
Assignment 1.1

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

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

Assignment 1.2

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

1. Bach: Invention no. 13 in A Minor, BWV 784, mm. 11–13.

2. Bach: Sinfonia no. 1 in C Major, BWV 787, mm. 16–18.

3. Bach: “Wir glauben all’ an einen Gott” from *Clavier-Übung III*, BWV 680, mm. 4–9.

4. Bach: Prelude in C Major (“Leipzig”), BWV 547, mm. 68–72.

Assignment 1.3

Write the letter name for each note and indicate the octave identification.

1. 2. 3. 4. *8^{va}* 5. 6. o 7. 8. *8^{va}* o 9. 10.

11. 12. 13. 14. 15. 16. 17. o 18. 19. 20.

Assignment 1.4

Below are 10 notes. Among them are five pairs of enharmonic equivalents (tones that have the same pitch but different letter names). Using the numbers below the staff, pair up the enharmonic equivalents.

1 2 3 4 5 6 7 8 9 10

No. _____ and No. _____ No. _____ and No. _____ No. _____ and No. _____

No. _____ and No. _____ No. _____ and No. _____

Assignment 1.5

In the blanks provided, indicate whether the meter signatures are: (1) simple or compound, and (2) duple, triple, or quadruple.

| | Simple or Compound? | Duple, Triple, or Quadruple? | | Simple or Compound? | Duple, Triple, or Quadruple? |
|----|---------------------|------------------------------|-----|---------------------|------------------------------|
| 1. | $\frac{3}{4}$ | _____ | 2. | $\frac{6}{8}$ | _____ |
| 3. | $\frac{9}{4}$ | _____ | 4. | $\frac{4}{2}$ | _____ |
| 5. | $\frac{3}{8}$ | _____ | 6. | $\frac{12}{16}$ | _____ |
| 7. | $\frac{6}{4}$ | _____ | 8. | $\frac{4}{8}$ | _____ |
| 9. | $\frac{2}{2}$ | _____ | 10. | $\frac{9}{8}$ | _____ |

Assignment 1.6

Following are five melodies without meter signatures. Indicate the meter signature or, in some cases, the two meter signatures that render the notation correct.

1. _____ 

2. _____ 

3. _____ 

4. _____ 

5. _____ 

Assignment 1.7



On the staff below each melody, write the pulse in single note values on the top space and the division of the pulse on the bottom space of the staff (see example). Consider the tempo in making your decision. Play or sing each melody. The neutral clef at the beginning of each bottom staff means that no specific pitch is designated.

1. (Ex.) Ives: *Three Places in New England*, II: Putnam's Camp, Redding, Connecticut, mm. 107–108. **CD Track 1**

Animato



2. French Folk Song. **CD Track 2**

Con Brio



Assignment 1.8

Below are 18 measures of music. In each case, the notation is either confusing or incorrect. Rewrite each measure on the staff provided and clarify or correct the notation.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

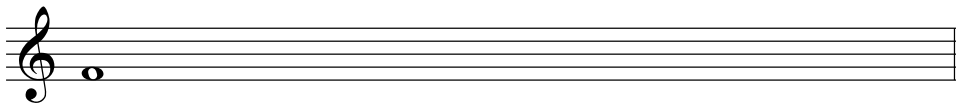
17. 

18. 

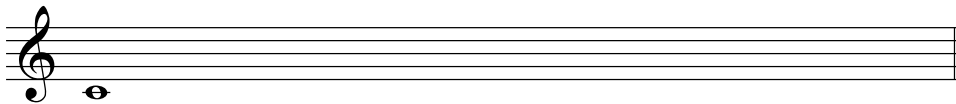
Assignment 2.1

1. Write the scales requested in the ascending form.
2. When the melodic minor scale is requested, add the first three notes of the descending form.
3. Write the accidentals to the left of the notes as they occur in the scale, not as a key signature.

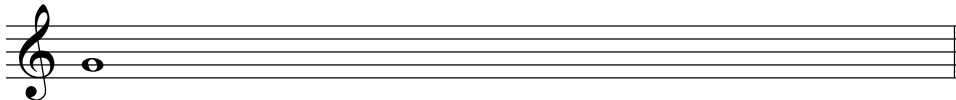
1. F major



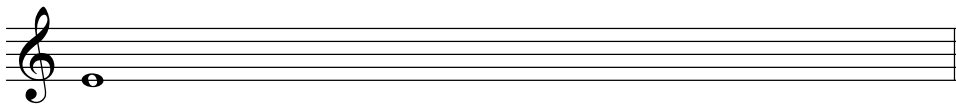
2. C minor (natural)



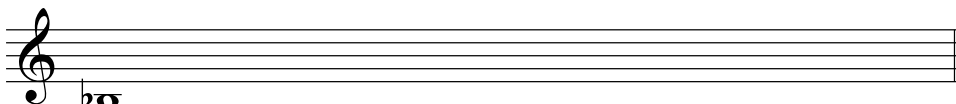
3. G minor (harmonic)



4. E minor (melodic)



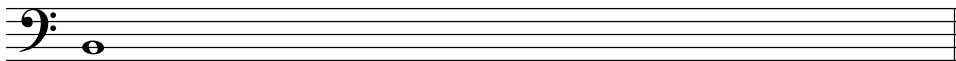
5. B♭ major



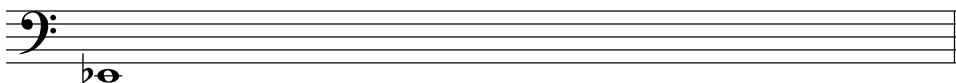
6. D minor (harmonic)



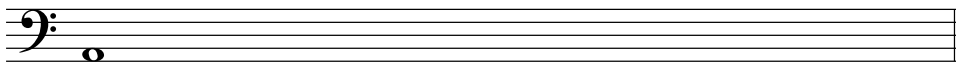
7. B major



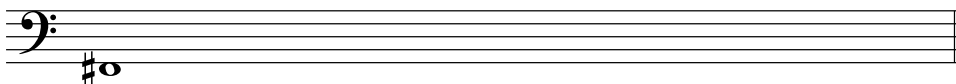
8. E♭ minor (natural)



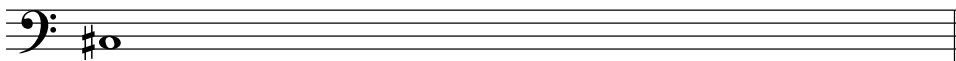
9. A major



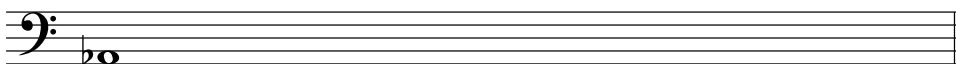
10. F♯ minor (melodic)



11. C♯ minor (harmonic)



12. A♭ major



Assignment 2.2

Write the key signature for each of the following major and minor scales.

| | | | | |
|---------|----------|----------|----------|----------|
| 1. | 2. | 3. | 4. | 5. |
| | | | | |
| G major | Eb major | F minor | D major | F# minor |
| 6. | 7. | 8. | 9. | 10. |
| | | | | |
| G minor | Db major | Cb major | Bb minor | A major |
| 11. | 12. | 13. | 14. | 15. |
| | | | | |
| B major | Ab major | C# major | E major | C minor |
| 16. | 17. | 18. | 19. | 20. |
| | | | | |
| B minor | Ab minor | G# minor | A# minor | Eb minor |




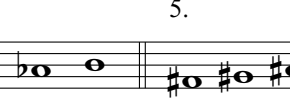

Assignment 2.3


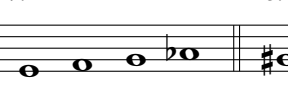


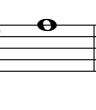
Following are groups of four successive notes of major scales. Most of these tetrachords are part of two major scales, but three examples are part of only one major scale. Name the scales of which each example is a part. (See the example for the pattern.)

| | | | | | |
|----------|-------|---------------|---------------|-------|--|
| 1. (Ex.) | | | | | |
| | | | | | |
| D | G | D major scale | G major scale | | |
| 2. | 3. | 4. | 5. | 6. | |
| | | | | | |
| _____ | _____ | _____ | _____ | _____ | |
| 7. | 8. | 9. | 10. | 11. | |
| | | | | | |
| _____ | _____ | _____ | _____ | _____ | |

Assignment 2.4

Each of the following groups of four tones is part of a harmonic minor scale. Name the harmonic minor scale of which it is a part.

1.  2.  3.  4.  5. 

6.  7.  8.  9.  10. 

Assignment 2.5

The scale and scale degree are given, but the letter name of the note is missing. Fill in the letter name. Be sure to consider both ascending and descending forms of the melodic minor scales.

| Scale | Scale Degree | Letter Name | Scale | Scale Degree | Letter Name |
|-----------------------|--------------|-------------|-------------------------|--------------|-------------|
| 1. G minor (harmonic) | Submediant | _____ | 6. C# minor (harmonic) | Dominant | _____ |
| 2. B major | Supertonic | _____ | 7. G# minor (melodic) | Submediant | _____ |
| 3. Bb minor (natural) | Subdominant | _____ | 8. D major | Mediant | _____ |
| 4. F# minor (melodic) | Submediant | _____ | 9. F minor (natural) | Subtonic | _____ |
| 5. Eb major | Leading tone | _____ | 10. D# minor (harmonic) | Subdominant | _____ |

Assignment 2.6

1. Match the column at right with the column at left. The left column refers to key signatures.
2. Number 1 is completed correctly as an example.

| Key Signature | Key |
|---------------------|------------------------------------|
| <u>H</u> 1. 1 sharp | A. Relative major of D minor |
| _____ 2. 4 sharps | B. Relative major of B-flat minor |
| _____ 3. 2 flats | C. Parallel minor of C-sharp major |
| _____ 4. 5 sharps | D. Parallel minor of F major |
| _____ 5. 1 flat | E. Relative major of E-flat minor |
| _____ 6. 2 sharps | F. Parallel major of A minor |
| _____ 7. 6 flats | G. Relative minor of B-flat major |
| _____ 8. 3 sharps | H. Relative minor of G major |
| _____ 9. 5 flats | I. Parallel major of B minor |
| _____ 10. 4 flats | J. Parallel minor of B major |

Assignment 3.1

Write the name of each interval on the blank provided.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Assignment 3.2

Write the interval requested above the given note.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

P4 m3 P5 M6 m7 M2 M3 m6 m2 M7

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

m6 M7 m3 P5 P4 M6 M2 m7 P8 P1

Assignment 3.3

Write the interval requested below the given note.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

P4 m3 P5 M6 m7 M2 M3 m6 m2 M7

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

m6 M7 m3 P5 P4 M6 M2 m7 m2 M3

Assignment 4.1

Indicate the type of triad shown using the following abbreviations: M = major, m = minor, d = diminished, and A = augmented.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Assignment 4.2

Write the requested triad above each given note as shown in the example.

Alternative Directions: Macro Analysis

1. Complete the requested triad above each given note.
2. Below the staff, write the letter symbol that represents each chord according to the macro analysis system.

Major Triad

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.

Minor Triad

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Diminished Triad

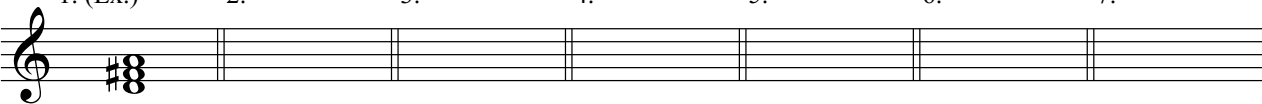
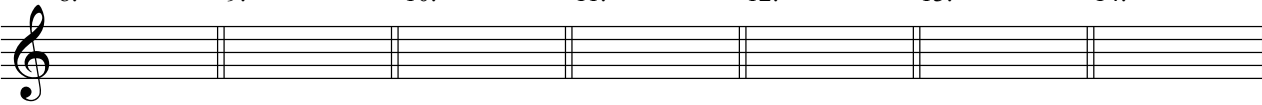
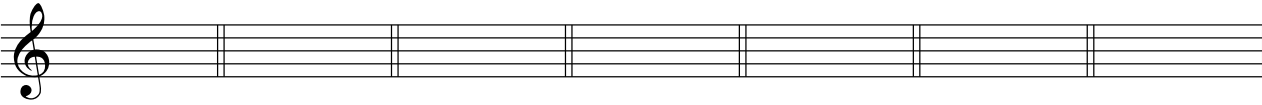
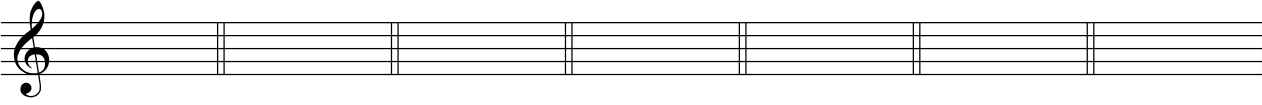
21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

Augmented Triad

31. 32. 33. 34. 35. 36. 37. 38. 39. 40.

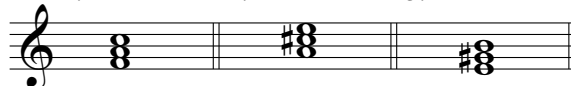
Assignment 4.3

1. Write the requested triads as shown by the Roman numerals.
2. Be sure to write the correct accidentals to the left of the appropriate notes.

| | | | | | | |
|--|---------|--------|---------|---------|----------|---------|
| 1. (Ex.) | 2. | 3. | 4. | 5. | 6. | 7. |
|  | | | | | | |
| D: I | d: VI | F: vi | E♭: V | C♭: iii | B: IV | e♭: V |
| 8. | 9. | 10. | 11. | 12. | 13. | 14. |
|  | | | | | | |
| D♭: ii | F#: ii | E♭: IV | b♭: ii° | g#: III | a#: i | B♭: iii |
| 15. | 16. | 17. | 18. | 19. | 20. | 21. |
|  | | | | | | |
| d#: VI | b: vii° | f#: i | c: III+ | a: iv | A: I | g: VII |
| 22. | 23. | 24. | 25. | 26. | 27. | 28. |
|  | | | | | | |
| C: vi | G: vii° | A♭: I | e: ii° | c#: i | G♭: vii° | a♭: iv |

Assignment 4.4

1. Following is a series of major triads.
2. Write the three major keys and the two minor keys (harmonic form) in which each triad is diatonic. The example is worked correctly for you.

| | | |
|--|----|----|
| 1. | 2. | 3. |
|  | | |

| Chord | Key | Chord | Key | Chord | Key |
|------------|-------------|----------|----------|----------|----------|
| 1. (Ex.) I | in F major | 2. _____ | in _____ | 3. _____ | in _____ |
| IV | in C major | _____ | in _____ | _____ | in _____ |
| V | in B♭ major | _____ | in _____ | _____ | in _____ |
| V | in B♭ minor | _____ | in _____ | _____ | in _____ |
| VI | in A minor | _____ | in _____ | _____ | in _____ |

Assignment 4.7

- Following are 10 triads, in various positions and of various types, arranged in four-part harmony (soprano, alto, tenor, and bass).
- Complete the blanks as requested. The example is worked correctly for you.

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.

| | Root | Position | Type | | Analysis Symbol |
|---------------|-------|---------------|-------|---------------------------------|------------------------------|
| Chord No. 1: | C | 2nd Inversion | Major | in G major: | IV ₄ ⁶ |
| Chord No. 2: | _____ | _____ | _____ | in F major: | _____ |
| Chord No. 3: | _____ | _____ | _____ | in A major: | _____ |
| Chord No. 4: | _____ | _____ | _____ | in F major: | _____ |
| Chord No. 5: | _____ | _____ | _____ | in B minor (harmonic): | _____ |
| Chord No. 6: | _____ | _____ | _____ | in A minor (natural): | _____ |
| Chord No. 7: | _____ | _____ | _____ | in B \flat minor (harmonic): | _____ |
| Chord No. 8: | _____ | _____ | _____ | in B minor (harmonic): | _____ |
| Chord No. 9: | _____ | _____ | _____ | in G \sharp minor (harmonic): | _____ |
| Chord No. 10: | _____ | _____ | _____ | in F \sharp major: | _____ |

Assignment 4.8



The following are excerpts from music literature.

- Identify the triads in each excerpt. Certain notes have been circled. These are not considered part of the triads. Brackets have been added to numbers 3, 4, and 5 to identify the triads more clearly.
- Write the Roman numeral analysis of each chord and indicate the position: ⁶ if in first inversion, ₄⁶ if in second inversion, and no numbers if in root position.
- Each chord is numbered for convenience in class discussions.

Alternative Directions: Macro Analysis

Provide the correct letter symbol for each chord and add slur symbols according to the information on pages 83–84.

Assignment 5.1

The second and third chords of each exercise form a cadence.

1. Analyze each chord in the blanks provided.
2. Write the name of the cadence type in the blank above the exercise.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

G: _ _ _ e: _ _ _ C: _ _ _ Eb: _ _ _ F: _ _ _

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

Eb: _ _ _ D: _ _ _ A: _ _ _ b: _ _ _ Ab: _ _ _

Assignment 5.2

Following are nonharmonic tones excerpted from music literature.

1. Circle the nonharmonic tone or tones.
2. Write the name of the type of nonharmonic tone in the blank provided.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

6. _____ 7. _____ 8. _____ 9. _____ 10. _____