Chapter 1

ELEMENTS OF PITCH

EXERCISE 1-1

A. Name the pitches in the blanks provided, using the correct octave register designations.

B. Notate the indicated pitches on the staff in the correct octave.
EXERCISE 1-2

A. Notate the specified scales using accidentals, not key signatures. Show the placement of whole and half steps, as in the example.

C major

G major

B major

E♭ major

B. Identify these major key signatures.

C major

G major

F major

C major

E♭ major

G major

C major

C. Notate the specified key signatures.

A♭ major

E major

F major

C major

G♭ major

G major

E♭ major

C major
D. Fill in the blanks.

<table>
<thead>
<tr>
<th>Key signature</th>
<th>Name of key</th>
<th>Key signature</th>
<th>Name of key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>D♭ major</td>
<td>8.</td>
<td>seven flats</td>
</tr>
<tr>
<td>2.</td>
<td>G major</td>
<td>9.</td>
<td></td>
</tr>
<tr>
<td>3. five sharps</td>
<td>___ major</td>
<td>10.</td>
<td>E major</td>
</tr>
<tr>
<td>4.</td>
<td>E♭ major</td>
<td>11. two sharps</td>
<td></td>
</tr>
<tr>
<td>5. two flats</td>
<td>___ major</td>
<td>12. three flats</td>
<td></td>
</tr>
<tr>
<td>6. three sharps</td>
<td>___ major</td>
<td>13.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>C♯ major</td>
<td>14. six sharps</td>
<td></td>
</tr>
</tbody>
</table>

E. Fill in the blanks, using the example as a model.

<table>
<thead>
<tr>
<th>Major Key</th>
<th>Key Signature</th>
<th>Scale Degree</th>
<th>Is This Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex.</td>
<td>C</td>
<td>0♯/0♭</td>
<td>5</td>
</tr>
<tr>
<td>1.</td>
<td>E</td>
<td>___</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>___</td>
<td>2♯</td>
<td>___</td>
</tr>
<tr>
<td>3.</td>
<td>___</td>
<td>4</td>
<td>___</td>
</tr>
<tr>
<td>4.</td>
<td>G♭</td>
<td>___</td>
<td>___</td>
</tr>
<tr>
<td>5.</td>
<td>___</td>
<td>3♯</td>
<td>2</td>
</tr>
<tr>
<td>6.</td>
<td>___</td>
<td>6♯</td>
<td>___</td>
</tr>
</tbody>
</table>
EXERCISE 1-3

A. Notate the specified scales using accidentals, not key signatures. The melodic minor should be written both ascending and descending.

- C (natural)

- B (natural)

- G (melodic)

- A# (natural)

- D (harmonic)

- D# (melodic)

B. Identify the type of each scale as major, natural minor, harmonic minor, or melodic minor. Any melodic minor scales will be shown in the ascending version only.

1. 

2. 

3. 

4. 

5. 

6.
C. Identify these minor key signatures.

\[ \text{ex. } \begin{array}{cccccccc}
\text{a minor} & \text{b minor} & \text{c minor} & \text{d minor} & \text{e minor} & \text{f minor} & \text{g minor} & \text{a minor} \\
1 & 2 & 3 & 4 & 5 & 6 & 7
\end{array} \]

D. Notate the specified minor key signatures.

\[ \begin{array}{cccc}
\text{e} & \text{f} & \text{g} & \text{a} \\
\text{flat minor} & \text{natural minor} & \text{natural minor} & \text{natural minor}
\end{array} \]

E. Fill in the blanks.

<table>
<thead>
<tr>
<th>Key signature</th>
<th>Name of key</th>
<th>Key signature</th>
<th>Name of key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. three sharps</td>
<td>### minor</td>
<td>8. _\ underline\ underline</td>
<td>g minor</td>
</tr>
<tr>
<td>2. _\ underline\ underline</td>
<td>e# minor</td>
<td>9. two sharps</td>
<td>_\ underline\ underline minor</td>
</tr>
<tr>
<td>3. _\ underline\ underline</td>
<td>c# minor</td>
<td>10. seven flats</td>
<td>_\ underline\ underline minor</td>
</tr>
<tr>
<td>4. five flats</td>
<td>_\ underline\ underline minor</td>
<td>11. _\ underline\ underline</td>
<td>e minor</td>
</tr>
<tr>
<td>5. _\ underline\ underline</td>
<td>a minor</td>
<td>12. one flat</td>
<td>_\ underline\ underline minor</td>
</tr>
<tr>
<td>6. four flats</td>
<td>_\ underline\ underline minor</td>
<td>13. _\ underline\ underline</td>
<td>c minor</td>
</tr>
<tr>
<td>7. seven sharps</td>
<td>_\ underline\ underline minor</td>
<td>14. _\ underline\ underline</td>
<td>g# minor</td>
</tr>
</tbody>
</table>
EXERCISE 1–4

A. Provide the numerical names of the intervals by using the numbers 1 through 8.

EXERCISE 1–5

A. All the following intervals are 4ths, 5ths, unisons, or octaves. Put a "P" in the space provided only if the interval is a perfect interval.

B. All the following intervals are 2nds, 3rds, 6ths, or 7ths. Put an "M" or an "m" in each space, as appropriate.
C. Notate the specified intervals above the given notes.
EXERCISE 1-6

A. Most of the intervals that follow are either augmented or diminished. Name each interval.

B. Label what each interval becomes when it is inverted.
   1. m3 becomes __________
   2. P5 becomes __________
   3. M6 becomes __________
   4. °7 becomes __________
   5. M2 becomes __________
   6. °4 becomes __________
   7. P5 becomes __________
   8. m7 becomes __________

C. Notate the specified interval below the given note. (You might find it helpful to invert the interval first in some cases.)
D. Label each interval in this melody (from Wagner's "Götterdämmerung").

E. Beneath each harmonic interval that follows, indicate whether it is consonant ("c"), dissonant ("d"), or dissonant only if the bass has the bottom note of the interval ("d bass").

1. m3  2. M7  3. °6  4. P5  5. M6
   c   _______  _______  _______  _______  _______
   d   _______  _______  _______  _______  _______
   d bass _______  _______  _______  _______  _______

   c   _______  _______  _______  _______  _______
   d   _______  _______  _______  _______  _______
   d bass _______  _______  _______  _______  _______
Chapter 3

INTRODUCTION TO TRIADS AND SEVENTH CHORDS

EXERCISE 3–1

A. Spell the triad, given the root and the type. Major triads are indicated by an uppercase letter (G), minor by an uppercase letter followed by the letter “m” (Gm), augmented by a “+” (G+), and diminished by a “°” (G°).

1. Gm G B♭ D  
2. F♭  
3. D♭  
4. A♭  
5. Fm  
6. D♭  
7. C+  
8. A♭+  
9. E  
10. F°m  
11. B♭+  
12. E♭m  

B. Fill in the blanks.

ex. 1 2 3 4 5 6 7 8 9 10
5th:  G#  Ab  F♭  3rd:  E  Eb  Root:  C#  D  Ab  C#  Type:  m  M  +  M  m  m  M  +  m
m

C. Notate the triad, given the root and the type.

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15
D. Given the chord quality and one member of the triad, notate the remainder of the triad.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>5th</td>
<td>3rd</td>
<td>3rd</td>
<td>5th</td>
<td>root</td>
<td>3rd</td>
<td>5th</td>
</tr>
<tr>
<td>M</td>
<td>M</td>
<td>+</td>
<td>m</td>
<td>M</td>
<td>m</td>
<td>o</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>5th</td>
<td>root</td>
<td>5th</td>
<td>3rd</td>
<td>3rd</td>
<td>root</td>
<td>5th</td>
</tr>
<tr>
<td>o</td>
<td>M</td>
<td>m</td>
<td>+</td>
<td>m</td>
<td>M</td>
<td>o</td>
<td>M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
<th>23</th>
</tr>
</thead>
<tbody>
<tr>
<td>5th</td>
<td>3rd</td>
<td>root</td>
<td>5th</td>
<td>3rd</td>
<td>5th</td>
<td>root</td>
<td>3rd</td>
</tr>
<tr>
<td>M</td>
<td>m</td>
<td>+</td>
<td>m</td>
<td>M</td>
<td>o</td>
<td>M</td>
<td>m</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>24</th>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
<th>29</th>
<th>30</th>
<th>31</th>
</tr>
</thead>
<tbody>
<tr>
<td>root</td>
<td>3rd</td>
<td>5th</td>
<td>3rd</td>
<td>root</td>
<td>3rd</td>
<td>5th</td>
<td>5th</td>
</tr>
<tr>
<td>o</td>
<td>M</td>
<td>+</td>
<td>m</td>
<td>M</td>
<td>+</td>
<td>m</td>
<td>o</td>
</tr>
</tbody>
</table>
EXERCISE 3–2

A. Identify the type of seventh chord, using the abbreviations given in Example 3–3.

B. Notate the seventh chord, given the root and type.
C. Given the seventh-chord quality and one member of the chord, notate the rest of the chord.

\[
\begin{align*}
\text{ex.} & & 1 & 2 & 3 & 4 & 5 & 6 & 7 \\
5\text{th} & & m7 & & 7\text{th} & & 3\text{rd} & & 5\text{th} & & m7 & & 3\text{rd} & \text{Mm7} & & 7\text{th} & & \text{root} & \\
& & m7 & & M7 & & m7 & & 9\text{th} & & m7 & & 3\text{rd} & & \text{Mm7} & & m7 & & \text{root} & \\
8 & 9 & 10 & 11 & 12 & 13 & 14 & 15 \\
& & 7\text{th} & & \text{root} & & 3\text{rd} & & 3\text{rd} & & 5\text{th} & & \text{root} & & 7\text{th} & & 5\text{th} & & 9\text{th} \\
& & 07 & & M7 & & m7 & & 07 & & m7 & & 07 & & 07 & & 07
\end{align*}
\]
EXERCISE 3–3

A. Identify the root and type of each chord and show the correct bass-position symbol (Bps).

```
<table>
<thead>
<tr>
<th>Root</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>M</td>
</tr>
<tr>
<td>F</td>
<td></td>
</tr>
</tbody>
</table>

B. Fill in the blanks below each figured bass with the lead-sheet symbol of the chord that would be played at the corresponding point in the excerpt by using lead-sheet symbols. The figures 5 and 3 both mean to use a root position triad.

1. Bach, "Gott lebet noch" (adapted)

2. Bach, "Dich bet' ich an, mein höchster Gott"

(The first C3 in the bass is not to be harmonized.)