Write C, G, and F Major Scales

The major scale has 7 tones called scale degrees. A scale is created from whole steps and half steps.

Review: The half steps are between scale degrees 3–4 and degrees 7–8. All the other intervals are whole steps.

Example to study:

\[ \begin{array}{c}
\checkmark = \text{half} \\
\square = \text{whole}
\end{array} \]

1. Write each scale below. Number the scale degrees 1–8.
   Use a \( \square \) to mark the whole steps. Use a \( \checkmark \) to mark the half steps.

   **C Major**
   
   scale degrees: \[1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8\]
   whole/half:

   **G Major**
   
   scale degrees: \[1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8\]
   whole/half:

   **F Major**
   
   scale degrees: \[1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 8\]
   whole/half:

2. Determine the note name. Then write the scale degree for each example.

   \[ \begin{array}{c}
   \text{Key of C} \\
   \text{Key of G} \\
   \text{Key of F} \\
   \text{Key of F} \\
   \text{Key of G}
   \end{array} \]
   scale degree \[ \begin{array}{c}
   5 \\
   7 \\
   2 \\
   4 \\
   4
   \end{array} \]
Key Signatures
3. Draw these key signatures for G major and F major.

Key of G  
\[\text{Key of F} \]
\[\text{Key of F} \]
\[\text{Key of G} \]

Primary Chords (I, IV, and V7)
4. Name each key signature. Then circle I, IV, or V7 for the chord given.

Key of C  
b. Key of G  
c. Key of F  
d. Key of C

I, IV, or V7  
I, IV, or V7  
I, IV, or V7  
I, IV, or V7

Key of F  
Key of G  
Key of F  
Key of C

e. Key of F  
f. Key of G  
g. Key of F  
h. Key of C

I, IV, or V7  
I, IV, or V7  
I, IV, or V7  
I, IV, or V7

5. Intervals in the G and F Scales
- Write these intervals within the G major scale.
  Since the key of G has an F#, write a sharp before any F!

Key of G  
Key of G  
Key of G  
Key of G

Ex.  
down a 6th  
up a 4th  
up a 3rd  
up a 6th

- Now write intervals within the F major scale.
  Since the key of F has a Bb, write a flat before any B!

Key of F  
Key of F  
Key of F  
Key of F

up a 6th  
up a 4th  
down a 2nd  
down a 5th
The Alberti Bass

The *Alberti bass* is a common L.H. chord pattern. The chord tones are used in this order: bottom top middle top

1. Study these examples. Copy each on the blank staff to the right.

   **Key of C**
   
   ![Chord Example](image)

   Copy!

   ![Chord Example](image)

   ![Chord Example](image)

   **Key of G**

   ![Chord Example](image)

   ![Chord Example](image)

   ![Chord Example](image)

Close your eyes and *listen*. Your teacher will play example a or b. Open your eyes and circle the chord pattern you heard.

Teacher Note: Play in the keys of C, G, or F. Play blocked chords or an Alberti bass!

<table>
<thead>
<tr>
<th>Set 1</th>
<th>Set 2</th>
<th>Set 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. I V7 I V7</td>
<td>a. I IV I V7</td>
<td>a. I IV IV I</td>
</tr>
<tr>
<td>b. I V7 V7 I</td>
<td>b. I I I IV</td>
<td>b. I IV V7 I</td>
</tr>
</tbody>
</table>

Lesson pp. 12-13 (Looking: Glass River)
Compose Your Own Sonatina

- Let your ear guide you and compose a R.H. melody over the Alberti bass. A suggested rhythm is shown.
- When you are done, play your sonatina!

A Section

Moderato

\begin{music}
\begin{ staffs}
\begin{musicline}
\rhythm{4} \text{mf} \text{I} \text{I} \text{V7} \text{I} \text{V7}
\end{musicline}
\begin{musicline}
\text{5} \text{4} \text{3} \text{2} \text{1} \text{fine}
\end{musicline}
\end{staffs}
\end{music}

B Section

D.C. al Fine

\begin{music}
\begin{ staffs}
\begin{musicline}
\rhythm{9} \text{I} \text{IV} \text{I} \text{V7} \text{I}
\end{musicline}
\begin{musicline}
\text{3} \text{2}
\end{musicline}
\end{staffs}
\end{music}

3. Circle the correct musical form of this piece:

\begin{choices}
\text{A B A B A A B A B}
\end{choices}

*A sonatina is an instrumental piece that became especially popular for the piano in the late 1700s. Many sonatinas use the Alberti bass and usually have more than one movement.
Harmony Rules
We can harmonize a melody with I, IV, and V7 chords. Play and listen to each example.

1. • Play this ascending C scale.
   Do you see a rhythm pattern?
   • Harmonize with I, IV, or V7 chords.
   Then play!

[Music notation for ascending C scale]

• Transpose to G major.

2. • Play this descending G scale.
   • Harmonize with I, IV, or V7 chords.
   Then play!

[Music notation for descending G scale]

• Transpose to C major.
Bar Lines to the Rescue!

Draw bar lines for each rhythm. Continue writing in the counts. Then tap with your teacher. Feel the syncopation!

a. \[ \frac{2}{4} \]
\[ \begin{array}{cccc}
  & + & + & + \\
 1 & 2 & 2 & 2 \\
\end{array} \]

b. \[ \frac{3}{4} \]
\[ \begin{array}{cccc}
  & + & + & + & + \\
 1 & 2 & 3 & 4 & 4 \\
\end{array} \]

c. \[ \frac{3}{4} \]
\[ \begin{array}{cccc}
  & + & + & + & + \\
 1 & 2 & 3 & 3 & 3 \\
\end{array} \]

What's That Chord?

Your teacher will play an Alberti bass pattern that will end on the I, IV, or V7 chord. Listen and circle the last chord you hear.

<table>
<thead>
<tr>
<th></th>
<th>a. I</th>
<th>b. I</th>
<th>c. I</th>
<th>d. I</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IV</td>
<td>IV</td>
<td>IV</td>
<td>IV</td>
</tr>
<tr>
<td></td>
<td>V7</td>
<td>V7</td>
<td>V7</td>
<td>V7</td>
</tr>
</tbody>
</table>

For Teacher Use Only (The examples may be played in any order and repeated, if needed.)
**Theory Pop Quiz**

1. Name the flat in the key signature. \(B\#\)

2. The 8th notes begin on beat 2.

3. Name the chord. \(F\text{maj}\)

4. Name the interval. \(4\text{th}\)

5. Identify the curved line as a slur or a tie. \(\text{Slur}\)

6. Does the L.H. begin on the tonic or the dominant? \(\text{dominant}\)

7. Name the interval. \(3\text{rd}\)

8. Name the interval. \(4\text{th}\)

---

Morning

Edvard Grieg
(1843-1907, Norway)
arranged
10. Name the two R.H. accidentals. \[C^\#\text{ and } B_b\]

11. Write the beats 1 2 3 for measure 20.

12. Name the chord tones.

13. Name the chord tones.

14. Name the chord. \[A\text{ maj}\]

15. Name the chord. \[C\text{ maj}\]

16. Name the chord. \[E\text{ maj}\]

18. Name the R.H. interval. \[6\text{ th}\]

17. Name the L.H. ledger note. \[D\]
1. Identify each interval as a 3rd, 5th, or 7th.
Hint: Count each line and space, including the first and last note.

```
a.  Ex. 5th  b.  3rd  c.  7th  d.  7th

e.  7th  f.  5th  g.  3rd  h.  7th

i.  7th  j.  3rd  k.  5th  l.  7th
```

2. Write a 7th up or down from each note. Then name both notes.

```
a. note names: G F  up a 7th
b.  G A  down a 7th
c.  D C  up a 7th
d.  G A  down a 7th
e.  G F  up a 7th
f.  D C  up a 7th
```
1. This music is in cut time. Write “1 2” under the correct notes to show the beats in each measure.

2. Can you transpose The Can-Can to G major?
Sightread these examples.
- Take a moment to scan the music. Watch for 7ths!
- Set a slow, steady beat for two measures before you begin.

Your teacher will play either example a or b. Circle the example you hear.
Your teacher may ask you to play each example on the piano.
Musical Terms
(Review of UNITS 1-2)

1. Write the number of the matching term in each blank.

1. Ostinato ★ 3 the fifth scale degree
2. Tonic ★ 11 two beats to a measure, alla breve
3. Dominant ★ 5 two sections; an A section followed by a B section
4. Leading tone ★ 1 a musical pattern that repeats over and over
5. Binary form ★ 8 a sharp, flat, or natural that is not in the key signature
6. Ternary form ★ 7 a common L.H. chord pattern; bottom-top-middle-top
7. Alberti bass ★ 4 the 7th tone of the scale
8. Accidental ★ 2 the first scale degree
9. Seventh ★ 10 the same as 4
10. Common time ★ 6 three sections; an A section, a B section, and a return to the A section
11. Cut time ★ 12 the distance between two notes on the keyboard or the staff
12. Interval ★ 9 one note smaller than an octave

2. Create a keyboard example of each of these for your teacher.

seventh Alberti bass ostinato
Rhythm Talk in 3

1. \( \frac{3}{8} = \frac{3}{8} \) beats in a measure (fill in)
   the \( \frac{3}{8} \) note gets one beat

2. Copy these patterns. Write the counts under the correct beats.

   Pattern 1 \( \frac{3}{8} \) || Copy Pattern 1
   \( \begin{array}{ccc}
   & 1 & 2 & 3 \\
   \end{array} \)

   Pattern 2 \( \frac{3}{8} \) || Copy Pattern 2
   \( \begin{array}{ccc}
   & 1 & 2 & 3 \\
   \end{array} \)

   Pattern 3 \( \frac{3}{8} \) || Copy Pattern 3
   \( \begin{array}{ccc}
   & 1 & 2 & 3 \\
   \end{array} \)

   Pattern 4 \( \frac{3}{8} \) || Copy Pattern 4
   \( \begin{array}{ccc}
   & 1 & 2 & 3 \\
   \end{array} \)

   Pattern 5 \( \frac{3}{8} \) || Copy Pattern 5
   \( \begin{array}{ccc}
   & 1 & 2 & 3 \\
   \end{array} \)

3. Write the counts under these melodies. Then play, counting aloud.

   a. \( \begin{array}{cccccccc}
   & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 \\
   \end{array} \)

   b. \( \begin{array}{cccccccc}
   & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 \\
   \end{array} \)
The Daily News reported that mistakes in $\frac{3}{8}$ rhythm are at the highest number in 20 years. Time to call The Rhythm Patrol!

4. Put an “X” through each incorrect measure for the $\frac{3}{8}$ rhythms below. Find all eight errors!

a. $\frac{3}{8}$ Ex. $\frac{3}{8}$

b. $\frac{3}{8}$

c. $\frac{3}{8}$

d. $\frac{3}{8}$

Your Own $\frac{3}{8}$ Rhythm


$\frac{3}{8}$ (you write)
1. \( \frac{6}{8} \) = ___ beats in a measure (fill in) {the ___ note gets one beat}

2. Copy these patterns. Write the counts under the correct beats.

   Pattern 1 \( \frac{6}{8} \)  
   \[
   \begin{array}{cccccc}
   1 & 2 & 3 & 4 & 5 & 6 \\
   \end{array}
   \]

   Copy Pattern 1
   
   \[
   \begin{array}{cccccc}
   6 & 1 & 2 & 3 & 4 & 5 \\
   \end{array}
   \]

   Pattern 2 \( \frac{6}{8} \)  
   \[
   \begin{array}{cccccc}
   1 & 2 & 3 & 4 & 5 & 6 \\
   \end{array}
   \]

   Copy Pattern 2
   
   \[
   \begin{array}{cccccc}
   6 & 1 & 2 & 3 & 4 & 5 \\
   \end{array}
   \]

   Pattern 3 \( \frac{6}{8} \)  
   \[
   \begin{array}{cccccc}
   1 & 2 & 3 & 4 & 5 & 6 \\
   \end{array}
   \]

   Copy Pattern 3
   
   \[
   \begin{array}{cccccc}
   6 & 1 & 2 & 3 & 4 & 5 \\
   \end{array}
   \]

   Pattern 4 \( \frac{6}{8} \)  
   \[
   \begin{array}{cccccc}
   1 & 2 & 3 & 4 & 5 & 6 \\
   \end{array}
   \]

   Copy Pattern 4
   
   \[
   \begin{array}{cccccc}
   6 & 1 & 2 & 3 & 4 & 5 \\
   \end{array}
   \]

   Pattern 5 \( \frac{6}{8} \)  
   \[
   \begin{array}{cccccc}
   1 & 2 & 3 & 4 & 5 & 6 \\
   \end{array}
   \]

   Copy Pattern 5
   
   \[
   \begin{array}{cccccc}
   6 & 1 & 2 & 3 & 4 & 5 \\
   \end{array}
   \]

3. Write the correct time signature for each example: \( \frac{2}{4} \) \( \frac{3}{4} \) \( \frac{4}{8} \) \( \frac{6}{8} \)

   a.  
   \[
   \begin{array}{c}
   \end{array}
   \]
   
   b.  
   \[
   \begin{array}{c}
   \end{array}
   \]
   
   c.  
   \[
   \begin{array}{c}
   \end{array}
   \]
   
   d.  
   \[
   \begin{array}{c}
   \end{array}
   \]
   
   e.  
   \[
   \begin{array}{c}
   \end{array}
   \]
   
   f.  
   \[
   \begin{array}{c}
   \end{array}
   \]
   
   g.  
   \[
   \begin{array}{c}
   \end{array}
   \]
   
   h.  
   \[
   \begin{array}{c}
   \end{array}
   \]
Circle every set of \( \text{\textbullet} \text{\textbullet} \) in the music. Feel 2 beats per measure as you sightread.

\begin{align*}
\text{a.} & \quad \text{mf} \\
\text{Count:} & \quad 1 \quad 2 \quad 1 \quad 2 \quad 1 \quad 2 \quad 1 \quad 2
\end{align*}

- Circle every set of \( \text{\textbullet} \text{\textbullet} \) in the music. Feel 2 beats per measure as you sightread.

\begin{align*}
\text{b.} & \quad \text{mf} \\
\text{Count:} & \quad 1 \quad 2 \quad 1 \quad 2 \quad 1 \quad 2 \quad 1 \quad 2
\end{align*}

- Write four measures of your own rhythms. Think \( \frac{3}{8} + \frac{3}{8} \). Then tap your rhythm. (See page 16.)

\[ \frac{3}{8} \]

(you write)

Your teacher will play either example a or b. Circle the example you hear.
Your teacher may ask you to play each rhythm on the piano.

\begin{align*}
\text{1a.} & \quad \text{or} \\
\text{b.} & \\
\text{3a.} & \quad \text{or} \\
\text{b.} & \\
\text{2a.} & \quad \text{or} \\
\text{b.} & \\
\text{4a.} & \quad \text{or} \\
\text{b.} & \\
\end{align*}
The Triplet

Sometimes 3 eighth notes can be equal to a quarter note.
This is called a triplet.

Count: trip - o - let
or: l + a

1. Say these words aloud. Then draw a line to the rhythm on the right that matches the rhythm of the words.

- strawberry jam
- jelly bean
- bicycle wheel
- balcony stairs
- swimming pool

2. In each box, write the rhythm that correctly matches the words given. Choose from the two rhythms in the boxes above.

- popsicle stick
- galloping horse
- shooting star

- birthday cake
- beautiful sky
- spider web

Lesson pp.34-35 (Candles and Cake)
Draw the Bar Lines!

1. Add bar lines after every 2 beats. Then write "1-2" under the correct notes.

\[
\begin{align*}
\frac{2}{4} & \quad 1 \quad 2 \quad 1 \quad 2 \quad 1 \quad 2 \\
\end{align*}
\]

2. Add bar lines after every 3 beats. Then write "1-2-3" under the correct notes.

\[
\begin{align*}
\frac{3}{4} & \quad 1 \quad 2 \quad 3 \quad 1 \quad 2 \quad 3 \quad 1 \quad 2 \quad 3 \\
\end{align*}
\]

3. Add bar lines after every 4 beats. Then write "1-2-3-4" under the correct notes.

\[
\begin{align*}
\frac{4}{4} & \quad 1 \quad 2 \quad 3 \quad 4 \quad 1 \quad 2 \quad 3 \quad 4 \quad 1 \quad 2 \quad 3 \\
\end{align*}
\]

4. Tap each rhythm above for your teacher with the metronome ticking at \( \frac{d}{4} = 84 \).

5. Put an X through each incorrect measure. It may have too many or too few beats.

\[
\begin{align*}
\frac{4}{4} & \quad \times \quad \times \quad \times
\end{align*}
\]

6. Choose a time signature: \( \frac{2}{4}, \frac{3}{4}, \text{ or } \frac{4}{4} \) and write your own rhythm using triplets.

\[
\begin{align*}
\frac{2}{4} & \quad \frac{3}{4} \quad \frac{3}{4} \quad \frac{3}{4} \\
\end{align*}
\]
Drummer at the Piano

1. • Draw bar lines for the three rhythms below. Notice each time signature.
   • Tap each two-handed rhythm with your teacher.
     Before you begin, count one free measure that subdivides each beat into triplets.

   Count-off: \(1 + a\) \(2 + a\)
   
   \[\begin{array}{c}
   \text{a.} \quad \frac{2}{4} \\
   \end{array}\]

   Count-off: \(1 + a\) \(2 + a\) \(3 + a\)
   
   \[\begin{array}{c}
   \text{b.} \quad \frac{3}{4} \\
   \end{array}\]

   Count-off: \(1 + a\) \(2 + a\) \(3 + a\) \(4 + a\)
   
   \[\begin{array}{c}
   \text{c.} \quad \frac{4}{4} \\
   \end{array}\]

2. Play the \(\frac{2}{4}\) rhythm on D minor chords.
   Play the \(\frac{3}{4}\) rhythm on A minor chords.
   Play the \(\frac{4}{4}\) rhythm on C minor chords.
The melodies below use triplets.
First notice each key signature and time signature.
Then set a slow, steady beat and sightread.

a. *Transpose to C major.*

b. *Transpose to G major.*

• Now sightread hands together. Then transpose to F major.

Your teacher will play a musical example.
Do you hear \( \frac{3}{8} \) (triplets) or \( \frac{3}{4} \) (two eighths)?
Circle the rhythm you hear:

1. \( \frac{3}{8} \) or \( \frac{3}{4} \)
2. \( \frac{3}{8} \) or \( \frac{3}{4} \)
3. \( \frac{3}{8} \) or \( \frac{3}{4} \)
4. \( \frac{3}{8} \) or \( \frac{3}{4} \)

Listen Well!

For Teacher Use Only (The examples may be played in any order and repeated, if needed.)
Bass Ledger Notes

Ledger lines are used to extend the staff below low F. Notes are written on the ledger lines and in the spaces.

\[
\begin{array}{ccccccc}
& \text{LOW} & F & E & D & C & B & A \\
\text{space} &  & \text{line} &  & \text{space} &  & \text{line} &  \\
\text{space} &  & \text{line} &  & \text{space} &  & \text{line} &  \\
\end{array}
\]

Speed Reader

1. Cover the notes above and name the ledger notes below.
   As you read ledger lines and spaces, it may be helpful to think in 3rds.

a. \[
\begin{array}{c}
\text{space} - \text{space} - \text{space}
\end{array}
\]

b. \[
\begin{array}{c}
\text{line} - \text{line} - \text{line}
\end{array}
\]

c. \[
\begin{array}{c}
\text{line}
\end{array}
\]

- Try four notes!

d. \[
\begin{array}{c}
\text{F} \quad \text{D} \quad \text{B}
\end{array}
\]

e. \[
\begin{array}{c}
\text{E} \quad \text{C} \quad \text{A}
\end{array}
\]

f. \[
\begin{array}{c}
\text{D} \quad \text{B} \quad \text{C}
\end{array}
\]

g. \[
\begin{array}{c}
\text{F} \quad \text{D} \quad \text{E} \quad \text{C}
\end{array}
\]

h. \[
\begin{array}{c}
\text{C} \quad \text{A} \quad \text{B} \quad \text{E}
\end{array}
\]

i. \[
\begin{array}{c}
\text{D} \quad \text{F} \quad \text{E} \quad \text{C}
\end{array}
\]

- Your teacher may ask you to play each example on the piano.
Name the Interval

2. Name the interval played by the string bass:
   2nd 3rd 4th 5th 6th 7th 8ve

   a. \[ \text{\text{2nd}} \]
   b. \[ \text{\text{3rd}} \]
   c. \[ \text{\text{2nd}} \]
   d. \[ \text{\text{6th}} \]
   e. \[ \text{\text{3rd}} \]
   f. \[ \text{\text{7th}} \]
   g. \[ \text{\text{8ve}} \]
   h. \[ \text{\text{5th}} \]
   i. \[ \text{\text{2nd}} \]
   j. \[ \text{\text{6th}} \]
   k. \[ \text{\text{3rd}} \]
   l. \[ \text{\text{7th}} \]

Spell the Word

3. Spell these words using bass ledger lines. Use whole notes.

Ex. C A B

F E E D

D A B

F A D E

B A D G E

B E A D
Treble Ledger Notes

Ledger lines are used to extend the staff above high G.
Remember, notes are written on the ledger lines and in the spaces.

---

In the Clouds!

1. Cover the note names above. Then write the note names and the interval in the blanks below.

   Ex.
   a. note names: C G
      interval: 4th
   b. D E
      6th
   c. A E
      5th
   d. C B
      2nd
   e. G B
      3rd
   f. A C
      3rd
   g. G D
      5th
   h. C A
      6th
   i. D E
      7th

Your teacher may ask you to play the examples above on the piano.
Target Practice

2. Draw a line connecting each note on the staff to the correct key on the keyboard.

• Your teacher may point to any note on the staves above. See how quickly you can play it on the keyboard!
First notice each key signature and time signature. Then set a slow, steady beat and sightread.

Ledger Tunes

a. mf

*Transpose to F major.

b. p

*Transpose to G major.

c. mp s

*Transpose to G major.

Mystery Notes

Your teacher will play the two notes given, and then a "mystery note." It will be a 2nd or a 3rd higher or lower from the last note given. Listen carefully and write the "mystery note" you hear.

1. 

4. 

2. 

5. 

3. 

6. 

*Teacher Note: Play the example and add a note a 2nd or 3rd higher or lower. Check the student's answer after each example is played.

lesson pp. 46-47 (Greensleeves)
1. a. A 7th is from a line to a line or a space to a space. **True** or **False** (circle)

   b. Draw a 7th up or down from each note. Then name both notes.

   ![Notes](image)

   Note names: G F, G A, D C

2. a. In \( \frac{3}{8} \) time, a \( \frac{1}{4} \) = 1 beat. **True** or **False**

   b. Write a \( \frac{3}{8} \) or \( \frac{3}{4} \) time signature for the examples below.

   ![Time signatures](image)

3. a. In a fast tempo, \( \frac{8}{6} \) time can be felt with 2 beats per measure. **True** or **False**

   What note receives the beat? \( \frac{1}{4} \) or \( \frac{1}{6} \) or \( \frac{1}{8} \) (circle)

   b. Complete the measures below using these rhythms: \( \frac{8}{6} \), \( \frac{4}{6} \), or \( \frac{2}{6} \).

   ![Rhythms](image)

   you write

   you write

   you write

4. a. A triplet means \( \frac{3}{8} \) time. **True** or **False**

   b. Using only triplets \( \frac{8}{6} \), complete the measures below.

   ![Triplets](image)
Write the Chromatic Scale

A chromatic scale has 12 tones and uses only half steps.

1. • Name the notes of the ascending chromatic scale. Notice as the scale goes up, sharps are used.

```
\[ C \# D \# E F F\# G G\# A A\# B C \]
```

- Copy the ascending chromatic scale above. Remember to use sharps!
- Write the R.H. fingering in the blanks below. You may check yourself at the piano.

```
fingering: 1 3 1 3 1 2 3 1 3 1 3 1 2
```

2. • Name the notes of the descending chromatic scale. Notice as the scale goes down, flats are used.

```
\[ C B B\# A A\# G G\# F E E\# D D\# C \]
```

- Copy the descending chromatic scale above. Remember to use flats!
- Write the L.H. fingering in the blanks below. You may check yourself at the piano.

```
fingering: 4 2 3 1 3 1 3 1 2 3 1 3 1 3 1
```

3. • Close your eyes and picture the keyboard!
• Name aloud the notes of the chromatic scale from C up to C.
• Name aloud the notes of the chromatic scale from C down to C.
The Composer's Laboratory

Composers use a variety of sounds in their music.

The **chromatic** scale, **major** scale, and **whole tone** scale (made up of all whole steps) are some of the tools a composer can use.

1. Circle the correct label for each scale in the following examples.

   a. ![Example A]

   Ex. Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   b. ![Example B]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   c. ![Example C]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   d. ![Example D]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   e. ![Example E]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   f. ![Example F]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   g. ![Example G]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   h. ![Example H]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   i. ![Example I]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

   j. ![Example J]

   Chromatic scale
   Whole tone scale
   C major scale
   G major scale
   F major scale

---

Lesson pp. 49-51 (Snowflake Rag) 29
2. Circle three examples that use the chromatic scale. Think *half steps!*

![Musical notations](image)

3. Improvise music for a time machine!
   - First, listen to your teacher play the accompaniment.
   - Then with your R.H., play a few notes from the **chromatic scale** IN ANY ORDER. Start with a very L-O-N-G note, then another L-O-N-G note. Gradually let your fingers experiment with other notes using any note values.
   - Your teacher will tell you, “Bring the time machine back to the present.” Play any C and hold.

   ![Musical notation](image)

**Teacher Improv Accompaniment** (Student improvises higher on the keyboard.)

**Andante**

![Musical notation](image)

**ENDING**

"Bring the time machine back to the present.”
Play any C.
Circle the **half step** in each example below.

Circle the **whole step** in each example below.

Circle **chromatic scale** or **major scale** as you listen to each musical example that your teacher plays.

1. chromatic scale  
   major scale

2. chromatic scale  
   major scale

3. chromatic scale  
   major scale

4. chromatic scale  
   major scale

5. chromatic scale  
   major scale

6. chromatic scale  
   major scale

For Teacher Use Only (The examples may be played in any order and repeated, if needed.)
Write the D Major Scale

1. The D major scale has 7 tones created from whole steps and half steps. (fill in) The half steps occur between degrees 3 and 4 and degrees 7 and 8. All the other intervals are whole steps.

2. Trace, then copy the D major key signature three times. Name the two sharps.

   sharps: F♯ C♯

3. Write the D major scale for each clef. Draw sharps in front of the correct notes.
   - Number the scale degrees 1–8.
   - Use a ☐ to mark the whole steps. Use a √ to mark the half steps. (See page 2 for review.)

4. Label each note as tonic (scale degree 1), dominant (degree 5), or leading tone (degree 7).
Harmonize in D Major: I, IV, V7 Chords

5. Copy each chord and its Roman numeral.

\[ \begin{align*}
&\text{I} & \text{IV} & \text{V7} \\
&\text{I} & \text{IV} & \text{V7} \\
\end{align*} \]

6. • First play the R.H. melody.
   • Then harmonize it with I, IV, or V7 chords. Play with blocked chords.

Moderato

Ex. \[ \begin{align*}
&\text{I} & \text{IV} & \text{IV} & \text{V7} & \text{I} \\
&\text{I} & \text{IV} & \text{V7} & \text{I} \\
\end{align*} \]

“Canoe Ride” Improvisation

7. Listen to the teacher accompaniment. When ready, improvise a melody using notes from the D major scale in any order. Remember the F♯ and C♯!

• Play D major blocked and broken chords.
• Play repeated notes, especially on the tonic (D) and dominant (A).
• Make up short musical patterns. Repeat them forte and then piano.

Teacher Duet: (Student improvises higher using the D major scale.)

R.H.

L.H.
First name aloud each L.H. chord (I, IV, or V7). Then sightread this music in D major.

Gently

- Now transpose the example to G major and F major.

Your teacher will play a chord pattern in the Key of D. Circle the chord pattern you hear. The teacher plays a or b using these chords.

Listen for Chords

1a. I IV IV I
   or
   b. I IV V7 I

2a. I V7 I V7 I
   or
   b. I IV I V7 I

3a. I IV V7 V7 I
   or
   b. I V7 I IV I

4a. I I V7 I V7
   or
   b. I I V7 I IV

Your teacher may ask you to play:
- 1a and b in C major
- 2a and b in G major
- 3a and b in D major
- 4a and b in F major
Major and Minor Chord Chart
(Review of UNITS 1–7)

- Complete the chart for each chord by naming the keys, identifying the chord, and notating it on the staff.

<table>
<thead>
<tr>
<th>CHORD</th>
<th>major/minor</th>
<th>on the staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>D F# A</td>
<td>D major</td>
<td></td>
</tr>
<tr>
<td>C E♭ G</td>
<td>C minor</td>
<td></td>
</tr>
<tr>
<td>F A C</td>
<td>F major</td>
<td></td>
</tr>
<tr>
<td>G B♭ D</td>
<td>G minor</td>
<td></td>
</tr>
<tr>
<td>A C♯ E</td>
<td>A major</td>
<td></td>
</tr>
<tr>
<td>D F A</td>
<td>D minor</td>
<td></td>
</tr>
<tr>
<td>G B D</td>
<td>G major</td>
<td></td>
</tr>
</tbody>
</table>
The One-Octave Arpeggio

An arpeggio uses chord tones played up or down the keyboard. Remember, for a one-octave arpeggio, the hand is extended over the keys.

Ex. C major chord tones (C - E - G - C)  
Notice four tones are shaded.

Ex. C major one-octave arpeggio  
fingerings: 1 2 3 5 3 2 1

1. • Fill in the D minor chord tones below.  
(There are 4.)

2. • Fill in the E minor chord tones below.

3. • Fill in the G major chord tones below.  
Notice the clef!

4. • Fill in the A minor chord tones below.

• Write the D minor arpeggio and fingering below.  
fingerings: 1 2 3 5 3 2 1

• Write the E minor arpeggio and fingering below.  
fingerings: 1 2 3 5 3 2 1

• Write the G major arpeggio and fingering below.  
fingerings: 5 4 2 1 2 4 5

• Write the A minor arpeggio and fingering below.  
fingerings: 5 4 2 1 2 4 5

• Your teacher may ask you to play each arpeggio you have written.
Magic Fingering

- Write the correct fingering for each example below. You may check yourself by playing them on the piano.

C major arpeggio
a. \[
\begin{array}{c}
\text{fingering: 5 4 2 1 2 4 5}
\end{array}
\]

Chromatic scale
b. \[
\begin{array}{c}
\text{fingering: 1 2 3 1 3 1 2}
\end{array}
\]

F major scale
c. \[
\begin{array}{c}
\text{fingering: 1 2 3 4 1 2 3 4}
\end{array}
\]

Broken chord
d. \[
\begin{array}{c}
\text{fingering: 1 3 5 1 3 5 1}
\end{array}
\]

D major arpeggio
e. \[
\begin{array}{c}
\text{fingering: 1 2 3 5 3 2 1}
\end{array}
\]

G major arpeggio
f. \[
\begin{array}{c}
\text{fingering: 1 2 3 5 4 2 1}
\end{array}
\]

Alberti bass
g. \[
\begin{array}{c}
\text{fingering: 5 1 3 1 5 1 2 1}
\end{array}
\]

A minor arpeggio
h. \[
\begin{array}{c}
\text{fingering: 5 3 2 1 2 3 5}
\end{array}
\]

G major scale
i. \[
\begin{array}{c}
\text{fingering: 5 4 3 2 1 3 2 1}
\end{array}
\]

Chromatic scale
j. \[
\begin{array}{c}
\text{fingering: 1 2 3 1 3 1 2}
\end{array}
\]
1. Complete this piece by composing your own melody over the L.H. one-octave arpeggios.

   Follow these steps:
   a. Play the L.H. alone. Take note of the boxed chord symbols that indicate the harmony.
   b. Use the suggested rhythm for your melody shown above the staff. Think chord tones! These will blend well with the harmony.
   c. Experiment and feel free to change a melody note even after you have written it down.

2. Play and enjoy your composition!

Nighttime Novela

by

Andante

\[ \text{C} \]

melody rhythm:

\[ \text{Am} \]

\[ \text{Dm} \]

\[ \text{G} \]
Final Review (UNITS 1-8)

1. A B form is also known as  
   binary
   \[ \text{A} \quad \text{B} \]

3. A B A form is also called  
   ternary

5. Name the key signatures.
   \[ \text{G} \quad \text{D} \quad \text{F} \]

7. Playing 8th notes in a long-short pattern is called  
   swing rhythm.

9. \( \text{c} \) means \( 2 \) beats per measure.

11. Name the scale that only uses half steps.  
    chromatic

13. Write the letter names of the D scale. Include sharps.  
    D  E  F#  G  A  B  C#  D

15. Write three measures of \( \frac{8}{8} \) rhythm. Make each measure different.  
    \[ \text{A} \quad \text{E} \quad \text{D} \quad \text{B} \quad \text{C} \]

Congratulations!  
You have completed the book!