, F#-7, and E-7. The second staff starts at measure 5 and contains four measures with chord symbols: E∅, A7, C#∅, and B-7. The third staff starts at measure 9 and contains four measures with chord symbols: CΔ, DΔ, GΔ, and D-7.

Complete Seventh Chord Arpeggios

Exercise 1

1. Complete the arpeggio to match the chord symbol above the staff.

1. C^{-7} $B^{\flat\Delta}$ D^{-7} $E^{\flat\Delta}$

5 F^7 E^{\emptyset} $C^{\#\emptyset}$ B^{-7}

9 C^{Δ} $F^{\#\emptyset}$ G^{Δ} E^{-7}

Exercise 2

1. Complete the arpeggio to match the chord symbol above the staff.

D^{Δ} F^{Δ} A^7 E^{-7}

5 C^{Δ} A^{\emptyset} E^{\emptyset} B^{-7}

9 G^{Δ} $C^{\#\emptyset}$ D^{-7} E^{-7}

Seventh Chord Roman Numerals

Exercise 1

1. Write the roman numeral in the blank below the writing. The writing tells you the number for the numeral, then the quality of the numeral.

1 Major 2 Minor 7 Diminished 1 Minor 7 5 Dominant 7 2 Half Diminished
I ii vii^o i⁷ V⁷ ii^o

4 Major 7 6 Minor 7 7 Dominant 7 6 Major 7 3 Minor 7 7 Half Diminished
IV^Δ vi⁷ VII⁷ VI^Δ iii⁷ vii^o

Exercise 2

1. Complete the major scale 7th chord quality formula by writing the words in the top blanks.
 2. Write the roman numerals in the bottom blanks.

Quality: Major Seven Minor Seven Minor Seven Major Seven Dominant (Seven) Minor Seven Half-diminished

RN: I^Δ ii⁷ iii⁷ IV^Δ V⁷ vi⁷ vii^o

Quality: Major Seven Minor Seven Minor Seven Major Seven Dominant (Seven) Minor Seven Half-diminished

RN: I^Δ ii⁷ iii⁷ IV^Δ V⁷ vi⁷ vii^o

Quality: Major Seven Minor Seven Minor Seven Major Seven Dominant (Seven) Minor Seven Half-diminished

RN: I^Δ ii⁷ iii⁷ IV^Δ V⁷ vi⁷ vii^o

Quality: Major Seven Minor Seven Minor Seven Major Seven Dominant (Seven) Minor Seven Half-diminished

RN: I^Δ ii⁷ iii⁷ IV^Δ V⁷ vi⁷ vii^o

Write Harmonized Major Scales to the Seventh

Exercise 1

1. Starting on the note provided, write ascending major scales with whole notes up to $\hat{7}$
2. Harmonize the major scale to the seventh (turn every note into a seventh chord).
3. Use accidentals.
4. Write the chord symbol for each seventh chord above the grand staff.
5. Write Roman numerals below the grand staff.

D^{Δ} E^{-7} $F^{\#-7}$ G^{Δ} A^7 B^{-7} $C^{\#}\emptyset$

I^{Δ} ii^{-7} iii^{-7} IV^{Δ} V^7 vi^{-7} vii°

Exercise 2

1. Starting on the note provided, write ascending major scales with whole notes up to $\hat{7}$
2. Harmonize the major scale to the seventh (turn every note into a seventh chord).
3. Use accidentals.
4. Write the chord symbol for each seventh chord above the grand staff.
5. Write Roman numerals below the grand staff.

G^{Δ} A^{-7} B^{-7} C^{Δ} D^7 E^{-7} $F^{\#}\emptyset$

I^{Δ} ii^{-7} iii^{-7} IV^{Δ} V^7 vi^{-7} vii°

Exercise 3

1. Write the key signature for the tonic of the major scale. (Hint: The first note is really B \flat)
2. Write ascending major scales with whole notes up to $\hat{7}$
3. Harmonize the major scale to the seventh (turn every note into a seventh chord).
4. Write the chord symbol for each seventh chord above the grand staff.
5. Write Roman numerals below the grand staff.

The musical notation for Exercise 3 consists of a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B \flat and E \flat). The chords are: B \flat Δ , C $^{-7}$, D $^{-7}$, E \flat Δ , F 7 , G $^{-7}$, and A $^{\circ}$. The Roman numerals below the grand staff are: I Δ , ii $^{-7}$, iii $^{-7}$, IV Δ , V 7 , vi $^{-7}$, and vii $^{\circ}$.

Exercise 4

1. Write the key signature for the tonic of the major scale.
2. Write ascending major scales with whole notes up to $\hat{7}$
3. Harmonize the major scale to the seventh (turn every note into a seventh chord).
4. Write the chord symbol for each seventh chord above the grand staff.
5. Write Roman numerals below the grand staff.

The musical notation for Exercise 4 consists of a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B \flat and E \flat). The chords are: F Δ , G $^{-7}$, A $^{-7}$, B \flat Δ , C 7 , D $^{-7}$, and E $^{\circ}$. The Roman numerals below the grand staff are: I Δ , ii $^{-7}$, iii $^{-7}$, IV Δ , V 7 , vi $^{-7}$, and vii $^{\circ}$.

Write Harmonized Nat. Minor Scales to the Seventh

Exercise 1

1. Starting on the note provided, write ascending natural minor scales with whole notes up to $\flat\hat{7}$
2. Harmonize the natural minor scale to the seventh (turn every note into a seventh chord).
3. Use accidentals.
4. Write the chord symbol for each seventh chord above the grand staff.
5. Write Roman numerals below the grand staff.

Chord symbols above the grand staff: D^{-7} , E° , F^{Δ} , G^{-7} , A^{-7} , Bb^{Δ} , bC^7

Roman numerals below the grand staff: i^{-7} , ii° , III^{Δ} , iv^{-7} , v^{-7} , VI^{Δ} , VII^7

Exercise 2

1. Starting on the note provided, write ascending natural minor scales with whole notes up to $\flat\hat{7}$
2. Harmonize the natural minor scale to the seventh (turn every note into a seventh chord).
3. Use accidentals.
4. Write the chord symbol for each seventh chord above the grand staff.
5. Write Roman numerals below the grand staff.

Chord symbols above the grand staff: G^{-7} , A° , Bb^{Δ} , C^{-7} , D^{-7} , Eb^{Δ} , F^7

Roman numerals below the grand staff: i^{-7} , ii° , III^{Δ} , iv^{-7} , v^{-7} , VI^{Δ} , VII^7

Exercise 3

1. Write the key signature for the tonic of the natural minor scale.
2. Write ascending major scales with whole notes up to $\flat\hat{7}$
3. Harmonize the natural minor scale to the seventh (turn every note into a seventh chord).
4. Write the chord symbol for each seventh chord above the grand staff.
5. Write Roman numerals below the grand staff.

Chord symbols above the grand staff: E-7, F#ø, G Δ , A-7, B-7, C Δ , D7

Roman numerals below the grand staff: i⁻⁷, ii[°], III Δ , iv⁻⁷, v⁻⁷, VI Δ , VII⁷

Exercise 4

1. Write the key signature for the tonic of the natural minor scale.
2. Write ascending major scales with whole notes up to $\flat\hat{7}$
3. Harmonize the natural minor scale to the seventh (turn every note into a seventh chord).
4. Write the chord symbol for each seventh chord above the grand staff.
5. Write Roman numerals below the grand staff.

Chord symbols above the grand staff: B-7, C#ø, D Δ , E-7, F#-7, G Δ , A7

Roman numerals below the grand staff: i⁻⁷, ii[°], III Δ , iv⁻⁷, v⁻⁷, VI Δ , VII⁷

All Scales So Far

Exercise 1

1. Fill in the blank boxes for major scales.

Scale Degree	1̂	2̂	3̂	4̂	5̂	6̂	7̂	1̂(8̂)
Triad Quality	Major	Minor	Minor	Major	Major	Minor	Diminished	Major
Triad RNs	I	ii	iii	IV	V	vi	vii°	I
7th Quality	Major 7	Minor 7	Minor 7	Major 7	Dominant 7	Minor 7	Half-Diminished	Major 7
7th RNs	I ^Δ	ii ⁷	iii ⁷	IV ^Δ	V ⁷	vi ⁷	vii°	I ^Δ
C major	C	D	E	F	G	A	B	C
G major	G	A	B	C	D	E	F [#]	G
D major	D	E	F [#]	G	A	B	C [#]	D
B ^b major	B ^b	C	D	E ^b	F	G	A	B ^b
F major	F	G	A	B ^b	C	D	E	F

Exercise 2

1. Fill in the blank boxes for major scales.

Scale Degree	1̂	2̂	3̂	4̂	5̂	6̂	7̂	1̂(8̂)
Triad Quality	Major	Minor	Minor	Major	Major	Minor	Diminished	Major
Triad RNs	I	ii	iii	IV	V	vi	vii°	I
7th Quality	Major 7	Minor 7	Minor 7	Major 7	Dominant 7	Minor 7	Half-Diminished	Major 7
7th RNs	I ^Δ	ii ⁷	iii ⁷	IV ^Δ	V ⁷	vi ⁷	vii°	I ^Δ
C major	C	D	E	F	G	A	B	C
G major	G	A	B	C	D	E	F [#]	G
D major	D	E	F [#]	G	A	B	C [#]	D
B ^b major	B ^b	C	D	E ^b	F	G	A	B ^b
F major	F	G	A	B ^b	C	D	E	F

ID Broken Seventh Chords

♩=80 Almost a Bach Cello Suite

1 G^{Δ}

I^{Δ}

3 C^{Δ}

IV^{Δ}

5 D^7

V^7

7 G^{Δ}

I^{Δ}

9 E^{-7}

vi^{-7}

11 D^7

V^7

13 G^{Δ}

I^{Δ}

Analysis 3: Lyrics in Modern Popular Music Workbook Answer Key

Rhyme Scheme Analysis

Exercise 1

1. Write the rhyme scheme in the blanks at the end of each line of lyrics.
2. Rhymes found are A-B

Ballad of Casey Jones - Eddie Newton and T. Lawrence Seibert

Come all you rounders for I want you to hear	A	Poor Casey was always all right,	A
The story told of a brave engineer;	A	He stuck to his post both day and night;	A
Casey Jones was the rounder's name	B	They loved to hear the whistle of old Number Three	B
On a heavy six-eight wheeler he rode to fame.	B	As he came into Memphis on the old K.C.	B
Caller called Jones about half-past four,	A	Headaches and heartaches and all kinds of pain	A
Jones kissed his wife at the station door,	A	Are not apart from a railroad train;	A
Climbed into the cab with the orders in his hand,	B	Tales that are earnest, noble and gran'	B
Says "This is my trip to the promised land."	B	Belong to the life of a railroad man.	B
Through South Memphis yards on the fly,	A		
He heard the fireman say, "You've got a white-eye,"	A		
All the switchmen knew by the engine's moans,	B		
That the man at the throttle was Casey Jones	B		
It had been raining for more than a week,	A		
The railroad track was like the bed of a creek.	A		
They rated him down to a thirty mile gait,	B		
Threw the south-bound mail about eight hours late.	B		
Fireman says, "Casey, you're runnin' too fast,	A		
You run the block signal the last station you passed."	A		
Jones says, "Yes, I think we can make it though,	B		
For she steam much better than ever I know."	B		
Jones says, "Fireman, don't you fret,	A		
Keep knockin' at the fire door, don't give up yet;	A		
I'm goin' to run her till she leaves the rail	B		
Or make it on time with the south-bound mail."	B		
Around the curve and a-down the dump	A		
Two locomotives were about to bump.	A		
Fireman hollered, "Jones, it's just ahead,	B		
We might jump and make it but we'll all be dead."	B		
'Twas around this curve he saw a passenger train;	A		
Something happened in Casey's brain;	A		
Fireman jumped off, but Casey stayed on,	B		
He's a good engineer but he's dead and gone--	B		

Exercise 2

1. Write the rhyme scheme in the blanks at the end of each line of lyrics.
2. Rhymes found are A-C

Tea for Two - Irving Caesar

Picture you upon my knee	A
Just tea for two	B
And two for tea	A
Just me for you	B
And you for me...alone	C

I'm discontented with homes that I've rented	A
So I have invented my own.	B
Darling, this place is lovely oasis	C
Where life's weary taste is unknown	B

Far from the crowded city	A
Where flowers pretty caress the stream	B
Cozy to hide in, to live side by side in,	C
Don't let it apart in my dream	B

Picture you upon my knee	A
Just tea for two	B
And two for tea	A
Just me for you	B
And you for me alone	C

Nobody near us to see us or hear us	A
No friends or relations	B
On weekend vacations	B
We won't have it known,	C
That we own a telephone.	C

Day will break and I'll wake	A
And start to bake a sugar cake	A
For you to take for all the boys to see	B
We'll raise a family	B
A boy for you	C
And a girl for me	B
Can't you see how happy we would be...	B

Picture you upon my knee	A
Just tea for two	B
And two for tea	A
Just me for you	B
And you for me alone	C

Exercise 3

1. Write the rhyme scheme in the blanks at the end of each line of lyrics.
2. Rhymes found are A-B

Rockin' Robin - Bobby Day

(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweet tweet tweet tweet)	B

He rocks in the treetop all the day long	A
Hoppin' and a-boppin' and a-singin' his song	A
All the little birds on Jay Bird Street	B
Love to hear the robin go tweet tweet tweet	B

Rockin' robin	A
Rock, rock, rockin' robin	A
Blow, rockin' robin	A
'Cause we're really gonna rock tonight	B

Every little swallow, every chickadee	A
Every little bird in the tall oak tree	A
The wise old owl, the big black crow	B
Flap-a their wings singin' "go bird go"	B

Rockin' robin	A
Rock, rock, rockin' robin	A
Blow, rockin' robin	A
'Cause we're really gonna rock tonight	B

A pretty little raven at the bird bandstand	A
Taught him how to do the bop and it was grand	A
They started goin' steady and bless my soul	B
He out-bopped the buzzard and the oriole	B

Rockin' robin	A
Rock, rock, rockin' robin	A
Blow, rockin' robin	A
'Cause we're really gonna rock tonight	B

(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweedle-lee-deedle-lee-dee)	A
(Tweet tweet tweet tweet)	B

Exercise 4

1. Write the rhyme scheme in the blanks at the end of each line of lyrics.
2. Rhymes found are A-C

After You Get What You Want, You Don't Want It - Iving Berlin

Listen to me, honey dear	A
Something's wrong with you I fear	A
It's getting harder to please you	B
Harder and harder each year	A
I don't want to make you blue	B
But you need a talking to	B
Like a lot of people I know	C
Here's what's wrong with you	B
After you get what you want, you don't want it	A
If I gave you the moon, you'd grow tired of it soon	B
You're like a baby	A
You want what you want when you want it	B
But after you are presented	C
With what you want, you're discontented	C
You're always wishing and wanting for something	A
When you get what you want	B
You don't want what you get	C
And tho' I sit upon your knee	A
You'll grow tired of me	A
'Cause after you get what you want	B
You don't want what you wanted at all	C
Don't you say that I'm unkind	A
Think it over and you'll find	A
You've got a changeable nature	B
You're always changing your mind	A
There's a longing in your eye	C (A)
That is hard to satisfy	C (A)
You're unhappy most of the time	C (A)
Here's the reason why	C (A)
After you get what you want, you don't want it	A
If I gave you the moon, you'd grow tired of it soon	B

Analysis 4: Form Analysis: Popular Music Workbook Answer Key

Song Form

Exercise 1

1. Write the part of the song and the time code that part of the song starts in the blanks.
2. It is okay if your time codes are off by 1-5 seconds. The point is that you are able to hear and see the sections of the song.
3. Listen to the song the whole way through a few times before writing any answers.

Song: Hotel California (2013 Remaster)

Artist: The Eagles

Dan's Notes: If you feel like there should be TWO verses in each verse, you are right. Notice how the music changes for each verse. Even though the same chords are under each verse, the music really shifts.

Section Name	Time Code
Intro	00:00
Verse 1	00:52
Verse 2	01:18
Chorus 1	01:44
Verse 3	02:11
Verse 4	02:36
Chorus 2	03:02
Verse 5	03:28
Verse 6	03:54
Solo	04:20

Exercise 2

1. Write the part of the song and the time code that part of the song starts in the blanks.
2. It is okay if your time codes are off by 1-5 seconds. The point is that you are able to hear and see the sections of the song.
3. Listen to the song the whole way through a few times before writing any answers.

Song: Johnny B. Goode

Artist: Chuck Berry

Section Name	Time Code
Intro	00:00
Verse 1	00:17
Chorus 1	00:34
Verse 2	00:51
Chorus 2	01:08
Solo	01:25
Verse 3	02:00
Chorus 3	02:17

Exercise 3

1. Write the part of the song and the time code that part of the song starts in the blanks.
2. It is okay if your time codes are off by 1-5 seconds. The point is that you are able to hear and see the sections of the song.
3. Listen to the song the whole way through a few times before writing any answers.

Song: Black Cat**Artist: Janet Jackson**

Dan's Notes: This is a masterclass in song form. She does not even really change the music or introduce new ideas in the bridge, but it really works. Also, the fact we just get 1 chorus until 03:56 is insane. Many other songs on this album "Rhythm Nation" throw conventional song form out of the window in the best possible way.

Section Name	Time Code
Intro	00:00
Verse 1	00:44
Verse 2	01:01
Pre Chorus 1	01:18
Chorus 1	01:34
Verse 3	01:51
Verse 4	02:08
Pre Chorus 2	02:24
Instrumental	02:41
Solo	02:49
Bridge	03:23
Pre Chorus 3	03:40
Chorus 2	03:56
Chorus 3	04:13
Outro	04:30

Exercise 4

1. Write the part of the song and the time code that part of the song starts in the blanks.
2. It is okay if your time codes are off by 1-5 seconds. The point is that you are able to hear and see the sections of the song.
3. Listen to the song the whole way through a few times before writing any answers.

Song: Smooth Operator (Single Version)**Artist: Sade**

Dan's Notes: Two solos in a row! We are going to write a difference between the two solos because they are different instruments. In Hotel California, it was a case of dueling guitars, trading solos back and forth, then finally coming together to play. For this reason we did not write down separate solos.

Section Name	Time Code
Intro	00:00
Verse 1	00:24
Verse 2	00:40
Pre Chorus 1	00:56
Chorus 1	01:21
Post Chorus 1	01:36
Solo 1	01:52
Solo 2	02:09
Verse 4	02:25
Pre Chorus 1	02:41
Chorus 2	03:05
Post Chorus 2	03:21
Chorus 3	03:37
Outro	03:53

Exercise 5

1. Write the part of the song and the time code that part of the song starts in the blanks.
2. It is okay if your time codes are off by 1-5 seconds. The point is that you are able to hear and see the sections of the song.
3. Listen to the song the whole way through a few times before writing any answers.

Song: Tennessee Stud

Artist: Johnny Cash

Section Name	Time Code
Intro	00:00
Verse 1	00:06
Verse 2	00:23
Chorus 1	00:39
Verse 2	00:57
Verse 3	01:13
Chorus 2	01:29
Verse 4	01:48
Verse 5	02:06
Chorus 3	02:22
Outro	02:38

Exercise 6

1. Write the part of the song and the time code that part of the song starts in the blanks.
2. It is okay if your time codes are off by 1-5 seconds. The point is that you are able to hear and see the sections of the song.
3. Listen to the song the whole way through a few times before writing any answers.

Dan's Notes: What on earth do we call that part where they just shout? I think we leave it as in intro and then an outro when they do it again at the end of the song.

At the end of each verse they say "Blitzkrieg Bop" which is a refrain...but they also have a big chorus too, so we don't write down the refrain.

Song: Blitzkrieg Bog (2016 Remaster)**Artist: Ramones**

Section Name	Time Code
Intro 1	00:00
Intro 2	00:22
Verse 1	00:33
Verse 2	00:44
Chorus 1	00:55
Verse 3	01:05
Verse 4	01:16
Chorus 2	01:27
Verse 5	01:38
Verse 6	01:49
Outro	02:00

Exercise 7

1. Write the part of the song and the time code that part of the song starts in the blanks.
2. It is okay if your time codes are off by 1-5 seconds. The point is that you are able to hear and see the sections of the song.
3. Listen to the song the whole way through a few times before writing any answers..

Dan's Notes: You might feel that the post chorus is really still part of the chorus, and I think you could be right in that interpretation as well. The reason I say the post chorus is a post chorus is for two reasons.

1. Sia is no longer singing by herself as a big lead vocal.
2. There is a real change of pace into that post chorus section that I feel changes us out of the "sing along" chorus.

Song: Chandelier**Artist: Sia**

Section Name	Time Code
Intro 1	00:00
Verse 1	00:01
Verse 2	00:11
Pre Chorus 1	00:22
Chorus 1	00:33
Post Chorus	01:17
Verse 3	01:40
Pre Chorus 2	01:50
Chorus 2	02:02
Post Chorus 2	02:45
Outro	03:08

Song Form: Analysis

Exercise 1

1. Write the section of the song above the measure that the section starts in.
2. Number of sections: 2.

Home on the Range

Music: American Cowboy Song

Lyrics: Dr. Brewster Highley

Arrangement by Best Music Coach & Dan Spencer

Level 1: Leadsheet



Verse 1

1 D G C

Oh, give me a home where the buf - fa - lo roam, Where the

6 G D

deer and the an - te - lope play, Where

10 G C

sel - dom is heard a dis - cour - a - ging word and the

14 G D G

skies are not clou - dy all day

Chorus 1

18 G C G

Home, home on the range, Where the

22 D

deer and the an - te - lope play, Where

26 G C

sel - dom is heard a dis - cour - a - ging word and the

30 G D G

skies are not clou - dy all day. _____

Speed checklist

50	55	60	65	70	75	80	85	90	95	100	105	110	115	120
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Exercise 2

1. Write the section of the song above the measure that the section starts in.
2. Number of sections: 5.
3. Hint: When there are repeat signs, you may need to write TWO verses or choruses over the same measure.

Angels We Have Heard On High

Music: Traditional French Christmas Carol

Lyrics: James Montgomery

Arrangement by Best Music Coach & Dan Spencer

Level 2: Leadsheet

140

Verse 1

Verse 2

$\text{♩} = 140$

F C⁷ F C⁷ F

An - gels we have heard on high Sweet - ly sing - ing o'er the plains
 Shep - herds why this ju - bi - lee? Why your joy - ous strains pro - long?

5 C⁷ F C⁷ F

And the moun - tains in re - ply E - cho - ing their joy - ous strains
 Say what may the ti - dings be Which in - spire your heav - enly song?

9 D- G- C⁷ F B^b C⁷

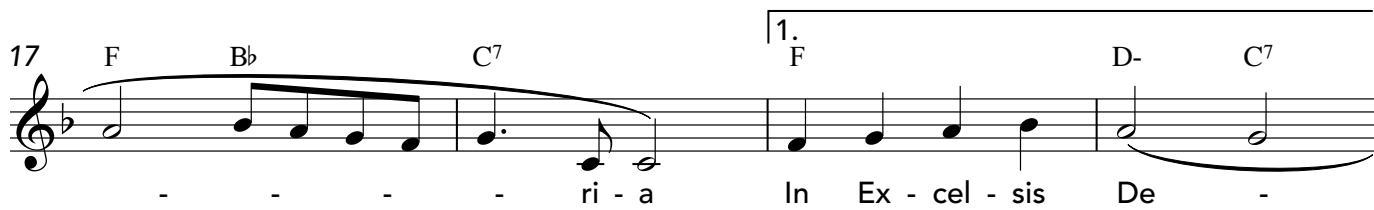
Chorus 1
 Chorus 2

Glo - - - - - ri - a

13 F D- F C⁷ F D- G- C⁷

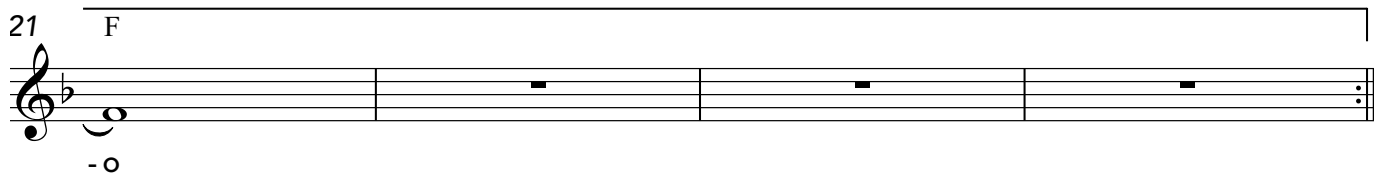
In Ex - cel - sis De - o Glo - - - - -

17 F B \flat C 7 1. F D- C 7



ri - a In Ex - cel - sis De -

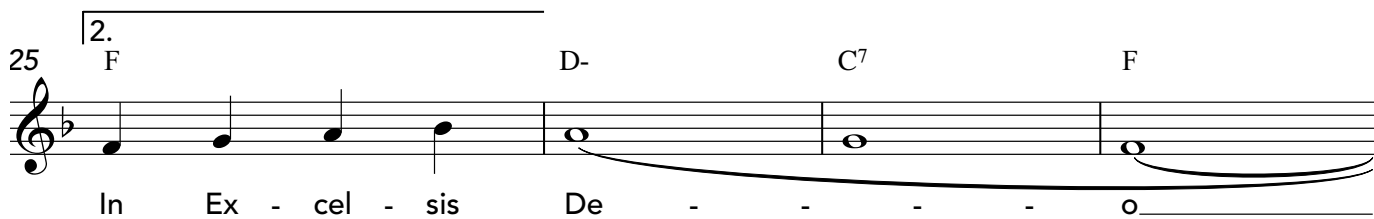
21 F



- o

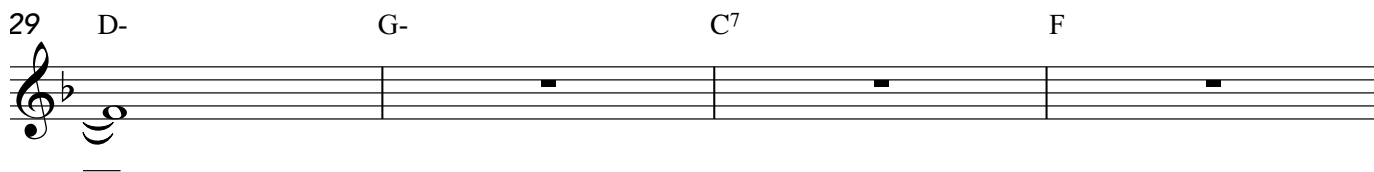
Outro

25 2. F D- C 7 F



In Ex - cel - sis De - - - - o

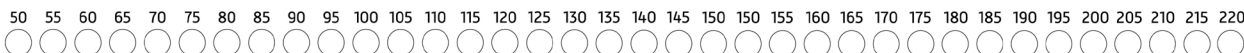
29 D- G- C 7 F



-

Speed checklist

50 55 60 65 70 75 80 85 90 95 100 105 110 115 120 125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220



Analysis 4: Degrees Numerals and Form

Workbook

Answer Key

Exercise 1

1. Write the key of this song in below the first measure followed by a colon. Example: G- :
2. Write the sections of the song above the staff. Number of sections: 3
3. Write the scale degree numbers for each note in the top row of blanks below the staff and the roman numerals in the bottom row of blanks below the staff, under each chord symbol.

Intro

A- E⁷

The

SD A-:

A-: i

V⁷ 5̂

Verse 1

5 A- F

ants go march - ing one by one hurr -

1̂ 7̂ 1̂ 2̂ b3̂ 2̂ b3̂ 1̂

i VI

9 G

ah hurr - ah The

b7̂ 5̂ b7̂ 5̂

VII

13 A- C

ants go march - ing one by one hurr -

1̂ 7̂ 1̂ 2̂ b3̂ 2̂ b3̂ 4̂

i III

17 E⁷

ah hur - ah The

5̂ b3̂ 5̂ b3̂

V⁷

21 A- D-7

ants go ma_____ rching one by one the

5 5 5 4 b3 4 4 4 2

i iv-7

25 A-7 E7

lit - tle one stopped to suck his thumb and they

b3 b3 b3 2 1 2 1 7 b3 4

i-7 V7

29 A-7 G7 F# A7 E7

all went mar - - ching

5 4 b3 2

i-7 VII7 VI# V7

33 A- E7 A- E7

down_____ to the ground_____ to get

1 5 5 1 5 5

i V7 i V7

37 A- E7 A-

out of the rain!

1 5 5 1

i V7 i

41 E7 A-

Ants_____ march ooh.

1 7 1

i-7

Exercise 2

1. Write the key of this song in below the first measure followed by a colon. Example: G- :
2. Write the sections of the song above the staff. Number of sections: 5
3. Write roman numerals in the blanks below the staff, under each chord symbol. (No scale degrees)

♩=120 Twinkle Like It Is The Last Twinkle You Will Ever Twinkle

Verse 1

D: I IV⁴ I IV⁴ vi⁶ V⁷ I

ii⁴ vi V⁷ I IV⁴ vi⁶ V⁷

Refrain 1

I iii⁴ IV⁶ iii⁶ IV vi⁴ V⁴ I

vi⁻⁷ ii⁻⁷ V⁷

2
9

Verse 2

D G D G B⁻⁷ A⁷ D

When the bla - zing sun is gone When he noth - ing shines up - on

I IV I IV vi⁻⁷ V⁷ I

11

E⁻⁷ B⁻⁷ A⁷ D G B⁻⁷ A⁷

Then you show your lit - tle light Twin - kle, twin - kle, all the night

ii⁻⁷ vi⁻⁷ V⁷ I IV vi⁻⁷ V⁷

13

Refrain 2

D F#⁻⁷ G^Δ F#⁻ G^Δ B⁻⁷ A⁷ D

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

I iii⁻⁷ IV^Δ iii IV^Δ vi⁻⁷ V⁷ I

15

Outro

G^Δ B⁻⁷ A⁷ D G^Δ F#⁻⁷ A⁷

How I won - der what you are How I won - der what you are

IV^Δ vi⁻⁷ V⁷ I IV^Δ iii⁻⁷ V⁷

17

G^Δ F#⁻⁷ E⁻⁷ A⁷ D^Δ

How I won - der what you are.

IV^Δ iii⁻⁷ ii⁻⁷ V⁷ I^Δ