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-edition
- 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 <i>Basic Music Theory</i> (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

 ${\it http://www.emusictheory.com/explore/noteNames.html}$

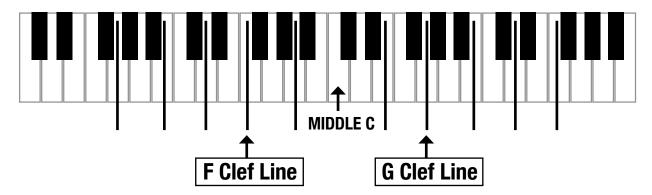
http://musictheory.net/trainers/html/id82 en.html

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

 ${\it http://www.emusictheory.com/practice/scales.html}$

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

٥	٥	E	F	G
G	A	В	C	٥
٥	E	F#	G	A
A	8	4*	٥	E
Oþ	Eþ	F	G ^b	Ab
Ab	86	C	Oþ	Eþ
F	G	A	86	C
F	G A ^b	A Bb	8 ^b	C D
G ^b	Ab	86	وم	٥٥
G ^b	A ^b	8 ⁵	c♭ A	8

٥	٥	E	F	G
Oþ	Eb	F	G b	Ab
O	A	1	G	A
Eb	F	G	Ab	86
E	F#	G#	A	В
F	G	A	86	٥
G ^þ	Ab	86	واح	Oþ
G	A	В	C	O
Ab	86	C	Oþ	Εþ
A	В	C #	O	E
86	٥	٥	Eb	F
В	C #	0#	E	F#

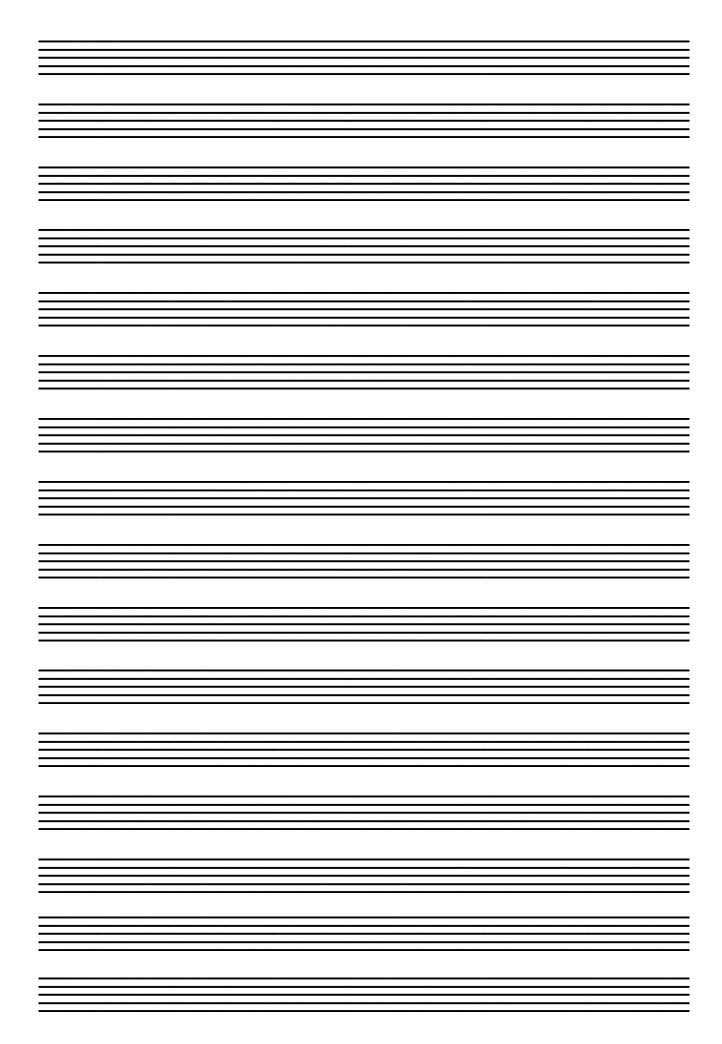
Major Chords/Triads

٥	E	G
Oþ	F	Ab
٥	71	A
Eb	G	86
E	G [#]	В
F	A	٥
G	86	Ob
G	В	O
Ab		مام
M'	J	F
A	C#	F

C	F	G
П	A	C
G	В	٥
G ^b	86	۵þ

0	F#	A
F	S #	В
A	C#	F
Ö	11	Ab
Ep	G	86
Ab	C	Eb

86	a	F
В	*	F



- **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.

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<u>Practical</u> 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.				

- **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).

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1.	Are you using a pencil? Do. Most people use a pencil when writing music because it can	be erased.
Wr	rite each meter you have learned at the beginning of a single-line staff $(4/4, 2/4, and 3/4)$.	Do the
sar	me 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.		

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as you can. Place bar lines correctly. Go back through and write in the counting. Say it out loud (remember the rests are whispered) while you tap your foot. See how fast you can go and still be correct.	

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.

- 1. Write out three measures of 4/4 time using all the triplet figures you've learned. Don't forget the bar lines. Write in the count underneath the triplets you've written.
- 2. Tap or or say what you've written. If it's too difficult, simplify it until you can tap or say it.

3. Have someone demonstrate quarter note triplets for you. Imitate what you hear.			

- **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.

- 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.



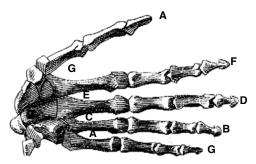


- 1. Below (if this is your book) or on your copied staff paper draw a line of treble clefs, a line of bass clefs and a line of rhythm clefs. Experiment. See how fast you can make each one and still have it look like a clef.
- 2. On a blank staff, draw a bass clef. Since the 4th line is F, place a letter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

- **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).



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.

- 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.

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.
Fin	nd them on your instrument and play them. Sing them. Now write out C-sharp, E-sharp, G-sharp, C
sha	arp. Find and play these notes. Sing them.

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- **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 Eb. 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 <i>Middle C</i> , and it's written as a line note, one leger line <i>below</i> the treble clef staff. Middle C in bass clef is written as a line note one leger line <i>above</i> the bass clef staff.		

- 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 is 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.

progress as a 1	nusician!		
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- 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.

- 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.

- 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!		

is to learn only one mode at a time in every key, for example, the D Ionian, D Dorian, D Phrygian, etc.	
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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 Bb, then D, etc. Another option

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.

- 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.

- 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.

- 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.				

- 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, V^7 , 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, V^7 , 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 V^7 . 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.

- 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.

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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.

- 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	
	off has: e, no spaces. es, five spaces.	C. six lines, f D. five lines,	-	
	paces of the musical s p to bottom. gh to low.	taff are numbered: C. from left to D. from botto	_	
3. The top space is A. one. B. three.	s space number:	C. four. D. five.		
4. A one line staff A. one inst B. percuss	trument only.	C. simple me D. nothing	lodies	
5. One staff and tw A. stave B. staffs	vo or more	C. staphs D. staves		
Continue				
Redo				
				CQ:2A
Chapter 2 Quiz	Class	Date	Name	
	off has: e, no spaces. es, five spaces.	C. six lines, f D. five lines,		
	paces of the musical s p to bottom. gh to low.	taff are numbered: C. from left to D. from botto		
3. The top space is A. one. B. three.	s space number:	C. four. D. five.		
4. A one line staff A. one ins B. percuss	trument only.	C. simple me D. nothing	lodies	
5. One staff and tw A. stave B. staffs	vo or more	C. staphs D. staves		
Continue				

Chapter Quiz 2A Correction Key	ClassDate	_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. from bottom to top. B. from high to low.	aff are numbered: C. from left to right. D. from top to bottom.	
A. one. B. three.	C. four. D. five.	
A. A one line staff is used for: A. one instrument only. B. percussion.	C. simple melodies D. nothing	
5. One staff and two or more A. stave B. staffs	C. staphs D. staves	

Chapter 3	Quiz	Class	Date	_Name	
1. A ba	A. is one of	the five lines of the staff. and of a piece of music		taff into measures. third line of the staff.	
		4 spaces in a staff. between two bar lines.	C. three inches l D. used to show	long. how long notes are.	
	A. makes mu B. to keep no	isic easier to read	C. to separate la D. to confuse be	arge sections of music eginners	
	neasures have A. yes B. only on T	e to be the same length?	C. no D. maybe		
5. Whe	_	bar used? inning of a piece of music I of a section.	C. at the end of D. both <i>B</i> and <i>C</i>		
Continue					
Redo					
					CQ:3A
Chapter 3	Quiz	Class	Date	_Name	
1. A ba	A. is one of	the five lines of the staff. Indicate the staff of a piece of music		taff into measures.	
2. A mo		e 4 spaces in a staff. between two bar lines.	C. three inches D. used to show	long. how long notes are.	
	A. makes mu B. to keep no	isic easier to read	C. to separate la D. to confuse be	arge sections of music eginners	
4. Do n	neasures have A. Yes B. Only on T	e to be the same length? Thursday	C. No D. Maybe		
5. Whe	_	bar used? inning of a piece of music d of a section.	C. at the end of D. both <i>B</i> and <i>C</i>		

Chapter Quiz 3A Correction Key	ClassName
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. the space between two bar lines.	C. three inches long. D. used to show how long notes are.
A. makes music easier to read B. to keep notes together	C. to separate large sections of music D. to confuse beginners
4. Do measures have to be the same length A. yes B. only on Thursday	gth? C. no D. maybe
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 <i>B</i> and <i>C</i>

Chapte	r 4 Quiz	Class	Date	Name	
1. I	How many beat A. one B. two	s does a whole note g	get? C. four D. three		
2. I	How many beat A. one half B. two	s does a half note ger	C. one D. four		
3. I	How many beat A. one fou B. two	s does a quarter note rth	get? C. one D. four		
4. I	f a note is abov A. down B. right	re the third line, its st	em goes: C. up D. left		
5. I	n the space bel	ow, draw 2 quarter no	otes, 1 with its stem up	and the other with its ste	m down.
Continuo	2				
Redo					
					CQ:4A
Chapte	r 4 Quiz	Class	Date	Name	
1. I	How many beat	s does a whole note	get?		
	A. one B. two		C. four		
2 1		a door a half note as	D. three		
2. 1	A. one half	s does a half note ge	C. one		
	B. two		D. four		
3. I	How many beat A. one fou B. two	s does a quarter note rth	get? C. one D. four		
4. I	f a note is abov A. down B. right	re the third line, its st	em goes: C. up D. left		
5. I	n the space bel	ow, draw 2 quarter ne	otes, 1 with its stem up	and the other with its ste	m down.
Continue	.				

Chap	oter Quiz 4A Correction Key	Class	Date	Name	
r I I	C 1. How many beats does a whole no	ote get?			
	A. one	C. four			
r	B. two	D. three			
	B 2. How many beats does a half note	get?			
<u>i – – i</u>	A. one half	C. one			
r	B. two	D. four			
	C 3. How many beats does a quarter n	ote get?			
L J	A. one fourth	C. one			
r	B. two	D. four			
I I	A 4. If a note is above the third line, it	s stem goes:			
J	A. down	C. up			
r	B. right	D. left			
	Check Stems 5. In the space below, draw 2 quarter	er notes, 1 with its	s stem up, and the	ne other with its stem do	wn.

Chapter 5 Quiz	Class	Date	Name	
1. Which line doe A. fourth l B. third lir	ine, 1 beat	from, and how many l C.fourth line D. third line,	e, four beats	
	ine, 2 beats	and how many beats do C. fourth line, D. third line,	e, four beats	
A. four B. one fou	ts does a quarter rest	get? C. two D. one		
4. What does a res A. silence B. sound	st show?	C. nothing D. resting		
5. On the staff bel		st, a half rest and a wh		
Continue				
Redo				CQ:5A
Chapter 5 Quiz	Class	Date	Name	
	ine, 1 beat	from, and how many C.fourth line D. third line,	e, four beats	
	ine, 2 beats	and how many beats do C. fourth line, D. third line,	e, four beats	
3. How many bear A. four B. one four	ts does a quarter rest	get? C. two D. one		
4. What does a res A. silence B. sound	st show?	C. nothing D. resting		
5. On the staff bel	ow, draw a quarter re	st, a half rest and a wh	nole rest.	
C4:				

Chapter Quiz 5A Correction Key	Class	Date	Name
1. Which line does the whole rest has	ng from, and ho	w many beats do	oes it get?
A. fourth line, 1 beat	•	ne, four beats	
B. third line, 4 beats	D. third lin	e, three beats	
2. Which line does the half rest sit or	n, and how man	y beats does it g	et?
A. fourth line, 2 beats	C. fourth li	ne, four beats	
B. third line, 4 beats	D. third lin	e, 2 beats	
D 3. How many beats does a quarter re	st 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 res	t.

Part I	Quiz	Class	Date	Name
1.		des the staff into measures. the end of a piece of music.		the five lines of the staff.
2.	A. from	d spaces of the musical staff n high to low. n left to right.	f are numbered: C. from top t D. from botto	
3.		s: of the 4 spaces in a staff. e inches long.		ow how long notes are. between two bar lines.
4.	The top space A. four B. five		C. three. D. one.	
5.	Do measure A. yes B. may	s have to be the same length	? C. only on T D. no	hursday
6.	A. note	ouble bar used? es above or below the staff the end of a piece of music	C. at the beg D. both <i>B</i> an	inning of a piece of music d C
7.		staff has: lines, five spaces. line, no spaces.	C. four lines, D. five lines,	•
8.	A. third	does the whole rest hang from d line, three beats th line, four beats	m, and how many l C. fourth line D. third line,	e, 1 beat
9.	A. thir	does the half rest sit on, and d line, 2 beats th line, four beats	how many beats do C. fourth line, D. third line,	e, 2 beats
10	How many A. four B. one	beats does a whole note get	C. three D. two	
11	. How many A. four B. one		C. two D. one	
12	A. How many A. four B. one		et? C. two D. one	
13	. How many A. one B. four	beats does a quarter rest ge	t? C. one fourth D. two	1

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

Part I	Quiz	:: Key IA	Class	Date	Name_
		. A bar line: A. divides the staff into me B. is at the end of a piece of		C. is one of the five lines on D. is always the third line of	
i i		The lines and spaces of A. from high to low. 3. from left to right.	the musical sta	aff are numbered: C. from top to bottom. D. from bottom to top.	
 		A measure is: A one of the 4 spaces in a B three inches long.	staff.	C. used to show how long to D. the space between two b	
	A	The top space is space nA. four.B. five.	umber:	C. three. D. one.	
 		. Do measures have to be A. yes B. maybe	the same leng	th? C. only on Thursday D. no	
 -		When is a double bar us A. notes above or below the B. at the end of a piece of	ne staff	C. at the beginning of a pie D. both <i>B</i> and <i>C</i>	ece of music
		A. six lines, five spaces. 3. one line, no spaces.		C. four lines, five spaces. D. five lines, four spaces.	
 		. Which line does the who A. third line, three beats B. fourth line, four beats	ole rest hang f	rom, and how many beats d C. fourth line, 1 beat D. third line, 4 beats	oes it get?
	A	Which line does the halfA. third line, 2 beatsB. fourth line, four beats		d how many beats does it g C. fourth line, 2 beats D. third line, 4 beats	et?
 - 	A	0. How many beats does aA. fourB. one	a whole note g	get? C. three D. two	
	A	 How many beats does a four one half 	a half note get	? C. two D. one	
 		2. How many beats does aA. fourB. one fourth	a quarter note	get? C. two D. one	
 	A	3. How many beats does a A. one B. four	a quarter rest ş	get? C. one fourth D. two	

C 14. What does a rest show A. nothing B. sound	v? C. silence D. nap time
A 15. If a note is above the a A. down. B. up.	third line, its stem goes: C. right. D. left.
A or B16. Does all the informati A. yes	on in this Part make sense to you? B. no

Chapter 6 Quiz	Class	Date	Name	
1. What is another A. pulse B. rhythms	name for the meter of a pi	ece of music? C. time signar D. beat	ture	
A. which r	op number of the meter tell note gets one beat any beats per measure	C. which pite	h gets one beat notes per measure	
A. how ma	pottom number of the meter any beats per measure witch gets one beat	C. how many	notes per measure e gets one beat	
	meter appear in a piece of ter the clef sign he staff	C. on the third	d line re the clef sign	
5. What are the the A. 4/4, 6/8 B. 4/4, 2/4		C. 4/4, 3/4, 2/ D. 4/4, 3/4, 5/		
Continue				
Redo				
				CQ:6A
Chapter 6 Quiz	Class	Date	Name	
1. What is another A. pulse B. rhythms	name for the meter of a pi	ece of music? C. time signar D. beat	ture	
A. which r	op number of the meter tell note gets one beat any beats per measure	C. which pitc	h gets one beat notes per measure	
A. how ma	pottom number of the meter any beats per measure oitch gets one beat	C. how many	notes per measure e gets one beat	
	meter appear in a piece of ter the clef sign he staff	C. on the third	d line re the clef sign	
5. What are the the A. 4/4, 6/8 B. 4/4, 2/4		C. 4/4, 3/4, 2/ D. 4/4, 3/4, 5/		
Continue		•		
Redo				

apter Quiz 6A Correction Key	Class	Date	Name	
	er of a piece of r	nusic?		
A. pulse	C. time sign	nature		
B. rhythms	D. beat			
\mathbf{B} 2. What does the top number of the i	meter tell you?			
A. which note gets one beat	C. how man	ny beats per mea	asure	
B. which pitch gets one beat	D. how ma	ny notes per me	asure	
D 3. What does the bottom number of	the meter tell yo	u?		
A. how many notes per measure	C. how man	ny beats per mea	asure	
B. which pitch gets one beat	D. which no	ote gets one bea	t	
A 4. Where does the meter appear in a	piece of music?			
A. on the third line	•	er the clef sign		
B. before the staff	D. right bet	fore the clef sign	1	
LC 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 7 Quiz	Class	Date	_Name	
1. When writing of A. no num B. small n	nbers	at is used to show a rest? C. silence D. parentheses		
2. How is the cou A. 1 2 3 4 B. 1, 2, 3,		vritten? C. 1-2-3-4 D. 1-2 3-4		
3. How is a measure A. 1 (2) 3 B. 1 2 3	ure of quarter notes o	counted in 3/4 time? C. 1 2 3 4 D. 1-2-3		
4. When counting A. softly B. normal		how are rests to be said? C. not at all D. with an Italia	nn accent	
5. The count of an A. 3 B. 1	ny measure begins w	ith what? C. 2 D. 4		
Continue				
Redo				
				CQ:7A
Chapter 7 Quiz	Class	Date	_Name	
1. When writing of A. no nun B. small n	nbers	at is used to show a rest? C. silence D. parentheses		
2. How is the cou A. 1 2 3 4 B. 1, 2, 3,		vritten? C. 1 -2-3-4 D. 1-2 3-4		
3. How is a meason A. 1 (2) 3 B. 1 2 3	ure of quarter notes of	C. 1 2 3 4 D. 1-2-3		
4. When counting A. softly B. normal		how are rests to be said? C. not at all D. with an Italia	an accent	
5. The count of an A. 3 B. 1	ny measure begins w	ith what? C. 2 D. 4		
Continue				
Redo				

Chapter Quiz 7A	Correction Key	Class	Date	Name	
D 1. When we have a small result of the small results and the small results are small results.		t is used to show C. silence D. parenthese			
F1	the count for a whole note v	1			
B 3. How is A. 1 (2) 3 B. 1 2 3	a measure of quarter notes of	counted in 3/4 tin C. 1 2 3 4 D. 1-2-3	ne?		
A 4. When a A. softly B. normal	counting a rhythm out loud, l lly	now are rests to b C. not at all D. with an Ita			
B 5. The cor A. 3 B. 1	unt of any measure begins w	ith what? C. 2 D. 4			

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

A. 3

C 4

B. 2

D. 1

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

A. 1 + 2 +

C. 1 e + a

B. 1 e + a 2 e + a

D. 1-2

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

A. 4

C. 1

B. 3

D. 2

4. What is an upbeat?

A. a fast tempo

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

_____ 5. What is the count for this example?



A.
$$(1) + a + 2 + 3 + e + a + 4 + e + a$$

C.
$$(1) + a 2 + 3 e + a (4) e + a$$

B.
$$(1) + 2 + 3 e + a (4) e + a$$

D.
$$(1) e + 2 + 3 e + a (4) e + a$$

Continue

Redo

CQ:8A

Chapter 8 Quiz

Class

Date

Name

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

A. 3

C. 4

B. 2

D. 1

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

A.1 + 2 +

C. 1 e + a

B. 1 e + a 2 e + a

D. 1-2

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

A. 4

C. 1

B. 3

D. 2

4. What is an upbeat?

A. a fast tempo

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

5. What is the count for this example?



A.
$$(1) + a + 2 + 3 + e + a + 4 + e + a$$

C.
$$(1) + a 2 + 3 e + a (4) e + a$$

B.
$$(1) + 2 + 3 e + a (4) e + a$$

D.
$$(1) e + 2 + 3 e + a (4) e + a$$

Chapter Qu	iz 8A Correction Key	ClassDate	Name
B 1.	How many eighth notes are in one	beat of 4/4 time?	
. J A	. 3	C. 4	
В.	. 2	D. 1	
B 2.	How is the count written for a mea	sure sixteenth notes in 2/4 tin	ne?
Α	. 1 + 2 +	C. 1 e + a	
В.	1 e + a 2 e + a	D. 1- 2	
A 3.	How many sixteenth notes are in or	ne beat of 3/4 time?	
. 	. 4	C. 1	
В.	. 3	D. 2	
D 4.	What is an upbeat?		
A	. a fast tempo	C. eighth notes	
В.	a note high on the staff	D. the "+" of a beat	

5. What is the count for this example?

C.
$$(1) + a + 2 + 3 + a + a + (4) + e + a$$

B.
$$(1) + 2 + 3 e + a (4) e + a$$

D.
$$(1) e + 2 + 3 e + a (4) e + a$$

Chapter 9 Quiz	Class	Date	Name	
1. How long is A. 4 bea B. 6 bea		ime? C. 2 beats D. 3 beats		
2. How long is A. three B. one b		ne? C. six beats D. four beats		
A. make	dot do to a note or rest? es it longer by a quarter es it longer by half	C. doubles th D. makes it s	ne length horter by half	
4. How long is A. one l B. 1/2 b		C. 2 beats D. 3/4 of a be	eat	
5. What type of A. eight B. quart		ted eighth note? C. half note D. sixteenth	note	
Continue				
Redo				
				CQ:9A
Chapter 9 Quiz	Class	Date	Name	
1. How long is A. 4 bea B. 6 bea		ime? C. 2 beats D. 3 beats		
2. How long is A. three B. one b		ne? C. six beats D. four beats		
A. make	dot do to a note or rest? es it longer by a quarter es it longer by half	C. doubles th D. makes it s	ne length horter by half	
4. How long is A. one l		C. 2 beats D. 3/4 of a be	eat	
5. What type of A. eight B. quart		ted eighth note? C. half note D. sixteenth	note	
Continue				

Chapter	Quiz 9A Correction Key	Class	Date	Name
r 1 B	1. How long is a dotted whole rest in 6	/4 time?		
L J	A. 4 beats	C. 2 beats		
r	B. 6 beats	D. 3 beats		
A	2. How long is a dotted half note in 4/4	time?		
L J	A. three beats	C. six beats		
r	B. one beat	D. four beats		
B	3. What does a dot do to a note or rest?	,		
L J	A. makes it longer by a quarter	C. doubles th	e length	
r – – ¬	B. makes it longer by half	D. makes it s	horter by half	
	4. How long is a dotted eighth note?			
	A. one beat	C. 2 beats		
r — — ¬	B. 1/2 beat	D. 3/4 of a be	eat	
D	5. What type of note usually follows a	dotted eighth no	ote?	
	A. eighth note	C. half note		
	B. quarter note	D. sixteenth	note	

Chapter 10 Quiz	Class	Date	_Name	· · · · · · · · · · · · · · · · · · ·
1. How long is an e A. 1 beat B. 1/2 beat	eighth note triplet in 2	C. 3 beats D. 2 beats		
2. How long is a six A. 1 beat B. 1/2 beat	xteenth note triplet in	4/4 time? C. 3 beats D. 2 beats		
3. How is a measur A. 1 la li 2 l B. 1 2 3 1 2	la li	ets counted in 2/4 time? C. 1 an da 2 an D. 1 tri ple 2 tri		
4. How is a measur A. 1 tri ple B. 1 la li 2 l	2 tri ple	iplets counted in 2/4 tim C. 1 la li + la li D. 1 tri ple + tri		
5. How long is the A. 1 beat B. 3 beats	quarter note triplet fig	gure? C. 2 beats D. 4 beats		
Continue				
Redo				
				CQ:10A
Chapter 10 Quiz	Class	Date	_Name	
1. How long is an e A. 1 beat B. 1/2 beat	eighth note triplet in 2	2/4 time? C. 3 beats D. 2 beats		
2. How long is a six A. 1 beat B. 1/2 beat	xteenth note triplet in	. 4/4 time? C. 3 beats D. 2 beats		
3. How is a measur A. 1 la li 2 l B. 1 2 3 1 2	la li	ets counted in 2/4 time? C. 1 an da 2 an D. 1 tri ple 2 tri		
4. How is a measur A. 1 tri ple B. 1 la li 2 l	2 tri ple	iplets counted in 2/4 tim C. 1 la li + la li D. 1 tri ple + tri		
5. How long is the A. 1 beat B. 3 beats	quarter note triplet fig	gure? C. 2 beats D. 4 beats		
Continue				
Redo				

Chapter (Quiz 10A Correction Key	Class		_Name
 <u>A</u>	1. How long is an eighth note triplet in 2	2/4 time?		
I I	A. 1 beat	C. 3 beats		
L — — J	B. 1/2 beat	D. 2 beats		
r 1 B	2. How long is a sixteenth note triplet in	4/4 time?		
1 1	A. 1 beat	C. 3 beats		
L J	B. 1/2 beat	D. 2 beats		
[] D	3. How is a measure of eighth note triple			
1 1	A. 1 la li 2 la li	C. 1 an da 2 an	da	
L J	B. 1 2 3 1 2 3	D. 1 tri ple 2 tr	ri ple	
[4. How is a measure of sixteenth note tri	•		
I I	A. 1 tri ple 2 tri ple	C. $1 \text{ la li} + \text{ la li}$		
L — — J	B. 1 la li 2 la li 3 la li	D. 1 tri ple + tr	ri ple 2 tri ple + t	ri ple
[] <u>C</u>	5. How long is the quarter note triplet fig	_		
I I	A. 1 beat	C. 2 beats		
L — — J	B. 3 beats	D. 4 beats		

Class

Date

Name

Part II Quiz

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

Redo Continue

Part II Quiz: Key IIA	Class	Date	Name	
D 1. How is a measure of qu A. 1-2-3	C. 1 (2) 3	time?		
B. 1234 B. 234 A. with an Italian accent B. softly	D. 1 2 3 m out loud, how are rests t C. normally D. not at al	y		
D 3. How many eighth notes A. 1 B. 4	s are in one beat of 4/4 time C. 3 D. 2	e?		
A. 1 e + a 2 e + a B. 1-2	en for a measure sixteenth r C. 1 + 2 + D. 1 e + a	notes in 2/4 tim	ne?	
D 5. How long is an eighth 1 A. 1/2 beat B. 3 beats	note triplet in 2/4 time? C. 2 beats D. 1 beat			
C 6. How long is a sixteenth A. 2 beats B. 1 beat	n note triplet in 4/4 time? C. 1/2 beat D. 3 beats			
A. 1 tri ple 2 tri ple B. 1 la li 2 la li	ghth note triplets counted i C. 1 2 3 1 2 D. 1 an da	2 3		
8. What does a dot do to a A. doubles the length B. makes it longer by a qu	C. makes it	t shorter by hal t longer by half		
A 9. How long is a dotted ei A. 3/4 of a beat B. one beat	ighth note? C. 1/2 beat D. 2 beats			
C 10. What type of note usu A. half note B. eighth note	nally follows a dotted eight C. sixteentl D. quarter	h note		
C 11. How long is a dotted land A. four beats B. six beats	half note in 4/4 time? C. three beau D. one beau			
D 12. What is another name A. beat B. pulse	for the meter of a piece of C.rhythms D. time sig			

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

Chaj	pter 12 Quiz	z Class	Date	Name	
	A. the h	h as it relates to music? highness or lowness of a so ething a pitcher does	ound C. the blood o D. a color, like		
	A. no	note be on a leger line? above the staff	C. yes D. only below	the staff	
	A. high	s higher than another, the ler on the staff. ler than the higher note.	_	ine below the staff.	
		ble below: lower than 2; 3 is lower the higher than 2; 3 is higher than 2		than 2; 3 is lower than 4 han 2; 3 is higher than 4	_
;	•		0		
:	1	2	3		
	•	-			•
Conti	inue				
Redo					
Redo					CQ:12A
Chaj	pter 12 Quiz	z Class	Date	Name	
	A. the h	h as it relates to music? nighness or lowness of a so ething a pitcher does	ound C. the blood o D. a color, like		
	A. no	note be on a leger line? above the staff	C. yes D. only below	the staff	
	A. high	s higher than another, the ler on the staff. ler than the higher note.	=	ine below the staff.	
		ble below: lower than 2; 3 is lower the higher than 2; 3 is higher t		than 2; 3 is lower than 4 than 2; 3 is higher than 4	
	•		•		
			0		
	1		2 3	1	

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 D. a color, lik			
<u>C</u>	2. Can a space note be on a leger line? A. no B. only above the staff	C. yes D. only below	v the staff		
<u> </u>	3. If one note is higher than another, the A. higher on the staff. B. smaller than the higher note.	•	line below the s	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	_	than 2; 3 is low than 2; 3 is high		

Chapte	er 13 Quiz	Class	Date	_Name	
1.	Which letters are A. A-Z B. A B C D	e used to name notes OEFG	s in music? C. A B C D F D. B and S		
2.	What type of no A. G B. a space 1	_	e or after a space note? C. a line note D. A		
3.	What letter come A. H B. F	es after G in music?	C. A D. none		
4.	What type of no A. G B. a space 1	_	e or after a line note? C. a line note D. A		
5.	Write the musica	al alphabet over and	over around the border of	f this quiz.	
Continu	ıe				
D. J.					
Redo					
					20.44
					CQ:13A
Chapte	er 13 Quiz	Class	Date	_Name	
1.	Which letters are	e used to name notes	s in music? C.A B C D F		
	B. ABCD	O E F G	D. B and S		
2.	What type of no A. G B. a space i	_	e or after a space note? C. a line note D. A		
3.	What letter come A. H B. F	es after G in music?	C. A D. none		
4.		_	e or after a line note? C. a line note D. A		
5.	-		over around the border of	f this quiz.	
		•		•	
Continu	ie				
Redo					

Chapter Quiz 13	A Correction Key	Class	Date	Name	
B 1. Which	n letters are used to name n	notes in music?			
A. A-Z		C.A B C D F	•		
B. A B C	CDEFG	D. B and S			
	type of note comes right b	1			
A. G		C. a line note	2		
B. a space	ce note	D. A			
C 3. What	letter comes after G in mu	sic?			
A. H		C. A			
B. F		D. none			
B 4. What	type of note comes right be	efore or after a line	note?		
A. G		C. a line note	2		
B. a space	ce note	D. A			
Check Border 5. Write	the musical alphabet over	and over around the	e border of this	s quiz.	
L;					

Chapter	14 Quiz	Class	Date	Name	
	_ 1. What did clefs u A. they have alway B. a symbol at the	s been clefs	C. a cymbal at the beginn D. a letter at the beginnin	0	
	2. Which line does A. first B. second	the treble clef name	? C. fourth D. fifth		
	_ 3. Which line does A. first B. second	the bass clef name?	C. third D. fourth		
	4. Which line does A. fifth B. third	the rhythm clef nam	e? C. none D. fourth		
	_ 5. In the blank space	ce below, draw two tr	reble clefs, two bass clefs,	and two rhythm clef	S.
Continue					
Continue					
Redo					
					CQ:14A
Chapter	14 Quiz	Class	Date	Name	
Chapter —	_ 1. What did clefs u A. they have alway	sed to be?	Date C. a cymbal at the beginnin D. a letter at the beginnin	ning of a song	
Chapter ——	_ 1. What did clefs u A. they have alway B. a symbol at the	sed to be?	C. a cymbal at the beginn D. a letter at the beginnin	ning of a song	
	1. What did clefs u A. they have alway B. a symbol at the 2. Which line does A. first B. second	sed to be? 's been clefs beginning of a song	C. a cymbal at the beginn D. a letter at the beginning? C. fourth	ning of a song	
	1. What did clefs u A. they have alway B. a symbol at the 2. Which line does A. first B. second 3. Which line does A. first B. second	sed to be? s been clefs beginning of a song the treble clef name	C. a cymbal at the beginn D. a letter at the beginning? C. fourth D. fifth C. third D. fourth	ning of a song	

<u>Cha</u>	pter (Quiz 14A Correction Key	Class		Name
	D	 What did clefs used to be? A. they have always been clefs B. a symbol at the beginning of a song 	•	the beginning on the beginning of	<u> </u>
	B 	2. Which line does the treble clef name?			
	ı	A. first	C. fourth		
	l	B. second	D. fifth		
	D	3. Which line does the bass clef name?			
		A. first	C. third		
r — — ¬		B. second	D. fourth		
I	C	4. Which line does the rhythm clef name	??		
L		A. fifth	C. none		
r	J	B. third	D. fourth		
	Check Below	5. In the blank space below, draw two tro	eble clefs, two l	oass clefs, and t	wo rhythm clefs.

Chapter	15 Quiz	Class	Date	Name	
	1. What letter did the A. A B. G		? 2. C 2. B		
	2. The inner loop o A. fifth B. fourth		which line? C. first D. second		
	3. What name does A. A B. B		he line it circles? C. C O. G		
	4. What are the nar A. G B D F A B. A C E G		es? C. E G B D F D. F A C E		
	5. What are the nar A. GBDFA B. ACEG		aces? C. E G B D F D. F A C E		
Continue					
Redo					
					CQ:15A
Chapter	15 Quiz	Class	Date	Name	
	_ 1. What letter did to A. A B. G		? C. C O. B		
	2. The inner loop o A. fifth B. fourth		which line? C. first D. second		
	3. What name does A. A B. B		he line it circles? C. C O. G		
	4. What are the nar A. G B D F A B. A C E G		es? C. E G B D F D. F A C E		
	5. What are the nar A. GBDFA B. ACEG		aces? C. E G B D F D. F A C E		
Com#					

Chap	ter (Quiz 15A Correction Key	Class	_Date	Name
	В	1. What letter did the treble clef used to	he?		
i i		A. A	C. C		
		B. G	D. B		
r — 1	D	2. The inner loop of the treble clef circle	es which line?		
1 1		A. fifth	C. first		
		B. fourth	D. second		
, — — , I I	D	3. What name does the treble clef give t	o the line it circ	eles?	
!!		A. A	C. C		
		B. B	D. G		
г — - ¬ I I	\mathbf{C}	4. What are the names of the treble clef	lines?		
I I		A. GBDFA	C. EGBDF		
		B. A C E G	D. FACE		
	D	5. What are the names of the treble clef	spaces?		
I I		A. GBDFA	C. E G B D F		
L — — J		B. A C E G	D. FACE		

Chapter	16 Quiz	Class	Date	Name	
	_ 1. What letter did to A. C B. A	he bass clef used to be? C. I D.			
	_ 2. Which line does A. fourth B. fifth	C. s	second first		
	_ 3. What name does A. F B. G	the bass clef give to this C. O. D.	C		
	4. What are the nar A. A C E G B. F A C E		E G B D F G B D F A		
	_ 5. What are the nar A. F A C E B. A C E G		s? G B D F A E G B D F		
Continue					
Redo					
					CQ:16A
Chapter	16 Quiz	Class	Date	Name	
	_ 1. What letter did t A. C B. A	he bass clef used to be? C. I			
	2. Which line does A. fourth B. fifth		second first		
	_ 3. What name does A. F B. G	the bass clef give to this C. O. D.	C		
	4. What are the nar A. A C E G B. F A C E		E G B D F G B D F A		
	_ 5. What are the nar A. F A C E B. A C E G		s? G B D F A E G B D F		
Co42					

Continue

pter Quiz 16A Correction	Key ClassDateName	!
C 1. What letter did the bass	clef used to be?	
A. C	C. F	
B. A	D. G	
A 2. Which line does the bass	s clef name?	
A. fourth	C. second	
B. fifth	D. first	
A 3. What name does the bas	s clef give to this line?	
A. F	C. C	
B. G	D. A	
D 4. What are the names of the	ne bass clef lines?	
—— A. A C E G	C. E G B D F	
B. FACE	D. G B D F A	
B 5. What are the names of the	ne bass clef spaces?	
A. FACE	C. G B D F A	
B. A C E G	D. E G B D F	

Chapter	17 Quiz	Class	Date	Name	
	_ 1. What letter did A. F B. G	the rhythm clef used to	o be? C. A D. none		
		s the rhythm clef name			
	A. one line staff;	s of staff use the rhythr five line staff five space staff	n clef? C. one space staff; four sp D. five line staff; two line		
	4. On a multiple-l A. different pitche B. rhythms and pi	es	what do the lines and space C. different instruments D. nothing	s show?	
	_ 5. What type of ir A. symbols B. cymbals	nstrument is usually use	ed for notes with an <i>x</i> as the C. bass drum D. floor tom-tom	e note head?	
Continue					
Redo					
					CQ:17A
 Chapter	 17 Quiz	Class	Date	Name	
	_ 1. What letter did A. F B. G	the rhythm clef used to	o be? C. A D. none		
	_ 2. Which line doe A. first B. none	s the rhythm clef name	e? C. second D. fifth		
	_ 3. What two types A. one line staff; B. five line staff;		n clef? C. one space staff; four sp D. five line staff; two line		
	4. On a multiple-l A. different pitch B. rhythms and p	es	what do the lines and space C. different instruments D. nothing	s show?	
	_ 5. What type of in A. symbols B. cymbals	nstrument is usually use	ed for notes with an <i>x</i> as th C. bass drum D. floor tom-tom	e note head?	

Continue

Redo

Chapte	r Quiz 17A Correction Key	Class	Date	Name	
 <u>D</u>	1. What letter did the rhythm clef used t	to be?			
	A. F	C. A			
rı _	B. G	D. none			
ı ıB	2. Which line does the rhythm clef nam	e?			
	A. first	C. second			
r ¬	B. none	D. fifth			
I A	3. What two types of staff use the rhyth	m clef?			
	A. one line staff; five line staff	-	staff; four space		
rı	B. five line staff; five space staff	D. five line s	taff; two line st	taff	
i i C	4. On a multiple-line rhythm clef staff,	what do the lin	es and spaces s	show?	
l I——	A. different pitches	C. different is	-		
r	B. rhythms and pitches	D. nothing			
ı ı B	5. What type of instrument is usually us	sed for notes w	ith an x as the i	note head?	
—	A. symbols	C. bass drum			
_	B. cymbals	D. floor tom-	-tom		

Part III	Quiz	Class	Date	Name
1. W	Vhat letter co A. H B. none	mes after G in music?	C. F D. A	
2. If	A. smalle	higher than another, the higher than the higher note. on the staff.	C. higher on	
3. C	an a space n A. yes B. no	ote be on a leger line?	C. only belo D. only abov	
4. A		es the staff into measures has a note with it.		e 4 spaces in a staff. or notes higher or lower than the staff.
5. If	A. a space B. skewe		C. popped. D. a line not	e.
6. W	What type of A. a line B. A	note comes right before or a note	fter a line note? C. a space note D. G	ote
7. W	Vrite the mus	ical alphabet backwards on	the answer line.	
8. W	Which letters A. B and B. A B C		usic? C. ABCD D.A-Z	EFG
9. W	hich line do A. first B. fourth	es the bass clef name?	C. second D. fifth	
10. `	What name of A. F B. G	loes the bass clef give to this	s line? C. A D. C	
11. \	What letter d A. C B. A	lid the treble clef used to be?	C. B D. G	
12. 7	The inner loo A. secon B. fifth	op of the treble clef circles w	which line? C. fourth D. first	
13. `	Which line d A. third B. none	oes the rhythm clef name?	C. fourth D. fifth	
14.]	In the blank	space below, draw two treble	e clefs, two bass	clefs, and two rhythm clefs.

15.	A. different pitches B. nothing	C. rhythms and pitches D. different instruments
16.	What type of instrument is usually used for A. symbols B. bass drum	notes with an <i>x</i> as the note head? 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 l A. B B. G	ine it circles? 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	s? 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. a line note B. G	er a space note? 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

Part	III Q	Quiz: Key IIIA	Class	D	ate	_Name
 	D	1. What letter comes after A. H B. none	G in music?	C. F D. A		
: :	<u>C</u>	2. If one note is higher that A. smaller than the higher B. lower on the staff.		higher note will b C. higher on the D. on a leger lin	staff.	aff.
: :==: :	A — D	3. Can a space note be on a A. yes B. no	a leger line?	C. only below th		
 	 D	4. A leger line: A. divides the staff into me B. never has a note with it		C. one of the 4 s D. is used for no	-	ff. lower than the staff.
 		5. If a line goes through aA. a space note.B. skewered.	·	C. popped. D. a line note.		
 	I ————————————————————————————————————	6. What type of note comeA. a line noteB. A7. Write the musical alpha		C. a space note D. G		
 		8. Which letters are used to A. B and S		n music? C. ABCDEF		
· = = :	B B	B. A B C D F9. Which line does the basA. firstB. fourth	s clef name?	D. A-Z C. second D. fifth		
 -	A 	10. What name does the back. F. B. G.	ass clef give to	this line? C. A D. C		
 	I D I ——	11. What letter did the treb A. C B. A	ole clef used to	be? C. B D. G		
; ; = = :	A 	12. The inner loop of the t A. second B. fifth		C. fourth D. first		
 	B look below	13. Which line does the rhA. thirdB. none14. In the blank space below		C. fourth D. fifth	ass clefs, and	two rhythm clefs
l		III III OIUIIII Spuce beit	,	2222 21213, 1110 0	, and	0 1113 01010.

	<u>D</u>	15. On a multiple-line rhythm clef staff, A. different pitches B. nothing	what do the lines and spaces show? C. rhythms and pitches D. different instruments
	<u>C</u>	16. What type of instrument is usually u A. symbols B. bass drum	csed for notes with an <i>x</i> as the note head? 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	e? C. first D. second
	B	19. What name does the treble clef give A. B B. G	to the line it circles? C. C D. A
	<u>C</u>	20. What are the names of the treble cle A. G B D F A B. F A C E	f lines? C. E G B D F D. A C E G
	A	21. What letter did the rhythm clef used A. none B. F	to be? C. A D. G
	<u>C</u>	22. Which line does the rhythm clef nan A. first B. second	ne? C. none D. fifth
; ;==;	<u>D</u>	23. What two types of staff use the rhytle A. five line staff; five space staff B. five line staff; two line staff	nm clef? C. one space staff; four space staff D. one line staff; five line staff
	<u>B</u>	24. What are the names of the treble cle A. A C E G B. F A C E	f spaces? C. G B D F A D. E G B D F
	A	25. What letter did the bass clef used to A. F B. G	be? C. A D. C
	<u>C</u>	26. What are the names of the bass clef A. A C E G B. F A C E	lines? C. G B D F A D. E G B D F
	A	27. What type of note comes right befor A. a line note B. G	
	<u>C</u>	28. What are the names of the bass clef A. E G B D F B. F A C E	

Chapte	er 19 Quiz	Class	_Date	Name	
1.	0 2	o do to a note? hanges the note length e effect of a flat or natural	C. slightly rais D. slightly lov	<u> </u>	
2.	0 ,	lo to a note? hanges the note length e effect of a flat or natural	C. slightly rais D. slightly lov	<u> </u>	
3.		ral do to a note? hanges the note length e effect of a flat or natural	C. slightly rais D. slightly lov	*	
4.	Where are accident A. behind the B. close to the	e note		the note, same line and space note, same line and space	e
5.	How long does th A. 1 beat B. the whole	e effect of an accidental last	C. an entire m	neasure er accidental is used	
Continu	ie				
Redo					
					CQ:19A

Chapter 19 Quiz Class	DateName
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
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
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
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
5. How long does the effect of an accidental la A. 1 beat B. the whole song	C. an entire measure D. until another accidental is used

Continue

Redo

Chapter Quiz 19A Correction Key	ClassName
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
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 accide A. 1 beat B. the whole song	ntal last? C. an entire measure D. until another accidental is used

Chapter 20 Quiz	Class	Date	Name	
1. Which of the fo A. F# and B. Cb and		onic notes? C. G# and A <i>b</i> D. D <i>b</i> and D#		
2. Where are the r A. B-C, G B. E-F, B-	-A	C. E-F, C-D D. B-C, D-E		
3. What type of ac A. sharps B. flats	ccidentals are used go	oing up the chromatic sc C. naturals D. both sharps		
4. What type of ac A. sharps B. flats	ccidentals are used go	oing down the chromatic C. naturals D. both sharps		
5. What note is a A. C# B. B	whole step above C?	C. D D. D <i>b</i>		
Continue				
Redo				
				CQ:20A
Chapter 20 Quiz	Class	Date	Name	
	ollowing are enharmo F <i>b</i> B#			
2. Where are the r A. B-C, G B. E-F, B-	-A	C. E-F, C-D D. B-C, D-E		
3. What type of ac A. sharps B. flats	ccidentals are used go	oing up the chromatic sc C. naturals D. both sharps		
4. What type of ac A. sharps B. flats	ccidentals are used go	oing down the chromatic C. naturals D. both sharps		
5. What note is a A. C# B. B	whole step above C?	C. D D. D <i>b</i>		
Continue				
Redo				

Chapter Quiz 20A Correction Key	Class	Date	_Name
C 1. Which of the following are enharmon	ic notes?		
A. F# and F <i>b</i> B. C <i>b</i> and B#	C. G# and A <i>b</i> D. D <i>b</i> and D#		
B 2. Where are the natural half steps?			
A. B-C, G-A	C. E-F, C-D		
B. E-F, B-C	D. B-C, D-E		
A 3. What type of accidentals are used goi	ng up the chrom	natic scale?	
A. sharps	C. naturals		
B. flats	D. both sharps	and flats	
B 4. What type of accidentals are used going	ng down the chr	romatic scale?	
A. sharps	C. naturals		
B. flats	D. both sharps	and flats	
C 5. What note is a whole step above C?			
A. C#	C. D		
B. B	D. Db		

Chapter 21 Quiz	Class	Date	Name	
1. How many who A. 12 B. 6	le steps are in an octave	? C. 2 D. none		
2. Between which A. 3-4, 6-7 B. 3-4, 7-8	scale degrees in the maj	or scale are the half C. 7-8, 11-12 D. 1-2, 7-8	-	
A. whwww B. wwhww		eps for the Major sc C. wwhwww D. wwwhww	h	
4. What is the sym A. ∧ B. □	bol for a whole step?	C. ₩ D. Д		
5. What is the sym A. \land B. \square	bol for a half step?	C. ₩ D. ∏_]		
Continue				
Redo				
				CQ:21A
Chapter 21 Quiz	Class	Date	Name	
1. How many who A. 12 B. 6	le steps are in an octave	C. 2 D. none		
2. Between which A. 3-4, 6-7 B. 3-4, 7-8	scale degrees in the maj	jor scale are the half C. 7-8, 11-12 D. 1-2, 7-8	±	
A. whwww B. wwhww		eps for the Major sc C. wwhwww D. wwwhww	h	
4. What is the sym A. ∧ B. □	bol for a whole step?	C. ₩ D. ∏		
5. What is the sym A. ∧ B. □	bol for a half step?	C. ₩ D. ∏		
Continue		2. ∐		
Redo				

Chapter	Quiz 21A Correction Key	Class_	Date	Name	
- <u> </u>	1. How many whole steps are in an oc	ctave?			
I	A. 12	C. 2			
	B. 6	D. none			
_ ; B	2. Between which scale degrees in the	e major scale	are the half steps?		
I	A. 3-4, 6-7	C. 7-8, 11	-		
	B. 3-4, 7-8	D. 1-2, 7-			
_ i C	3. What is the pattern of whole and ha	alf steps for th	e Maior scale?		
<u> </u>	A. whwwhw	C. wwhwy			
_ :	B. wwhwwhw	D. wwwh	wwh		
i B	4. What is the symbol for a whole step	o?			
<u> </u>	A.		\bigvee		
	В. П	D.			
- 1 A	5. What is the symbol for a half step?				
I	A.	C. \	\bigvee		
	В. 🖂	D. [<u>.</u>		
		•			

Chapter 22 Quiz	Class	Date	_Name	
1. What is the orde A. ABCDE B. BEADG	EFG	C. FCGDAEB D. EGBDFAC		
2. Which key signa A. Key of F B. Key of F	F. B <i>b</i>	flat and which flat is it? C. Key of D. Fb D. Key of C. Bb		
3. Which key signa A. G B. F	nture has no sharps	c or flats? C. D D. C		
4. How many flats A. 1: F B. 4: Bb, E		re of Ab, and what are they? C. 3: F, C, G D. 2: Bb, Eb		
5. How many sharp A. 1: F# B. 2: E, A	os in the key of E a	and what are they? C. 4: F#, C#, G#, D. 3: F#, C#, G#	*	
Continue				
Redo				
				CQ:22A
Chapter 22 Quiz	Class	Date	Name	
1. What is the orde A. ABCDF B. BEADG	EFG	C. FCGDAEB D. EGBDFAC		
2. Which key signa A. Key of F B. Key of F	$\mathbf{E}.~\mathbf{B}b$	flat and which flat is it? C. Key of D. Fb D. Key of C. Bb		
3. Which key signa A. G B. F	ature has no sharps	or flats? C. D D. C		
4. How many flats A. 1: F B. 4: Bb, E		re of Ab, and what are they? C. 3: F, C, G D. 2: Bb, Eb		
5. How many sharp A. 1: F# B. 2: E, A	os in the key of E	and what are they? C. 4: F#, C#, G#, D. 3: F#, C#, G#		
Continue				
Redo				

Chapter Quiz 22A Correction Key	ClassName
1. What is the order of sharps? A. ABCDEFG B. BEADGCF	C. FCGDAEB D. EGBDFAC
A. Key of F. Bb B. Key of Eb.	flat and which flat is it? C. Key of D. Fb D. Key of C. Bb
3. Which key signature has no sharps A. G B. F	or flats? C. D D. C
B 4. How many flats in the key signatur A. 1: F B. 4: Bb, Eb, Ab, Db	ce of Ab, and what are they? C. 3: F, C, G D. 2: Bb, Eb
5. How many sharps in the key of E a A. 1: F# B. 2: E, A	nd what are they? C. 4: F#, C#, G#, D# D. 3: F#, C#, G#

Chapter 23 Quiz	Class	Date	Name
1. How many string A. 4 B. 5	gs does the guitar have?	C. 6 D. 12	
2. What are the nar A. BEADG B. FACE	mes of the guitar strings from	m lowest to high C. EGBDF D. EADGBE	est?
3. What is the num A. 6 B. 1	ber of the string with the lo	west pitch? C. 4 D. 12	
A. from one	to play a half step on the ge open string to the next 5th fret to the 7th fret	C. from the 3r	d to the 4th fret on any one string fth fret on the D string to the open G string
5. Label the follow	ing diagram with the string	number and lette	er names.
Continue Redo			
			CQ:23A
Chapter 23 Quiz	Class	Date	Name
	gs does the guitar have?		
A. 4 B. 5		C. 6 D. 12	
2. What are the nar A. BEADG B. FACE	mes of the guitar strings fro CF	m lowest to high C. EGBDF D. EADGBE	est?
3. What is the num A. 6 B. 1	ber of the string with the lo	ewest pitch? C. 4 D. 12	
A. from one	to play a half step on the get open string to the next 5th fret to the 7th fret	C. from the 3r	d to the 4th fret on any one string fth fret on the D string to the open G string
5. Label the follow	ing diagram with the string	number and lette	er names.
Continue Redo			

Chapter 23	3 Quiz	Class	Date	Name
	many strings A. 4	does the guitar have?	C. 6	
	B. 5		D. 12	
		es of the guitar strings from		est?
	A. BEADGC B. FACE	F	C. EGBDF D. EADGBE	
		er of the string with the lov	-	
	A. 6 B. 1		C. 4 D. 12	
	A. from one of	o play a half step on the go open string to the next th fret to the 7th fret	C. from the 3rd	d to the 4th fret on any one string th fret on the D string to the open G string
5. Labe	l the followin	g diagram with the string	number and lette	er names.
Continue Redo		EADGBE		
		654321		

Part IV	Quiz	Class	_Date	Name
1. V	A. close	e to the note ont of the note, same line/space	C. behind the D. behind th	e note, same line/space e note
2. I	A. the v	oes the effect of an accidental las whole song another accidental is used	t? C. 1 beat D. an entire	measure
3. V	Which of the A. G# a B. Db a		s? C. C <i>b</i> and B D. F# and F <i>b</i>	
4. V	Where are the A. B-C, B. B-C,		C. E-F, B-C D. E-F, C-D	
5. I	How many h A. none B. 2	alf steps are in an octave?	C. 12 D. 6	
6. V	What is the s A. \\ B. \www.	symbol for a whole step?	C. □ D. □	
7. V	What is the o A. EGE B. FCG		C. ABCDEF D. BEADGO	
8. V	A. natu	f accidentals are used going up the rals sharps and flats	ne chromatic s C. flats D. sharps	scale?
9. V	A. sligh	sharp do to a note? tly changes the note length tly lowers the pitch		ne effect of a flat or natural aises the pitch
10.	How many A. non B. 2	whole steps are in an octave?	C. 12 D. 6	
11.	Between w. A. 3-4, B. 7-8,		C. 3-4, 6-7 D. 1-2, 7-8	alf steps?
12.	A. Key	signature has only one flat and v of Eb . Ab of C . Bb	which flat is it C. Key of F. D. Key of D	$\mathrm{B}b$
13.	Which key A. C B. G	signature has no sharps or flats?	C. A D. D	
14.	A. sligh	a flat do to a note? tly raises the pitch els the effect of a flat or natural		owers the pitch hanges the note length

15.	What type of accidentals are used going dov A. flats B. naturals	wn the chromatic scale? C. sharps D. both sharps and flats
16.	What note is a whole step above C? A. C# B. D	C. B D. D <i>b</i>
17.	How many flats in the key signature of Ab, A. 3: F, C, G B. 2: Bb, Eb	and what are they? 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. ∧ B. ✓✓	C. □ D. □
20.	How many sharps in the key of E and what A. 1: F# B. 2: E, A	are they? 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 A. BEADGCF B. FACE	m lowest to highest? C. EGBDF D. EADGBE
23.	What is the number of the string with the lo A. 6 B. 1	west pitch? C. 4 D. 12
24.	What is one way to play a half step on the g A. from one open string to the next B. from the 5th fret to the 7th fret	uitar? 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 Continu	e	

Part IV	V Quiz: Key IVA	Class	Date	Name	· · · · · · · · · · · · · · · · · · ·
 	B 1. Where are accidentals A. close to the note B. in front of the note, san	C. behind	d the note, same li d the note	ne/space	
	D 2. How long does the effect A. the whole song B. until another accidental	C. 1 beat	tire measure		
 	A. Which of the following A. G# and Ab B. Db and D#	g are enharmonic notes? C. Cb an D. F# and			
 	4. Where are the natural h A. B-C, D-E B. B-C, G-A	nalf steps? C. E-F, E D. E-F, C			
 	C 5. How many half steps a A. none B. 2	re in an octave? C. 12 D. 6			
	$\begin{array}{c c} \underline{\mathbf{C}} & 6. & \mathbf{W} \text{hat is the symbol for} \\ \mathbf{A}. & & & & & \\ \mathbf{B}. & & & & & & \\ \end{array}$	a whole step? C. □ D. □			
 _ 	B 7. What is the order of sh A. EGBDFAC B. FCGDAEB	arps? C. ABCI D. BEAI			
	D 8. What type of accidenta A. naturals B. both sharps and flats	Is are used going up the C. flats D. sharps			
 - 	D 9. What does a sharp do t A. slightly changes the no B. slightly lowers the pito	ote length C. cancel	ls the effect of a fl ly raises the pitch	at or natural	
 - 	D 10. How many whole step A. none B. 2	os are in an octave? C. 12 D. 6			
i i 	A 11. Between which scale A. 3-4, 7-8 B. 7-8, 11-12	degrees in the major scal C. 3-4, 6 D. 1-2, 7	-7	s?	
! !===:	A. Key of Eb. Ab B. Key of C. Bb	has only one flat and whi C. Key o D. Key o	f F. B <i>b</i>		
 - 	A. C. B. G.	has no sharps or flats? C. A D. D			
[j-	A. slightly raises the pitcl B. cancels the effect of a	n C. slightl	ly lowers the pitch		

	15. What type of accidentals are used goA. flatsB. naturals	oing down the chromatic scale? C. sharps D. both sharps and flats
B	16. What note is a whole step above C? A. C# B. D	C. B D. D <i>b</i>
	17. How many flats in the key signature A. 3: F, C, G B. 2: Bb, Eb	of Ab, and what are they? 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
i i A	19. What is the symbol for a half step? A.	C. □ D. □
<u>D</u>	20. How many sharps in the key of E and A. 1: F# B. 2: E, A	d what are they? C. 3: F#, C#, G# D. 4: F#, C#, G#, D#
C	21. How many strings does the guitar ha A. 4 B. 5	ve? C. 6 D. 12
, jA	22. What are the names of the guitar stri A. BEADGCF B. FACE	ngs from lowest to highest? C. EGBDF D. EADGBE
A A	23. What is the number of the string with A. 6 B. 1	h the lowest pitch? C. 4 D. 12
ı ı ——————————————————————————————————	24. What is one way to play a half step of A. from one open string to the next B. from the 5th fret to the 7th fret	on the guitar? 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 6 5 4 3 2 1 e a d g b e	e string number and letter names.

Chapter 24 Quiz	Class	Date	Name	
A. the note	n interval, which note do you furthest to the left furthest to the right	u start counting C. the higher D. the lower r	note	
2. Which interval r A. 2, 3, 6, 7 B. 1, 4, 5, 8		rvals? C. 1, 8 D. 2, 4, 5		
3. Which interval r A. 2, 3, 6, 7 B. 1, 4, 5, 8		vals? C. 1, 8 D. 2, 4, 5		
A. it become	o a Major interval when it is nes a diminished interval nes an augmented interval	C. it becomes	step? a minor interval a perfect interval	
5. How many half A. 3 B. 4	steps are in a minor third?	C. 2 D. 5		
Continue				
Redo				
				CQ:23A
Chapter 24 Quiz	Class	Date	Name	
A. the note	n interval, which note do you furthest to the left furthest to the right	u start counting C. the higher D. the lower r	note	
2. Which interval r A. 2, 3, 6, 7 B. 1, 4, 5, 8		rvals? C. 1, 8 D. 2, 4, 5		
3. Which interval r A. 2, 3, 6, 7 B. 1, 4, 5, 8		vals? C. 1, 8 D. 2, 4, 5		
A. it become	o a Major interval when it is nes a diminished interval nes an augmented interval	C. it becomes	step? a minor interval a perfect interval	
5. How many half A. 3 B. 4	steps are in a minor third?	C. 2 D. 5		
Continue				
Redo				

Chapter	Quiz 24A Correction Key	Class	Date	Name	
<u> </u>	1. When finding an interval, which note A. the note furthest to the left B. the note furthest to the right	e do you start C. the highe D. the lowe	er note		
$\begin{bmatrix} \mathbf{I} & \mathbf{I} \\ \mathbf{I} & \mathbf{I} \end{bmatrix}$	2. Which interval numbers can be Perfe	ect intervals?			
L _ J	A. 2, 3, 6, 7	C. 1, 8			
F — ¬	B. 1, 4, 5, 8	D. 2, 4, 5			
i i A	3. Which interval numbers can be Majo	or intervals?			
L — J	A. 2, 3, 6, 7	C. 1, 8			
r — ¬	B. 1, 4, 5, 8	D. 2, 4, 5			
C	4. What happens to a Major interval wh	nen it is lower	ed a half step?		
L — J	A. it becomes a diminished interval	C. it becom	es a minor interva	al	
г — ¬	B. it becomes an augmented interval	D. it becom	es a perfect interv	val	
A	5. How many half steps are in a minor t	third?			
	A. 3	C. 2			
	B. 4	D. 5			

Chapter 25 Quiz	Class	Date	Name
1. What is the patter A. wwhww B. whwwh		for the natural m C. wwwhwwh D. whwwwhw	1
2. Which degrees 6 A. 3, 6, 7 B. 3, 5, 7	of the Major scale are lower	red to get the natu C. 4, 6, 7 D. 3, 6	ural minor scale?
A. nothing	the natural minor scale to g , they are the same scale l is raised a half step	C. the seventh	inor scale? is raised a half step es ascending, b3, b6, b7 descending
4. What is the key A. 3 sharps B. no sharp		C. 3 flats D. 2 flats	
5. What is the key A. 3 sharps B. no sharp		C. 3 flats D. 2 flats	
Continue			
Redo			
			CQ:24A
Chapter 25 Quiz	Class	Date	Name
	ern of whole and half steps wh ww		1
2. Which degrees 6 A. 3, 6, 7 B. 3, 5, 7	of the Major scale are lower	red to get the natu C. 4, 6, 7 D. 3, 6	ural minor scale?
A. nothing	the natural minor scale to g , they are the same scale I is raised a half step	C. the seventh	inor scale? It is raised a half step tes ascending, b3, b6, b7 descending
4. What is the key A. 3 sharps B. no sharp		C. 3 flats D. 2 flats	
5. What is the key A. 3 sharps B. no sharp		C. 3 flats D. 2 flats	
Continue			
Redo			

Chapte	er Quiz 25A Correction Key	ClassName
! _ !-	1. What is the pattern of whole and half A. wwhwwwh B. whwwhww	Steps for the natural minor scale? C. wwwhwwh D. whwwwhw
:	A 2. Which degrees of the Major scale are A. 3, 6, 7 B. 3, 5, 7	e lowered to get the natural minor scale? C. 4, 6, 7 D. 3, 6
i _ i- : - :	A. nothing, they are the same scale B. the third is raised a half step	C. the seventh is raised a half step D. natural notes ascending, <i>b</i> 3, <i>b</i> 6, <i>b</i> 7 descending
: = : : = :	4. What is the key signature of a minor?A. 3 sharpsB. no sharps or flats	C. 3 flats D. 2 flats
[_]-	5. What is the key signature of c minor?A. 3 sharpsB. no sharps or flats	C. 3 flats D. 2 flats

Chapter 26 Quiz	z Class	Date	Name	
1. How many n	nodes are there?	C. 6		
B. 5		D. 7		
2. Which mode A. Phry B. Aeol	gian	f whole and half steps as C. Ionian D. Lydian	the Major scale?	
3. Which mode A. Phry B. Aeol	gian	f whole and half steps as C. Ionian D. Mixolydian		
4. What is the s A. A B. B	tarting note for the Do	rian mode which uses the C. C D. D	same key signature as A Majo	or?
A. Key	gnature would be used for G, one sharp of F, one flat	For the Dorian mode starts C. key of D, tw D. Key of C, n	-	
Continue				
Redo				
				CQ:25A
Chapter 26 Quiz	z Class	Date	Name	
-				
A. 4	nodes are there?	C. 6		
B. 5		D. 7		
2. Which mode A. Phry B. Aeol	gian	f whole and half steps as C. Ionian D. Lydian	the Major scale?	
3. Which mode A. Phry B. Aeol	gian	f whole and half steps as C. Ionian D. Mixolydian		
4. What is the s A. A B. B	starting note for the Do	rian mode which uses the C. C D. D	same key signature as A Majo	or?
A. Key	gnature would be used to of G, one sharp of F, one flat	For the Dorian mode starts C. key of D, tw D. Key of C, n	=	
Continue		- ,		
Redo				

Chapte	r Quiz 26A Correction Key	Class	_Date	Name
I I D	1. How many modes are there?			
L — J —	A. 4	C. 6		
<u> </u>	B. 5	D. 7		
(2. Which mode has the same pattern of	whole and half	steps as the M	faior scale?
	A. Phrygian	C. Ionian		
r — ¬	B. Aeolian	D. Lydian		
i i B	3. Which mode has the same pattern of	whole and half	steps as the na	atural minor scale?
L — J	A. Phrygian	C. Ionian	•	
<u> </u>	B. Aeolian	D. Mixolydian	1	
1 1 1 B	4. What is the starting note for the Dorie	an mode which	uses the same	key signature as A Major?
L — J	A. A	C. C		
<u> </u>	B. B	D. D		
l l B	5. What key signature would be used fo	or the Dorian mo	de starting or	n G?
L — J	A. Key of G, one sharp	C. key of D, tv	vo sharps	
	B. Key of F, one flat	D. Key of C, n	o sharps or f	lats

Chapter 27 Quiz	Class	Date	Name	
1. Which scale de A. 4, 7 B. 4, 6	grees are left out of the Ma	jor scale to make C. 3, 7 D. 2, 5	e a pentatonic scale?	
2. What is a blue in A. a sad no B. an alter			note, always raised note used in the 1800s	
	otes in the standard C blues b,F,G,A,Bb,C G,A,C	scale? C. D,E,F,G,A D. C,E <i>b</i> ,F,G		
4. What is the patt A. wwhww B. whwwh		for the whole to C. wwwwww D. hhhhhhh		
A. the Ma	ollowing is a gapped scale? jor scale ble tone scale	C. the melod D. the pentat	lic minor scale conic scale	
Continue				
Redo				
Chapter 27 Quiz	 Class	 Date	 Name	CQ:26A
•				
A. 4, 7 B. 4, 6	grees are left out of the Ma	C. 3, 7 D. 2, 5	e a pentatonic scale?	
2. What is a blue a A. a sad no B. an alter			note, always raised note used in the 1800s	
	otes in the standard C blues p,F,G,A,B <i>b</i> ,C G,A,C	scale? C. D,E,F,G,A D. C,E <i>b</i> ,F,G		
4. What is the pat A. wwhww B. whwwh		of for the whole to C. wwwwww D. hhhhhhh		
A. the Ma	ollowing is a gapped scale? jor scale ble tone scale	C. the melod D. the pentat	lic minor scale tonic scale	
Continue		1		
Redo				

Chapter	Quiz 27A Correction Key	ClassDate	_Name
I I A	1. Which scale degrees are left out of th	C. 3, 7	nic scale?
<u>B</u>	B. 4, 6 2. What is a blue note? A. a sad note B. an altered note, usually lowered	D. 2, 5C. an altered note, always raiseD. a type of note used in the 1	
i_D	3. What are the notes in the standard C l A. C,D,E <i>b</i> ,F,G,A,B <i>b</i> ,C B. C,D,E,G,A,C	olues scale? C. D,E,F,G,A,B,C D. C,E <i>b</i> ,F,G <i>b</i> ,G,B <i>b</i> ,C	
<u>C</u>	4. What is the pattern of whole and half A. wwhwwwh B. whwwhww	steps for the whole tone scale? C. wwwwww D. hhhhhhh	
<u>D</u>	5. Which of the following is a gapped so A. the Major scale B. the whole tone scale	cale? C. the melodic minor scale D. the pentatonic scale	

Part V	Quiz	Class	Date	Name
1.	Which interve A. 1, 8 B. 2, 4, 3	al numbers can be Major interv	vals? C. 1, 4, 5, 8 D. 2, 3, 6, 7	
2.	A. it bec	s to a Major interval when it is omes an augmented interval omes a minor interval	C. it becomes a	ep? a perfect interval a diminished interval
3.	What is the p A. www B. wwhy		For the natural min C. whwwwhw D. whwwhww	nor scale?
4.	Which degree A. 3, 5, B. 3, 6,		ed to get the natur C. 4, 6, 7 D. 3, 6	ral minor scale?
5.	How many m A. 4 B. 6	odes are there?	C. 7 D. 5	
6.	Which mode A. Lydia B. Phryg		and half steps as t C. Aeolian D. Ionian	the Major scale?
7.	What is the p A. whw B. hhhhl		For the whole tone C. wwhwwwh D. wwwwwww	
8.	A. the po	following is a gapped scale? entatonic scale elodic minor scale	C. the Major sc D. the whole to	
9.	A. the lo	g an interval, which note do you ower note ote furthest to the left	_	hest to the right
10	A. 2, 4, 3 B. 2, 3, 0		ervals? C. 1, 4, 5, 8 D. 1, 8	
11	A. the th	e to the natural minor scale to gaird is raised a half steping, they are the same scale	C. natural note	inor scale? es ascending, b3, b6, b7 descending is raised a half step
12		key signature of a minor? arps or flats	C. 3 sharps D. 3 flats	
13	. Which mode A. Phryg B. Mixo		e and half steps as C. Ionian D. Aeolian	the natural minor scale?
14	. What is the A. D B. C	starting note for the Dorian mo	ode which uses the C. A D. B	e same key signature as A Major?

15.	Which scale degrees are left out of the Major	or scale to make a pentationic scale?
	A. 4, 6	C. 4, 7
	B. 2, 5	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 noteD. an altered note, always raised
17.	What are the notes in the standard C blues s A. C,D,E,G,A,C B. C,E <i>b</i> ,F,G <i>b</i> ,G,B <i>b</i> ,C	cale? C. C,D,E <i>b</i> ,F,G,A,B <i>b</i> ,C D. D,E,F,G,A,B,C
18.	How many half steps are in a minor third?	
	A. 4	C. 2
	B. 3	D. 5
19.	What is the key signature of c minor?	
	A. 3 sharps	C. 2 flats
	B. 3 flats	D. no sharps or flats
20.	What key signature would be used for the D. A. Key of C, no sharps or flats	C. Key of F, one flat
	B. Key of G, one sharp	D. key of D, two sharps

Redo Continue

Part	V Quiz	z: Key VA	Class		Name
	A	Which interval numbers constants 1, 8 and 2, 4, 5	nn be Major intervals? C. 1, 4, 5, 8 D. 2, 3, 6, 7		
	A	What happens to a Major it becomes an augmented it becomes a minor interv	interval C. it becomes	d a half step? s a perfect interva s a diminished int	
 	A	What is the pattern of who www www.hww.h wwh.ww.h	ole and half steps for the na C. whwwwhy D. whwwhwy	W	e?
	A	Which degrees of the Maj 3, 5, 7 3, 6, 7	or scale are lowered to get C. 4, 6, 7 D. 3, 6	the natural mino	or scale?
	A	How many modes are then 4 . 6	e? C. 7 D. 5		
; = = 4	A	Which mode has the same Lydian . Phrygian	pattern of whole and half C. Aeolian D. Ionian	steps as the Majo	or scale?
	A	What is the pattern of who who who who when when when when when when when when	ole and half steps for the w C. wwhwww D. wwwwww	h	
 	A	Which of the following is the pentatonic scale the melodic minor scale	a gapped scale? C. the Major D. the whole		
	A	When finding an interval, the lower note the note furthest to the left	C. the note fu	orthest to the right	t
; ;==;	A	Which interval numbers2, 4, 52, 3, 6, 7	can be Perfect intervals? C. 1, 4, 5, 8 D. 1, 8		
	A	. What is done to the natural the third is raised a half standard nothing, they are the same	ep C. natural no		3, b6, b7 descending
 	A	What is the key signatureno sharps or flats2 flats	c of a minor? C. 3 sharps D. 3 flats		
 	A	. Which mode has the sam Phrygian . Mixolydian	e pattern of whole and hal C. Ionian D. Aeolian	If steps as the nat	ural minor scale?
	A	What is the starting note D C	for the Dorian mode whic C. A D. B	h uses the same l	key signature as A Major?

i į	C 15. Which scale degrees are left out of	of the Major scale to make a pentatonic scale?
1 1	A. 4, 6	C. 4, 7
	B. 2, 5	D. 3, 7
 	A 16. What is a blue note?	
	A. an altered note, usually lowered	C. a sad note
r	B. a type of note used in the 1800s	D. an altered note, always raised
I I	B 17. What are the notes in the standard	d C blues scale?
! !	A. C,D,E,G,A,C	C. C,D,E <i>b</i> ,F,G,A,B <i>b</i> ,C
	B. C,E b ,F,G b ,G,B b ,C	D. D,E,F,G,A,B,C
i i	B 18. How many half steps are in a min	or third?
I I	A. 4	C. 2
	B. 3	D. 5
i i	B 19. What is the key signature of c min	nor?
1 1	A. 3 sharps	C. 2 flats
L — — J	B. 3 flats	D. no sharps or flats
	C 20. What key signature would be use	d for the Dorian mode starting on G?
ı i	A. Key of C, no sharps or flats	C. Key of F, one flat
	B. Key of G, one sharp	D. key of D, two sharps

Chapter	28 Quiz	Class	Date	_Name	
1. Wh	A. first, seco B. bottom, m	nd, third	C. root, third, fif D. C, E, G	ìth	
2. Wh		qualities of triad? ed, minor, augmented, major , aug5, min7	r C. major, minor D. yellow, orang		
3. Wh		rvals from the root of the ch I, diminished 5th I, perfect 5th	ord in a Major tri C. minor third, p D. Major third, 1	erfect fifth	
4. Wh		rvals from the root of the ch I, diminished 5th I, perfect 5th	ord in a minor tria C. minor third, p D. Major third, r	erfect fifth	
5. Wh	nat is the spellin A. E, G#, B B. E, G, Bb	ng of the e minor chord?	C. E, G#, B# D. E, G, B		
Continue					
Redo					
					CQ:28A
Chapter	28 Quiz	Class			
1. Wh	A. first, seco B. bottom, m	ond, third	C. root, third, fif D. C, E, G	ìth	
2. WI		qualities of triad? ed, minor, augmented, major e, aug5, min7	r C. major, minor D. yellow, orang		
3. Wh		rvals from the root of the ch I, diminished 5th I, perfect 5th	ord in a Major tri C. minor third, p D. Major third, 1	perfect fifth	
4. Wh		rvals from the root of the ch l, diminished 5th l, perfect 5th	ord in a minor tric C. minor third, p D. Major third, 1	perfect fifth	
5. Wh	hat is the spellin A. E, G#, B B. E, G, Bb	ng of the e minor chord?	C. E, G#, B# D. E, G, B		
Continue					
Redo					

Chapter Quiz 28A Correction Key	ClassName
1. What are the parts of a triad? A. first, second, third B. bottom, middle, top	C. root, third, fifth D. C, E, G
A. diminished, minor, augmented, major B. M3, dim2, aug5, min7	r C. major, minor, locrian, dorian D. yellow, orange, purple, green
A. Major 3rd, diminished 5th B. Major 3rd, perfect 5th	of the chord in a Major triad? C. minor third, perfect fifth D. Major third, minor third
4. What are the intervals from the root of A. minor 3rd, diminished 5th B. Major 3rd, perfect 5th	of the chord in a minor triad? C. minor third, perfect fifth D. Major third, minor third
5. What is the spelling of the e minor ch A. E, G#, B B. E, G, Bb	ord? C. E, G#, B# D. E, G, B

Chapter 29 Quiz Class	Date	Name	
1. When you see a ⁷ to the right of a chord letter. A. Major 7th B. minor 7th	er, what kind of C. Perfect 7th D. diminished		
2. What is another name for the V ⁷ chord? A. minor seventh chord B. a five chord	C. dominant s D. diminished	eventh chord seventh chord	
2. What chord usually follows the V ⁷ chord? A. a Major chord B. the I, or tonic chord	C. the IV, or s D. a minor che	ub-dominant chord ord	
4. How many chord tones are in a 9th chord? A. 3 B. 4	C. 5 D. 6		
5. What is the spelling of the V ⁷ chord in the k A. Eb, G, Bb, D B. G, Bb, D, F	cey of E <i>b</i> ? C. A <i>b</i> , C, E <i>b</i> , D. B <i>b</i> , D, F, A		
Continue			
Redo			
			CQ:29A
Chapter 29 Quiz Class	Date	Name	
Chapter 29 Quiz Class 1. When you see a ⁷ to the right of a chord letter A. Major 7th B. minor 7th		seventh is in the chord?	
1. When you see a ⁷ to the right of a chord letter. A. Major 7th	er, what kind of C. Perfect 7th D. diminished C. dominant s	seventh is in the chord? 7th	
1. When you see a ⁷ to the right of a chord letter. A. Major 7th B. minor 7th 2. What is another name for the V ⁷ chord? A. minor seventh chord	er, what kind of C. Perfect 7th D. diminished C. dominant s D. diminished	seventh is in the chord? 7th eventh chord seventh chord ub-dominant chord	
1. When you see a ⁷ to the right of a chord letter. A. Major 7th B. minor 7th 2. What is another name for the V ⁷ chord? A. minor seventh chord B. a five chord 3. What chord usually follows the V ⁷ chord? A. a Major chord	er, what kind of C. Perfect 7th D. diminished C. dominant s D. diminished C. the IV, or s	seventh is in the chord? 7th eventh chord seventh chord ub-dominant chord	
1. When you see a ⁷ to the right of a chord letter. A. Major 7th B. minor 7th 2. What is another name for the V ⁷ chord? A. minor seventh chord B. a five chord 3. What chord usually follows the V ⁷ chord? A. a Major chord B. the I, or tonic chord 4. How many chord tones are in a 9th chord? A. 3	er, what kind of C. Perfect 7th D. diminished C. dominant s D. diminished C. the IV, or s D. a minor che	seventh is in the chord? 7th eventh chord seventh chord ub-dominant chord ord	
1. When you see a ⁷ to the right of a chord letter. A. Major 7th B. minor 7th 2. What is another name for the V ⁷ chord? A. minor seventh chord B. a five chord 3. What chord usually follows the V ⁷ chord? A. a Major chord B. the I, or tonic chord 4. How many chord tones are in a 9th chord? A. 3 B. 4 5. What is the spelling of the V ⁷ chord in the key of the spelling of the V ⁷ chord in the key of the spelling of the V ⁷ chord in the key of the spelling of the V ⁷ chord in the key of the Spelling of the Spelling of the V ⁷ chord in the Spelling of the S	er, what kind of C. Perfect 7th D. diminished C. dominant s D. diminished C. the IV, or s D. a minor che C. 5 D. 6 Eey of Eb? C. Ab, C, Eb,	seventh is in the chord? 7th eventh chord seventh chord ub-dominant chord ord	

Chapter (Quiz 29A Correction Key	Class		_Name
r — ī	•		_	
I I B	1. When you see a ⁷ to the right of a cho	rd letter, what k	aind of seventh is	s above the root?
	A. Major 7th	C. Perfect 7th		
r — ¬	B. minor 7th	D. diminished	7th	
C	2. What is another name for the V^7 chor	d?		
	A. minor seventh chord	C. dominant so	eventh chord	
 I I	B. a five chord	D. diminished	seventh chord	
i i B	3. What chord usually follows the V^7 ch	ord?		
	A. a Major chord	C. the IV, or su	ub-dominant cho	ord
i	B. the I, or tonic chord	D. a minor cho	ord	
1 C	4. How many chord tones are in a 9th ch	nord?		
	A. 3	C. 5		
i i n	B. 4	D. 6		
i i D	5. What is the spelling of the V^7 chord in	n the key of Eb^c	?	
	A. Eb, G, Bb, D	C. Ab, C, Eb,	G	
	B. G, B <i>b</i> , D, F	D. B <i>b</i> , D, F, A	b	

Chapter 3	30 Quiz	Class	Date	Name	
1. Wh	nich chord tone A. root B. fifth	e is in the lowest position in	n a first inversion C. third D. seventh	chord?	
2. Wh	A. root B. fifth	e is in the lowest position in	n a second inversi C. third D. seventh	ion chord?	
3. Wh	A. C, F, A B. B, D, G	ng for the IV ⁶ chord in the	c key of C? C. E, G, C D. A, C, F		
4. Wh	at is the spelli A. D, F#, A, B. F#, A, D	ng of the \$\vec{k}\$ chord in the kee C	ey of D? C. A, D, F# D. C, D, F#, A		
5. Wh		mony? ween chords es outside of the key		octave between chord tones n octave between chord tones	
Continue					
Redo					
					CQ:30A
Chapter 3	30 Quiz	Class	Date	_Name	
1. Wh	nich chord tone A. root B. fifth	e is in the lowest position in	n a first inversion C. third D. seventh	chord?	
2. Wh	nich chord tone A. root B. fifth	e is in the lowest position in	n a second inversi C. third D. seventh	ion chord?	
3. Wh	nat is the spelli A. C, F, A B. B, D, G	ng for the IV^6 chord in the	e key of C? C. E, G, C D. A, C, F		
4. Wh	nat is the spelli A. D, F#, A, B. F#, A, D	ng of the F chord in the ke	ey of D? C. A, D, F# D. C, D, F#, A		
5. Wh	-	mony? ween chords es outside of the key		octave between chord tones n octave between chord tones	
Continue					
D. J.					

Redo

hapter (Quiz 30A Correction Key	Class	Date	Name	
i c	1. Which chord tone is in the lowest p	osition in a firs	at inversion chor	·d?	
. 4	A. root	C. third			
7	B. fifth	D. seventh			
В	2. Which chord tone is in the lowest p	osition in a sec	ond inversion c	hord?	
1	A. root	C. third			
ı	B. fifth	D. seventh			
D	3. What is the spelling for the IV^6 cho	rd in the key of	f C?		
ı	A. C, F, A	C. E, G, C			
	B. B, D, G	D. A, C, F			
C	4. What is the spelling of the I ⁶⁴ chor	d in the key of	`D?		
ı	A. D, F#, A, C	C. A, D, F#	!		
1	B. F#, A, D	D. C, D, F#	, A		
¦ D	5. What is open harmony?				
4	A. space between chords	C. less than	n an octave betw	veen chord tones	
	B. chord tones outside of the key	D. more tha	n an octave bet	ween chord tones	

	Class	Date	Name	
A. stepw	nct motion in a chord progressise motion moving in opposite direction	C. a leap of a	more than a second less than a second	
A. stepw	ary motion in a chord progre- rise motion moving in opposite direction	C. a leap of a	more than a second ving the same direction	
A. stepw	lel motion in a chord progres vise motion moving in opposite direction	C. a leap of	more than a second ving the same direction	
A. thirds	of parallel motion should be a s, fourth, sixths as, fifth, octaves		fifths, sevenths ifths, ninths	
A. Gmin	chords in the iii, vi, ii, V^7 , I properties, Cmin, Fmin, Bb^7 , Ebb^7 , Fmin, Cmin, Gmin	-	Bb7, Ddim, Eb	
Continue				
Redo				
				CQ:31A
Chapter 31 Quiz	Class	Date	Name	CQ:31A
1. What is disjur A. stepw	c Class	ssion? C. a leap of a		CQ:31A
1. What is disjur A. stepw B. notes 2. What is contra A. stepw	nct motion in a chord progres	ssion? C. a leap of a leap of a ssion? C. a leap of a ssion? C. a leap of a	more than a second	CQ:31A
1. What is disjurt A. stepw B. notes 2. What is contrated A. stepw B. notes 3. What is paralled A. stepw	nct motion in a chord progressise motion moving in opposite direction ary motion in a chord progressise motion	ssion? C. a leap of its D. a leap of its Sion? C. a leap of its D. notes moves sion? C. a leap of its C. a leap of its D. notes moves its con?	more than a second less than a second more than a second	CQ:31A
1. What is disjurt A. stepw B. notes 2. What is contrated A. stepw B. notes 3. What is parall A. stepw B. notes 4. Which types of A. thirds	nct motion in a chord progressive motion moving in opposite direction ary motion in a chord progressive motion moving in opposite direction moving in opposite direction lel motion in a chord progressive motion	ssion? C. a leap of a ssion? C. a leap of a ssion? C. a leap of a D. notes more sion? C. a leap of a solution.	more than a second less than a second more than a second ving the same direction more than a second ving the same direction fifths, sevenths	CQ:31A
1. What is disjurt A. stepw B. notes 2. What is contrated A. stepw B. notes 3. What is paralled A. stepw B. notes 4. Which types of A. thirds B. fourth	nct motion in a chord progressive motion moving in opposite direction ary motion in a chord progressive motion moving in opposite direction lel motion in a chord progressive motion moving in opposite direction moving in opposite direction of parallel motion should be as, fourth, sixths	ssion? C. a leap of its ssion? C. a leap of its D. notes more sion? C. a leap of its D. notes more avoided? C. seconds, its D. fourths, first	more than a second less than a second more than a second ving the same direction more than a second ving the same direction fifths, sevenths ifths, ninths	CQ:31A

Continue

Redo

Chapter Quiz 31A Correction Key	ClassName
1. What is disjunct motion in a chord pr A. stepwise motion B. notes moving in opposite directions	C. a leap of more than a second
A. stepwise motion B. notes moving in opposite directions	C. a leap of more than a second
A. stepwise motion B. notes moving in opposite directions	C. a leap of more than a second
A. thirds, fourth, sixths B. fourths, fifth, octaves	d be avoided? C. seconds, fifths, sevenths D. fourths, fifths, ninths
A. Gmin, Cmin, Fmin, Bb ⁷ , Eb B. Eb, Bb7, Fmin, Cmin, Gmin	•

Part V	I Quiz	Class	Date	Name
1.	What are the parts of A. first, second B. root, third,	d, third	C. bottom, middle, top D. C, E, G	
2.	3 ,	ualities of triad? or, locrian, dorian .nge, purple, green	C. M3, dim2, aug5, min7 D. diminished, minor, aug	mented, major
3.	When you see a ⁷ to A. Perfect 7th B. Major 7th	o the right of a chord lette	er, what kind of seventh is in C. diminished 7th D. minor 7th	the chord?
4.	What is another name A. a five chor B. dominant s		C. diminished seventh chord	ord
5.	What is the spelling A. C, F, A B. A, C, F	g for the IV ⁶ chord in the	key of C? C. B, D, G D. E, G, C	
6.	•	otion in a chord progressi ss than a second otion	on? C. notes moving in opposi D. a leap of more than a se	
7.	A. stepwise m	otion in a chord progressiotion ng the same direction	on? C. a leap of more than a set D. notes moving in opposi	
8.	A. stepwise m	tion in a chord progression otion ng in opposite directions	on? C. notes moving the same D. a leap of more than a se	
9.	What are the interval A. minor third B. Major 3rd,	• •	nord in a Major triad? C. Major 3rd, diminished D. Major third, minor third	
10.	A. Major 3rd,	vals from the root of the operfect 5th diminished 5th	chord in a minor triad? C. minor third, perfect fift D. Major third, minor third	
11.	What is the spellin A. E, G#, B# B. E, G, B <i>b</i>	ng of the e minor chord?	C. E, G, B D. E, G#, B	
12.	How many chord A. 6 B. 3	tones are in a 9th chord?	C. 4 D. 5	
13.	What is the spellin A. Bb, D, F, A B. Eb, G, Bb,		key of E <i>b</i> ? C. G, B <i>b</i> , D, F D. A <i>b</i> , C, E <i>b</i> , G	
14.	Which chord tone A. third B. seventh	is in the lowest position i	n a first inversion chord? C. fifth D. root	

15. Which chord tone is in the lowest position i	n a second inversion chord?
A. third	C. seventh
B. root	D. fifth
16. Which types of parallel motion should be a	voided?
A. fourths, fifth, octaves	C. thirds, fourth, sixths
B. fourths, fifths, ninths	D. seconds, fifths, sevenths
$\underline{}$ 17. What are the chords in the iii, vi, ii, V^7 , I pr	rogression in the key of Eb ?
A. Eb , Ab , $Bb7$, $Ddim$, Eb	C. Eb, Bb7, Fmin, Cmin, Gmin
B. Gmin, Cmin, Fmin, Bb^7 , Eb	D. G, C, F, B <i>b</i> , E <i>b</i>
18. What chord usually follows the V^7 chord?	
A. the I, or tonic chord	C. a minor chord
B. the IV, or sub-dominant chord	D. a Major chord
19. What is the spelling of the $\frac{6}{4}$ chord in the ke	ey of D?
A. F#, A, D	C. A, D, F#
B. C, D, F#, A	D. D, F#, A, C
20. What is open harmony?	
A. space between chords	C. more than an octave between chord tones
B chord tones outside of the key	D less than an octave between chord tones

Continue

Redo

Part	VI Quiz: Key VIA	Class	Date	_Name
	B 1. What are the parts A. first, second, third B. root, third, fifth	l	C. bottom, middle, top D. C, E, G	
	2. What are the four A. major, minor, loc B. yellow, orange, p	rian, dorian urple, green	C. M3, dim2, aug5, min7 D. diminished, minor, augme	_
 	A. Perfect 7th B. Major 7th	-	d letter, what kind of seventh C. diminished 7th D. minor 7th	is in the chord?
	A. a five chord B. dominant seventh		? C. diminished seventh chord D. minor seventh chord	
	B 5. What is the spellin A. C, F, A B. A, C, F		in the key of C? C. B, D, G D. E, G, C	
	D 6. What is disjunct m A. a leap of less than B. stepwise motion	a second	gression? C. notes moving in opposite D. a leap of more than a seco	
	7. What is contrary n A. stepwise motion B. notes moving the	-	ogression? C. a leap of more than a seco D. notes moving in opposite	
 	A. stepwise motion B. notes moving in o		gression? C. notes moving the same did D. a leap of more than a second	
		ct fifth	the chord in a Major triad? C. Major 3rd, diminished 5th D. Major third, minor third	1
	A. Major 3rd, perfect B. Major 3rd, dimini	t 5th	of the chord in a minor triad? C. minor third, perfect fifth D. Major third, minor third	
	C 11. What is the spelli A. E, G#, B# B. E, G, B <i>b</i>	_	ord? C. E, G, B D. E, G#, B	
	D 12. How many chord A. 6 B. 3		nord? C. 4 D. 5	
	A 13. What is the spelling A. Bb, D, F, Ab B. Eb, G, Bb, D		n the key of E <i>b</i> ? C. G, B <i>b</i> , D, F D. A <i>b</i> , C, E <i>b</i> , G	
	A 14. Which chord tone A. third B. seventh	•	sition in a first inversion chor C. fifth D. root	d?

	D 15. Which chord tone is in the lowest p A. third B. root	osition in a second inversion chord? C. seventh D. fifth
	16. Which types of parallel motion shows A. fourths, fifth, octaves B. fourths, fifths, ninths	uld be avoided? C. thirds, fourth, sixths D. seconds, fifths, sevenths
	B 17. What are the chords in the iii, vi, ii, A. Eb, Ab, Bb7, Ddim, Eb B. Gmin, Cmin, Fmin, Bb ⁷ , Eb	C. Eb, Bb7, Fmin, Cmin, Gmin
	$\frac{\mathbf{A}}{\mathbf{A}}$ 18. What chord usually follows the \mathbf{V}^7	
	A. the I, or tonic chord B. the IV, or sub-dominant chord	C. a minor chord D. a Major chord
1 1 ($\frac{C}{I}$ 19. What is the spelling of the I ⁶⁴ chor	
;==;	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 tonesD. less than an octave between chord tones

Chapter 32 Quiz	Class	Date	Name	
A. makes the	tra beam or flag do to a none note twice as long note length in half	C. makes the	e note a thirtysecond note e note a sixteenth note	
2. How many thirty A. 32 B. 4	vsecond notes are in one be	eat of 4/4 time? C. 8 D. 16		
3. How long is a do A. 2 beats B. 4 beats	ouble-dotted whole note?	C. 6 beats D. 8 beats		
4. How long is a do A. three bea B. four bear		C. three and D. four and a		
5. What type of no A. eighth no B. sixteenth		paired with a do C. thirtyseco D. sixtyfour	ond note	
Continue				
Redo				
	Class	 Date	 Name	CQ:32A
1. What does an ex	tra beam or flag do to a none note twice as long note length in half	ote? C. makes the		
2. How many thirty A. 32 B. 4	ysecond notes are in one be	eat of 4/4 time? C. 8 D. 16		
A. 2 beats B. 4 beats	ouble-dotted whole note?	C. 6 beats D. 8 beats		
4. How long is a do A. three bear B. four bear		C. three and D. four and a		
5. What type of no A. eighth no B. sixteenth		paired with a do C. thirtyseco D. sixtyfour	ond note	
Continue				
Redo				

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

Chapte	er 33 Quiz	Class	Date	Name	
1.	A. raises the	ole flat do to a note? pitch a whole step e pitch a whole step		note diminished note augmented	
2.	A. raises the	ole sharp do to a note? e pitch a whole step e pitch a whole step		note diminished note augmented	
3.	Which double fla A. Fbb B. Gbb	tted note is an enharmon	ic note to the note C. Bbb D. Abb	e G?	
4.	Which double sha A. B## B. C##	arped note is an enharmo	onic note to the no C. D## D. E##	ote D?	
5.	What does a tripl A. three sha B. an "X"	e sharp look like? rps after a note	C. an "X" wi D. no such th		
Continu	ıe				
Redo					
					CQ:33A
Cnapt	er 33 Quiz	Class	Date	Name	
1.	A. raises the	ole flat do to a note? e pitch a whole step e pitch a whole step		e note diminished e note augmented	
2.	A. raises the	ole sharp do to a note? e pitch a whole step e pitch a whole step		e note diminished e note augmented	
3.	Which double fla A. Fbb B. Gbb	tted note is an enharmon	ic note to the note C. Bbb D. Abb	e G?	
4.	Which double sha A. B## B. C##	arped note is an enharmo	onic note to the no C. D## D. E##	ote D?	
5.	What does a tripl A. three sha B. an "X"	e sharp look like? rps after a note	C. an "X" wi D. no such th		
Continu					
Redo					

Chapter Qu	iiz 33A Correction Key	Class	Date	Name
L — J — A	What does a double flat do to a note? . raises the pitch a whole step . lowers the pitch a whole step	C. makes the no D. makes the no		
L — J — A	What does a double sharp do to a note a raises the pitch a whole step a lowers the pitch a whole step	? C. makes the no D. makes the no		
L — J — A	Which double flatted note is an enhant. Fbb	monic note to the C. Bbb D. Abb	note G?	
L _ J _ A	Which double sharped note is an enhance. B## 5. C##	rmonic note to th C. D## D. E##	ne note D?	
A	What does a triple sharp look like? three sharps after a note an "X"	C. an "X" with a D. no such thing		

Chapter 34 Quiz	Class	Date	Name	
1. If a double dotter A. 6/4 B. 7/4	d whole note fills u	p an entire measure, wh C. 8/4 D. 9/4	nat meter are you in?	
2. How many beats A. 2 B. 3	are in 2/2 time?	C. 4 D. 8		
3. How is a measur A. 1 2 3 4 5 B. 1 + 2 + 3	6	D. 1 an da 2 a		
4. Which note gets A. half note B. quarter n	;	% time? C. eighth not D. sixteenth		
5. How many quart A. 1 B. 2	er notes in one bea	t of cut time? C. 3 D. 4		
Continue				
Redo				
				CQ:34A
Chapter 34 Quiz	Class	Date	Name	
1. If a double dotter A. 6/4 B. 7/4	d whole note fills u	p an entire measure, wh C. 8/4 D. 9/4	nat meter are you in?	
2. How many beats A. 2 B. 3	are in 2/2 time?	C. 4 D. 8		
3. How is a measur A. 1 2 3 4 5 B. 1 + 2 + 3	6	counted in fast $6/8$ time? C. $1 + 2 + 3 - 4$ D. 1 and a 2 a		
4. Which note gets A. half note B. quarter n	;	'8 time? C. eighth not D. sixteenth		
5. How many quart A. 1 B. 2	er notes in one bea	t of cut time? C. 3 D. 4		
Continue				
Redo				

Chapter Quiz 34A Correction Key	Class	Date	Name
B 1. If a double dotted whole note fill	ls up an entire me	easure, what met	er are you in?
A. 6/4	C. 8/4		-
B. 7/4	D. 9/4		
A 2. How many beats are in 2/2 times	?		
A. 2	C. 4		
Р — Э В. 3	D. 8		
D 3. How is a measure of eighth note	s counted in fast 6	6/8 time?	
A. 1 2 3 4 5 6	C. $1 + 2 + 3$		
B. 1 + 2 + 3 +	D. 1 an da 2	2 an da	
C 4. Which note gets one beat in slow	v 6/8 time?		
A. half note	C. eighth n	ote	
B. quarter note	D. sixteentl		
B 5. How many quarter notes in one 1	beat of cut time?		
A. 1	C. 3		
B. 2	D. 4		

Part	V	II	Quiz	Class	Date	_Name	
	1.	How	v is a measure A. 1 + 2 + 3 - B. 1 + 2 + 3 +		n fast 6/8 time? C. 1 an da 2 an o D. 1 2 3 4 5 6	da	
	2.	Whi	ch note gets of A. eighth note B. half note	ne beat in slow 6/8 time?	C. quarter note D. sixteenth note	e	
	3.	How	Many quarter A. 1 B. 2	notes in one beat of cut t	ime? C. 3 D. 4		
	4.	Wha	A. makes the	e sharp do to a note? note diminished pitch a whole step	C. makes the no D. raises the pito	_	
	5.	Whi	ch double flatt A. Gbb B. Bbb	ted note is an enharmonic	note to the note G C. Abb D. Fbb	?	
	6.	Wha	A. cuts the no	a beam or flag do to a not tote length in half note a thirtysecond note		te a sixteenth note te twice as long	
	7.	How	many thirtyso A. 4 B. 8	econd notes are in one bea	nt of 4/4 time? C. 32 D. 16		
	8.	How	v long is a dou A. 4 beats B. 7 beats	ble-dotted whole note?	C. 6 beats D. 2 beats		
	9.	Whi	ch double sha A. B## B. C##	rped note is an enharmoni	c note to the note I C. E## D. D##	D?	
	10	. Wł	nat does a tripl A. an "X" B. no such th	e sharp look like?	C. three sharps a D. an "X" with a		
	11	. If a	A. 9/4 B. 8/4	l whole note fills up an en	tire measure, what C. 6/4 D. 7/4	meter are you in?	
	12	. Но	w many beats A. 3 B. 4	are in 2/2 time?	C. 8 D. 2		
	13	. Wł	A. lowers the	ple flat do to a note? pitch a whole step pitch a whole step	C. makes the no D. makes the no		
	14	. Но	w long is a do A. four beats B. three beats	uble-dotted half rest?	C. four and a ha D. three and a ha		C
	15	. Wł	nat type of note A. sixtyfourth B. eighth note		paired with a doub C. thirtysecond D. sixteenth note	note	Continue Redo