

Answer Key

Theory Workbook 1

3rd Edition

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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



Contents

6 Music Theory: Introduction

6 What You Will Need

7 How This Book Works

8 Rhythm 1: Answers

9 Rhythm 1: Answers

10 Writing Noteheads

11 Writing Stems

12 Mini quiz 1

13 Writing Bar Lines

14 Writing Time Signatures

15 Writing Percussion Clefs

15 Writing Percussion Clefs and Time Signatures

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

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

18 Rhythm 2: Answers

19 Strong and Weak Beats

19 Strongest Weak Weakest

20 Rhythm 3: Answers

21 Trace and Label the Rests

21 Mini quiz 2:

22 How to Write Lines of Music 2

23 Rhythm 4: Answers

24 Writing Dotted Notes

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

26 Writing Ties

27 Writing Repeat Signs

28 Pitch and Notes 1: Answers

29 The Basic Musical Alphabet

30 Note Identification and Writing 1: On the Staff

30 Mini quiz 3

32 Note Identification and Writing 2: Ledger Lines

33 Mini quiz 4

34 Note Identification and Writing 3: Correct the Errors

34 Mini quiz 5

37 Pitch and Notes 2: Answers

38 Pitch Class

39 Octave Register

40 Octaves

41 Accidentals

42 Courtesy Accidentals

43 The Full Musical Alphabet

44 Writing Half Steps

45 Writing Whole Steps

46 Pitch Class 2

46 Pitch and Notes 3: Answers

- 48 Writing Chromatic Scales
- 49 Major Scale, Write Scale Degrees
- 50 Major Scale, Write Scale Degrees
- 51 Writing Major Scales with Accidentals
- 52 Names of Major Scale Degrees
- 53 Writing Tetrachords
- 54 Writing Key Signatures
- 56 Writing Major Scales with Key Signatures
- 57 Natural Minor Scale, Write Scale Degrees
- 58 Writing Natural Minor Scales with Accidentals
- 59 Relative Keys and Scales
- 62 Write the Note Names C Major and A Natural Minor
- 63 Relative Key Signatures
- 63 Relative Step Formula
- 64 Writing Natural Minor Scales with Key Signatures
- 65 Names of Natural Minor Scale Degrees
- 66 Writing Pentachords

68 Pitch and Notes 4: Answers

- 69 Interval Identification 1
- 69 Interval Quality
- 70 Interval Identification 2: Harmonic Intervals
- 78 More Harmonic Intervals
- 79 Interval Identification 3: Ascending Intervals
- 81 More Ascending Melodic Intervals
- 82 Interval Identification 4: Descending Intervals
- 85 Write Harmonic Intervals: C & G
- 86 Write Ascending Intervals: C & G
- 87 Write Descending Intervals: C & G
- 88 Writing Simple Intervals

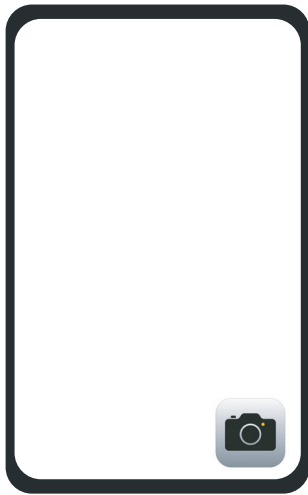
91 Harmony 1: Answers

- 92 Writing Triads
- 103 Natural Minor Chords
- 103 Connect the Chords to the Scales
- 104 Writing Roman Numerals: Natural Minor Scales and Keys
- 107 Writing Natural Minor Scales Harmonized to the Fifth
- 108 More Triad Identification

109 Analysis 1: Answers

- 110 Key Identification 1
- 111 Key Identification 2
- 113 Scale Degree Analysis
- 115 Roman Numeral Analysis
- 118 Acknowledgments
- 118 Sources:

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.

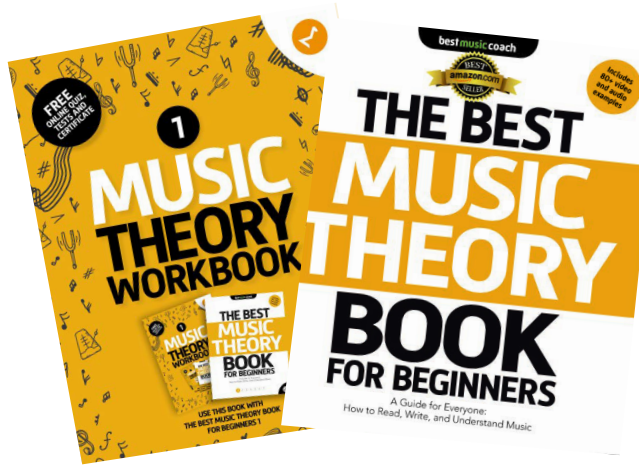
Scan the code below for our recommendations.



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

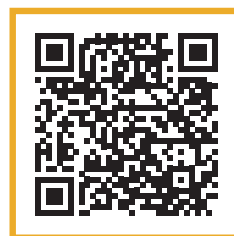
Download your FREE copy of the answer keys for this entire book by scanning the QR code below or at <https://bestmusiccoach.com/courses/music-theory-workbook-1>



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>



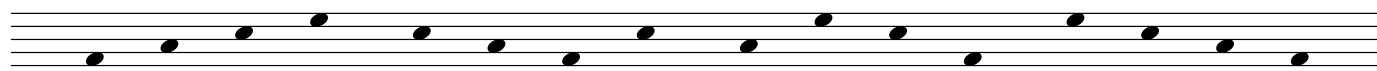
Rhythm 1: Answers

Rhythm 1: Answers

Staff Line and Space ID

Exercise 1

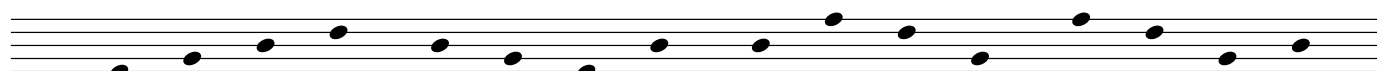
Write S and the number space the dot (notehead) is in.



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

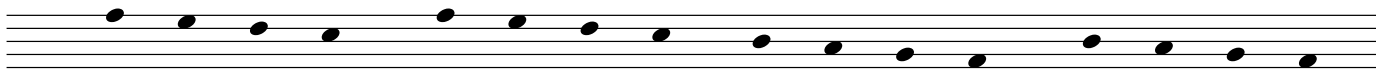
A mix of lines and spaces.



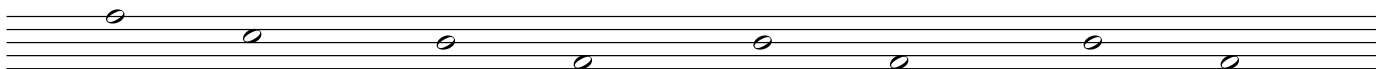
S1 L2 S2 S4 S3 L2 S1 L3 S3 S4 L4 L2 S4 S2 L2 S1

Writing Noteheads

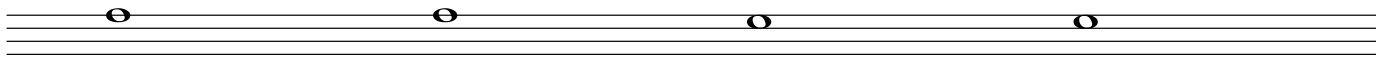
Exercise 1: Closed Noteheads



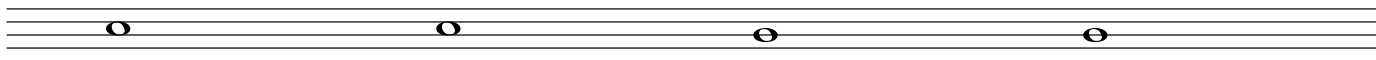
Exercise 2: Open Noteheads: Half Notes



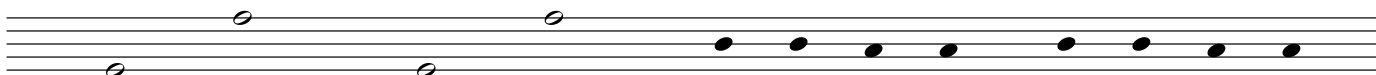
Exercise 3: Open Noteheads: Whole Notes



Exercise 4: Open Noteheads: Whole Notes



Exercise 5: Mix

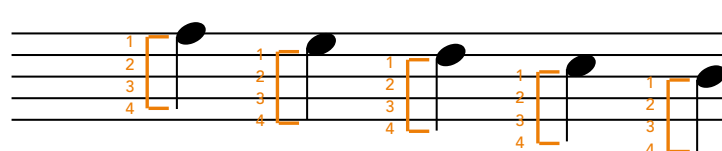


Write Stems

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

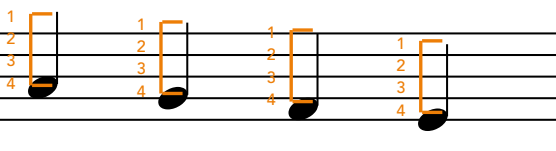
Stem Direction: Stem Down

On or above line 3 of the staff



Stem Direction: Stem Up

Below line 3 of the staff



Example

Add the stems for each notehead.



Example Answer

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



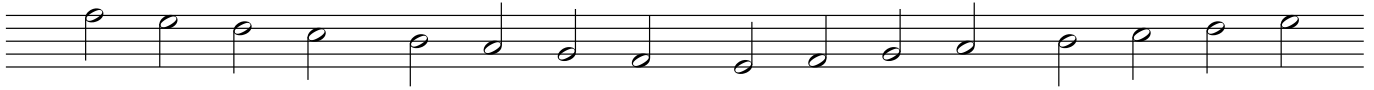
Exercise 1

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



Exercise 2

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



Exercise 3

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



Exercise 4

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



Writing Bar Lines

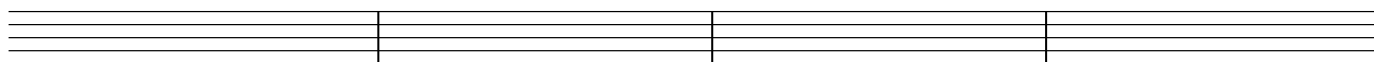
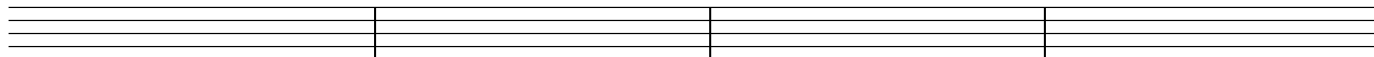
There are many different types of bar lines in music, which are used not only to separate measures, but also to separate different parts of a song.

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)

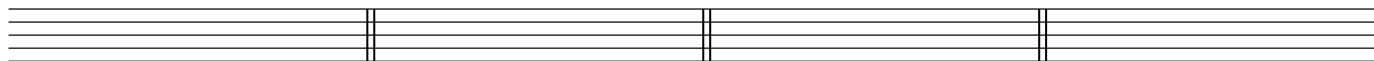
Exercise 1

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

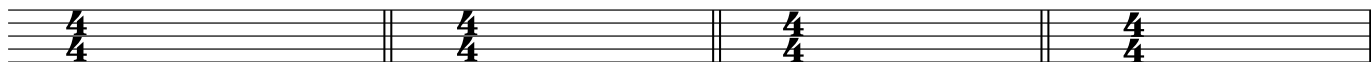
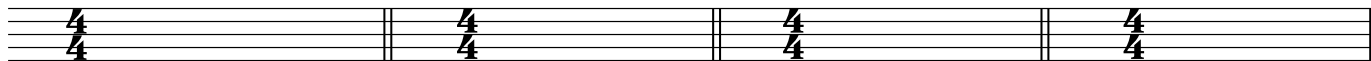
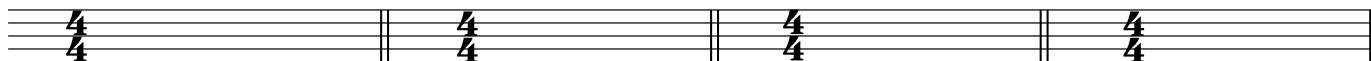


The **lower number** of the time signature takes up the space from line 1 to line 3 of the staff.



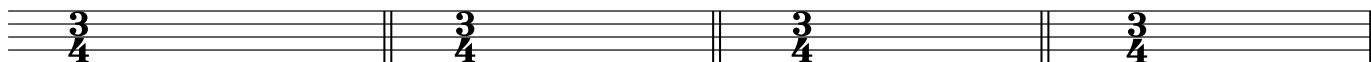
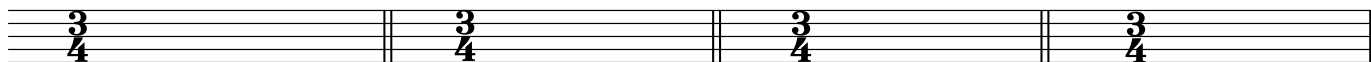
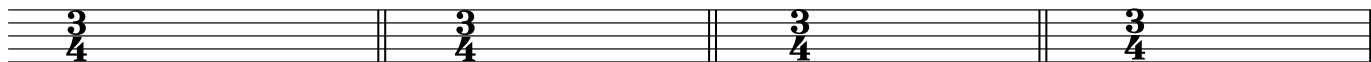
Exercise 1

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



Exercise 2

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



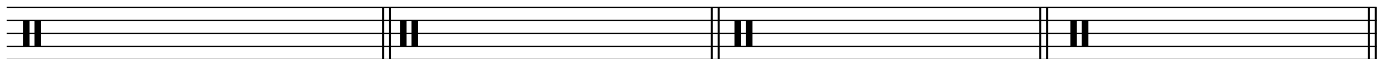
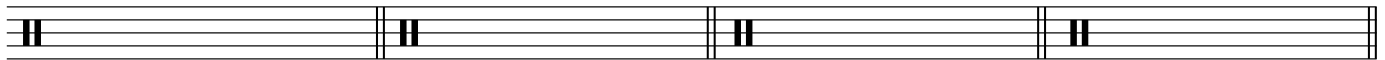
Writing Percussion Clefs

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.

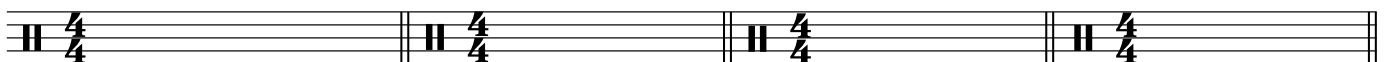


The other name for a percussion clef is "neutral clef".

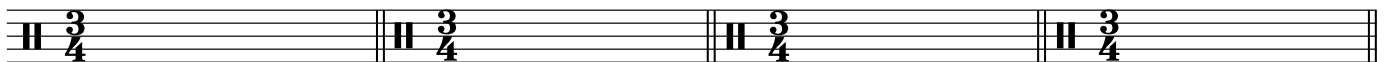
Writing Percussion Clefs and Time Signatures

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

$\frac{4}{4}$



$\frac{3}{4}$

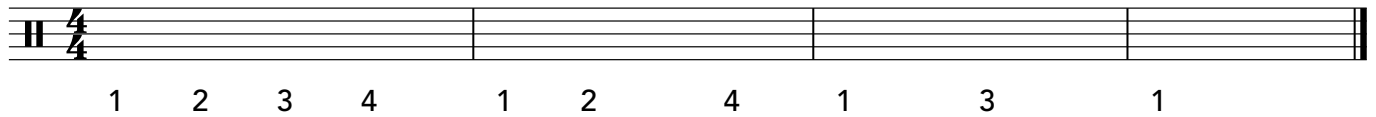


Space Notes on the Staff

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

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

Example



Example Answer



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

Exercise 1



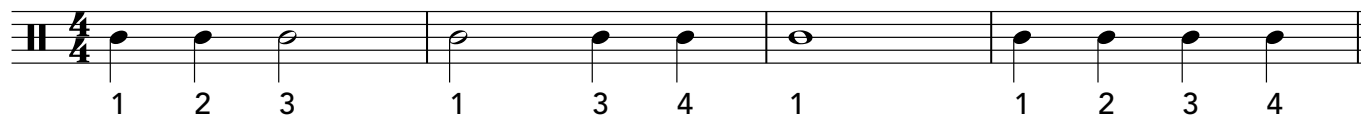
Exercise 2



Exercise 3



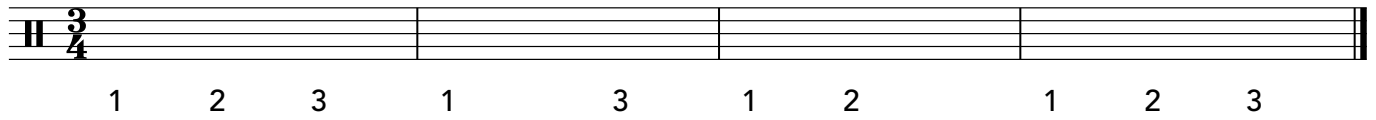
Exercise 4



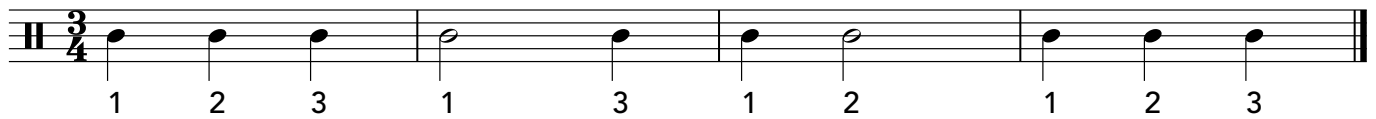
Space Notes on the Staff: $\frac{3}{4}$

In $\frac{3}{4}$ time signature has 3 beats per measure. This is because the top note in a time signature always shows the number of beats in each measure.

Example

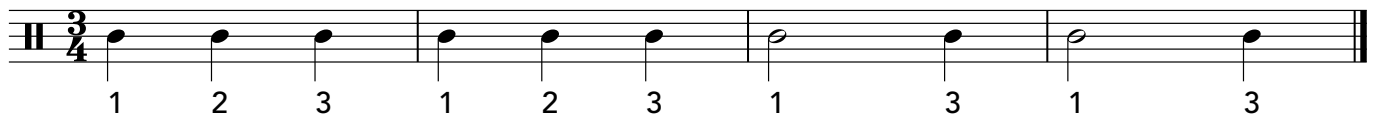


Example Answer

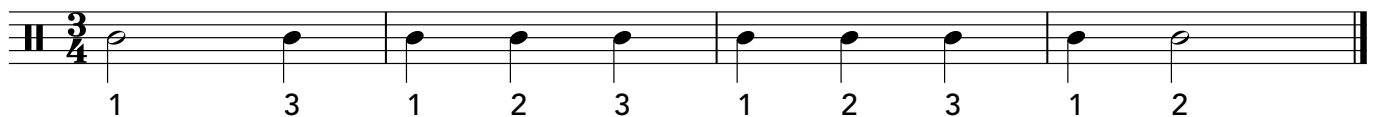


1. Write all noteheads on line 3 of the staff with stem down for half and quarter notes.

Exercise 1



Exercise 2



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

Write Rests to Complete the Measure

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

Example

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

Example Answer

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

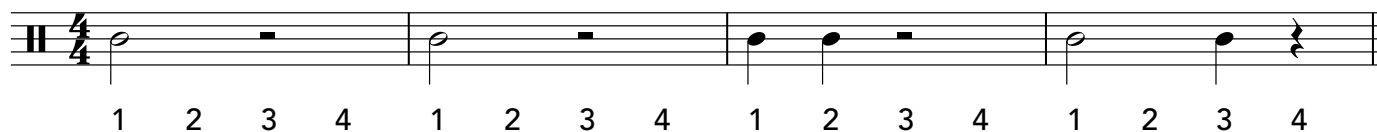
Exercise 1

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

Exercise 2

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

Exercise 3



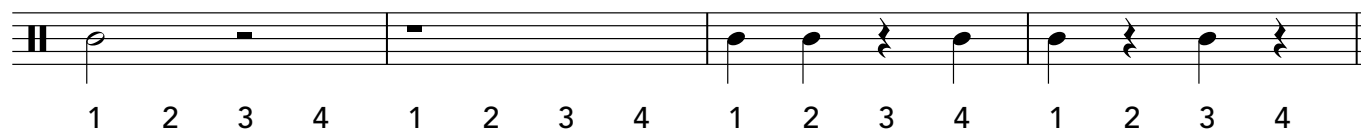
Exercise 3 is a rhythmic exercise in 4/4 time, consisting of four measures. The first measure contains a half note on G4 and a whole rest. The second measure contains a half note on G4 and a whole rest. The third measure contains quarter notes on G4 and A4, followed by a whole rest. The fourth measure contains a half note on G4 and a quarter note on A4, followed by a quarter rest. Fingering numbers 1 through 4 are written below the notes.

Exercise 4



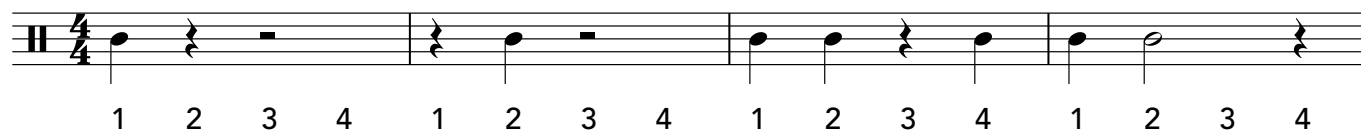
The first four measures of Exercise 4. Measure 1: half note G4, whole rest. Measure 2: quarter rest, half note G4, quarter rest. Measure 3: quarter notes G4 and A4, whole rest. Measure 4: half note G4, quarter note A4, quarter rest. Fingering numbers 1 through 4 are written below the notes.

5



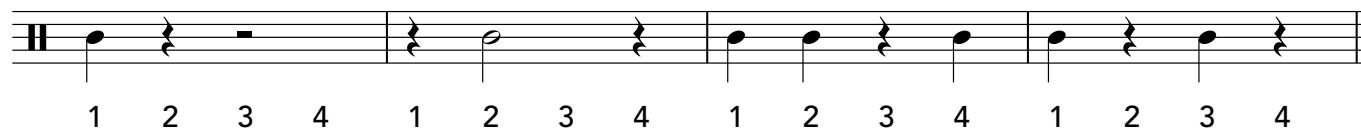
Measures 5 through 8 of Exercise 4. Measure 5: half note G4, whole rest. Measure 6: whole rest. Measure 7: quarter notes G4 and A4, quarter rest, quarter note G4. Measure 8: quarter note G4, quarter rest, quarter note A4, quarter rest. Fingering numbers 1 through 4 are written below the notes.

Exercise 5



The first four measures of Exercise 5. Measure 1: quarter note G4, quarter rest, whole rest. Measure 2: quarter rest, half note G4, whole rest. Measure 3: quarter notes G4 and A4, quarter rest, quarter note G4. Measure 4: quarter note G4, half note, quarter rest. Fingering numbers 1 through 4 are written below the notes.

5



Measures 5 through 8 of Exercise 5. Measure 5: quarter note G4, quarter rest, whole rest. Measure 6: quarter rest, half note G4, quarter rest. Measure 7: quarter notes G4 and A4, quarter rest, quarter note G4. Measure 8: quarter note G4, quarter rest, quarter note A4, quarter rest. Fingering numbers 1 through 4 are written below the notes.

Exercise 6

Exercise 6, measures 1-4. The notation is in 4/4 time. Measure 1: quarter note G4, quarter rest, quarter rest, quarter note A4. Measure 2: quarter note B4, quarter note C5, quarter rest, quarter rest. Measure 3: quarter rest, quarter rest, quarter note B4, quarter note A4. Measure 4: quarter rest, quarter rest, quarter note G4, quarter note F#4. Fingering: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

5

Exercise 6, measures 5-8. Measure 5: quarter note E4, quarter rest, quarter rest, quarter rest. Measure 6: quarter rest, half note D4, quarter rest, quarter rest. Measure 7: quarter rest, quarter rest, quarter rest, quarter rest. Measure 8: quarter note E4, quarter rest, quarter note D4, quarter rest. Fingering: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

Exercise 7

Exercise 7, measures 1-4. The notation is in 4/4 time. Measure 1: quarter note G4, quarter rest, quarter rest, quarter rest. Measure 2: quarter rest, quarter note A4, quarter rest, quarter rest. Measure 3: quarter rest, quarter rest, quarter note G4, quarter note F#4. Measure 4: quarter rest, quarter rest, quarter note E4, quarter note D4. Fingering: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

5

Exercise 7, measures 5-8. Measure 5: quarter rest, quarter rest, quarter rest, quarter rest. Measure 6: quarter rest, quarter rest, quarter rest, quarter rest. Measure 7: quarter rest, quarter rest, quarter rest, quarter rest. Measure 8: quarter rest, quarter rest, quarter note D4, quarter note C4. Fingering: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

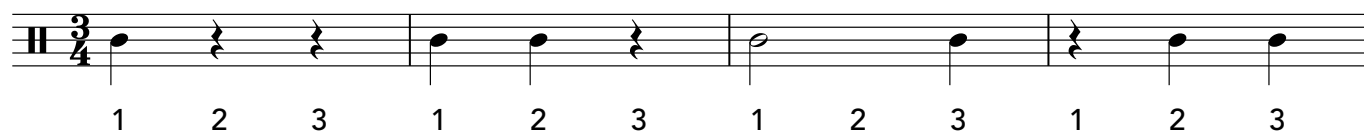
Exercise 8

Exercise 8, measures 1-4. The notation is in 3/4 time. Measure 1: quarter note G4, quarter rest, quarter note A4. Measure 2: quarter note B4, quarter note C5, quarter rest. Measure 3: quarter note B4, quarter note A4, quarter note G4. Measure 4: quarter rest, quarter note A4, quarter note G4. Fingering: 1 2 3, 1 2 3, 1 2 3, 1 2 3.

5

Exercise 8, measures 5-8. Measure 5: quarter note G4, quarter note A4, quarter rest. Measure 6: quarter note B4, quarter note C5, quarter note B4. Measure 7: quarter note A4, quarter note G4, quarter rest. Measure 8: quarter note G4, quarter note A4, quarter note B4. Fingering: 1 2 3, 1 2 3, 1 2 3, 1 2 3.

Exercise 9



5



Exercise 10



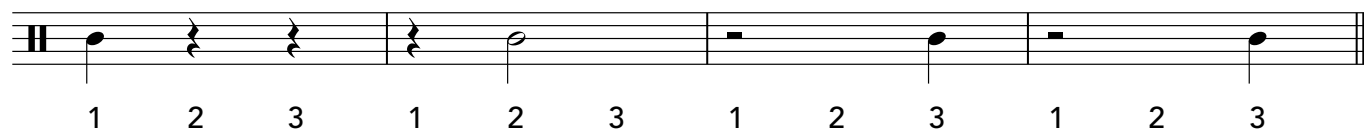
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Exercise 11



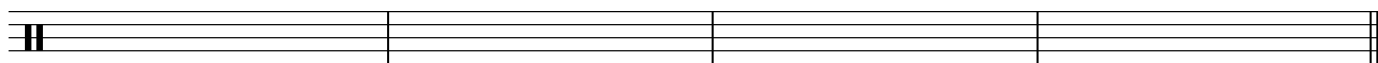
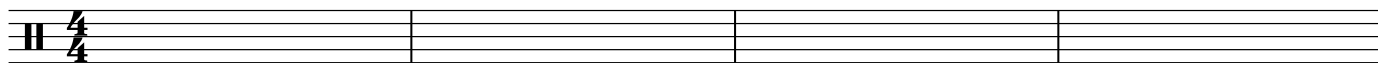
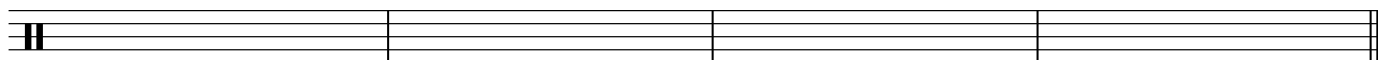
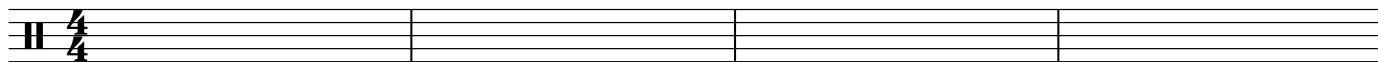
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How to Write Lines of Music 2

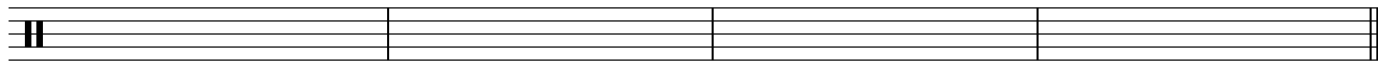
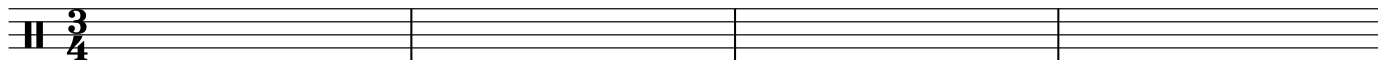
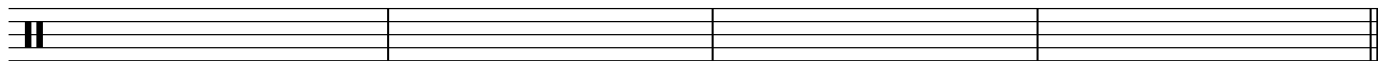
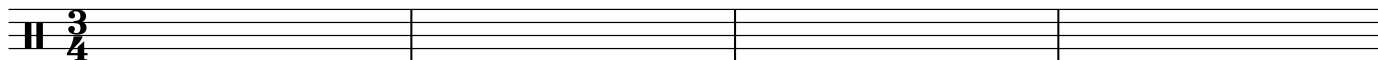
Exercise 1

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 music in 3/4 time. The first staff contains four measures: 1. A dotted half note on F4. 2. A half note on F4. 3. A dotted half note on F4. 4. A half note on F4 followed by a half note on G4. The second staff contains four measures: 1. A dotted half note on F4. 2. A half note on F4, a half note on G4, and a half note on A4. 3. A half note on F4 and a half note on G4. 4. A dotted half note on F4.

Exercise 2

1. Write in the rests to complete the measure.

Exercise 2 consists of two staves of music in 4/4 time. The first staff contains four measures: 1. Half note (F4), quarter rest, quarter rest, quarter rest. 2. Quarter rest, dotted half note (F4), quarter rest, quarter rest. 3. Dotted half note (F4), quarter rest, quarter rest, quarter rest. 4. Half note (F4), half note (G4), quarter rest, quarter rest. The second staff contains four measures: 1. Half note (F4), quarter rest, quarter rest, quarter rest. 2. Quarter rest, half note (F4), quarter rest, quarter rest. 3. Dotted half note (F4), half note (G4), quarter rest, quarter rest. 4. Quarter rest, dotted half note (F4), quarter rest, quarter rest.

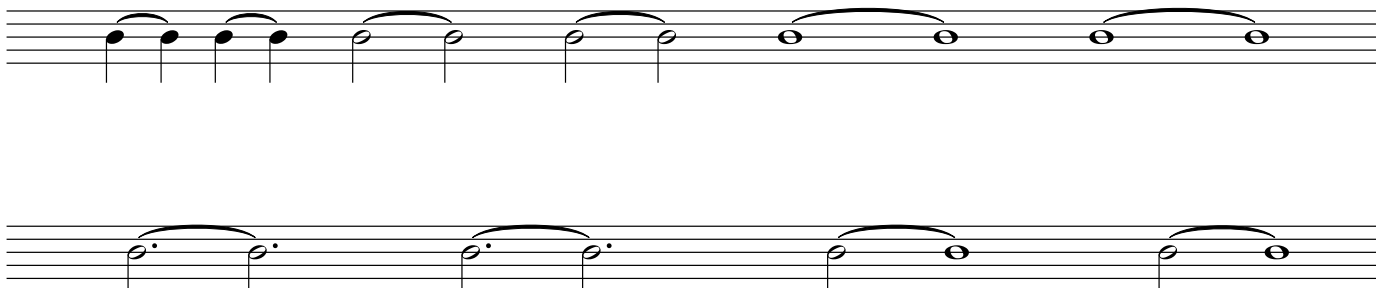
Exercise 3

1. Write in the rests to complete the measure.

Exercise 3 consists of two staves of music in 3/4 time. The first staff contains four measures: 1. A dotted half note on F4. 2. A half note on F4, a quarter rest, and a quarter rest. 3. A half rest. 4. A half note on F4, a quarter rest, and a quarter rest. The second staff contains four measures: 1. A dotted half note on F4. 2. A quarter rest, a half note on F4, and a quarter rest. 3. A half rest and a half note on F4. 4. A half rest and a half note on F4.

Writing Ties

Exercise 2

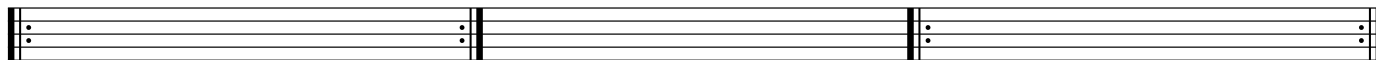


Exercise 3



Writing Repeat Signs

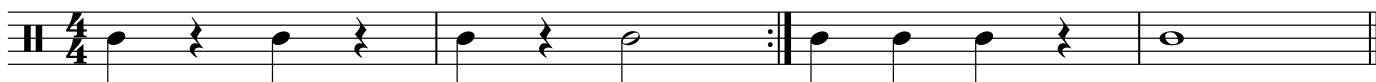
Exercise 2



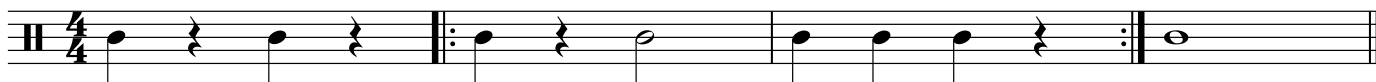
Exercise 3



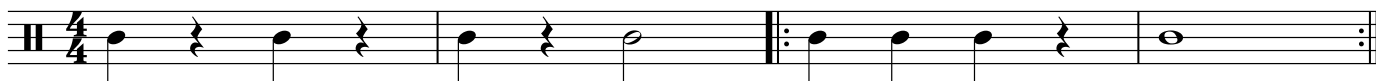
Exercise 4



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

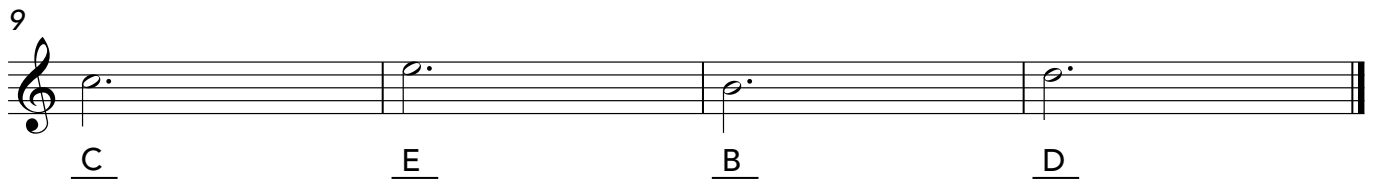
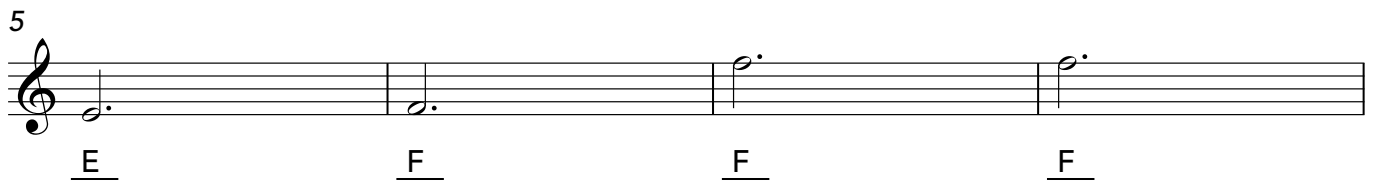
Exercise 6

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

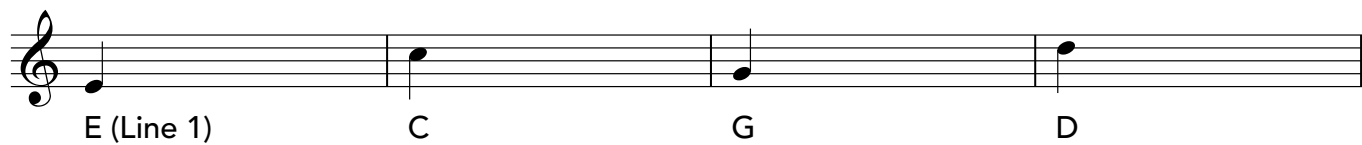
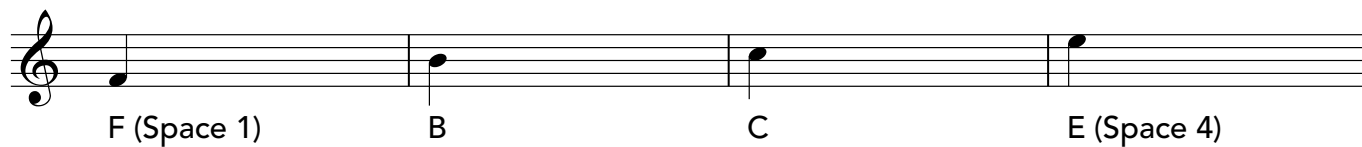
Exercise 1

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



Exercise 2

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



Note Identification and Writing 2: Ledger Lines

Exercise 1: Above the Staff

Exercise 1: Above the Staff

Staff 1: C, B, A, G

Staff 2: F, C, A, G

Staff 3: A, C, F, G

Exercise 2: Below the Staff

Exercise 2: Below the Staff

Staff 1: F, D, E, C

Staff 2: E, G, F, A

Staff 3: G, C, G, B

Three staves of music, each containing four measures. The notes are as follows:

- 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 measures. The notes are as follows:

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

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: G4, A4, B4, C5; Staff 2: D5, E5, F5, G5; Staff 3: A5, B5, C6, D6.

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

☒ Octave ☐ Not octave	☐ Octave ☒ Not octave	☒ Octave ☐ Not octave	☒ Octave ☐ Not octave
☐ Octave ☒ Not octave	☒ Octave ☐ Not octave	☒ Octave ☐ Not octave	☐ Octave ☒ Not octave

Exercise 2

Exercise 3

Accidentals

Exercise 2



Exercise 3

The image displays two staves of musical notation, each containing eight measures. The notes are as follows:

- Staff 1 (Top):** F#4, C#5, Bb4, F#5, F#4, C#6, F#3, F#5.
- Staff 2 (Bottom):** F#3, F#4, Bb3, F#5, F#3, C#4, F#4, F#5.

Courtesy Accidentals

Exercise 1



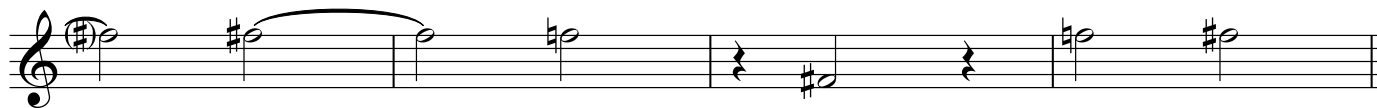
☒ Correct
☐ Wrong

☐ Correct
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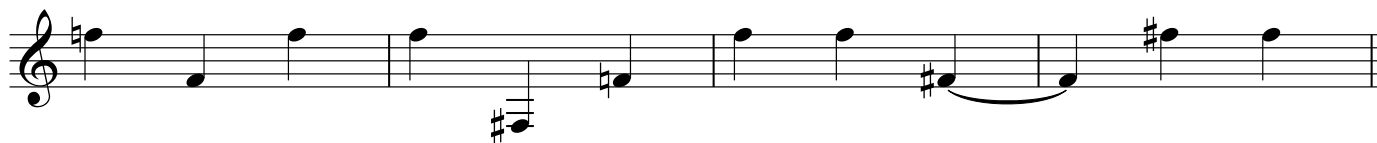
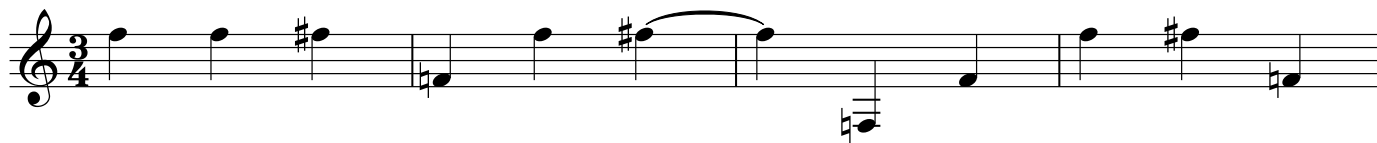
☒ Correct
☐ Wrong

☒ Correct
☐ Wrong

☒ Correct
☐ Wrong

☒ Correct
☐ Wrong

Exercise 2



Exercise 3



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

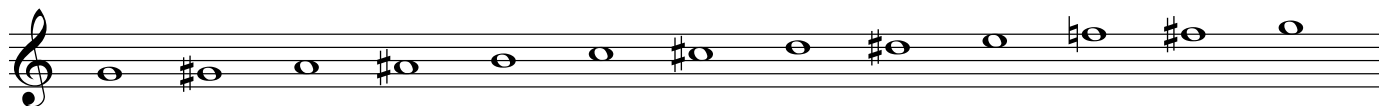
Pitch and Notes 3: Answers

Writing Chromatic Scales

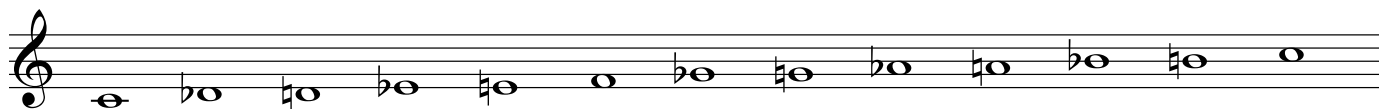
Exercise 1



Exercise 2



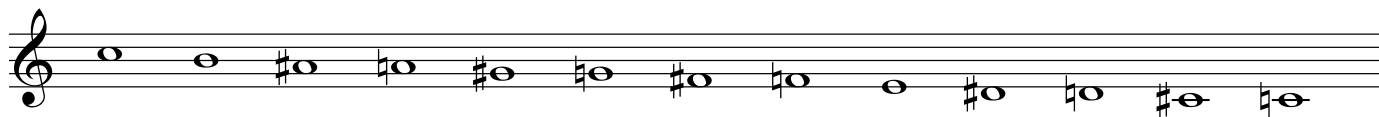
Exercise 3



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 ascending scale (C4 to C5) with scale degrees $\hat{1}$ through $\hat{7}$ written below. The second staff contains the descending scale (C5 to C4) with scale degrees $\hat{6}$ through $\hat{1}$ written below. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

G Major Scale Degrees



Two musical staves in 4/4 time showing the G major scale. The first staff contains the ascending scale (G4 to G5) with scale degrees $\hat{1}$ through $\hat{7}$ written below. The second staff contains the descending scale (G5 to G4) with scale degrees $\hat{6}$ through $\hat{1}$ written below. The notes are: G4, A4, B4, C5, D5, E5, F#5, G6, F#5, E5, D5, C5, B4, A4, G4.

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 to C5) and the second staff contains the descending scale (C5 to C4). Each note is accompanied by a scale degree symbol (1-7) written below it.

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 to G5) and the second staff contains the descending scale (G5 to G4). Each note is accompanied by a scale degree symbol (1-7) written below it.

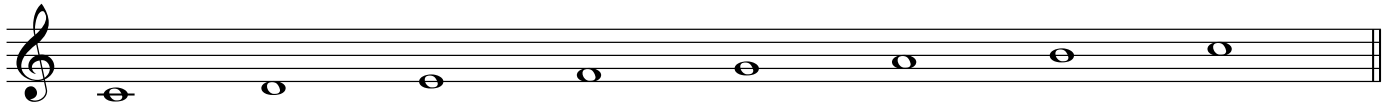
Ascending scale: $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{4}$ $\hat{5}$

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

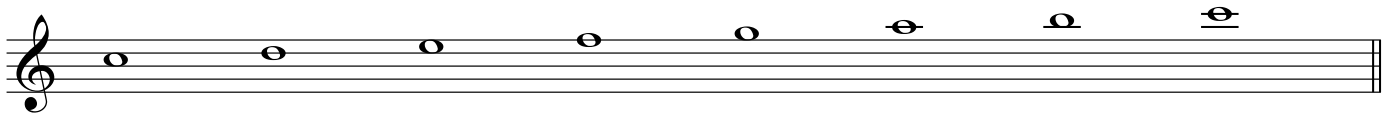
Writing Major Scales with Accidentals

Exercise 1

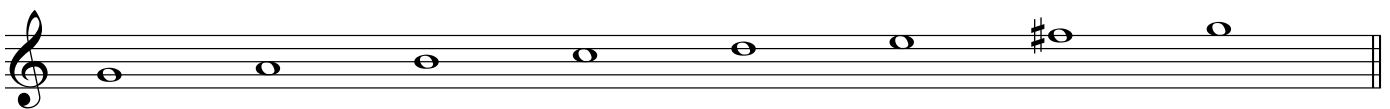
In exercises 1, 2, 3, and 4, write a major scale starting on the note provided and add accidentals. For extra credit, write the scale degrees below each note of the scale.



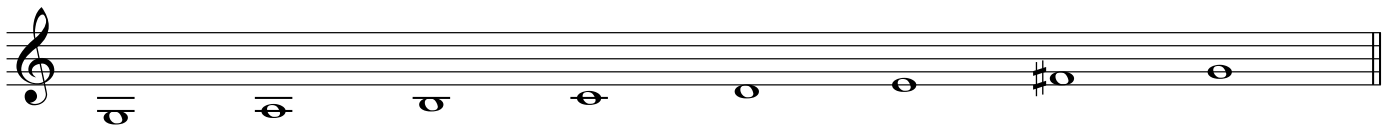
Exercise 2



Exercise 3



Exercise 4



Names of Major Scale Degrees

Exercise 1

Tonic Submediant Leading tone Subdominant

Dominant Supertonic Submediant Dominant

Subdominant Mediant Submediant Supertonic

Exercise 2

Tonic Supertonic Mediant Leading tone

Tonic Dominant Supertonic Mediant

Leading tone Subdominant Supertonic Dominant

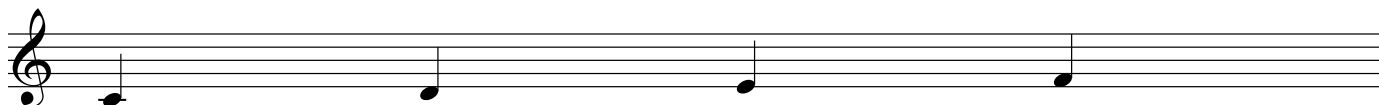
Submediant Leading tone Submediant Subdominant

Writing Tetrachords

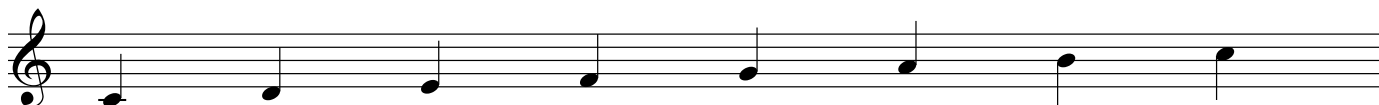
Exercise 1



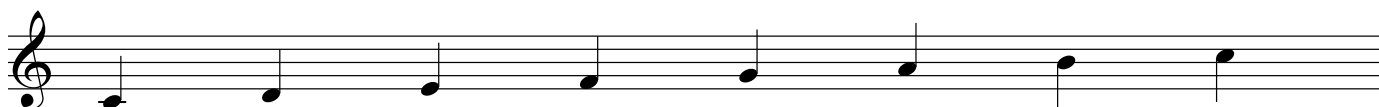
Exercise 2



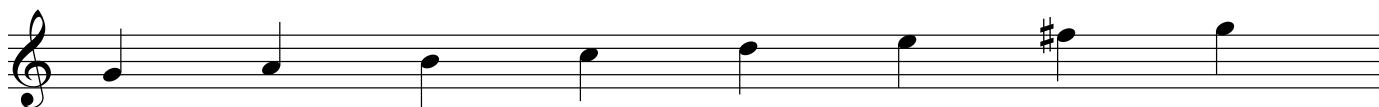
Exercise 3



Exercise 4



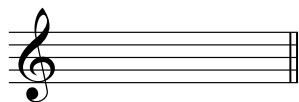
Exercise 5



Writing Key Signatures

Exercise 1

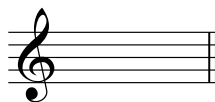
1. Identify the key signature and fill in the blanks below the staff with the correct upper-case letter.



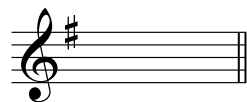
Key of C Major



Key of G Major



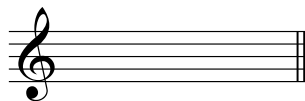
Key of C Major



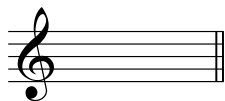
Key of G Major

Exercise 2

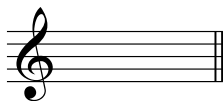
1. Write the key signature by writing accidentals on the staff in every measure.
2. If no accidentals are needed for the key signature, leave it blank.



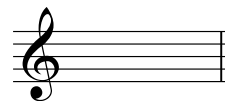
Key of C Major



Key of C Major



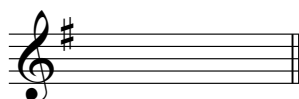
Key of C Major



Key of C Major

Exercise 3

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



Key of G Major



Key of G Major



Key of G Major



Key of G Major

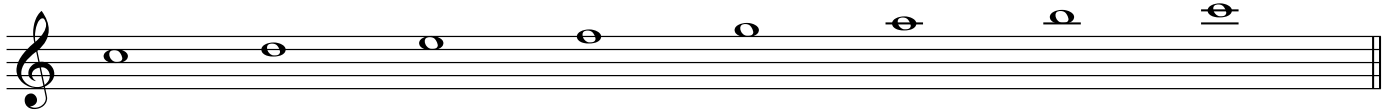
Writing Major Scales with Key Signatures

Exercise 1

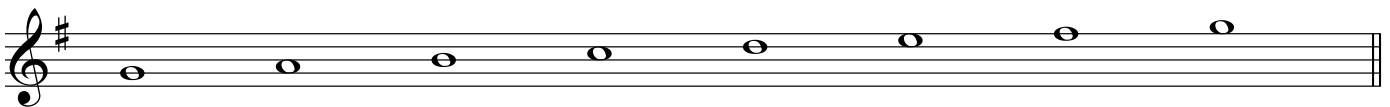
In exercises 1, 2, 3, and 4, write a key signature and major scale starting on the note provided.



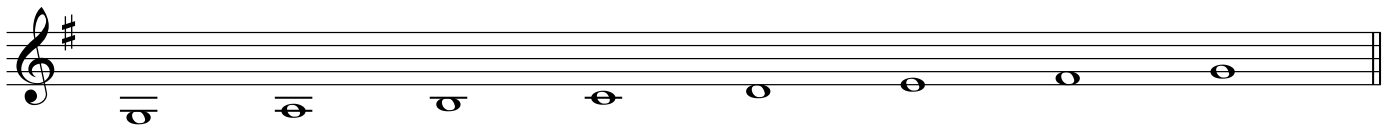
Exercise 2



Exercise 3



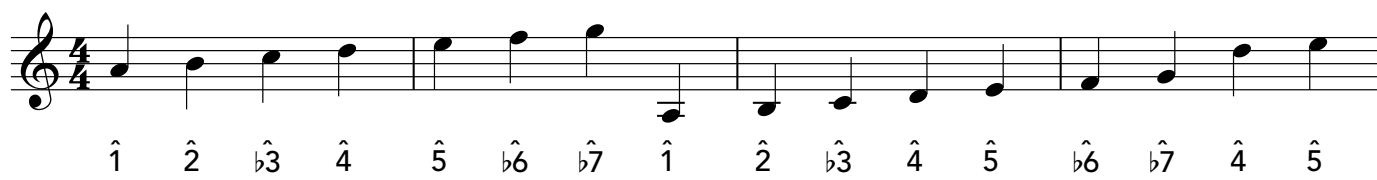
Exercise 4



Natural Minor Scale, Write Scale Degrees

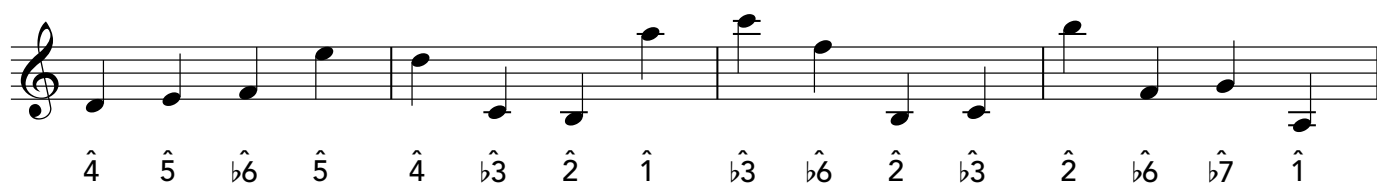
A Natural Minor Scale Degrees

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

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

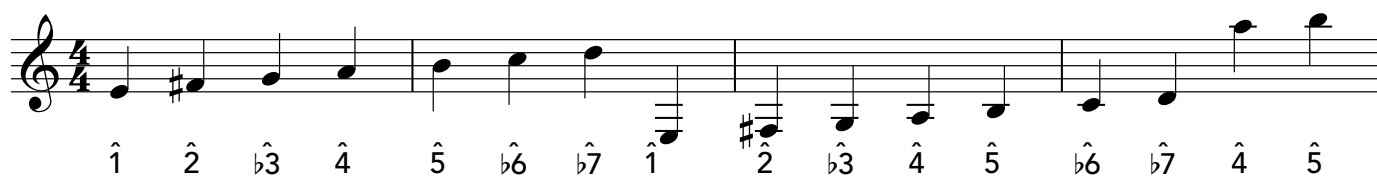


Ascending: $\hat{4}$ $\hat{5}$ $\hat{b}6$ $\hat{5}$ $\hat{4}$ $\hat{b}3$ $\hat{2}$ $\hat{1}$

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

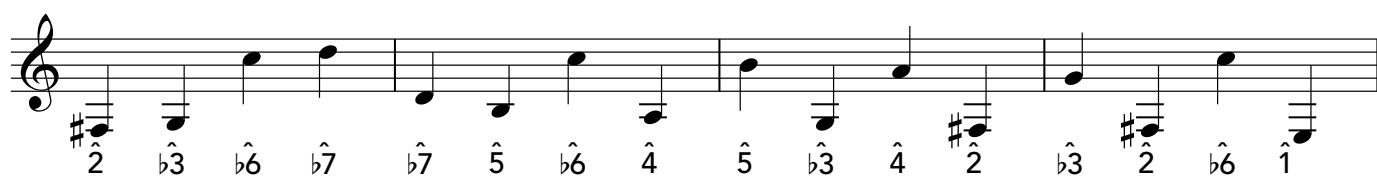
E Natural Minor Scale Degrees

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

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



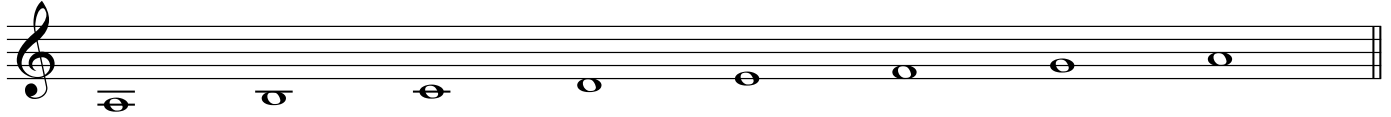
Ascending: $\hat{\sharp}2$ $\hat{b}3$ $\hat{b}6$ $\hat{b}7$ $\hat{b}7$ $\hat{5}$ $\hat{b}6$ $\hat{4}$

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

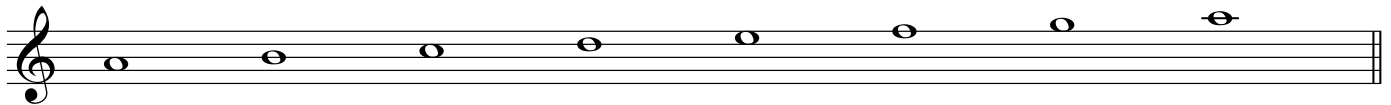
Writing Natural Minor Scales with Accidentals

Exercise 1

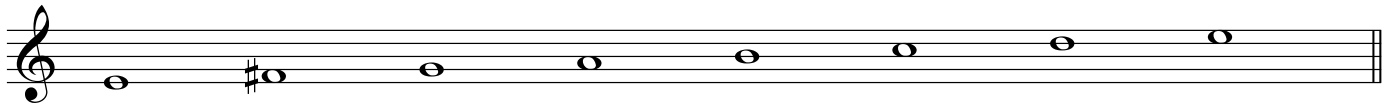
In exercises 1, 2, 3, and 4, write a natural minor scale starting on the note provided and add accidentals. For extra credit, write the scale degrees below each note of the scale.



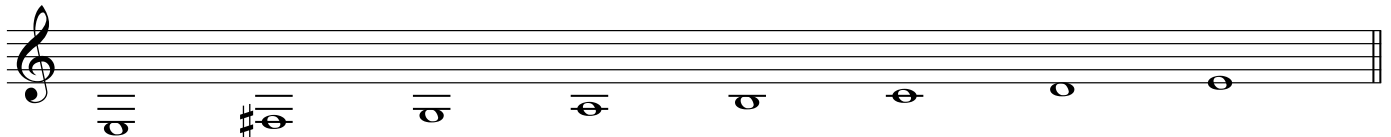
Exercise 2



Exercise 3



Exercise 4



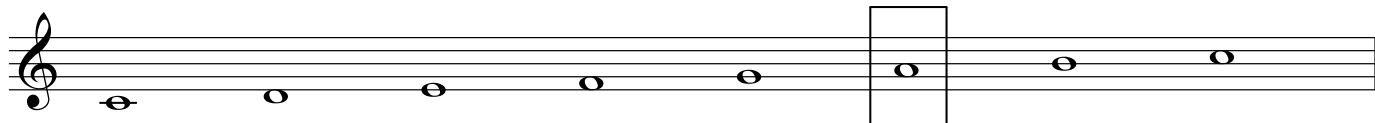
Relative Keys and Scales

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.

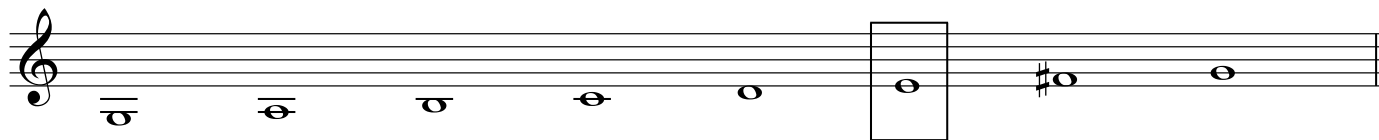


Step 2

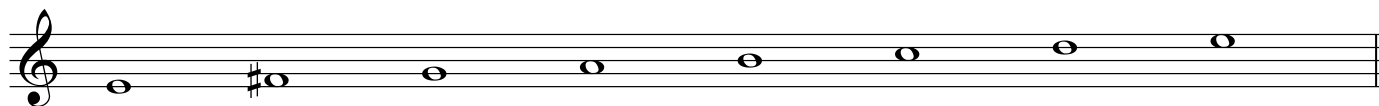


Exercise 2

Step 1



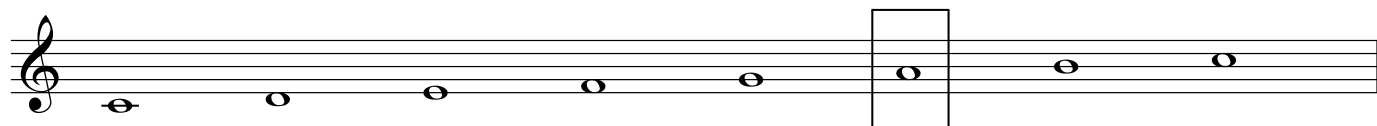
Step 2



Relative Keys: Key Signatures

Exercise 1

Step 1

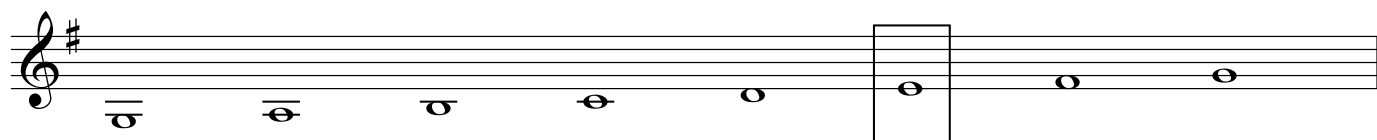


Step 2

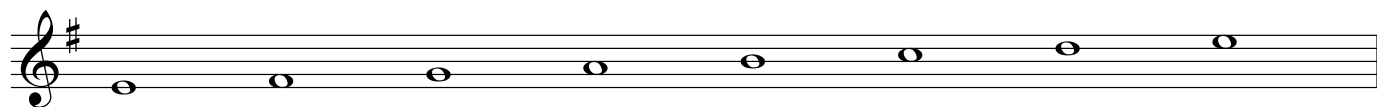


Exercise 2

Step 1



Step 2



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

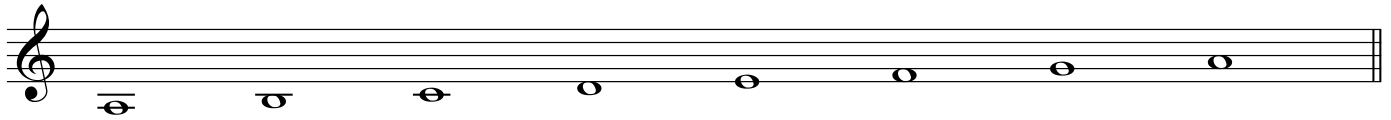
Whole

Writing Natural Minor Scales with Key Signatures

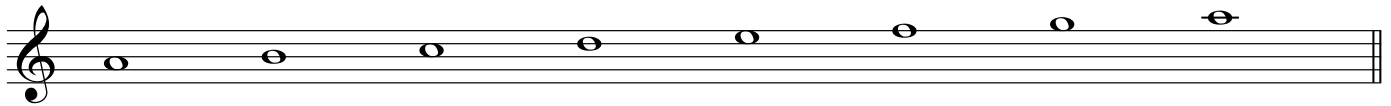
Review p. 94-95 in *The Best Music Theory Book for Beginners 1* for a step by step example and walk-through.

Exercise 1

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



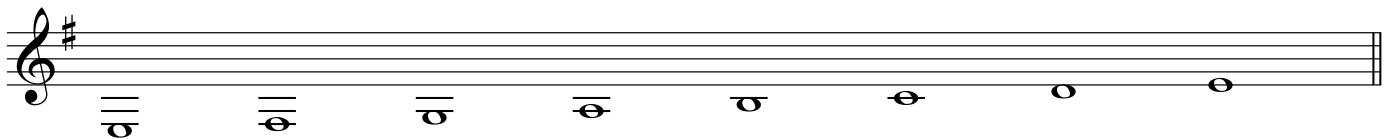
Exercise 2



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.

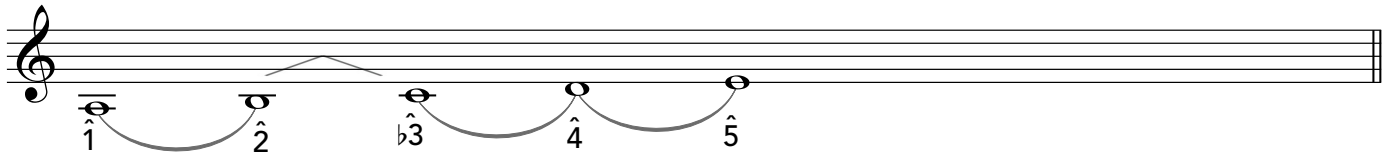
Line 4: Tonic, Subdominant, Dominant, Supertonic

Line 5: Mediant, Subtonic, Subdominant, Dominant

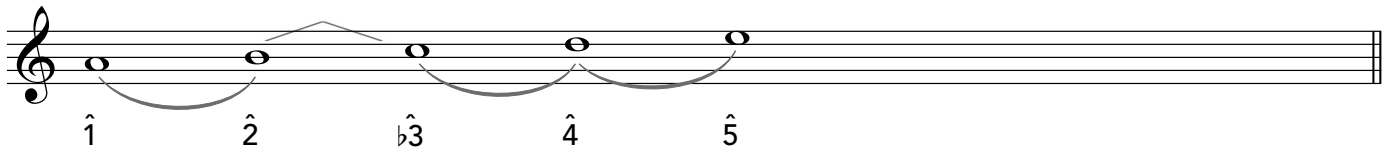
Line 6: Supertonic, Submediant, Mediant, Subtonic

Writing Pentachords

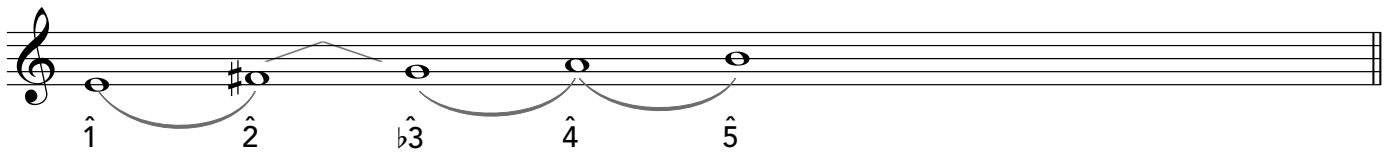
Exercise 1



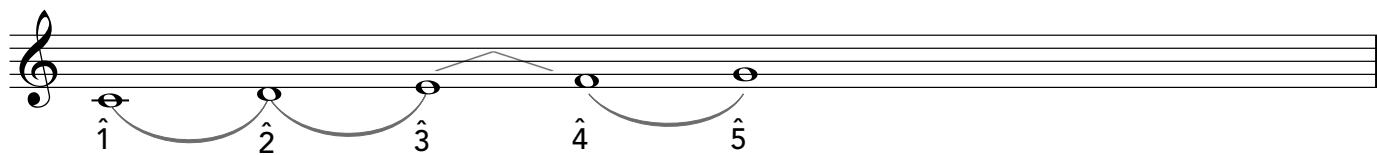
Exercise 2



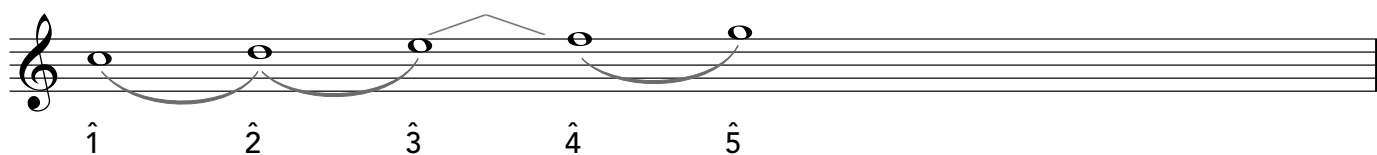
Exercise 3



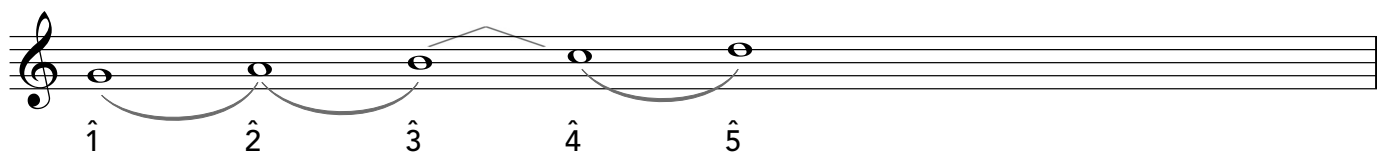
Exercise 4



Exercise 5



Exercise 6



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

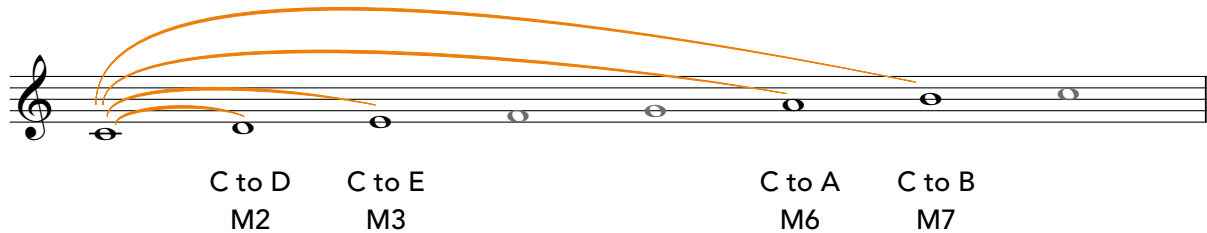
6 can be m or M 7 can be m or M 8 can be P

Interval Identification 2: Harmonic Intervals

Easy Major Scale Intervals: C

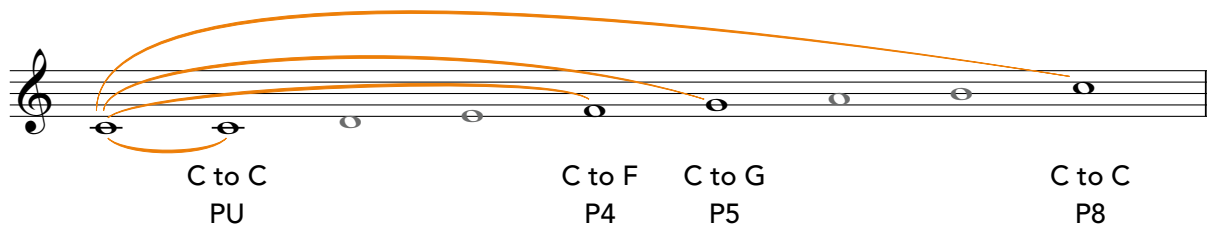
Major Intervals = M

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

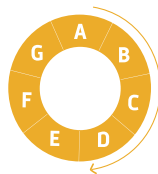


Perfect Intervals = P

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

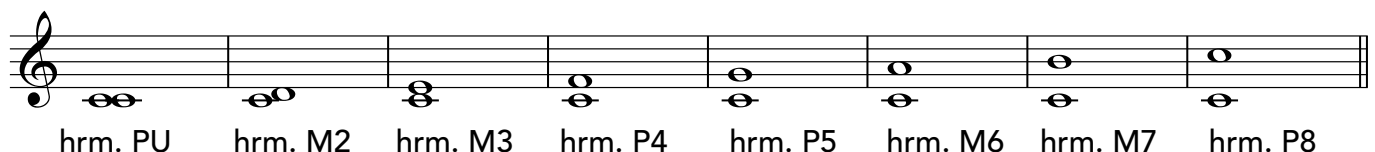


This means that all harmonic intervals that have C as the lowest and use notes from a C major scale will be either M or P. This is a shortcut for any harmonic interval where the lowest note is C.



Interval Distance + Quality

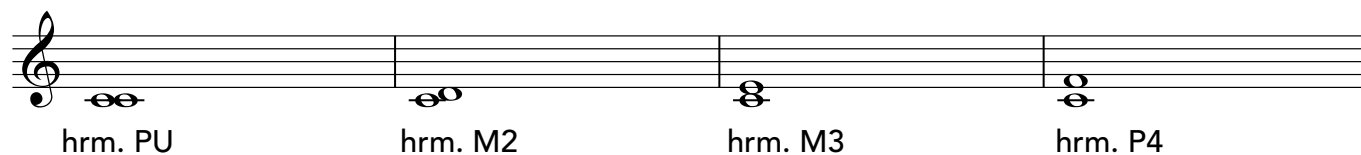
1. Count up from C to the highest note in the interval to get the "some kind of..." interval distance.
2. If the highest note in the interval is a note from the C major scale, the interval quality is either M or P.



Harmonic Intervals: C

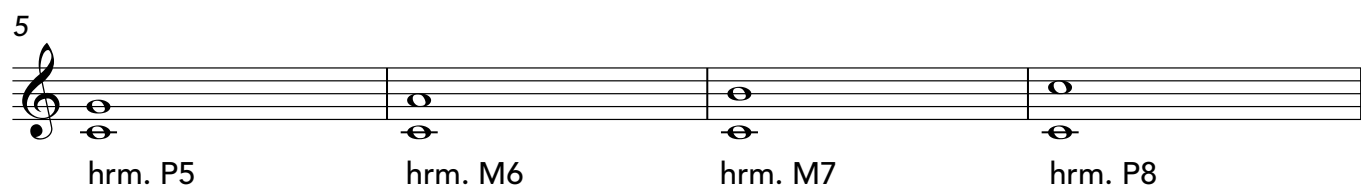
You are in "easy major scale land" and qualities can be M, P, and U.

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



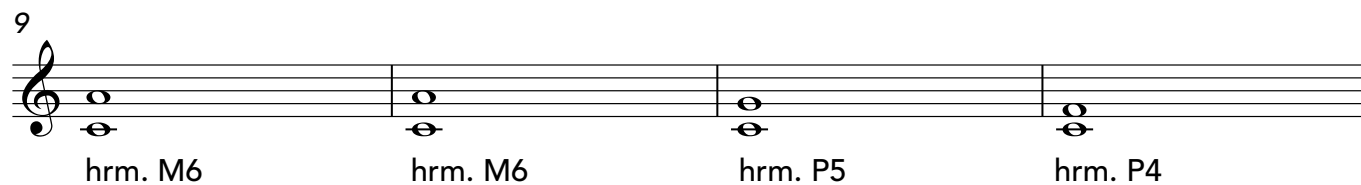
hrm. PU hrm. M2 hrm. M3 hrm. P4

5



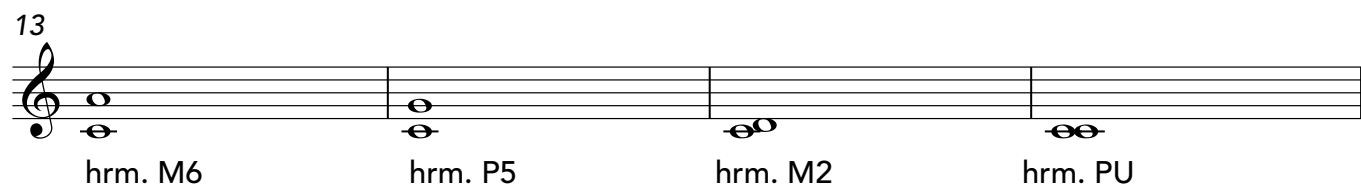
hrm. P5 hrm. M6 hrm. M7 hrm. P8

9



hrm. M6 hrm. M6 hrm. P5 hrm. P4

13

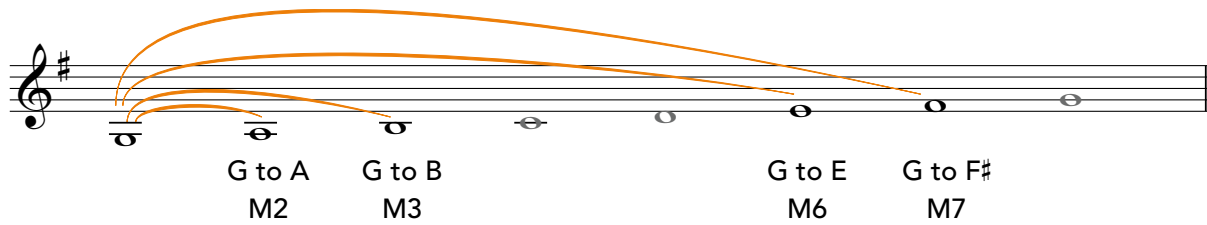


hrm. M6 hrm. P5 hrm. M2 hrm. PU

Easy Major Scale Intervals: G

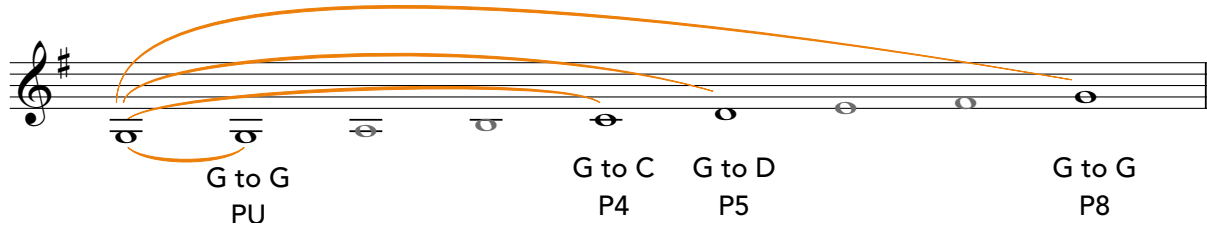
Major Intervals = M

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

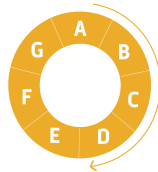


Perfect Intervals = P

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

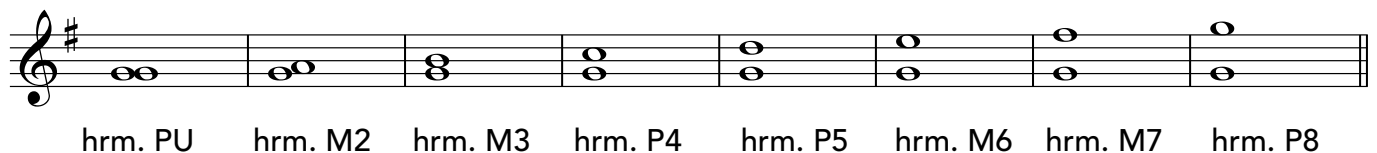


This means that all harmonic intervals that have G as the lowest and use notes from a G major scale will be either M or P. This is a shortcut for any harmonic interval where the lowest note is G.



Interval Distance + Quality

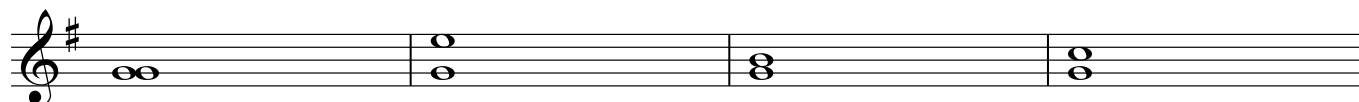
1. Count up from G to the highest note in the interval to get the "some kind of..." interval distance.
2. If the highest note in the interval is a note from the G major scale, the interval quality is either M or P.



Harmonic Intervals: G

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

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



hrm. PU

hrm. M3

hrm. M2

hrm. P8



hrm. P5

hrm. M6

hrm. M7

hrm. P8

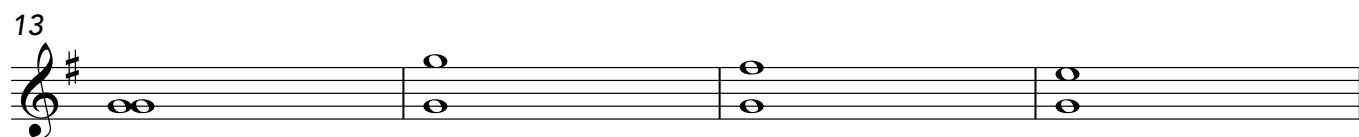


hrm. M2

hrm. M3

hrm. M7

hrm. P5



hrm. PU

hrm. P8

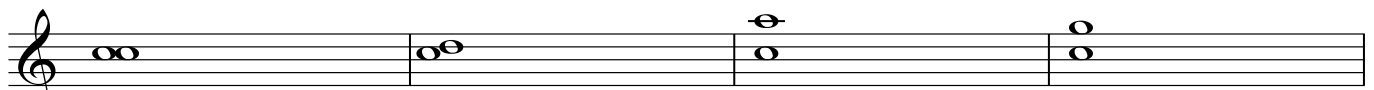
hrm. M7

hrm. M6

Harmonic Intervals: Some More Practice

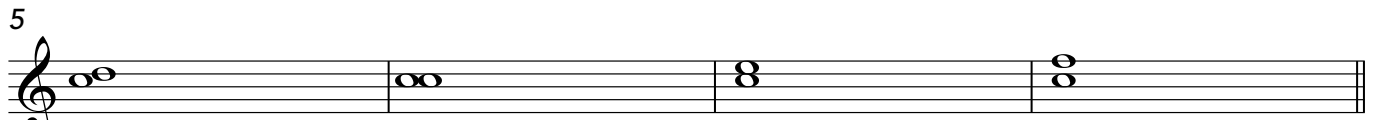
You are in "easy major scale land" and qualities can be M, P, and U.

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



hrm. PU hrm. M2 hrm. M6 hrm. P5

5



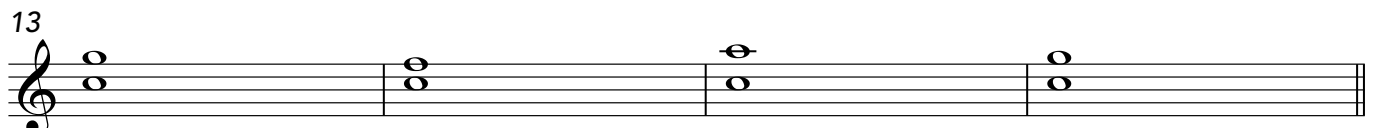
hrm. M2 hrm. PU hrm. M3 hrm. P4

9



hrm. P5 hrm. M6 hrm. M2 hrm. PU

13



hrm. P5 hrm. P4 hrm. M6 hrm. P5

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



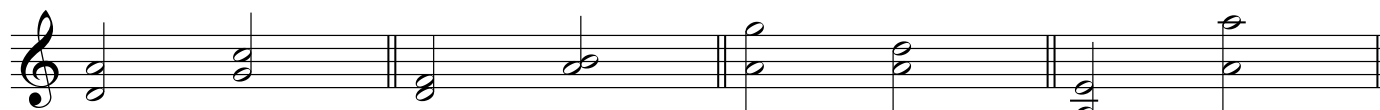
hrm. m6 hrm. d5 hrm. A4 hrm. M3 hrm. m7 hrm. P5 hrm. m6 hrm. P8



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

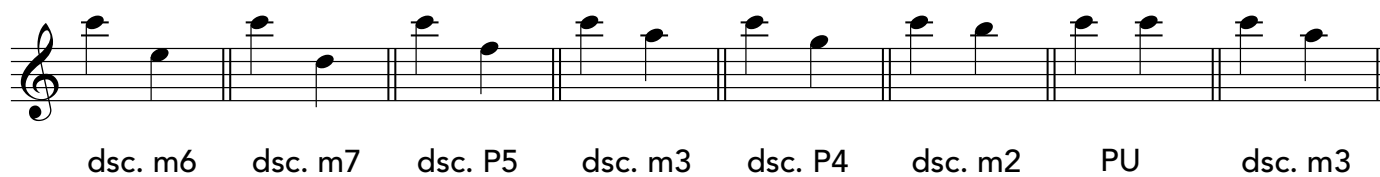
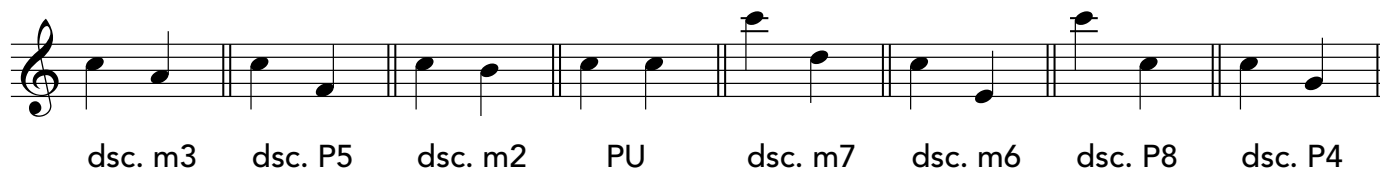
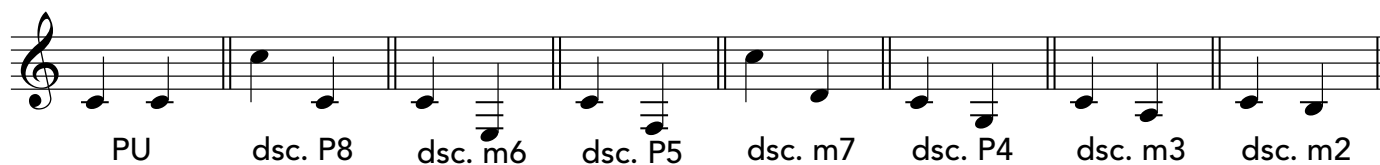
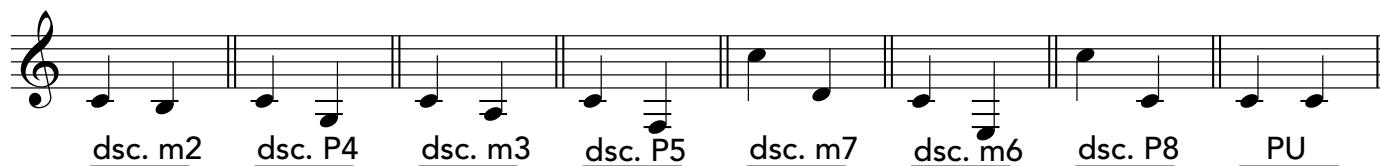
asc. m6 asc. M7 asc. P5 asc. m3 asc. P4 asc. M2 PU asc. M2

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



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

dsc. M2 dsc. P4 dsc. m3 dsc. P5 dsc. M7 asc. M6 dsc. P8 PU

dsc. M2 dsc. A4 dsc. P8 dsc. m3 dsc. m6 dsc. P5 dsc. m7 dsc. M7

dsc. m3 dsc. P5 dsc. M2 PU dsc. m7 dsc. M6 dsc. P8 dsc. d5

dsc. m6 dsc. m7 dsc. P5 dsc. M3 dsc. d5 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

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

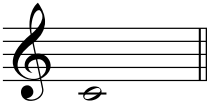
hrm. P4 hrm. M6 hrm. P5 hrm. M2 hrm. PU hrm. M3 hrm. M3 hrm. M6

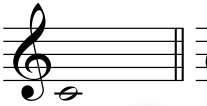
Half Notes

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. A4 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

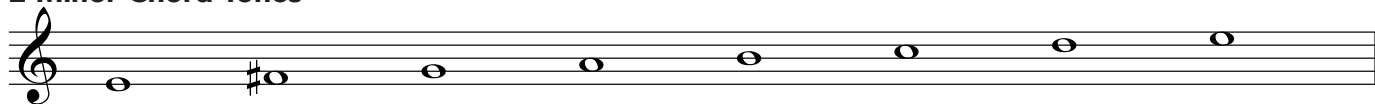


Root: G

Third: B

Fifth: D

E Minor Chord Tones



Root: E

Third: G

Fifth: B

A Minor Chord Tones

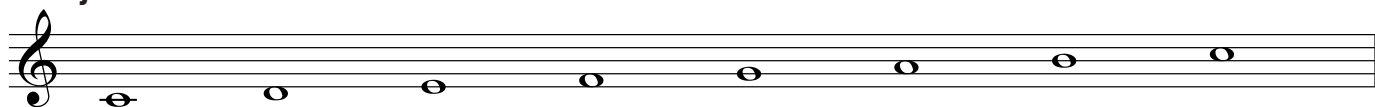


Root: A

Third: C

Fifth: E

C Major Chord Tones

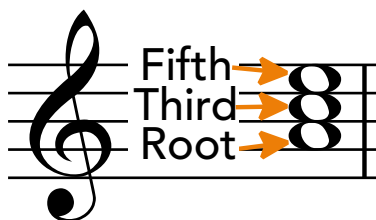
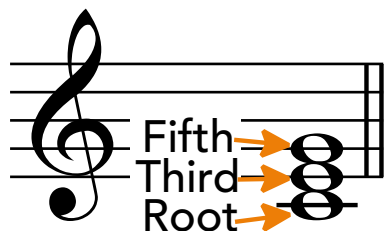


Root: C

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

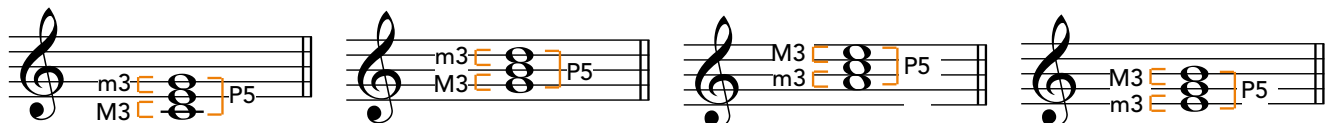
Between the root and third of all minor triads there is an interval of a m3

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

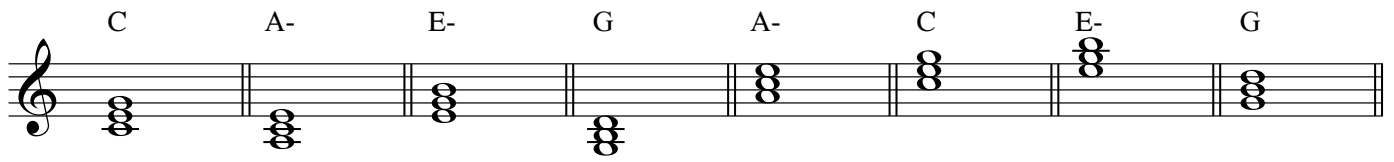
Between the root and fifth of all minor triads there is an interval of a P5

Label the Triad Intervals

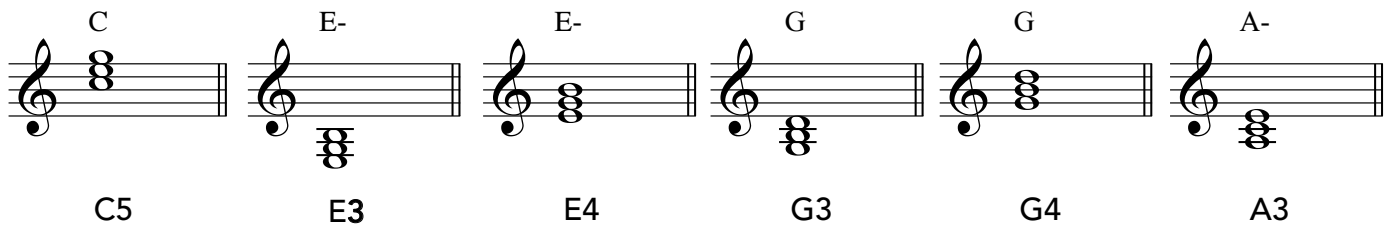
Write the interval quality and distance (PU, m2, M3, m3, M4, P4, P5) next to the brackets.



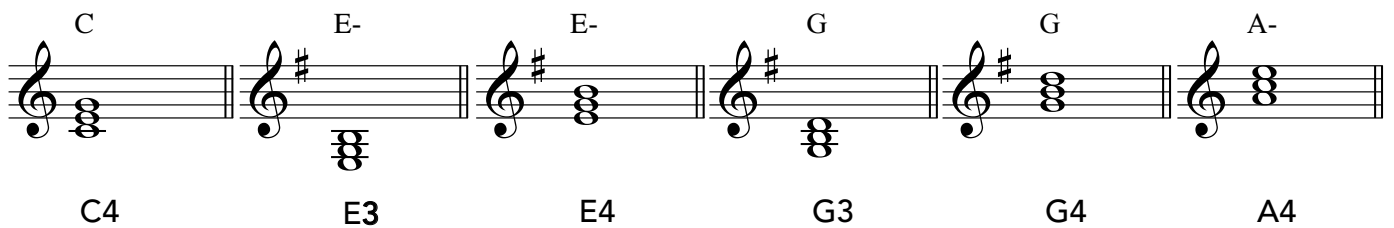
Writing Triads with Intervals 1



Writing Triads with Accidentals 1



Writing Triads with Key Signatures

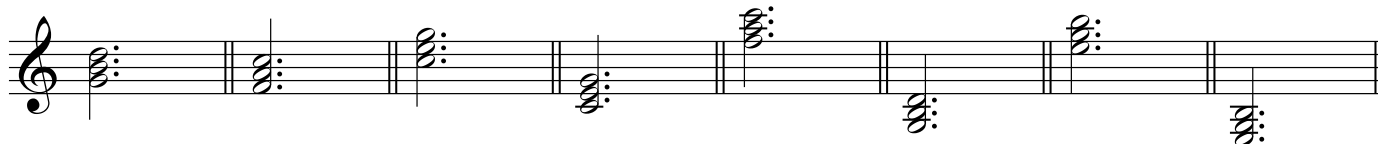


Writing Triads with Dots

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

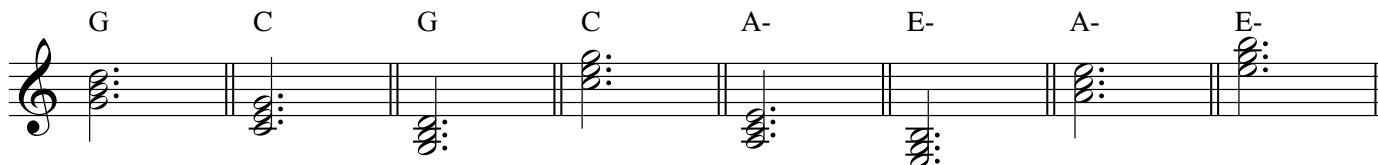
Add Dots to the Triads

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

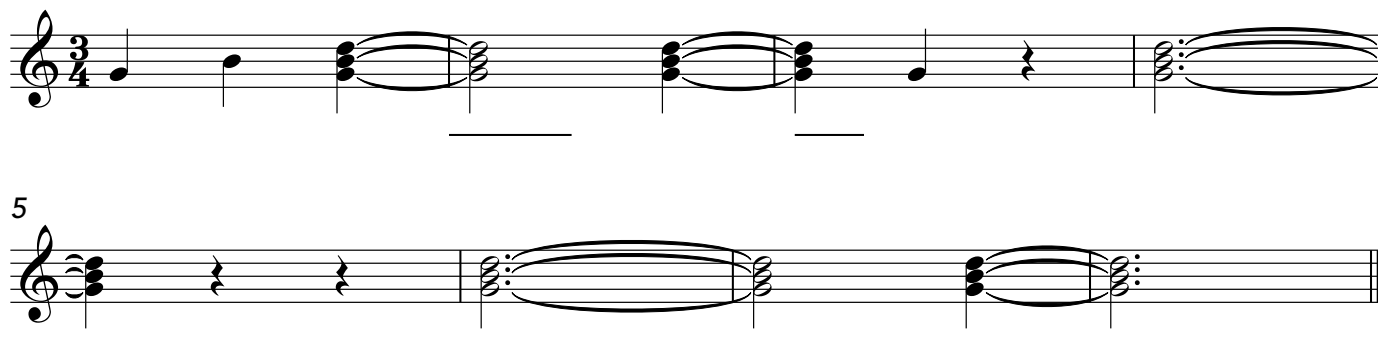
See p. 114 of The Best Music Theory Book for Beginners 1 for a step-by-step walk-through for writing triads with ties.

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

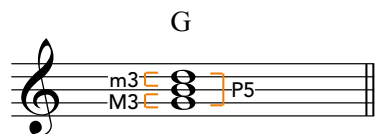
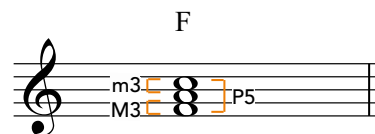
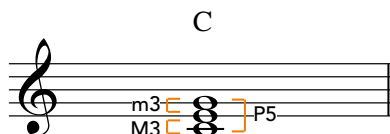
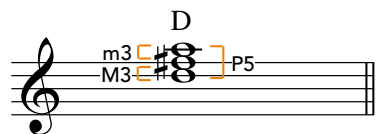
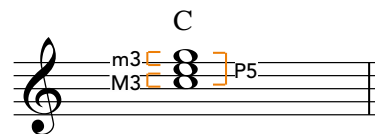
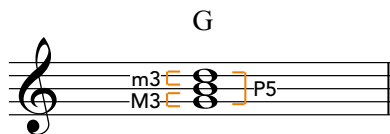
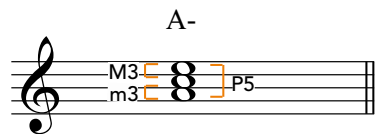
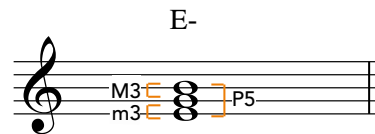
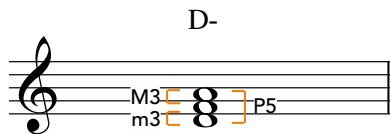
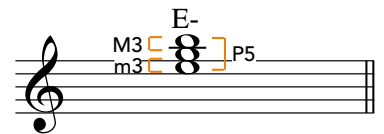
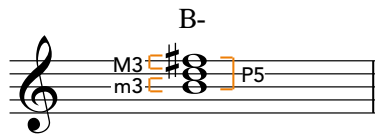
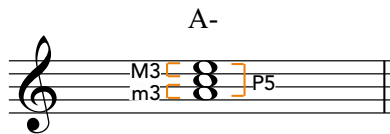
Between the root and third of all minor triads there is an interval of a m3

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 is in C major, and the second is in D major.

Staff 1 (C major): 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), C (C5, E5, G5).

Staff 2 (D major): D (D4, F#4, A4), E- (E4, G4, B4), E- (E4, G4, B4), D (D4, F#4, A4), C (C4, E4, G4), B- (B4, D5, F#5), A- (A4, C5, E5), 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 is in C major, and the second is in D major.

Staff 1 (C major): 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), F (F4, A4, C5).

Staff 2 (D major): D (D4, F#4, A4), E- (E4, G4, B4), E- (E4, G4, B4), D (D4, F#4, A4), C (C4, E4, G4), B- (B4, D5, F#5), A- (A4, C5, E5), 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 is in C major, and the second is in D major.

Staff 1 (C major): 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), G (G4, B4, D5).

Staff 2 (D major): E- (E4, G4, B4), B- (B4, D5, F#5), E- (E4, G4, B4), F (F#4, A4, C5), C (C4, E4, G4), B- (B4, D5, F#5), A- (A4, C5, E5), G (G4, B4, D5).

Writing Triads with Key Signatures 2

Two musical staves in G major (one sharp) showing triads. The first staff contains eight triads with labels above: D, E-, E-, D, G, A-, B-, C. The second staff contains eight triads with labels above: E-, B-, E-, F, C, B-, A-, G. Below the second staff, the corresponding chord symbols are listed: D4, E2, E5, D5, G4, A3, B3, C5. Below the first staff, the corresponding chord symbols are listed: E2, B4, E5, F5, C4, B4, A4, G3.

Triad Identification

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

Five musical staves in G major (one sharp) showing triads for identification. Each staff contains eight measures, each with a triad. The notes for each triad are as follows:

- Staff 1: B-, E-, B-, F, G, E-, B-, F
- Staff 2: D, C, E-, F, C, B-, E-, G
- Staff 3: F, B-, E-, G, F, B-, E-, B-
- Staff 4: G, E-, E-, B-, C, E-, F, G
- Staff 5: F, D, E-, B-, F, E-, F, 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 the triads in ascending order: C2, C3, C3, C2, C5, C6, C1, C1. The second staff shows the triads in descending order: C3, C2, C3, C4, C1, C5, C6, C5. The third staff shows the triads in a different sequence: C4, C2, C3, C5, C1, C2, C3, C4.

ii iii iii ii V vi I I

iii ii iii IV I V vi V

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 the triads in ascending order: G4, G5, G6, G1, G4, G3, G2, G1. The second staff shows the triads in descending order: G4, G5, G6, G1, G1, G2, G3, G4. The third staff shows the triads in a different sequence: G6, G3, G6, G1, G5, G6, G6, G5.

IV V vi I IV iii ii I

IV V vi I I ii iii IV

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

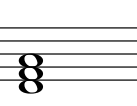
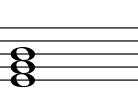
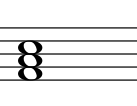
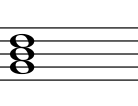
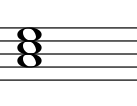
Writing Major Scales Harmonized to the Fifth

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

With Accidentals

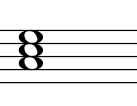
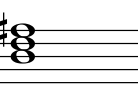
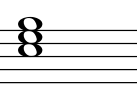
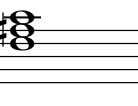
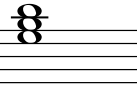
C Major Scale Harmonized to the Fifth

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.

C	D-	E-	F	G	A-
					
I	ii	iii	IV	V	vi

G Major Scale Harmonized to the Fifth

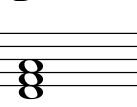
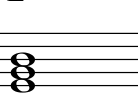
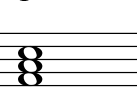
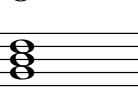
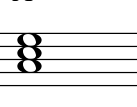
Start on the provided note and harmonize the G major scale to the fifth to $\hat{6}$. Add accidentals when needed. Add roman numerals below each chord and chord symbols above each chord. Start on the note provided.

G	A-	B-	C	D	E-
					
I	ii	iii	IV	V	vi

With Key Signatures

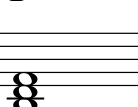
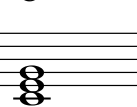
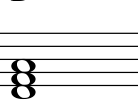
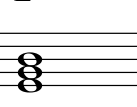
C Major Scale Harmonized to the Fifth

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.

C	D-	E-	F	G	A-
					
I	ii	iii	IV	V	vi

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.

G	A-	B-	C	D	E-
					
I	ii	iii	IV	V	vi

Natural Minor Chords

Writing Natural Minor Quality Formula

Write The Minor Triad Quality Formula

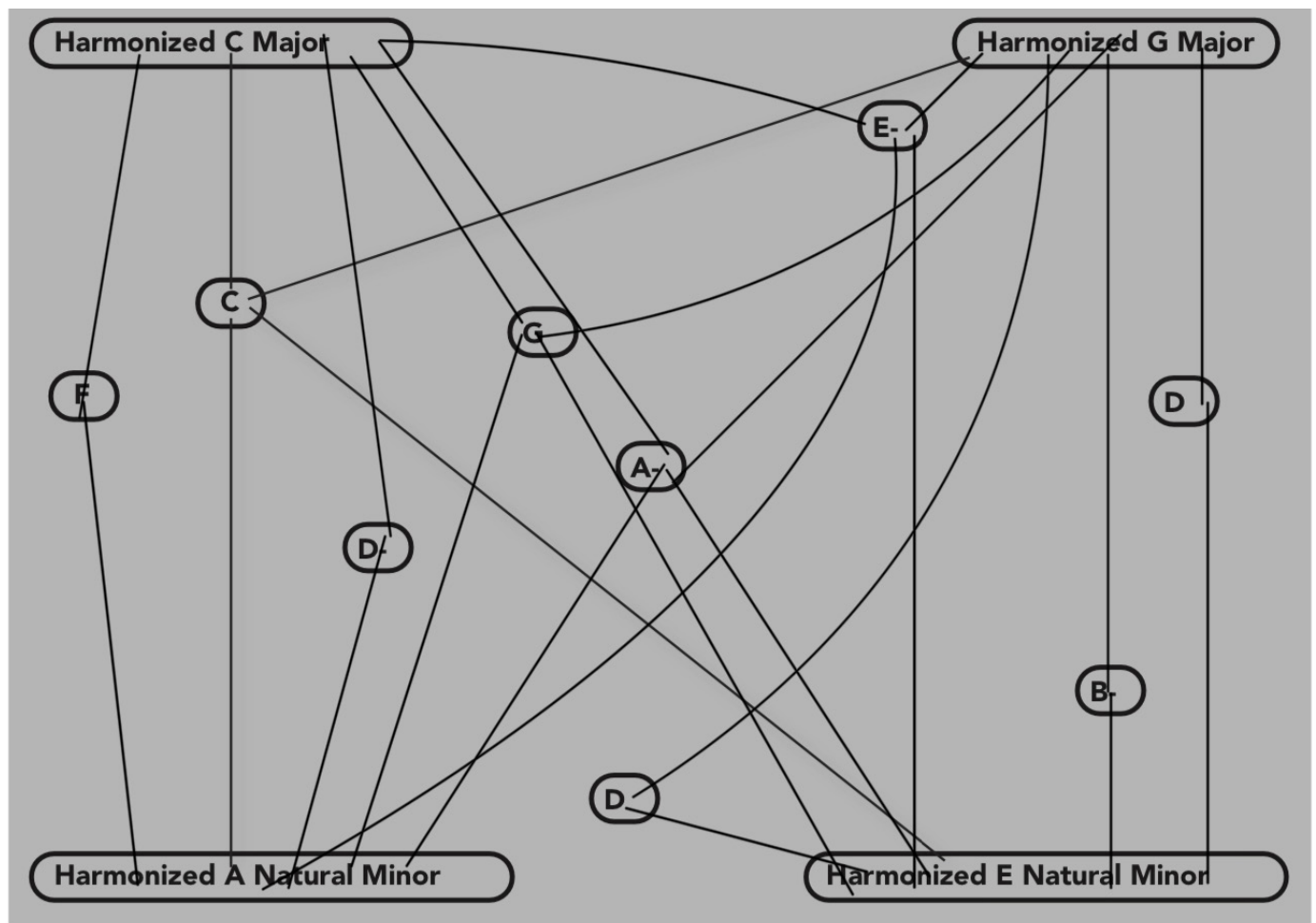
Fill in the blanks to complete The Major Triad Quality Formula.

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

Three musical staves for A minor scale exercises. Each staff has 8 measures. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a treble clef and a key signature of one sharp (F#). Roman numerals are written below the first measure of each staff, and blank lines are provided for the remaining measures.

Staff 1 (Bb):

Measure	Notes	Roman Numeral
1	Bb	iv
2	Bb	—
3	Bb	—
4	Bb	—
5	Bb	—
6	Bb	—
7	Bb	—
8	Bb	—

Staff 2 (F#):

Measure	Notes	Roman Numeral
1	F#	—
2	F#	—
3	F#	—
4	F#	—
5	F#	—
6	F#	—
7	F#	—
8	F#	—

Staff 3 (F#):

Measure	Notes	Roman Numeral
1	F#	—
2	F#	—
3	F#	—
4	F#	—
5	F#	—
6	F#	—
7	F#	—
8	F#	—

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#.

Three staves of music in E minor, each containing eight measures. Each measure shows a triad on a treble clef staff with a key signature of one sharp (F#). Below each triad is its corresponding Roman numeral, underlined.

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.

Three staves of music in E minor, each containing eight measures. Each measure shows a triad on a treble clef staff with a key signature of one sharp (F#). Below each triad is its corresponding Roman numeral, underlined.

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 $\hat{2}$. 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. Above each triad is a chord symbol, and below is a Roman numeral. The triads are: A- (i), C (III), D- (iv), E- (v), F (VI), and G (VII). The notes are: A- (A, C, E), C (C, E, G), D- (D, F, A), E- (E, G, B), F (F, A, C), and G (G, B, D).

E Natural Minor Scale Harmonized to the Fifth

Start on the provided note and harmonize the E natural minor scale to the fifth, skipping $\hat{2}$. 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. Above each triad is a chord symbol, and below is a Roman numeral. The triads are: E- (i), G (III), A- (iv), B- (v), C (VI), and D (VII). The notes are: E- (E, G, B), G (G, B, D), A- (A, C, E), B- (B, D, F#), C (C, E, G), and D (D, F#, A).

With Key Signatures

A Natural Minor Scale Harmonized to the Fifth

A musical staff in treble clef with a key signature of one flat (Bb). It shows six triads for the A natural minor scale. Above each triad is a chord symbol, and below is a Roman numeral. The triads are: A- (i), C (III), D- (iv), E- (v), F (VI), and G (VII). The notes are: A- (A, Bb, D), C (C, Eb, G), D- (D, F, Ab), E- (E, G, Bb), F (F, Ab, C), and G (G, Bb, D).

E Natural Minor Scale Harmonized to the Fifth

A musical staff in treble clef with a key signature of one sharp (F#). It shows six triads for the E natural minor scale. Above each triad is a chord symbol, and below is a Roman numeral. The triads are: E- (i), G (III), A- (iv), B- (v), C (VI), and D (VII). The notes are: E- (E, G, B), G (G, B, D), A- (A, C, E), B- (B, D, F#), C (C, E, G), and D (D, F#, A).

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

C	D-	A-	E-	G	F	C	F
I	ii	vi	iii	V	IV	I	IV

A Minor

A-	D-	A-	E-	G	F	C	A-
i	iv	i	v	VII	VI	III	i

G Major

G	D	A-	E-	B-	A-	C	D
I	V	ii	vi	iii	ii	IV	V

E Minor

E-	D	A-	G	B-	A-	C	G
i	VII	iv	III	v	iv	VI	III

Analysis 1: Answers

Key Identification 1

Key Signature Identification

No Accidentals = C / A-

One Sharp = G / E-



Chords

C A- F G

I vi IV V

Major

Minor

C G A- F

I V vi IV

Major

Minor

A- F C G

vi IV I V

Major

Minor

E- A- B- E-

i iv v i

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

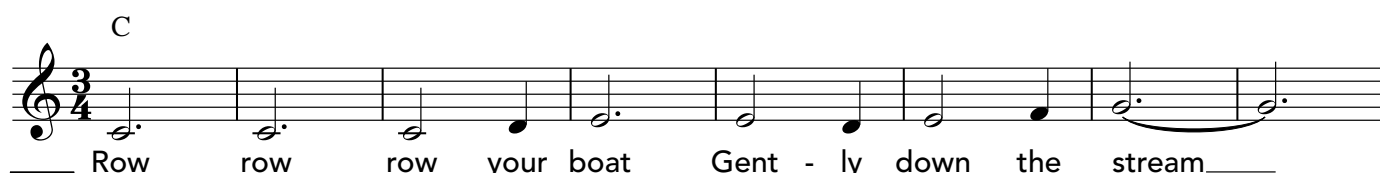
Minor Melody

Major Melody

Key Identification 2

Exercise 1

C

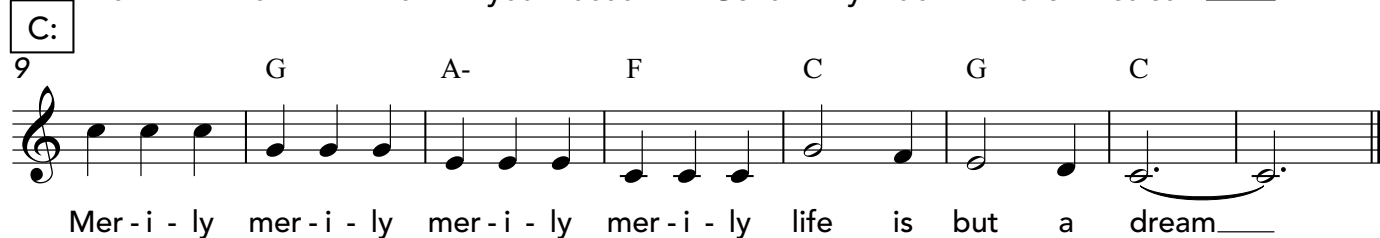


Row row row your boat Gent - ly down the stream___

C:

9

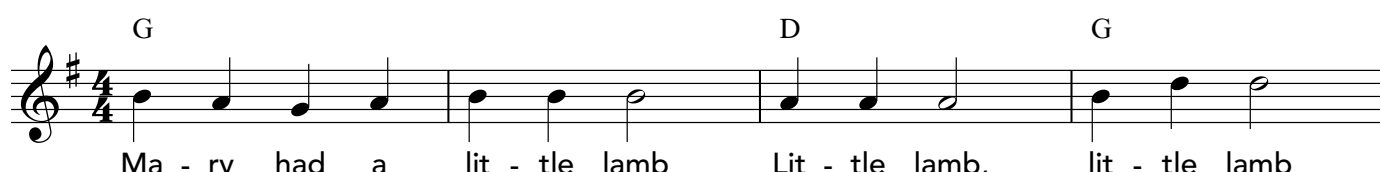
G A- F C G C



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

Exercise 2

G D G

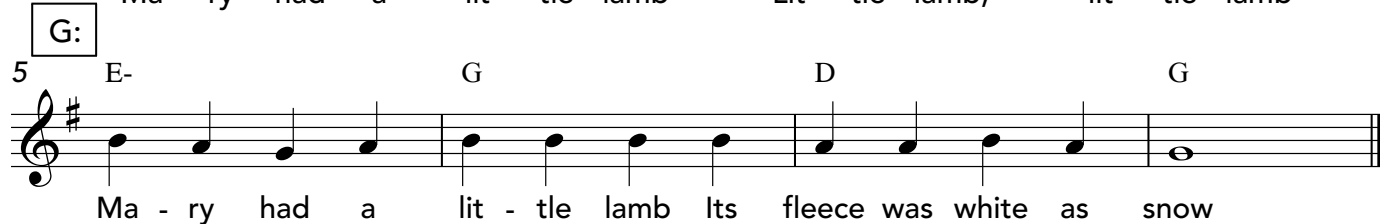


Ma - ry had a lit - tle lamb Lit - tle lamb, lit - tle lamb

G:

5

E- G D G



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

Exercise 3

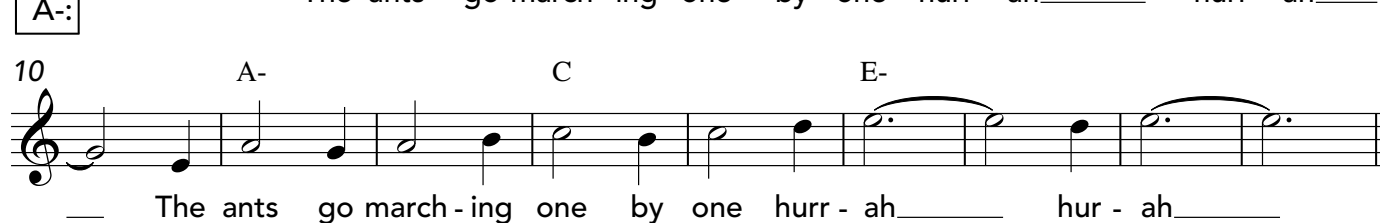
A- E- A- F G



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

A- C E-

10



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

Exercise

E-



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

SD E: 5 5 5 5 1 5 5 5 5 4 b3 4 b3 5 5 5 1 5 5

7 A- E- B- E-

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

5 4 b3 4 b3 b3 4 5 4 b3 b3 b3 4 b3 2 1

13 A- E- B- E-

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

4 5 b3 b3 b3 4 b3 2 1 1 5 5 1

19 C E-

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

5 5 1 5 5 5 b6 5 4 5

Exercise 5

C F C D- C G C

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

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

5 F C G C F E- G

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

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

9 C F C D- C G C

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

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

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

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

A-: i v i VI VII

10 A- C E-

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

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

i III v

Exercise 4

E-

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

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

E-: i

7 A- E- B- E-

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

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

iv i v i

13 A- E- B- E-

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

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

iv i v i

19 C E-

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

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

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

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Sources:

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