

ACKNOWLEDGMENTS

This series is dedicated to the people in my life who have so profoundly influenced my career. The methods I use in class each day are not my own, they are a composite of ideas shared with me by the fine teachers, administrators and staff named below. Many thanks to you all.

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The Band and Theory Classes from 1992-1997 at J.M. Alexander Middle School, Huntersville, NC.

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SPECIAL THANKS

To my friends and colleagues Ruth Petersen and Teresa Maclin for their editorial work on the second book. Their proof-reading of the drafts and suggestions for improvements of both the lesson and exercise material were essential to the success of the final copy.

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LESSON 8: THE EIGHTH REST

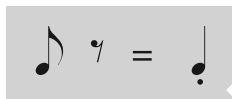
1. For every note value, there is a rest of equal value. The **eighth rest** (γ) is equal to one eighth note (♪).

NOTE VALUES AND THEIR EQUAL REST VALUES				
NOTES	whole	half	quarter	eighth
				
RESTS	whole	half	quarter	eighth
				

2. Eighth notes are often found in pairs. If we replace one of the eighth notes in a pair with an eighth rest, two new and commonly used rhythmic figures can be created.

SINGLE EIGHTH NOTES ON THE BEAT

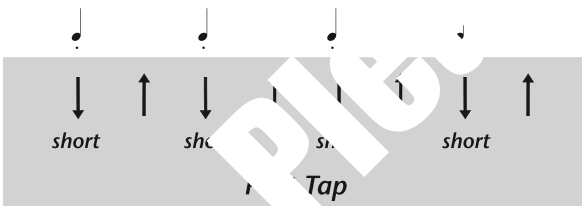
3. If we replace the *second* eighth note in a pair with an eighth rest, we create a single eighth note that falls on the beat. An eighth note followed by an eighth rest is counted (and w/ sound) like a staccato* quarter note.



1 + 2 + + 4 +



1 2 3



THE EIGHTH NOTE ON THE OFFBEAT

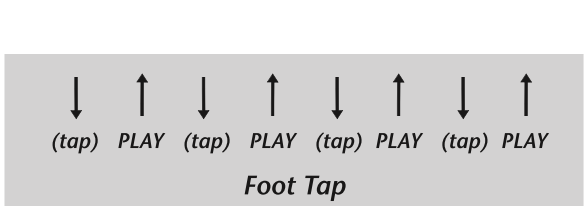
If we replace the *first* eighth note in a pair with an eighth rest, we create a single eighth note that falls on the "and" of the beat (sometimes called "offbeats" or "upbeats"). An eighth rest followed by an eighth note is counted by tapping the foot on the "and" of the beat, playing the eighth note on "and" as the next beat comes up (this is where the term "upbeat" comes from.)



1 + 2 + 3 + 4 +



+ + + +



*A **staccato** marking is a dot placed above or below a note head. Notes marked staccato should be played short (usually for half of their original value) and separated. For information on staccato and other articulation markings please see Unit 10, page 88.

Please Note: Beams are used to group complete beats. $\text{♪♪} = 1$ beat in two-four, three-four, and four-four time. The most common exception to this rule occurs when four eighth notes are beamed together in four-four time. $\text{♪♪♪♪} = 2$ beats.

Please Note: If the student has not completed *Fundamentals of Music Theory Book 1* prior to beginning *Book 2*, an explanation of the counting system used throughout the *Fundamentals of Music Theory* series can be found on the inside front cover of this text. Teachers should feel free to substitute any preferred counting system for use in this series.

LESSON 10: TRIPLETS

1. Eighth notes are often found in pairs (because two eighth notes equal one quarter note).
2. It is possible to play three eighth notes in the same time-space as two eighth notes. When three notes are played in the same time-space as two notes of the same value, a rhythmic figure called a **triplet** is created.
3. Notice that eighth note triplets are counted here using a "1-la-le" system. Your teacher may prefer to use another counting system. Ask your teacher which system you should use.

Exercise 3.5 - Counting Rhythms

Directions: Write the counting under each measure below. Play the rhythms on your tuning fork.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.

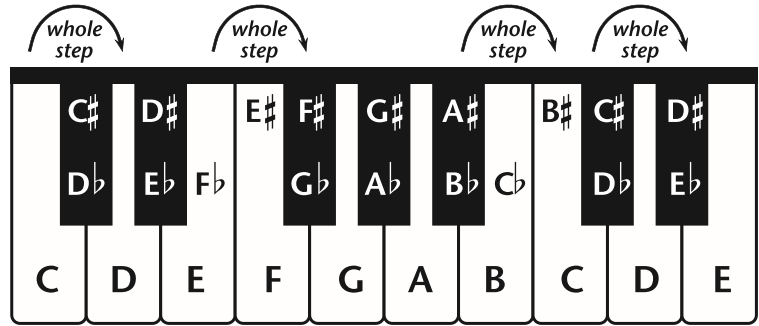
New Time Signature

LESSON 11: WHOLE STEPS

1. Two half steps equal one **whole step**. A whole step will always involve a “skipped” key on the piano.

2. A whole step can be:

- A white key to a white key (skip a black key). C to D for example.
- A white key to a black key (skip a white key). E to F# for example.
- A black key to a white key (skip a white key). Bb to C for example.
- A black key to a black key (skip a white key). C# to D# for example.



3. When spelling whole steps, be sure to use *consecutive* letter names. In other words, use the next letter in the musical alphabet pattern.

Example: E to Gb would *sound* correct, BUT, E to Gb skips the letter name F. NO!
E to F# is correct because it follows the musical alphabet pattern. YES!

Exercise 4.1 - Whole Step Identification

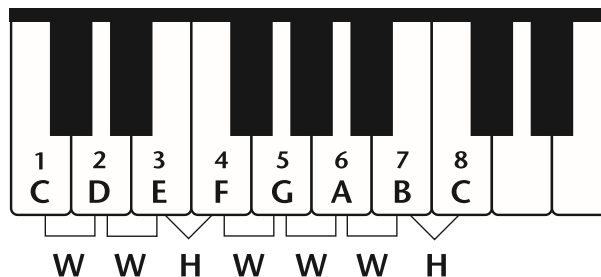
Directions: If the keys marked in each item are a whole step apart, check “yes.” If they are not, check “no.”

<p>1</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>	<p>5</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>	<p>9</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>
<p>2</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>	<p>6</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>	<p>10</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>
<p>3</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>	<p>7</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>	<p>11</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>
<p>4</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>	<p>8</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>	<p>12</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p>

LESSON 13: MAJOR SCALES

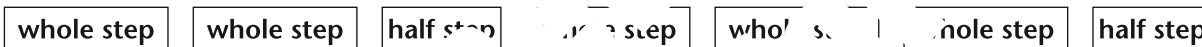
1. Whole steps and half steps can be combined to create **major scales**.

2. Look at the C major scale shown on the piano keyboard to the right. Notice the following characteristics of the scale.

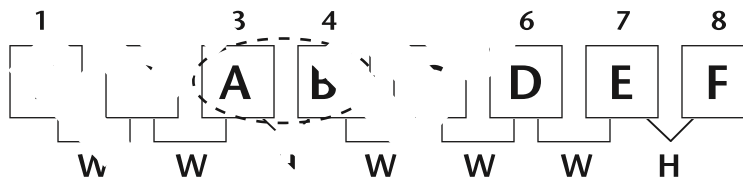


- There are eight notes in the scale. The first note and the last note (1 and 8) have the same letter name and are an octave apart. The first note gives the scale its name.
- The scale is made entirely of whole steps (\square) with the exception of two half steps (\surd) which appear between notes 3 and 4 and again between notes 7 and 8.
- The letter names are placed in alphabetical order. Each letter name from the musical alphabet is used only once (with the exception of 1 and 8 which is doubled).

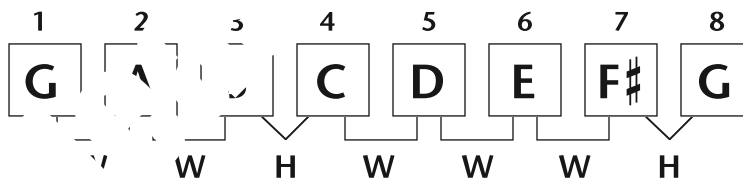
3. If you were to play the scale shown above you would hear the distinct sound of a major scale.
4. A major scale can be played using any key on the piano by starting on any note if the requirements listed above are met. Special attention must be given to the specific combination of whole and half steps.



5. Look at the F to F pattern below. It meets all the requirements for a major scale, but one. The pattern of whole steps and half steps is incorrect. The distance from A to B is a whole step. In order to maintain the major scale pattern, B must be lowered to b.



6. Look at the G major scale below. F must be raised to F# for the required major scale pattern.



7. Scales can be written ascending (going up) and descending (going down). Descending scales are easy to write. Write the ascending scale and reverse the order of notes (8, 7, 6, 5, 4, 3, 2, 1).

PROCEDURE FOR WRITING MAJOR SCALES (STEP METHOD)

- Write the basic alphabet pattern for the scale requested.
- Be sure to begin and end with the same letter name. (If the scale begins on E \flat , it must also end on E \flat .)
- Check the step pattern one note at a time adding sharps or flats as necessary to maintain the major scale pattern. (There will never be a mixture of sharps and flats in a major scale.)

Exercise 7.6 - The Order Of Things

- 1** Directions: Trace the order of flats below, then fill in the circles with numbers (in order) then letter names (in order). Finally, write the seven flats in order on your own.

TRACE WRITE NUMBERS WRITE LETTER NAMES WRITE 7 FLATS ON YOUR OWN

- 2** Directions: Trace the order of flats below, then fill in the circles with numbers (in order) then letter names (in order). Finally, write the seven flats in order on your own.

TRACE WRITE NUMBERS WRITE LETTER NAMES WRITE 7 FLATS ON YOUR OWN

Exercise 7.7 - Review Questions

Directions: Answer the questions below.

1. _____ One flat in the key signature indicates the key of 2 major.
2. _____ Two flats in the key signature indicate the key of 2 major.
3. _____ Three flats in the key signature indicate the key of 2 major.
4. _____ Four flats in the key signature indicate the key of 2 major.
5. _____ Five flats in the key signature indicate the key of 2 major.
6. _____ Six flats in the key signature indicate the key of 2 major.
7. _____ Seven flats in the key signature indicate the key of 2 major.
8. _____ The first flat in a major key signature will always be 2
9. _____ The second flat in a major key signature will always be 2
10. _____ The third flat in a major key signature will always be 2
11. _____ The fourth flat in a major key signature will always be 2
12. _____ The fifth flat in a major key signature will always be 2
13. _____ The sixth flat in a major key signature will always be 2
14. _____ The seventh flat in a major key signature will always be 2
15. _____ The D^b major scale requires 2 flats.
16. _____ The B^b major scale requires 2 flats.
17. _____ The G^b major scale requires 2 flats.
18. _____ The E^b major scale requires 2 flats.
19. _____ The A^b major scale requires 2 flats.
20. _____ The C^b major scale requires 2 flats.
21. _____ The F major scale requires 2 flat.
22. _____ The C major scale requires no sharps or flats. (True/False)

LESSON 18: THE CIRCLE OF FIFTHS

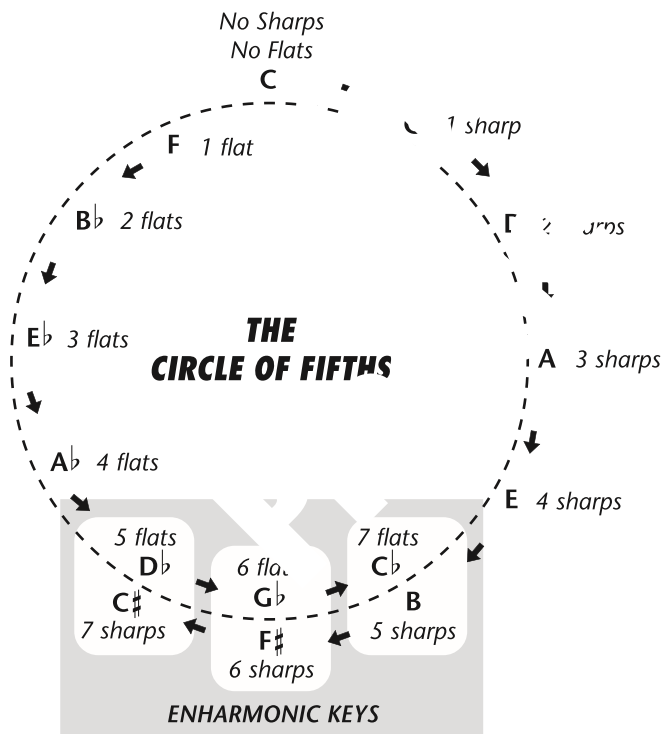
- The **circle of fifths** is a memorization/learning tool used to help students learn the major key signatures. The circle starts with C major at "12:00" with no sharps or flats.
- On the sharp side (to the right), start with C and count *up* five letter names in each scale (called a **perfect fifth**) and add one sharp to the key signature. In other words:

Begin with C.....Count up five letter names in the C major scale - G..... G major has one sharp.
 Begin with G.....Count up five letter names in the G major scale - D..... D major has two sharps.
 Begin with D.....Count up five letter names in the D major scale - A..... A major has three sharps.
 Begin with A.....Count up five letter names in the A major scale - E..... E major has four sharps.
 Begin with E.....Count up five letter names in the E major scale - B..... B major has five sharps.
 Begin with B.....Count up five letter names in the B major scale - F#..... F# major has six sharps.
 Begin with F#.....Count up five letter names in the F#major scale - C#..... C# major has seven sharps.

- On the flat side (to the left), start with C and count *down* five letter names in each scale (called a **perfect fifth**) and add one flat to the key signature. In other words:

Begin with C.....Count down five letter names in the C major scale - F..... F major has one flat.
 Begin with F.....Count down five letter names in the F major scale - Bb..... Bb major has two flats.
 Begin with Bb.....Count down five letter names in the Bb major scale - Eb..... Eb major has three flats.
 Begin with Eb.....Count down five letter names in the Eb major scale - Ab..... Ab major has four flats.
 Begin with Ab.....Count down five letter names in the Ab major scale - Db..... Db major has five flats.
 Begin with Db.....Count down five letter names in the Db major scale - Gb..... Gb major has six flats.
 Begin with Gb.....Count down five letter names in the Gb major scale - Cb..... Cb major has seven flats.

- The **chart of fifths** is the same information presented in a table format.



THE CHART OF FIFTHS

C Major - No Sharps, No Flats

FLAT KEY SIGNATURES		SHARP KEY SIGNATURES	
F major	1 flat	G major	1 sharp
Bb major	2 flats	D major	2 sharps
Eb major	3 flats	A major	3 sharps
Ab major	4 flats	E major	4 sharps
Db major	5 flats	B major	5 sharps
Gb major	6 flats	F# major	6 sharps
Cb major	7 flats	C# major	7 sharps

ENHARMONIC KEYS

- Notice that there are three pairs of **enharmonic keys** located at the bottom of each chart. Each pair of scales will sound the same and use the same keys on the piano or the same fingerings on a wind instrument. The only difference is the spelling. If asked to play a C# major scale, it may be easier to "think" the Db major scale.

LESSON 23: MAJOR SCALE DEGREE NAMES

- Each note in a major scale can be called by many different "names."
- Notes in a major scale can be referred to by letter name:

C	D	E	F	G	A	B	C
---	---	---	---	---	---	---	---

- Notes in a major scale can be referred to by scale **degree number***:

1	2	3	4	5	6	7	8
---	---	---	---	---	---	---	---

- Notes in a major scale can be referred to by **solfege syllable**:

Do	Re	Mi	Fa	Sol	La	Ti	Do
----	----	----	----	-----	----	----	----

- Notes in a major scale can be referred to by **proper degree name**:

Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading Tone	Tonic
-------	------------	---------	-------------	----------	------------	--------------	-------

- These names will all remain constant to all major scales.

Scale degree one will always be Tonic or Do.
 Scale degree two will always be supertonic or Re.
 Scale degree three will always be mediant or Mi.
 Scale degree four will always be subdominant or Fa.
 Scale degree five will always be dominant or Sol.
 Scale degree six will always be submediant or La.
 Scale degree seven will always be leading tone or Ti.
 Scale degree eight will always be Tonic or Do.

- Observe the D major example below.





D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	8
Do	Re	Mi	Fa	Sol	La	Ti	Do
Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading Tone	Tonic

WHOLE WHOLE HALF WHOLE WHOLE WHOLE WHOLE HALF

* In more advanced theory text books, students will see a special symbol called a carat (^) placed over a scale degree number.
 Scale degree four would be shown as 4^.

LESSON 26: MUSICAL ROAD SIGNS

- Just as different road signs tell us to stop, go, turn back, or detour, many “musical road signs” are used to indicate similar actions for musicians. These signs are sometimes called “directional” signs.
- The following are a list of the most common “musical road signs” found in music.

MUSICAL ROAD SIGNS	
	Fermata Hold until your director releases you.
	Measure Repeat Repeat the previous measure.
	Internal Repeat Bar Repeat the music between the bars. If only the right bar is shown, return to the beginning.
D.S.	Dal Segno Repeat from the sign (Segno symbol). (The sign is called the <i>Segno</i> .)
D.C.	Da Capo Repeat from the beginning.
	Coda Skip to the Coda. The Coda is usually found at the end of a piece of music.
S. al Coda	Da Capo al Coda Repeat from the sign (Segno symbol). When you see the Coda sign (Coda symbol), skip to the Coda at the end of the piece.
D.C. al Coda	Da Capo al Coda Repeat from the beginning. When you see the Coda sign (Coda symbol), skip to the Coda at the end of the piece.
Segno Fine	Dal Segno al Fine Repeat from the sign (Segno symbol). Play to Fine (the end).
D.C. al Fine	Da Capo al Fine Repeat from the beginning. Play to the Fine (the end).
<p>First and Second Endings Play through the first ending. Repeat the passage a second time. Skip the first ending. Play the second ending.</p> 