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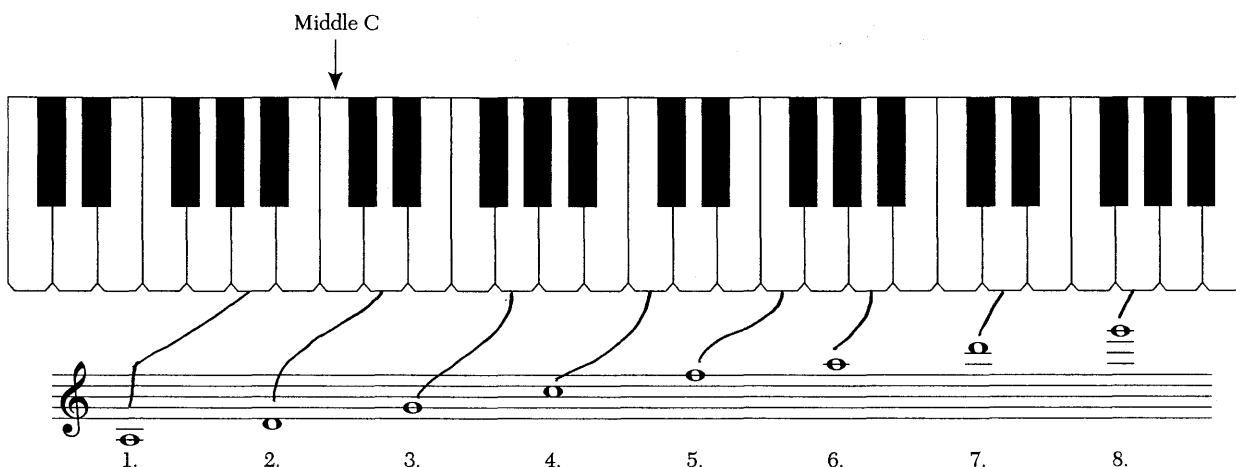
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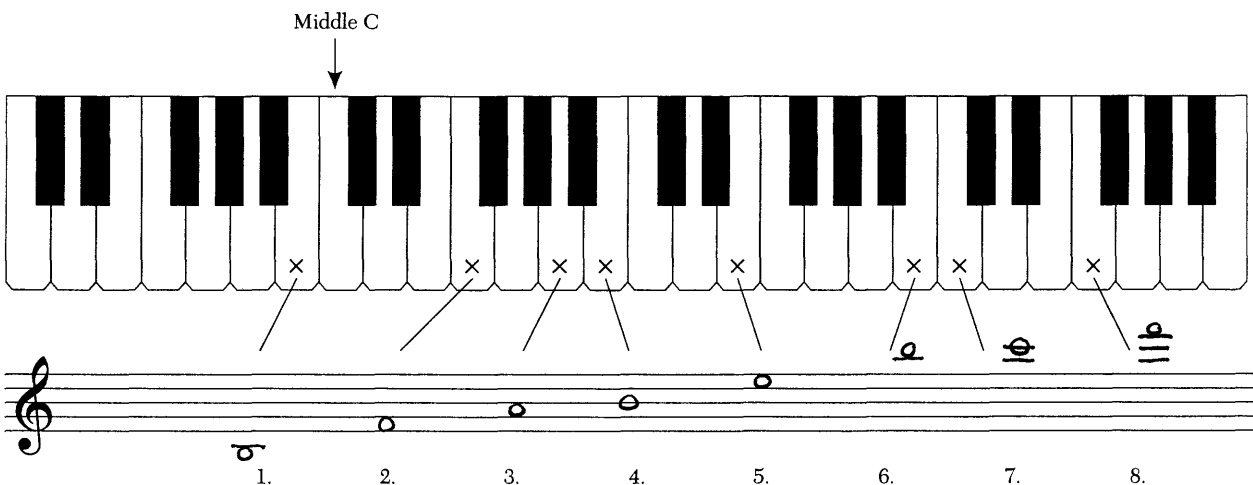
Pitch Exercises

Throughout the text, asterisks denote exercises for which solutions are provided on the CD-ROM. Always check your solutions against these answers both to confirm that you understand what the problem asks you to do and that you have solved the marked problems correctly.

P1-1. Draw a line connecting each notehead with the appropriate white key. Note carefully the location of Middle C.



P1-2. On the staff, draw the noteheads that correspond to the given white keys. Note carefully the location of Middle C.



- P1-3.** 1. For each interval shown below, place a horizontal line above the staff if the two notes are to be performed melodically. Place a vertical line to the right of the staff if the two notes are to be performed harmonically.
 2. Below the staff, indicate the name of each notehead (A, B, C, etc.).
 3. Below the note names, indicate the interval's size (1, 2, 3, etc.).

a. b. c. d. e. f.
 g. h. i. j. k. l.
 m. n. o. p. q. r.

- P1-4.** 1. On the right half of each staff, supply the notehead that forms the requested melodic interval with the given notehead. You may wish to confirm your answers by numbering the lines and spaces enclosed by the two noteheads.
 2. Below the staff, indicate the name of each notehead (A, B, C, etc.).

Ascending fifth: a. b. c.
 Descending octave: d. e. f.
 Ascending fourth: g. h. i.
 Descending second: j. k. l.
 Ascending third: m. n. o.

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Descending sixth:	<p>p.</p>	<p>q.</p>	<p>r.</p>
Ascending seventh:	<p>s.</p>	<p>t.</p>	<p>u.</p>

P1-5. In the work area provided, select any convenient notehead as a starting point and form the two intervals requested, one after the other. Then measure the interval formed by the first and third noteheads. For example, for an ascending third followed by an ascending third (such as C–E followed by E–G), your solution would be “ascending fifth.”

- *a. A descending second followed by a descending third

Solution: Descending fourth

- *b. An ascending third followed by an ascending fifth

Solution: Ascending seventh

- c. A descending fourth followed by an ascending seventh

Solution: Ascending fourth

- d. An ascending fifth followed by a descending octave

Solution: Descending fourth

- e. A descending sixth followed by a descending second

Solution: Descending seventh

- f. An ascending seventh followed by a descending sixth

Solution: Ascending second

- g. A descending octave followed by an ascending fourth

Solution: Descending fifth

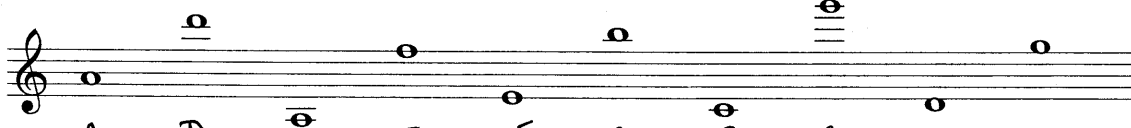
- h. An ascending second followed by a descending second

Solution: Unison

Work area:

Work area:

P1-6. Name each pitch, using the letter names A through G. Then indicate its scale degree number in the context of C Major, using the symbols $\hat{1}$ through $\hat{8}$.



Letter name:	A	D	A	F	E	B	C	G	D	G
Scale degree:	$\hat{6}$	$\hat{2}$	$\hat{6}$	$\hat{4}$	$\hat{3}$	$\hat{7}$	$\hat{1}(\hat{8})$	$\hat{5}$	$\hat{2}$	$\hat{5}$
	a.	b.	c.	d.	e.	f.	g.	h.	i.	j.

P1-7. For each of the following patterns of ascending or descending whole and half steps, indicate the major-key scale degrees where the succession occurs. In some cases, several answers must be supplied; in others, there may be no succession of scale degrees that fits the pattern. Remember that since it takes two pitches to form a whole or a half step, patterns of two intervals (such as Whole-Half) require three consecutive scale degrees, patterns of three intervals (such as Whole-Whole-Half) require four consecutive scale degrees, and so on.

$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{6}$	$\hat{7}$	$\hat{8}$
Whole	Whole	Half	Whole	Whole	Whole	Half	

- | | |
|--|---|
| a. Whole-Half (Ascending)
$\hat{2}-\hat{3}-\hat{4}$ and $\hat{6}-\hat{7}-\hat{8}$ | f. Whole-Whole-Whole (Descending)
$\hat{7}-\hat{6}-\hat{5}-\hat{4}$ |
| b. Half-Whole (Descending)
$\hat{4}-\hat{3}-\hat{2}$ and $\hat{8}-\hat{7}-\hat{6}$ | g. Half-Whole-Half (Ascending)
— |
| c. Whole-Whole-Half (Ascending)
$\hat{1}-\hat{2}-\hat{3}-\hat{4}$ and $\hat{5}-\hat{6}-\hat{7}-\hat{8}$ | h. Half-Whole-Whole-Half (Descending)
— |
| d. Whole-Half-Whole (Descending)
$\hat{5}-\hat{4}-\hat{3}-\hat{2}$ | i. Whole-Half-Whole-Whole (Ascending)
$\hat{2}-\hat{3}-\hat{4}-\hat{5}-\hat{6}$ |
| e. Half-Whole-Whole (Ascending)
$\hat{3}-\hat{4}-\hat{5}-\hat{6}$ | j. Whole-Whole-Whole-Half (Descending)
$\hat{7}-\hat{6}-\hat{5}-\hat{4}-\hat{3}$ |

Rhythm Exercises

R1-1. Convert each notehead below into a quarter note, making all necessary changes. Be careful to use the correct stem direction and to make your stems vertical (not slanted!). Assuming that the melody begins on the first beat of a measure, add bar lines and a double bar at appropriate spots.



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R1-2. Convert each notehead below into a half note, making all necessary changes. Be careful to use the correct stem direction (inward!) and to make your stems vertical (not slanted!). Assuming that the melody begins on the first beat of a measure, add bar lines and a double bar at appropriate spots.

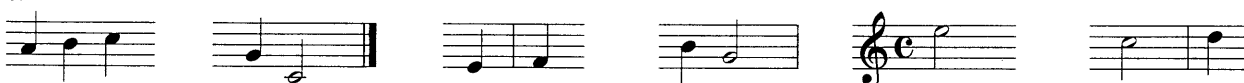


R1-3. Form a melody using the fragments provided. Only one ordering of these fragments will result in measures that contain the correct number of beats.

a.



b.



Audio Exercises

A1-1. Three pitches are performed.

a. Indicate which of the three pitches is the *highest*.

*1. First Second Third

*2. First Second Third

3. First Second Third

4. First Second Third

5. First Second Third

b. Indicate which of the three pitches is the *lowest*.

- *1. First Second ☒ Third
- *2. First ☒ Second Third
- 3. First Second ☒ Third
- 4. ☒ First Second Third
- 5. First ☒ Second Third

c. Indicate which of the three pitches is in the *middle*.

- *1. ☒ First Second Third
- *2. First Second ☒ Third
- 3. First Second ☒ Third
- 4. First Second ☒ Third
- 5. First ☒ Second Third

A1-2. Eight pitches starting on C are performed in either ascending or descending order. Circle “Yes” if they form a C Major scale, or “No” if they do not.

- *a. ☒ Yes No f. Yes ☒ No
- *b. Yes ☒ No g. ☒ Yes No
- c. Yes ☒ No h. Yes ☒ No
- d. ☒ Yes No i. ☒ Yes No
- e. ☒ Yes No j. Yes ☒ No

A1-3. Circle the music notation that corresponds to the rhythm performed.

*a.



b.



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c.



d.

