

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

1

2

3

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

4

5

6

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

7 Key of _____

8 Key of _____

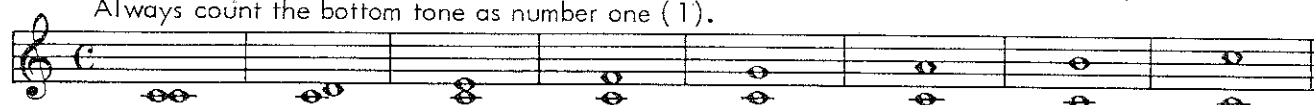
9 Key of _____

L-174

INTERVALS

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


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



A musical staff in treble clef with a common time signature (C). It shows eight pairs of notes, each pair representing an interval starting from C. The notes are: C-D, C-E, C-F, C-G, C-A, C-B, C-C', and C-D'. Below the staff, the intervals are labeled: 1st (prime), 2nd (second), 3rd (third), 4th (fourth), 5th (fifth), 6th (sixth), 7th (seventh), and 8th (octave).

Interval → 1st 2nd 3rd 4th 5th 6th 7th 8th
 Called → (prime) (second) (third) (fourth) (fifth) (sixth) (seventh) (octave)

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



A musical staff in bass clef with a common time signature (C). It shows eight pairs of notes, each pair representing an interval starting from C. The notes are: C-D, C-E, C-F, C-G, C-A, C-B, C-C', and C-D'. Below the staff, the intervals are labeled: 1st (prime), 2nd (second), 3rd (third), 4th (fourth), 5th (fifth), 6th (sixth), 7th (seventh), and 8th (octave).

Interval → 1st 2nd 3rd 4th 5th 6th 7th 8th
 Called → (prime) (second) (third) (fourth) (fifth) (sixth) (seventh) (octave)

STUDENT ASSIGNMENT

Date	_____
Grade	_____

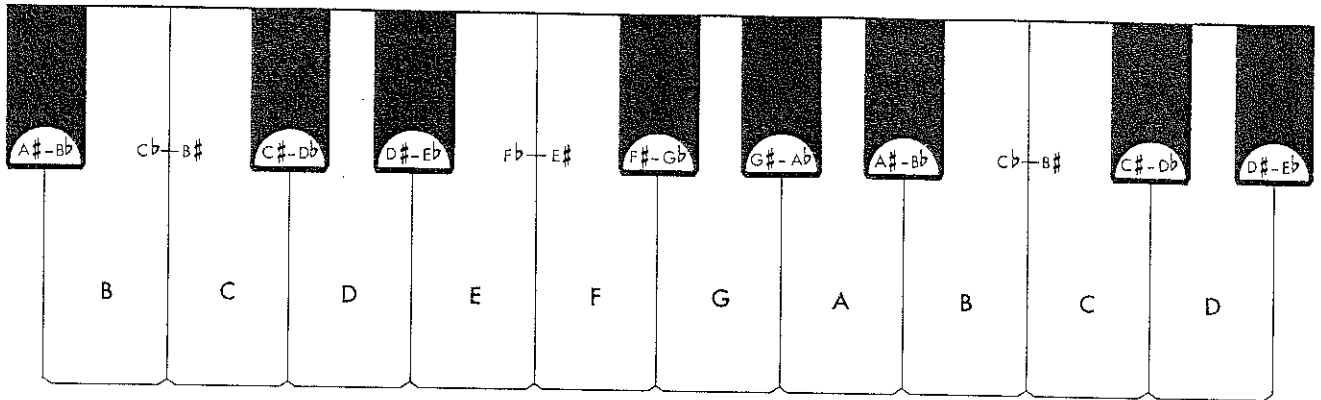
1. In the key of G the interval from G up to D is ? _____
2. In the key of A \flat the interval from A \flat up to C is ? _____
3. In the key of D the interval from D up to E is ? _____
4. Write the interval name under the notes in the following exercise.



A musical staff in treble clef with a common time signature (C). It contains four pairs of notes: G-A, G-B, G-C, and G-D. A double bar line follows the first pair. The second half of the staff is in bass clef and contains four pairs of notes: C-D, C-E, C-F, and C-G.

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

WHOLE and HALF STEPS



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

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

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

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

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

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

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

STUDENT ASSIGNMENT

Date _____
Grade _____

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

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

STUDENT ASSIGNMENT

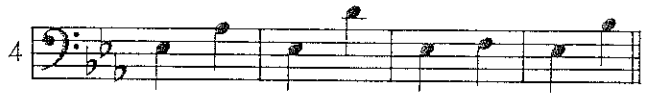
Date	_____
Grade	_____

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

1  5th

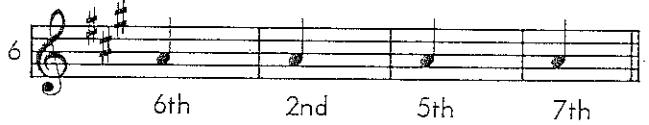
2 

3 

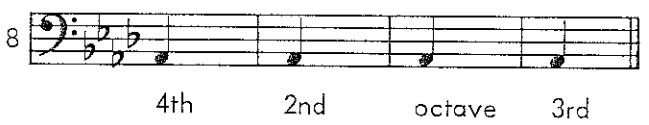
4 

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

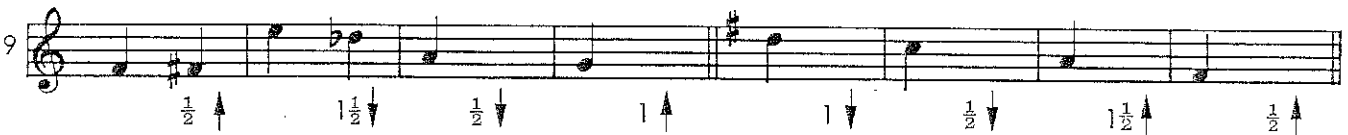
5  3rd 2nd 5th 4th

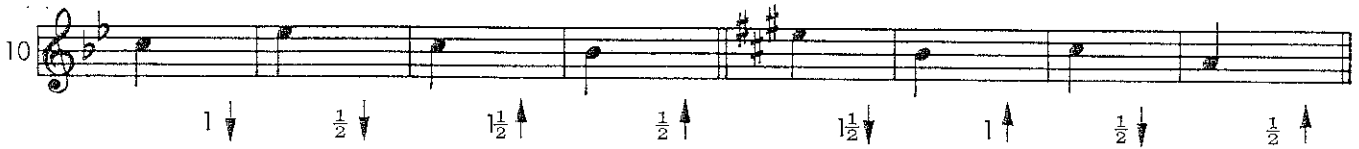
6  6th 2nd 5th 7th

7  prime 3rd octave 4th

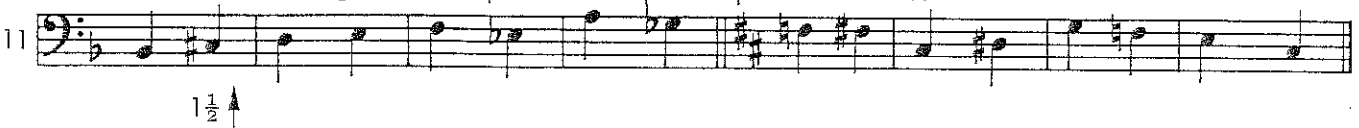
8  4th 2nd octave 3rd

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

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

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

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

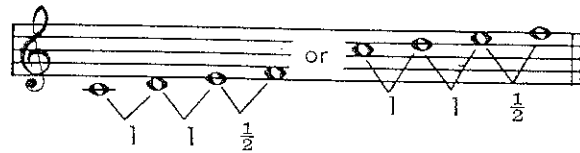
11  $1\frac{1}{2} \uparrow$

12 

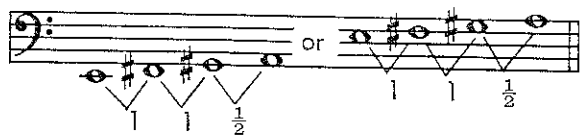
TETRACHORDS

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

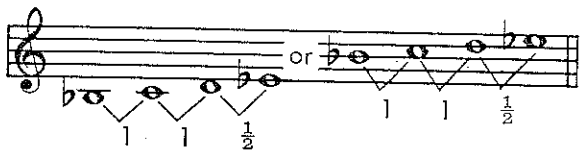
An ascending tetrachord starting on the tone C would appear like this:-



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



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



STUDENT ASSIGNMENT

Date _____

Grade _____

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

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

STUDENT ASSIGNMENT

Date	_____
Grade	_____

Study Exercise 1 carefully.

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

1

2

3

4

Write the intervals under the notes in Ex.5.

5

Write the note to complete these intervals

6

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

7

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

8

MAJOR SCALES

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

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

ASCENDING

DESCENDING

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

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

This is a major scale starting on C.

This a major scale starting on D.

STUDENT ASSIGNMENT

Date	_____
Grade	_____

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

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

CIRCLE OF KEYS

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

Example:



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

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

STUDENT ASSIGNMENT

Date _____

Grade _____

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

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

CIRCLE OF KEYS

(CONTINUED)

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

Example:



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

The scale starting a fifth below C is the F major scale with one flat.

The scale starting a fifth below F is the Bb major scale with two flats.

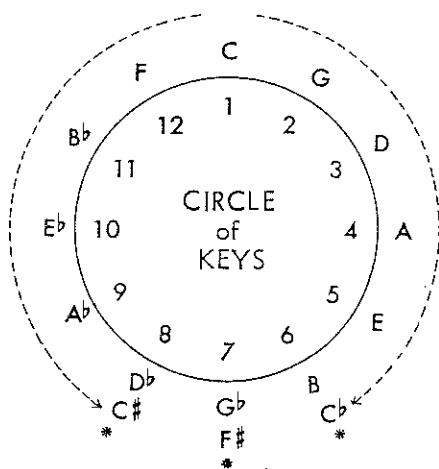
The scale starting a fifth below Bb is the Eb major scale with three flats.

The scale starting a fifth below Eb is the Ab major scale with four flats.

The scale starting a fifth below Ab is the Db major scale with five flats.

The scale starting a fifth below Db is the Gb major scale with six flats.

The scale starting a fifth below Gb is the Cb major scale with seven flats.



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

*The major scales of (B and Cb) have the same tonal sound and are played on the same keys of the piano. This is also true of the major scales of (Gb and F#) and (Db and C#).

STUDENT ASSIGNMENT

Date	_____
Grade	_____

1. A fifth below F is the _____ major scale with _____ flats.
2. A fifth below Ab is the _____ major scale with _____ flats.
3. A fifth below C is the _____ major scale with _____ flat.

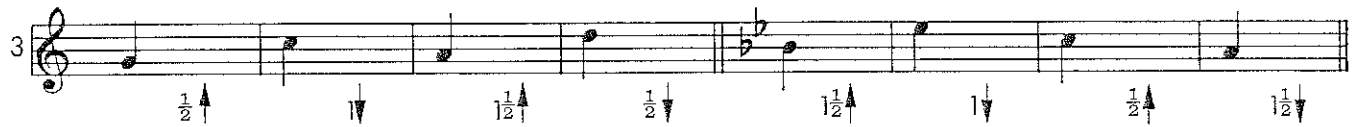
MEMORIZE: The complete Circle of Keys, also known as the Circle of Fifths.
 C - G - D - A - E - B - Gb - Db - Ab - Eb - Bb - F - C

STUDENT ASSIGNMENT

Date _____

Grade _____

Write the interval under each of the following:

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

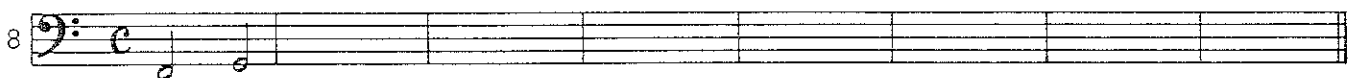
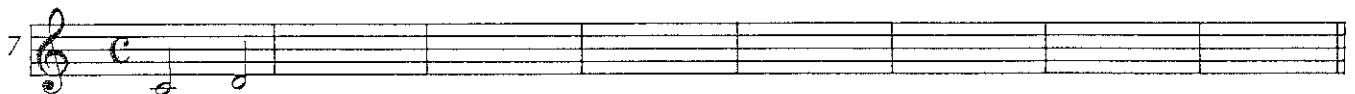
Mark the following as half step - whole step or step and one-half.



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



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



Lesson 55

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

(In Slow Time)

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

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

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

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

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

♪ or ♪ = $\frac{1}{2}$ beat

♩ or ♪ = 1 beat

♩ or ♩ = 2 beats

♩. or ♩. = 3 beats

♩ or ⏏ = 4 beats

♩. or ⏏. = 6 beats

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

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

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

STUDENT ASSIGNMENT

Date _____

Grade _____

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

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

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

Lesson 57

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

(In Fast Time)

In Lesson 42 we learned that we could change $\frac{4}{4}$ time to C or $\frac{2}{2}$ time. From slow time to fast time.

We can perform a similar change from slow time to fast time for $\frac{3}{8}$ - $\frac{6}{8}$ - $\frac{9}{8}$ - $\frac{12}{8}$

time by dividing both the top number of beats per measure (3-6-9-12) and the value of the

eighth note (lower number 8) by 3, giving the eighth note $(\text{eighth note}) = \frac{1}{3}$ beat.

TIME SIGNATURE SLOW TIME COUNT (♩ = 1 beat) FAST TIME COUNT (♩♩ = 1 beat)

$\frac{3}{8}$		three beats to each measure	one beat to each measure
$\frac{6}{8}$		six beats to each measure	two beats to each measure
$\frac{9}{8}$		nine beats to each measure	three beats to each measure
$\frac{12}{8}$		twelve beats to each measure	four beats to each measure

NOTES & RESTS

SLOW COUNT

FAST COUNT

1/2 beat	1 beat	2 beats	3 beats	6 beats
1/6 beat	1/3 beat	2/3 beat	1 beat	2 beats

<p>$\frac{3}{8}$ </p>	<p>$\frac{9}{8}$ </p>
<p>$\frac{6}{8}$ </p>	<p>$\frac{12}{8}$ </p>

STUDENT ASSIGNMENT

Date _____

Grade _____

1. Write the beats under each note and rest in the following exercise in fast time.

2. Draw the missing bar lines in the following exercise and write the beats in fast time.

MEMORIZE: When the lower number of the time signature is 8, the note values in fast time are: $\text{eighth note} = \frac{1}{3}$ beat; $\text{quarter note} = \frac{2}{3}$ beat; $\text{half note} = 1$ beat; $\text{whole note} = 2$ beats.

STUDENT TEST

Date	_____
Grade	_____

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

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

3. Write the key signatures in the following examples:

The image shows four musical staves. The first staff is in treble clef with a flat sign below the line, labeled 'Eb'. The second staff is in bass clef with a flat sign below the line, labeled 'Ab'. The third staff is in treble clef with a natural sign below the line, labeled 'F'. The fourth staff is in bass clef with a flat sign below the line, labeled 'Db'.

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

3. Write the key signatures in the following examples:

The image shows four musical staves. The first staff is in treble clef with a sharp sign below the line, labeled 'D'. The second staff is in bass clef with a sharp sign below the line, labeled 'E'. The third staff is in treble clef with a sharp sign below the line, labeled 'A'. The fourth staff is in bass clef with a sharp sign below the line, labeled 'C'.

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

3. Write the beats under the following example:

The image shows a musical staff in 2/4 time. It contains a sequence of notes and rests: a quarter note, a quarter note, a quarter note, a quarter note, a quarter rest, a quarter note, a quarter note, a quarter note, and a quarter note.

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

3. Write the beats under the following example:

The image shows a musical staff in 2/4 time. It contains a sequence of notes and rests: a quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter rest, a quarter note, a quarter note, a quarter note, and a quarter note.

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

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

- Lesson 44
1. The distance between two tones with regard to pitch is called an _____.
 2. To find the interval between two tones we start with the _____ tone and count _____.

3. Write the interval name under the following:

The image shows two musical staves. The first staff is in treble clef and contains four intervals: a second, a third, a fourth, and a fifth. The second staff is in bass clef and contains four intervals: a second, a third, a fourth, and a fifth.

STUDENT TEST

Date _____

Grade _____

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

- Lesson 47
1. There are _____ tones in a tetrachord.
 2. The ascending pattern of the tetrachord is _____ step, _____ step, _____ step.
 3. Write a tetrachord on the following notes:



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

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

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

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

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

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



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

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

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



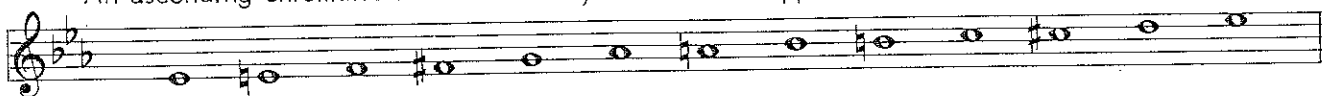
- Lesson 59
1. This mark $>$ placed over or under a note, is called an _____.
 2. To accent means to place _____ on a tone or beat.
 3. Whenever natural accents or strong beats do NOT fall in their proper places, we have _____.

CHROMATIC SCALES

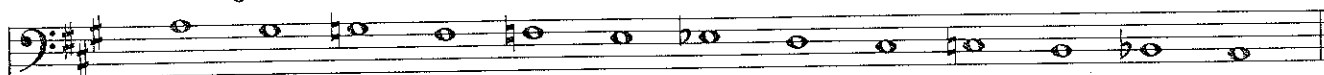
In Lesson 49 (Master Theory Book Two) we learned that a major scale is a succession of tones ascending or descending from a given note to its octave according to a specified pattern.

A CHROMATIC SCALE is a scale which consists entirely of half steps. It may be written by the use of accidentals (\sharp - \flat - \natural) in connection with the regular key signature. Sharp and natural signs are used for the ascending scale and flat and natural signs for the descending scale.

An ascending chromatic scale in the key of $E\flat$ would appear like this on the treble clef staff:



A descending chromatic scale in the key of A would appear like this on the bass clef staff:

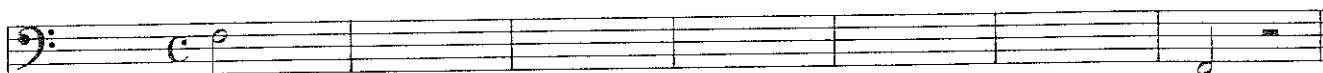


STUDENT ASSIGNMENT

Date _____

Grade _____

1. How many notes are there in a chromatic scale including the octave? _____
2. What is the interval between the tones of the chromatic scale? _____
3. In the examples below place the correct sharps or flats in the key signature and build a chromatic scale ascending in half notes on the treble clef staff and a descending chromatic scale on the bass clef staff.



MEMORIZE: Ascending Chromatic Scales use \sharp and \natural signs.
Descending Chromatic Scales use \flat and \natural signs.

STUDENT ASSIGNMENT

Date	_____
Grade	_____

Using half notes write the Major Scales ascending and descending for the key signatures shown in Ex. 1 & 2.

1

2

Using half notes write the Chromatic Scales ascending in Ex. 3 and descending in Ex. 4.

3

4

The system of counting time used in the Master Method Series is shown in Ex. 5 & 6.

4 1 - 2 - 3 - 4 1 - 2 R - R 1 R R 4 1 an R an 3 R R an

4 1 an da R an da 3 e an 4 e an da 1 e an da 2 e R da 3 R an da R e an R

Write the beats under each note and rest in Ex. 7 & 8. Then count time aloud while tapping your foot.

2

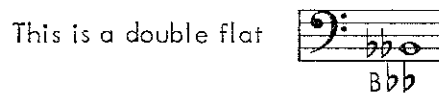
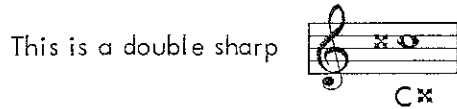
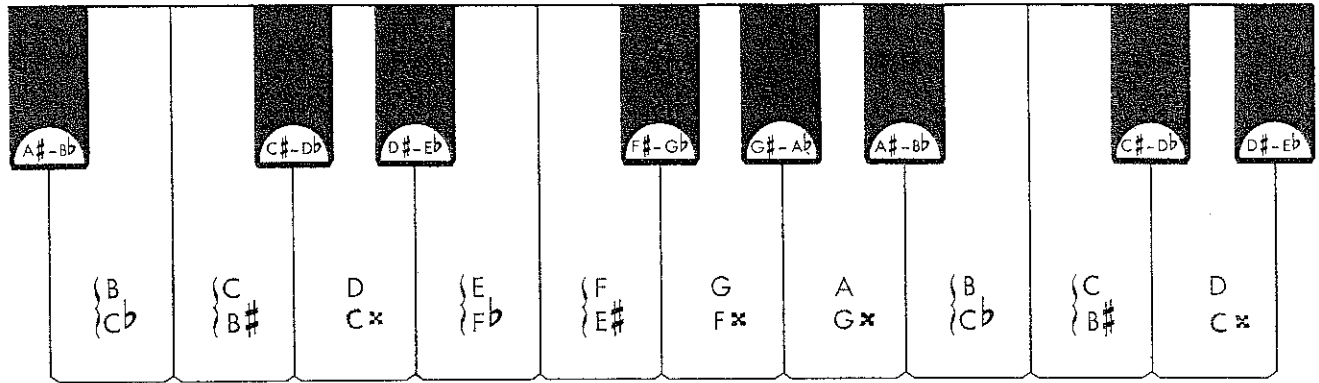
3

ENHARMONIC TONES

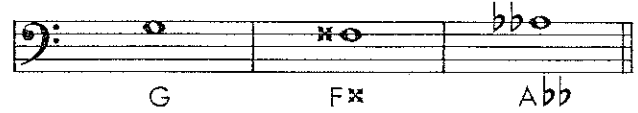
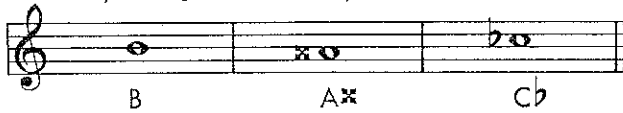
Notes which differ in name but sound the same are called ENHARMONIC TONES.

Examples: C# and Db B and Cb E# and F

In the partial keyboard below you will notice that each piano key represents two or more different ENHARMONIC notations for the same pitch.



By using double sharps and double flats we can write several tones which are ENHARMONIC.



STUDENT ASSIGNMENT

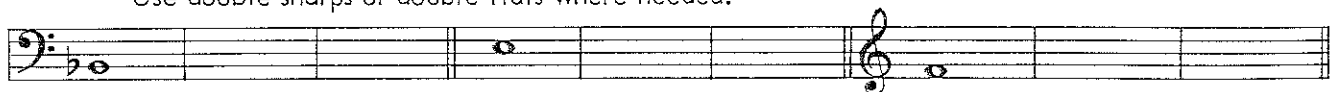
Date _____

Grade _____

1. In the staff below write the enharmonic note in each second measure.



2. Write one additional enharmonic note in each of the second and third measures. Use double sharps or double flats where needed.



MEMORIZE: Two or more notes differing in name but sounding the same pitch are called enharmonic tones.

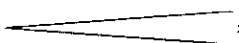
SIGNS AND ABBREVIATIONS

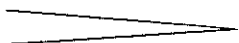
In order to read or write music, it is necessary that we understand all of the signs, words and abbreviations sometimes referred to as the musical vocabulary.


The following musical signs and abbreviations will be found in the MARCH below.


f (forte) = loud


p (piano) = soft.


 = crescendo sign means to get gradually louder.


 = decrescendo sign means to get gradually softer.


 = staccato means to detach or separate.

 = accent = to stress or emphasize.

 = sforzando = a heavy accent.

sfz
 = subdivide = play four eighth notes.

 = 1st and 2nd endings.

FINE  (feenay) = the end.

D.C. (Da Capo) = repeat from the beginning.


March





STUDENT ASSIGNMENT


Date	_____
Grade	_____

1. Tell in your own words what each of the following signs indicate.

(A)  _____

(B)  _____

(C)  _____

(D)  _____

MEMORIZE: All signs, words and abbreviations together with their meaning and pronunciation.

Lesson 66

SIGNS AND ABBREVIATIONS (CONTINUED)

The following musical signs and abbreviations will be found in the WALTZ below.

D. S. (Dal Segno) = repeat from the sign ♩ .

\oplus Coda = added or final section.

\frown fermata = pause or hold.

a tempo = resume strict time.

tenuto — = sustain for full value.

legato = smooth, connected style.

cresc. = abbr. of crescendo—means gradually louder.

dim. = abbr. of diminuendo—means gradually softer.

rit. = abbr. of ritardando—means gradually slower.

D. S. al Coda = repeat from the ♩ sign, play to the coda sign \oplus then skip and play the coda.

Waltz

STUDENT ASSIGNMENT

Date _____
Grade _____

Place the number of the sign or abbreviation beside the correct definition.

- | | |
|--|---|
| <p>1. <i>f</i></p> <p>2. \oplus</p> <p>3. cresc.</p> <p>4. rit.</p> <p>5. staccato</p> <p>6. D. C.</p> <p>7. a tempo</p> <p>8. 1.</p> | <p>9. legato</p> <p>10. D. S.</p> <p>11. 1.</p> <p>12. dim.</p> <p>13. \frown</p> <p>14. <i>sfz</i></p> <p>15. <i>p</i></p> <p>16. —</p> |
|--|---|

- | | |
|--|--|
| <p>_____ repeat from the beginning</p> <p>_____ a heavy accent</p> <p>_____ soft</p> <p>_____ play detached</p> <p>_____ first ending</p> <p>_____ coda sign</p> <p>_____ gradually softer</p> <p>_____ loud</p> | <p>_____ gradually slower</p> <p>_____ resume strict time</p> <p>_____ second ending</p> <p>_____ repeat from sign</p> <p>_____ pause or hold</p> <p>_____ gradually louder</p> <p>_____ sustain full value</p> <p>_____ play smoothly</p> |
|--|--|

Lesson 67

MINOR SCALES

For every major scale there are three relative minor scales.

A relative minor scale has the same key signature as its relative major scale.

All minor scales begin on the 6th degree of their relative major scales.

1. The NATURAL or PURE MINOR SCALE begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale. We usually use small letters to indicate minor keys.

c minor (natural)



2. The HARMONIC MINOR SCALE begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale except that the 7th tone is raised 1/2 step. (See arrow in the example below)

c minor (harmonic)



3. The MELODIC MINOR SCALE also begins on the 6th degree of its relative major scale and ascends or descends for one octave using the key signature of the major scale except that in ascending the 6th and 7th tones are raised 1/2 step and in descending the 6th and 7th tones return to the natural or pure minor scale form.

c minor (melodic)



STUDENT ASSIGNMENT

Date _____

Grade _____

Write the following minor scales, ascending and descending and place the necessary flats and sharps in the key signature.

e minor (melodic)



f minor (harmonic)



MEMORIZE: All minor scales are built on the 6th degree of their relative major scales.

Harmonic minor scales - raise the 7th tone 1/2 step ascending and descending.

Melodic minor scale - raise the 6th and 7th tones 1/2 step ascending but return to the natural scale when descending.

STUDENT ASSIGNMENT

Date	_____
Grade	_____

The letter name of each relative minor scale is found on the 6th degree of its relative major scale.

1. Complete this table of relative minor keys using small letters and proper accidentals.

Major Scale	Relative minor Scale	Major Scale	Relative minor Scale
C	a	G	_____
F	_____	D	_____
B \flat	_____	A	_____
E \flat	_____	E	_____
A \flat	_____	B	_____
D \flat	_____	F \sharp	_____
G \flat	_____	C \sharp	_____
C \flat	_____		

In Ex. 2-3-4 name the major scales then name and write the relative minor scale of each in the form indicated both ascending and descending.

2. Key of major Key of minor (harmonic)

3. Key of major Key of minor (melodic)

4. Key of major Key of minor (natural)

In Ex. 5-6-7 use the Master Method Series system of counting time to write the notes and rests represented by the counting below the line.

5. $\frac{4}{4}$ 1 - 2 R 4 an | 1 2 an 3 R | 1 e an da R an 3 - 4 | R 2 an da 3 R ||

6. $\frac{3}{4}$ R 2 an 3 | 1 an 2 R | R an R an R an | 1 - 2 - 3 | R 2 3 | 1 e an da 2 3 ||

7. $\frac{6}{8}$ 1-2-3 4-5-6 | R 2 an 3 R 5 an 6 | 1 an 2 an 3 4 R 6 | 1 an 2 3 an 4 - 5 - 6 ||
(slow counting)