

Music Major II: Summer Assignment

Ms. Kuchler

Name _____

SUPPLEMENTAL EXERCISES AND QUIZ MATERIAL

I. Notating and naming pitches

a. Renotate each pitch below in a different octave.

(1) (2) (3) (4) (5) (6)

(7) (8) (9) (10) (11) (12)

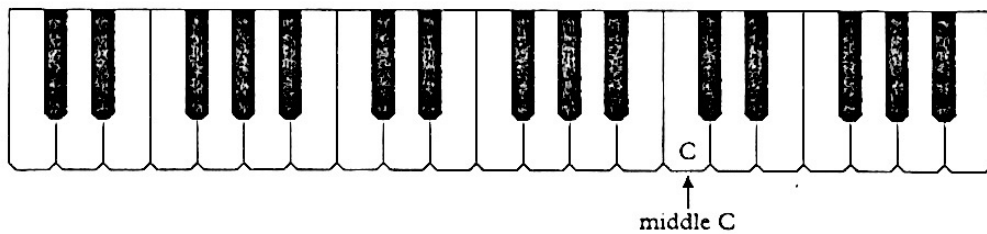
b. Write the letter name of each pitch in the blank beneath. The letters in each numbered exercise spell a word.

(1) (2) (3)

(4) (5) (6)

2. Identifying pitches on the keyboard

a. Locate each notated pitch below on the keyboard by writing its number on the correct white key. Write the letter name in the blank.



(1) — (2) — (3) — (4) — (5) — (6) —

(7) _____ (8) _____ (9) _____ (10) _____ (11) _____ (12) _____

b. For each number on the keyboard, write the corresponding note on the staff below it. Add a stem that extends in the correct direction, and then write the letter name in the blank provided.

(1) _____ (2) _____ (3) _____ (4) _____ (5) _____

(6) _____ (7) _____ (8) _____ (9) _____ (10) _____

3. Ledger lines

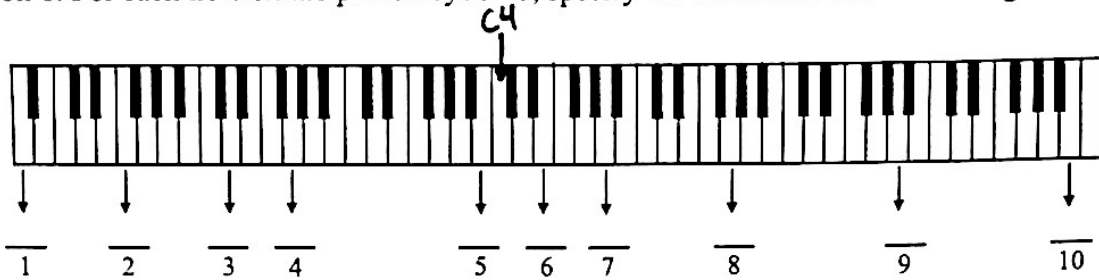
In the Mozart melodies that follow, identify the circled pitches with the correct letter name and octave number. Write the answer in the blank beneath the note.

a. Mozart, *Variations on "Ah, vous dirai-je Maman,"* Variation III, mm. 73–76

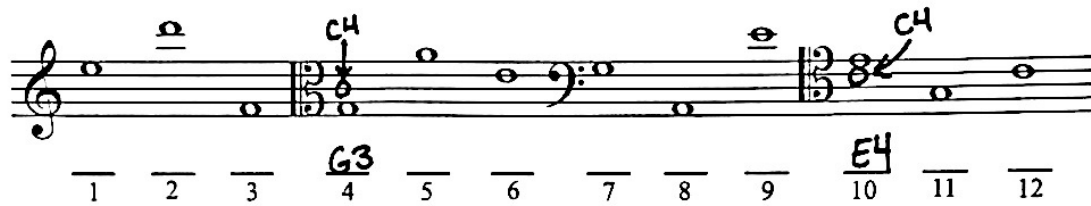
b. Mozart, *String Quartet in D Minor, K. 421*, third movement, mm. 40–43

NAME _____

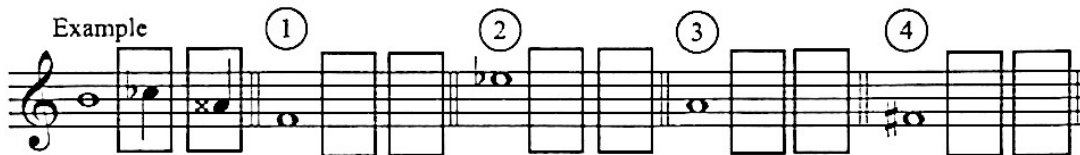
Section 1. For each note on the piano keyboard, specify the note name and octave register.



Section 2. For each note on the staff, specify the note name and octave register.



Section 3. Provide two enharmonically equivalent notes for each given note.



Section 1. Using the WWHWWH pattern, write the specified major scales without using key signatures.

D \flat major scale
A major scale

Section 2. Given the key signature, specify the major key.

Section 3. Write the major key signature for each key given. Be sure to use the correct order for sharps and flats.

1. A major
2. B \flat major
3. F \sharp major
4. D \flat major
5. D major

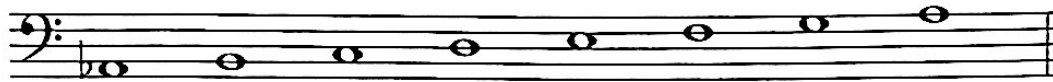
6. C \flat major
7. E \flat major
8. B major
9. F major
10. C \sharp major

SUPPLEMENTAL EXERCISES AND QUIZ MATERIAL

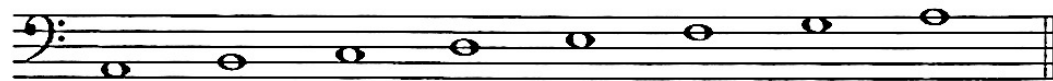
1. Writing major scales

Using the first pitch as tonic, build a major scale by adding flats or sharps in front of the remaining pitches as needed. Be sure to follow the pattern of whole and half steps you learned in this chapter: W-W-H-W-W-W-H. Label the whole and half steps.

a. 

b. 

c. 

d. 

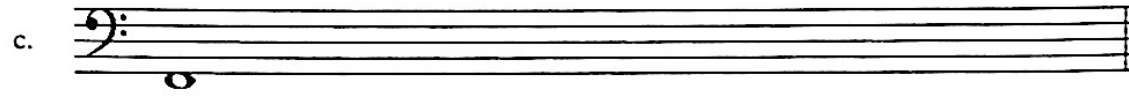
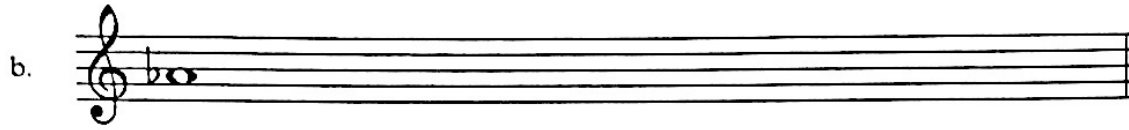
e. 

f. 

2. Writing major scales from the tonic pitch

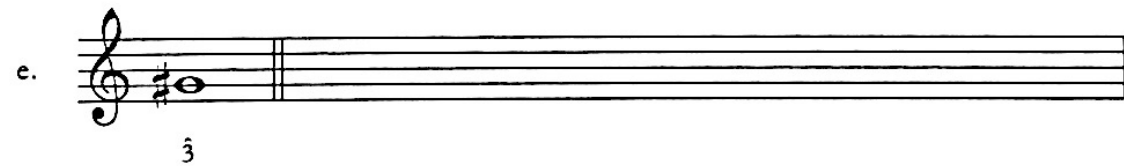
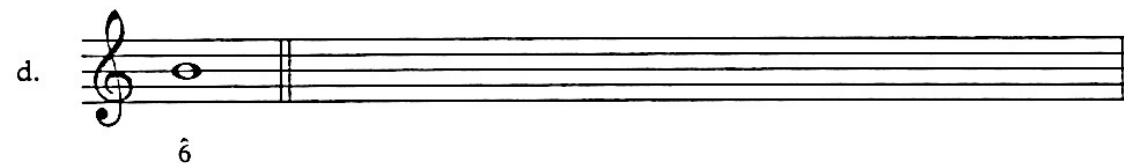
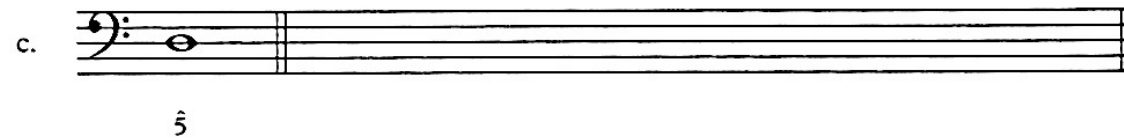
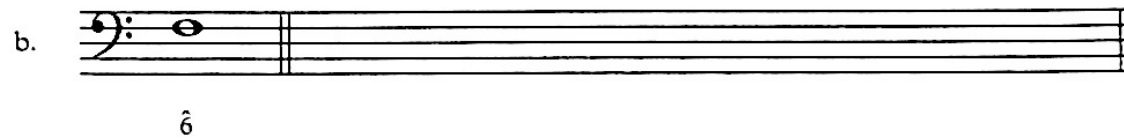
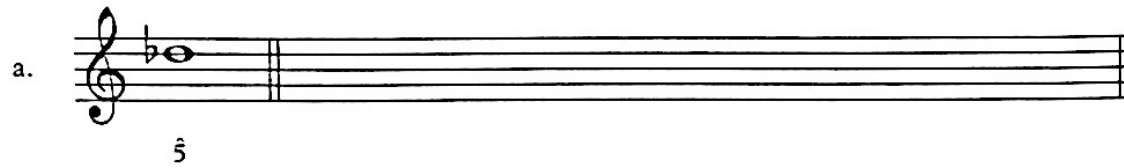
Beginning on the pitch given, build a major scale following the correct pattern of whole and half steps. Start by writing in the eight whole-note heads. Then add flats or sharps as needed, and label the whole and half steps.

a. 



3. Writing major scales from scale degrees

Given the scale degree notated below, write the major scale to which it belongs. Begin by writing whole notes on the lines and spaces, and then fill in the necessary accidentals. Don't change the given pitch.



4. Writing chromatic scales

Write the chromatic scales requested, both ascending and descending. First write the major scale, and then add the chromatic half steps. Label with scale-degree numbers.

ascending

a.

descending

b.

ascending

b.

descending

c.

ascending

c.

descending

The entire exercise area is crossed out with a large, thick black 'X'.

5. Scale-degree analysis of melodies

In the songs that follow, write the scale-degree number above each note. The key has been identified for you.

a. "Michael Finnigin" (G major)

There was an old man named Mi - chael Fin - ni - gin,

3 4

He had whiskers on his chin - i - gin, The

5 6

wind blew them off and they grew in - i - gin,

7 8 9

Poor old Michael Fin - ni - gin. Be - gin - i - gin!

b. "Come, Follow Me" (C major)

1 2 3

Come, fol - low, fol - low, fol - low, fol - low, fol - low,

4 5 6

fol - low me. Whith-er shall I fol - low, fol - low, fol - low,

7 8 9

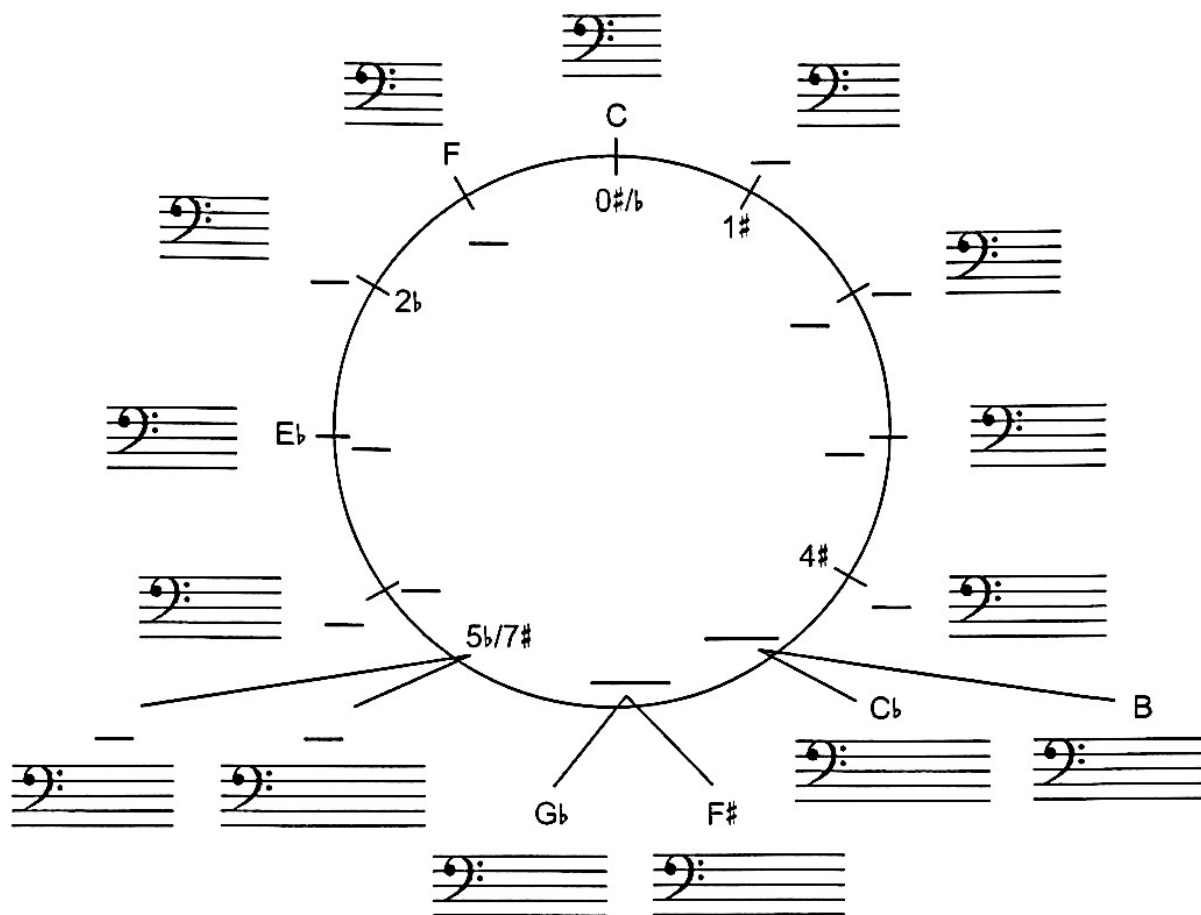
Whith-er shall I fol - low, fol - low thee? To the green-wood,

10 11 12

to the green-wood, To the green-wood, green-wood tree.

6. Circle of fifths

From memory fill in the missing letter names, numbers, and accidentals in the circle of fifths in the blanks provided. On the bass-clef staves outside the circle write the key signature. (Don't consult your textbook!)



7. Key-signature matching

Write the answer letter in the appropriate blank on the left.

- | | |
|-------------------|--------------------------|
| (1) ___ 3 sharps | (a) F Major |
| (2) ___ 4 flats | (b) G _b Major |
| (3) ___ 2 sharps | (c) C Major |
| (4) ___ 1 flat | (d) A _b Major |
| (5) ___ 3 flats | (e) A Major |
| (6) ___ 1 sharp | (f) B Major |
| (7) ___ 0 sharps | (g) E _b Major |
| (8) ___ 2 flats | (h) B _b Major |
| (9) ___ 6 flats | (i) G Major |
| (10) ___ 5 sharps | (j) D Major |

8. Writing key signatures

Write the key signature for each major key indicated. Remember that the sharps and flats must appear in the correct order and octave.



Five musical staves are shown, each with a key signature symbol and a key name below it. The staves alternate between bass and treble clefs. The first staff is a bass clef with a sharp on the G line, labeled "G Major". The second is a treble clef with a sharp on the A line, labeled "A Major". The third is a treble clef with a sharp on the E line, labeled "E Major". The fourth is a bass clef with a sharp on the C line, labeled "C Major". The fifth is a treble clef with a sharp on the A line, labeled "A Major".

G Major A Major E Major C Major A Major



Five musical staves are shown, each with a key signature symbol and a key name below it. The staves alternate between bass and treble clefs. The first staff is a bass clef with a sharp on the B line, labeled "B Major". The second is a bass clef with a sharp on the D line, labeled "D Major". The third is a treble clef with a sharp on the F line, labeled "F Major". The fourth is a bass clef with a sharp on the E line, labeled "E Major". The fifth is a treble clef with a sharp on the F line, labeled "F Major".

B Major D Major F Major E Major F Major

Ascending Intervals in Major Scales

Intervals are the building blocks of scales, chords (or harmonies), and melodies. **Intervals** are a measurement between two pitches, either vertically or horizontally. When measuring vertically, we refer to **harmonic intervals** because the two notes sound simultaneously. When measuring horizontally, we refer to **melodic intervals** because the notes occur one after the other.

measured horizontally = "melodic" interval

The image shows a musical staff in bass clef with a 4/4 time signature. It contains a major scale starting on G2. The notes are G, A, B, C, D, E, F#, G. An arrow above the first two notes (G and A) points to the right, indicating a horizontal measurement. A bracket below the first two notes (G and A) points downwards, indicating a vertical measurement.

When you measure from the tonic up to each scale degree of a major scale, you find the following intervals:

The image shows a musical staff in bass clef with a major scale starting on G2. The notes are G, A, B, C, D, E, F#, G. Arched lines connect the tonic (G) to each subsequent note, representing the intervals between them.

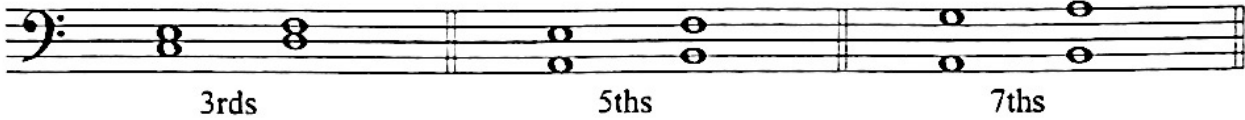
perfect unison (P1)	major second (M2)	major third (M3)	perfect fourth (P4)	perfect fifth (P5)	major sixth (M6)	major seventh (M7)	perfect octave (P8)
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All intervals in the Major Scale above are either "perfect" or "major."

Numeric Size of Interval

There are two elements to naming intervals: the quality and the number (for example, "major sixth," abbreviated as "M6"). Let us first focus on the numeric size of intervals.

Odd-numbered intervals will always be a line to a line or a space to a space.




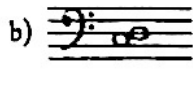
Even-numbered intervals will always be a space to a line or a line to a space.



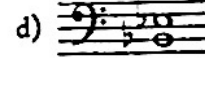
Perfect & Major Intervals Review

1. Identify each interval in the blank provided.

a) 
M6

b) 

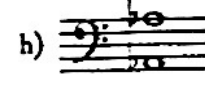
c) 

d) 

e) 

f) 

g) 

h) 

2. Given the bottom note, draw the top note of the harmonic interval in each exercise.

a) 
 M2

b) 
 M7

c) 
 P4

d) 
 M6


e) 
 P5

f) 
 M3

g) 
 P8

h) 
 M7

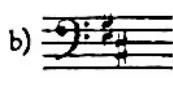
3. Identify the major key signature, then the intervals in each exercise.

a) 
 Key: A^b


 Interval: M3






b) 
 Key: _____


 Interval: _____






c) 
 Key: _____


 Interval: _____





d) 
 Key: _____


 Interval: _____

