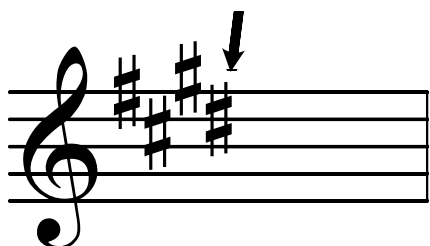
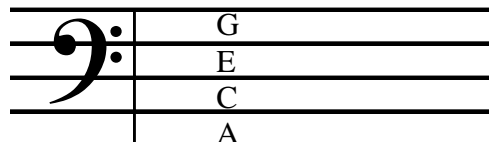
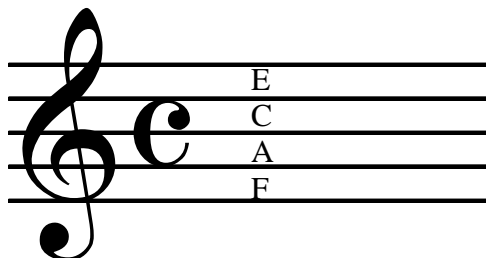


# Keys: identifying 'DO'

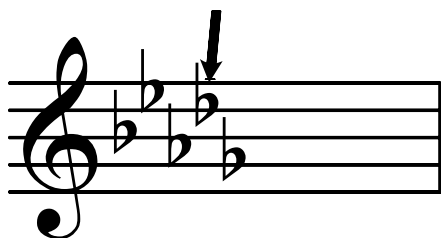
Homestead Choir

Letter names can be determined using "Face" or "AceG"



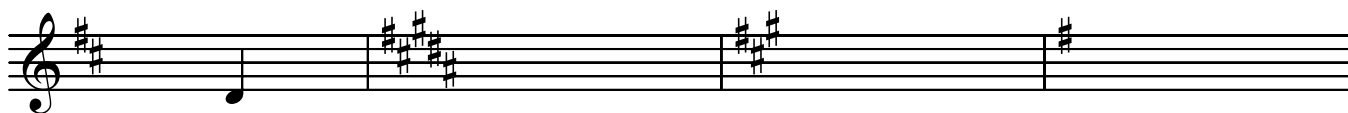
In a sharp key, the last sharp is the seventh scale degree ( ti ). Therefore, the key will be one letter up from the last sharp. ( Add "sharp" after the letter if it is sharp in the key signature)

When there is only one flat the key is F. When there are no sharps or flats, the key is C.



In a flat key, the second to the last flat is the key. ('do'). Since this note is already flat in the key signature, it will have 'flat' after the letter to identify the key.

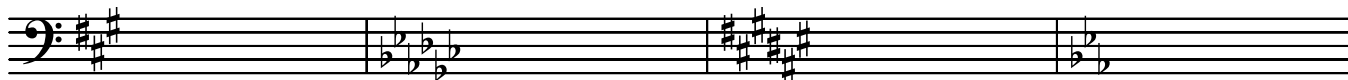
For the following examples, identify the key and write in the note for "Do".



example: D



NOTICE THE CLEF CHANGE



# Advanced practice with keys and scale degrees

For the following examples, identify the key,  
then write the scale above the solfege and numbers, and add letters above your notes.  
Then, write solfege and letters for the melody that follows.

Key:

letter:



numbers: 1 2 3 4 5 6 7 1  
solfege: do re mi fa sol la ti do

Key:


letter:



numbers: 1 2 3 4 5 6 7 1  
solfege: do re mi fa sol la ti do

Key:

letter:



numbers: 1 2 3 4 5 6 7 1  
solfege: do re mi fa sol la ti do

Key:

letter:



numbers: 1 2 3 4 5 6 7 1  
solfege: do re mi fa sol la ti do

Key:

letter

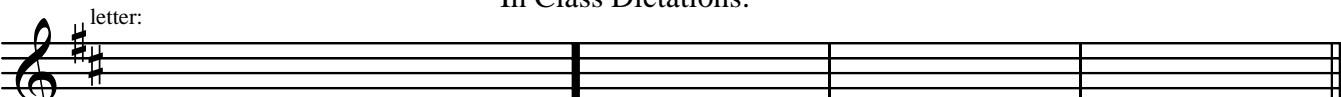


numbers: 1 2 3 4 5 6 7 1  
solfege: do re mi fa sol la ti do

## In Class Dictations:

Key:

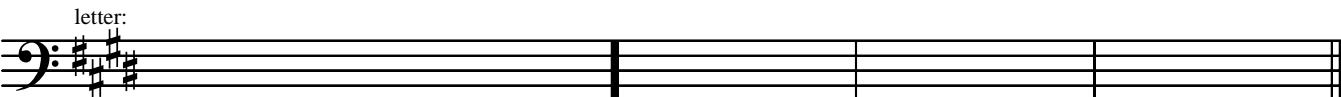
letter:



numbers: 1 2 3 4 5 6 7 1  
solfege: do re mi fa sol la ti do

Key:

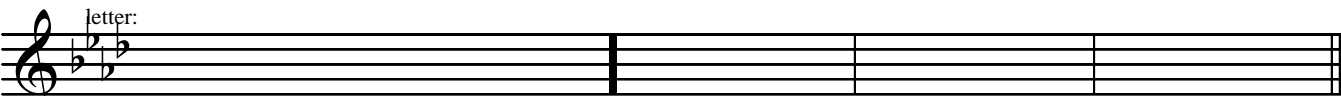
letter:



numbers: 1 2 3 4 5 6 7 1  
solfege: do re mi fa sol la ti do

Key:

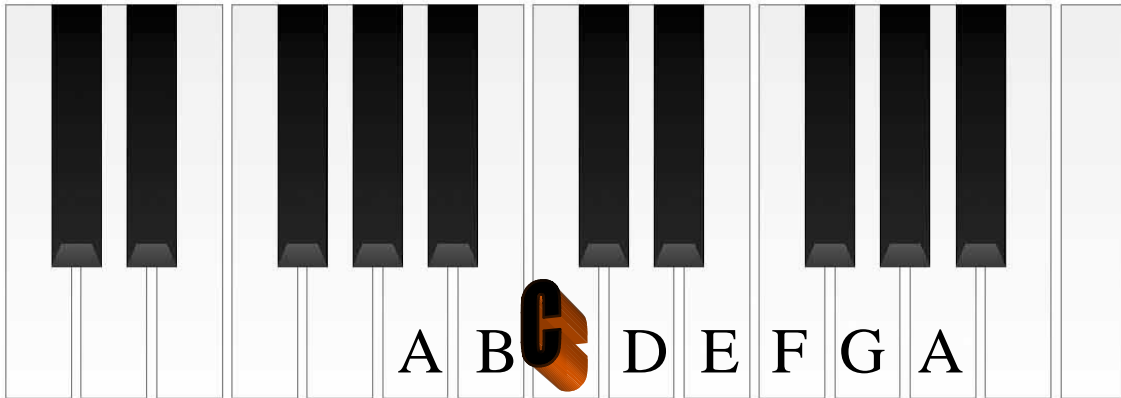
letter:



numbers: 1 2 3 4 5 6 7 1  
solfege: do re mi fa sol la ti do

# The Keyboard

The white note just to the left of a group of 2 black notes is the note “C”  
Each white note is identified by alphabet letter. You can find a note’s letter by counting up or down from C.



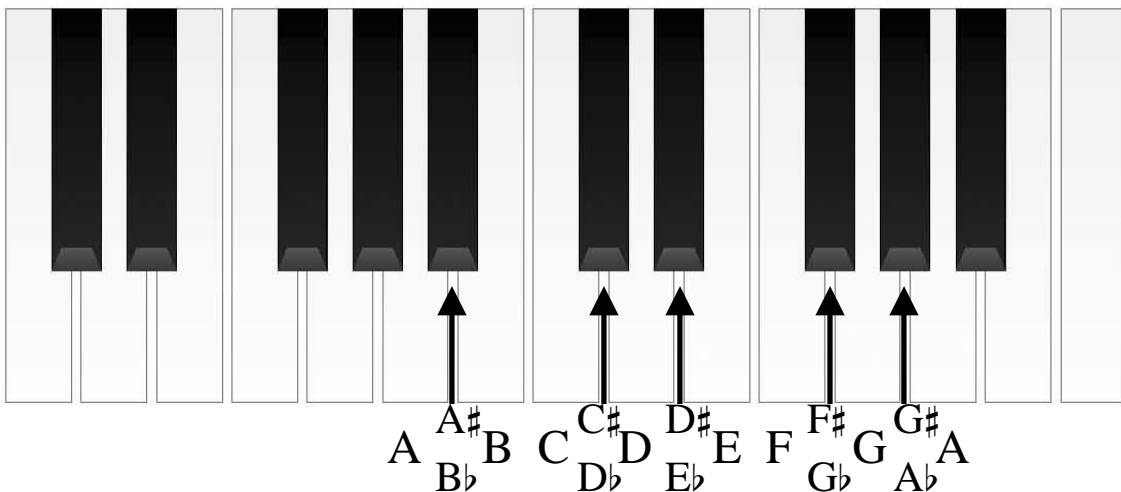
Sharps raise the pitch of a note a half step. Flats lower the pitch of a note half of a step.

# means HIGHER

b means LOWER

Black notes often get called by two different names.  
E $\flat$  and D $\sharp$  are called enharmonic equivalents.

This note, for example,  
is both E $\flat$  and D $\sharp$ .



If you lined up all the notes in order, you would have a chromatic scale.

Notes immediately next to each other in the chromatic scale are a half step apart.

Two notes that have one between them are a whole step apart.

Two half steps equals a whole step.

Below, for each key with an arrow pointing at it, LABEL the letter of the key, then identify the pitch distance as a whole step or a half step.

\_\_\_\_\_step      \_\_\_\_\_step      \_\_\_\_\_step      \_\_\_\_\_step

From F# to G is a \_\_\_\_\_ step.

From B to C# is a \_\_\_\_\_ step.

From E♭ to F is a \_\_\_\_\_ step.

From A♭ to G is a \_\_\_\_\_ step.

D#

A♭

F♭

A#

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Draw each note on the staff above, draw an arrow from it to its key. Label an enharmonic equivalent on the line underneath it.











# Note Values

In the american system, note durations have names like whole note, half note, quarter note, eighth note, and sixteenth note.



The value of a half note is half that of the whole note;  
The value of a quarter note is one fourth of a whole note, etc.  
The value of an eighth note is an eighth of a whole note, and the other values follow similarly.



This can be assembled into a rhythm tree. Every line is the same total value:  
a whole note is the same total value as two half notes, four quarter notes, eight eighth notes, etc.



## Rhythm Tree

	1 whole note	
	2 half notes	
	4 quarter notes	
	8 eighth notes	
	16 sixteenth notes	




Fill in each blank so that the durations are equivalent.



1  =      

2  =      




1  =      




4  +       = 3 

1  + 2  =      

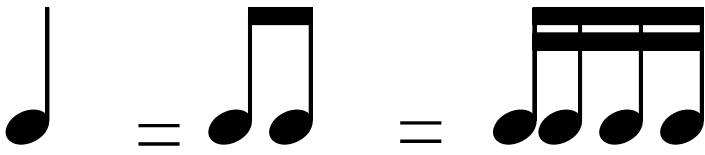
5  =      

  =      

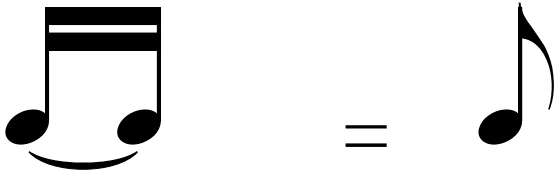
1  +  =      

  =      

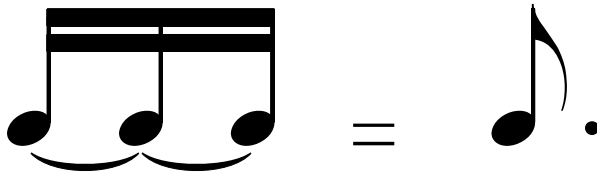
## Sixteenth notes and dotted eights



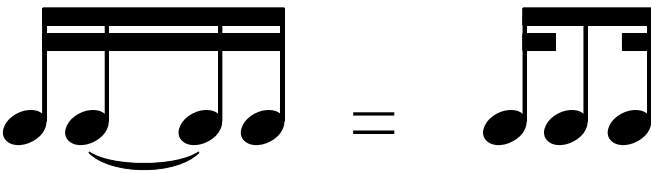
A quarter note can divide into two eighths and subdivide into four sixteenth notes.



Two sixteenth notes tied together form an eighth note.

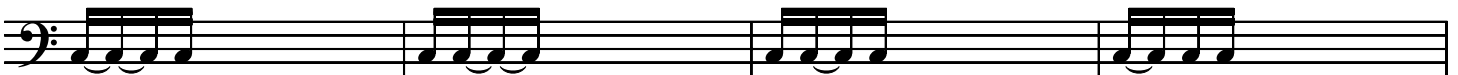
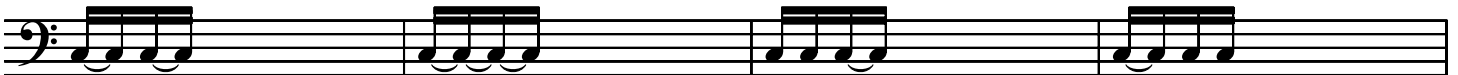


Three sixteenth notes tied together form a dotted eighth note.

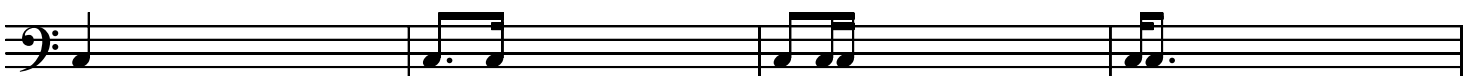
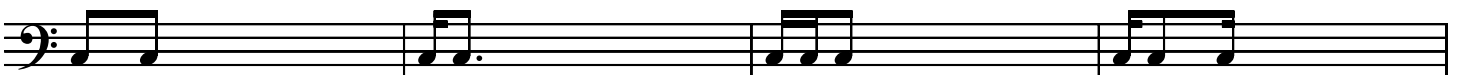


When you beam sixteenth and eighths together, make sure that sixteenth beams only attach to sixteenth notes.

Write the following tied sixteenth notes as eights, dotted eights, and sixteenths with no ties.



Write the following rhythms as sixteenth notes with ties.



# Counting sixteenths, eights, and dotted eights

Write the Counts under each measure

1e&a 2e&a 3e&a

1

5

9

13

17

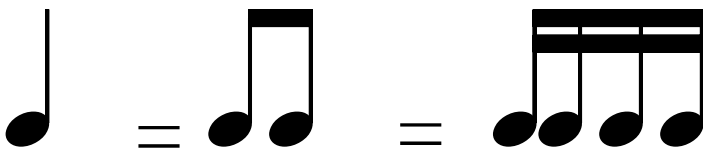
20

23

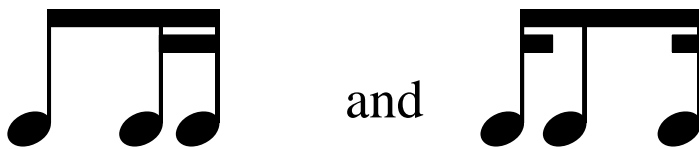
26

# Beaming Beats

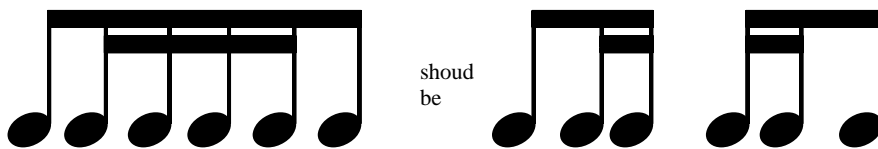
when the quarter note gets the beat



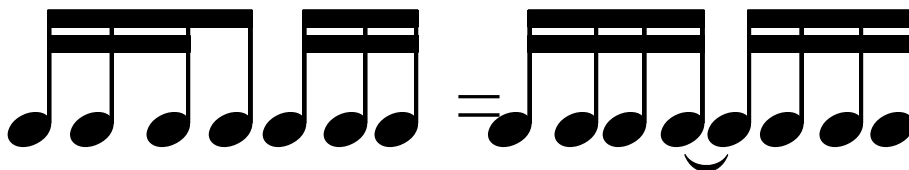
It is conventional to beam notes together if they combine to form one beat.



Groups of eight and sixteenth notes that combine to the value of a quarter note are beamed together.



"Beamed Beats" are easier to read.

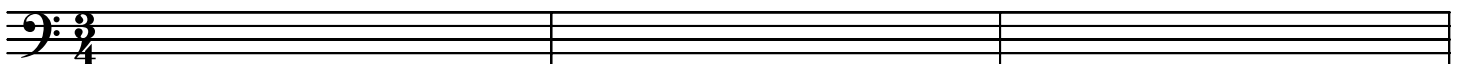


Notes whose duration crosses a beat are clearer when written as shorter notes tied together.

Rewrite each set of notes beaming the beats (quarter note).



Notate the following:

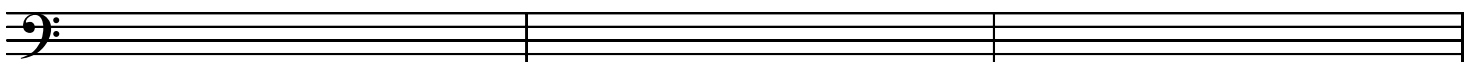


1 e & a 2 e & a 3 e & a

1 e & a 2 e & a 3 e & a

1 e & a 2 e & a 3 e & a

Quiz



1 e & a 2 e & a

1 e & a 2 e & a

1 e & a 2 e & a



# Meter

Meter is the grouping of beats into a framework.  
Often, the framework is a regular recurring pattern of strong and weak beats.

Regular patterns have names:

**Duple** is a pattern in which the recurring group has 2 members

STRONG weak | STRONG weak | STRONG weak etc

**Triple** is a pattern in which the recurring group has 3 members

STRONG weak weak | STRONG weak weak | etc

**Quadruple** is a pattern in which the recurring group has 4 members.  
There are 2 common examples.

STRONG weak weak weak | STRONG weak weak weak etc

**STRONG** weak strong weak | **STRONG** weak strong weak etc

*beat division*

**2 = simple**

**3 = compound**

Meter is also described by how the beat is divided. If it divides in two, it is called simple, if it divides in three it is called compound. In naming a meter, the beat division is named first, following by the metric grouping. For example, you would say “compound duple” not “duple compound”.

Write the meter for each example played or sung in class:

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

4) \_\_\_\_\_

5) \_\_\_\_\_

## *Time signatures*

Time signatures are used to reflect and dictate the meter. Time signatures divide time into measures, which are separated by bar lines, and correspond to the beat groupings. The top number is used to express the number of beats in a measure, while the bottom number expresses the duration of a beat. The way of figuring out beat divisions and number of beats differs for simple and compound meters.

### simple meters

Meters with simple beat divisions are easier. In these, the top number is the number of beats, and the bottom number represents the value of the beat. If the bottom is 4, the beat is a quarter note. If 2, then a half note. If 8, then an eighth. (since it is in the bottom, you might consider it as a denominator – ¼, ½ etc)

$$\begin{aligned} \text{top} &= \text{number of beats} \\ \text{bottom} &= \text{beat duration} \end{aligned}$$

### compound meters

Meters with compound beat divisions are trickier. In these, divide the top number by 3 to get the number of beats. To determine the beat duration, add up the value of three notes represented by the bottom number. Another way of thinking about it is this: the bottom number is the division of the beat; the top number is the number of these divisions; write out all of the notes and then group them into threes. For example, in 6/8, write out 6 eighth notes, and then group them into three and three: you will see that you have 2 groups (beats) in which the total duration of a group is a dotted quarter note.

### Determining simple or compound

Determining beat division can be tricky, but some basic principles can get you started. If the top number is divisible by 3, but not 3, then the meter is usually compound. Another way to express this same property is this: if the top number is 5 or less, then the beat division is usually simple. (Trickier examples will be presented on future worksheets covering asymmetrical meters and mixed meters)

Complete the following table, when filling in the time signature, supply at least 1.

time signature	division of beats	number of beats	metric term
6 8			
	3		compound quadruple
	2	3	
9 16			

# Counting in Compound and Simple meters

Write the Counts under each measure

1 e & a 2 e & a **OR** 1 2 3 4 5 6

1

5

9

13

17

21

## In Class Dictations

\_\_\_\_\_

1 2 3 4 5 6

\_\_\_\_\_

1 e & a 2 e & a

\_\_\_\_\_

1 e & a 2 e & a

\_\_\_\_\_

1 2 3 4 5 6

\_\_\_\_\_

1 2 3 4 5 6

\_\_\_\_\_

1 e & a 2 e & a

# Singing in Minor Keys

For each examples, identify the Major key, then identify the minor key by finding 'La' then write solfege and letters for the melody that follows.

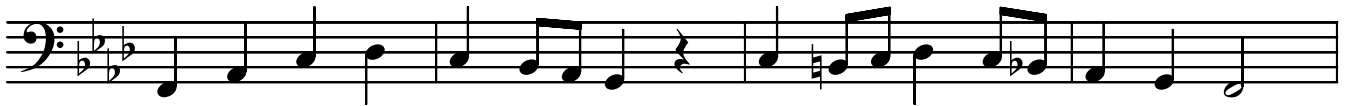
Key:



Key:



Key:



Key:



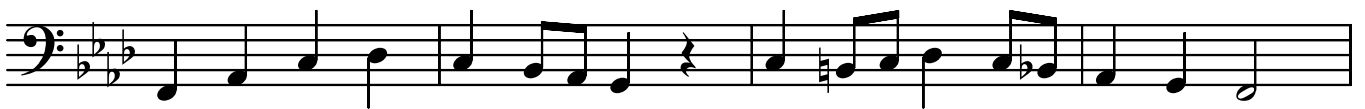
Key:



Key:



Key:



Key:

