



**Page 5**
















1. F, E, B, D, G, B, A, D  
A, C, G, C, F, F, C, D

2.



**Page 6**

1.

Whole Note		Whole Rest	
Half Note		Half Rest	
Dotted Half Note			
Quarter Note		Quarter Rest	
Dotted Quarter Note			
Eighth Note		Eighth Rest	
Dotted Eighth Note			
Sixteenth Note		Sixteenth Rest	
Triplet			

2.

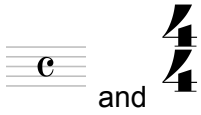
*The top number means - how many beats are in each measure*  
*The bottom number means- the type of note that equals 1 beat*

3.



**Page 6**

4.



**Page 7**

5.



6. 5, 1/4, 1 1/2, 6 or 4 (depends on context), 6, 2, 2, 1, 1 1/2, 1/2

7. There are multiple correct answers to this question. Two possible answers are provided, but more may be possible.



**Page 8**

8.



Page 8

9.

$\frac{6}{8}$   $\frac{2}{4}$

$\frac{3}{4}$   $\frac{3}{8}$

$\frac{4}{4}$   $\frac{3}{4}$

Page 9

1. 7, 3  $\frac{1}{2}$ , 1  $\frac{3}{4}$ ,  $\frac{7}{8}$

Page 11

1. There are many answers to this question. This is just one possible answer.

The image shows three staves of musical notation in treble clef. The first staff starts with a common time signature (C), followed by a 2/4 time signature, and ends with a 2/2 time signature. The second staff starts with a 3/4 time signature, followed by a 3/8 time signature, and ends with a 3/2 time signature. The third staff starts with a 4/4 time signature, followed by a common time signature (C), and ends with a 6/8 time signature. Each staff contains a sequence of notes and rests, demonstrating the change in time signatures.

Page 13

1. Complex
2. Changing
3. Complex
4. Complex
5. Changing

Bottom of Page 13 (The terms Irregular and Complex are interchangeable)  
 Compound Duple, Simple Quadruple, Irregular/Complex, Simple Duple, Irregular/Complex, Compound Triple

Page 14

1.

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

2.

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

Page 15

1.

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

2.

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

Multiple correct answers are possible. For clarity, missing beats will be represented as rests.

1.

**Page 16**

Compound Triple	Simple Duple	Irregular or Complex
Compound Quadruple	Simple Quadruple	Simple Triple
Irregular or Complex	Compound Duple	Simple Quadruple
Simple Triple	Irregular or Complex	Compound Duple
Irregular or Complex	Simple Quadruple	Compound Duple

**Page 18**

**Circle the syncopation in the following examples. Each example can have multiple sections of syncopation.**

1.

*Derecho Viejo* *by Eduardo Arolas*

2.

*Tico-Tico no Fubá* *by Zequinha de Abreu*

3.

*Evening in Transylvania* *By Béla Bartók*

**Write the counts under the notes in the measures below. Circle the syncopation.**

1.

1+2+3+456    123    4+5+6

2.

1+2+3+4+    +    1+2+3+4+    +

3.



1e+ a2e+    3e+ a    1+2+3


4.

1+2+    +    1e+a2e+    a    1+    +a2e+    a

**Page 19**


1.

- a. Irregular 5/8
- b. Eighth Note
- c. Sixteenth Note
- d.  in measure 2 should be circled.
- e. F double sharp
- f.  should be circled in measure 3.

- g. 2
- h. Half Note
- i. Simple Duple 2/2
- j. Eighth Rest
- k. 1/4 of a beat
- l.  should be circled in measure 3.


**Page 20**

1.



F#, C#, G#, D#, A#, E#, B#

2.



Bb, Eb, Ab, Db, Gb, Cb, Fb






**Page 21**

3. GM, DM, AM, EM, BM

4. EbM, AbM, DbM, GbM, CbM

**Page 22**

1.

**Page 23**

2.

B  $\flat$  M/ $\flat$   $\flat$  m, AM/am  
E  $\flat$  M/ $\flat$ e  $\flat$  m, CM/cm

3.

The exercise consists of two staves of music. The first staff is in the key of B-flat major (one flat) and contains four measures of notes with the following chord labels below them: FM, fm, GM, and gm. The second staff is in the key of D major (two sharps) and contains four measures of notes with the following chord labels below them: DM, dm, BM, and bm.

**Page 24**

4. em, cm, f#m, ebm

5. EM, DbM, DM, AbM

6.

The exercise consists of three staves of music. The first staff is in the key of B-flat major (one flat) and contains four measures of notes with the following chord labels below them: bbm and bm. The second staff is in the key of D major (two sharps) and contains four measures of notes with the following chord labels below them: gm and fm. The third staff is in the key of B-flat major (one flat) and contains four measures of notes with the following chord labels below them: gm and fm.





C Major



F Major



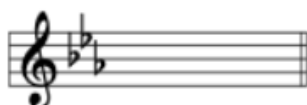
G Major



Bb Major



D Major



Eb Major



A Major



Ab Major



E Major



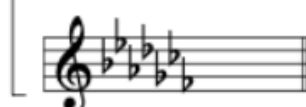
Db Major



B Major



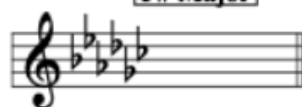
C# Major



Cb Major



F# Major



Gb Major

Page 26

1.

*Db MAJOR*




W W H W W W H

*A MAJOR*



W W H W W W H

*F# MAJOR*




W W H W W W H


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2.


*Ab Major Scale* *triad*



*B Major Scale* *triad*



*Gb Major Scale* *triad*



*E Major Scale* *triad*



Page 29

1.

*f# natural minor*



*f# harmonic minor*



*f# melodic minor*



*c natural minor*



*c harmonic minor*



*c melodic minor*



Page 30

2. Accidentals in ( ) are cautionary. They are not necessary for a correct answer.

*f harmonic minor*

*B b natural minor*

*d melodic minor*

*b harmonic minor*

*g# natural minor*

*g melodic minor*

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3. Write these ascending only

*c# harmonic minor*                      *c# minor triad*

*e b natural minor*                      *e b minor triad*

*g# melodic minor*                      *g# minor triad*

4. fm, d b m, am, bm, g b m, f#m, cm, dm

5. Answer key is written in whole notes for better visibility.

b b m    g#m    em    f#m    c#m    a b m    gm    bm

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1. Time signature does not need to be included in your answer. Some scales may use double flats or double sharps to ensure the least number of accidentals.

*A Chromatic Scale*

*Eb Chromatic Scale*

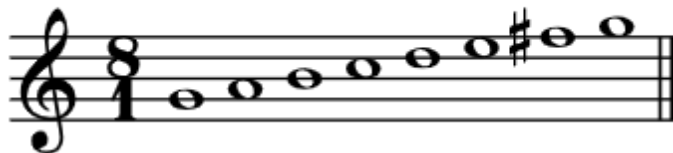
*G Chromatic Scale*

*Ab Chromatic Scale*

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1. Answers do not need to use a time signature.

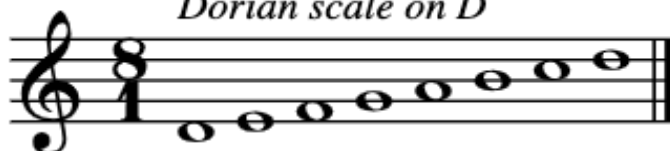
*Ionian on G*



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2.

*Dorian scale on D*



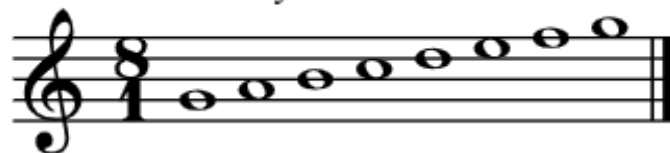
3.

*Dorian scale on A*



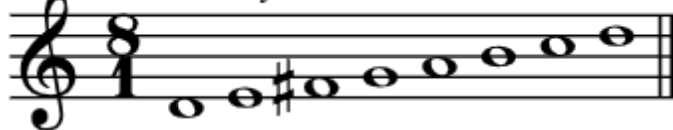
4.

*Mixolydian scale on G*



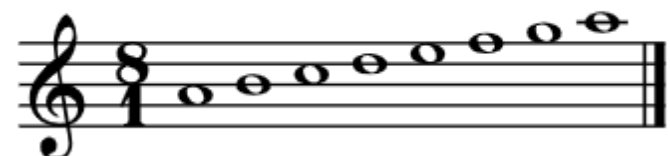
5.

*Mixolydian scale on D*



6.

*Aeolian scale on A*



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6.



7.

- Ionian - half steps on 3-4 and 7-8
- Dorian - half steps on 2-3 and 6-7
- Phrygian
- Lydian
- Mixolydian - half steps on 3-4 and 6-7
- Aeolian - half steps on 2-3 and 5-6
- Locrian

8.

Ionian and Aeolian

9.

F# and C#

10.

Bb

**Page 36**

1. Dorian
2. Ionian
3. Lydian
4. Mixolydian

1. Ionian, Dorian, Mixolydian
2. Lydian, Aeolian, Locrian
3. Phrygian, Mixolydian, Aeolian
4. Ionian, Aeolian, Locrian

**Page 37**

1.

B Major  
f natural minor  
A chromatic  
D harmonic minor  
g harmonic minor

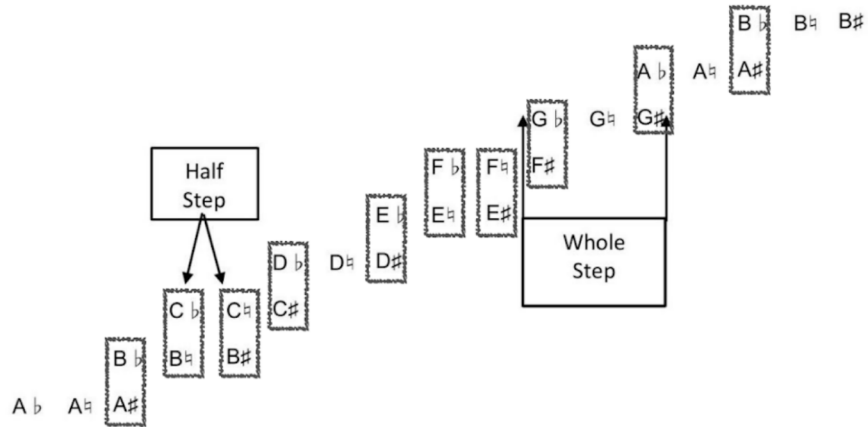
C# Major  
f# minor  
e minor  
b minor  
g b minor

b b minor  
C b Major  
A Major  
Ab Major  
F# Major

**Page 38**

- |                     |                       |                  |                     |                       |
|---------------------|-----------------------|------------------|---------------------|-----------------------|
| 1. a harmonic minor | 2. c dorian           | 3. g chromatic   | 4. b melodic minor  | 5. a mixolydian       |
| 6. e harmonic minor | 7. bb melodic minor   | 8. f dorian      | 9. B Major          | 10. Db Major          |
| 11. a dorian        | 12. f natural minor   | 13. Bb chromatic | 14. f mixolydian    | 15. f# harmonic minor |
| 16. E major         | 17. eb harmonic minor | 18. g mixolydian | 19. e melodic minor | 20. bb harmonic minor |

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Which notes do NOT have an *enharmonic equivalent* (matching pair)? D and A and G  
 Does a (#) ever equal another (#)? no  
 Does a (b) ever equal another (b)? no

Name the enharmonic equivalent to the note given:

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

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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♭<sup>E#</sup>    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 ♯ = E#/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♭



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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♯

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

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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

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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

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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 & 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

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Write out the Bb 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

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1. In CM has 0 $\sharp$ /0 $\flat$ , what are the sharps for C $\sharp$  Major? F,C,G,D,A,E,B  
 What are the flats for C $\flat$  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 $\flat$ M	C $\flat$	D $\flat$	E $\flat$	F $\flat$	G $\flat$	A $\flat$	B $\flat$	C $\flat$
C $\sharp$ M	C $\sharp$	D $\sharp$	E $\sharp$	F $\sharp$	G $\sharp$	A $\sharp$	B $\sharp$	C $\sharp$

2. If FM has 1 $\flat$  and 6 $\sharp$ s, how many  $\sharp$ s does F $\sharp$  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

FM	F	G	A	B $\flat$	C	D	E	F
F $\flat$ M	F $\flat$	G $\flat$	A $\flat$	B $\flat$	C $\flat$	D $\flat$	E $\flat$	F $\flat$
F $\sharp$ M	F $\sharp$	G $\sharp$	A $\sharp$	B	C $\sharp$	D $\sharp$	E $\sharp$	F $\sharp$

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

3. If DM has 2 $\sharp$ s and 5 $\flat$ s, how many  $\flat$ s does D $\flat$  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

DM	D	E	F $\sharp$	G	A	B	C $\sharp$	D
D $\flat$ M	D $\flat$	E $\flat$	F	G $\flat$	A $\flat$	B $\flat$	C	D $\flat$
D $\sharp$ M	D $\sharp$	E $\sharp$	F $\ast$	G $\sharp$	A $\sharp$	B $\sharp$	C $\ast$	D $\sharp$

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1.



2.



3.



Page 50

Key of DM

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	8 or 1



**Page 50**

4 flats destination key chart.

Eb	F	G	Ab	Bb	C	D	Eb
1	2	3	4	5	6	7	8 or 1

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4.

6 7 1 2 2 4 3 2 1 7 7 1 3 4 #5 #5 6 5 6 6 5 6

5.

6 7 1 2 2 4 3 2 1 7 7 1 3 4 #5 #5 6 5 6 6 5 6

6.

6 7 1 2 2 4 3 2 1 7 7 1 3 4 #5 #5 6 5 6 6 5 6

7.

1 5 3 #4 #2 4 2 3 1 6 1 5 7 4 6 3 5 5 3 #4 #2 4 2

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8.

1 5 3 #4 #2 4 2 3 1 6 1 5 7 4 6 3 5 5 3 #4 #2 4 2

9.

1 5 3 #4 #2 4 2 3 1 6 1 5 7 4 6 3 5 5 3 #4 #2 4 2

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10.

1 1 6 6 2 7 #5 #4 #5 6 6

11.

1 1 6 6 2 7 #5 #4 #5 6 6

12.

1 1 6 6 2 7 #5 #4 #5 6 6

Page 54

1.

G Major g minor g diminished G Augmented

2.

A Major a minor a diminished A Augmented

3.

E<sub>b</sub> Major e<sub>b</sub> minor e<sub>b</sub> diminished E<sub>b</sub> Augmented



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4.

Ab Major      ab minor      ab diminished      Ab Augmented

5.

B Major      b minor      b diminished      G Augmented

6.

Bb Major      bb minor      bb diminished      Bb Augmented

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7.

b<sup>o</sup>, B b<sup>+</sup>, BM, am, c#m, f<sup>o</sup>, AbM, e b m  
 F<sup>+</sup>, g#m, E<sup>+</sup>, c<sup>o</sup>, b b m, E b M, FM, GM

8.

cm, CM, GM  
 dm, F Aug, d dim, e dim  
 AM, am, a# m, EM

Page 57

1.



Page 60

7.  $f\# \dim 6/3 6/4$        $D \text{ Aug } 6/3 6/4$        $Db \text{ Aug } 6/3 6/4$
8.  $G^+ 6/3, c^\circ 6/3, b^\circ 6/3, e^\circ 6/4, b\flat^\circ 6/4, A^+ 6/4, c\#\circ 6/4$   
 $b\flat^\circ, C^+ 6/4, e\flat^\circ 6/3, F\#\dagger, d^\circ 6/3, A^+ 6/3, E^+ 6/4, B\flat^+ 6/4$
9.  $C^+ 6/4, f^\circ 6/3, g^\circ 6/4$   
 $A^+ 6/3, d^\circ 6/3, a^\circ, E^+ 6/3$

Page 61

1.

I      IV      V      I      IV      V

2.

*GM*      *Bb*      *DM*

I      IV      V      I      IV      V      I      IV      V

*DbM*      *EbM*      *EM*

I      IV      V      I      IV      V      I      IV      V

Page 62

1.

*dm*      *em*

i      iv      V      i      i      iv      V      i

**Page 62**

1. Continued

Three staves of music in 4/4 time, each showing a sequence of chords with Roman numerals below them. The first staff is in F#m and shows the progression: i, iv, V, i. The second staff is in fm and shows: i, iv, V, i. The third staff is in c#m and shows: i, iv, V, i. The fourth staff is in bbm and shows: i, iv, V, i. The fifth staff is in bm and shows: i, iv, V, i.

**Page 63**

- |                 |                                     |
|-----------------|-------------------------------------|
| 1. Tonic        | 1. Tonic, Mediant, Dominant         |
| 2. Submediant   | 2. Tonic, Subdominant, Leading Tone |
| 3. Submediant   | 3. Supertonic, Dominant, Submediant |
| 4. Leading Tone | 4. Mediant, Dominant, Leading Tone  |

**Page 64**

1.

Two staves of music in 4/4 time, each showing a sequence of chords with Roman numerals below them. The first staff is in BbM and shows the progression: I, ii, iii, IV, V, vi, viio, I. The second staff is in GM and shows the progression: I, ii, iii, IV, V, vi, viio, I.

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1. Continued

*AbM*

I ii iii IV V vi viio I

*FM*

I ii iii IV V vi viio I

*AM*

I ii iii IV V vi viio I

2.

*CM*

I viio iii vi ii IV V I

*EbM*

I viio iii vi ii IV V I

**Page 66**

3. vi - submediant, V - dominant, iii - mediant, I - tonic, IV - subdominant, viio - leading tone, ii - supertonic

4. I - Major, ii - minor, iii - minor, IV - Major, V - Major, vi - minor, viio - diminished

**Page 67**

3.

*gm*

i iiO III+ iv V VI viio i

*f#*

i iiO III+ iv V VI viio i

*cm*

i iiO III+ iv V VI viio i

**Page 68**

4. iv - subdominant, III+ - mediant, i - tonic, V - dominant, iiO - supertonic, viio - leading tone, VI - submediant

5. i - minor, iiO - diminished, III+ - Augmented, iv - minor, V - Major, VI - Major, viio - diminished

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

2. AM. I R, IV 2nd, V 1st, I R

3. Writing the figured bass numbers is not necessary for this answer, however, it is included in the answer to help understanding of the relationship.

EM DbM

IV6/3 V6/4 I6/3 V5/3  
1st 2nd 1st R

E♭M BM

I6/4 IV5/3 I6/4 V5/3  
2nd R 2nd R

Page 70

1.

iii vi viio

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

2.

AM

ii6/3 iii6/3 vi6/3 viio6/3

DbM

ii6/3 iii6/3 vi6/3 viio6/4

**Page 70**

3.

4. ii 2nd, viio R, iii R, vi 1st

**Page 71**

1. Key is f# minor - f#m - i - R (book versions prior to 2023 publications, have a typo on the example, this is the correct example)

iv - bm - R	V - C#M - 1st	VI - DM - 1st	
III+ - A aug - R	iv - bm - 2nd	vii0 - e# dim - R	i - f#m - R

**Page 72**

1.

AbM, EbM, F#M, AM

2.

3.

DM:V7    AbM:V7    EM:V7    AM:V7

BbM:V7    DbM:V7    F#M:V7    GbM:V7



Page 73

1.

Exercise 1.1 consists of two musical staves in 4/4 time. The first staff is in the key of A major (one sharp) and is labeled "A M". It contains four measures of chords: A major (I), D major (IV), E7 (V7), and A major (I). The second staff is in the key of A minor (no sharps or flats) and is labeled "A M". It contains four measures of chords: A minor (I), D minor (IV), E7 (V7), and A minor (I).

2.

Exercise 2.1 is a musical staff in 4/4 time in the key of E major (three sharps), labeled "E M". It contains four measures of chords: E major (I), A major (IV), B7 (V7), and E major (I).

Exercise 2.2 is a musical staff in 4/4 time in the key of Bb major (two flats), labeled "Bb M". It contains four measures of chords: Bb major (I), Eb major (IV), F7 (V7), and Bb major (I).

Exercise 2.3 is a musical staff in 4/4 time in the key of B major (two sharps), labeled "B M". It contains four measures of chords: B major (I), E major (IV), F#7 (V7), and B major (I).

Exercise 2.4 is a musical staff in 4/4 time in the key of Db major (five flats), labeled "Db M". It contains four measures of chords: Db major (I), Fb major (IV), Ab7 (V7), and Db major (I).

Page 74

1.

Exercise 1.1 is a musical staff in 4/4 time in the key of C minor (no sharps or flats), labeled "cm". It contains four measures of chords: C minor (i), F minor (iv), C7 (V), and C minor (i).

Exercise 1.2 is a musical staff in 4/4 time in the key of D minor (two sharps), labeled "bm". It contains four measures of chords: D minor (i), G minor (iv), D7 (V), and D minor (i).

Page 74

2.

*cm*

i iv V i

*f#m*

i iv V i

*c#m*

i iv V i

*fm*

i iv V i

Page 75

1.

D7 D6/5 D4/3 D2 F7 F6/5 F4/3 F2

Eb7 Eb6/5 Eb4/3 Eb2 B7 B6/5 B4/3 B2

2.

A2, C6/5, Bb6/5, B4/3, F#7, F4/3

Page 76

3.

The image shows five musical staves in treble clef, each with a circled area containing a specific chord. The chords are labeled as follows:

- Staff 1: A4/3 (Key signature: one sharp, 2/4 time)
- Staff 2: F7 (Key signature: one flat, 3/4 time)
- Staff 3: E7 (Key signature: two sharps, 2/4 time)
- Staff 4: Ab6/5 (Key signature: three flats, 4/4 time)
- Staff 5: A4/3 (Key signature: one sharp, 2/4 time)

Page 77

1.

The image shows two musical staves in treble clef, 4/4 time, displaying chord progressions. The first staff contains five chords, and the second staff contains six chords, all written in a compact, block-like notation.

Page 77

2.  
g# dim 7, c# dim 7, d dim 7, eb dim 7

Page 78

- 1.

*AM      BbM      EM      AbM*

v I    V I    V I    V I

Page 79

- 2.

*EbM      EM      AbM      GM*

IV I    IV I    IV I    IV I

3.  
Authentic, Plagal, Plagal, Authentic

Page 80

- 4.

*DM      EbM      F#M      DbM*

I V    I V    I V    I V

5.  
C, A, B

Page 81

- 6.

*AM      DbM      BM*

V I    V I    V I    V I

Page 81

7.

*AbM*      *BbM*      *AM*      *EM*  
 IV I      IV I      IV I      IV I

8.

*CbM*      *DbM*      *EM*      *BM*  
 I V      I V      I V      I V

Page 82

9.

*AM*      *FM*      *EM*      *DbM*  
 Plagal      Authentic      Half      Plagal  
 IV I      V I      I V      IV I

*BM*      *EbM*      *GM*      *AbM*  
 Authentic      Half      Plagal      Authentic  
 V I      I V      IV I      V I

10.

Half, Authentic, Plagal, Authentic, Half, Authentic, Half, Plagal

Page 82

11.

*EM*                      *EbM*                      *BM*                      *AbM*  
 Authentic              Plagal                      Half                      Authentic  
 V I                      IV I                      I V                      V I

Page 83

1.

*AbM*                      *EM*                      *EbM*                      *EM*  
 V vi                      V vi                      V vi                      V vi

2.

*AM*                      *DbM*                      *F#M*                      *GbM*  
 V vi                      V vi                      V vi                      V vi

Page 84

1. Half              2. Deceptive              3. Plagal              4. Authentic              5. Half              6. Plagal

Page 86

1.

P1 d1 A1 M2 m2 A2 M3 m3 A3 P4 d4 A4

P5 d5 A5 M6 m6 A6 M7 m7 A7 P8 d8 A8

2.

A4 A2 A7 A5 A3 A8 A5 A7 A6 A1 A7 A2

3.

d4 d8 d3 d7 d4 d5 d7 d2 d6 d5 d6 d4

Page 87

4. d5, m6, d8, M7, m2, M3, A4, A8  
P4, P4, A1, m3, A3, m6, m7, M2

5. (P4), A5, M2, M3, M6, P5, A4, m6, m6, d4, A2, P4, m3, M2, A8

6.

M3 m7 d5 M2 A4 P5 M6 m3

Page 87

6. Continued

P4    A8    d4    M7    A3    m2    A7    m6

Page 88

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: F#, C#, 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, E, A

Key of: F#M

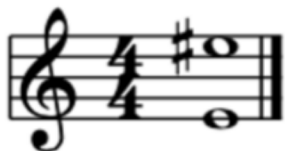
#s/ b s: F#, C#, G#, D#, A#, E#

Key of: FM

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



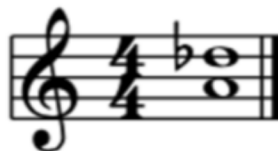
Page 90



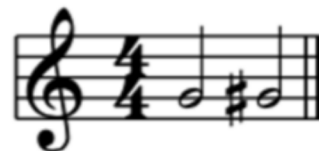
Key of: E Major  
 Quantity: Octave  
 Quality: Augmented



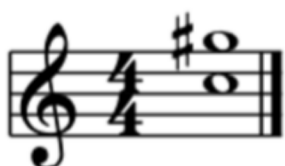
Key of: FM  
 Quantity: 4  
 Quality: Augmented



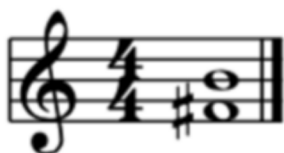
Key of: AM  
 Quantity: 4  
 Quality: Diminished



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



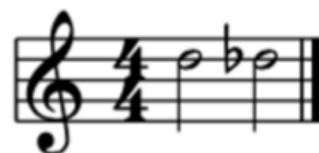
Key of: CM  
 Quantity: 5  
 Quality: Augmented



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



Key of: EM  
 Quantity: 5  
 Quality: Diminished



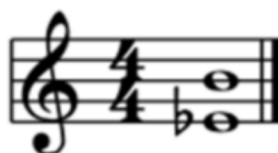
Key of: DM  
 Quantity: 1 or prime  
 Quality: Diminished



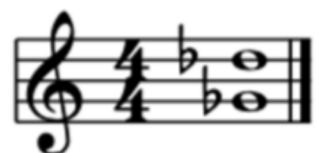
Key of: C#M  
 Quantity: Octave or 8  
 Quality: Diminished



Key of: AbM  
 Quantity: 4  
 Quality: Augmented

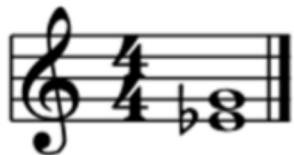


Key of: EbM  
 Quantity: 5  
 Quality: Augmented



Key of: GbM  
 Quantity: 5  
 Quality: Perfect

Page 91



Key of: E Major  
 Quantity: Octave  
 Quality: Augmented



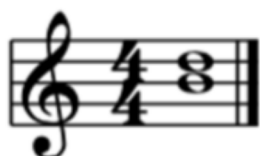
Key of: A<sup>M</sup>  
 Quantity: 3  
 Quality: Minor



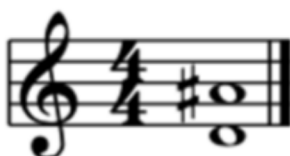
Key of: E<sup>b</sup> M  
 Quantity: 6  
 Quality: Major



Key of: D<sup>b</sup>M  
 Quantity: 3  
 Quality: Major



Key of: B<sup>M</sup>  
 Quantity: 3  
 Quality: Minor



Key of: D<sup>M</sup>  
 Quantity: 5  
 Quality: Augmented



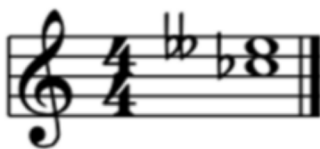
Key of: A<sup>M</sup>  
 Quantity: 7  
 Quality: Minor



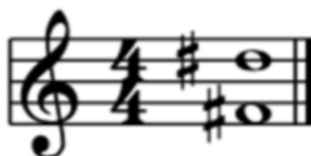
Key of: F<sup>M</sup>  
 Quantity: 7  
 Quality: Major



Key of: C#<sup>M</sup>  
 Quantity: 3  
 Quality: Minor



Key of: C<sup>b</sup>M  
 Quantity: 3  
 Quality: Minor



Key of: F#<sup>M</sup>  
 Quantity: 6  
 Quality: Major



Key of: B<sup>b</sup>M  
 Quantity: 6  
 Quality: Major

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Key of: FM

Quantity: 6

Secondary or Primary?

Quality: M

Answer: M6



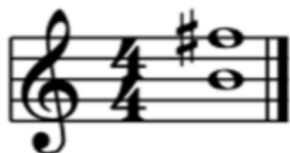
Key of: C#M

Quantity: 2

Secondary or Primary?

Quality: diminished

Answer: d2



Key of: BM

Quantity: 5

Secondary or Primary?

Quality: Perfect

Answer: P5



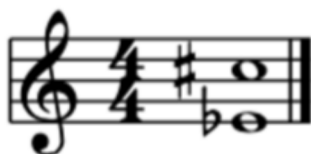
Key of: DM

Quantity: 5

Secondary or Primary?

Quality: diminished

Answer: d5



Key of: EbM

Quantity: 6

Secondary or Primary?

Quality: Augmented

Answer: A6



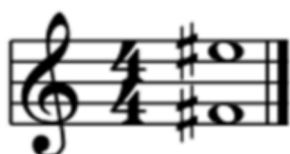
Key of: DbM

Quantity: 3

Secondary or Primary?

Quality: Major

Answer: M3



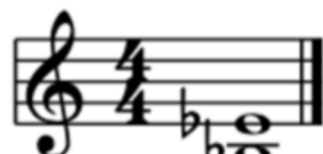
Key of: F#M

Quantity: 7

Secondary or Primary?

Quality: Augmented

Answer: A7



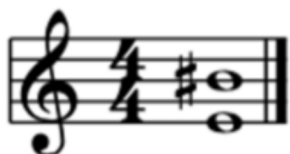
Key of: Bb

Quantity: 4

Secondary or Primary?

Quality: Perfect

Answer: P4



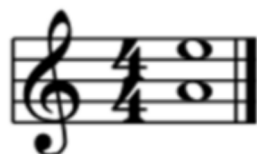
Key of: FM

Quantity: 5

Secondary or Primary?

Quality: Augmented

Answer: A5



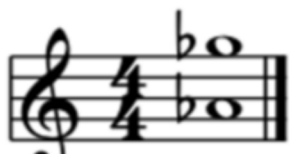
Key of: AM

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

Page 93

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: <u>F#</u>	Key of: <u>AbM</u>	Key of: <u>DM</u>	Key of: <u>FM</u>
Quantity: <u>4</u>	Quantity: <u>3</u>	Quantity: <u>4</u>	Quantity: <u>7</u>
Secondary or <u>Primary?</u>	Secondary or Primary?	Secondary or Primary?	Secondary or Primary?
Quality: <u>diminished</u>	Quality: <u>M</u>	Quality: <u>Augmented</u>	Quality: <u>minor</u>
Answer: <u>dim 4</u>	Answer: <u>M3</u>	Answer: <u>A4</u>	Answer: <u>m7</u>



Key of: <u>BM</u>	Key of: <u>DM</u>	Key of: <u>FM</u>	Key of: <u>AM</u>
Quantity: <u>8 or octave</u>	Quantity: <u>1 or prime</u>	Quantity: <u>5</u>	Quantity: <u>7</u>
Secondary or Primary?	Secondary or Primary?	Secondary or Primary?	Secondary or Primary?
Quality: <u>Augmented</u>	Quality: <u>Augmented</u>	Quality: <u>Perfect</u>	Quality: <u>7</u>
Answer: <u>A8</u>	Answer: <u>A1 or A prime</u>	Answer: <u>P5</u>	Answer: <u>M7</u>

Page 97

- |                       |          |               |           |              |
|-----------------------|----------|---------------|-----------|--------------|
| 1. Con & Tacet        | 2. Senza | 3. Non Troppo | 4. Sempre | 5. Con Molto |
| 6. Troppo/Tanto/Molto | 7. Piu   | 8. Meno & A   | 9. A      | 10. Subito   |

**Page 99**

1.

*Down:*

- |           |              |              |           |                |
|-----------|--------------|--------------|-----------|----------------|
| 1. legato | 2. crescendo | 3. sforzando | 4. tenuto | 6. decrescendo |
| 10. Loco  |              |              |           |                |

*Across:*

- |                |                |             |               |               |
|----------------|----------------|-------------|---------------|---------------|
| 3. staccato    | 5. interval    | 7. dynamics | 8. accidental | 9. diminuendo |
| 11. enharmonic | 12. Modulation |             |               |               |

2.

*Down:*

- |                |               |            |               |
|----------------|---------------|------------|---------------|
| 1. rallentando | 3. stringendo | 5. a tempo | 7. ad libitum |
|----------------|---------------|------------|---------------|

*Across:*

- |              |                |               |               |            |
|--------------|----------------|---------------|---------------|------------|
| 2. rubato    | 4. accelerando | 6. ritardando | 8. allargando | 9. pú moto |
| 10. pú mosso |                |               |               |            |

**Page 101**

1.



2. There are various answers possible for this question. This is just an example.



3. There are various answers possible for this question. This is just an example.



4.



**Page 102**

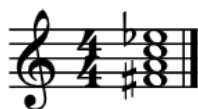
1. G, M, H, A, J, K, L, I, B, E, D, C, F
2. & 3.



4.



5.



**Page 103**

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

**Page 104**

Left

1. Grave, Moderato, Allegretto
2. Allegro, Vivace, Prestissimo
3. Adagio, Andantino, Allegretto
4. Andante, Vivace, Presto
5. Grave, Largo, Lento

Right

1. Presto
2. Andante
3. Largo
4. Vivace
5. Grave
6. Adagio

**Page 105**

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

2. W W H W W W H

3.

<i>fff</i>	fortississimo	Very, very, loud
<i>ff</i>	fortissimo	Very loud
<i>f</i>	forte	Loud
<i>mf</i>	mezzo forte	Medium loud
<i>mp</i>	mezzo piano	Medium soft
<i>p</i>	piano	Soft
<i>pp</i>	pianissimo	Very soft
<i>ppp</i>	pianississimo	Very, very soft

**Page 106**

- |              |              |                    |                 |                        |
|--------------|--------------|--------------------|-----------------|------------------------|
| 1. Cantabile | 2. Con       | 3. Fuoco           | 4. Appassionato | 5. Brillante & Con     |
| 6. Furioso   | 7. Dolce     | 8. Cedez & Furioso | 9. Morendo      | 10. Leggiero & Pesante |
| 11. Semplice | 12. Maestoso | 13. Scherzando     | 14. Grazioso    | 15. Giocoso            |

**Page 109**

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

2. A Coda, is an ending to a movement or entire work. A codetta, is a brief ending to a section or exposition.

3. A phrase is a complete "sentence" or statement. A motif is a brief melodic or rhythmic pattern that serves to unify a piece. A motif can be a part of a phrase, but a phrase is not part of a motif.

4. A Cadenza - an ornamental passage near the end of a movement, or piece.

5. A Cadence - the chords that end a phrase or section of a composition.

**Page 110**

6.

Interval	Distance between two notes
Accidental	Sharps, flats, or naturals introduced apart from the key signature
Senza	Without
Marcato	Marked, stressed
Piu mosso	More motion
Forte-piano	Loud followed immediately by soft
Diminuendo	Gradually softer
Simile	Play in the same manner
Sempre	Always
Maestoso	Majestically
Crescendo	Gradually get louder
Fine	End
Dolce	Sweetly
Poco a poco	Little by little
Cedez	Slowing down, yield
Morendo	Dying away
Phrase	A musical sentence, usually four measures in length

**Page 113**

1.

f	Turn
e	Trill
d	Upper Mordent, Short Trill
c	Mordent or lower mordent
b	Grace note
a	Appoggiatura



**Page 117**

**Answers depend on the instrument the student plays**

**Members of the Flute Family**

Piccolo in C and Db  
Soprano Flute in Eb  
Flute in C  
Alto Flute in G  
Bass Flute in C

**Members of the Brass Family**

Trumpet  
Cornet  
Flugelhorn  
French Horn

**Members of the Clarinet Family**

Soprano Clarinet in Eb  
Clarinet in Bb  
Alto Clarinet in Eb  
Bass Clarinet in Bb  
Contra Bass Clarinet

**Members of the Brass Family (bass clef)**

Bartitone  
Euphonium  
Trombone  
Bass Trombone  
Tuba  
Sousaphone

**Members of the Oboe Family**

Oboe  
English Horn  
Oboe d'Amore

**Members of the Bassoon Family (bass clef)**

Bassoon  
Contra Bassoon

**Members of the Saxophone Family**

Soprano Saxophone in Bb  
Alto Saxophone in Eb  
Tenor Saxophone in Bb  
Baritone Saxophone in Eb

**Page 118**

1. Answers will vary depending on the instrument. Many possible answers. Here are two possible answers per instrument family.

**Flute Family:** Emmanuel Pahud, Jasmine Choi      **Clarinet Family:** Benny Goodman, Richard Stoltzman

**Saxophone Family:** Ravi Coltrane, Charlie Parker      **Brass Family: Trumpet:** Wynton Marsalis, Arturo Sandoval/ **Trombone:** Jay Friedman, Joseph Alessi

**Oboe Family:** Albrecht Mayer, Elaine Douvas      **Bassoon Family:** Bernard Garfield, Judith LeClair

2. Answers will vary. Many possible answers.

3-4-5-6. Many possible answers and dependent on a student's experience.

**Page 119**

1. C#M, DbM, BM, GbM

2. fm, f#m, ebm, d#m

**Page 119**

3.

a.



b.



c.



d.



e.



**Page 120**

4.



BM

DbM

I

IV

V

I

IV

V



bm

fm

i

iv

V

i

iv

V

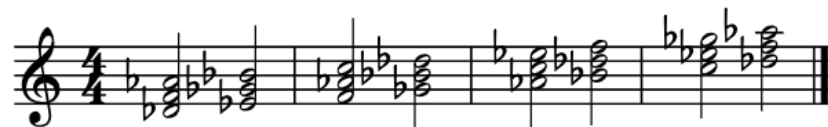
5.

C# Major, a diminished, F Augmented, b diminished, ab minor, Bb Major

6.

Ab Major, Gb Major, Eb Major

7.



M

m

m

M

M

m

d

M

Page 121

8.

Major minor diminished Augmented

Major minor diminished Augmented

9.

AM 6 6/4 EbM 6 6/4

10.

c#/m EM

11.

abm AbM

Page 122

12.

d5, m3, A6, M3, P5, d8, P4, M7, m2, m7

13.

IVI VI I V IVI

VI IVI I IV VI

**Page 122**

14.



**Page 123**

15.

Plagal, Half, Plagal, Authentic

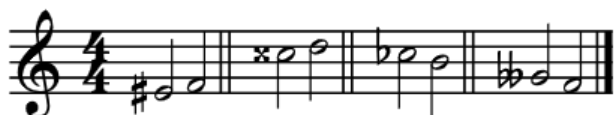
16.



17.

compound duple, simple triple, simple quadruple, irregular,  
compound triple, simple duple, compound quadruple, simple duple

18.



**Page 124**

19. Answers will vary, there are more answers possible than those given.

Baroque	Bach, JS Blavet, M	Handel, GF Loeillet, J	Marcello, B Pergolesi, G	Quantz, J Telemann, G
Classical	Bach, CPE/JCF/WF Beethoven, L	Boccherini, L Gossec, F	Kulau, F Haydn, F	Mozart, WA Stamitz, C
Romantic	Bizet, G Brahms, J	Dvorak, A Fauré, G	Godard, B Liszt, F	Schubert, F Weber, C
Impressionistic	Caplet, A Debussy, C	Enescu, G Ganne, L	Gaubert, P Hüe, G	Ravel, J Satie, E
Contemporary	Bartók, B Cage, J	Creston, P Foote, A	Hanson, H Martin, F	Prokofiev, S Villa-Lobos, H

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20. C, D, B, G, F, E, A

21. *Wording in the answers will vary.*

- a. A form with two sections
- b. A form with three sections
- c. Exact resting of note or rhythm patterns in the same voice or octave and on the same pitch
- d. Repeating a melodic pattern at a higher or lower pitch, often a 2nd or 3rd above or below
- e. A similar statement of a motive in another voice or octave
- f. An extended ending
- g. A brief ending
- h. An ornamental passage near the end of a solo

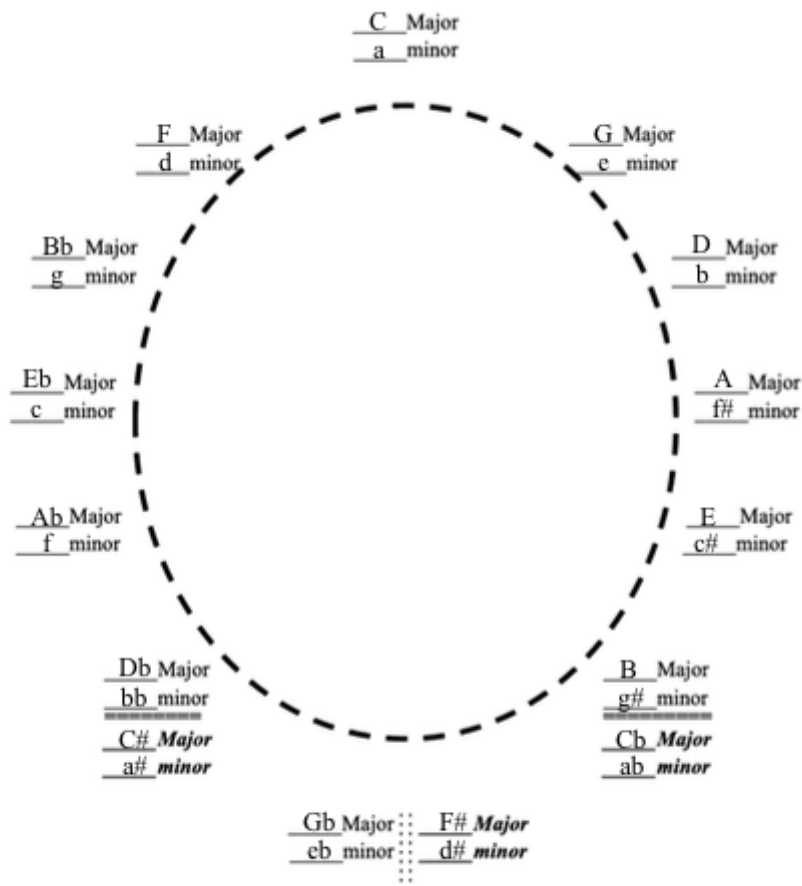
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22. H, J, L, N, I, B, C, D, A, M, G, E, F, K

23.

FASTEST TO SLOWEST:

Prestissimo, Presto, Vivace, Allegro, Allegretto, Moderato, Andantino, Andante, Adagio, Lento, Largo, Grave



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- 25.
- |   |  |                          |
|---|--|--------------------------|
| a. Minor                                  | b.5  | c.eighth note            |
| d. Irregular                              | e. a little faster than andante                                      | f. sweetly               |
| g. very soft                              | h. (lower) mordent   | i. gradually grow louder |
| j. e natural, e flat                      | k. M2, Whole step  | l. gradually grow softer |
| m. accent, (upper) mordent or short trill | n. eighth rest   | o. 1 beat                |
| p. gradually reducing speed               | q. fermata   | r. trill                 |
| s. Tenuto                                 | t. return to the original tempo                                      | u. turn                  |
| v. M6                                     | w. Dal Segno al Fine - return to the sign and play to the end (fine) |                          |