ASSIGNMENT 1.2

I. Identifying whole and half steps at the keyboard

In each exercise below, start with the key indicated and move your finger along the path of half and whole steps given. In the blank, write the name of the pitch where you end.

(a) Begin on C: down W, down H, down W, up H, up H = ________
(b) Begin on E: up W, up H, up W, down H, up W = ________
(c) Begin on F#: down W, down W, up H, down W, down H, up W = ________
(d) Begin on A#: up W, up W, up W, down H, up W = ________
(e) Begin on C#: down W, up H, up W, up W, up H = ________
(f) Begin on B: up H, up H, down W, down H, down W = ________
(g) Begin on D: up H, down W, down W, down H, up W = ________
(h) Begin on Es: down W, down W, down H, down W, up H, up H = ________

II. Staff notation

Write the letter name of each pitch in the blank below.

A. Treble and bass clefs

A

(13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24)
ASSIGNMENT 1.3

I. Writing whole and half steps on the staff

For each given note:
- Draw a stem to make a half note; be sure that the stem is on the correct side of the note and extends in the correct direction.
- Write a second half note a whole or half step above or below the given note, as indicated by the arrow.
- Choose a spelling for the second note that has a different letter name from the given pitch.

II. Identifying pitches with and without ledger lines

Write the letter name of each pitch in the blank provided.
III. Identifying pitches in C clefs

For each pitch on the left, label every pitch with the correct letter name and octave number in the blank. Then write the C-clef equivalent notation on the right. Don’t change the octave.

(f) (g) (h) (i) (j)

IV. Analysis

In the following melodies, write W or H for each bracketed pair of pitches in the blank below.

A. Joel Phillips, “Blues for Norton,” mm. 20–24 (bass line)

B. Louise Farrenc, Trio for Flute, Cello, and Piano, Op. 45, mvt. 3, mm. 5–9 (flute only)

C. Scott Joplin, “Pine Apple Rag,” mm. 1–4 (right hand)

D. Willie Nelson, “On the Road Again,” mm. 11–14

The life I love is making music with my friends.

(1) (2) (3) (4)
ASSIGNMENT 1.4

I. Identifying pitches in mixed clefs

Write the letter name and octave number of each pitch below.

\[ \text{(a)} \quad \text{(b)} \quad \text{(c)} \quad \text{(d)} \quad \text{(e)} \quad \text{(f)} \quad \text{(g)} \quad \text{(h)} \]
\[ \text{(i)} \quad \text{(j)} \quad \text{(k)} \quad \text{(l)} \quad \text{(m)} \quad \text{(n)} \quad \text{(o)} \quad \text{(p)} \]

II. Writing half and whole steps in mixed clefs

In the following exercises, choose a spelling that has a different letter name from the given pitch.

A. Write a whole step above each given note.

\[ \text{(1)} \quad \text{(2)} \quad \text{(3)} \quad \text{(4)} \quad \text{(5)} \quad \text{(6)} \]

B. Write a whole step below each given note.

\[ \text{(1)} \quad \text{(2)} \quad \text{(3)} \quad \text{(4)} \quad \text{(5)} \quad \text{(6)} \]

C. Write a half step above each given note (remember to use a different letter name from that given).

\[ \text{(1)} \quad \text{(2)} \quad \text{(3)} \quad \text{(4)} \quad \text{(5)} \quad \text{(6)} \]

D. Write a half step below each given note (remember to use a different letter name from that given).

\[ \text{(1)} \quad \text{(2)} \quad \text{(3)} \quad \text{(4)} \quad \text{(5)} \quad \text{(6)} \]
ASSIGNMENT 1.5

I. Arranging

Rewrite each excerpt on the blank staff provided, according to the individual instructions. Use ledger lines as needed. Remember to change the stem direction where necessary in the new octave. Copy note heads, stems, and other symbols as shown (you’ll learn more about them in Chapter 2).

A. John Tavener, “The Lamb,” mm. 3-4
Rewrite two octaves lower in the bass clef.

\[\text{Gave thee life, and bid thee feed By the stream and o'er the mead;}\]

B. Henry Purcell, “Music for a While,” mm. 21-22
Rewrite this line for bassoon in the tenor clef; don’t change the octave.

C. Haydn, Concerto in D Major for Corno di caccia and Orchestra, mvt. 1, mm. 1-4
Rewrite this viola part for violin in the treble clef; don’t change the octave.