

This diagram shows key signatures. The outside of the circle indicates sharp key signatures. The inside of the circle indicates flat key signatures. Each staff illustrates how the key signature is identified on a composition.

Circle of Fifths

Name _____ Class _____ Date _____

 Name _____ Class _____ Date _____

Finding the Minor Key

Major scales always begin and end on *do*. For example, *do, re, mi, fa, so, la, ti, and do*. Although there is only one major scale, there are three types of *minor* scales and all begin and end on *la*.

Since the three minor scales begin on *la*, finding the minor key note is a matter of finding *la* within the key signature given. Here are some examples:

D minor G minor C minor F minor Bb minor A# minor C# minor
 E minor B minor F# minor C# minor G# minor D# minor A# minor
 la la la la la la la
 la la la la la la la

The three minor keys are called *natural* (sometimes called "pure"), *harmonic*, and *melodic*. The natural minor scale begins on *la* and contains no altered pitches. The harmonic minor scale begins on *la* but contains one altered pitch by raising the pitch *so* by a half step to *si*. The melodic minor scale begins on *la* but contains two altered pitches when the scale is ascending. They are *fa* (raised to become *fi*) and *so* (raised to become *si*).

Natural Minor Scale (Pure Minor)

la ti do re mi fi si la

The melodic scale does not alter the pitches *fa* and *so* when the scale is descending.

m2	m2 - Stormy Weather
M2	M2 - Happy Birthday
m3	m3 - The Impossible Dream
M3	M3 - Halls of Montezuma
P4	P4 - Here comes the bride
A4	A4 - Maria from West Side Story
P5	P5 - Star Wars
M6	M6 - NBC theme music
m7	m7 - Somewhere from West Side Story

Interval Identification
 It is important to be able to hear and identify intervals. This is a very important thing for musicians to do. Here is a list of familiar songs that will help you to identify the intervals.

- Major becomes Minor
- Perfect remains Perfect
- Augmented becomes Diminished
- Diminished becomes Augmented

- 2 becomes 7
- 3 becomes 6
- 4 becomes 5
- 5 becomes 4
- 6 becomes 3
- 7 becomes 2

Qualities
 Size
 Intervals can be inverted, which basically means you turn them upside down. The lower note is raised up an octave so that the top note/bottom note relationship is reversed. The chart below shows the inversions of intervals.

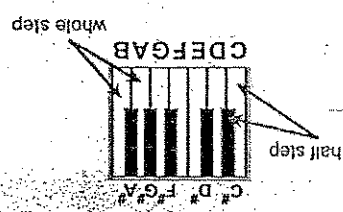
INVERSIONS OF INTERVALS

- When a major interval is raised by a half step, it becomes augmented
- When a major interval is lowered by a half step, it becomes minor
- When a major interval is lowered by two half steps, it becomes diminished
- When a minor interval is raised by a half step, it becomes major
- When a minor interval is lowered by two half steps, it becomes augmented
- When a perfect interval is raised by a half step, it becomes augmented
- When a perfect interval is lowered by a half step, it becomes diminished



The Music intervals Tutor

Intervals can be described as Major (M), Minor (m), Perfect (P), Augmented (A), and Diminished (d).
 Intervals come in various sizes: Unisons, Seconds, Thirds, Fourths, Fifths, Sixths, and Sevenths.
 2nds, 3rds, 6ths, and 7ths can be found as Major and Minor.
 Unisons, 4ths, 5ths, and Octaves are Perfect. Listen



An interval is the distance between two notes. Intervals are always counted from the lower note to the higher one, with the lower note being counted as one. Intervals come in different qualities and size. If the notes are sounded successively, it is a melodic interval. If sounded simultaneously, then it is a harmonic interval.
 The smallest interval used in Western music is the half step. A visual representation of a half step would be the distance between a consecutive white and black note on the piano. There are two exceptions to this rule, as two natural half steps occur between the notes E and F, and B and C.
 A whole step is the distance between two consecutive white or black keys. It is made up of two half steps.

Scales

There are many different types of scales. They are the backbone of music.

A major scale is a series of 8 consecutive notes that use the following pattern of half and whole steps: Listen

W W 1/2 W W 1/2 W W 1/2

Minor Scales come in three forms: Natural, Melodic, and Harmonic.

Natural Minor scales use the following pattern of half and whole steps: Listen

W 1/2 W 1/2 W 1/2 W 1/2 W 1/2 W 1/2

Melodic Minor scales ascend and use the following pattern of half and whole steps. When descending, they do so in the natural minor form. Listen

W 1/2 W 1/2 W W 1/2 W W 1/2 W W 1/2

W W 1/2 W W 1/2 W W 1/2 W

Harmonic Minor scales use the following pattern of half and whole steps: Listen

W 1/2 W 1/2 W 1/2 W 1/2 W 1/2 W 1/2

Chromatic Scales are made up entirely of half steps. When ascending, the scale uses sharps, when descending it uses flats. Listen

W W W W W W W W W W W W W W W W

Whole Tone Scales differ from the other scales because it only has 6 tones. It uses the following pattern: Listen

W W W W W W W W W W W W W W W W

A pentatonic Scale is a five-tone scale, which has its beginning in ambiguity. There are traces of this scale in Oriental and American Indian music. This scale does not have a leading tone, which gives the scale its unique sound. The scale has two forms. The first one uses the group of two black keys followed by three black keys. The pattern is as follows: Listen

W W W W W W W W W W W W W W W W

Diagram showing intervals: minor 2nd, minor 3rd, minor 4th, minor 5th, minor 6th, minor 7th, minor 8th.

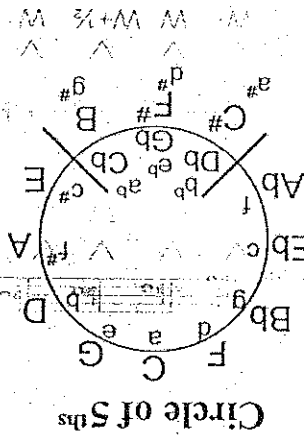
Diagram showing intervals: major 2nd, major 3rd, major 4th, major 5th, major 6th, major 7th, major 8th.

Diagram showing intervals: major 2nd, major 3rd, major 4th, major 5th, major 6th, major 7th, major 8th.

Diagram showing intervals: major 2nd, major 3rd, major 4th, major 5th, major 6th, major 7th, major 8th.

There are 15 major and 15 minor key signatures. The sharps or flats at the beginning of the staff indicate the main tone (diatonic) to which other tones are related.

DB-C#, Gb-F#, Cb-B, are enharmonic keys, meaning that they are written differently, but sound the same.



There are 15 major and 15 minor key signatures. The sharps or flats at the beginning of the staff indicate the main tone (diatonic) to which other tones are related.

Key Signatures

Diagram showing key signatures: C major, F major, Bb major.

The second one used the group of three black keys followed by two black keys. The pattern is as follows: Listen

Diagram showing key signatures: C major, F major, Bb major.



INTERVALS WITHIN THE OCTAVE

Don't memorize all of the information below—select the descriptions of each interval which you find to be most helpful. Become more aware of other descriptions or melodic associations you are already familiar with and add them to this information. Be creative – the more firmly you can internalize these distances between pitches and their relationship(s) to one another, the stronger your understand and retention will be.

Minor 2nd

- ... Distance of 1/2 step
- ... the two tones are extremely close together
- ... creates a very striking dissonance and an unstable, unpleasant sound
- ... the first two notes of a chromatic scale

Ascending Melodic Associations:

Introductory notes of the theme from "JAWS"

Descending Melodic Associations:

- "I am Sixteen Going on Seventeen" – The Sound of Music
- "Some Enchanted Evening" – South Pacific
- "Für Elise" – Beethoven (first two notes)

Major 2nd

- ... Distance of a whole step
- ... The two tones are close together, but do not create as striking a dissonance as the minor 2nd
- ... the two tones are also unstable
- ... the first two notes in a Major Scale

Ascending:

"Do a Deer, a female Deer" – The Sound of Music

"Climb Ev'ry Mountain" – The Sound of Music

Descending:

- "We Three Kings of Orient Are" – Christmas Song
- "Deck the halls with boughs of Holly" – Christmas Song
- M*A*S*H theme (first two notes)

Minor 3rd

- ... an imperfect consonance, with a covered, dark sound
- ... the two tones sound stable and static
- ... the two tones are "1" and "3" of the ascending minor triad

Ascending:

"What Child is this" – Christmas Song

"Have a Holly Jolly Christmas" – Christmas Song

"Lullaby" – Brahms (first 'moving interval')

Descending:

"O-H Say Can You See" – The Star Spangled Banner

"This Old Man" – Folk Song

"Fros - ty the Snowman" – Christmas Song

Major 3rd

- ... Also an imperfect consonance
- ... the two tones sound static, and more stable than the minor 3rd
- ... the two tones are "1" and "3" of the ascending Major Triad

Ascending:

"For He's a Jolly Good Fellow" – Folk Song

"Have Yourself a Merry Little Christmas" – Christmas Song

"Mich-a-el Row the Boat Ashore" – Southern Spiritual

Descending:

"Westminster Chimes" (first two notes)

Perfect 4th

- ... a perfect consonance
- ... a very open and pure sound

Ascending:

"Here comes the Bride" – Traditional

"The Farmer in the Dell" – Folk Song

Descending:

"Hal-le-lujah" – Handel's Messiah

"Old Mac-Don-ald Had a Farm" – Folk Song

"Oh Come All Ye Faithful" – Christmas Song

Tritone (A-4th, D5th)

- ... nicknamed the devil in music
- ... an extremely harsh and striking dissonance
- ... a very active and unstable sound, demanding a resolution upward to a 5th

OWNY DOWN

Ascending:

"Ma-t-a" - West Side Story

"Meet George Jet-son" - Cartoon Theme

Descending:

"Master of the House" (Williams, M'sien, & not the best)

Handwritten notes: "I know where I'm going" (I know where I love)

Perfect 5th

... another of the perfect consonances

... a very open and pure sound, larger and wider than the perfect 4th

Ascending:

"Tinkle, Tinkle Little Star" - Folk Song

"Rain-drops on Roses and Whiskers on Kittens" - The Sound of Music

"Chim-chim-me" - Mary Poppins

Descending:

"For Unto us a Child is Born" - Handel's Messiah

"Feelings, nothing more than Feelings" - Pop Song

"Flint-stones, meet the Flintstones" - Cartoon Theme

Minor 6th

... another imperfect consonance, with a darker covered sound, but with a larger distance than a minor 3rd

Ascending:

"Rudolph, the red nosed Reindeer" - Christmas Song

Descending:

"Love Story" (first two notes)

Major 6th

... also another imperfect consonance, but with a brighter and more uncovered sound than the minor 6th

Ascending:

"My Bon-nie lies over the ocean" - Folk Song

"Here Comes Santa Claus" - Christmas Song

"N-B-C" - TV Theme

Descending:

"No-body knows the trouble I've seen" - Spiritual

Minor 7th

... an unstable dissonance with a somewhat active sound

... most commonly resolving down to the 6th scale degree

... another covered, dark sound which is spread far apart

Ascending:

"There's a place for us" - West Side Story

Handwritten note: "Whoa" (He Got Me)

Descending:

Handwritten note: "I wish you were some how near" (I wish you were some how near)

Major 7th

... a very active and striking dissonance with a very unstable sound demanding a resolution up to the 8th

Ascending:

"Ba-h-hai" - South Pacific

Descending:

Perfect 8th

... also referred to as the Octave

... another of the perfect consonances

... a very static sound, the most stable of all the consonances

... a pure open sound

... the interval sounds like two of the same pitches spread far apart

Ascending:

"Some-where Over the Rainbow" - The Wizard of Oz

"When you wish upon a Star" - Pinocchio

"On the Water-bridge is bright" - Let It Snow

Descending:

"There's No Business Like Show Business"

bound/free

FLOW:

sudden/sustained

TIME:

direct/indirect

SPACE:

heavy/light

WEIGHT:

Punch

Press

Slash

Wring

Dab

Glide

Flick

Float

Music Theory - Expression Marks

Tempo

Largo Very slow

Larghetto Not as slow as largo

Adagio Slow, leisurely

Lento Slow

Moderato Moderate

Andante Moving with a moderate tempo

Andantino Faster than andante

Alllegretto A little slower than allegro

Allergro Moderately fast

Vivace Lively, animated, brisk

Presto Fast, rapid

Prestissimo Very rapidly

Dynamics

Pianissimo Very soft

Piano Soft

Mezzo piano Moderately soft

Mezzo forte Moderately loud

Forte Loud

Fortissimo Very loud

Crescendo Increasing in loudness

Decrescendo decreasing in loudness

Diminuendo diminishing in loudness
Rinforzando sudden increase in loudness
Sforzando play the note with sudden emphasis

Style

Amoroso tender and affectionate
Animato animated; lively
Cando gradually softer and slower
Cantabile in a singing style
Con Anima with life and animation
Con Brio with vigor and spirit
Con Fuoco with energy or passion
Deciso decisively
Detache detached
Dolce sweetly
Doloroso sorrowfully
Espressivo expressively
Furioso furious
Giocoso humorous
Grandioso with grandeur
Grazioso gracefully
Legato smooth and connected
Leggiero lightly
Maestoso majestically
Marcato marked and stressed
Marzial in the style of a march

Assai very
Con with

Clarity Terms

Breath Mark an apostrophe placed above the staff means to take a breath
Accent an accent placed above or below the note means to emphasise the note
Tenuo a line above or below the note means to play the full value of the note
Tie a curved line either above or below two of the same notes indicating not to attack the second note
Slur a curved line either above or below notes that connects two different pitches that are to be played smoothly
Staccato a dot placed above or below a note means to play it short

Articulation

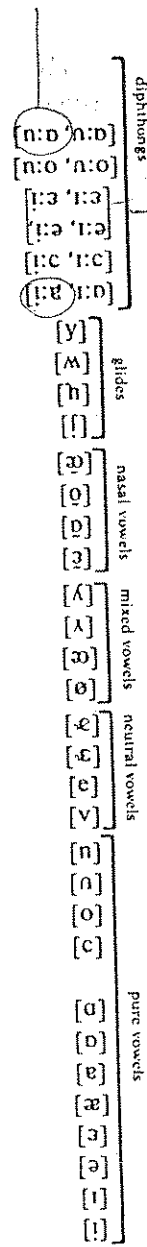
Tranquillo tranquil
Tenuo sustained, held for full value
Staccato short and detached
Soto voce in an undertone
Sostenuto sustained
Sempre always, continuously
Semplice simple
Rubato taken out of tempo
Religioso religious, solemn
Pesante heavy
Perdendosi dying away
Morendo dying away

Subito	suddenly
Simile	in the same manner
Sempre	always
Poco a poco	little by little
Poco	little
Piu mosso	faster
Non troppo	not too much
Mosso	moved, agitated
Meno	less
Lo stesso tempo	same tempo

INTERNATIONAL PHONETIC ALPHABET

Spanish	French	German	Italian	English	IPA symbol
chico	qui	liebe	mi	mē	[i]
peso	chez	leben	chē	chaotic	[e]
usted	belle	besser	bello	cat	[æ]
pan	ami	habe	casā	father	[ɑ]
ojo	porte	Morgen	cosa	laugh (British)	[ɔ]
adobe	beau	wohl	dove	obey	[o]
mucho	mousse	Mütter	luna	moon	[u]
	je	Liebe		fun	[ʌ]
				about	[ə]
				hurt	[ɜ]
				alter	[ɔ]
	peu	schön			[ə]
	coeur	können			[œ]
	lune	künste			[y]
	fin	über			[ɛ]
	ensemble				[ɑ]
	ombre				[o]
	un				[æ]
hoyo	hier	ja	iert	you	[j]
puerta	depuis				[w]
llamar	ouï		uomo	wich	[ɥ]
	filie		gli	lute	[aɪ]
		mein	mai	my	[aɪ, eɪ]
		ren	poi	boy	[eɪ, eɪ]
			sei	say	[eɪ, eɪ]
			causa	hoe	[oʊ, oʊ]
				cow	[aʊ, aʊ]

Vowels



front and sound as a vowel sound

how more accepted

IPA symbol English Italian German French Spanish

IPA symbol	English	Italian	German	French	Spanish
[b]	box	bene	Bahn	bien	bueno
[c]	do	dente	des	du	dürme
[d]	joy	giota	—	—	—
[dʒ]	—	—	—	—	—
[f]	fine	forte	fasi	fort	fuerte
[g]	go	gondola	gabe	grande	guerra
[h]	high	—	hoch	—	jugar
[k]	kick	caro	kalt	que	cantar
[ʒ]	measure	—	—	jour	—
[l]	long	lungo	legen	les	lado
[m]	man	mamma	Mutter	mon	madre
[n]	no	naso	nein	non	andar
[ŋ]	ring	unngo	Finger	—	banca
[ɲ]	onion	ognuno	—	agncau	señor
[p]	pan	padre	passen	pas	padre
[r]	red	rosso	reiten	rouge	rojo
[s]	sing	sangue	essen	sang	si
[ʃ]	show	sciocco	schon	chaud	—
[t]	two	lutto	tal	tout	todo
[tʃ]	church	cielo	klatsch	vous	charro
[v]	very	verde	warm	—	verde
[x]	—	—	ach	—	jabon
[hw]	when	—	Sohn	zele	isla
[z]	zebra	casa	—	—	cinco
[θ]	thing	—	—	—	lado
[ð]	there	—	—	—	—
[ʔ]	—	—	—	—	—

(Glottal plosive that occurs in all languages, dependent upon the inflection and stress. An example occurs in the exclamation oh-oh!)

! guten stress syllable
 mensste z ärgert accent

≠ # asprek
 ~ = rolled

STIVANS

INTERVALS WITHIN THE OCTAVE

Don't memorize all of the information below—select the descriptions of each interval which you find to be most helpful. Become more aware of other descriptions or melodic associations you are already familiar with and add them to this information. Be creative — the more formal you can internalize these distances between pitches and their relationships) to one another, the stronger your understand and retention will be.

<p>... Distance of 1/2 step</p> <p>... the two tones are extremely close together</p> <p>... creates a very striking dissonance and an unstable, unpleasant sound</p> <p>... the first two notes of a chromatic scale</p> <p>Ascending Melodic Associations:</p> <p>... Introductory notes of the Theme from "JAWS"</p> <p>Descending Melodic Associations:</p> <p>"I am Sixteen Going on Seventeen" — The Sound of Music</p> <p>"Some Enchanted Evening" — South Pacific</p> <p>"Für Elise" — Beethoven (first two notes)</p>	<p>Major 2nd</p> <p>... Distance of a whole step</p> <p>... The two tones are close together, but do not create as striking a dissonance as the minor 2nd</p> <p>... the two tones are also unstable</p> <p>... the first two notes in a Major Scale</p> <p>Ascending:</p> <p>"Do, a Deer, a female Deer" — The Sound of Music</p> <p>"Climb Ev'ry Mountain" — The Sound of Music</p> <p>Descending:</p> <p>"We Three Kings of Orient Are" — Christmas Song</p> <p>"Deck the halls with boughs of Holly" — Christmas Song</p> <p>M*A*S*H theme (first two notes)</p>	<p>Minor 3rd</p> <p>... an imperfect consonance, with a covered, dark sound</p> <p>... the two tones sound stable and static</p> <p>... the two tones are "1" and "3" of the ascending minor triad</p> <p>Ascending:</p> <p>"What Child is this" — Christmas Song</p> <p>"Have a Holly Jolly Christmas" — Christmas Song</p> <p>"Lullaby" — Brahms (first moving interval)</p> <p>Descending:</p> <p>"O-H Say Can You See" — The Star Spangled Banner</p> <p>"This Old Man" — Folk Song</p> <p>"Tos - ty the Sowetan" — Christmas Song</p>	<p>Major 3rd</p> <p>... Also an imperfect consonance</p> <p>... the two tones sound stable, and more stable than the minor 3rd</p> <p>... the two tones are "1" and "3" of the ascending Major Triad</p> <p>Ascending:</p> <p>"For He's a Jolly Good Fellow" — Folk Song</p> <p>"Have Yourself a Merry Little Christmas" — Christmas Song</p> <p>"Mich-a-el Row the Boat Ashore" — Southern Spiritual</p> <p>Descending:</p> <p>"Wesminster Chimes" (first two notes)</p>	<p>Perfect 4th</p> <p>... a perfect consonance</p> <p>... a very open and pure sound</p> <p>Ascending:</p> <p>"Here comes the Bride" — Traditional</p> <p>"The Farmer in the Dell" — Folk Song</p> <p>Descending:</p> <p>"Hal-le-lu-jah" — Handel's Messiah</p> <p>"Old Mac-Don-ald Had a Farm" — Folk Song</p> <p>"Oh Come All Ye Faithful" — Christmas Song</p>	<p>Tri-tone (4th, 5th)</p> <p>... nicknamed the devil in music</p> <p>... an extremely harsh and striking dissonance</p> <p>... a very active and unstable sound, demanding a resolution upward to a 5th</p>
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on my own

Perfect 5th

... another of the perfect consonances
... a very open and pure sound, larger and wider than the perfect 4th
... quite stable and stable

Ascending:

"Tinkle, Tinkle Little Star" - Folk Song
"Rain-drops on Roses and Whiskers on Kittens" - The Sound of Music
"Chim-chim-ince" - Mary Poppins

Descending:

"For Un-to us a Child is Born" - Handel's Messiah
"Feelings, nothing more than Feelings" - Pop Song
"Flint-stones, meet the Flintstones" - Cartoon Theme
"Know Where I'm going" (I Know - no Love)

Minor 6th

... another imperfect consonance, with a darker covered sound, but with a larger distance than a minor 3rd
... the two tones sound static and stable

Ascending:

"Rudolph, the red nosed Reindeer" - Christmas Song

Descending:

"Love Story" (first two notes)

Major 6th

... also another imperfect consonance, but with a brighter and more uncovered sound than the minor 6th
... spans a great distance that the Major 3rd
... the two tones sound static and stable

Ascending:

"My Bon-tie lies over the ocean" - Folk Song
"Here Comes Santa Claus" - Christmas Song
"N-H-C" - TV Theme

Descending:

"No-body knows the trouble I've seen" - Spiritual

Minor 7th

... an unstable dissonance with a somewhat active sound
... most commonly resolving down to the 6th scale degree
... another covered, dark sound which is spread far apart

Ascending:

"There's a place for us" - West Side Story
"I Haven't got time for the pain" - Medipren commercial

Descending:

Wishing you were some how near (wishing we were close)
We

Major 7th

... a very active and striking dissonance with a very unstable sound demanding a resolution up to the 8th
... often becomes confused with the tritone because they both must be resolved in an upward direction

Ascending:

"Ha-i-hai" - South Pacific

Descending:

... also referred to as the Octave

Perfect 8th

... another of the perfect consonances
... a very static sound, the most stable of all the consonances
... a pure open sound
... the interval sounds like two of the same pitches spread far apart

Ascending:

"Some-where Over the Rainbow" - The Wizard of Oz
"When you wish upon a Star" - Pinocchio
"Oh the Weather outside is frightful" - Let It Snow

Descending:

"There's No Business Like Show Business"

Descending:

"Meet George Jetson" - Cartoon Theme
"Marti" - West Side Story

Ascending:

Master of the House (Welcome, M'sieur, t'avez-vous le best)
I
I know where I'm going (I know - no Love)

Boys: exp. 1, pg. 4
Girls: exp. 9, pg. 6
Mixed: exp. 18, pg. 3

UNIT ONE MUSIC THEORY

RHYTHMIC TERMINOLOGY

WEEK TWO

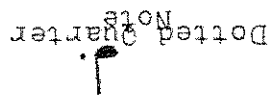
Learning to identify and read rhythm is critical to be a sophisticated singer. The following graph will illustrate the notes, rests, their values and the spoken notation we will be using.

TRADITIONAL NOTATION	VALUE IN $\frac{4}{4}$ TIME	SPOKEN NOTATION
Whole note	4 beats	Whole note 3,4
Whole rest	4 beats	Whole rest 3,4
Half note	2 beats	Double Ta
Half rest	2 beats	Double rest
Quarter note	1 beat	Ta
Quarter rest	1 beat	Rest
Eighth note	$\frac{1}{2}$ beat	Ti
Eighth rest	$\frac{1}{2}$ beat	Rest
Eighth notes	$\frac{1}{4}$ beat	Ti Ti

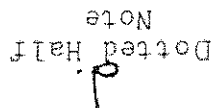
Dotted notes:

When a dot appears after a note or rest, half of it's original value is added to the existing value.

Example:



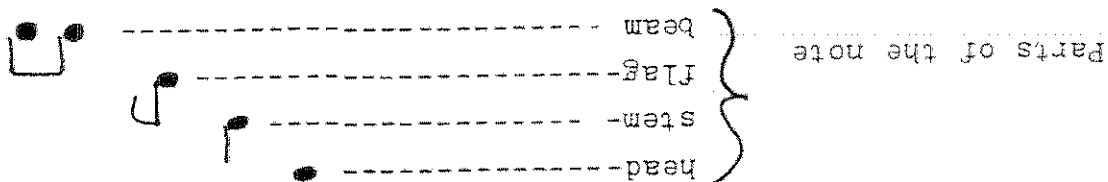
A quarter note is worth one beat in common time. We then add the two values together: $1 + \frac{1}{2} = 1\frac{1}{2}$ Therefore the value of a dotted quarter note is $1\frac{1}{2}$ beats.



A dotted half note is worth 3 beats in common time. Why? A half note is worth two beats in common time. half of the value of a half note is 1 beat. We then add the values of the two together: $2 + 1 = 3$

SOME TERMINOLOGY:

Common Time, is the same as $\frac{4}{4}$ time, four beats to the measure, a quarter note gets one beat.



RHYTHMIC PERMINOLOGY

WORKSHEET WEEK TWO

How many beats are the following worth in common time?

note name whole	4	beats,
note name half	2	beats,
note name quarter	1	beats,
note name eighth	1/2	beats,
rest name whole	4	beats,
rest name half	2	beats,
rest name quarter	1	beats,
rest name eighth	1/2	beats,

A ○ note = 2	2	notes
A d note = 2	2	notes
A d note = 2	2	notes
A ○ note = 4	4	notes
A ○ note = 8	8	notes
A ○ note = 1	1	notes
A ─ rest = 2	2	rests
A ─ rest = 4	4	rests
A ─ rest = 8	8	rests
A ○ rest = 1	1	rests

Circle the half notes and half rests:

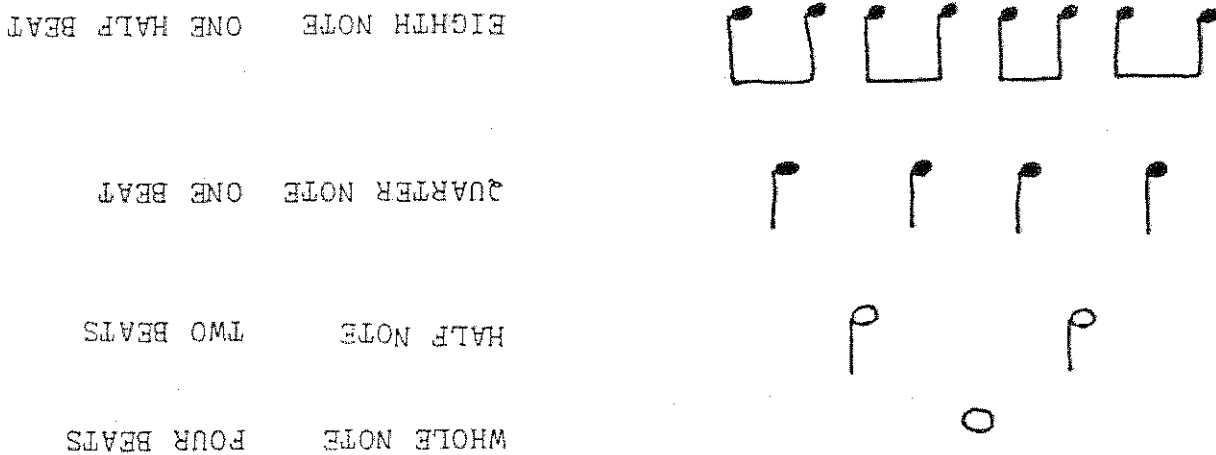
Circle the quarter notes and quarter rests:

Circle the whole notes and whole rests:

Circle the eighth notes and eighth rests:

In this lesson we will discuss the four basic notes and their values in common time. Whole note = four beats
 Half note = two beats
 Quarter note = one beat
 Eighth note = one half of a beat

The graph below will offer a visual breakdown:



For the purpose of this unit we will assume that we are always in common time, four beats to the measure, the quarter note gets one beat. Starting with the note of greatest value, the whole note \circ , receives 4 beats. As we go to the note directly below the whole note, the half note p , is worth 2 beats. It would take two half notes $(p+p)$ to equal one whole note \circ . The notes directly below the half note is the quarter note. The quarter note is worth 1 beat. It would take two quarter notes $(q+q)$ to equal one half note. The notes directly below the quarter notes are the eighth notes. The eighth note is worth $\frac{1}{2}$ of a beat. It would take two eighth notes $(e+e)$ to equal one quarter note.

Circle the whole notes:

Circle the half notes:

Circle the quarter notes:

Circle the eighth notes:

Add the following:

$\frac{3}{4}$	=		+		+		+		,
$\frac{1}{2}$	=		+		+		+		,
2	=		+		+		+		,

$\frac{3}{4}$	=		+		+		+		,
1	=		+		+		+		,
4	=		+		+		+		,

Compute the following:

Draw several notes on any line or space:

Whole note

Quarter note

Eighth notes

Half note

Boys: exp. 3, pg. 3
 Girls: exp. 12, pg. 6
 Mixed: exp. 19, pg. 6

UNIT ONE MUSIC THEORY

REST VALUES

WEEK FOUR

In this lesson we will discuss four basic rests and

their values in common time. Whole rest = four beats

Half rest = two beats

Quarter rest = one beat

Eighth rest = one half of a beat

The graph below will offer a visual breakdown:

WHOLE REST FOUR BEATS

HALF REST TWO BEATS

QUARTER REST ONE BEAT

EIGHTH REST ONE HALF BEAT

7 7 7 7 7 7 7 7

2 3 3 3 2

■ ■

■

Be careful to notice the difference between half rests and whole rests. The whole rest hangs from the line, and the half rest sits on the line. An easy way to remember is that the whole rest is stronger and can hang from the line, while the half rest is weaker and has to sit on the line. Whole rest ■ Half rest ■

Write several examples of the rests below:

NOTES OF THE TREBLE CLEF

WEEK FIVE

5 lines
4 spaces

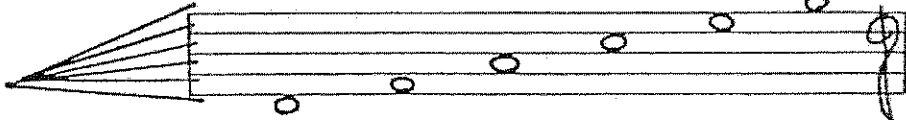
Staff with treble clef



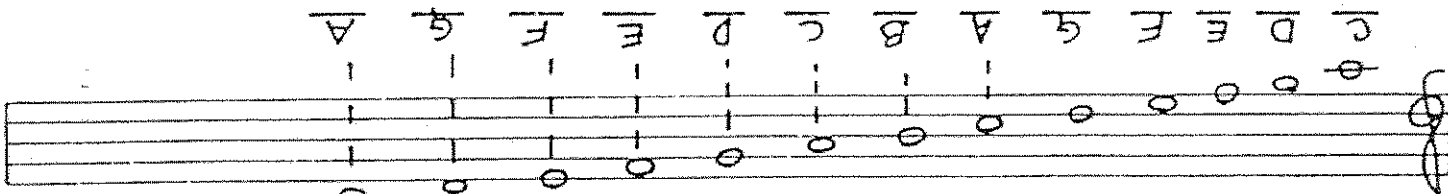
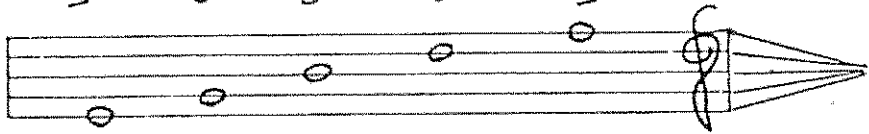
The treble clef sign comes from the Gothic letter

G. The note G is established on the second line of the staff. Notice how the treble clef sign circles the 'G' line. Each line and space of the treble clef has a specific name:

Spaces



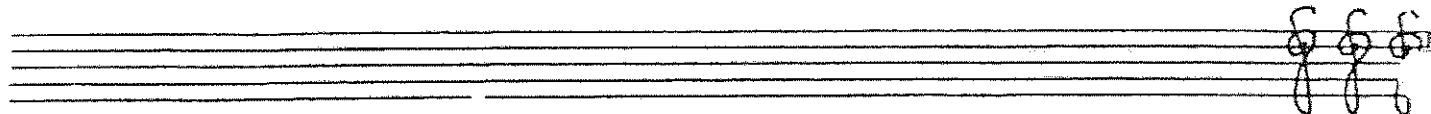
Lines



Notice that the musical alphabet has only seven letters:

A, B, C, D, E, F, G. After the G the alphabet starts over again.

Write several treble clef signs below:



The treble clef or 'G' clef indicates the G line on the second line of the treble clef. Draw several whole notes on the G line of the treble clef, then draw some treble clef signs.

Whole notes on the treble clef

Treble clef signs

Spaces of the treble clef

Lines of the treble clef

Lines and spaces of the treble clef

Spell the words on the treble clef

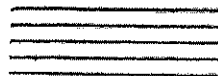
F F F F F F F F F F

WEEK SIX

NOTES OF THE BASS CLEF

UNIT ONE MUSIC THEORY

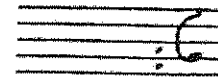
Boys: exp. 5, pg. 4
 Girls: exp. 13, pg. 5
 Mixed: exp. 24, pg. 2



Staff

5 lines

4 spaces



Staff with bass clef

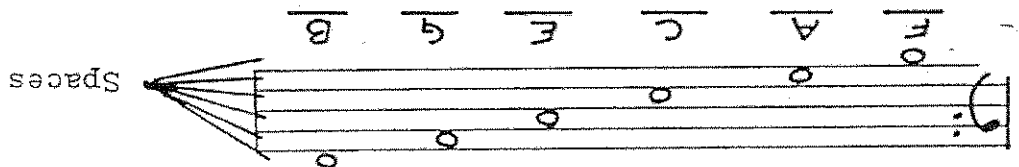


The bass clef sign comes from the Gothic letter

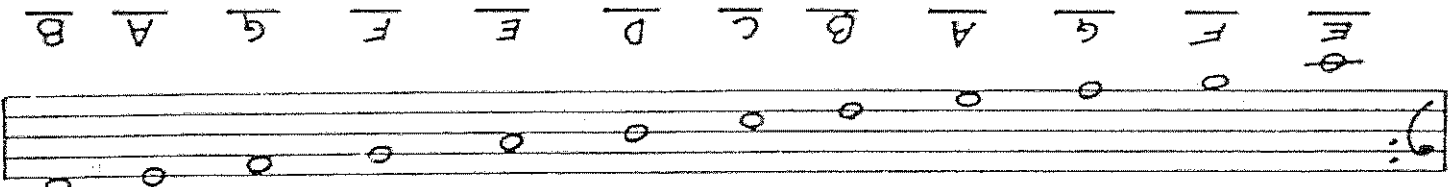
F. The note F is established on the fourth line of the staff.

Notice how the two dots circle the 'F' line. Each line and space

of the bass clef has a specific name.



Lines



Notice that as you go from line to space that they appear in the

order of the alphabet. For example: Look at the second line, the letter

is "b", as you go to the space directly above the second line you find

a "c". As you alternate line to space it moves alphabetically.

NOTES OF THE BASS CLEF

WEEK SIX

WORKSHEET

The bass clef or 'F' clef indicates the F line on the fourth line of the bass clef. Draw several whole notes on the 'F' line of the bass clef, then draw some bass clef signs.

Whole notes on the bass clef
Bass clef signs

Spaces on the bass clef
Lines on the bass clef

Lines and spaces of the bass clef

Spell the words of the bass clef

Look over the weekly handouts from the past seven weeks.
You should have information on the following:

- Rhythmic Terminology
- Notes of the treble clef
- Notes of the bass clef
- Notes of the grand staff
- Note values
- Rest values

NEXT WEEK YOU WILL BE TESTED ON ALL OF THIS INFORMATION.
Some study helps:

= $\text{p} - \text{o} + \text{p} + \text{p} - \text{z} + \text{z} + \text{p} - \text{p} + \text{z} - \text{z}$
 = $\text{p} + \text{p} - \text{z} + \text{p} - \text{p} - \text{z} + \text{z} + \text{p} + \text{p} + \text{o}$

What are the parts of a note?

What does a dot do to a note? adds 1/2 its value

What is common time? 4/4

How can you tell the difference between half rests and whole rests? $\frac{1}{2}$ whole

What letter does the treble clef sign represent? upper part

What letter does the bass clef sign represent? lower part

Draw a bass clef sign

Draw a treble clef sign

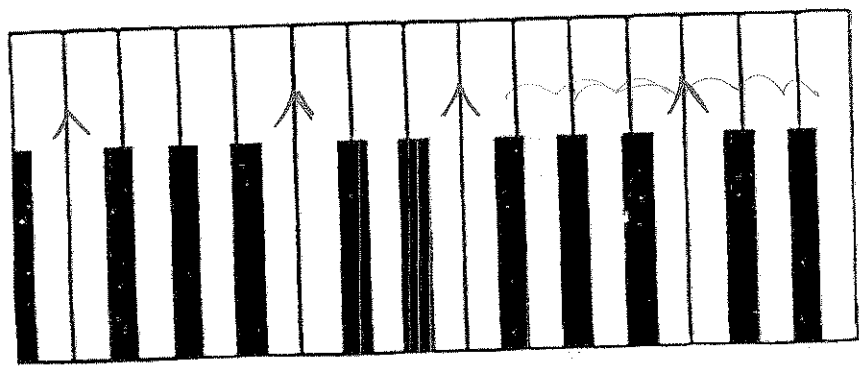
What are the letters in the musical alphabet? ABCDEFG

What is the process for computing sharp key signatures?
 What is the process for computing flat key signatures?
 What is the order of sharps in sharp key signatures?
 What is the order of flats in flat key signatures?

Flat the key directly before
 Sharp the key directly after
 Natural nothing, special

Define the following three terms, draw a picture also:

What is an accidental? # / b



On the diagram below, indicate where the half steps occur by using this symbol (). Indicate half steps on white keys only.

W W H W W H

What is the order of half steps and whole steps in a major scale?

SECOND NINE WEEKS UNIT
 MAJOR SCALES & KEY SIGNATURES

PRE-TEST

PERIOD _____

SCORE

150

On the blanks provided below, fill in the letters of the C major scale.

What are the names of the following key signatures?

Boys: exp. 1, pg. 0
Girls: exp. 16, pg. 2
Mixed: exp. 36, pg. 2

WEEK ONE MAJOR SCALES, AND KEY SIGNATURES

UNIT TWO MUSIC THEORY

The major scale will be very familiar to you by the sound.

You have all sung this scale in the solfeggio language: Do Re Mi

Fa Sol La Ti Do! By just the sight of this you can probably hear

the major scale in your head. The song, "Do-Re-Mi", from the musical

"The Sound of Music" is an excellent song to illustrate the major

scale.

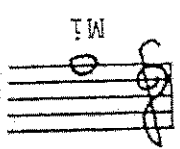
Do a deer, a female deer



Re a drop of golden sun



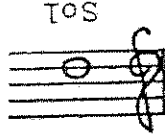
Mi a name I call myself



Fa a long, long way to run



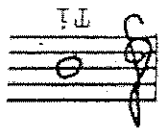
Sol a needle sewing thread



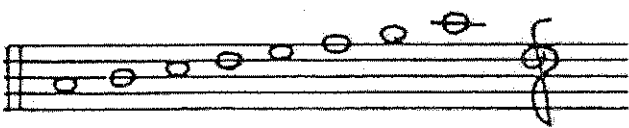
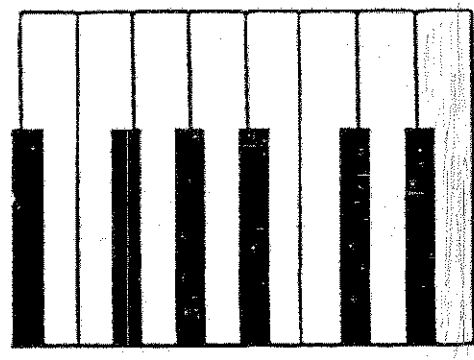
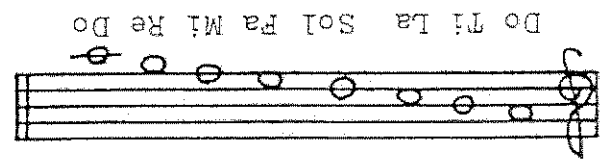
La a note that follows sol



Ti a drink with jam and bread



that will bring us back to:



In the key of "C", the major scale looks like this. Take

note that there are no sharps or flats in the key of C. On the

piano, the key of C is played on white keys only.

WORKSHEET WEEK ONE MAJOR SCALES

UNIT TWO MUSIC THEORY

Boys: exp. 8, p. 3
 Girls: exp. 9, p. 3
 Mixed: exp. 27, p. 10

The major scale has a bright sound. It is a sound you

are very familiar with. The song, "Do-Re-Mi" uses a major scale

throughout the song. Can you think of some other songs that use

the major scale?

1. Do-Re-Mi _____
2. _____
3. _____

Fill in the blanks with the proper solfeggio syllables. (do, re, mi)

Fill in the blanks with the letter name of the notes.

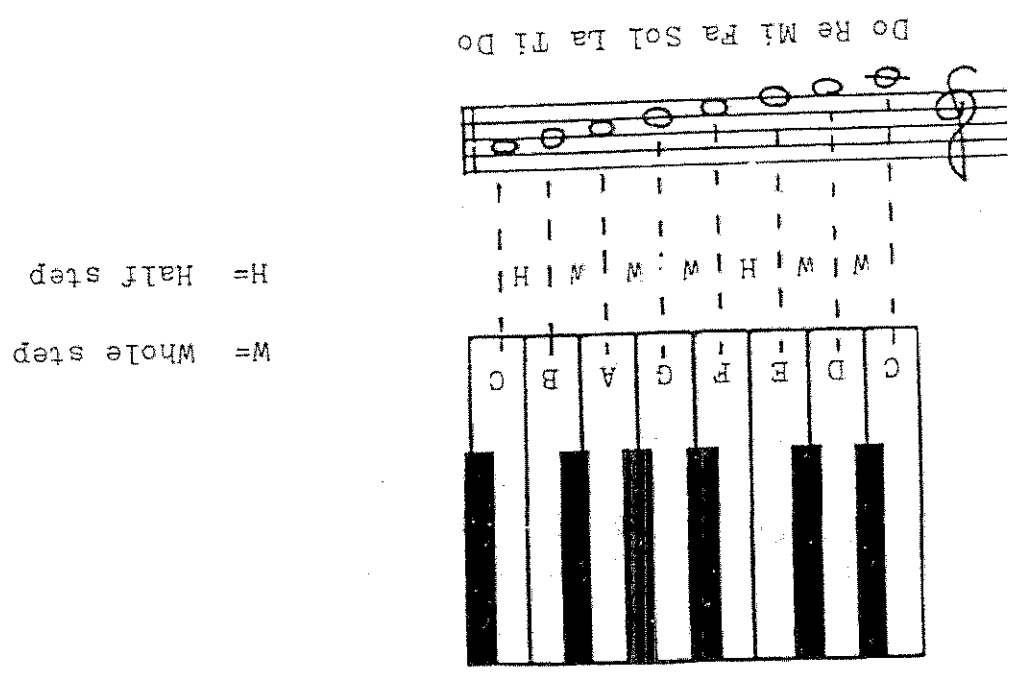
Write a major scale starting on "C" in both treble and bass clefs.

MAJOR SCALES

UNIT TWO MUSIC THEORY

Guido: exp. 9, pp. 3
Nuxed: exp. 27, pp. 10

The major scale is composed of half steps and whole steps. These half and whole steps appear in a specific order--ALWAYS! On the piano, half steps occur from a white key to the next immediate black key in either direction. Or half steps also occur when two white keys sit side by side, this only happens between B and C, and E and F in all octaves. To visually understand this theory, observe the diagram below, noting where the half steps and whole steps occur in the "C" major scale.

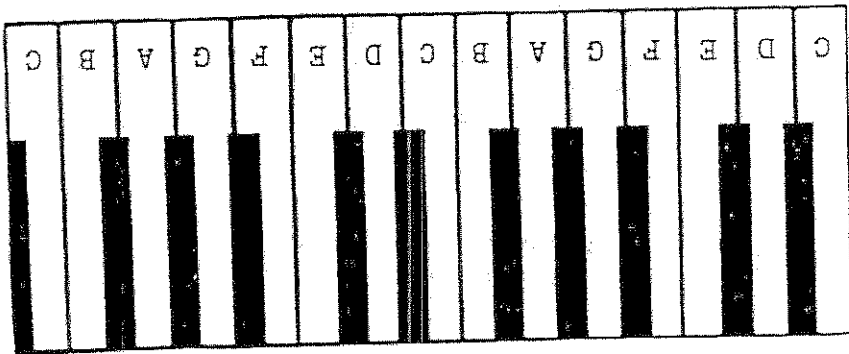


The "C" major scale needs no alterations to make it sound major. It uses all white keys. All other scales need to use the black keys to produce a major scale. Play all white notes starting on "D" and see if you get a major scale. You'll notice a few notes need to be altered for the desired sound.

Boys: exp. 0, p. 4
 Girls: exp. 13, p. 5
 Mixed: exp. 21, p. 2

As you already know, the major scale is made up of half steps and whole steps. What is the order of half steps and whole steps in the major scale?

In the C major scale where do the half steps fall naturally?



In these two octaves of the "C" major scale, put a (^)

to indicate where the half steps occur. For example, if A to B was a half step, you would mark it in this manner: A ^ B. Warning! Warning! A to B is not a half step. However there are four places where you can find them on the above keyboard chart. Use only white keys on this exercise, please.

In this "C" major scale, show where the half steps occur by using this sign (^). Connect the two notes together which are involved.

Write out a "C" major scale in whole notes on this bass clef and designate where the half steps occur by using this sign (^).

ACCIDENTALS

WEEK THREE

UNIT TWO MUSIC THEORY

The key of "C" major is the only key that has no sharps or flats. It uses only the white keys to produce a major scale.

There are many other major scales. These scales rely on sharps or flats to produce the needed sound. For example, if you started

on the note G and played the scale using only white keys, it would sound wrong. The notes that sound wrong need to be changed

or altered to produce the desired sound. The following terms will help us understand this concept a little better.

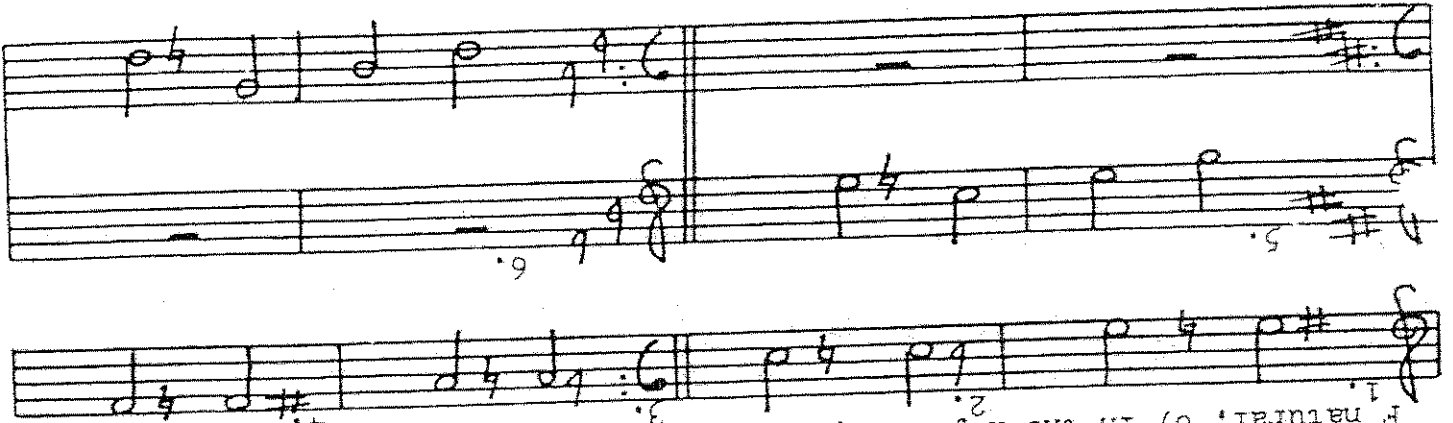
ACCIDENTAL A sign other than those in the key signature which appear before the notes and are used to alter the basic notes.

SHARP (#) The sign looks like a tic tac toe game. This sign instructs you to go up $\frac{1}{2}$ step. It actually alters the note of the line or space it occupies for that measure.

FLAT (b) The symbol looks like a lowercase b. This symbol instructs you to go down $\frac{1}{2}$ step. It actually alters the note of the line or space that it occupies for that measure

NATURAL (natural) The symbol looks like a 7 upside down connected to a 7 upside down. This symbol instructs you change the note back to its original function before it had been altered. It is only good for one measure. In the examples below observe how the accidentals alter the basic notes.

- 1) F sharp to F natural, 2) A flat to A natural, 3) E flat to E natural, 4) G sharp to G natural, 5) In the key of D the F sharp is changed to F natural, 6) In the key of Bb the Bb is changed to B natural.



What do accidentals do to the basic notes?

What is the function of the following accidentals?

FLAT (b)

SHARP (#)

NATURAL (♮)

Draw several sharp signs: _____

Draw several flat signs: _____

Draw several natural signs: _____

Does the accidental occur before or after the note? _____
In the space provided below, fill in the staves with treble and bass clefs, barlines, notes, and attempt to use the accidentals in the proper manner. Be aggressive, use all the signs: sharp (#), flat (b) and natural (♮).

UNIT TWO MUSIC THEORY

WORKSHEET WEEK FIVE SHARP KEY SIGNATURES

What is the process for computing sharp key signatures?

Name the following keys:

Key of _____	Key of _____	Key of _____	Key of _____

What is the specific order of sharps? _____

What is the phrase we learned to help remember the order of sharps? _____

Fanny

Note: the last sharp is always the sharp farthest to the right.

Are the bass clef and treble clef sharps always in the same order? _____

Do they indicate the same key? _____

In the space provided below, copy the order of sharps. Be sure to put in the bass and treble clefs. Good luck you have two chances.

1/1

FLAT KEY SIGNATURES

UNIT TWO MUSIC THEORY

Boys: exp. 3, pg. 2
Girls: exp. 15, pg. 2
Mixed: exp. 20, pg. 2

There are seven flat key signatures. The flats appear in a specific order to indicate the key. The order of flats is as follows below:



Notice that the flats are on the same notes when comparing

bass clef to treble clef, though in different octaves. If you don't notice this look closely and compare one flat at a time. The order

of flats are: B, E, A, D, G, C, F. An easy way to remember this

sequence is this phrase: B E A D G C F ruit. There are not

always seven flats in the key signature, in fact it is rarely used

because of the difficulty involved in playing in that key. To

figure out flat keys there is an easy rule to follow: go to the

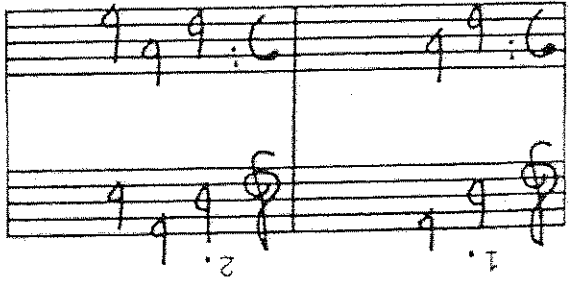
second to the last flat, that's it! To repeat, simply go to the second

to the last flat. The name of the second to the last flat is the

name of that key. There is one exception: The key of F has only

one flat, there is no second to the last flat. You have to memorize

the key of F.



1. The second to the last flat is B-flat. Therefore, this is the key of B-flat.

2. The second to the last flat is E-flat. Therefore, this is the key of E-flat.

MAJOR SCALES, KEY SIGNATURES

REVIEW

WEEK EIGHT

UNIT TWO MUSIC THEORY

Write a major scale in the key of C in both the treble and bass clef. Below the scale, write the letter names of the notes.

Name the following keys in the space provided:

In the space provided below, write out any key using flats or sharps. However be sure they are keys we have studied in this unit.

UNIT TWO MUSIC THEORY

WEEK EIGHT REVIEW MAJOR SCALES, KEY SIGNATURES

What is the order of half steps and whole steps in a major scale?

Define the following and draw a picture of the term.

Flat

Sharp

Natural

What is the order of sharps in sharp key signatures?

What is the order of flats in flat key signatures?

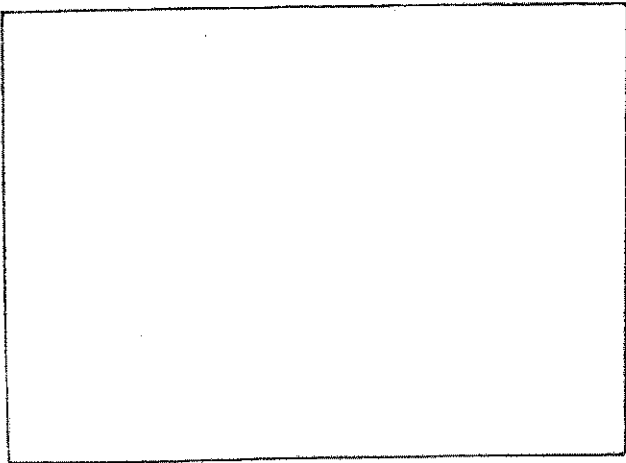
What is the process for computing sharp keys?

What is the process for computing flat keys?

Which major scale uses no flats or sharps? _____

Which flat key has only one flat (it's the one you memorized) _____.

Draw a picture of the teacher here:



Boys: exp. 3, p. 6
Girls: exp. 10, p. 2
Mixed: exp. 22, p. 2

NAME _____ 80

PERIOD _____

SCORE _____

MUSIC THEORY

PRE-TEST

THIRD NINE WEEKS UNIT

INTERVALS

What is an interval?

Can you name the basic major and perfect intervals?

1.

2.

3.

4.

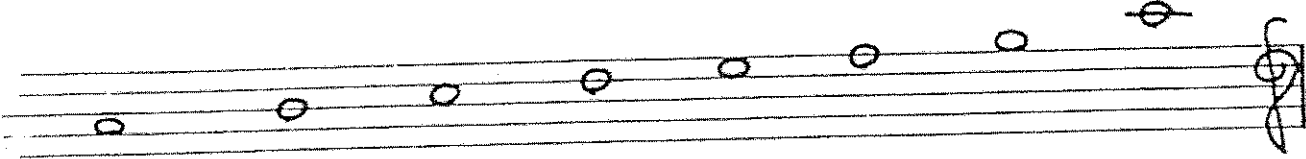
5.

6.

7.

8.

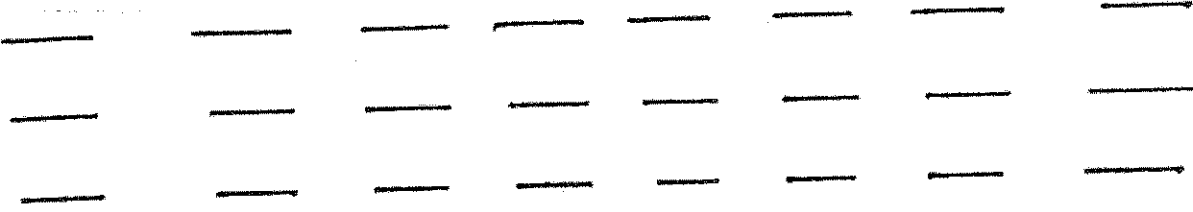
In the key of C major, fill in the numerical, letter and solfeggio interval classification.



Numerical

Letter

Solfeggio



Major second (M2)

Unison

Octave

Major third (M3)

Major sixth (M6)

Major seventh (M7)

Perfect fourth (P4)

Perfect fifth (P5)

In the space provided below, write three examples of the interval requested:

UNIT THREE MUSIC THEORY
INTERVALS

WEEK TWO

Boys: exp. 7, pg. 7
Girls: exp. 13, pg. 3
Mixed: exp. 24, pg. 4

Ascending
Descending
Perfect 5th

An interval is the difference in pitch between two notes.

This is an interval of a fifth (P5). Count the lines and spaces from the C to the G including the lines that the C and G are on. You will come up with the number 5. This is an interval of a Perfect fifth (P5). Notice that in the solfeggio language we would call the two notes Do, Sol, or 1, 5. Count them out again:

Do Sol
5
I

The interval of a P5 sounds like the opening of two familiar songs, "Tinkle, twinkle Little Star", and "Star Wars". Can you think of any other songs that start with a P5.

Twin-kle, twin-kle lit-tle star.

Draw several examples of a P5, ascending and descending:

UNIT THREE MUSIC THEORY

INTERVALS

WORKSHEET WEEK TWO

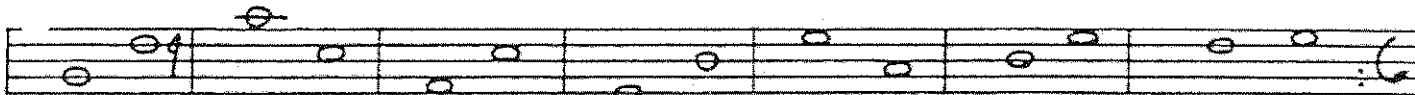
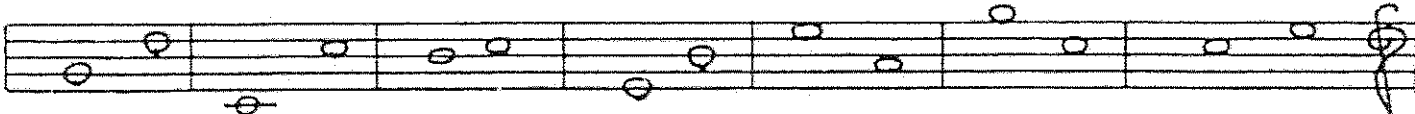
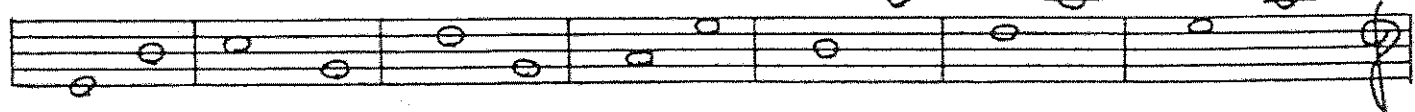
PERFECT FIFTH

An interval is the difference in pitch between two notes. In the case of a perfect fifth, (P5) the difference is five.

What songs did we study that start with a perfect fifth?

What is an interval?

In the following measures, put an "X" on any measure that does not contain a Perfect Fifth (P5), whether ascending or descending.



UNIT THREE MUSIC THEORY INTERVALS

WEEK THREE

Boys: exp. 1, pg. 3
Girls: exp. 11, pg. 2
Mixed: exp. 19, pg. 4

At this point you know how to classify the intervals numerically and you have a good working definition of what an interval is. From this point on we will be covering two intervals per week, until we have studied all of the basic intervals.

Major 3rd

Major 2nd

Ascending Descending

Interval of a Major 3rd (M3)

1 Do
3 Mi

Interval of a Major 2nd (M2)

1 Do
2 Re

The Major second sounds like the opening of, "Frere Jacques" and Yankee Doodle, while the Major third sounds like the opening of the "Marines Hymn".

Pre-re jac-ques, Pre-re jac-ques. Yan-kee Doo-dle went to town.

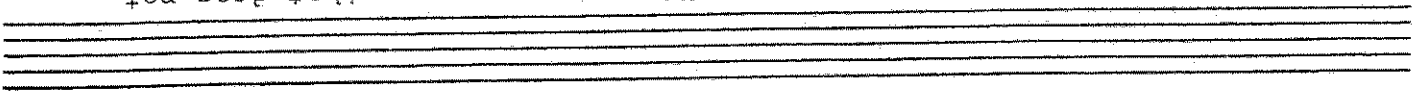
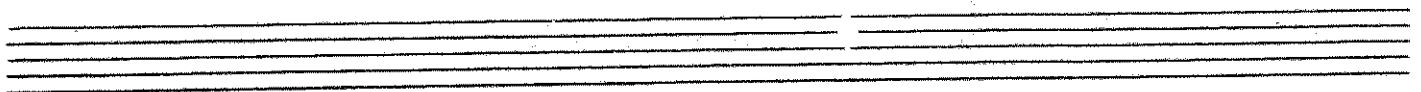
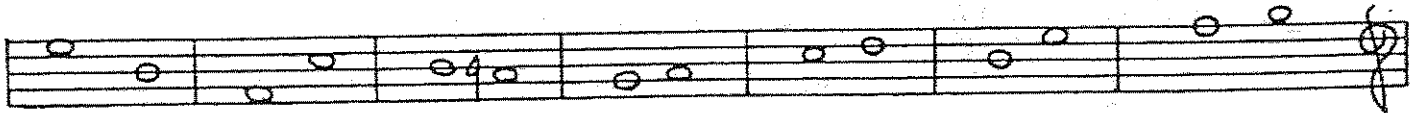
From the halls of Mon - te - zu - ma.

what songs did we study that used a Major second (M2) ?

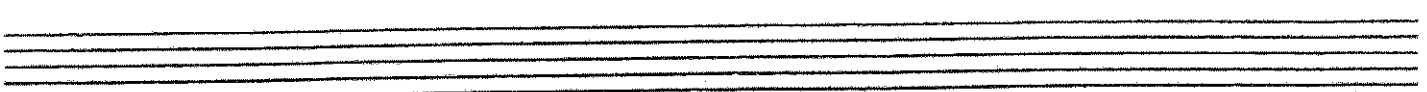
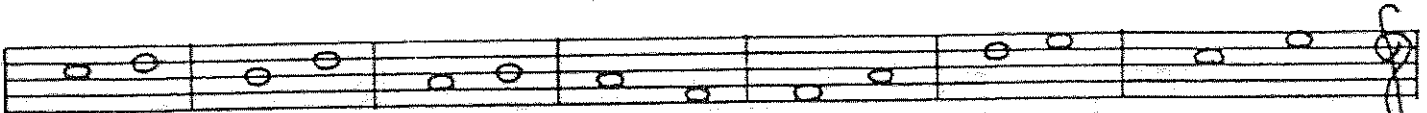
what song did we study that used a Major third (M3) ?

what is an interval?

In the following measures, put an "X" on any measure that does not contain a major second (M2), whether ascending or descending.



In the following measures, put an "X" on any measure that does not contain a major third (M3), whether ascending or descending.



INTERVALS

WEEK FOUR

Boys: exp. 3, pg. 0
 Girls: exp. 13, pg. 5
 Mixed: exp. 23, pg. 2

Ascending Descending

Major 6th

Major 7th

Interval of M7

Interval of M6

To further illustrate how to count up to the intervals, see the example to the right. Notice how you start on the first note, then count up each line and space until you reach the second note. If you were one off perhaps you didn't count the first note. Always count the lines and spaces being used by the notes being counted.

Major 6th

Major 7th

Songs to illustrate interval of M6 are: "My Bonnie" and N.B.C. Jingle.

My Bon - nie Lies o - ver the o - cean, N - B - C

Songs used to illustrate M7 is: Bali Hai, from "South Pacific".

Ba-li Hai will call you.

INTERVALS

UNIT THREE MUSIC THEORY

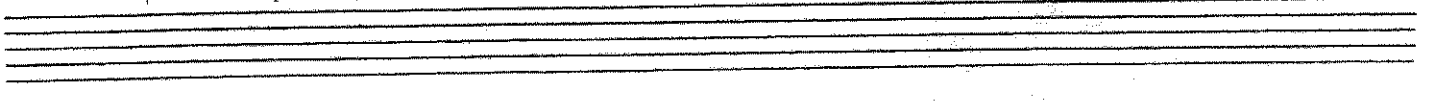
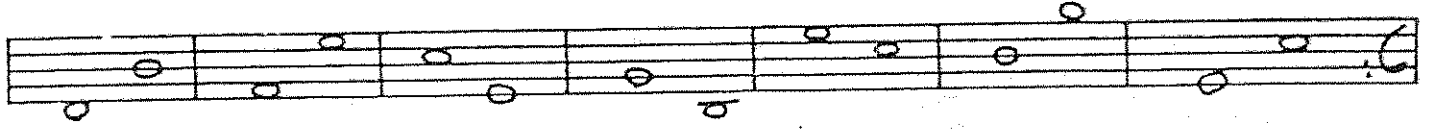
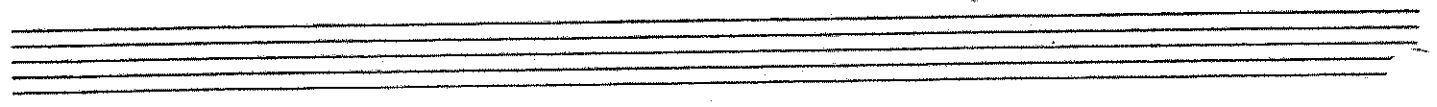
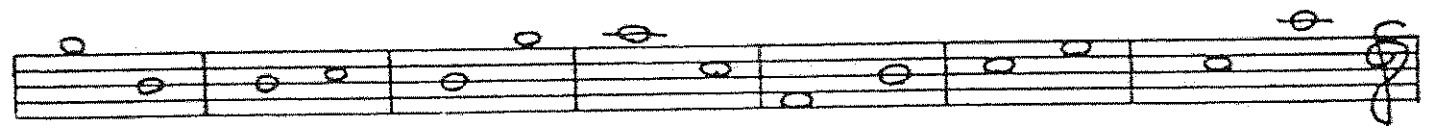
MAJOR SIXTH, MAJOR SEVENTH

Circles: exp. 13, p. 5
Mixed: exp. 23, p. 2

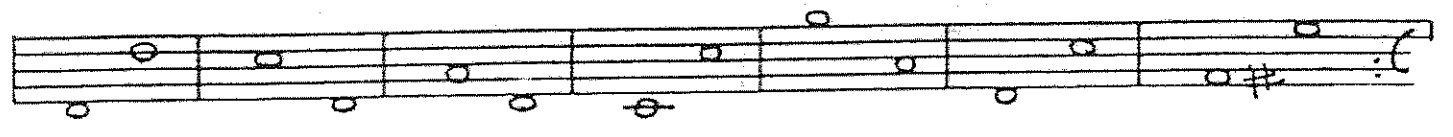
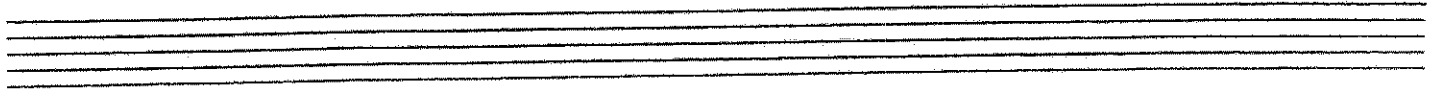
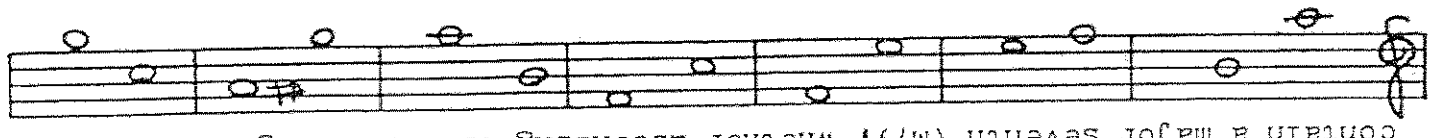
What songs did we study that used a major sixth (M6) ?

What song did we study that used a major seventh (M7) ?

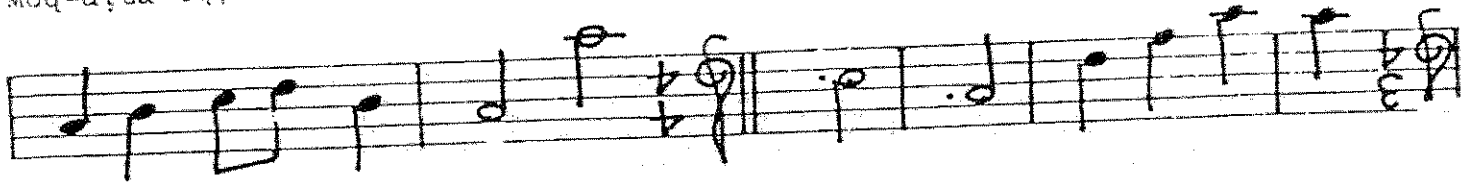
In the following measures, put an "X" on any measure that does not contain a major sixth (M6), whether ascending or descending.



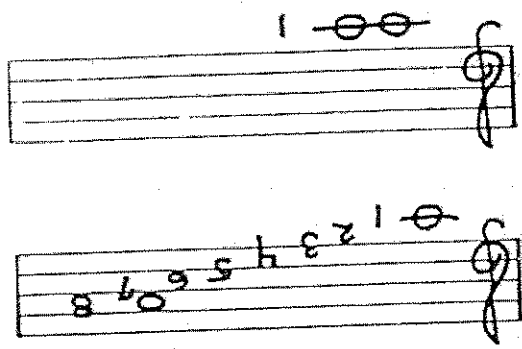
In the following measures, put an "X" on any measure that does not contain a major seventh (M7), whether ascending or descending.



On top of old Smo - key - Some-where o - ver the rain-bow

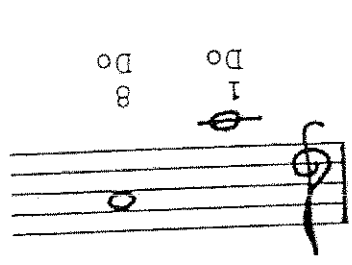
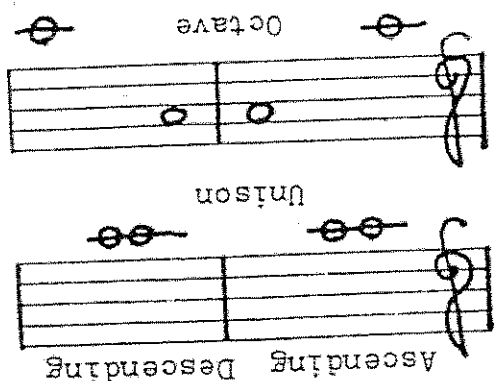


The interval of a unison sounds like the opening of many, many songs. We will use the song, "On Top of Old Smokey". The interval of an octave will be illustrated by the song, "Somewhere Over the Rainbow".

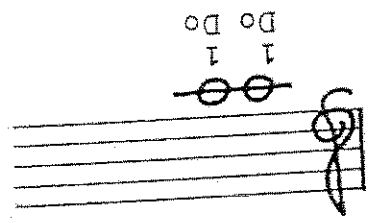


To further illustrate how to count up to the intervals, see the example to the right. Notice how you start on the first note, then count up each line and space until you reach the second note.

Be careful not to confuse the meaning of unison and octave. A unison is exactly the same pitch, while an octave is the same pitch name eight scale degrees higher or lower.



Interval of octave



Interval of unison

UNIT THREE MUSIC THEORY INTERVALS

WEEK FIVE

Curto: exp. 15, pg. 3
Mixed: exp. 20, pg. 2

UNIT THREE MUSIC THEORY

INTERVALS

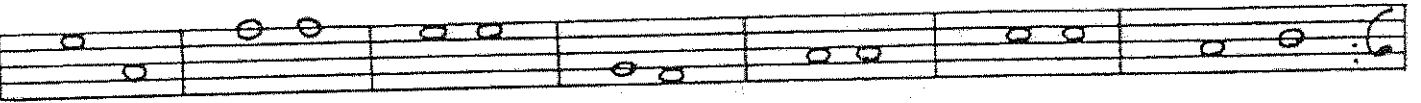
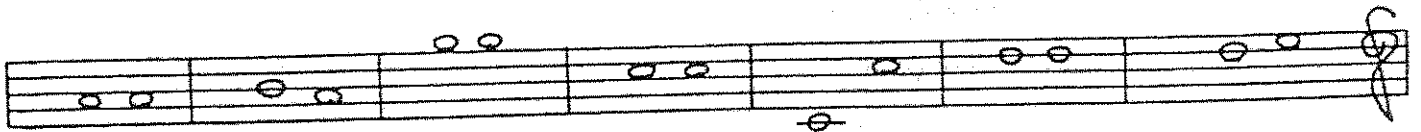
UNISON, OCTAVE

WORKSHEET WEEK FIVE

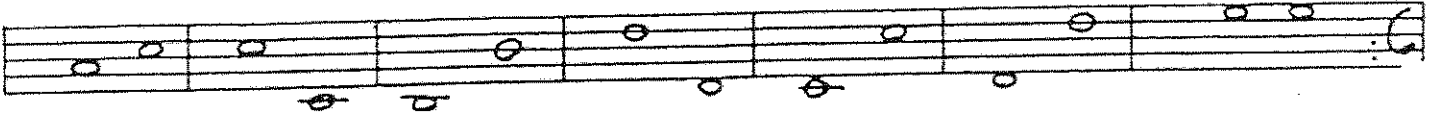
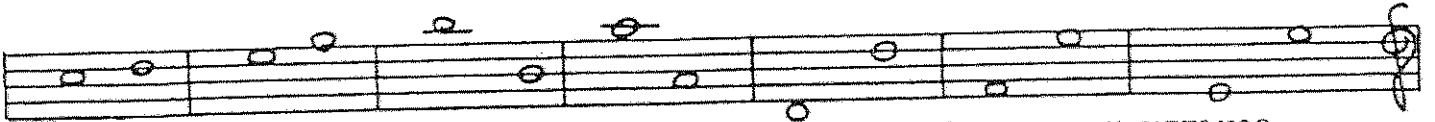
What song did we study that used a unison interval?

What song did we study that used an octave?

In the following measures, put an "X" on any measure that does not contain a unison.



In the following measures, put an "X" on any measure that does not contain an octave, whether ascending or descending.



UNIT THREE MUSIC THEORY
REVIEW FOR FINAL

WEEK SIX

The exam will be comprehensive over the entire year. The topics we have studied will be listed below. If you have saved all of the handouts you will be in good shape for the final. If not, as you look over this list you will recognize the areas you need to become more familiar with.

MAJOR SCALES	NOTE VALUES
SHARPS, FLATS, NATURALS	REST VALUES
SHARP KEY SIGNATURES	NOTES OF TREBLE CLEF
FLAT KEY SIGNATURES	NOTES OF BASS CLEF
INTERVALS	GRAND STAFF
ACCIDENTALS	RHYTHMIC TERMINOLOGY

As you begin to review these areas of music theory, take the time to carefully go over your past worksheets. There will be no surprises on the exam. If you have a general understanding of each of these topics you will do well. Ask a friend to study with you, or even a group of friends who will also be taking the final. I sincerely hope you are prepared for this test and pass it with a good score.

UNIT FOUR MUSIC THEORY

REVIEW

NOTE AND REST VALUES

WEEK ONE

NOTES

VALUE IN TIME

RESTS

Musical notation showing a whole note, four quarter notes, and four eighth notes.

Musical notation showing a whole rest, two half rests, and four quarter rests.

WHOLE NOTE

4 BEATS

WHOLE REST

HALF NOTE

2 BEATS

HALF REST

QUARTER NOTE

1 BEAT

QUARTER REST

EIGHTH NOTE

$\frac{1}{2}$ BEAT

EIGHTH REST



A grid of musical notation comparing notes and rests on a staff. The left column shows notes (quarter, eighth, half, whole) and rests (quarter, eighth, half, whole). The right column shows notes (quarter, eighth, half, whole) and rests (quarter, eighth, half, whole).

A musical staff with a treble clef. It contains several notes: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, and a quarter note on E5. A dashed line is drawn above the staff, starting from the first note and extending across the staff.

A musical staff with a treble clef. It contains several notes: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, and a quarter note on E5. A dashed line is drawn above the staff, starting from the first note and extending across the staff.

A musical staff with a treble clef. It contains several notes: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, and a quarter note on E5. A dashed line is drawn above the staff, starting from the first note and extending across the staff.

A musical staff with a treble clef. It contains several notes: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, and a quarter note on E5. A dashed line is drawn above the staff, starting from the first note and extending across the staff.

What note does  indicate _____, what note does  indicate _____

BASS AND TREBLE CLEF

WEEK TWO

REVIEW

UNIT FOUR MUSIC THEORY

Notes: exp. 14, p. 0
 Mixed: exp. 22, p. 5

UNIT FOUR MUSIC THEORY

REVIEW

SHARP KEY SIGNATURES

WEEK THREE

What is the process for computing sharp key signatures?

What is the order of sharps in sharp key signatures?

What is the phrase we memorized to remember the order of sharps?

Name the following key signatures:

In the space provided below, write out your own key signatures:

What is the process for computing flat key signatures?

What is the order of flats in flat key signatures?

What is the phrase we memorized to remember the order of flats?

Name the following key signatures:

Three musical staves, each with a treble clef and a key signature line. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of three flats (B-flat, E-flat, and A-flat). Each staff contains a handwritten musical phrase consisting of a sequence of notes.

Three musical staves, each with a treble clef and a key signature line. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of three flats (B-flat, E-flat, and A-flat). Each staff contains a handwritten musical phrase consisting of a sequence of notes.

Three musical staves, each with a treble clef and a key signature line. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of three flats (B-flat, E-flat, and A-flat). Each staff contains a handwritten musical phrase consisting of a sequence of notes.

In the space provided below, write out your own key signatures:

boys: exp. 7, p. 2-3
 girls: exp. 13, p. 2
 mixed: exp. 18, p. 4

UNIT FOUR MUSIC THEORY

REVIEW

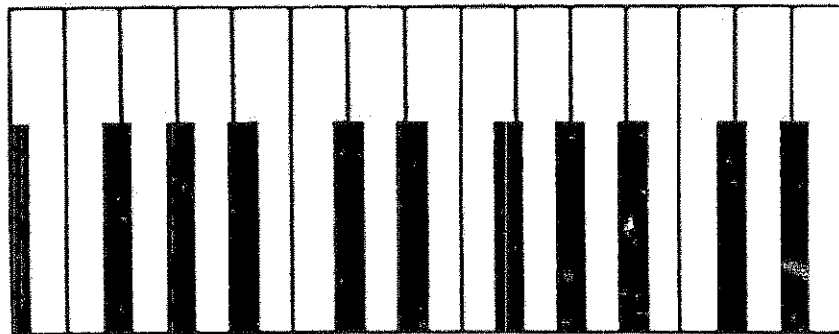
MAJOR SCALE AND ACCIDENTALS

WEEK FIVE

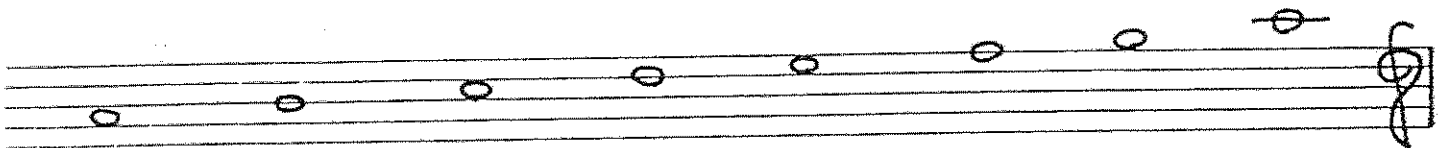
What is the order of half steps and whole steps in a major scale?

Indicate where half steps occur on the following two octave scale.

Please use only the white keys, and use this sign (\wedge) .



Write out the following classifications of the C major scale:



Numerical

Letter

Collegio

Define the following and draw a picture if possible:

accidental

flat

sharp

atural

UNIT FOUR MUSIC THEORY

REVIEW

INTERVALS

WEEK SIX

A musical staff with a treble clef and a double bar line at the end. Eight intervals are marked with numbers 1 through 8. Interval 1 is a unison (C-C), interval 2 is a second (C-D), interval 3 is a third (C-E), interval 4 is a fourth (C-F), interval 5 is a fifth (C-G), interval 6 is a sixth (C-A), interval 7 is a seventh (C-B), and interval 8 is an octave (C-C').

What is an interval?

Name the eight basic intervals we studied, and a song for each:

INTERVAL NAME

SONG

_____	_____	1.
_____	_____	2.
_____	_____	3.
_____	_____	4.
_____	_____	5.
_____	_____	6.
_____	_____	7.
_____	_____	8.

Name the following intervals in the space provided:

Two musical staves with a treble clef and a double bar line at the end. The first staff shows intervals: C-D (second), C-E (third), C-F (fourth), C-G (fifth), C-A (sixth), C-B (seventh), and C-C' (octave). The second staff shows intervals: C-D (second), C-E (third), C-F (fourth), C-G (fifth), C-A (sixth), C-B (seventh), and C-C' (octave), with a sharp sign (#) above the C note in the final measure.

Hopefully you have saved your weekly handouts in your folder, and will find the time to use them as study guides. GOOD LUCK!

RHYTHMIC TERMINOLOGY
FLAT KEY SIGNATURES

NOTES OF THE TREBLE CLEF
SHARP KEY SIGNATURES

NOTES OF THE BASS CLEF
ALL INTERVALS

REST VALUES
ACCIDENTALS

NOTE VALUES
MAJOR SCALES

Over the next two weeks take some time to study and prepare for a comprehensive theory test. The exam will cover all of the major areas in music theory we studied this year. As you go over all of the material, come to class with questions concerning any of the areas we studied. Our in class review will be a discussion on the various topics we covered through the year. The following will be on the final exam:

COMPREHENSIVE YEAR-END REVIEW

WEEK SEVEN & EIGHT

REVIEW

UNIT FOUR MUSIC THEORY

Handwritten musical notation on a grand staff with ten systems. Each system consists of a treble clef, a bass clef, and a common time signature (C). The notation is composed of vertical stems and beams, with some stems having flags. The systems are numbered 1 through 10 from top to bottom.

♪ QUARTER NOTE | SPOKEN = TA
 ♪ QUARTER REST | SPOKEN = REST

Boys: exp. 5, pg. 3
 Girls: exp. 12, pg. 3
 Mixed: exp. 21, pg. 2

Handwritten musical notation on ten staves, numbered 1 through 10 from bottom to top. Each staff contains rhythmic patterns of vertical stems and beams, representing musical notation.

DOTTED QUARTER NOTE = 1A DOT

EIGHTH NOTES = 1I 1I
 EIGHTH NOTE = 1I
 SPOKEN = 1I

Boys: exp. 5, pg. 3
 Girls: exp. 16, pg. 2
 Mixed: exp. 23, pg. 2

Handwritten musical notation on ten staves, each with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes notes, rests, and bar lines. The notes are written in a shorthand style, often resembling 'p' for piano or 'f' for forte, and are frequently beamed together. The rests are indicated by a 'z' or a '2' above the staff line. The staves are numbered 1 through 10 from bottom to top.

○ WHOLE NOTE SPOKEN = WHOLE NOTE 3,4
 ■ WHOLE REST SPOKEN = WHOLE REST 3,4
 Mixed: exp. 18, pg. 3
 Girls: exp. 9, pg. 4
 Boys: exp. 29, pg. 7

Handwritten musical notation on ten staves, numbered 1 to 10 from bottom to top. Each staff contains rhythmic patterns using vertical lines, circles, and squares. The notation is a form of shorthand for musical rhythm.

◻ HALF REST — SPOKEN = DOUBLE REST
 ◯ HALF NOTE ◯ SPOKEN = DOUBLE VA

Curtis, exp. 14, pg. 2
 Mixed: exp. 24, pg. 3

10 ϵ η ρ | ρ η ρ | ρ η ρ | ρ η ρ

9 $\frac{4}{4}$ η ρ | ρ η ρ | ρ η ρ | ρ η ρ

8 ϵ η ρ | ρ η ρ | ρ η ρ | ρ η ρ

7 $\frac{4}{4}$ ρ | ρ η ρ | ρ η ρ | ρ η ρ

6 ϵ η ρ | ρ η ρ | ρ η ρ | ρ η ρ

5 $\frac{4}{4}$ η ρ | ρ η ρ | ρ η ρ | ρ η ρ

4 ϵ η ρ | ρ η ρ | ρ η ρ | ρ η ρ

3 $\frac{4}{4}$ η ρ | ρ η ρ | ρ η ρ | ρ η ρ

2 ϵ η ρ | ρ η ρ | ρ η ρ | ρ η ρ

1 $\frac{4}{4}$ ρ | ρ η ρ | ρ η ρ | ρ η ρ

Handwritten musical notation on a five-line staff, divided into four measures by vertical bar lines. The notation includes various rhythmic symbols and note values:

- Measure 1:** A quarter note (♩) on the second line, followed by a quarter rest (⏏), a quarter note (♩) on the second line, and a quarter note (♩) on the second line.
- Measure 2:** A quarter note (♩) on the second line, a quarter note (♩) on the second line, a quarter note (♩) on the second line, and a quarter note (♩) on the second line.
- Measure 3:** A quarter note (♩) on the second line, a quarter note (♩) on the second line, a quarter note (♩) on the second line, and a quarter note (♩) on the second line.
- Measure 4:** A quarter note (♩) on the second line, a quarter note (♩) on the second line, a quarter note (♩) on the second line, and a quarter note (♩) on the second line.

2 = 4 =
beats per measure
quarter note gets one beat

Boya: exp. 27, p. 2
Gilda: exp. 27, pp. 3
Mixed: exp. 27, pp. 2

SYNCPATION:

Webster: A temporary displacement or shifting of the regular metrical accent.

Paraphrased: Rhythmic patterns with notes of unequal length, changing the accent to the off beat.

The following rhythms are typical of syncopated patterns:



For the purpose of this unit we will concentrate on the first rhythm ().



METER SIGNATURES

The meter signature appears at the beginning

of a song. You will recognize them because they are numbers.

Some of the typical meter signatures look like this: 4/4, 3/4, 2/4.

6, 2, 5. They mean: 4 = four beats to a measure. 4, the quarter note gets one beat.

The top number indicates how many beats will be in each measure.

If the top number is a 4 then there will be four beats to that

measure. However the number on top is not always 4. If the top

number is a 3 then there will be three beats to the measure. The

bottom number indicates which note gets one beat. If there is a 4

on the bottom, then the quarter note will get one beat. Other examples

6 =

six beats to the measure.

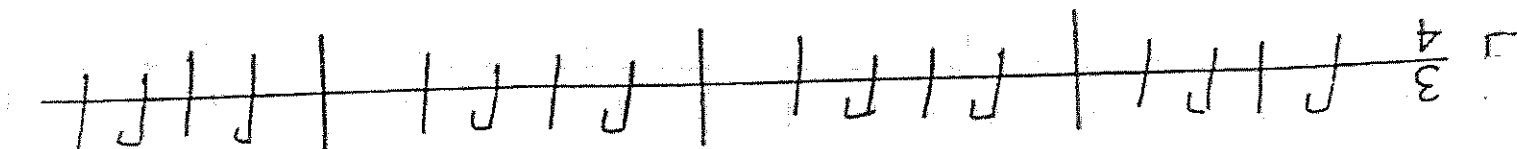
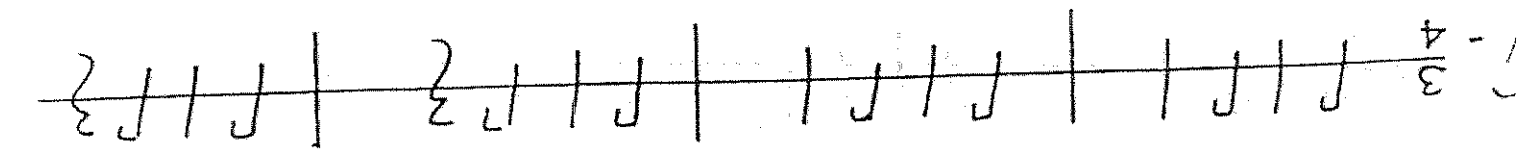
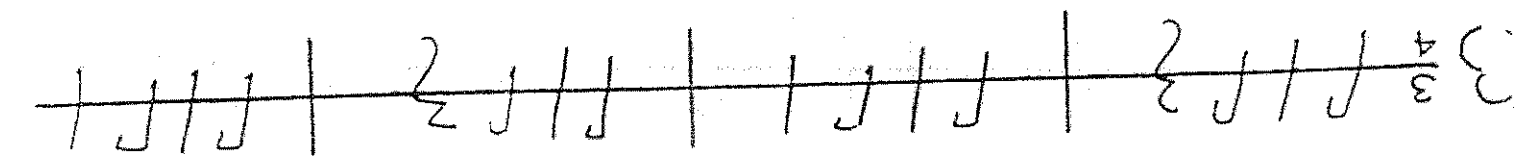
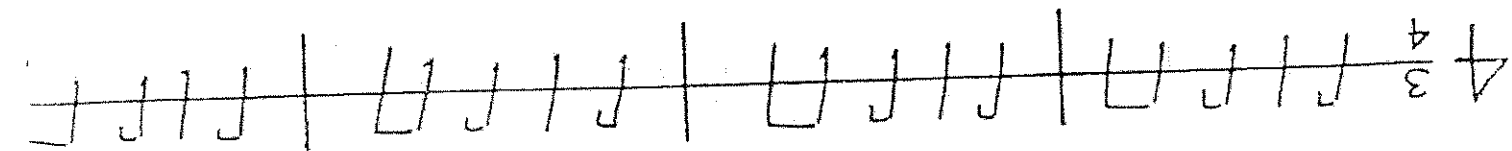
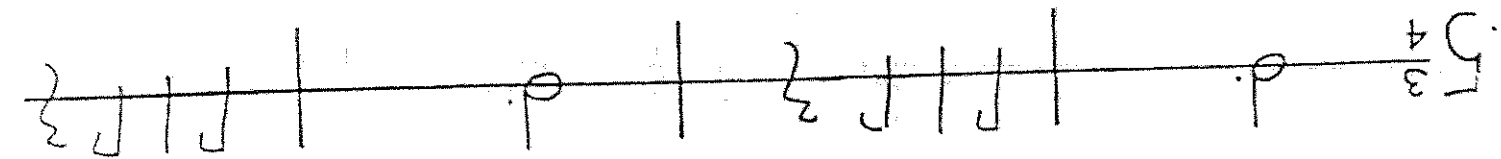
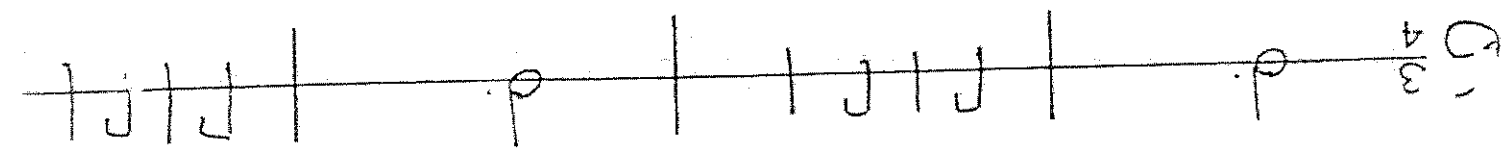
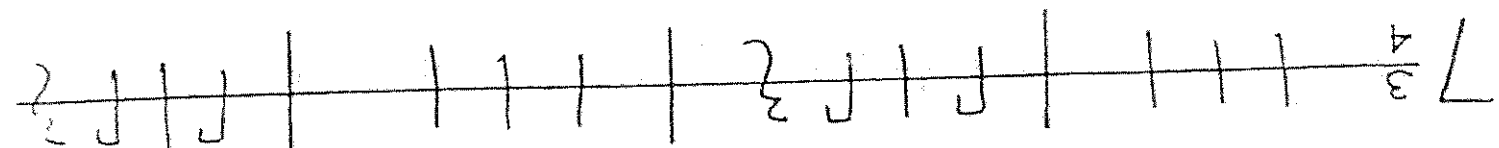
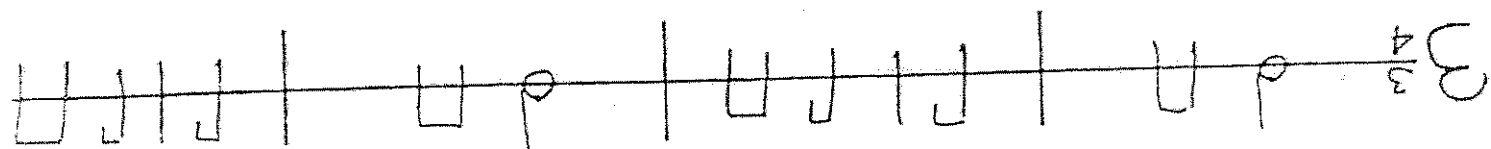
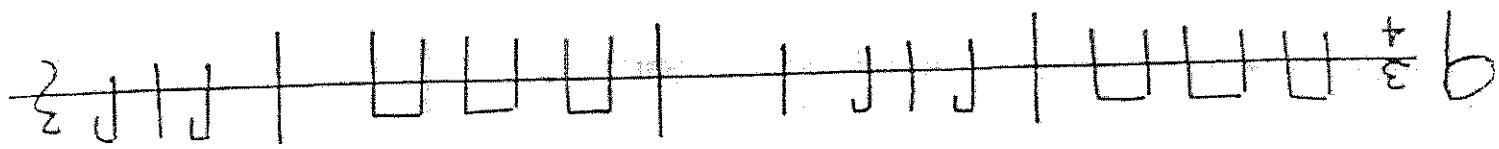
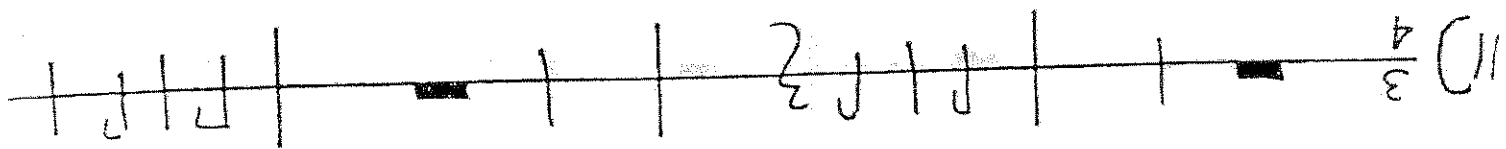
2 =

two beats to the measure.

the quarter note gets one beat.

Note: C and 4 are the

same meter signature. The C stands for common time, and is a short cut of 4.



Handwritten musical notation on ten staves, each with a time signature on the right:

- Staff 1: $10 \frac{4}{2}$
- Staff 2: $9 \frac{4}{2}$
- Staff 3: $8 \frac{4}{2}$
- Staff 4: $7 \frac{4}{2}$
- Staff 5: $6 \frac{4}{2}$
- Staff 6: $5 \frac{4}{2}$
- Staff 7: $4 \frac{4}{2}$
- Staff 8: $3 \frac{4}{2}$
- Staff 9: $2 \frac{4}{2}$
- Staff 10: $1 \frac{4}{2}$

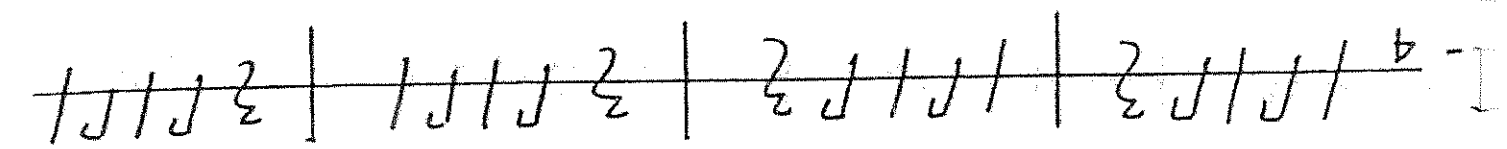
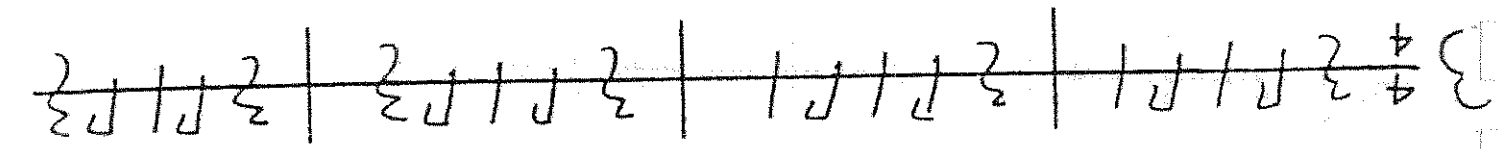
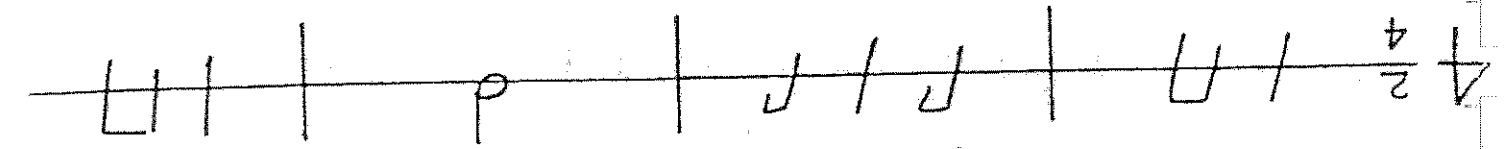
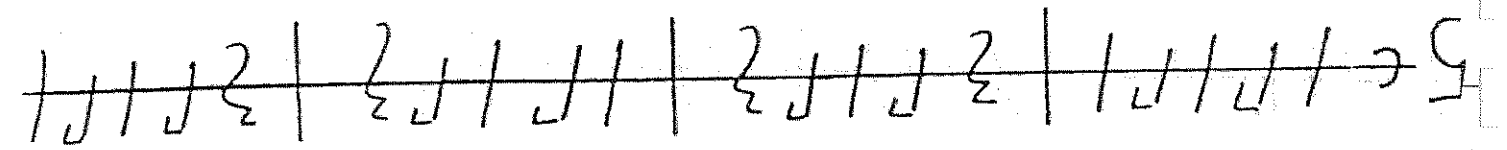
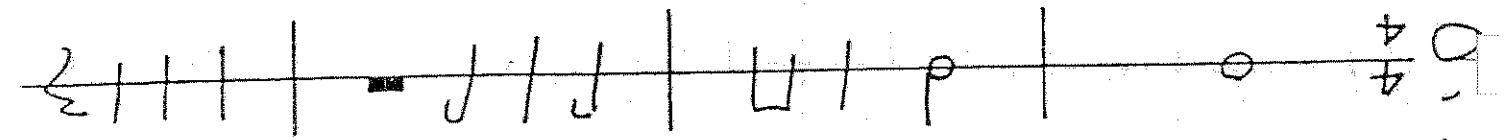
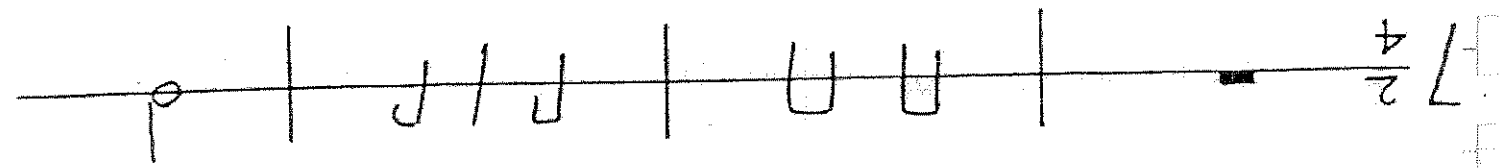
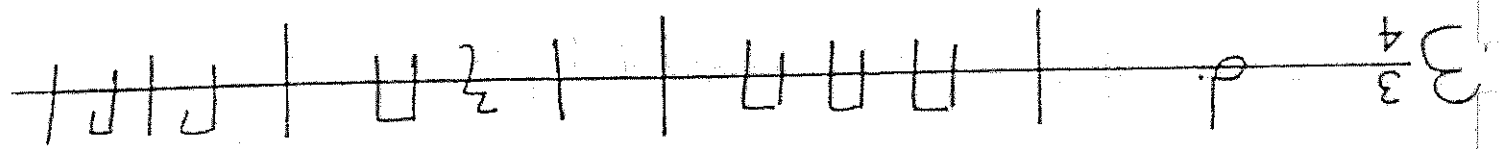
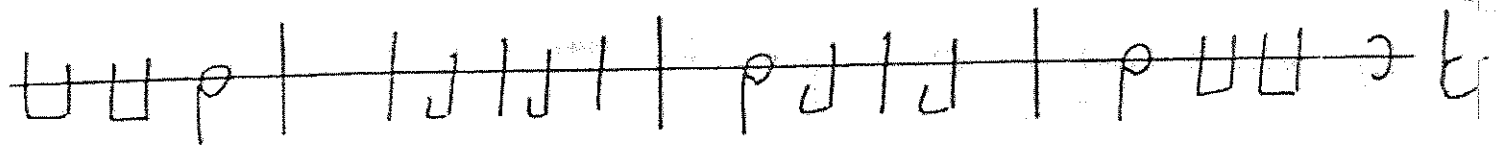
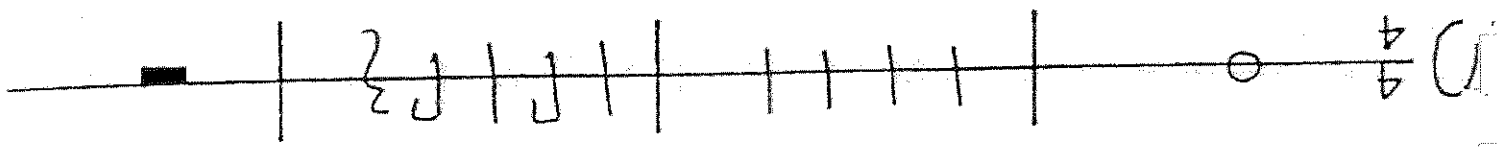
The notation consists of rhythmic symbols (vertical stems with flags) and rests (horizontal lines) placed on the staves. Some staves have small black rectangular marks.

Boys: exp. 9, p. 5
 Girls: exp. 13, p. 2
 Mixed: exp. 17, p. 3

Handwritten musical notation on ten staves, each with a time signature:

- Staff 1: $10 \frac{4}{2}$
- Staff 2: $9 \frac{4}{2}$
- Staff 3: $3 \frac{4}{2}$
- Staff 4: $7 \frac{4}{3}$
- Staff 5: $6 \frac{4}{3}$
- Staff 6: $5 \frac{4}{3}$
- Staff 7: $4 \frac{4}{3}$
- Staff 8: $3 \frac{4}{3}$
- Staff 9: $2 \frac{4}{4}$
- Staff 10: $1 \frac{4}{4}$

The notation consists of rhythmic patterns of vertical stems and beams, with some notes having stems pointing up or down. Some staves include a solid black bar.



Handwritten musical notation on a five-line staff. The time signature is $10/5$. The notes are: | d d | | u . p | | 2 1 2 | | 2 1 2 | | p 2 1 2 |

Handwritten musical notation on a five-line staff. The time signature is $9/5$. The notes are: | u | | u | | u o | | | | | | o |

Handwritten musical notation on a five-line staff. The time signature is $3/5$. The notes are: | u p | | p | | u p | | p | | u | | u | | u | | u |

Handwritten musical notation on a five-line staff. The time signature is $7/5$. The notes are: | p | | p | | p | | p | | p | | p 2 | | p |

Handwritten musical notation on a five-line staff. The time signature is $6/5$. The notes are: | 2 1 1 | | u | | 2 1 1 | | 2 1 1 | | 2 1 1 | | 2 1 1 | | 2 1 1 |

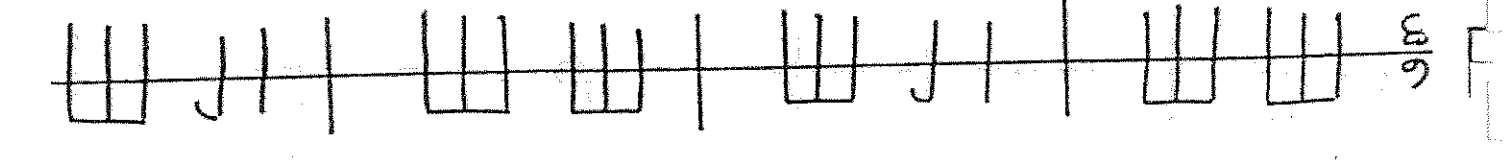
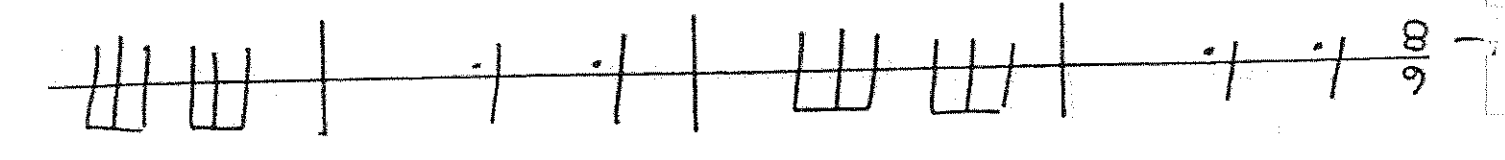
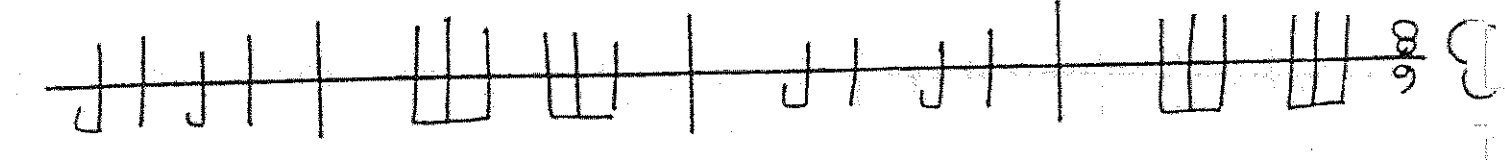
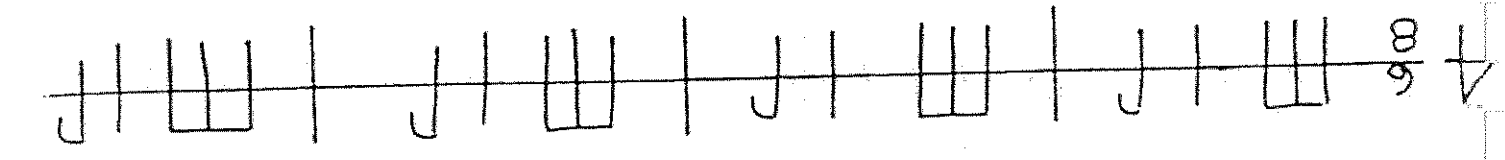
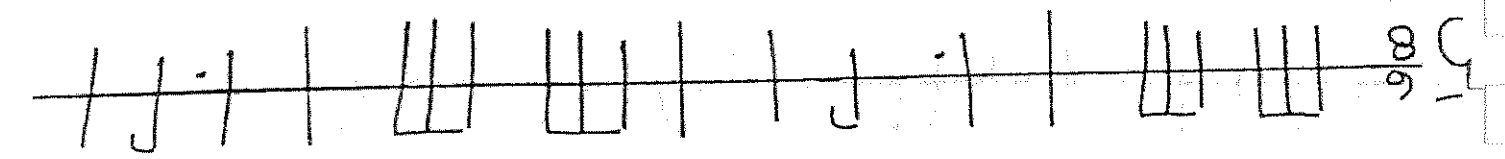
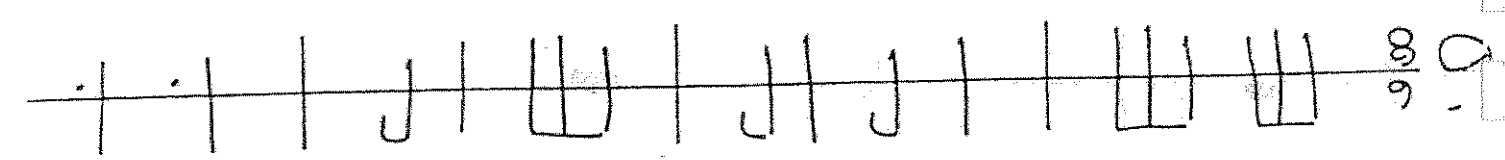
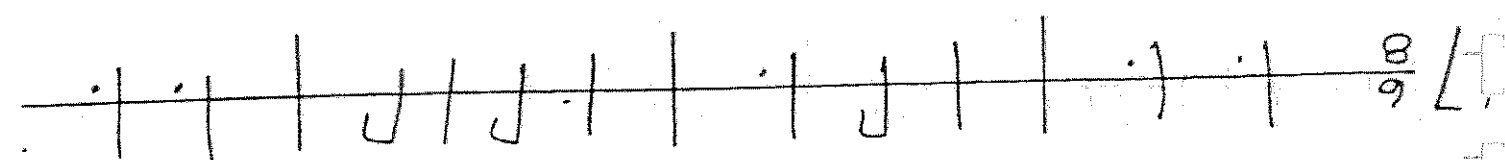
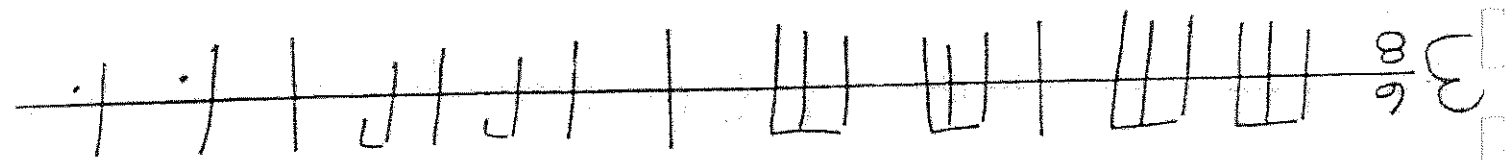
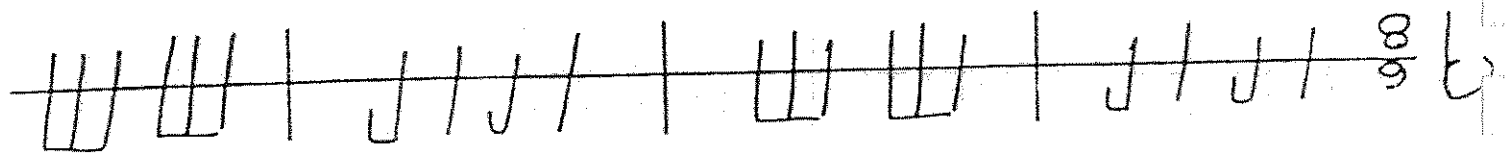
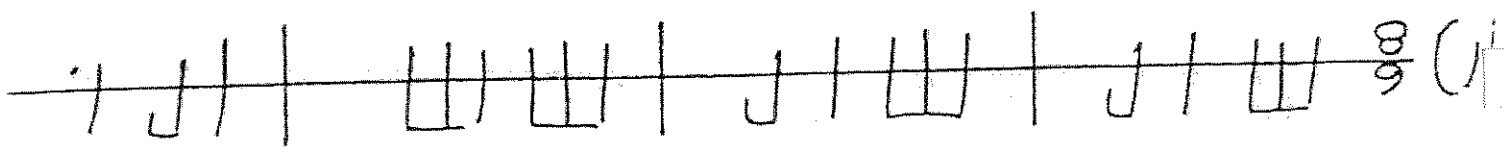
Handwritten musical notation on a five-line staff. The time signature is $5/4$. The notes are: | | | | | | u | | | | | | | | | | | | | | | | |

Handwritten musical notation on a five-line staff. The time signature is $4/5$. The notes are: | | | | | | | | | | | | | | | | | | | | | |

Handwritten musical notation on a five-line staff. The time signature is $3/5$. The notes are: | 2 1 | | p | | | | | | | | | | | | | | | | | | | | | |

Handwritten musical notation on a five-line staff. The time signature is $1/5$. The notes are: | | | | | | | | | | | | | | | | | | | | | |

Handwritten musical notation on a five-line staff. The time signature is $2/5$. The notes are: | p | | p | | | | | | | | | | | | | | | | | | | | | |



unpa. exp. 1, pg. 5
Gitas: exp. 10, pg. 5
Muxed. exp. 20, pg. 2

Handwritten musical notation on a five-line staff in 8/6 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 8/6 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 3/5 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 7/4 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 6/2 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 5/2 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 4/3 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 3/4 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 2/4 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Handwritten musical notation on a five-line staff in 1/4 time. The notation consists of rhythmic patterns represented by vertical strokes and beams, with some strokes having flags or beams above them. The piece is divided into four measures.

Guida: exp. 9, p. 3
Mixed: exp. 17, p. 2

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams, with a final note marked with a fermata. The time signature is $\frac{3}{4}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams, with two notes marked with black squares. The time signature is $\frac{4}{4}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams. The time signature is $\frac{3}{4}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams, with a final note marked with a fermata. The time signature is $\frac{4}{3}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams, with one note marked with a black square. The time signature is $\frac{4}{2}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams. The time signature is $\frac{4}{2}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams, with a final note marked with a fermata. The time signature is $\frac{4}{4}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams, with a final note marked with a fermata. The time signature is $\frac{4}{4}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams. The time signature is $\frac{3}{4}$.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and beams. The time signature is $\frac{3}{4}$.

SIXTEENTH NOTE DIVISION AND SUBDIVISION

The sixteenth note subdivides the beat into four equal pulses. In order to understand these pulses, we must feel them inside. The sixteenth note can appear in many forms. The following examples are the most common:

TRADITIONAL NOTATION



1 BEAT



1 BEAT



1 BEAT



1 BEAT



1 BEAT



1 BEAT



1 BEAT

VALUE IN $\frac{4}{4}$ TIME



Ti di di di



Ti di ti



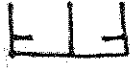
Ti ti di



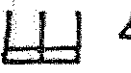
Ti di



Ti di



Ti di di



Rest di di di

SPOKEN NOTATION



-3-
 Ti-pi-ti

TRADITIONAL NOTATION

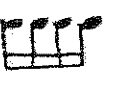


1 BEAT

VALUE IN $\frac{4}{4}$ TIME

TRIPLET
 The eighth note triplet is combining three eighth notes into the value of one quarter note in common time. The feeling is somewhat syncopated and behind the beat.

Handwritten musical notation on ten staves, each with a treble clef and a common time signature (C). The notation consists of vertical stems and beams, with some notes having flags or beams. The staves are numbered 1 through 10 on the right side.





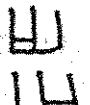
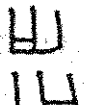
4 SIXTEENTH NOTES



SPOKEN = TI DI DI DI

Handwritten musical notation on ten staves, numbered 1 to 10 from bottom to top. Each staff contains rhythmic patterns of vertical lines and stems, representing notes and rests.

 2 SIXTEENTH NOTES + 1 EIGHTH NOTE
 1 EIGHTH NOTE + 2 SIXTEENTH NOTES

 SPOKEN = 11 01 01
 SPOKEN = 11 01 01

Handwritten musical notation on ten staves, numbered 1 to 10. Each staff contains rhythmic patterns of vertical lines and beams, with some notes marked with 'p' for piano. The notation is written on a five-line staff with a central clef-like symbol.

Handwritten musical notation on ten staves, each with a time signature on the right:

- Staff 1: $10 \frac{4}{2}$
- Staff 2: $9 \frac{4}{2}$
- Staff 3: $8 \frac{4}{2}$
- Staff 4: $7 \frac{4}{2}$
- Staff 5: $6 \frac{4}{2}$
- Staff 6: $5 \frac{4}{2}$
- Staff 7: $4 \frac{4}{2}$
- Staff 8: $3 \frac{4}{2}$
- Staff 9: $2 \frac{4}{2}$
- Staff 10: $1 \frac{4}{2}$

The notation consists of rhythmic patterns of vertical stems and beams on a five-line staff.

DIVISIONS OF THE SIXTEENTH NOTE

Handwritten musical notation on a page with ten staves. The notation is written from right to left, with the first staff on the right and the tenth on the left. Each staff contains rhythmic patterns of notes, often grouped in threes (indicated by a '3' below the notes) and sometimes with a brace. The staves are numbered 0 through 9. The notation includes various note values and rests, such as quarter notes, eighth notes, and dotted notes. Some staves have a small square or circle symbol on the line.

3 EIGHTH NOTES BEAMED INTO 1 BEAT

Handwritten musical notation for mixed meters, organized into nine rows. Each row contains four measures of music on a five-line staff. The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes, often grouped in beams. Many notes are marked with a '3' below them, indicating triplet rhythms. The rows are labeled on the right side with their respective time signatures: 1/2, 2/2, 3/2, 4/2, 5/2, 6/3, 7/3, 8/3, 9/3, and 10/3. The notation is written in a clear, consistent style, showing the progression of rhythmic exercises across different time signatures.

Handwritten musical notation for guitar exercises, numbered 1 through 10. Each exercise is written on a single staff with a time signature and contains various rhythmic patterns, including triplets and rests.

- 1** $\frac{2}{4}$: Four measures of eighth-note triplets.
- 2** $\frac{4}{3}$: Four measures, including eighth-note triplets and quarter notes.
- 3** $\frac{4}{5}$: Four measures, including quarter notes, eighth-note triplets, and a half rest.
- 4** $\frac{4}{5}$: Four measures, including quarter notes, eighth-note triplets, and a half rest.
- 5** $\frac{4}{3}$: Four measures, including eighth-note triplets and quarter notes.
- 6** $\frac{4}{3}$: Four measures, including eighth-note triplets and quarter notes.
- 7** $\frac{4}{2}$: Four measures of eighth-note triplets.
- 8** $\frac{4}{4}$: Four measures, including quarter notes, eighth-note triplets, and a half rest.
- 9** $\frac{4}{2}$: Four measures, including quarter notes and eighth-note triplets.
- 10** $\frac{4}{2}$: Four measures of eighth-note triplets.

MIXED METERS

Guitar: exp. 27, pp. 2-3
 Mixed: exp. 19, pp. 7-9

Handwritten musical notation on ten staves, numbered 1 to 10 on the right side. Each staff contains rhythmic patterns of vertical lines (beams) and rests, often with numerical groupings (e.g., 3, 4, 2) indicating triplets or specific rhythmic values. The notation is written in black ink on a white background.

MIXED METERS

Boya: exp. 41, p. 6
 Guida: exp. 27, p. 3
 Mixxed: exp. 19, p. 8

10 ϵ

9 $\frac{2}{4}$

8 $\frac{3}{4}$

7 $\frac{4}{4}$

6 $\frac{4}{2}$

5 $\frac{3}{4}$

4 ϵ

3 $\frac{4}{2}$

2 $\frac{4}{3}$

1 $\frac{4}{4}$

15.

14.

13.

12.

11.



Handwritten musical notation on a single staff, labeled '20.'. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of eighth and quarter notes.

Handwritten musical notation on a single staff, labeled '19.'. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of eighth and quarter notes.

Handwritten musical notation on a single staff, labeled '18.'. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of quarter and eighth notes.

Handwritten musical notation on a single staff, labeled '17.'. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of quarter and eighth notes.

Handwritten musical notation on a single staff, labeled '16.'. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of quarter and eighth notes.

25.

24.

23.

22.

21.

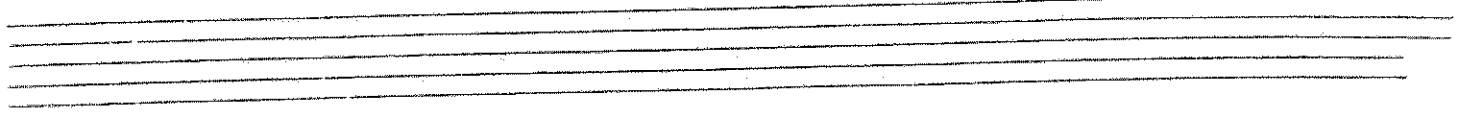
Musical staff 30: Treble clef, key signature of one flat (B-flat), common time signature (C). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes at the beginning.

Musical staff 29: Treble clef, key signature of one flat (B-flat), common time signature (C). The staff contains a sequence of eighth and sixteenth notes.

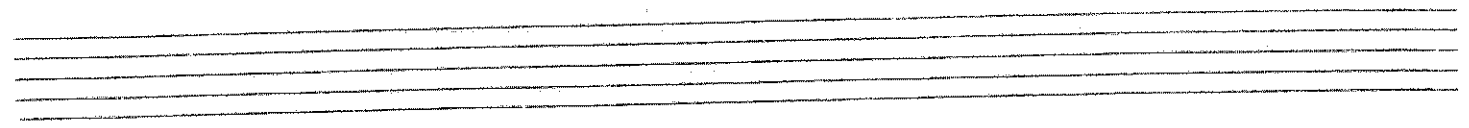
Musical staff 28: Treble clef, key signature of one sharp (F-sharp), common time signature (C). The staff contains a sequence of eighth and sixteenth notes.

Musical staff 27: Treble clef, key signature of one flat (B-flat), common time signature (C). The staff contains a sequence of eighth and sixteenth notes.

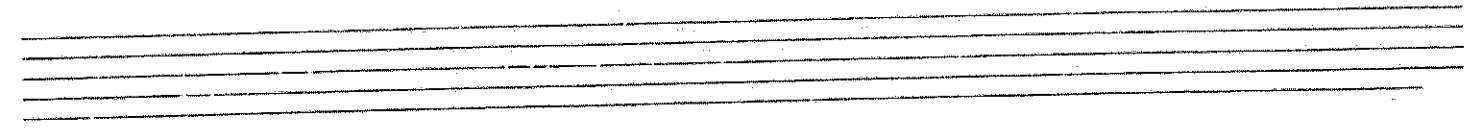
Musical staff 26: Treble clef, key signature of one sharp (F-sharp), common time signature (C). The staff contains a sequence of eighth and sixteenth notes.



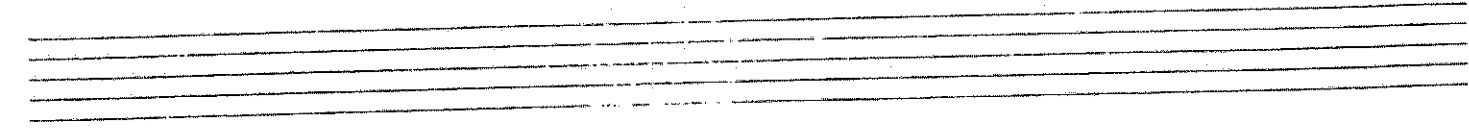
Musical notation for measure 35. The staff contains a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. The notes are written in a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The measure number '35.' is written below the staff.



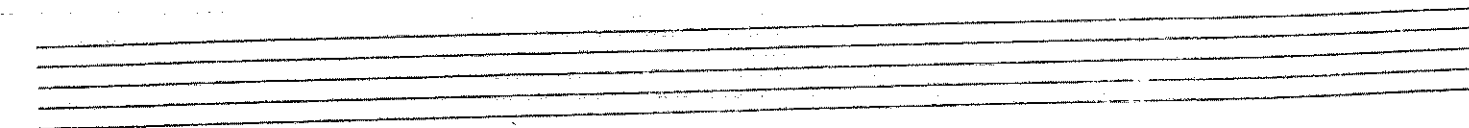
Musical notation for measure 34. The staff contains a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The notes are written in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The measure number '34.' is written below the staff.



Musical notation for measure 33. The staff contains a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The notes are written in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The measure number '33.' is written below the staff.



Musical notation for measure 32. The staff contains a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The notes are written in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The measure number '32.' is written below the staff.



Musical notation for measure 31. The staff contains a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The notes are written in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The measure number '31.' is written below the staff.

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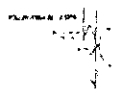
55.

54.

53.

52.

51.



65. $9:4 \frac{3}{4}$

64. $4:4$

63. $3:4$

62. $4:2$

61. $9:4 \frac{3}{4}$

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