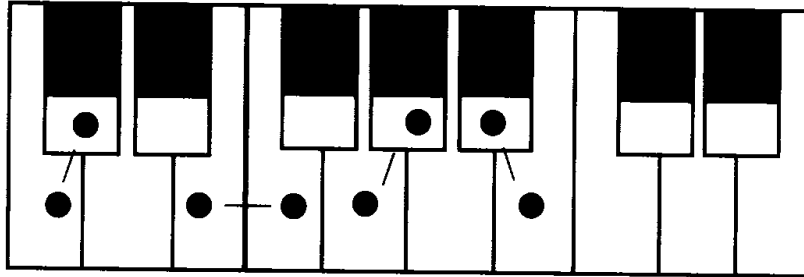


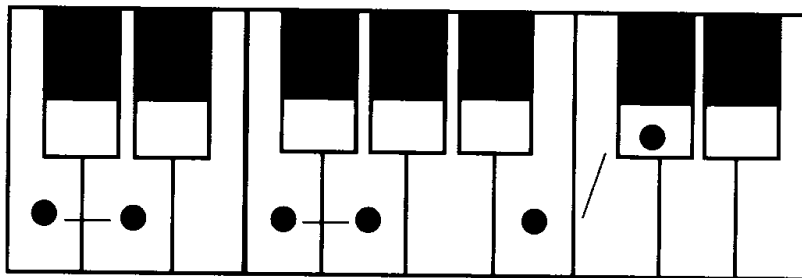
HALF STEPS AND WHOLE STEPS

If you play two keys on the piano which are right next to each other (remember the black keys), you are playing a **HALF-STEP**.

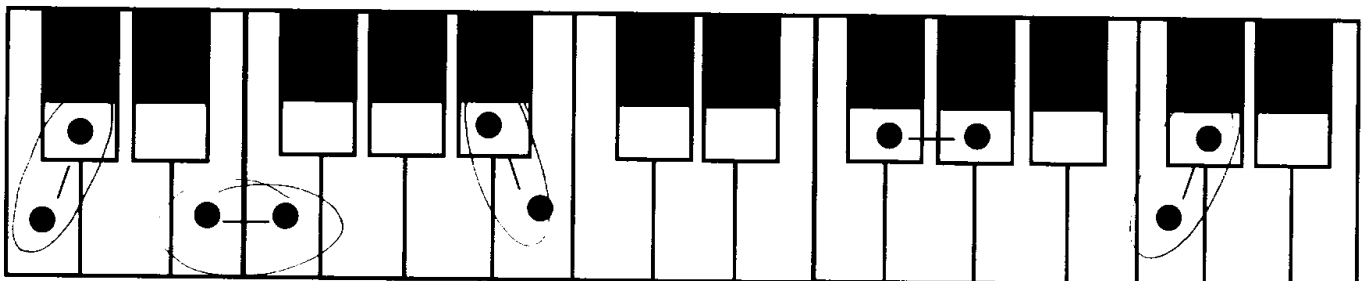


HALF-STEPS

A **WHOLE-STEP** skips one, and only one, key or note.

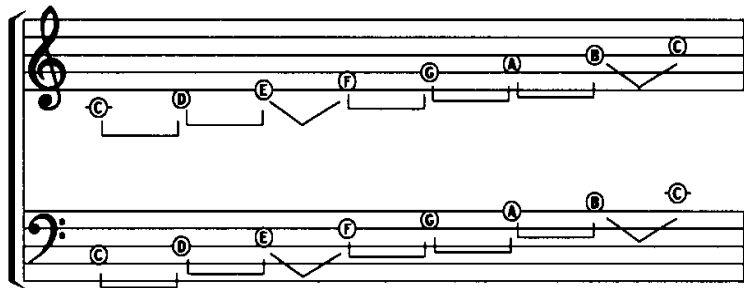
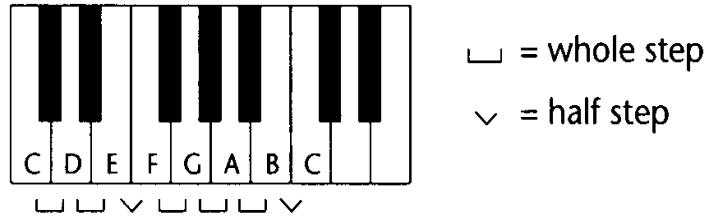


1. Circle the half-steps below.





SHARPS & FLATS • REVIEW OF C MAJOR

You'll recall the order of whole/half steps for the C major scale:



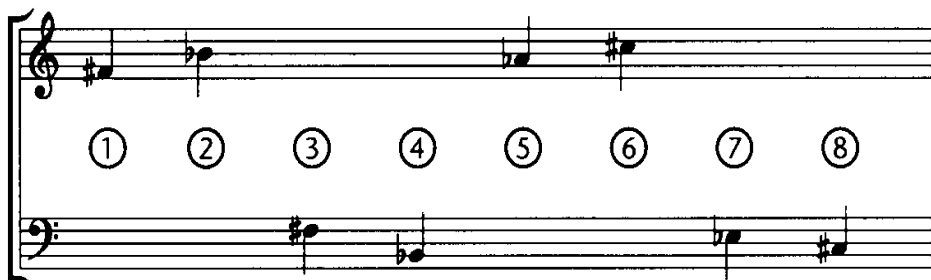
Music may be written with any note being the keynote. Because the order of whole/half steps must always be followed regardless of the keynote, the need arises for *sharps* (#) and *flats* (♭).

A *sharp*  raises the pitch one half step. This note, F# (F sharp), would be written with the sharp sign to the left of the notehead.

A *flat*  lowers the pitch one half step. This note B♭ (B flat), would be written with the flat sign to the left of the notehead.

Practice

Name the following pitches:



SOLFEGE

(Movable "do")

"Do" changes as the key changes.

Key of C major

do re mi fa sol la ti do

Key of G major

do re mi fa sol la ti do

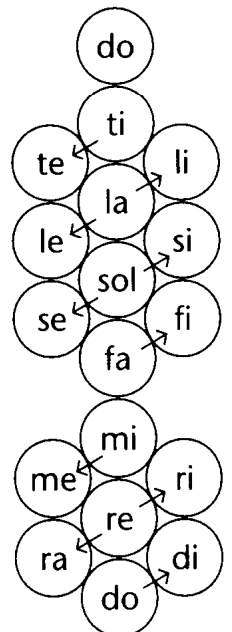
Movable "do" — Accidentals (in all keys)

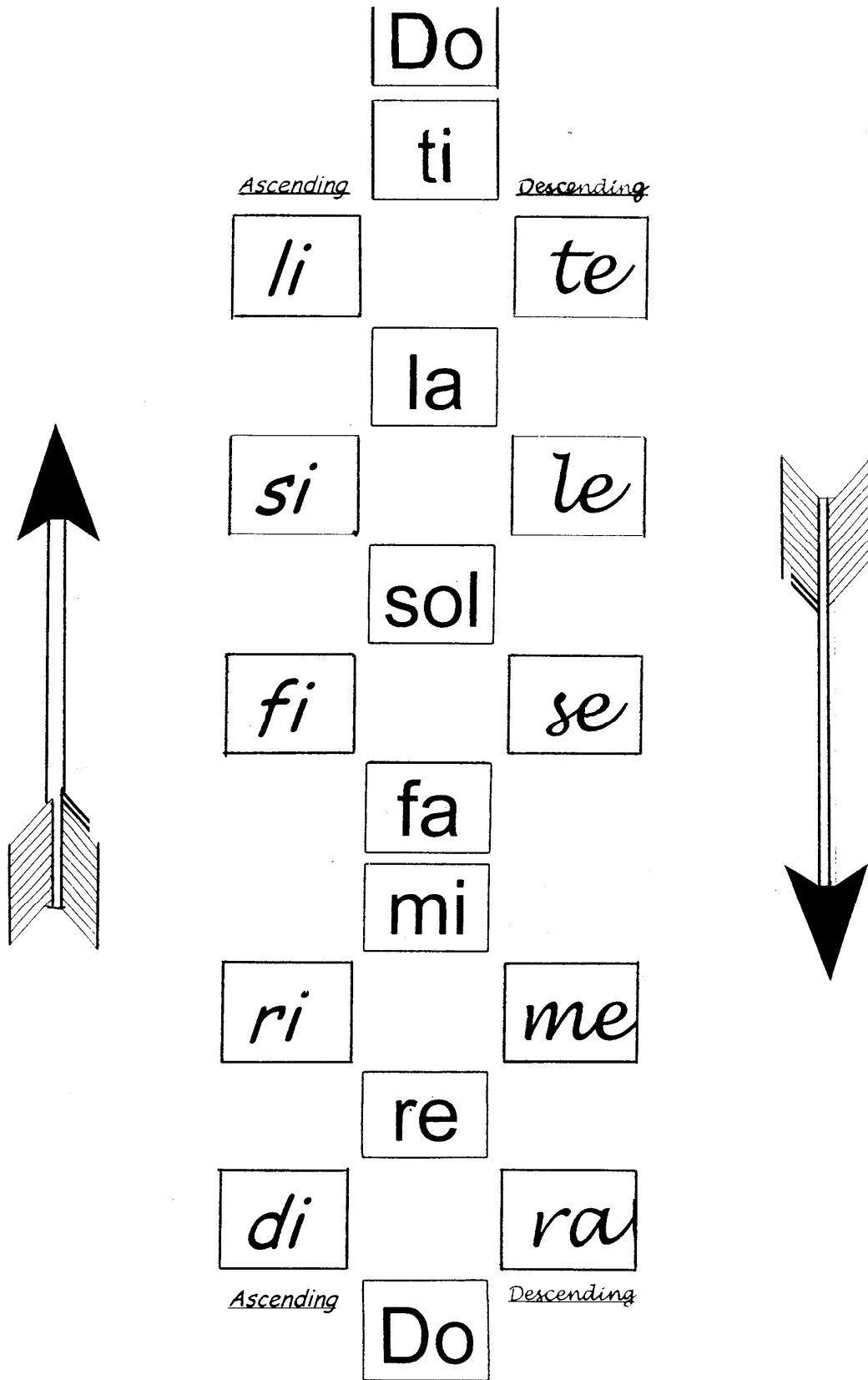
Ascending chromatics ("do" changes in each key)

do (di) re (ri) mi fa (fi) sol (si) la (li) ti do

Descending chromatics ("do" changes in each key)

do ti (te) la (le) sol (se) fa mi (me) re (ra) do





Chromatic Scale

KEY OF C INTERVAL PRACTICE

Practice the following exercises. Echo sing, or sing as a group.

①

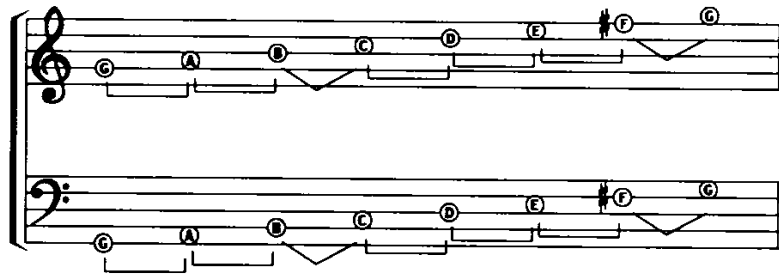
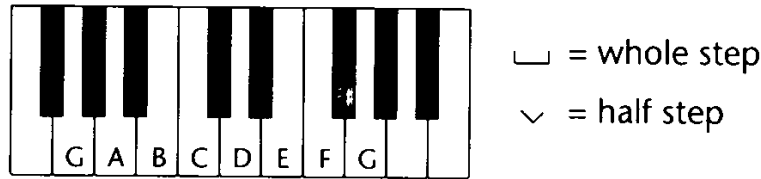
②

③

④

SHARPS & FLATS • KEY OF G MAJOR

To build a major scale starting on G, using the same arrangement of whole steps and half steps as in the key of C major, you'll notice the need for an F#.



If we had written F - G, the *interval* (distance) between these two pitches would have been a whole step rather than the required half step.

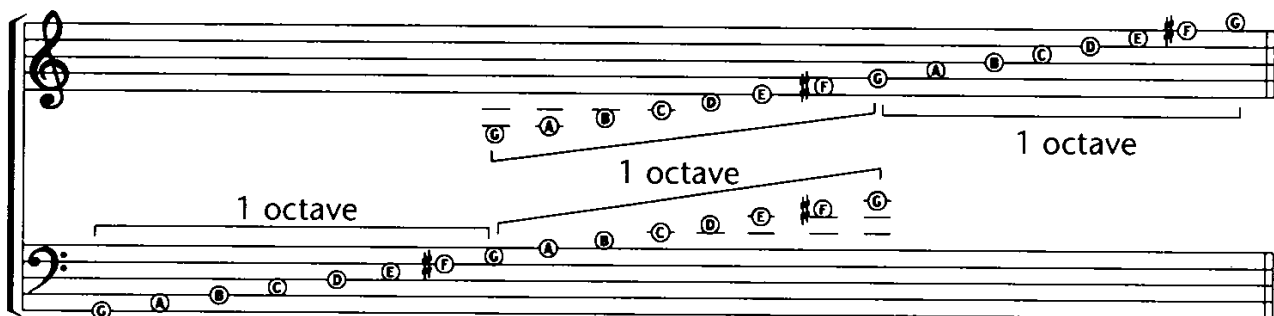
Check your knowledge!

1. What is the order of whole/half steps for any major scale?
2. Does a *sharp* raise or lower a pitch? By how much?
3. Does a *flat* raise or lower a pitch? By how much?

Key of G Practice

Practice singing the key of G scale. Three octaves of the G scale are written below. Because of the wider range, you'll only be able to sing a portion of the three *octaves*, but take note of your own vocal range. What is your lowest note? Your highest note?

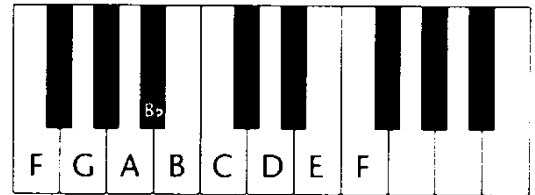
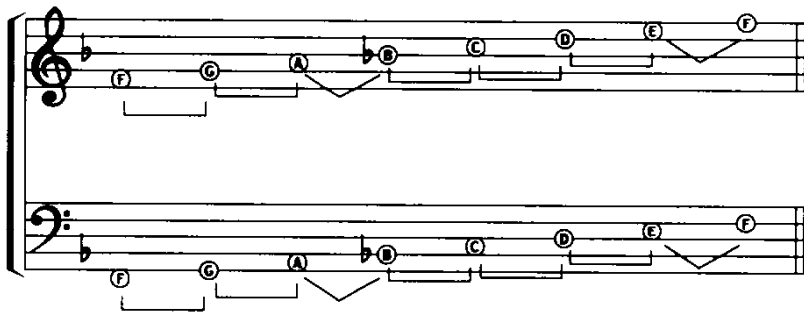
Remember that middle C can be written on its own little line in either clef. Other pitches may be written that way also. These little lines are called *ledger lines*. Ledger lines may be used to represent notes either above or below the staff.



KEY OF F • DOTTED HALF NOTES

Key of F Major

The key of F major indicates that the keynote will be F. The grand staff below shows the F major scale as well as the whole/half step progression that is required for a major scale.



┌───┐ = whole step

└───┘ = half step

This time, the whole/half step progression requires a B flat. (Remember that a flat lowers a pitch by one half step.) If we had written A-B, the interval between these two pitches would have been a whole step rather than the required half step.

Remember also that a key signature is placed after the clef sign at the beginning of a line. This time the flat is on B's line, and indicates that every time B occurs in the music, it should be sung as a B flat.

Dotted half notes

In our music notation, we need to be able to measure note values with durations of three beats (especially in meters of 3). Our notational system accomplishes this by adding a dot to the right of a note head. The rule governing dotted notes is the dot receives *half the value of the note to which it is attached*.

$$\frac{3}{4} \text{ } \text{♩} = 2 \text{ beats}$$

$$\frac{3}{4} \text{ } \text{♩} \cdot = 3 \text{ beats}$$

An **INTERVAL** is the distance between two notes.

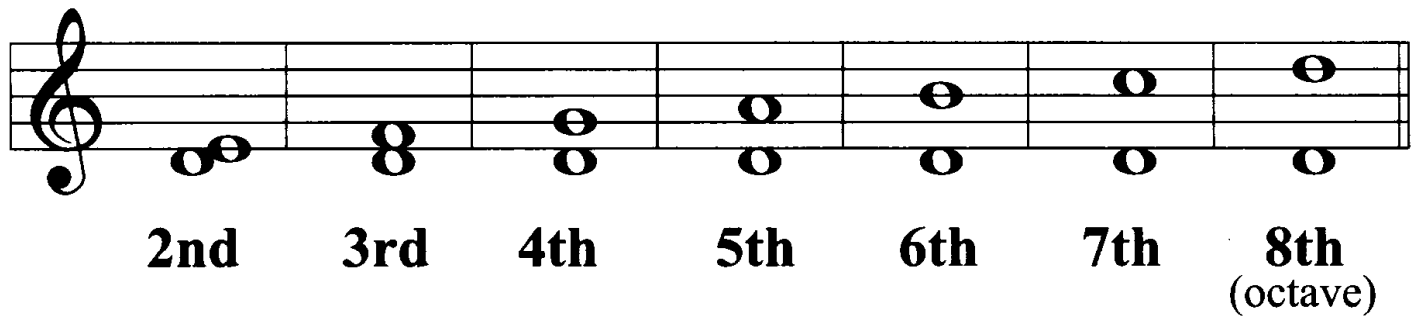
Intervals are named with numbers.

When naming intervals, count the two notes that make the interval, and all the lines and spaces, or all the letter names, between them.

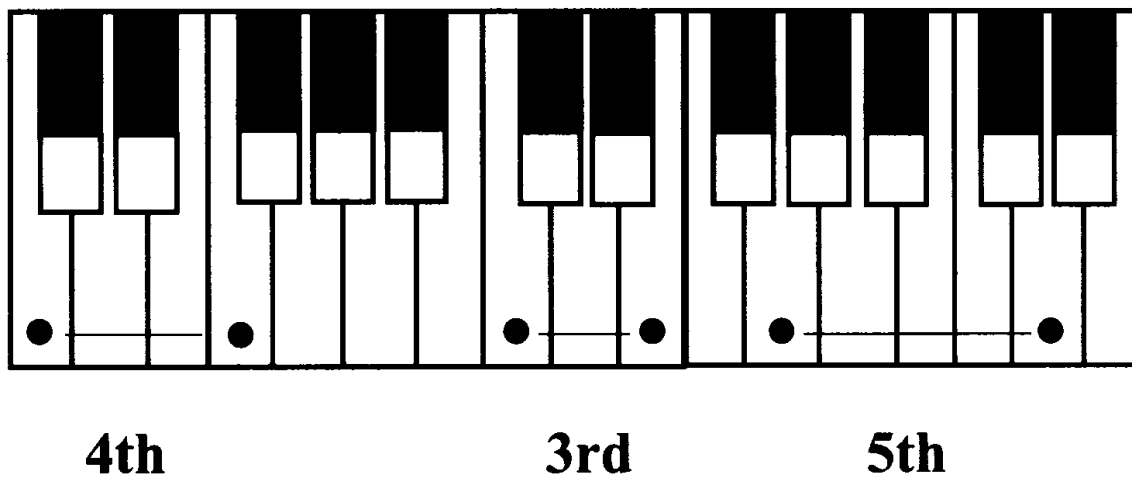


5th: E-F-G-A-B (5 notes)

Here are examples of each interval, from a 2nd to an 8th (octave).



Here are some examples of intervals on the keyboard.



HARMONIC INTERVALS

Let's review intervals. In the last chapter we learned that an *interval* is the measurement between two pitches. When intervals are played in succession, they are called *melodic intervals*.

When intervals are played simultaneously, they are called *harmonic intervals*. Here are some examples of harmonic intervals.

The image shows a musical staff with two staves (treble and bass clefs) and a key signature of one sharp (F#). The staff is divided into four measures, each illustrating a different harmonic interval. The intervals are labeled below the staff: 2nds, 3rds, 4ths, and 5ths. Each measure shows two notes played simultaneously, with the interval between them indicated by the label.

Harmonic intervals are the building blocks of harmony. Two or more harmonic intervals combined form a *chord*. Thus, a *chord* is the combination of 3 or more tones played simultaneously. Here are some examples of chords.

The image shows a musical staff with two staves (treble and bass clefs) and a key signature of one sharp (F#). The staff is divided into six measures, each illustrating a different chord. Each measure shows three or more notes played simultaneously, with the chord indicated by the label below the staff.

MELODIC INTERVAL PRACTICE

Identify the following intervals.

Sing the following interval drills.

⑬

C D, that's a sec-ond, C E, that's a third, C F, that's a fourth, C G, that's a fifth,

G C, that's a fifth, F C, that's a fourth, E C, that's a third, D C, that's a sec-ond.

⑭

G A, that's a sec-ond, G B, that's a third, G C, that's a fourth, G D, that's a fifth,

D G, that's a fifth, C G, that's a fourth, B G, that's a third, A G, that's a sec-ond.

TONIC CHORD PRACTICE

Practice the following drills which outline the tonic chord. Remember, when the melody outlines the tonic chord, you are singing melodic intervals. When 3 or more parts sing the pitches of the tonic chord simultaneously, the ensemble is singing a chord.

The Tonic Chord

Musical notation for 'The Tonic Chord' in G major, 4/4 time. The treble clef part starts on G4 and moves up stepwise to B4, then down stepwise to G4. The bass clef part starts on G2 and moves up stepwise to B2, then down stepwise to G2.

Melody Drills

Musical notation for 'Melody Drills' in G major, 4/4 time. The treble clef part features a melodic line: G4-A4-B4-A4-G4, B4-A4-G4-F#4-E4, D4-C4-B3-A3-G3, F#3-E3-D3-C3-B2-A2. The bass clef part features a bass line: G2-A2-B2-A2-G2, B2-A2-G2-F#2-E2, D2-C2-B1-A1-G1, F#1-E1-D1-C1-B0-A0.

Chord Builders

Musical notation for 'Chord Builders' in G major, 4/4 time. It shows three measures of chord building. Measure 1 is labeled with a circled 1 and shows a G4 note in the treble and a G2 note in the bass. Measure 2 is labeled with a circled 2 and shows a G4-A4-B4 chord in the treble and a G2-A2-B2 chord in the bass. Measure 3 is labeled with a circled 3 and shows a G4-A4-B4-C4 chord in the treble and a G2-A2-B2-C2 chord in the bass.

MORE TONIC CHORD PRACTICE

Echo-sing each line or sing as a group, until the melodic patterns of the tonic chord are familiar.

①

Exercise 1: Treble clef, 2/4 time, key signature of one sharp (F#). The melody consists of quarter notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes G3, A3, B3, A3, G3, F#3, E3, D3.

②

Exercise 2: Treble clef, 2/4 time, key signature of one sharp (F#). The melody consists of quarter notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes G3, A3, B3, A3, G3, F#3, E3, D3.

③

Exercise 3: Treble clef, 2/4 time, key signature of one sharp (F#). The melody consists of quarter notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes G3, A3, B3, A3, G3, F#3, E3, D3.

④

Exercise 4: Treble clef, 2/4 time, key signature of one sharp (F#). The melody consists of quarter notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes G3, A3, B3, A3, G3, F#3, E3, D3.

⑤

Exercise 5: Treble clef, 2/4 time, key signature of one sharp (F#). The melody consists of quarter notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass line consists of quarter notes G3, A3, B3, A3, G3, F#3, E3, D3.

SOLFEGE

(Fixed "do")

"Do" is C and the pitch syllables remain fixed no matter what the key.

Key of C major

do re mi fa sol la ti do

Key of F major

fa sol la te do re mi fa

Fixed "do"

Accidentals are fixed as follows:

Ascending chromatics

do (di) re (ri) mi fa (fi) sol (si) la (li) ti do

Descending chromatics

do ti (te) la (le) sol (se) fa mi (me) re (ra) do

