

# Answers, Volume 2

## Page 1

1. Identify these major key signatures. If you play pedal harp, also provide a pedal chart for each.



Key: B B<sup>b</sup> G A<sup>b</sup> D E<sup>b</sup>

Chart:

2. Matching.

- |                      |                |
|----------------------|----------------|
| <u>B</u> Lento       | A. get louder  |
| <u>E</u> <i>p</i>    | B. very slowly |
| <u>F</u> meno        | C. very fast   |
| <u>C</u> Vivace      | D. get faster  |
| <u>A</u> crescendo   | E. piano; soft |
| <u>D</u> accelerando | F. less        |

3. Write in the beats for these rhythms.



4. Identify these intervals.



## Page 2

Assignment. Write notes that have the same sound (enharmonic) as the given note. Play them.



## Page 3

Assignment. Write notes that have the same sound (enharmonic) as the given notes. Play them.



## Page 4

Assignment. Write enharmonic notes for the given notes. Play them.



On the staff below, rewrite this melody, respelling the circled notes enharmonically to reveal this well known tune.



Oh Susannah

## Page 5

Assignment. Label which of these pairs of notes are a half step apart. Play them.

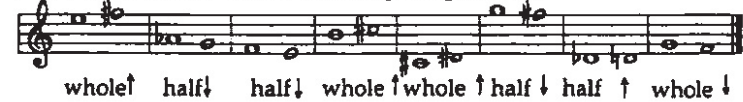


## Page 6

Assignment. Are these pairs of notes a half step or a whole step apart?



Write these notes as requested, either a half or whole step away. Don't worry about the enharmonic spelling for now.



## Page 7

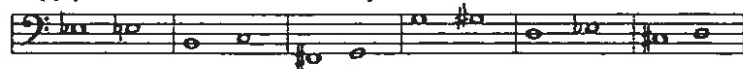
Give enharmonic equivalents for these notes.



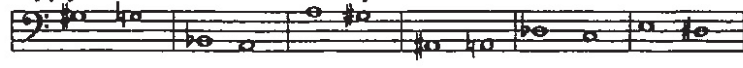
Write out the chromatic scale in both directions, from C to C. Spell the black keys as sharps when ascending, as flats when descending.



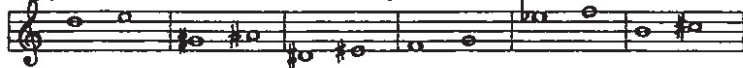
Supply a note which is one half step above these notes.



Supply a note which is one half step below these notes.



Supply a note which is one whole step above these notes.



Supply a note which is one whole step below these notes.



**Page 9**

Assignment. Find the relative minor of these major keys. Give a pedal chart.

Major key:	Pedal chart:	Relative minor:
Bb major		G min
A major		F# min
D major		B min
Gb major		Eb min
B major		G# min

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C, Am	E, C#m	Bb, Gm	C#, A#m
Ab, Fm	F#, D#m	Eb, Cm	Db, Bbm
Cb, Abm	D, Bm	F, Dm	A, F#m

**Page 11**

F, D,	B, E,	G, A		
F#, D#m	Bb, Gm	Ab, Fm	A, F#m	F, Dm
Gb, Ebm	B, G#m	Cb, Abm	C, Em	Eb, Cm

**Page 13**

Assignment. Write in the beats of these rhythms in compound meters. Tap the rhythms with the metronome on at ♩ = 60.

**Page 16**

1. Matching

E près de la table

A L V

I Harfe

F compound meter

D Bochsä

B %

C tacet

H cadenza

A. Let vibrate; don't muffle.

B. Play exactly what you just played in the previous bar

C. Be silent.

D. We don't use our fifth fingers to play the harp due to his innovations.

E. Pluck very close to the sounding board.

F. The pulse beat is divided into 3 even beats.

G. How big dogs from Germany sound when they bark

H. A big, exposed solo.

I. German for "harp".

2. Write in the beats beneath these rhythms.

**Page 17**

Assignment. Identify these intervals.

Write these intervals.

Assignment. Add accidentals to the second note, if necessary, to spell these intervals correctly.

m2    M2    M2    m2    m2

Label whether these seconds are minor or major.

M    M    m    M    m

Assignment. Add accidentals to the second note, if necessary, to spell these thirds correctly.

m3    M3    m3    M3    m3

M3    m3    M3    m3    M3

Label whether these thirds are major or minor.

m    M    m    M    m

M    m    m    M    m

1. Identify these intervals.

m2    m3    M2    M2    M2

m2    M3    M3    m3    m3

2. Add accidentals to the second note, if necessary, to spell these intervals correctly.

M2    M3    m2    m3    M2

M3    m2    M3    M2    m3

3. Label whether these seconds are major or minor.

M    m    M    m    M

4. Label whether these thirds are major or minor.

M    m    m    M    M

Assignment. Add accidentals to the second note, if needed, to spell these intervals correctly.

P4    P5    P4    P5    P5

P4    P4    P5    P4    P4

Assignment. Label whether these fourths and fifths are a P4, A4, d5 or P

P4    A4    P5    d5    d5

A4    P5    P4    P5    P4

Add an accidental to the second note, if needed, to spell these intervals correctly.

P4    d5    A4    P5    d5

P4    P5    A4    P5    d5

1. Identify these intervals.

M3    m2    M3    m3    P5

P4    M3    m3    A4    P5

2. Add accidentals to the second note, if needed, to spell these intervals correctly.

m2    m3    P5    P4    M3

M2    A4    m2    P4    d5

3. Supply the requested note.

P5<sup>†</sup>    M2<sup>†</sup>    A4<sup>†</sup>    M3<sup>†</sup>    m2<sup>†</sup>

P4<sup>†</sup>    m3<sup>†</sup>    A4<sup>†</sup>    M3<sup>†</sup>    d5<sup>†</sup>

Assignment. Add accidentals, if needed, to the third and/or fifth of each chord to spell these major chords.

A F E D Eb  
B F# G Db Ab

Assignment. Add accidentals, if needed, to the third and/or fifth of each chord to spell these major chords.

Am Fm Em Dm Ebm  
Bm F#m Gm Dbm Abm

1. Identify each of these chords with a chord symbol.

Gm D Cm A Bm  
G#m E A B F#

2. Add accidentals to the third and/or fifth of these chords, if needed, to spell the requested chords.

Dm Ab F C#m Gm  
G Db Bm Eb Am

3. Spell these chords.

F Bbm E F#m D  
C A Fm C#m B

Review Test for Volume 2

1. Write notes which are enharmonics of these notes.

2. Name the major and minor key indicated by these signatures.

major: E<sup>b</sup> D F E B<sup>b</sup>  
minor: C<sub>m</sub> B<sub>m</sub> D<sub>m</sub> C<sup>#</sup><sub>m</sub> G<sub>m</sub>

3. Matching:

- |                   |                           |
|-------------------|---------------------------|
| <u>D</u> tacet    | A. muffle                 |
| <u>B</u> cadenza  | B. big harp solo!         |
| <u>A</u> étouffez | C. both harps play here   |
| <u>E</u> arpa     | D. don't play for a while |
| <u>C</u> à 2      | E. Spanish for harp       |

4. Write in the beats beneath this rhythm.

1 2 3 4 5 6 7 8 9 10 11 12

5. Analyze these intervals.

M2 M3 8ve P4 P5 m3 m3 m2

6. Add accidentals to the third and/or fifth of these chords, if needed.

D minor G minor C# major Bb minor Ab major