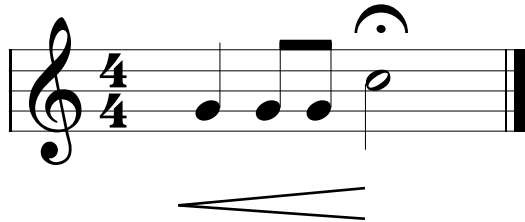


THEORY WORK SHEETS

For

Treble Clef Instruments

ANSWER KEY



Level 6

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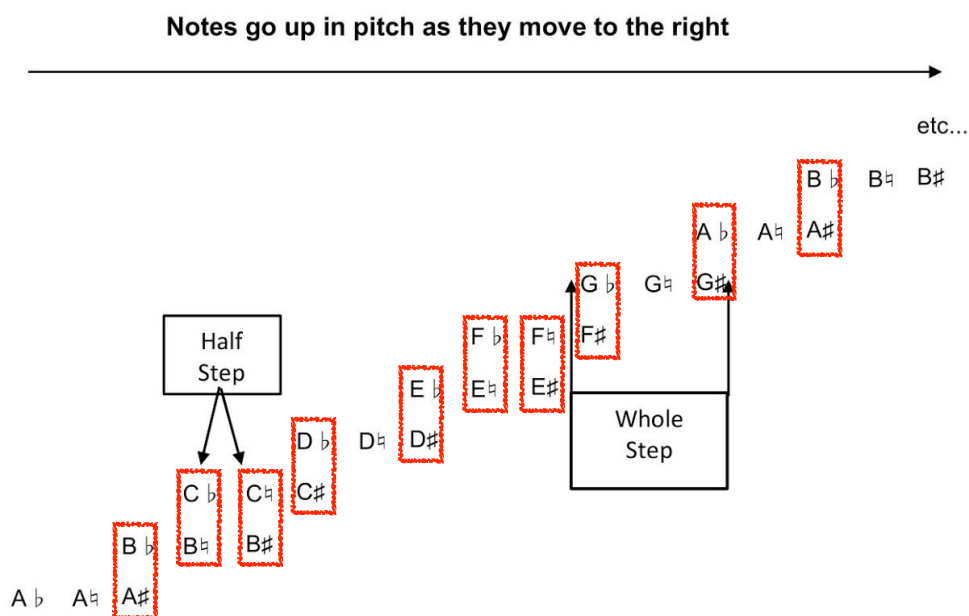
ANSWER KEY

Bonus Tonality Worksheets 1

Enharmonics

Enharmonics are notes that look different but sound the same. You can think of them like the words pail and bucket. They are different words but they mean the same thing. You can think of Enharmonics as musical synonyms.

Every letter note has three forms, flat (\flat), natural (\natural) and sharp (\sharp). The flat is a half-step lower than the natural, and the natural is a half-step lower than the sharp if the note is the same letter name. Take a look at the chart below and circle or highlight the vertical pairs - these vertical pairs are called **enharmonic equivalents**. These are the notes that look different but mean the same thing, the musical synonyms or enharmonic pairs.



Which notes do NOT have an *enharmonic equivalent* (matching pair)? D and A and G

Does a (\sharp) ever equal another (\sharp)? no

Does a (\flat) ever equal another (\flat)? no

Name the enharmonic equivalent to the note given:

1. B \flat = A \sharp 2. B \sharp = C 3. C \natural = B \sharp 4. C \flat = B 5. E \sharp = F

6. F \flat = E 7. C \natural = B \sharp 8. E \flat = D \sharp 9. F \natural = E \sharp 10. D \sharp = E \flat

ANSWER KEY

Bonus Tonality Worksheets 2

Name the note or notes one half step **below** the note given.

(Remember: To go lower you need to move to the left on the chart. Most questions will have 2 answers)

1. B ♭ = A
2. D ♯ = C♯/D♭
3. F ♯ = F/
4. E ♭ = D
5. G ♯ = F♯/G♭
6. G ♭ = F/E♯
7. A ♯ = A
8. C ♯ = B/C♭ ^{E♯}
9. B ♯ = B/C♭
10. E ♯ = D♯/E♭

Name the note or notes one half step **above** the note given.

(Remember: To go higher you need to move to the right on the chart. Most questions will have 2 answers)

1. A ♭ = A
2. F ♯ = F♯/G♭
3. D ♯ = E/F♭
4. F ♭ = F/E♯
5. G ♯ = A
6. C ♭ = C/B♯
7. A ♯ = A♯/B♭
8. D ♭ = D
9. B ♯ = C/B♯
10. E ♯ = F♯/G♭

*** Two halves equal a whole. So two half steps equal 1 whole step. For example a whole step higher than D (move 2 columns to the right on the chart) are the notes E♯ and F ♭. When a note is natural you do not always have to write the ♯ after it.***

Name the note or notes one whole step **below** the note given.

(Remember: To go lower you need to move to the left on the chart. Most questions will have 2 answers)

1. C ♭ = A
2. F ♯ = E♭/D♯
3. E ♯ = E♭/D♯
4. C ♯ = B/C♭
5. A ♯ = G
6. A ♭ = G♭/F♯
7. D ♯ = C/B♯
8. G ♯ = G♭/F♯
9. E ♭ = D♭/C♯
10. B ♯ = A

Name the note or notes one whole step **above** the note given.

(Remember: To go higher you need to move to the right on the chart. Most questions will have 2 answers)

1. B ♭ = C/B♯
2. G ♯ = A
3. E ♯ = F♯/G♭
4. A ♯ = C/B♯
5. D ♯ = F/E♯
6. G ♭ = G♯/A♭
7. D ♭ = E♭/D♯
8. F ♯ = G♯/A♭
9. C ♯ = D
10. F ♭ = F♯/G♭

Name the note(s) one whole step and a half (this is a minor 3rd or an augmented 2nd) **below** the note given.

1. B ♯ = A
- A ♭ = F/E♯
3. D ♯ = B/C♭
4. E ♭ = C/B♯
5. C ♯ = B♭/A♯

Name the note or notes one whole step and a half (this is a minor 3rd or an augmented 2nd) **above** the note given.

1. B ♭ = D♭/C♯
2. G ♯ = B♭/A♯
3. F ♯ = A
4. D ♭ = E/F♭
5. C ♯ = E♭/D♯



How To Build A Scale

In order to build a scale, you need to be familiar with the order of sharps (#) and the order of flats (♭). This is the order that sharps and flats are added in your scales and key signatures.

The order of flats is:

B E A D G C F

You can remember this by using the saying BEAD Go Catch Fish

The order of sharps is:

F C G D A E B

You can remember this by using the saying Fat Cats Go Down Alleys Eating Bagels. The easiest way to remember the order of sharps is to memorize the order of flats because the order of sharps is the same as the order of flats just backwards.

There are a few things you have to memorize before you begin.

1. The order of flats
2. All flat scales start on flat notes
3. All sharp scales start on natural or sharp notes
4. Scales don't have any repeated or skipped letter names, they are always in alphabetical order
5. The exceptions are C Major (0 #/0 ♭) and F Major (1 ♭)

Flat Scales

- Find the scale you want to figure out on the order of flats: For example, if you are looking for the B♭ scale you would go to B in the order.

B E A D G C F

- Pass the name of the scale by one letter to the right on the order.

B E A D G C F



All the letters before and including that letter are flats in the scale ∴ B♭ Major scale has B♭ and E♭

ANSWER KEY

Bonus Tonality Worksheets 4

Figure out what is in the key signature for the following flat scales:

Ab Major

1. B E A D G C F -Locate the name of the scale
2. B E A D G C F - Pass the name by one letter to the right
3. Ab Major has 4 flats
4. Add the flats to the scale below.
 A^b B^b C D^b E^b F G

Cb Major

1. B E A D G C F -Locate the name of the scale
2. B E A D G C F - Pass the name by one letter to the right
3. Cb Major has 7 flats
4. Add the flats to the scale below.
 C^b D^b E^b F^b G^b A^b B^b

Db Major

1. B E A D G C F -Locate the name of the scale
2. B E A D G C F - Pass the name by one letter to the right
3. Db Major has 5 flats
4. Add the flats to the scale below.
 D^b E^b F G^b A^b B^b C

Eb Major

1. B E A D G C F -Locate the name of the scale
2. B E A D G C F - Pass the name by one letter to the right
3. Eb Major has 3 flats
4. Add the flats to the scale below.
 E^b F G A^b B^b C D



Sharp Scales

Sharp Scales: All scales that start with a natural or sharp note will have sharps in them

1. Think of the letter alphabetically before the first note of the scale. For example, if you're trying to figure out the E Major scale you need to think of the letter that comes alphabetically before E. The letter before E = D.
2. Find the letter you just found above (D) in the order of sharps.
F C G D A E B
3. Everything to the left and including that letter are sharps in the scale. So the example used was looking for the sharps for the E Major scale. "D" is the letter alphabetically before the name of that scale, therefore, F C G and D are sharps in that scale.

Try the following:

D Major:

1. Letter Alphabetically before D is? C
2. Circle your answer on the order: F C G D A E B
3. The following notes are sharp in the D Major Scale: F and C

A Major:

1. Letter Alphabetically before A is? (use the Musical Alphabet!) G
2. Circle your answer on the order: F C G D A E B
3. The following notes are sharp in the A Major Scale: F, C, and G

B Major:

1. Letter Alphabetically before B is? A
2. Circle your answer on the order: F C G D A E B
3. The following notes are sharp in the B Major Scale: F, C, G, D and A

ANSWER KEY

Bonus Tonality Worksheets 6

G Major:

1. Letter Alphabetically before G is? F
2. Circle your answer on the order: F C G D A E B
3. The following notes are sharp in the G Major Scale: F

F# Major:

1. Letter Alphabetically before F is? E
2. Circle your answer on the order: F C G D A E B
3. The following notes are sharp in the F# Major Scale: F, C, G, D, A & E

C# Major:

1. Letter Alphabetically before C is? B
2. Circle your answer on the order: F C G D A E B
3. The following notes are sharp in the C# Major Scale: F, C, G, D, A, E & B

What 2 scales do you have to memorize? C and F

What are the sharps and flats for the C Major scale? 0# AND 0 b

What are the sharps and flats for the F Major scale? B b



Algebraic Method!

An alternative way to find what sharps or flats are in a scale. This method is similar to Algebra's property of equality...what you do to one side of an equation you must do to the other.

This is another way to find a key signature by using a scale you know to figure out one that you are unfamiliar with. This is especially useful when you encounter an interval that has no corresponding scale.

Let's suppose that you need to know the key signature for the $G \flat$ scale but you forgot the order of flats. However, you KNOW another scale that starts with a G...G Major. If you know G Major you can use the "algebraic method" to find the sharps/flats in the $G \flat$ scale.

You KNOW G Major has the following notes:

G A B C D E F# G

In order to make the G into a $G \flat$ you need to lower it by $\frac{1}{2}$ step. If you do this to the whole scale you will have a $G \flat$ Major Scale.

\flat (G A B C D E F# G)
= $G \flat$ $A \flat$ $B \flat$ $C \flat$ $D \flat$ $E \flat$ $F\# \flat$ $G \flat$

$$A (\#) + (\flat) = (\natural)$$

Therefore $G \flat$ Major is spelled : $G \flat$ $A \flat$ $B \flat$ $C \flat$ $D \flat$ $E \flat$ $F \natural$ $G \flat$

You can also think of it this way: If G Major has 1# and 6 \natural s, then $G \flat$ Major has 1 \natural and 6 \flat s.

Let's try another relationship: You need to find B Major, but you only know $B \flat$ Major.

1. What do you need to make $B \flat$ into $B \natural$?
2. What are the flats for $B \flat$?
3. The flats for $B \flat$ are now the naturals for BM and all the other notes are sharps.

Write out the $B \flat$ Major scale....add flats on the notes that have them:

$B \flat$ C D $E \flat$ F G A $B \flat$

NOW write the BM scale....add sharps to the notes that have them:

B $C \sharp$ $D \sharp$ E $F \sharp$ $G \sharp$ $A \sharp$ B

ANSWER KEY

Bonus Tonality Worksheets 8

Answer the following to make sure you understand the concept:

1. In CM has 0#/0 ♭, what are the sharps for C# Major? F, C, G, D, A, E, B
 What are the flats for C ♭ Major? B, E, A, D, G, C, F

Fill in the sharps and flats for the following scales

CM	C	D	E	F	G	A	B	C
C ♭ M	C ♭	D ♭	E ♭	F ♭	G ♭	A ♭	B ♭	C ♭
C# M	C #	D #	E #	F #	G #	A #	B #	C #

2. If FM has 1 ♭ and 6♯s, how many #s does F# Major have? 6
 What are they? F, C, G, D, A, E What note(s) are natural? B

Fill in the sharps and flats for the following scale

F M	F	G	A	B ♭	C	D	E	F
F ♭ M	F ♭	G ♭	A ♭	B ♭	C ♭	D ♭	E ♭	F ♭
F# M	F #	G #	A #	B	C #	D #	E #	F #

F ♭ M Scale isn't a scale that is used = we would use the EM scale instead.

3. If DM has 2#s and 5♯s, how many ♭ s does D ♭ Major have ? 5
 What are they? B, E, A, D, G What note(s) are natural? F, C

Fill in the sharps and flats for the following scale

D M	D	E	F #	G	A	B	C #	D
D ♭ M	D ♭	E ♭	F	G ♭	A ♭	B ♭	C	D ♭
D# M	D #	E #	F ✖	G #	A #	B #	C ✖	D #

How to use your scales to find the quality of your intervals.

When you are learning intervals, you first learn the quantity of the interval.
1 or prime, 2nd, 3rd, 4th, 5th, 6th, 7th, 8 or octave.

As you advance you will also have to recognize the “quality” of your intervals.
That means you will need to identify if an interval is Major, minor, Augmented or diminished.

In the main pages of the packet, you will learn how to do this by counting intervals. This supplemental worksheet shows you an alternative way to determine the quality of an interval by using your knowledge of scales.

There are two categories of intervals.

Primary intervals: 1, 4, 5, 8

Secondary intervals: 2, 3, 6, 7

To use this method to determine the quality of your intervals it is important that you

1. KNOW your scales
2. ALWAYS look at the lowest note (even if it's written melodically and doesn't come first)

The lowest note determines the key you are thinking in.

Look at the following examples and write the Key that you will be thinking in. Remember, the key is not the key signature, but, the lowest note in the example.



Key of : FM

#s/ b s: Bb



Key of: AM

#s/ b s: F#, C#, G#



Key of: C#M

#s/ b s: F#, C#, G#, D#, A#, E#, B#



Key of: D#M

#s/ b s: Fx, Cx, G#, D#, A#, E#, B#



Key of: F#M

#s/ b s: F#, C#, G#, D#, A#, E#



Key of: Eb

#s/ b s: B b E b A b



Key of: F#M

#s/ b s: F#, C#, G#, D#, A#, E#



Key of: EM

#s/ b s: F#, C#, G#, D#

It's crucial that you always use the lowest note in an example as your key center.

Bonus: Interval Qualities using your scales 2

ANSWER KEY

Primary Intervals (example notes in parentheses)

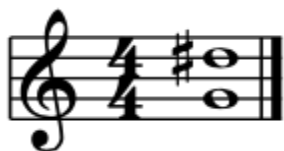
\flat 5 (g \flat)	5 (g)	\sharp 5 (g \sharp)
1 (c)	1 (c)	1 (c)
Diminished d	Perfect P	Augmented A

To use your scales to identify intervals, look at the lowest note in the interval, think of the key, and compare the upper note in the interval to see if it matches.

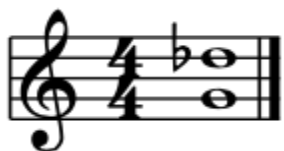
Here are some examples.



The lowest note is a “G”. The quantity is a 5th (a primary interval) In the G Major scale you have 1 \sharp , F \sharp . Is there a D \flat in the G Major scale? Then this interval is Perfect. Think of this as being Perfectly Major.



Here we are still in the same key. G Major. This time there is a D \sharp . If you look at the chart you can see that if the top note is \sharp ($\frac{1}{2}$ step too high) that the quality is then Augmented. This is an Augmented 5th.

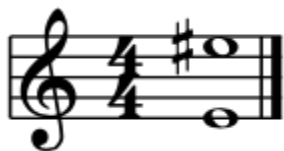


Still in G Major according to the lowest note. This time there is a D \flat . If you look at the chart you can see that if the top note is \flat ($\frac{1}{2}$ step too low) that the quality is then diminished. This is a diminished 5th.

Bonus: Interval Qualities using your scales 3

ANSWER KEY

See if you can find the key, quantity and quality of the following examples.



Key of: E Major
Quantity: Octave
Quality: Augmented



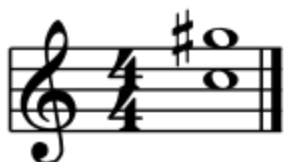
Key of: FM
Quantity: 4
Quality: Augmented



Key of: AM
Quantity: 4
Quality: Diminished



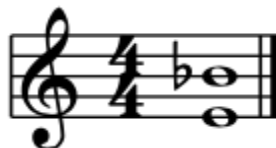
Key of: GM
Quantity: 1 or prime
Quality: Augmented



Key of: CM
Quantity: 5
Quality: Augmented



Key of: F#M
Quantity: 4
Quality: Perfect



Key of: EM
Quantity: 5
Quality: Diminished



Key of: DM
Quantity: 1 or prime
Quality: Diminished



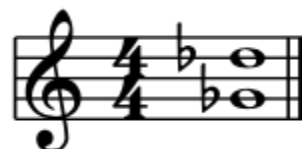
Key of: C#M
Quantity: Octave or 8
Quality: Diminished



Key of: AbM
Quantity: 4
Quality: Augmented



Key of: EbM
Quantity: 5
Quality: Augmented



Key of: GbM
Quantity: 5
Quality: Perfect

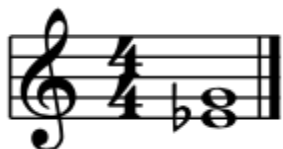
Bonus: Interval Qualities using your scales 4

Secondary Intervals (example notes in parentheses)

ANSWER KEY

$\flat\flat 3$ (e $\flat\flat$)	$\flat 3$ (e \flat)	3 (e)	$\sharp 3$ (e \sharp)
1 (c)	1 (c)	1 (c)	1 (c)
Diminished d	minor m	Major M	Augmented A

Secondary Intervals have one additional permutation. Try the following examples and identify the key, quantity, and quality.



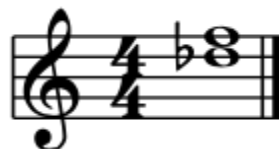
Key of: E Major
Quantity: Octave
Quality: Augmented



Key of: AM
Quantity: 3
Quality: Minor



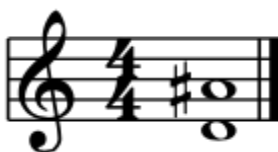
Key of: Eb M
Quantity: 6
Quality: Major



Key of: DbM
Quantity: 3
Quality: Major



Key of: BM
Quantity: 3
Quality: Minor



Key of: DM
Quantity: 5
Quality: Augmented



Key of: AM
Quantity: 7
Quality: Minor



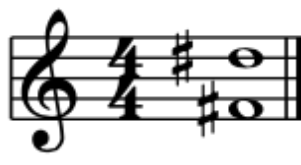
Key of: FM
Quantity: 7
Quality: Major



Key of: C#M
Quantity: 3
Quality: Minor



Key of: CbM
Quantity: 3
Quality: Minor



Key of: F#M
Quantity: 6
Quality: Major



Key of: BbM
Quantity: 6
Quality: Major

Bonus: Interval Qualities using your scales 5

ANSWER KEY

Now try these mixed intervals: Do the work and then give a final answer. Final answer ex: P5, dim3 etc...



Key of: FM

Quantity: 6

Secondary or Primary?

Quality: M

Answer: M6



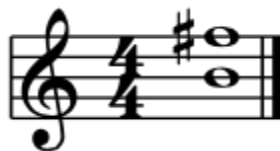
Key of: C#M

Quantity: 2

Secondary or Primary?

Quality: diminished

Answer: d2



Key of: BM

Quantity: 5

Secondary or Primary?

Quality: Perfect

Answer: P5



Key of: DM

Quantity: 5

Secondary or Primary?

Quality: diminished

Answer: d5



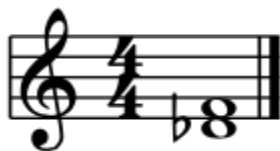
Key of: EbM

Quantity: 6

Secondary or Primary?

Quality: Augmented

Answer: A6



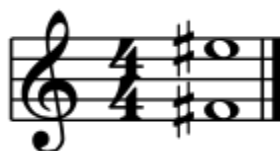
Key of: DbM

Quantity: 3

Secondary or Primary?

Quality: Major

Answer: M3



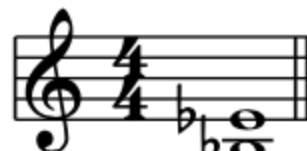
Key of: F#M

Quantity: 7

Secondary or Primary?

Quality: Augmented

Answer: A7



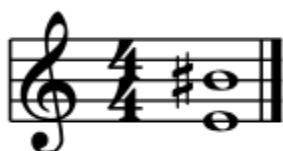
Key of: Bb

Quantity: 4

Secondary or Primary?

Quality: Perfect

Answer: P4



Key of: EM

Quantity: 5

Secondary or Primary?

Quality: Augmented

Answer: A5



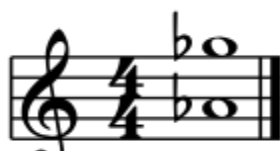
Key of: AM

Quantity: 5

Secondary or Primary?

Quality: Perfect

Answer: P5



Key of: AbM

Quantity: 7

Secondary or Primary?

Quality: minor

Answer: m7



Key of: CbM

Quantity: 5

Secondary or Primary?

Quality: diminished

Answer: d5

Bonus: Interval Qualities using your scales 6

ANSWER KEY

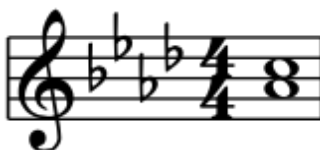
Intervals with key signatures

When you have intervals ALWAYS check the key signature. However, don't think of the key of the key signature to determine your quality. Use the key signature and see how it affects the lowest note, but the key signature does not necessarily determine the "key" of the interval.

Try the following intervals with key signatures.



Key of: F#
Quantity: 4
Secondary or **Primary**?
Quality: diminished
Answer: dim 4



Key of: AbM
Quantity: 3
Secondary or Primary?
Quality: M
Answer: M3



Key of: DM
Quantity: 4
Secondary or Primary?
Quality: Augmented
Answer: A4



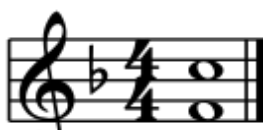
Key of: FM
Quantity: 7
Secondary or Primary?
Quality: minor
Answer: m7



Key of: BM
Quantity: 8 or octave
Secondary or Primary?
Quality: Augmented
Answer: A8



Key of: DM
Quantity: 1 or prime
Secondary or Primary?
Quality: Augmented
Answer: A1 or A prime



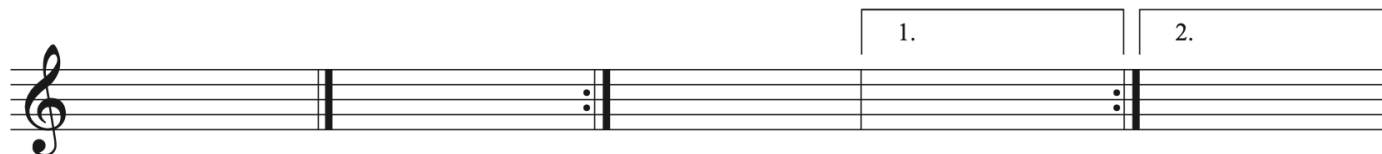
Key of: FM
Quantity: 5
Secondary or Primary?
Quality: Perfect
Answer: P5



Key of: AM
Quantity: 7
Secondary or Primary?
Quality: 7
Answer: M7

Page 3

1.

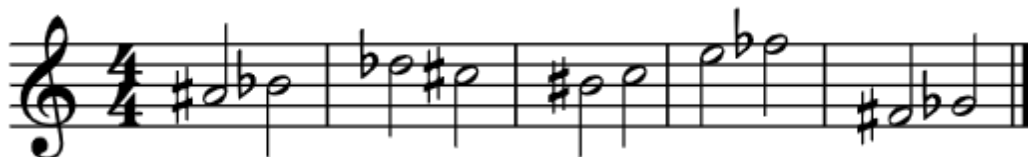


2. C,Eb, B,C#, G, F#, Bb, F,G,D

3.



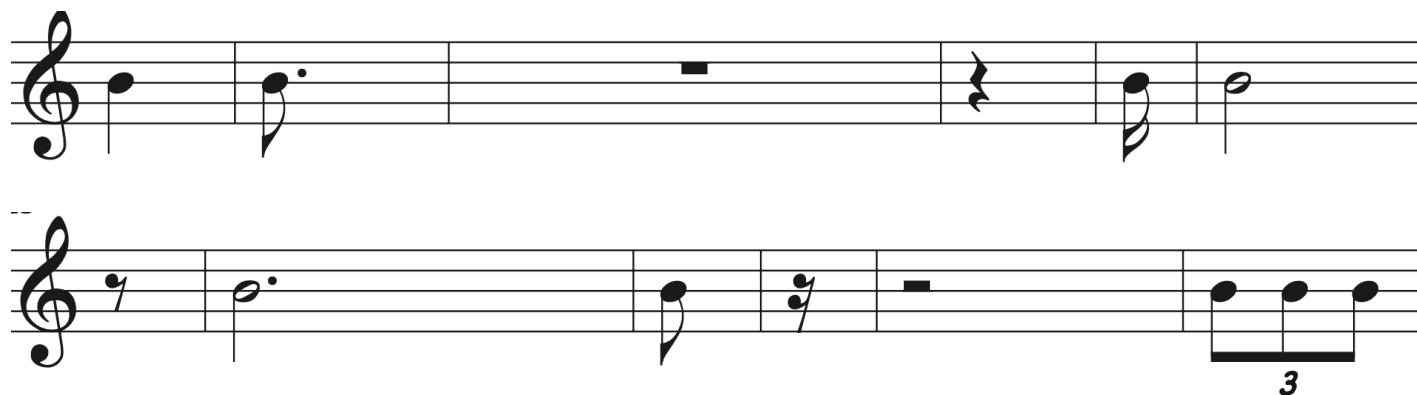
4.

**Page 4.**

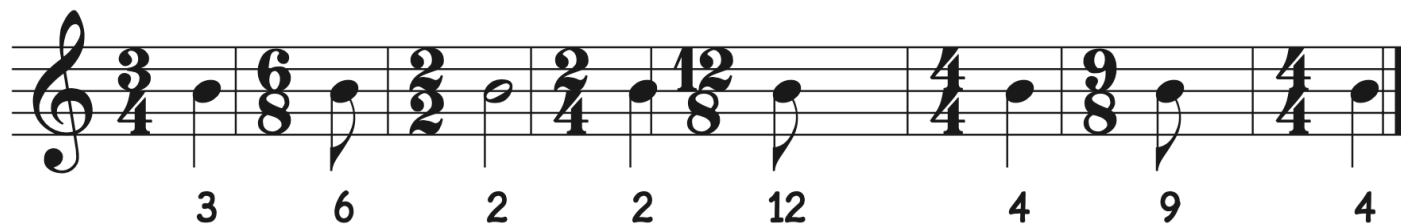
5. Fine means the end, D.C. Al Fine = D stands for Da which means from, C stands for Capo which means top, Al means to, and Fine means end. When you see this you go back to the beginning and play to the fine.
6. Da Capo 7. Segno or sign, Fine or end, D.S. al Fine means go back to the sign and play to the fine.
8. D stands for Dal which means from and S stands for Segno which means sign.
9. Play through to the repeat sign under the 1st ending, repeat back to the beginning and play until where the 1st ending bracket starts, in this case m.3, skip the music under the first ending then continue to play the second ending.

Page 6

1. Eighth notes, quarter rest, dotted half note, triplet eighth notes, half rest, whole note, sixteenth note, half note, dotted quarter note, whole rest, dotted 8th note, sixteenth rest, sixteenth notes, 8th note, 8th rest
- 2.

**Page 8**

3. How many beats in a measure = top / Type of note that gets 1 beat = bottom
- 4.



5. Cut time

6. 1, 1, 4, 1/2, 3, 1, 2, 1, 1, 6, 2, 3, 9, 4, 12

Page 9

- 7.

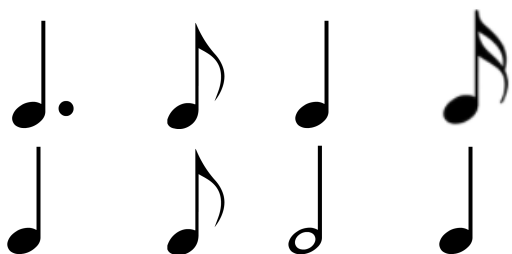


Page 9

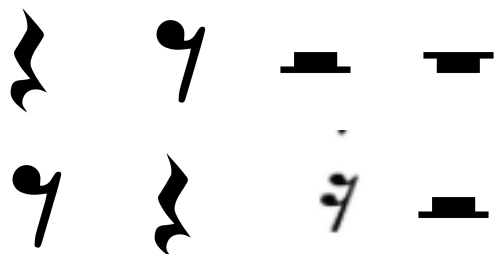
8.

Page 10

9.



10.



11.

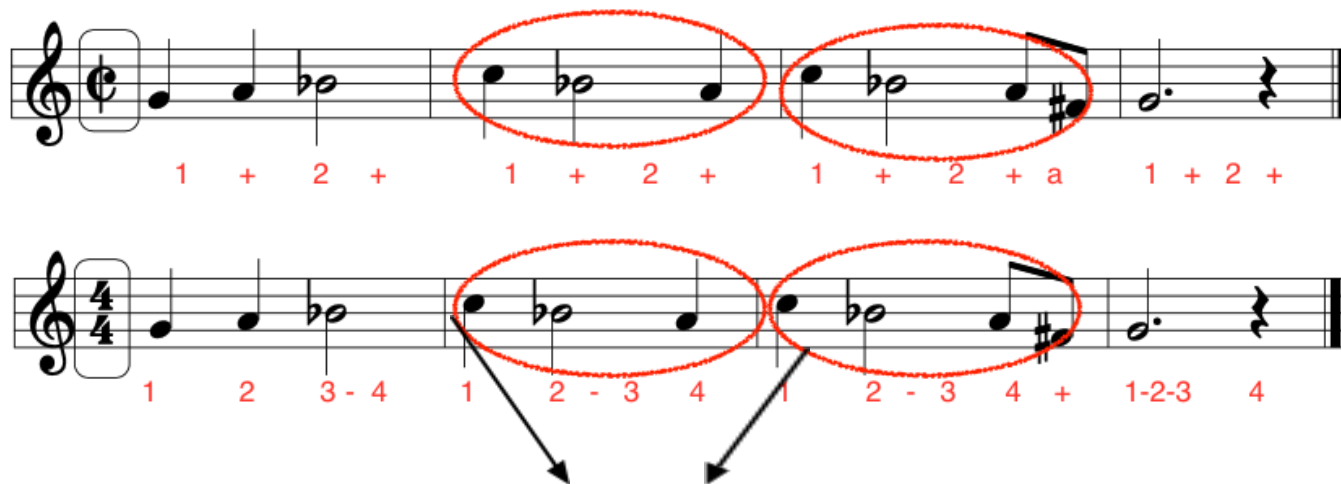


Page 14.

2.



3.



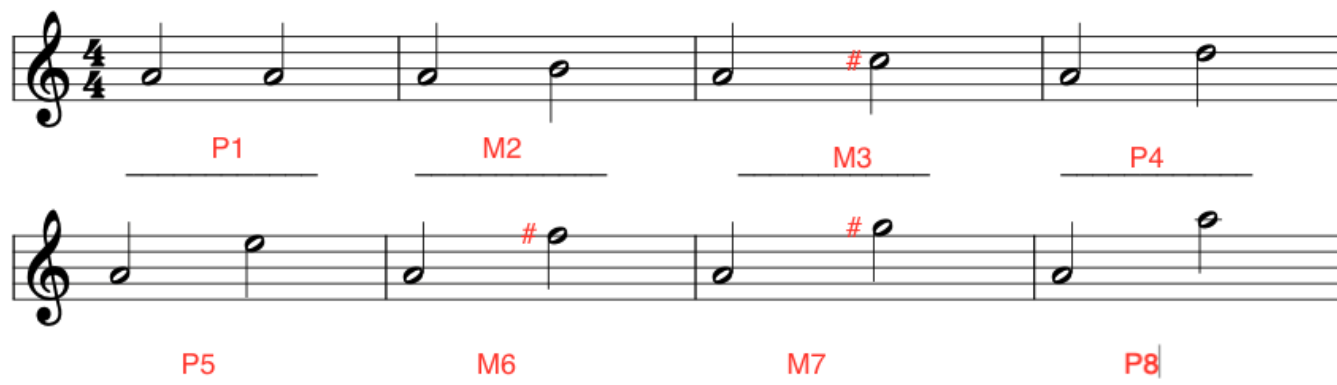
While the example in 4/4 time is an example of syncopation, for the purpose of the CM™ exam, only syncopation examples at the 8th note and smaller levels are recognized. Therefore, for the CM™ exam, this would not be selected as an example of syncopation.



4.

Page 15.

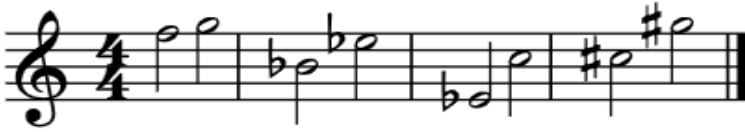
1.



Page 16

2. M7, P4, P5, M6, P4, M7, P8, M2

3.



Page 17

4.



5. M2, m7, M6, m6, m2, M3, M2, m7

Page 18

6. M7, m3, m6, P8, P4, m7, m6, m3, M3, P4, M2, M6, P8, P5, M3, m2
P4, M6, m3, m7

Page 19

M6, M3, M2, P5

Page 19

7.

**Page 20**

1.

Three staves of musical notation in treble clef, each containing four measures. The first staff has a key signature of one sharp (F#) and contains the notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. The second staff has a key signature of one sharp (F#) and contains the notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. The third staff has a key signature of one sharp (F#) and contains the notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. Below each staff, there are four labels: "dim 1", "dim 4", "dim 5", and "dim 8".

Page 22

6.



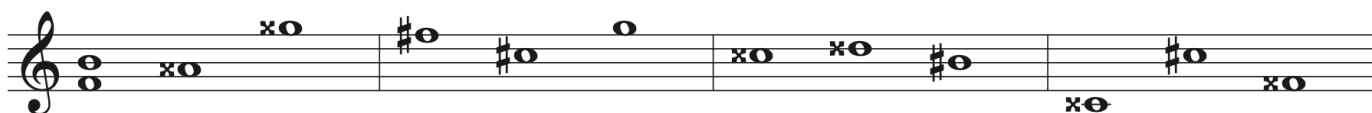
7. M6, dim 2, m3, m7, M3
m2, M6, dim7, m6, dim3

Page 23

8.



9.



Page 24

10.

P1 d1 A1 M2 m2 dim 2 Aug 2 M3 m3 d3 A3 P4 d4 A4
P5 d5 A5 M6 m6 d6 A6 M7 m7 d7 A7 P8 d8 A8

11.

11. D5, m6, d8, M7, m2, M3, A4, A8

Page 25

1. F#, C#, G#, D#, A#, E#, B#
2. Bb, Eb, Ab, Db, Gb, Cb, Fb

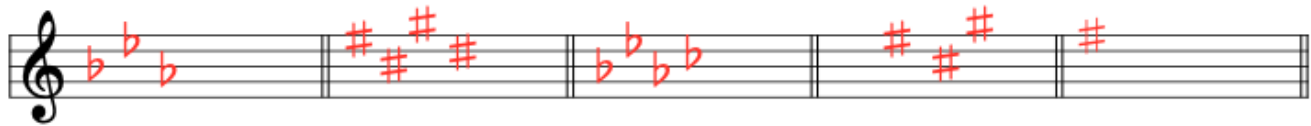
Page 26

3. AM, BM, F#M, DM, C#M
4. BbM, DbM, GbM, EbM, CbM

Page 27

5. GM, AbM, AM, CM, BbM, BM, EbM, EM, GbM, C#M

6.



Eb Major

E Major

Ab Major

A Major

G Major



Gb Major

D Major

Db Major

F# Major

F Major



C# Major

Cb Major

Bb Major

B Major

C Major

PAGE 29

7.

C Major

F Major

Bb Major

Eb Major

Ab Major

Db Major

C# Major

G Major

D Major

A Major

E Major

B Major

Cb Major

F# Major

Gb Major

Page 30

1.

EbMajor cminor EMajor c#minor BbMajor gminor
 DMajor bminor AbMajor fminor BMajor g#minor

Page 31

2. g# minor, b b minor, a# minor, c minor, f# minor, f minor, d# minor, e b minor

3.

eb minor g minor b minor g# minor
 c minor c# minor f minor d# minor
 bb minor d minor ab minor f# minor

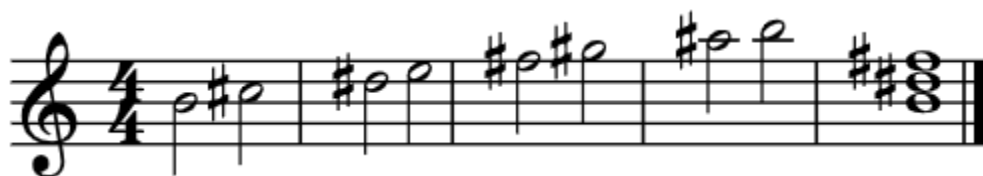
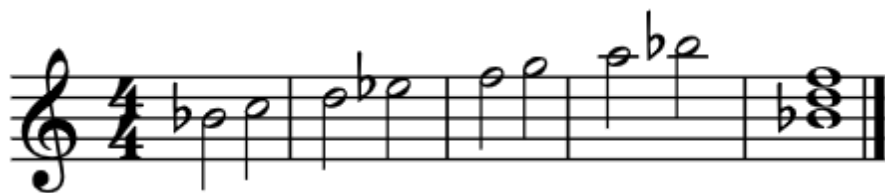
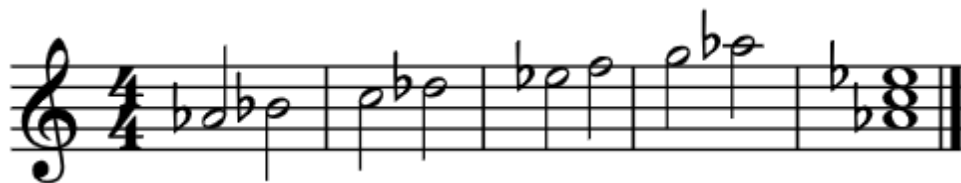
Page 32

W W H W W W H

W W H W W W H

Page 32Page 33

2.



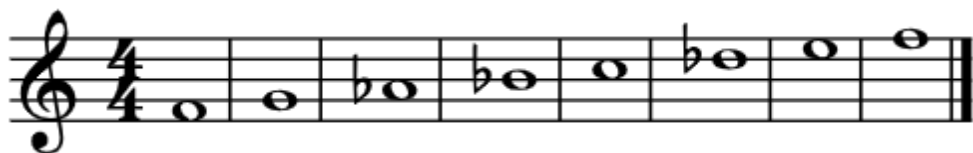
Page 35

1.

d natural minor**d harmonic minor****d melodic minor****b natural minor****b harmonic minor****b melodic minor**

Page 35

2.



Page 37

3. naturals in parenthesis are for reference only and do not need to be included in the answer.

c melodic minor



f# melodic minor



f melodic minor



****naturals in parenthesis are for reference only and do not need to be included in the answer.**

g melodic minor



e melodic minor



c# melodic minor



Page 38 - naturals in parenthesis are for reference only and do not need to be included in the answer.

4.

f harmonic minor and f minor triad



e natural minor and e minor triad



b b melodic minor (ascending only) b b minor triad



5. b minor, c# minor, g minor, d minor, ab minor, b b minor, e b minor, f# minor

6.



Page 39 - accidentals in parentheses are for reference only and do not need to be included in the answer.

1.



F Major

f minor

f diminished



D Major

d minor

d diminished



B b Major

b b minor

b b diminished

Page 43

1.



2.

**Page 44**

3.



4. 1st, root, 2nd, root, 1st, 2nd, root, 1st

Page 45

5. G Major, D Major, c minor, A Major, B Major, A Major, Bb Major, F Major
6. C Major, F Major, G Major, A Major, D Major, A Major, E Major

Page 46

1.

Exercise 1 consists of two staves of music. The first staff is in B-flat major (two flats) and the second is in D major (two sharps). Both staves show a sequence of chords: I, IV, V, I, IV, V. The first staff has a double bar line after the first V chord, and the second staff has a double bar line after the first V chord.

2.

Exercise 2 consists of two staves of music. The first staff is in B-flat major (two flats) and the second is in D major (two sharps). Both staves show a sequence of chords: I, IV, V, I, IV, V, I, IV, V. The first staff has a double bar line after the first V chord, and the second staff has a double bar line after the first V chord.

Page 47**#2 CONTINUED**

Exercise 2 continued consists of two staves of music. The first staff is in B-flat major (two flats) and the second is in D major (two sharps). Both staves show a sequence of chords: I, IV, V, I, IV, V, I, IV, V. The first staff has a double bar line after the first V chord, and the second staff has a double bar line after the first V chord.

3.

Exercise 3 consists of two staves of music. The first staff is in D major (two sharps) and the second is in B-flat major (two flats). Both staves show a sequence of chords: I, ii, iii, IV, V, vi, vii°, I. The first staff has a double bar line after the first V chord, and the second staff has a double bar line after the first V chord.

Page 48

4.

Leading tone

Tonic

Subdominant

Supertonic

Dominant

Submediant

Mediant

5.

Major

minor

diminished

Page 49

1. 2nd, R, 2nd, 1st, R, 2nd, 1st, 1st

2.

Using the clues: starts on A, has F#, C# and G# we can surmise that this excerpt is in the key of A Major

Key is A Major

I Root IV 2nd V 1st I Root

3.

Page 50

1.

iii *vi* *vii^o*

R 1st 2nd R 1st 2nd R 1st 2nd

2.

Bb Major

d minor g minor a diminished

iii *vi* *vii^o*

B Major

c# minor d# minor g# minor a# diminished

ii *iii* *vi* *vii^o*

Page 50

3.

f minor g minor c minor d diminished

ii *iii* *vi* *vii^o*

4. ii - 2nd, vii^o - R, iii - R, vi - 1st

Page 51

b minor *f minor*

The first staff shows the *b minor* scale (B, C, D, E, F, G, A, B) and triads (i: B-D-F, iv: C-E-G, V: A-B-D). The second staff shows the *f minor* scale (F, G, A, B, C, D, E, F) and triads (i: F-A-C, iv: G-B-D, V: E-F-A).

c# minor *b b minor*

The third staff shows the *c# minor* scale (C#, D, E, F#, G, A, B, C#) and triads (i: C#-E-G, iv: D-F#-A, V: B-C#-E). The fourth staff shows the *b b minor* scale (Bb, C, D, Eb, F, G, Ab, Bb) and triads (i: Bb-D-F, iv: C-Eb-G, V: Ab-Bb-D).

Page 52

2.

g minor with accidentals

The staff shows three triads for g minor: i (Bb-D-F), iv (C-Eb-G), and V (Ab-Bb-D).

g minor with key signature

The staff shows three triads for g minor with a key signature of two flats: i (Bb-D-F), iv (C-Eb-G), and V (Ab-Bb-D).

f# minor with accidentals

The staff shows three triads for f# minor: i (F#-A-C#), iv (G#-B-D#), and V (E#-F#-A#).

f# minor with key signature

The staff shows three triads for f# minor with a key signature of three sharps: i (F#-A-C#), iv (G#-B-D#), and V (E#-F#-A#).

Page 52 # 2 continued

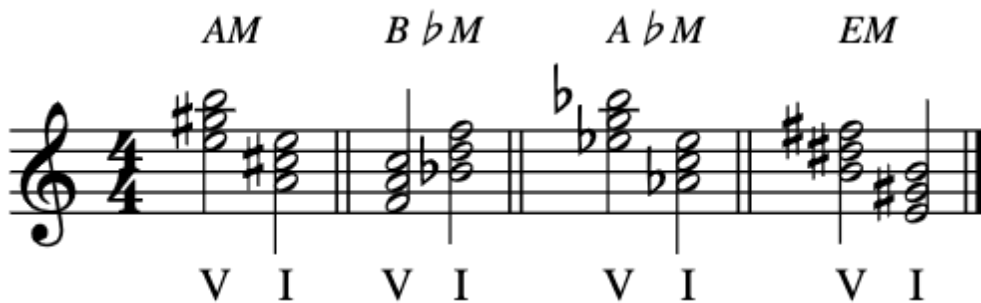
c minor with accidentals



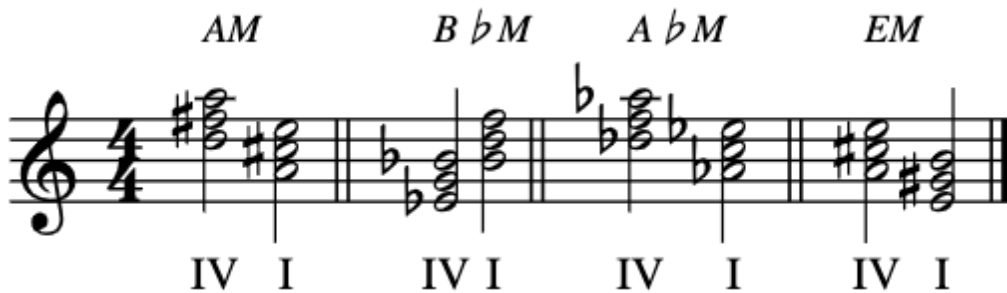
c minor with key signature

**Page 53**

1.

**Page 54**

2.



3. Authentic, Plagal, Plagal, Authentic

Page 55

4.



5.



6. Plagal, Authentic, Authentic, Plagal
Authentic, Plagal, Authentic, Plagal

Page 57

1.



2.

a.

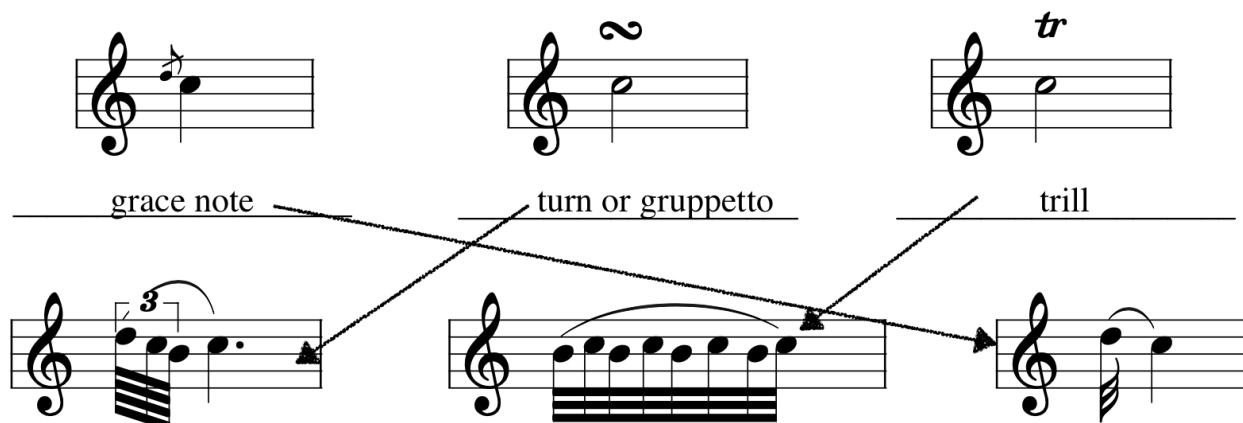


b.



Page 59

1. N, I, K, E, G, O, L, C, J, P, D, F, M, H, B, A
- 2.

**Page 62**

- 3.
1. Presto
2. Vivace
3. Allegro
4. Allegretto
5. Moderato
6. Andante
7. Adagio
8. Lento
9. Largo

Page 62

4.

<u> </u> <i>a tempo</i>	<u> S </u> <i>meno mosso</i>	<u> F </u> <i>accelerando</i>	<u> S </u> <i>ritardando</i>
<u> F </u> <i>piu mosso</i>	<u> </u> <i>poco a poco</i>	<u> </u> <i>molto</i>	<u> S </u> <i>allargando</i>
<u> S </u> <i>rallentando</i>	<u> </u> <i>con brio</i>	<u> S </u> <i>cedez</i>	<u> </u> <i>vivo</i>
<u> S </u> <i>morendo</i>	<u> </u> <i>l'istesso tempo</i>	<u> </u> <i>con moto</i>	

Page 63

5.

- Crescendo - gradually growing louder
- Dolce - sweetly
- Molto - much, very
- Piu - more
- Accidental - sharps, flats, or naturals introduced apart from the key signature
- Senza - without
- Diminuendo - gradually growing softer
- Fine - the end
- Simile - play in the same manner
- Leggiero - lightly
- Poco a poco - little by little
- Cantabile - in a singing style
- Loco - return to written pitches
- Forte-piano - loud, then immediately soft

6.

- fff - fortississimo - very, very loud
- mf - mezzo forte - medium loud
- mp - mezzo piano - medium soft
- ppp - pianississimo, very, very soft
- p - piano - soft
- ff - fortissimo, very loud
- pp - pianissimo, very soft
- f - forte, loud

Page 64

7.

V - Dominant

I - Tonic

vii° - Leading tone

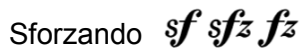
vi - Submediant

ii - Supertonic

IV - Subdominant

iii - Mediant

Page 64



Page 67

Name your instrument and the members of the family:

Flute in C, Soprano flute in Eb, Piccolo, Alto Flute, Bass Flute

Clarinet, Soprano Eb Clarinet, Bass Clarinet, Alto Clarinet, ContraBass Clarinet

Oboe, English Horn, Oboe d'amore

Bassoon, ContraBassoon

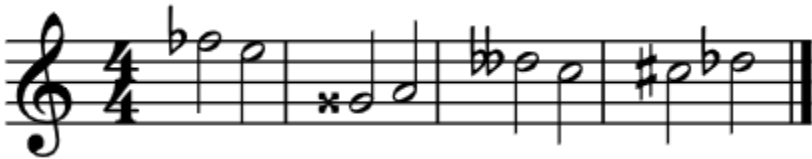
Saxophone: Alto Saxophone, Tenor Saxophone, Baritone Saxophone

Brass Family: Trumpet, Cornet, Flugelhorn, French Horn

Brass Family (bass clef): Baritone, Euphonium, Trombone, Bass Trombone, Tuba, Sousaphone

Page 68

1. F flat, g, c double sharp, b double flat, a sharp
- 2.



3.



4. b b minor, f# minor, f minor, g# minor

Page 69

5.
 - a. d# minor,
 - b. c# minor,
 - c. f minor

6. WWHWWWH

7.

a.



Page 69**#7 continued**

b.



Page 71

12. E Major, B Major.

13.

B Major

Root First Second

A^b Major

Root First Second

14.

1st	Root	2nd	1st	Root	2nd
GM	am	FM	em	FM	dm

Page 72

15.

CIRCLE OF FIFTHS

The diagram illustrates the Circle of Fifths for major keys. The keys are arranged in a circle, starting with C Major at the top and moving clockwise. Each key is represented by a treble clef staff with its corresponding key signature (sharps or flats) and a label below it.

- C Major**: No sharps or flats.
- G Major**: One sharp (F#).
- D Major**: Two sharps (F#, C#).
- A Major**: Three sharps (F#, C#, G#).
- E Major**: Four sharps (F#, C#, G#, D#).
- B Major**: Five sharps (F#, C#, G#, D#, A#).
- F# Major**: Six sharps (F#, C#, G#, D#, A#, E#).
- Gb Major**: Six flats (Bb, Ebb, Ab, Db, Gbb, Cbb).
- F Major**: One flat (Bb).
- Bb Major**: Two flats (Bb, Eb).
- Eb Major**: Three flats (Bb, Eb, Ab).
- Ab Major**: Four flats (Bb, Eb, Ab, Db).

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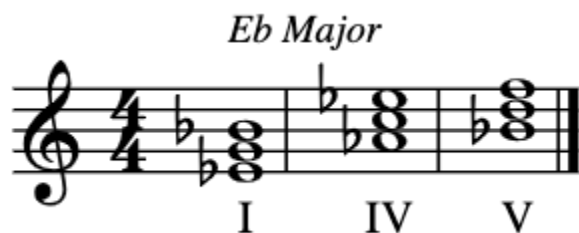
16.

The diagram shows the first three chords of the A Major and B Major scales in 4/4 time. Each chord is represented by a treble clef staff with its corresponding key signature (sharps or flats) and a label above it.

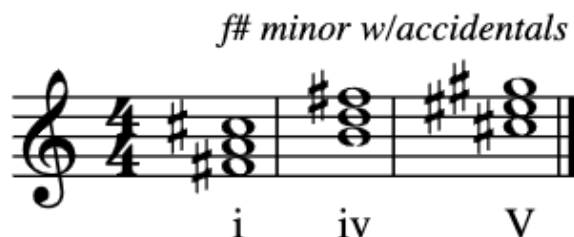
- A Major**: I (A), IV (D), V (E).
- B Major**: I (B), IV (E), V (F#).

Page 73

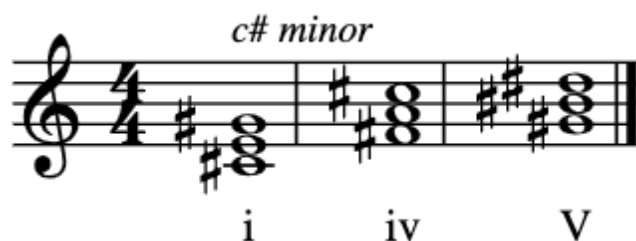
16. Continued



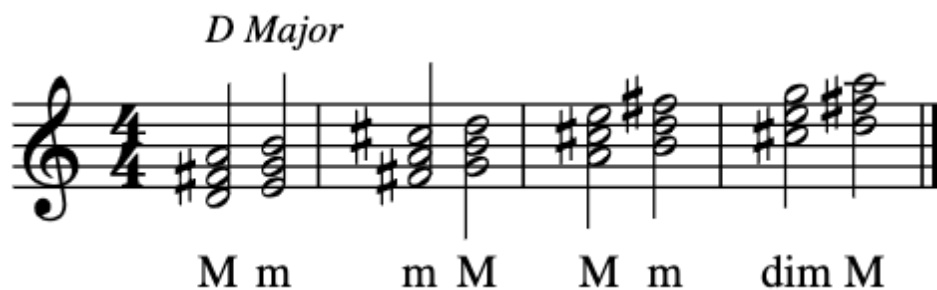
17.



18.



19.

**Page 74**

20.

I - Tonic - Major

ii - supertonic - minor

iii - mediant - minor

IV - subdominant - Major

V - dominant - Major

vi - submediant - minor

vii° - leading tone - diminished

Page 74

21. i - tonic - minor/ iv - subdominant - minor/ V - dominant - Major

22.

DMajor *Ab Major*

V I V I V I V I

Page 75

23.

A Major *Eb Major*

IV I IV I IV I IV I

24.

Plagal, Authentic, Authentic, Plagal

25.

Quarter note G4, Quarter rest, Half note G4, Half rest, Quarter note G4, Quarter rest, Quarter note G4, Quarter rest, Quarter note G4, Quarter rest, Quarter note G4, Quarter rest

Page 77

32.

- a. Motif - a short musical idea, melodic or rhythmic
- b. Phrase - a musical sentence
- c. Cadence - the chords that end a phrase or section of a composition
- d. Repetition - exact repeating of note or rhythmic patterns in the same voice or octave
- e. Imitation - a similar statement of a motive in another voice or octave

33. L, M, B, F, I, D, A, K, J, E, H, G, C

Page 78

34. D, N, J, G, M, L, B, C, F, E, H, A, I, K

35. D, E, A, C, B

Page 79-80

36.

- a. c minor
- b. 2
- c. $\frac{1}{2}$ note
- d. Simple duple
- e. Moderately fast tempo
- f. Slur
- g. Play the notes connected, in a smooth and connected phrase
- h. Mezzo piano
- i. c minor
- j. c harmonic minor
- k. Natural
- l. Crescendo
- m. Medium loud
- n. Turn or gruppetto
- o. P8
- p. Quarter rest
- q. Accents
- r. Play one octave higher than written
- s. $\frac{1}{4}$ of a beat
- t. Staccato
- u. Trill
- v. Gradually slowing