

Answer Key

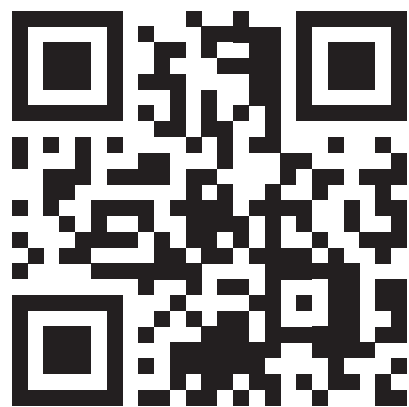
Theory Workbook 1

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STOP

**This book is a workbook, not a textbook!
To learn about music theory, please see
*"The Best Music Theory Book for Beginners: 1"***



Use Music Theory Workbook 1
WITH
The Best Music Theory Book for Beginners 1



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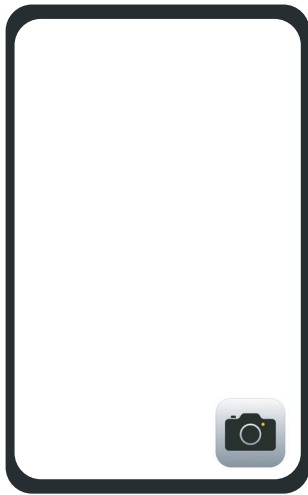
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How to Scan QR Codes



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

Music Theory: Introduction

What is Music Theory?

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

Why Learn Music Theory?

Learn Pieces of Music Faster on any Instrument or Voice

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

Get Better at Reading Music

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

Strengthen Your Relationship to All the Music in your Life

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

What You Will Need

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

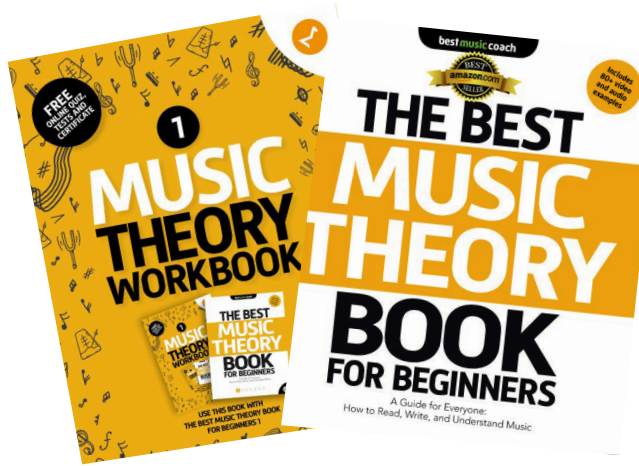
Scan the code below for our recommendations.



How This Book Works

How to Understand Exercises

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



FREE Answer Keys

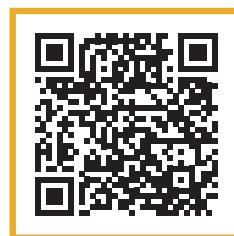
Download your FREE copy of the answer keys for this entire book by scanning the QR code below or at <https://bestmusiccoach.com/courses/music-theory-workbook-1>



FREE Online Quiz and Certificate

When you complete the final quiz for this book with 95% correct answers, you will receive an official full-color certificate of achievement that you can print out, download, share on social media and keep forever as a sign of your accomplishments in music theory.

Scan the QR code below to go to: <https://bestmusiccoach.com/courses/music-theory-workbook-1>



Rhythm 1: Answers

Rhythm 1: Answers

Staff Line and Space ID

Exercise 1

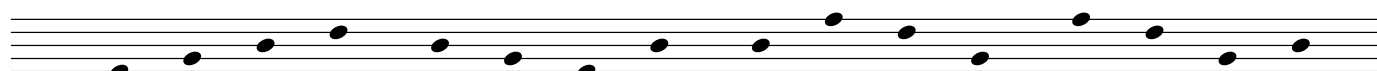
Write S and the number space the dot (notehead) is in.



S1 S2 S3 S4 S3 S2 S1 S3 S2 S4 S3 S1 S4 S3 S2 S1

Exercise 2


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



L1 L2 L3 L4 L3 L2 L1 L3 L3 L5 L4 L2 L5 L4 L2 L3

Exercise 3

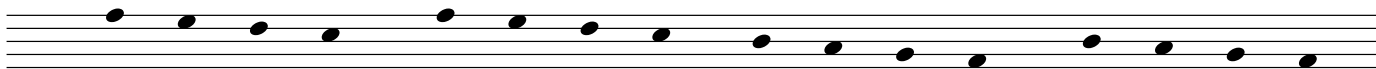
A mix of lines and spaces.



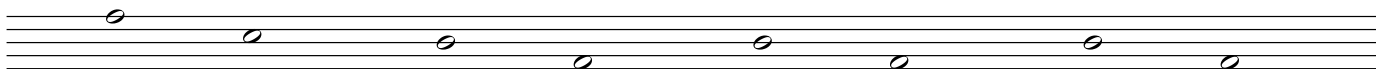
S1 L2 S2 S4 S3 L2 S1 L3 S3 S4 L4 L2 S4 S2 L2 S1

Writing Noteheads

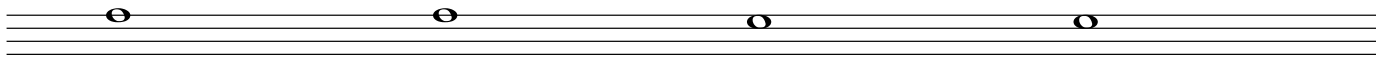
Exercise 1: Closed Noteheads



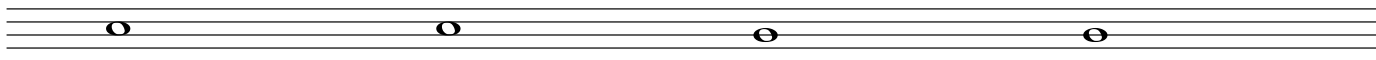
Exercise 2: Open Noteheads: Half Notes



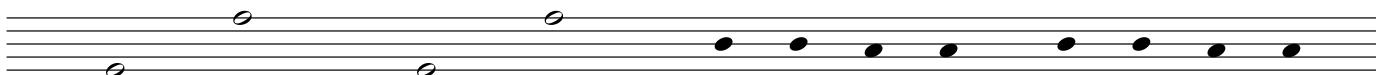
Exercise 3: Open Noteheads: Whole Notes



Exercise 4: Open Noteheads: Whole Notes



Exercise 5: Mix



Writing Stems

Exercise 1

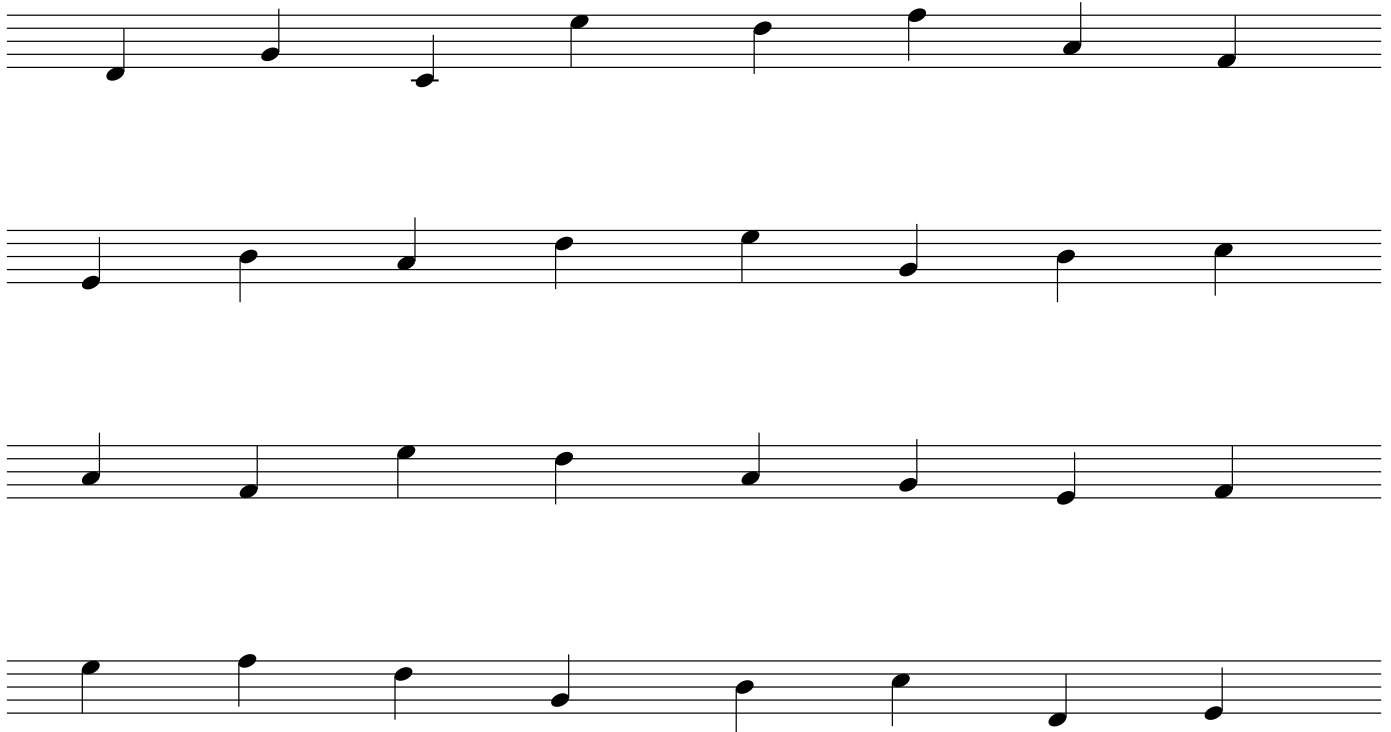
Add the correct stem (length and direction) for each quarter notehead. Remember that all notes which are under the middle line of the staff should have their stem pointing upwards. All notes above and on the middle line have their stems pointing downwards.



Exercise 2



Exercise 3



Mini quiz 1:

Noteheads which are above the middle line of the staff should point:

Answer: Downwards

When a notehead is on the middle line, it usually should point:

Answer: Downwards

Writing Bar Lines

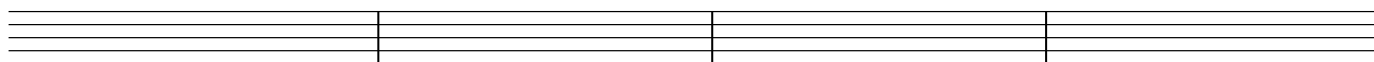
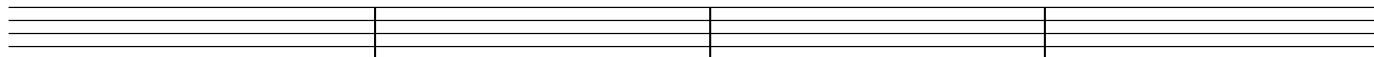
There are many different types of bar lines in music, which are used not only to separate measures, but also to separate different parts of a song.

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

1. Regular Bar Line (these are used to separate measures)
2. Double Bar Line (these are used often to separate sections or show the end of an exercise that does not happen in regular measures)
3. End Bar Line (these are used to end the song)

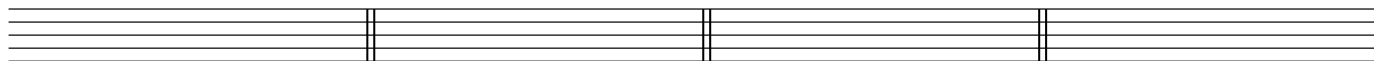
Exercise 1

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



Exercise 2

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



Exercise 3

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



Writing Time Signatures

The time signature is an important part of written sheet music. In these exercises, you will practice writing your own time signatures.

Remember: The two time signatures which you have learned so far are $\frac{4}{4}$ and $\frac{3}{4}$. Remember that in order to write the time signature, you place two large numbers on top of each other.

The **upper number** of the time signature takes up the space from line 3 to line 5 of the staff

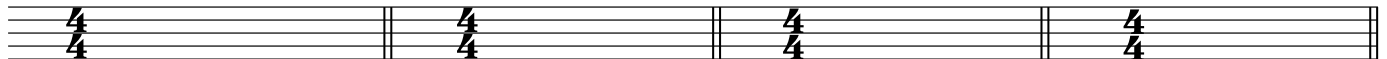
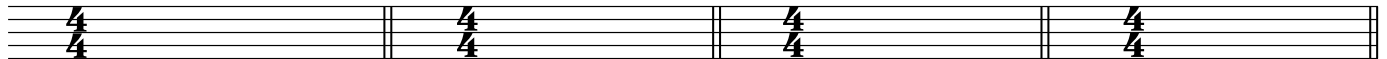
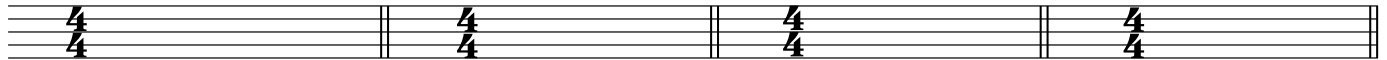


The **lower number** of the time signature takes up the space from line 1 to line 3 of the staff.



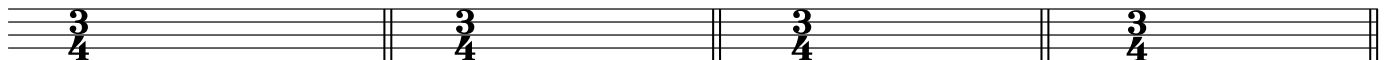
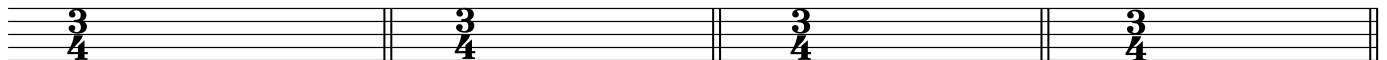
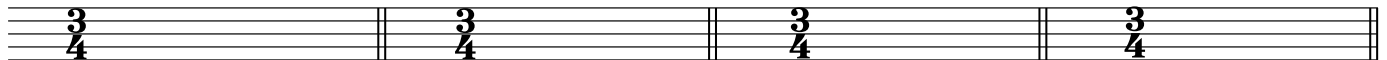
Exercise 1

In each blank measure, write the time signature for $\frac{4}{4}$.



Exercise 2

In each blank measure, write the time signature for $\frac{3}{4}$.



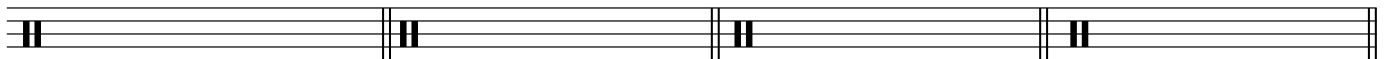
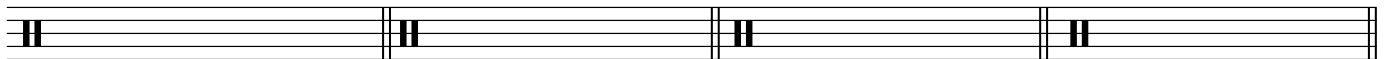
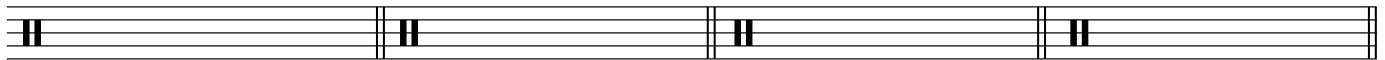
Writing Percussion Clefs

To write a percussion clef:

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

Exercise

Using the above steps, fill in the following 12 measures with percussion clefs. The first one of each line is already filled in for you.

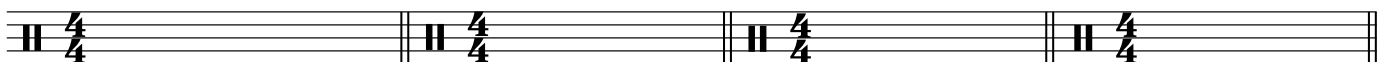


The other name for a percussion clef is "neutral clef".

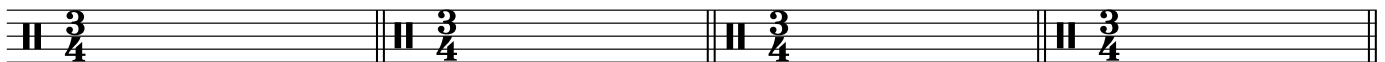
Writing Percussion Clefs and Time Signatures

1. Write a percussion clef then the indicated time signature in every measure.

$\frac{4}{4}$

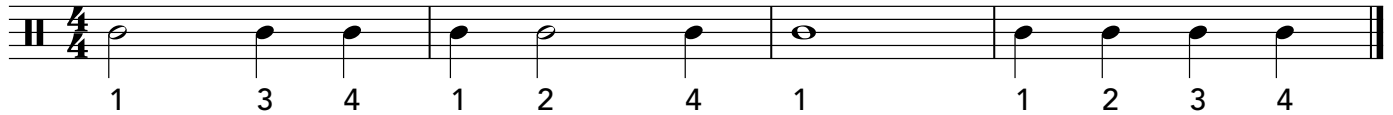


$\frac{3}{4}$



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

Exercise 3



Exercise 4



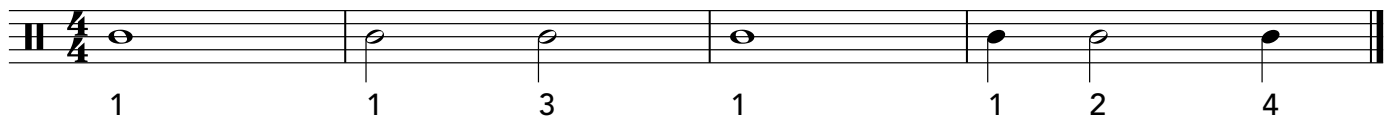
Exercise 5



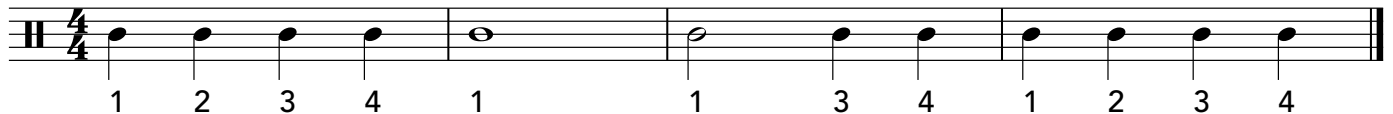
Exercise 6



Exercise 7



Exercise 8



Whole notes fill up an entire measure of $\frac{4}{4}$. But what type of note fills up a measure of $\frac{3}{4}$?
Answer: a dotted half note! You will learn about these cool, new notes in a later chapter.

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

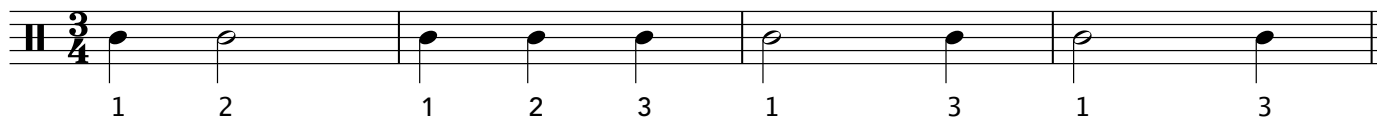
Exercise 2



Exercise 3



Exercise 4



Exercise 5



Rhythm 2: Answers

Strong and Weak Beats

It might not seem important now, but the strong and weak beats are REALLY important for when you start to understand and break down your favorite songs and understand music.

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

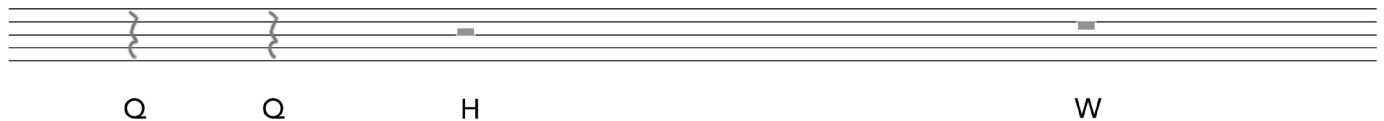
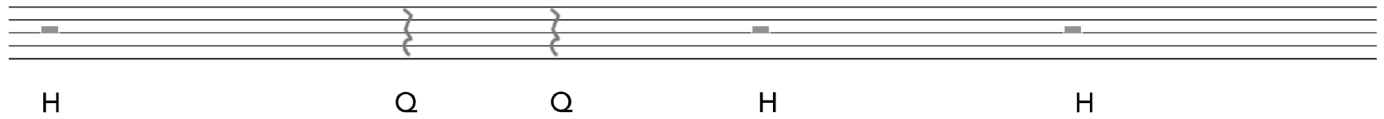
Strongest Weak Weakest

Rhythm 3: Answers

Trace and Label the Rests

Trace the following exercise which includes a mix of whole rests, half rests, and quarter rests. After you finish tracing all the rests, write underneath each rest to label their names with the correct letter.

(W = whole rest) (H= half rest) (Q= quarter rest)



Mini quiz 2:

1) Which line do half notes rests sit on top of?

Answer: Half rests sit on top of the third line of the staff.

2) Which line do whole rests hang below?

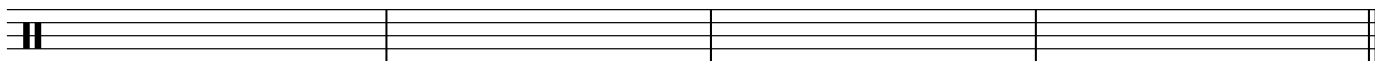
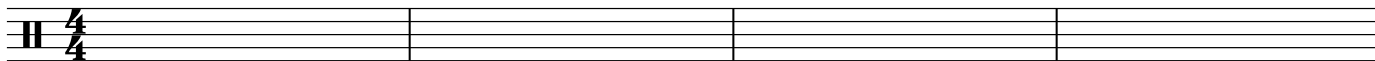
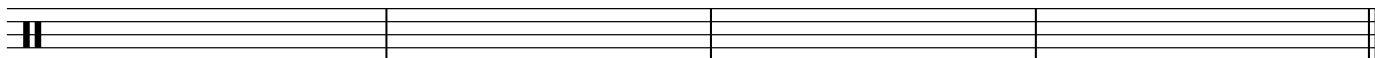
Answer: Whole rests hang underneath the 4th line of the staff.

These are how your quarter rests should look after you have finished tracing them in.

How to Write Lines of Music 2

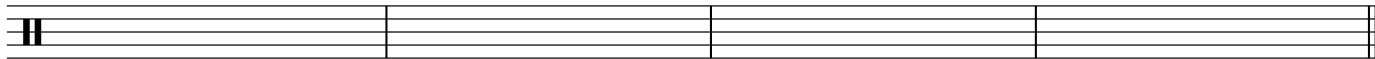
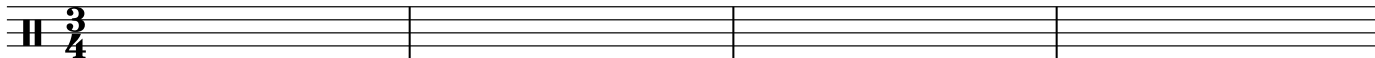
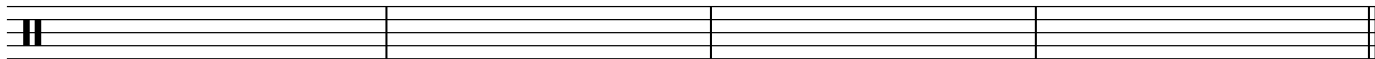
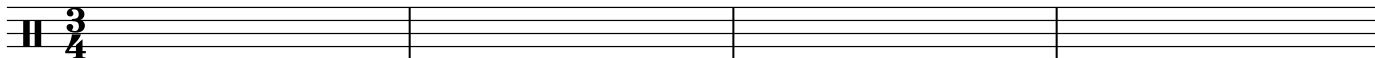
Exercise 1

In the following two groups of staves in $\frac{4}{4}$, there should be a total of 8 measures in each two-line group. Write in the bar lines so that there are four measures per line, with a final bar line at the end of measure 8 and a percussion clef to the left of the time signature. When you are finished, write two of your own rhythmic compositions using whole, half, and quarter notes and rests. Write noteheads on line 3 of the staff with all stems down.



Exercise 2

In the following two groups of $\frac{3}{4}$ staves, there should be a total of 8 measures in each two line group. Write in the bar lines so that there are four measures per line, with a final bar line at the end of measure 8 and a percussion clef to the left of the time signature. When you are finished, write two of your own rhythmic compositions using whole, half and quarter rests and half and quarter notes. Write noteheads on line 3 of the staff with all stems down.



Rhythm 4: Answers

Writing Dotted Notes

Exercise 2



Exercise 3



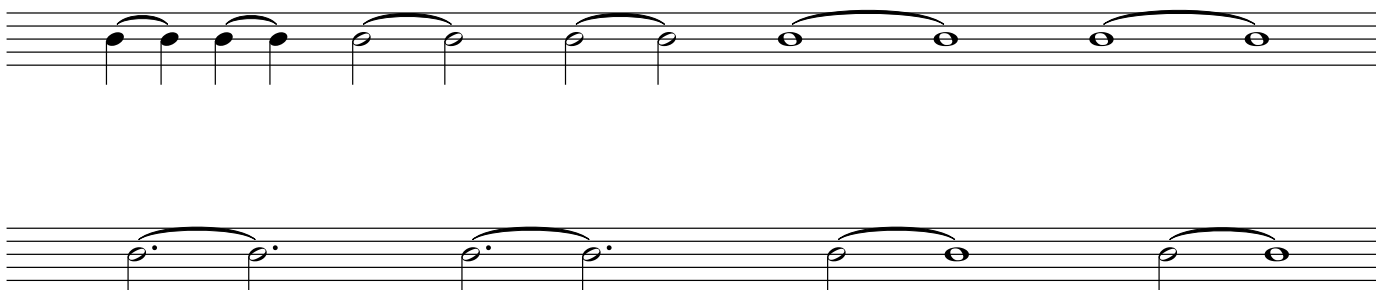
Spacing Notes, Dotted Notes, and Rests on the Staff

Exercise 1

Exercise 1 consists of two staves of musical notation. The first staff is in 3/4 time and contains four measures: a dotted half note (1), a half note (1), a quarter note (3), and a dotted half note (1). The second staff is in 2/4 time and contains four measures: a dotted half note (1), a half note (1), a quarter note (2), and a dotted half note (3).

Writing Ties

Exercise 2

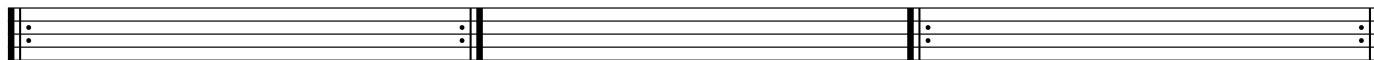
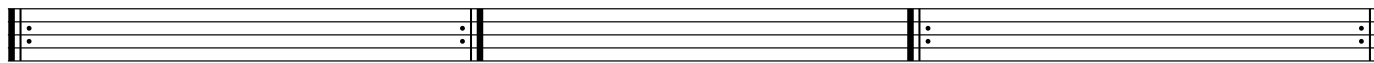


Exercise 3

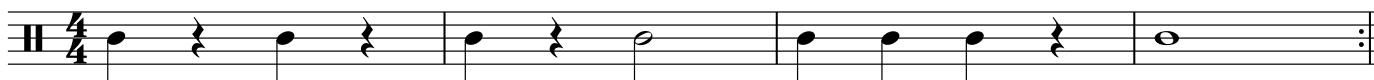


Writing Repeat Signs

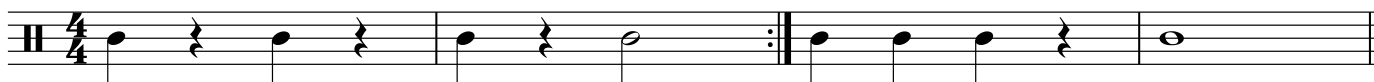
Exercise 2



Exercise 3



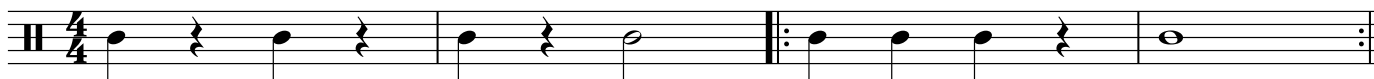
Exercise 4



Exercise 5



Exercise 6



Pitch and Notes 1: Answers

The Basic Musical Alphabet

Exercise 1

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

Exercise 2

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

Exercise 3

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

Exercise 4

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

Exercise 5

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

Exercise 6

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

Note Identification and Writing 1: On the Staff

Exercise 2

Write the letter name of the note under the measure in each of the blanks.

The exercise consists of five musical staves, each containing four measures. Each measure has a single note on a five-line staff, with a letter name written below it. The notes and their corresponding letter names are as follows:

- Staff 1: G (first space), D (second line), A (third space), F (fourth line)
- Staff 2: E (first line), A (second space), B (third line), E (fourth line)
- Staff 3: F (first space), E (second line), B (third space), D (fourth line)
- Staff 4: F (first space), E (second line), G (third space), E (fourth line)
- Staff 5: B (first line), C (second line), F (third space), A (fourth line)

Mini quiz 3:

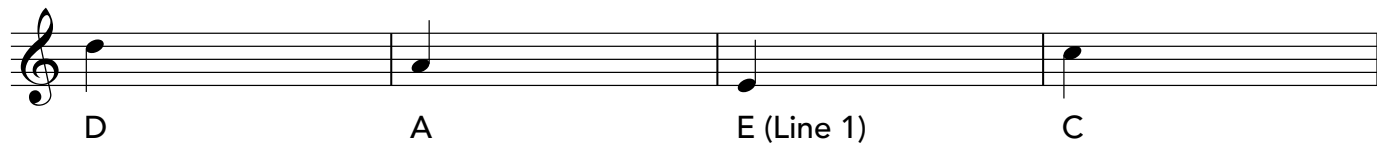
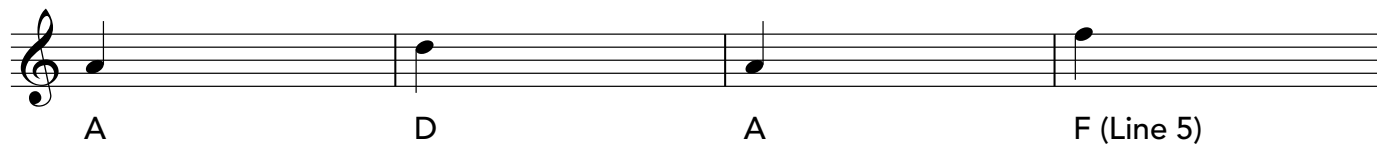
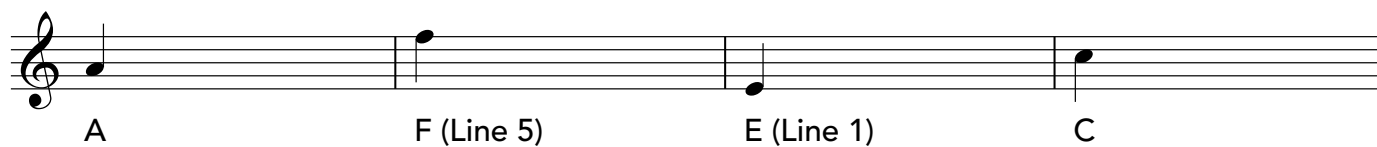
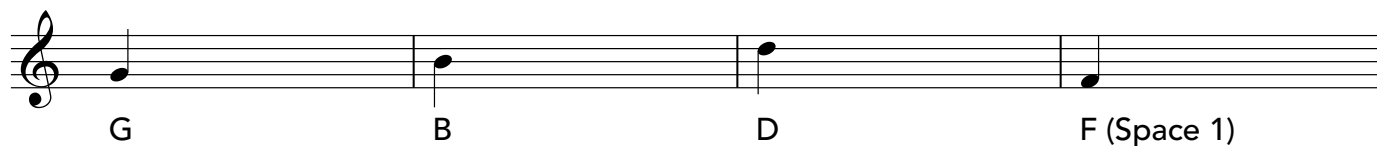
What note name is the first (bottom) line of the staff?

Answer: E

What note name is the fourth (second from the top) line of the staff?

Answer: D

Exercise 3



Note Identification and Writing 2: Ledger Lines

Exercise 2: Above the Staff

Three staves of music, each containing four measures. Each measure has a single note above the staff and a letter label below it.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	C	B	A	G
2	F	C	A	G
3	A	C	F	G

Exercise 2: Below the Staff

Three staves of music, each containing four measures. Each measure has a single note below the staff and a letter label below it.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	F	D	E	C
2	E	G	F	A
3	G	C	G	B

Mini quiz 4:

What note name is the space directly below the staff?

Answer: D

What note name is the space directly above the staff?

Answer: G

Exercise 3: Above the Staff

Three staves of music, each containing four notes placed above the staff lines. The notes are labeled with their names below the staff:

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

Exercise 3: Below the Staff

Three staves of music, each containing four notes placed below the staff lines. The notes are labeled with their names below the staff:

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

Note Identification and Writing 3: Correct the Errors

Mini quiz 5:

What note name is the third ledger line below the staff?

Answer: F

What note name is the second ledger line above the staff?

Answer: C

Exercise 1

Exercise 1 consists of 5 rows and 4 columns of musical staves. Each staff contains a single note, and each cell contains a handwritten letter. Some letters are circled in black.

Row	Column 1	Column 2	Column 3	Column 4
1	G (circled), A	F	A (circled), G	C
2	G	G	C (circled), B	F (circled), G
3	D	D (circled), C	G	D (circled), C
4	C (circled), B	D (circled), E	G (circled), F	B
5	A	C	C	A (circled), G

Exercise 2

The exercise consists of five staves, each with four notes. The notes and their handwritten labels are as follows:

- Staff 1:**
 - Note 1: D
 - Note 2: G (circled), F
 - Note 3: G
 - Note 4: C
- Staff 2:**
 - Note 1: B (circled), A
 - Note 2: C
 - Note 3: A (circled), B
 - Note 4: C (circled), E
- Staff 3:**
 - Note 1: D
 - Note 2: A
 - Note 3: A
 - Note 4: C
- Staff 4:**
 - Note 1: G
 - Note 2: F (circled), E
 - Note 3: G
 - Note 4: B (circled), C
- Staff 5:**
 - Note 1: F (circled), G
 - Note 2: D
 - Note 3: G (circled), B
 - Note 4: F

Pitch and Notes 2: Answers

Pitch Class

Exercise 1

Exercise 1 consists of three staves of music. Each staff contains four measures, each with a box around a single note. The notes are: Staff 1: G4, A4, B4, C5; Staff 2: D5, E5, F5, G5; Staff 3: A5, B5, C6, D6.

Exercise 2

Exercise 2 consists of three staves of music. Each staff contains four measures, each with a box around a single note. The notes are: Staff 1: A4, B4, C5, D5; Staff 2: E5, F5, G5, A5; Staff 3: B5, C6, D6, E6.

Pitch Class: A Notes: 3	Pitch Class: C Notes: 3	Pitch Class: E Notes: 3	Pitch Class: G Notes: 3
Pitch Class: B Notes: 3	Pitch Class: D Notes: 2	Pitch Class: F Notes: 3	Pitch Class: A Notes: 3
Pitch Class: G Notes: 3	Pitch Class: F Notes: 3	Pitch Class: E Notes: 3	Pitch Class: D Notes: 2

Octave Register

Exercise 1

C4 C5 C6 C4 C6 C5 C6 C6 C5 C4 C4 C5

Exercise 2

E3 F3 G3 A3 B3 C4 D4 E4 F4 G4 A4 B4 C5 D5 E5 F5 G5 A5 B5 C6

Exercise 3

F5 G5 A5 B5 C6 C4 B5 B3 A5 A3 G5 G3 F3 F5 A5 C6

E3 G3 F3 A3 C4 B3 E4 D4 E4 C4 D4 B3 D4 E4 F5 G5

A5 A3 G5 G3 C6 C4 B5 B3 E4 C4 D4 B3 F3 F5 A5 C6

C6 C4 B5 B3 E3 G3 F3 A3 A5 A3 G5 G3 F5 G5 A5 B5

Octaves

Exercise 1

<input checked="" type="checkbox"/> Octave <input type="checkbox"/> Not octave	<input type="checkbox"/> Octave <input checked="" type="checkbox"/> Not octave	<input checked="" type="checkbox"/> Octave <input type="checkbox"/> Not octave	<input checked="" type="checkbox"/> Octave <input type="checkbox"/> Not octave
<input type="checkbox"/> Octave <input checked="" type="checkbox"/> Not octave	<input checked="" type="checkbox"/> Octave <input type="checkbox"/> Not octave	<input checked="" type="checkbox"/> Octave <input type="checkbox"/> Not octave	<input type="checkbox"/> Octave <input checked="" type="checkbox"/> Not octave

Exercise 2

Exercise 3

Accidentals

Exercise 2



Exercise 3

Exercise 3 musical notation showing two staves of music. Each staff contains a sequence of notes with various accidentals (sharps, naturals, and flats) and rests. Below each staff, the corresponding note names are listed.

Staff 1 notes: F#4, C#5, Bb4, F#5, F#4, C#6, F#3, F#5

Staff 2 notes: F#3, F#4, Bb3, F#5, F#3, C#4, F#4, F#5

Courtesy Accidentals

Exercise 1

Exercise 1 consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is written in a way that tests the student's understanding of courtesy accidentals.

Below the first staff, there are five pairs of checkboxes for each measure:

- Measure 1: ☒ Correct, ☐ Wrong; ☐ Correct, ☒ Wrong; ☒ Correct, ☐ Wrong
- Measure 2: ☒ Correct, ☐ Wrong; ☐ Correct, ☐ Wrong
- Measure 3: ☒ Correct, ☐ Wrong
- Measure 4: ☒ Correct, ☐ Wrong
- Measure 5: ☒ Correct, ☐ Wrong

Below the second staff, there are seven pairs of checkboxes for each measure:

- Measure 1: ☒ Correct, ☐ Wrong; ☒ Correct, ☐ Wrong
- Measure 2: ☒ Correct, ☐ Wrong; ☒ Correct, ☐ Wrong
- Measure 3: ☒ Correct, ☐ Wrong; ☒ Correct, ☐ Wrong
- Measure 4: ☒ Correct, ☐ Wrong; ☒ Correct, ☐ Wrong
- Measure 5: ☒ Correct, ☐ Wrong
- Measure 6: ☒ Correct, ☐ Wrong; ☒ Correct, ☐ Wrong
- Measure 7: ☒ Correct, ☐ Wrong; ☒ Correct, ☐ Wrong

Exercise 2

Exercise 2 consists of two staves of music in 3/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is written in a way that tests the student's understanding of courtesy accidentals.

Exercise 3

Exercise 3 consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is written in a way that tests the student's understanding of courtesy accidentals.

The Full Musical Alphabet

Exercise 1

A A#/B^b B C C#/D^b D D#/E^b E F F#/G^b G G#/A^b A A#/B^b B C C#/D^b D D#/E^b E F F#/G^b G G#/A^b A A#/B^b

Exercise 2

A A#/B^b B C C#/D^b D D#/E^b E F F#/G^b G G#/A^b A A#/B^b B C C#/D^b D D#/E^b E F F#/G^b G G#/A^b A A#/B^b

Exercise 3

A A#/B^b B C C#/D^b D D#/E^b E F F#/G^b G G#/A^b A A#/B^b B C C#/D^b D D#/E^b E F F#/G^b G G#/A^b A A#/B^b

Exercise 4

A G#/A^b G F#/G^b F E D#/E^b D C#/D^b C B A#/B^b A G#/A^b G F#/G^b F E D#/E^b D C#/D^b C B A#/B^b A G#/A^b

Exercise 5

A G#/A^b G F#/G^b F E D#/E^b D C#/D^b C B A#/B^b A G#/A^b G F#/G^b F E D#/E^b D C#/D^b C B A#/B^b A G#/A^b

Exercise 6

A G#/A^b G F#/G^b F E D#/E^b D C#/D^b C B A#/B^b A G#/A^b G F#/G^b F E D#/E^b D C#/D^b C B A#/B^b A G#/A^b

Writing Half Steps

Exercise 1

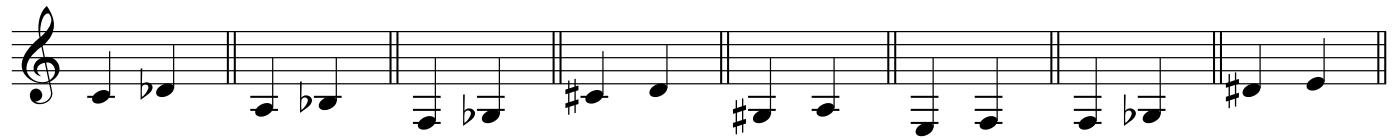


☒ Half Step ☒ Half Step ☐ Half Step ☒ Half Step ☒ Half Step ☒ Half Step ☒ Half Step ☒ Half Step
☐ Not ☐ Not ☒ Not ☐ Not ☐ Not ☐ Not ☐ Not ☐ Not

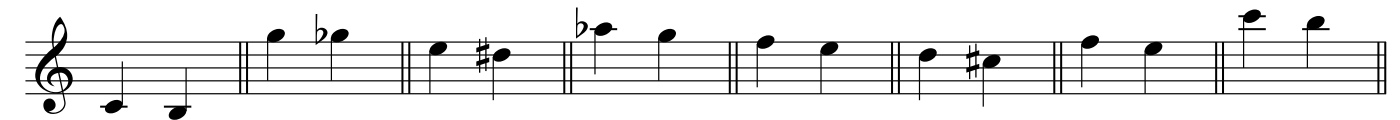


☒ Half Step ☐ Half Step ☐ Half Step ☐ Half Step ☐ Half Step ☐ Half Step ☒ Half Step ☒ Half Step
☐ Not ☒ Not ☒ Not ☐ Not ☒ Not ☒ Not ☐ Not ☐ Not

Exercise 2



Exercise 3



Writing Whole Steps

Exercise 1



☒ Whole Step

☒ Whole Step

☒ Whole Step

☐ Whole Step

☐ Whole Step

☒ Whole Step

☐ Whole Step

☐ Whole Step

☐ Not

☐ Not

☐ Not

☒ Not

☒ Not

☐ Not

☒ Not

☒ Not



☐ Whole Step

☒ Whole Step

☐ Whole Step

☒ Whole Step

☒ Whole Step

☒ Whole Step

☐ Whole Step

☐ Whole Step

☒ Not

☐ Not

☒ Not

☐ Not

☐ Not

☐ Not

☒ Not

☒ Not

Exercise 2





Exercise 3





Pitch Class 2

Exercise 1

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

Exercise 2

Write all the notes in the pitch class from lowest to highest sounding that we have learned so far. Use quarter notes.

Pitch Class: A
Notes: 3

Pitch Class: C
Notes: 3

Pitch Class: E
Notes: 3

Pitch Class: G
Notes: 3

Pitch Class: F#
Notes: 3

Pitch Class: D
Notes: 2

Pitch Class: F
Notes: 3

Pitch Class: B
Notes: 3

Pitch Class: G
Notes: 3

Pitch Class: F
Notes: 3

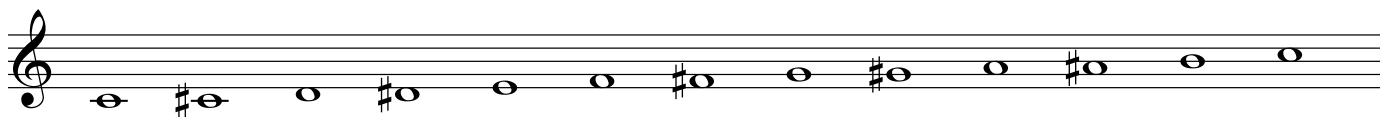
Pitch Class: F#
Notes: 3

Pitch Class: D
Notes: 2

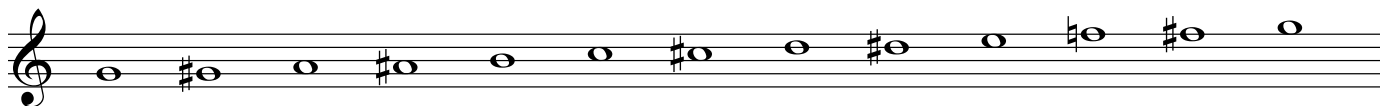
Pitch and Notes 3: Answers

Writing Chromatic Scales

Exercise 1



Exercise 2



Exercise 3



Exercise 4



Exercise 5



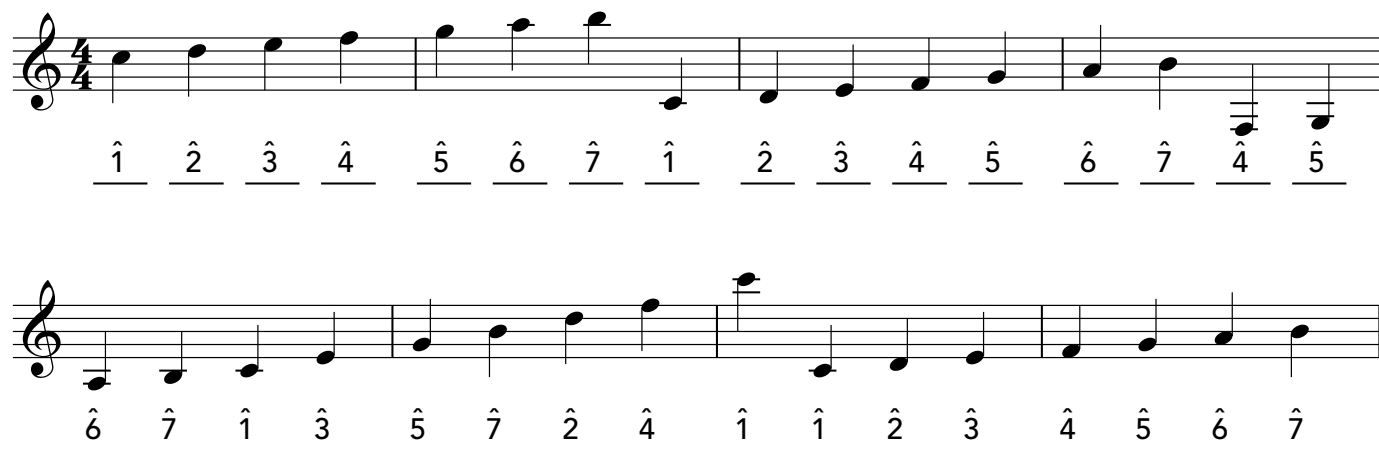
Exercise 6



Major Scale, Write Scale Degrees

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

C Major Scale Degrees



Two musical staves in 4/4 time showing the C major scale. The first staff contains the first eight notes (C4 to G4) and the next two notes (F4 and E4) written in the bass clef. The second staff contains the remaining seven notes (D4 to C5) and the first two notes (B3 and A3) written in the bass clef. Below each note is a blank line for writing the scale degree.

Staff 1: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{4}$ $\hat{5}$

Staff 2: $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{3}$ $\hat{5}$ $\hat{7}$ $\hat{2}$ $\hat{4}$ $\hat{1}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$

G Major Scale Degrees



Two musical staves in 4/4 time showing the G major scale. The first staff contains the first eight notes (G4 to E5) and the next two notes (D5 and C5) written in the bass clef. The second staff contains the remaining seven notes (B4 to G5) and the first two notes (F#4 and E4) written in the bass clef. Below each note is a blank line for writing the scale degree.

Staff 1: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{4}$ $\hat{5}$

Staff 2: $\hat{1}$ $\hat{7}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{5}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{7}$ $\hat{7}$ $\hat{7}$ $\hat{2}$ $\hat{2}$ $\hat{6}$ $\hat{1}$

Major Scale, Write Scale Degrees

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

C Major Scale Degrees



Two musical staves in 4/4 time showing the C major scale. The first staff contains the ascending scale: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6. The second staff contains the descending scale: C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3. Below each staff are 16 numbered blanks for writing scale degrees.

Ascending scale: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{4}$ $\hat{5}$

Descending scale: $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{3}$ $\hat{5}$ $\hat{7}$ $\hat{2}$ $\hat{4}$ $\hat{1}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$

G Major Scale Degrees



Two musical staves in 4/4 time showing the G major scale. The first staff contains the ascending scale: G4, A4, B4, C5, D5, E5, F#5, G6, A6, B6, C7, D7, E7, F#7, G8, A8. The second staff contains the descending scale: G8, F#7, E7, D7, C7, B6, A6, G6, F#5, E5, D5, C5, B4, A4, G4, F#4. Below each staff are 16 numbered blanks for writing scale degrees.

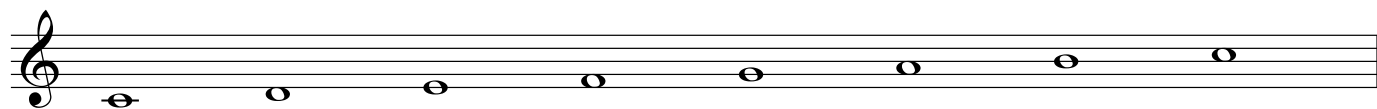
Ascending scale: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{4}$ $\hat{5}$

Descending scale: $\hat{1}$ $\hat{7}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{5}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{7}$ $\hat{7}$ $\hat{7}$ $\hat{2}$ $\hat{2}$ $\hat{6}$ $\hat{1}$

Writing Major Scales with Accidentals

Exercise 1

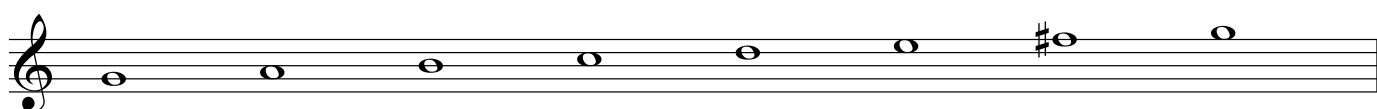
In exercises 1, 2, 3, and 4, write a major scale starting on the note provided and add accidentals. For extra credit, write the scale degrees below each note of the scale.



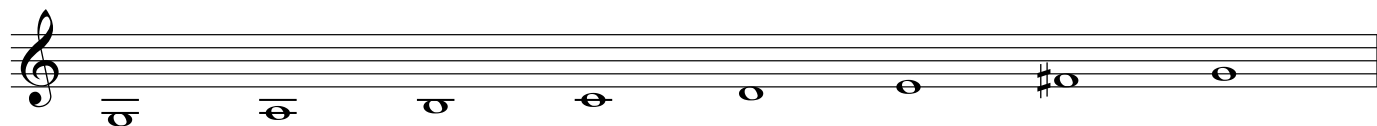
Exercise 2



Exercise 3



Exercise 4



Names of Major Scale Degrees

Exercise 1

Exercise 1 shows four musical staves, each with four notes and their corresponding scale degree names:

- Staff 1: Tonic, Submediant, Leading tone, Subdominant
- Staff 2: Dominant, Supertonic, Submediant, Dominant
- Staff 3: Subdominant, Mediant, Submediant, Supertonic

Exercise 2

Exercise 2 shows four musical staves, each with four notes and their corresponding scale degree names:

- Staff 1: Tonic, Supertonic, Mediant, Leading tone
- Staff 2: Tonic, Dominant, Supertonic, Mediant
- Staff 3: Leading tone, Subdominant, Supertonic, Dominant
- Staff 4: Submediant, Leading tone, Submediant, Subdominant

Writing Tetrachords

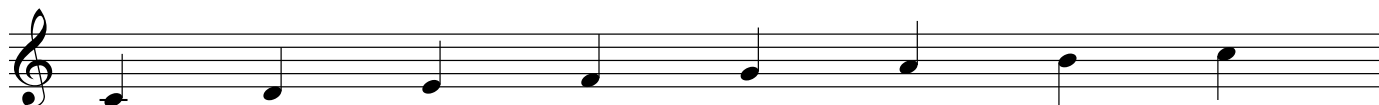
Exercise 1



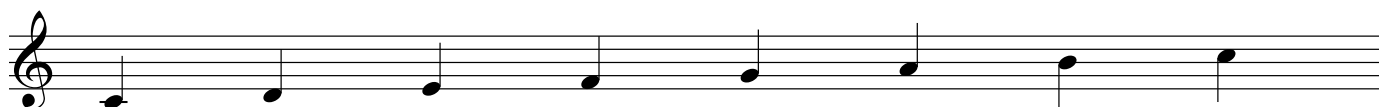
Exercise 2



Exercise 3



Exercise 4



Exercise 5



Writing Key Signatures

In this book, we will focus only on the keys of C and G. In later books, additional keys will be introduced, as well as easy step by step processes to identify them.

Let's start by reviewing what you learned in The Best Music Theory Book for Beginners 1 (p86) about key signatures.

Exercise 1

Which key signature is written in the measure below (no sharps or flats)?

Answer: Key of C

Exercise 2

Which key signature is written in the measure below (1 sharp)?

Answer: Key of G

Exercise 3

Which note needs a sharp in the example below in order to make this match the key of G?

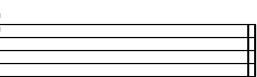
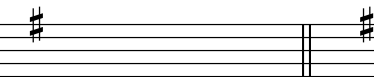
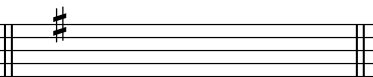
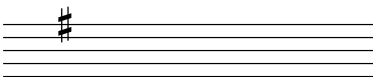
Answer: F#

Exercise 4

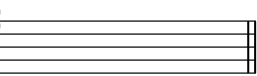
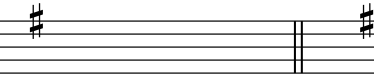
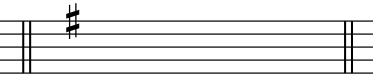
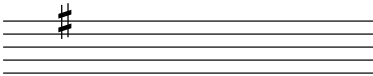
The key below should be C. Which notes in the scale below are not in the key of C?

Answer: F#, G#, and A#

Exercise 5

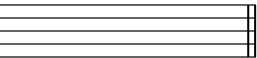
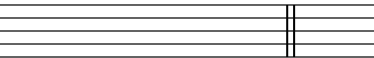
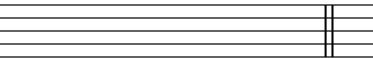
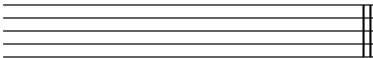


Key of G Key of G Key of G Key of G

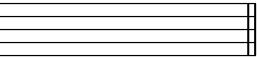
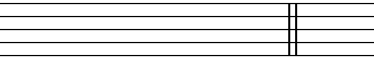
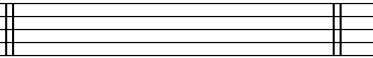
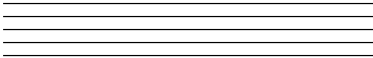


Key of G Key of G Key of G Key of G

Exercise 6



Key of C Key of C Key of C Key of C



Key of C Key of C Key of C Key of C

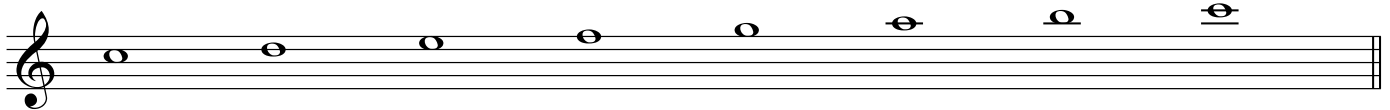
Writing Major Scales with Key Signatures

Exercise 1

In exercises 1, 2, 3, and 4, write a key signature and major scale starting on the note provided.



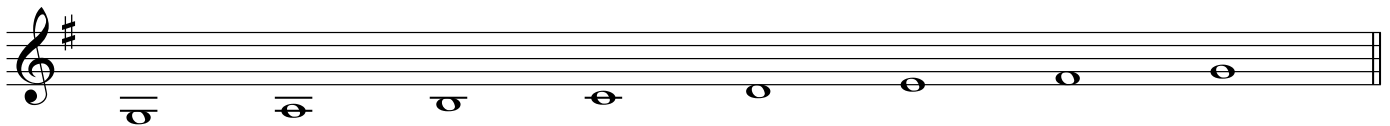
Exercise 2



Exercise 3



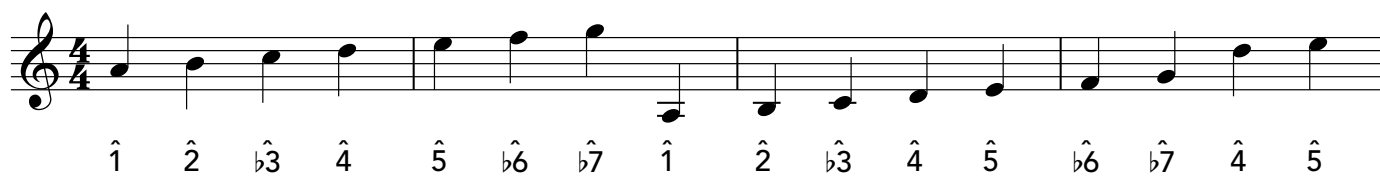
Exercise 4



Natural Minor Scale, Write Scale Degrees

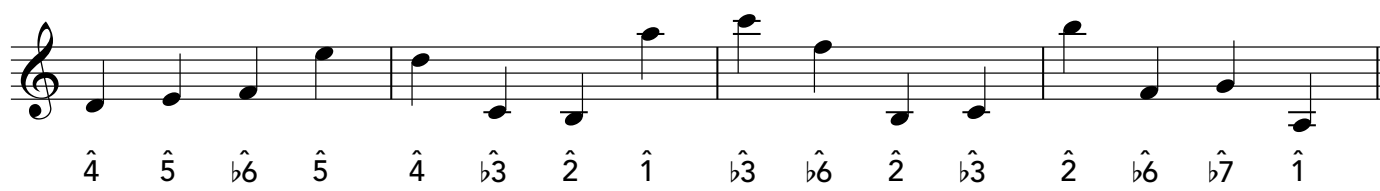
A Natural Minor Scale Degrees

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



Ascending scale: $\hat{1}$ $\hat{2}$ $\hat{b}3$ $\hat{4}$ $\hat{5}$ $\hat{b}6$ $\hat{b}7$ $\hat{1}$

Descending scale: $\hat{2}$ $\hat{b}3$ $\hat{4}$ $\hat{5}$ $\hat{b}6$ $\hat{b}7$ $\hat{4}$ $\hat{5}$

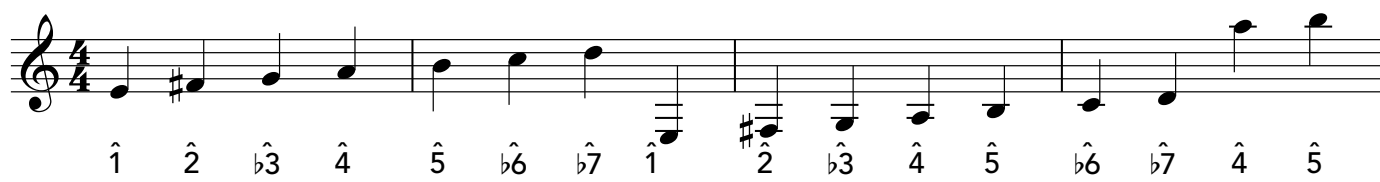


Ascending scale: $\hat{4}$ $\hat{5}$ $\hat{b}6$ $\hat{5}$ $\hat{4}$ $\hat{b}3$ $\hat{2}$ $\hat{1}$

Descending scale: $\hat{b}3$ $\hat{b}6$ $\hat{2}$ $\hat{b}3$ $\hat{2}$ $\hat{b}6$ $\hat{b}7$ $\hat{1}$

E Natural Minor Scale Degrees

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



Ascending scale: $\hat{1}$ $\hat{2}$ $\hat{b}3$ $\hat{4}$ $\hat{5}$ $\hat{b}6$ $\hat{b}7$ $\hat{1}$

Descending scale: $\hat{\sharp}2$ $\hat{b}3$ $\hat{4}$ $\hat{5}$ $\hat{b}6$ $\hat{b}7$ $\hat{4}$ $\hat{5}$



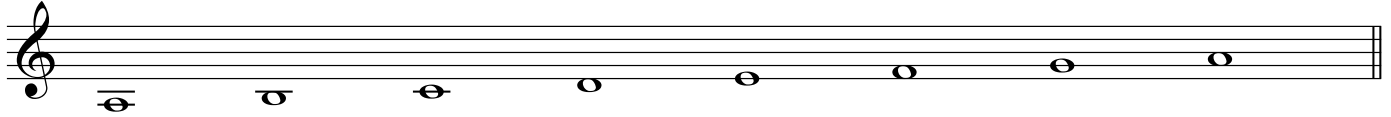
Ascending scale: $\hat{\sharp}2$ $\hat{b}3$ $\hat{b}6$ $\hat{b}7$ $\hat{b}7$ $\hat{5}$ $\hat{b}6$ $\hat{4}$

Descending scale: $\hat{5}$ $\hat{b}3$ $\hat{4}$ $\hat{\sharp}2$ $\hat{b}3$ $\hat{\sharp}2$ $\hat{b}6$ $\hat{1}$

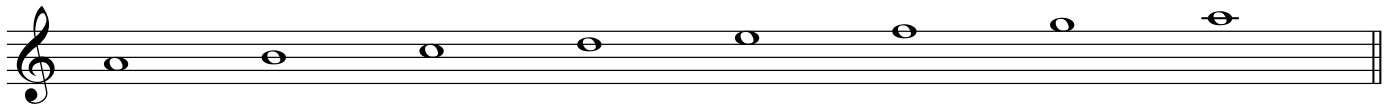
Writing Natural Minor Scales with Accidentals

Exercise 1

In exercises 1, 2, 3, and 4, write a natural minor scale starting on the note provided and add accidentals. For extra credit, write the scale degrees below each note of the scale.



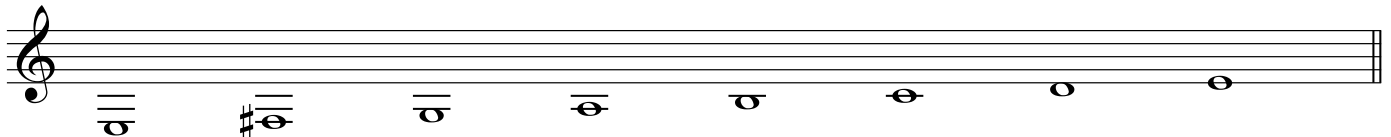
Exercise 2



Exercise 3



Exercise 4



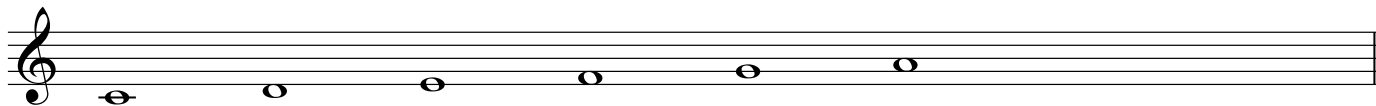
Relative Keys and Scales

For more information on relative keys, refer to p. 94 of *The Best Music Theory Book for Beginners 1*.

Exercise 1

Step 1

Write the first note of the C major scale. Then, write the next six notes of the **basic** musical alphabet ascending.



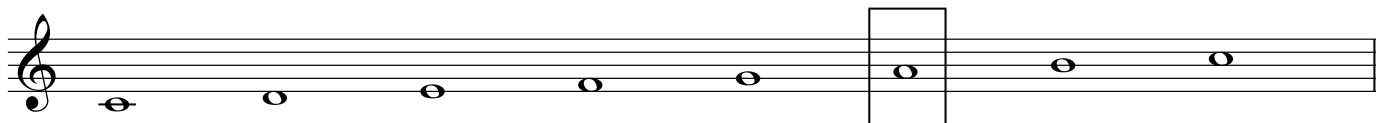
Step 2

Write the C major scale up to $\hat{8}$. Then, write in any accidentals needed for the scale. (Are there accidentals in C major?)



Step 3

Now, we're going to write the relative minor of C, which is A natural minor. First, copy the C major scale you wrote in Step 2, and now circle the 6th note of the scale which is $\hat{6}$.



Step 4

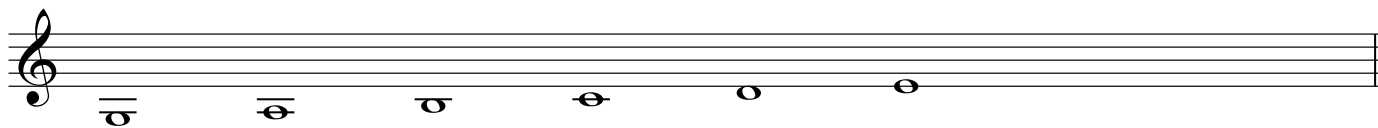
Finally, write the musical alphabet starting on the note which you circled in step 3. Then, add the same accidentals which you wrote in Step 2. (Are there any sharps or flats in this scale?). This is the A natural minor scale.



Exercise 2

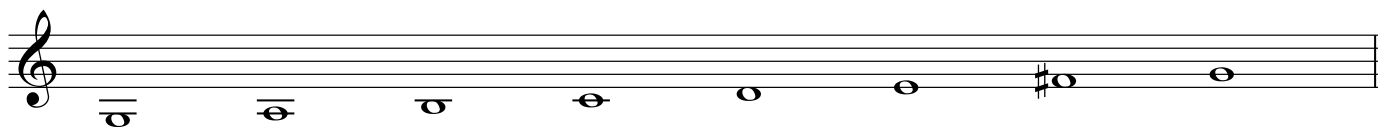
Step 1

Start by writing the first note of the G major scale. Then, write the next six notes of the **basic** musical alphabet, going up one by one. Don't worry about accidentals. We will add them in the next step.



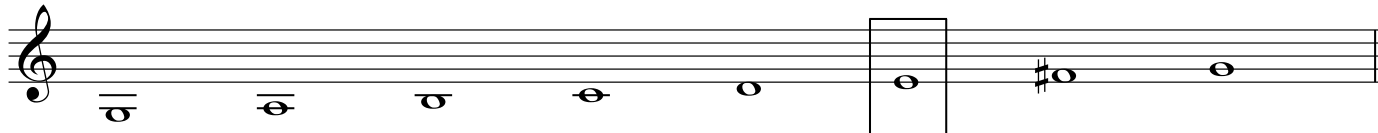
Step 2

Write the G major scale up to $\hat{8}$. Then, write in any accidentals needed for the scale. You can think about which accidentals are needed to write the key signature for the G major scale, then add those in if any.



Step 3

Now, we're going to write the relative minor of G, which is E natural minor. First, copy the G major scale you wrote in Step 2 up to $\hat{6}$, including any accidentals, and circle the 6th note of the scale, which is $\hat{6}$.



Step 4

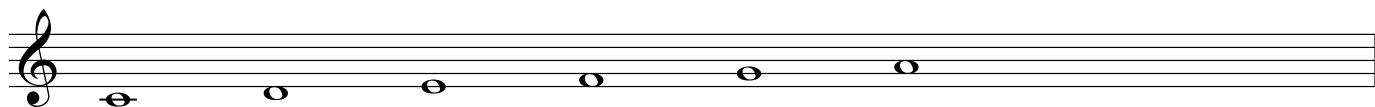
Finally, write the musical alphabet starting on the note which you circled in step 3. Then, add the same accidentals which you added in Step 2 to the same pitch class(es). This is the E natural minor scale.



Exercise 3

Step 1

Start by writing the key signature for C major and the first note of the C major scale. Then, write the next six notes of the **basic** musical alphabet, going up one by one. Don't worry about accidentals, they are shown in the key signature.



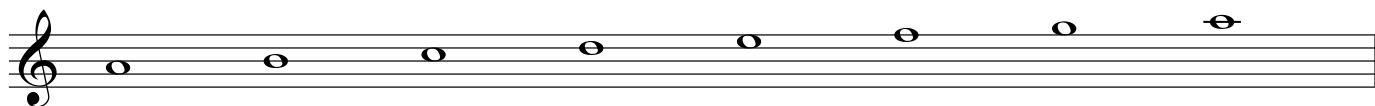
Step 2

Now, we're going to write the relative minor of C, which is A natural minor. First, copy the key signature and C major scale you wrote in Step 2, and now circle the 6th note of the scale, $\hat{6}$.



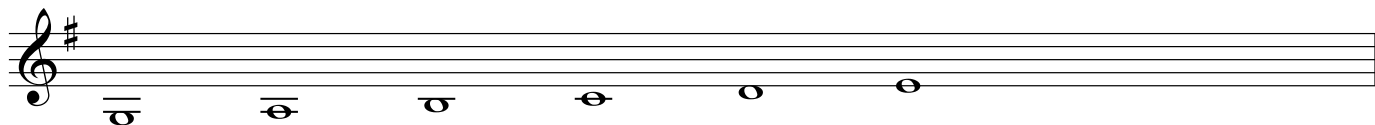
Step 3

Finally, write the same key signature as Steps 1-2, write the **basic** musical alphabet starting on the note which you circled in Step 2 ($\hat{6}$) up to the same pitch class one octave higher.

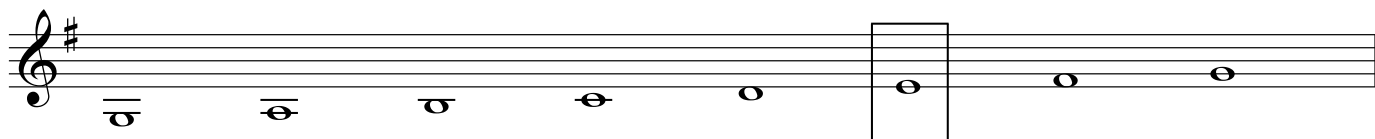


Exercise 4

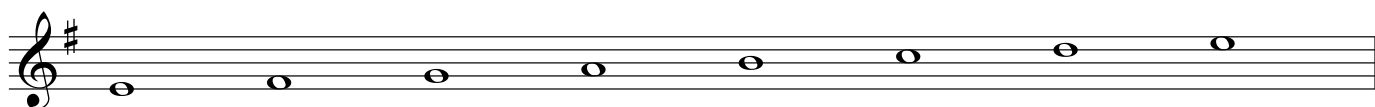
Step 1



Step 2




Step 3



Write the Note Names C Major and A Natural Minor

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



Scale Degree	1̂	2̂	3̂	4̂	5̂	6̂	7̂
Note Name	C	D	E	F	G	A	B

	6̂	7̂						
Scale Degree	A	B	1̂	2̂	3̂	4̂	5̂	
Note Name			C	D	E	F	G	

Scale Degree	6̂	7̂	1̂	2̂	3̂	4̂	5̂
Note Name	A	B	C	D	E	F	G

Scale Degree	1̂	2̂	♭3̂	4̂	5̂	♭6̂	♭7̂
Note Name	A	B	C	D	E	F	G

Relative Key Signatures

C Major



A Minor



G Major



E Minor



A Minor



E Minor



C Major



G Major



Relative Step Formula

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

Scale Degree

1

2

3

4

5

6

7

1(8)

Major: Step Formula

Whole

Whole

Half

Whole

Whole

Whole

Half

Scale Degree

6

7

1

2

3

4

5

6

Major: Step Formula

Whole

Half

Whole

Whole

Half

Whole

Whole

Scale Degree

6

7

1

2

3

4

5

6

Major: Step Formula

Whole

Half

Whole

Whole

Half

Whole

Whole

Scale Degree

1

2

b3

4

5

b6

b7

1(8)

Minor: Step Formula

Whole

Half

Whole

Whole

Half

Whole

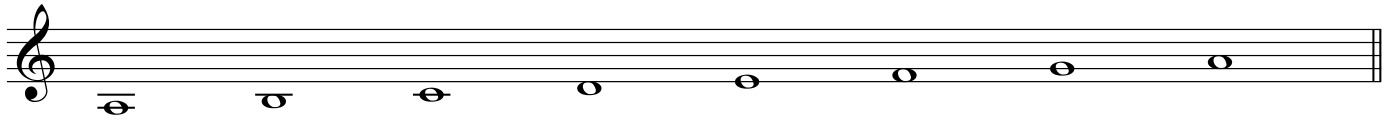
Whole

Writing Natural Minor Scales with Key Signatures

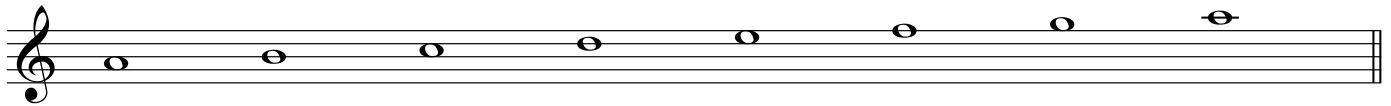
Review p. 94-95 in *The Best Music Theory Book for Beginners 1* for a step by step example and walk-through.

Exercise 1

In exercises 1, 2, 3, and 4, write a key signature and natural minor scale starting on the note provided.



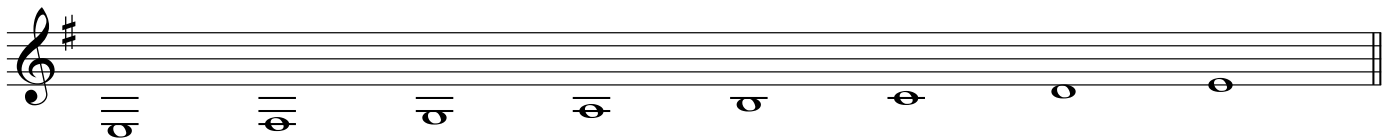
Exercise 2



Exercise 3



Exercise 4



Names of Natural Minor Scale Degrees

Exercise 1

Exercise 1 shows the first three lines of a natural minor scale in treble clef, with notes and their corresponding scale degrees labeled below.

Line 1: Tonic, Subtonic, Supertonic, Submediant

Line 2: Subtonic, Subdominant, Tonic, Mediant

Line 3: Mediant, Dominant, Submediant, Supertonic

Exercise 2

Exercise 2 shows the last three lines of a natural minor scale in treble clef, with notes and their corresponding scale degrees labeled below.

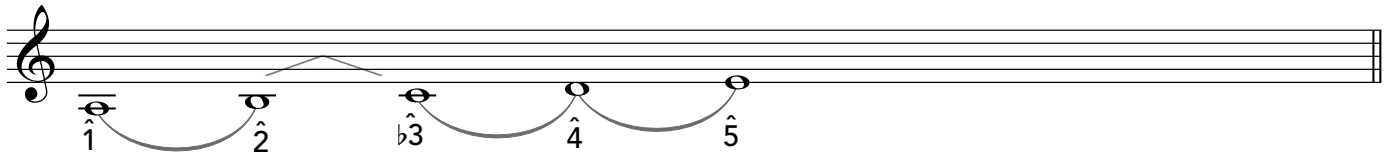
Line 4: Tonic, Subdominant, Dominant, Supertonic

Line 5: Mediant, Subtonic, Subdominant, Dominant

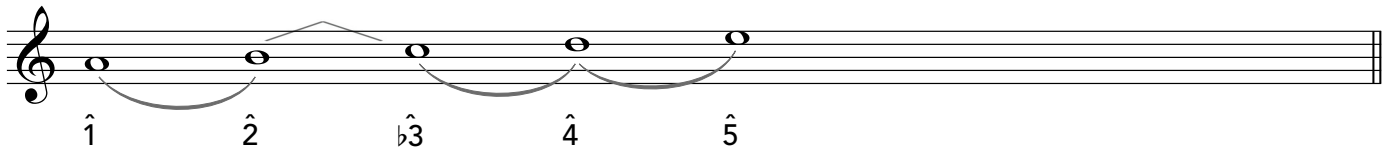
Line 6: Supertonic, Submediant, Mediant, Subtonic

Writing Pentachords

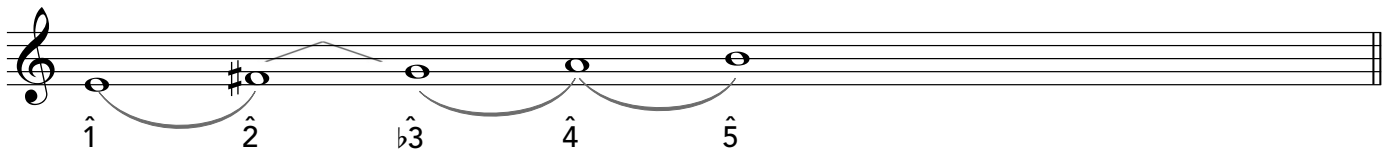
Exercise 1



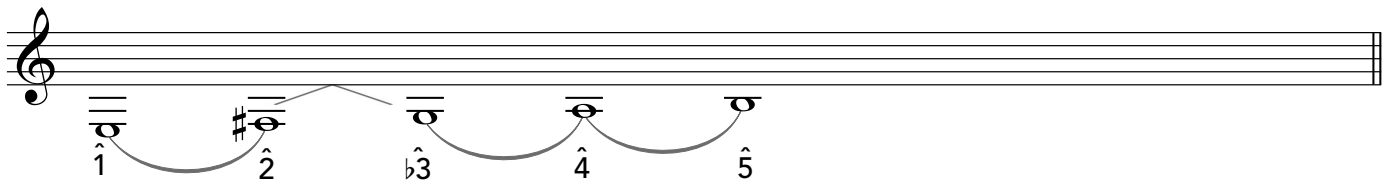
Exercise 2



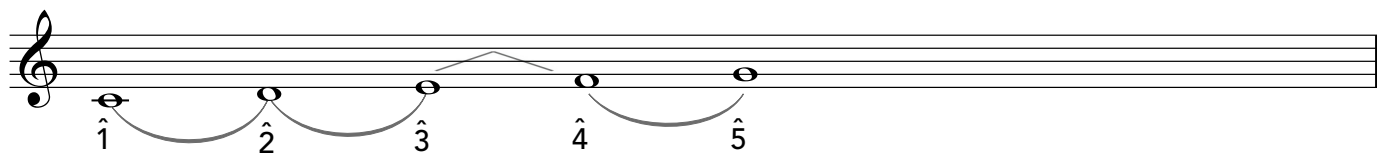
Exercise 3



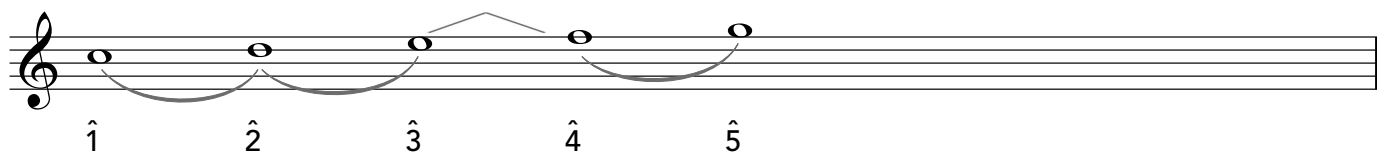
Exercise 4



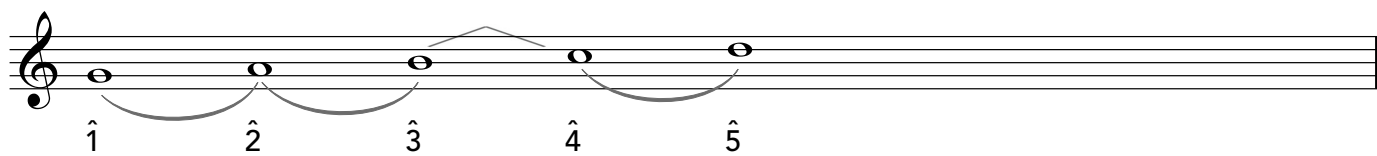
Exercise 5



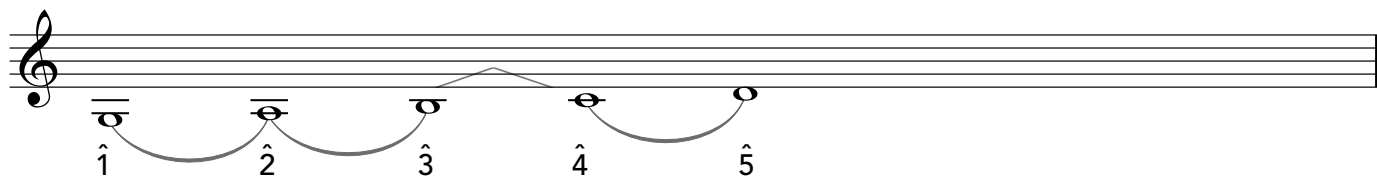
Exercise 6



Exercise 7



Exercise 8



Pitch and Notes 4: Answers

Interval Identification 1

Interval Direction

Exercise 1

asc. _____ hrm. _____ hrm. _____ dsc. _____ hrm. _____ hrm. _____

dsc. _____ hrm. _____ hrm. _____ asc. _____ dsc. _____

asc. _____ dsc. _____ asc. _____ hrm. _____ hrm. _____

Interval Quality

Exercise 1

Major = M Minor = m Perfect = P Diminished = d Augmented = A

Exercise 2

Write the abbreviations for the possible qualities for each interval.

U can be P 2 can be m or M 3 can be m or M 4 can be P or A 5 can be P or d

6 can be m or M 7 can be m or M 8 can be P

Interval Identification 2: Harmonic Intervals

Exercise 1

In the following exercises, you will use the steps from before to identify the following intervals in the key of C.

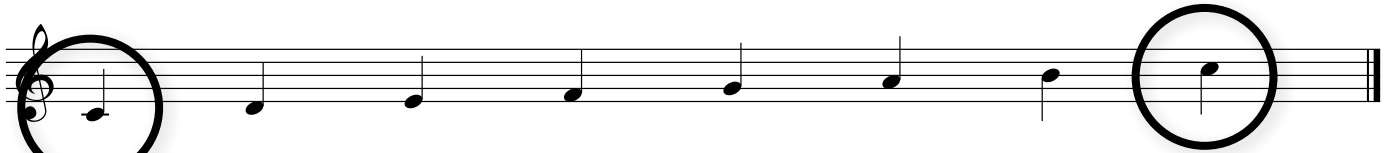
Step 1

Pay attention to the bottom note of the interval. Write the letter name here **C**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval from Step 1.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **8**

Step 4

Is the quality of the interval M or P?

Write your answer here **P**

Exercise 2

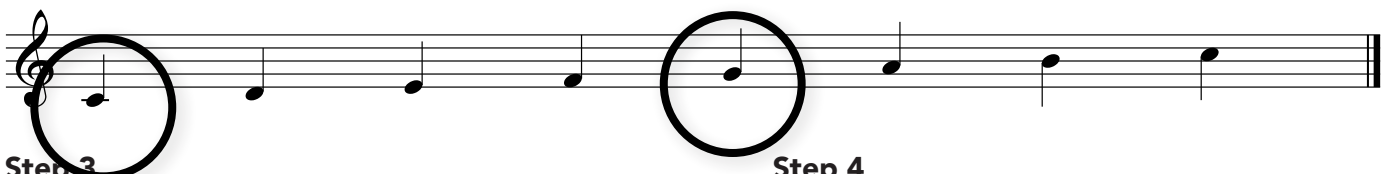
Step 1

Pay attention to the bottom note of the interval. Write the letter name here **C**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval from Step 1.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **5**

Step 4

Is the quality of the interval M or P?

Write your answer here **P**

of the C major scale to the note C) the quality of the interval will always be either major or perfect. Perfect intervals: Unison (U), Fourth (4), Fifth (5), and Octave (8) Major intervals: Second (2), Third (3), Sixth (6), and Seventh (7).

Exercise 3

In the following exercises, you will use the steps from before to identify the following intervals in the keys of C and G.

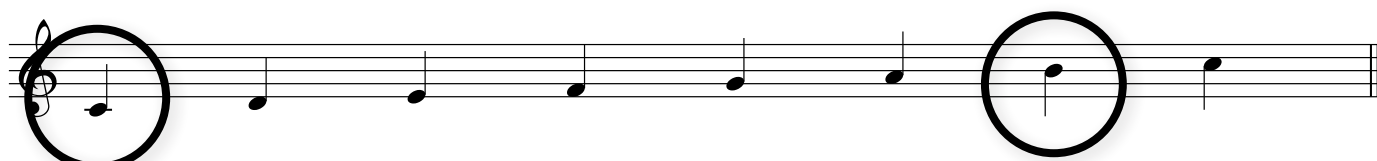
Step 1

Pay attention to the bottom note of the interval. Write the letter name here **C**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval from Step 1.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **7**

Step 4

Is the quality of the interval M or P?

Write your answer here **M**

Exercise 4

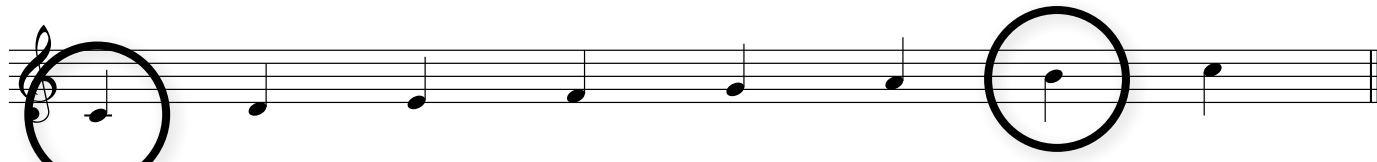
Step 1

Pay attention to the bottom note of the interval. Write the letter name here **C**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval from Step 1.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **7**

Step 4

Is the quality of the interval M or P?

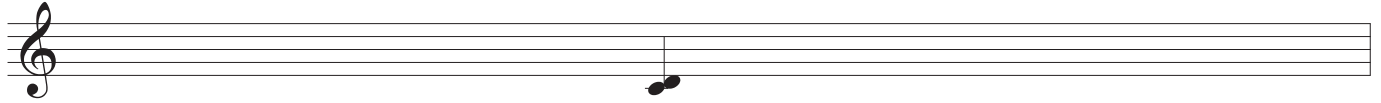
Write your answer here **M**

Exercise 5

In the following exercises, you will use the steps from before to identify the following intervals in the keys of C and G.

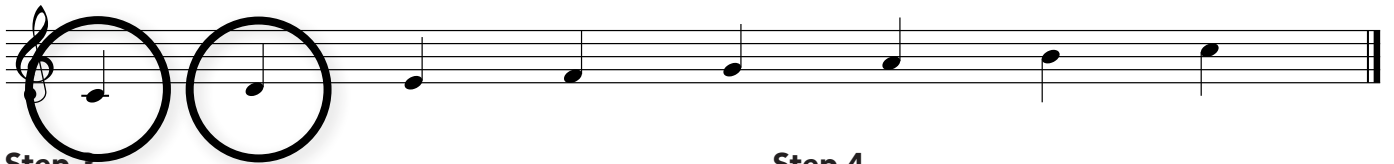
Step 1

Pay attention to the bottom note of the interval. Write the letter name here **C**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval from Step 1.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **2**

Step 4

Is the quality of the interval M or P?

Write your answer here **M**

Exercise 6

Step 1

Pay attention to the bottom note of the interval. Write the letter name here **C**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval from Step 1.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **4**

Step 4

Is the quality of the interval M or P?

Write your answer here **P**

Key: G Major

In the last section, you practiced identifying intervals in the key of C. Now, you will apply the same steps as you did in the key of C, only this time in the key of G. You are in "easy major scale land" where intervals can only be "M" or "P".

In these exercises, you will apply the same step by step process as before in the key of G.

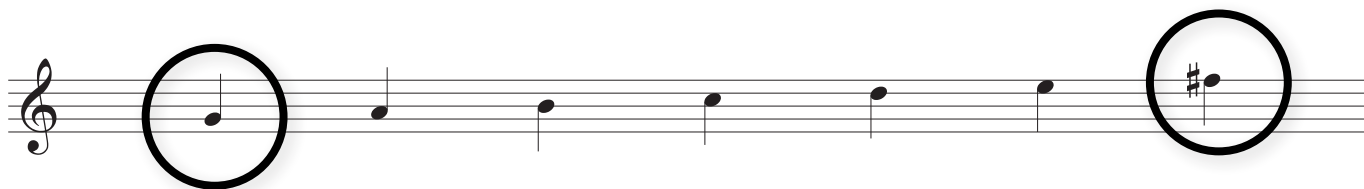
Step 1

Pay attention to the bottom note of the interval. In this example, it is G.



Step 2

Write out the major scale for the note on the bottom. In this case, it will be a G major scale. Circle the bottom note (G, in this case) and the top note of the interval (F#, in this case)



Note- once you have learned and memorized all the major scales, you can skip to step 4. This is because once you have memorized them all, you should be able to think of the notes in your head without needing to write out the whole scale.

Step 3

Remember, every interval has a number which tells you the distance between the two letters in the musical alphabet. To figure out this number, start on the bottom note (G) as 1. Then, count up the scale until you arrive to the note which is on top (F#) of the interval. (Think: G, 1.... A, 2... B, 3... until you get F#, 7.) Now we know that the interval is some kind of 7th (either major or minor).

Step 4

The last step after identifying the number (7th) is to determine the quality of the interval. This step is surprisingly simple. All you need to do is refer to the major scale which you wrote down in step 2. If the note on the top of the interval matches the note in the scale (i.e. it doesn't have any accidental which is different) then it's major or perfect, because all the asc. + hrm. intervals in a major scale are either major or perfect. In this case, since it's a 7th, it's Major.



Major 7th (hrm. M7)

Exercise 1

In the following exercises, you will use the steps from before to identify the following intervals in the key of G.

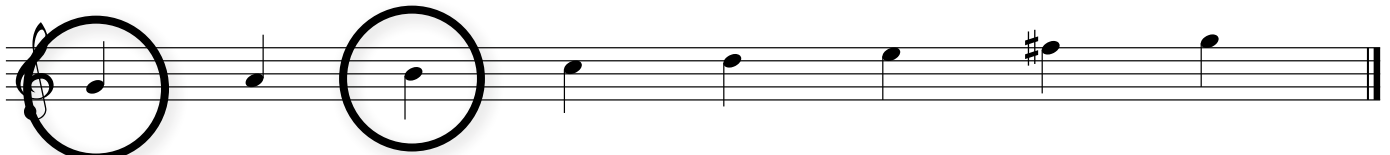
Step 1

Pay attention to the bottom note of the interval. Write the letter name here: **G**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **3**

Step 4

Is the quality of the interval M or P?

Write your answer here **M**

Exercise 2

Step 1

Pay attention to the bottom note of the interval. Write the letter name here: **G**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **6**

Step 4

Is the quality of the interval M or P?

Write your answer here **M**

Tip: Remember that when you compare any note from any major scale to its root (for example, comparing any note of the C major scale to the note C) the quality of the interval will always be either major or perfect. Perfect intervals:

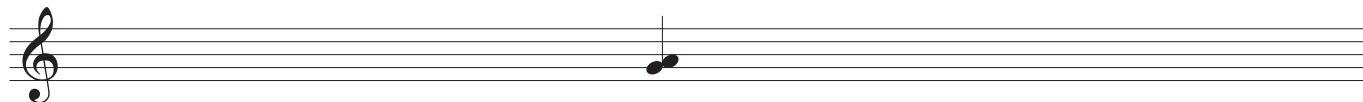
Unison (U), Fourth (4), Fifth (5), and Octave (8) Major intervals: Second (2), Third (3), Sixth (6), and Seventh (7).

Exercise 3

In the following exercises, you will use the steps from before to identify the following intervals in the keys of C and G.

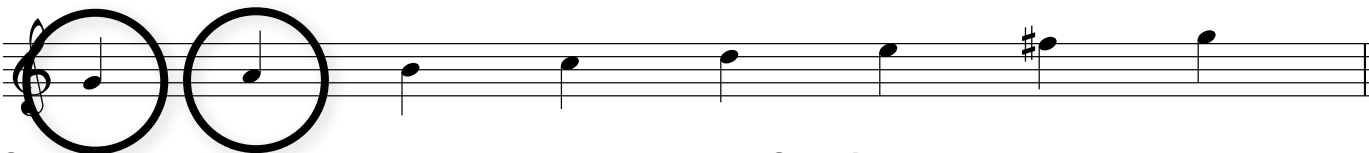
Step 1

Pay attention to the bottom note of the interval. Write the letter name here: **G**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **2**

Step 4

Is the quality of the interval M or P?

Write your answer here **M**

Exercise 4

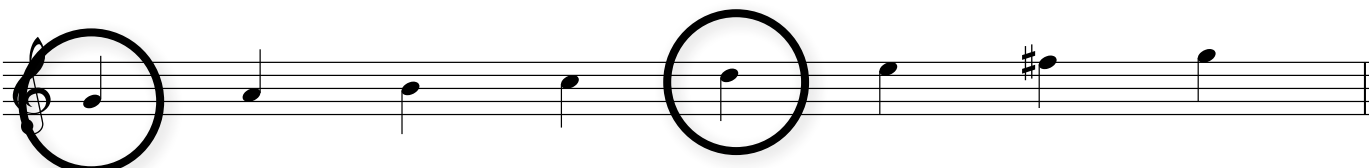
Step 1

Pay attention to the bottom note of the interval. Write the letter name here: **G**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **5**

Step 4

Is the quality of the interval M or P?

Write your answer here **P**

Exercise 5

In the following exercises, you will use the steps from before to identify the following intervals in the keys of C and G.

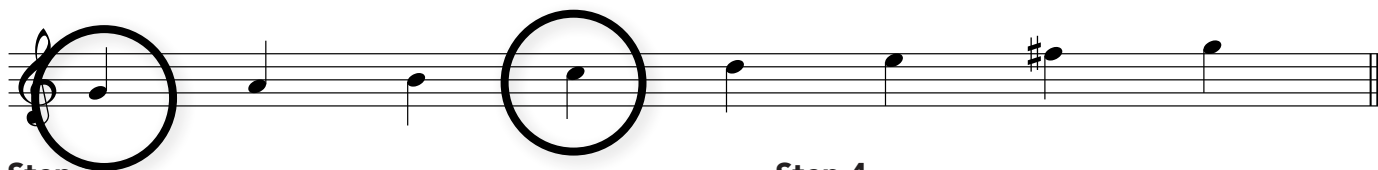
Step 1

Pay attention to the bottom note of the interval. Write the letter name here: **G**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **4**

Step 4

Is the quality of the interval M or P?

Write your answer here **P**

Exercise 6

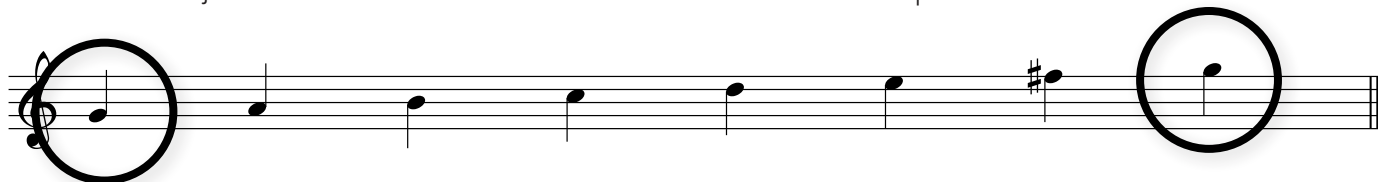
Step 1

Pay attention to the bottom note of the interval. Write the letter name here: **G**



Step 2

Write out the major scale for the note on the bottom. Circle the bottom and top note of the interval.



Step 3

Count from the bottom note of the interval up the scale until you get to the top note.

Write the number of the interval here **8**

Step 4

Is the quality of the interval M or P?

Write your answer here **P**

Now that you have practiced basic intervals in the earlier section of this book, and have practiced the G major scale and C major scale, now it's time to practice identifying intervals with ledger lines. Remember to follow the steps to identify intervals which you practiced in the earlier section.

Example

Label the following intervals with their quality: M for major and P for perfect. Make sure to also include the distance (2, 3, 4, 5, 6, 7) of the interval as well.

A musical staff in treble clef with a key signature of one sharp (F#). The intervals are: 1. Major 3rd (C4 to E4), 2. Perfect 5th (C4 to G4), 3. Major 7th (C4 to B4), 4. Perfect 5th (C4 to G4).

M3 P5 M7 P5

Exercise 1

Label the following intervals with M for major and P for perfect. Make sure to also include the number of the interval as well. All of these exercises are based on the key of C.

A musical staff in treble clef with a key signature of C. The intervals are: 1. Major 3rd (C4 to E4), 2. Perfect 5th (C4 to G4), 3. Major 6th (C4 to A4), 4. Major 2nd (C4 to D4).

M3 P5 M6 M2

A musical staff in treble clef with a key signature of C. The intervals are: 1. Perfect 4th (C4 to F4), 2. Perfect 5th (C4 to G4), 3. Major 7th (C4 to B4), 4. Major 6th (C4 to A4).

P4 P5 M7 M6

Exercise 2

Label the following intervals with M for major and P for perfect. Make sure to also include the number of the interval as well. All of these exercises are based on the key of G.

A musical staff in treble clef with a key signature of one sharp (F#). The intervals are: 1. Major 6th (G4 to E5), 2. Perfect 5th (G4 to D5), 3. Major 3rd (G4 to B4), 4. Major 2nd (G4 to A4).

M6 P5 M3 M2

A musical staff in treble clef with a key signature of one sharp (F#). The intervals are: 1. Perfect 5th (G4 to D5), 2. Perfect 4th (G4 to C5), 3. Major 6th (G4 to E5), 4. Major 7th (G4 to F#5).

P5 P4 M6 M7

More Harmonic Intervals

hrm. P5 hrm. A4 hrm. M3 hrm. M2 hrm. M7 hrm. P4 hrm. P5 hrm. P8

hrm. P4 hrm. M3 hrm. M2 hrm. PU hrm. M6 hrm. m3 hrm. P4 hrm. m7

hrm. m6 hrm. d5 hrm. A4 hrm. M3 hrm. m7 hrm. P5 hrm. m6 hrm. P8

hrm. d5 hrm. M3 hrm. M2 hrm. M3 hrm. m6 hrm. M3 hrm. P4 hrm. m7

hrm. m7 hrm. M6 hrm. A4 hrm. P4 hrm. m2 hrm. m6 hrm. M2 hrm. M6

hrm. P5 hrm. P4 hrm. m3 hrm. M2 hrm. m7 hrm. P4 hrm. P5 hrm. P8

Interval Identification 3: Ascending Intervals

Key: C Major

Exercise

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

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

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

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

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

Key: G Major

Exercise

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

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

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

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

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

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

More Ascending Melodic Intervals

asc. M2 asc. P4 asc. M3 asc. P5 asc. m7 asc. m6 asc. P8 PU

asc. m2 asc. d5 asc. P8 asc. m3 asc. M6 asc. P4 asc. M7 asc. m7

asc. M3 asc. P5 asc. M2 PU asc. m7 asc. M6 asc. P8 asc. A4

asc. m6 asc. M7 asc. P5 asc. m3 asc. A4 asc. M2 PU asc. M2

asc. d5 asc. m7 asc. m3 asc. P8 asc. m3 asc. m6 asc. A4 asc. M6

asc. m7 asc. M6 asc. P8 asc. P5 asc. M2 asc. P4 asc. m7 asc. m2

Interval Identification 4: Descending Intervals

Key: C Major

Row 1: dsc. m2, dsc. P4, dsc. m3, dsc. P5, dsc. m7, dsc. m6, dsc. P8, PU

Row 2: PU, dsc. P8, dsc. m6, dsc. P5, dsc. m7, dsc. P4, dsc. m3, dsc. m2

Row 3: dsc. m3, dsc. P5, dsc. m2, PU, dsc. m7, dsc. m6, dsc. P8, dsc. P4

Row 4: dsc. m6, dsc. m7, dsc. P5, dsc. m3, dsc. P4, dsc. m2, PU, dsc. m3

Row 5: dsc. P5, dsc. m3, dsc. m7, dsc. P8, dsc. m6, dsc. P8, dsc. m2, dsc. m3

Key: G Major

dsc. m2 dsc. P4 dsc. m3 dsc. P5 dsc. m7 dsc. m6 dsc. P8 PU
PU dsc. P5 dsc. P8 dsc. m3 dsc. m6 dsc. P4 dsc. m7 dsc. m2
dsc. m3 dsc. P5 dsc. m2 PU dsc. m7 dsc. m6 dsc. P8 dsc. P4
dsc. m6 dsc. m7 dsc. P5 dsc. m3 dsc. P4 dsc. m2 PU dsc. m2
dsc. P5 dsc. m7 dsc. m3 dsc. P8 dsc. m3 dsc. m6 dsc. P4 dsc. m6
dsc. m7 dsc. m6 dsc. P8 dsc. P5 dsc. m2 dsc. P4 dsc. m7 dsc. m2

More Descending Melodic Intervals

The following table lists the intervals shown in each measure of the six staves:

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
1	dsc. M2	dsc. P4	dsc. m3	dsc. P5	dsc. M7	asc. M6	dsc. P8	PU
2	dsc. M2	dsc. A4	dsc. P8	dsc. m3	dsc. m6	dsc. P4	dsc. m7	dsc. M7
3	dsc. m3	dsc. P5	dsc. M2	PU	dsc. m7	dsc. M6	dsc. P8	dsc. d5
4	dsc. m6	dsc. m7	dsc. P5	dsc. M3	dsc. d5	dsc. m2	PU	dsc. M2
5	dsc. d5	dsc. M7	dsc. M3	dsc. P8	dsc. m3	dsc. M6	dsc. P4	dsc. m6
6	dsc. M7	dsc. M6	dsc. P8	dsc. P5	dsc. M2	dsc. P4	dsc. M7	dsc. M2

Write Harmonic Intervals: C & G

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

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

Whole Notes

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


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

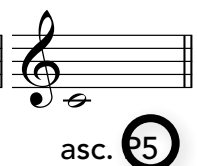
Half Notes

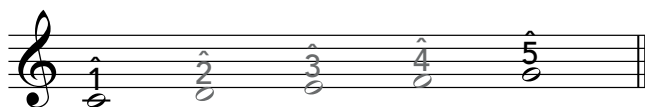
hrm. PU hrm. M2 hrm. M3 hrm. P4 hrm. P5 hrm. M6 hrm. M7 hrm. P8


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

Write Ascending Intervals: C & G

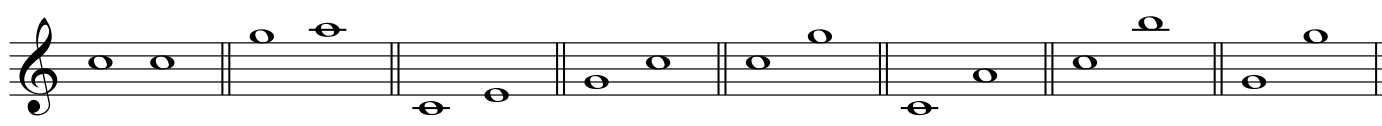
1.  asc. P5

2.  asc. P5

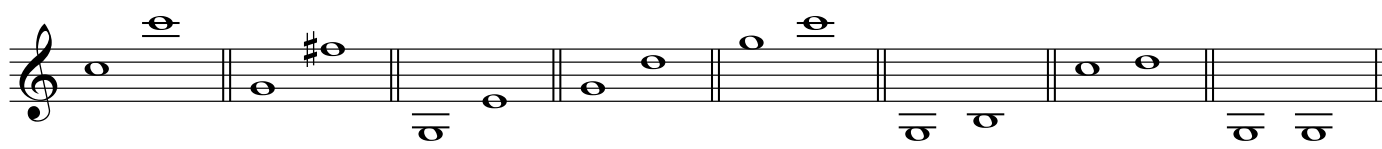
3. (Think only, do not write out)  asc. P5

4.  asc. P5

Whole Notes




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

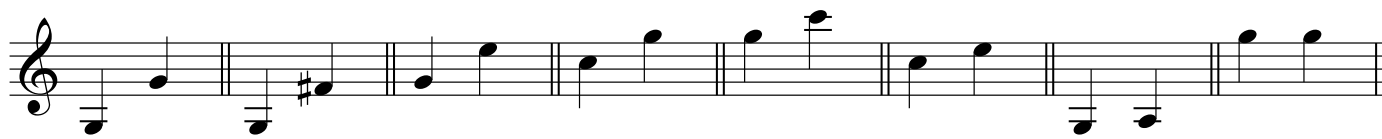


asc. P8 asc. M7 asc. M6 asc. P5 asc. P4 asc. M3 asc. M2 PU

Quarter Notes



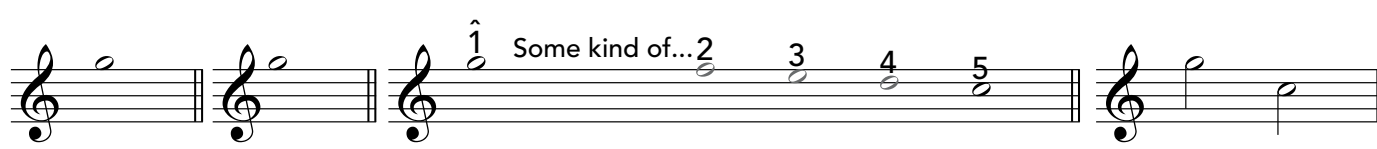
PU asc. M2 asc. M3 asc. P4 asc. P5 asc. M6 asc. M7 asc. P8



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

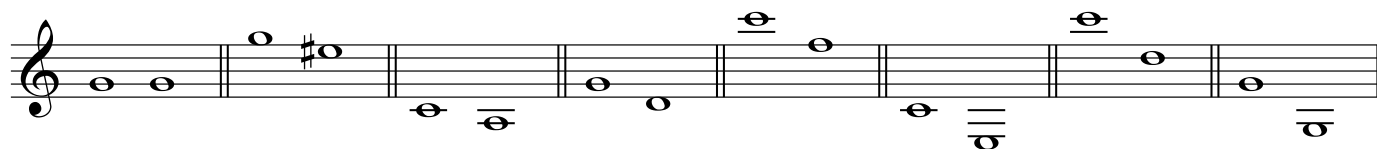
Write Descending Intervals: C & G

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

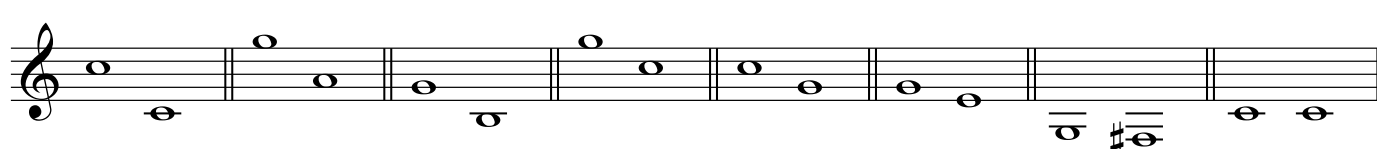


dsc. P5 dsc. P5 dsc. P5 dsc. P5

Whole Notes



PU dsc. m2 dsc. m3 dsc. P4 dsc. P5 dsc. m6 dsc. m7 dsc. P8



dsc. P8 dsc. m7 dsc. m6 dsc. P5 dsc. P4 dsc. m3 dsc. m2 PU

Quarter Notes



PU dsc. m2 dsc. m3 dsc. P4 dsc. P5 dsc. m6 dsc. m7 dsc. P8



dsc. P8 dsc. m7 dsc. m6 dsc. P5 dsc. P4 dsc. m3 dsc. m2 PU

Writing Simple Intervals

Harmonic

Whole Notes

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

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

Half Notes

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

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

Quarter Notes

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

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

Ascending

Whole Notes

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

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

Half Notes

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

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

Quarter Notes

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

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

Descending

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

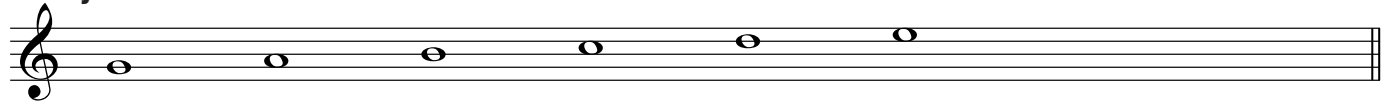
Harmony 1: Answers

Writing Triads

Naming Chord Tones

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

G Major Chord Tones



Root: G

Third: B

Fifth: D

E Minor Chord Tones



Root: E

Third: G

Fifth: B

A Minor Chord Tones

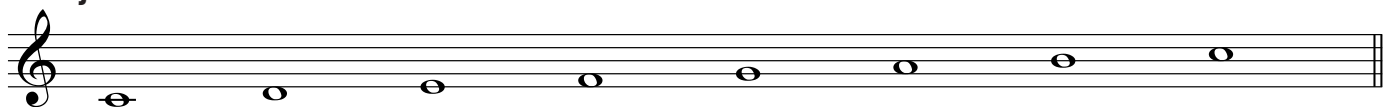


Root: A

Third: C

Fifth: E

C Major Chord Tones

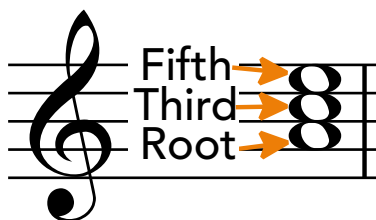
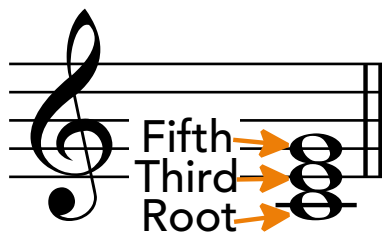


Root: C

Third: E

Fifth: G

Label the Root, Third, and Fifth



Write the Chord Symbol

Write the chord symbol in the blank.

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

Root: E Third: G Fifth: B Chord Symbol: E-

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

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

Write the Triad Intervals

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

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

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

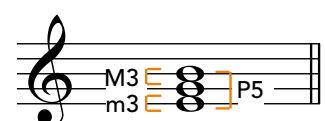
Between the root and third of all minor triads there is an interval of a m3

Between the third and fifth of all 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

Label the Triad Intervals

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



Writing Triads with Intervals 1

A musical staff in treble clef showing eight triads. Above the staff, the notes are labeled: C, A-, E-, G, A-, C, E-, G. The triads are: C4 (C4, E4, G4), A-3 (A3, C4, E4), E-4 (E4, G4, A4), G3 (G3, B3, D4), A-4 (A4, C5, E5), C5 (C5, E5, G5), E-5 (E5, G5, A5), and G4 (G4, B4, D5).

Writing Triads with Accidentals 1

A musical staff in treble clef showing six triads. Above the staff, the notes are labeled: C, E-, E-, G, G, A-. The triads are: C5 (C5, E5, G5), E2 (E2, G2, B2), E4 (E4, G4, B4), G3 (G3, B3, D4), G4 (G4, B4, D5), and A3 (A3, C4, E4).

Writing Triads with Key Signatures

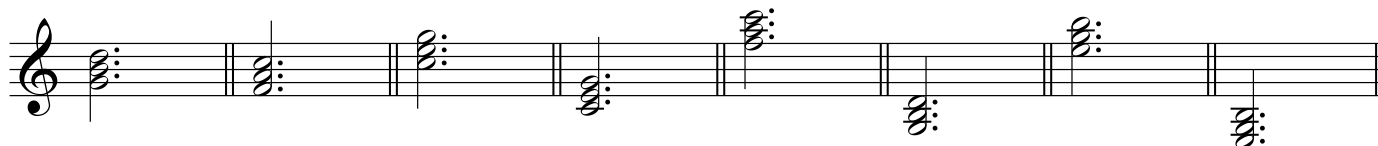
A musical staff in treble clef showing six triads. Above the staff, the notes are labeled: C, E-, E-, G, G, A-. The triads are: C4 (C4, E4, G4), E2 (E2, G2, B2), E4 (E4, G4, B4), G3 (G3, B3, D4), G4 (G4, B4, D5), and A4 (A4, C5, E5). The key signature is one sharp (F#).

Writing Triads with Dots

See p. 114 of The Best Music Theory Book for Beginners 1 for a step-by-step walk-through for writing triads with dots.

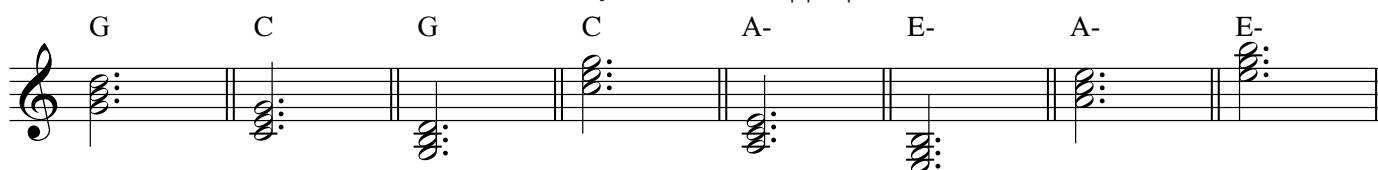
Add Dots to the Triads

Add dots to each half note triad.



Complete the Triad and Add Dots

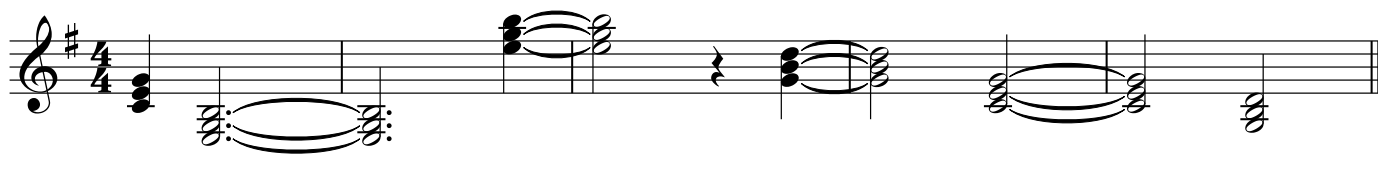
Complete the triad using the provided note as the root of your triad. Add dots to complete your dotted half note triads, add stems, and accidentals if needed. Add courtesy accidentals if appropriate.



Writing Triads with Ties

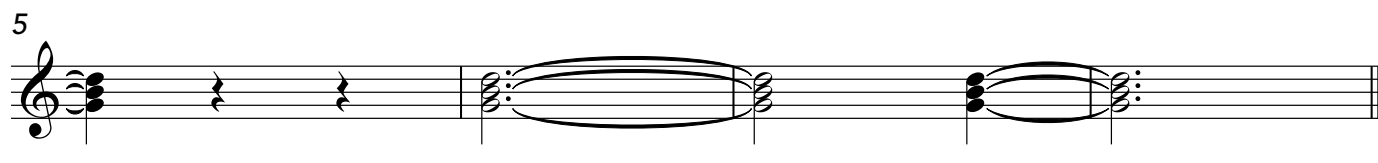
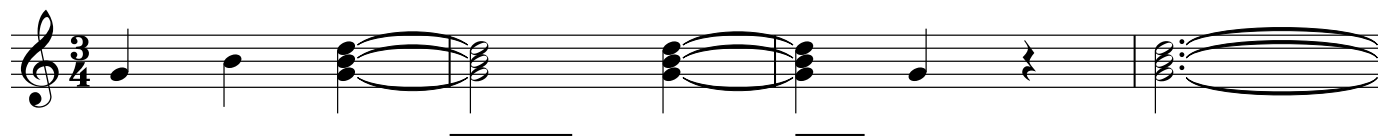
See p. 114 of The Best Music Theory Book for Beginners 1 for a step-by-step walk-through for writing triads with ties.

Add the Ties to the Triads



Write the Second Triad and Add the Ties

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



Write the Chord Symbol 2

Write the chord symbol in the blank.

Key of C Major

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

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

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

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

Root: E Third: G Fifth: B Chord Symbol: E-

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

Key of G Major

Root: B Third: D Fifth: F# Chord Symbol: B-

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

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

Root: E Third: G Fifth: B Chord Symbol: E-

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

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

Root: B Third: D Fifth: F# Chord Symbol: B-

Write the Triad Intervals 2: Reminder

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

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

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

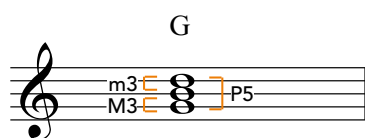
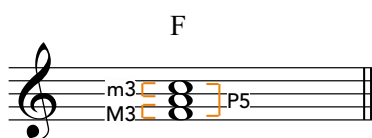
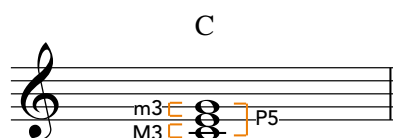
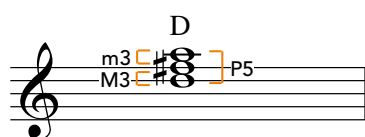
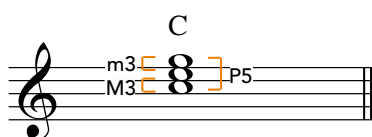
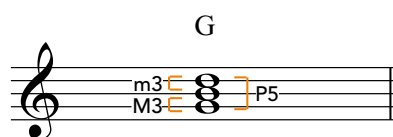
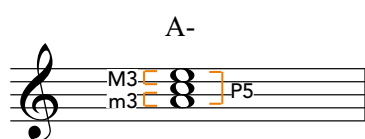
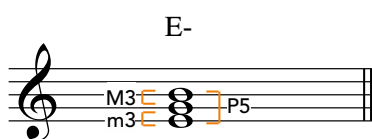
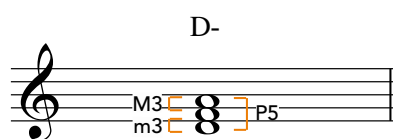
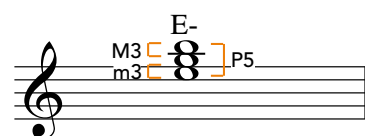
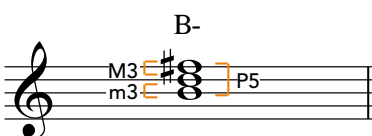
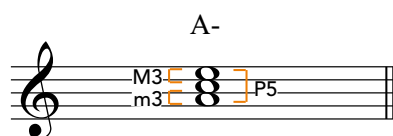
Between the root and third of all minor triads there is an interval of a m3

Between the third and fifth of all 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

Label the Triad Intervals and Chord Symbols

1. Write the interval quality and distance (PU, m2, M3, m3, M4, P4, P5) next to the brackets.
2. Write the chord symbol for each triad above the staff.



Writing Triads with Accidentals 2

Write Triads with Whole Notes

Two musical staves showing triads with whole notes. The first staff contains the following triads: C (C4, E4, G4), D- (D4, F4, A4), E- (E4, G4, B4), F (F4, A4, C5), G (G4, B4, D5), A- (A4, C5, E5), B- (B4, D5, F5), and C (C5, E5, G5). The second staff contains: D (D4, F4, A4), E- (E4, G4, B4), E- (E4, G4, B4), D (D4, F4, A4), C (C4, E4, G4), B- (B4, D5, F5), A- (A4, C5, E5), and G (G4, B4, D5).

Write Triads with Half Notes

Write the noteheads, then add the stem.

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

Write Triads with Quarter Notes

Write the noteheads, then add the stem.

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

Writing Triads with Key Signatures 2

Two staves of music in the key of D major (one sharp: F#). Each staff contains eight measures, each with a triad. The notes for each triad are written above the staff, and the chord symbol is written below the staff.

Staff 1:

- Measure 1: D (D4), E- (E2), E- (E5) → D4
- Measure 2: E- (E2), E- (E5), D (D4) → E2
- Measure 3: E- (E2), D (D4), E- (E5) → E5
- Measure 4: D (D4), E- (E2), E- (E5) → D5
- Measure 5: G (G4), A- (A3), B- (B3) → G4
- Measure 6: A- (A3), B- (B3), C (C5) → A3
- Measure 7: B- (B3), C (C5), A- (A3) → B3
- Measure 8: C (C5), A- (A3), B- (B3) → C5

Staff 2:

- Measure 1: E- (E2), B- (B4), E- (E5) → E2
- Measure 2: B- (B4), E- (E5), F (F5) → B4
- Measure 3: E- (E2), F (F5), C (C4) → E5
- Measure 4: F (F5), C (C4), B- (B4) → F5
- Measure 5: C (C4), B- (B4), A- (A4) → C4
- Measure 6: B- (B4), A- (A4), G (G3) → B4
- Measure 7: A- (A4), G (G3), E- (E2) → A4
- Measure 8: G (G3), E- (E2), B- (B4) → G3

Triad Identification

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

Five staves of music in the key of D major (one sharp: F#). Each staff contains eight measures, each with a triad. The notes for each triad are written above the staff, and the chord symbol is written below the staff.

Staff 1:

- Measure 1: B- (B4), E- (E2), B- (B4) → B4
- Measure 2: E- (E2), B- (B4), F (F5) → E2
- Measure 3: B- (B4), F (F5), G (G4) → B4
- Measure 4: F (F5), G (G4), E- (E2) → F
- Measure 5: G (G4), E- (E2), B- (B4) → G
- Measure 6: E- (E2), B- (B4), F (F5) → E-
- Measure 7: B- (B4), F (F5), G (G4) → B-
- Measure 8: F (F5), G (G4), E- (E2) → F

Staff 2:

- Measure 1: D (D4), C (C5), E- (E2) → D
- Measure 2: C (C5), E- (E2), F (F5) → C
- Measure 3: E- (E2), F (F5), C (C5) → E-
- Measure 4: F (F5), C (C5), B- (B4) → F
- Measure 5: C (C5), B- (B4), E- (E2) → C
- Measure 6: B- (B4), E- (E2), G (G4) → B-
- Measure 7: E- (E2), G (G4), D (D4) → E-
- Measure 8: G (G4), D (D4), C (C5) → G

Staff 3:

- Measure 1: F (F5), B- (B4), E- (E2) → F
- Measure 2: B- (B4), E- (E2), G (G4) → B-
- Measure 3: E- (E2), G (G4), F (F5) → E-
- Measure 4: G (G4), F (F5), B- (B4) → G
- Measure 5: F (F5), B- (B4), E- (E2) → F
- Measure 6: B- (B4), E- (E2), G (G4) → B-
- Measure 7: E- (E2), G (G4), F (F5) → E-
- Measure 8: G (G4), F (F5), B- (B4) → G

Staff 4:

- Measure 1: G (G4), E- (E2), E- (E2) → G
- Measure 2: E- (E2), E- (E2), B- (B4) → E-
- Measure 3: E- (E2), B- (B4), C (C5) → E-
- Measure 4: B- (B4), C (C5), E- (E2) → B-
- Measure 5: C (C5), E- (E2), F (F5) → C
- Measure 6: E- (E2), F (F5), G (G4) → E-
- Measure 7: F (F5), G (G4), E- (E2) → F
- Measure 8: G (G4), E- (E2), B- (B4) → G

Staff 5:

- Measure 1: F (F5), D (D4), E- (E2) → F
- Measure 2: D (D4), E- (E2), B- (B4) → D
- Measure 3: E- (E2), B- (B4), F (F5) → E-
- Measure 4: B- (B4), F (F5), E- (E2) → B-
- Measure 5: F (F5), E- (E2), D (D4) → F
- Measure 6: E- (E2), D (D4), B- (B4) → E-
- Measure 7: F (F5), D (D4), E- (E2) → F
- Measure 8: D (D4), E- (E2), B- (B4) → D

Writing Roman Numerals: Major Scales and Keys

C Major Write the Roman Numerals

Three staves of C Major triads. Each staff contains eight triads, each with a Roman numeral written below it. The first staff shows triads in ascending order: C2, C3, C3, C2, C5, C6, C1, C1. The second staff shows triads in descending order: C3, C2, C3, C4, C1, C5, C6, C5. The third staff shows triads in a different sequence: C4, C2, C3, C5, C1, C2, C3, C4.

Staff 1: ii, iii, iii, ii, V, vi, I, I

Staff 2: iii, ii, iii, IV, I, V, vi, V

Staff 3: IV, ii, iii, V, I, ii, iii, IV

G Major Write the Roman Numerals

Three staves of G Major triads. Each staff contains eight triads, each with a Roman numeral written below it. The first staff shows triads in ascending order: G4, G5, G6, G1, G4, G3, G2, G1. The second staff shows triads in descending order: G4, G5, G6, G1, G1, G2, G3, G4. The third staff shows triads in a different sequence: G6, G3, G6, G1, G5, G6, G6, G5.

Staff 1: IV, V, vi, I, IV, iii, ii, I

Staff 2: IV, V, vi, I, I, ii, iii, IV

Staff 3: vi, iii, vi, I, V, vi, vi, V

G Major Write the Triads for the Roman Numerals

The answer key for this exercise shows only one particular triad. As long as you have the right chord root and quality, it counts as a correct answer. For example, if you write an A- triad starting on A4, but the answer key has an A - triad starting on A3, it is still a correct answer.

Staff 1: vi vi V I vi iii vi I

Staff 2: I ii iii IV IV V vi I

Staff 3: I IV iii ii I IV V vi

C Major Write the Triads for the Roman Numerals

The answer key for this exercise shows only one particular triad. As long as you have the right chord root and quality, it counts as a correct answer. When the same RN is repeated, challenge yourself to write it in a different octave as the answer you gave for that RN earlier in the exercise.

Staff 1: IV ii iii iii IV I I iii

Staff 2: ii iii IV V vi iii V I

Staff 3: ii iii V vi V iii ii ii

Writing Major Scales Harmonized to the Fifth

See p. 116 of *The Best Music Theory Book for Beginners 1* for a full walk-through on harmonizing major scales.

With Accidentals

C Major Scale Harmonized to the Fifth

Start on the provided note and harmonize the C major scale to the fifth to **$\hat{6}$** . Add accidentals when needed. Add roman numerals below each chord and chord symbols above each chord. Start on the note provided.

A musical staff in treble clef showing six chords for the C major scale harmonized to the fifth. The chords are: C (I), D- (ii), E- (iii), F (IV), G (V), and A- (vi). The notes are: C (C4, G4), D- (D4, A4), E- (E4, B4), F (F4, C5), G (G4, D5), and A- (A4, E5). Roman numerals are written below each chord, and chord symbols are written above each chord.

G Major Scale Harmonized to the Fifth

Start on the provided note and harmonize the G major scale to the fifth to **$\hat{6}$** . Add accidentals when needed. Add roman numerals below each chord and chord symbols above each chord. Start on the note provided.

A musical staff in treble clef showing six chords for the G major scale harmonized to the fifth. The chords are: G (I), A- (ii), B- (iii), C (IV), D (V), and E- (vi). The notes are: G (G4, D5), A- (A4, E5), B- (B4, F#5), C (C4, G4), D (D4, A4), and E- (E4, B4). Roman numerals are written below each chord, and chord symbols are written above each chord.

With Key Signatures

C Major Scale Harmonized to the Fifth

Start on the provided note and harmonize the C major scale to the fifth with a key signature to **$\hat{6}$** . Add roman numerals below each chord and chord symbols above each chord. Start on the note provided.

A musical staff in treble clef showing six chords for the C major scale harmonized to the fifth. The chords are: C (I), D- (ii), E- (iii), F (IV), G (V), and A- (vi). The notes are: C (C4, G4), D- (D4, A4), E- (E4, B4), F (F4, C5), G (G4, D5), and A- (A4, E5). Roman numerals are written below each chord, and chord symbols are written above each chord.

G Major Scale Harmonized to the Fifth

Start on the provided note and harmonize the G major scale to the fifth with a key signature to **$\hat{6}$** . Add roman numerals below each chord and chord symbols above each chord. Start on the note provided.

A musical staff in treble clef with a key signature of one sharp (F#). It shows six chords for the G major scale harmonized to the fifth. The chords are: G (I), A- (ii), B- (iii), C (IV), D (V), and E- (vi). The notes are: G (G4, D5), A- (A4, E5), B- (B4, F#5), C (C4, G4), D (D4, A4), and E- (E4, B4). Roman numerals are written below each chord, and chord symbols are written above each chord.

Natural Minor Chords

Writing Natural Minor Quality Formula

Write The Minor Triad Quality Formula

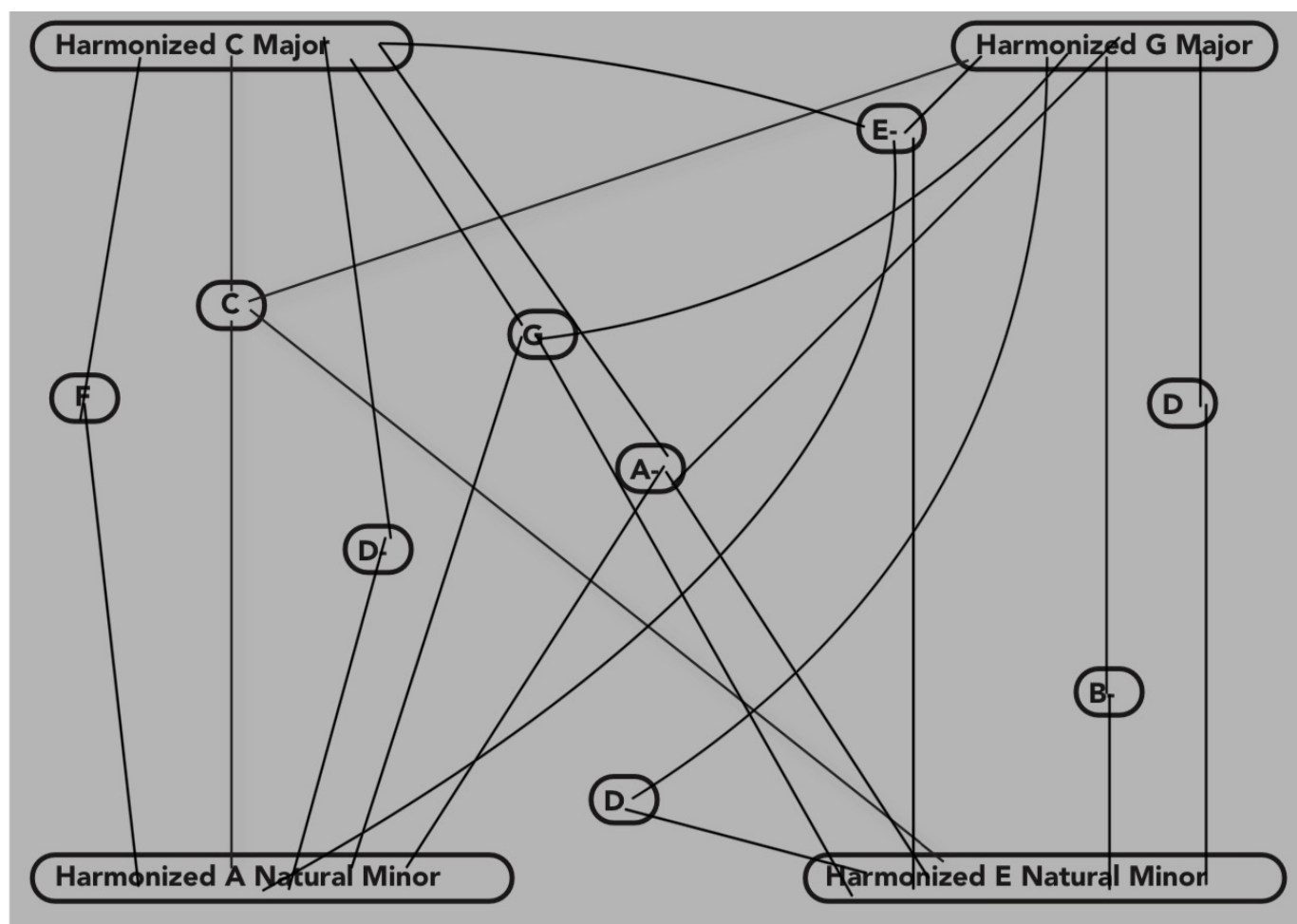
Fill in the blanks to complete The Major Triad Quality Formula.

Minor Skip Major Minor Minor Major Major

Minor Skip Major Minor Minor Major Major

Minor Skip Major Minor Minor Major Major

Connect the Chords to the Scales



Writing Roman Numerals: Natural Minor Scales and Keys

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

A Minor Write the Roman Numerals

iv — — — — — — —

— — — — — — — —

— — — — — — — —

E Minor Write the Roman Numerals

Remember that in the E minor example, every time you see the note "F," it is actually an F#.

Staff 1: i i VII III VII VI iv III

Staff 2: iv v VI III III VI VII i

Staff 3: i v i III VI v VII i

E Minor Write the Triads for the Roman Numerals

The answer key for this exercise shows only one particular triad. As long as you have the right chord root and quality, it counts as a correct answer. For example, if you write an A- triad starting on A4, but the answer key has an A - triad starting on A3, it is still a correct answer.

Staff 1: iv v VI III VII VI iv III

Staff 2: i i VII III III i v i

Staff 3: III VI VII III VI v VII i

A Minor Write the Triads for the Roman Numerals

The answer key for this exercise shows only one particular triad. As long as you have the right chord root and quality, it counts as a correct answer. When the same RN is repeated, challenge yourself to write it in a different octave as the answer you gave for that RN earlier in the exercise.

III iv v v v iv v iv

III VII III VII iv v i VII

VI iv v III VII i VI VI

Writing Natural Minor Scales Harmonized to the Fifth

See p. 118 of *The Best Music Theory Book for Beginners 1* for a full walk-through on harmonizing natural minor scales.

With Accidentals

A Natural Minor Scale Harmonized to the Fifth

Start on the provided note and harmonize the A natural minor scale to the fifth, skipping **2**. Add accidentals when needed. Add roman numerals below each chord and chord symbols above each chord. Start on the note provided.

A musical staff in treble clef showing six triads for the A natural minor scale harmonized to the fifth, skipping the second degree. The chords are: A- (i), C (III), D- (iv), E- (v), F (VI), and G (VII). Each chord is represented by three notes on a staff, with the chord symbol above and the roman numeral below.

E Natural Minor Scale Harmonized to the Fifth

Start on the provided note and harmonize the E natural minor scale to the fifth, skipping **2**. Add accidentals when needed. Add roman numerals below each chord and chord symbols above each chord. Start on the note provided.

A musical staff in treble clef showing six triads for the E natural minor scale harmonized to the fifth, skipping the second degree. The chords are: E- (i), G (III), A- (iv), B- (v), C (VI), and D (VII). Each chord is represented by three notes on a staff, with the chord symbol above and the roman numeral below. The B- chord has a sharp sign on the B note.

With Key Signatures

A Natural Minor Scale Harmonized to the Fifth

A musical staff in treble clef showing six triads for the A natural minor scale harmonized to the fifth, skipping the second degree. The chords are: A- (i), C (III), D- (iv), E- (v), F (VI), and G (VII). Each chord is represented by three notes on a staff, with the chord symbol above and the roman numeral below. The key signature is one flat (Bb).

E Natural Minor Scale Harmonized to the Fifth

A musical staff in treble clef showing six triads for the E natural minor scale harmonized to the fifth, skipping the second degree. The chords are: E- (i), G (III), A- (iv), B- (v), C (VI), and D (VII). Each chord is represented by three notes on a staff, with the chord symbol above and the roman numeral below. The key signature is one sharp (F#).

More Triad Identification

1. Write a chord symbol to represent the triad.
2. Write a roman numeral to show how the triad relates to the key.

C Major

Chord symbols and Roman numerals for C Major triads:

Triad	Chord Symbol	Roman Numeral
C	C	I
D-	D-	ii
A-	A-	vi
E-	E-	iii
G	G	V
F	F	IV
C	C	I
F	F	IV

A Minor

Chord symbols and Roman numerals for A Minor triads:

Triad	Chord Symbol	Roman Numeral
A-	A-	i
D-	D-	iv
A-	A-	i
E-	E-	v
G	G	VII
F	F	VI
C	C	III
A-	A-	i

G Major

Chord symbols and Roman numerals for G Major triads:

Triad	Chord Symbol	Roman Numeral
G	G	I
D	D	V
A-	A-	ii
E-	E-	vi
B-	B-	iii
A-	A-	ii
C	C	IV
D	D	V

E Minor

Chord symbols and Roman numerals for E Minor triads:

Triad	Chord Symbol	Roman Numeral
E-	E-	i
D	D	VII
A-	A-	iv
G	G	III
B-	B-	v
A-	A-	iv
C	C	VI
G	G	III

Analysis 1: Answers

Key Identification 1

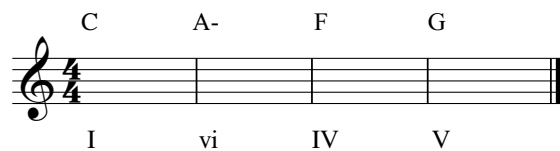
Key Signature Identification

No Accidentals = C / A-

One Sharp = G / E-

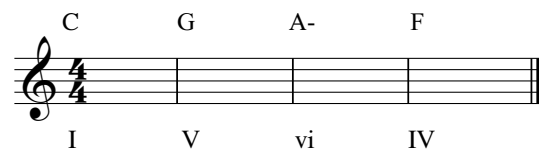


Chords



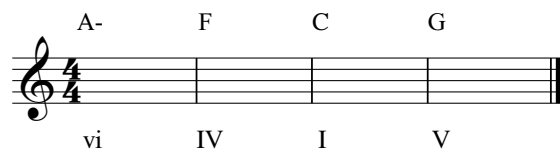
Major

Minor



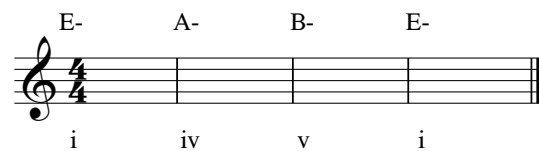
Major

Minor



Major

Minor



Major

Minor

Melody

Is it Major or Minor?



Major: $\hat{6}$ $\hat{1}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{7}$ $\hat{6}$ $\hat{3}$ $\hat{6}$
 Minor: $\hat{1}$ $\flat\hat{3}$ $\hat{5}$ $\hat{5}$ $\hat{4}$ $\hat{2}$ $\hat{1}$ $\hat{5}$ $\hat{1}$

Minor Melody

Major Melody



Major: $\hat{1}$ $\hat{5}$ $\hat{3}$ $\hat{5}$ $\hat{6}$ $\hat{2}$ $\hat{1}$ $\hat{5}$ $\hat{1}$
 Minor: $\flat\hat{3}$ $\flat\hat{7}$ $\hat{5}$ $\flat\hat{7}$ $\hat{1}$ $\hat{4}$ $\flat\hat{3}$ $\flat\hat{7}$ $\flat\hat{3}$

Minor Melody

Major Melody

Key Identification 2

Exercise 1

C

Row row row your boat

C

Gent - ly down the stream

C:

9

G A- F C G C

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

Exercise 2

G

Ma - ry had a lit - tle lamb

D

Lit - tle lamb, lit - tle lamb

G:

5

E- G D G

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

Exercise 3

A- E- A- F G

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

A-:

10

A- C E-

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

Exercise

E-



E-: Han-u-kkah oh Han-u-kkah come light the Men - o - rah Let's have a par-ty, we'll

7 A- E- B- E-



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

13 A- E- B- E-



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


19 C E-



dan - cing the can - dles are bur - ning_ low_

Exercise 5

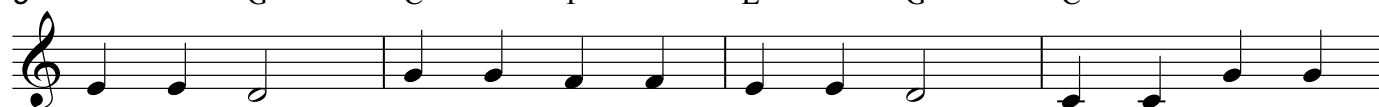
C F C D- C G C C F



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


C:

6 G C F E- G C



world so high, Like a dia - mond in the sky. Twin - kle, twin - kle,

10 F C D- C G C




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

Scale Degree Analysis

Exercise 1

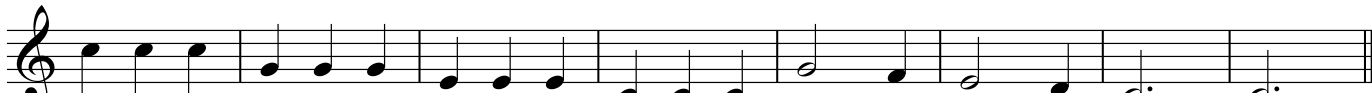
C



Row row row your boat Gent - ly down the stream____

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

9 G A- F C G C

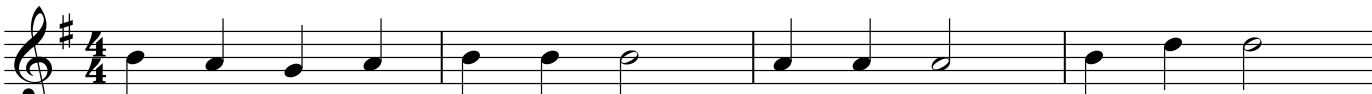


Mer - i - ly mer - i - ly mer - i - ly mer - i - ly life is but a dream____

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

Exercise 2


G D G



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

SD G: $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{2}$ $\hat{2}$ $\hat{3}$ $\hat{5}$ $\hat{5}$

5 E- G D G



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

$\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{3}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

Exercise 3

A- E- A- F G



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

SD A-: $\hat{5}$ $\hat{1}$ $\flat\hat{7}$ $\hat{1}$ $\hat{2}$ $\flat\hat{3}$ $\hat{2}$ $\flat\hat{3}$ $\hat{1}$ $\flat\hat{7}$ $\hat{5}$ $\flat\hat{7}$

10 A- C E-



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

$\hat{5}$ $\hat{1}$ $\flat\hat{7}$ $\hat{1}$ $\hat{2}$ $\flat\hat{3}$ $\hat{2}$ $\flat\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{4}$ $\hat{5}$

Exercise 4

E-

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

SD E: 5̂ 5̂ 5̂ 5̂ 1̂ 5̂ 5̂ 5̂ 5̂ 4̂ b3̂ 4̂ b3̂ 5̂ 5̂ 5̂ 1̂ 5̂ 5̂

7

A- E- B- E-

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

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

13

A- E- B- E-

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

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

19

C E-

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

5̂ 5̂ 1̂ 5̂ 5̂ 5̂ b6̂ 5̂ 4̂ 5̂

Exercise 5

C F C D- C G C

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

SD C: 1̂ 1̂ 5̂ 5̂ 6̂ 6̂ 5̂ 4̂ 4̂ 3̂ 3̂ 2̂ 2̂ 1̂

5

F C G C F E- G

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

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

9

C F C D- C G C

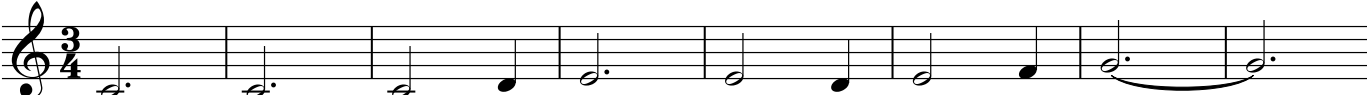
Twin - kle, twin - kle, lit - tle star, How I won - der what you are.

1̂ 1̂ 5̂ 5̂ 6̂ 6̂ 5̂ 4̂ 4̂ 3̂ 3̂ 2̂ 2̂ 1̂

Roman Numeral Analysis

Exercise 1

C




Row row row your boat Gent - ly down the stream___

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

C: I

9



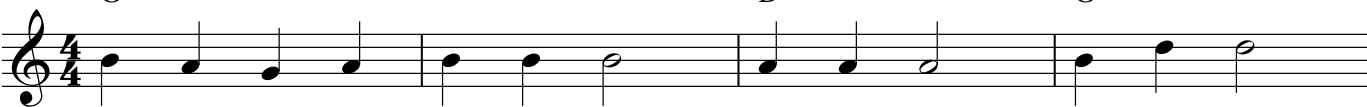
Mer - i - ly mer - i - ly mer - i - ly mer - i - ly life is but a dream___

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

V vi IV I V I

Exercise 2

G




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

SD G: $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{2}$ $\hat{2}$ $\hat{3}$ $\hat{5}$ $\hat{5}$

G: I V I

5

E-



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

$\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{3}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{2}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

vi I V I

Exercise 3

A- E- A- F G

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

SD A-: $\hat{5}$ $\hat{1}$ $\hat{b}7$ $\hat{1}$ $\hat{2}$ $\hat{b}3$ $\hat{2}$ $\hat{b}3$ $\hat{1}$ $\hat{b}7$ $\hat{5}$ $\hat{b}7$

A-: i v i VI VII

10 A- C E-

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

$\hat{5}$ $\hat{1}$ $\hat{b}7$ $\hat{1}$ $\hat{2}$ $\hat{b}3$ $\hat{2}$ $\hat{b}3$ $\hat{4}$ $\hat{5}$ $\hat{4}$ $\hat{5}$

i III v

Exercise 4

E-

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

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

E-: i

7 A- E- B- E-

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

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

iv i v i

13 A- E- B- E-

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

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

iv i v i

19 C E-

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

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

VI i

Exercise 5

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

SD C: $\hat{1}$ $\hat{1}$ $\hat{5}$ $\hat{5}$ $\hat{6}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{4}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{2}$ $\hat{1}$
 C: I IV I ii I V I

5 F C G C F E- G
 Up a - bove the world so high, Like a dia - mond in the sky.

$\hat{5}$ $\hat{5}$ $\hat{4}$ $\hat{4}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{5}$ $\hat{5}$ $\hat{4}$ $\hat{4}$ $\hat{3}$ $\hat{3}$ $\hat{2}$
 IV I V I IV iii V

9 C F C D- C G C
 Twin - kle, twin - kle, lit - tle star, How I won - der what you are.

$\hat{1}$ $\hat{1}$ $\hat{5}$ $\hat{5}$ $\hat{6}$ $\hat{6}$ $\hat{5}$ $\hat{4}$ $\hat{4}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{2}$ $\hat{1}$
 I IV I ii I V I

We Want to Hear From You!

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

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Acknowledgments

Eli's Acknowledgments

Thank you to all those who have played and continue to play fundamental roles in my journey as a musician and as a human being. To my family and friends, music teachers and mentors from my beginnings all the way through my graduation from Berklee to today - I would not be who I am without you. I am beyond grateful for you and for the fact that there are too many of you to list.

Mom, Dad, Max, and Sammy - thank you for being there since day one.

- Eli Slavkin

Dan's Acknowledgments

Thank you Jasara for your radical support.

Sources:

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

