

LESSON 16

REVIEW OF LESSONS 13-15

1. In $\frac{2}{4}$ time, there are _____ beats in each measure. A quarter note receives _____ beat.
2. In $\frac{3}{4}$ time, there are _____ beats in each measure. A _____ note receives one beat.
3. A dot placed after a note adds _____ the value of the original note.
4. Add the number of counts and write the sum under each line.

5. Add the number of counts and write one note equal in value to the sum.

6. On the following lines, draw the bar lines to complete each measure and write the counting under each measure.

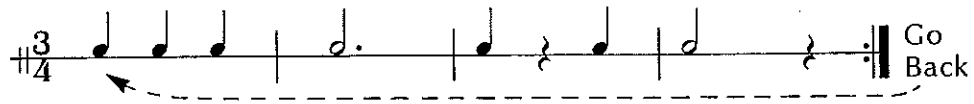
7. Draw the brace, treble clef, bass clef, and name the notes indicated. Then add the bar lines and clap the rhythm.

8. Complete the following rhythmic line with notes and rests, then add the counting under each measure.

LESSON 18

REPEAT SIGNS

Two dots placed before a double bar line  means go back to the beginning and play again.



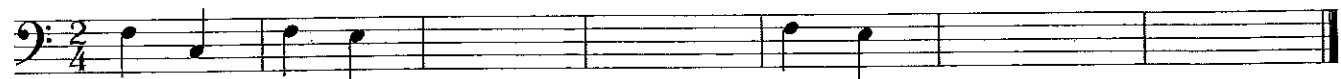
Sometimes, you repeat back to another repeat sign.



1. On the blank staff below, write the indicated piece of music as it would appear without using a repeat sign. (Some notes are indicated as a guide.)




2. On the blank staff below, write the indicated piece of music as it would appear without using the repeat signs. (Some notes are indicated as a guide.)

3. On the blank staff below, rewrite this piece of music using a repeat sign.




LESSON 19

FIRST AND SECOND ENDINGS

The repeat sign tells you to go back to the beginning. On the repeat, skip the first ending and play the second ending.

FIRST TIME ONLY PLAY THIS ENDING SECOND TIME ONLY

SECOND TIME

1. On the blank staff, write this piece of music as it would appear without the first and second endings.

2. On the blank staff, rewrite this piece of music using a first and second ending.

LESSON 20

REVIEW OF LESSONS 17-19

1. A tie is a curved line that connects two notes of the _____ pitch.
2. The tone is held as though the two notes were _____.
3. A slur is a curved line that connects two notes of _____ pitch.
4. A slur indicates that the music is to be sung or played as _____ as possible.
5. Two dots placed before a double bar is a _____ sign.
6. A repeat sign means go back to the _____ and play again.
7. Sometimes, you repeat back to another _____ sign.
8. If a piece has a first and second ending, you play the first ending the _____ time only. On the repeat you _____ the first ending and play the _____ ending.

9. Add the number of counts and write the sums.

$$\text{d} + \text{d} \text{—} \text{d} = 5$$

$$\text{d.} + \text{d} \text{—} \text{d} =$$

$$\text{d} + \text{d} \text{—} \text{d} =$$

$$\text{d} + \text{d.} =$$

$$\text{o} + \text{d} \text{—} \text{d} =$$

$$\text{o} + \text{d.} =$$

$$\text{d} + \text{d.} =$$

$$\text{d} + \text{d} \text{—} \text{d} =$$

10. Subtract the number of counts and write the remainder.

$$\text{d} \text{—} \text{d} - \text{d} = 2$$

$$\text{o} - \text{d} =$$

$$\text{d.} - \text{d} =$$

$$\text{d} \text{—} \text{d} - \text{d.} =$$

$$\text{o} - \text{d} =$$

$$\text{d.} - \text{d} =$$

$$\text{d} \text{—} \text{d} - \text{d} =$$

$$\text{o} - \text{d} \text{—} \text{d} =$$

11. Write the word *tie* or *slur*, describing the curved line in each measure.



12. Each measure has one mistake. Make changes or additions so each measure is correct.

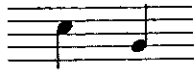


LESSON 21

EIGHTH NOTES

An EIGHTH NOTE looks like a quarter note with a flag added to its stem.

To draw an eighth note first draw a quarter note.



Then add a flag.



Try making these quarter notes into eighth notes.



Two or more eighth notes are joined together by a beam.



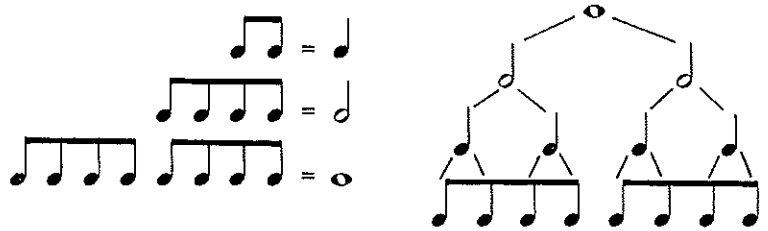
Try drawing two pairs of beamed eighth notes (1 pair stems up — 1 down).



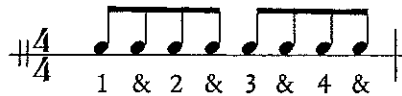
Two eighth notes equal one quarter note.

Four eighth notes equal one half note.

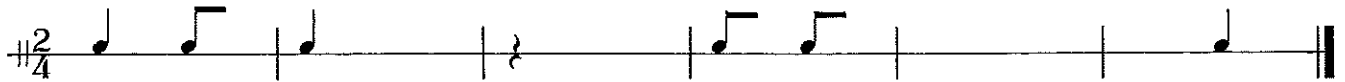
Eight eighth notes equal one whole note.



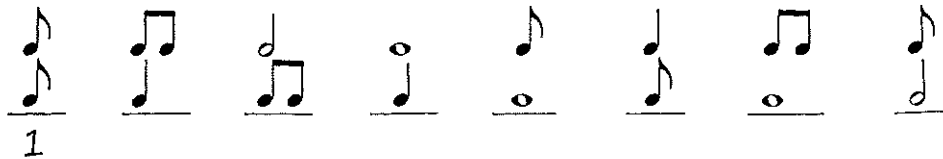
In $\frac{4}{4}$ time, an eighth note receives $\frac{1}{2}$ of a beat.



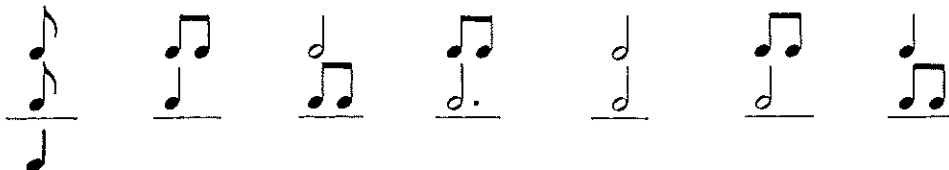
1. Fill in the missing beats with the appropriate notes. Use only quarter and/or eighth notes.



2. Add the number of counts and write the sum under each line.



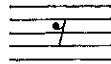
3. Add the number of counts and write one note equal in value to the sum.



LESSON 22

EIGHTH REST

An EIGHTH REST looks like this.



Try drawing 5 eighth rests.



Two eighth rests equal one quarter rest.

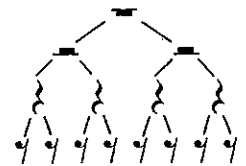
$$\gamma \ \gamma = \text{quarter rest}$$

Four eighth rests equal one half rest.

$$\gamma \ \gamma \ \gamma \ \gamma = \text{half rest}$$

Eight eighth rests equal one whole rest.

$$\gamma \ \gamma \ \gamma \ \gamma \ \gamma \ \gamma \ \gamma \ \gamma = \text{whole rest}$$



In $\frac{4}{4}$ time, one eighth rest equals $\frac{1}{2}$ of a beat.



1. Fill in the missing beats with the appropriate rests. Use only quarter and/or eighth rests.

2. Fill in the missing beats with the appropriate notes or rests. Use any or as many as you wish.

3. The first measure in each of the lines below is complete. Add the correct time signature and complete the remaining measures. Write in the counting. Then count the beats and clap the rhythm.



LESSON 23

DOTTED QUARTER NOTES

We already know that a dot adds one half the value of the original note.

In $\frac{1}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ times, a quarter note equals one count.

$\text{♩} = \text{one count} (\text{♩})$

A dot after the quarter note adds $\frac{1}{2}$ count
($\frac{1}{2}$ of the original value).

$\text{.} = \frac{1}{2} \text{ count} (\text{.})$

A dotted quarter note equals $1\frac{1}{2}$ counts.

$\text{♩.} = 1\frac{1}{2} \text{ counts} (\text{♩.})$

Two musical staves illustrating dotted quarter notes. The first staff is in 2/4 time and shows a sequence of notes: quarter, eighth, eighth, dotted quarter, quarter, dotted quarter, quarter, quarter, dotted quarter, eighth, eighth, quarter. The second staff is in 4/4 time and shows a sequence of notes: quarter, eighth, eighth, dotted quarter, quarter, dotted quarter, quarter, quarter, dotted quarter, eighth, eighth, quarter, quarter, quarter, quarter.

1. Add the bar lines in the following examples, then count the beats and clap the rhythm.

Three musical staves for rhythm exercises. The first is in 3/4 time, the second in 2/4 time, and the third in 4/4 time. Each staff contains a sequence of notes and rests without bar lines.

2. Add the bar lines and name the pitches.

A musical staff in 2/4 time with a treble clef and a bass clef. The treble clef part contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part contains a sequence of notes: F3, G3, A3, B3, C4, B3, A3, G3.

3. Add the bar lines and draw the pitches indicated. If the pitch indicated can be drawn in more than one place on the staff, choose which one you want to write. Use the rhythm indicated.

A musical staff in 4/4 time with a treble clef and a bass clef. Above the staff, a sequence of rhythmic symbols is provided: four eighth notes, a dotted quarter note, a half note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, a dotted quarter note, a quarter note.

F G A G A G C D C A G F C F C D E F F F

4. Count the beats and clap the rhythm of the lines above.

LESSON 24

REVIEW OF LESSONS 21-23

1. An eighth note looks like a quarter note with a _____ added to its stem.
2. Two or more eighth notes are joined together by a _____.
3. Two eighth notes equal _____ quarter note.
4. Four eighth notes equal _____ quarter notes.
5. One whole note equals _____ half notes, or _____ quarter notes, or _____ eighth notes.
6. A dotted _____ note receives $1\frac{1}{2}$ counts.

7. Answer each problem with only one note.

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

8. Answer each problem with only one note.

♩	$\text{♩}.$	♩	$\text{♩}.$	$\text{♩}.$	$\text{♩}.$	♩
♩	♩	♩	♩	♩	♩	♩

9. Write the correct time signature for each of the following measures.

$\text{♩}.$	$\text{♩}.$	♩	$\text{♩}.$
♩	♩	♩	♩

10. Write the following rhythm on the blank staff using any notes you wish.

$\frac{2}{4}$ $\text{♩}.$ ♩ | ♩ ♩ | ♩ ♩ | ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

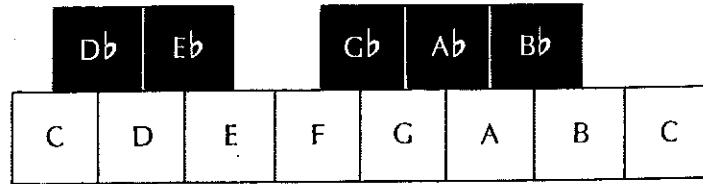
$\frac{2}{4}$

LESSON 25

FLAT

A FLAT SIGN (b) lowers the pitch of a note a half step.

If we look at a piano keyboard, we see that the black key to the left of a white key is a half step lower.



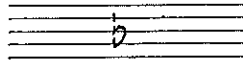
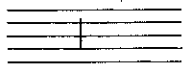
When saying a flatted note's name, we say the letter name first and the flat next — B flat. When we write it on the music, the flat sign comes first.



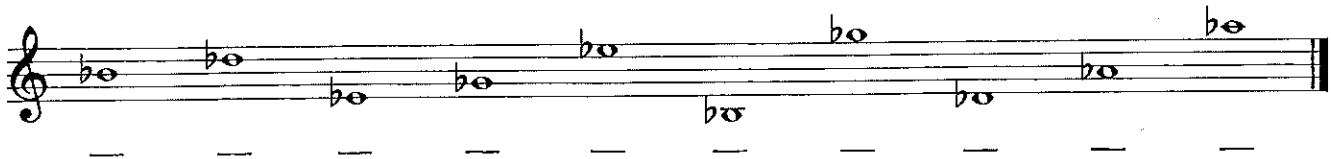
To draw a flat, first draw the vertical line.

Then add a curve.

Try drawing 5 flats.



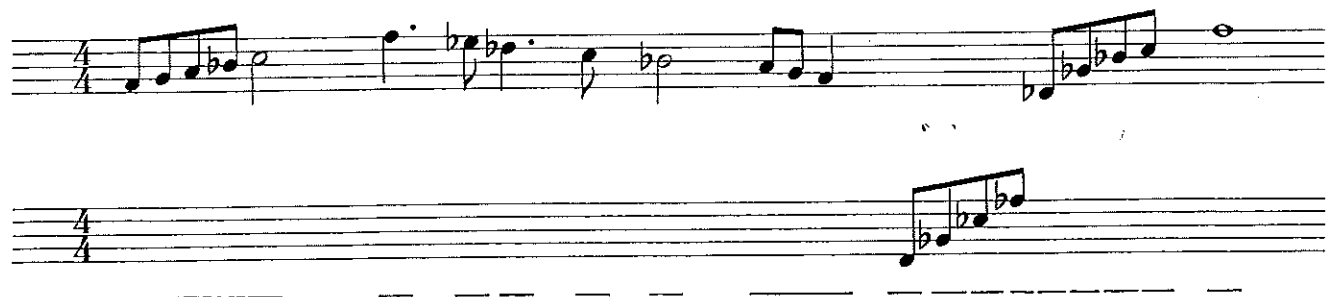
1. Write the names of the notes indicated.



2. Draw the notes indicated.



3. Draw the brace and clefs, then name the notes and draw the bar lines. End the line with a double bar.

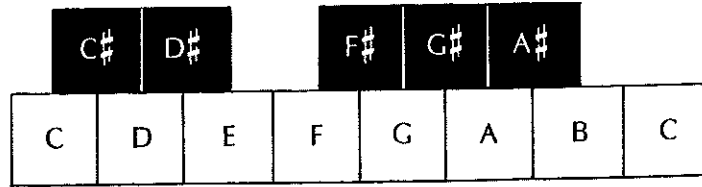


LESSON 26

SHARP

A SHARP sign (♯) raises the pitch of a note a half step.

If we look at a piano keyboard, we see that the black key to the right of a white key is a half step higher.



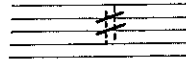
When saying a sharp note's name, we say the letter name first and the sharp next — C sharp. When we write it on the music, the sharp sign comes first.



To draw a sharp, first draw the two vertical lines.



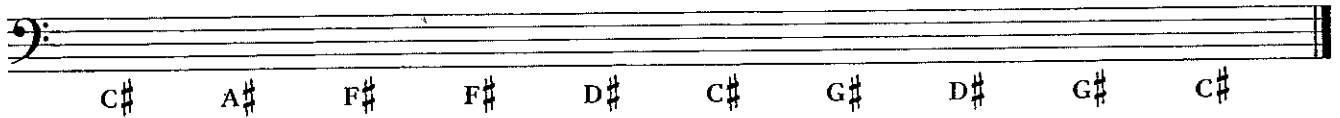
Then add the slanted lines.



Try drawing 5 sharps.



1. Draw the notes indicated.



2. Write the names of the notes indicated.



3. Draw the brace and the clefs, then name the notes and draw the bar lines. End the line with a double bar.



LESSON 27

NATURAL

A NATURAL sign (♮) cancels the effect of a flat or sharp.



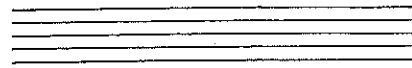
To draw a natural,
first draw an L.



Then add another
┘ upside down.



Try drawing 5 naturals.

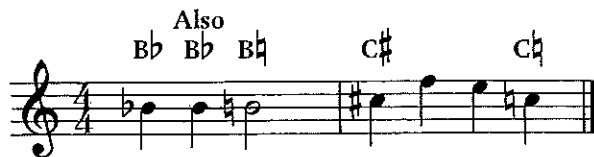


A natural is centered on the line or space it affects.
Flats, sharps and naturals are called ACCIDENTAL signs.

When they are placed before a note,
they affect every note on the same
line or space for an entire measure.



A natural sign cancels the flat or
sharp within the same measure.



A bar line also cancels an accidental.



When a note is tied across the bar line, it's accidental carries across also.



1. Write the names of the notes indicated.



2. Write the names of the notes indicated.



LESSON 28

REVIEW OF LESSONS 25-27

1. A flat sign (b) _____ the pitch of a note one half step.
2. A sharp sign (#) _____ the pitch of a note one half step.
3. A natural sign (♮) cancels the effect of a _____ or _____.
4. Flats, sharps and naturals are called _____.
5. Answer the following four questions true or false.
 - _____ A flat or sharp affects every note on the same line or space for an entire measure.
 - _____ A natural sign cancels a sharp or flat within the same measure.
 - _____ A bar line does not cancel an accidental.
 - _____ When a note is tied across the bar line, its accidental is cancelled.
6. On the blank staves below, write the following piece, using three repeat signs and 1st and 2nd endings. Then name the notes.

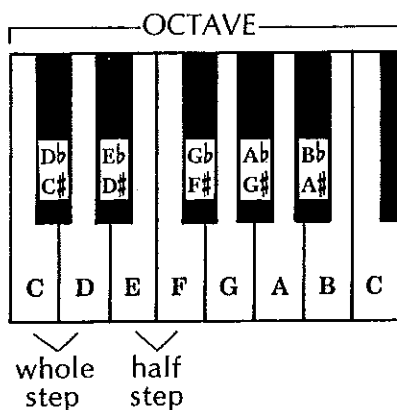
CULMINATION COMPOSITION

CULMINATION COMPOSITION WITH REPEATS

LESSON 29

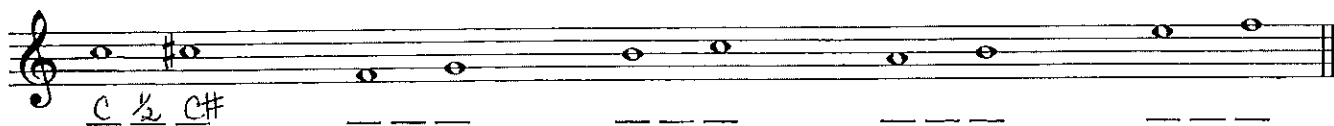
WHOLE AND HALF STEPS

Tones of the scale are separated by whole and half steps which are easily seen on a piano keyboard.

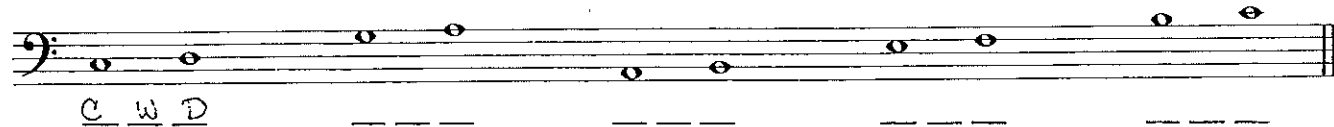


Adjacent piano keys are a half step apart; therefore, E to F is a half step while C to D, which includes C# (two keys or two half steps), is a whole step. You will notice that the black keys get their names from the white keys. Each black key has two names. When going up the keyboard, the black keys are a half step higher than the white keys and are called by their sharp names—C, C#, D, D#, etc. When going down the keyboard the black keys are a half step lower than the white keys and are called by their flat names—B, Bb, A, Ab, etc. Although the black keys have two names, they have only one sound. Two notes that sound the same but are written differently are called ENHARMONIC notes.

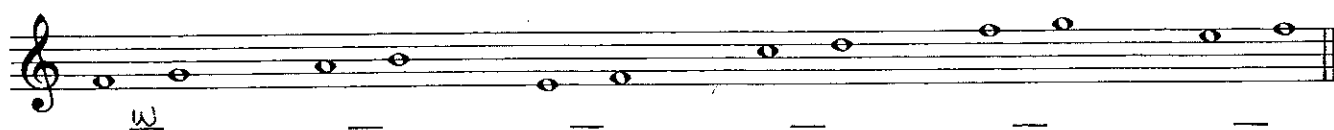
1. Name the notes and indicate if the distance between the first and second notes is a whole step (w) or a half step ($\frac{1}{2}$).



2. Name the notes and indicate the distance between them.



3. Indicate the distance between the notes.



LESSON 30

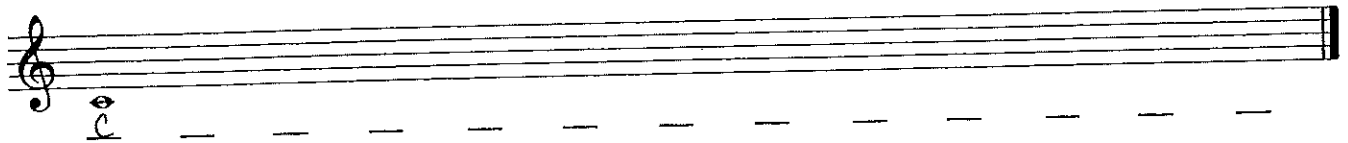
CHROMATIC SCALE

The chromatic scale is made up of all of the notes on the keyboard. Therefore, every note of the scale is a half step apart. When going up the scale, we use the sharp name for the black keys. When coming down the scale, we use the flat names.

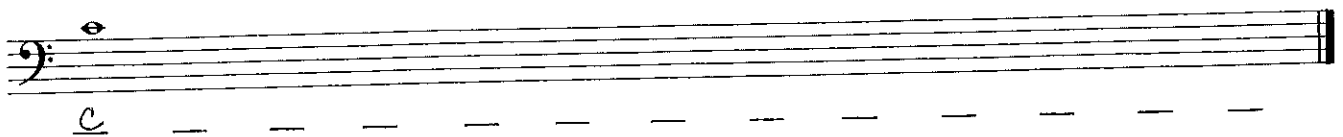


Going up the scale is called ascending.
Going down the scale is called descending.

1. Write the ascending version of the chromatic scale starting on the note C, then name the notes.



2. Write the descending version of the chromatic scale starting on the note C, then name the notes.



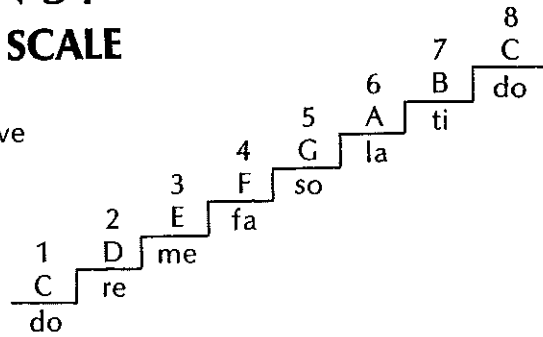
3. Fill in the missing notes in this chromatic scale.



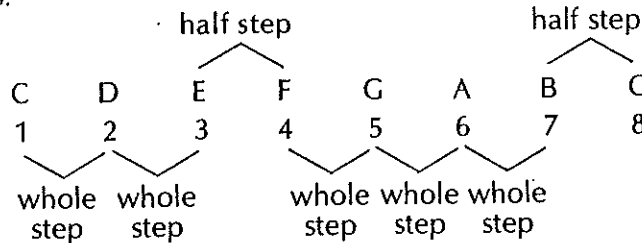
LESSON 31

THE MAJOR SCALE

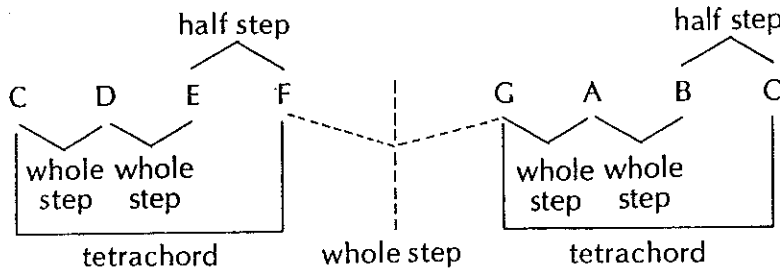
The major scale is comprised of eight consecutive tones in alphabetical order, from "do" to "do" one octave higher.



If we start at C and go up the keyboard playing the white notes, we see that all of the tones in the C scale are separated by a whole step with the exception of E to F and B to C, which are half steps.



If we divide the eight notes into two groups of four, we see the pattern of whole and half steps is the same for each group (whole step, whole step, half step).



This group of four notes is called a TETRACHORD. When two tetrachords are joined together by a whole step, they make up a major scale. In the C scale, the C tetrachord and the G tetrachord are joined by the whole step between F & G.

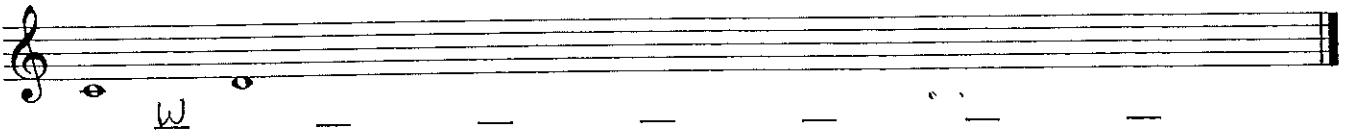
1. Write a tetrachord beginning on C.



Write a tetrachord beginning on G.



2. Write a C scale and indicate the whole (W) or half (1/2) steps between each note.



3. Write a C scale in the bass clef.

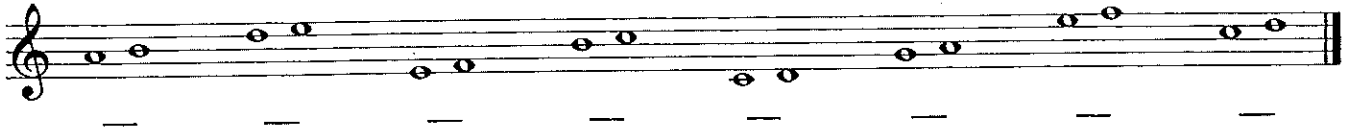


LESSON 32

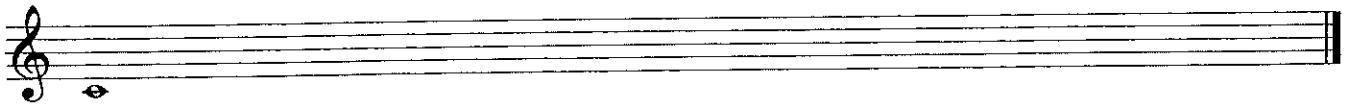
REVIEW OF LESSONS 29-31

1. Tones of the scale are separated by _____ or _____ steps.
2. Each black key has _____ names.
3. The black keys get their names from the _____ keys.
4. When going up the keyboard, the black key names are _____ a half step by using the symbol _____ for sharp.
5. When going down the keyboard, the black key names are _____ a half step by using the symbol _____ for flat.
6. When two notes sound the same but have different letter names, they are called _____.
7. In the chromatic scale, each note is a _____ step apart.
8. The major scale is comprised of _____ consecutive tones.
9. The major scale is comprised of _____ tetrachords.
10. The formula of whole and half steps for a major scale is:

11. Indicate whether the distance between each group of notes is a half step ($\frac{1}{2}$) or a whole step (W).



12. Write an ascending chromatic scale beginning on the note C.



13. Write a descending chromatic scale beginning on the note C.

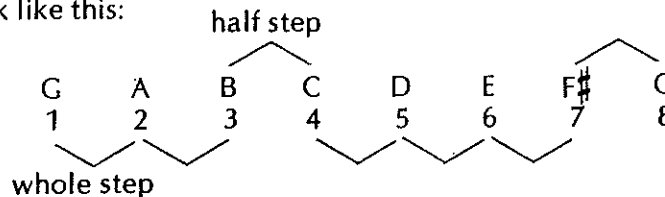


14. Write a C major scale in the two octaves that are indicated by the starting and ending notes.



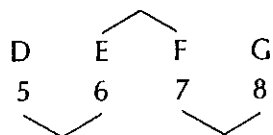
LESSON 33 MORE MAJOR SCALES (F & G)

The pattern of whole and half steps that we saw in the key of C is the same for any major scale, no matter which note we start on. If, for example, we started on the note G, the scale would look like this:

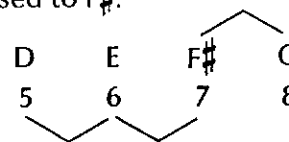


You can see that the note F has been changed to F#.

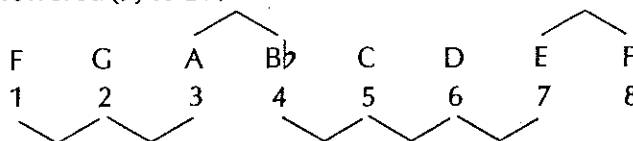
If it were F \flat , the second tetrachord would have been:



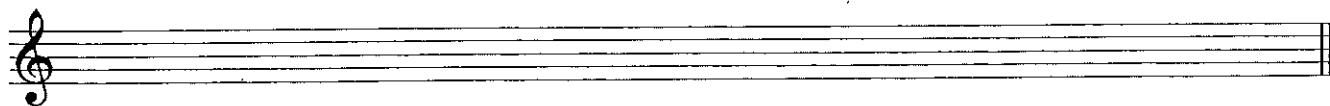
Since the formula is whole step, whole step, half step — the F had to be raised to F#.



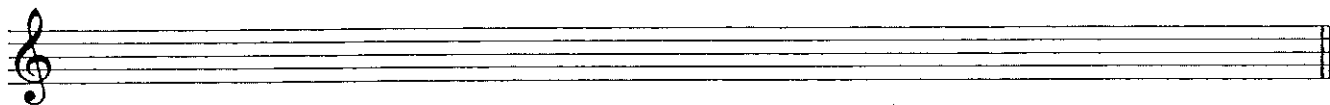
Applying the same formula to a scale beginning on F results in the F major scale. Notice that the B has been lowered (\flat) to B \flat .



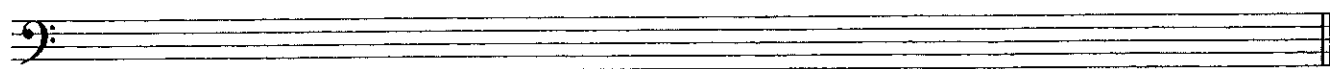
1. Draw eight notes on the staff from G to G. Check the whole and half step formula and add any necessary accidentals to make these eight notes a G major scale.



2. Draw eight notes on the staff from F to F. Check the whole and half step formula and add any necessary accidentals to make these eight notes a F major scale.



3. Write a G major scale ascending and descending.



4. Write an F major scale ascending and descending.

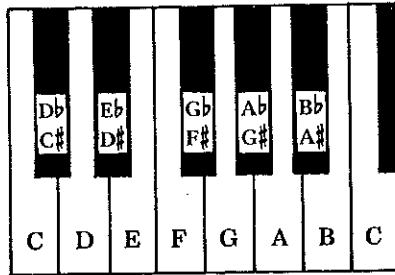
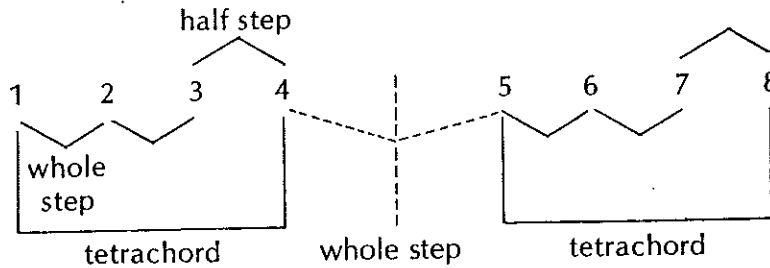


LESSON 34

OTHER MAJOR SCALES

(B \flat -E \flat -D-A)

If we use the pattern of whole and half steps, we can construct scales beginning on any note. Remember, a major scale is made up of eight consecutive tones. Think of two tetrachords separated by a whole step.



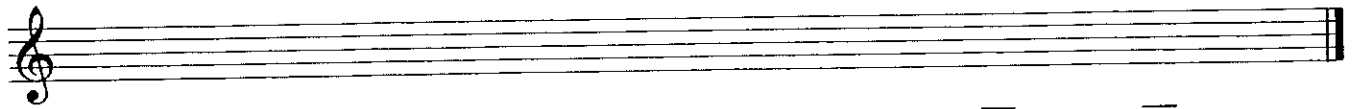
1. Start on the note B \flat . Draw eight consecutive notes. Add the necessary accidentals to make it a B \flat scale. Then, indicate the whole and half steps. You may use the keyboard to check your scales.



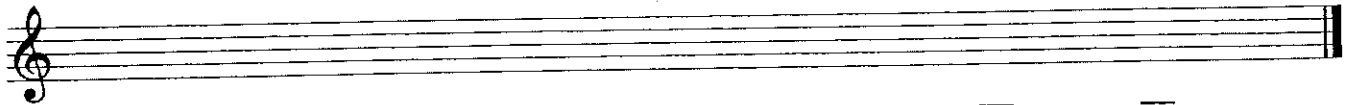
2. Write a major scale beginning on E \flat . Indicate the whole and half steps.



3. Write a major scale beginning on D. Indicate the whole and half steps.



4. Write a major scale beginning on A. Indicate the whole and half steps.



LESSON 35

KEY SIGNATURES

When constructing the scales, we wrote the sharps and flats before each note in the music. To make the writing process easier, we can indicate the flats or sharps to be used in a composition at the beginning of the piece. This is called a **KEY SIGNATURE** and tells the performer that the accidentals indicated are in effect throughout the piece.

For example, the $F\sharp$ in this key signature, which appears on the top line of the staff immediately following the clef, indicates that all of the F 's in this composition are to be played $F\sharp$.



The key signatures of the scales we already know are:

The key of C — no sharps or flats.



The key of G — 1 sharp



The key of D — 2 sharps



The key of F — 1 flat



The key of Bb — 2 flats



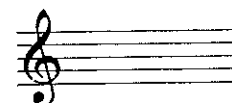
1. Write the key signatures for each key.



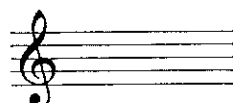
The key of C



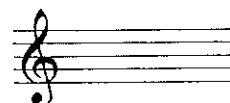
The key of G



The key of D

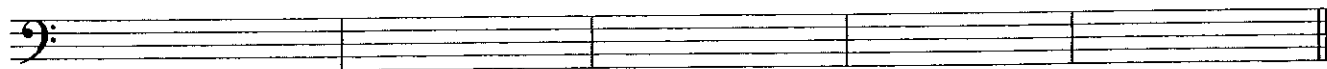


The key of F



The key of Bb

2. Write the key signatures in bass clef.



The keys of: C

G

D

F

Bb

LESSON 36

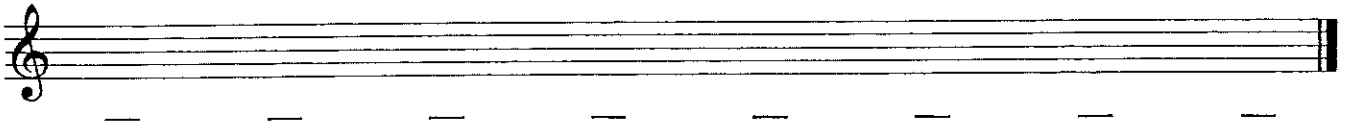
REVIEW OF LESSONS 33-35

True or false

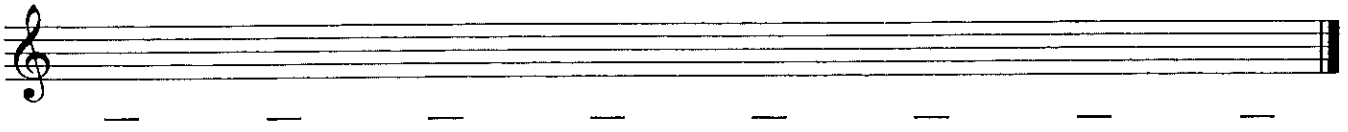
1. _____ The formula of whole and half steps is the same for all major scales.
2. _____ The key of F contains 1 sharp.
3. _____ The key of B \flat contains 2 flats.
4. _____ The key of D contains 2 flats.
5. _____ The key of E \flat contains 3 flats.
6. _____ The key signature is placed at the beginning of a composition, immediately following the clef.
7. _____ The amount of sharps and/or flats in the treble clef signature is different from the amount for the same key in the bass clef.

8. Write the following scales: first write the key signature, then name the notes.

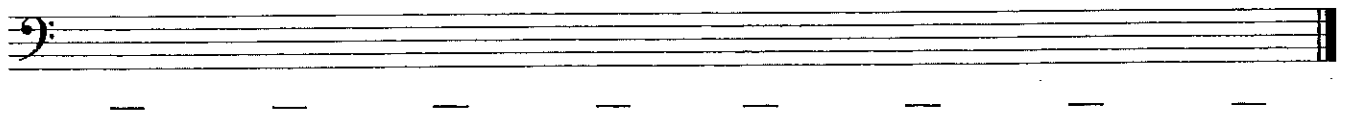
B \flat major scale



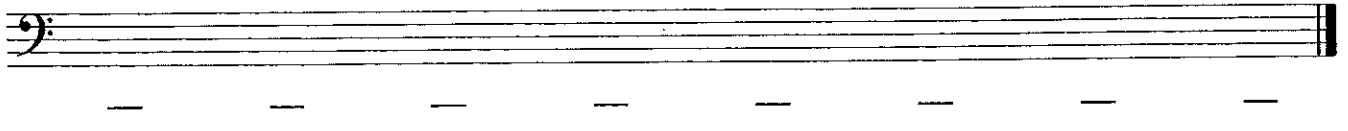
D major scale



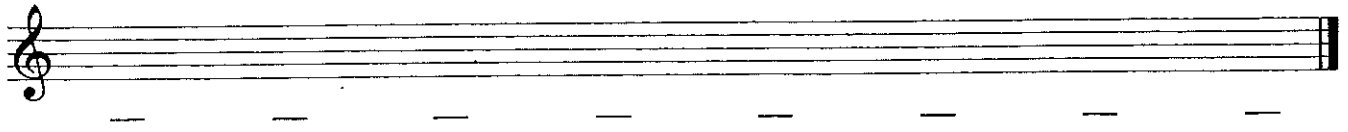
F major scale



G major scale



E \flat major scale

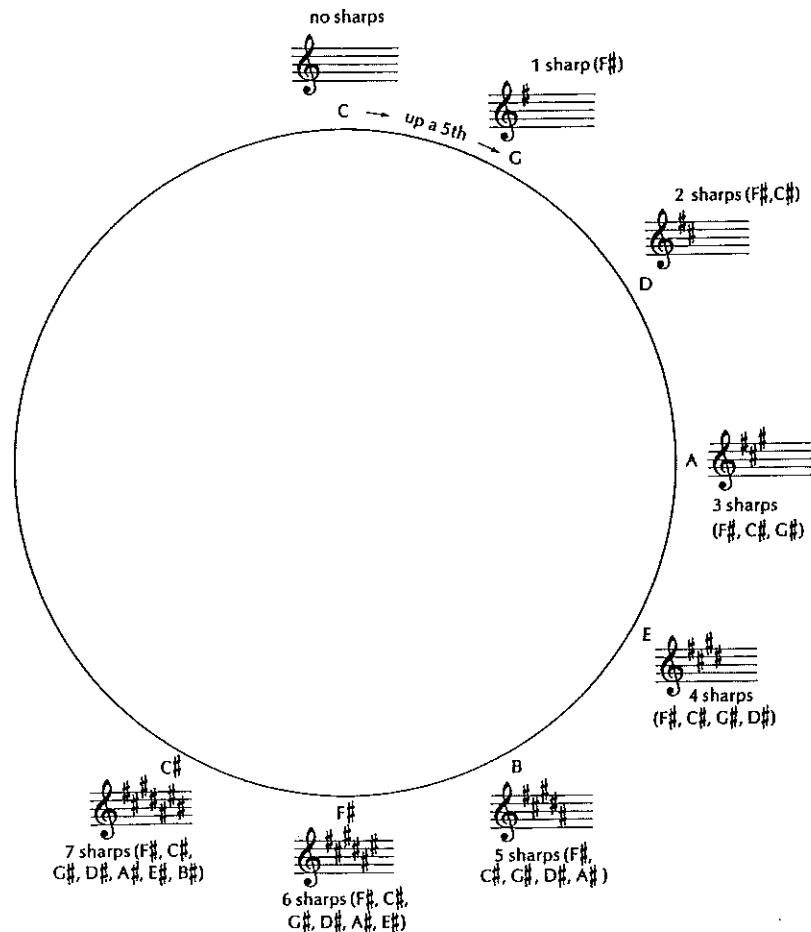


LESSON 37

CIRCLE OF FIFTHS

MAJOR SHARP KEYS

Keys are related by fifths. If we start on C (whose key signature has no sharps or flats) and go up the scale five notes, we come to the note G (whose key signature has 1 sharp). If we go five notes up the G scale, we come to D (whose key signature has 2 sharps). This pattern continues throughout all of the sharp keys.



1. A fifth above C is the key of _____ which contains _____ sharp.
2. A fifth above G is the key of _____ which contains _____ sharps.
3. A fifth above D is the key of _____ which contains _____ sharps.
4. A fifth above A is the key of _____ which contains _____ sharps.
5. A fifth above E is the key of _____ which contains _____ sharps.
6. A fifth above B is the key of _____ which contains _____ sharps.
7. A fifth above F# is the key of _____ which contains _____ sharps.
8. Write the sharps in the order they are added to the key signatures.

F# C# _____

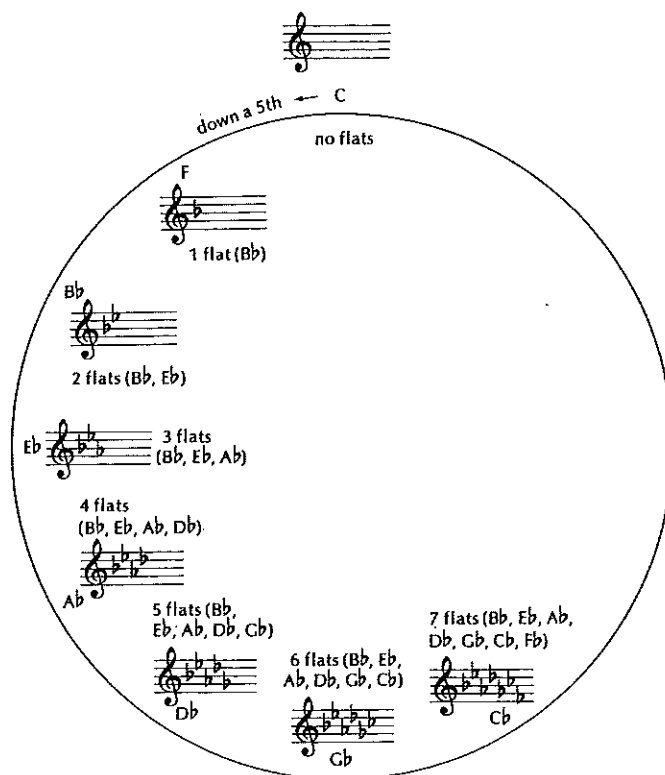
Here is a helpful hint for naming sharp keys: THE NAME OF THE KEY IS ONE LETTER NAME HIGHER THAN THE LAST SHARP IN THE KEY SIGNATURE.

LESSON 38

CIRCLE OF FIFTHS

MAJOR FLAT KEYS

If we start on C and go down the scale five notes, we come to the note F (whose key signature has 1 flat). If we go five notes down the F scale, we come to B \flat (whose key signature has 2 flats). This pattern continues throughout all of the flat keys.



1. A fifth below C is the key of _____ which contains _____ flat.
2. A fifth below F is the key of _____ which contains _____ flats.
3. A fifth below B \flat is the key of _____ which contains _____ flats.
4. A fifth below E \flat is the key of _____ which contains _____ flats.
5. A fifth below A \flat is the key of _____ which contains _____ flats.
6. A fifth below D \flat is the key of _____ which contains _____ flats.
7. A fifth below G \flat is the key of _____ which contains _____ flats.
8. Write the flats in the order that they are added to the key signatures.

B \flat E \flat _____

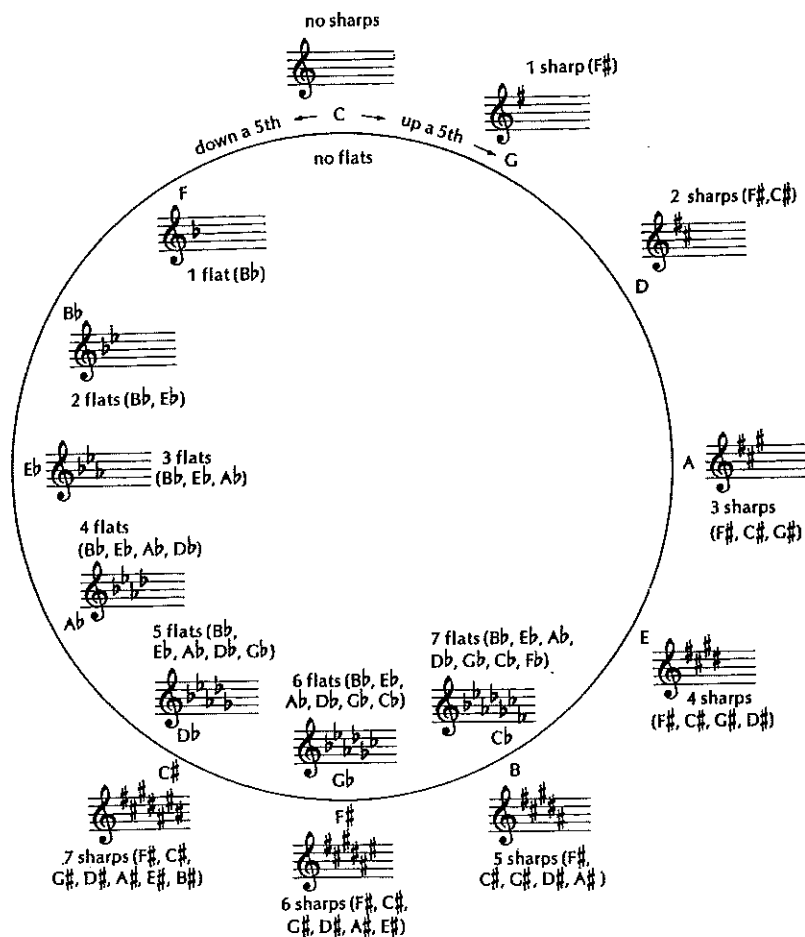
Here is a helpful hint for naming flat keys: THE KEY OF F MAJOR HAS ONE FLAT. KEYS WITH MORE THAN ONE FLAT ARE NAMED BY THE NEXT TO THE LAST FLAT IN THE KEY SIGNATURE.

LESSON 39

CIRCLE OF FIFTHS

ALL MAJOR KEYS

If we put the sharp keys and the flat keys together, the circle would look like this:



The following keys are enharmonic equivalents: Db & C#, Gb & F#, Cb & B.
They sound the same but are spelled differently.

1. Write the names of the keys in the circle of 5ths under the staff. Then write the key signatures of all of the keys.

Sharp Keys

Handwritten musical staff showing key signatures for sharp keys: G, D, A, E, B, F#, C#.

Flat Keys

Handwritten musical staff showing key signatures for flat keys: F, Bb, Eb, Ab, Db, Gb, Cb.