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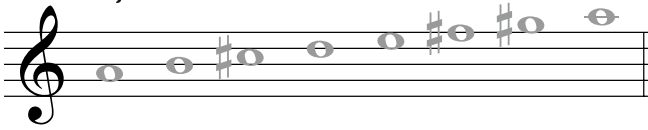
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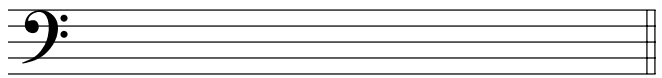
**Exercise 5.14 - Writing Major Scales**

**Directions:** Write the requested major scale, ascending only, in whole notes. Do not write a key signature.

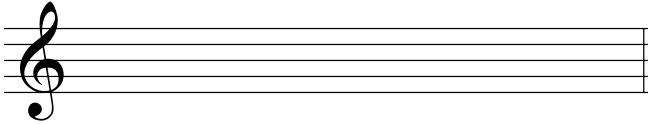
1. A major



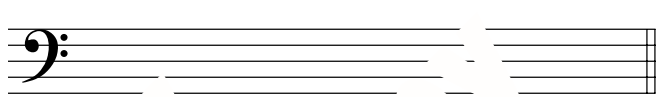
9. B $\flat$  major



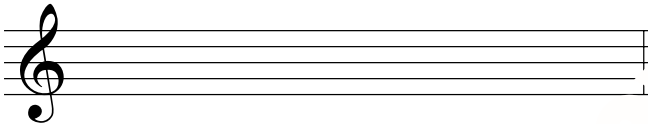
2. D $\flat$  major



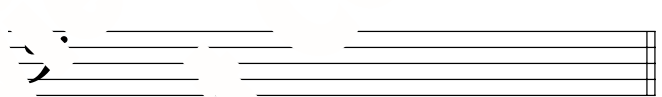
10. C major



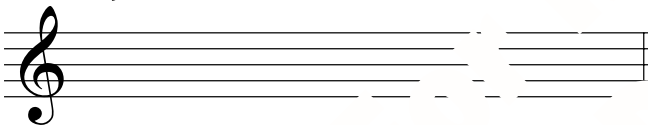
3. G major



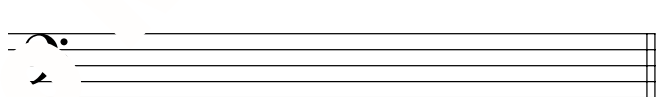
11. A major



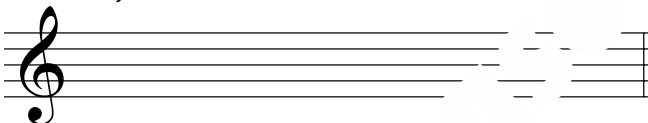
4. F major



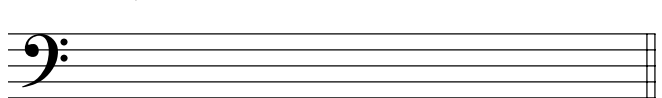
12. D major



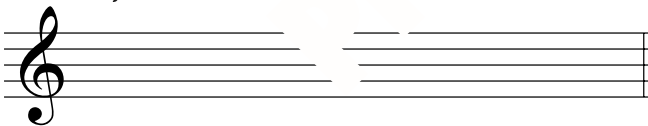
5. C major



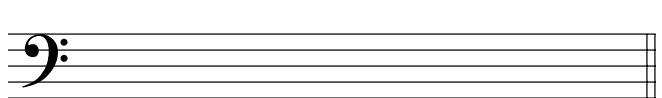
13. C $\sharp$  major



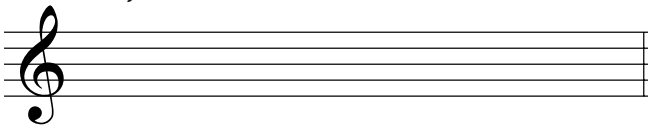
6. E major



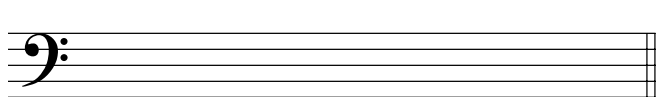
14. E $\flat$  major



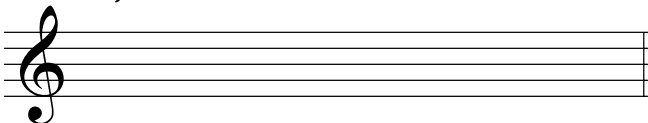
7. C $\flat$  major



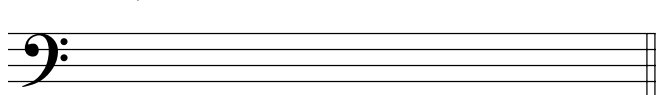
15. F $\sharp$  major



8. B major



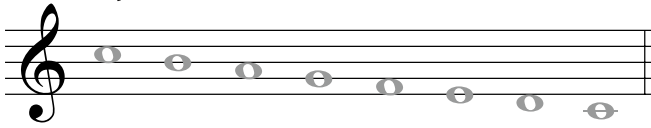
16. G $\flat$  major



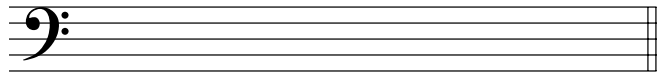
## Exercise 5.16 - Writing Major Scales – Descending

Directions: Write the requested major scale, **descending** only, in whole notes. Do not write a key signature.

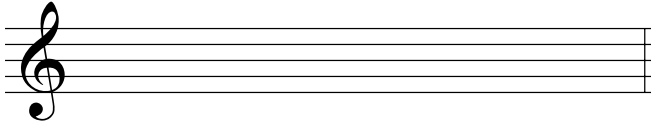
1. C major



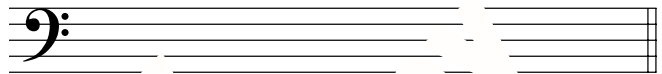
9. D major



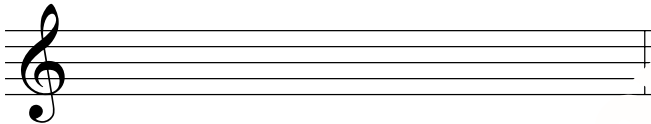
2. E major



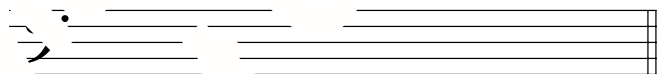
10. F major



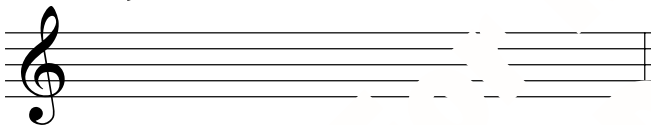
3. G major



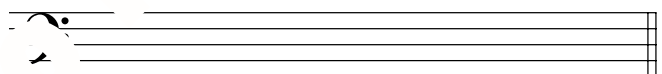
11. A major



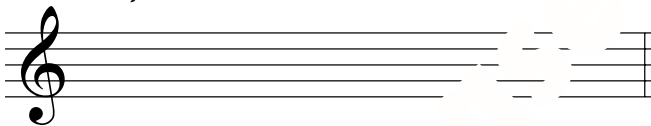
4. B♭ major



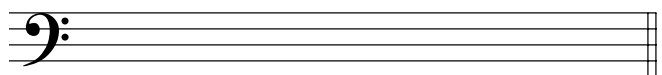
12. C minor



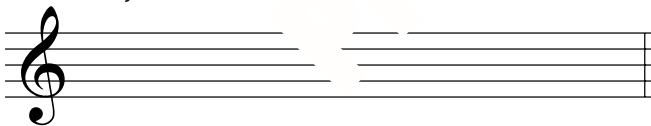
5. D♭ major



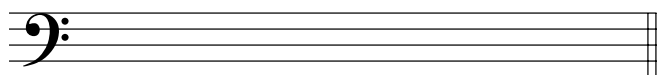
13. E♭ major



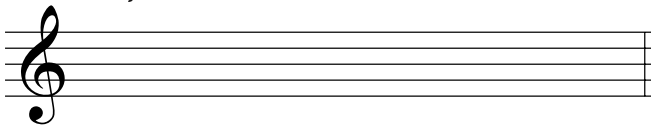
6. F♯ major



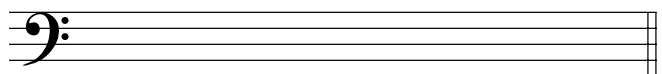
14. G♭ major



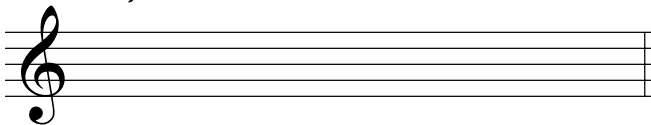
7. A♭ major



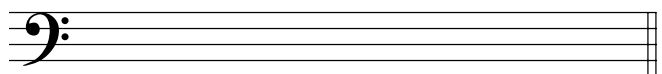
15. B major



8. C♭ major



16. G major



9. When expanding and compressing intervals, it is important to move the top note by *chromatic* half steps. Let us use the interval C to G (a fifth) as an example. If we wish to expand the interval by raising G a half step, we must say G-sharp, not A-flat. Using the letter A would change the size of the original interval to a sixth. The size of the original interval must remain the same when expanding and compressing intervals.
10. The process of expanding and compressing intervals may at first seem complicated. The chart below helps to summarize the steps required. Memorize this chart and the process will become easy.

Remember the following:

- Major intervals made one CHS larger become augmented intervals.
- Major intervals made one CHS smaller become minor intervals.
- Major intervals made two CHS's smaller become diminished intervals.
- Perfect intervals made one CHS larger become augmented intervals.
- Perfect intervals made one CHS smaller become diminished intervals.
- Perfect intervals never become minor.

11. The following abbreviations are commonly used to indicate the quality of intervals in most theoretical exercises.

- M, or "Maj." means major.
- m, or "min." means minor.
- +, or A, or "Aug." means augmented.
- o, or d, or "dim." means diminished.

<b>CHART OF INTERVAL COMPRESSION AND EXPANSION</b>			
2nds, 3rds, 6ths, 7ths		unisons, 4ths, 5ths, octaves	
1 half step larger <b>augmented</b>		1 half step larger <b>augmented</b>	Perfect intervals <u>cannot</u> become major.
<b>major (M)</b>		<b>perfect (P)</b>	<b>OR HERE</b>
1 half step smaller <b>minor (m)</b>		1 half step smaller <b>diminished (o)</b>	Perfect intervals <u>cannot</u> become minor.
2 half steps smaller <b>diminished (o)</b>			

### IDENTIFYING AND SPELLING ALL INTERVAL QUALITIES

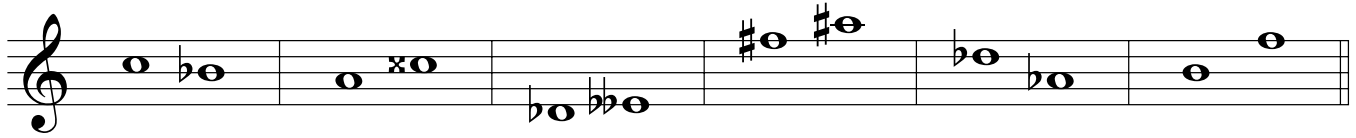
- **To identify a given interval** – call the lower note in the pair "tonic." If the upper note is in the key (scale) of the lower note, the interval is major or perfect. If the upper note is *not* in the key of the lower note, determine how many half steps the interval has been expanded or compressed. Follow the chart above to calculate the quality of the given interval.
- **To spell a requested interval** – spell a major or perfect interval above the given note. Raise or lower the top note one chromatic half step (CHS) at a time to arrive at the requested quality.

Problem: Spell an augmented sixth above E $\flat$ . First spell a major sixth above E $\flat$ , which is C. Raise C a chromatic half step to become C $\sharp$ . C $\sharp$  is the answer.

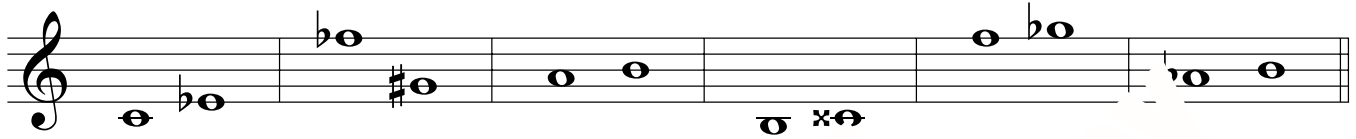
Problem: Spell a diminished fifth above D. First spell a perfect fifth above D, which is A. Lower A a chromatic half step to become A $\flat$ . A $\flat$  is the answer.

## Exercise 8.22 - Identifying Intervals

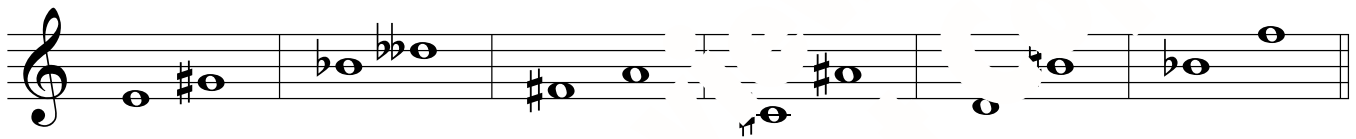
Directions: Identify each interval below. Remember to count up from the lower note in each pair.



1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_



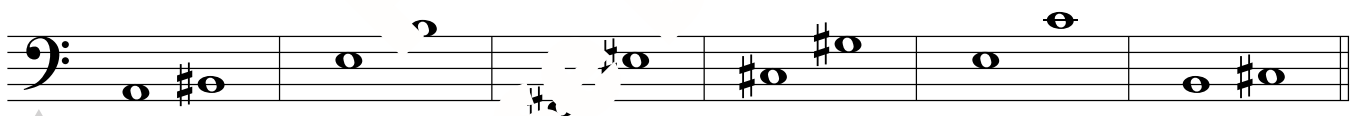
7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_ 11. \_\_\_\_\_ 12. \_\_\_\_\_



13. \_\_\_\_\_ 14. \_\_\_\_\_ 15. \_\_\_\_\_ 16. \_\_\_\_\_ 17. \_\_\_\_\_ 18. \_\_\_\_\_



19. \_\_\_\_\_ 20. \_\_\_\_\_ 21. \_\_\_\_\_ 22. \_\_\_\_\_ 23. \_\_\_\_\_ 24. \_\_\_\_\_



25. \_\_\_\_\_ 26. \_\_\_\_\_ 27. \_\_\_\_\_ 28. \_\_\_\_\_ 29. \_\_\_\_\_ 30. \_\_\_\_\_



31. \_\_\_\_\_ 32. \_\_\_\_\_ 33. \_\_\_\_\_ 34. \_\_\_\_\_ 35. \_\_\_\_\_ 36. \_\_\_\_\_



37. \_\_\_\_\_ 38. \_\_\_\_\_ 39. \_\_\_\_\_ 40. \_\_\_\_\_ 41. \_\_\_\_\_ 42. \_\_\_\_\_



43. \_\_\_\_\_ 44. \_\_\_\_\_ 45. \_\_\_\_\_ 46. \_\_\_\_\_ 47. \_\_\_\_\_ 48. \_\_\_\_\_

## Exercise 9.11 - Scale Spell

**Directions:** Write the requested major and relative minor scales.

1

*Major Scale* KEY OF: **G MAJOR** KEY OF: \_\_\_\_\_ **minor** (Name the relative minor.)

--	--	--	--	--	--	--	--

*Pure Minor Scale* (Built on the 6th scale degree of the relative major – uses the same key signature.)

--	--	--	--	--	--	--	--

*Harmonic Minor Scale* (Same as pure minor with the 7th scale degree raised one CHS.)

--	--	--	--	--	--	--	--

*Melodic Minor Scale–Ascending* (Same as pure minor with the 6th and 7th scale degrees each raised one CHS.)

--	--	--	--	--	--	--	--

2

*Major Scale* KEY OF: **A $\flat$  MAJOR** KEY OF: \_\_\_\_\_ **minor** (Name the relative minor.)

--	--	--	--	--	--	--	--

*Pure Minor Scale* (Built on the 6th scale degree of the relative major – uses the same key signature.)

--	--	--	--	--	--	--	--

*Harmonic Minor Scale* (Same as pure minor with the 7th scale degree raised one CHS.)

--	--	--	--	--	--	--	--

*Melodic Minor Scale–Ascending* (Same as pure minor with the 6th and 7th scale degrees each raised one CHS.)

--	--	--	--	--	--	--	--

3

*Major Scale* KEY OF: **F $\sharp$  MAJOR** KEY OF: \_\_\_\_\_ **minor** (Name the relative minor.)

--	--	--	--	--	--	--	--

*Pure Minor Scale* (Built on the 6th scale degree of the relative major – uses the same key signature.)

--	--	--	--	--	--	--	--

*Harmonic Minor Scale* (Same as pure minor with the 7th scale degree raised one CHS.)

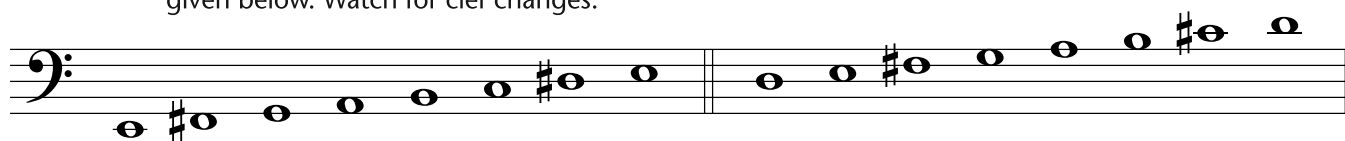
--	--	--	--	--	--	--	--

*Melodic Minor Scale–Ascending* (Same as pure minor with the 6th and 7th scale degrees each raised one CHS.)

--	--	--	--	--	--	--	--

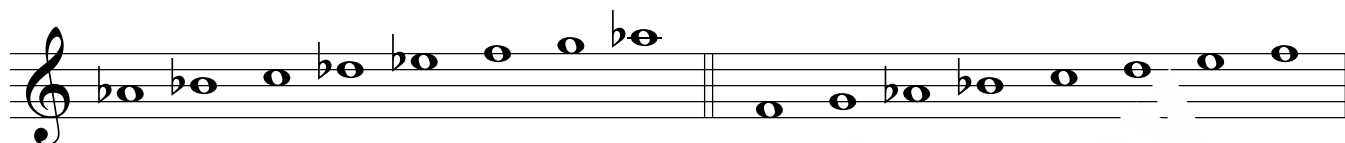
## Exercise 9.21 - Identifying Major and Minor Scales

**Directions:** Name the tonic and type (major, pure minor, harmonic minor, or melodic minor) for each scale given below. Watch for clef changes.



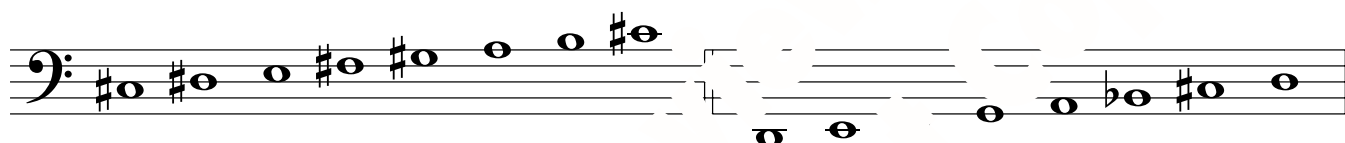
1. \_\_\_\_\_

2. \_\_\_\_\_



3. \_\_\_\_\_

4. \_\_\_\_\_



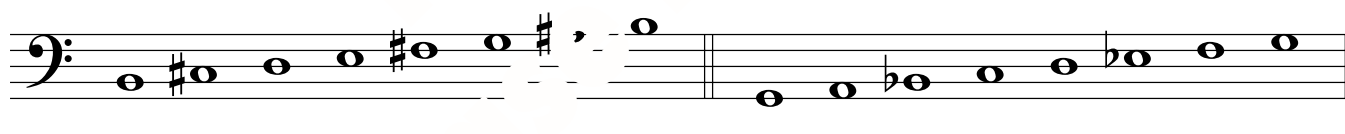
5. \_\_\_\_\_

6. \_\_\_\_\_



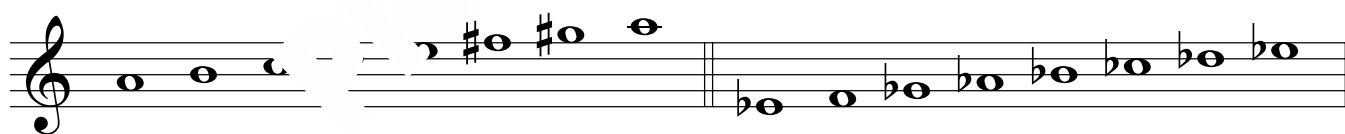
7. \_\_\_\_\_

8. \_\_\_\_\_



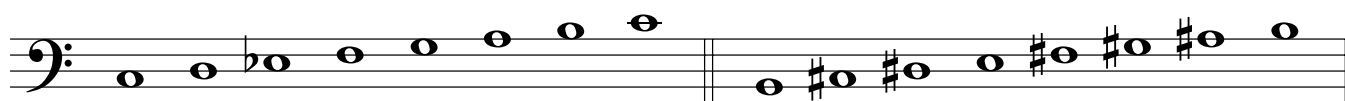
9. \_\_\_\_\_

10. \_\_\_\_\_



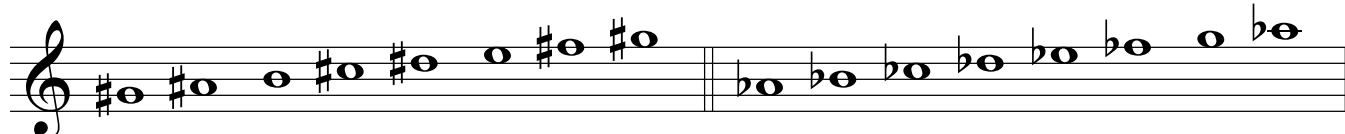
11. \_\_\_\_\_

12. \_\_\_\_\_



13. \_\_\_\_\_

14. \_\_\_\_\_



15. \_\_\_\_\_

16. \_\_\_\_\_



## LESSON 22: THREE-EIGHT TIME

1. Three-eight time is classified as a simple time signature and may be counted as such. The counting sample below shows the same method used for three-four time. The only difference is the beat value, which in this case is the eighth note (three eighth notes in each measure).

### Three-Eight Time – Simple Time Counting Method

2. However, many students find it easier to count three-eight time like a half measure of six-eight time using the 1-la-le system. This is especially true when this meter is played at faster tempos. Compare the following three-eight sample with the six-eight sample placed below it.

### Three-Eight Time – Compound Time Counting Method


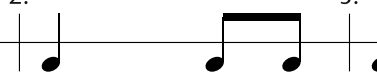


3. Three-eight time can be counted just like six-eight time. The only difference is the total number of beats in each measure. In six-eight time, there are two beats (two dotted-quarter notes) in each measure. In three-eight time, there is one beat (one dotted-quarter note) in each measure.
4. When counting three-eight time like a compound meter, each measure will only contain one beat – other beat numbers will not appear (like 2, 3, or 4). For this reason, counting three-eight time in this manner is called “counting in one” – because there is only one complete beat counted in each measure.





## Exercise 10.1 - Counting Exercise





**Directions:** Write the counting syllable for each measure of rhythm below. Use the counting method preferred by your teacher.


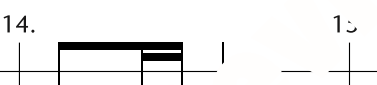
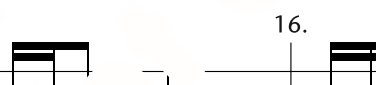

## Exercise 10.4 - Funky Rhythm Review II





**Directions:** Many previously learned rhythms are included in this exercise. Write the counting under each measure. Then try playing the rhythms on your tuning note.




1.  2.  3.  4. 



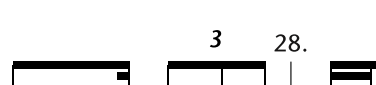

5.  6.  7.  8. 





9.  10.  11.  12. 





13.  14.  15.  16. 




17.  18.  19.  20. 

21.  23.  24. 

25.  26.  27.  28. 

29.  30.  31.  32. 

33.  34.  35.  36. 

37.  38.  39.  40. 