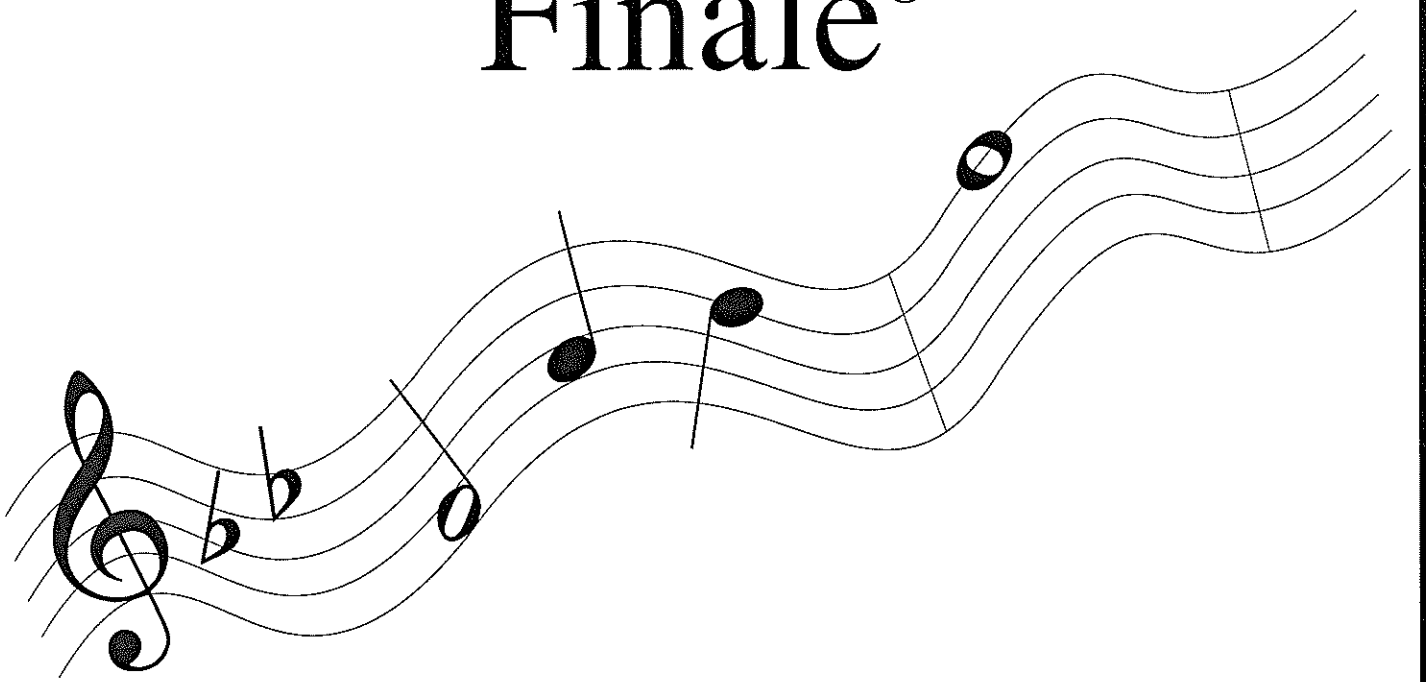


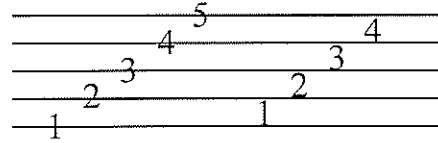
Finale[®]



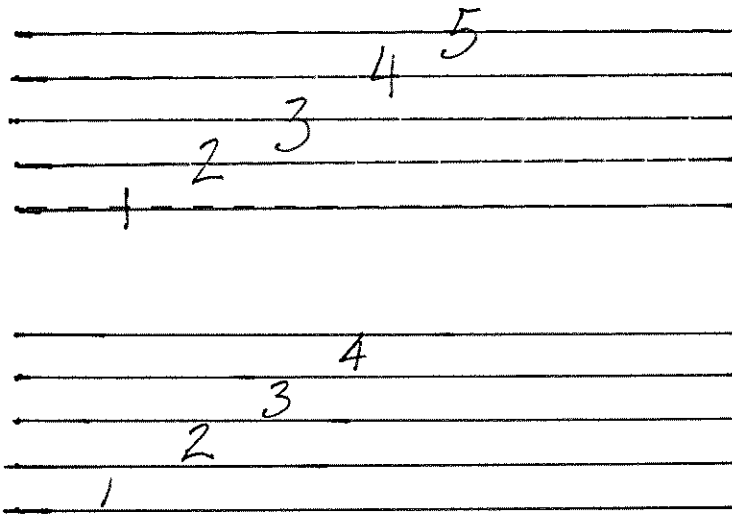
Worksheets

The Staff

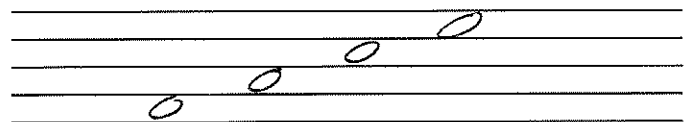
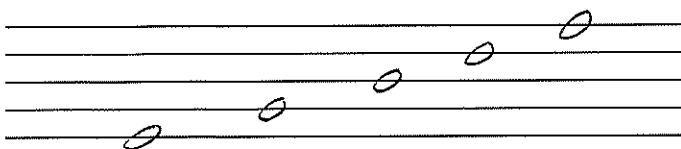
The musical **staff** is made up of five **lines** and four **spaces**. Lines and spaces are both numbered from low to high.



1. Practice drawing two staves by connecting the dots. Use a ruler to help draw straight lines.

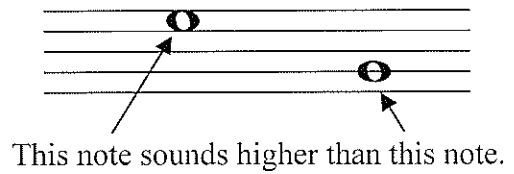


2. On the first staff, number the lines from low to high.
3. On the second staff, number the spaces from low to high.
4. Draw a note on each line of the staff below.
5. Draw a note on each space of the staff below.



The Staff - High and Low

Notes that are higher on the staff have a higher sound or **pitch**.



1. Draw a note on the indicated line or space, then circle the highest note you drew on the staff.

Space 1 Space 4 Line 3 Line 4 Space 1 Space 3 Line 5 Line 2

2. Draw a note on the indicated line or space, then circle the lowest note you drew on the staff.

Line 5 Space 3 Line 1 Space 1 Space 4 Line 3 Line 2 Space 2

3. Circle the higher note in each pair.

4. Circle the lower note in each pair.

5. By using H (higher) and L (lower) indicate whether the first note of each pair sounds higher or lower than the second note.

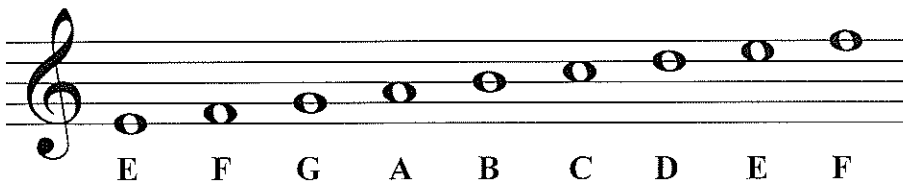
H L H L H L

The Staff - Treble Clef

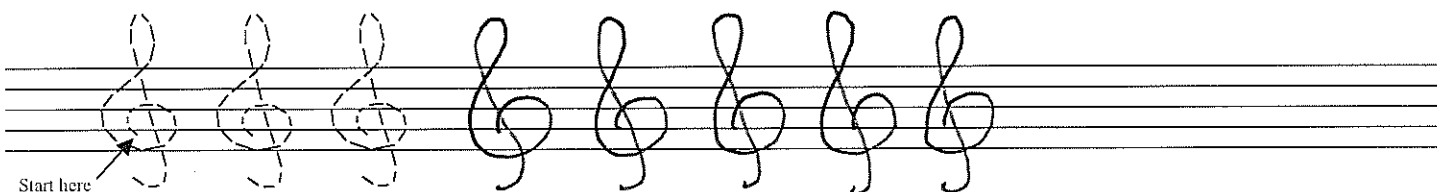
A **clef** appears at the beginning of each staff. The clef shown here is a **treble clef**.



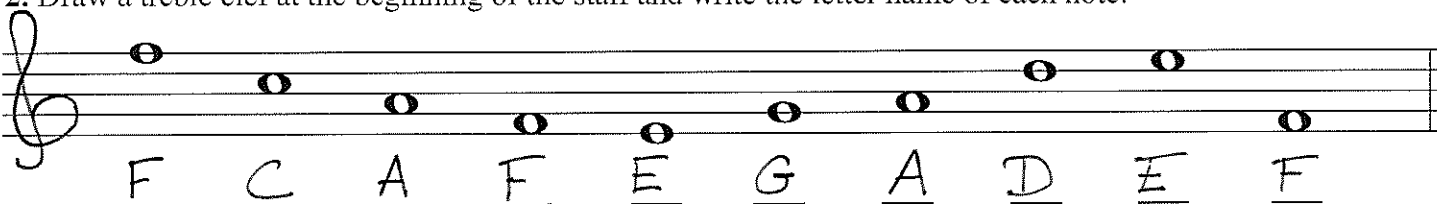
Each note on the treble clef staff has a letter name.



1. Practice drawing the treble clef sign by tracing over the guidelines. Draw five more in the remaining space.

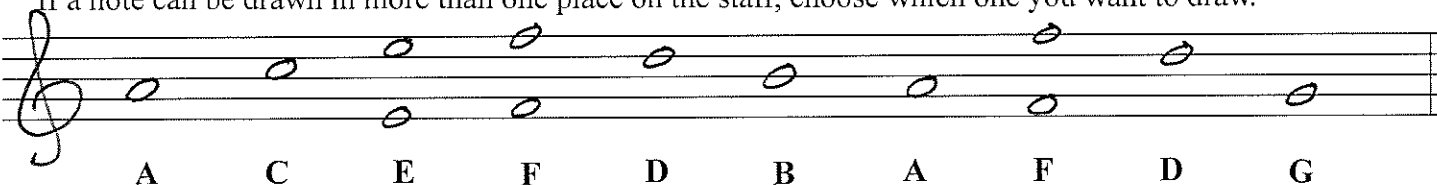


2. Draw a treble clef at the beginning of the staff and write the letter name of each note.



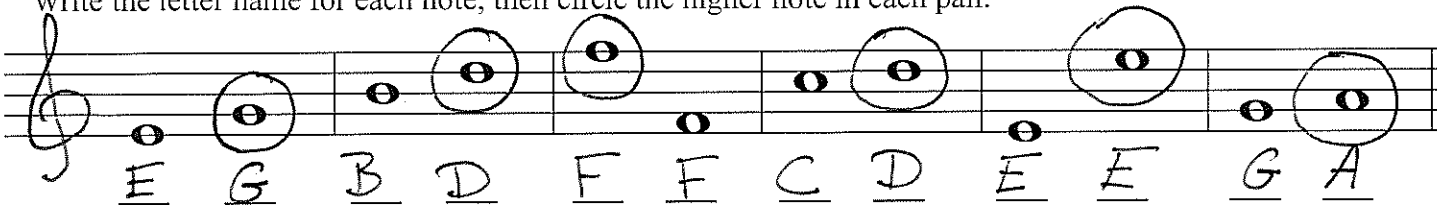
3. Draw the treble clef at the beginning of the staff and then draw the notes indicated.

If a note can be drawn in more than one place on the staff, choose which one you want to draw.



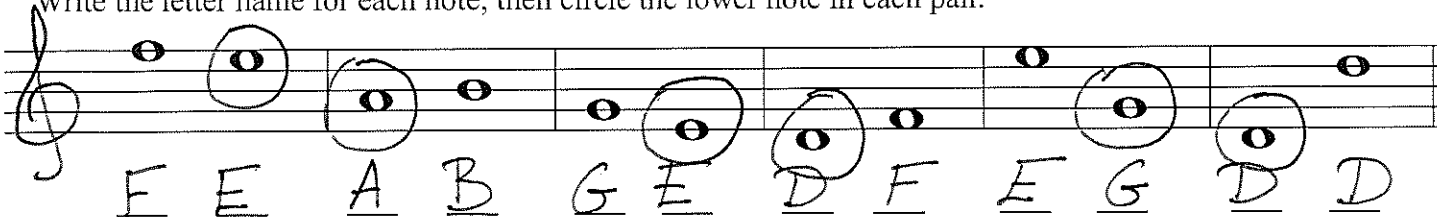
4. Draw the treble clef at the beginning of the staff.

Write the letter name for each note, then circle the higher note in each pair.



5. Draw the treble clef at the beginning of the staff.

Write the letter name for each note, then circle the lower note in each pair.



The Staff - Bass Clef

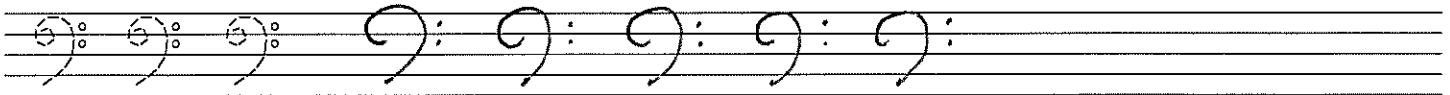
A **clef** appears at the beginning of each staff. The clef shown here is a **bass clef**.



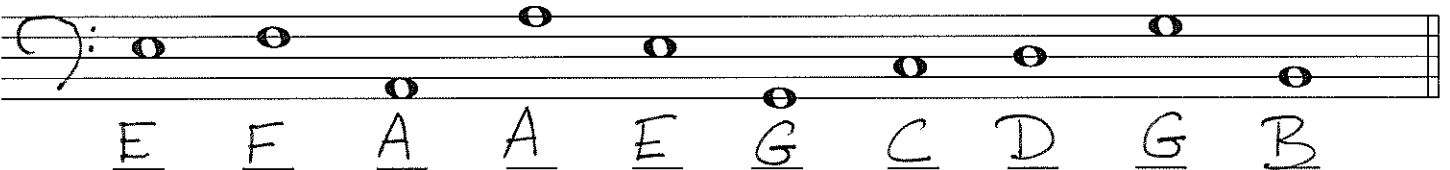
Each note on the bass clef staff has a letter name.



1. Practice drawing the bass clef sign by tracing over the guidelines. Draw five more in the remaining space.

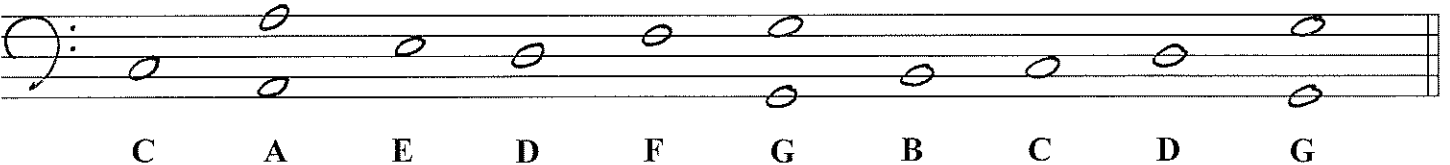


2. Draw a bass clef at the beginning of the staff and write the letter name of each note.



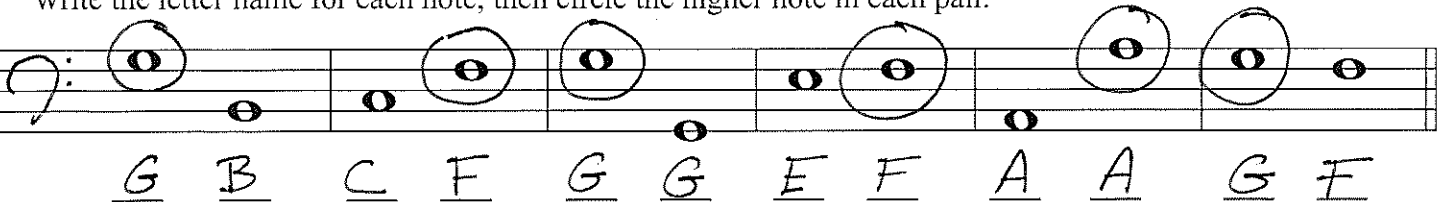
3. Draw the bass clef at the beginning of the staff and then draw the notes indicated.

If a note can be drawn in more than one place on the staff, choose which one you want to draw.



4. Draw the bass clef at the beginning of the staff.

Write the letter name for each note, then circle the higher note in each pair.



5. Draw the bass clef at the beginning of the staff.

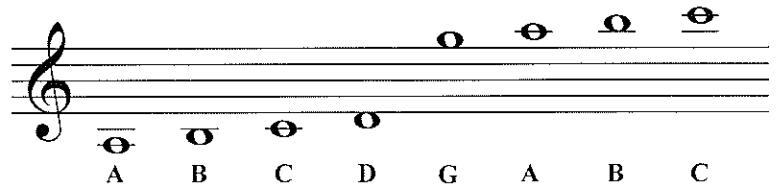
Write the letter name for each note, then circle the lower note in each pair.



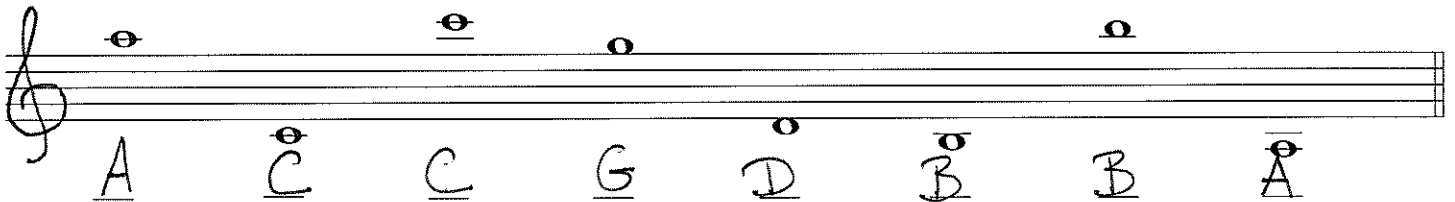
Treble Clef - Ledger Lines

Ledger lines can be used to extend the upper and lower ranges of a staff.

This example includes notes which can be written above and below the treble clef using **ledger lines**.



1. Draw a treble clef at the beginning of the staff and write the letter name of each note.

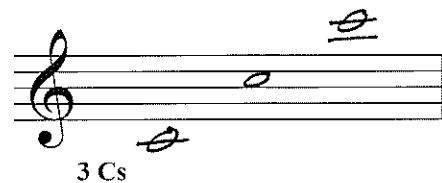
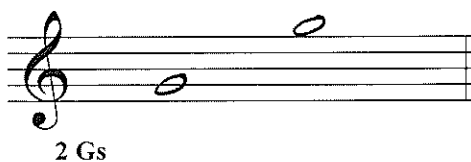
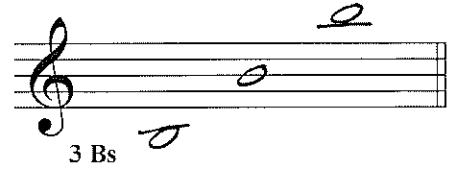
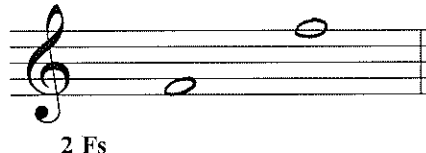
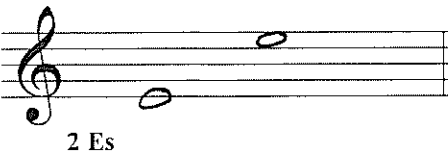
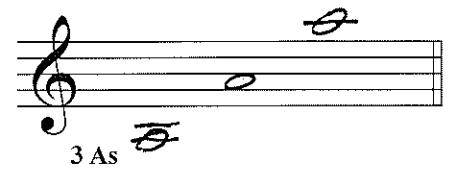
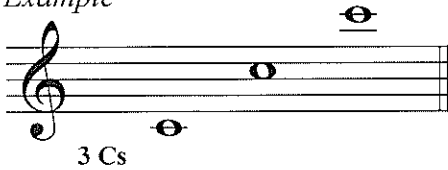


2. Draw a treble clef at the beginning of the staff and write the letter name of each note.



3. Draw the indicated notes. Use ledger lines to draw the specified number of pitches without duplication.

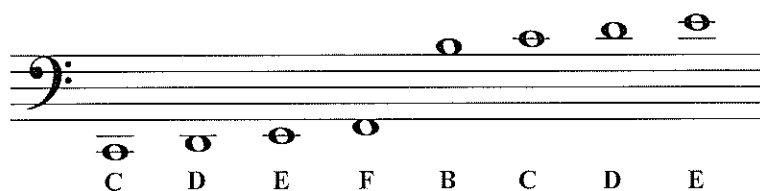
Example



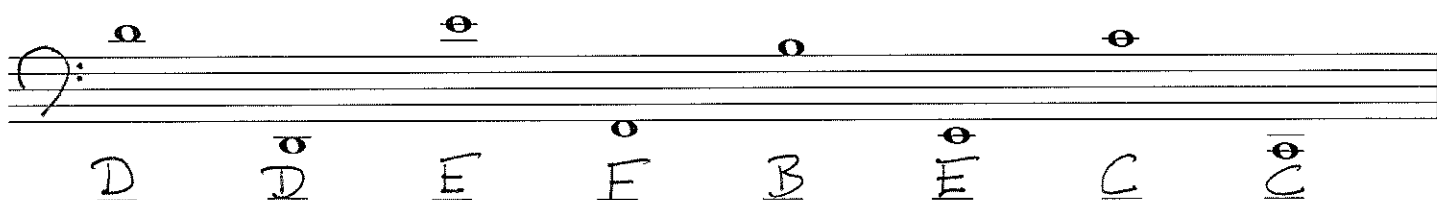
Bass Clef - Ledger Lines

Ledger lines can be used to extend the upper and lower ranges of a staff.

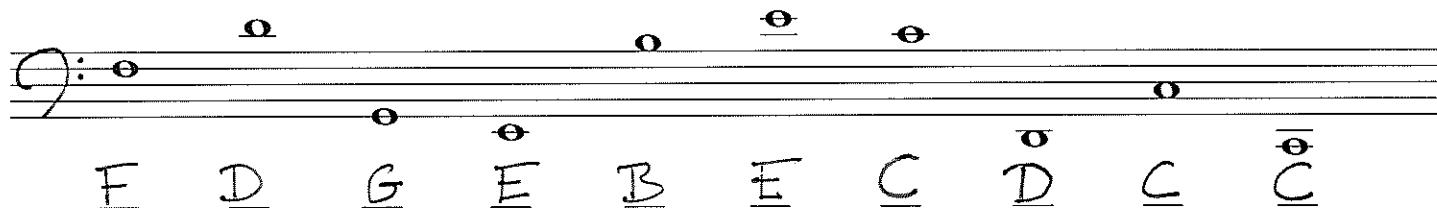
This example includes notes which can be written above and below the bass clef using **ledger lines**.



1. Draw a bass clef at the beginning of the staff and write the letter name of each note.

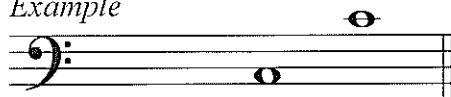


2. Draw a bass clef at the beginning of the staff and write the letter name of each note.

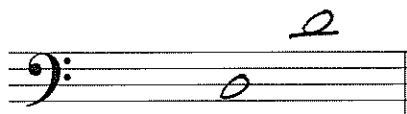


3. Draw the indicated notes. Use ledger lines to draw the specified number of pitches without duplication.

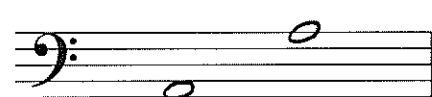
Example



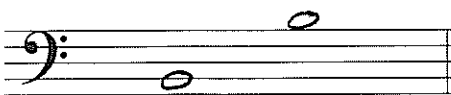
3 Cs



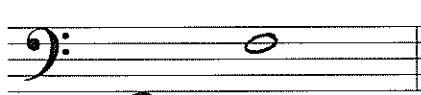
3 Ds



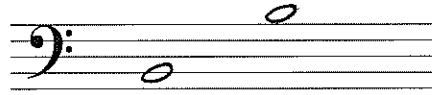
2 As



2 Bs



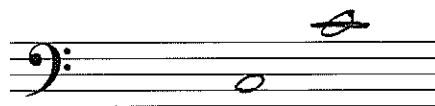
2 Fs



2 Bs



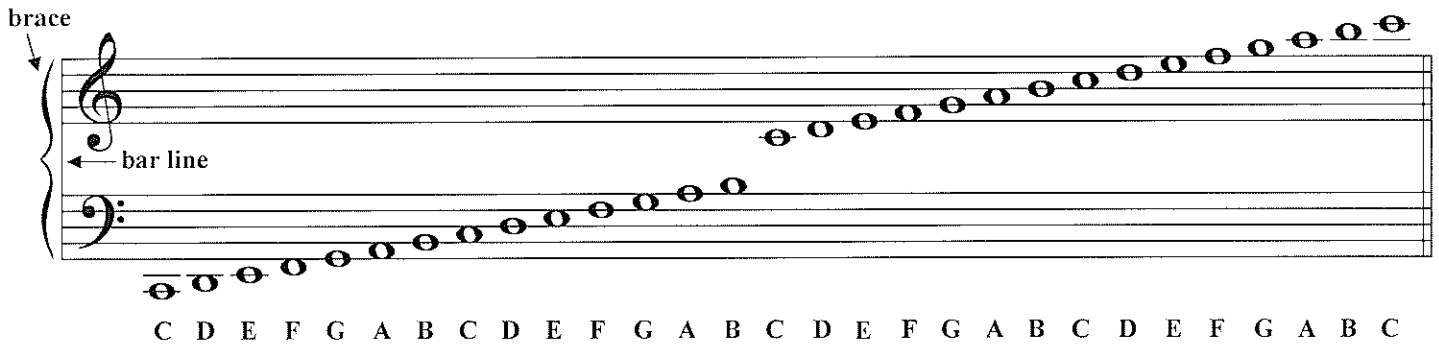
2 Gs



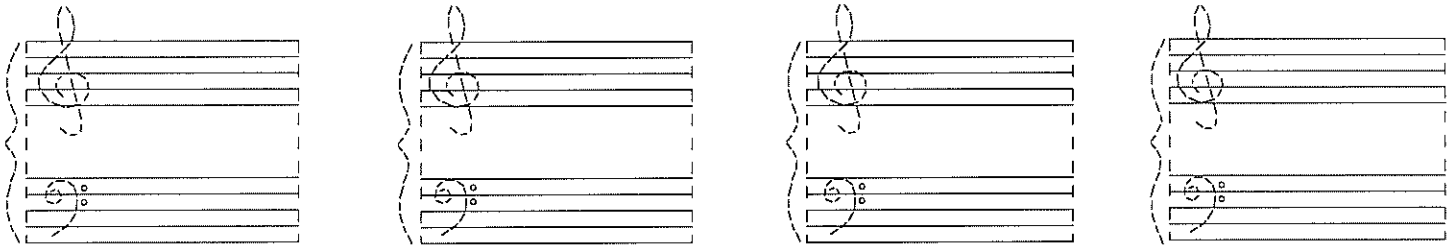
3 Cs

The Grand Staff

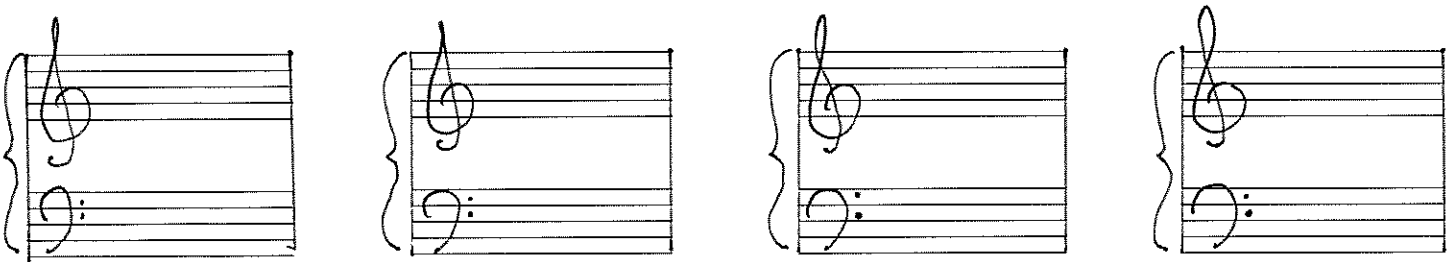
The **grand staff** is created by joining the treble staff and the bass staff with a **brace** and **bar line**.



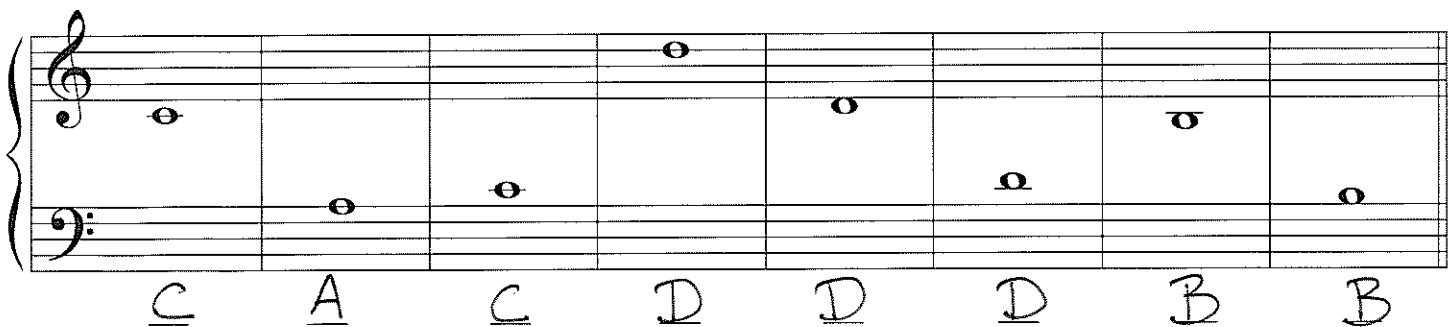
1. Practice creating the grand staff by tracing the braces, bar lines, and clefs.



2. Using the staves below, create four grand staves by adding braces, bar lines, and clefs.



3. Write the letter name for each note.



Time Signatures - $\frac{4}{4}$

Time signatures appear at the beginning of a piece of music. They are made up of two numbers.



The top number indicates the number of beats per measure.

The bottom number indicates which note will get one beat.

In $\frac{4}{4}$ time there are four beats in each measure.

- A **quarter note** (♩) = 1 beat
- A **half note** (♪) = 2 beats
- A **whole note** (♩) = 4 beats

1. Clap the rhythm while counting the beats out loud.

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ | ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ | ♩

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2. Write the count below the notes and then clap the rhythm while counting the beats out loud.

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ | ♩

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3. Write a $\frac{4}{4}$ time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting the beats out loud.

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4. Write a $\frac{4}{4}$ time signature after the clef sign.

Write in the count below the notes.

Draw the missing bar lines.

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4


5. Write in the count below the notes and add the missing barlines.

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩


1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

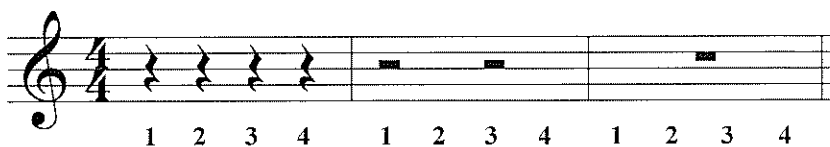
Rests

Rests are used in music to indicate silence.

A **quarter rest** () = 1 beat

A **half rest** () = 2 beats

A **whole rest** () = 4 beats



1. Practice drawing quarter rests by tracing over the outlines.

Draw four quarter rests in each blank measure.



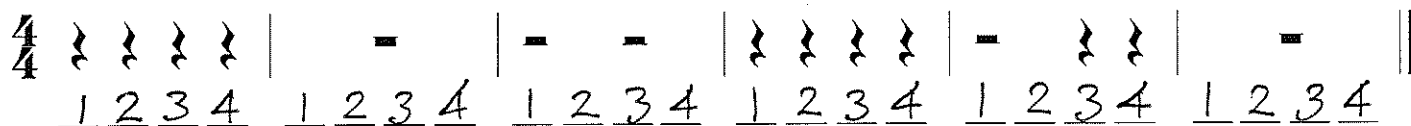
2. Draw two half rests in each blank measure.



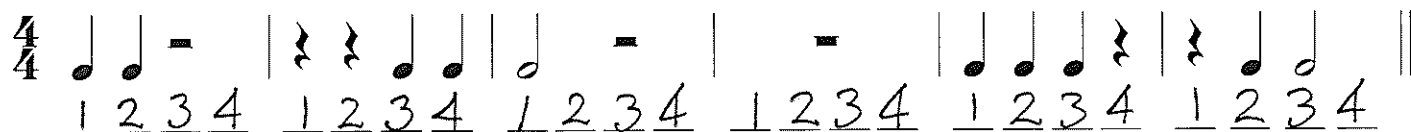
3. Draw one whole rest in each blank measure.



4. Write the count below the rests.



5. Write the count below the notes and rests, then clap and count the rhythm out loud.



6. Write the count below the notes and rests, then add the missing bar lines.



Notes and Rests

Complete these exercises.

Make sure each measure contains four beats.

A **quarter note** (♩) = 1 beat A **quarter rest** (♪) = 1 beat
A **half note** (♮) = 2 beats A **half rest** (—) = 2 beats
A **whole note** (♩) = 4 beats A **whole rest** (—) = 4 beats

1. Each measure in the next two exercises is missing one rest.
Complete each measure by adding the appropriate rest.

A



B



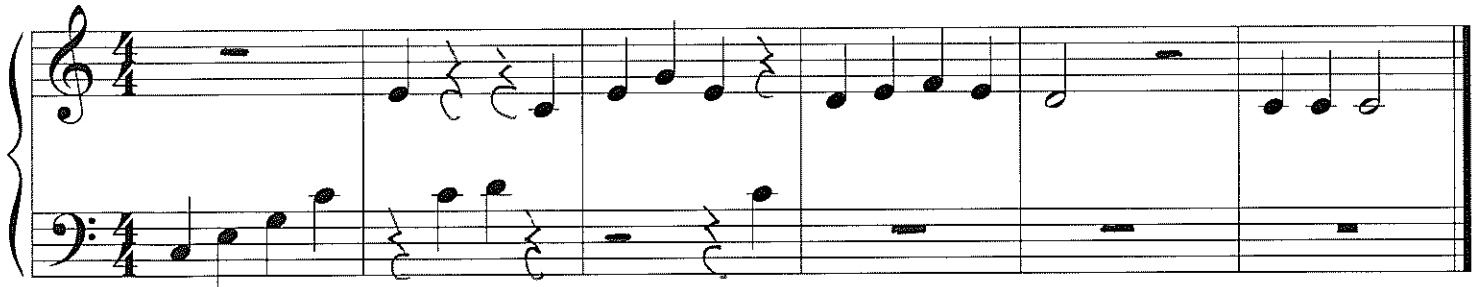
2. This song is missing bar lines. Fill in the missing barlines



3. Some of the measures in this song are missing a rest. Complete each measure by adding the appropriate rest.
Remember, some measures are complete.



4. Fill in the missing rests. Some measures are missing more than one rest.



Stems

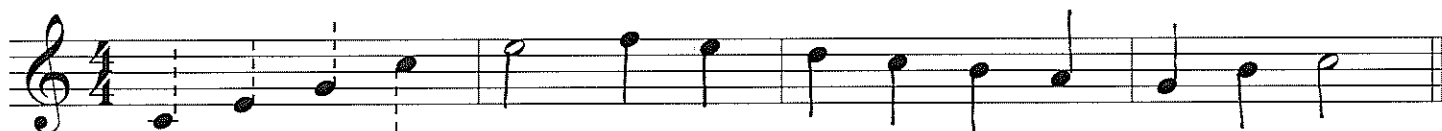
Stems are used to help determine what rhythmic value a note will have. By adding a stem to an open notehead you change the value of the note from a whole note to a half note

It is important to draw stems on the proper side of the notehead and draw them in the proper direction. Notes that appear on or above the middle staff line have downward stems drawn on the left side of the notehead. Notes that appear below the middle staff line have upward stems drawn on the right side of the notehead.

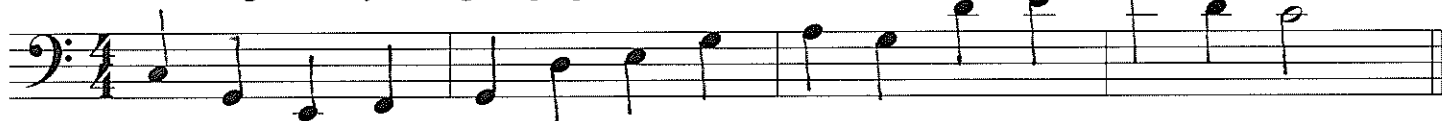
$$\circ = 4 \quad \bullet = 2$$



1. Practice drawing stems by adding the proper stem to each notehead.



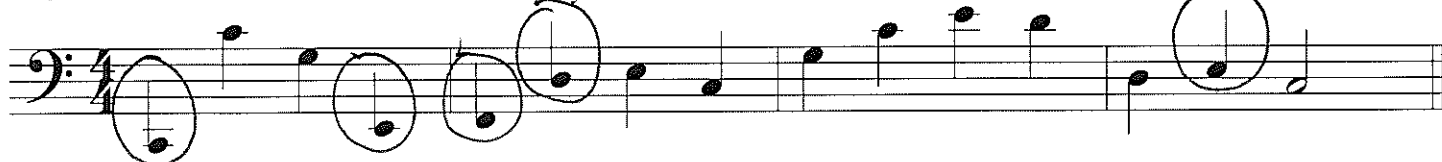
2. Practice drawing stems by adding the proper stem to each notehead.



3. Some of these stems are drawn incorrectly. Circle the incorrect stems.



4. Some of these stems are drawn incorrectly. Circle the incorrect stems.



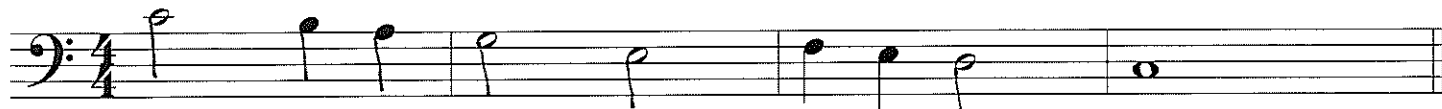
5. Some of these notes are missing stems. Add stems where needed.

Make sure that each measure has four beats.

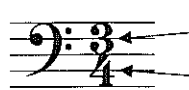


6. Some of these notes are missing stems. Add stems where needed.

Make sure that each measure has four beats.




Time Signatures - $\frac{3}{4}$

 In $\frac{3}{4}$ time there are three beats in each measure.
 The quarter note gets one beat.


Rhythmic values $\left[\begin{array}{l} \text{A quarter note } (\text{♩}) = 1 \text{ beat} \\ \text{A half note } (\text{♩}) = 2 \text{ beats} \\ \text{A dotted half note } (\text{♩.}) = 3 \text{ beats} \end{array} \right.$

The dotted half note gets three beats. $\text{♩.} = 3 \text{ beats}$

1. Clap the rhythm while counting the beats out loud.

$\frac{3}{4}$ 
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

2. Write the count below the notes and then clap the rhythm while counting the beats out loud.

$\frac{3}{4}$ 
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

3. Write a $\frac{3}{4}$ time signature after the clef sign.



Write the count below the notes and then clap the rhythm while counting the beats out loud.

 
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

4. Write a $\frac{3}{4}$ time signature after the clef sign. Write in the count below the notes. Draw the missing bar lines.

 
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

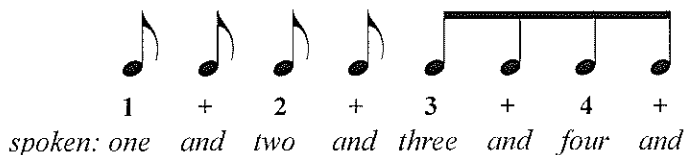
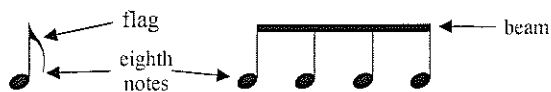
5. Write in the count below the notes and add the missing barlines.

 
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

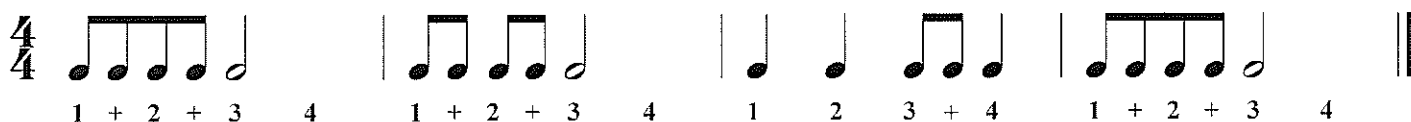
Eighth Notes

The rhythmic value of an **eighth notes** is one half of a beat. Eighth notes may be written with a **flag** or a **beam**. If an eighth note appears by itself, it will have a flag. If two or more eighth notes appear in a row, they will often be **beamed** together.

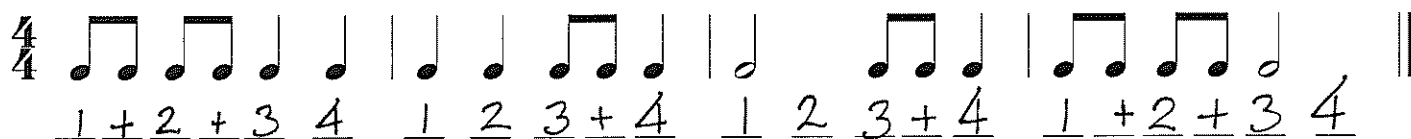
Use a plus sign (+) when writing the count for eighth notes.



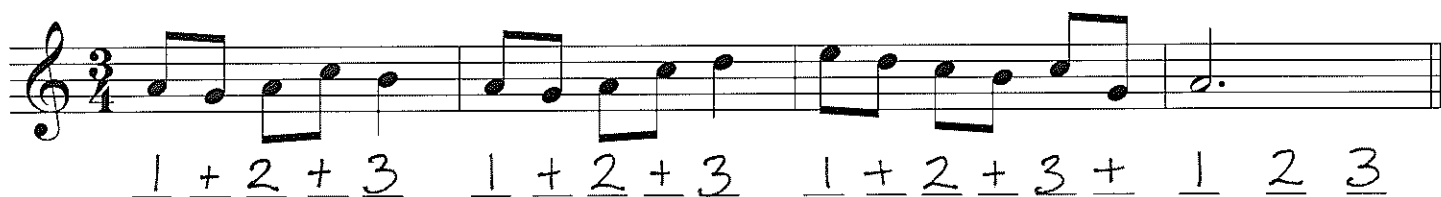
1. Clap the rhythm while counting out loud.



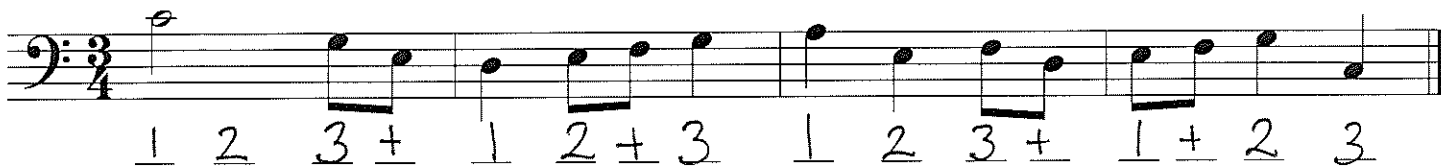
2. Write the count below the notes and then clap the rhythm while counting out loud.



3. Write the count below the notes and then clap the rhythm while counting out loud.



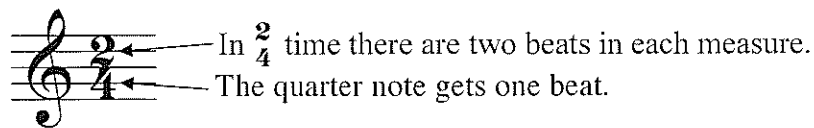
4. Write the count below the notes and then clap the rhythm while counting out loud.



5. Write in the count below the notes and then add the missing barlines.



Time Signatures - $\frac{2}{4}$

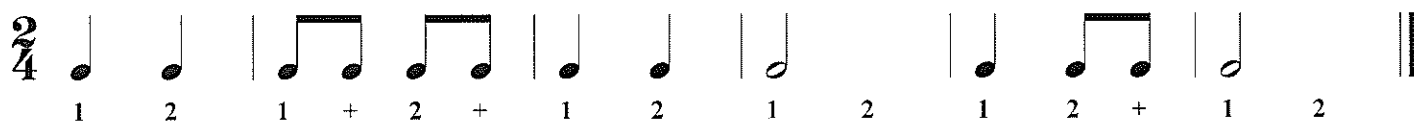


In $\frac{2}{4}$ time there are two beats in each measure.
The quarter note gets one beat.

Rhythmic values

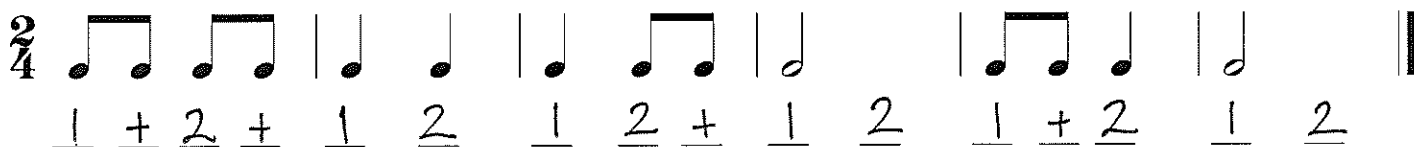
- An eighth note (♪) = 1/2 beat
- A quarter note (♩) = 1 beat
- A half note (♩) = 2 beats

1. Clap the rhythm while counting the beats out loud.



1 2 1 + 2 + 1 2 1 2 1 2 + 1 2

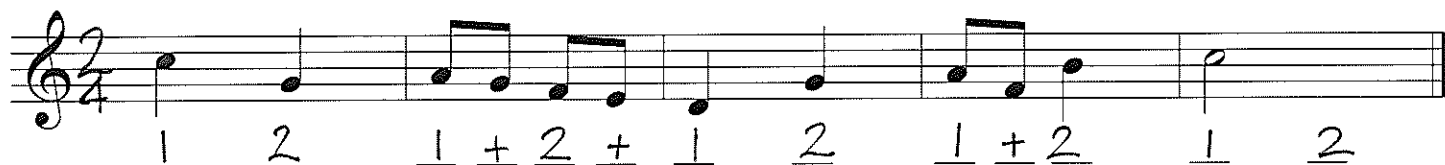
2. Write the count below the notes and then clap the rhythm while counting the beats out loud.



1 + 2 + 1 2 1 2 + 1 2 1 + 2 1 2

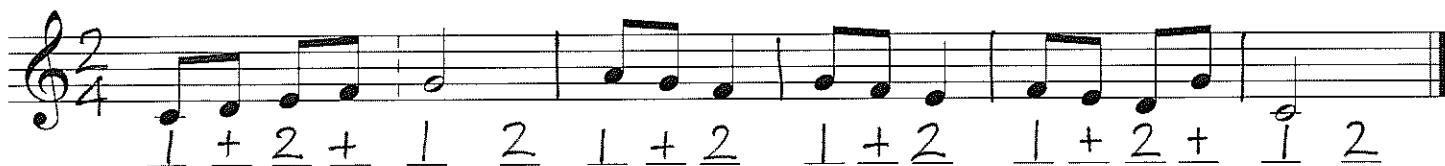
3. Write a $\frac{2}{4}$ time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting the beats out loud.



1 2 1 + 2 + 1 2 1 + 2 1 2

4. Write a $\frac{2}{4}$ time signature after the clef sign. Write in the count below the notes. Draw the missing bar lines.



1 + 2 + 1 2 1 + 2 1 + 2 1 + 2 + 1 2

5. Write in the count below the notes and add the missing barlines.





1 + 2 + 1 + 2 1 + 2 + 1 2 1 2 1 + 2

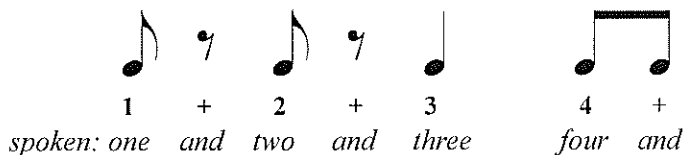
Eighth Notes and Eighth Rests

The rhythmic value of an **eighth rest** is one half of a beat.

Use a plus sign (+) when writing the count for eighth notes and eighth rests.

An **eighth rest** () = 1/2 beat

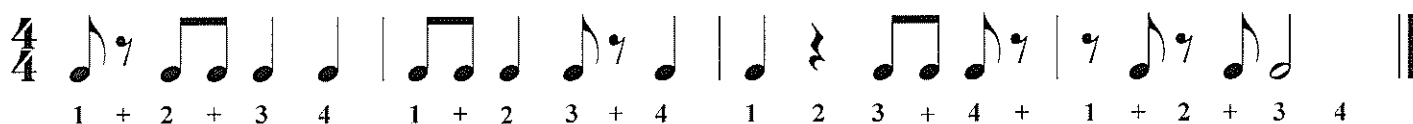
An **eighth note** () = 1/2 beat



1 + 2 + 3 1 + 2 + 3 4 +

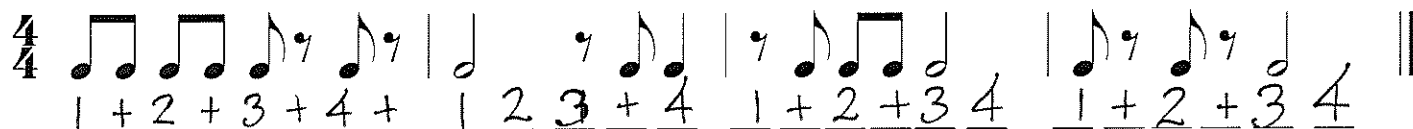
spoken: one and two and three four and

1. Clap the rhythm while counting out loud.



1 + 2 + 3 4 1 + 2 3 + 4 1 2 3 + 4 + 1 + 2 + 3 4

2. Write the count below the notes and then clap the rhythm while counting out loud.



1 + 2 + 3 + 4 + 1 2 3 + 4 1 + 2 + 3 4 1 + 2 + 3 4

3. Write the count below the notes and then clap the rhythm while counting out loud.

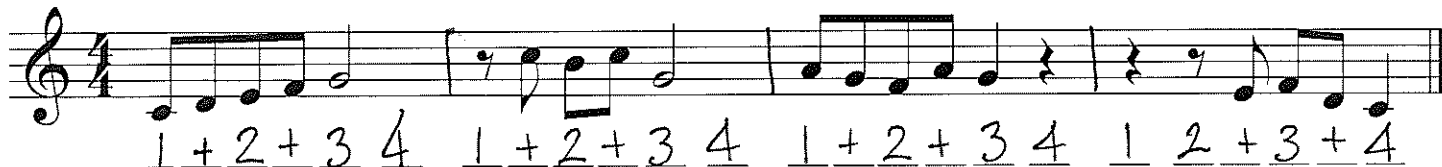


1 2 + 1 2 + 1 + 2 + 1 2 1 + 2 + 1 + 2

4. Some eighth notes are missing their flags or beams. Draw the missing flags and beams.



5. Write in the count below the notes and then add the missing barlines.



1 + 2 + 3 4 1 + 2 + 3 4 1 + 2 + 3 4 1 2 + 3 + 4

6. Some eighth notes are missing their flags or beams. Draw the missing flags and beams.



Intervals I

In music, an **interval** is the distance between two notes.

A **melodic interval** is the distance between two notes which are played one at a time.

A **harmonic interval** is the distance between two notes which are played at the same time.

Melodic Intervals

Harmonic Intervals

The interval between two identical notes is called a **unison**.

The interval of an eighth is called an **octave**.

1. Identify the following intervals as melodic (M) or harmonic (H).

2. Name these melodic intervals.

3. Name these harmonic intervals.

4. Write the indicated harmonic interval above the given note.

5. Write the indicated harmonic interval above the given note.

Intervals II

Use this chart to help complete the exercises below.

1. Name these harmonic intervals.

2. Name these melodic intervals.

3. Name these intervals.

4. Write the indicated harmonic interval above the given note.

5. Write the indicated harmonic interval below the given note.

6. Write the indicated harmonic interval above the given note.

Intervals III

Identify the intervals used in these exercises.
Name the melodic intervals used in the treble clef
and the harmonic intervals used in the bass clef.

A musical exercise in 4/4 time. The treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Handwritten labels below the notes are: 3rd, 3rd, 3rd, 2nd, 3rd, 2nd. The bass clef contains a harmonic line with notes G3, B3, D4, G4, B4, D5. Handwritten labels below the notes are: 3rd, 6th, 3rd.

1.

Musical exercise 1 in 4/4 time. Treble clef: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Handwritten labels: unison, 3rd, unison, 3rd, unison, 3rd, 2nd, 3rd, 3rd, 5th, 2nd, 3rd. Bass clef: G3, B3, D4, G4, B4, D5, G5, F4, E4, D4, C4. Handwritten labels: 3rd, 3rd, 3rd, 6th, 3rd, 3rd.

2.

Musical exercise 2 in 4/4 time. Treble clef: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Handwritten labels: 2nd, 2nd, 2nd, 2nd, unison, 2nd, 2nd, 2nd, 4th, 2nd, octave. Bass clef: G3, B3, D4, G4, B4, D5, G5, F4, E4, D4, C4. Handwritten labels: octave, 3rd, 4th, 6th, 3rd, 6th, unison.

3.

Musical exercise 3 in 4/4 time. Treble clef: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Handwritten labels: 2nd, 2nd, 3rd, 2nd, 2nd, 2nd, 5th, 4th. Bass clef: G3, B3, D4, G4, B4, D5, G5, F4, E4, D4, C4. Handwritten labels: 3rd, 4th, 5th, 6th, 7th, 3rd, 6th, octave.

4.

Musical exercise 4 in 3/4 time. Treble clef: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Handwritten labels: 2nd, 2nd, 3rd, 2nd, 5th, unison, 2nd, 2nd, 2nd, 3rd, 2nd. Bass clef: G3, B3, D4, G4, B4, D5, G5, F4, E4, D4, C4. Handwritten labels: 3rd, 6th, 3rd, 6th.

Time Signatures - $\frac{6}{8}$

In $\frac{6}{8}$ time there are six beats in each measure.
 The eighth note gets one beat.

Rhythmic values

- A sixteenth note (♪) = 1/2 beat
- An eighth note (♩) = 1 beat
- A quarter note (♪) = 2 beats
- A dotted quarter note (♩.) = 3 beats
- A dotted half note (♩.) = 6 beats

1. Clap the rhythm while counting out loud.

2. Write the count below the notes and then clap the rhythm while counting out loud.

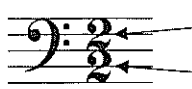
3. Write a $\frac{6}{8}$ time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting out loud.

4. Write a $\frac{6}{8}$ time signature after the clef sign. Write in the count below the notes. Draw the missing bar lines.

5. Write in the count below the notes and add the missing barlines.

Time Signatures - $\frac{2}{2}$, C

 In $\frac{2}{2}$ time there are two beats in each measure.
 The half note gets one beat.

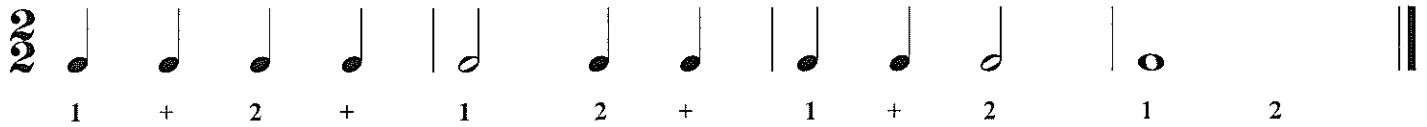
$\frac{2}{2}$ is often referred to as "cut" time.

$\frac{2}{2}$ may also be displayed as C .

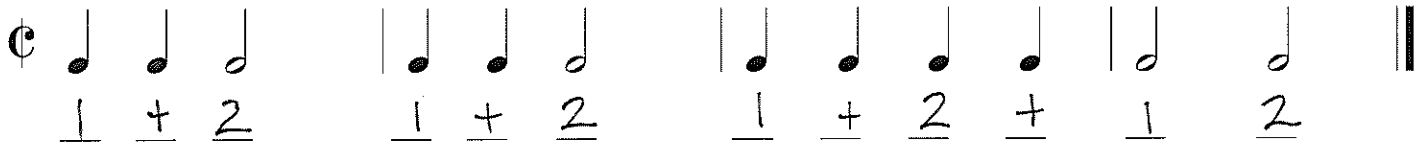
Rhythmic values

- A quarter note (♩) = 1/2 beat
- A half note (♪) = 1 beat
- A whole note (♩) = 2 beats

1. Clap the rhythm while counting out loud.



2. Write the count below the notes and then clap the rhythm while counting out loud.

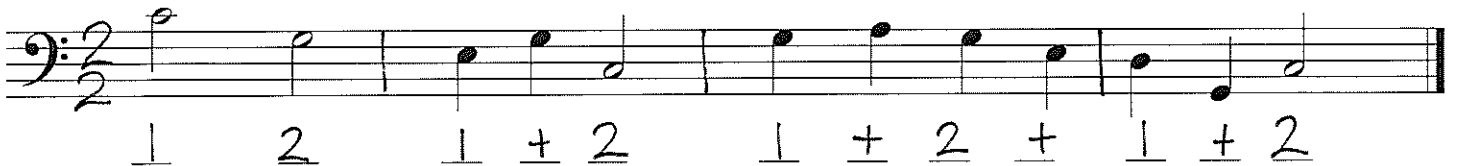


3. Write a $\frac{2}{2}$ time signature after the clef sign.

Write the count below the notes and then clap the rhythm while counting out loud.



4. Write a $\frac{2}{2}$ time signature after the clef sign. Write in the count below the notes. Draw the missing bar lines.



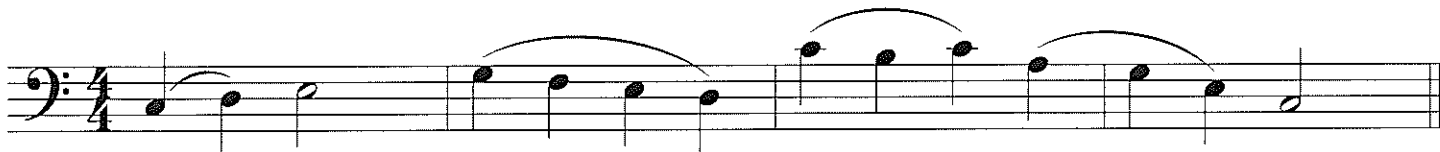
5. Write in the count below the notes and add the missing barlines.



Slurs and Ties

A **slur** is a curved line connection *two or more* notes of *different* pitches.

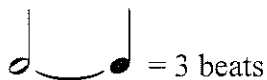
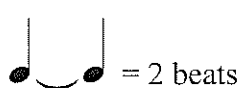
Slurred passages should be played as smoothly as possible.



A **tie** is a curved line which connects *two* notes of the *same* pitch.



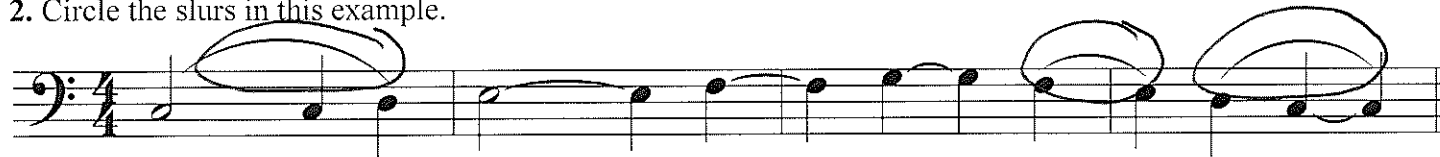
Tied notes are played as one note. The rhythmic value is the sum of the two notes.



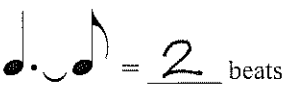
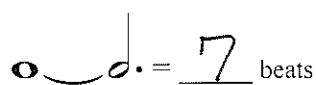
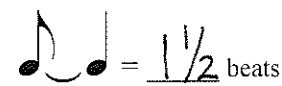
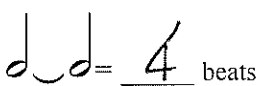
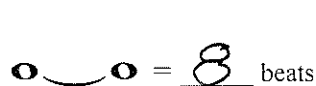
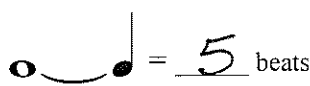
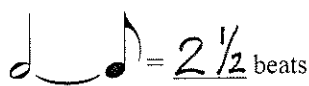
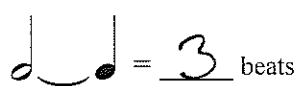
1. Circle the ties in this example.



2. Circle the slurs in this example.



3. Write the number of beats each pair of tied notes should receive.



Sixteenth Notes and Rests

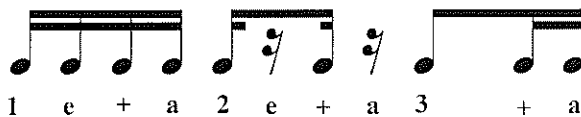
The rhythmic value of a **sixteenth note** is one quarter of a beat. Four sixteenth notes are equal to one quarter note.

A **sixteenth note** (♯) = 1/4 beat

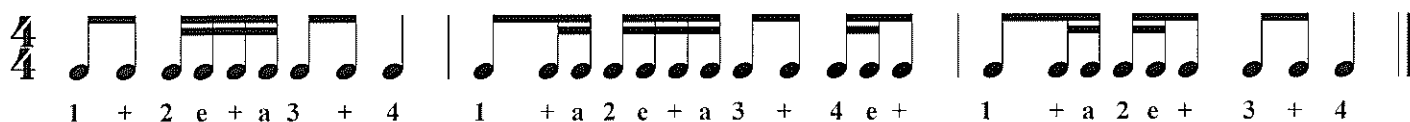
A **sixteenth rest** (♯) = 1/4 beat



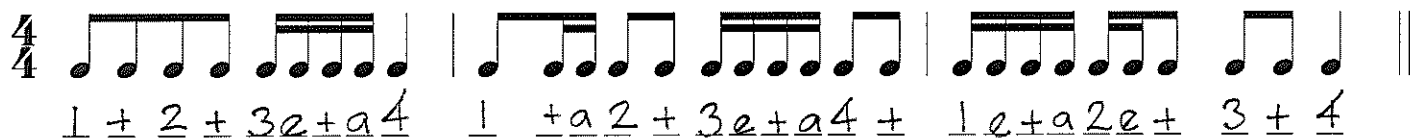
Use e, +, a when writing the count for sixteenth notes and rests.



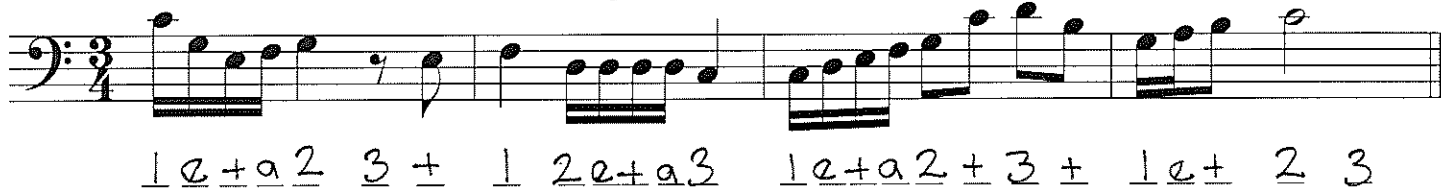
1. Clap the rhythm while counting out loud.



2. Write the count below the notes and then clap the rhythm while counting out loud.



3. Write the count below the notes and then clap the rhythm while counting out loud.



4. Some sixteenth notes are missing their flags or beams. Draw the missing flags and beams.



5. Write the count below the notes and then add the missing barlines.

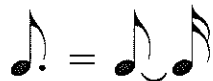



6. Write the count below the notes.




Dotted Eighth Notes and Rests

The rhythmic value of a **dotted eighth note** is three-fourths of a beat. It is equivalent to an eighth note tied to a sixteenth note.

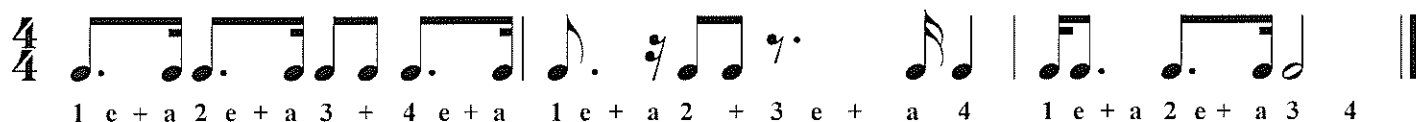


A **dotted eighth note** () = 3/4 beat

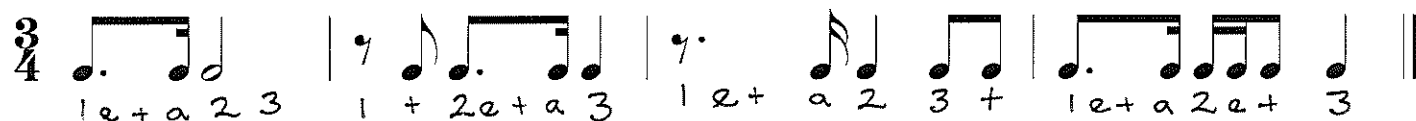
A **dotted eighth rest** () = 3/4 beat



1. Clap the rhythm while counting out loud.



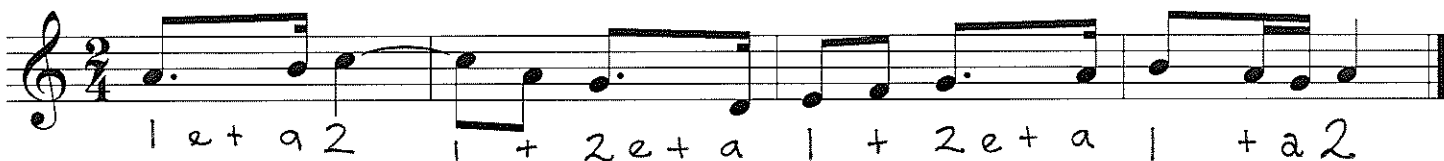
2. Write the count below the notes and then clap the rhythm while counting out loud.



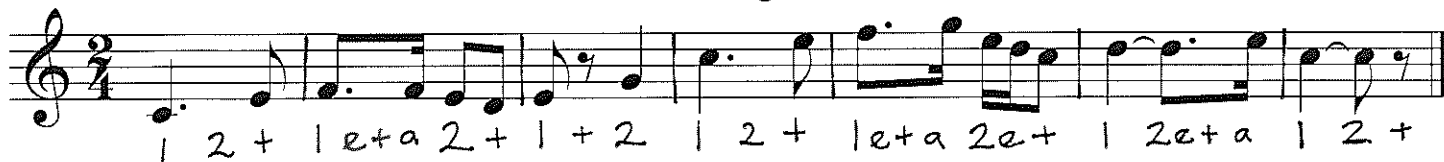
3. Write the count below the notes and then clap the rhythm while counting out loud.



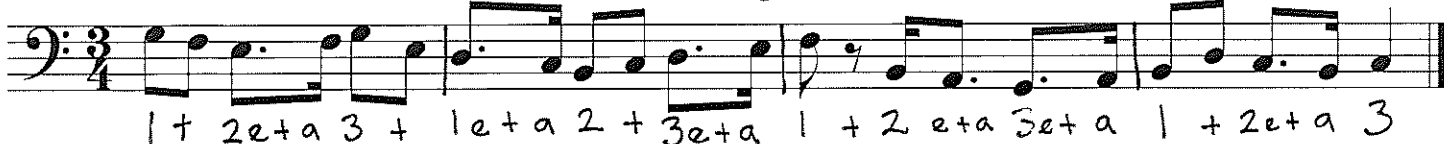
4. Write the count below the notes.



5. Write the count below the notes and then add the missing barlines.



6. Write the count below the notes and then add the missing barlines.

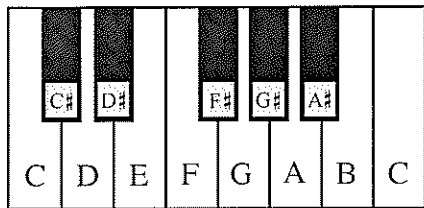


Sharps and Flats I

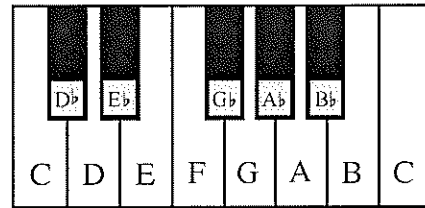
A **sharp** sign (#) placed in front of a note (#)
raises its pitch a half step.

A **flat** sign (b) placed in front of a note (b)
lowers its pitch a half step.

C# is 1/2 step higher than C

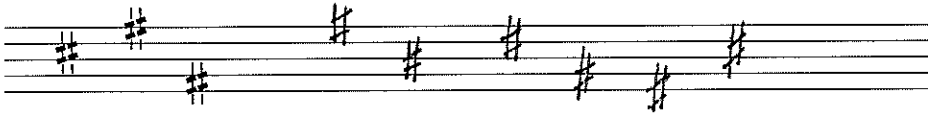


Bb is 1/2 step lower than B



It is easy to see, on the piano keyboard, how the black keys to the right (1/2 step higher) of a note are sharps and the black keys to the left (1/2 step lower) of a note are flats.

1. Practice drawing sharps by tracing over the guidelines. Draw six more in the remaining space.



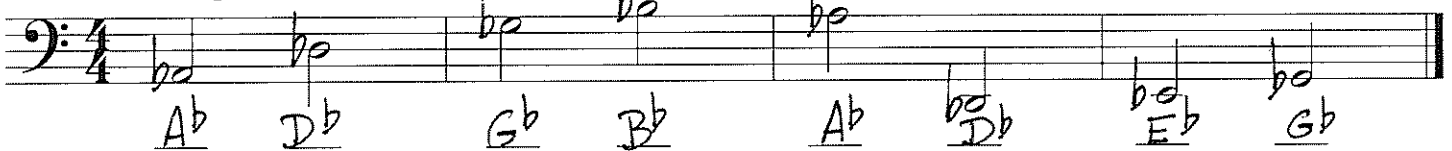
2. Practice drawing flats by tracing over the guidelines. Draw six more in the remaining space.



3. Write a flat sign in front of each note and then name the note.



4. Write a flat sign in front of each note and then name the note.



5. Write a sharp sign in front of each note and then name the note.



6. Write a sharp sign in front of each note and then name the note.



Sharps and Flats II

Complete the following exercises.

1. Draw the indicated notes. Use half notes.

E_b A_b D_b B_b G_b C_b F_b D_b

2. Draw the indicated notes. Use half notes.

B_b E_b A_b D_b G_b C_b F_b B_b

3. Draw the indicated notes. Use half notes.

C^\sharp A^\sharp G^\sharp D^\sharp F^\sharp B^\sharp E^\sharp A^\sharp

4. Draw the indicated notes. Use half notes.

F^\sharp C^\sharp G^\sharp D^\sharp A^\sharp E^\sharp B^\sharp F^\sharp

5. Name each note.

F^\sharp F_b G_b A C_b D A G_b F_b F^\sharp A G_b F_b D

6. Name each note.

D_b C_b B_b A_b F^\sharp G_b F F^\sharp A_b A^\sharp G^\sharp F^\sharp E^\sharp E_b D_b C^\sharp G_b

Sharps, Flats and Naturals

A **natural** sign (\natural) placed before a note cancels a sharp or flat.

Sharps, flats and naturals are all called **accidentals**.

Accidentals affect every note on the same line or space for the remainder of the measure.

Bar lines cancel all accidentals from the previous measure unless a note is tied across the bar line.

A natural is used to cancel sharps and flats.

Write the name of each note.

1

D B B \flat B \flat B A F \sharp F \sharp F \sharp G E D \flat D

2

F F \sharp G F \sharp G A \flat A \flat B \flat A \flat E \flat E E F

3

D D \flat C D \flat D D \flat C D \flat D \flat C B \flat B G

4

F \sharp A B C \sharp D F \sharp G F E D \flat B B \flat B B B

5

E \flat F \sharp E \flat D D E D \flat D \flat D \flat C B \flat B \flat B B E \flat E \flat

Enharmonic Notes II

Complete these exercises.

1. Circle the measures in which the notes are *not* enharmonically equivalent.

Three musical staves in 2/4 time. The first staff has four measures circled. The second staff has six measures circled. The third staff has five measures circled. The circled measures contain pairs of notes that are not enharmonically equivalent.

2. Identify these familiar songs.

Name of song Twinkle, Twinkle Little Star

Musical staff for Twinkle, Twinkle Little Star

Name of song Ode to Joy

Musical staff for Ode to Joy

Name of song Sakura

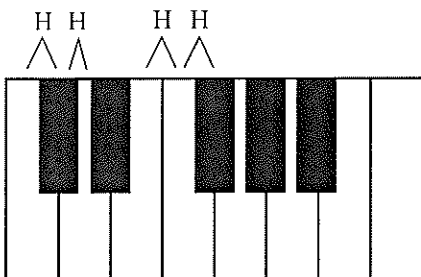
Musical staff for Sakura

Name of song This Old Man

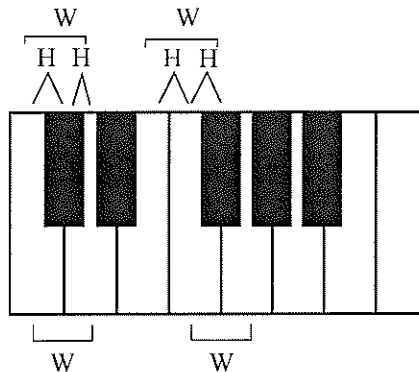
Musical staff for This Old Man

Half Steps and Whole Steps I

The **half step** (H) is the smallest interval used in traditional Western music. The piano keyboard is arranged in half steps; the distance between two adjacent keys on the piano is a half step.

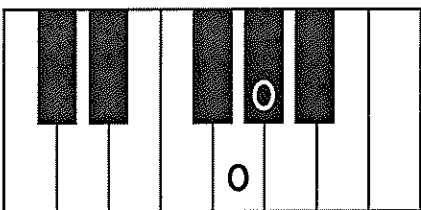


The **whole step** (W) is an interval made by combining two half steps.

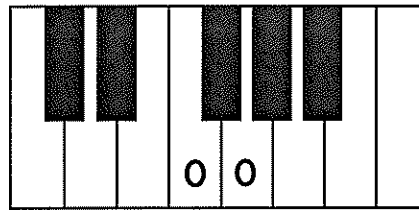


Using the keyboards below, write the interval (whole step or half step) that is created by the Os.

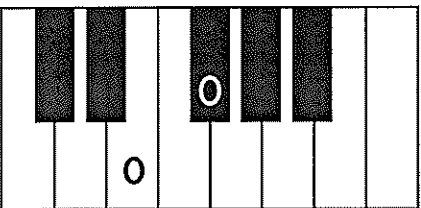
1. half step



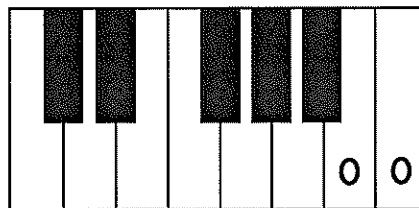
2. whole step



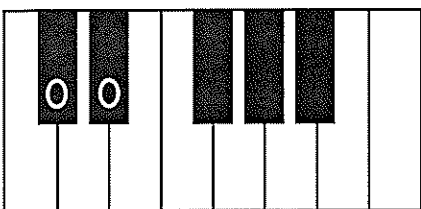
3. whole step



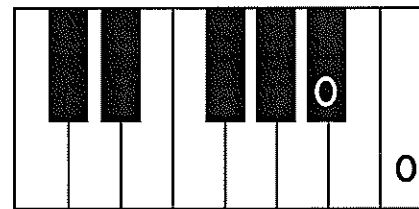
4. half step



5. whole step

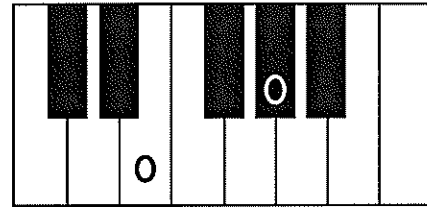


6. whole step



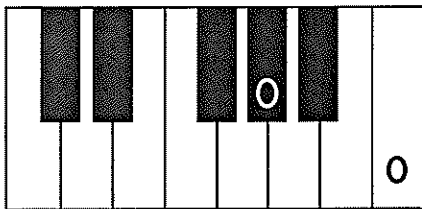
Half Steps and Whole Steps II

Example: 2 whole steps

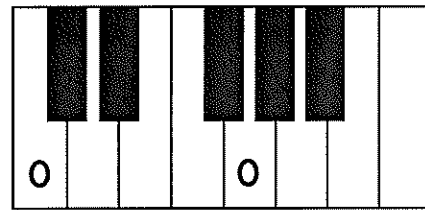


Using the keyboards below, write the interval in whole step and half steps that is created by the Os.

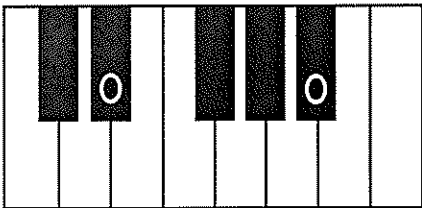
1. 2 whole steps



2. 3 1/2 whole steps



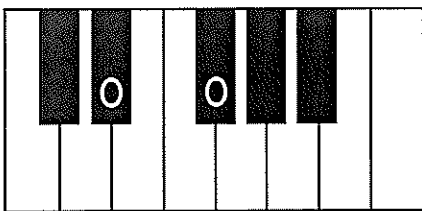
3. 3 1/2 whole steps



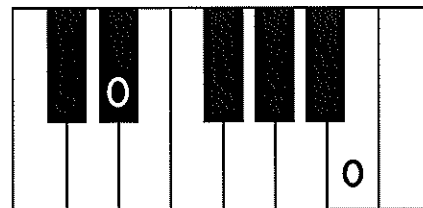
4. 6 whole steps



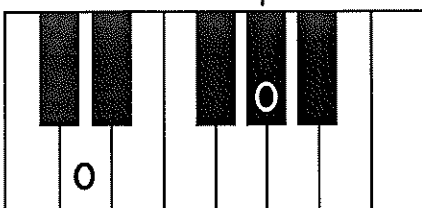
5. 1 1/2 whole steps



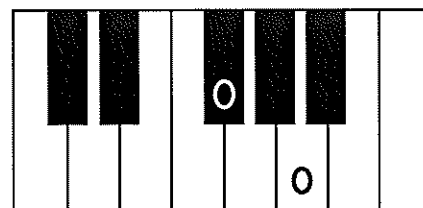
6. 4 whole steps



7. 3 whole steps



8. 1 1/2 whole steps



Rounds

A **round** is a composition in which two or more voices sing an identical melody with each voice starting after a specified number of beats. A round may be repeated endlessly.

Sing this simple round.

Frère Jacques

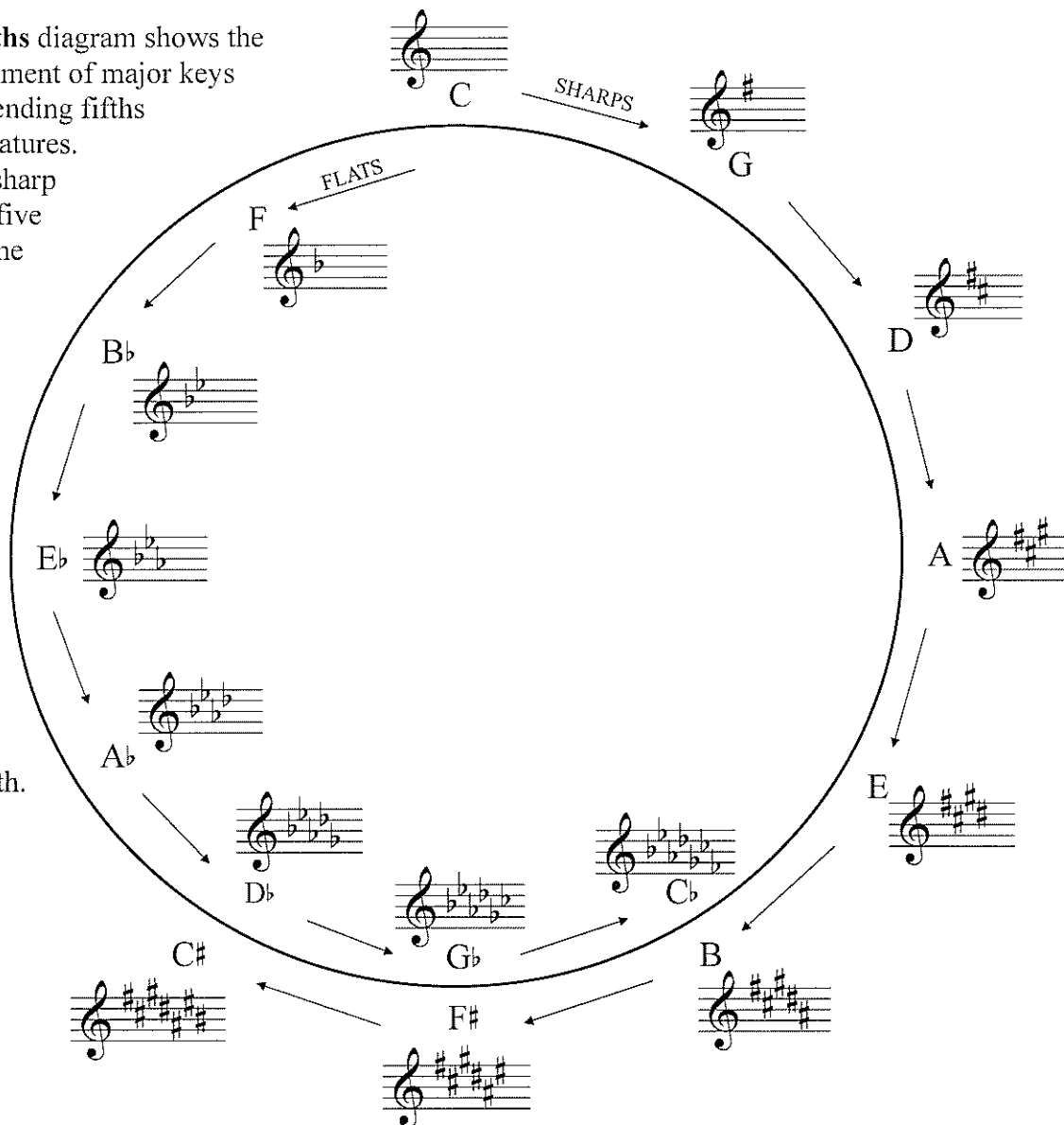
This round may be sung in three parts.
 The first part starts singing the song at the top of the circle (1). When the first part reaches number two (2), the second part may begin at the top of the circle. The third part may join in when the first part reaches number three (3). All parts may continue singing around the circle as long as they like.

The Circle of Fifths I

The **Circle of Fifths** diagram shows the clockwise arrangement of major keys in an order of ascending fifths for sharp key signatures.

With each added sharp the key advances five letter names and the tonic moves up a perfect fifth.

Flat keys are presented in an order of descending fifths. With each added flat the key moves back five letter names and the tonic moves down a perfect fifth.



1. Write the flats in the order in which they are added as you go around the circle of fifths.

B^b E^b A^b D^b G^b C^b F^b

2. Write the sharps in the order in which they are added as you go around the circle of fifths.

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

3. Write the names of the keys with sharps in order as they appear on the circle of fifths.

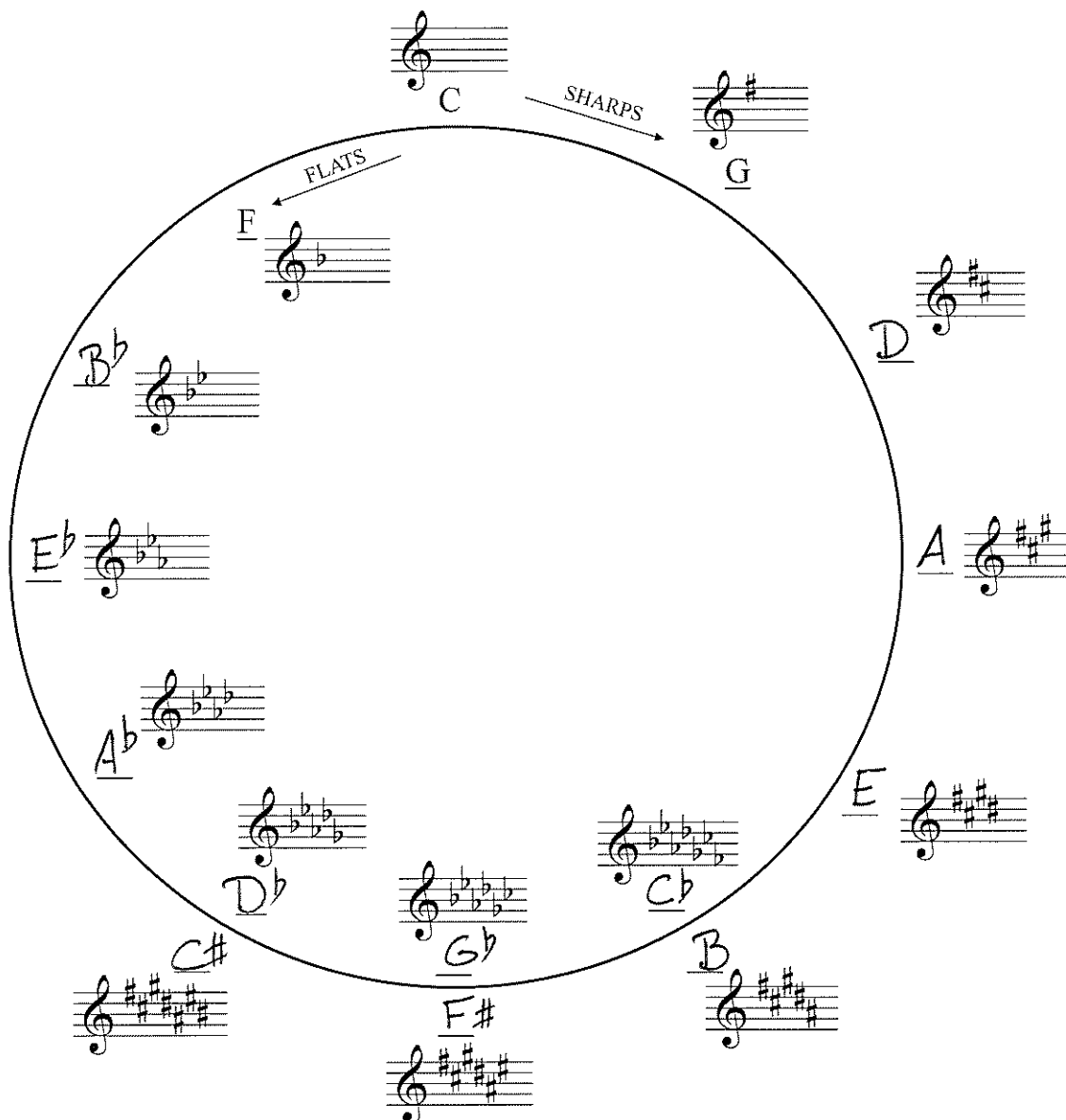
G D A E B F[#] C[#]

4. Write the names of the keys with flats in order as they appear on the circle of fifths.

F B^b E^b A^b D^b G^b C^b

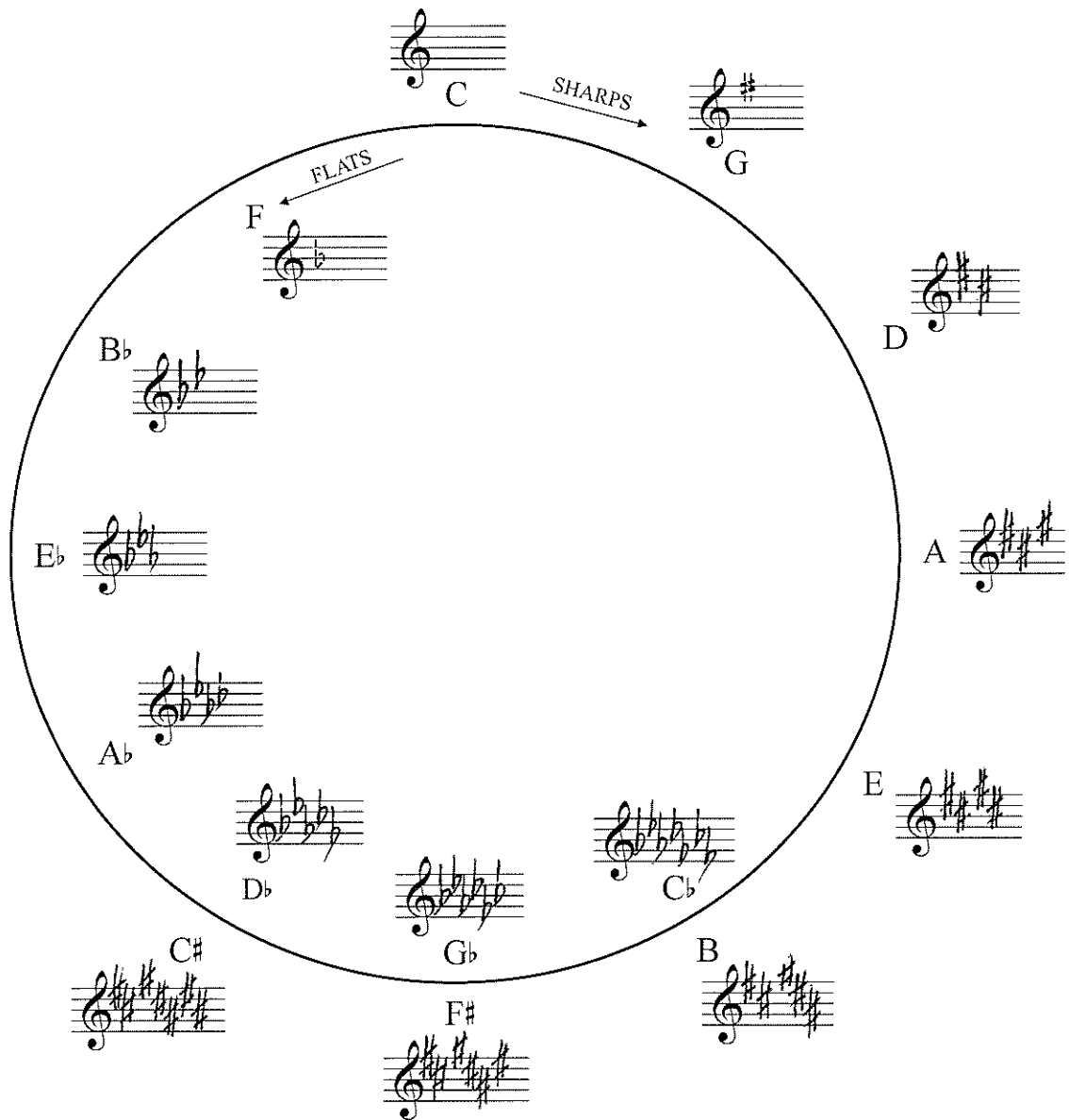
The Circle of Fifths II

Complete the circle of fifths by writing the names of the missing keys.



The Circle of Fifths III

Complete the circle of fifths by adding the missing key signatures.



The Circle of Fifths IV

Complete the circle of fifths by writing in the names of the missing keys and their missing key signatures.

