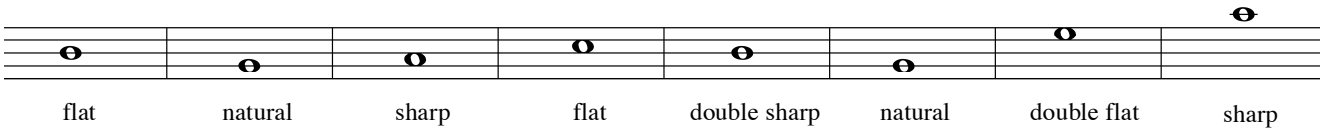
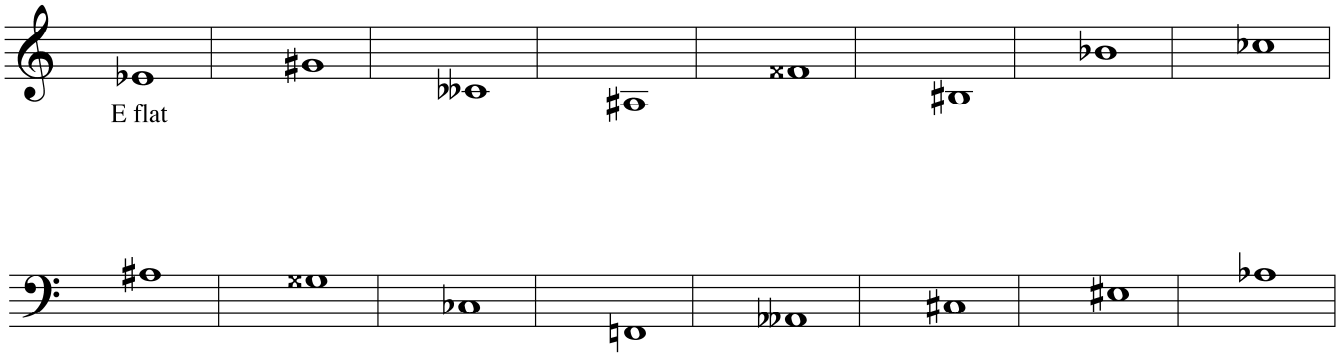
PRACTICE EXERCISES

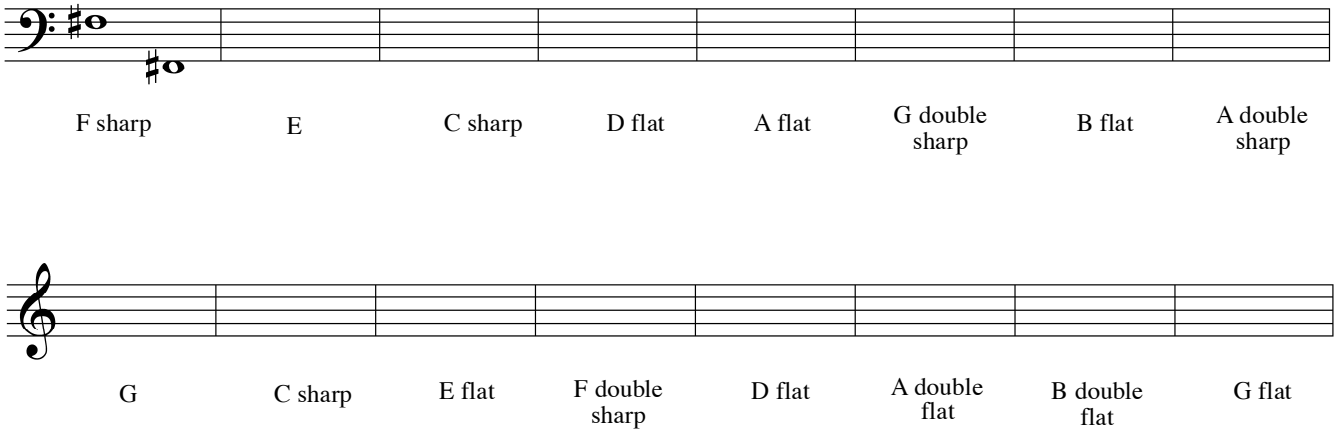
Write the indicated accidental to the left of the note:



Write the note names:



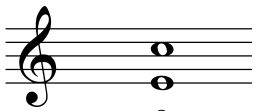
Write the note in two different registers, using ledger lines when necessary (there may be more than one solution):



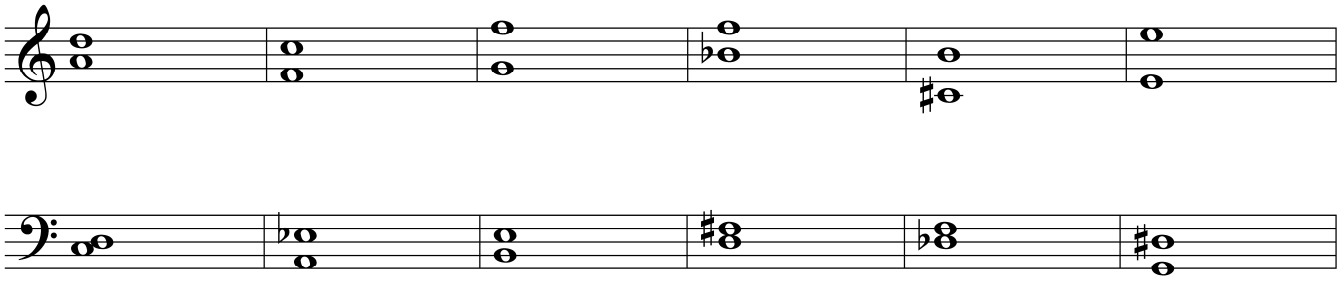
COUNTING HALF STEPS

Write the number of half steps between the two written notes. Use a keyboard or a keyboard diagram for help:

Example:

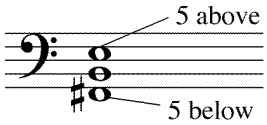


8

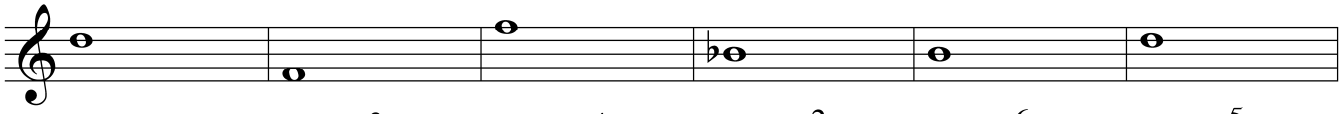


Now write the note that is the indicated number of half steps both above and below the note provided (it is OK to write the notes to the right for the sake of space):

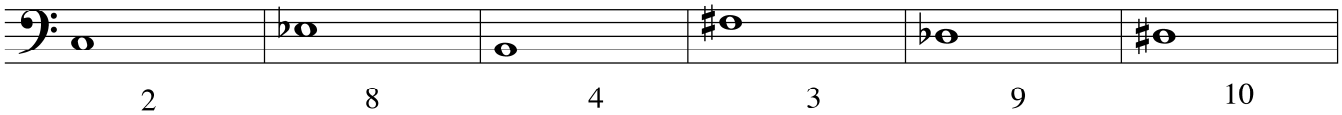
Example:



5



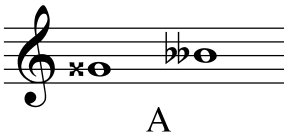
5 3 4 2 6 5



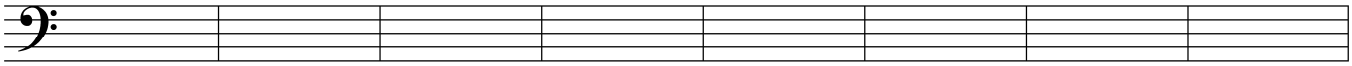
2 8 4 3 9 10

EXERCISES: ENHARMONIC EQUIVALENCY

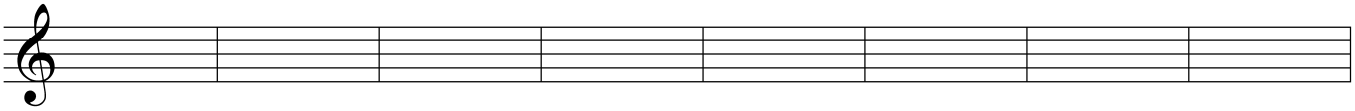
On the staff, write an enharmonic spelling for the note provided. There will usually be two answers. Feel free to use ledger lines:

Example: 

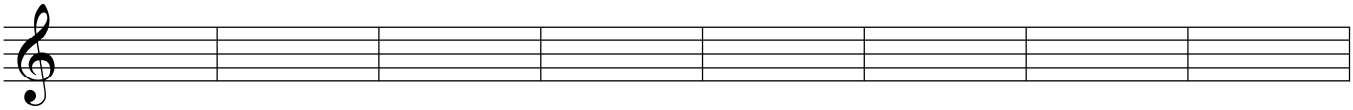
A



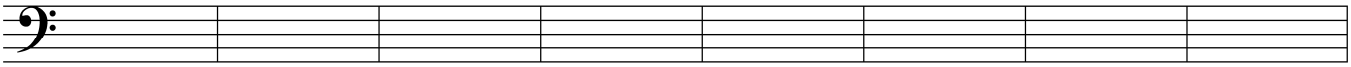
A C E G B D F E♭



E♭ F D B G E C A



C♯ B♭ G♭ D♯ F♭ B♯ A𝄪 D♭



D♭ A𝄫 B♯ F♭ D♯ G♭ B♭ C♯

NOTE VALUE PRACTICE

Fill in the blanks: Examples:  = 4 eighth notes **or** 4 = 1 half note

 = _____ sixteenth notes

_____  = 1 whole note

 = _____ eighth notes

_____  = 2 sixteenth notes

 = _____ eighth notes

_____ = 2 whole notes

 = _____ sixteenth notes

_____  = 2 quarter notes

 = _____ quarter notes

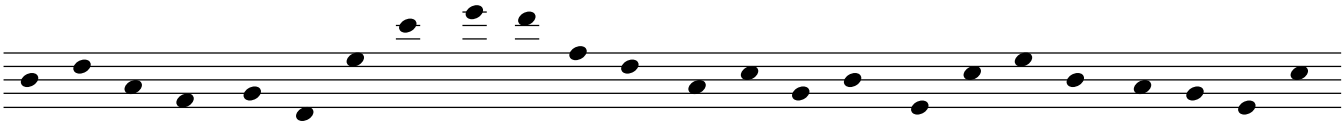
_____  = 4 eighth notes

 = _____ half notes

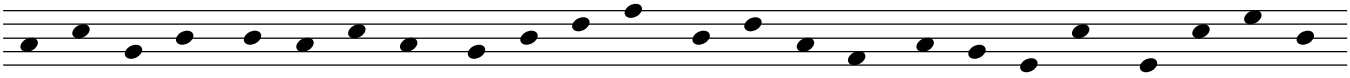
_____ = 2 quarter notes

STEM AND BEAMING PRACTICE

Add quarter note stems to the notes below following the rules about direction and length:



Add eighth and sixteenth stems:



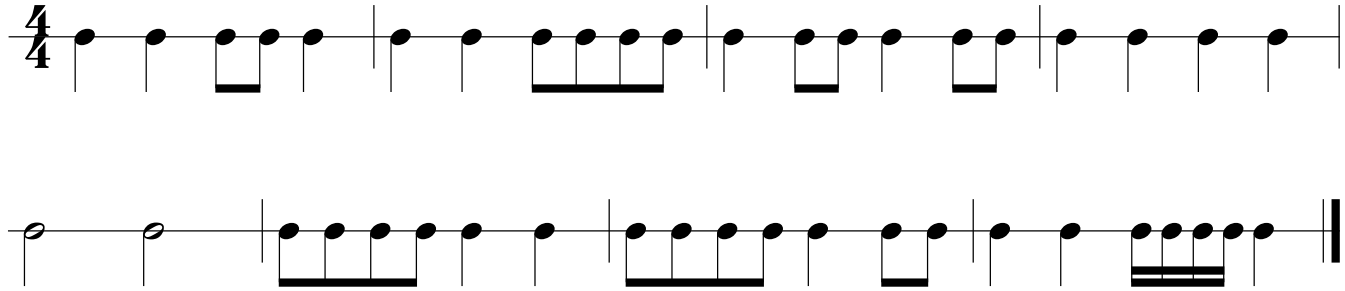
Now copy the notes from the staff above, or make up your own notes, and group them by twos, threes, or fours. Then beam them according to all the beaming rules:

RHYTHM EXERCISES 1

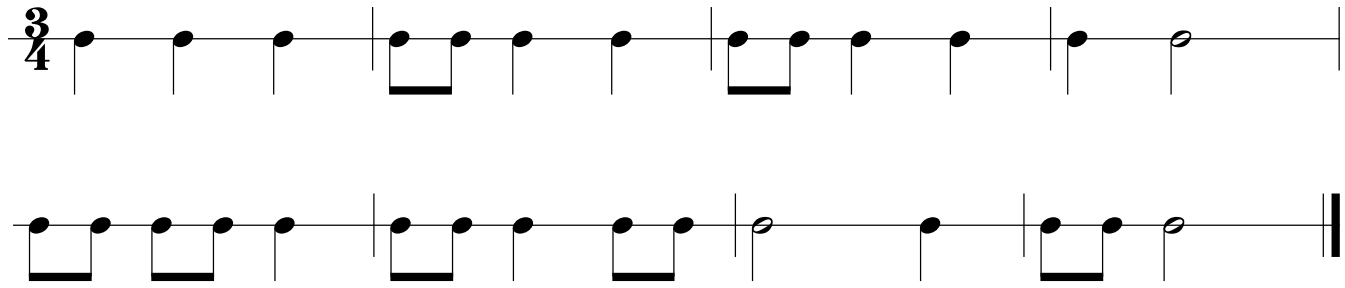
Practice with counting and *Tas*.

Remember to maintain a steady pulse.

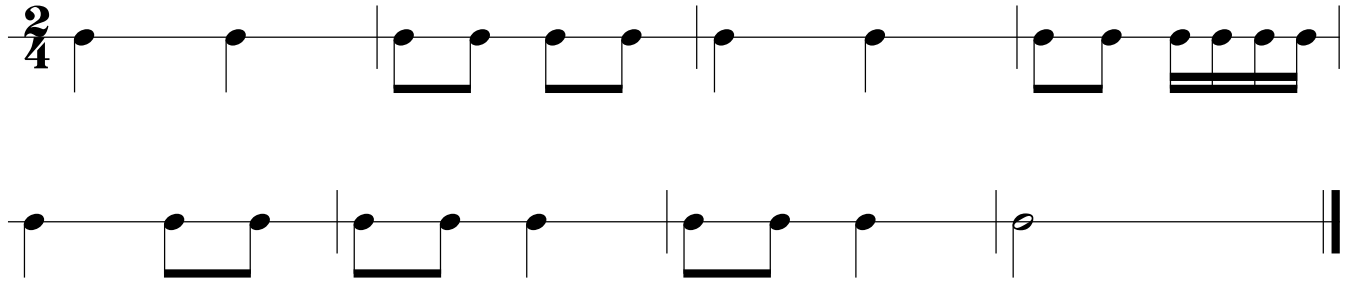
1



2



3

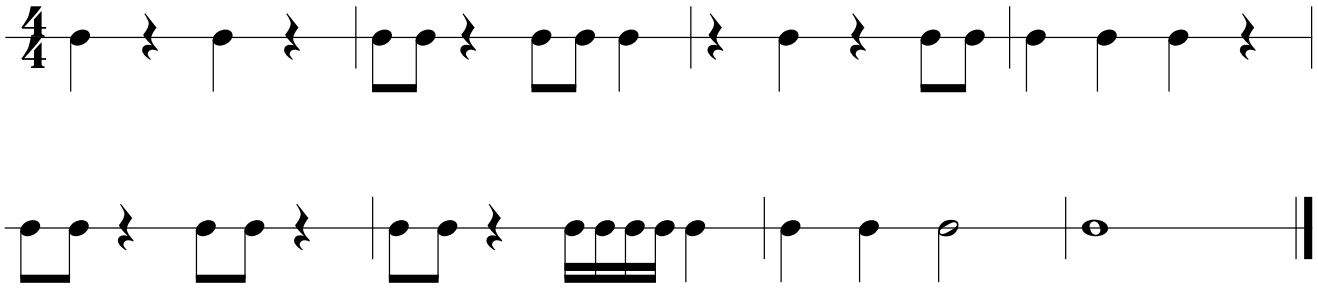


RHYTHM EXERCISES 2

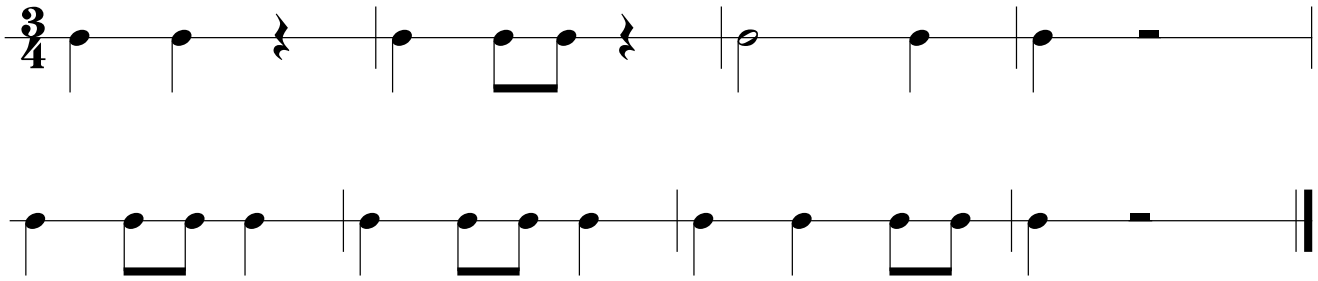
Practice with counting and *Tas*.

Remember to maintain a steady pulse.

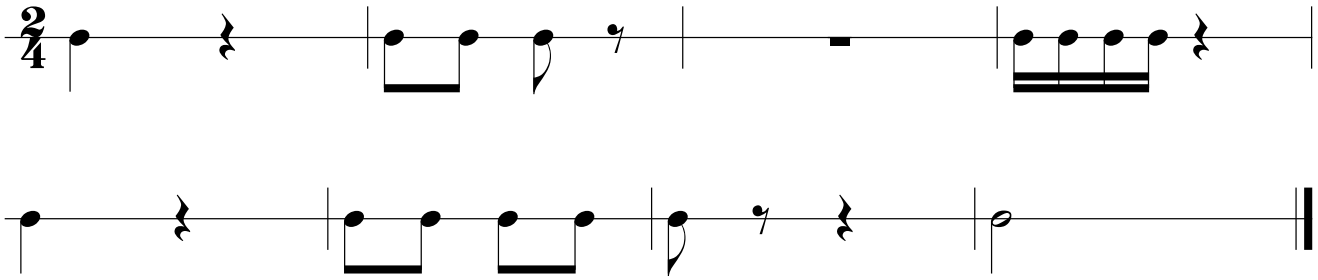
1



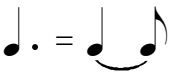
2



3



NOTE VALUE PRACTICE II

4  = 3 half notes or  = 3 quarter notes or 

____  = 1 dotted quarter note

 = ____ sixteenth notes

____  = 3 quarter notes

 = ____ eighth rests

____  = 9 eighth rests

 = ____ eighth notes

____  = 6 half notes

 = ____ half notes

____  = 1 dotted half note

____ = 6 sixteenth rests

____  = 2 dotted eighth rests

____ = 6 sixteenth notes

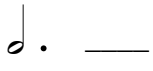
____  = 6 quarter notes

____ = 1 dotted half note

____  = a dotted whole note

____ = 3 sixteenth rests

Assuming the quarter note gets the beat, write the number of beats for each example:

 ____

 ____

 ____

 ____

 ____

 ____

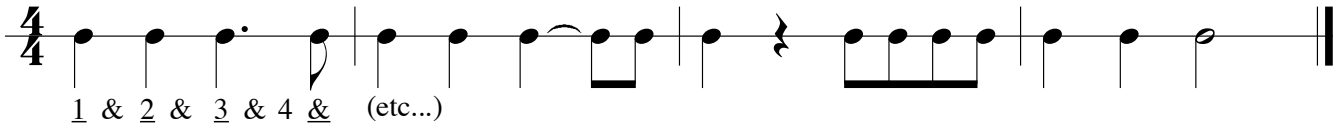
 ____

 ____

RHYTHM EXERCISE 3

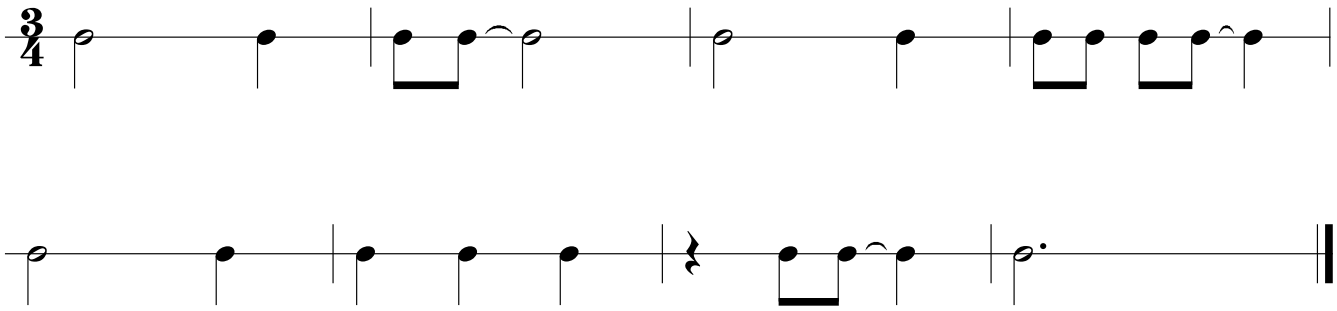
(You may want to write in the "down" and "up" beats as I've done in the first example)

1

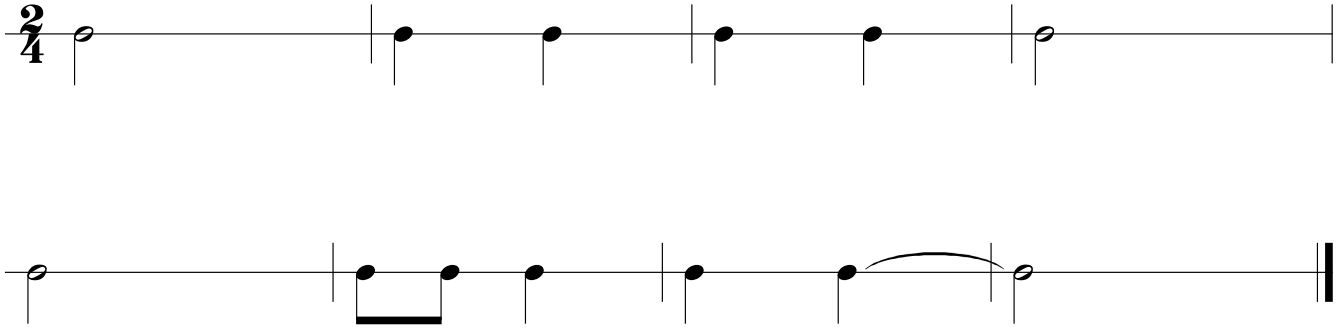


(I've underlined the "attack")

2

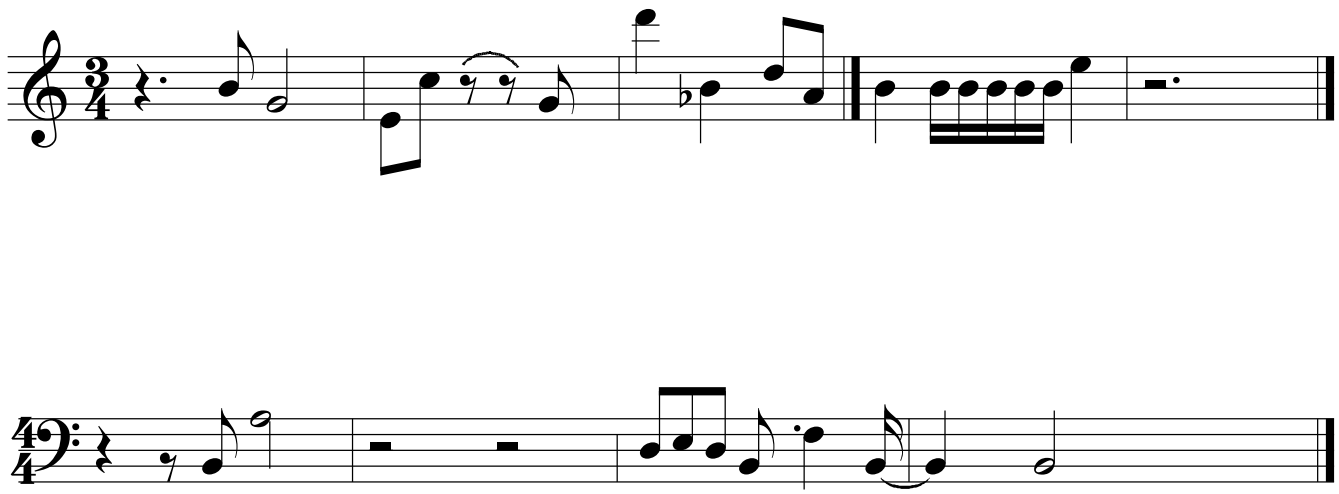


3

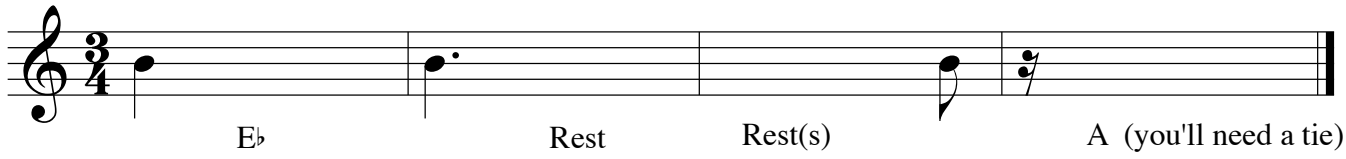


CUMULATIVE EXERCISES

Find all the errors



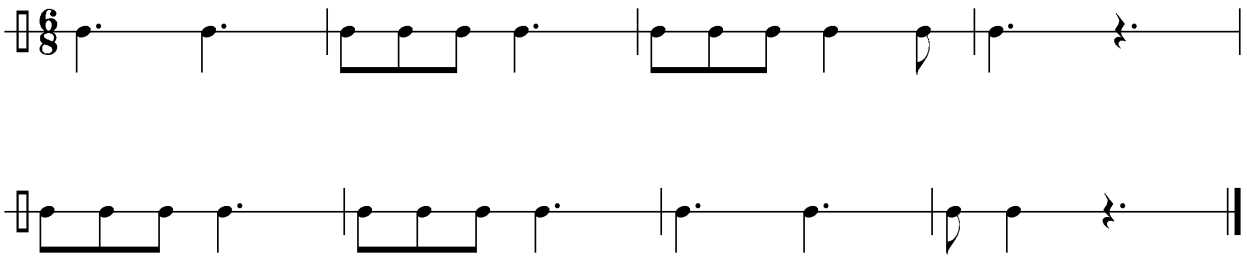
Add the proper note or rest value as requested to complete the measure



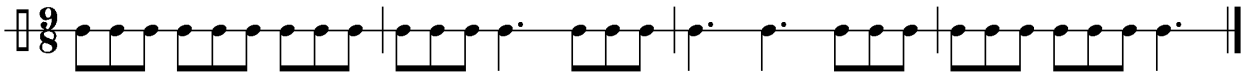
COMPOUND METER & SYNCOPATION PRACTICE

Compound

1

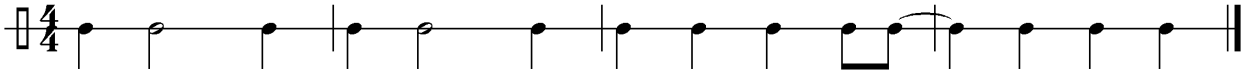


2

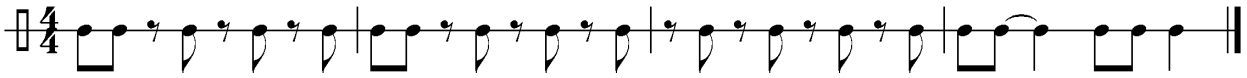


Syncopation

3



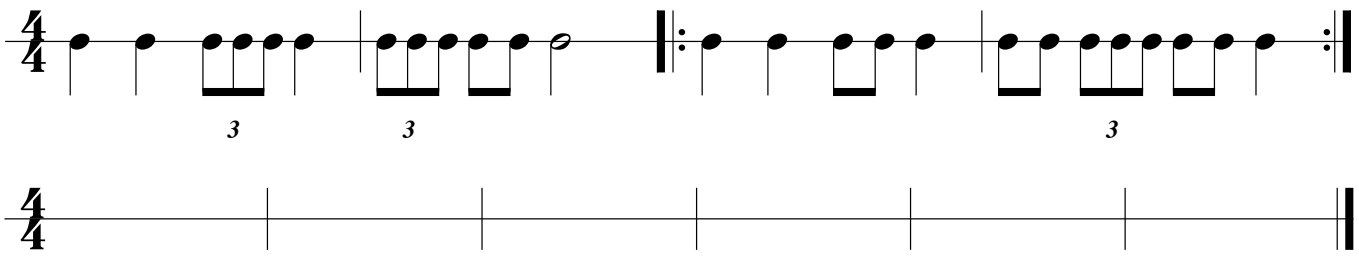
4



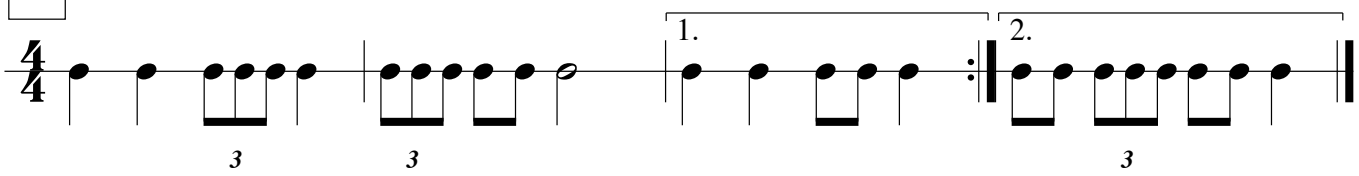
ECONOMICAL DEVICES EXERCISES

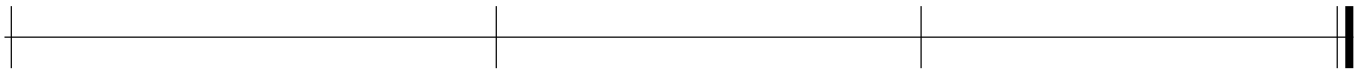
In the empty staves provided, write out each example as it would appear without the repeat symbol/device.

1

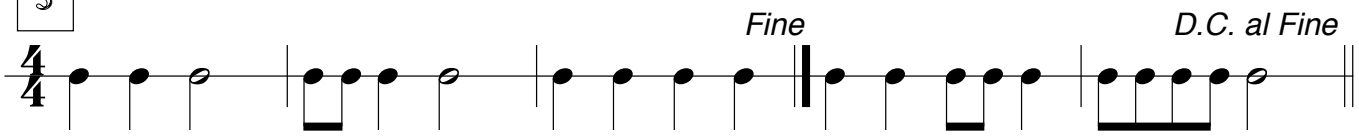


2



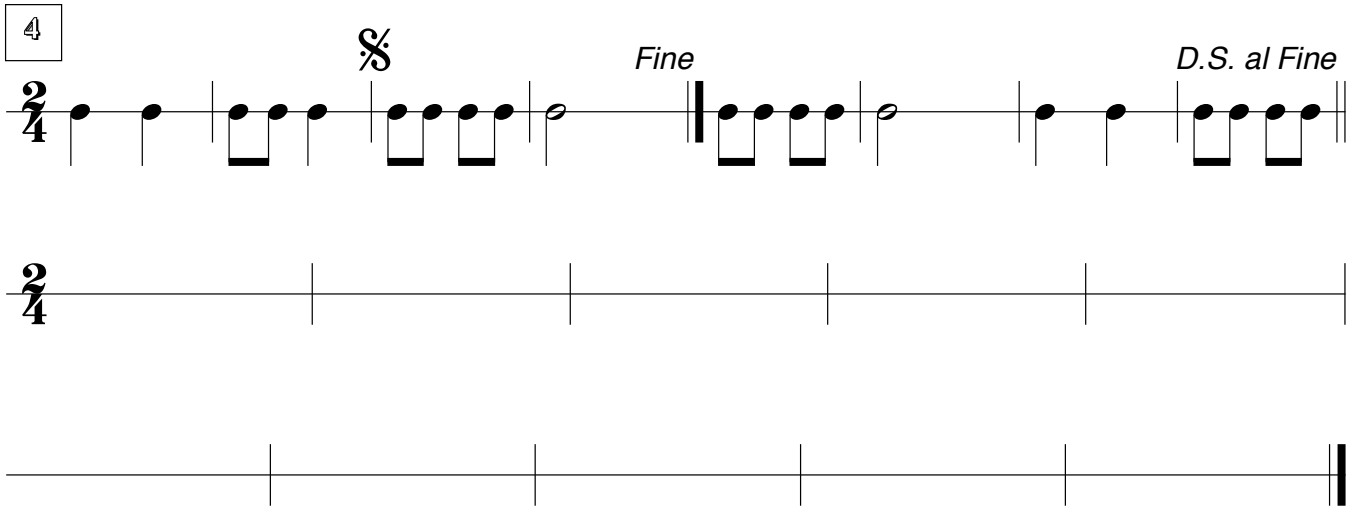


3

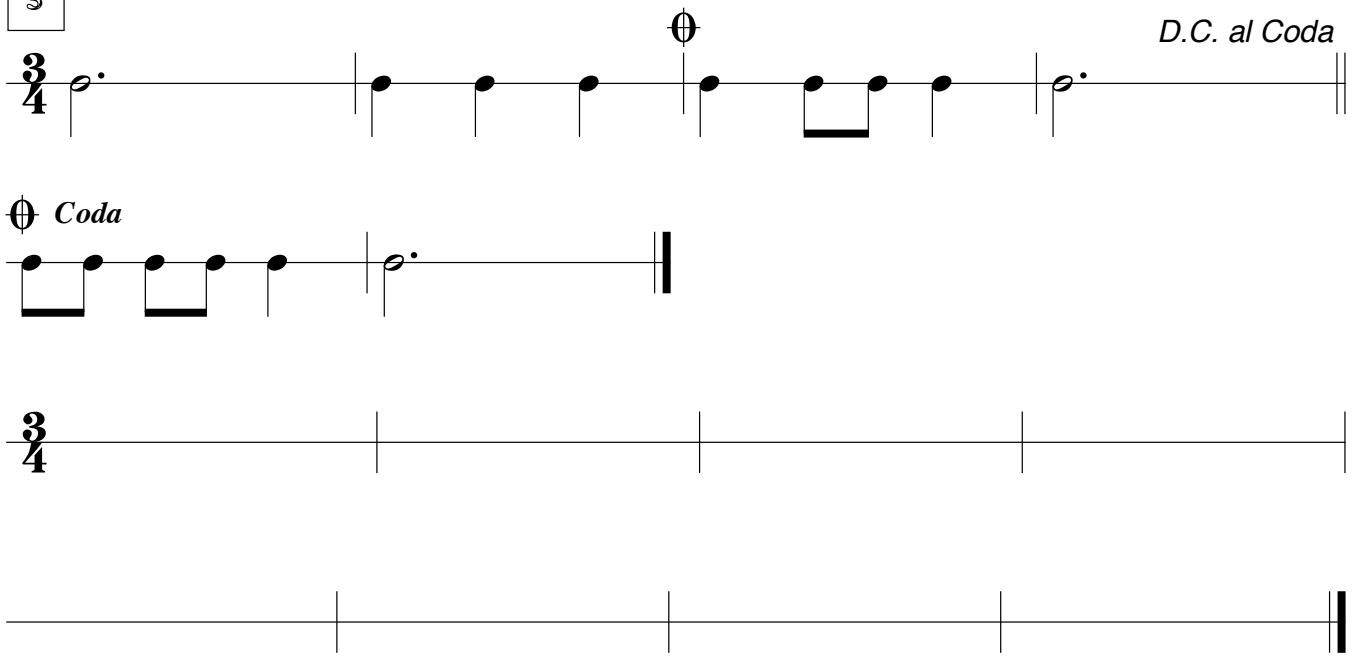


ECONOMICAL DEVICES EXERCISES CONT'D

4

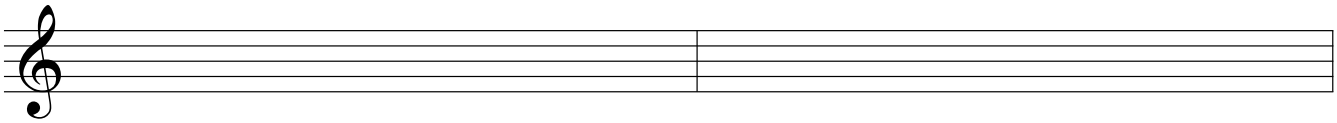


5

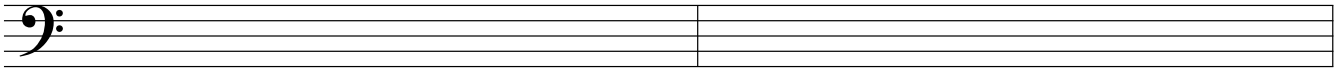


SCALE EXERCISES

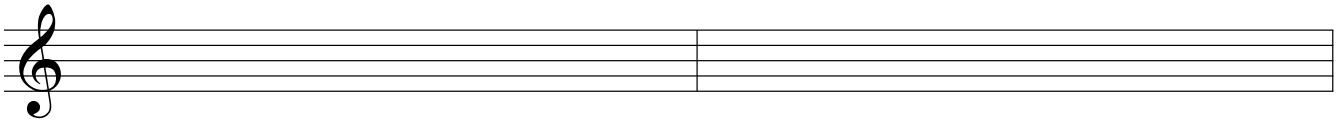
Write ascending, then descending major scales starting from the given notes.
Remember to follow the WWHWWWH pattern and to use accidentals where appropriate.



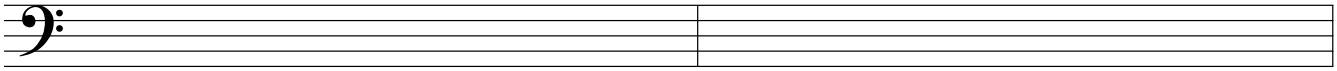
A MAJOR



E♭ MAJOR



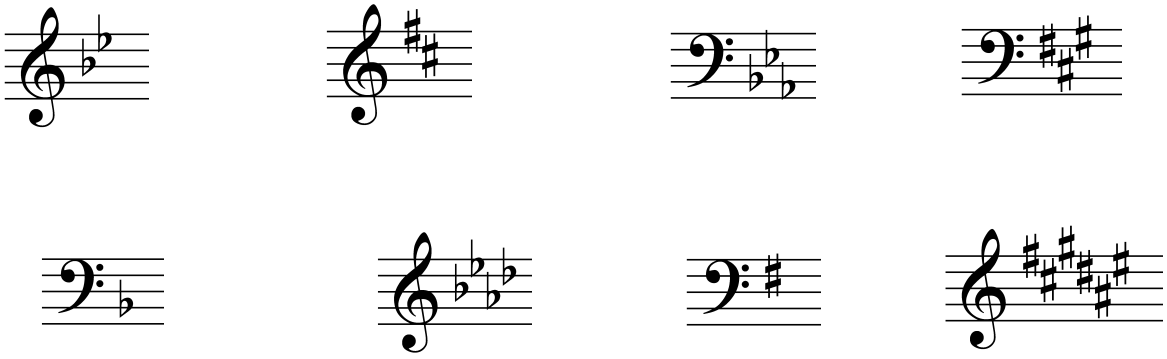
E MAJOR



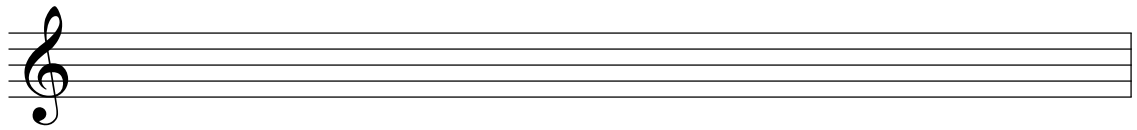
F MAJOR

KEY SIGNATURE EXERCISES

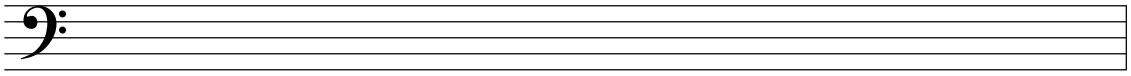
1. Name the key:



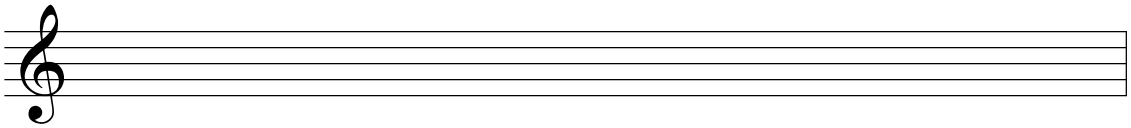
2. Using key signatures, write the following ascending major scales:



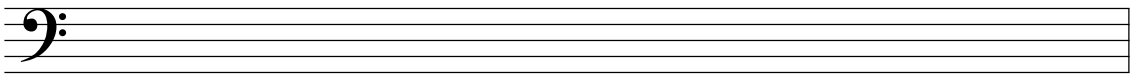
A MAJOR



D MAJOR



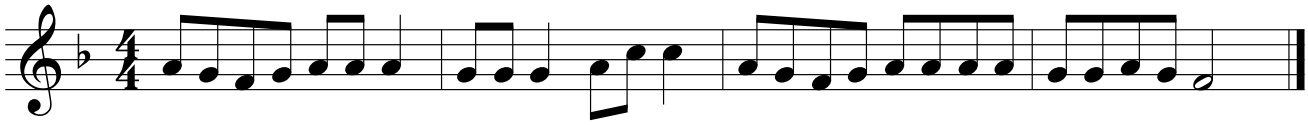
B♭ MAJOR



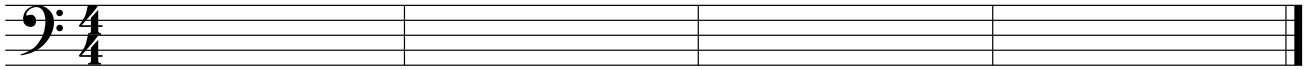
E♭ MAJOR

TRANSPOSITION EXERCISES

This melody is in the key of F Major. Transpose it into the following keys using the appropriate key signature. (Can you name the tune?)



F MAJOR

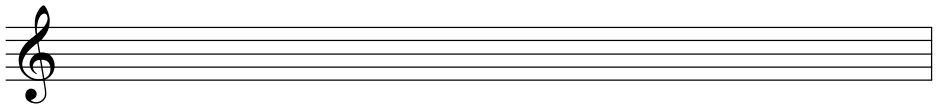


B♭ MAJOR

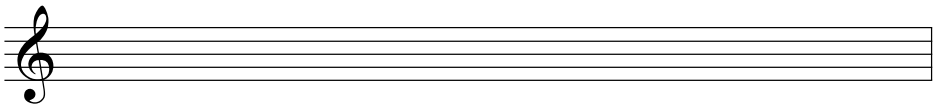
G MAJOR

MINOR SCALE EXERCISES

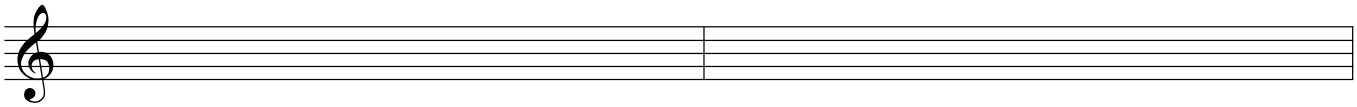
Using a key signature, write the specific type of minor scale below Remember that a minor scale key signature comes from its relative major key signature.



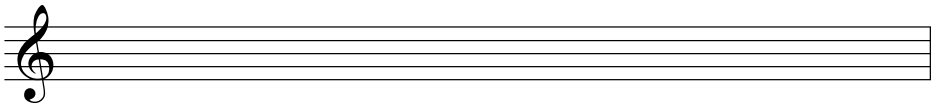
C NATURAL MINOR



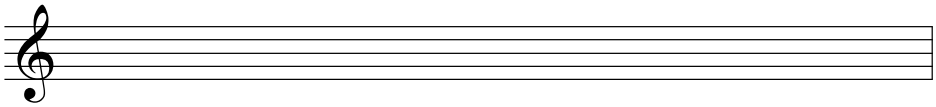
C HARMONIC MINOR



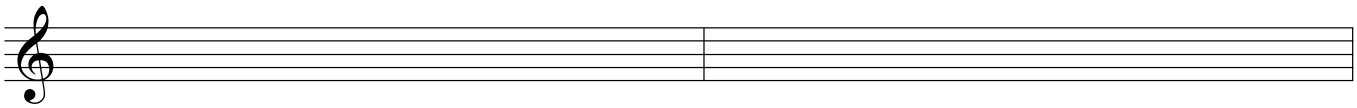
C MELODIC MINOR (ascending and descending)



F HARMONIC MINOR



F NATURAL MINOR



F MELODIC MINOR (ascending and descending)

SUMMARY ASSIGNMENT FOR:
SCALES, KEY SIGNATURES AND THE CIRCLE OF FIFTHS

On staff paper:

Pick two major keys:
- One that uses flats and whose tonic is a flat note, such as: Bb, Db, Eb, Gb, Ab
- One that uses sharps, such as: G, A, B, C#, D, E, F#

Write:
- The key signature for each key, in treble and bass clefs
- The key names and their key signatures for the keys that are one key away in the circle of fifths and fourths (i.e. clockwise and counter clockwise) in treble and bass clefs

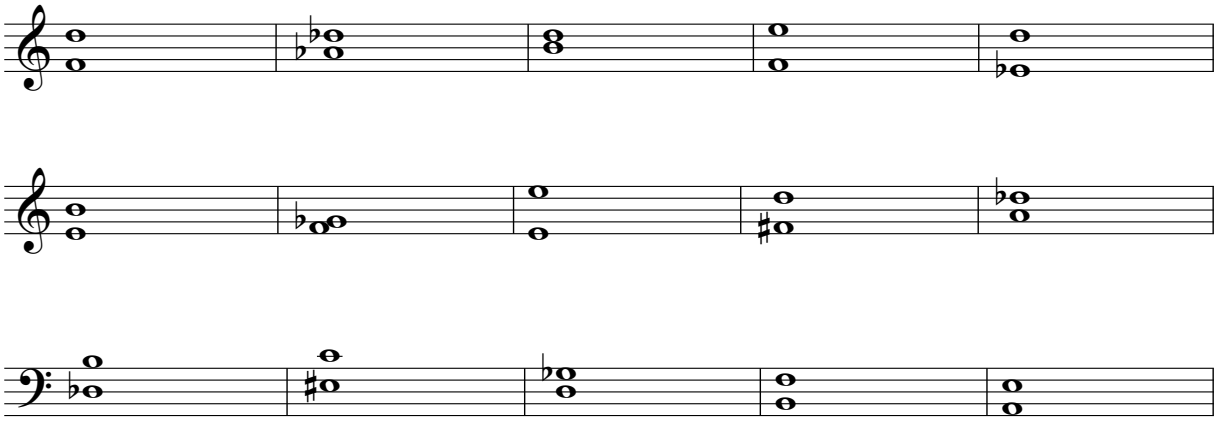
Write out the scales without key signatures (i.e. putting in each accidental where appropriate) in treble and bass clefs:
- For each original key, write out that major scale
- Write out the relative minors for each of the two original major keys
- Write out the harmonic and melodic forms of the two relative minor keys

For all the above scales, write the notes as whole notes, but do not worry about time signatures or bar lines (as represented in earlier pages).

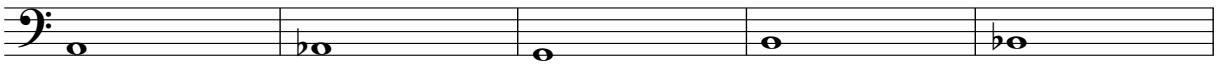
Label everything very clearly and space things out as much as you need to on the page(s). Copy the format used in the examples on the preceding pages. Imagine that someone else (a performer) could be reading this and that you might not be on hand to answer any questions about which notes you want "played." For example, you would not want a performer to look at you score and not be able to determine if a note is a G or an A because it is not perfectly centered on that particular line or space, or because the note head is too big and it overlaps on a line and a space.

INTERVAL EXERCISES

Name the interval:

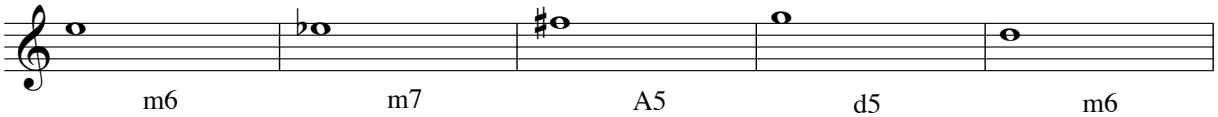


Write the interval above the indicated note:

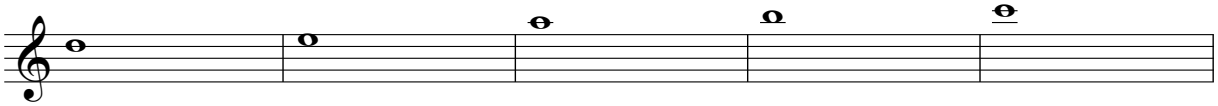


P4 m3 m7 M7 A4

Write the interval below the indicated note:

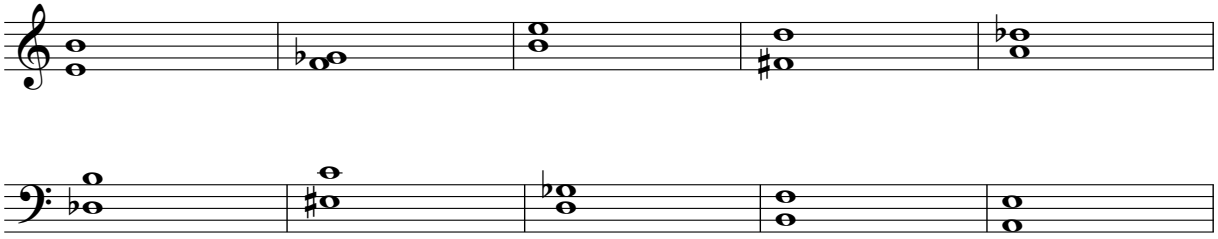


m6 m7 A5 d5 m6



P5 P8 M6 M2 m2

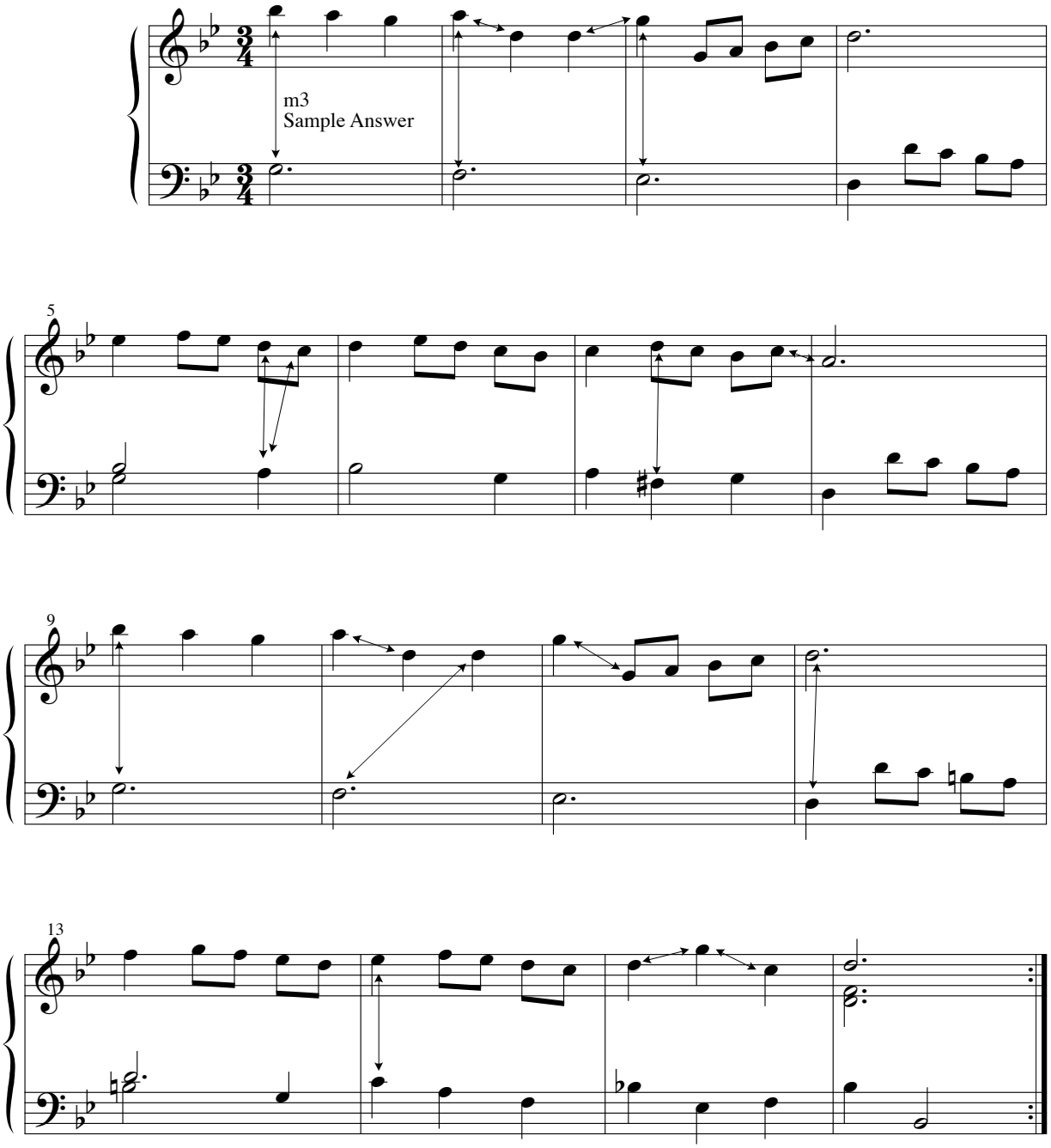
Invert these intervals (either direction) and name the inversion:



FINDING INTERVALS IN A PIECE EXERCISES

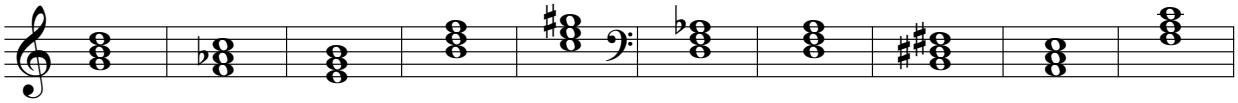
MINUET
IN G MINOR

J.S.Bach
BWV Anh. 115

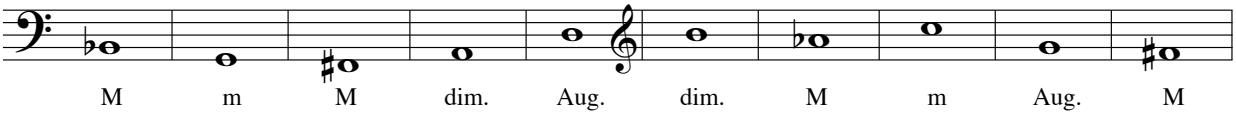


TRIAD EXERCISES I

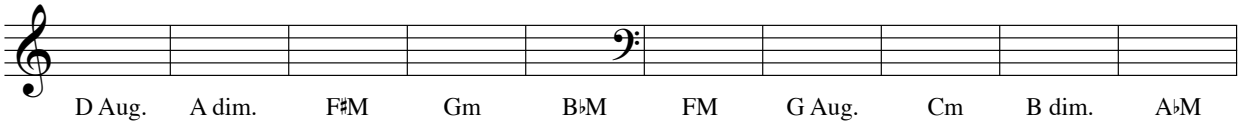
Indicate whether the following triads are
major (M), minor (m), augmented (Aug.), or diminished (dim.):



Complete the triad as indicated. The bottom note is provided:

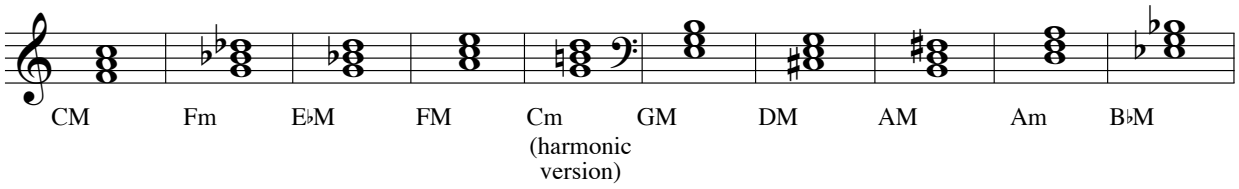


Write the following triads:

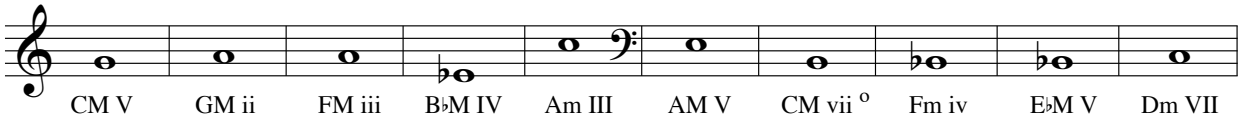


TRIADS EXERCISES II

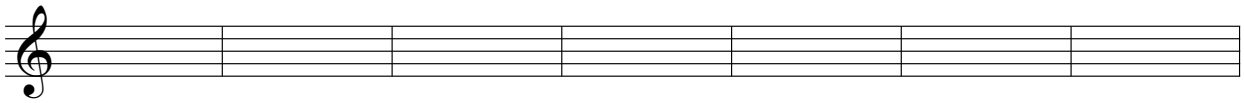
Below a triad is provided.
Write the corresponding Roman numeral according to the given key:



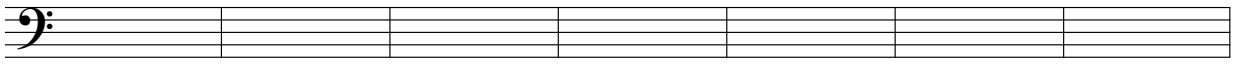
Complete the triad above the given note according to the key and Roman numeral provided:



Harmonize (write the diatonic triads for) the B flat major scale.
Use one measure per triad and DO NOT use a key signature:

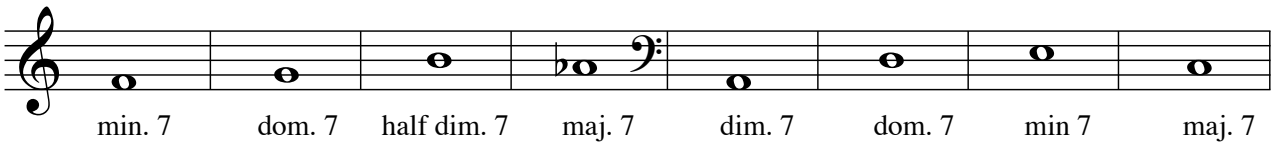


Harmonize the D minor scale.
Use one measure per triad and DO NOT use a key signature.
Assume that the 5th chord comes from the Harmonic minor mode:

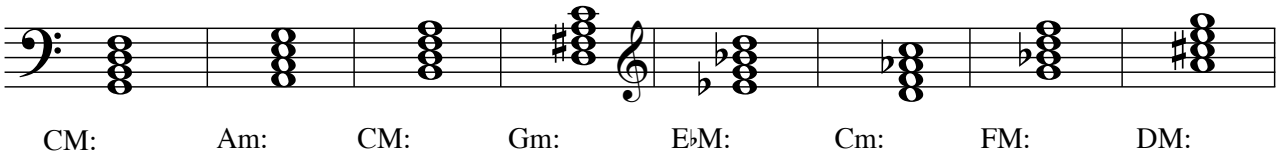


7TH CHORDS EXERCISES

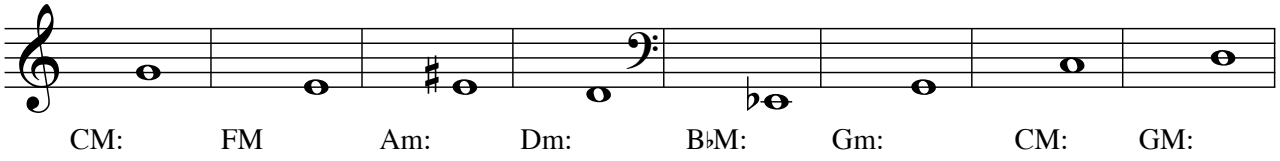
Given the root, complete the indicated 7th chord:



Analyze the following 7th chords in terms of the provided key:

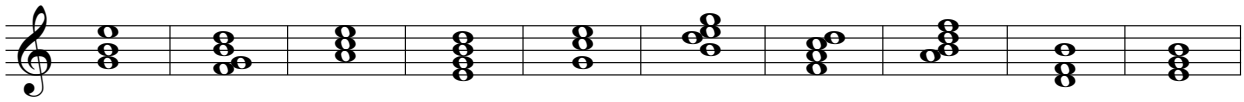


Given the key and root, complete the 7th chord and provide its roman numeral:

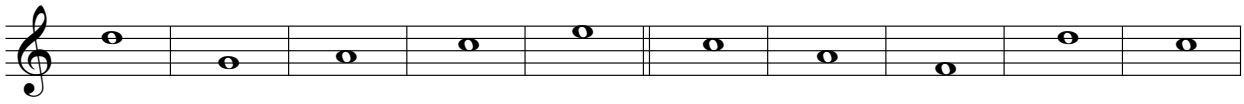


CHORD INVERSION EXERCISES

Name the inversion (R, 1st, 2nd, 3rd):



The root of the triad is given. Fill in the remaining notes according to the indicated inversion:

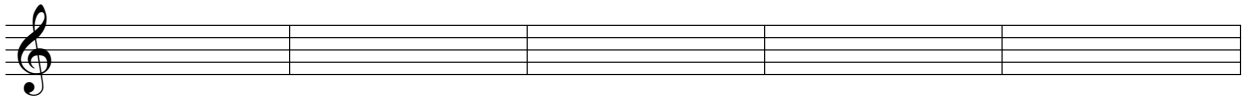


1st 2nd R 1st 2nd

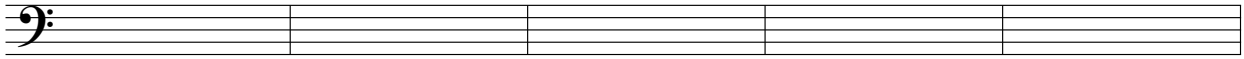
Same thing, but for 7th chords:

3rd 2nd R 1st 2nd

In the key of CM, spell the following chords with their indicated inversions:

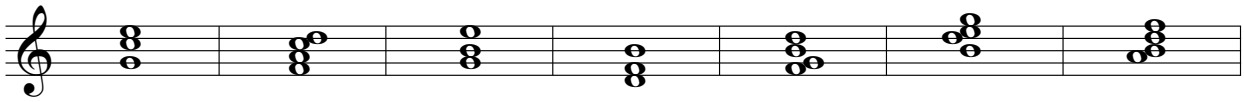


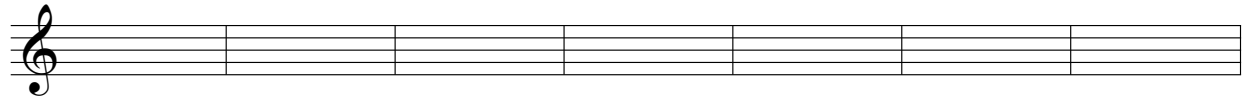
I 1st ii R IVM^{7}R vii° 1st V 2nd



IM^{7} iii 2nd V^{7}R vi 3rd IV 2nd

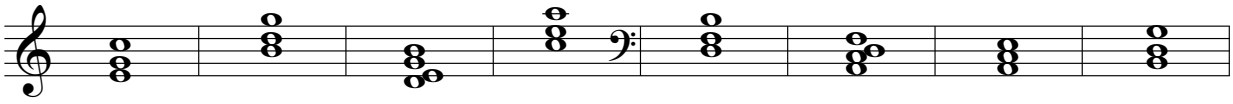
Rewrite the following inverted chords on the bottom staff so that they are in root position:



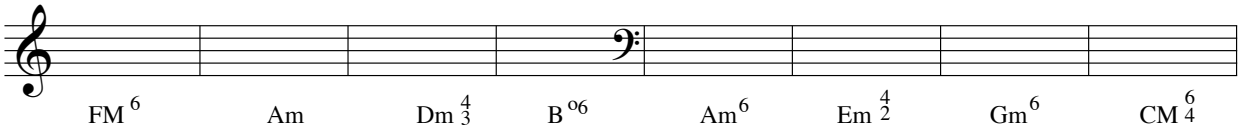


FIGURED BASS EXERCISES

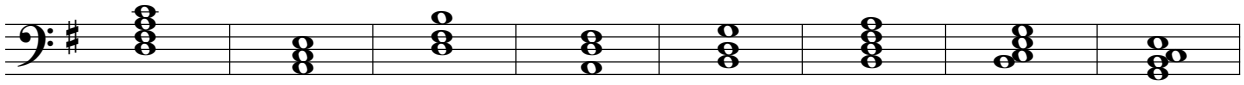
Given the chord, write its name, quality and figured bass:



Given the figured bass, spell the chord:

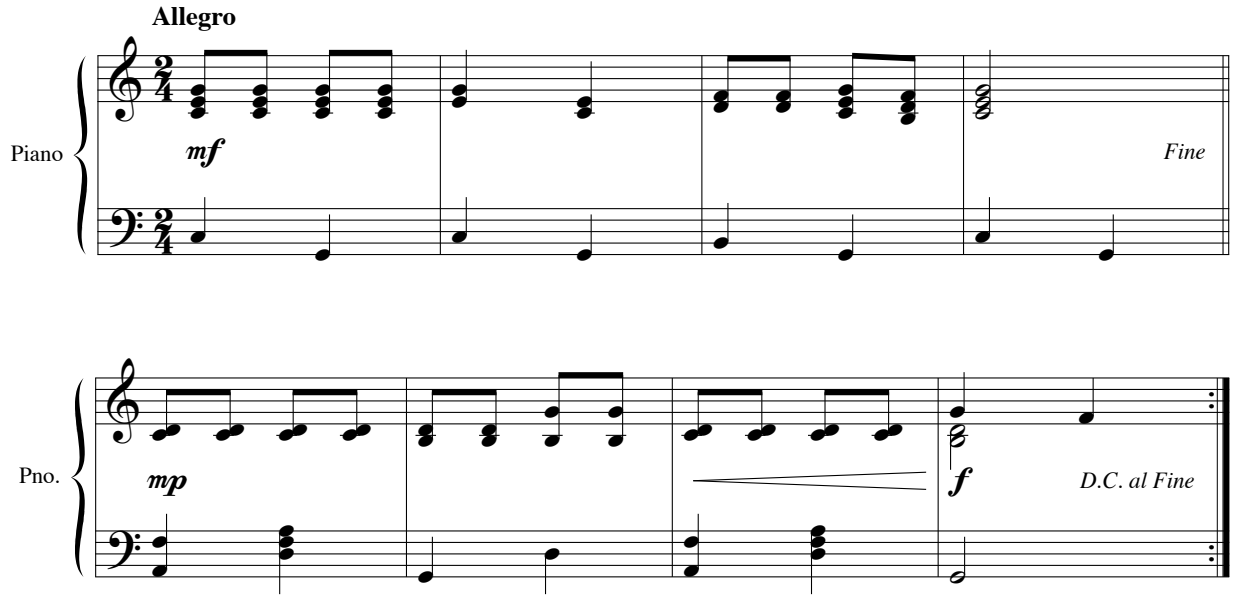


In the key of GM, analyze the given chords in terms of their Roman numeral, quality and figured bass:

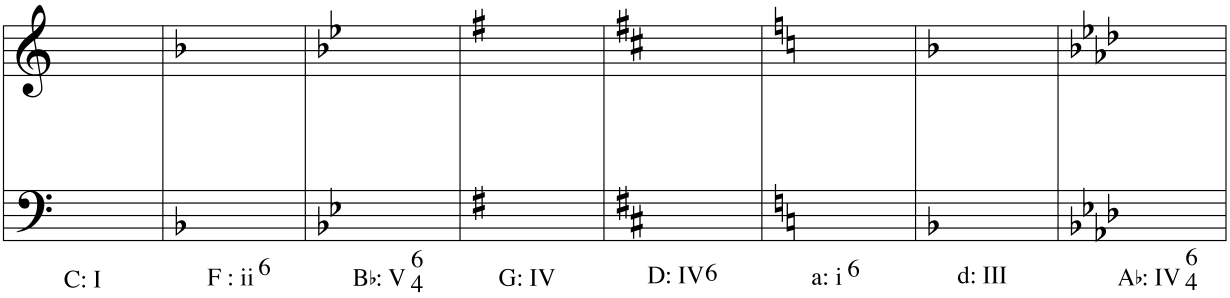


APPLIED FIGURED BASS/INVERSIONS EXERCISES

Analyze the following piano piece in terms of its figured bass:



Spell the triad according to its key and inversion. Use four notes (two in the bass, two in the treble) so that one note in the triad will be doubled, and so that the voicing will be wide enough for the top note to be more than an octave away from the bass note:



CADENCE, PHRASE, PERIOD EXERCISE

Write a four-phrase period with the order of cadences as follows:

1st phrase: Plagal cadence
2nd phrase: Half cadence
3rd phrase: Deceptive cadence
4th phrase: Authentic cadence

These phrases will just be harmonic progressions without any melody, so just write the chords and the analysis on one staff. Mark the cadences and use chord inversions where appropriate. (You may not need all four staff systems).

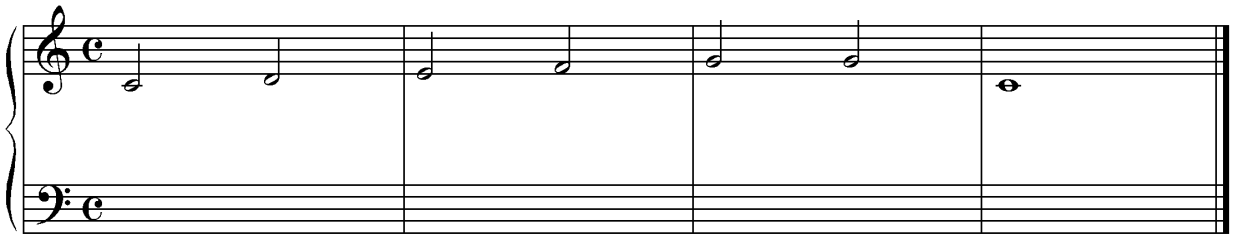
MELODY EXERCISES

Write four melodies of no more than four measures each. Make two in a major key and two in a minor key. Remember to use the leading tone (raised 7th scale degree) in the minor mode if you end going from scale degree 7 to scale degree 1.

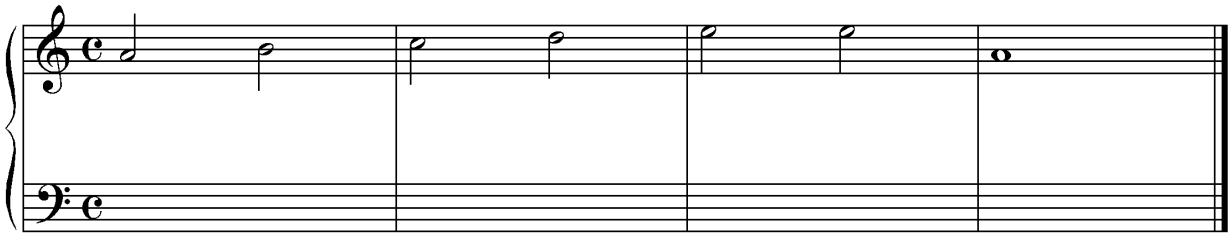
MELODY HARMONIZATION EXERCISE

Add chords to these simple melody lines so that each note is a chord tone. Hint: a "typical" approach to harmonizing will have you start and end on the tonic. Also, think about what kind of cadence will fit with the last two notes of each line. Write the chords in the bass clef and also provide a Roman numeral analysis.

Key of C major:

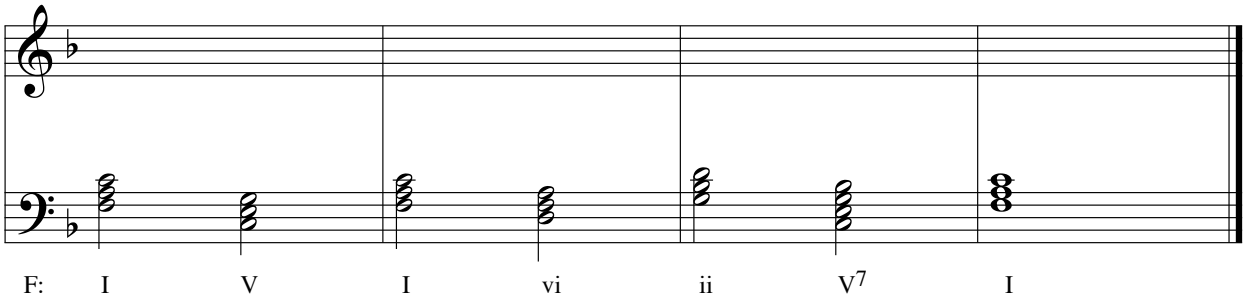


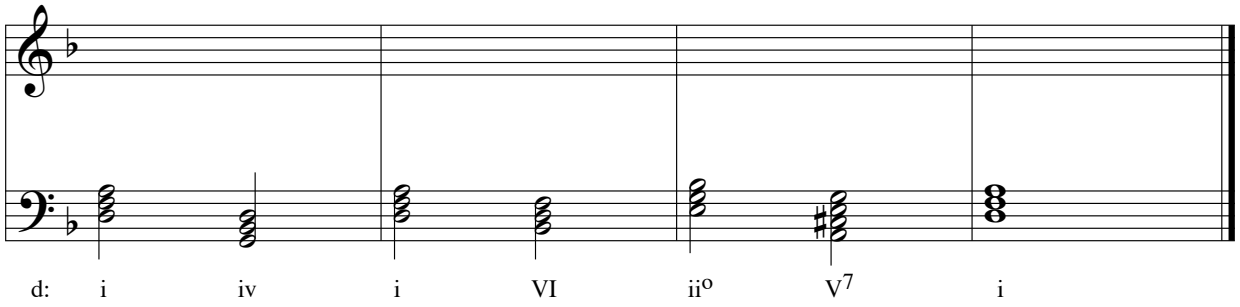
Key of A minor:



CHORD TONES EXERCISE

Write melodies for these two chord progressions ***using only chord tones***. For the minor progression, remember that the V chord (and possibly the vii^{o} chord) is made with a raised 7th (leading tone). The melody must also reflect that change if the 7th note in the scale/key is used over those harmonies.





While using only chord tones in a melody "works" in terms of fulfilling the basic rules of melodic writing, it is still rather simple because of the cord-tone limitation. For this combination to more accurately represent something typical of the classical style, we need to incorporate the embellishing features of non-chord tones as well. There are many kinds of non-chord tones…

COMBINING MELODY AND HARMONY EXERCISE

Here are the same two chord progressions as on the chord tones exercise page. Write melodies that incorporate all chord and non-chord tone possibilities. Include an analysis of all the non-chord tones.

Hint: while it is important to embrace all the "rules", use your ear to guide you as well. You may want to write a line that you think "sounds" good, and then analyze it to see how it adheres to the traditional aesthetic ideals. If there are any "errors", try just fixing those spots rather than rewriting the whole thing.