

# SEHS BAND THEORY PACKET # 2

34

## Lesson 31

### THE KEY SIGNATURE

DUE: \_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

PERIOD: \_\_\_\_\_

Sharps and flats immediately following the clef sign are called the key signature. These accidentals effect every note on the line or space which they represent throughout the entire piece of music unless they are cancelled by a natural sign (♮) or a change to another key.

In the following example, every note called F is now raised one half-step to F<sup>♯</sup> because a sharp is placed on the F line in the key signature.

G A B C D E F<sup>♯</sup> G

In the following example all notes called B - E - A are now lowered one half-step to B<sup>♭</sup> - E<sup>♭</sup> - A<sup>♭</sup> because flats have been placed on the B line, E space, and A space in the key signature.

E<sup>♭</sup> F G A<sup>♭</sup> B<sup>♭</sup> C D E<sup>♭</sup> F G A<sup>♭</sup> B<sup>♭</sup> C D E<sup>♭</sup>

## STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

1. What notes are sharp in this key? \_\_\_\_\_
2. What notes are flat in this key? \_\_\_\_\_
3. Study the key signature and name the notes in the following example.

E

**MEMORIZE:** Flats or sharps in a key signature effect every note on the line or space which they represent unless cancelled by a natural sign.

STUDENT ASSIGNMENT

Date	_____
Grade	_____

Circle and write the names of the notes effected by the key signature in Exercises 1, 2, and 3.  
 Count aloud as you tap your foot for each beat - then sing with syllables.

1 

2 

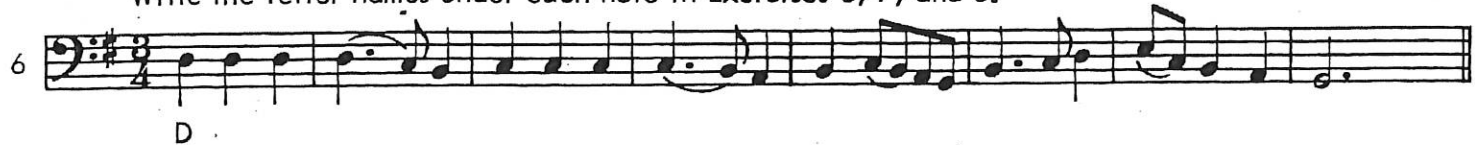
3 

Complete writing the beats under each note and rest in Exercises 4 & 5. Count - Tap - Sing.

4 

5 

Write the letter names under each note in Exercises 6, 7, and 8.

6 

7 

8 

# Lesson 33

## THE FLAT KEYS

Every key signature has a name. When there are no sharps or flats in the key signature we call it the natural key, or key of C. To find the name of any key signature containing flats, count down four letters beginning with the last flat. The last flat is the one farthest to the right. <sup>★</sup> When two or more flats are in the key signature, the flat before the last flat is the name of the key. This is a short cut that will prove very helpful.

### THE FLAT KEYS



One flat - Key of F



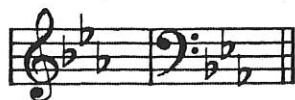
Five flats - Key of D $\flat$



Two flats - Key of B $\flat$



Six flats - Key of G $\flat$



Three flats - Key of E $\flat$



Seven flats - Key of C $\flat$



Four flats - Key of A $\flat$

Order of flats : BEAD GCF

### STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

1. No sharps or flats in the key signature is the key of \_\_\_\_\_.
2. Four letters below A $\flat$  will be the key of \_\_\_\_\_.
3. In the key of A $\flat$  the following notes are always played flat \_\_\_\_\_.
4. When all B - E - A - D - G and C's are flat, the key is \_\_\_\_\_.

MEMORIZE: The seven flat key signatures, and the notes that are flat in each key.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Name the key and write the letter name under each note in Exercises 1, 2, and 3.  
 Count aloud as you tap your foot for each beat - then sing with syllables.

1 Key of \_\_\_\_\_ 


2 Key of \_\_\_\_\_ 

3 Key of \_\_\_\_\_ 

Complete writing the beats under each note and rest in Exercises 4 and 5. Count - Tap - Sing.


4 

1—2 R 1 an 2

5 

R an 2 an R an R an

Name the key and circle the notes effected by the key signature in Exercises 6, 7, and 8.

6 Key of \_\_\_\_\_ 

7 Key of \_\_\_\_\_ 

8 Key of \_\_\_\_\_ 



## # THE SHARP KEYS #

To find the name of any key signature containing sharps, count up to the next line or space above the last sharp. The last sharp is the one farthest to the right. Whenever the line or space above the last sharp contains a sharp in the signature, then the word "sharp" is used with the letter name.

### THE SHARP KEYS



One sharp - Key of G



Five sharps - Key of B



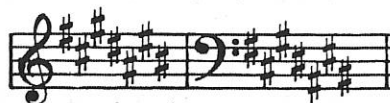
Two sharps - Key of D



Six Sharps - Key of F#



Three sharps - Key of A



Seven sharps - Key of C#



Four sharps - Key of E

Order of #s : **F C G D A E B**

*Fat Cats Go Down Alleys Eating Bananas*

### STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

1. If the last sharp is G, the key signature is \_\_\_\_\_.
2. In the key of D the following notes are always played sharp \_\_\_\_\_.
3. When all F - C - G - D and A's are sharp, the key signature is \_\_\_\_\_.
4. Name all notes that are sharp in the key of F# \_\_\_\_\_.

MEMORIZE: The seven sharp key signatures, and the notes that are sharp in each key.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Name the key and write the letter name under each note in Exercises 1, 2, and 3.  
Count aloud as you tap your foot for each beat - then sing with syllables.

1 Key of \_\_\_\_\_ 

2 Key of \_\_\_\_\_ 

3 Key of \_\_\_\_\_ 

Draw in the missing bar lines in Ex. 4 and 5. Then write the beats. Count - Tap - Sing.

4 

5 

Name the key and circle the notes effected by the key signature in Exercises 6, 7, and 8.

6 Key of \_\_\_\_\_ 

7 Key of \_\_\_\_\_ 

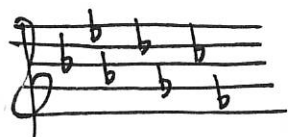
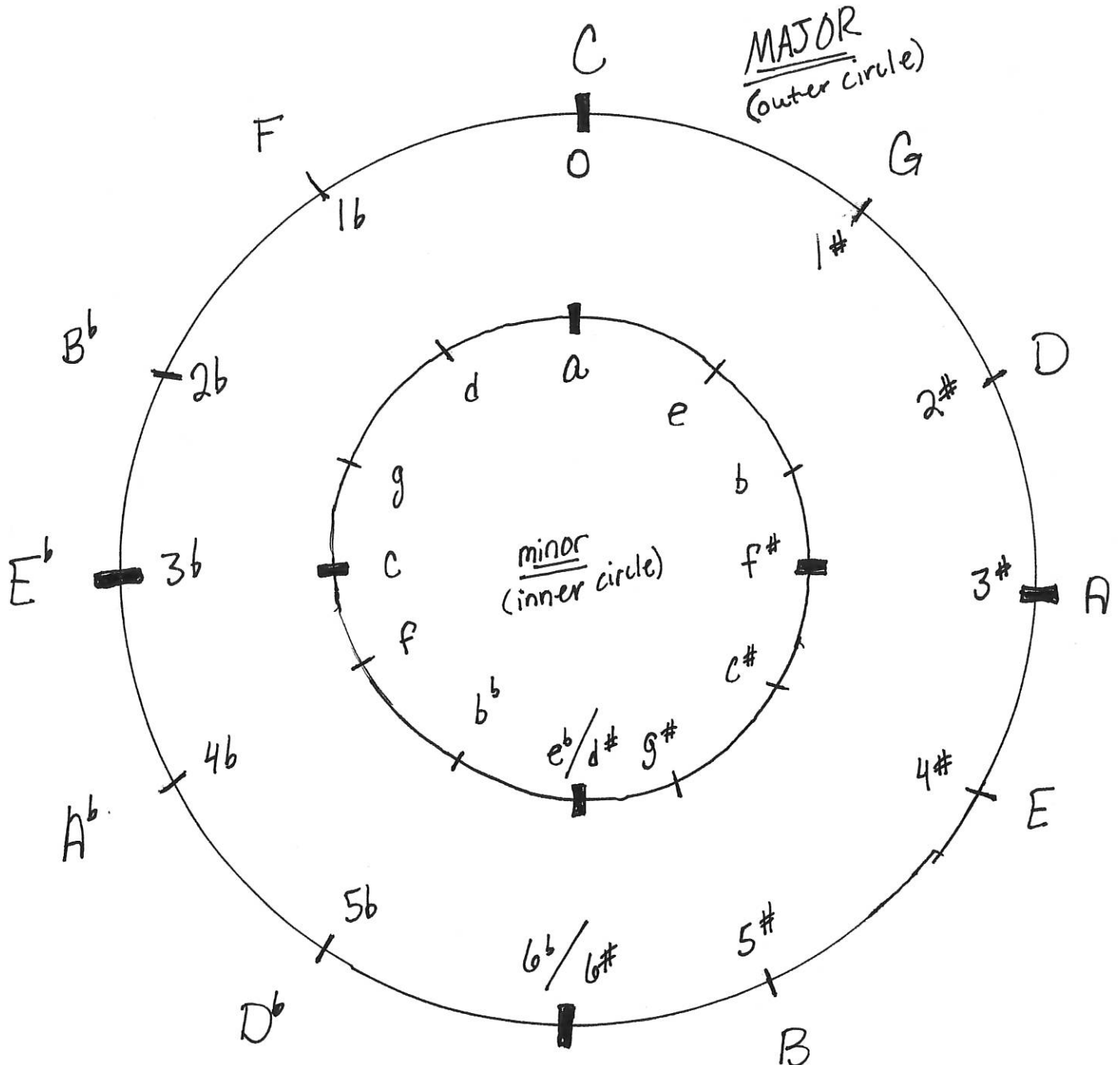
8 Key of \_\_\_\_\_ 

# Circle of Keys



↑ by 4 ←

→ ↑ by 5



ORDER of bs: BEAD GCF  
(opposites)

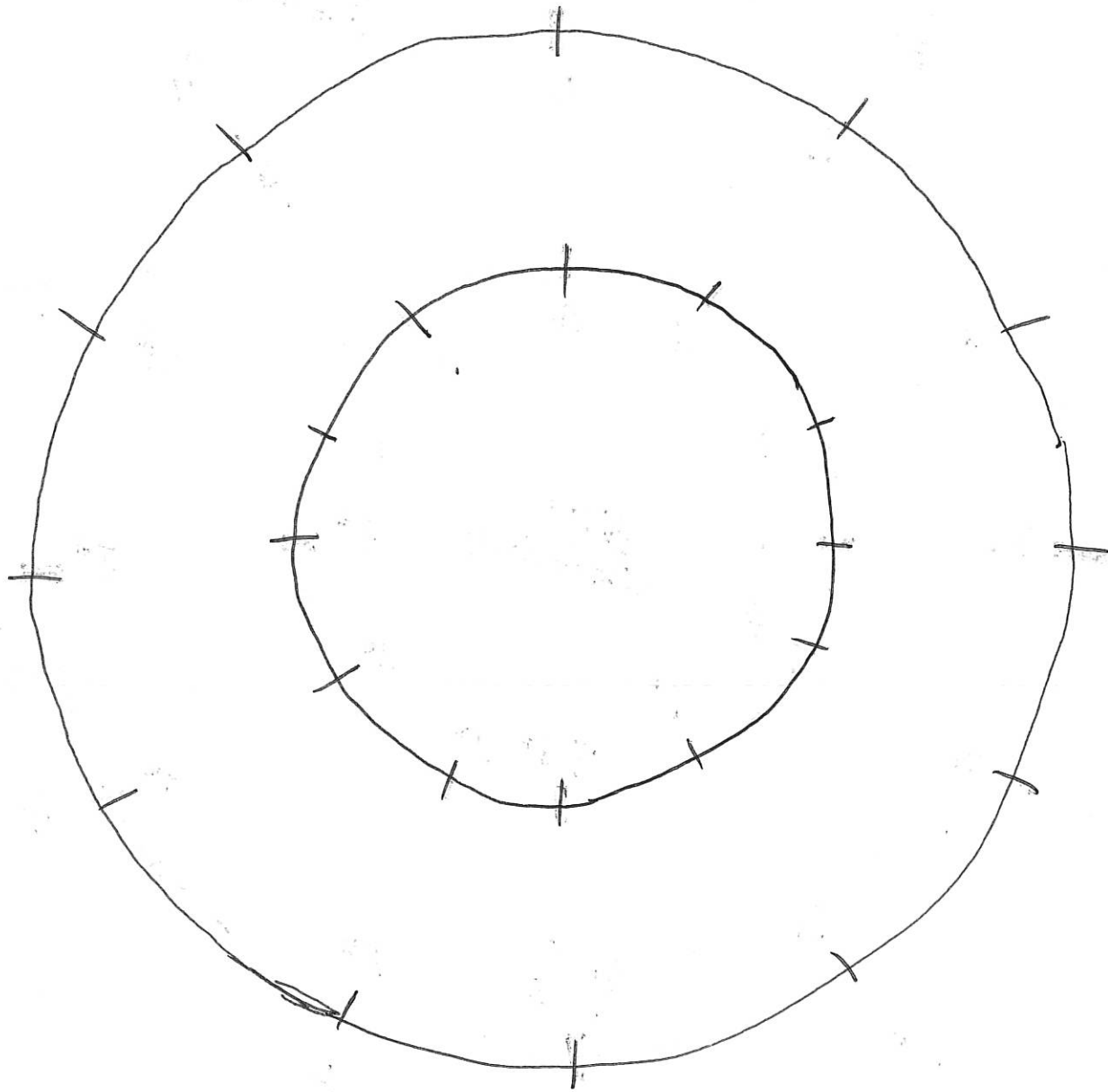


ORDER of #s: FCG DAEB

Fat Cats Go Down Alleys Eating Bananas

# Lesson 33-36 Summary

Draw your own circle of keys:  
(and all other notes)



# SIXTEENTH NOTES

Add two flags to the stem of a quarter note (♩) and it becomes a sixteenth note (♫). Two sixteenth notes equal one eighth note: ♫ ♫ = ♪; therefore, four sixteenth notes equal one quarter note: ♫ ♫ ♫ ♫ = ♩. Whenever a quarter note is equal to one beat (as in  $\frac{2}{4}$ - $\frac{3}{4}$ - $\frac{4}{4}$  time), a sixteenth note is equal to one-fourth of a beat.

$$\begin{aligned} \text{♩} &= \text{♫} + \text{♫} + \text{♫} + \text{♫} \\ \text{beat} \rightarrow 1 &= \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} \end{aligned}$$

When two or more sixteenth notes are next to one another like this: ♫ ♫ ♫ ♫ they may be written like this: ♪ ♪ or like this: ♫ ♫ ♫ ♫

The beats under the sixteenth notes may be written like this:-

1 e + a 2 ↑  
↓ - up - ↓ up  
down down

1 2 e + a 3 +

1 + a 2 3 e + 4

Arrows show direction of foot beat. (Hold foot in place on dash)

★ Use  
1 e + a 2 e + a ...

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

- On the staff below write four sixteenth notes and one quarter note in the first measure.
- Write two eighth notes and four sixteenth notes in the second measure.
- Write four sixteenth notes and two eighth notes in the third measure.
- Write eight sixteenth notes in the fourth measure.

- Write the beats under each note that you have placed on the staff.

MEMORIZE: Tap your foot "down" on the beat numbers and "up" on the an.  
(Never down on e - an - da.)

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the beats under each note and rest in Ex.1 through 4.  
Then count the time aloud while tapping your foot.

1  $\frac{4}{4}$

2  $\frac{3}{4}$

3  $\frac{2}{4}$

4  $\frac{4}{4}$

Write the notes and rests represented by the beats below the line in Ex.5 through 8.  
Then count the time aloud while tapping your foot.

5  $\frac{4}{4}$   
1 - 2 R 4 | 1 + 2 3 + 4 | 1 R R 4 | 1 2 + 3 R

6  $\frac{3}{4}$   
1 - 2 3 | 1 2 + 3 | 1 e + a 2 R | 1 2 e + a 3 R

7  $\frac{2}{4}$   
1 R 2 R | 1 + 2 R | 1 e + a 2 + | R + 2 R

8  $\frac{4}{4}$   
R 2 + 3 R | 1 e + a 2 R R | 1 R 2 R 3 - 4 | 1 2 e + a 3 R



# Lesson 39

## SIXTEENTH RESTS

The sixteenth rest also has two flags. These are sixteenth rests:  $\text{♩} \text{♩} \text{♩} \text{♩}$  Two sixteenth rests equal one eighth rest:  $\text{♩} \text{♩} = \text{♩}$  Therefore, four sixteenth rests equal one quarter rest:  $\text{♩} \text{♩} \text{♩} \text{♩} = \text{♩}$  Whenever a quarter rest is equal to one beat (as in  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  time) a sixteenth rest is equal to one-fourth of a beat.

$$\text{♩} = \text{♩} + \text{♩} + \text{♩} + \text{♩}$$

$$\text{beat} \rightarrow 1 = \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4}$$

The beats under these sixteenth notes and sixteenth rests may be written like this:-

Arrows show direction of foot beat. (Hold foot in place on dash.)

### STUDENT ASSIGNMENT

Date _____
Grade _____

1. On the staff below fill in the first measure with as many  $\text{♩} \text{♩} \text{♩}$  as needed.
2. Fill in the second measure with as many  $\text{♩} \text{♩} \text{♩}$  as needed.
3. Fill in the third measure with as many  $\text{♩} \text{♩} \text{♩}$  as needed.
4. Fill in the fourth measure with as many  $\text{♩} \text{♩} \text{♩}$  as needed.

5. Write the beats under each note and rest that you have placed on the staff.

**MEMORIZE:** Whenever a quarter note or a quarter rest equals one beat, a sixteenth note or a sixteenth rest equals one-fourth beat.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the beats under each note in Ex.1 through 4.  
Then count the time aloud while tapping your foot.

1  $\frac{2}{4}$

2  $\frac{3}{4}$

3  $\frac{2}{4}$

4  $\frac{3}{4}$

Write the notes and rests represented by the beats below the line in Ex.5 through 8.  
Then count the time aloud while tapping your foot.

5  $\frac{2}{4}$ 
  
R + R +    R e + a 2 R    1 R 2 R    R + a 2 +

6  $\frac{3}{4}$ 
  
1 R 2 R 3 +    1 e R a 2 + 3    1 + a 2 3 e R a    R e + a 2 R

7  $\frac{2}{4}$ 
  
1 R R +    R + a R + a    1 e R a 2 +    1 e R a 2

8  $\frac{3}{4}$ 
  
R e + a 2 3    1 + 2 R + a 3 R    1 e R a 2 + 3    R + a 2 + a 3

## Lesson 41

## DOTTED EIGHTH NOTES

In Lessons 13 and 25 in Book One we learned that a dot placed after any note is equal to one-half the value of the note it follows. Therefore: whenever an eighth note receives one-half beat (as in  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  time) a dotted eighth note receives three-quarters of a beat. An eighth note (♩) receives  $\frac{1}{2}$  beat. The dot (•) half of this or  $\frac{1}{4}$  beat. The two together receive  $\frac{3}{4}$  of a beat. Or: since an eighth note is equal to two sixteenth notes (♩ = ♪ ♪), a dotted eighth note is equal to three sixteenth notes (♩. = ♪ ♪ ♪).

The beats under the dotted eighth notes may be written like this:

## STUDENT ASSIGNMENT


Date \_\_\_\_\_

Grade \_\_\_\_\_

1. How many sixteenth notes equal one dotted eighth note? \_\_\_\_\_
2. If the time signature is  $\frac{4}{4}$ , how much of a beat does a dotted eighth note receive? \_\_\_\_\_
3. Write the beats under each note and rest in the following exercises.

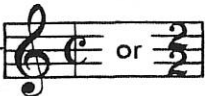

**MEMORIZE:** A dotted eighth note equals three sixteenth notes. Whenever an eighth note receives one-half beat a dotted eighth note receives three-fourths of a beat.

# ALLA BREVE

The letter **C** is often used for the time signature.  It is called common time and means exactly the same as  $\frac{4}{4}$  time.

When a vertical line is drawn through the common time letter (**C**) the value of both the upper number four ( $\frac{4}{4}$ ) and the lower number four ( $\frac{4}{4}$ ) is cut in half and the time signature becomes  $\frac{2}{2}$ .

This is known in music as **ALLA BREVE**, also called **CUT TIME**.

Therefore  or  means there are two beats in each measure (top number  $\frac{2}{2}$ ) and that a half note receives one beat (bottom number  $\frac{2}{2}$ ).

In Alla Breve, or Cut Time, the beats may be written under the notes like this:



## STUDENT ASSIGNMENT

Date	_____
Grade	_____

1. How many beats are there in each measure of **C** ? \_\_\_\_\_
2. How many beats does a half note receive in Alla Breve ? \_\_\_\_\_
3. What note receives one half beat in Cut Time ? \_\_\_\_\_
4. What note receives one fourth beat in Alla Breve ? \_\_\_\_\_
5. Write the beats under each note in the following exercise.



6. From what famous march are these 8 measures taken ? \_\_\_\_\_

**MEMORIZE:** The time signature **C** is called **ALLA BREVE** or **CUT TIME** and means exactly the same as  $\frac{2}{2}$  time. (2 beats to each measure and a half note receives 1 beat)

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the beats under each note and rest in Ex.1 through 3.  
Then count time aloud while tapping your foot.

1

2

3

Write the notes and rests represented by the count below the line in Ex.4 through 6.  
Then count time aloud while tapping your foot.

4   
1 - 2 - R 2 1 R 1 2 1 - 2

5   
1 R 2 R 1 + 2 + R + 2 1 R 2 + R + 2 + R + 2

6   
1 + a 2 + 1 e + a 2 R + a R + a R e R a 2 R

Name the key - circle the notes affected by the key signature - write the beats under each note in Ex.7 through 9.

7 Key of \_\_\_\_\_

8 Key of \_\_\_\_\_

9 Key of \_\_\_\_\_

# INTERVALS

An interval in music is the distance between two tones with regard to pitch. The interval is counted from the lower note to the upper, including both. Intervals remain the same whether we use the treble clef staff, or the bass clef staff.

In the following exercise we have intervals which have been written above the key tone C. Always count the bottom tone as number one (1).

A musical staff in treble clef with a common time signature (C). It shows eight intervals starting from middle C (C4) on the first line. The intervals are: 1st (C4 to C4), 2nd (C4 to D4), 3rd (C4 to E4), 4th (C4 to F4), 5th (C4 to G4), 6th (C4 to A4), 7th (C4 to B4), and 8th (C4 to C5). Below the staff, the intervals are labeled: Interval → 1st, Called → (prime); Interval → 2nd, Called → (second); Interval → 3rd, Called → (third); Interval → 4th, Called → (fourth); Interval → 5th, Called → (fifth); Interval → 6th, Called → (sixth); Interval → 7th, Called → (seventh); Interval → 8th, Called → (octave).

In the next exercise we have intervals which have been written above the key tone C in bass clef.

A musical staff in bass clef with a common time signature (C). It shows eight intervals starting from middle C (C4) on the first space. The intervals are: 1st (C4 to C4), 2nd (C4 to D4), 3rd (C4 to E4), 4th (C4 to F4), 5th (C4 to G4), 6th (C4 to A4), 7th (C4 to B4), and 8th (C4 to C5). Below the staff, the intervals are labeled: Interval → 1st, Called → (prime); Interval → 2nd, Called → (second); Interval → 3rd, Called → (third); Interval → 4th, Called → (fourth); Interval → 5th, Called → (fifth); Interval → 6th, Called → (sixth); Interval → 7th, Called → (seventh); Interval → 8th, Called → (octave).

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

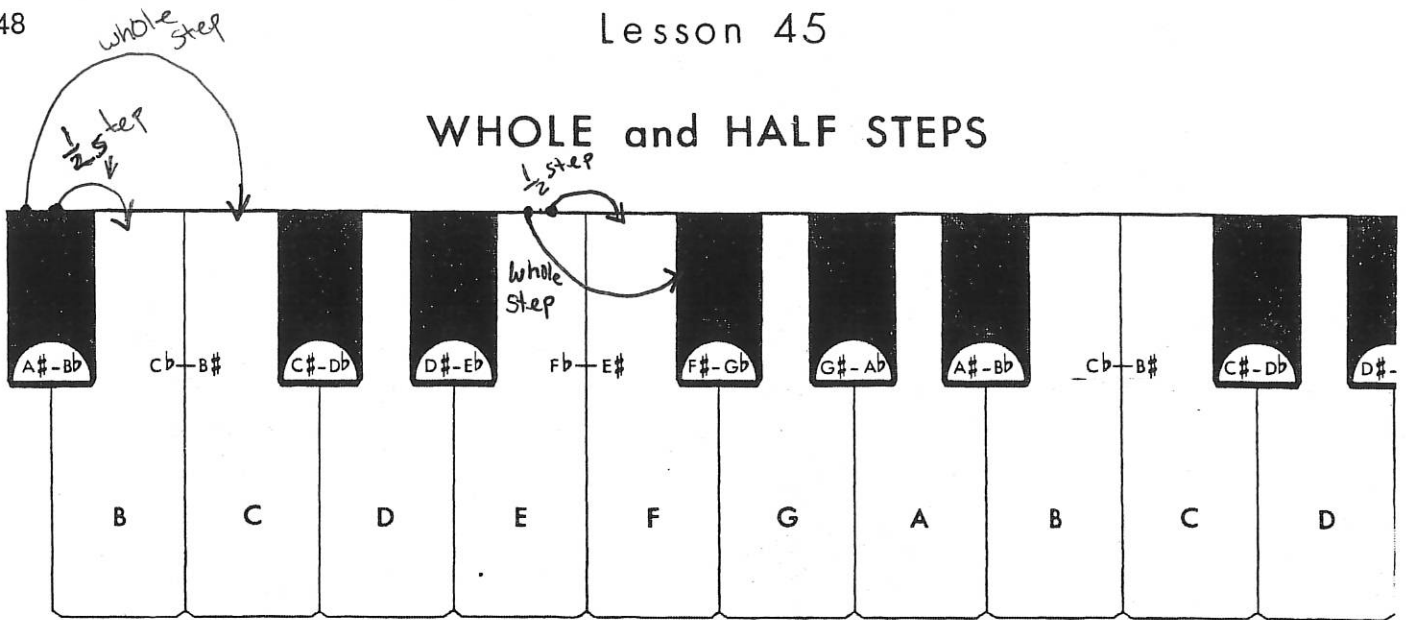
1. In the key of G the interval from G up to D is ? \_\_\_\_\_
2. In the key of A<sup>b</sup> the interval from A<sup>b</sup> up to C is ? \_\_\_\_\_
3. In the key of D the interval from D up to E is ? \_\_\_\_\_
4. Write the interval name under the notes in the following exercise.

A musical staff with a treble clef and a common time signature (C). It contains four pairs of notes: (C4, D4), (D4, E4), (E4, F4), and (F4, G4). The second pair (D4, E4) is written in a bass clef. There are blank lines below the staff for writing interval names.

**MEMORIZE:** The interval is the distance between two tones with regard to pitch. Always count the bottom tone as number one (1) and count up to include the note above.



# WHOLE and HALF STEPS



In the partial keyboard above you will notice black keys in between all white keys, except between B - C and E - F. These black keys represent half steps either above or below the white keys. The distance between B - C and E - F is also a half step. Therefore:

From any key to the key above or below is one-half step.

Example: (B to C) (C to C#) (A to Ab).

From any key two half steps above or below is a whole step.

Example: (C to C# to D) (F# to F to E) (C to B to Bb).

From any key three half steps above or below is a step and one-half.

Example: (F to E to Eb to D) (G to G# to A to A#) (B to C to C# to D).

## STUDENT ASSIGNMENT

Date	_____
Grade	_____

1. How many steps are there between F and the F# above? \_\_\_\_\_
2. How many steps are there between A and the G below? \_\_\_\_\_
3. How many steps are there between C and the A below? \_\_\_\_\_
4. What is the name of the note one whole step above B? \_\_\_\_\_
5. What is the name of the note a step and one-half below D? \_\_\_\_\_

**MEMORIZE:** The distance between (E - F) and (B - C) is one-half step. Between all other natural notes the distance is one whole step.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the interval under the notes in Exercises 1 through 4.

1  5th

2 

3 

4 

Write the second note to complete the intervals in Exercises 5 through 8.

5  3rd 2nd 5th 4th

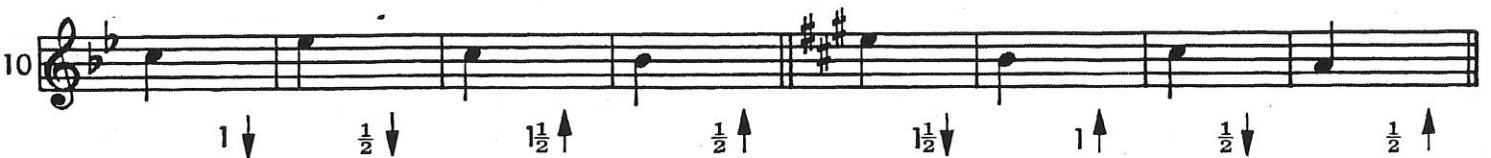
6  6th 2nd 5th 7th

7  prime 3rd octave 4th

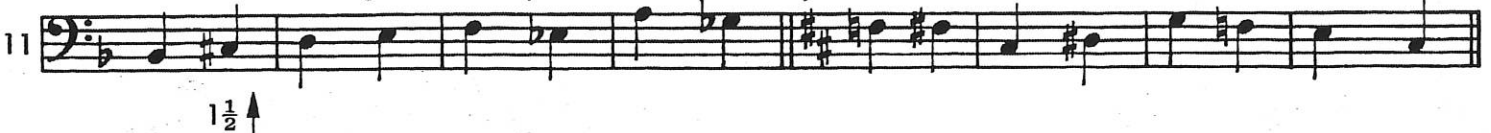
8  4th 2nd octave 3rd

Build half steps - whole steps - step and one-half - up  $\uparrow$  or down  $\downarrow$  from the following notes in Exercises 9 through 12.

9   $\frac{1}{2} \uparrow$   $1\frac{1}{2} \downarrow$   $\frac{1}{2} \downarrow$  1  $\uparrow$  1  $\downarrow$   $\frac{1}{2} \downarrow$   $1\frac{1}{2} \uparrow$   $\frac{1}{2} \uparrow$

10  1  $\downarrow$   $\frac{1}{2} \downarrow$   $1\frac{1}{2} \uparrow$   $\frac{1}{2} \uparrow$   $1\frac{1}{2} \downarrow$  1  $\uparrow$   $\frac{1}{2} \downarrow$   $\frac{1}{2} \uparrow$

Mark the following as half step - whole step or step and one-half.

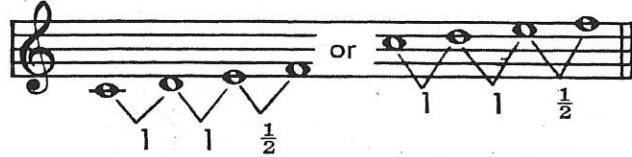
11   $1\frac{1}{2} \uparrow$

12 

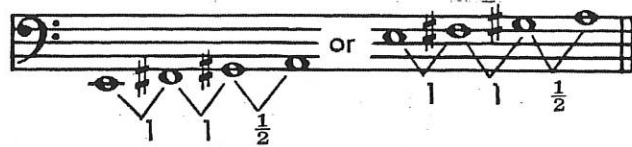
## TETRACHORDS

The early Greeks devised scales which had only four notes, or tones. These scales were called TETRACHORDS, the word "Tetra" meaning four. The tetrachord progression of ascending tones is as follows: whole step - whole step - half step, or 1 - 1 - 1/2.

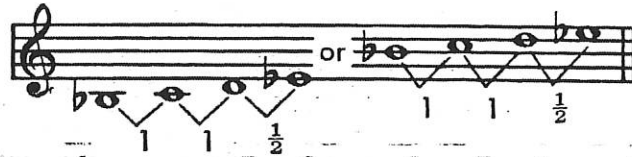
An ascending tetrachord starting on the tone C would appear like this:-



An ascending tetrachord starting on the tone E would appear like this:-



An ascending tetrachord starting on the tone B $\flat$  would appear like this:-



## STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

1. A tetrachord consists of \_\_\_\_\_ tones.
2. Name the notes of an ascending tetrachord starting on F. \_\_\_\_\_
3. Name the notes of an ascending tetrachord starting on G. \_\_\_\_\_
4. Name the notes of an ascending tetrachord starting on A $\flat$ . \_\_\_\_\_
5. Name the notes of an ascending tetrachord starting on D $\flat$ . \_\_\_\_\_

**MEMORIZE:** An ascending tetrachord is a progression of four notes which follow the pattern: whole step - whole step - half step or 1 - 1 - 1/2.

# STUDENT ASSIGNMENT

Date	_____
Grade	_____

Study Exercise 1 carefully.

Build ascending tetrachords marking the whole and half steps in Exercises 2 through 4.

1

2

3

4

Write the intervals under the notes in Ex.5.

5

Write the note to complete these intervals

6

Build half steps - whole steps - step and one-half - up  $\uparrow$  or down  $\downarrow$  from the following notes in Exercise 7.

7

Mark the following as half step - whole step or step and one-half.

8

## MAJOR SCALES

A scale is a succession of tones ascending or descending from a given note to its octave according to a specified pattern.

A major scale consists of two tetrachords with the interval of a whole tone or step between. Therefore, a major scale is a progression of eight notes to the octave, which follows the following pattern:

### ASCENDING

1 step - 1 step -  $\frac{1}{2}$  step - 1 step - 1 step - 1 step -  $\frac{1}{2}$  step  
 or  
 1 - 1 -  $\frac{1}{2}$  - 1 - 1 - 1 -  $\frac{1}{2}$

### DESCENDING

$\frac{1}{2}$  step - 1 step - 1 step - 1 step - 1 step -  $\frac{1}{2}$  step - 1 step - 1 step  
 or  
 $\frac{1}{2}$  - 1 - 1 - 1 - 1 -  $\frac{1}{2}$  - 1 - 1

This is a major scale starting on C.

This a major scale starting on D.

## STUDENT ASSIGNMENT

Date \_\_\_\_\_  
 Grade \_\_\_\_\_

1. How many notes are there in a major scale including the octave? \_\_\_\_\_
2. How many tetrachords are needed to make one major scale? \_\_\_\_\_
3. Is the interval between tetrachords of a major scale a whole step or half step? \_\_\_\_\_
4. Write a major scale in two octaves starting on  $E^b$  and mark the whole and half steps.

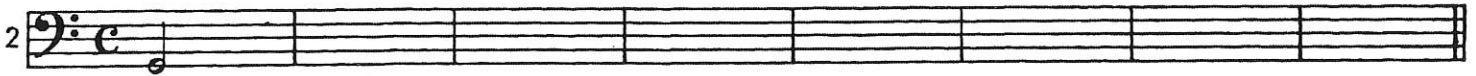
**MEMORIZE:** A major scale consists of two tetrachords with the interval of a whole tone, or step between.

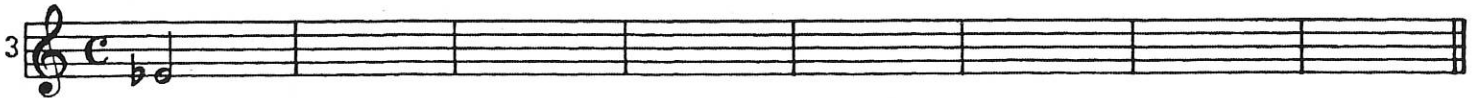
# STUDENT ASSIGNMENT

Date	_____
Grade	_____

In Exercises 2, 3, and 4 build major scales ascending and descending, using the proper accidentals. Study example number one first.

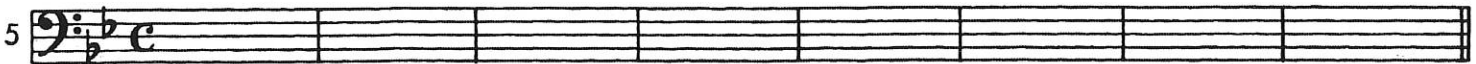
1 

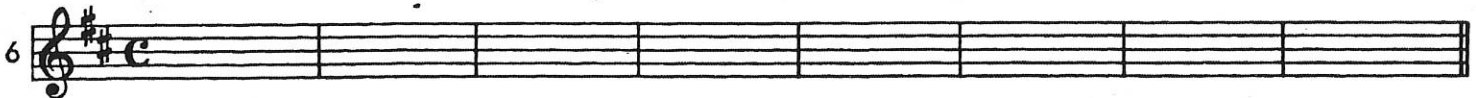
2 

3 

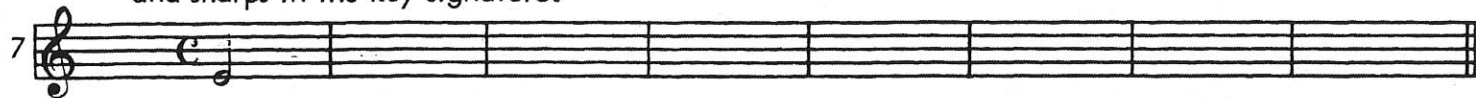
4 

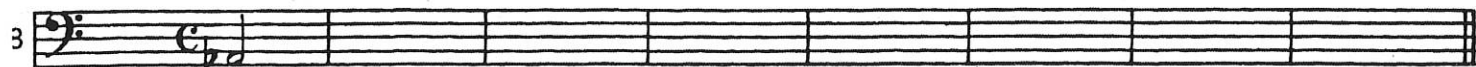
Write the major scales ascending and descending for the key signatures shown in Ex.5 and 6.

5 

6 

Build major scales ascending and descending on the following notes and place the correct flats and sharps in the key signature.

7 

8 

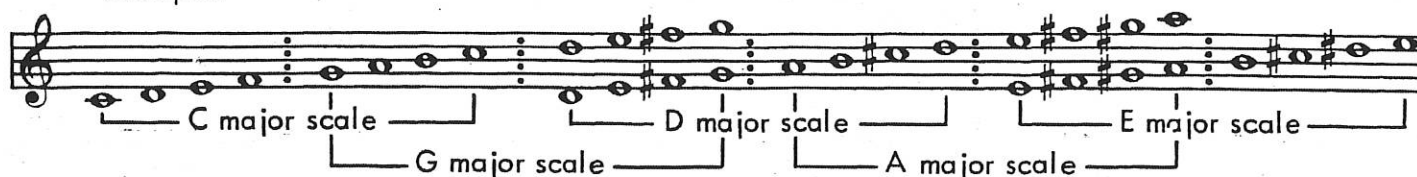


## CIRCLE OF KEYS

★ Diagram → After Lesson 36!

The second, or upper tetrachord of any ascending major scale becomes the first, or lower tetrachord of a new major scale whose name is derived from the first note, or tone of that tetrachord.

Example:



Therefore, the fifth note, or tone of any ascending major scale (which is the first note of the second tetrachord) is the beginning of a new major scale.

The scale starting a fifth above C is the G major scale with one sharp.  
 The scale starting a fifth above G is the D major scale with two sharps.  
 The scale starting a fifth above D is the A major scale with three sharps.  
 The scale starting a fifth above A is the E major scale with four sharps.  
 The scale starting a fifth above E is the B major scale with five sharps.  
 The scale starting a fifth above B is the F# major scale with six sharps.  
 The scale starting a fifth above F# is the C# major scale with seven sharps.

## STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

1. A fifth above G is the \_\_\_\_\_ major scale with \_\_\_\_\_ sharps.
2. A fifth above D is the \_\_\_\_\_ major scale with \_\_\_\_\_ sharps.
3. A fifth above A is the \_\_\_\_\_ major scale with \_\_\_\_\_ sharps.
4. A fifth above E is the \_\_\_\_\_ major scale with \_\_\_\_\_ sharps.
5. A fifth above B is the \_\_\_\_\_ major scale with \_\_\_\_\_ sharps.
6. A fifth above F# is the \_\_\_\_\_ major scale with \_\_\_\_\_ sharps.

**MEMORIZE:** Starting with the scale of C major the fifth note, or tone of each scale is used as the beginning of a new major scale.

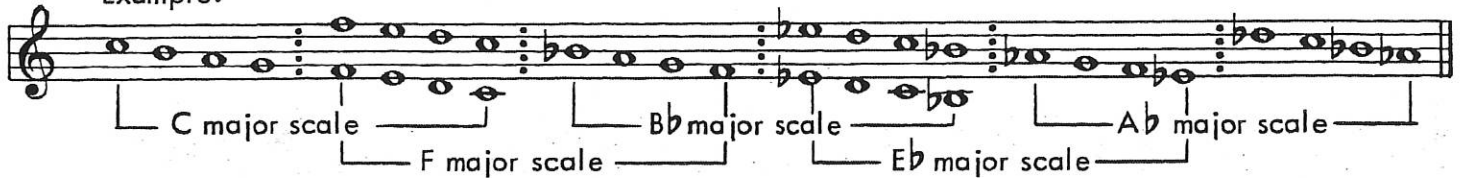
# Lesson 52

## CIRCLE OF KEYS

### (CONTINUED)

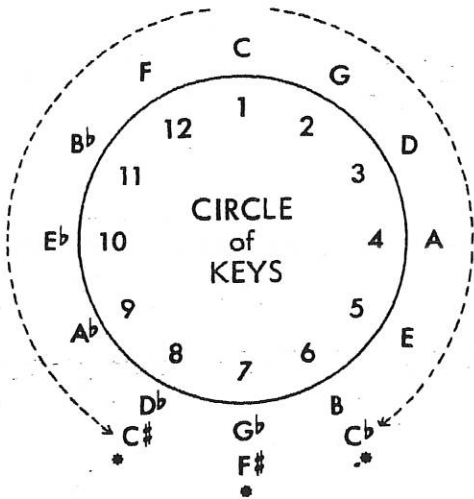
The second, or lower, tetrachord of any descending major scale becomes the first, or upper tetrachord of a new major scale whose name is derived from the first note, or tone of that tetrachord.

Example:



Therefore, the fifth note, or tone of any descending major scale (which is the first note of the second tetrachord) is the beginning of a new major scale.

- The scale starting a fifth below C is the F major scale with one flat.
- The scale starting a fifth below F is the B $\flat$  major scale with two flats.
- The scale starting a fifth below B $\flat$  is the E $\flat$  major scale with three flats.
- The scale starting a fifth below E $\flat$  is the A $\flat$  major scale with four flats.
- The scale starting a fifth below A $\flat$  is the D $\flat$  major scale with five flats.
- The scale starting a fifth below D $\flat$  is the G $\flat$  major scale with six flats.
- The scale starting a fifth below G $\flat$  is the C $\flat$  major scale with seven flats.



Beginning on C and going clockwise, we have the sharp keys (ascending tetrachords). Counter clockwise from C, we have the flat keys (descending tetrachords). We can now see that all major keys have a relationship by the way of the Circle of Keys.

\* The major scales of (B and C $\flat$ ) have the same tonal sound and are played on the same keys of the piano. This is also true of the major scales of (G $\flat$  and F $\sharp$ ) and (D $\flat$  and C $\sharp$ ).

## STUDENT ASSIGNMENT

Date _____
Grade _____

1. A fifth below F is the \_\_\_\_\_ major scale with \_\_\_\_\_ flats.
2. A fifth below A $\flat$  is the \_\_\_\_\_ major scale with \_\_\_\_\_ flats.
3. A fifth below C is the \_\_\_\_\_ major scale with \_\_\_\_\_ flat.

**MEMORIZE:** The complete Circle of Keys, also known as the Circle of Fifths.  
 C-G-D-A-E-B-G $\flat$ -D $\flat$ -A $\flat$ -E $\flat$ -B $\flat$ -F-C

STUDENT ASSIGNMENT

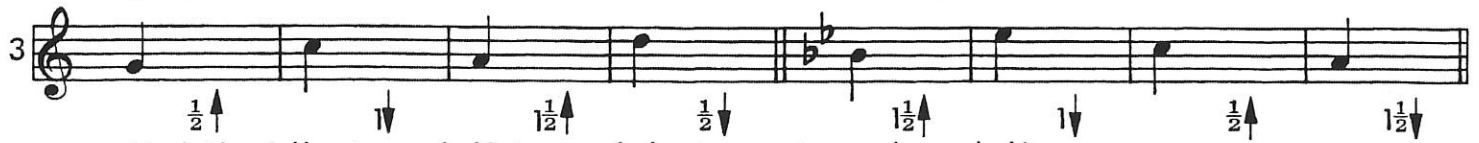
Date	_____
Grade	_____

Write the interval under each of the following:

1 

2 

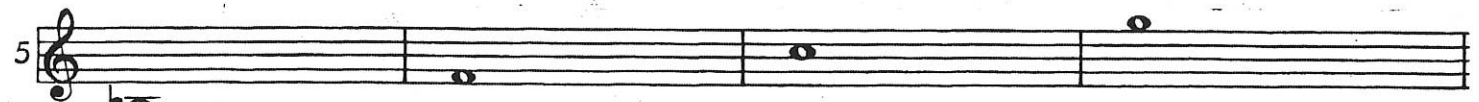
Build half steps - whole steps - step and a half - up  $\uparrow$  or down  $\downarrow$  from the following notes in Ex.3.

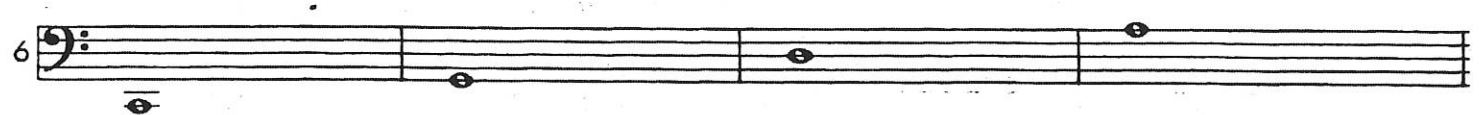
3 

Mark the following as half step - whole step or step and one-half.

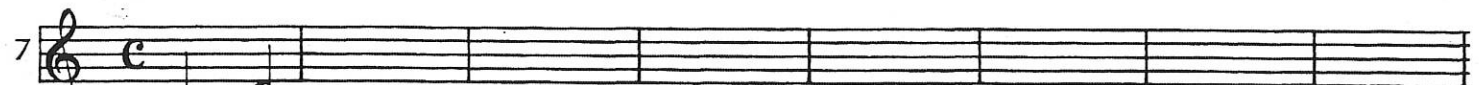
4 

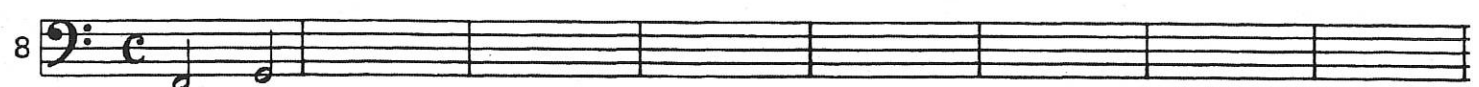
Build ascending tetrachords using the starting notes in Ex. 5 and 6. Then write the letter names under each note.

5 

6 

Build major scales ascending and descending on the following notes and place the correct flats and sharps in the key signature.

7 

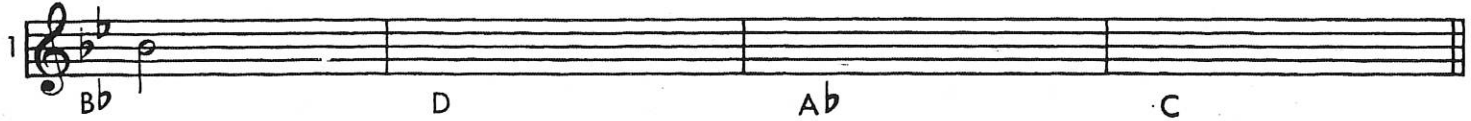
8 

# STUDENT ASSIGNMENT

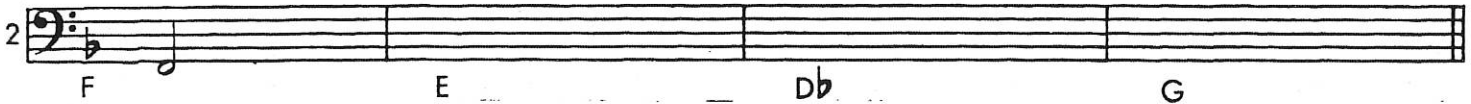
Date	_____
Grade	_____

Put in the clef sign, write the proper key signature as indicated below and place the starting note of the scale in Exercises 1 through 4.

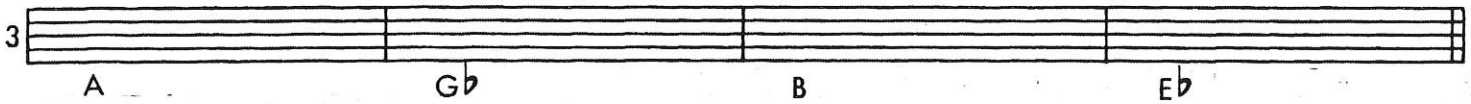
Treble Clef

1 

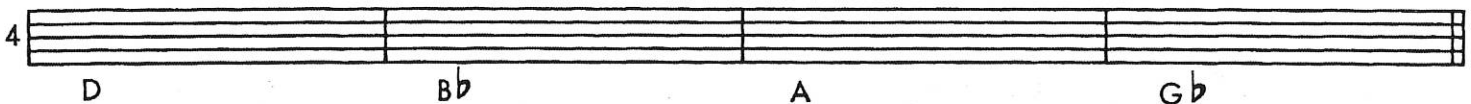
Bass Clef

2 

Treble Clef

3 

Bass Clef

4 

Write the name of the key below these examples and place the starting note of the scale in Exercises 5 through 8.

5 

6 

7 

8 

## Lesson 55

$$\frac{3}{8} - \frac{6}{8} - \frac{9}{8} - \frac{12}{8}$$

(In Slow Time)

In Lesson 9 (Book 1) we learned that the lower number in the time signature determines the value of each note or rest. Study the following examples:

In  $\frac{2}{2}$  time the half note (♩) or half rest (♩) receives one beat.

In  $\frac{3}{4}$  time the quarter note (♩) or quarter rest (♩) receives one beat.

In  $\frac{6}{8}$  time the eighth note (♩) or eighth rest (♩) receives one beat.

Slow time note and rest values when the time signature is  $\frac{3}{8} - \frac{6}{8} - \frac{9}{8} - \frac{12}{8}$

♩ or ♩ =  $\frac{1}{2}$  beat

♩ or ♩ = 1 beat

♩ or ♩ = 2 beats

♩. or ♩. = 3 beats

♩ or ♩ = 4 beats

♩. or ♩. = 6 beats

The beats may be written under the notes and rests in slow time like this:

Examples of slow time notation with beat counts:

- $\frac{3}{8}$ : ♩ (1-2-3), ♩ (1-2 3), ♩ (1 2 an 3)
- $\frac{6}{8}$ : ♩ (1-2-3-4-5-6), ♩ (1 2 an 3 an 4-5 6)
- $\frac{9}{8}$ : ♩ (1-2-3 4-5 6 7-8-9), ♩ (1 2 3 R-R 6 7-8 R)
- $\frac{12}{8}$ : ♩ (1-2 3 4-5 R 7 8 9 10-11-12), ♩ (1 2 3 R 5 6 R 8 9 10-11-12)

The numbers and R's connected by a dash apply to the same note or rest and should be counted in a continuous sound.

## STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

1. Write the beats under each note and rest in slow time.

MEMORIZE: When the lower number of the time signature is 8, the note values in

slow time are: ♩ =  $\frac{1}{2}$  beat; ♩ = 1 beat; ♩. = 3 beats; ♩. = 6 beats.

STUDENT ASSIGNMENT

Date	_____
Grade	_____

Write the beats under each note and rest in Ex.1 through 4 in slow time. Count - Tap - Sing.

1 

2 

3 

4 

Draw the missing bar lines, then write the beats under each note and rest in Ex.5 through 8 in slow time.

5 

6 

7 

8 







## SYNCOPATION

Special effects may be acquired in music by placing special accents ( $>$ ) or emphasis on different beats or parts of a beat. Whenever a natural accent or strong beat is moved from its natural place to a weak beat, usually by means of tying over a note from a weak beat to a strong beat, we have syncopation.

Here are some examples of syncopation showing you how to write the beats below and the accent marks ( $>$ ) above the notes.

Example 1: 2/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Syncopated notes: 2nd and 3rd notes. Accents: 2nd, 4th, 6th, 8th notes. Beats: 1, 2-1, 2, 1 + -2 +, 1 + -2 +.

Example 2: 3/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Syncopated notes: 3rd and 4th notes. Accents: 3rd, 5th, 7th, 9th notes. Beats: 1, 2, 3-1, 2, 3, 1 + -2 + -3 +, 1 + -2 + 3.

Example 3: Common time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Syncopated notes: 2nd, 4th, 6th, 8th, 10th notes. Accents: 2nd, 4th, 6th, 8th, 10th notes. Beats: 1, 2-3, 4, 1 + -2 + 3, R, 1 + -2 + -3 + -4 + -1 + -2 + 3, R.

## STUDENT ASSIGNMENT

Date \_\_\_\_\_

Grade \_\_\_\_\_

Write the beats under the notes and the accents above the syncopated notes in these exercises.

Count - Tap - Sing.

**MEMORIZE:** To accent ( $>$ ) is to place force on a tone or beat. Syncopation means accenting tones, or beats which are normally unaccented.

STUDENT TEST

Date	_____
Grade	_____

- Lesson 31
1. Sharps and flats immediately following the Clef sign are called \_\_\_\_\_.
  2. The effect of the Key Signature lasts to the \_\_\_\_\_ of the piece of music, or until a change to another \_\_\_\_\_.
  3. To cancel a sharp or flat on any note we use a \_\_\_\_\_ sign.

- Lesson 33
1. The natural key, no sharps or flats, is called the key of \_\_\_\_\_.
  2. To find the name of any key containing flats we count down \_\_\_\_\_ letters beginning with the last flat.

3. Write the key signatures in the following examples:

The musical staff shows four clefs with their respective key signatures: a treble clef with one flat (Eb), a bass clef with two flats (Ab), a treble clef with one sharp (F), and a bass clef with two flats (Db).

- Lesson 35
1. To find the name of any key containing sharps we count \_\_\_\_\_ to the next line or space above the last \_\_\_\_\_.
  2. In the key of A the following notes are raised one half-step \_\_\_\_\_.

3. Write the key signatures in the following examples:

The musical staff shows four clefs with their respective key signatures: a treble clef with two sharps (D), a bass clef with one sharp (E), a treble clef with three sharps (A), and a bass clef with no sharps or flats (C).

- Lesson 37
1. A quarter note equals \_\_\_\_\_ sixteenth notes.
  2. When counting time for a group of four sixteenth notes in  $\frac{2}{4}$  -  $\frac{3}{4}$  or  $\frac{4}{4}$  time, we say \_\_\_\_\_ for the second 16th and \_\_\_\_\_ for the fourth 16th.

3. Write the beats under the following example:

The musical staff shows a treble clef in 2/4 time. The notes are: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

- Lesson 39
1. It takes \_\_\_\_\_ sixteenth rests to equal one eighth rest.
  2. In  $\frac{2}{4}$  -  $\frac{3}{4}$  or  $\frac{4}{4}$  time, a sixteenth rest or note equals \_\_\_\_\_ beat.

3. Write the beats under the following example:

The musical staff shows a bass clef in 2/4 time. The notes and rests are: eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

- Lesson 41
1. A dotted eighth note equals \_\_\_\_\_ sixteenth notes.
  2. In  $\frac{2}{4}$  -  $\frac{3}{4}$  or  $\frac{4}{4}$  time, a dotted eighth note receives \_\_\_\_\_ of a beat.
  3. A \_\_\_\_\_ note or rest usually follows a dotted eighth note.

- Lesson 42
1. In the time signature the letter C stands for \_\_\_\_\_ time.
  2. A line through the letter C stands for \_\_\_\_\_ or \_\_\_\_\_ time.
  3. In alla breve, or cut time, a half note receives \_\_\_\_\_ beat.

- Lesson 44
1. The distance between two tones with regard to pitch is called an \_\_\_\_\_.
  2. To find the interval between two tones we start with the \_\_\_\_\_ tone and count \_\_\_\_\_.
  3. Write the interval name under the following:
- 
- The musical staff shows two clefs. The first clef (treble) has notes on G1, G2, G3, G4, G5. The second clef (bass) has notes on G2, G1, G2, G3, G4.

## Lesson 60 (continued)

## STUDENT TEST

Date \_\_\_\_\_

Grade \_\_\_\_\_

- Lesson 45
1. The distance between C and D above or F and G above is a \_\_\_\_\_ step.
  2. The distance between E and G above is a \_\_\_\_\_.
  3. The distance between F and E below or C and B below is a \_\_\_\_\_ step.

- Lesson 47
1. There are \_\_\_\_\_ tones in a tetrachord.
  2. The ascending pattern of the tetrachord is \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step.

3. Write a tetrachord on the following notes:



- Lesson 49
1. Including the octave, there are \_\_\_\_\_ tones in a major scale.
  2. The ascending pattern of a major scale is: \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step.
  3. A major scale consists of \_\_\_\_\_ tetrachords with the interval of a \_\_\_\_\_ step between them.

- Lesson 51
1. Starting a fifth above G is the \_\_\_\_\_ Major scale with \_\_\_\_\_ sharps.
  2. Starting a fifth above F is the \_\_\_\_\_ Major scale with \_\_\_\_\_ flats or sharps.
  3. Starting a fifth above  $A\flat$  is the \_\_\_\_\_ Major scale with \_\_\_\_\_ flats.

- Lesson 52
1. Starting a fifth below  $B\flat$  is the \_\_\_\_\_ Major scale with \_\_\_\_\_ flats.
  2. Starting a fifth below G is the \_\_\_\_\_ Major scale with \_\_\_\_\_ flats or sharps.
  3. Starting a fifth below E is the \_\_\_\_\_ Major scale with \_\_\_\_\_ sharps.

- Lesson 55
1. In slow  $\frac{6}{8}$  -  $\frac{9}{8}$  or  $\frac{12}{8}$  time, an eighth note receives \_\_\_\_\_ beat; a dotted quarter note receives \_\_\_\_\_ beats; a dotted half note receives \_\_\_\_\_ beats.

2. There are \_\_\_\_\_ dotted quarter notes in one measure of slow  $\frac{9}{8}$  time.

3. Write the beats under the following slow time example:



- Lesson 57
1. In fast  $\frac{6}{8}$  -  $\frac{9}{8}$  or  $\frac{12}{8}$  time, an eighth note receives \_\_\_\_\_ beat; a dotted quarter note receives \_\_\_\_\_ beat; a dotted half note receives \_\_\_\_\_ beats.

2. There are 12 eighth notes in a measure of \_\_\_\_\_ time.

3. Write the beats under the following fast time example:



- Lesson 59
1. This mark > placed over or under a note, is called an \_\_\_\_\_.
  2. To accent means to place \_\_\_\_\_ on a tone or beat.
  3. Whenever natural accents or strong beats do NOT fall in their proper places, we have \_\_\_\_\_.

