



# The Musician's Guide to Fundamentals

THIRD EDITION

*Answer Key*



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## Answer Key

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# Chapter 1 Apply It

Because singing and playing piano can help you understand and remember musical concepts, these performing activities will make up a significant part of your study.

*When singing:*

- Don't be shy; sing out with enthusiasm!
- Don't worry about the quality of your voice. Sing every chance you get. Everything improves with practice.
- Sing a warm-up pattern first (like the one given next) to orient your voice and ear.

*When playing on a keyboard:*

- Keep your fingers curved.
- Don't depress any pedals for now.
- Typically, play different notes with different fingers.

*If you don't have access to a piano:*

- Practice on any keyboard app.
- Practice on the foldout keyboard in the front of the book.

## A. Sing at Sight

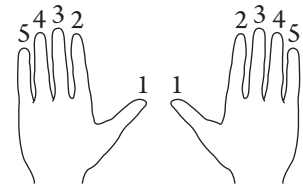
### 1. Point and sing

When your teacher or a partner points to a note, sing the pitch with any of the "lyrics" shown beneath the staff. If you have a keyboard, sing and play using the left-hand (L.H.) and right-hand (R.H.) finger numbers.

L.H.		R.H.				
2	1	1	2	3	4	5

B	C	D	E	F	G	A
↑	↑	↑	↑	↑	↑	↑
ti	do	re	mi	fa	sol	la

↑  
HOME



L.H.		R.H.				
2	1	1	2	3	4	5

B	C	D	E	F	G	A
↑	↑	↑	↑	↑	↑	↑
ti	do	re	mi	fa	sol	la

↑  
HOME

B	C	D	E	F	G	A
↑	↑	↑	↑	↑	↑	↑
ti	do	re	mi	fa	sol	la

↑  
HOME





## ACTIVITY: TEACHING STRATEGIES

Apply It A.1 (Point and sing) may be projected onto a classroom screen. This activity will help students to: (1) learn common melodic patterns; (2) associate letter names, piano keys, and pitches with each other and with melodic patterns; and (3) notate melodic patterns from memory.

- Establish home by playing middle C. You might also sing (or play) a key-establishing pattern. For example, sing C–E–G–F–D–B–C–G–C (or play I–ii<sup>6</sup>–V–I) in C major.

C: I      ii<sup>6</sup>      V      I

- To create a melody, point to a succession of letters, pitches, or piano keys. As soon as you point to an item, students should sing the pitch with its letter name.
- The staff notation gives the pentachord C–D–E–F–G as whole notes. These should be the primary tones of your melodies. The neighbor tones below (B) and above (A) are shown as filled note heads to indicate their subsidiary role as embellishments.
- Make the lines musical, with a balance of rising and falling motions.
- Begin with simple three-to-five-note patterns, and increase the number of notes as the class becomes more proficient.
- Include some skips to test students' association of pitch, letter name, and piano key.
- Repeat a melody until students memorize it.
- Ask the class to write your melody with letters names or pitches on a treble or bass staff.
- Eventually, hide an item, such as the letter names, and have students perform another item without the help of the hidden one.
- As students become more proficient, point to a sequence of three to five items (letters, pitches, or piano keys) and ask students to refrain from singing until you have completed the sequence. Once you signal that the pattern is complete, students sing it back to you. This helps develop students' musical memory.
- Students can practice creating and notating patterns at home with the foldout keyboard in the text, or a piano keyboard app. Call on a few students to play their patterns for the class.

# Listen and Write 1.1

A.

Listen to each example. Then write letter names and/or “lyrics” in the blanks beneath the staff, as directed. Finally, notate the pitches with open note heads.

1.

C	C	C	D	E	C
1̂	1̂	1̂	2̂	3̂	1̂
<i>do</i>	<i>do</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>do</i>

2.

C	B	C	D	E	D	C
1̂	7̂	1̂	2̂	3̂	2̂	1̂
<i>do</i>	<i>ti</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>re</i>	<i>do</i>

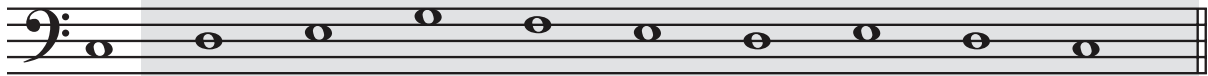
3.

C	D	E	F	G	A	G	E	C
1̂	2̂	3̂	4̂	5̂	6̂	5̂	3̂	1̂
<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>sol</i>	<i>la</i>	<i>sol</i>	<i>mi</i>	<i>do</i>

4.

C	D	C	D	E	D	C
1̂	2̂	1̂	2̂	3̂	2̂	1̂
<i>do</i>	<i>re</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>re</i>	<i>do</i>

5.



C	D	E	G	F	E	D	E	D	C
1̂	2̂	3̂	5̂	4̂	3̂	2̂	3̂	2̂	1̂
do	re	mi	sol	fa	mi	re	mi	re	do

B. Hearing and writing a folk song

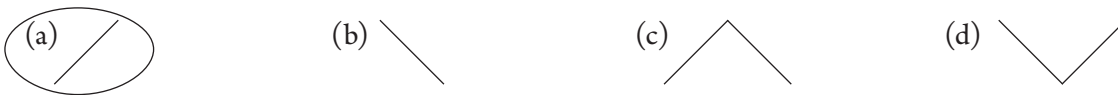
Listen to part of a melody. It consists of four segments. Segments 1 and 2 each include four pitches. Segments 3 and 4 each have three pitches.

(See p. 6 for score. You may wish to begin this exercise as a class activity and ask students to finish it at home.)

1. Focus on segment 1, the first four pitches. Which of the following best diagrams the contour of the segment?



2. Focus on the ending. Which of the following best diagrams the contour of segment 4?



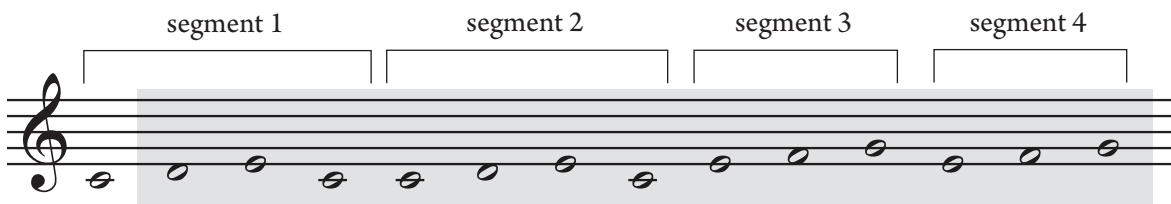
3. Which of the following best describes how the segments are organized?

Segment 1	Segment 2	Segment 3	Segment 4
(a) idea 1	idea 1 repeated	idea 2	idea 1 returns
(b) idea 1	idea 1 repeated	idea 2	idea 2 repeated
(c) idea 1	idea 2	idea 3	idea 4

4. On the staff to the left, notate segment 1 (four notes) with the pitches C, D, and E. On the staff to the right, notate segment 4 (the final segment of three notes) with the pitches E, F, and G.



5. On the following staff, notate the pitches of the *entire* melody.



“Are You Sleeping?” (teacher’s score)

Are you sleep - ing, Are you sleep - ing, Bro - ther John, Bro - ther John?

segment 1 segment 2 segment 3 segment 4

The image shows a musical score for the song "Are You Sleeping?" in 2/4 time. The melody is written on a single staff with a treble clef. The score is divided into four segments, each corresponding to a measure of music. The lyrics are: "Are you sleep - ing, Are you sleep - ing, Bro - ther John, Bro - ther John?". Below the lyrics, there are four empty rectangular boxes labeled "segment 1", "segment 2", "segment 3", and "segment 4", which are likely intended for students to write or draw something related to each segment.

# Workbook

## ASSIGNMENT 1.1

### A. Letter names

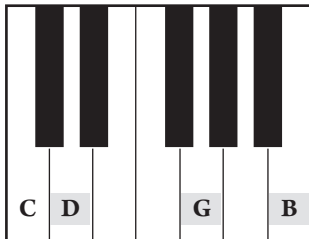
Fill in the letter name requested. Remember to count the letter you begin with.

- (1) 6 above C: A                      (2) 3 above G: B                      (3) 2 below F: E  
(4) 7 below A: B                      (5) 4 above D: G                      (6) 2 above E: F  
(7) 4 below D: A                      (8) 5 below E: A                      (9) 7 above C: B  
(10) 5 below B: E                      (11) 7 above G: F                      (12) 3 below A: F

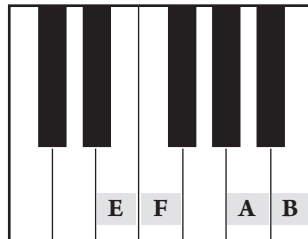
### B. Identifying notes on the keyboard

On the following keyboards, write each letter name on its corresponding key.

- (1) C, D, G, B

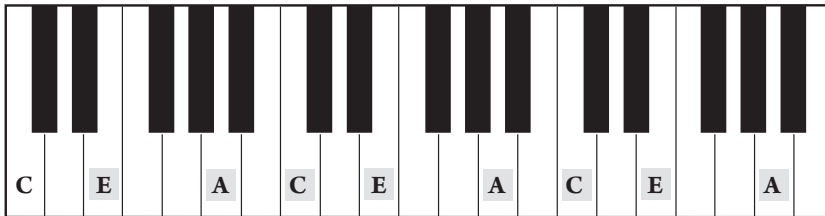


- (2) E, F, A, B

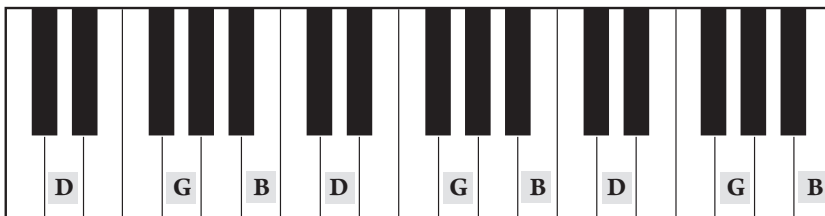


On the following keyboards, write each letter name on *every* key with that name (in three octaves).

- (3) C, E, A

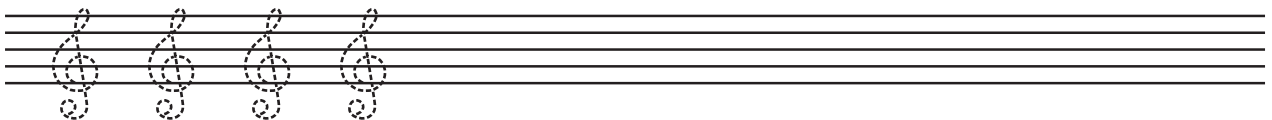


- (4) G, B, D

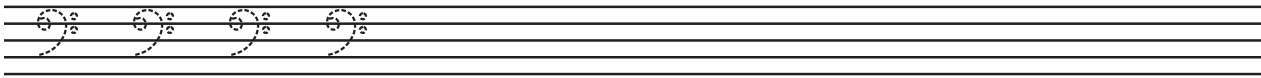


### C. Drawing clefs

- (1) Trace the treble clefs given as dotted lines, then draw additional clefs.



(2) Trace the bass clefs given in dotted lines, then draw additional clefs.



### D. Reading notes in treble and bass clefs

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



(1) C (2) E (3) B (4) E (5) F (6) G (7) A (8) D

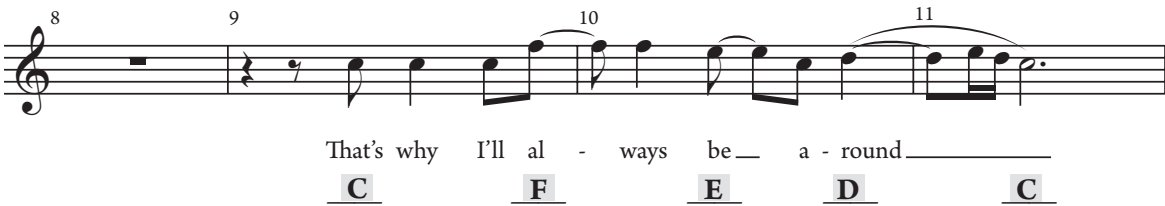


(9) B (10) E (11) C (12) A (13) A (14) F (15) F (16) D

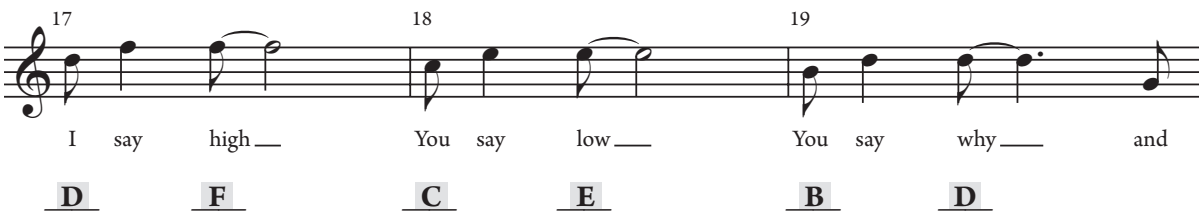
### E. Reading notes in music

In each blank, write the letter name of the note above.

(1) Stevie Wonder, "You Are the Sunshine of My Life," mm. 5–11



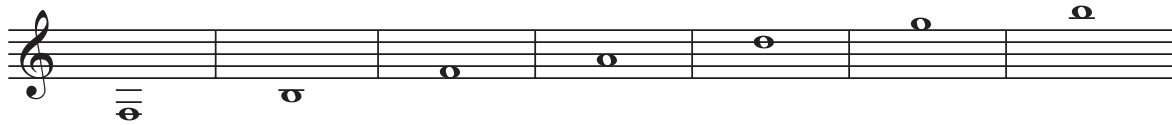
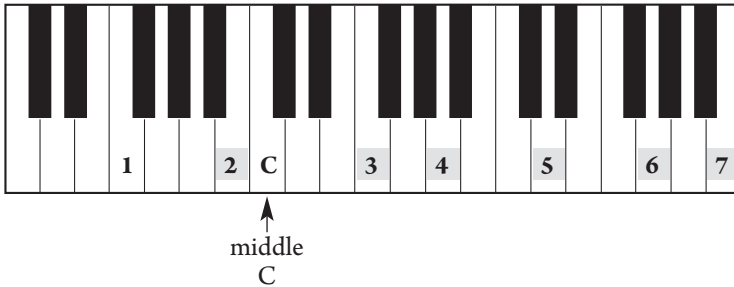
(2) Lennon and McCartney, "Hello, Goodbye," mm. 17–21



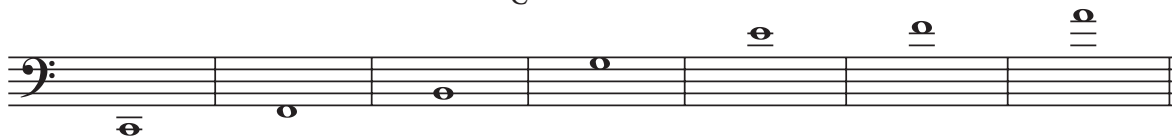
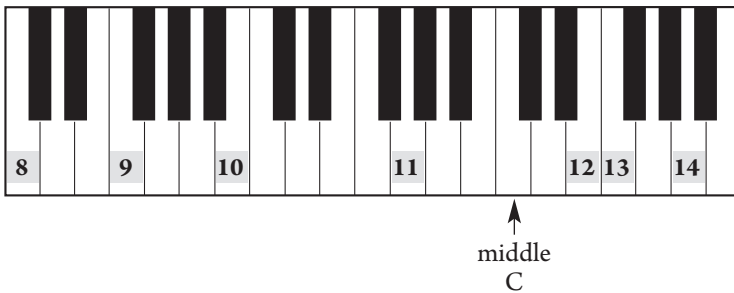
# Workbook ASSIGNMENT 1.2

## A. Identifying pitches with ledger lines

For each pitch notated on the staff, write its number on the correct key of the keyboard in the correct octave. Write the letter name on the blank beneath the staff.

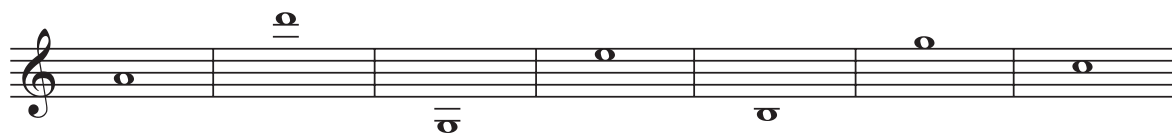


- (1) F    (2) B    (3) F    (4) A    (5) D    (6) G    (7) B

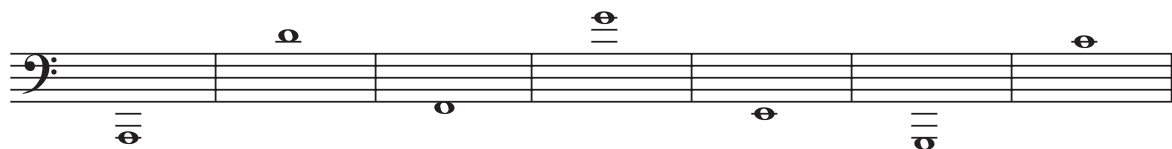


- (8) C    (9) F    (10) B    (11) G    (12) E    (13) F    (14) A

Beneath each pitch, write its letter name and octave number.



- (15) A4    (16) D6    (17) G3    (18) E5    (19) B3    (20) G5    (21) C5



- (22) A1    (23) D4    (24) F2    (25) G4    (26) E2    (27) G1    (28) C4

## B. Identifying pitches with ledger lines and octave numbers in music

In the following passages, write the letter name and octave number for any ledger-line note marked by an arrow.

(1) Mozart, *Variations on "Ah, vous dirai-je Maman,"* mm. 1–8

1 2 3 4 5 6 7 8

↑ ↑ ↑ ↑ ↑ ↑

C4 E4 F4 E4 D4 C4

(2) Mozart, *Variations*, Var. VII, mm. 187–192

187 188 189 190 191 192

↑ ↑ ↑ ↑

E6 D6 C6 B5

(3) Mozart, *Variations*, Var. XII, mm. 293–296

293 294 295 296

↑ ↑ ↑ ↑ ↑ ↑

D2 B1 A1 F1 G1 C2

## C. Writing pitches with ledger lines and octave numbers

For each number on the keyboard, write the corresponding note on the staff below it in the correct octave.

1 2 3 4 5

↑ middle C

6 7 8 9 10

↑ middle C



# Workbook ASSIGNMENT 1.3

## A. Writing pitches with ledger lines, stems, and octave numbers

For each note requested, neatly write a hollow note head on the correct line or space of the staff, then add a stem that extends in the correct direction.

(1)

E4    A5    C6    G4    F3    G5    B3    E5    F6    C4    G3

(2)

F2    C4    B2    A3    D2    E4    G3    F4    C2    B3    G2

For each pitch given, rewrite in the octave specified.

(3) Rewrite exactly two octaves lower.

(4) Rewrite exactly two octaves higher.



## Chapter 2 Apply It

### A. Sing at sight

Mark the half steps with brackets, as shown in Melody 1. Then perform the melodies with the lyrics shown. Sing the hollow notes longer than the filled notes. Vary your performance in the following ways:

- Echo melodies after your teacher or the recording.
- Play on a keyboard and sing along.

#### Melody 1

## B. Play and sing

- For each of the following pitches, first play on a keyboard, then sing in a comfortable range:
  - the pitch and a half step above and below
  - the pitch and a whole step above and below

C<sup>♯</sup>, A<sup>b</sup>, E<sup>b</sup>, F<sup>♯</sup>, B, E<sup>♯</sup>, D<sup>b</sup>

Practice in class by calling out additional pitches.

- Start with the given pitch, then move your finger on a keyboard (or keyboard diagram), following the pattern of whole and half steps indicated. Write the name of the pitch at the end of the sequence. Compare your result with a partner.
  - Begin on C: down W, down H, down W, up H, up H =     **A**
  - Begin on E: up W, up H, up W, down H, up W, up W =     **C**
  - Begin on F<sup>♯</sup>: down W, down W, up H, down W, down H, up W =     **D**
  - Begin on A<sup>b</sup>: up W, up W, up W, down H, up W, up W =     **F**

Have students compare their answers with a partner. Then have each student create a new pattern for the partner to complete.

## C. Identify half and whole steps

Listen to the following pairs of notes (played in class or on the recording). The pitches make either a half step (H) or whole step (W). Write H or W in the blank, and ↑ for ascending or ↓ for descending.

- |  |  |                                  |  |
|--|--|----------------------------------|--|
| (a) <u>W ↑ A3–B3</u>                         | (b) <u>H ↑ G5–A<sup>b</sup>5</u>             | (c) <u>H ↓ E2–D<sup>♯</sup>2</u> | (d) <u>W ↑ F<sup>♯</sup>4–G<sup>♯</sup>4</u> |
| (e) <u>H ↓ D5–C<sup>♯</sup>5</u>             | (f) <u>H ↓ F<sup>♯</sup>4–E<sup>♯</sup>4</u> | (g) <u>W ↑ D2–E2</u>             | (h) <u>W ↓ A3–G3</u>                         |
| (i) <u>W ↑ C<sup>♯</sup>5–D<sup>♯</sup>5</u> | (j) <u>H ↑ A<sup>♯</sup>3–B3</u>             | (k) <u>H ↑ B2–C3</u>             | (l) <u>W ↓ B<sup>b</sup>4–A<sup>b</sup>4</u> |

Practice in class by playing additional whole and half steps on the piano.

## D. Create a melody with whole and half steps

On your own or with a partner, write a short melody in bass clef.

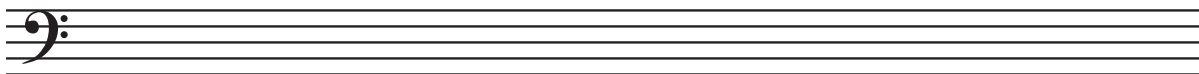
- Choose a “home” pitch for your melody. Start and end your melody on this pitch.
- Include 10–12 pitches in each melody. Make a pleasing contour.
- Keep most pitches on the staff, with few ledger lines. Use only adjacent letter names (e.g., F–G–A–G).
- Notate an accidental for every pitch.
- Notate with note heads only. Mix hollow and filled note heads.
- Prepare to sing or play your melody in class.

### Sample melody



B<sup>b</sup> = home

### Your melody



Have students perform their melodies in class:

- Sing on a neutral syllable (such as “la”) or with letter names.
- Play or sing hollow notes longer than filled ones.
- Play the melodies on a keyboard or another instrument.