

EXERCISE 1-2

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

C major A \flat major

G major C \sharp major

B major G \flat major

E \flat major D major

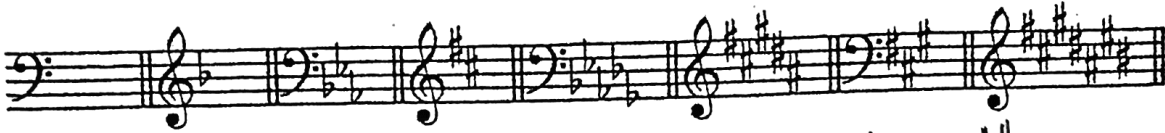
B. Identify these major key signatures.

$\frac{C}{\text{ex.}}$ major $\frac{D}{1}$ major $\frac{E}{2}$ major $\frac{F\flat}{3}$ major $\frac{B\flat}{4}$ major $\frac{B}{5}$ major $\frac{A}{6}$ major $\frac{C\flat}{7}$ major

C. Notate the specified key signatures.

A \flat major E major F major C major
 G \flat major G major E \flat major C \sharp major

C. Identify these minor key signatures.



- ex. a minor D minor C minor B minor Bb minor G# minor F# minor D# minor
 1 2 3 4 5 6 7

D. Notate the specified minor key signatures.



- eb minor c# minor g minor a minor



- e minor ab minor d# minor f minor

E. Fill in the blanks.

Key signature

Name of key

Key signature

Name of key

1. three sharps

f# minor

8. 2 b

g minor

2. 6 b

eb minor

9. two sharps

b minor

3. 4 #

c# minor

10. seven flats

ab minor

4. five flats

Bb minor

11. 1 #

e minor

5. 0

a minor

12. one flat

d minor

6. four flats

g minor

13. 3 b

c minor

7. seven sharps

a# minor

14. 5 #

g# minor

EXERCISE 1-4

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

Handwritten numerical answers for Exercise 1-4:

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

EXERCISE 1-5

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

Handwritten answers for Exercise 1-5 (Part A):

P		P		P	P	P	P		
1	2	3	4	5	6	7	8	9	10
4	5	8	4	1	5	4	5	4	1
11	12	13	14	15	16	17	18	19	20
5	5	8	5	4	1	4	8	5	4

B. All the intervals below are 2nds, 3rds, 6ths, or 7ths. Put an "M" or an "m" in each space, as appropriate.

Handwritten answers for Exercise 1-5 (Part B):

M	m	M	M	M	M	M	M	M	m
1	2	3	4	5	6	7	8	9	10
6	3	2	7	3	7	6	2	3	7
11	12	13	14	15	16	17	18	19	20
6	3	3	7	6	3	2	7	6	7

EXERCISE 1-6

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

$\frac{4D}{1}$ $\frac{6A}{2}$ $\frac{4P}{3}$ $\frac{A\cancel{A}}{4}$ $\frac{m6}{5}$ $\frac{d8}{6}$ $\frac{A4}{7}$ $\frac{A2}{8}$ $\frac{d5}{9}$ $\frac{d5}{10}$

$\frac{4^+}{11}$ $\frac{2^+}{12}$ $\frac{8d}{13}$ $\frac{5^+}{14}$ $\frac{4^0}{15}$ $\frac{6^+}{16}$ $\frac{3^+}{17}$ $\frac{5D}{18}$ $\frac{6}{19}$ $\frac{7^0}{20}$

B. Label what each interval becomes when it is inverted.

1. m3 becomes M6
2. +5 becomes -4
3. M6 becomes m3
4. °7 becomes A2

5. M2 becomes m7
6. +4 becomes -5
7. P5 becomes P4
8. m7 becomes M2

C. Notate the specified interval *below* the given note. (You might find it helpful to invert the interval first in some cases.)

$\frac{M7}{1}$ $\frac{P4}{2}$ $\frac{m6}{3}$ $\frac{+2}{4}$ $\frac{m7}{5}$ $\frac{M3}{6}$ $\frac{+6}{7}$ $\frac{o5}{8}$ $\frac{+4}{9}$ $\frac{M6}{10}$

$\frac{m2}{11}$ $\frac{M3}{12}$ $\frac{+6}{13}$ $\frac{M2}{14}$ $\frac{o5}{15}$ $\frac{m3}{16}$ $\frac{o7}{17}$ $\frac{P4}{18}$ $\frac{+2}{19}$ $\frac{+4}{20}$

3rd → } mM

Chapter 3

INTRODUCTION TO TRIADS AND SEVENTH CHORDS

M 3rdM 5)
m 3rdm 5)

EXERCISE 3-1

A. Spell the triad, given the root and the type.

- | | | | | | | | |
|-------------------|--------------------------------------|-------------------|--------------------------------------|-------------------|--------------------------------------|--------------------|--|
| 1. g | <u>g b^b d</u> | 4. a ^o | <u>a d e^b</u> | 7. C ⁺ | <u>C E G[#]</u> | 10. f [#] | <u>f[#] a[#] d</u> |
| 2. E ^b | <u>E^b g b^b</u> | 5. f | <u>f g a c</u> | 8. a ^o | <u>a[#] c[#] e</u> | 11. B ⁺ | <u>b d[#] f[#]</u> |
| 3. d ^o | <u>d g a^b</u> | 6. D ^b | <u>D^b F A^b</u> | 9. E | <u>E G[#] B</u> | 12. e ^b | <u>e^b g^b i^b</u> |

B. Fill in the blanks.

	ex.	1	2	3	4	5	6	7	8	9	10
5th:	G [#]	A ^b	A [#]	F [#]	E ^b	G ^b	d	b ^b	d	B	C
3rd:	E	F	F [#]	D [#]	C ^b	B	b	g	B ^b	g	A
Root:	C [#]	D ^b	D	B	A ^b	C	G [#]	E ^b	g ^b	e	f [#]
Type:	m	M	+	M	m	o	m	M	+	m	o
	mM	Mm	M			mm					

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

ex. 1 2 3 4 5 6 7

m M o M + m m o

8 9 10 11 12 13 14 15

m + M M m o M m

MM7 = M7
 mm7 = m7



EXERCISE 3-2

1a 3a - M
 2a 3a - m

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

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

B. Notate the seventh chord, given the root and type.

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

mirar las 2 primeras 3as Mm MM
 mM mm
 +
 septima

EXERCISE 3-3

A. Identify the root and type of each chord and show the correct inversion symbol.

1 2 3 4 5 6 7 8

Root	F#	A	G	A	D	F	E	F#
Type	\circ	m	Mm	m7	m7	M	m7	Mm
Inversion symbol	16	6	2	$\frac{6}{5}$	$\frac{6}{4}$	$\frac{6}{4}$	—	4

9 10 11 12 13 14 15 16

Root	C	B	D	C	A	—	B	—
Type	mM	M	M	m	M7	—	M	—
Inversion symbol	4	2	6	—	2	—	6	—

B. Fill in the blanks below each excerpt with the root and chord type that would be played at the corresponding point in the excerpt. The figures 5 and $\frac{5}{3}$ both mean to use a root position triad.

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

6 2nd 1st 6 6 7

1	2	3	4	5	6	7	8	9	10	11	12	13
F	B \flat	Cm	Cm7	Fm	Gm	Fm	B \flat	Fm	Bm	Gm	Cm7	Fm

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

(The first C $\frac{3}{3}$ in the bass is not to be harmonized.)

7 7 6 5 4 2 6 5 1

1	2	3	4	5	6	7	8	9	10	11	12	12	14	15	16
Dm	Bm7	E \flat m	A	Dm	A \flat m7	D	A \flat m	Fm	B \flat m	Fm7	E \flat m	A \flat m	B \flat m	E \flat m	A

EXERCISE 3-4

A. Identify the root and type of each chord and show the correct inversion symbol. All the notes in each example belong to the same chord. The lowest note in each example is the bass note for the purpose of analysis.

Root	C#	A	D ^b	A#
Type	$\frac{1}{0}$	$\frac{4}{2}$	$\frac{2}{1}$	$\frac{m47}{7}$
Inversion symbol	$\frac{6}{3}$	$\frac{6}{5}$	$\frac{6}{3}$	$\frac{7}{3}$

Root	D	A	E	B ^b	E
Type	$\frac{m01}{7}$	$\frac{4m7}{7}$	$\frac{m7}{7}$	$\frac{2}{1}$	$\frac{m}{6}$
Inversion symbol	$\frac{5}{3}$	$\frac{5}{7}$	$\frac{6}{5}$	$\frac{6}{4}$	$\frac{6}{6}$



B. The excerpts below are to be analyzed in a similar way. Each chord is numbered. Put your analysis of each chord in the numbered blanks below the excerpt. Notes in parentheses should be ignored for the purposes of this exercise.

1. Bach, "Wer weiss, wie nahe mir mein Ende"

Root	G	G	D	G	D	E ^b	A	D	D	D	G	F	B ^b	E ^b	G	D	G
Type	m	m	M	m	M	M	M	M	M	m	m	Mm ⁷	M	M	m	M	m
Inversion symbol	(5)	6	3	6	3	6	3	3	3	3	7	6	3	3	6	3	3
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17

Root	D	G	F	B ^b	G	C	F	B ^b	B ^b	F [#]	G	A	D	E ^b	G	D	G
Type	M	m	M	M	m	m ⁷	M	M	M	M	M	M	M	M	m	M	M
Inversion symbol	3	3	6	3	3	7	3	6	3	6	3	3	3	3	6	3	3
	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34

3 1151113
D T S I T T S T
C
M
E
L

Chapter 4

DIATONIC CHORDS IN MAJOR AND MINOR KEYS

EXERCISE 4-1

A. Given the key and the triad, supply the roman numeral. Be sure your roman numeral is of the correct type (uppercase or lowercase). Inversion symbols, where required, go to the upper right of the roman numeral (as in I⁶).

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

A: vii^o Bb: vi⁺ F#: IV E: vii^o G: III⁶ F: VM G: vivi c: IV
 A: vii^o c: III^M Bb: V G: VI^M Db: VI c: VI^M F#: V⁶₁₄ E: IV^M

B. In the exercise below you are given the name of a key and a scale degree number (in parentheses). Without using key signatures, notate the triad on that scale degree and provide the roman numeral. In minor keys be sure to use the triad types circled in Example 4-7 (p. 65).

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

c: VI (6) ab: II (2) C#: VI (7) G: VI (7) c: III (3) F#: --- (2) c: --- (6) F: III (3)
 f: III (7) C#: --- (3) G#: VI (6) D#: --- (4) F#: --- (5) Bb: I (2) D: --- (6) Eb: --- (7)