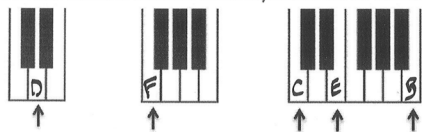


# Appendix D: Answers to Check Your Understandings

## 1.1

Label the names of the notes on the keyboards that are indicated by the arrows.



## 1.2

Are the notes in the alto clef in a higher or in a lower range compared with those of the tenor clef?

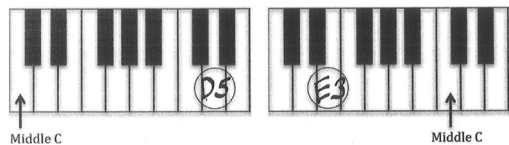
## 1.3

Name these notes

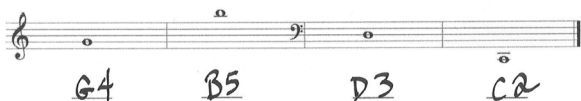


## 1.4

1. Label the pitches by filling in the circle on each of these keyboards. Use letter name and octave designation. The location of middle C is indicated for you.

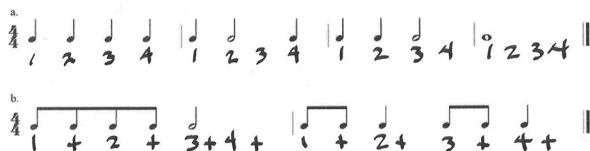


2. Label the following pitches using letter name and octave designation.



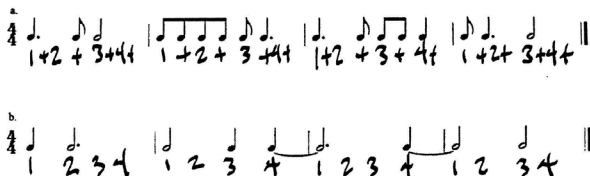
## 2.1

For each rhythm below, determine the correct counting method and then place the counts below the notes.



## 2.2

For each rhythm below, determine the correct counting method and then place the counts below the notes.



## 2.3

In the measure below, the dotted note is obscuring the middle of the measure. Rewrite the rhythm in the blank measure to the right so that the rhythm sounds exactly the same, but the middle of the measure can be more clearly seen. You will need to use a tie. Place the proper counts below each measure.



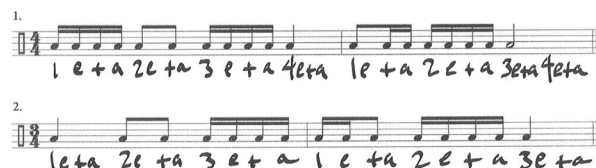
## 2.4

In each measure in the left column, the rests are either obscuring the middle of the measure or obscuring the beats of the measure. Rewrite each rhythm in the blank measure to the right so that it sounds exactly the same, but the beats and/or the middle of the measure are clear. (You don't need to be able to see the middle of the measure in 3/4 time.) Put counts under every measure.



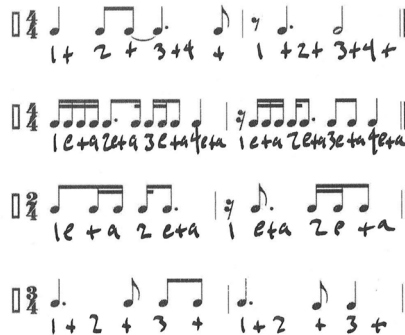
## 3.1

Place subdivision counts in the following examples. Then clap the rhythms as you count out loud.



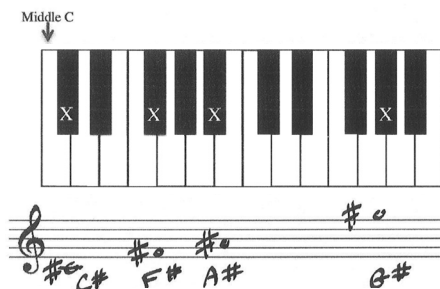
## 3.2

For each example, determine the proper counting method to use and then place the counts beneath the notes.



## 4.1a

For each pitch identified on the keyboard with an "X", note it on the staff below as a whole note with a SHARP. Then label the note names beneath the notes you draw.



4.1b

For each pitch identified on the keyboard with an "X", notate it on the staff below as a whole note with a FLAT. Then label the note names beneath the notes you draw.

Middle C  
↓

4.2

Examine the pairs of notes below. If they are an enharmonic pair, circle them. If they are not, leave them alone.

a. b. c. d. e.

4.3

Add the note names below this melody. If you think cautionary accidentals are needed, add them in.

4.4

Write an ascending chromatic scale from G2 up to G3 on the staff below. Use sharps for the black notes.

Write a descending chromatic scale from E5 down to E4 on the staff below. Use flats for the black notes.

5.1

For the intervals below, label as either major 2nd or minor 2nd. If it is neither, write "neither" beneath it.

a. minor 2nd  
 b. major 2nd  
 c. major 2nd  
 d. neither  
 e. neither

7.1

Write the notes of an F major scale. Use these steps:

- Write 8 pitches on the staff from F up an octave to the next F without accidentals.
- Write the scale formula (M2 M2 m2 M2 M2 M2 m2) under the staff and between the pitches, as was done in example 7.9.
- Locate the proper pitches of this scale by placing an "X" on each of the F major scale pitches on the keyboard. Make sure your pitches conform to the scale formula.
- Come back to your pitches on the staff and apply the appropriate accidental(s) so that these notes also conform to the major scale formula.

7.2

Using the steps out lined in "Check Your Understanding 7.1," build an E major scale on the staff and keyboard below. Start on the E one ledger line below the F clef staff (E1).

7.3

Take the melody "Country Garden" from example 7.4 and transpose it to the key of G on the staff below.

8.1

Write out the order of the sharps by providing the key signature for C# major for the G clef and also for the F clef. Place the sharps between the dotted lines. Whenever you write key signatures, the accidentals must be placed in clear vertical compartments like this so that the performer can see the pattern easily.

8.2

Name these keys:

Write these key signatures:

8.3

Write out the order of the flats by providing the key signature for Cb major for the G clef and also for the F clef. Place the flats between the dotted lines. Whenever you write key signatures, the accidentals must be placed in clear vertical compartments

8.4

Name these keys:

Write these key signatures:

9.1

Rewrite the Marine Corps Hymn using a 3/8 time signature. Place the counts beneath the notes. The music you write should sound exactly the same as example 9.5 and example 9.6.

10.1

Name the following basic intervals as unison, second, third, fourth, fifth, sixth, seventh, or octave.

10.2

For each example, write the specified intervals above the given pitches. Provide an accidental in front of the note if required by the key signature of the given note.

10.3

For each example, write the specified intervals below the given pitches. Provide an accidental in front of the note if required by the interval.

10.4

For each example, write the specified intervals above the given pitches. Provide an accidental in front of the note if required by the interval. You may need to solve each example by figuring the interval above a simpler key first and then adjusting the accidentals afterward.

11.1

Transform the following major intervals into minor intervals by lowering the top note 1/2 step. Show how you are doing this by placing a little arrow on the keyboard and then write the notes of the minor interval on the staff to the right. Name the interval beneath.

11.2

Transform the following major intervals into minor intervals by raising the lower note 1/2 step. Show how you are doing this by placing a little arrow on the keyboard and then write the notes of the minor interval on the staff to the right. Name the interval beneath the staff.

11.3

Name the following third intervals as fast as you can!

12.1

Circle only the intervals that are perfect and then label as "per 4th" or "per 5th."

12.2

Write the following intervals above the given notes.

13.1

Write the following major triads above the given notes. Indicate the pitches on the keyboard as well.

13.2

Write the primary triads (I, IV, and V) in the following keys.

13.3

First, build the I, IV and V chords (the primary chords) in the key of Ab:

Next, examine this excerpt from the Impromptu, op. 90, no. 4 in Ab by Franz Schubert. The music looks very complicated, but there are only three different notes in each measure. Match the notes with the primary triads you wrote above and then write in the appropriate Roman Numeral beneath each measure.



14.1

- Return to the Minuet in G and find two additional instances where most of the notes of a particular measure are notes of the tonic (I) chord. Draw a box around these areas. *m. 2, m. 10, many others*
- Find two additional instances where most of the notes of a particular measure are notes of the dominant (V) chord. Draw a box around these areas. *m. 8 m. 28*
- Find two additional instances where most of the notes of a particular measure are notes of the subdominant (IV) chord. Draw a box around these areas. *m. 13 m. 26*

14.2

Return to the Minuet in G and find two cadences in the second section (measure 17–measure 40). Circle these locations in the music. *m. 32, m. 40*

14.3

Label the two cadences you found in “Check Your Understanding 14.2” as either “final” or “non-final.” *m. 32: non final, m. 40: final*

14.4

Identify the motive in measure 5 as the “repeating note” motive. Find other instances of the repeating note motive and explain how they are the same or different from the original. Do you think that the repeating note motive is at all related to the “leap” motive in measure 2? Explain. *m. 6, yes, the repeating notes*

15.1

Use the formulas given in example 15.4 to create the following modes. Write them on the staff and plot them on the keyboard.

G Phrygian

B Aeolian

15.2

Give both the major and the relative minor identity of the following key signatures.

*F major, D minor, G minor, A minor*

15.3

Write the following minor key signatures:

15.4

Write out the key signature and scale tones of the parallel minor scale of G major.

*G major*

Write out the key signature and scale tones of the parallel minor scale of C# major.

*C# minor*

16.1

CHECK YOUR UNDERSTANDING 16.1

How many beats are in the following compound time signatures?

*3/8 3, 3/8 1, 15/8 5, 6/8 2, 12/8 4*

16.2

Place the proper counts beneath these rhythms and then clap them.

*1 + a 2 + a 1 + a 2 + a 1 + a 2 + a 1 + a 2 + a*

*1 + a 2 + a 3 + a 1 + a 2 + a 3 + a 1 + a 2 + a 3 + a 1 + a 2 + a 3 + a*

*1 + a 2 + a 3 + a 1 + a 2 + a 3 + a 1 + a 2 + a 3 + a 1 + a 2 + a 3 + a*

16.3

Convert the theme in example 16.7 into the meter of 9/8. Place the proper counts beneath the notes.

17.1

Write the following harmonic minor scales. Write the key signature and then write out the notes of the scale making sure to raise the 7th note.

17.2

Write the following melodic minor scales. First write the key signature and then write out the proper notes both ascending and descending. Remember to raise the 6th and 7th scale degrees going up and then return the pitches to their natural minor scale identity going down by applying the proper accidentals. You will need to pay careful attention to the key signature to make sure you are applying the correct type of accidental in all cases.

18.1

Write the following minor triads above the given notes. Indicate the pitches on the keyboard as well.

18.2

CHECK YOUR UNDERSTANDING 18.2

Write the primary triads in the following minor keys

*i iv V*

*i iv V*



18.3

Write the following triads above the given notes. Indicate the pitches on the keyboard as well

Handwritten notes:  $D^+$ ,  $E^o$ ,  $A^{b+}$

19.1

Find and circle all instances of the raised leading tone ( $D\sharp$ ). How often do they seem to be moving stepwise upward to the tonic note? Are there any instances where the D is natural instead of sharpened? In which direction does it seem to be resolving in those instances? *m. 7, m. 8, m. 9, etc.: often resolving up. M. 17: going down*

19.2

The music from measure 3 is shown below. On the staff to the right, rearrange the pitches into simplest root position. Then label the chord with a Roman numeral. Finally, identify it as being in either root position or an inversion.

19.3

Find other instances of the 6th scale degree (C) in First Loss. Do they all seem to fit with your conception of the E melodic minor scale? *m. 11, m. 13*

*yes, they are leading downward*

20.1

In the four-measure rhythm below, each measure is incomplete. Complete each measure by writing one triplet group that will fill the empty space indicated by the bracket.

21.1

Look through the music from measure 13 to measure 20 in "Oh, You Beautiful Doll" and mark any moments of syncopation you find with an asterisk.

22.1

In each row of intervals, there is one that is perfect in quality. Identify that one first. Then identify the others in the row. They will be diminished or augmented.

Handwritten labels:  $P5$ ,  $A5$ ,  $A5$ ,  $D5$ ,  $D5$ ;  $D5$ ,  $A5$ ,  $P5$ ,  $D5$ ,  $A5$ ;  $D4$ ,  $A4$ ,  $A4$ ,  $P4$ ,  $D4$ ;  $D5$ ,  $P5$ ,  $A5$ ,  $A5$ ,  $D5$ ;  $D5$ ,  $A5$ ,  $A5$ ,  $D5$ ,  $P5$

22.2

In each row of intervals, there is one sixth that is major in quality. Identify that one first. Then identify the others in the row. They will be minor, diminished or augmented.

Handwritten labels:  $D6$ ,  $m6$ ,  $D6$ ,  $A6$ ,  $M6$ ,  $m6$ ,  $A6$ ;  $m6$ ,  $A6$ ,  $D6$ ,  $m6$ ,  $A6$ ,  $M6$ ,  $D6$

22.3

In each row of intervals, there is one seventh that is major in quality. Identify that one first. Then identify the others in the row. They will be minor, diminished or augmented.

Handwritten labels:  $D7$ ,  $M7$ ,  $m7$ ,  $m7$ ,  $D7$ ,  $D7$ ,  $A7$ ;  $m7$ ,  $D7$ ,  $D7$ ,  $A7$ ,  $A7$ ,  $M7$ ,  $m7$

23.1

Invert the following 7th intervals and then name the inverted interval. Did the answers meet your expectations based on the patterns established above with inverted 3rds and 6ths?

Handwritten labels:  $M7th$ ,  $m7th$ ,  $M7th$ ,  $M2nd$ ,  $m7th$ ,  $m2nd$ ,  $M7th$

23.2

Label the following intervals. Write the inversion immediately to the right and label it as well.

Handwritten labels:  $dim4$ ,  $aug4$ ,  $dim3$ ,  $aug6$ ,  $dim7$ ,  $aug2nd$

23.3

For each compound interval, write its simple interval equivalent immediately to the right. Then, name the simple interval. Finally go back and name the compound interval. The first example has been done for you.

Handwritten labels:  $M10$ ,  $M3$ ,  $P11$ ,  $P4$ ,  $dim12$ ,  $dim5$ ;  $m13$ ,  $m6$ ,  $dim11$ ,  $dim11$ ,  $aug12$ ,  $aug5$

23.3

a. "When a foolish thought within"

Handwritten labels:  $I$ ,  $IV$ ,  $ii$ ,  $V$ ,  $I$ ,  $VI$ ,  $IV$ ,  $I$ ,  $V$ ,  $I$

1. Take the chords presented in "a." above and rewrite in simplest root position on staff "b." below.

Handwritten labels:  $I$ ,  $IV$ ,  $ii$ ,  $V$ ,  $I$ ,  $IV$ ,  $I$ ,  $V$ ,  $I$

2. On staff "c." below, write a chart of all the diatonic triads in the key of A major (as was done in example 24.10 for the key of E major).

Handwritten labels:  $A: I ii iii IV V vi vii$

3. Go back to staff "b." and place Roman numerals below each chord.

25.1

On the staff below, create a simple rhythm using only eighth notes in  $\frac{3}{8}$  time. Make sure to beam clearly so that the groupings of two and three notes can be clearly seen. Place counts beneath.

Handwritten counts:  $(+ a 2+)$ ,  $(+ a 2+)$

On this staff, write another example in  $\frac{7}{8}$ , again, using only eighth notes. Beam the notes differently than you did above, but still in two and three note groupings. Place counts beneath.

Handwritten counts:  $1 + 2 + 3 + a$