

Study Guide for **Basic Music Theory**

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RESOURCES

- **Basic Music Theory: How to Read, Write, and Understand Written Music**, by Jonathan Harnum. This text is available as a free download at <http://www.scribd.com/doc/6528599/Basic-Music-Theory-How-to-Read-Write-and-Understand-Written-Music-2nd-editionj>
- **MusicTheory.net**, <http://musictheory.net/>
- **eMusicTheory.com**, <http://www.emusictheory.com/>
- **Teoria**, <http://www.teoria.com/>

FOR FURTHER REVIEW of many of the concepts presented in *Basic Music Theory*, your student may benefit from viewing some of the online tutorials on the following sites:

- <http://musictheory.net/> (click on Lesson drop-down menu to view lesson choices.)
- <http://www.teoria.com/tutorials/reading/index.htm>

SUGGESTIONS FOR STUDY

I strongly suggest that the student spends as much time as possible in review of the concepts using the online activities in each lesson before moving on to the next lesson. Mastery of previous concepts is extremely important in understanding new concepts which are presented.

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Lesson 1

1. Read chapters 1, 2, and 3 in *Basic Music Theory* (BMT), “An Ultra-brief History of Musical Notation,” “Lines, Lines, Everywhere There’s Lines,” and “More Lines.”
2. Complete all the Practical Use exercises for the chapters read.
3. Take quizzes for chapters 2 and 3.

Lesson 2

1. Read chapters 4 and 5 in BMT, “Where’s the Beat?” and “The Sound of Silence.”
2. Complete all the Practical Use exercises for the chapters read.
3. Take quizzes for chapters 4 and 5.
4. Study Part I Review on page 35.
5. Take Part I Quiz.

Lesson 3

1. Read chapters 6 and 7 in BMT, “Meter” and “Down With the Count.”
2. Complete all the Practical Use exercises for the chapters read.
3. Take quizzes for chapters 6 and 7.
4. Review meter and rhythm using these online activities:

<http://www.teoria.com/exercises/measure.htm>

<http://www.teoria.com/exercises/ritmo-ear.htm>

Lesson 4

1. Read chapter 8 in BMT, “New Notes.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 8.
4. Continue to review with the online activities from Lesson 3.

Lesson 5

1. Read chapter 9 in BMT, “Seeing Dots.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 9.
4. Continue to review with the online activities from Lesson 3.

Lesson 6

1. Read chapter 10 and 11 in BMT, “Triplets!” and “Don’t Say Practice.”
2. Complete the Practical Use exercises for the chapters read.
3. Take quiz for chapter 10.
4. Continue to review with the online activities from Lesson 3.
5. **EXTRA REVIEW:** Online tutorials can be found here. Just click on a the appropriate lesson:

<http://musictheory.net/> (click on the Lesson drop-down menu to view lesson choices.)

<http://www.teoria.com/tutorials/reading/index.htm>

□ Lesson 7

1. Study Part II Review on page 73.
2. Take Part II Quiz.

□ Lesson 8

1. Read chapter 12 and 13 in BMT, “The Wind-up and the Pitch” and “A Note by Any Other Name Would Sound as Sweet.”
2. Complete all the Practical Use exercises for the chapters read.
3. Take quizzes for chapters 12 and 13.
4. Learn the white keys using the Keyboard Trainer.

http://musictheory.net/trainers/html/id80_en.html

□ Lesson 9

1. Read chapters 14 and 15 in BMT, “Going Over the Clef” and “No Trouble with Treble.”
2. Complete all the Practical Use exercises for the chapters read.
3. Take quizzes for chapters 14 and 15.
4. Use pencils, craft sticks, or paper strips to show the placement of the staff lines on the piano keyboard (lay the item directly on the keyboard). Identify which key on the piano the G clef/Treble clef indicates.
5. Practice note names using any of the following online activities:

IDENTIFY JUST THE LETTER NAME FOR THE GIVEN NOTE ON THE STAFF

<http://www.emusictheory.com/explore/noteNames.html>

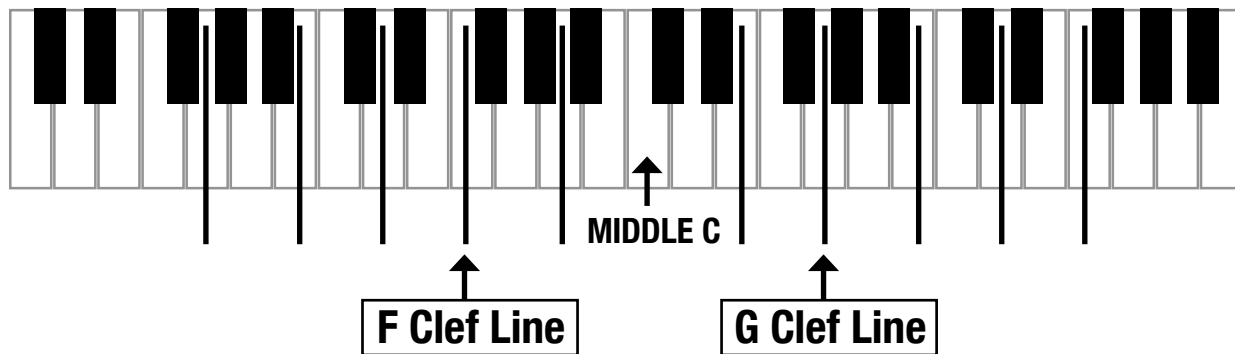
http://musictheory.net/trainers/html/id82_en.html

IDENTIFY THE CORRECT KEY ON THE PIANO FOR THE GIVEN NOTE ON THE STAFF

<http://www.emusictheory.com/explore/pianoKeys.html>

<http://www.emusictheory.com/practice/pianoKeys.html>

<http://www.teoria.com/exercises/read.htm>



Lesson 10

1. Read chapters 16 and 17 in BMT, “The Bass of the Clef” and “To Fathom the Rhythm Clef.”
2. Complete all the Practical Use exercises for the chapters read.
3. Take quizzes for chapters 16 and 17.
4. Identify which key on the piano the F clef/Bass clef indicates.
5. Continue to review with the online activities from Lesson 9.
6. **EXTRA REVIEW:** Online tutorials can be found here. Just click on a the appropriate lesson:
<http://musictheory.net/> (click on the Lesson drop-down menu to view lesson choices.)
<http://www.teoria.com/tutorials/reading/index.htm>

Lesson 11

1. Study Part III Review on page 123.
2. Take Part III Quiz.

Lesson 12

1. Read chapter 18 in BMT, “Musical Terms.”
2. Take quiz for chapter 18.

Lesson 13

1. Read chapters 19 and 20 in BMT, “Accidentals On Purpose” and “The Piano Keyboard.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quizzes for chapters 19 and 20.
4. Review the white *and* black keys using the Keyboard Trainer.
http://musictheory.net/trainers/html/id80_en.html

Lesson 14

1. Read chapter 21 in BMT, “Major Scales.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 21.
4. Review major scales using these online activities.
<http://www.emusictheory.com/explore/scales.html>
<http://www.emusictheory.com/practice/scales.html>
<http://www.emusictheory.com/practice/scalesBass.html>
<http://www.teoria.com/exercises/scales.htm>
5. **OPTIONAL:** Begin learning how to play pentascales on the piano (see pg. 8 of this guide).

Lesson 15

1. Read chapter 22 in BMT, “Unlock the Secret of Key Signatures.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 22.
4. Review key signatures using these online activities.

http://musictheory.net/trainers/html/id83_en.html

<http://www.teoria.com/exercises/kc.htm>

<http://www.teoria.com/exercises/ki.htm>

<http://www.emusictheory.com/practice/keySignatures.html>

5. **EXTRA REVIEW:** Online tutorials can be found here. Just click on a the appropriate lesson.

<http://musictheory.net/> (click on the Lesson drop-down menu to view lesson choices.)

<http://www.teoria.com/tutorials/reading/index.htm>

Lesson 16

1. Study Part IV Review on page 173.
2. Take Part IV Quiz.

Lesson 17

1. Read chapter 23 in BMT, “The Guitar Fingerboard.”
2. Take quiz for chapter 23.
3. Review the guitar fingerboard using the Guitar Trainer.

http://musictheory.net/trainers/html/id81_en.html

Lesson 18

1. Read chapter 24 in BMT, “Intervals.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 24.
4. Review intervals using these online activities.

<http://www.emusictheory.com/explore/intervals.html>

http://musictheory.net/trainers/html/id84_en.html

<http://www.emusictheory.com/practice/intervals.html>

<http://www.emusictheory.com/practice/intervalsBass.html>

<http://www.teoria.com/exercises/intervals.htm>

Lesson 19

1. Read chapter 25 in BMT, “Minor Scales.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 25.
4. Review minor scales using the online activities from Lesson 14.

Lesson 20

1. Read chapter 26 in BMT, “Scales a la Mode.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 26.
4. Review modes using this online activity.

<http://www.emusictheory.com/explore/scales.html>

Lesson 21

1. Read chapter 27 in BMT, “Blues To Bebop and Beyond.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 27.
4. **EXTRA REVIEW:** Online tutorials can be found here. Just click on a the appropriate lesson.

<http://musictheory.net/> (click on the Lesson drop-down menu to view lesson choices.)

<http://www.teoria.com/tutorials/reading/index.htm>

Lesson 22

1. Study Part V Review on page 207.
2. Take Part V Quiz.

Lesson 23

1. Read chapter 28 in BMT, “How to Conduct Yourself.”
2. Take quiz for chapter 28.
3. Listen to music and try to conduct in the correct meter.

Lesson 24

1. Read chapter 29 in BMT, “Triads.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 29.
4. Review triads using these online activities.

<http://www.emusictheory.com/explore/chords.html>

http://musictheory.net/trainers/html/id85_en.html

<http://www.teoria.com/exercises/chords.htm>

<http://www.emusictheory.com/practice/chords.html>

<http://www.emusictheory.com/practice/chordsBass.html>

5. **OPTIONAL:** Begin learning how to play major, minor, diminished, and augmented chords on the piano (see pg. 9 of this guide for major chords).

Lesson 25

1. Read chapter 30 in BMT, “Chord Extensions.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 30.

Lesson 26

1. Read chapter 31 in BMT, “Chord Inversions.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 31.
4. Review chord inversions using this online activity:

<http://www.teoria.com/exercises/chords.htm>

Lesson 27

1. Read chapter 32 in BMT, “Chord Progressions.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 32.
4. **EXTRA REVIEW:** Online tutorials can be found here. Just click on a the appropriate lesson.

<http://musictheory.net/> (click on the Lesson drop-down menu to view lesson choices.)

<http://www.teoria.com/tutorials/reading/index.htm>

Lesson 28

1. Study Part VI Review on page 247.
2. Take Part VI Quiz.

Lesson 29

1. Read chapters 33 and 34 in BMT, “Faster Notes and Double Dots” and “Double Flats, Double Sharps.”
2. Complete all the Practical Use exercises for the chapters read.
3. Take quizzes for chapters 33 and 34.

Lesson 30

1. Read chapter 35 in BMT, “More Meters.”
2. Complete the Practical Use exercise for the chapter read.
3. Take quiz for chapter 35.
4. Review meter using these online activities:

<http://www.teoria.com/exercises/measure.htm>

<http://www.teoria.com/exercises/ritmo-ear.htm>

5. **EXTRA REVIEW:** Online tutorials can be found here. Just click on a the appropriate lesson.

<http://musictheory.net/> (click on the Lesson drop-down menu to view lesson choices.)

<http://www.teoria.com/tutorials/reading/index.htm>

Lesson 31

1. Study Part VII Review on page 267.
2. Take Part VII Quiz.

Major Pentascales

C	D	E	F	G
G	A	B	C	D

D	E	F [#]	G	A
A	B	C [#]	D	E
D ^b	E ^b	F	G ^b	A ^b
A ^b	B ^b	C	D ^b	E ^b

F	G	A	B ^b	C
G ^b	A ^b	B ^b	C ^b	D ^b

E	F [#]	G [#]	A	B
E ^b	F	G	A ^b	B ^b

B	C [#]	D [#]	E	F [#]
B ^b	C	D	E ^b	F

C	D	E	F	G
D ^b	E ^b	F	G ^b	A ^b
D	E	F [#]	G	A
E ^b	F	G	A ^b	B ^b
E	F [#]	G [#]	A	B
F	G	A	B ^b	C
G ^b	A ^b	B ^b	C ^b	D ^b
G	A	B	C	D
A ^b	B ^b	C	D ^b	E ^b
A	B	C [#]	D	E
B ^b	C	D	E ^b	F
B	C [#]	D [#]	E	F [#]

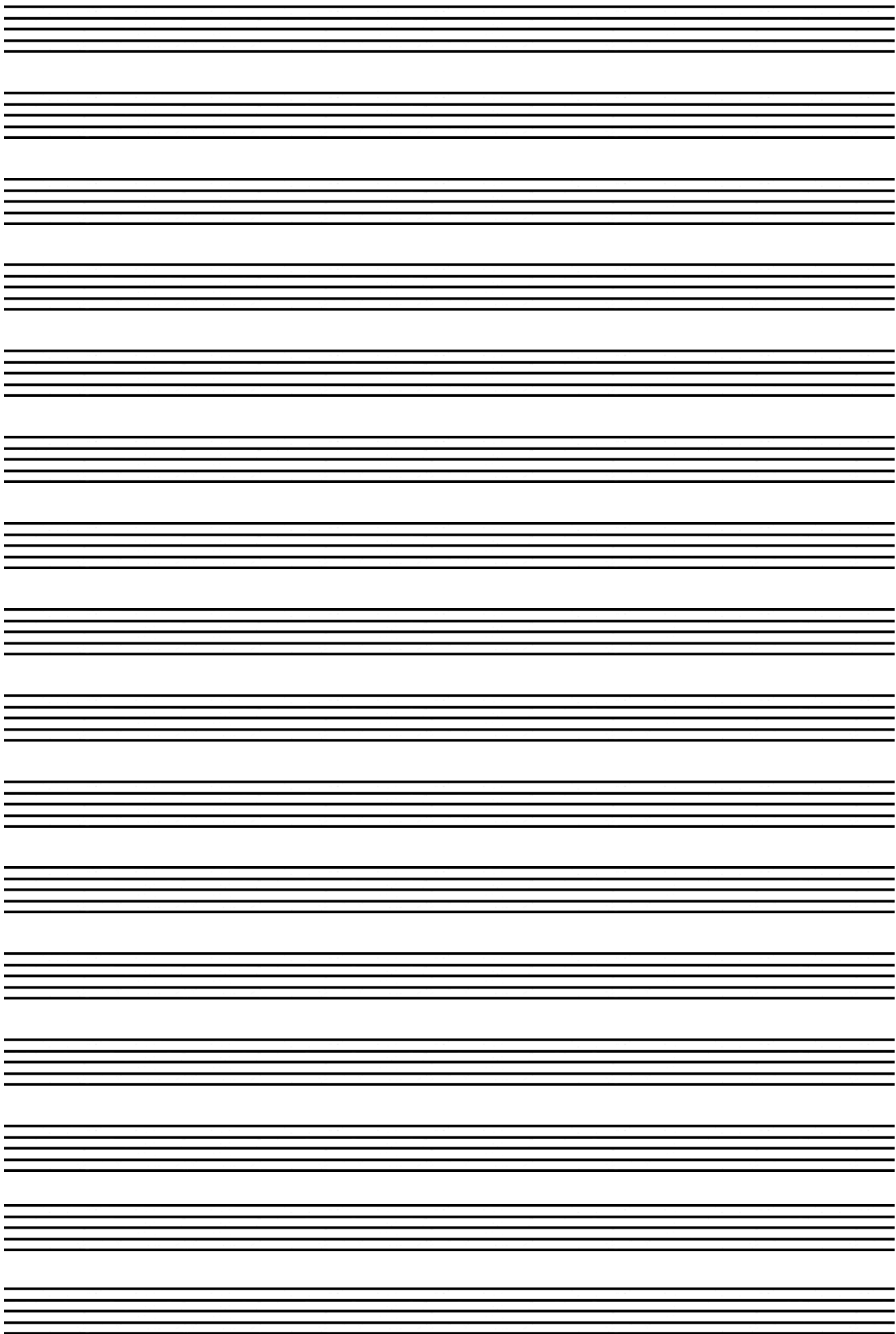
Major Chords/Triads

C	E	G
D ^b	F	A ^b
D	F [#]	A
E ^b	G	B ^b
E	G [#]	B
F	A	C
G ^b	B ^b	D ^b
G	B	D
A ^b	C	E ^b
A	C [#]	E
B ^b	D	F
B	D [#]	F [#]

C	E	G
F	A	C
G	B	D
G ^b	B ^b	D ^b

D	F [#]	A
E	G [#]	B
A	C [#]	E
D ^b	F	A ^b
E ^b	G	B ^b
A ^b	C	E ^b

B ^b	D	F
B	D [#]	F [#]

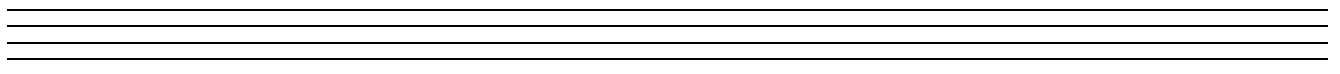
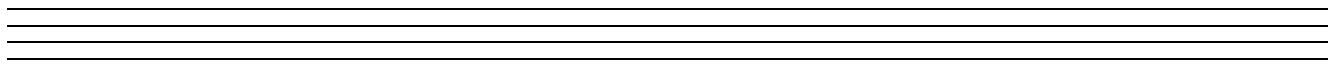
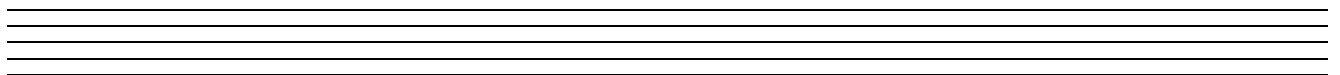
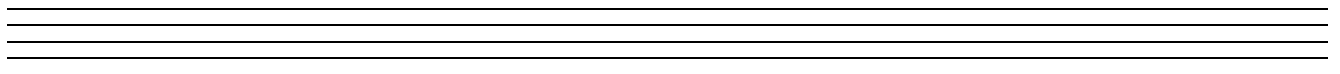
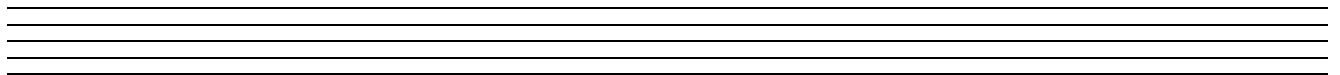
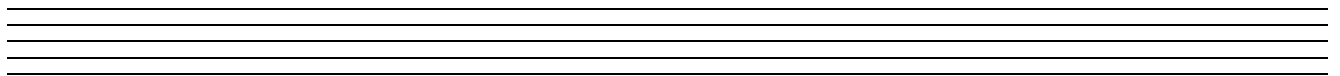
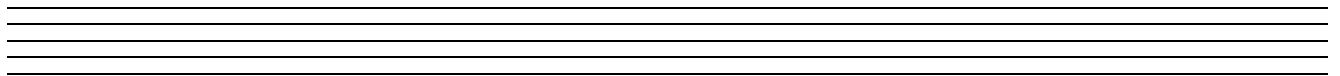
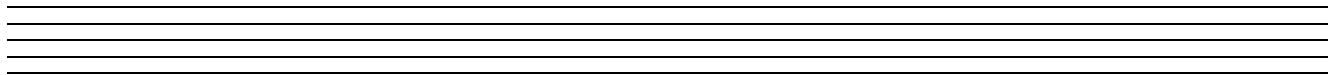
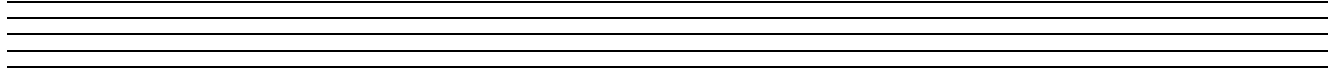


3

Practical Use

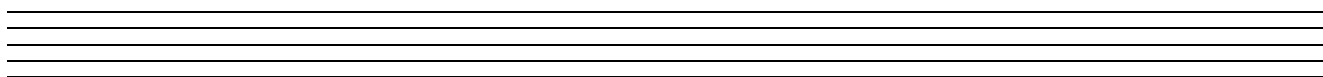
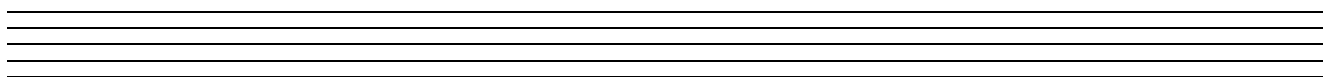
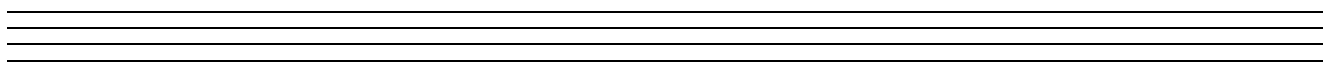
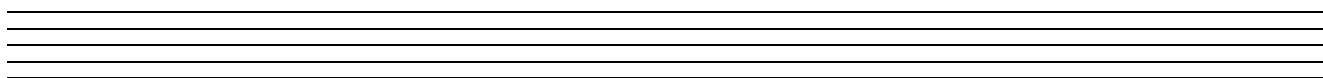
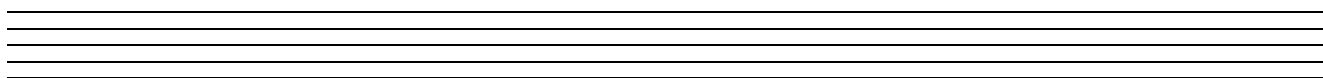
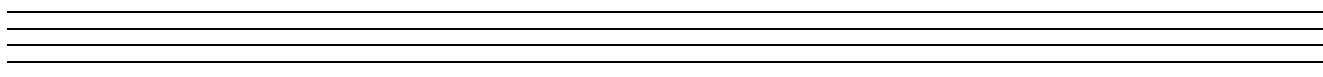
(If you're borrowing this book, make a photocopy!)

1. Divide each of the staves below into 4 equal measures and put a double-bar line at the end of the last measure.
2. You've seen written music before. Write in the measures what you think music looks like. Be creative if you have no idea at all. When you can truly read music, it'll be fun to come back and see what you did when you didn't know as much.



4 Practical Use

1. Fill up the single- and five-line staves with quarter, half and whole notes on different spaces and lines. Be sure to check the direction of the stem (up or down) when using the five line staff.

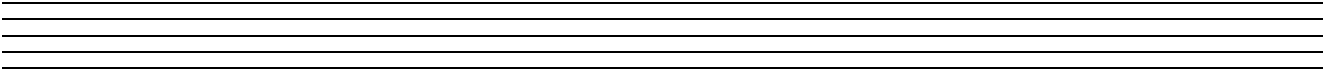
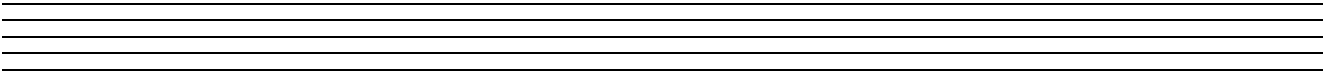
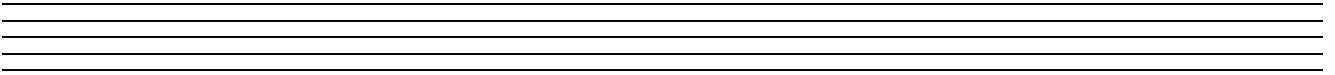
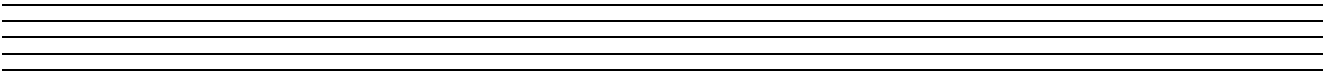
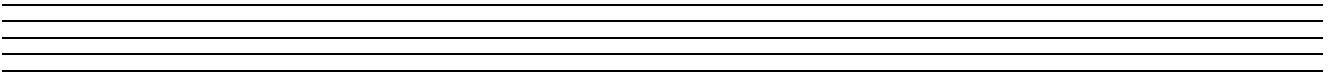
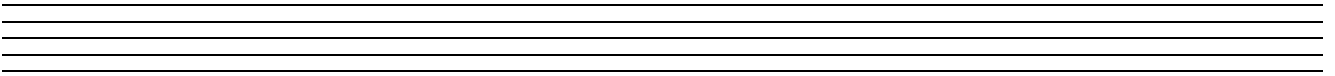


5 Practical Use

1. Fill up a single staff line with alternating whole and half rests. Put an *h* below the half rests and a *w* under the whole rests. Do the same thing but on a 5-line staff.
2. On a single staff line write in as many notes and rests as you can comfortably fit. Include all notes and rests you've learned. Do the same thing on a 5-line staff. Remember that though the rests must go in specific places, the notes can go in a space or have a line through them (for more information on where to place notes, see "Spaced Out and Lined Up" on page 92).

6 Practical Use

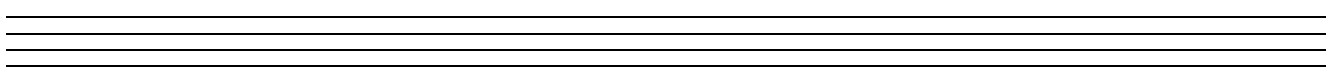
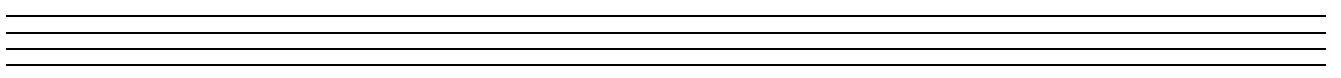
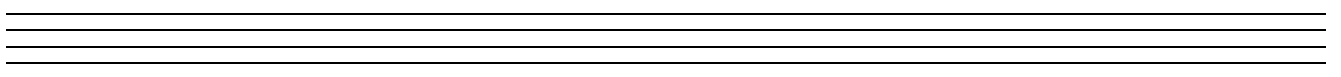
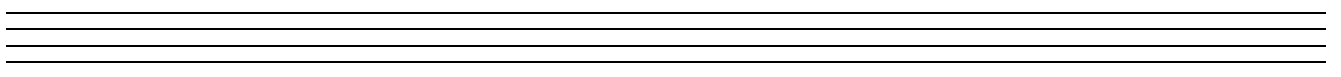
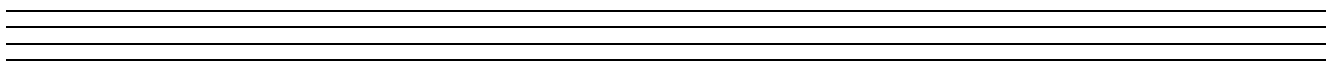
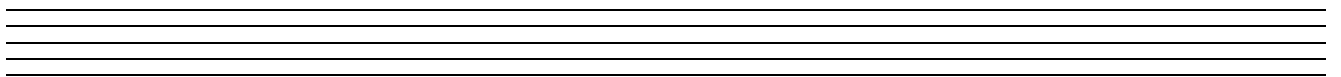
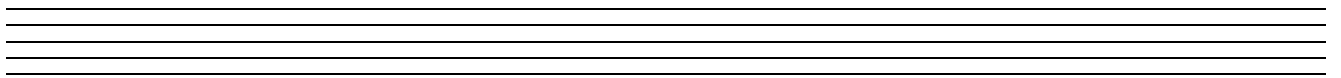
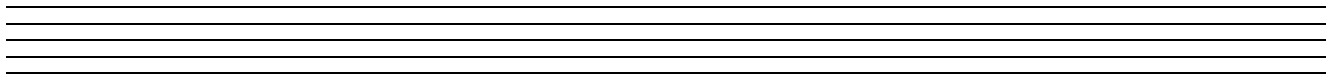
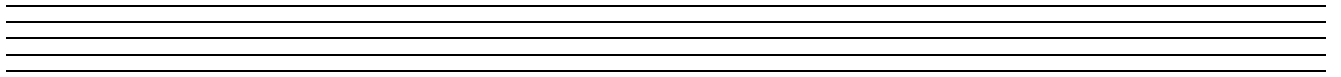
1. Are you using a pencil? Do. Most people use a pencil when writing music because it can be erased. Write each meter you have learned at the beginning of a single-line staff (4/4, 2/4, and 3/4). Do the same at the beginning of the five-line staff.
2. Fill up each line and staff with notes and rests. Place bar lines correctly based on the meter.



8 Practical Use

For these exercises, place notes all over the staff, on lines or in spaces, just like all the examples you've been reading so far.

1. On a blank staff below, write out eight single eighth notes, four with the stem up and four stem down. Write out another eight eighth notes barred in groups of two with stems up and down, and a final eight barred in fours.
2. Write in the counting under the notes you've written. Use a 4/4 time signature and place the bar lines correctly.
3. On a blank staff write out sixteen single sixteenth notes, eight stem up and eight stem down. Another eight barred in groups of two, and finally eight barred in groups of four.
4. Write the count under the sixteenth notes you've written. Use a 3/4 time signature and place the bar lines correctly.

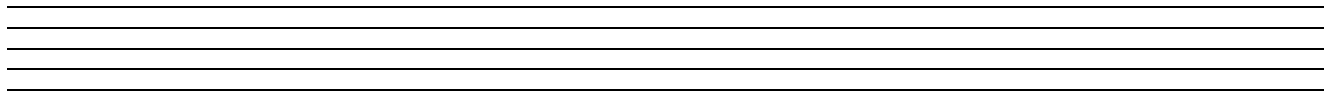
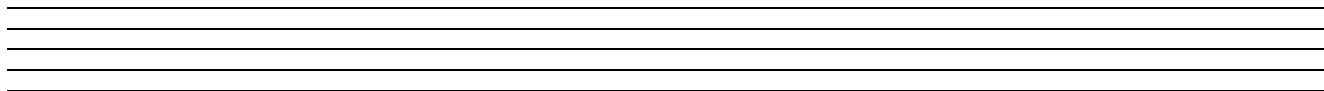
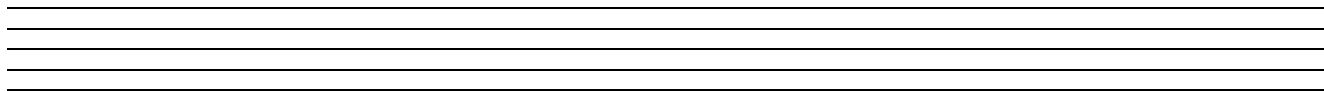
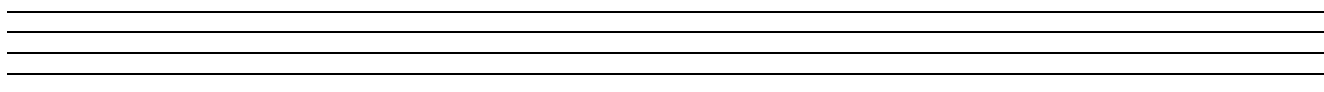
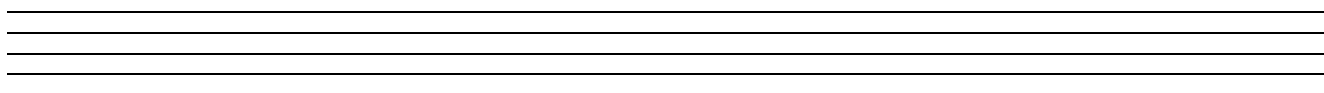
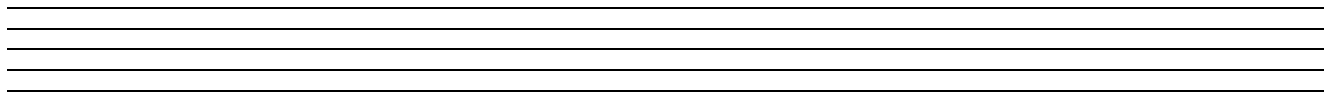


9 Practical Use

1. On the staves below, experiment with dotted notes. Include every dotted note you've learned. Use several different meters (with bar lines!) and don't forget the rests, too. When you've finished, write in the counting. Check your work with a friend.

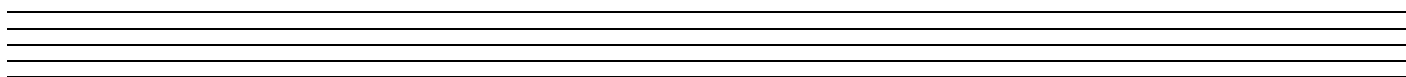
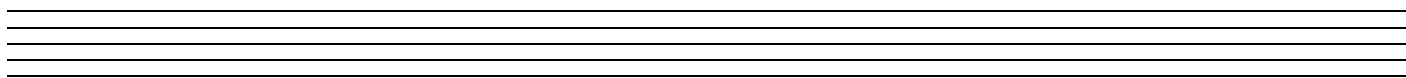
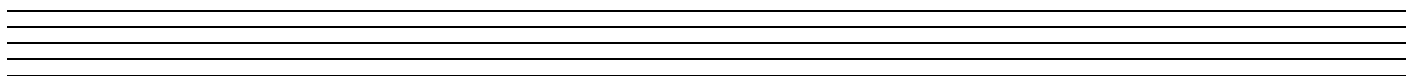
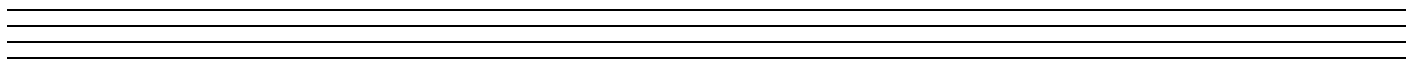
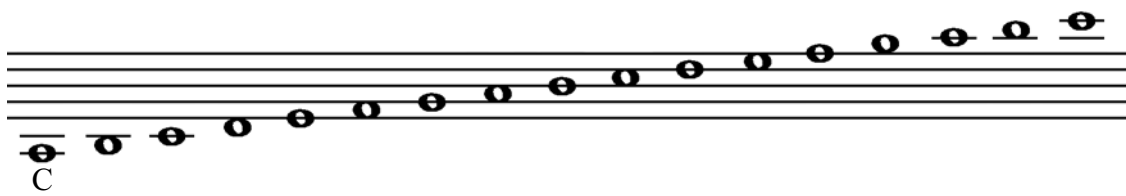
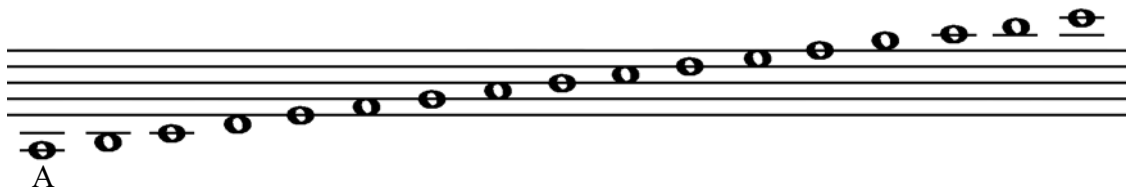
12 Practical Use

1. In the first staff below, in 4/4 time, draw in several quarter, half, and/or eighth notes per measure. Vary the highness and lowness. Use leger lines. Go through your example and identify lower and higher from note to note. Write in the counting.
2. On the second blank staff below, draw in all the line and space notes from one leger line below the staff all the way up to one leger line above the staff. Use any type of note. Go further than that if you are bold and adventurous.



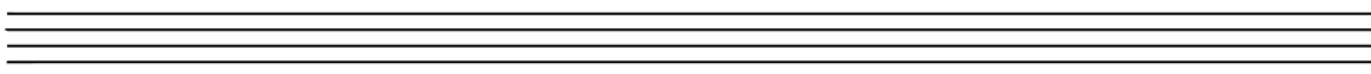
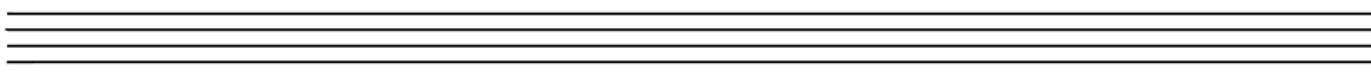
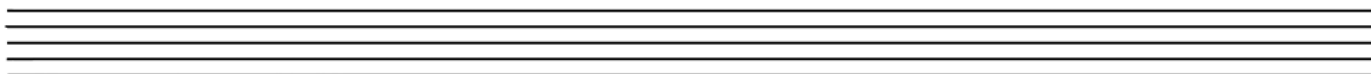
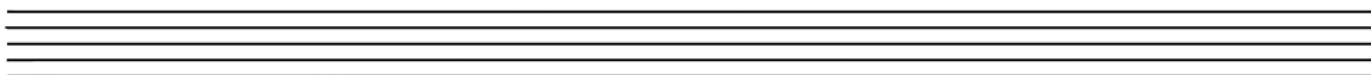
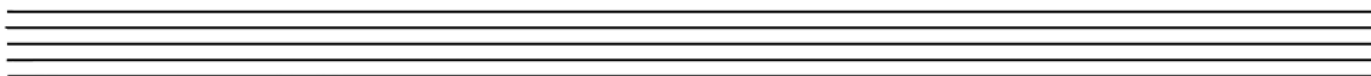
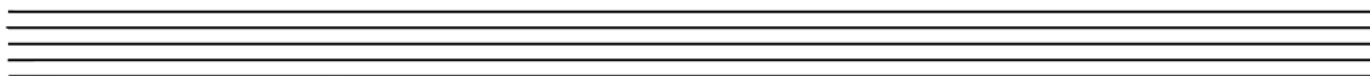
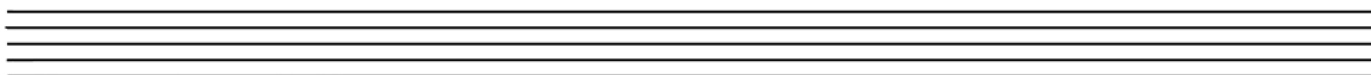
13 Practical Use

1. Say the letters A-G in a repeated loop as fast as you can. Do the same thing backwards. Say every other letter: A, C, E, G, B etc. Say every other letter, but start with B. Say every third letter until you've said them all. Every fourth. Every fifth.
2. Write out the letter names under the notes on the staves below. A reference pitch has been given as a starting point. In what specific way are the two systems of lettering different?
3. Write out each system of lettering the staff on the blank staves below. In addition to whole notes you may also use quarter, half, eighth or sixteenth notes.



14 Practical Use

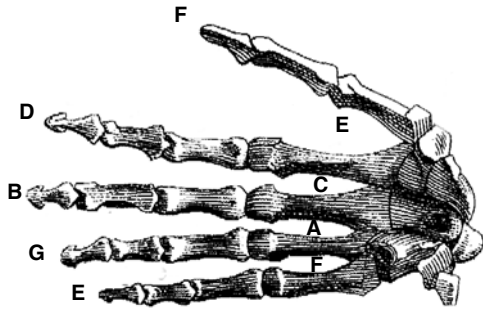
1. Below (if this is your book) or on your copied staff paper draw a line of treble clefs, a line of bass clefs and a line of rhythm clefs. Experiment. See how fast you can make each one and still have it look like a clef.
2. On a blank staff, draw a bass clef. Since the 4th line is F, place a letter name on all the other lines and spaces.
3. On a blank staff, draw a treble clef. Since the 2nd line is G, place a letter name on all the other lines and spaces.
4. Invent your own clef.



15 Practical Use

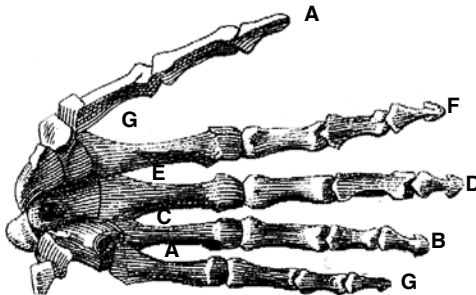
1. Put your *right* hand up in front of your face, palm facing you (you're using your right hand because that's the treble clef hand when you play piano). Use your left hand to point to the fingertips and "valleys" of the right hand fingers. Say each line/space name as you touch it. Look at the illustration below if you need a little help. Be sure to say the names out loud and to touch your hand. It'll help you remember.

2. On the staff below write in the line and space numbers. Draw a treble clef and then write the correct letter names in the lines and spaces. Also name two leger lines above the staff, and two leger lines below the staff (don't forget the spaces between leger lines).

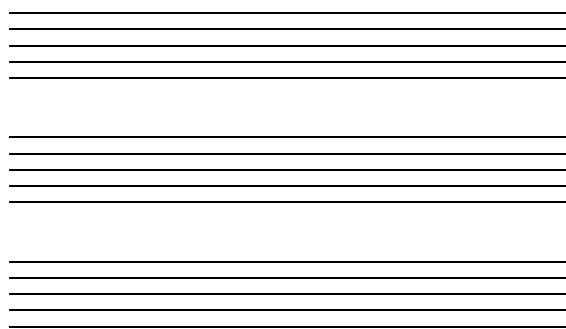
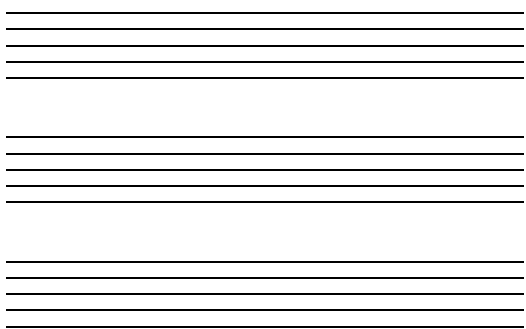
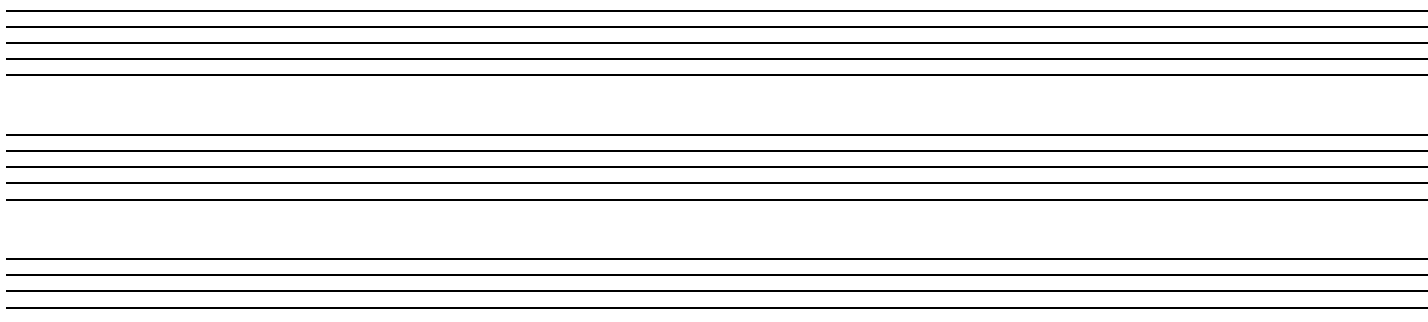


16 Practical Use

1. Again with the hand. Left hand this time, palm facing you (you're using the left hand because that's the bass hand when you play piano). Pretend your hand is the bass clef staff. Name the fingers and "valleys" between your fingers using the bass clef scheme.



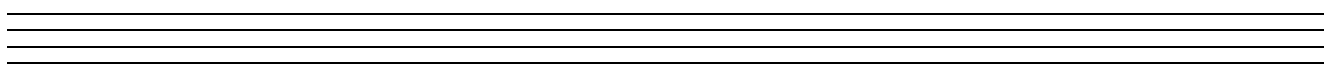
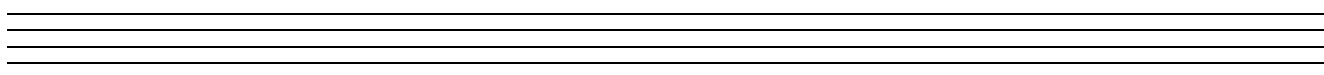
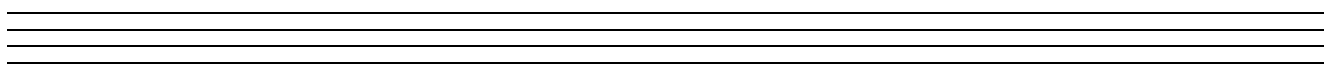
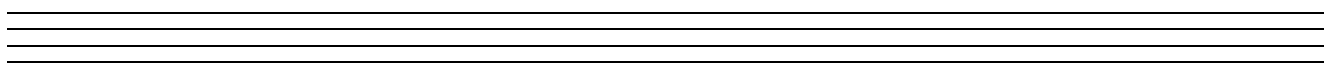
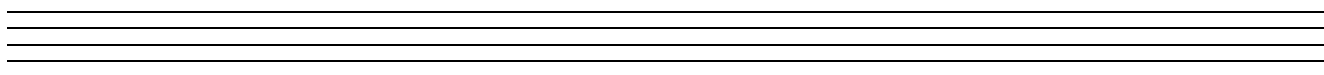
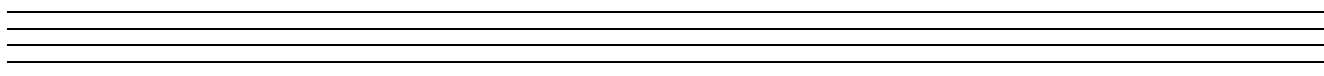
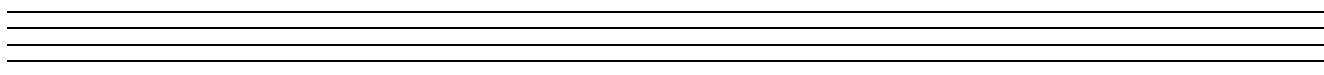
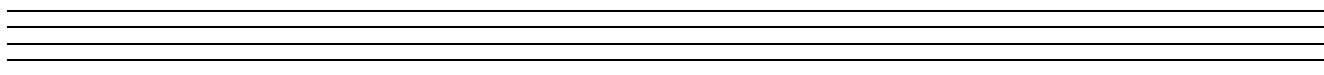
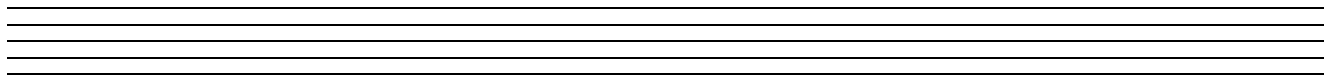
2. On the staves below draw some bass clefs. Write in the letter names for the lines and spaces. Name two high leger lines, and two low ones (don't forget to name the spaces between the leger lines).



Meet Harry Pitts, champion Armpit Player. Says Harry, "Shoot, it ain't no problem learning bass clef. I been readin' it for years." Harry is currently at work writing out Gershwin show tunes in bass clef for his instrument.

17 Practical Use

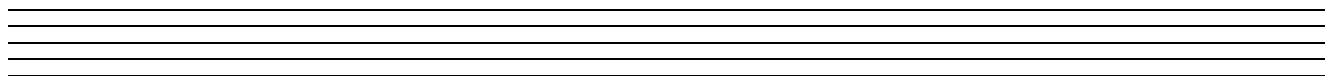
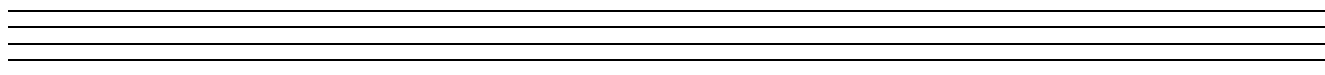
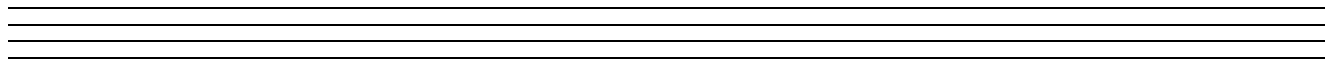
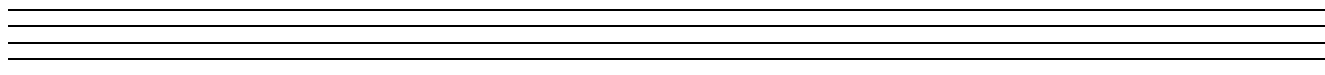
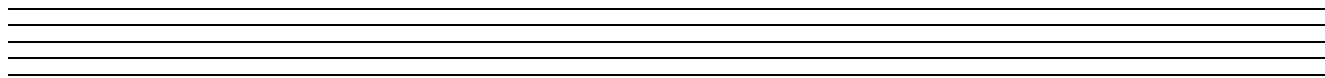
1. In your staff-paper notebook, write a percussion clef. Write out the correct name of the instrument in the appropriate line/space of your staff. If necessary, look at page 121 to get it right.
2. Get on the “throne” of a drum set. Play each instrument of the set while looking at the appropriate space in your music from example 1. Try two instruments/drums at once. Then three. Then all four.



19 Practical Use

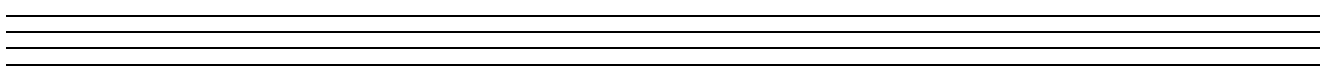
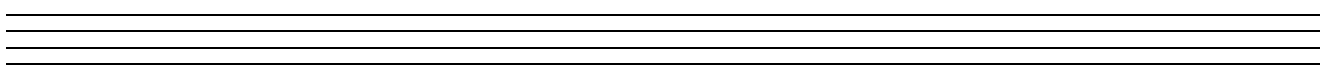
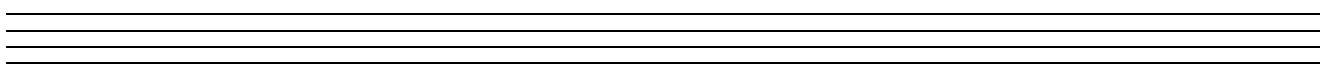
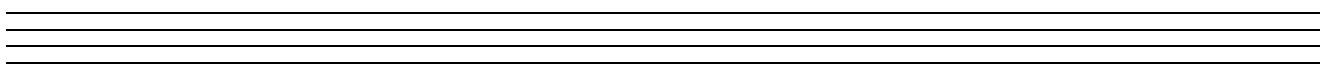
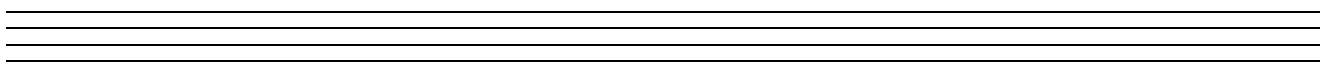
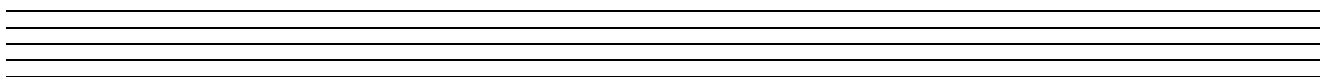
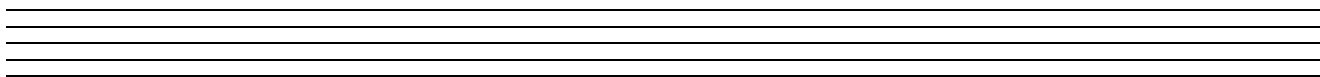
1. Write out the following whole notes in either bass or treble clef: B-flat, E-flat, A-flat, B-flat. Find these notes on your instrument and play them. Sing them. Now write out these notes: D-flat, G-flat, C-flat, and D-flat. Find them on your instrument and play them. Sing them.

2. Do the same thing as you did in number one with these notes: F-sharp, A-sharp, C-sharp, F-sharp. Find them on your instrument and play them. Sing them. Now write out C-sharp, E-sharp, G-sharp, C-sharp. Find and play these notes. Sing them.



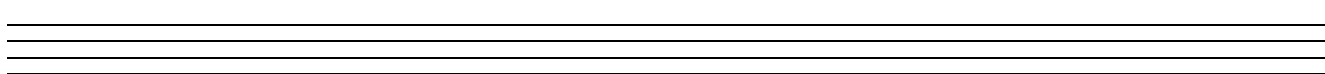
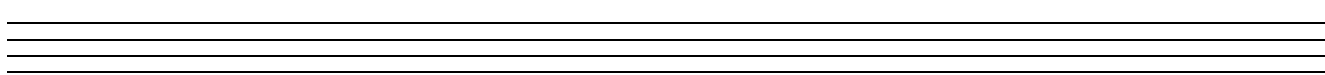
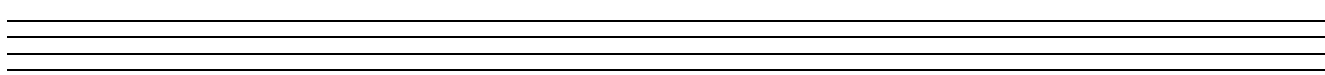
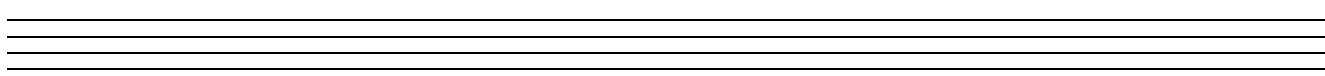
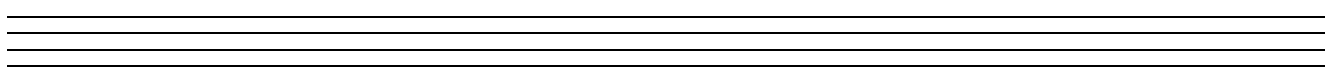
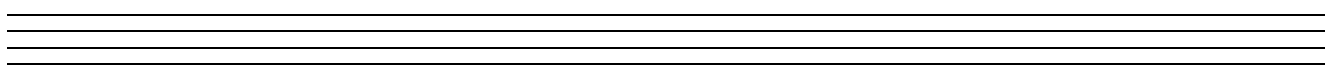
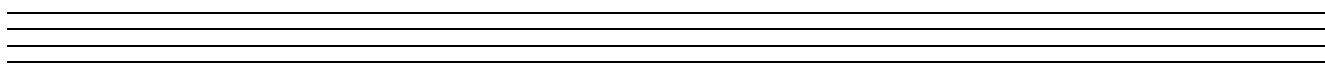
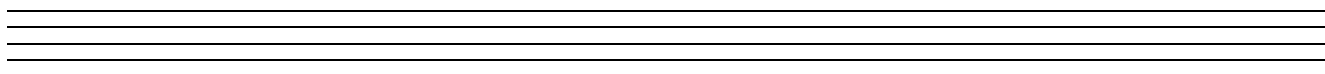
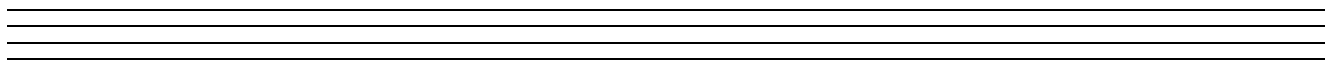
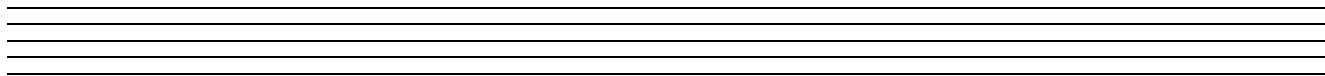
20 Practical Use

1. Write out the chromatic scale from A to A in both clefs ascending and descending. Refer to example 20.5 if you must.
2. Identify the notes on the keyboard (use the side with no note names :-).
3. From the note C, count up three half steps. What note did you get? It should be *E_b*. Start on F# and count down two whole steps. What note did you get? Should be a D.
4. Get in front of a real piano/keyboard. Find all of the E-sharps on the piano. Find all of the C-flats on the keyboard. Find the F-flats. The B-sharps (hint: enharmonic notes).
5. Mess around with the piano and find sounds you like. Write out the sounds you most like. To get you oriented, the C in the middle of the piano is called *Middle C*, and it's written as a line note, one leger line *below* the treble clef staff. Middle C in bass clef is written as a line note one leger line *above* the bass clef staff.



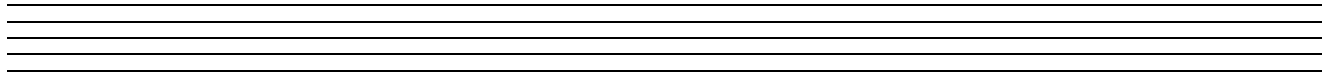
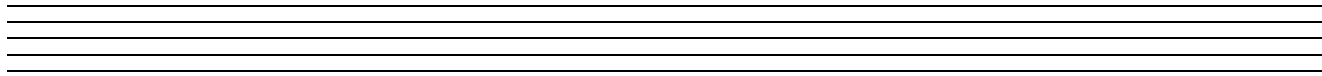
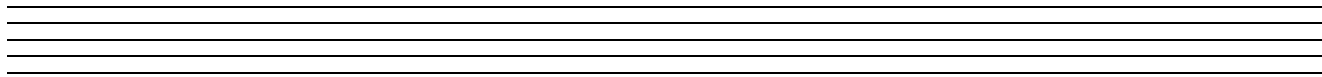
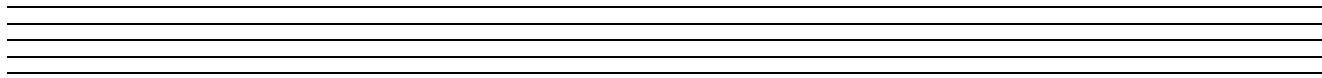
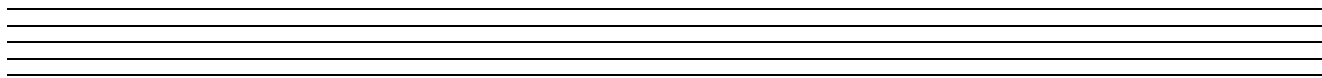
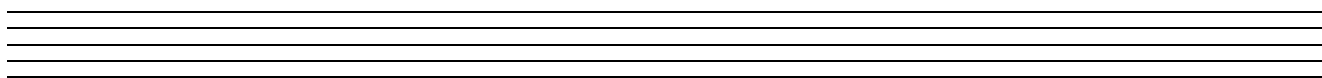
21 Practical Use

1. On a blank staff using the clef of your instrument, write in an E-flat low on the staff. Use your keyboard to figure out the E-flat major scale. Write it down, then play it on your instrument. Does it sound right? Sing it.
2. Do the same thing, starting on A this time. Be sure to play and sing the scale until it's memorized.
3. Write out all 12 Major scales. Learn them on your instrument. They are of immense value in your progress as a musician!



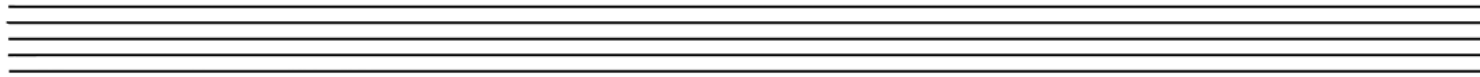
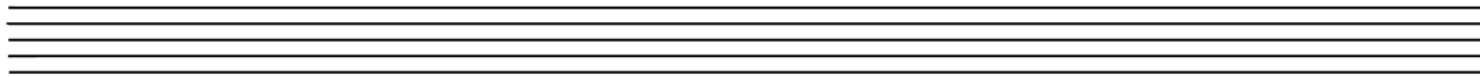
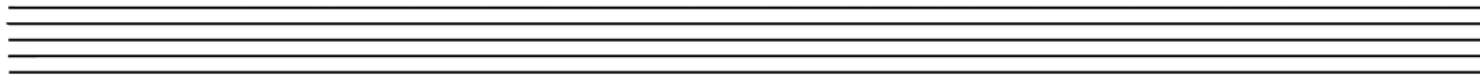
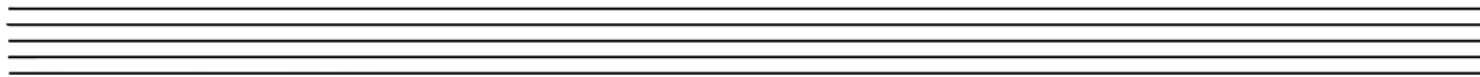
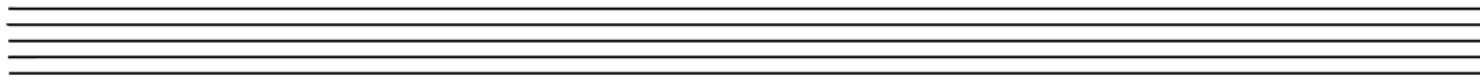
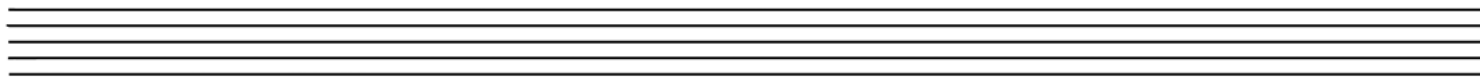
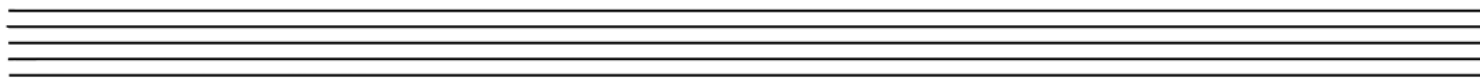
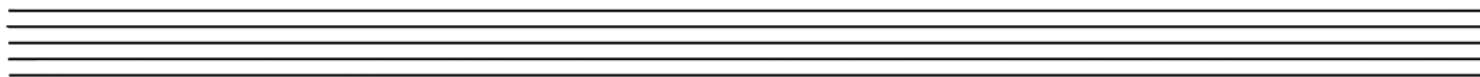
22 Practical Use

1. On a low line/space of a blank bass or treble clef staff, write an F. Now put a note on each line and space above the F until you reach the F an octave above (you should end up with 8 notes). Now, just after the clef, put in the key signature for F# Major. Look at the sharp key examples for help with this if you must. Play and sing the F# Major scale you just made (have a fingering chart for your instrument handy).
2. Create a 4-measure melody in the key of Ab. Choose your own clef and meter. Play and sing what you've written. Change it if you don't like it. Do the same in two more keys of your choice.
3. Write out each of the major key signatures with their major scale.
4. From now on, whenever you see a piece of music, look at it and identify its key signature.



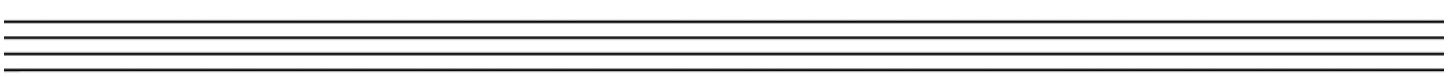
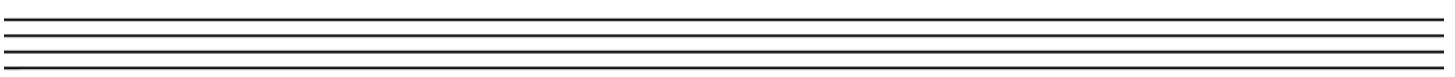
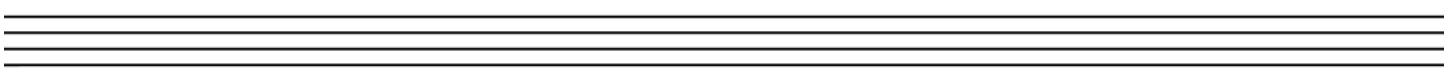
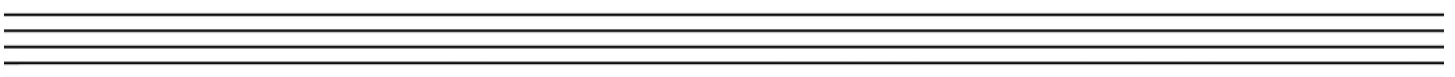
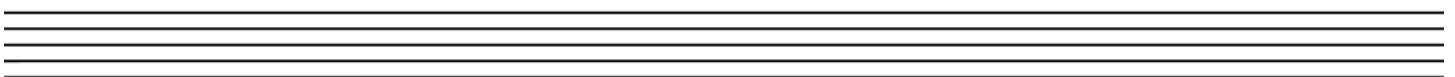
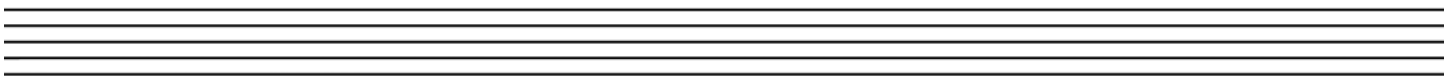
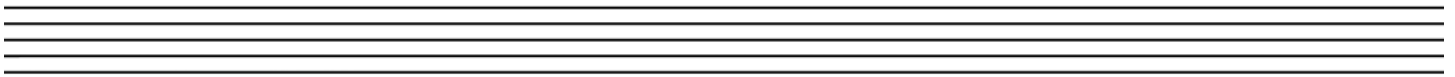
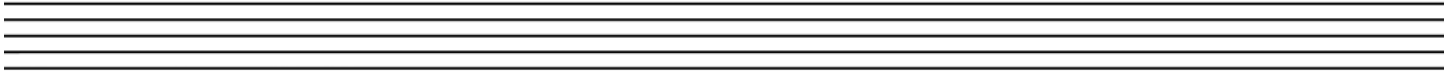
24 Practical Use

1. Draw a whole note C on the treble clef (any octave is fine). Draw another note a fifth above the C. What is the name of the note a fifth above C? Sing or play the interval of a fifth until you can do it from any pitch (this may take some time...keep at it).
2. On the first three lines and two spaces of the treble staff, draw whole notes on E, F, G, and A. Next you'll make a harmonic interval (one note directly over another) above each note you've already written. Write in the note an octave above the E, F, G, and the A. What are the names of these notes an octave above? Now, in between the note and the octave, write in a fifth. Play and sing these intervals.
3. On a piece of music you are currently studying, identify at least two intervals. Sing and play the interval out of the context of the piece. When you play the piece from now on, try to be aware of the sound of the intervals you've chosen. When you can identify them by their sound, pick a couple more and repeat the process.



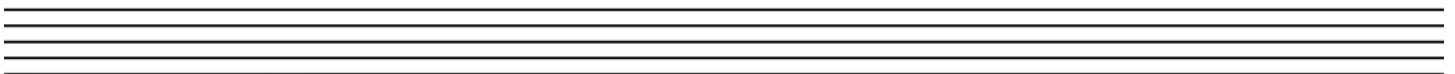
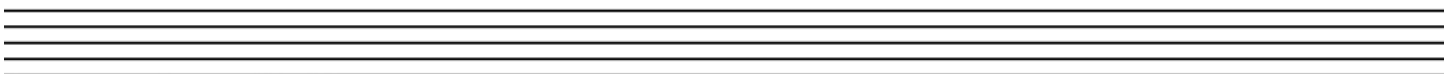
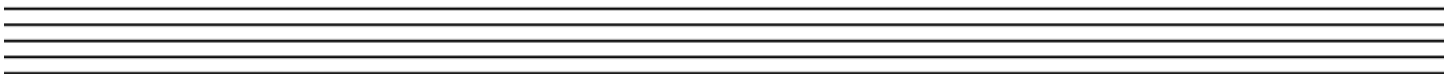
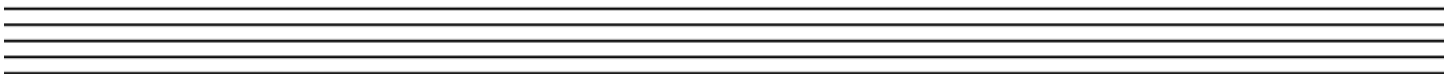
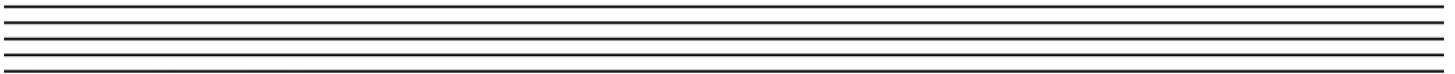
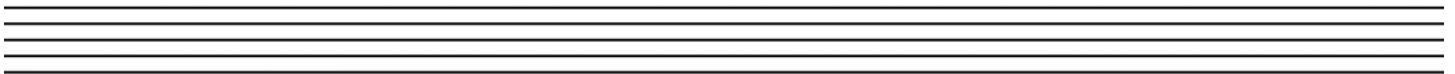
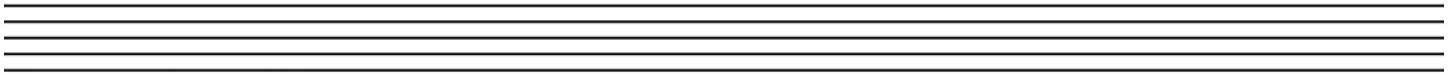
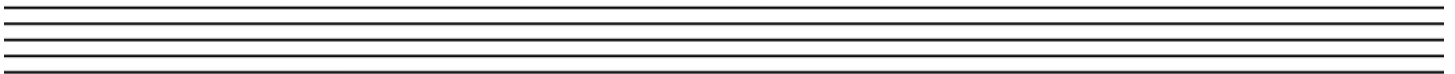
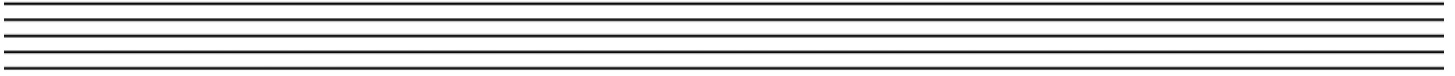
25 Practical Use

1. Write out harmonic minor scale starting on the following notes: C, B-flat, D, and F. Play them and sing them until memorized. Learn all 12 harmonic minor scales (keep at it no matter how long it takes!).
2. Write out all the key signatures and identify the major and minor for at least three of them. Example: 1 sharp is G Major, and e minor.
3. Persistence is the mother of success. Repetition is the father of success. Keep at it!



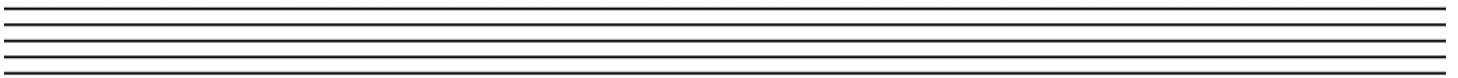
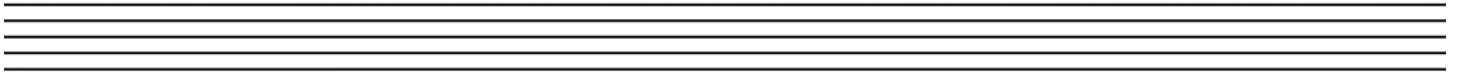
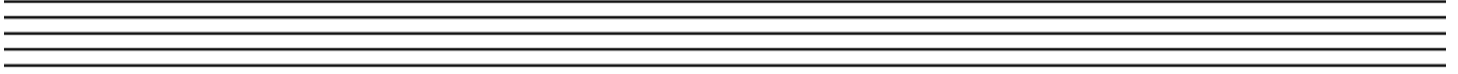
26 Practical Use

1. Write out all of the modes in the key of F. Learn them on your instrument/voice. Know where the half steps are in each. Then learn all of the modes in the key of G, then B \flat , then D, etc. Another option is to learn only one mode at a time in every key, for example, the D Ionian, D Dorian, D Phrygian, etc.



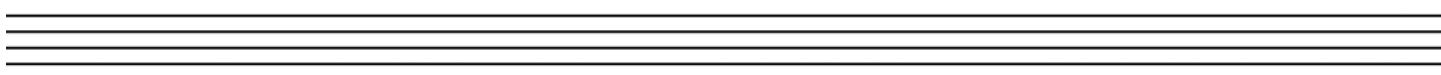
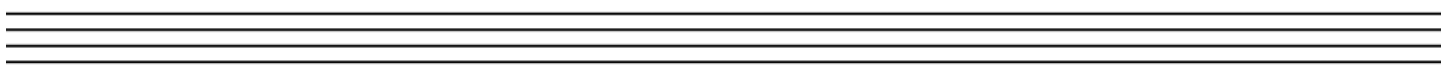
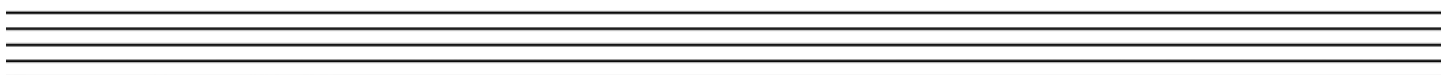
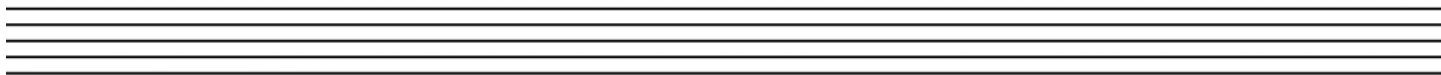
27 Practical Use

1. Write out the C, F, and G blues scales. Memorize them on your instrument. Sing them. Improvise melodies and sounds with these three scales.
2. Write out, then memorize your pentatonic scales in every key.



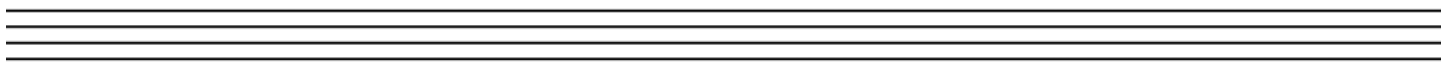
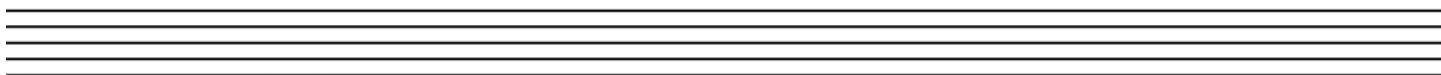
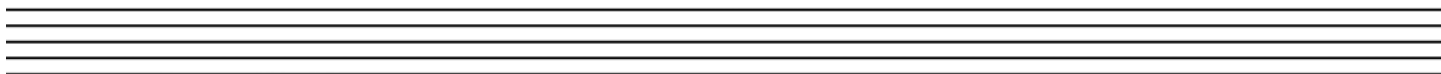
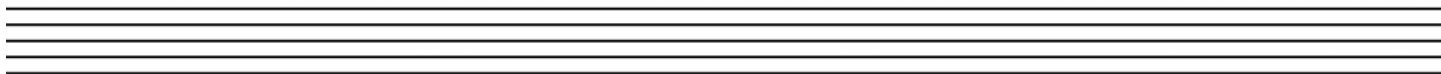
29 Practical Use

1. Write out triads above the notes C, D, E, F and G. Sing or play these chords in an arpeggio (look this word up in the glossary if you don't know it) until you can hear each note in the chord easily. Play these notes as a chord on a piano or guitar. Identify which chords are Major and which chords are minor. Identify by singing or playing the minor thirds and Major thirds within these triads.
2. Write out four triads, all with D as their tonic. Make the first triad major, the second minor, the third diminished, and the fourth augmented. Play them on a piano. Memorize how they sound. Do the same thing starting on another note of your choice.



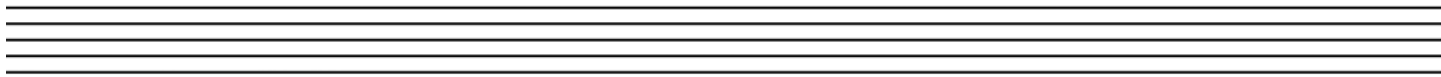
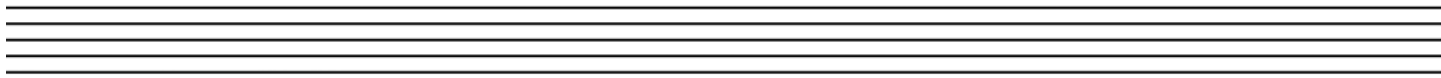
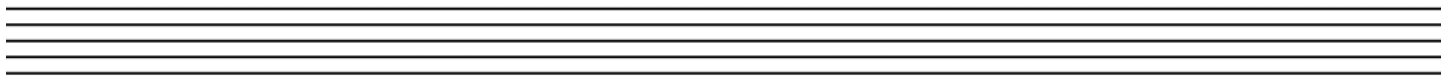
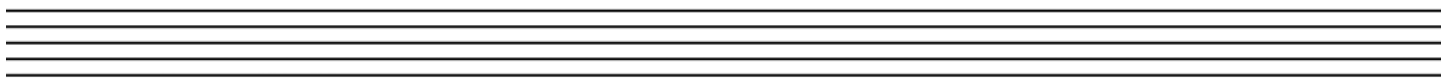
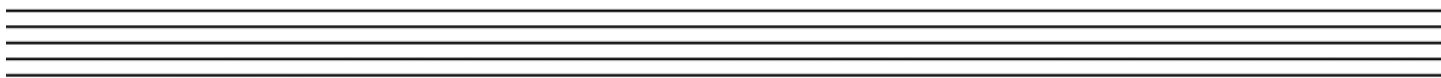
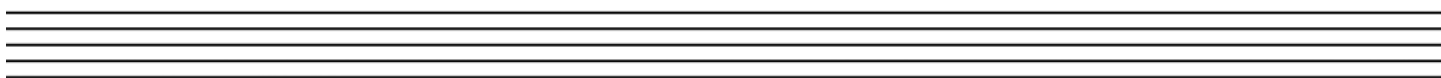
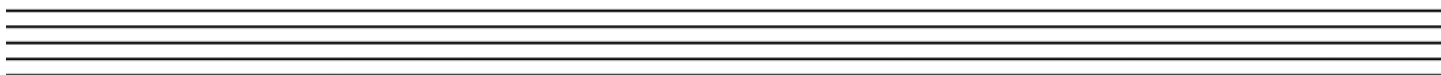
30 Practical Use

1. Write out the triads above C, A, B-flat, and A-flat. Put the chord name underneath (don't forget Major/minor distinctions). Place the seventh in each of the chords and alter the chord symbol as necessary to make it correct. Place the ninth in each chord and again correct the chord symbol.
2. Sing or play (both is best) a Major triad. Any starting note will do but try to make it in a comfortable range. As you are singing one note of the chord, try to hear the others simultaneously. Once the Major triad is in your ear, add the seventh until you can sing or play a seventh easily. Do the same with the ninth chord.
3. Spend some time messing around with triads and extensions on the piano. It's fun and will help your understanding immensely.



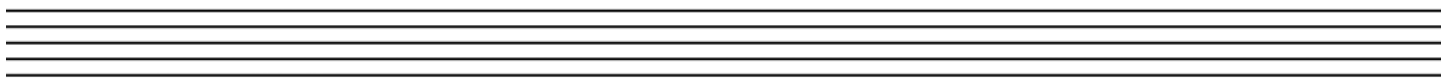
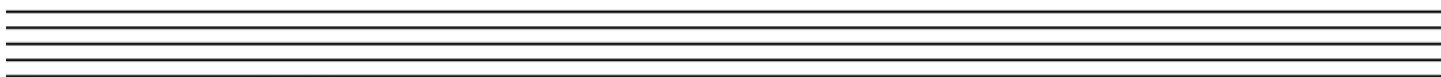
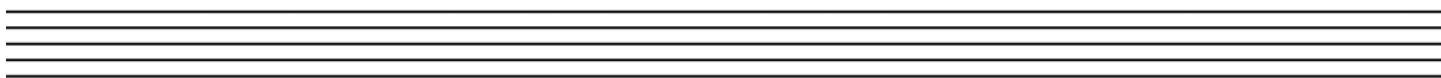
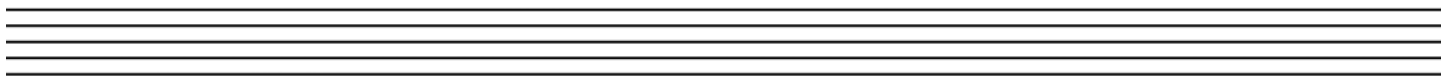
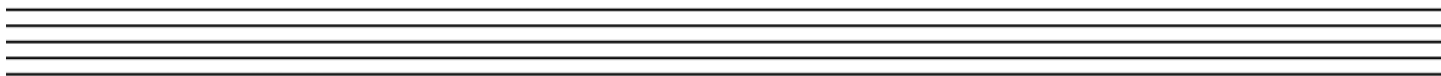
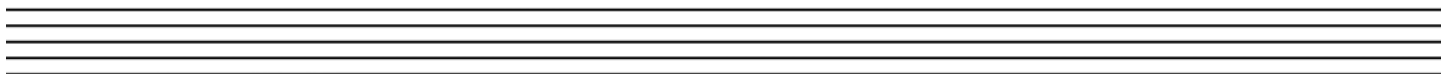
31 Practical Use

1. Write out all the inversions for FMaj. Don't forget root position. Label them correctly. Sing/play each inverted chord until it feels comfortable. Write out all inversions for Emin and label them. Choose three more chords and write out their inversions.
2. Write out all the inversions for Bb^{M7}. Don't forget root position. Sing/play each inverted chord until it feels comfortable. Write out the inversions for G7. Choose three other 7th chords and write out their inversions.
3. Identify at least 3 chords. Piano music, guitar music, and band or orchestra scores are excellent sources for many chords. Once you identify the chord name and quality of the chord, identify how that chord fits into the key signature of the song. Give the chord its Roman Numeral.
4. Mess around on the piano with inverted triads, and inverted chords with extensions.



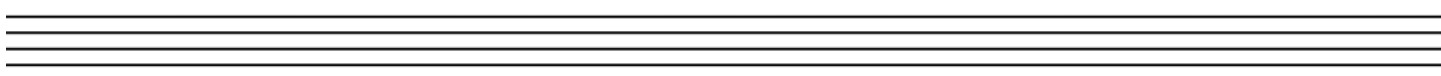
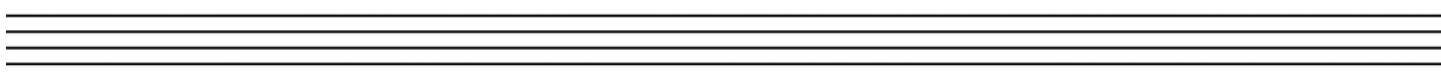
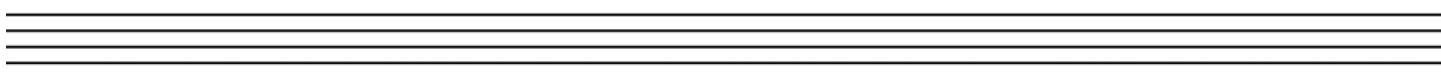
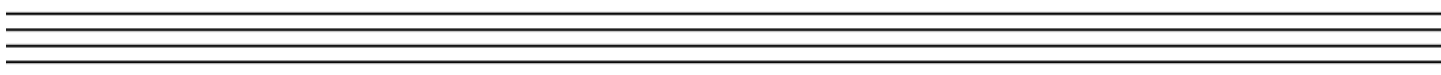
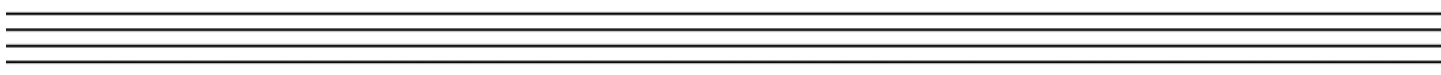
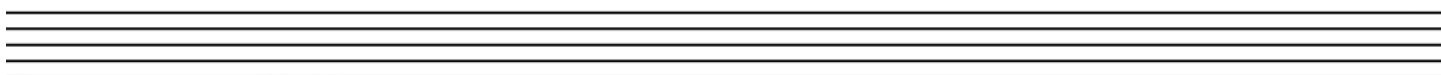
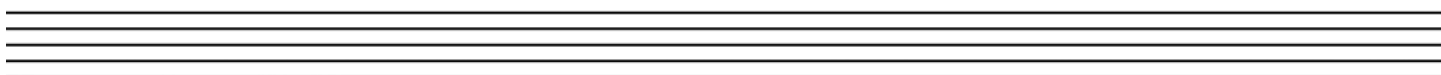
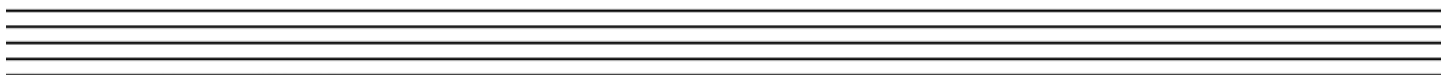
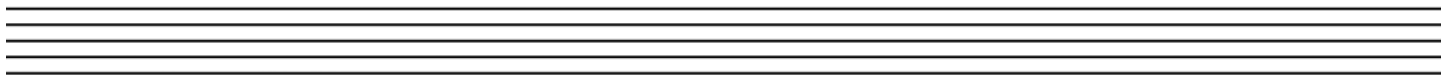
32 Practical Use

1. Draw a bracket around each pair of staves below like the examples in this chapter. In the key of F Major, write out an arrangement for piano, guitar, multiple voices, or instruments using the I, IV, V⁷, I chord progression. Play or sing the progression as a group until it feels comfortable. Use the correct accidentals to change the progression to i, iv, V⁷, i. Play the minor progression until it feels comfortable. Switch chord voicings.
2. Write out a chord progression in the key of F Major and use one of the plagal cadences mentioned in this chapter (I-IV-V-I, I-V-vi-IV, or I-ii-V). Play and/or sing what you've written.
3. Pick your favorite key signature. Outline the I chord by either playing or singing each chord tone. Try to hear the whole chord in your head as you do this. Do the same for the IV chord, and then the V⁷. Try to do this exercise with two or more people at once. Be sure to specify a meter/beat and the length of each chord so you can change chords together.



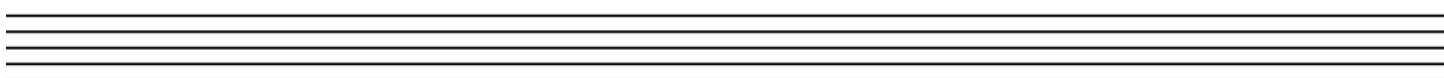
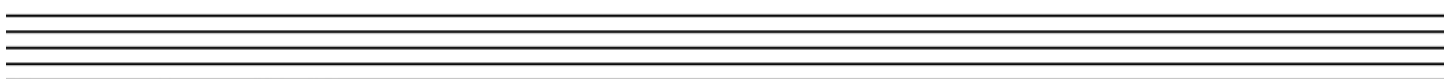
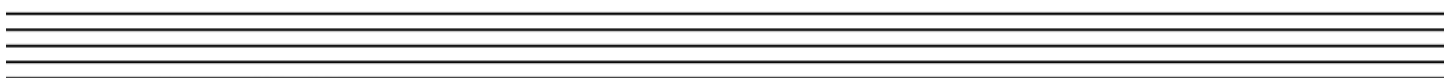
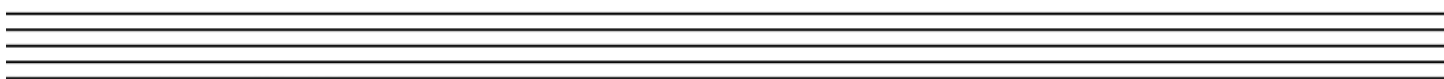
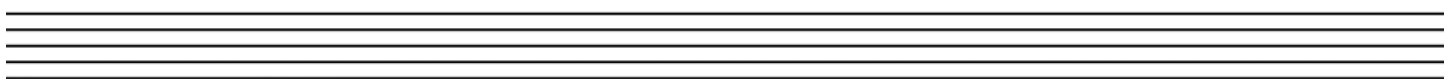
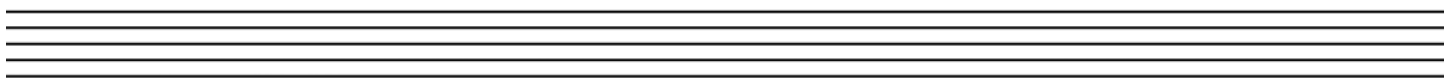
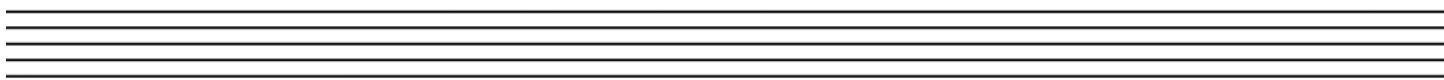
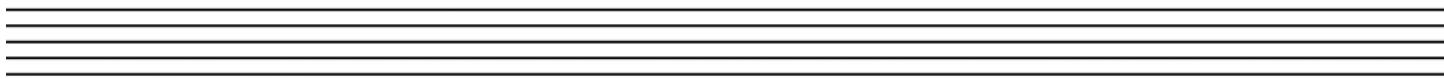
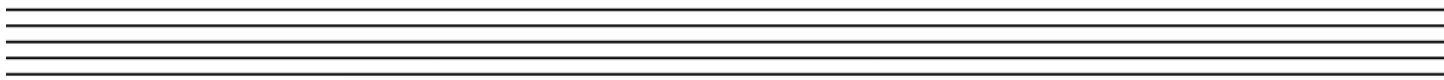
33 Practical Use

1. Write out 4 measures of 8/4 time. Use at least two double-dotted notes per measure, but see if you can use them all. Play and sing what you've written.
2. Write out another 4 measures of 8/4 time. This 4 measures is meant to be a harmony part to what you composed in exercise 1, so don't choose the same notes, though you may use the same rhythms (hint: 3rds, 4ths, 9ths and 5ths sound good together). Find a friend and sing or play both parts together.



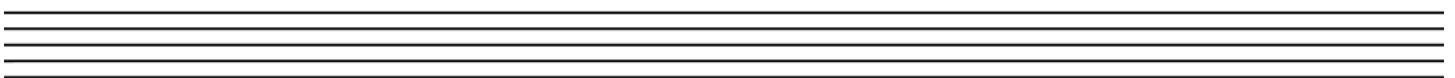
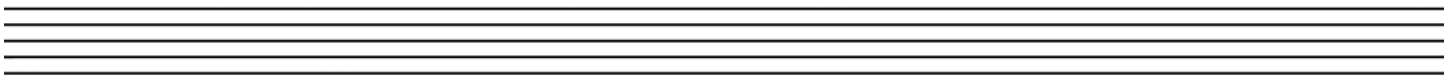
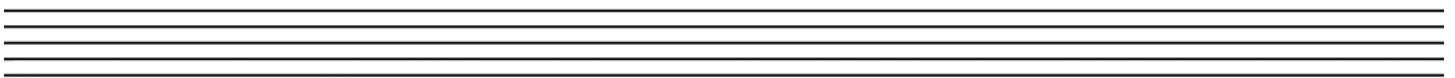
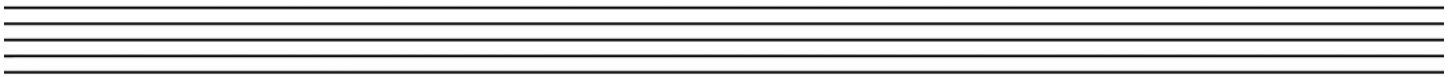
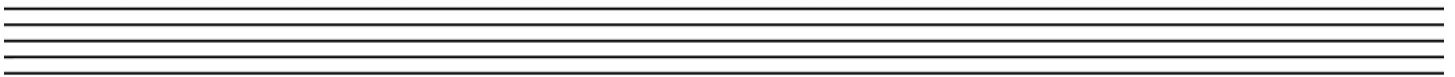
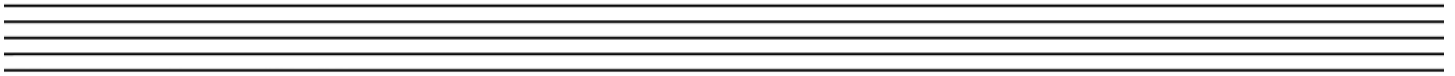
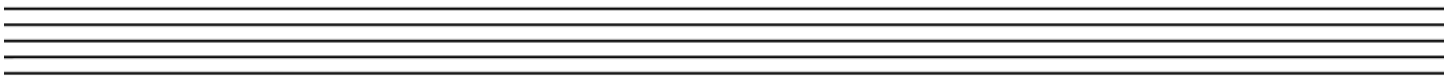
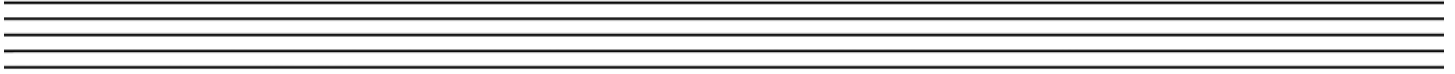
34 Practical Use

1. Write out the following key signatures with their Major scale: Eb, Ab, B, and E. One line below these scales, write the following intervals: a diminished fifth above Eb, a diminished fourth above Ab, an augmented fifth above B, and an augmented sixth above E.



35 Practical Use

1. Write out an 8 measure melody in $5/4$ time.
2. Charles Ives, an American composer, often used two meters at once in a piece of music. Write a 10 measure harmony part to number one, but use $4/4$ time (10 measures of $4/4 = 8$ measures of $5/4$). Find a friend and sing/play what you've written.
3. Think of another combination of meters like $2/4$ and $3/4$ (or whatever) and compose another piece that will begin and end at the same time.



Chapter 2 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. The musical staff has:
A. one line, no spaces. C. six lines, five spaces.
B. four lines, five spaces. D. five lines, four spaces.
- _____ 2. The lines and spaces of the musical staff are numbered:
A. from top to bottom. C. from left to right.
B. from high to low. D. from bottom to top.
- _____ 3. The top space is space number:
A. one. C. four.
B. three. D. five.
- _____ 4. A one line staff is used for:
A. one instrument only. C. simple melodies
B. percussion. D. nothing
- _____ 5. One staff and two or more _____.
A. stave C. staphs
B. staffs D. staves

Continue

Redo

CQ:2A

Chapter 2 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. The musical staff has:
A. one line, no spaces. C. six lines, five spaces.
B. four lines, five spaces. D. five lines, four spaces.
- _____ 2. The lines and spaces of the musical staff are numbered:
A. from top to bottom. C. from left to right.
B. from high to low. D. from bottom to top.
- _____ 3. The top space is space number:
A. one. C. four.
B. three. D. five.
- _____ 4. A one line staff is used for:
A. one instrument only. C. simple melodies
B. percussion. D. nothing
- _____ 5. One staff and two or more _____.
A. stave C. staphs
B. staffs D. staves

Continue

Redo

Chapter Quiz 2A Correction Key

Class _____ Date _____ Name _____

D

1. The musical staff has:

- A. one line, no spaces.
- B. four lines, five spaces.

- C. six lines, five spaces.
- D. five lines, four spaces.

A

2. The lines and spaces of the musical staff are numbered:

- A. from bottom to top.
- B. from high to low.

- C. from left to right.
- D. from top to bottom.

C

3. The top space is space number:

- A. one.
- B. three.

- C. four.
- D. five.

B

4. A one line staff is used for:

- A. one instrument only.
- B. percussion.

- C. simple melodies
- D. nothing

D

5. One staff and two or more _____.

- A. stave
- B. staffs

- C. staphs
- D. staves

Chapter 3 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. A bar line:
A. is one of the five lines of the staff. C. divides the staff into measures.
B. is at the end of a piece of music D. is always the third line of the staff.
- _____ 2. A measure is:
A. one of the 4 spaces in a staff. C. three inches long.
B. the space between two bar lines. D. used to show how long notes are.
- _____ 3. Why are bar lines used?
A. makes music easier to read C. to separate large sections of music
B. to keep notes together D. to confuse beginners
- _____ 4. Do measures have to be the same length?
A. yes C. no
B. only on Thursday D. maybe
- _____ 5. When is a double bar used?
A. at the beginning of a piece of music C. at the end of piece of music
B. at the end of a section. D. both *B* and *C*

Continue

Redo

CQ:3A

Chapter 3 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. A bar line:
A. is one of the five lines of the staff. C. divides the staff into measures.
B. is at the end of a piece of music D. is always the third line of the staff.
- _____ 2. A measure is:
A. one of the 4 spaces in a staff. C. three inches long.
B. the space between two bar lines. D. used to show how long notes are.
- _____ 3. Why are bar lines used?
A. makes music easier to read C. to separate large sections of music
B. to keep notes together D. to confuse beginners
- _____ 4. Do measures have to be the same length?
A. Yes C. No
B. Only on Thursday D. Maybe
- _____ 5. When is a double bar used?
A. at the beginning of a piece of music C. at the end of piece of music
B. at the end of a section. D. both *B* and *C*

Continue

Redo

Chapter Quiz 3A Correction Key

Class _____ Date _____ Name _____

C

1. A bar line:

- A. is one of the five lines
- B. is at the end of a piece of music

- C. divides the staff into measures.
- D. is always the third line of the staff.

B

2. A measure is:

- A. one of the 4 spaces in a staff.
- B. the space between two bar lines.

- C. three inches long.
- D. used to show how long notes are.

A

3. Why are bar lines used?

- A. makes music easier to read
- B. to keep notes together

- C. to separate large sections of music
- D. to confuse beginners

C

4. Do measures have to be the same length?

- A. yes
- B. only on Thursday

- C. no
- D. maybe

D

5. When is a double bar used?

- A. at the beginning of a piece of music
- B. at the end of a section.

- C. at the end of piece of music
- D. both *B* and *C*

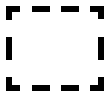
Chapter Quiz 4A Correction Key

Class _____ Date _____ Name _____

- C** 1. How many beats does a whole note get?
A. one C. four
B. two D. three
- B** 2. How many beats does a half note get?
A. one half C. one
B. two D. four
- C** 3. How many beats does a quarter note get?
A. one fourth C. one
B. two D. four
- A** 4. If a note is above the third line, its stem goes:
A. down C. up
B. right D. left
- Check Stems** 5. In the space below, draw 2 quarter notes, 1 with its stem up, and the other with its stem down.

Chapter Quiz 5A Correction Key

Class _____ Date _____ Name _____



C

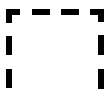
1. Which line does the whole rest hang from, and how many beats does it get?

A. fourth line, 1 beat

C. fourth line, four beats

B. third line, 4 beats

D. third line, three beats



D

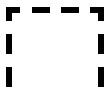
2. Which line does the half rest sit on, and how many beats does it get?

A. fourth line, 2 beats

C. fourth line, four beats

B. third line, 4 beats

D. third line, 2 beats



D

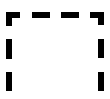
3. How many beats does a quarter rest get?

A. four

C. two

B. one fourth

D. one



A

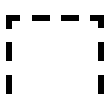
4. What does a rest show?

A. silence

C. nothing

B. sound

D. resting



**Check
Rests**

5. On the staff below, draw a quarter rest, a half rest and a whole rest.

Part I Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. divides the staff into measures. C. is one of the five lines of the staff.
B. is at the end of a piece of music. D. is always the third line of the staff.
- _____ 2. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from left to right. D. from bottom to top.
- _____ 3. A measure is:
A. one of the 4 spaces in a staff. C. used to show how long notes are.
B. three inches long. D. the space between two bar lines.
- _____ 4. The top space is space number:
A. four. C. three.
B. five. D. one.
- _____ 5. Do measures have to be the same length?
A. yes C. only on Thursday
B. maybe D. no
- _____ 6. When is a double bar used?
A. notes above or below the staff C. at the beginning of a piece of music
B. at the end of a piece of music D. both *B* and *C*
- _____ 7. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.
- _____ 8. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats
- _____ 9. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats
- _____ 10. How many beats does a whole note get?
A. four C. three
B. one D. two
- _____ 11. How many beats does a half note get?
A. four C. two
B. one half D. one
- _____ 12. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one
- _____ 13. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two

- _____ 14. What does a rest show?
A. nothing
B. sound
C. silence
D. nap time
- _____ 15. If a note is above the third line, its stem goes:
A. down.
B. up.
C. right.
D. left.
- _____ 16. Does all the information in this Part make sense to you?
A. yes
B. no

Continue

Redo

Part I Quiz: Key IA

Class _____ Date _____ Name _____

- A** 1. A bar line:
A. divides the staff into measures. C. is one of the five lines of the staff.
B. is at the end of a piece of music. D. is always the third line of the staff.

- D** 2. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from left to right. D. from bottom to top.

- D** 3. A measure is:
A. one of the 4 spaces in a staff. C. used to show how long notes are.
B. three inches long. D. the space between two bar lines.

- A** 4. The top space is space number:
A. four. C. three.
B. five. D. one.

- D** 5. Do measures have to be the same length?
A. yes C. only on Thursday
B. maybe D. no

- B** 6. When is a double bar used?
A. notes above or below the staff C. at the beginning of a piece of music
B. at the end of a piece of music D. both *B* and *C*

- D** 7. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.

- B** 8. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats

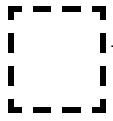
- A** 9. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats

- A** 10. How many beats does a whole note get?
A. four C. three
B. one D. two

- C** 11. How many beats does a half note get?
A. four C. two
B. one half D. one

- D** 12. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one

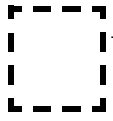
- A** 13. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two



C 14. What does a rest show?

- A. nothing
- B. sound

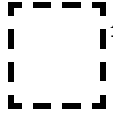
- C. silence
- D. nap time



A 15. If a note is above the third line, its stem goes:

- A. down.
- B. up.

- C. right.
- D. left.



A or B 16. Does all the information in this Part make sense to you?

- A. yes

- B. no

Chapter Quiz 6A Correction Key

Class _____ Date _____ Name _____

- C** 1. What is another name for the meter of a piece of music?
A. pulse C. time signature
B. rhythms D. beat
- B** 2. What does the top number of the meter tell you?
A. which note gets one beat C. how many beats per measure
B. which pitch gets one beat D. how many notes per measure
- D** 3. What does the bottom number of the meter tell you?
A. how many notes per measure C. how many beats per measure
B. which pitch gets one beat D. which note gets one beat
- A** 4. Where does the meter appear in a piece of music?
A. on the third line C. right after the clef sign
B. before the staff D. right before the clef sign
- C** 5. What are the three most common meters?
A. 4/4, 6/8, 3/4 C. 4/4, 3/4, 2/4
B. 4/4, 2/4, 2/2 D. 4/4, 3/4, 5/4

Chapter Quiz 7A Correction Key

Class _____ Date _____ Name _____

D 1. When writing out the counting, what is used to show a rest?
A. no numbers
B. small numbers
C. silence
D. parentheses

C 2. How is the count for a whole note written?
A. 1 2 3 4
B. 1, 2, 3, 4
C. **1-2-3-4**
D. 1-2 3-4

B 3. How is a measure of quarter notes counted in 3/4 time?
A. 1 (2) 3
B. **1 2 3**
C. **1 2 3 4**
D. **1-2-3**

A 4. When counting a rhythm out loud, how are rests to be said?
A. softly
B. normally
C. not at all
D. with an Italian accent

B 5. The count of any measure begins with what?
A. 3
B. 1
C. 2
D. 4

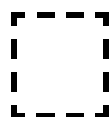
Chapter Quiz 8A Correction Key

Class _____ Date _____ Name _____



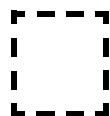
B 1. How many eighth notes are in one beat of 4/4 time?

- A. 3
- B. 2
- C. 4
- D. 1



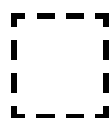
B 2. How is the count written for a measure sixteenth notes in 2/4 time?

- A. 1 + 2 +
- B. 1 e + a 2 e + a
- C. 1 e + a
- D. 1-2



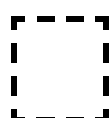
A 3. How many sixteenth notes are in one beat of 3/4 time?

- A. 4
- B. 3
- C. 1
- D. 2



D 4. What is an upbeat?

- A. a fast tempo
- B. a note high on the staff
- C. eighth notes
- D. the "+" of a beat

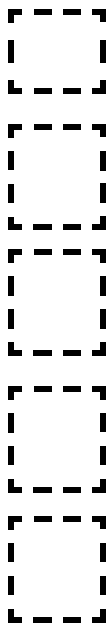


C 5. What is the count for this example?

- A. (1) + a 2 + 3 e + a 4 e + a
- B. (1) + 2 + 3 e + a (4) e + a
- C. (1) + a 2 + 3 e + a (4) e + a
- D. (1) e + 2 + 3 e + a (4) e + a

Chapter Quiz 9A Correction Key

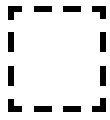
Class _____ Date _____ Name _____



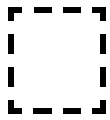
- B** 1. How long is a dotted whole rest in 6/4 time?
A. 4 beats C. 2 beats
B. 6 beats D. 3 beats
- A** 2. How long is a dotted half note in 4/4 time?
A. three beats C. six beats
B. one beat D. four beats
- B** 3. What does a dot do to a note or rest?
A. makes it longer by a quarter C. doubles the length
B. makes it longer by half D. makes it shorter by half
- D** 4. How long is a dotted eighth note?
A. one beat C. 2 beats
B. 1/2 beat D. 3/4 of a beat
- D** 5. What type of note usually follows a dotted eighth note?
A. eighth note C. half note
B. quarter note D. sixteenth note

Chapter Quiz 10A Correction Key

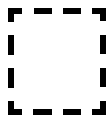
Class _____ Date _____ Name _____



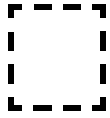
- A** 1. How long is an eighth note triplet in 2/4 time?
A. 1 beat
B. 1/2 beat
C. 3 beats
D. 2 beats



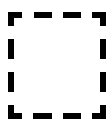
- B** 2. How long is a sixteenth note triplet in 4/4 time?
A. 1 beat
B. 1/2 beat
C. 3 beats
D. 2 beats



- D** 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li
B. 1 2 3 1 2 3
C. 1 an da 2 an da
D. 1 tri ple 2 tri ple



- C** 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li 3 la li
C. 1 la li + la li 2 la li + la li
D. 1 tri ple + tri ple 2 tri ple + tri ple



- C** 5. How long is the quarter note triplet figure?
A. 1 beat
B. 3 beats
C. 2 beats
D. 4 beats

Part II Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. How is a measure of quarter notes counted in 3/4 time?
A. 1-2-3
B. 1 2 3 4
C. 1 (2) 3
D. 1 2 3
- _____ 2. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent
B. softly
C. normally
D. not at all
- _____ 3. How many eighth notes are in one beat of 4/4 time?
A. 1
B. 4
C. 3
D. 2
- _____ 4. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a
B. 1-2
C. 1 + 2 +
D. 1 e + a
- _____ 5. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat
B. 3 beats
C. 2 beats
D. 1 beat
- _____ 6. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats
B. 1 beat
C. 1/2 beat
D. 3 beats
- _____ 7. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li
C. 1 2 3 1 2 3
D. 1 an da 2 an da
- _____ 8. What does a dot do to a note or rest?
A. doubles the length
B. makes it longer by a quarter
C. makes it shorter by half
D. makes it longer by half
- _____ 9. How long is a dotted eighth note?
A. 3/4 of a beat
B. one beat
C. 1/2 beat
D. 2 beats
- _____ 10. What type of note usually follows a dotted eighth note?
A. half note
B. eighth note
C. sixteenth note
D. quarter note
- _____ 11. How long is a dotted half note in 4/4 time?
A. four beats
B. six beats
C. three beats
D. one beat
- _____ 12. What is another name for the meter of a piece of music?
A. beat
B. pulse
C. rhythms
D. time signature

- _____ 13. What does the top number of the meter tell you?
 A. how many beats per measure C. how many notes per measure
 B. which pitch gets one beat D. which note gets one beat
- _____ 14. What does the bottom number of the meter tell you?
 A. which pitch gets one beat C. which note gets one beat
 B. how many notes per measure D. how many beats per measure
- _____ 15. When writing out the counting, what is used to show a rest?
 A. silence C. small numbers
 B. parentheses D. no numbers
- _____ 16. How is the count for a whole note written?
 A. 1-2-3-4 C. 1-2 3-4
 B. 1 2 3 4 D. 1, 2, 3, 4
- _____ 17. How is a measure of sixteenth note triplets counted in 2/4 time?
 A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
 B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- _____ 18. How long is the quarter note triplet figure?
 A. 2 beats C. 3 beats
 B. 1 beat D. 4 beats
- _____ 19. Where does the meter appear in a piece of music?
 A. right before the clef sign C. before the staff
 B. right after the clef sign D. on the third line
- _____ 20. How many sixteenth notes are in one beat of 3/4 time?
 A. 3 C. 2
 B. 1 D. 4
- _____ 21. What is an upbeat?
 A. a note high on the staff C. the “+” of a beat
 B. eighth notes D. a fast tempo
- _____ 22. How long is a dotted whole rest in 6/4 time?
 A. 2 beats C. 4 beats
 B. 6 beats D. 3 beats

Redo

Continue

Part II Quiz: Key IIA

Class _____

Date _____

Name _____

- D** 1. How is a measure of quarter notes counted in 3/4 time?
A. 1-2-3
B. 1 2 3 4
C. 1 (2) 3
D. 1 2 3
- B** 2. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent
B. softly
C. normally
D. not at all
- D** 3. How many eighth notes are in one beat of 4/4 time?
A. 1
B. 4
C. 3
D. 2
- A** 4. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a
B. 1-2
C. 1 + 2 +
D. 1 e + a
- D** 5. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat
B. 3 beats
C. 2 beats
D. 1 beat
- C** 6. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats
B. 1 beat
C. 1/2 beat
D. 3 beats
- A** 7. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li
C. 1 2 3 1 2 3
D. 1 an da 2 an da
- D** 8. What does a dot do to a note or rest?
A. doubles the length
B. makes it longer by a quarter
C. makes it shorter by half
D. makes it longer by half
- A** 9. How long is a dotted eighth note?
A. 3/4 of a beat
B. one beat
C. 1/2 beat
D. 2 beats
- C** 10. What type of note usually follows a dotted eighth note?
A. half note
B. eighth note
C. sixteenth note
D. quarter note
- C** 11. How long is a dotted half note in 4/4 time?
A. four beats
B. six beats
C. three beats
D. one beat
- D** 12. What is another name for the meter of a piece of music?
A. beat
B. pulse
C. rhythms
D. time signature

- A** 13. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- C** 14. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- B** 15. When writing out the counting, what is used to show a rest?
A. silence C. small numbers
B. parentheses D. no numbers
- A** 16. How is the count for a whole note written?
A. 1-2-3-4 C. 1-2 3-4
B. 1 2 3 4 D. 1, 2, 3, 4
- D** 17. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- A** 18. How long is the quarter note triplet figure?
A. 2 beats C. 3 beats
B. 1 beat D. 4 beats
- B** 19. Where does the meter appear in a piece of music?
A. right before the clef sign C. before the staff
B. right after the clef sign D. on the third line
- D** 20. How many sixteenth notes are in one beat of 3/4 time?
A. 3 C. 2
B. 1 D. 4
- C** 21. What is an upbeat?
A. a note high on the staff C. the "+" of a beat
B. eighth notes D. a fast tempo
- B** 22. How long is a dotted whole rest in 6/4 time?
A. 2 beats C. 4 beats
B. 6 beats D. 3 beats

- _____ 1. What is pitch as it relates to music?
A. the highness or lowness of a sound C. the blood of trees
B. something a pitcher does D. a color, like pitch-black.
- _____ 2. Can a space note be on a leger line?
A. no C. yes
B. only above the staff D. only below the staff
- _____ 3. If one note is higher than another, the higher note will be written:
A. higher on the staff. C. on a leger line below the staff.
B. smaller than the higher note. D. lower on the staff.
- _____ 4. In the example below:
A. 1 is lower than 2; 3 is lower than 4 C. 1 is higher than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4 D. 1 is lower than 2; 3 is higher than 4

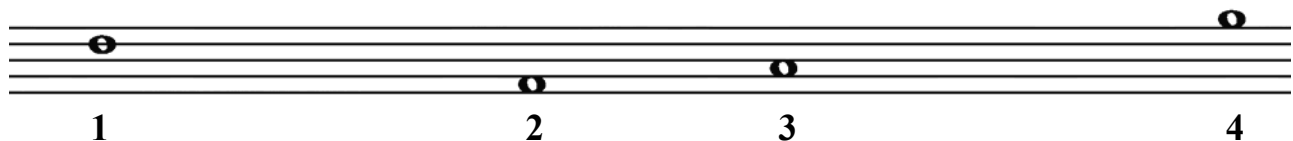


Continue

Redo

CQ:12A

- _____ 1. What is pitch as it relates to music?
A. the highness or lowness of a sound C. the blood of trees
B. something a pitcher does D. a color, like pitch-black.
- _____ 2. Can a space note be on a leger line?
A. no C. yes
B. only above the staff D. only below the staff
- _____ 3. If one note is higher than another, the higher note will be written:
A. higher on the staff. C. on a leger line below the staff.
B. smaller than the higher note. D. lower on the staff.
- _____ 4. In the example below:
A. 1 is lower than 2; 3 is lower than 4 C. 1 is higher than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4 D. 1 is lower than 2; 3 is higher than 4



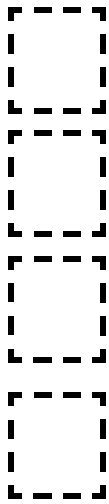
Continue

Redo

CQ:12A

Chapter Quiz 12A Correction Key

Class _____ Date _____ Name _____



A 1. What is pitch as it relates to music?

- A. the highness or lowness of a sound
- B. something a pitcher does

- C. the blood of trees
- D. a color, like pitch-black.

C 2. Can a space note be on a leger line?

- A. no
- B. only above the staff

- C. yes
- D. only below the staff

A 3. If one note is higher than another, the higher note will be written:

- A. higher on the staff.
- B. smaller than the higher note.

- C. on a leger line below the staff.
- D. lower on the staff.

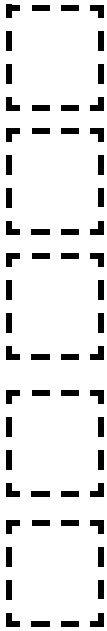
D 4. In the example below:

- A. 1 is lower than 2; 3 is lower than 4
- B. 1 is higher than 2; 3 is higher than 4

- C. 1 is higher than 2; 3 is lower than 4
- D. 1 is lower than 2; 3 is higher than 4

Chapter Quiz 13A Correction Key

Class _____ Date _____ Name _____



B

1. Which letters are used to name notes in music?

- A. A-Z
- B. A B C D E F G
- C. A B C D F
- D. B and S

C

2. What type of note comes right before or after a space note?

- A. G
- B. a space note
- C. a line note
- D. A

C

3. What letter comes after G in music?

- A. H
- B. F
- C. A
- D. none

B

4. What type of note comes right before or after a line note?

- A. G
- B. a space note
- C. a line note
- D. A

Check

Border

5. Write the musical alphabet over and over around the border of this quiz.

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. they have always been clefs C. a cymbal at the beginning of a song
B. a symbol at the beginning of a song D. a letter at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. first C. fourth
B. second D. fifth
- _____ 3. Which line does the bass clef name?
A. first C. third
B. second D. fourth
- _____ 4. Which line does the rhythm clef name?
A. fifth C. none
B. third D. fourth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14A

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. they have always been clefs C. a cymbal at the beginning of a song
B. a symbol at the beginning of a song D. a letter at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. first C. fourth
B. second D. fifth
- _____ 3. Which line does the bass clef name?
A. first C. third
B. second D. fourth
- _____ 4. Which line does the rhythm clef name?
A. fifth C. none
B. third D. fourth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14A

Chapter Quiz 14A Correction Key

Class _____ Date _____ Name _____

D

1. What did clefs used to be?

A. they have always been clefs

B. a symbol at the beginning of a song

C. a cymbal at the beginning of a song

D. a letter at the beginning of a song

B

2. Which line does the treble clef name?

A. first

B. second

C. fourth

D. fifth

D

3. Which line does the bass clef name?

A. first

B. second

C. third

D. fourth

C

4. Which line does the rhythm clef name?

A. fifth

B. third

C. none

D. fourth

Check

Below

5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. A C. C
B. G D. B
- _____ 2. The inner loop of the treble clef circles which line?
A. fifth C. first
B. fourth D. second
- _____ 3. What name does the treble clef give to the line it circles?
A. A C. C
B. B D. G
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. E G B D F
B. A C E G D. F A C E
- _____ 5. What are the names of the treble clef spaces?
A. G B D F A C. E G B D F
B. A C E G D. F A C E

Continue

Redo

CQ:15A

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. A C. C
B. G D. B
- _____ 2. The inner loop of the treble clef circles which line?
A. fifth C. first
B. fourth D. second
- _____ 3. What name does the treble clef give to the line it circles?
A. A C. C
B. B D. G
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. E G B D F
B. A C E G D. F A C E
- _____ 5. What are the names of the treble clef spaces?
A. G B D F A C. E G B D F
B. A C E G D. F A C E

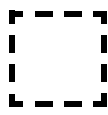
Continue

Redo

CQ:15A

Chapter Quiz 15A Correction Key

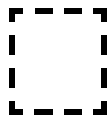
Class _____ Date _____ Name _____



B

1. What letter did the treble clef used to be?

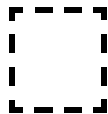
- A. A
- B. G
- C. C
- D. B



D

2. The inner loop of the treble clef circles which line?

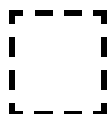
- A. fifth
- B. fourth
- C. first
- D. second



D

3. What name does the treble clef give to the line it circles?

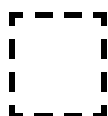
- A. A
- B. B
- C. C
- D. G



C

4. What are the names of the treble clef lines?

- A. G B D F A
- B. A C E G
- C. E G B D F
- D. F A C E



D

5. What are the names of the treble clef spaces?

- A. G B D F A
- B. A C E G
- C. E G B D F
- D. F A C E

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. C C. F
B. A D. G
- _____ 2. Which line does the bass clef name?
A. fourth C. second
B. fifth D. first
- _____ 3. What name does the bass clef give to this line?
A. F C. C
B. G D. A
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. F A C E D. G B D F A
- _____ 5. What are the names of the bass clef spaces?
A. F A C E C. G B D F A
B. A C E G D. E G B D F

Continue

Redo

CQ:16A

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. C C. F
B. A D. G
- _____ 2. Which line does the bass clef name?
A. fourth C. second
B. fifth D. first
- _____ 3. What name does the bass clef give to this line?
A. F C. C
B. G D. A
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. F A C E D. G B D F A
- _____ 5. What are the names of the bass clef spaces?
A. F A C E C. G B D F A
B. A C E G D. E G B D F

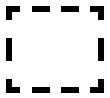
Continue

Redo

CQ:16A

Chapter Quiz 16A Correction Key

Class _____ Date _____ Name _____

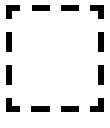


C

1. What letter did the bass clef used to be?

- A. C
- B. A

- C. F
- D. G

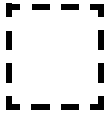


A

2. Which line does the bass clef name?

- A. fourth
- B. fifth

- C. second
- D. first

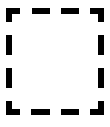


A

3. What name does the bass clef give to this line?

- A. F
- B. G

- C. C
- D. A

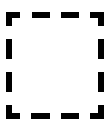


D

4. What are the names of the bass clef lines?

- A. A C E G
- B. F A C E

- C. E G B D F
- D. G B D F A



B

5. What are the names of the bass clef spaces?

- A. F A C E
- B. A C E G

- C. G B D F A
- D. E G B D F

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. F C. A
B. G D. none
- _____ 2. Which line does the rhythm clef name?
A. first C. second
B. none D. fifth
- _____ 3. What two types of staff use the rhythm clef?
A. one line staff; five line staff C. one space staff; four space staff
B. five line staff; five space staff D. five line staff; two line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches C. different instruments
B. rhythms and pitches D. nothing
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols C. bass drum
B. cymbals D. floor tom-tom

Continue

Redo

CQ:17A

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. F C. A
B. G D. none
- _____ 2. Which line does the rhythm clef name?
A. first C. second
B. none D. fifth
- _____ 3. What two types of staff use the rhythm clef?
A. one line staff; five line staff C. one space staff; four space staff
B. five line staff; five space staff D. five line staff; two line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches C. different instruments
B. rhythms and pitches D. nothing
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols C. bass drum
B. cymbals D. floor tom-tom

Continue

Redo

CQ:17A

Chapter Quiz 17A Correction Key

Class _____ Date _____ Name _____

- D** 1. What letter did the rhythm clef used to be?
A. F C. A
B. G D. none
- B** 2. Which line does the rhythm clef name?
A. first C. second
B. none D. fifth
- A** 3. What two types of staff use the rhythm clef?
A. one line staff; five line staff C. one space staff; four space staff
B. five line staff; five space staff D. five line staff; two line staff
- C** 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches C. different instruments
B. rhythms and pitches D. nothing
- B** 5. What type of instrument is usually used for notes with an x as the note head?
A. symbols C. bass drum
B. cymbals D. floor tom-tom

Part III Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. What letter comes after G in music?
A. H
B. none
C. F
D. A
- _____ 2. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. higher on the staff.
D. on a leger line below the staff.
- _____ 3. Can a space note be on a leger line?
A. yes
B. no
C. only below the staff
D. only above the staff
- _____ 4. A leger line:
A. divides the staff into measures
B. never has a note with it.
C. one of the 4 spaces in a staff.
D. is used for notes higher or lower than the staff.
- _____ 5. If a line goes through a note, it is:
A. a space note.
B. skewered.
C. popped.
D. a line note.
- _____ 6. What type of note comes right before or after a line note?
A. a line note
B. A
C. a space note
D. G
- _____ 7. Write the musical alphabet *backwards* on the answer line.
- _____ 8. Which letters are used to name notes in music?
A. B and S
B. A B C D F
C. A B C D E F G
D. A-Z
- _____ 9. Which line does the bass clef name?
A. first
B. fourth
C. second
D. fifth
- _____ 10. What name does the bass clef give to this line?
A. F
B. G
C. A
D. C
- _____ 11. What letter did the treble clef used to be?
A. C
B. A
C. B
D. G
- _____ 12. The inner loop of the treble clef circles which line?
A. second
B. fifth
C. fourth
D. first
- _____ 13. Which line does the rhythm clef name?
A. third
B. none
C. fourth
D. fifth
- _____ 14. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

- _____ 15. On a multiple-line rhythm clef staff, what do the lines and spaces show?
 A. different pitches
 B. nothing
 C. rhythms and pitches
 D. different instruments
- _____ 16. What type of instrument is usually used for notes with an x as the note head?
 A. symbols
 B. bass drum
 C. cymbals
 D. floor tom-tom
- _____ 17. What did clefs used to be?
 A. a letter at the beginning of a song
 B. a cymbal at the beginning of a song
 C. they have always been clefs
 D. a symbol at the beginning of a song
- _____ 18. Which line does the treble clef name?
 A. fifth
 B. fourth
 C. first
 D. second
- _____ 19. What name does the treble clef give to the line it circles?
 A. B
 B. G
 C. C
 D. A
- _____ 20. What are the names of the treble clef lines?
 A. G B D F A
 B. F A C E
 C. E G B D F
 D. A C E G
- _____ 21. What letter did the rhythm clef used to be?
 A. none
 B. F
 C. A
 D. G
- _____ 22. Which line does the rhythm clef name?
 A. first
 B. second
 C. none
 D. fifth
- _____ 23. What two types of staff use the rhythm clef?
 A. five line staff; five space staff
 B. five line staff; two line staff
 C. one space staff; four space staff
 D. one line staff; five line staff
- _____ 24. What are the names of the treble clef spaces?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 25. What letter did the bass clef used to be?
 A. F
 B. G
 C. A
 D. C
- _____ 26. What are the names of the bass clef lines?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 27. What type of note comes right before or after a space note?
 A. a line note
 B. G
 C. a space note
 D. A
- _____ 28. What are the names of the bass clef spaces?
 A. E G B D F
 B. F A C E
 C. A C E G
 D. G B D F A

Continue Redo

Part III Quiz: Key IIIA

Class _____

Date _____

Name _____

D

1. What letter comes after G in music?

- A. H
B. none

- C. F
D. A

C

2. If one note is higher than another, the higher note will be written:

- A. smaller than the higher note.
B. lower on the staff.

- C. higher on the staff.
D. on a leger line below the staff.

A

3. Can a space note be on a leger line?

- A. yes
B. no

- C. only below the staff
D. only above the staff

D

4. A leger line:

- A. divides the staff into measures
B. never has a note with it.

- C. one of the 4 spaces in a staff.
D. is used for notes higher or lower than the staff.

D

5. If a line goes through a note, it is:

- A. a space note.
B. skewered.

- C. popped.
D. a line note.

C

6. What type of note comes right before or after a line note?

- A. a line note
B. A

- C. a space note
D. G

gfedcba7. Write the musical alphabet *backwards* on the answer line.**C**

8. Which letters are used to name notes in music?

- A. B and S
B. A B C D F

- C. A B C D E F G
D. A-Z

B

9. Which line does the bass clef name?

- A. first
B. fourth

- C. second
D. fifth

A

10. What name does the bass clef give to this line?

- A. F
B. G

- C. A
D. C

D

11. What letter did the treble clef used to be?

- A. C
B. A

- C. B
D. G

A

12. The inner loop of the treble clef circles which line?

- A. second
B. fifth

- C. fourth
D. first

B

13. Which line does the rhythm clef name?

- A. third
B. none

- C. fourth
D. fifth

look**below**

14. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

- D** 15. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches
B. nothing
C. rhythms and pitches
D. different instruments
- C** 16. What type of instrument is usually used for notes with an x as the note head?
A. symbols
B. bass drum
C. cymbals
D. floor tom-tom
- A** 17. What did clefs used to be?
A. a letter at the beginning of a song
B. a cymbal at the beginning of a song
C. they have always been clefs
D. a symbol at the beginning of a song
- D** 18. Which line does the treble clef name?
A. fifth
B. fourth
C. first
D. second
- B** 19. What name does the treble clef give to the line it circles?
A. B
B. G
C. C
D. A
- C** 20. What are the names of the treble clef lines?
A. G B D F A
B. F A C E
C. E G B D F
D. A C E G
- A** 21. What letter did the rhythm clef used to be?
A. none
B. F
C. A
D. G
- C** 22. Which line does the rhythm clef name?
A. first
B. second
C. none
D. fifth
- D** 23. What two types of staff use the rhythm clef?
A. five line staff; five space staff
B. five line staff; two line staff
C. one space staff; four space staff
D. one line staff; five line staff
- B** 24. What are the names of the treble clef spaces?
A. A C E G
B. F A C E
C. G B D F A
D. E G B D F
- A** 25. What letter did the bass clef used to be?
A. F
B. G
C. A
D. C
- C** 26. What are the names of the bass clef lines?
A. A C E G
B. F A C E
C. G B D F A
D. E G B D F
- A** 27. What type of note comes right before or after a space note?
A. a line note
B. G
C. a space note
D. A
- C** 28. What are the names of the bass clef spaces?
A. E G B D F
B. F A C E
C. A C E G
D. G B D F A

Chapter 19 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. What does a sharp do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 2. What does a flat do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 3. What does a natural do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 4. Where are accidentals written?
A. behind the note C. in front of the note, same line and space
B. close to the note D. behind the note, same line and space
- _____ 5. How long does the effect of an accidental last?
A. 1 beat C. an entire measure
B. the whole song D. until another accidental is used

Continue

Redo

CQ:19A

Chapter 19 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. What does a sharp do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 2. What does a flat do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 3. What does a natural do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 4. Where are accidentals written?
A. behind the note C. in front of the note, same line and space
B. close to the note D. behind the note, same line and space
- _____ 5. How long does the effect of an accidental last?
A. 1 beat C. an entire measure
B. the whole song D. until another accidental is used

Continue

Redo

CQ:19A

Chapter Quiz 19A Correction Key

Class _____ Date _____ Name _____

- C** 1. What does a sharp do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- D** 2. What does a flat do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- B** 3. What does a natural do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- C** 4. Where are accidentals written?
A. behind the note
B. close to the note
C. in front of the note, same line and space
D. behind the note, same line and space
- C** 5. How long does the effect of an accidental last?
A. 1 beat
B. the whole song
C. an entire measure
D. until another accidental is used

Chapter Quiz 20A Correction Key

Class _____ Date _____ Name _____

C 1. Which of the following are enharmonic notes?
A. F# and Fb
B. Cb and B#
C. G# and Ab
D. Db and D#

B 2. Where are the natural half steps?
A. B-C, G-A
B. E-F, B-C
C. E-F, C-D
D. B-C, D-E

A 3. What type of accidentals are used going up the chromatic scale?
A. sharps
B. flats
C. naturals
D. both sharps and flats

B 4. What type of accidentals are used going down the chromatic scale?
A. sharps
B. flats
C. naturals
D. both sharps and flats

C 5. What note is a whole step above C?
A. C#
B. B
C. D
D. Db

Chapter Quiz 21A Correction Key

Class _____ Date _____ Name _____

- B** 1. How many whole steps are in an octave?
A. 12
B. 6
C. 2
D. none
- B** 2. Between which scale degrees in the major scale are the half steps?
A. 3-4, 6-7
B. 3-4, 7-8
C. 7-8, 11-12
D. 1-2, 7-8
- C** 3. What is the pattern of whole and half steps for the Major scale?
A. whwwwwh
B. wwwwwwh
C. wwwwwwh
D. wwwwwwwh
- B** 4. What is the symbol for a whole step?
A. \wedge
B. \square
C. \mathbb{W}
D. $\square\square$
- A** 5. What is the symbol for a half step?
A. \wedge
B. \square
C. \mathbb{W}
D. $\square\square$

Chapter Quiz 22A Correction Key

Class _____ Date _____ Name _____

C 1. What is the order of sharps?

- A. ABCDEFG
- B. BEADGCF

- C. FCGDAEB
- D. EGBDFAC

A 2. Which key signature has only one flat and which flat is it?

- A. Key of F. *Bb*
- B. Key of *Eb*.

- C. Key of D. *Fb*
- D. Key of C. *Bb*

D 3. Which key signature has no sharps or flats?

- A. G
- B. F

- C. D
- D. C

B 4. How many flats in the key signature of *Ab*, and what are they?

- A. 1: F
- B. 4: *Bb, Eb, Ab, Db*

- C. 3: F, C, G
- D. 2: *Bb, Eb*

C 5. How many sharps in the key of E and what are they?

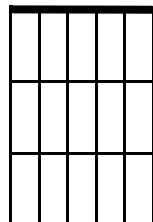
- A. 1: F#
- B. 2: E, A

- C. 4: F#, C#, G#, D#
- D. 3: F#, C#, G#

Part IV Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. Where are accidentals written?
A. close to the note
B. in front of the note, same line/space
C. behind the note, same line/space
D. behind the note
- _____ 2. How long does the effect of an accidental last?
A. the whole song
B. until another accidental is used
C. 1 beat
D. an entire measure
- _____ 3. Which of the following are enharmonic notes?
A. G# and Ab
B. Db and D#
C. Cb and B#
D. F# and Fb
- _____ 4. Where are the natural half steps?
A. B-C, D-E
B. B-C, G-A
C. E-F, B-C
D. E-F, C-D
- _____ 5. How many half steps are in an octave?
A. none
B. 2
C. 12
D. 6
- _____ 6. What is the symbol for a whole step?
A. \wedge
B. $\vee\vee$
C. \square
D. $\square\square$
- _____ 7. What is the order of sharps?
A. EGBDFAC
B. FCGDAEB
C. ABCDEFG
D. BEADGCF
- _____ 8. What type of accidentals are used going up the chromatic scale?
A. naturals
B. both sharps and flats
C. flats
D. sharps
- _____ 9. What does a sharp do to a note?
A. slightly changes the note length
B. slightly lowers the pitch
C. cancels the effect of a flat or natural
D. slightly raises the pitch
- _____ 10. How many whole steps are in an octave?
A. none
B. 2
C. 12
D. 6
- _____ 11. Between which scale degrees in the major scale are the half steps?
A. 3-4, 7-8
B. 7-8, 11-12
C. 3-4, 6-7
D. 1-2, 7-8
- _____ 12. Which key signature has only one flat and which flat is it?
A. Key of Eb. Ab
B. Key of C. Bb
C. Key of F. Bb
D. Key of D. Fb
- _____ 13. Which key signature has no sharps or flats?
A. C
B. G
C. A
D. D
- _____ 14. What does a flat do to a note?
A. slightly raises the pitch
B. cancels the effect of a flat or natural
C. slightly lowers the pitch
D. slightly changes the note length

- _____ 15. What type of accidentals are used going down the chromatic scale?
 A. flats
 B. naturals
 C. sharps
 D. both sharps and flats
- _____ 16. What note is a whole step above C?
 A. C#
 B. D
 C. B
 D. Db
- _____ 17. How many flats in the key signature of *Ab*, and what are they?
 A. 3: F, C, G
 B. 2: Bb, Eb
 C. 4: Bb, Eb, Ab, Db
 D. 5: B, E, A, C, F
- _____ 18. What does a natural do to a note?
 A. cancels the effect of a flat or natural
 B. slightly raises the pitch
 C. slightly changes the note length
 D. slightly lowers the pitch
- _____ 19. What is the symbol for a half step?
 A. \wedge
 B. $\vee\vee$
 C. \square
 D. $\square\square$
- _____ 20. How many sharps in the key of E and what are they?
 A. 1: F#
 B. 2: E, A
 C. 3: F#, C#, G#
 D. 4: F#, C#, G#, D#
- _____ 21. How many strings does the guitar have?
 A. 4
 B. 5
 C. 6
 D. 12
- _____ 22. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF
 B. FACE
 C. EGBDF
 D. EADGBE
- _____ 23. What is the number of the string with the lowest pitch?
 A. 6
 B. 1
 C. 4
 D. 12
- _____ 24. What is one way to play a half step on the guitar?
 A. from one open string to the next
 B. from the 5th fret to the 7th fret
 C. from the 3rd to the 4th fret on any one string
 D. from the fifth fret on the D string to the open G string
- _____ 25. Label the following diagram with the string number and letter names.



Redo
Continue

Part IV Quiz: Key IVA

Class _____

Date _____

Name _____

B 1. Where are accidentals written?

A. close to the note

C. behind the note, same line/space

B. in front of the note, same line/space

D. behind the note

D 2. How long does the effect of an accidental last?

A. the whole song

C. 1 beat

B. until another accidental is used

D. an entire measure

A 3. Which of the following are enharmonic notes?

A. G# and Ab

C. Cb and B#

B. Db and D#

D. F# and Fb

C 4. Where are the natural half steps?

A. B-C, D-E

C. E-F, B-C

B. B-C, G-A

D. E-F, C-D

C 5. How many half steps are in an octave?

A. none

C. 12

B. 2

D. 6

C 6. What is the symbol for a whole step?

A.

^

C. □

B.

v

D. □□

B 7. What is the order of sharps?

A. EGBDFAC

C. ABCDEFG

B. FCGDAEB

D. BEADGCF

D 8. What type of accidentals are used going up the chromatic scale?

A. naturals

C. flats

B. both sharps and flats

D. sharps

D 9. What does a sharp do to a note?

A. slightly changes the note length

C. cancels the effect of a flat or natural

B. slightly lowers the pitch

D. slightly raises the pitch

D 10. How many whole steps are in an octave?

A. none

C. 12

B. 2

D. 6

A 11. Between which scale degrees in the major scale are the half steps?

A. 3-4, 7-8

C. 3-4, 6-7

B. 7-8, 11-12

D. 1-2, 7-8

C 12. Which key signature has only one flat and which flat is it?

A. Key of Eb. Ab

C. Key of F. Bb

B. Key of C. Bb

D. Key of D. Fb

A 13. Which key signature has no sharps or flats?

A. C

C. A

B. G

D. D

C 14. What does a flat do to a note?

A. slightly raises the pitch

C. slightly lowers the pitch

B. cancels the effect of a flat or natural

D. slightly changes the note length

A 15. What type of accidentals are used going down the chromatic scale?

- A. flats
- B. naturals
- C. sharps
- D. both sharps and flats

B 16. What note is a whole step above C?

- A. C#
- B. D
- C. B
- D. Db

C 17. How many flats in the key signature of *Ab*, and what are they?

- A. 3: F, C, G
- B. 2: Bb, Eb
- C. 4: Bb, Eb, Ab, Db
- D. 5: B, E, A, C, F

A 18. What does a natural do to a note?

- A. cancels the effect of a flat or natural
- B. slightly raises the pitch
- C. slightly changes the note length
- D. slightly lowers the pitch

A 19. What is the symbol for a half step?

- A. \wedge
- B. \vee
- C. \square
- D. $\square\square$

D 20. How many sharps in the key of E and what are they?

- A. 1: F#
- B. 2: E, A
- C. 3: F#, C#, G#
- D. 4: F#, C#, G#, D#

C 21. How many strings does the guitar have?

- A. 4
- B. 5
- C. 6
- D. 12

A 22. What are the names of the guitar strings from lowest to highest?

- A. BEADGCF
- B. FACE
- C. EGBDF
- D. EADGBE

A 23. What is the number of the string with the lowest pitch?

- A. 6
- B. 1
- C. 4
- D. 12

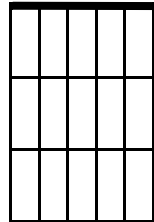
D 24. What is one way to play a half step on the guitar?

- A. from one open string to the next
- B. from the 5th fret to the 7th fret
- C. from the 3rd to the 4th fret on any one string
- D. from the fifth fret on the D string to the open G string

look below

25. Label the following diagram with the string number and letter names.

6 5 4 3 2 1



e a d g b e

Chapter 24 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the higher note
B. the note furthest to the right D. the lower note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 3. Which interval numbers can be Major intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a minor interval
B. it becomes an augmented interval D. it becomes a perfect interval
- _____ 5. How many half steps are in a minor third?
A. 3 C. 2
B. 4 D. 5

Continue

Redo

CQ:23A

Chapter 24 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the higher note
B. the note furthest to the right D. the lower note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 3. Which interval numbers can be Major intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a minor interval
B. it becomes an augmented interval D. it becomes a perfect interval
- _____ 5. How many half steps are in a minor third?
A. 3 C. 2
B. 4 D. 5

Continue

Redo

CQ:23A

Chapter Quiz 24A Correction Key

Class _____ Date _____ Name _____

- D** 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the higher note
B. the note furthest to the right D. the lower note
- B** 2. Which interval numbers can be Perfect intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- A** 3. Which interval numbers can be Major intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- C** 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a minor interval
B. it becomes an augmented interval D. it becomes a perfect interval
- A** 5. How many half steps are in a minor third?
A. 3 C. 2
B. 4 D. 5

Chapter Quiz 25A Correction Key

Class _____ Date _____ Name _____

B 1. What is the pattern of whole and half steps for the natural minor scale?

A. wwhwwwh

C. wwwhwwh

B. whwwhww

D. whwwwhw

A 2. Which degrees of the Major scale are lowered to get the natural minor scale?

A. 3, 6, 7

C. 4, 6, 7

B. 3, 5, 7

D. 3, 6

C 3. What is done to the natural minor scale to get a harmonic minor scale?

A. nothing, they are the same scale

C. the seventh is raised a half step

B. the third is raised a half step

D. natural notes ascending, *b3, b6, b7* descending

B 4. What is the key signature of a minor?

A. 3 sharps

C. 3 flats

B. no sharps or flats

D. 2 flats

C 5. What is the key signature of c minor?

A. 3 sharps

C. 3 flats

B. no sharps or flats

D. 2 flats

Chapter Quiz 26A Correction Key

Class _____ Date _____ Name _____

D 1. How many modes are there?

- A. 4
- B. 5

- C. 6
- D. 7

C 2. Which mode has the same pattern of whole and half steps as the Major scale?

- A. Phrygian
- B. Aeolian

- C. Ionian
- D. Lydian

B 3. Which mode has the same pattern of whole and half steps as the natural minor scale?

- A. Phrygian
- B. Aeolian

- C. Ionian
- D. Mixolydian

B 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?

- A. A
- B. B

- C. C
- D. D

B 5. What key signature would be used for the Dorian mode starting on G?

- A. Key of G, one sharp
- B. Key of F, one flat

- C. key of D, two sharps
- D. Key of C, no sharps or flats

Chapter Quiz 27A Correction Key

Class _____ Date _____ Name _____

- A** 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 7
B. 4, 6
C. 3, 7
D. 2, 5
- B** 2. What is a blue note?
A. a sad note
B. an altered note, usually lowered
C. an altered note, always raised
D. a type of note used in the 1800s
- D** 3. What are the notes in the standard C blues scale?
A. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C
C. D,E,F,G,A,B,C
D. C,Eb,F,Gb,G,Bb,C
- C** 4. What is the pattern of whole and half steps for the whole tone scale?
A. wwhwww
B. whwhww
C. wwwwww
D. hhhhhh
- D** 5. Which of the following is a gapped scale?
A. the Major scale
B. the whole tone scale
C. the melodic minor scale
D. the pentatonic scale

Part V Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. Which interval numbers can be Major intervals?
A. 1, 8
B. 2, 4, 5
C. 1, 4, 5, 8
D. 2, 3, 6, 7
- _____ 2. What happens to a Major interval when it is lowered a half step?
A. it becomes an augmented interval
B. it becomes a minor interval
C. it becomes a perfect interval
D. it becomes a diminished interval
- _____ 3. What is the pattern of whole and half steps for the natural minor scale?
A. wwwhwwh
B. wwhwwwh
C. whwwwhw
D. whwwhww
- _____ 4. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 5, 7
B. 3, 6, 7
C. 4, 6, 7
D. 3, 6
- _____ 5. How many modes are there?
A. 4
B. 6
C. 7
D. 5
- _____ 6. Which mode has the same pattern of whole and half steps as the Major scale?
A. Lydian
B. Phrygian
C. Aeolian
D. Ionian
- _____ 7. What is the pattern of whole and half steps for the whole tone scale?
A. whwwhww
B. hhhhhh
C. wwhwwwh
D. wwwwww
- _____ 8. Which of the following is a gapped scale?
A. the pentatonic scale
B. the melodic minor scale
C. the Major scale
D. the whole tone scale
- _____ 9. When finding an interval, which note do you start counting from?
A. the lower note
B. the note furthest to the left
C. the note furthest to the right
D. the higher note
- _____ 10. Which interval numbers can be Perfect intervals?
A. 2, 4, 5
B. 2, 3, 6, 7
C. 1, 4, 5, 8
D. 1, 8
- _____ 11. What is done to the natural minor scale to get a harmonic minor scale?
A. the third is raised a half step
B. nothing, they are the same scale
C. natural notes ascending, *b3, b6, b7* descending
D. the seventh is raised a half step
- _____ 12. What is the key signature of a minor?
A. no sharps or flats
B. 2 flats
C. 3 sharps
D. 3 flats
- _____ 13. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian
- _____ 14. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. D
B. C
C. A
D. B

- _____ 15. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 2, 5
C. 4, 7
D. 3, 7
- _____ 16. What is a blue note?
A. an altered note, usually lowered
B. a type of note used in the 1800s
C. a sad note
D. an altered note, always raised
- _____ 17. What are the notes in the standard C blues scale?
A. C,D,E,G,A,C
B. C,Eb,F,Gb,G,Bb,C
C. C,D,Eb,F,G,A,Bb,C
D. D,E,F,G,A,B,C
- _____ 18. How many half steps are in a minor third?
A. 4
B. 3
C. 2
D. 5
- _____ 19. What is the key signature of c minor?
A. 3 sharps
B. 3 flats
C. 2 flats
D. no sharps or flats
- _____ 20. What key signature would be used for the Dorian mode starting on G?
A. Key of C, no sharps or flats
B. Key of G, one sharp
C. Key of F, one flat
D. key of D, two sharps

Redo

Continue

Part V Quiz: Key VA

Class _____ Date _____ Name _____

D 1. Which interval numbers can be Major intervals?

- A. 1, 8
B. 2, 4, 5
C. 1, 4, 5, 8
D. 2, 3, 6, 7

B 2. What happens to a Major interval when it is lowered a half step?

- A. it becomes an augmented interval
B. it becomes a minor interval
C. it becomes a perfect interval
D. it becomes a diminished interval

D 3. What is the pattern of whole and half steps for the natural minor scale?

- A. wwwhwwh
B. wwhwwwh
C. whwwwhw
D. whwwhww

B 4. Which degrees of the Major scale are lowered to get the natural minor scale?

- A. 3, 5, 7
B. 3, 6, 7
C. 4, 6, 7
D. 3, 6

C 5. How many modes are there?

- A. 4
B. 6
C. 7
D. 5

D 6. Which mode has the same pattern of whole and half steps as the Major scale?

- A. Lydian
B. Phrygian
C. Aeolian
D. Ionian

D 7. What is the pattern of whole and half steps for the whole tone scale?

- A. whwwhww
B. hhhhhhh
C. wwhwwwh
D. wwwwwww

A 8. Which of the following is a gapped scale?

- A. the pentatonic scale
B. the melodic minor scale
C. the Major scale
D. the whole tone scale

A 9. When finding an interval, which note do you start counting from?

- A. the lower note
B. the note furthest to the left
C. the note furthest to the right
D. the higher note

C 10. Which interval numbers can be Perfect intervals?

- A. 2, 4, 5
B. 2, 3, 6, 7
C. 1, 4, 5, 8
D. 1, 8

D 11. What is done to the natural minor scale to get a harmonic minor scale?

- A. the third is raised a half step
B. nothing, they are the same scale
C. natural notes ascending, *b3*, *b6*, *b7* descending
D. the seventh is raised a half step

A 12. What is the key signature of a minor?

- A. no sharps or flats
B. 2 flats
C. 3 sharps
D. 3 flats

D 13. Which mode has the same pattern of whole and half steps as the natural minor scale?

- A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian

D 14. What is the starting note for the Dorian mode which uses the same key signature as A Major?

- A. D
B. C
C. A
D. B

- C** 15. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 2, 5
C. 4, 7
D. 3, 7
- A** 16. What is a blue note?
A. an altered note, usually lowered
B. a type of note used in the 1800s
C. a sad note
D. an altered note, always raised
- B** 17. What are the notes in the standard C blues scale?
A. C,D,E,G,A,C
B. C,Eb,F,Gb,G,Bb,C
C. C,D,Eb,F,G,A,Bb,C
D. D,E,F,G,A,B,C
- B** 18. How many half steps are in a minor third?
A. 4
B. 3
C. 2
D. 5
- B** 19. What is the key signature of c minor?
A. 3 sharps
B. 3 flats
C. 2 flats
D. no sharps or flats
- C** 20. What key signature would be used for the Dorian mode starting on G?
A. Key of C, no sharps or flats
B. Key of G, one sharp
C. Key of F, one flat
D. key of D, two sharps

Chapter Quiz 28A Correction Key

Class _____ Date _____ Name _____

- | | | | |
|---|--|--|----------------------------------|
| C | 1. What are the parts of a triad? | A. first, second, third | C. root, third, fifth |
| | | B. bottom, middle, top | D. C, E, G |
| A | 2. What are the four qualities of triad? | A. diminished, minor, augmented, major | C. major, minor, locrian, dorian |
| | | B. M3, dim2, aug5, min7 | D. yellow, orange, purple, green |
| B | 3. What are the intervals from the root of the chord in a Major triad? | A. Major 3rd, diminished 5th | C. minor third, perfect fifth |
| | | B. Major 3rd, perfect 5th | D. Major third, minor third |
| C | 4. What are the intervals from the root of the chord in a minor triad? | A. minor 3rd, diminished 5th | C. minor third, perfect fifth |
| | | B. Major 3rd, perfect 5th | D. Major third, minor third |
| D | 5. What is the spelling of the e minor chord? | A. E, G#, B | C. E, G#, B# |
| | | B. E, G, Bb | D. E, G, B |

Chapter Quiz 29A Correction Key

Class _____ Date _____ Name _____

- B** 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is above the root?
A. Major 7th
B. minor 7th
C. Perfect 7th
D. diminished 7th
- C** 2. What is another name for the V⁷ chord?
A. minor seventh chord
B. a five chord
C. dominant seventh chord
D. diminished seventh chord
- B** 3. What chord usually follows the V⁷ chord?
A. a Major chord
B. the I, or tonic chord
C. the IV, or sub-dominant chord
D. a minor chord
- C** 4. How many chord tones are in a 9th chord?
A. 3
B. 4
C. 5
D. 6
- D** 5. What is the spelling of the V⁷ chord in the key of Eb?
A. Eb, G, Bb, D
B. G, Bb, D, F
C. Ab, C, Eb, G
D. Bb, D, F, Ab

Chapter Quiz 30A Correction Key

Class _____ Date _____ Name _____

- C** 1. Which chord tone is in the lowest position in a first inversion chord?
A. root
B. fifth
C. third
D. seventh
- B** 2. Which chord tone is in the lowest position in a second inversion chord?
A. root
B. fifth
C. third
D. seventh
- D** 3. What is the spelling for the IV⁶ chord in the key of C?
A. C, F, A
B. B, D, G
C. E, G, C
D. A, C, F
- C** 4. What is the spelling of the I⁶⁴ chord in the key of D?
A. D, F#, A, C
B. F#, A, D
C. A, D, F#
D. C, D, F#, A
- D** 5. What is open harmony?
A. space between chords
B. chord tones outside of the key
C. less than an octave between chord tones
D. more than an octave between chord tones

Chapter Quiz 31A Correction Key

Class _____ Date _____ Name _____

- C** 1. What is disjunct motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. a leap of less than a second
- B** 2. What is contrary motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. notes moving the same direction
- D** 3. What is parallel motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. notes moving the same direction
- B** 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. seconds, fifths, sevenths
B. fourths, fifth, octaves D. fourths, fifths, ninths
- A** 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Gmin, Cmin, Fmin, Bb⁷, Eb C. Eb, Ab, Bb7, Ddim, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin D. G, C, F, Bb, Eb

Part VI Quiz

Class _____ Date _____ Name _____

- _____ 1. What are the parts of a triad?
A. first, second, third
B. root, third, fifth
C. bottom, middle, top
D. C, E, G
- _____ 2. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. yellow, orange, purple, green
C. M3, dim2, aug5, min7
D. diminished, minor, augmented, major
- _____ 3. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. diminished 7th
D. minor 7th
- _____ 4. What is another name for the V⁷ chord?
A. a five chord
B. dominant seventh chord
C. diminished seventh chord
D. minor seventh chord
- _____ 5. What is the spelling for the IV⁶ chord in the key of C?
A. C, F, A
B. A, C, F
C. B, D, G
D. E, G, C
- _____ 6. What is disjunct motion in a chord progression?
A. a leap of less than a second
B. stepwise motion
C. notes moving in opposite directions
D. a leap of more than a second
- _____ 7. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving the same direction
C. a leap of more than a second
D. notes moving in opposite directions
- _____ 8. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. notes moving the same direction
D. a leap of more than a second
- _____ 9. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth
B. Major 3rd, perfect 5th
C. Major 3rd, diminished 5th
D. Major third, minor third
- _____ 10. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 11. What is the spelling of the e minor chord?
A. E, G#, B#
B. E, G, Bb
C. E, G, B
D. E, G#, B
- _____ 12. How many chord tones are in a 9th chord?
A. 6
B. 3
C. 4
D. 5
- _____ 13. What is the spelling of the V⁷ chord in the key of Eb?
A. Bb, D, F, Ab
B. Eb, G, Bb, D
C. G, Bb, D, F
D. Ab, C, Eb, G
- _____ 14. Which chord tone is in the lowest position in a first inversion chord?
A. third
B. seventh
C. fifth
D. root

- _____ 15. Which chord tone is in the lowest position in a second inversion chord?
A. third
B. root
C. seventh
D. fifth
- _____ 16. Which types of parallel motion should be avoided?
A. fourths, fifth, octaves
B. fourths, fifths, ninths
C. thirds, fourth, sixths
D. seconds, fifths, sevenths
- _____ 17. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Eb, Ab, Bb7, Ddim, Eb
B. Gmin, Cmin, Fmin, Bb⁷, Eb
C. Eb, Bb7, Fmin, Cmin, Gmin
D. G, C, F, Bb, Eb
- _____ 18. What chord usually follows the V⁷ chord?
A. the I, or tonic chord
B. the IV, or sub-dominant chord
C. a minor chord
D. a Major chord
- _____ 19. What is the spelling of the $\overset{6}{\text{I}}$ chord in the key of D?
A. F#, A, D
B. C, D, F#, A
C. A, D, F#
D. D, F#, A, C
- _____ 20. What is open harmony?
A. space between chords
B. chord tones outside of the key
C. more than an octave between chord tones
D. less than an octave between chord tones

Continue

Redo

Part VI Quiz: Key VIA

Class _____

Date _____

Name _____

- B** 1. What are the parts of a triad?
A. first, second, third
B. root, third, fifth
C. bottom, middle, top
D. C, E, G
- D** 2. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. yellow, orange, purple, green
C. M3, dim2, aug5, min7
D. diminished, minor, augmented, major
- D** 3. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. diminished 7th
D. minor 7th
- B** 4. What is another name for the V⁷ chord?
A. a five chord
B. dominant seventh chord
C. diminished seventh chord
D. minor seventh chord
- B** 5. What is the spelling for the IV⁶ chord in the key of C?
A. C, F, A
B. A, C, F
C. B, D, G
D. E, G, C
- D** 6. What is disjunct motion in a chord progression?
A. a leap of less than a second
B. stepwise motion
C. notes moving in opposite directions
D. a leap of more than a second
- D** 7. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving the same direction
C. a leap of more than a second
D. notes moving in opposite directions
- C** 8. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. notes moving the same direction
D. a leap of more than a second
- B** 9. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth
B. Major 3rd, perfect 5th
C. Major 3rd, diminished 5th
D. Major third, minor third
- C** 10. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th
C. minor third, perfect fifth
D. Major third, minor third
- C** 11. What is the spelling of the e minor chord?
A. E, G#, B#
B. E, G, Bb
C. E, G, B
D. E, G#, B
- D** 12. How many chord tones are in a 9th chord?
A. 6
B. 3
C. 4
D. 5
- A** 13. What is the spelling of the V⁷ chord in the key of Eb?
A. Bb, D, F, Ab
B. Eb, G, Bb, D
C. G, Bb, D, F
D. Ab, C, Eb, G
- A** 14. Which chord tone is in the lowest position in a first inversion chord?
A. third
B. seventh
C. fifth
D. root

D 15. Which chord tone is in the lowest position in a second inversion chord?

- A. third
- B. root
- C. seventh
- D. fifth

A 16. Which types of parallel motion should be avoided?

- A. fourths, fifth, octaves
- B. fourths, fifths, ninths
- C. thirds, fourth, sixths
- D. seconds, fifths, sevenths

B 17. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?

- A. Eb, Ab, Bb7, Ddim, Eb
- B. Gmin, Cmin, Fmin, Bb⁷, Eb
- C. Eb, Bb7, Fmin, Cmin, Gmin
- D. G, C, F, Bb, Eb

A 18. What chord usually follows the V⁷ chord?

- A. the I, or tonic chord
- B. the IV, or sub-dominant chord
- C. a minor chord
- D. a Major chord

C 19. What is the spelling of the I⁶⁴ chord in the key of D?

- A. F#, A, D
- B. C, D, F#, A
- C. A, D, F#
- D. D, F#, A, C

C 20. What is open harmony?

- A. space between chords
- B. chord tones outside of the key
- C. more than an octave between chord tones
- D. less than an octave between chord tones

Chapter 32 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. makes the note a thirtysecond note
B. cuts the note length in half D. makes the note a sixteenth note
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 8
B. 4 D. 16
- _____ 3. How long is a double-dotted whole note?
A. 2 beats C. 6 beats
B. 4 beats D. 8 beats
- _____ 4. How long is a double-dotted half rest?
A. three beats C. three and a half beats
B. four beats D. four and a half beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. eighth note C. thirtysecond note
B. sixteenth note D. sixtyfourth note

Continue

Redo

CQ:32A

Chapter 32 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. makes the note a thirtysecond note
B. cuts the note length in half D. makes the note a sixteenth note
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 8
B. 4 D. 16
- _____ 3. How long is a double-dotted whole note?
A. 2 beats C. 6 beats
B. 4 beats D. 8 beats
- _____ 4. How long is a double-dotted half rest?
A. three beats C. three and a half beats
B. four beats D. four and a half beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. eighth note C. thirtysecond note
B. sixteenth note D. sixtyfourth note

Continue

Redo

CQ:32A

Chapter Quiz 32A Correction Key

Class _____ Date _____ Name _____

- B** 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. makes the note a thirtysecond note
B. cuts the note length in half D. makes the note a sixteenth note
- C** 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 8
B. 4 D. 16
- D** 3. How long is a double-dotted whole note?
A. 2 beats C. 6 beats
B. 4 beats D. 7 beats
- C** 4. How long is a double-dotted half rest?
A. three beats C. three and a half beats
B. four beats D. four and a half beats
- A** 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. thirtysecond note C. eighth note
B. sixteenth note D. sixtyfourth note

Chapter 33 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. What does a double flat do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- _____ 2. What does a double sharp do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Fbb* C. *Bbb*
B. *Gbb* D. *Abb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *C##* D. *E##*
- _____ 5. What does a triple sharp look like?
A. three sharps after a note C. an “X” with a #
B. an “X” D. no such thing

Continue

Redo

CQ:33A

Chapter 33 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. What does a double flat do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- _____ 2. What does a double sharp do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Fbb* C. *Bbb*
B. *Gbb* D. *Abb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *C##* D. *E##*
- _____ 5. What does a triple sharp look like?
A. three sharps after a note C. an “X” with a #
B. an “X” D. no such thing

Continue

Redo

CQ:33A

Chapter Quiz 33A Correction Key

Class _____ Date _____ Name _____

- B** 1. What does a double flat do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- A** 2. What does a double sharp do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- D** 3. Which double flatted note is an enharmonic note to the note G?
A. *Fbb* C. *Bbb*
B. *Gbb* D. *Abb*
- B** 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *C##* D. *E##*
- D** 5. What does a triple sharp look like?
A. three sharps after a note C. an "X" with #
B. an "X" D. no such thing

Chapter Quiz 34A Correction Key

Class _____ Date _____ Name _____

- B** 1. If a double dotted whole note fills up an entire measure, what meter are you in?
A. 6/4 C. 8/4
B. 7/4 D. 9/4
- A** 2. How many beats are in 2/2 time?
A. 2 C. 4
B. 3 D. 8
- D** 3. How is a measure of eighth notes counted in fast 6/8 time?
A. 1 2 3 4 5 6 C. 1 + 2 + 3 + 4 +
B. 1 + 2 + 3 + D. **1 an da 2 an da**
- C** 4. Which note gets one beat in slow 6/8 time?
A. half note C. eighth note
B. quarter note D. sixteenth note
- B** 5. How many quarter notes in one beat of cut time?
A. 1 C. 3
B. 2 D. 4

