

## CHAPTER 1A: WEBSITE EXERCISES

### *Musical Space*

Exercise 1: Scale and Key Analysis. Based on the pitch-class content and chromaticism, determine the major or minor key of each example. Then, above each pitch, write its scale degree number.

Exercise 1 consists of five musical examples (A-E) for scale and key analysis. Each example is written on a single staff with a treble clef and a 2/4 time signature. Example A: Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Example B: Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Example C: Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Example D: Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Example E: Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3.

Exercise 2: Key Implications.

- Determine the possible major and minor keys in which each of the two or three pitch units are members. For example, F#-G-A are members of the following major keys: G and D. The minor keys would be G, E, and B (natural minor).
- Then, transpose each of the given patterns by the required interval.

Exercise 2 consists of five musical examples (A-E) for key implications. Each example is written on a grand staff (treble and bass clefs) with a 2/4 time signature. Example A: Treble clef, notes G4, A4, B4. Bass clef, notes G3, A3, B3. Interval: down P5. Example B: Treble clef, notes G4, A4, B4. Bass clef, notes G3, A3, B3. Interval: down P5. Example C: Treble clef, notes G4, A4, B4. Bass clef, notes G3, A3, B3. Interval: up P5. Example D: Treble clef, notes G4, A4, B4. Bass clef, notes G3, A3, B3. Interval: up diatonic half step. Example E: Treble clef, notes G4, A4, B4. Bass clef, notes G3, A3, B3. Interval: up diatonic half step.

F.                      G.                      H.

up P5                      down P5                      up chromatic half step                      up P5

Exercise 3: Diatonic Intervals. Including both the generic and specific names, identify the following diatonic intervals (*i.e.*, intervals that occur within a key).

Exercise 4: Intervals in Context. Identify each of the bracketed diatonic intervals.

A.

1.                      4.                      6. 7. 8.                      14. 15. 17.                      18.

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

3.                      11.

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

5.                      10.                      12.

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

2.                      9.                      13. 16.                      19.

Exercise 5: Writing Perfect, Major, and Minor intervals. Notate the required *harmonic* interval *above* the given pitch.

P5	M3	P4	M2	m3	P5	M6	M7
----	----	----	----	----	----	----	----

M6	M2	m3	P5	M2	m7	M6	M3
----	----	----	----	----	----	----	----

Exercise 6: Writing Perfect, Major, and Minor intervals. Notate the required *harmonic* interval *below* the given pitch.

m3	M2	M3	P5	M6	m2	M3	P5
----	----	----	----	----	----	----	----

P5	m3	M7	M2	m3	P4	M2	m7
----	----	----	----	----	----	----	----

Exercise 7: Writing All Intervals. Notate the required *melodic* interval *above* the given pitch.

m6	A2	D5	A5	A3	A2	A6	d5
----	----	----	----	----	----	----	----

A2	D7	A6	A5	d2	M3	P5	A5
----	----	----	----	----	----	----	----

Exercise 8: Writing All Intervals. Notate the required *melodic* interval *below* the given pitch.

Exercise 8 shows two staves of musical notation. The top staff is in treble clef and contains seven intervals: A5, A2, P5, A6, m2, d7, and A2. The bottom staff is in bass clef and contains eight intervals: d3, A4, P5, M6, d6, A2, d5, and d7. Each interval is represented by a note on a staff with a vertical line and a double bar line indicating the starting pitch.

Exercise 9: Write Diatonic (D) or Chromatic (C) half steps above or below the given pitch, as indicated by the direction of the arrows.

Exercise 9 shows a single staff in treble clef with eleven notes. Below each note is an arrow indicating the direction of the half step: D↑, C↓, D↑, C↓, C↓, D↑, D↓, C↑, D↑, C↑, D↓.

Exercise 10: Notate the following major and minor scales using accidentals (not key signatures). Write ascending and descending forms of the melodic minor scale. Hint: Look for half steps in major and minor scales and augmented seconds (suggesting the harmonic minor) to help distinguish scales.

Exercise 10 shows two empty staves in treble clef, each with a double bar line in the middle, intended for writing the scales.

G harmonic minor


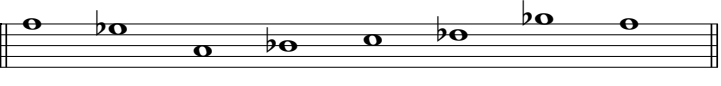
F melodic minor

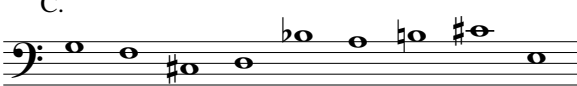
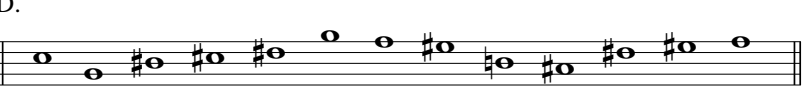
Exercise 10 shows two empty staves in treble clef, each with a double bar line in the middle, intended for writing the scales.

B Major

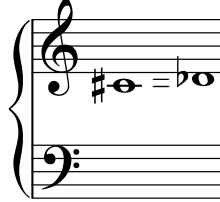
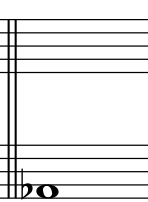
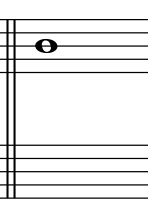
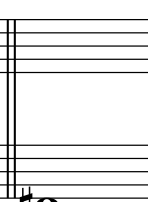
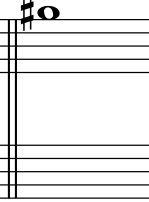
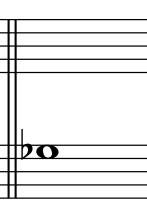
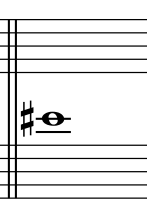
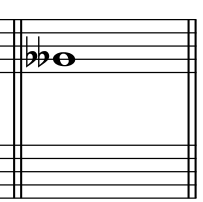
F# harmonic minor

Exercise 11: Minor scale identification. Based on the given pitches, determine the tonic and type(s) of minor scale. Begin by arranging the pitches into stepwise patterns.

A.  B. 

C.  D. 

Exercise 12: Enharmonic pitches. Convert each given pitch to its enharmonic form (avoid double sharps and flats).

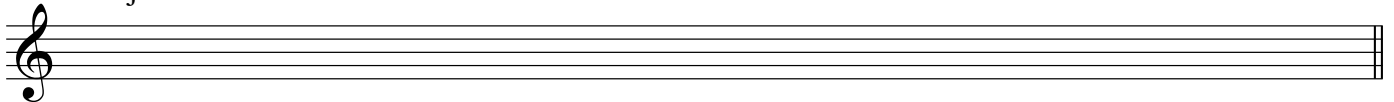
A.  B.  C.  D.  E.  F.  G.  H. 

Exercise 13: Writing wildly misspelled major scales. Notate the following scales using as many enharmonic equivalents as possible, then notate the scale correctly: D major, F major, A melodic minor, E harmonic minor. The given example, beginning with B<sup>#</sup>-D-F<sup>b</sup>, is actually the opening of a C major scale (C-D-E ...).

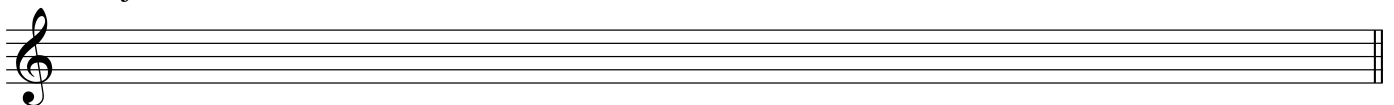
C Major



D Major

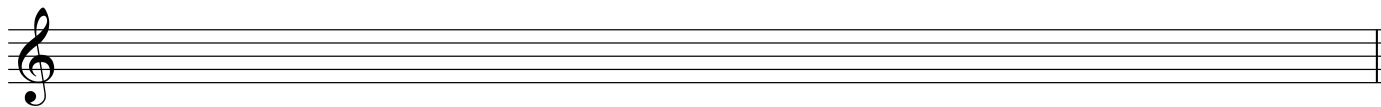


F Major

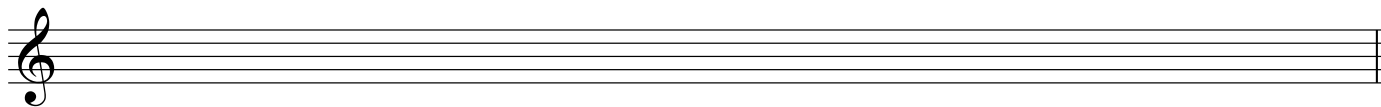


## Exercise 13: Writing wildly misspelled major scales. (Continued)

A melodic minor



E harmonic minor



## Exercise 14: Notate the key signatures for the following major and minor scales.

D Major   B $\flat$  Major   A Major   E $\flat$  Major   A minor   D $\flat$  Major   E Major   F $\sharp$  minor

## Exercise 15: The following key signatures are incorrect in terms of the given keys and general notational practice. Rewrite each key signature correctly.

A.      B.      C.      D.      E.      F.      G.      H.

B $\flat$  Major   D Major   F Major   E minor      F minor      C $\sharp$  minor      D minor      D $\flat$  Major

## Exercise 16: Ledger lines. Identify each of the pitches with its letter name and registral number, then transpose each pitch up or down one octave, as indicated.

A.  $\uparrow$     B.  $\downarrow$     C.  $\uparrow$     D.  $\downarrow$     E.  $\uparrow$     F.  $\uparrow$     G.  $\downarrow$     H.  $\uparrow$     I.  $\uparrow$     J.  $\downarrow$

Exercise 17: Identify each of the following intervals using both generic and specific labels.

A.      B.      C.      D.      E.      F.      G.      H.      I.

J.      K.      L.      M.      N.      O.      P.      Q.

Exercise 18: Notate each of the required major, minor, and perfect intervals above or below the given pitch, as indicated by the direction of the accompanying arrow.

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

P4↑   P5↓   M2↑   M6↑   M3↓   m7↑   M7↑   P5↓   m7↑   m3↓   M7↓   M6↑   M6↓   P5↑

Exercise 19: Circle the major thirds and sixths, the minor sevenths, and the diminished fifths, sevenths, and fourths, as indicated in the examples below.

Circle M3rds

Circle M6ths

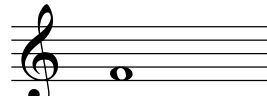
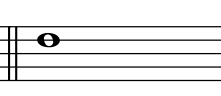
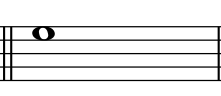
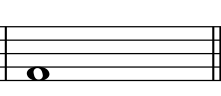
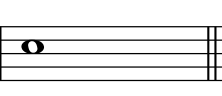
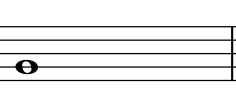
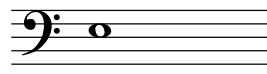
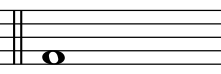
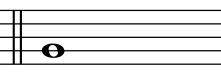
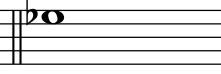
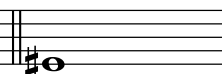
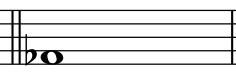
Circle m7ths

Circle dim. 5ths

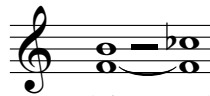
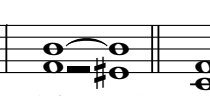






Circle dim. 7ths

Circle dim. 4ths

Exercise 20: Notate each of the required major, minor, perfect, augmented, and diminished intervals above or below the given pitch, as indicated by the direction of the accompanying arrow.

A.	B.	C.	D.	E.	F.
					
A5↑	A2↑	d5↓	m7↑	d7↓	A6↑
G.	H.	I.	J.	K.	L.
					
A2↑	d7↑	d5↑	M6↓	d7↑	A4↑

Exercise 21: Identify each of the given intervals, then, maintaining the tied note, renotate the interval using an enharmonic pitch. Label the new interval.

A.	B.	C.	D.	E.	F.	G.	H.
							
A4 = D5	A4 = D5						



Exercise 22: Identify each of the circled intervals in J.C. Bach's Sinfonia in E♭ Major.

The image shows a musical score for J.C. Bach's Sinfonia in E♭ Major, arranged for violin, flute, and piano. The score is divided into three systems. The first system contains measures 1 through 10. The second system contains measures 11 through 16. The third system contains measures 17 through 22. Sixteen specific intervals are circled and numbered for identification:

- 1: Violin, measure 1, circled interval between G4 and A4.
- 2: Bassoon, measure 1, circled interval between G2 and A2.
- 3: Piano, measure 1, circled interval between G2 and A2.
- 4: Violin, measure 4, circled interval between G4 and A4.
- 5: Violin, measure 5, circled interval between G4 and A4.
- 6: Flute, measure 6, circled interval between G4 and A4.
- 7: Violin, measure 7, circled interval between G4 and A4.
- 8: Flute, measure 8, circled interval between G4 and A4.
- 9: Piano, measure 9, circled interval between G2 and A2.
- 10: Piano, measure 10, circled interval between G2 and A2.
- 11: Flute, measure 11, circled interval between G4 and A4.
- 12: Bassoon, measure 12, circled interval between G2 and A2.
- 13: Violin, measure 13, circled interval between G4 and A4.
- 14: Flute, measure 14, circled interval between G4 and A4.
- 15: Flute, measure 15, circled interval between G4 and A4.
- 16: Bassoon, measure 16, circled interval between G2 and A2.

- |          |          |          |           |           |
|----------|----------|----------|-----------|-----------|
| 1. _____ | 4. _____ | 7. _____ | 10. _____ | 13. _____ |
| 2. _____ | 5. _____ | 8. _____ | 11. _____ | 14. _____ |
| 3. _____ | 6. _____ | 9. _____ | 12. _____ | 15. _____ |
|          |          |          |           | 16. _____ |

