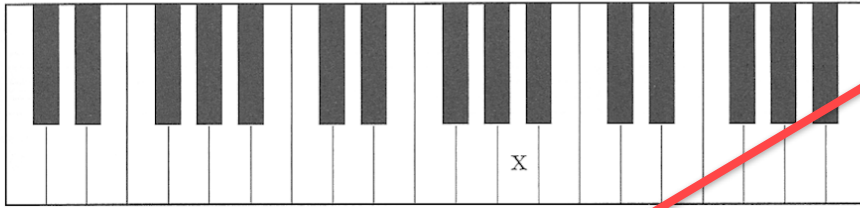
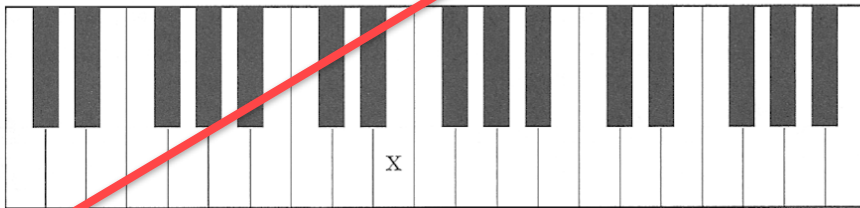


C. Start with the key marked X on each keyboard below, and move your finger along the following path of half and whole steps. Then mark the key where you end with an asterisk (*).

- (1) Up W — down H — down W — down W — up H



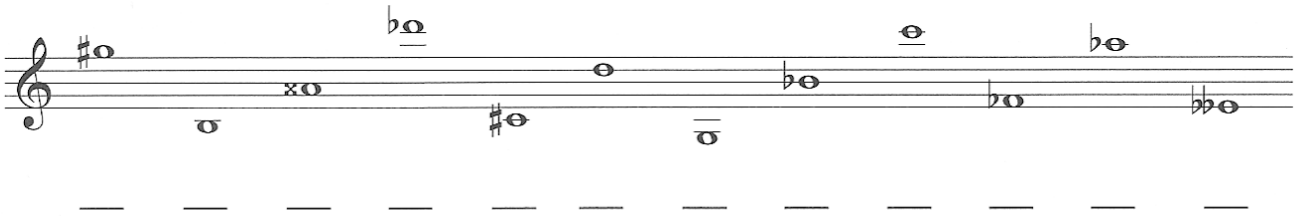
- (2) Up W — up W — up W — down H — up W — up H



II. Staff notation

A. Write letter names and octave designations for the pitches written in the treble and bass clefs below.

- (1) Treble clef:



- (2) Bass clef:



Beat, Meter, and Rhythm:

Simple Meters

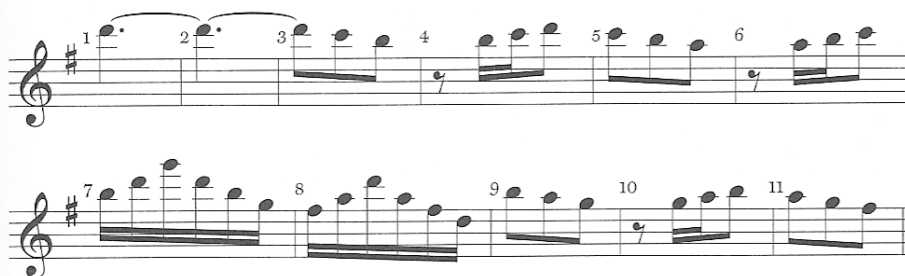
CHAPTER 2

Basic Elements

I. Meter signatures

A. For each of the melodies below, provide the correct meter signature. Next to the signature, write in the meter type (e.g., simple triple). For now, disregard pitch elements and focus only on the rhythm and meter.

- (1) Johann Sebastian Bach, *Brandenburg Concerto* No. 4, first movement (flute 1), mm. 1–11



Meter: _____ Meter type: _____

- (2) Wolfgang Amadeus Mozart, “Voi, che sapete,” from *The Marriage of Figaro*, mm. 9–12 2.84

Musical notation for the second melody, measures 9–12. The notation is on a single staff in treble clef with a key signature of two flats (Bb, Eb). Measures 9–12 are grouped by a slur. The rhythm consists of eighth and sixteenth notes. Below the staff, the lyrics are written: "Voi, che sa - pe - te che co - sa è a - mor,".

Meter: _____ Meter type: _____

(3) Archangelo Corelli, Preludio, from Trio Sonata in D minor, Op. 4, No. 8, for two violins and continuo, mm. 1–6 (violins)

Violin 1

Violin 2

Meter: _____ Meter type: _____

(4) Stephen Foster, “Jeanie with the Light Brown Hair,” mm. 1–2

I dream of Jean - ie with the light brown hair,

Meter: _____ Meter type: _____

B. Using the information given, complete the chart below.

METER TYPE	METER	BEAT UNIT	BEAT DIVISION	FULL BAR DURATION
Simple duple	$\frac{2}{2}$			
Simple duple				
Simple triple	$\frac{3}{8}$			
Simple triple				
Simple quadruple				
Simple quadruple	$\frac{4}{4}$			



II. Key signatures

A. Warm-up: On a piece of staff paper, practice writing the seven sharps and seven flats in order until you can write the whole sequence in both clefs quickly and easily. As you write each sharp or flat, say the name of the major key that goes with that signature.

B. On the blank staves below, write the correct key signature for each major key indicated. (Be sure that the sharps and flats appear in the correct order and octave.)



A Major

B^b Major

D Major

F[#] Major



E^b Major

F Major

G^b Major

B Major



G Major

A^b Major

E Major

C Major

C. Identify the name of the major key associated with each of the key signatures given below.



III. Scale degrees

A. Given the scale degree notated below, write the rest of the scale to which it belongs. Begin by writing whole notes on the lines and spaces above and below the given pitch, then fill in the necessary accidentals (either by the whole- and half-step method or by knowing the key signatures). Do not change the given pitch.



B. For each key listed below, write the pitch-class name of the scale degree requested.

E♭ Major: 6̂ _____

B Major: supertonic _____

F# Major: dominant _____

E Major: 3̂ _____

B $\flat$ Major: subdominant _____

D Major: leading tone _____

F Major: $\hat{4}$ _____

B Major: $\hat{5}$ _____

IV. At your instrument

A. Play (sing) a chromatic scale starting with the lowest pitch of your instrument and ending with the highest pitch you can play.

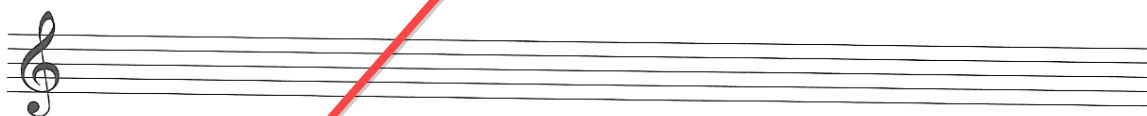
B. Play (or sing on letter names) a major scale starting on these pitches: E $\flat$, G, B $\flat$, E, F, B.

Writing Exercises

I. Writing melodies from scale degrees

Each of the sequences of scale degrees or solfège syllables below represents a well-known melody. (Solfège is notated with abbreviations: *d* = *do*, *r* = *re*, *m* = *mi*, and so on.) An underlined symbol shows a pitch below the tonic. On the staff, in the key requested, write out the melody (and correct key signature). (For now, rhythm is optional.) If you know the name of the tune, write it in the blank provided (optional). In each sequence, identify one of the following designs, based on the position of the major pentachord and its surrounding pitches: P (pentachord), P+ (a pentachord with an extra pitch above or below, or both), PT (a pentachord beneath a tetrachord), or TP (a tetrachord beneath a pentachord).

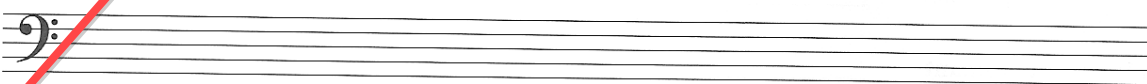
A. $\hat{1} - \hat{1} - \hat{2} - \underline{\hat{2}} - \hat{1} - \hat{2} - \hat{3} - \hat{3} - \hat{4} - \underline{\hat{4}} - \hat{3} - \hat{2} - \hat{1} - \hat{2} - \hat{1} - \underline{\hat{2}} - \hat{1}$
d - d - r - t - d - r - m - m - f - m - r - d - r - d - t - d



A Major

Circle one: P P+ PT TP Name of melody: _____

B. $\hat{3} - \hat{2} - \hat{1} - \hat{3} - \hat{2} - \hat{1} - \hat{5} - \hat{4} - \hat{4} - \hat{3} - \hat{5} - \hat{4} - \hat{4} - \hat{3}$
m - r - d - m - r - d - s - f - f - m - s - f - f - m



E $\flat$ Major

Circle one: P P+ PT TP Name of melody: _____