HAMILTON CHILDREN'S CHOIR

Name:_____

MUSIC LITERACY FOR SINGERS

MODULE 3
THIRD EDITION

HAMILTON CHILDREN'S CHOIR

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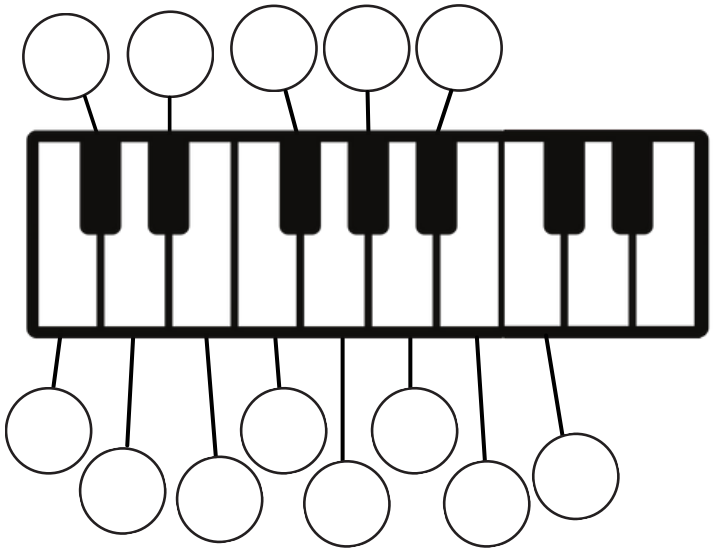
LOOKING BACK: NOTE NAMES

1 Fill in the blanks to show the note names in order - use sharps on the first line, flats on the second!!

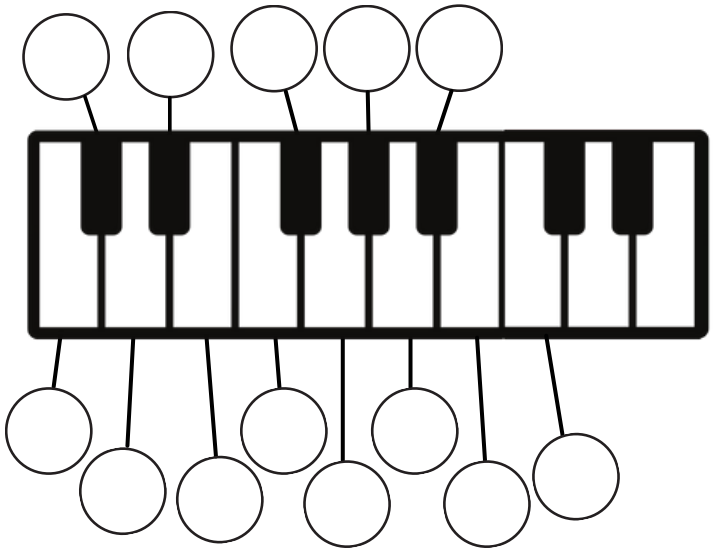
A A# ____ ____ C# ____ ____ E ____ ____ G ____

G G♭ ____ E ____ ____ D♭ ____ B ____ ____ A♭

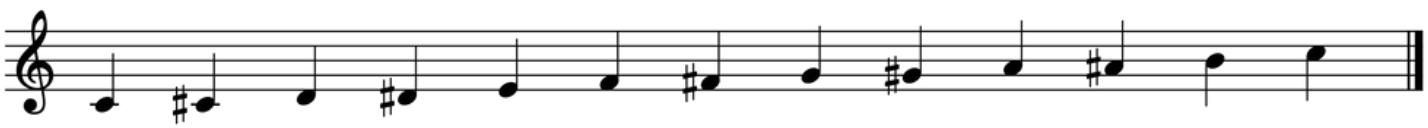
2 Fill in the missing notes on the keyboard using sharps on the black keys.



3 Fill in the missing notes on the keyboard using flats on the black keys.



4 Label the notes on the chromatic scale:



___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

LOOKING BACK: SOLFA

5 Fill in the blanks.

do re _____ fa _____ _____ ti do'

do _____ mi _____ so _____ _____ do'

d _____ _____ _____ s _____ t _____

d' _____ _____ _____ f _____ r _____

6 The tonic note is the f ___ ___ s ___ note in a scale.

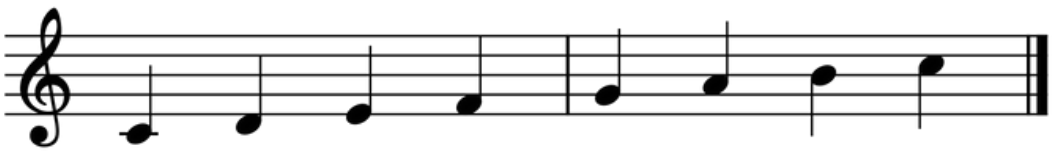
In C major scale, the tonic is C.

In D major scale, the tonic is _____.

In F major scale, the tonic is _____.

In G major scale, the tonic is _____.

5 Label the notes on the C major scale using solfa syllables.



d ___ ___ ___ ___ ___ ___ d'

5 Label the notes below using solfa syllables.

Remember to check the key signature!

d ___

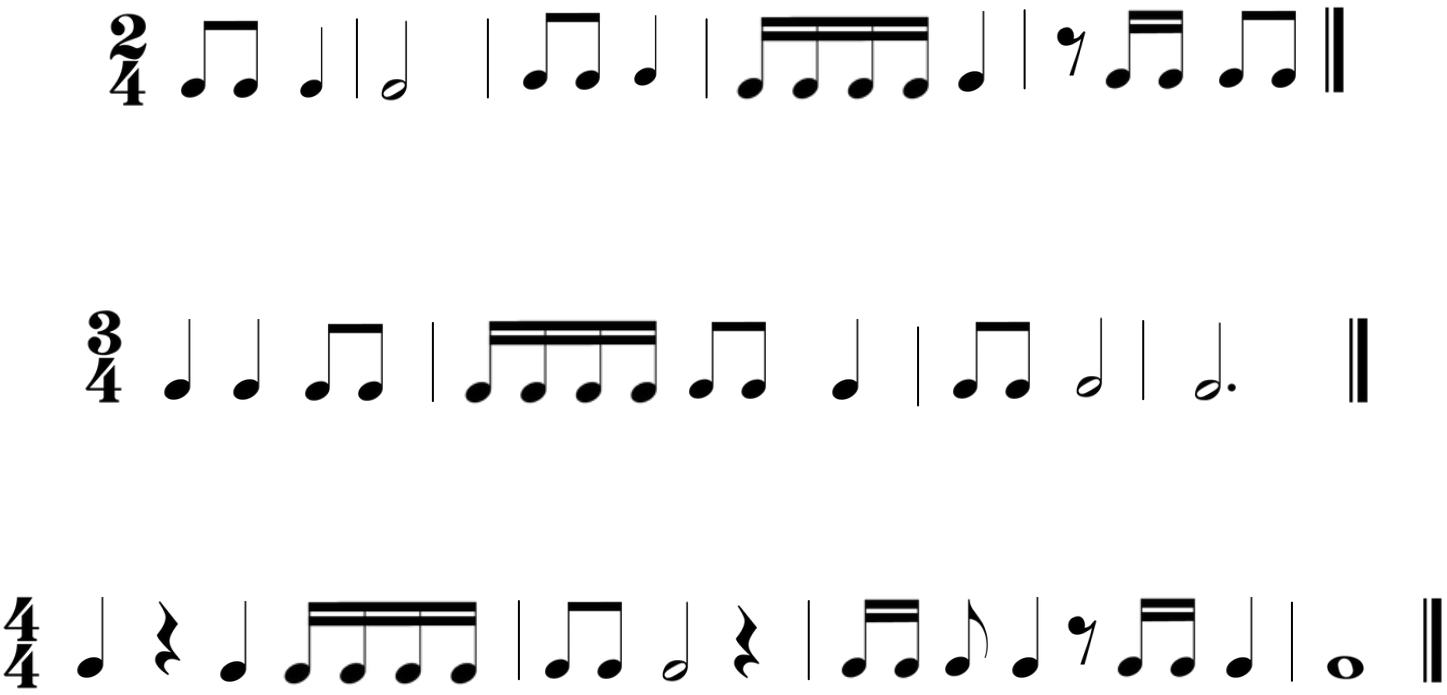
LOOKING BACK: NOTE VALUES

6 How many beats do these notes get?

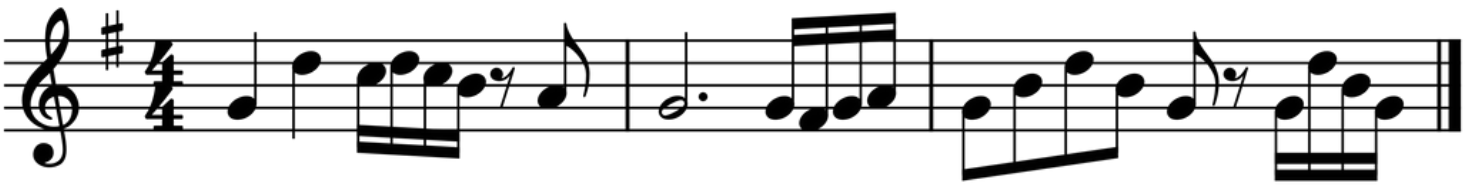
Quarter Note: _____ Half Note: _____ Dotted Half Note: _____ Whole Note: _____

Eighth Note: _____ Two Eighth Notes: ____ Sixteenth Note: ____ Four Sixteenth Notes: _____

7 Add the strokes and counts.



8 Add the strokes and counts.



RHYTHM REVIEW

1 Draw the notes and rests listed below.

quarter note		quarter rest		eighth note		eighth rest	
half note		half rest		whole note		whole rest	
sixteenth note		sixteenth rest		dotted half note		dotted quarter note	

2 Fill in the blanks.


This is a _____ note. It gets _____ beat(s).


This is an _____ note. It gets _____ beat(s).


These are _____ _____ notes. They get _____ beat(s).


This is an _____ rest. It gets _____ beat(s).

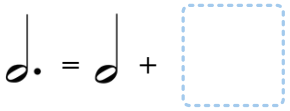
3 Let's do some math! How many beats do these notes get?

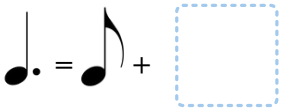
 = _____ beat(s)

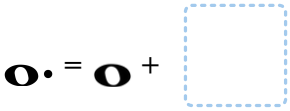
 = _____ beat(s)

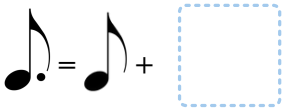
 = _____ beat(s)

Adding a dot to a note makes the note longer - it adds half the value of the note to it.
Draw the missing note needed.









4 Do you remember time signatures? Fill in the blanks.


_____ beats in a bar

_____ note gets one beat


_____ beats in a bar

_____ note gets one beat

RHYTHM REVIEW ...CONTINUED

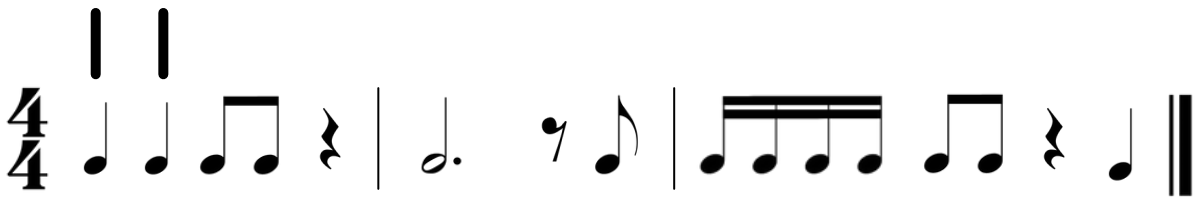
5 Circle the number that shows us how many beats are in each bar.

Circle the number that shows us which type of note gets one beat.

Circle the time signatures where there are three beats in each bar.

Circle the time signatures where a quarter note gets one beat.

6 Add the missing strokes and counts.

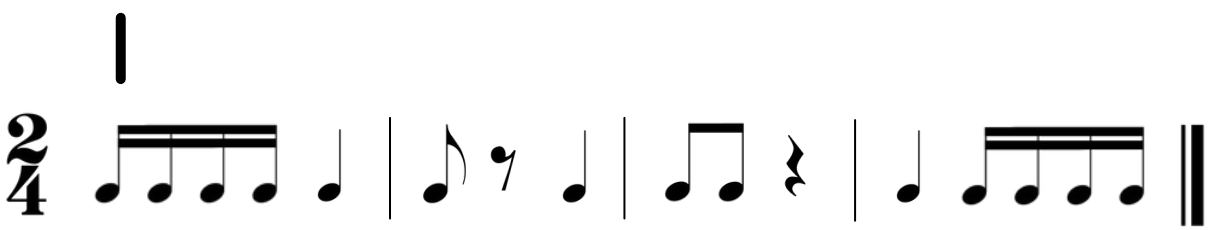


1 2

7  This is a _____ note.

How many of these notes do you need to make one beat? _____

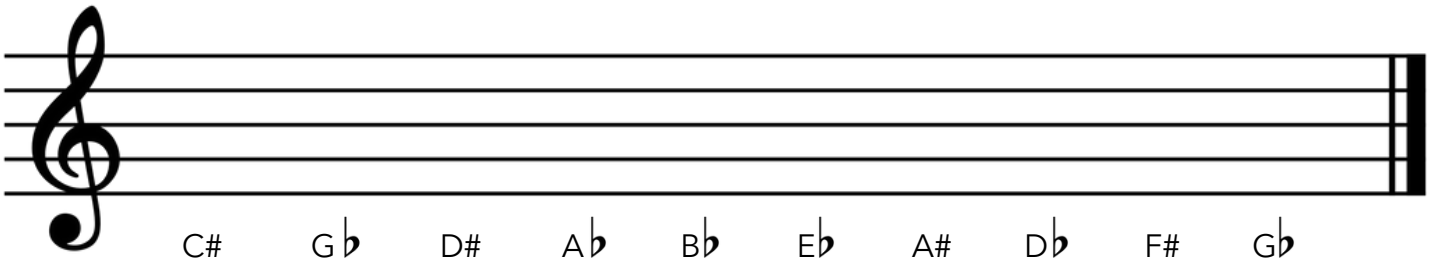
8 Add the missing strokes and counts.



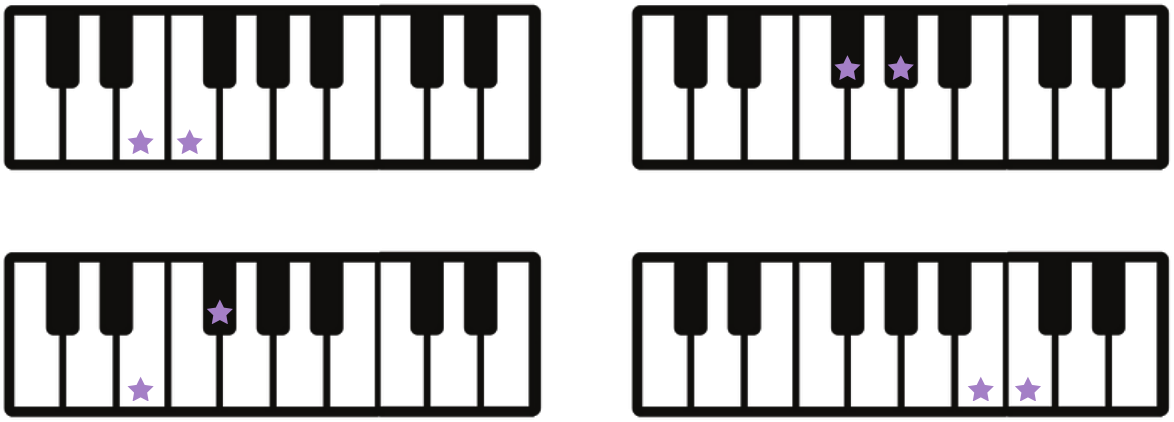
1 e + a

ONE STEP AT A TIME

1 Draw the notes listed below using whole notes.



2 Do you remember how we indicate whole steps and half steps? Use goal posts (⌐¬) to mark the whole steps, and tents (∧) to mark the half steps:

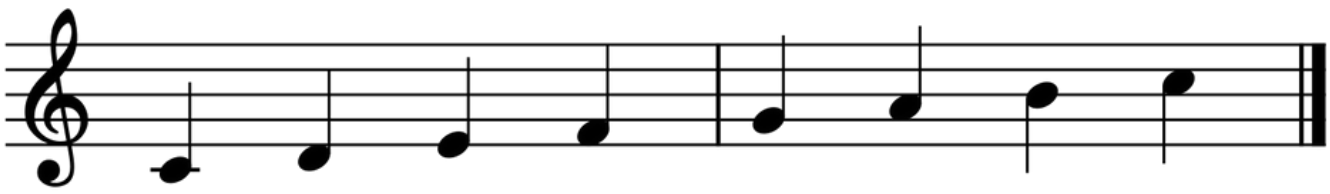


3 The pattern of whole steps and half steps is always the same in a major scale. Do you remember the pattern? Fill in the blanks.

whole, _____, _____, whole, _____, _____, half

4 In every major scale, the half steps are always between mi and ____, and ____ and do.
In a C major scale, this means that the half steps are between E and ___, and ___ and C.

Label the notes, syllables, half steps, and whole steps on this scale.
Which key is this in? _____



notes: _____ _____ _____ _____ _____ _____ _____ _____

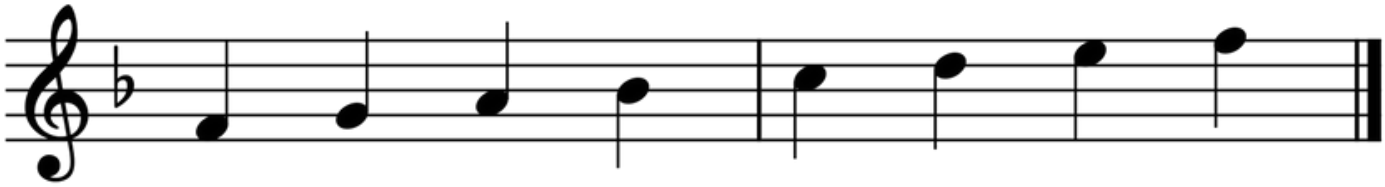
solfa: _____ _____ _____ _____ _____ _____ _____ _____

ONE STEP AT A TIME ...CONTINUED

5 Which major scale is this? _____

Which notes are the half steps between in this scale? _____ and ____, and ____ and ____.

Label the notes, syllables, half steps, and whole steps on this scale.



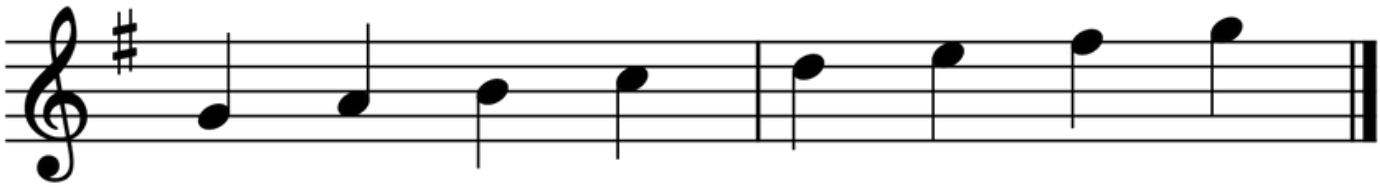
notes: _____ _____ _____ _____ _____ _____ _____ _____

solfa: _____ _____ _____ _____ _____ _____ _____ _____

6 Which major scale is this? _____

Which notes are the half steps between in this scale? _____ and ____, and ____ and ____.

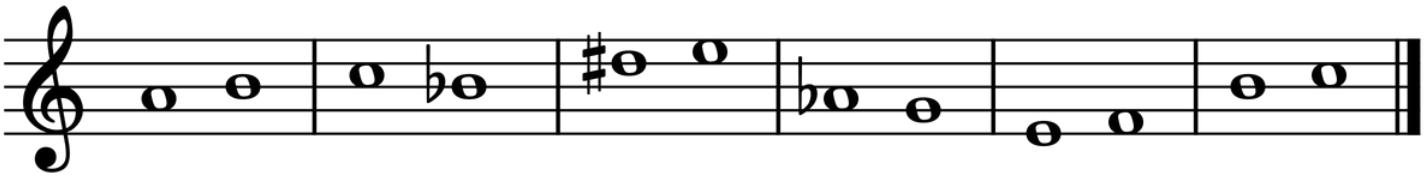
Label the notes, syllables, half steps, and whole steps on this scale.



notes: _____ _____ _____ _____ _____ _____ _____ _____

solfa: _____ _____ _____ _____ _____ _____ _____ _____

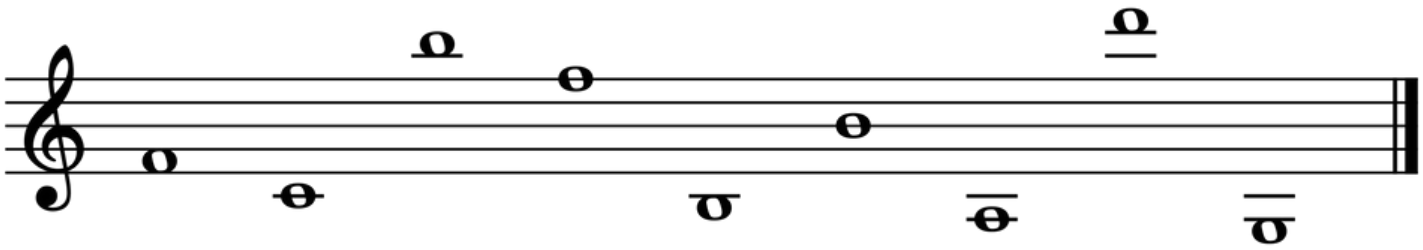
7 Draw goal posts and tents to indicate whether each interval is a whole step or a half step.



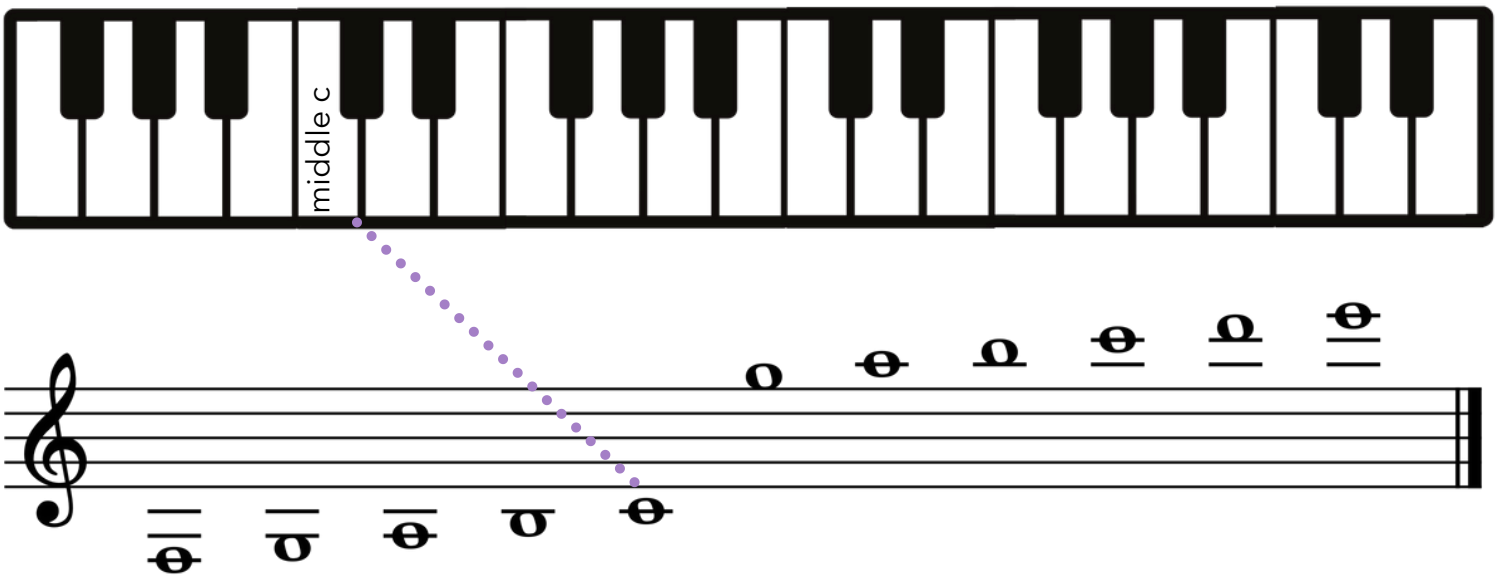
TIME FOR LEGER LINES!

1. Leger lines are small lines that go above and below the staff for writing very high or very low notes. You might recognize leger lines - you've seen a leger line when you see middle C:

   Circle the notes that use leger lines.

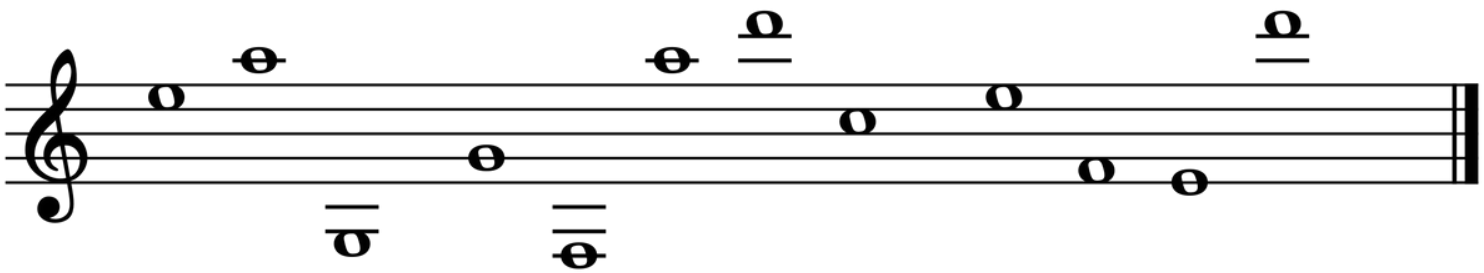


2. Label the notes below and match them to their keys.



___ ___ ___ ___ C ___ ___ ___ ___ ___ ___

3. Complete the phrase below by labeling the notes on the staff.

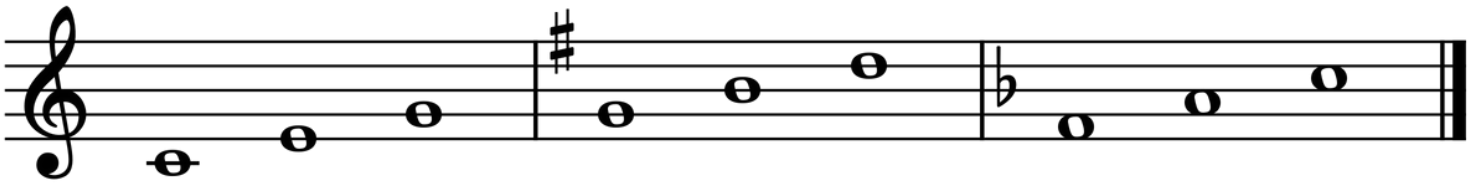


L___ ___ rnin ___ to sin___ is ___ un ___ n___ ___ ool! T__ll your ___ri___n___s!

ALL ABOUT INTERVALS

1. Name the notes and key signatures for the following tonic triads.
   Hint: you've seen all these key signatures before!

Key: ____ Key: ____ Key: ____



___ ___ ___ ___ ___ ___ ___ ___ ___

2. When notes are one step apart, they are called seconds (2nds).

When notes are two steps apart, they are called _____ (3rds).

What do you think notes are called when they are three steps apart? _____

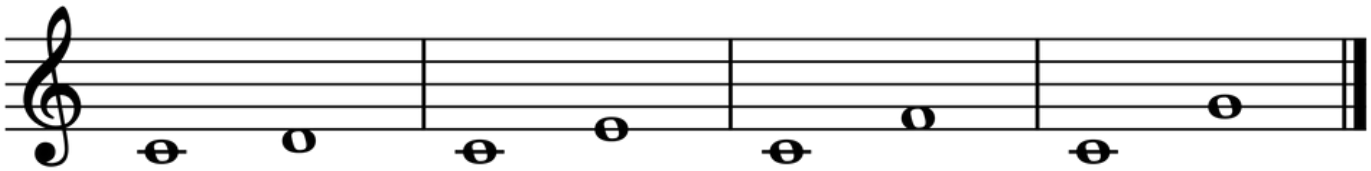
What about when they are four steps apart? _____

The distance between two notes is called an interval. The lower note is always counted as number 1.

The interval between do and re is a 2nd. The interval between do and mi is a _____.

The interval between do and ___ is a 4th. The _____ between do and so is a _____.

3. Fill in the blanks.



A 2nd moves from a line to a space, or a space to a line

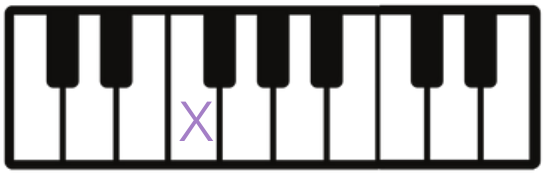
A 3rd moves from a line to a line, or a space to a _____.

A 4th moves from a line to a space, or a space to a _____.

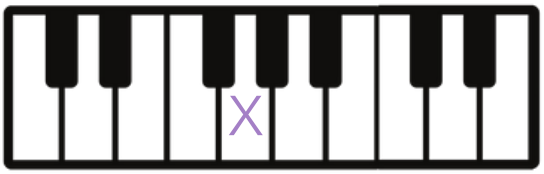
A 5th moves from a _____ to a line, or a _____ to a space.

ALL ABOUT INTERVALS

4 Add a second X to above the given note in order to complete the interval.



Second: F ____ to ____

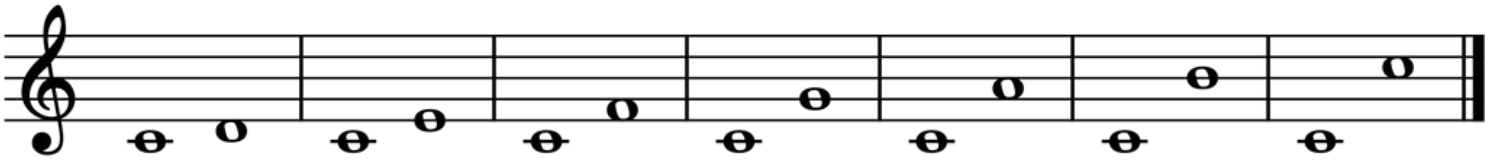


Third: ____ to ____

Fourth: ____ to ____

Fifth: ____ to ____

5 Write a number to show the size of each interval below.



_____ _____ _____ _____ _____ _____ _____

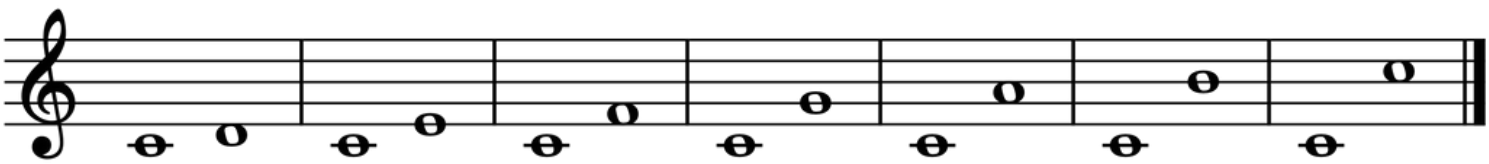
6 In a major scale, intervals are called either major (+) or perfect (P)

The major (+) intervals are: 2, 3, 6, and 7. The perfect (P) are 1 (unison), 4, 5, and 8 (octave).

Add + or P to this list of intervals:

_____2, _____3, _____4, _____5, _____6, _____7, _____8.

7 Add the solfa syllables and intervals (including +/P) below.



solfa: d r ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

interval: +2 _____ _____ _____ _____ _____ _____

TIES & DOTS

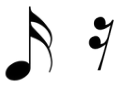
1 Let's review note values! Fill in the blanks.
Need help? Look back at pages 3 and 4!

 = _____ note/rest = _____ beat(s)

 = _____ note/rest = _____ beat(s)

 = _____ note/rest = _____ beat(s)

 = _____ note/rest = _____ beat(s)

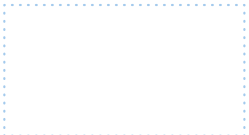
 = _____ note/rest = _____ beat(s)

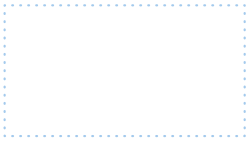
2 If a  (_____ note) and a  (_____ note) are connected with a tie (), the notes are combined and held for _____ beats.

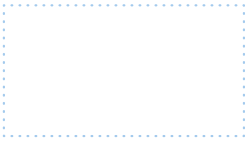
3 **We can also make notes longer by adding a dot to them. Adding a dot to a note adds one half the value of the note.**

Draw the missing notes below.

 =  = _____ beats

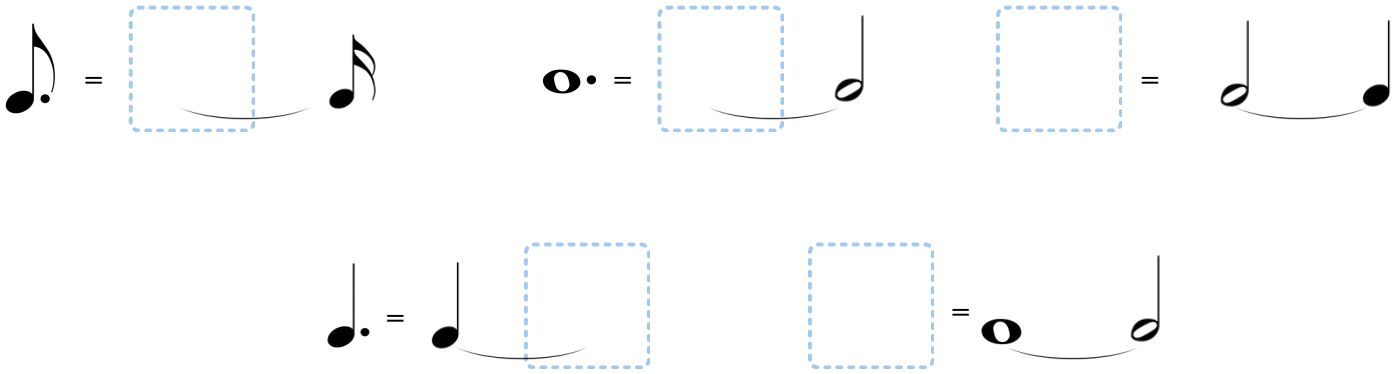
 =  = _____ beats

 =  = _____ beats

 =  = _____ beats

TIES & DOTS

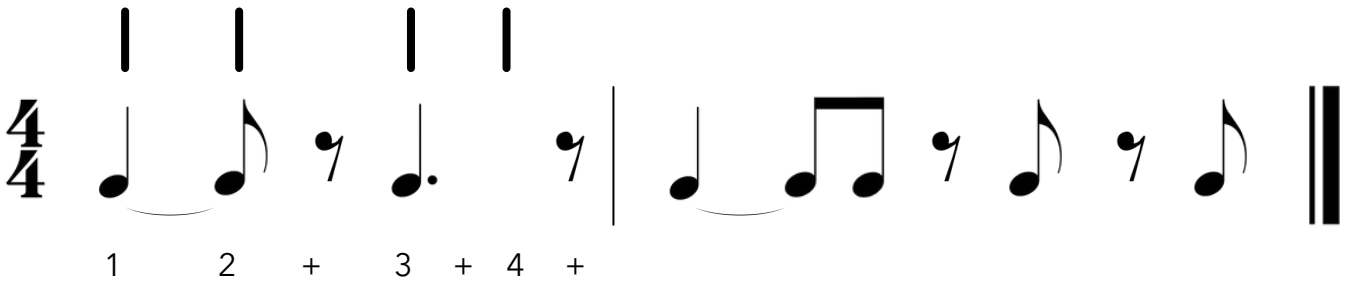
4 Draw the missing notes.

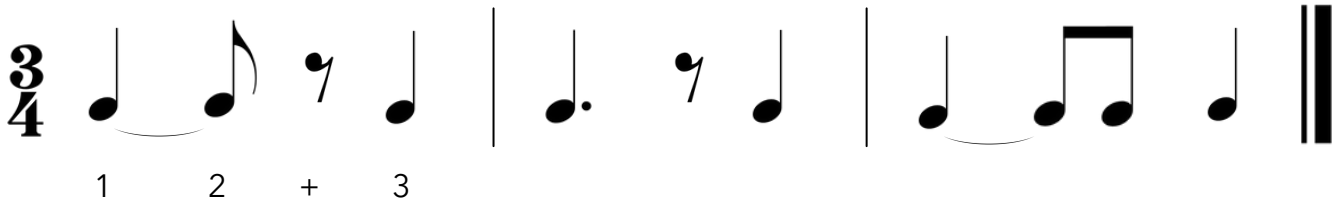


5 A dotted quarter note ( ) is the same as . It gets _____ beats.

When we count dotted quarter notes, they take up one beat and half of the next beat. It is helpful to make sure we are using the word "and" (or +) when counting dotted quarter notes (1 + 2).

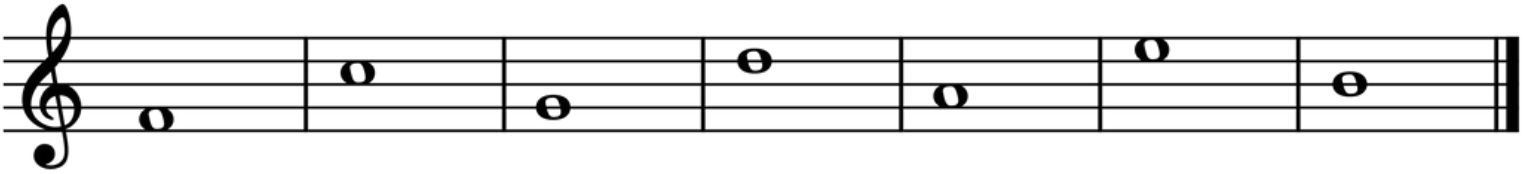
6 Add the missing strokes and counts.



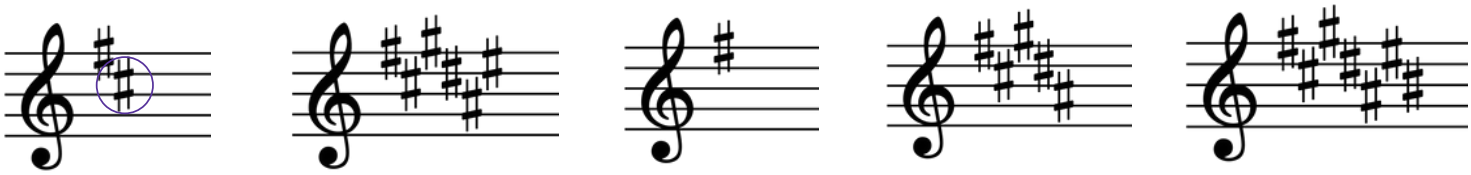


SHARPEN UP!

1. Draw the sharp note that is one half step higher than the note given.



2. Key signatures have either sharps or flats in them - never both. Have a look at each key signature listed below and list the sharps you see. Circle the last sharp in each key signature.



F, C _____ _____ _____ _____ _____

3. Did you notice a pattern? The order of sharps and flats in the key signature is always the same!

Sharps are always written in the same order in the key signature: F, C, G, D, A, E, B

Here is a handy way to remember the order: Father Charles Goes Down And Ends Battle

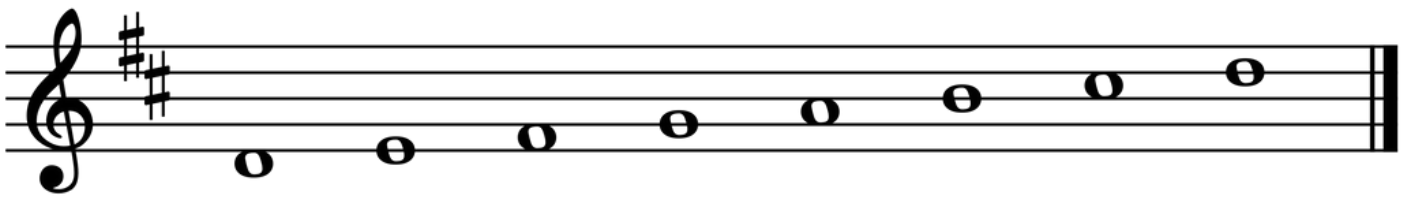
If you see 5 sharps in the key signature, they will be: F, ___, G, ___, A

If you see 7 sharps in the key signature, they will be: F, ___, ___, ___, ___, ___, B

If you see 3 sharps in the key signature, they will be: ___, C, ___.

4. Label all the notes of the D major scale. How many sharps are in the key signature? _____

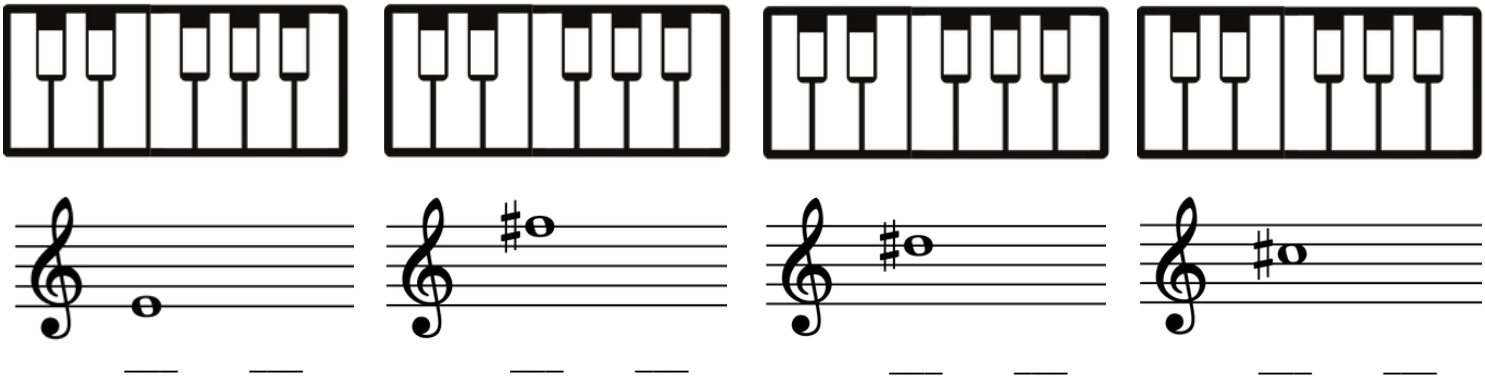
Don't forget to label the sharp notes! An F is not the same as F#!



___ ___ ___ ___ ___ ___ ___ ___

TI TIME!

1. Below are sharp notes. Mark the note that is one step higher on the keyboard and draw the same note on the staff. Label both notes.

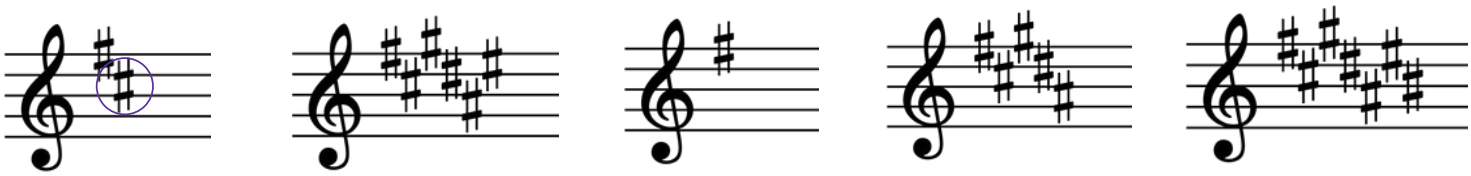


___ ___ ___ ___ ___ ___ ___ ___

2. When we look at key signatures, we can determine the key by looking at the last sharp. The final sharp that you see in the key signature is the solfa syllable, 'ti.' In other words, to find the key of a piece, look at the last sharp in the key signature and move one half step up.

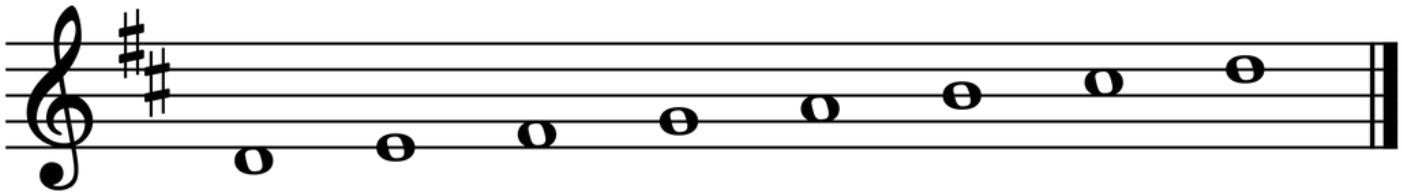
For example, if the last sharp in the key signature is F# (or ti), the key is G.
If the last sharp in the key signature is G# (or ti), the key is A.

Circle the last sharp in the key signature. Count up one half step to find the key.
Write the solfa syllables, too!



Last Sharp: C#	Last Sharp: ____	Last Sharp: ____	Last Sharp: ____	Last Sharp: ____
Key: D	Key: ____	Key: ____	Key: ____	Key: ____
ti: C#	ti: ____	ti: ____	ti: ____	ti: ____
do: D	do: ____	do: ____	do: ____	do: ____

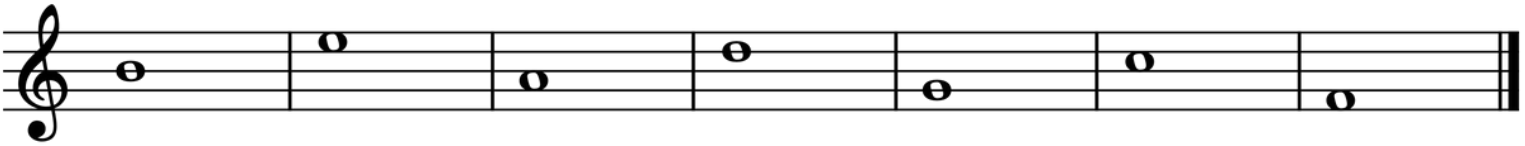
3. Draw goal posts (⌐¬) and tents (∧) to mark the whole steps and half steps in the D major scale. Name the notes (don't forget the sharps!)



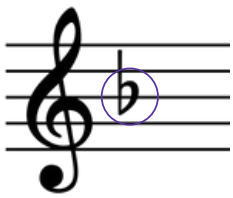
___ ___ ___ ___ ___ ___ ___ ___

FLAT FUN

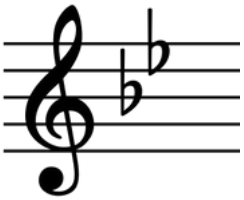
1 Draw the note that is one half step lower than the note given.

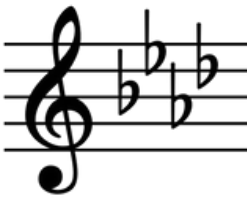


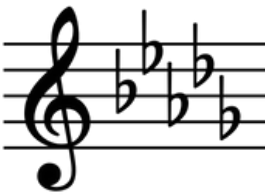
2 Key signatures have either sharps or flats in them - never both. Have a look at each key signature listed below and write down which flats are there.
Circle the last flat in each key signature.

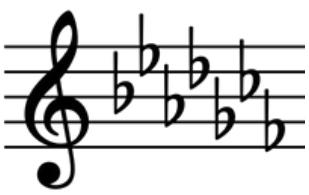


B









3 Did you notice a pattern? The order of sharps and flats in the key signature is always the same!

Flats are always written in the same order in the key signature: B, E, A, D, G, C, F

Here is a handy way to remember the order: Battle Ends And Down Goes Charles' Father

Which is the same rhyme and order as the sharp pattern, but backwards! - (FCGDAEB)

The pattern of sharps is: ___, ___, ___, ___, ___, ___, ___

The pattern of flats is: ___, ___, ___, ___, ___, ___, ___

If you see 5 flats in the key signature, they will be: B, ___, A, ___, G

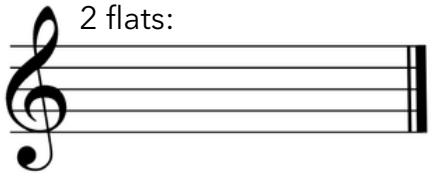
If you see 7 flats in the key signature, they will be: B, ___, ___, D, ___, ___, ___

If you see 3 flats in the key signature, they will be: ___, E, ___

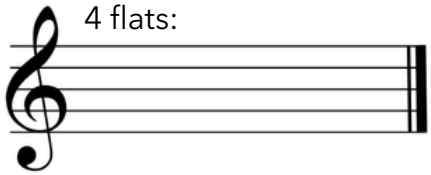
FLAT FUN

4 Draw key signatures using flats, remembering that the order is: Bb, Eb, Ab, Db, Gb, Cb, Fb.

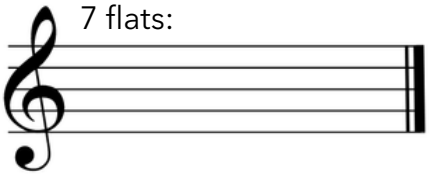
2 flats:



4 flats:



7 flats:



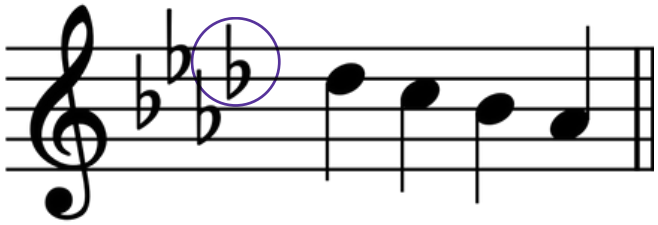
5 When we look at key signatures with sharps, we determine the key by looking at the last sharp and counting up one half step up. For example, if you G# is the last sharp, the key is A.

For key signatures with flats, we can figure out the key two ways:

<u>Method 1:</u> the last flat in the key signature is 'fa' in the scale. Count backwards fa, mi, re, do to find the name of the key.

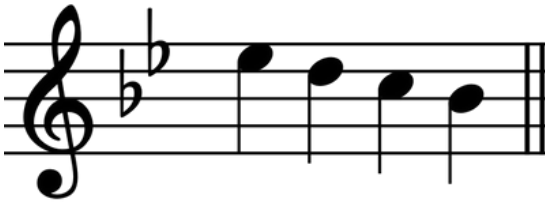
In this example, the last flat is D♭.

If D♭ is fa, then C is mi, B♭ is re, and A♭ is do. The key is A♭.



f m r d

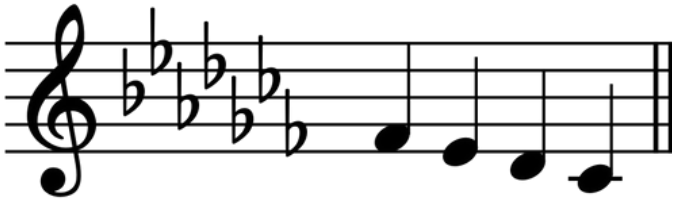
Let's look at a few more key signatures. Circle the last flat, add solfa syllables, and name the key.



Last Flat (fa): _____

Key (do): _____

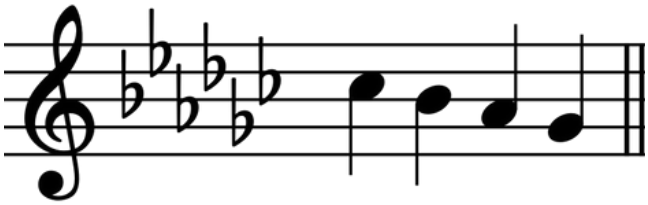
___ ___ ___ ___



Last Flat (fa): _____

Key (do): _____

___ ___ ___ ___



Last Flat (fa): _____

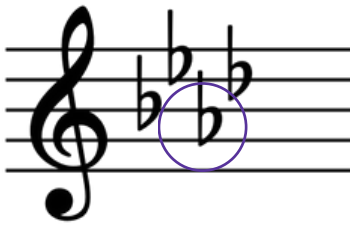
Key (do): _____

___ ___ ___ ___

FLAT FUN

6 Method 2: There is a second way we can figure out the names of key signatures with flat signs.

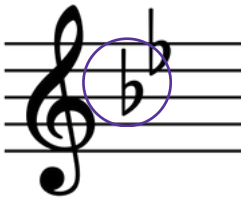
If we look at the second last flat, we can determine the name of the key.



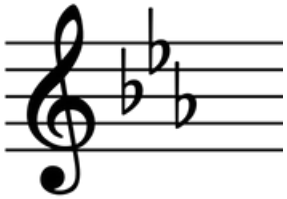
In this example, the second last flat is A♭.

The key is A♭.

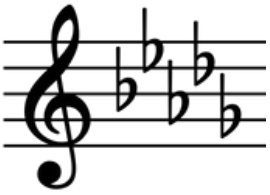
Name the key signatures below by looking at the second last flat. Circle the second last flat and name the key.



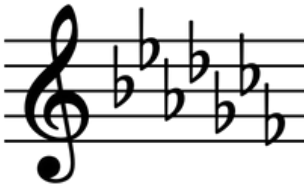
Key: B♭



Key: ____

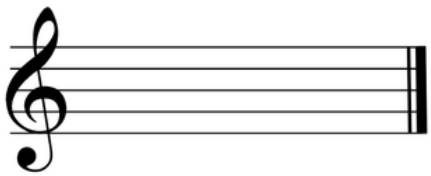


Key: ____

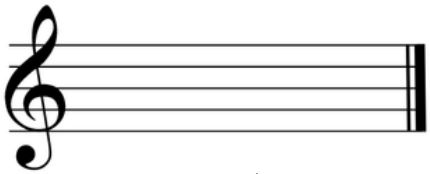


Key: ____

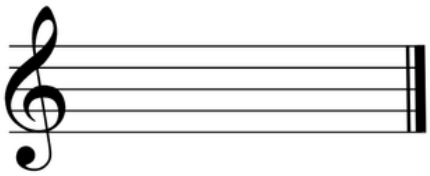
7 What happens if we are using the second method and we only have one flat? Here's an easy way to remember: First Flat - it's F! Draw the key signatures listed below using either method we've learned.



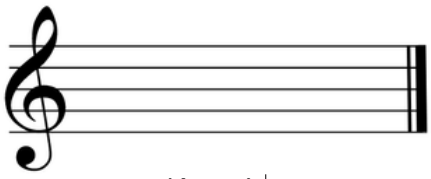
Key: F



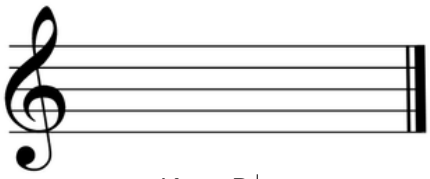
Key: E♭



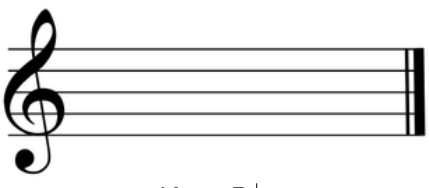
Key: G♭



Key: A♭



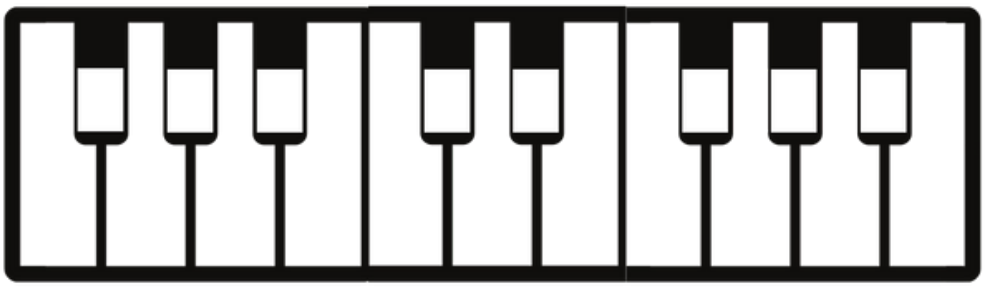
Key: B♭



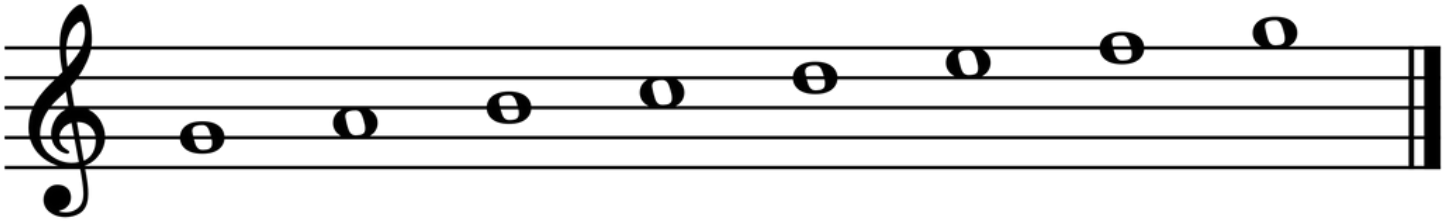
Key: D♭

DIGGING INTO INTERVALS

1. Add X's to the keyboard on all the notes of the G major scale. (Hint: you'll use ONE black key!)



2. Here is a G major scale. Add the missing key signature, tents (⋀) and goal posts (⊓) and add letter names (don't forget the accidentals!) . Check pages 14 and 17 if you need help finding the key signature, or check which black key you used above!

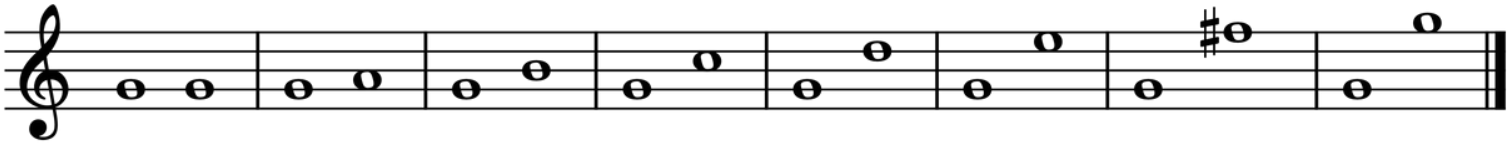


_____ _____ _____ _____ _____ _____ _____ _____

3. In the major scale, we label the distance between notes, or intervals, as major or perfect. Are these intervals major or perfect? Remember, we learned this on page 10!

2, 3, 6, 7: _____ 1, 4, 5, 8: _____

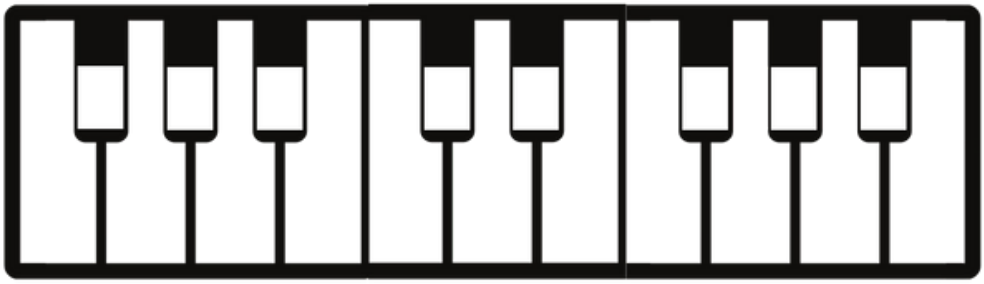
4. Fill in the blanks for these intervals in the G major scale.



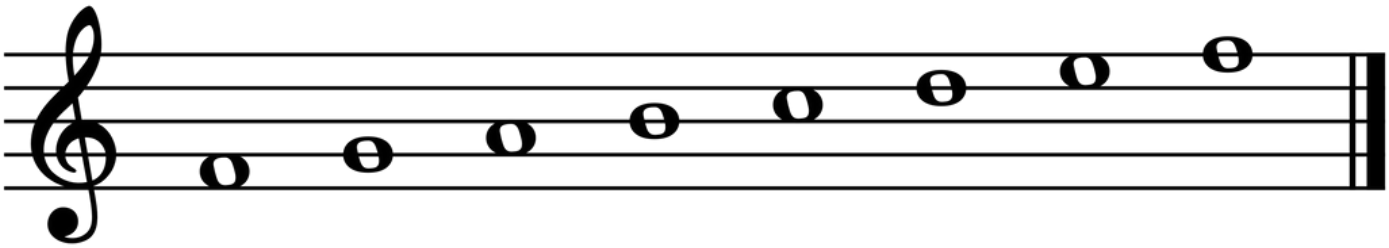
letters	G G	___ ___	___ ___	___ ___	___ ___	___ ___	___ ___	___ ___
solfa	d d	___ ___	___ ___	___ ___	___ ___	___ ___	___ ___	___ ___
interval	P1	____	____	____	____	____	____	____

DIGGING INTO INTERVALS

5 Let's do the same exercises, but in a different key. Add X's to the keyboard on all the notes of the F major scale. (Hint: you'll use ONE black key)

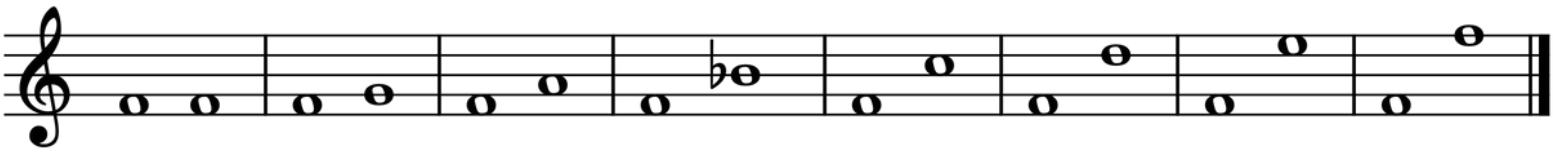


6 Here is an F major scale. Add the missing key signature, tents (⋀) and goal posts (⊓) and add letter names (don't forget the accidentals!). Check pages 14 and 17 if you need help finding the key signature, or check which black key you used above!



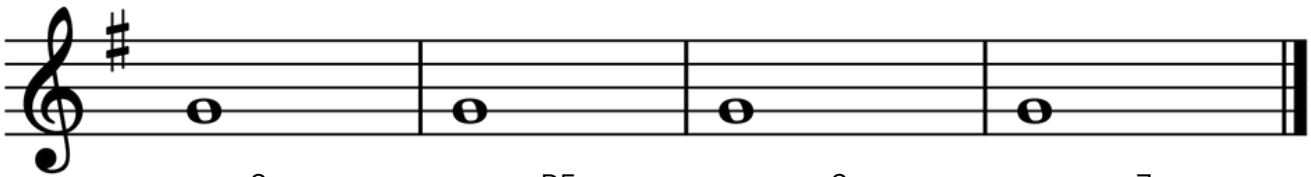
_____ _____ _____ _____ _____ _____ _____ _____

7 Fill in the blanks for these intervals in the F major scale.

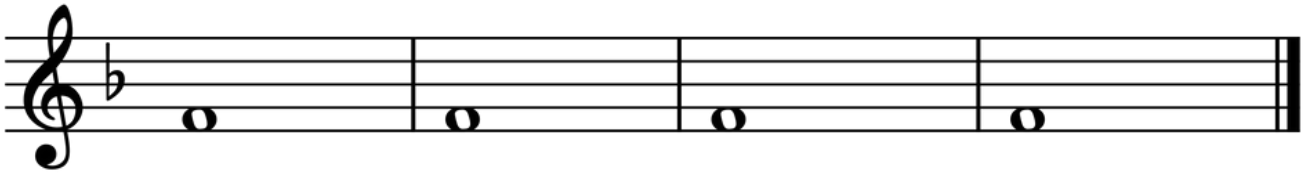


letters	F	F	___	___	___	___	___	___	___	___	___	___	___	___
solfa	d	d	___	___	___	___	___	___	___	___	___	___	___	___
interval	P1		___		___		___		___		___		___	

8 Draw the notes needed to complete each interval. Make sure to check the key signature! Hint: the first note is do!



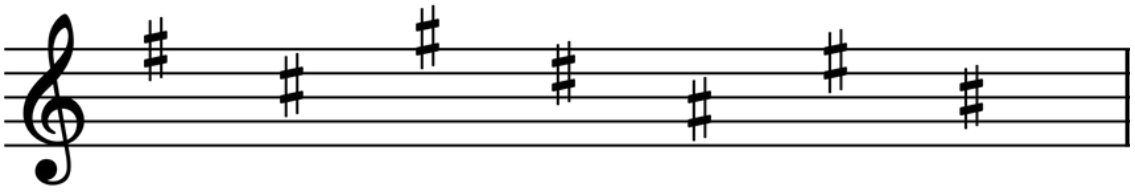
+2 P5 +3 +7



+3 P4 P8 +6

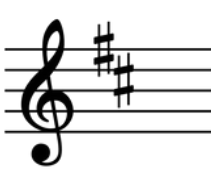
DIGGING INTO INTERVALS

9 Label the sharps below.



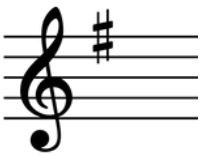
_____ _____ _____ _____ _____ _____ _____

10 Remember, the last sharp in a key signature is always the solfa syllable 'ti'. Draw a whole note one half step higher than the last sharp to figure out each key.



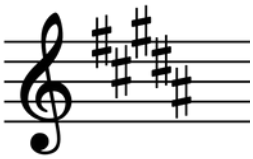
Last Sharp: ____

Key: ____



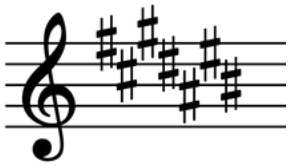
Last Sharp: ____

Key: ____



Last Sharp: ____

Key: ____

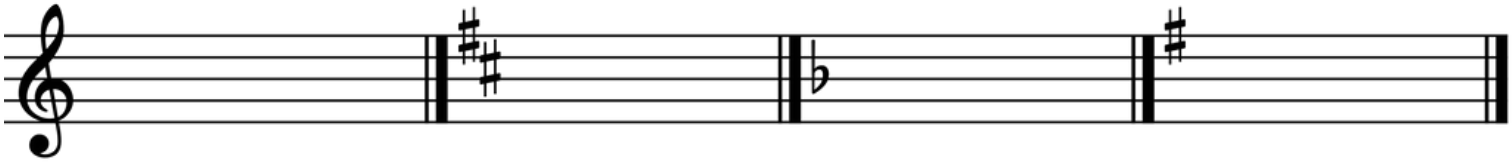


Last Sharp: ____

Key: ____

11 So far, we've looked at the keys C+, G+, F+, and D+. Draw the tonic triad for each key. Remember, the tonic triad is d, m, s!

One of these keys doesn't need any sharps or flats. Which key is it? _____

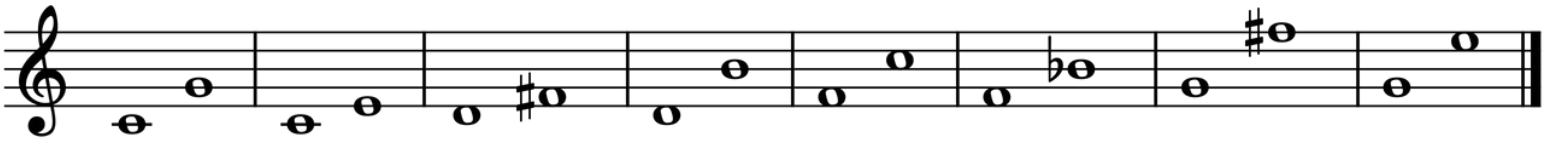


Key:_____ Key:_____ Key:_____ Key:_____

12 **When we name intervals, we only look at two notes.**
The lower note is always thought of as 'do'.

Label the intervals below. You'll see there are accidentals needed sometimes!

C Major: D Major: F Major: G Major:



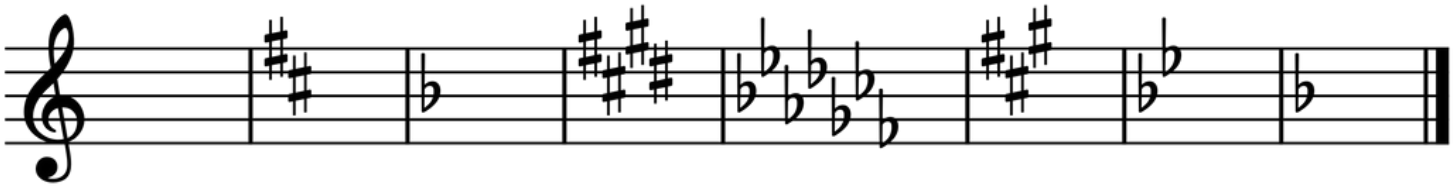
letters:___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

solfa: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

interval: _____ _____ _____ _____ _____ _____ _____ _____

DIGGING INTO INTERVALS

13 Label the key signatures below.



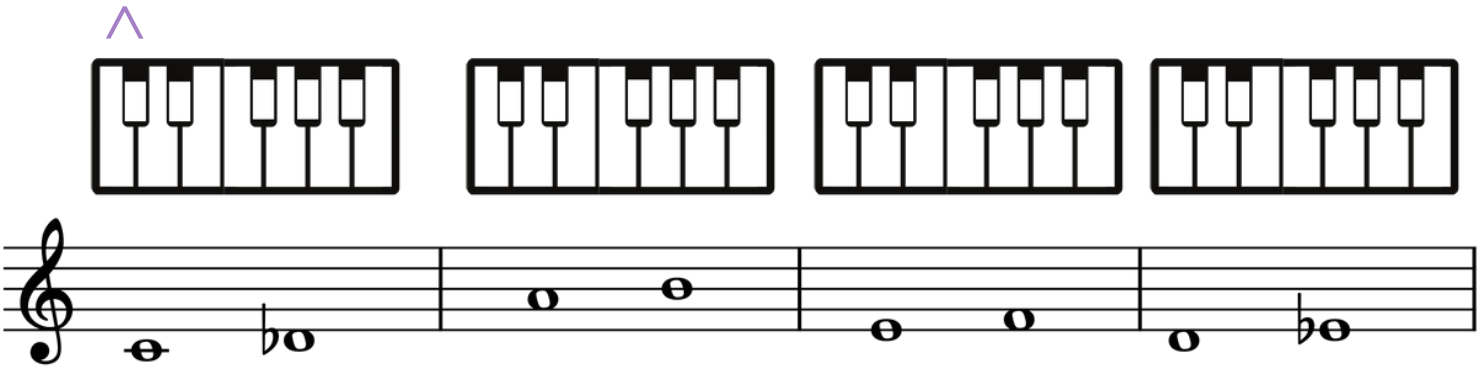
_____ _____ _____ _____ _____ _____ _____ _____

14 Fill in the blanks.

d→d	d→r	d→m	d→f	d→s	d→l	d→t	d→d'
P1						+7	

15 Do to re in a major scale is a whole step. When re is a half step lower (either because of a natural or flat sign) the syllable for re becomes 'ra.' The interval between do and ra is a minor second (-2). Do to ra is a half step.

In the examples below, label the notes, mark the notes on the keyboard with an X, add goal posts or tents to the keyboard, and circle the correct choice: + 2 or - 2.



letters: C Db ____ ____ ____ ____ ____ ____

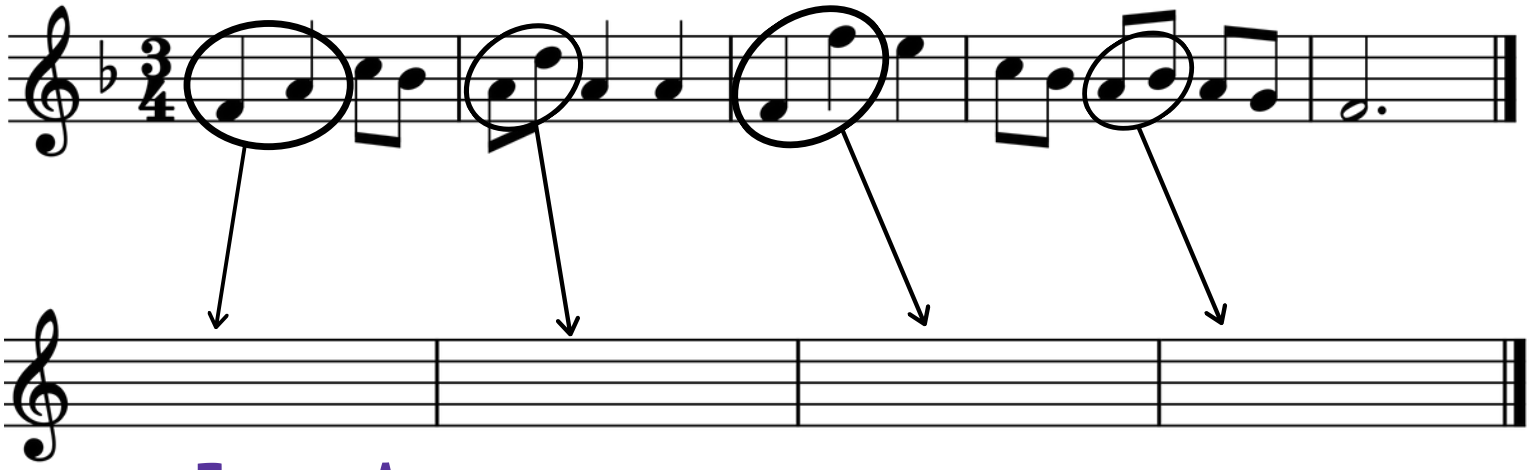
+2 or (-2) +2 or -2 +2 or -2 +2 or -2

DIGGING INTO INTERVALS

16 In melodic intervals, one note follows the other (like a melody). These intervals are different from harmonic intervals, where the notes are written on top of each other or are performed at the same time (in harmony).

For each circled melodic interval in the melody below:

- Copy each circled pair into the matching bar below to break out the interval
- Label the notes with letter names and solfa (remember, the lowest note should be do)
- Name the major key of each interval (by naming the lower note)
- Name each interval.

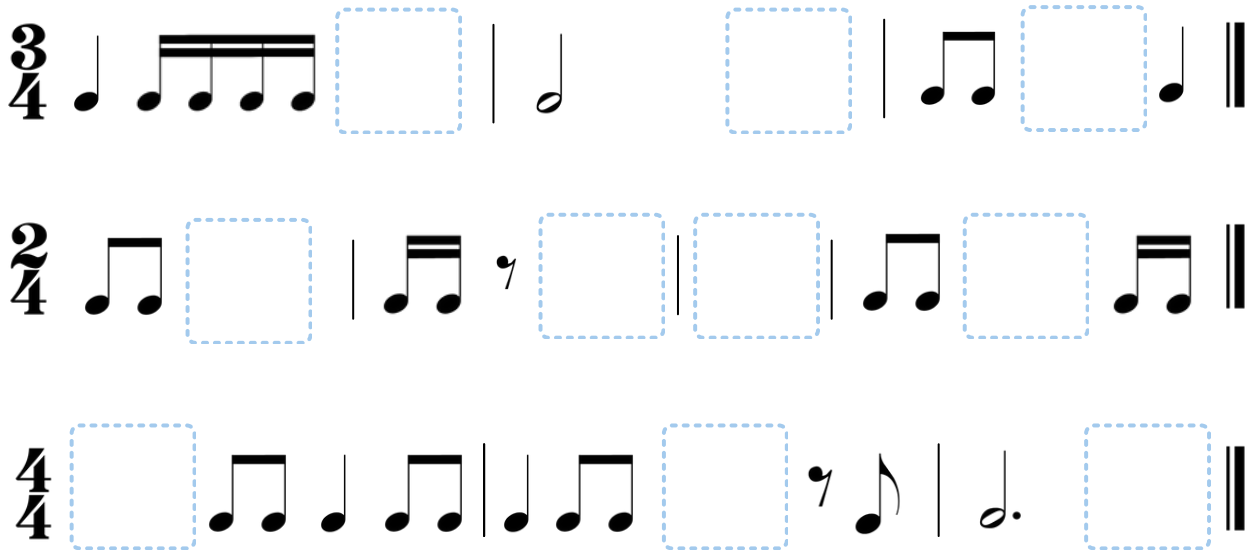


letters	F	A						
solfa	d	m	d		d		d	
interval key	F+							
interval	+3							

EIGHTHS AND SIXTEENTHS

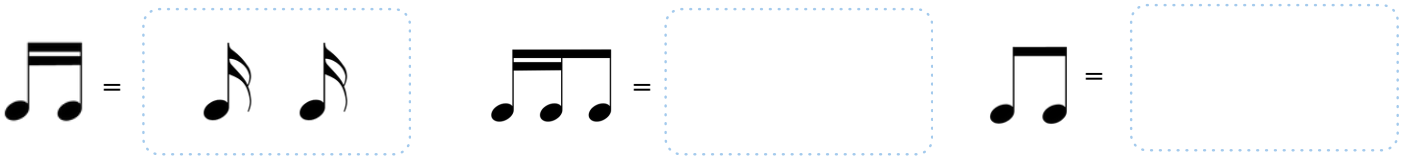
1. In time signatures, we find the number of beats in each bar by looking at the _____ number.

2. Complete each bar below by adding one note or rest.



3. Let's do some math. Draw a note that is equal in length to what is given to you.
Need help? Check pages 3 and 4!

4. Draw the notes below without their beams.



5. Add missing strokes and counts to the rhythm below. Then, try saying the rhythm aloud.

★ **Remember, when counting sixteenth notes, you should count:**

1 e + a

EIGHTHS AND SIXTEENTHS

6 Fill in the blanks.

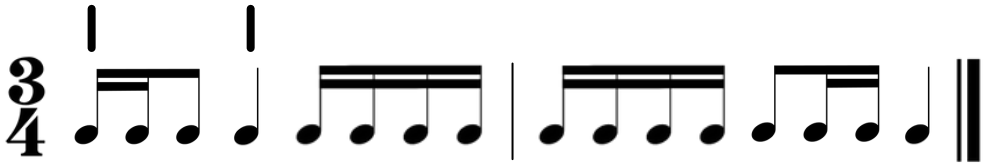
 = _____ note, which gets _____ beat(s).

 = _____ note, which gets _____ beat(s).

 = two _____ notes, which is the same as an _____ note.

7 Add the missing strokes and counts. The first example is the same as the second example, except for one thing: the ties.

Clap and count the rhythm aloud - make sure to watch out for the ties!



8 Draw these groups of notes without their beams. Don't forget the tie!

 =

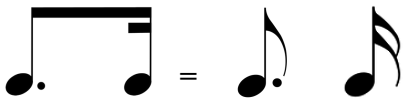
 =

 =

EIGHTHS AND SIXTEENTHS

9 Do you remember how we use dots to make notes longer? Adding a dot to a note makes the note half the value longer. Draw the dotted note that is the same as these tied notes.

10 Here is a combination you might not have seen before.



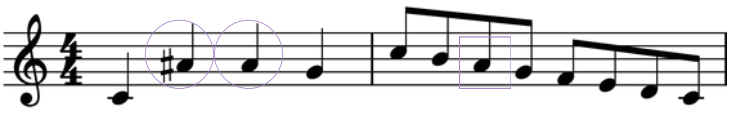
Circle all the sixteenth notes below.

11 Circle the groups of notes that sound the same as

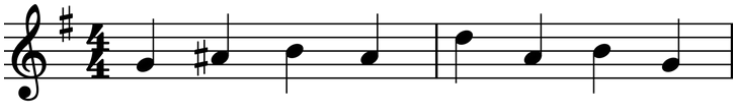
12 Do you remember the barline cancellation rule?

Accidentals change all notes of the same pitch within a bar. When you start a new bar, the accidental is cancelled, unless it is changed with another accidental.

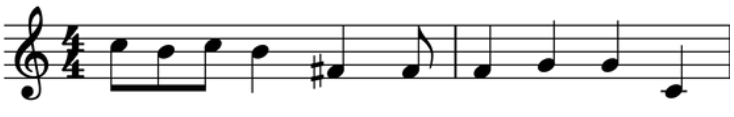
These melodies make use of the barline cancellation rule.
Circle the notes that are impacted by accidentals.
Put a square around the notes where the barline cancellation rule returns the notes to original pitch.
Name the notes (along with any accidentals!) below.



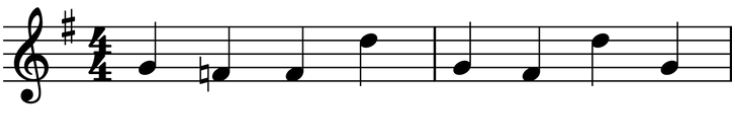
C A♯ A♯ G C B A G F E D C



_ _ _ _ _ _ _ _



_ _ _ _ _ _ _ _ _ _



_ _ _ _ _ _ _ _

MORE TO IT: TIME SIGNATURES

1. Time signatures are the two numbers at the start of a piece.
Time signatures tell us how to count a song.

$\frac{3}{4}$ The top number tells us how many _____ are in a bar.

The bottom number tells us which type of _____ gets one _____.

2. Let's break down some time signatures.

$\frac{4}{4}$ _____ beats in each bar.

_____ note gets one beat.

$\frac{3}{4}$ _____ beats in each bar.

_____ note gets one beat.

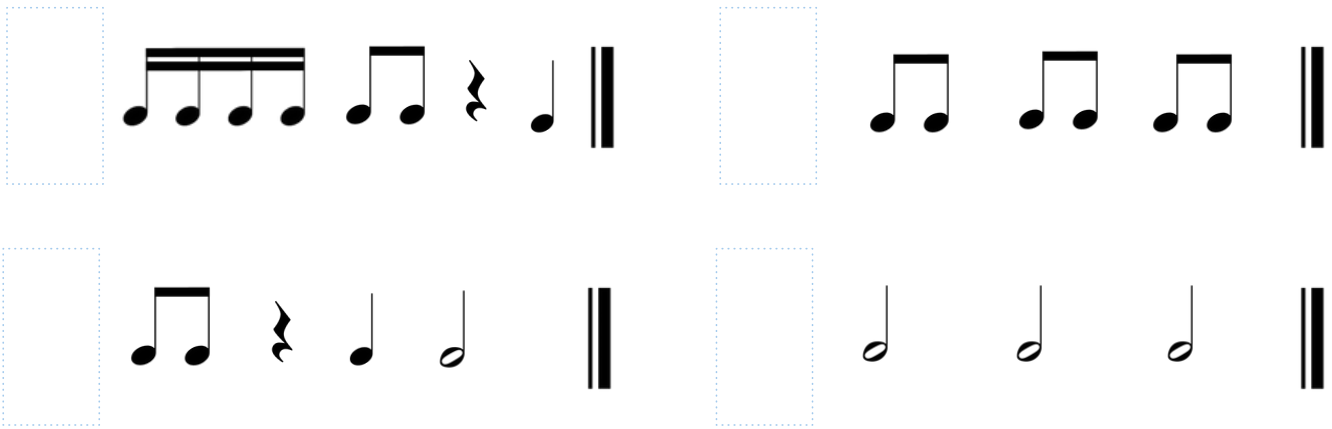
$\frac{6}{8}$ _____ beats in each bar.

_____ note gets one beat.

$\frac{3}{2}$ _____ beats in each bar.

_____ note gets one beat.

3. Add strokes and the missing time signature below to complete each bar.



MORE TO IT: TIME SIGNATURES

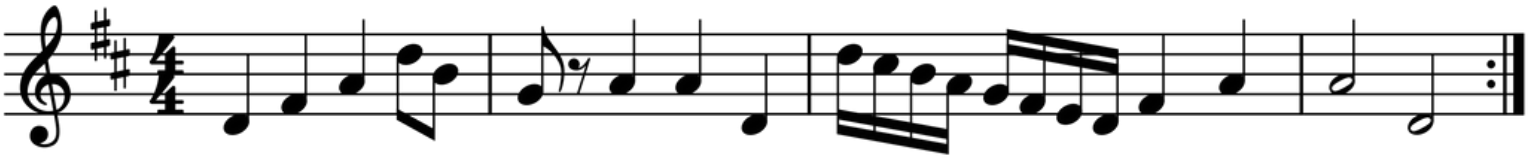
4 Circle the note that gets one beat.

5 Using eighth notes, draw the correct amount of notes needed for each bar.

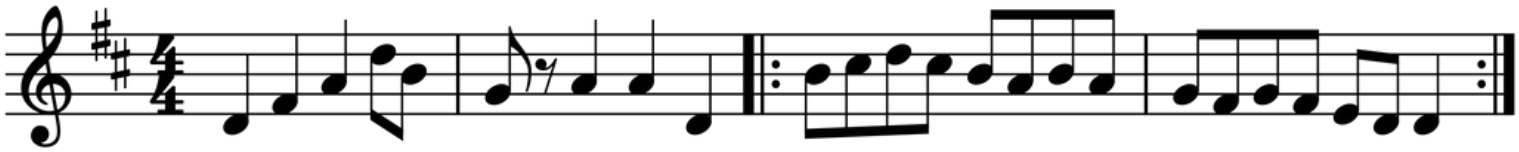
6 Using quarter notes, draw the correct amount of notes needed for each bar.

7 This is a repeat sign:  When you see this, it means you should go back to the beginning of a song, or back to another repeat sign that looks like this: 

Circle the repeat signs in each of the examples below.



When you reach the repeat sign in measure 4, which measure do you go back to? _____



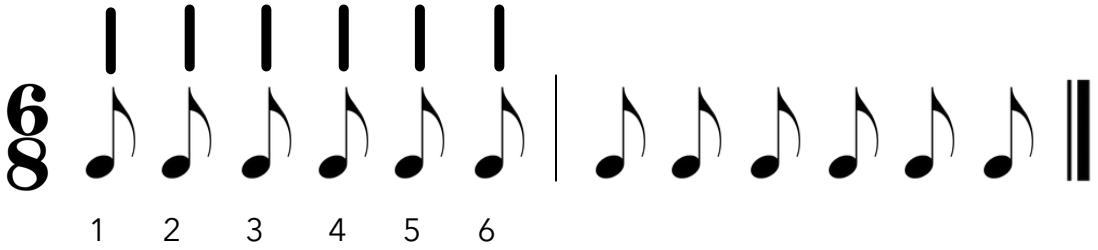
When you reach the repeat sign in measure 4, which measure do you go back to? _____

6/8 TIME

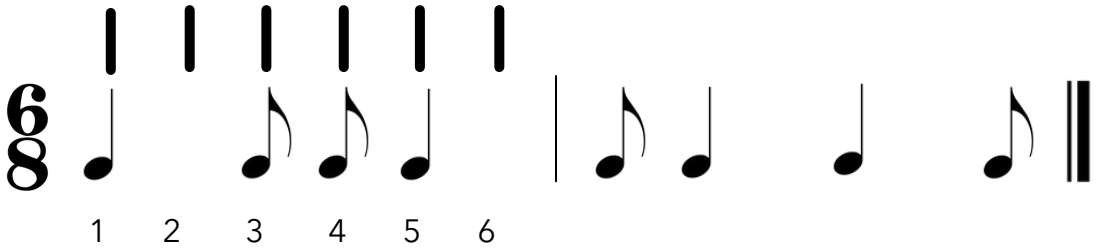
1. $\frac{6}{8}$ = _____ beats in each bar

   = _____ note gets one beat

2. Add strokes and counts to the second bar.



3. In $\frac{6}{8}$ time, an eighth note gets one beat, so a quarter note gets two beats. Add the missing strokes and counts.



4. Let's do some math!

If ♪ gets _____ beat(s) in $\frac{4}{4}$ time, it gets _____ beat(s) in $\frac{6}{8}$ time.

If ♩ gets _____ beat(s) in $\frac{4}{4}$ time, it gets _____ beat(s) in $\frac{6}{8}$ time.

If 𝅗𝅥 gets _____ beat(s) in $\frac{4}{4}$ time, it gets _____ beat(s) in $\frac{6}{8}$ time.

If ♫ gets _____ beat(s) in $\frac{4}{4}$ time, it gets _____ beat(s) in $\frac{6}{8}$ time.

If 𝅘𝅥𝅯 gets _____ beat(s) in $\frac{4}{4}$ time, it gets _____ beat(s) in $\frac{6}{8}$ time.

6/8 TIME

5 Add strokes above each note to count the number of beats in 6/8 time.

6 Add the missing strokes and counts below. Clap and count the rhythm aloud.

7 When we count in 6/8 time, we group beats in 3s. The strongest beats are 1 and 4 - these beats are accented. An accent looks like this >.
You can use accents to show the stronger beats, like this: > >
1 2 3 4 5 6

Draw in the missing accents and counts below.

6/8 TIME

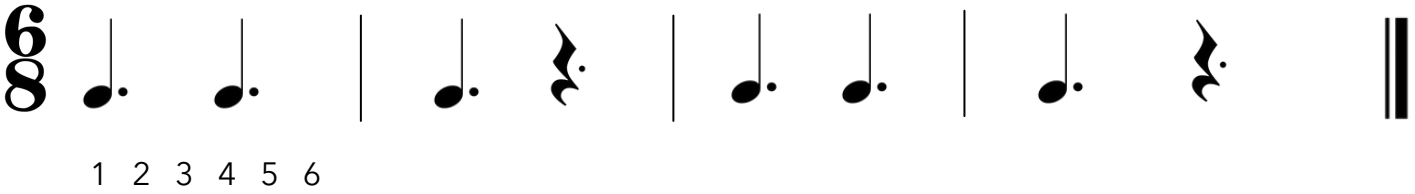
8 Here are some songs you might recognize. Speak the nursery rhymes while tapping your leg wherever you see an accented syllable. Then, add the missing counts and accents to the rhythms, and circle which rhythm matches the words.

> > > > > >
The ants go marching one by one hurrah, hurrah. Is this Rhythm A, B, or C?

> > > > > > > > >
Ring around the rosie, a pocket full of posie. Is this Rhythm A, B, or C?

> > > >
Three blind mice, three blind mice. Is this Rhythm A, B, or C?

Rhythm A:



Rhythm B:

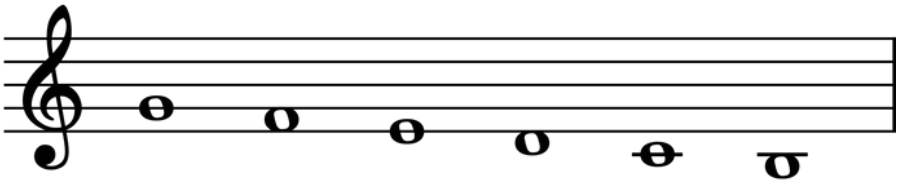
Rhythm C:

GRAND STAFF

1 So far, we've had a good look at the staff and the treble clef

The treble clef used to be known as the G Clef. It started out as a G, curling around the second line to show where the G above middle C was. Can you imagine it?

Add note names to these notes.



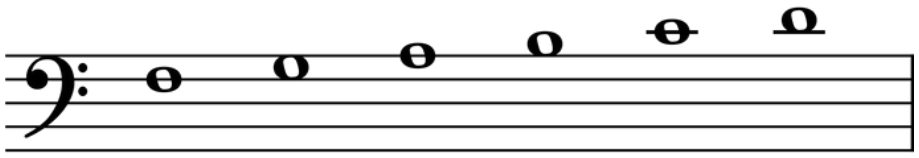
G ___ ___ ___ ___ ___

2 But what about the notes that happen lower than the treble clef? Let's have a look at them! The notes lower than treble staff are in the bass staff.

The bass clef looks like this

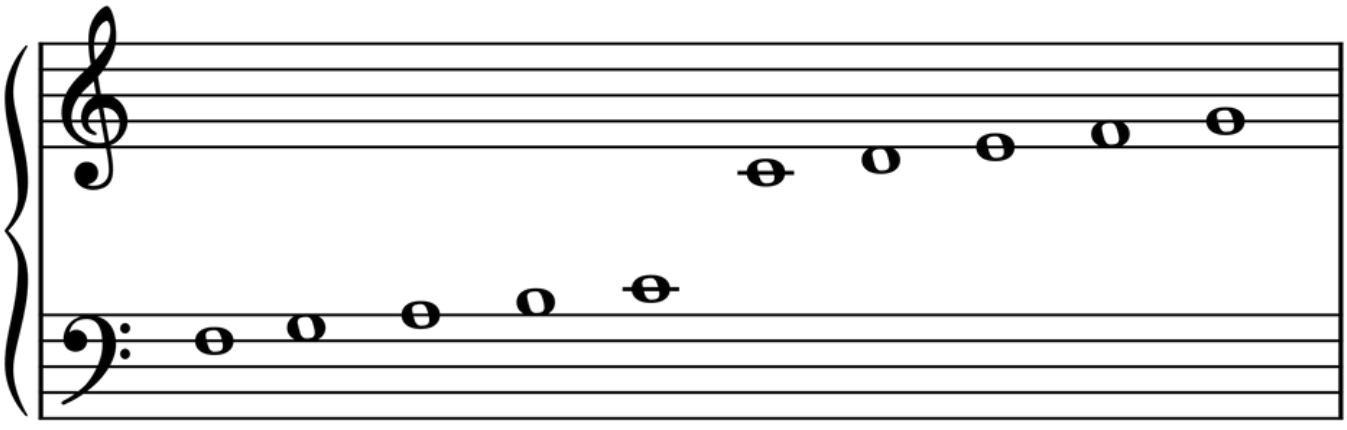
This clef used to be known as the F clef, but over time, it became the image we know today.

In the treble staff, middle C is below the staff, but in the bass staff, it is shown above the staff. Label the notes in the bass staff. Remember, the order of notes never changes!



F ___ ___ ___ middle C ___

3 When both the treble staff and bass staff are together, they make up the grand staff. Fill in the missing note names and circle middle C.



F ___ ___ ___ ___ ___ ___ ___ ___ G

GRAND STAFF

4 Middle C is in the middle of the keyboard, but it's also in the middle of the grand staff.

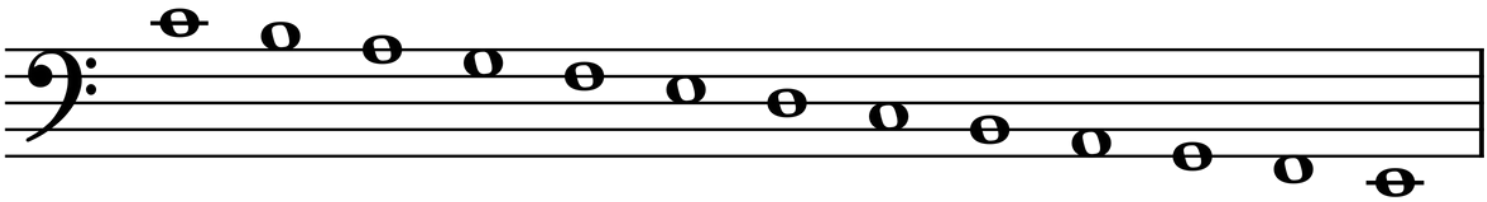
In the treble clef, middle C is _____ the staff.

In the bass clef, middle C is _____ the staff.

Higher singers (sopranos and altos) mostly sing in the treble clef. Lower singers, like tenors and basses, mostly sing in the b ___ ___ ___ clef.

Pianists play in both the treble and bass clef. Usually, one hand plays the treble clef and the other plays the bass clef. The right hand usually plays the treble clef, and the _____ hand plays the bass clef.

5 Label the notes in the bass clef.



C ___ ___ ___ F ___ ___ ___ ___ ___ ___ ___ E

6 Label the notes in the bass clef.

G ___ ___ ___ ___ A ___ ___ ___

Just like we have sayings to remember the treble clef, we have them with the bass clef too!

Lines in the bass clef:
Good Burritos Don't Fall Apart

Spaces in the bass clef:
All Cows Eat Grass

NATURAL MINOR SCALE

1. We have talked a lot about how the most important note of the scale is the first note, or the tonic. Fill in the blanks, and add tents and goal posts.

letters	C	D	E	____	____	____	____	C
syllables	d	r	____	____	____	____	____	d'
numbers	1	2	____	____	____	____	____	8

2. Fill out the pattern of a major scale using tents and goal posts.

_____ _____ _____ _____ _____ _____ _____

3. **Not all scales are major. In other scales, the tonic, or number one, is not always do! In a <u>minor</u> scale, the tonic is the syllable la.**
Add the missing letter names, syllables, numbers, tents and goal posts to this minor scale.

letters	A	B	C	____	____	____	____	A
syllables	l	t	____	____	____	____	____	l'
numbers	1	2	____	____	____	____	____	8

4. Now that you've written out a minor scale in question 3, write out the pattern of tents and goal posts for the minor scale.

_____ _____ _____ _____ _____ _____ _____

5. Do you remember triads? In a major scale, a tonic triad is made up of do, _____, and so, or notes 1, 3 and 5. In a minor scale, we still use notes 1, 3 and 5 to make a tonic triad beginning on la. In solfa, a minor triad is la, do, and mi.

The notes of a C Major triad are C, ____ and G, also known as d, ____, ____ in solfa.

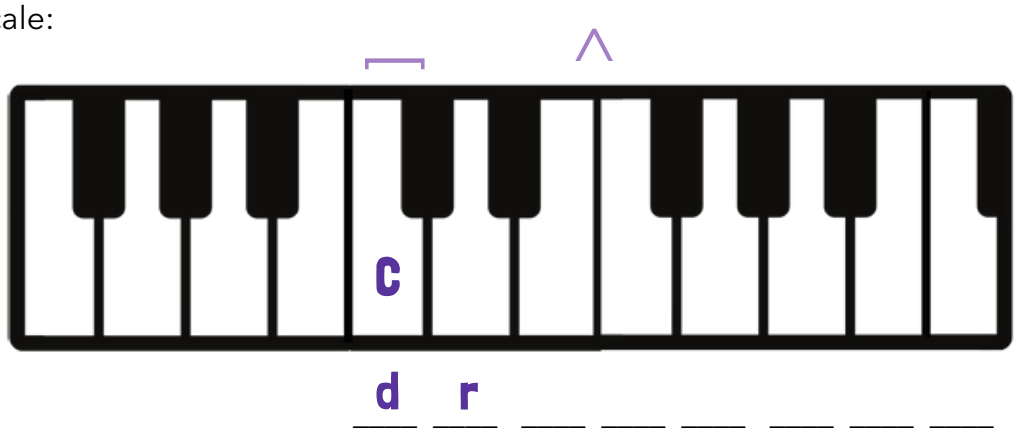
The notes of an a minor triad are A, ____, and ____, also known as l, ____, and ____ in solfa.

When we write the name of a minor scale, you should use lowercase letters, such as "a minor," or "f minor." When we write the name of a Major Scale, you should use Uppercase First Letters, such as "G Major," or "C Major."

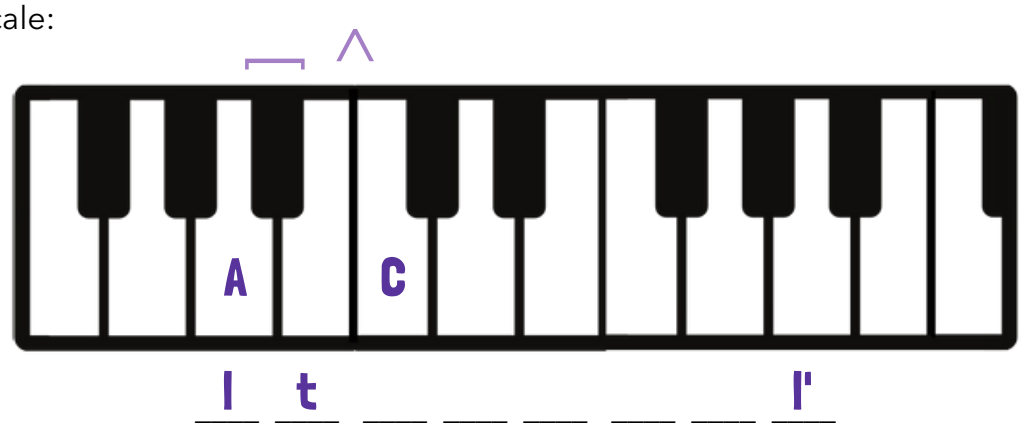
NATURAL MINOR SCALE

6 Add the missing letters, syllable names, tents and goal posts to the keyboards based on the scale that is given to you. Try singing each scale!

C Major scale:



a minor scale:



7 Intervals in the major scale are either major or perfect. For example, do to so is a _____ fifth. Do to mi is a _____ third.

If the upper notes in major intervals (re, mi, la, ti) are lowered half a step, (ra, me, le, te) then the intervals become minor. Fill in the blanks.

do to re is a _____ second. If we lower re to ra, it becomes a _____ second.

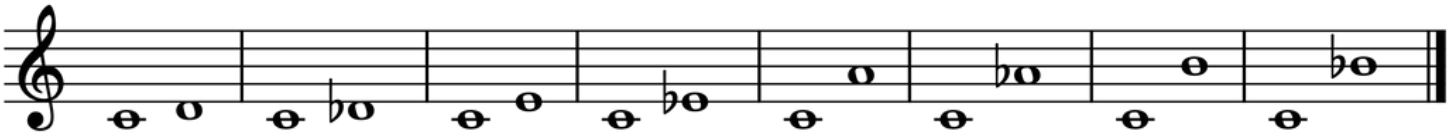
do to mi is a _____ third. If we lower mi to me, it becomes a _____ third.

do to la is a _____ sixth. If we lower la to le, it becomes a _____ sixth.

do to ti is a _____ seventh. If we lower ti to te, it becomes a _____ seventh.

NATURAL MINOR SCALE

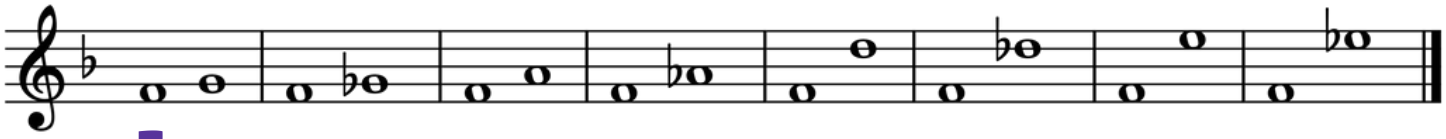
8 Fill in the missing notes names, syllables, and intervals. If major intervals use a +, then minor intervals use a - !



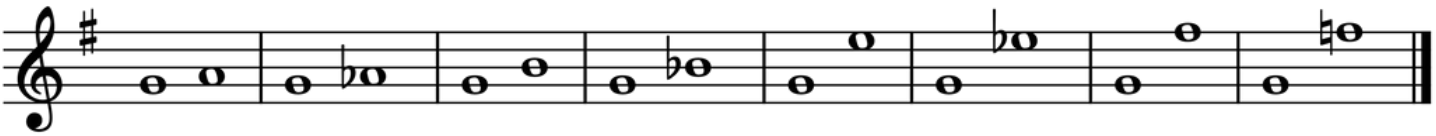
letters	C			D♭											
syllables	d	r	d	ra				me				le				
interval	+2		−2													

9 To lower a note one half step, we use a _____ sign. If the note has a sharp in front of it, to lower the note, we use a _____ sign (♮).

Here are some intervals in G+ and F+ (watch the key signature). Label the note names, syllables and intervals.



letters	F														
syllables	d	r												te	
interval							+6	−6							



letters	G														
syllables	d	r						me							
interval					+3	−3									

NATURAL MINOR SCALE

10 Do you remember on page 33, we looked to "la" to find the minor scale? This is called the relative minor. To find the relative minor of any major scale, we can just look to "la" to find the minor key. Every major key has a relative minor key.

Let's look at some examples. Fill in the missing letter and solfa names for each scale. Then, circle la in the major key. This will help you find the minor scale - then fill out the names for the minor key too!

C Major: letters C ____ ____ ____ ____ A ____ ____

syllables ____ ____ ____ ____ ____ l ____ ____

Since la in C+ is _____, the relative minor is _____

letters A ____ ____ ____ ____ ____ ____ ____

syllables l t d ____ ____ ____ ____ ____

G Major: letters G ____ ____ ____ ____ ____ ____ ____

syllables ____ ____ ____ ____ ____ l ____ ____

Since la in G+ is _____, the relative minor is _____

letters ____ ____ ____ ____ ____ ____ ____ ____

syllables l t ____ ____ ____ ____ ____ ____

F Major: letters F ____ ____ ____ ____ ____ ____ ____

syllables ____ ____ ____ ____ ____ l ____ ____

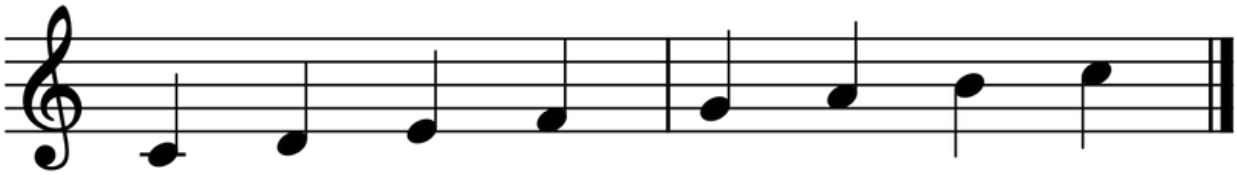
Since la in F+ is _____, the relative minor is _____

letters ____ ____ ____ ____ ____ ____ ____ ____

syllables l t ____ ____ ____ ____ ____ ____

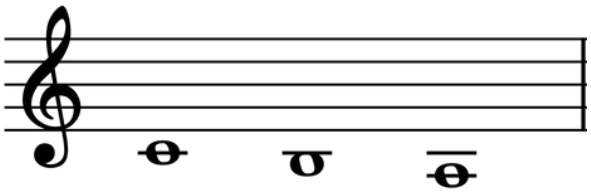
MAJOR OR MINOR?

1 In the major scale, we use solfa syllables from low do to high do'.
Every major scale has a related minor scale. We can find the related minor (or relative minor) scale by finding la in the major scale. In the natural minor scale, we use solfa syllables la to la', instead of do to do'. Fill in the note names and syllables for the C Major scale.



letters ____ ____ ____ ____ ____ ____ ____ ____

solfa ____ ____ ____ ____ ____ ____ ____ ____



If we count back do, ti, la, then we can find the relative minor. In the key of C+, the relative minor is _____.

2 Add missing syllables, numbers, tents and goalposts to the major and minor scales.

Major Scale:

solfa ____ ____ ____ ____ ____ ____ ____ ____

numbers ____ ____ ____ ____ ____ ____ ____ ____

In a major scale, the half steps are between numbers ____ and ____, and ____ and ____.

Minor Scale:

solfa ____ ____ ____ ____ ____ ____ ____ ____

numbers ____ ____ ____ ____ ____ ____ ____ ____

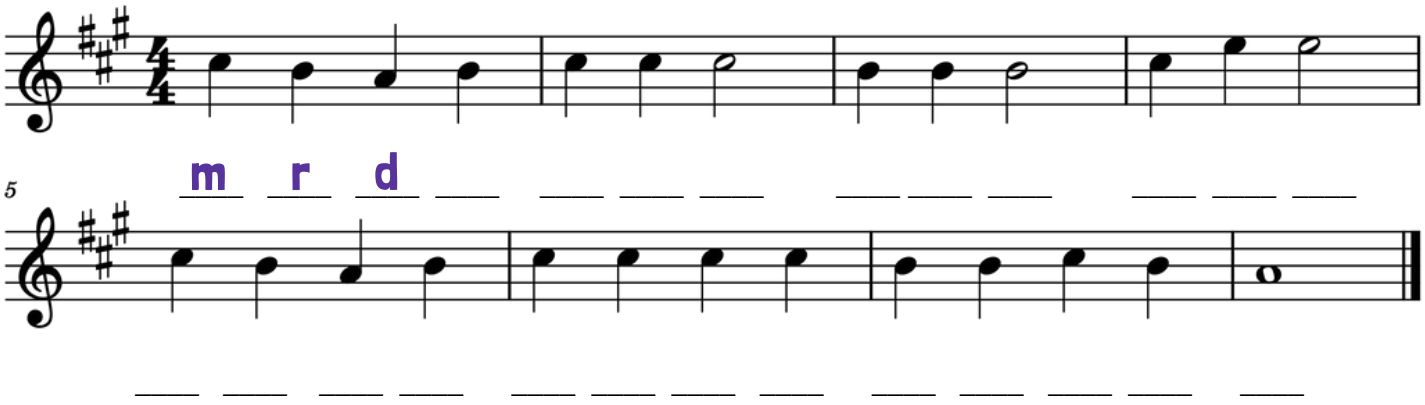
In a major scale, the half steps are between numbers ____ and ____, and ____ and ____.

MAJOR OR MINOR?

3 Let's look at this song that you may remember from when you were young: Mary Had A Little Lamb.

The last sharp in the key signature is _____, which is syllable _____. The key is _____.

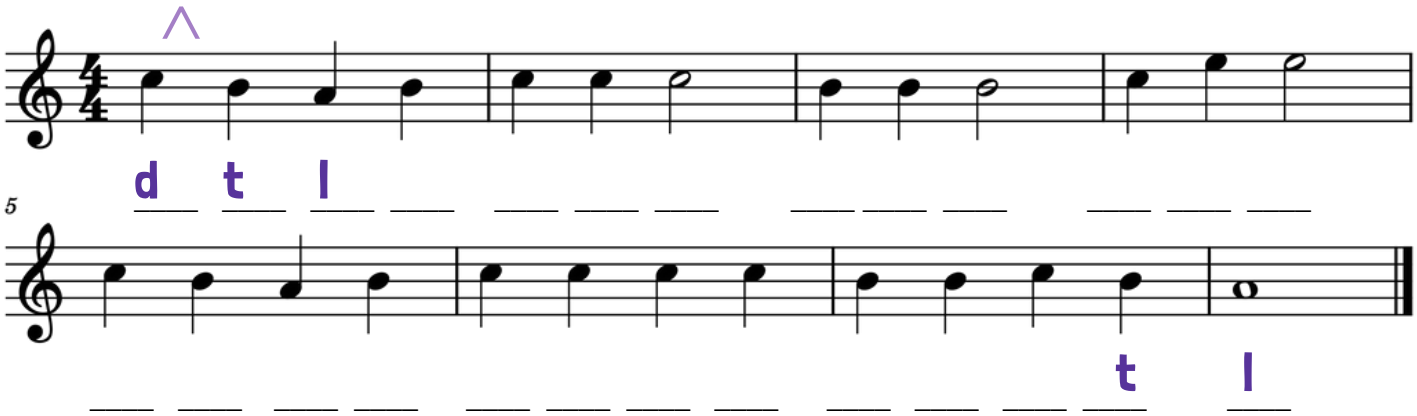
The tonic is _____. Add solfa syllables to the melody. Sing the tonic triad.



Let's try singing the same song, but this time, let's do it in a minor key! The major key is _____, so it's relative minor key is _____. The tonic is syllable la, or letter note _____.

Add solfa syllables and tents to show the half steps. Sing the tonic triad.

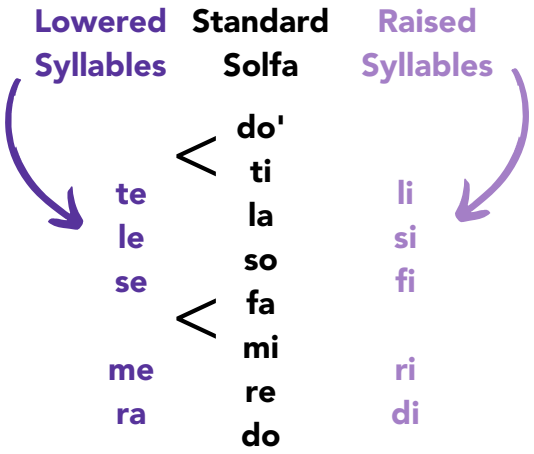
Remember, when you lower mi, it becomes me.



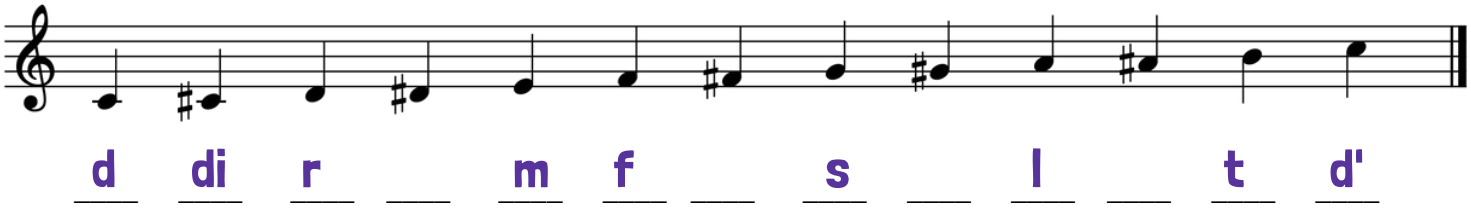
CHROMATICS

A scale made up of two half steps and five whole steps is called a "diatonic scale." Therefore the major scale and the minor scale are both diatonic scales. A scale that only uses half steps is called a chromatic scale. As you've seen, when you raise or lower a note, the solfa syllable changes. We can use a Chromatic Modulator to see how the syllables change.

The tents on their sides show the half steps.

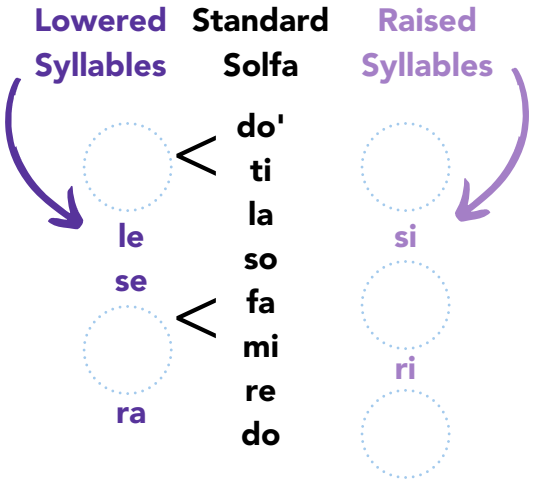


1 Using the Chromatic Modulator, fill in the missing syllable names below.



d _____ r _____ m _____ f _____ s _____ l _____ t _____ d'

2 Using the Chromatic Modulator, fill in the missing syllables.



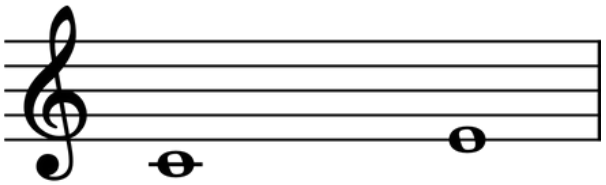
CHROMATICS

3 Add a tent or a goal post to each pair of syllables to show if there is a whole step or a half step between them.

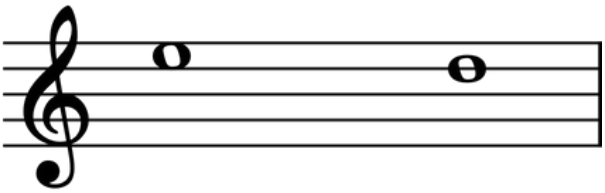
do → re ri → mi so → la la → li ti → do

me → mi fa → so te → do se → fa ra → do

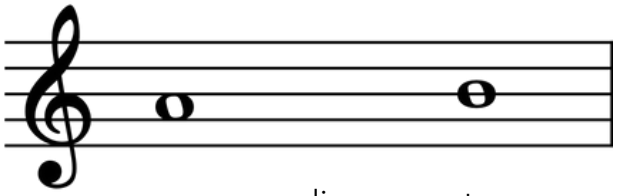
4 Draw the missing note. If you need help, you can look at the Chromatic Modulator on the last page!



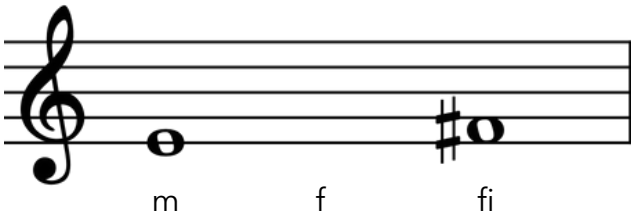
d ri m



m me r



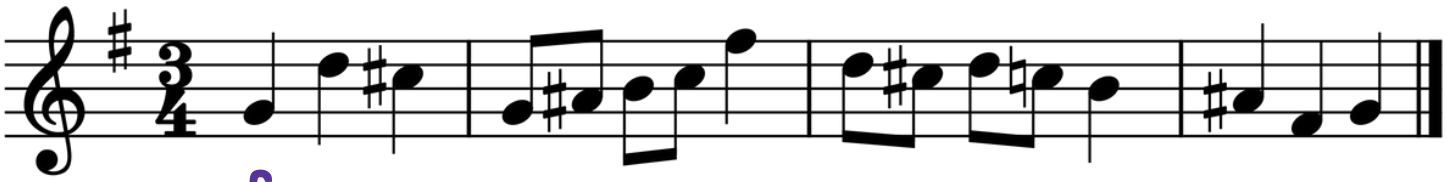
s li t



m f fi

5 For both of these melodies, name the key and write out the matching diatonic scale. Then, label the missing letters and syllables, and mark all the half steps with tents.

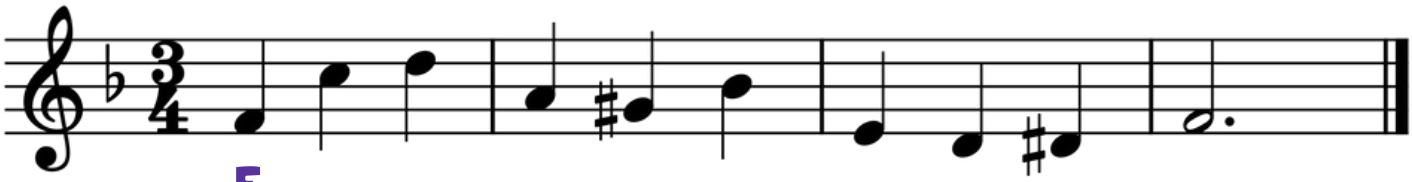
Key: _____ Diatonic Scale: ____ ____ ____ ____ ____ ____ ____ ____



letters G ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

syllables ___ ___ fi ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Key: _____ Diatonic Scale: ____ ____ ____ ____ ____ ____ ____ ____



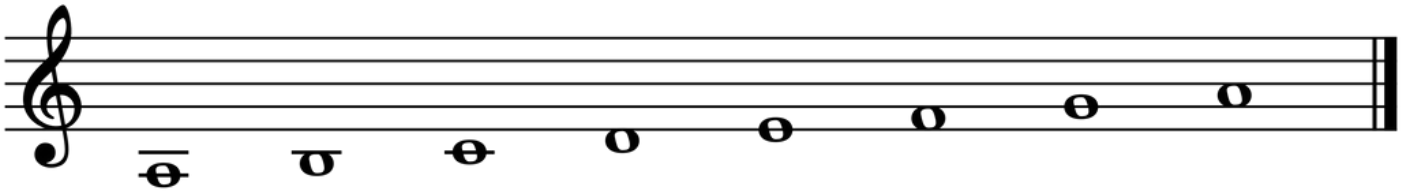
letters F ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

syllables ___ ___ ___ ___ ri ___ ___ ___ ___ ___

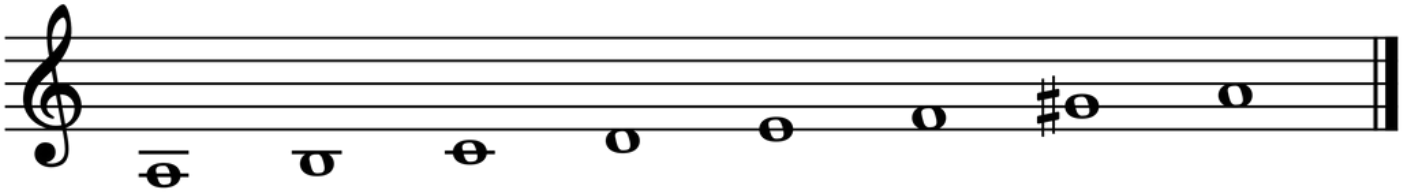
HARMONIC VS. MELODIC MINOR

1 To find the tonic of the natural minor scale, we look to the syllable la. But we don't stop there - there is another type of minor scale to look at too: the harmonic minor scale. The harmonic minor scale also begins on la, however in this scale, we raise the 7th note of the scale one half step, from so to si. If we are looking at the a harmonic minor scale, the 7th note is G, so raising that note one half step would make the G become _____.

Add the missing letters, syllables, and numbers for the a natural minor scale and the a harmonic scales.



syllables	____	____	____	____	____	____	____	____
letters	____	____	____	____	____	____	____	____
numbers	____	____	____	____	____	____	____	____

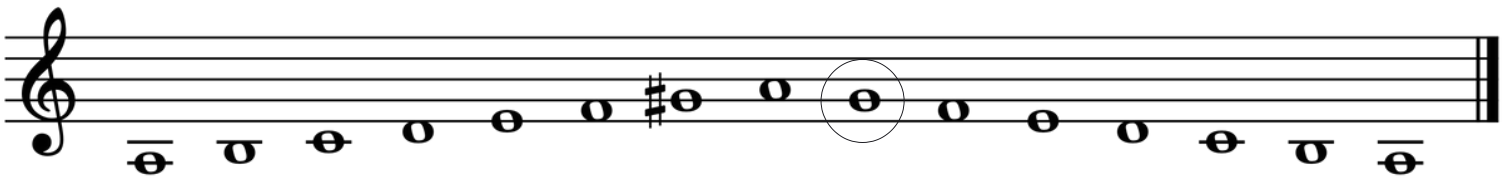


syllables	____	____	____	____	____	____	____	____
letters	____	____	____	____	____	____	____	____
numbers	____	____	____	____	____	____	____	____

2 Circle the correct distance between these pairs of notes.

fa → so	=	half step	whole step	one and one half steps
fa → se	=	half step	whole step	one and one half steps

3 Label the notes in the a harmonic minor scale both ascending and descending. Don't forget the barline cancellation rule!



letters	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___
syllables	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___	___

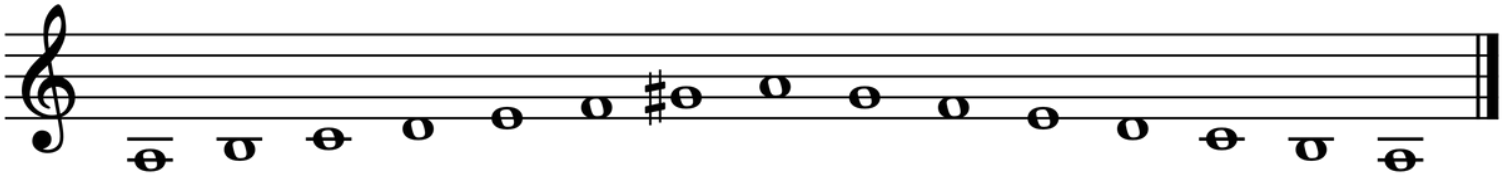
HARMONIC VS. MELODIC MINOR

4 As you know, the tonic of the minor scale is la. So far, we have learned about two minor scales: the natural minor scale and the harmonic minor scale. But there's actually a third one too! Next up we have the melodic minor scale. In the melodic minor scale, both the 6th and 7th notes of the scale are raised one half step in the ascending scale but on the way back down in the descending scale, they are lowered one half step back to their original pitches.

In the a melodic minor scale, the 6th and 7th notes are F and G. To raise them one half step each in the ascending scale, they would become _____ and _____. When you lower them one half step back in the descending scale, they become _____ and _____.

Add the missing letters, syllables and numbers below.

a minor (harmonic) scale:

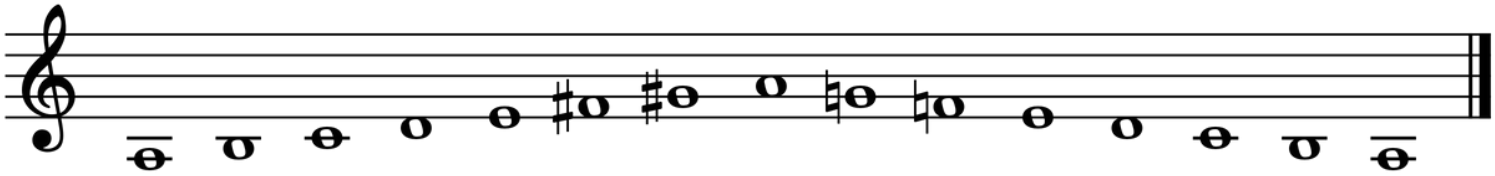


letters ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____

syllables ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____

numbers ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____

a minor (melodic) scale:



letters ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____

syllables ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____

numbers ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____

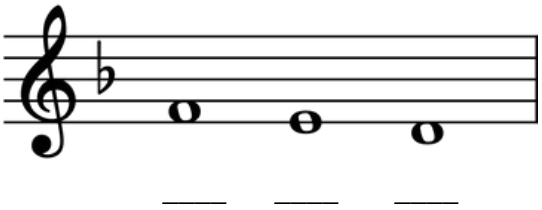
HARMONIC VS. MELODIC MINOR

5 Now we have three different types of minor scales. Circle the correct group of altered notes for each scale. If you're not sure, look back at the previous pages for a reminder!

natural minor	=	no altered notes	7th note	6th and 7th notes
harmonic minor	=	no altered notes	7th note	6th and 7th notes
melodic minor	=	no altered notes	7th note	6th and 7th notes

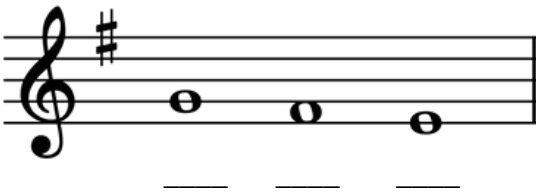
6 Let's review how to find relative minors in a few different key signatures. Label the notes and find the major and relative minor key.

Remember, do = major key, la = minor key.



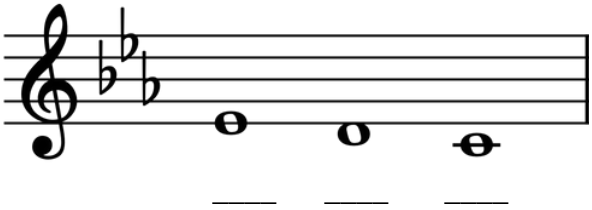
Major Key: _____

Minor Key: _____



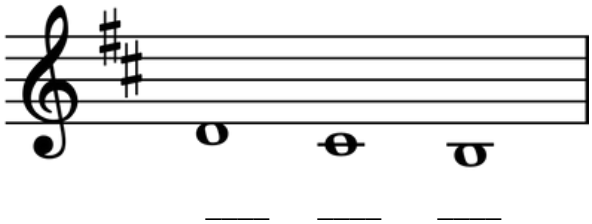
Major Key: _____

Minor Key: _____



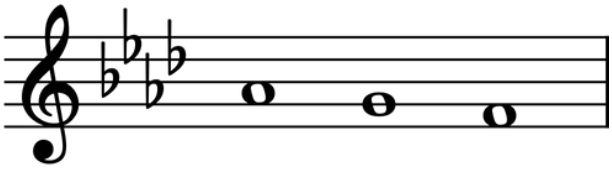
Major Key: _____

Minor Key: _____



Major Key: _____

Minor Key: _____



Major Key: _____

Minor Key: _____

GLOSSARY

adagio - a popular slow tempo that means “at ease”, 66-76bpm

allegro - the most common tempo, also known as the “heartbeat” speed, 120-168bpm

andante - a tempo that means “at a walking pace”, 76-108bpm

bar/measure - the space between barlines containing notes and rests

barline - lines that divide the staff into smaller groups of notes

bass clef -  - a symbol at the beginning of the music that indicates that we are reading notes that are lower that the treble clef

counts - numbers that we write under notes to keep tack of rhythms in music

crescendo/cresc -  - a dynamic marking that tells us the music gradually gets louder

decrescendo/decresc or diminuendo/dimm -  - a dynamic marking that tells us the music gradually gets softer

dotted notes - a dot after a note adds half the value of the note to the duration that it is held for

dynamic - a type of musical marking that indicates the volume (loudness or softness) of the music

fermata -  - a marking that indicates the singer/player should pause or hold the note longer than the written value

flat -  - an accidental that indicates that a note is a half step lower

forte -  - a dynamic marking that means loud

fortissimo -  - a dynamic marking that means very loud

grand staff - a staff containing two staves and that includes both the treble clef and bass clef

grave - a tempo that means the music should be slow and solemn, 20-40bpm

half step/semitone - the smallest distance between two notes on a keyboard (right next to each other)

hand signs - correlate to and help to indicate solfa syllables when singing

intervals - the distance between notes, they can be called major, minor, or perfect

GLOSSARY

keyboard - the notes found on a piano

key signature - a marking on the staff that indicates how many sharp or flats are used in the music, which also tells us what key we are in

largo - the most commonly used "slow" tempo marking, 40-60bpm

legato - refers to smooth, connected notes

leger lines - small lines that go above or below the staff for writing notes that are higher or lower than what is on the staff

lento - a tempo marking that means "slowly", 40-60bpm

marcato - a marking that means stressed or "marked"

measure - see "bar/measure"

mezzo forte - *mf* - a dynamic marking that means "medium loud"

mezzo piano - *mp* - a dynamic marking that means "medium soft"

moderato - a tempo that indicates a "moderate" or medium pace, 108-120bpm

note names - the alphabet we use to name musical notes (ABCDEFG)

pianissimo - *pp* - a dynamic marking that means very soft

piano - *p* - a dynamic marking that means soft

presto - a tempo that means "very fast", commonly used in the fast movements of symphonies, 162bpm-200bpm

ritardando/rit/ritard or rallentando/rall - a marking that means the music gets gradually slower

semitone - see "half step/semitone"

sharp - ♯ - an accidental that indicates that a note is a half step higher

sforzando - *sfz* - a marking that means "forced" or a sudden strong accent on a single note

solfa syllables - a different way of naming the notes in a scale (d r m f s l t d')

staccato -  - short detached notes, shown with a dote placed above or below the note

GLOSSARY

staff - the five lines and four spaces that notes are written on

strokes - a tool used to indicate where each beat lies in a bar

tempo - a marking that indicates the speed that the music is sung/played at

tie -  - a tie marks that two of the same note are to be sung as one, or without a break in between

time signature - a marking on the staff that indicates the amount of beats in a bar, and which kind of note is counted as one beat

treble clef -  - a symbol at the beginning of the music that indicates that we are reading the higher notes on the staff

vivace - a tempo that means “lively and fast”, 168-176bpm