# Chapter 1

# Pitch and Pitch Class

# BASIC ELEMENTS

## *I. Using keyboard diagrams*

On the keyboard below, mark an X on keys that match the pitch classes requested (in any octave). Then beneath the keyboard, identify whether the pitches you marked will sound as a whole step (W) or half step (H). If the pitches do not form a whole or half step, mark (N) for "neither."

F♯, G♯

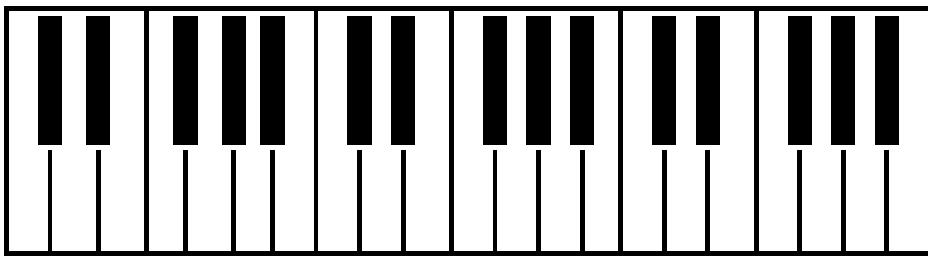
E♭, E

G, A

E♯, F

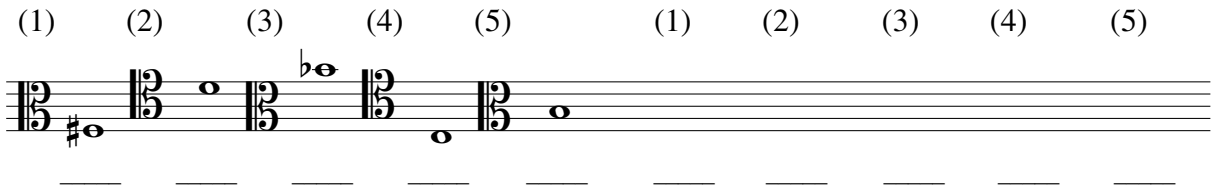
C♯, D

F𝄪, G



### *II. Staff notation*

A. For each of the five alto or tenor clef pitches on the left, notate its equivalent in a different clef of your choice on the right (change clefs as necessary, but don't change octaves). Then label each pitch beneath the staff with the correct octave designation.




B. Write the pitches specified below in as many ways as you can. Use changes of clef, ledger lines, and enharmonic spellings to create different notations. Circle the notation you think is easiest to read; put a box around the notation you think is most difficult to read.

C4

G♯3

B♭4

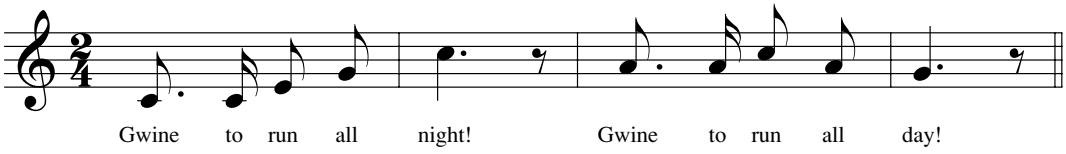
E2

## WRITING EXERCISES

### *I. Arranging*

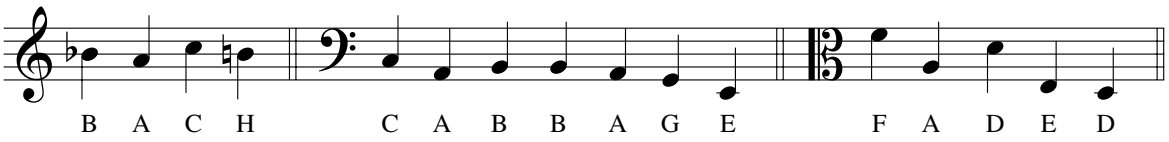
Arrangers frequently need to rewrite music in a register that is more comfortable for the singer or instrumentalist. Sometimes arrangers must recopy a melody into a new clef to accommodate an instrument that reads in that particular clef without changing the melody's sounding octave. Rewrite the melody below, placing the pitches one octave lower. Use ledger lines. Do not change to a new clef.

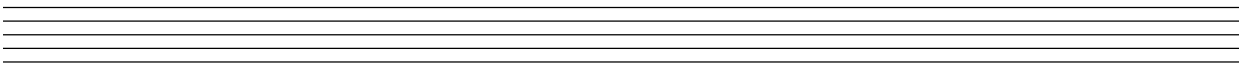
Stephen Foster, "Camptown Races," mm. 9–12a



***II. Brain teaser***

How many words can you spell with the letters A B C D E F G? Translate these words into pitches on a staff. Share these in class or give yours to a classmate to decode. Include ledger lines and clef changes to make the task more challenging! Even famous composers have "signed" their music in codes like these, including Bach (with the German spelling of B for B♭ and H for B♮). Here are some other word possibilities:

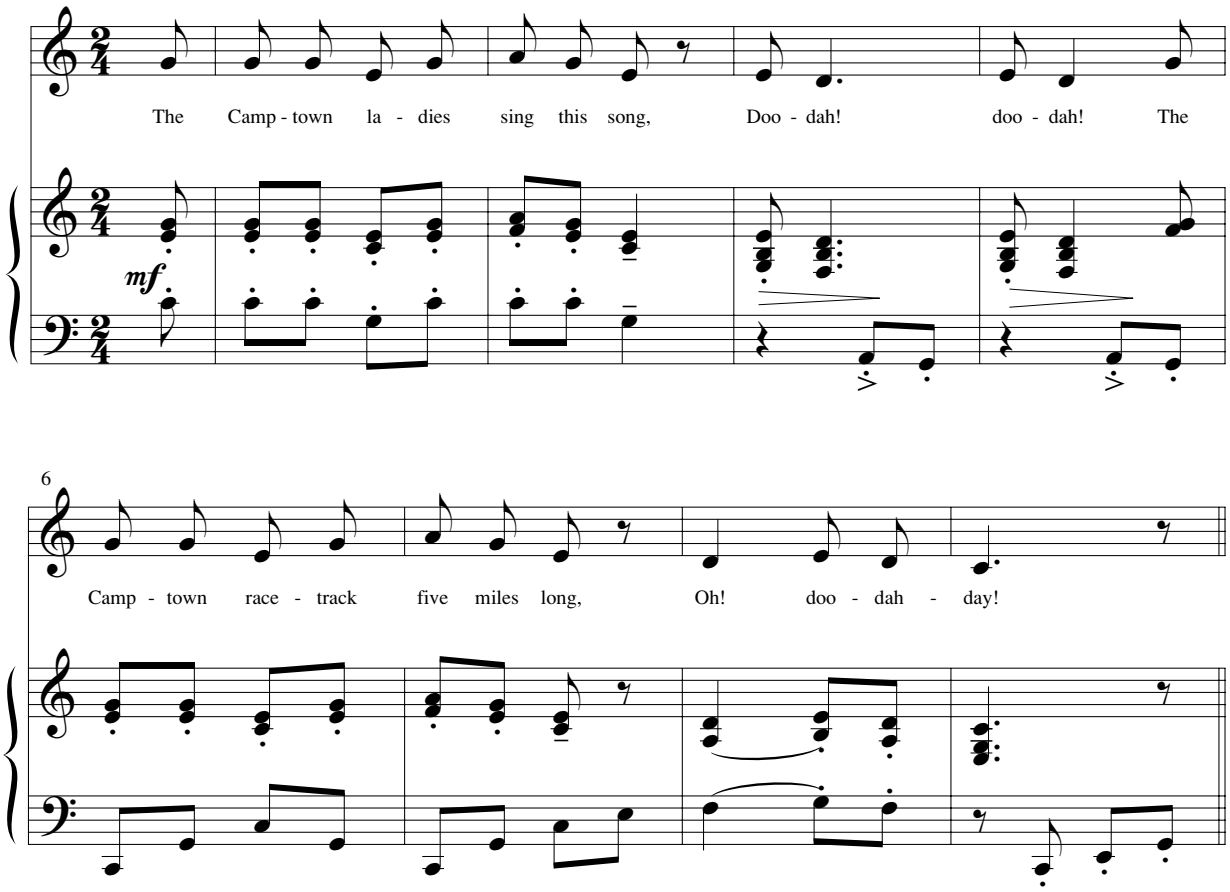


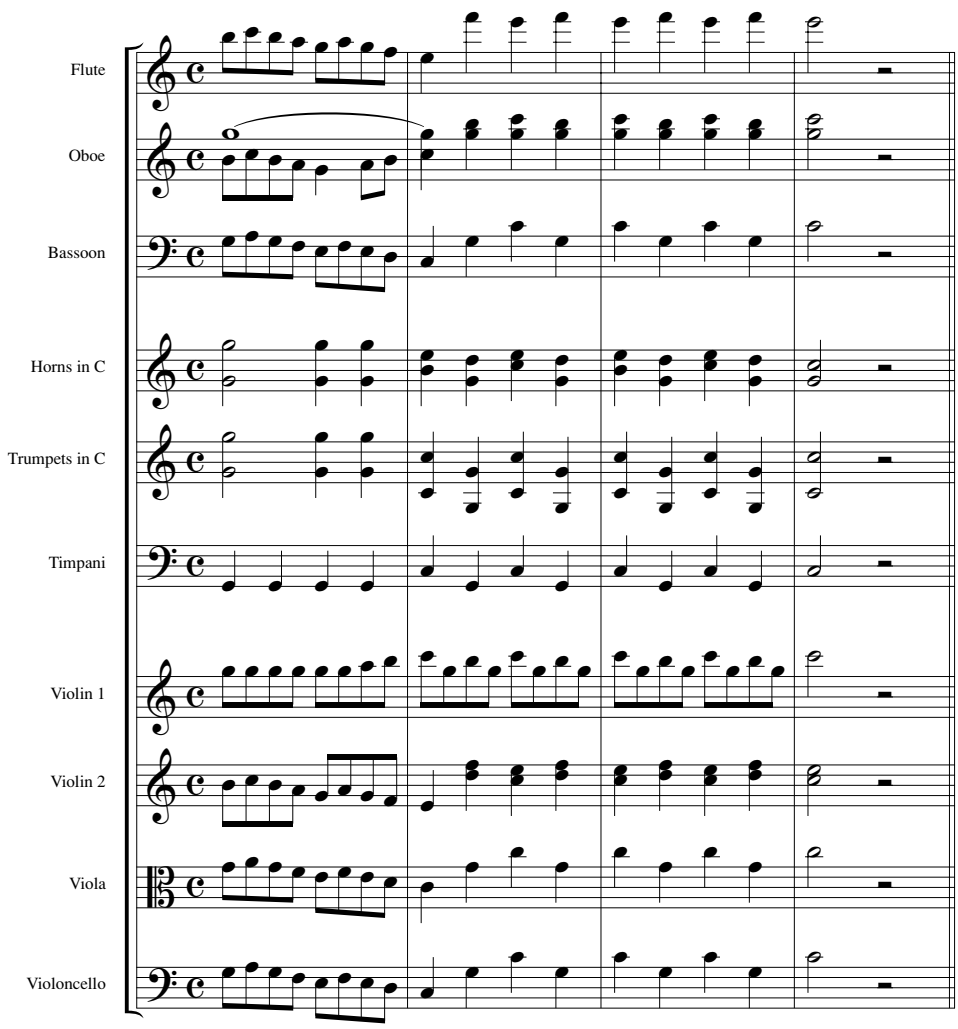
## ANALYSIS

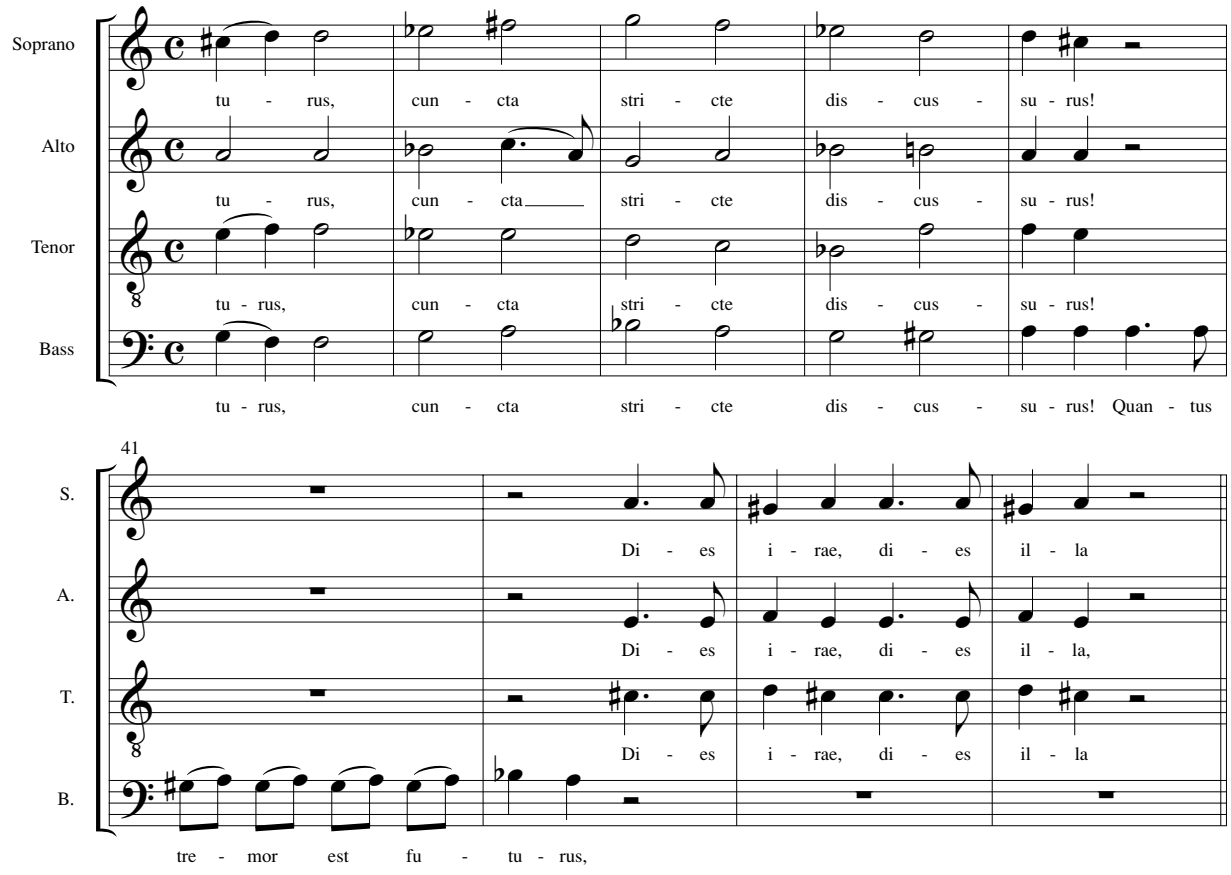
A. In the examples that follow, circle all pitches written with ledger lines, and identify the correct pitch name and octave designation (e.g., C♯5). (When a pitch is repeated in the same measure, identify it just once.) Pay attention to clefs!

1. Foster, "Camptown Races," mm. 1–8



2. Mozart, Symphony No. 41 in C Major (*Jupiter*), fourth movement, mm. 417–420



B. The melody below features whole and half steps. Circle each whole step, and put a box around each half step. Ignore for now any pair of pitches that does not span a whole or half step. Look carefully at the clef of the tenor line; this line sounds an octave lower than it would in the treble clef.

Mozart, Dies Irae, from *Requiem*, mm. 36–44 (choral parts)