

# Workbook Exercises

from the eBook

# Edly's Music Theory for Practical People

## Level 1

by Ed Roseman, with illustrations by Peter Reynolds

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The image displays a page of blank musical notation paper. It features twelve horizontal staves, each composed of five parallel lines. The staves are arranged in a vertical column, with a consistent gap between each one. The lines are thin and black, set against a plain white background. There is no text or other markings on the page.

## Chapter 2 ~ Quick and Easy Chord Construction for Impatient People

C	_____	B $\flat$	_____	B	_____	B $^{\circ}$	_____
Dm	_____	F $\sharp$	_____	D	_____	B $\flat$ +	_____
F+	_____	B $\flat$ m	_____	G $\flat$	_____	Em	_____
Am	_____	E $\flat$	_____	E	_____	F	_____
F $^{\circ}$	_____	A $\flat$ m	_____	A $\flat$ $^{\circ}$	_____	Bm	_____
A	_____	F $\sharp$ $^{\circ}$	_____	D $\flat$	_____	D+	_____
Cm	_____	Gm	_____	E $\flat$ +	_____	A $\flat$	_____
E+	_____	A $^{\circ}$	_____	Fm	_____		

Triad-Building Practice

## Chapter 3 ~ The Major Scale

TONIC	2	3	4	5	6	7	(8)	bs/#s
C	D	E	F	G	A	B	C	0
E								4 #s
B $\flat$								
F								
A								
E $\flat$								
B								
G								
D $\flat$								
A $\flat$								
D								

TONIC	2	3	4	5	6	7	(8)	bs/#s
F $\sharp$								
G $\flat$								
C $\sharp$								
C $\flat$								

Major Scales & More Major Scales

Of the major scales you just constructed, three pairs should consist of identical notes, enharmonically respelled. These scales are *enharmonic*. Can you find them?

\_\_\_\_\_

## Chapter 4 ~ Major Keys & Key Signatures

Go back to your major scale charts, and using the “number of flats or sharps” columns, fill in the chart below. Rewrite the scales’ tonics in the order shown. Then fill in all the sharp or flat notes in each scale. I started it for you:

FLAT SCALES/KEYS			SHARP SCALES/KEYS		
FLATS	TONIC	WHICH FLATS	SHARPS	TONIC	WHICH SHARPS
1	F	B $\flat$	1	G	F $\sharp$
2			2	D	<del>F<math>\sharp</math></del> , C $\sharp$
3			3		
4			4		
5			5		
6			6		
7			7		

Major Scales from Fewest to Most Accidentals

## Chapter 5 ~ Diatonic Intervals

What is the interval between each added sharp? \_\_\_\_\_

Then, what is the interval between each added flat? \_\_\_\_\_

By what interval does the tonic move as you add sharps? \_\_\_\_\_

As you add flats? \_\_\_\_\_

## Chapter 6 ~ Chords: Triads

To finish off the chapter on a good note, try your hand at some triad construction.

C	_____	B $\flat$	_____	B	_____	B $^{\circ}$	_____
Dm	_____	F $\sharp$	_____	D	_____	B $\flat$ +	_____
F+	_____	B $\flat$ m	_____	G $\flat$	_____	Em	_____
Am	_____	E $\flat$	_____	E	_____	F	_____
F $^{\circ}$	_____	A $\flat$ m	_____	A $\flat$ $^{\circ}$	_____	Bm	_____
A	_____	F $\sharp$ $^{\circ}$	_____	D $\flat$	_____	D+	_____
Cm	_____	Gm	_____	E $\flat$ +	_____	A $\flat$	_____
E+	_____	A $^{\circ}$	_____	Fm	_____		

Triad-Building Practice

## Chapter 7 ~ Diatonic Harmony

Fill in the *qualities*—major (M) or minor (m)—of the resulting intervals:

C Major Scale Harmonized in Diatonic Thirds & Sixths

Fill in the quality of the thirds and sixths between the top and bottom voices:

TOP INSTRUMENT/VOICE	3	4	5	6	7	8	9	(10)
	E	F	G	A	B	C	D	(E)
RESULTING INTERVALS	M3							
BOTTOM INSTRUMENT/VOICE	1	2	3	4	5	6	7	(8)
	C	D	E	F	G	A	B	(C)

Major Scale: Diatonic Harmonization in Thirds

TOP INSTRUMENT/VOICE	1	2	3	4	5	6	7	(8)
	C	D	E	F	G	A	B	(C)
RESULTING INTERVALS	m6							
BOTTOM INSTRUMENT/VOICE	3	4	5	6	7	8	9	(10)
	E	F	G	A	B	C	D	(E)

Major Scale: Diatonic Harmonization in Sixths

### Diatonic Triads

Fill in the name of each chord:

Diatonic Triads in the Key of C

Fill in the name of each diatonic triad:

NAME	TONIC	SUPERTONIC	MEDIANT	SUBDOMINANT	DOMINANT	SUBMEDIANT	LEADING TONE
SCALE DEGREE	1	2	3	4	5	6	7
FIFTH	G	A	B	C	D	E	F
THIRD	E	F	G	A	B	C	D
ROOT	C	D	E	F	G	A	B
CHORD NAME	C						

*Diatonic Triads in C*

What are the diatonic triads in the key of C? C Dm \_\_\_\_\_

Major chords are built on which degrees of the major scale? \_\_\_\_\_

Minor chords are built on which degrees of the major scale? \_\_\_\_\_

A diminished chord is built on which degree of the major scale? \_\_\_\_\_

To get the pattern of diatonic triads in all keys, leave out the root names, and write only the chord *type*:

major minor \_\_\_\_\_

Given that, rewrite the pattern of diatonic triads for all keys:

I ii \_\_\_\_\_

## Chapter 12 ~ Minor Scales & Keys

RELATIVE	
MAJOR	MINOR
E	
	A <sup>b</sup> m
E <sup>b</sup>	
	Bm
B	
	E <sup>b</sup> m
A	
	C <sup>#</sup> m
B <sup>b</sup>	
	B <sup>b</sup> m
D	
	Fm
F <sup>#</sup>	

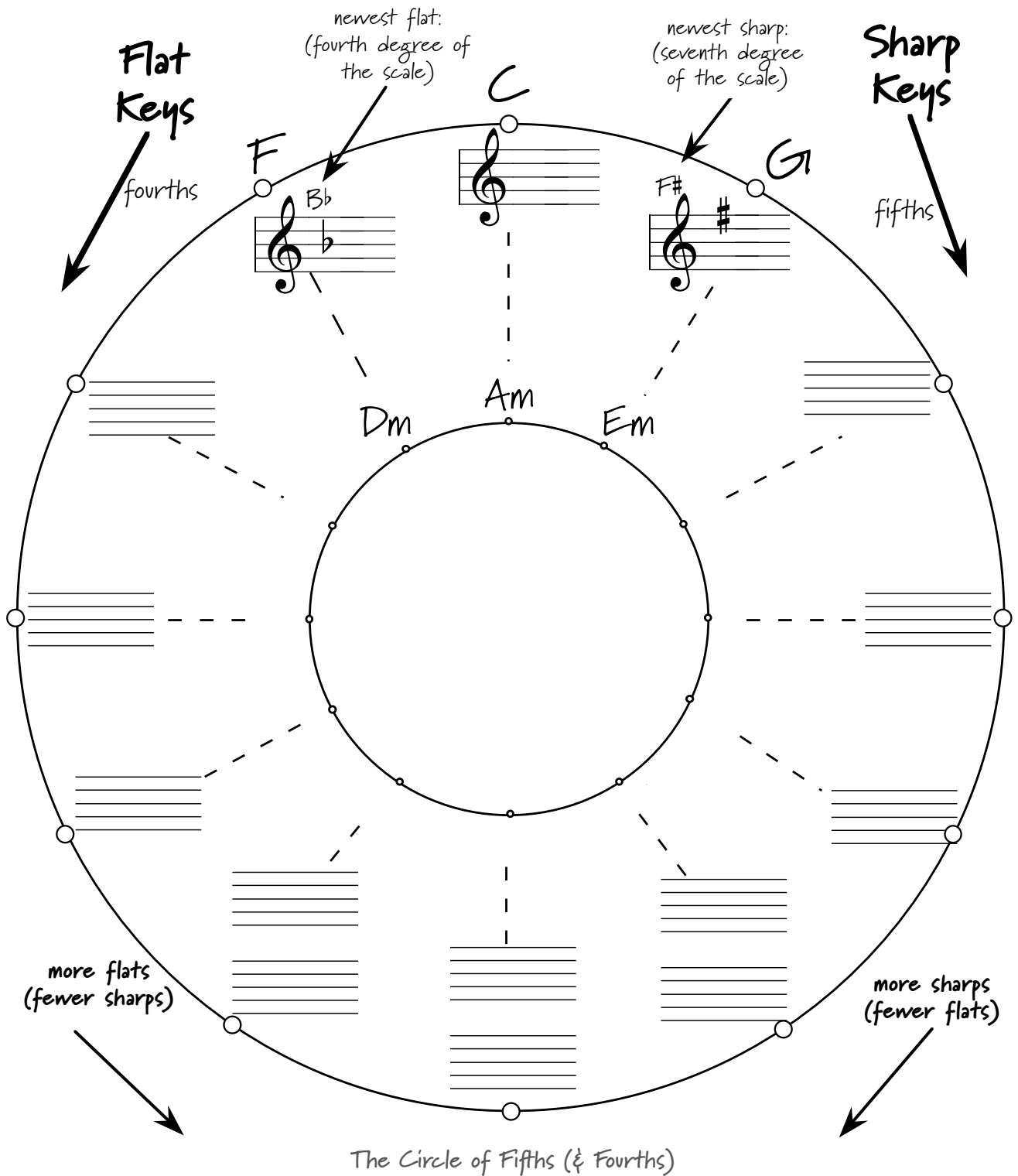
*More Relatives*

*Diatonic (Natural) Minor Chords*

**Diatonic (Natural) Minor Chords:**

im \_\_\_\_\_

# Chapter 13 ~ The Circle of Fifths (& Fourths)



## Chapter 14 ~ Chords: 7<sup>ths</sup> (& 6<sup>ths</sup>)

Fmaj <sup>7</sup> <u>FACE</u>	G sus	E <sup>b</sup> <sub>+</sub>
A <sup>b</sup> 7	F <sub>+</sub>	F <sup>#</sup> 6
B <sup>b</sup> m <sup>7</sup>	D <sup>b</sup> <sub>+</sub>	E <sup>b</sup> m <sup>7</sup>
F <sup>#</sup>	A <sub>+</sub>	AM <sup>7</sup> <sub>b</sub> 5
Dm <sup>7</sup> <sub>b</sub> 5	D <sup>7</sup>	E <sup>7</sup>
Em <sup>Δ</sup> 7	Asus <sup>7</sup>	F <sup>7</sup> <sub>b</sub> 5
G <sup>b</sup>	G <sup>o</sup> 7	F <sup>#</sup>
A <sub>+</sub> <sup>7</sup>	E <sup>o</sup> 7	Dm <sup>6</sup>
D <sup>b</sup> m	B <sup>b</sup> <sup>o</sup> 7	G <sup>#</sup> m
Bmaj <sup>7</sup> <sub>+</sub>	D <sup>b</sup> <sup>o</sup> 7	B <sup>b</sup> m <sup>maj</sup> 7
E <sup>b</sup> m <sup>6</sup>	Am <sup>7</sup> <sub>b</sub> 5	C <sup>#</sup> m <sup>7</sup> <sub>b</sub> 5
D sus	A <sup>b</sup> m	E <sup>b</sup> Δ <sup>7</sup> <sub>+</sub>
Cm <sup>7</sup> <sub>b</sub> 5	Dmaj <sup>7</sup>	

Triad, Seventh, & Sixth Chord Practice

## Chapter 15 ~ Diatonic Chords & Functions

Write the correct names for each diatonic chord in the blank row in the chart and notation example.

NAME	TONIC	SUPERTONIC	MEDIANT	SUBDOMINANT	DOMINANT	SUBMEDIANT	LEADING TONE
SCALE DEGREE	1	2	3	4	5	6	7
SEVENTH	B	C	D	E	F	G	A
FIFTH	G	A	B	C	D	E	F
THIRD	E	F	G	A	B	C	D
ROOT	C	D	E	F	G	A	B
CHORD NAME	CM7						

Diatonic Seventh Chords