<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sharp Scales</td>
<td>1</td>
</tr>
<tr>
<td>Flat Scales</td>
<td>2</td>
</tr>
<tr>
<td>Tetrachord and Major Scale Review</td>
<td>3</td>
</tr>
<tr>
<td>Key Signatures for Sharp Scales</td>
<td>4-6</td>
</tr>
<tr>
<td>Key Signatures for Flat Scales</td>
<td>7-9</td>
</tr>
<tr>
<td>Key Signature Review</td>
<td>10</td>
</tr>
<tr>
<td>Circle of 5ths</td>
<td>11-12</td>
</tr>
<tr>
<td>Chromatic Scales</td>
<td>13-14</td>
</tr>
<tr>
<td>Repeat Signs, 1&lt;sup&gt;st&lt;/sup&gt; and 2&lt;sup&gt;nd&lt;/sup&gt; Endings</td>
<td>15</td>
</tr>
<tr>
<td>D.C. and D.S. and Fine</td>
<td>16</td>
</tr>
<tr>
<td>Coda</td>
<td>17</td>
</tr>
<tr>
<td>Repeat Review</td>
<td>18</td>
</tr>
<tr>
<td>Ear Training #7</td>
<td>19</td>
</tr>
<tr>
<td>Sixteenth Notes and Rests</td>
<td>20-21</td>
</tr>
<tr>
<td>Dotted Eighth Note</td>
<td>22-23</td>
</tr>
<tr>
<td>Ear Training #8</td>
<td>24</td>
</tr>
</tbody>
</table>
If sharps or flats are needed in the creation of a major scale, only one or the other can be used. A sharp and a flat can never exist together in a major scale.

Scales that use sharps are called **Sharp Scales**.

**G Major Scale — one sharp (F#)**

**D Major Scale — two sharps (F#, C#)**

---

**STUDENT ASSIGNMENT**

1. Notate each tetrachord based on the given first pitch.

   a)
   b)
   c)
   d)
   e)
   f)

2. Using the tetrachords from exercise #1 and the scale degrees below the staff, construct each major scale indicated.

   a) **G Major**

   b) **D Major**

   c) **G Major**

   d) **D Major**
Flat Scales

If sharps or flats are needed in the creation of a major scale, only one or the other can be used. A sharp and a flat can never exist together in a major scale.

Scales that use flats are called Flat Scales.

**F Major Scale — one flat (B♭)**

![F Major Scale diagram]

**B♭ Major Scale — two flats (B♭, E♭)**

![B♭ Major Scale diagram]

**STUDENT ASSIGNMENT**

1. Notate each tetrachord based on the given first pitch.
   
   a)
   ![Tetrachord F]
   
   b)
   ![Tetrachord C]
   
   c)
   ![Tetrachord B♭]
   
   d)
   ![Tetrachord F]
   
   e)
   ![Tetrachord C]
   
   f)
   ![Tetrachord B♭]

2. Using the tetrachords from exercise #1 and the scale degrees below the staff, construct each major scale indicated.

   a) **B♭ Major**

   ![B♭ Major scale diagram]

   b) **F Major**

   ![F Major scale diagram]

   c) **B♭ Major**

   ![B♭ Major scale diagram]

   d) **F Major**

   ![F Major scale diagram]
Tetrachord & Major Scale Review

1. Indicate the distance between each of the four pitches.
   (H = half step; W = whole step)

2. This pattern of whole steps and half steps indicates that the above example is called a ____________.

3. Notate each tetrachord based on the given first pitch. (Use the piano keyboard on the inside front cover to help you.)
   a)  
   b)  
   c)  
   d)  
   e)  
   f)  
   g)  
   h)  

4. A major scale is created when two tetrachords are joined by a __________ step.

5. Using the tetrachords from #3 and the answer to #4, construct each major scale indicated. (The first pitch is provided.)
   a)  F Major
   b)  G Major
   c)  B♭ Major
   d)  D Major
Key Signatures—Sharp Keys

To make reading and writing music easier, the accidentals of the scale are harvested and placed at the beginning of the staff. This collection of accidentals is called the **Key Signature**.

The sharps or flats of a key signature are **always** printed in a specific order.

The key signature appears after the clef sign and before the time signature.

---

**Sharp Key Signatures**

- **G Major**
  - Played/sung as F♯

- **D Major**
  - Played/sung as F♯ played as C♯

- **Memorize:** The order of sharps up to 2 sharps is F♯, C♯

---

**STUDENT ASSIGNMENT**

1. Name each major key, as indicated by the key signature.

   a) 
   
   Major

   b) 
   
   Major

   c) 
   
   Major

   d) 
   
   Major

2. Write the indicated clef, key signature, and time signature in each staff.

   a) 
   
   Bass Clef, G Major

   b) 
   
   Treble Clef, D Major

   c) 
   
   Bass Clef, D Major

   d) 
   
   Treble Clef, G Major
Using Sharp Key Signatures

When music is written in a key, a certain set of pitches is prescribed. For example, in the key of G Major, all Fs are played as F#. The music is all based on the eight notes of the major scale: G, A, B, C, D, E, F#, and G. This gives the music a Tonality, or a center of pitch. Often times to create tension or interest, composers will use pitches outside of the key signature. Those pitches always require accidentals, as they are not included in the key signature.

The examples below use the key signature of G Major. If one were to perform this music, each F would be performed as an F#, regardless of the octave in which the F is written. The second example shows sharps in RED indicating notes altered by the key signature. These red sharp signs would not normally be printed in music because the music uses a key signature.

Written:

```
J J
J J
J J
```

Performed:

```
J J
J J
J J
```

STUDENT ASSIGNMENT

1. In each exercise, place a sharp sign next to any pitch altered by the key signature. Name the key signature.

a)  

```
J J
J J
J J
```

Key of ____ Major

b)  

```
J J
J J
J J
```

Key of ____ Major

c)  

```
J J
J J
J J
```

Key of ____ Major

d)  

```
J J
J J
J J
```

Key of ____ Major
Major Key Signatures—Sharp Keys

Order of sharps: F, C, G, D, A, E, B

```
<table>
<thead>
<tr>
<th>Key</th>
<th>Number of Sharps</th>
</tr>
</thead>
<tbody>
<tr>
<td>G Major</td>
<td>1</td>
</tr>
<tr>
<td>D Major</td>
<td>2</td>
</tr>
<tr>
<td>A Major</td>
<td>3</td>
</tr>
<tr>
<td>E Major</td>
<td>4</td>
</tr>
<tr>
<td>F Major</td>
<td>5</td>
</tr>
<tr>
<td>B Major</td>
<td>6</td>
</tr>
<tr>
<td>C# Major</td>
<td>7</td>
</tr>
</tbody>
</table>
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Memorize: Order of sharps is the reverse of the order of flats
Order of b’s
B E A D G C F
Order of #’s
F C G D A E B

Trick: Look at the last sharp, raise it one half step. That note is the name of the key.

Note: The key of C Major has no flats and no sharps.

STUDENT ASSIGNMENT

1. Name each key as indicated by the key signature.
   a) [Key Signature]
   b) [Key Signature]
   c) [Key Signature]
   d) [Key Signature]
   e) [Key Signature]
   f) [Key Signature]

2. Construct the indicated key signature. Be sure the sharps are in the correct order and on the correct lines and spaces.
   a) [Key Signature]
   b) [Key Signature]
   c) [Key Signature]
   d) [Key Signature]
   e) [Key Signature]
   f) [Key Signature]
   g) [Key Signature]
Key Signatures—Flat Keys

To make reading and writing music easier, the accidentals of the scale are harvested and placed at the beginning of the staff. This collection of accidentals is called the **Key Signature**.

The sharps or flats of a key signature are **always** printed in a specific order.

The key signature appears after the clef sign and before the time signature.

**Flat Key Signatures**

- **F Major**
  - Key Signature: $\flat_a$ $\flat_0$ $\flat$ $\flat_2$
  - Played/sung as Bb

- **Bb Major**
  - Key Signature: $\flat_a$ $\flat_0$ $\flat$ $\flat_2$
  - Played/sung as Bb

**Memorize**: The order of flats up to 2 flats is Bb, Eb

- **F Major**
  - Key Signature: $\flat_a$
  - All Bs are flat
  - Take note of which line is used to write Bb

- **Bb Major**
  - Key Signature: $\flat_a$
  - All Bs and Es are flat
  - Take note of which line and space are used to write Bb and Eb

**STUDENT ASSIGNMENT**

1. Name each major key as indicated by the key signature.
   
   a) ![Key Signature](image1)  
   - **Major**

   b) ![Key Signature](image2)  
   - **Major**

   c) ![Key Signature](image3)  
   - **Major**

   d) ![Key Signature](image4)  
   - **Major**

2. Write the indicated clef, key signature, and time signature in each staff.
   
   a) ![Staff](image5)  
   - **Treble Clef, Bb Major, $\frac{4}{4}$**

   b) ![Staff](image6)  
   - **Bass Clef, F Major, $\frac{4}{4}$**

   c) ![Staff](image7)  
   - **Treble Clef, F Major, $\frac{4}{4}$**

   d) ![Staff](image8)  
   - **Bass Clef, Bb Major, $\frac{4}{4}$**
Using Flat Key Signatures

When music is written in a key, a certain set of pitches is prescribed. For example, in the key of F Major, all Bs are played as Bbs. The music is all based on the eight notes of the major scale: F, G, A, Bb, C, D, E, and F. This gives the music a Tonality, or a center of pitch. Often times to create tension or interest, composers will use pitches outside of the key signature. Those pitches always require accidentals, as they are not included in the key signature.

The examples below use the key signature of F Major. If one were to perform this music, each B would be performed as a Bb, regardless of the octave in which the B is written. The second example shows flats in RED indicating notes altered by the key signature. These red flat signs would not normally be printed in music because the music uses a key signature.

Written:

Performed:

STUDENT ASSIGNMENT

1. In each exercise, place a flat sign next to any pitch altered by the key signature. Name the key signature.

a) 
Key of __ Major

b) 
Key of __ Major

c) 
Key of __ Major

d) 
Key of __ Major
Major Key Signatures—Flat Keys

Order of flats: B, E, A, D, G, C, F

- F Major (1 flat)
- Bb Major (2 flats)
- Eb Major (3 flats)
- Ab Major (4 flats)
- Db Major (5 flats)
- Gb Major (6 flats)
- Cb Major (7 flats)

Memorize: Order of flats: BEAD + Greatest Common Factor
1 flat = F Major

Trick: Other than the key of F Major, the next-to-last flat indicates the key (see circled flats above).

Note: The key of C Major has no flats and no sharps.

STUDENT ASSIGNMENT

1. Name each key as indicated by the key signature.
   a) b) c) d) e) f)

   ____ Major  ____ Major  ____ Major  ____ Major  ____ Major  ____ Major

2. Construct the indicated key signature. Be sure the flats are in the correct order and on the correct lines and spaces.
   a) b) c) d) e) f) g)

   Gb Major  Ab Major  F Major  Cb Major  Eb Major  Db Major  Bb Major
Key Signature Review

1. Write the order of sharps: __ __ __ __ __ __ __

2. Write the order of flats: __ __ __ __ __ __ __

3. Construct the sharps in order on the appropriate lines and spaces in both treble and bass clef.

4. Construct the flats in order on the appropriate lines and spaces in both treble and bass clef.

5. Name each major key as indicated by the key signature.
   a) 
   b) 
   c) 
   d) 
   e) 
   f) 
   g) 
   h) 

6. Construct each key signature for the indicated major key.
   a) A Major
   b) G Major
   c) G♭ Major
   d) C♯ Major
   e) D♭ Major
   f) B♭ Major
   g) A♭ Major
   h) F Major
The Circle of Fifths (also called the Circle of Fourths) is a tool showing the relationship between major keys. Moving clockwise around the circle, each key name is the same as the fifth scale degree of the key before it. For example, if you begin with the key of C Major and move one key clockwise along the circle, you reach the key of G Major. The note G is the fifth scale degree of the key of C Major, therefore the key of G Major is a “fifth” apart from the key of C Major. (This also means that the first tetrachord of the key of G Major is the same as the second tetrachord of the key of C Major.) This pattern continues around the circle (going clockwise), giving the circle of fifths its name. (If you travel counterclockwise around the circle, each key name is the same as the fourth scale degree of the key before it, so the circle can also be called the circle of fourths.)

The circle of fifths also organizes the key signatures by the number of sharps or flats in each key. Traveling clockwise from the key of C Major, each key signature adds one sharp, up to seven sharps (one for each letter of the musical alphabet). The sharps are added in the order of sharps (see p. 10). Traveling counterclockwise (along the circle of fourths) from the key of C Major, each key signature adds one flat, up to seven flats. The flats are added in the order of flats (see p. 9).

A note regarding the bottom of the circle (enharmonic keys): Just as enharmonic pitches (such as B and C♭) have two names for the same sound, enharmonic keys include identical sets of pitches but name each pitch differently. These enharmonic key pairs include B (5♯s) and C♭ (7♭s), F♯ (6♯s) and G♭ (6♭s), and C♯ (7♯s) and D♭ (5♭s).
Circle of Keys Review

Using either treble clef or bass clef, complete the circle of keys with key signatures and key names. A few have been completed for you.
A scale comprised completely of half steps is called a Chromatic Scale. This scale has 12 different pitches. While ascending, sharps are used to raise a pitch. While descending, flats are used to lower a pitch.

A chromatic scale can start on any pitch:

- G Chromatic
- F# Chromatic

**STUDENT ASSIGNMENT**

1. Write the following chromatic scales ascending and descending. The first pitch is provided.

   a)

   Ascending
   Descending

   - F Chromatic

   b)

   A Chromatic

   c)

   D Chromatic
Major & Chromatic Scale Writing Review

1. Notate chromatic scales, ascending then descending, on the staves provided. The starting and ending pitches are provided on each staff.

   a) Ascending
   | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 (13/1) |
   b) Descending
   | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 (13/1) |
   c) Ascending
   | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 (13/1) |
   d) Descending
   | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 (13/1) |

2. Notate each ascending major scale indicated without using key signatures.

   a) E Major
   b) D Major
   c) D♭ Major
   d) F Major

3. Using key signatures, notate each ascending major scale indicated.

   a) B Major
   b) B♭ Major
   c) E♭ Major
   d) G Major
A Repeat Sign is made up of two dots before or after a double bar line. When reaching a repeat sign, return to the nearest Forward Repeat Sign. If no other repeat sign is present, return to the beginning of the piece. Unless otherwise instructed, the repeat sign is only observed once. For the first example below, the measures would be played in the following order: 1, 2, 3, 4, 3, 4, 5, 6.

Hot Cross Buns

A repeated section of work is sometimes marked with 1st and 2nd Endings. In this case, first perform the 1st ending and observe the repeat sign. When performing the music the second time, skip the 1st ending and perform the 2nd.

Theme from “Orpheus in the Underworld”

STUDENT ASSIGNMENT

1.

2.

a) Which measure is performed after measure 4 the first time? ______
b) Which measure is performed after measure 4 the second time? ______
c) Which measure is performed after measure 8 the first time? ______
d) Which major key does the key signature indicate? ______

a) Which measure is performed after measure 4? ______
b) Which measure is performed before measure 5? ______
c) Which major key does the key signature indicate? ______
Other Repeats

D.C. (Da Capo) . . . . . . . Go back to the beginning.

D.S. (%) (Dal Segno) . . . . Go back to the sign (%).

Fine . . . . . . . . . . . . . The End.

These symbols are used in conjunction with each other to give directions within the music.

D.C. al Fine  Instructions: Go back to the beginning and perform to the end. The ending is marked with “Fine.”
a) Play measures 1 through 8. b) Return to measure 1 (the beginning). c) Stop at the end of measure 4.

Notice: The double bar at the end of the line is not a final bar line. This indicates the music is not completed. The final bar line occurs at the “Fine,” the end.

D.S. al Fine  Instructions: Go back to the sign and perform to the end. The ending is marked with “Fine.”
a) Play measures 1 through 24. b) Return to the sign (measure 9). c) Play measures 9 through 16. d) Stop at the end, Fine.

STUDENT ASSIGNMENT

1. Complete each “road map,” then clap the music.

a)  

Road Map: Write the measure numbers in order of performance.

b)  

Road Map: Write the measure numbers in order of performance.
A *Coda* is an added ending to a composition. When the coda sign (-$-) or the instruction “To Coda $\text{($)\lvert}$” appears in music, it instructs the musician to skip directly to the coda on the second time through. The actual coda is separated from the music and clearly labeled. The term *al Coda* is an instruction used in conjunction with “D.C.” or “D.S.”

**D.S. al Coda**  
Instructions: Go back to the sign ($\text{($\frac{8}{8}\text{)}\lvert}$), play to the coda sign ($\text{($)\lvert}$), then skip to the coda where indicated.

**D.C. al Coda**  
Instructions: Go back to the beginning, play to the coda sign ($\text{($)\lvert}$), then skip to the coda where indicated.

**STUDENT ASSIGNMENT**

1. Complete the road map, then clap the rhythm.

Road Map:
Repeat, 1st & 2nd Endings, D.C., & D.S. Review

Musical Example #1

1. Rewrite Musical Example #1 using a repeat with 1st and 2nd endings.

Musical Example #2


Musical Example #3

3. Write the measures numbers from Example #3 in the order they will be performed.
1. Turn to pages 16 and 17. Listen to performances of all 5 examples, tracking the music with your finger as it is performed.

2. Listen to each exercise. Circle the music that is marked with the dynamics you heard.

   a) \( p \rightarrow f \) or \( f \rightarrow p \)
   
   b) \( f \rightarrow p \) or \( p \rightarrow f \)
   
   c) \( f \rightarrow p \rightarrow f \) or \( p \rightarrow f \rightarrow p \)

3. Listen to each exercise. Circle the music that is marked with the articulations you heard.

   a) \( \text{or} \)
   
   b) \( \text{or} \)
   
   c) \( \text{or} \)

4. Listen to each exercise. Circle the music that is marked with the tempo indications you heard.

   a) \( \text{Presto} \) or \( \text{Adagio} \)
   
   b) \( \text{Moderato} \) \( \text{accel.} \) or \( \text{Modema} \) \( \text{rit.} \)
   
   c) \( \text{Allegro} \) or \( \text{Largo} \)
Adding a flag to an eighth note creates a Sixteenth Note.

Two beams can connect two or more sixteenth notes.

Sixteenth notes can be beamed together and with eighth notes within the same beat.

With successive sixteenth notes, beams join the stems following the shape of the music.

STUDENT ASSIGNMENT

1. Complete the following exercises in drawing sixteenth notes.
   a) Trace the single sixteenth note and draw 3 more.
   b) Trace the single sixteenth note and draw 3 more.
   c) Trace the 2 pairs of sixteenth notes and draw 2 more pairs.
   d) Trace the 2 sets of sixteenth notes and draw 2 more sets.
   e) Trace the set of ascending sixteenth notes and draw another set.
   f) Trace the set of descending sixteenth notes and draw another set.

2. Using 1, 2, or 4 sixteenth notes, complete the blocked sections of each measure. Clap the rhythm.
Sixteenth Rests

The equivalent of a sixteenth note is a Sixteenth Rest.

Counting sixteenth notes/rests:

Foot tapping direction

1. Write in the counting and clap each exercise. Place the counting of the rests in parentheses. Place the counting of notes longer than an eighth note in brackets. Parts of the first exercise have been completed for you.

a)

b)

c)

2. Draw in the missing bar lines in each exercise. Write in the counting and clap. Place the counting of the rests in parentheses. Place the counting of notes longer than an eighth note in brackets.

a)

b)
Dotted Eighth Note

A Dot placed to the right of a note indicates that note should have half its value added to it.

\[ \text{\textbullet} \text{\textbullet} \text{\textbullet} = \text{\textbullet} \text{\textbullet} \text{\textbullet} \]

Note: A dotted eighth note (\(\text{\textbullet}\)) is often followed by a sixteenth note (\(\text{\textbullet}\)). These are joined by a beam.

STUDENT ASSIGNMENT

1. Write in the counting and clap the following exercise. Place the counting of notes longer than an eighth note in brackets.

2. Write in the counting and clap the following exercise. Place the counting of the rests in parentheses. Place the counting of notes longer than an eighth note in brackets.

3. Draw in the missing bar lines. Write in the counting and clap. Place the counting of the rests in parentheses. Place the counting of notes longer than an eighth note in brackets.

4. Draw in the missing bar lines. Write in the counting and clap. Place the counting of the rests in parentheses. Place the counting of notes longer than an eighth note in brackets.

5. Write the music given the information provided above and below the staff. The first measure has been done for you.

\[ \text{FGABbCABbG FGABbCAG FABbCDCBbAG F} \]
1. Fill in the missing beats in each measure with the appropriate number of sixteenth notes.

2. Complete the following measures with the appropriate rest values.

3. Draw in the missing bar lines.

4. Draw in the missing bar lines.

5. How many sixteenth notes equal each indicated note value?
   a) \( \frac{1}{4} \) = 
   b) \( \frac{3}{8} \) = 
   c) \( \frac{1}{8} \) = 
   d) \( \frac{1}{4} \) = 
   e) \( \frac{1}{8} \) = 
   f) \( \frac{3}{8} \) = 

6. How many sixteenth notes equal each indicated rest value in \( \frac{3}{8} \)?
   a) \( \frac{1}{4} \) = 
   b) \( \frac{3}{8} \) = 
   c) \( \frac{1}{8} \) = 
   d) \( \frac{1}{4} \) = 
   e) \( \frac{1}{8} \) = 
   f) \( \frac{3}{8} \) = 

Listen to the following sixteenth note examples.

a) \[ \frac{3}{4} \]

b) \[ \frac{4}{4} \]

c) \[ \frac{4}{4} \]

1. Listen to each two-measure exercise, then circle the rhythm that was performed.

a) \( \frac{3}{4} \)

b) \( \frac{3}{4} \)

c) \( \frac{4}{4} \)

d) \( \frac{4}{4} \)

2. Listen to each two-measure exercise. Write the rhythm on the second space. Be sure to check the time signature.

a) \( \frac{3}{4} \)

b) \( \frac{3}{4} \)

c) \( \frac{3}{4} \)

d) \( \frac{3}{4} \)

Listen to the following example of \( \frac{3}{4} \).

3. Listen to each two-measure exercise, then circle the rhythm that was performed.

a) \( \frac{3}{4} \)

b) \( \frac{3}{4} \)

c) \( \frac{4}{4} \)