Time Signature, Note Values, & Rest Values Review

1. There is only one note missing from each measure below. Draw the note in the bottom space on the appropriate beat.

```
\[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \\
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. There is only one rest missing from each measure below. Draw the rest on the appropriate beat.

```
\[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \\
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. Circle the measures below with the incorrect number of beats.

```
\[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \\
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
```

4. Matching: Identify the symbol by writing the letter of the corresponding answer in the space provided.

```
\[ \ ] \ \[ \ ] \ \[ \ ] \ \[ \ ] \ \[ \ ] \ \[ \ ] \ \[ \ ] \ \\
a) quarter note b) half rest
c) quarter rest d) whole note
e) half note f) whole rest
```

5. Draw the missing bar lines in the music below. Draw a final bar line at the end of the last measure.

```
\[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \[ 4 \]  \\
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
```

6. In your own words:

a) What does the top number of the time signature indicate?

b) What does the bottom number of the time signature indicate?

c) What is a measure?
Ear Training Part 2

Audio files can be found in the Kjos Multimedia Library at www.kjos.com.

Listen to the following note values.

a) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{note1.png}} \\ \text{\includegraphics[width=1cm]{note2.png}} \\ \text{\includegraphics[width=1cm]{note3.png}} \end{array} \]

1. Listen to each rhythmic exercise. Circle the rhythm that was performed.

a) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{rhythm1.png}} \\ \text{\includegraphics[width=1cm]{rhythm2.png}} \end{array} \]

b) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{rhythm3.png}} \\ \text{\includegraphics[width=1cm]{rhythm4.png}} \end{array} \]

c) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{rhythm5.png}} \\ \text{\includegraphics[width=1cm]{rhythm6.png}} \end{array} \]

2. Listen to each one-measure exercise. Notate (write using musical notes) the rhythm on the 2nd space of the staves below.

a) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{measure1.png}} \end{array} \]

b) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{measure2.png}} \end{array} \]

c) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{measure3.png}} \end{array} \]

d) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{measure4.png}} \end{array} \]

Listen to the following note and rest values.

a) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{note4.png}} \\ \text{\includegraphics[width=1cm]{note5.png}} \\ \text{\includegraphics[width=1cm]{note6.png}} \end{array} \]

3. Listen to each rhythmic exercise. Circle the rhythm that was performed.

a) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{rhythm7.png}} \\ \text{\includegraphics[width=1cm]{rhythm8.png}} \end{array} \]

b) \[ \begin{array}{c} \text{\includegraphics[width=1cm]{rhythm9.png}} \\ \text{\includegraphics[width=1cm]{rhythm10.png}} \end{array} \]
Remember what you have learned about time signature:

The upper number of a time signature indicates how many beats are allowed in each measure.

The lower number of a time signature indicates what type of note receives one beat.

- \(\frac{2}{4}\) beats per measure
- \(\frac{3}{4}\) beats per measure
- \(\frac{4}{4}\) beats per measure

STUDENT ASSIGNMENT

1. There is only one note missing from each measure below. Draw the note on the appropriate beat to complete the measure. Clap the rhythm.

2. Draw bar lines in the following music. Write in the counting below the staff. Place the counting of rests in parentheses. For notes longer than one beat, place brackets around the first and last beats in that note. Clap the rhythm.

3. There is only one rest missing from each measure below. Draw the rest on the appropriate beat to complete the measure. Clap the rhythm.
A Tie is a curved line connecting two or more notes of the same pitch. A tie extends a note's value. Ties are drawn below notes with stems facing up, and above notes with stems facing down.

This pitch, G, is sustained for a total of 4 (3+1) beats. Note: stems are down, tie is above.

A Slur is a curved line connecting two or more notes of different pitches. A slur is a performance instruction indicating that the notes connected should be played or sung very smoothly without a break in sound. Like ties, slurs are drawn below notes with stems facing up, and above notes with stems facing down.

This pitch, F, is sustained for a total of 5 (2+2+1) beats. Note: stems are up, tie is below.

**STUDENT ASSIGNMENT**

1. Write the total number of beats each set of tied notes will receive. (The quarter note gets one beat.)

   a) \( \) = ___  
   b) \( \) = ___  
   c) \( \) = ___  
   d) \( \) = ___  
   e) \( \) = ___  
   f) \( \) = ___  
   g) \( \) = ___  
   h) \( \) = ___  
   i) \( \) = ___  

2. Circle only the ties in the following music. Write in the counting. Place the counting of long notes in brackets. Clap the rhythm.
Dotted Half Note, & Tie Review

1. There is only one note missing from each measure below. Draw the note on the appropriate beat to complete the measure.

\[
\begin{array}{c}
\frac{3}{4} \quad \frac{1}{8}
\end{array}
\]

2. Draw in the missing bar lines. Draw in final bar lines at the ends.
   a)
   \[
   \begin{array}{c}
   \frac{2}{4} \quad \frac{1}{8}
   \end{array}
   \]
   b)
   \[
   \begin{array}{c}
   \frac{3}{4} \quad \frac{1}{8}
   \end{array}
   \]
   c)
   \[
   \begin{array}{c}
   \frac{4}{4} \quad \frac{1}{8}
   \end{array}
   \]

3. Rewrite the following music replacing the tied notes with single notes of the same duration.

\[
\begin{array}{c}
\frac{4}{4} \quad \frac{1}{8}
\end{array}
\]

4. Draw in the missing bar lines. Draw in final bar lines at the ends. Write the note names in the blanks provided.
   a)
   \[
   \begin{array}{c}
   \frac{2}{4} \quad \frac{1}{8}
   \end{array}
   \]
   b)
   \[
   \begin{array}{c}
   \frac{2}{4} \quad \frac{1}{8}
   \end{array}
   \]
Ear Training Part 3

Audio files can be found in the Kjos Multimedia Library at www.kjos.com.

Listen to the following examples.

a) \( \frac{3}{8} \) b) \( \frac{3}{4} \)

1. Listen to the exercise, then circle the rhythm that was performed.

a) \( \frac{3}{8} \) or \( \frac{3}{4} \)

b) \( \frac{3}{8} \) or \( \frac{3}{4} \)

2. Listen to each two-measure exercise. Notate the rhythms on the 2nd space. Be sure to check the time signature. No rests or ties are used.

a) \( \frac{3}{4} \) b) \( \frac{3}{4} \)

c) \( \frac{3}{4} \) d) \( \frac{3}{4} \)

Listen to the following examples of ties.

a) \( \frac{3}{8} \) b) \( \frac{3}{4} \)

3. Listen to each exercise. Add the tie or ties in the appropriate places.

a) \( \frac{3}{8} \)

b) \( \frac{3}{4} \)

c) \( \frac{3}{4} \)
Eighth Rest

The rest equivalent of the eighth note is the Eighth Rest. ♩

Counting eighth notes/rests

Pulse:

1 (+) 2 + [3 +] 4 +

STUDENT ASSIGNMENT

1. Write in the counting and clap the following exercise. Place the counting of the rests in parentheses. Place the counting of long notes (including quarter notes) in brackets.

a)

b)

2. Draw in the missing bar lines. Write in the counting and clap. Place the counting of the rests in parentheses. Place the counting of long notes (including quarter notes) in brackets.

3. Write in the counting and clap the following exercise. Place the counting of the rests in parentheses. Place the counting of long notes (including quarter notes) in brackets.

4. Draw in the missing bar lines. Write in the counting and clap. Place the counting of the rests in parentheses. Place the counting of long notes (including quarter notes) in brackets.
Dotted Quarter Note

Remember what you have learned about dotted notes:

A Dot placed to the right of a note indicates that
the note should have half its value added to it.

$$\frac{1}{2} = 1 \text{ beat (as in } \frac{2}{4}, \frac{3}{4}, \text{ and } \frac{5}{4})$$

$$\text{When } \frac{1}{2} = 1 \text{ (a) } + \frac{1}{2} \text{ (b) } = 1 \frac{1}{2} \text{ beats (half of 1)}$$

Note: One Dotted Quarter Note is equal in length to three eighth notes.

$$\frac{1}{2} = \frac{3}{8}$$

A dotted quarter note ($\frac{1}{2}$) is often followed by an eighth note ($\frac{1}{4}$).

$$[1 + 2] + [3 + 4] + [1 + 2 + 3 + 4]$$

STUDENT ASSIGNMENT

1. Write in the counting and clap the following exercise. Place the counting of long notes in brackets.

2. Write in the counting and clap the following exercise. Place the counting of the rests in parentheses. Place the counting of long notes in brackets.

3. Draw in the missing bar lines. Write in the counting and clap. Place the counting of the rests in parentheses. Place the counting of long notes in brackets.

4. Write the music using the information provided above and below the staff. The first measure has been done for you.
Eighth Note, Eighth Rest, & Dotted Quarter Review

1. Complete the following measures with the appropriate number of eighth notes.

\[ \text{\footnotesize \begin{array}{c}
\includegraphics[width=\textwidth]{measure1.png}
\end{array}} \]

2. There is only one rest missing from each measure below. Draw the rest on the appropriate beat.

\[ \text{\footnotesize \begin{array}{c}
\includegraphics[width=\textwidth]{measure2.png}
\end{array}} \]

3. How many eighth notes equal the value of each of the following?

\begin{align*}
a) \quad & \text{\footnotesize \text{\( \cdot \)}} = \quad ____ \\
b) \quad & \text{\footnotesize \text{\( \cdot \)} \enspace \text{\( \cdot \)}} = \quad ____ \\
c) \quad & \text{\footnotesize \text{\( \cdot \)} \enspace \text{\( \cdot \)} \enspace \text{\( \cdot \)}} = \quad ____ \\
d) \quad & \text{\footnotesize \text{\( \cdot \)}} = \quad ____ \\
e) \quad & \text{\footnotesize \text{\( \cdot \)}} = \quad ____ \\
f) \quad & \text{\footnotesize \text{\( \cdot \)} \enspace \text{\( \cdot \)} \enspace \text{\( \cdot \)}} = \quad ____ \\
\end{align*}

4. Rewrite the following music replacing tied notes with single notes of the same value.

\[ \text{\footnotesize \begin{array}{c}
\includegraphics[width=\textwidth]{measure3.png}
\end{array}} \]

5. Rewrite the following music in \( \frac{3}{4} \) time. Note: you will have to use ties.

\[ \text{\footnotesize \begin{array}{c}
\includegraphics[width=\textwidth]{measure4.png}
\end{array}} \]

6. Write the music using the information above and below the staff. The first measure has been done for you.

\[ \text{\footnotesize \begin{array}{c}
\includegraphics[width=\textwidth]{measure5.png}
\end{array}} \]
Ear Training Part 4

Audio files can be found in the Kjos Multimedia Library at www.kjos.com.

Listen to the following example.

1. Listen to each one-measure exercise, then circle the rhythm that was performed.

   a) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   \quad \text{or} \quad
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   
   b) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   \quad \text{or} \quad
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   
   c) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   \quad \text{or} \quad
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   
2. Listen to each one-measure exercise. Write the rhythms on the 2nd space. Be sure to check the time signature.

   a) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   
   b) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   
   c) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   
   d) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]

Listen to the following example.

3. Listen to each one-measure exercise, then circle the rhythm that was performed.

   a) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   \quad \text{or} \quad
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   
   b) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   \quad \text{or} \quad
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   
   c) \[
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   \]
   \quad \text{or} \quad
   \begin{array}{c}
   \text{\sffamily \textcolor{red}{\textbf{\large \textit{\textbullet}}} \\
   \end{array}
   
Sharps

A Sharp (♯) raises a pitch by a half step (one key to the right on the piano keyboard).

When notated, the sharp sign always comes before the note. When spoken or written with letter names, the word “sharp” comes after the note name.

STUDENT ASSIGNMENT

1. Write the note name in the blank provided below each note. The first one has been done for you.

2. Draw a bass clef and then notate each indicated pitch as a quarter note on the staff below. (Check your stem directions.)

3. Draw a treble clef and then notate each indicated pitch as a half note on the staff below. (Check your stem directions.)
Flats

A **Flat (♭)** lowers a pitch by a **half step** (one key to the left on the piano keyboard).

When notated, the flat sign always comes before the note. When spoken or written with letter names, the word "flat" comes **after** the note name.

![Piano keyboard diagram with flats]

**STUDENT ASSIGNMENT**

1. Write the note name in the blank provided below each note. The first one has been done for you.

![Musical staff with flats]

2. Draw a treble clef and then notate each indicated pitch as a **half note** on the staff below. (Check your stem directions.)

![Musical staff with flats]

3. Draw a bass clef and then notate each indicated pitch as a **quarter note** on the staff below. (Check your stem directions.)

![Musical staff with flats]
Sharp & Flat Review

1. Using only sharps, notate the pitches indicated on the piano keyboard as quarter notes on the staves below. Be sure to draw the clef sign.

   a) 
   b) 
   c) 
   d) 
   e) 

2. Add a stem to each note. Write the note name in the blank provided below each note. Be sure to use a sharp sign in your answer.

   a) 
   b) 
   c) 
   d) 
   e) 
   f) 

3. Notate each indicated pitch as a quarter note on the staff provided.

   a) D# 
   b) A# 
   c) G# 
   d) E# 
   e) F# 
   f) 

4. Using only flats, notate the pitches indicated on the piano keyboard as quarter notes on the staves below. Be sure to draw the clef sign.

   a) 
   b) 
   c) 
   d) 
   e) 
   f) 

5. Add a stem to each note. Write the note name in the blank provided below each note. Be sure to use a flat sign in your answer.

   a) 
   b) 
   c) 
   d) 
   e) 
   f) 

6. Notate each indicated pitch as a quarter note on the staff provided. Be sure to draw the clef sign of your choice.

   a) 
   b) 
   c) 
   d) 
   e) 
   f)
A **Natural** (♮) is used to cancel an existing sharp (♯) or flat (♭).

When notated, the natural sign always comes before the note. When spoken or written with letter names, the word “natural” comes after the note name.

When a sharp, flat, or natural sign appears in music, it is called an **Accidental**. An accidental stays in effect for one measure only. A note is “reset” to natural (from sharp or flat) in one of two ways:

1) the use of a natural sign.

2) the bar line.

---

**STUDENT ASSIGNMENT**

1. Fill in the name of each note indicated by an asterisk (*). Include the ♯, ♪, or ♭ in your answer.
   a) 
   
   b) 

2. Write the music using the information above and below the staff. The first measure has been done for you.
Intervals

Half Steps & Whole Steps

Half Steps and Whole Steps measure the distance between sounds. Being familiar with the piano keyboard is as important to understanding half and whole steps as the yard/meter stick is to understanding inches/centimeters.

Half steps (the smallest increment of measurement in Western music) can be seen on the keyboard as one key above or below a given pitch.

Reminder: There is only a half step between the notes E and F, and between B and C.

A whole step is equal to 2 half steps.

On the keyboard above:

a) Touch F and F♯ = half step
b) Touch F♯ and G = half step
c) Touch F and G = whole step
d) Touch B and C = half step
e) Touch C and C♯ = half step
f) Touch B and C♯ = whole step

STUDENT ASSIGNMENT

1. Indicate the distance between pitches below (H = half step; W = whole step). Use the piano keyboard above to help you.

   a) D to D♯ = 
   b) E♭ to F = 
   c) G to A = 
   d) D♭ to E♭ = 
   e) F♯ to G♯ = 
   f) E to F = 
   g) C to B = 
   h) E♭ to G♭ = 
   i) G♭ to G♯ = 
   j) G♯ to A = 
   k) 
   l) 
   m) 
   n) 
   o) 
   p)
Ear Training Part 5

Audio files can be found in the Kjos Multimedia Library at www.kjos.com.

Listen to the following examples of half steps and whole steps.

1. Listen to each exercise. If you hear a half step, circle H. If you hear a whole step, circle W.
   
   a) H W  
   b) H W  
   c) H W  
   d) H W  
   e) H W  
   f) H W

2. Listen to each half step performed. Draw a # or a b before the second pitch, to match what you hear.
   
   a)  
   b)  
   c)  
   d)  

3. Listen to each half step or whole step performed. If you hear a half step, circle H, if you hear a whole step, circle W.
   Write the second pitch in the box to match what you hear. Use the piano keyboard on the inside front cover to help you.
   
   a)  
   b)  
   c)  
   d)  
   e)  
   f)  
   g)  
   h)  
   i)  
   j)  
   k)  
   l)  
   m)  
   n)  
   o)  
   p)  
   q)  
   r)  
   s)  
   t)  
   u)  
   v)  
   w)  
   x)  
   y)  
   z)  
   A)  
   B)  
   C)  
   D)  
   E)  
   F)  
   G)  
   H)  
   I)  
   J)  
   K)  
   L)  
   M)  
   N)  
   O)  
   P)  
   Q)  
   R)  
   S)  
   T)  
   U)  
   V)  
   W)  
   X)  
   Y)  
   Z)  
   a)  
   b)  
   c)  
   d)  
   e)  
   f)  
   g)  
   h)  
   i)  
   j)  
   k)  
   l)  
   m)  
   n)  
   o)  
   p)  
   q)  
   r)  
   s)  
   t)  
   u)  
   v)  
   w)  
   x)  
   y)  
   z)  
   A)  
   B)  
   C)  
   D)  
   E)  
   F)  
   G)  
   H)  
   I)  
   J)  
   K)  
   L)  
   M)  
   N)  
   O)  
   P)  
   Q)  
   R)  
   S)  
   T)  
   U)  
   V)  
   W)  
   X)  
   Y)  
   Z)
Enharmonic Notes

You may have noticed that one note or sound can have two different names. These notes are called **Enharmonic Notes**.

The following are examples of enharmonic notes:

- C♯ = D♭
- F♯ = G♭
- D♯ = E♭
- A♯ = B♭
- E♯ = F
- C♭ = B

**STUDENT ASSIGNMENT**

1. Write the enharmonic of the given pitch in both the treble clef staff and the space provided. The first one has been done for you.

   B♭ = A♯

   D♭ = ___

   G♯ = ___

   E = ___

   C = ___

2. Write the enharmonic of the given pitch in both the bass clef staff and the space provided.

   E♭ = ___

   C♯ = ___

   B = ___

   A♭ = ___

   F♭ = ___

3. Write the given note's enharmonic in the space provided. Can you do it without looking at the piano keyboard?

   a) C♯ = ___

   b) E♯ = ___

   c) A♭ = ___

   d) A♯ = ___
Half Step, Whole Step, & Enharmonic Review

1. Indicate the distance between each set of pitches. \( H \) = half step; \( W \) = whole step.
   a) [MUSIC NOTATION]
   b) [MUSIC NOTATION]
   c) [MUSIC NOTATION]
   d) [MUSIC NOTATION]
   e) [MUSIC NOTATION]

2. Given the first pitch and the distance between pitches, notate the second pitch higher than the first on the staff. You may use either sharps or flats.
   a) [MUSIC NOTATION] \( H \)
   b) [MUSIC NOTATION] \( W \)
   c) [MUSIC NOTATION] \( W \)
   d) [MUSIC NOTATION] \( H \)
   e) [MUSIC NOTATION] \( H \)

3. Indicate the distance between each set of pitches. \( H \) = half step; \( W \) = whole step.
   a) [MUSIC NOTATION]
   b) [MUSIC NOTATION]
   c) [MUSIC NOTATION]
   d) [MUSIC NOTATION]
   e) [MUSIC NOTATION]

4. Given the first pitch and the distance between pitches, notate the second pitch lower than the first on the staff. You may use either sharps or flats.
   a) [MUSIC NOTATION] \( W \)
   b) [MUSIC NOTATION] \( W \)
   c) [MUSIC NOTATION] \( W \)
   d) [MUSIC NOTATION] \( H \)
   e) [MUSIC NOTATION] \( H \)

5. Match the pitch below with its enharmonic. Place the letter of the corresponding answer in the blank provided.

   a) [MUSIC NOTATION]  b) [MUSIC NOTATION]  c) [MUSIC NOTATION]  d) [MUSIC NOTATION]  e) [MUSIC NOTATION]  f) [MUSIC NOTATION]
Tetrachords

A Tetrachord includes four pitches. These pitches ascend in a pattern of whole step, whole step, half step.

STUDENT ASSIGNMENT

1. Given the first pitch, notate the next three pitches to complete the tetrachord. (Use the piano keyboard on the inside front cover to help you.)

   a)  
   b)  
   c)  
   d)  
   e)  
   f)  
   g)  
   h)  
Major Scale

A Major Scale consists of eight pitches. These pitches are two tetrachords joined by a whole step. The scale is named by its first note and the letters are in consecutive order. By definition, a major scale will always have the following pattern of whole steps and half steps: W W H W W W H.

C Major Scale

To construct a major scale, notate a tetrachord starting on the first note of the scale. Then find the note that is a whole step above the last note of the tetrachord you just wrote. Write a tetrachord starting with that note.

G Major Scale

joined by whole step

STUDENT ASSIGNMENT

1. Notate the four major scales indicated by the starting pitches given. Write each note name in the blank provided. You will need to use either sharps or flats.

a)

b)

c)

d)
Ear Training Part 6

Audio files can be found in the Kjos Multimedia Library at www.kjos.com.

1. Listen to each tetrachord. Circle the two notes where the half step occurs.
   
   a)   
   b)   
   c)   
   d)   
   e)   
   f)   

2. Listen to each exercise. Is what you heard a tetrachord? Circle your answer.
   
   a) Yes No   b) Yes No   c) Yes No   d) Yes No   e) Yes No   f) Yes No

Listen to the following examples of major scales.

3. Listen to each exercise. Is what you heard a major scale? Circle your answer.
   
   a) Yes No   b) Yes No   c) Yes No   d) Yes No   e) Yes No   f) Yes No
Scale Degrees & Advanced Exercises

Each pitch of a scale is called a Scale Degree. The scale degrees are numbered from lowest to highest.

Tetrachord on C  
Tetrachord on G

In the C major scale above, the 2nd scale degree is D, the 4th scale degree is E etc.

ADVANCED STUDENT ASSIGNMENT

Given one pitch and its scale degree, complete the major scale in each exercise by adding the other pitches in their appropriate places. Fill in the scale name. Remember that scales follow the pattern: WWHWWWH.

1. _____ Major Scale

2. _____ Major Scale

3. _____ Major Scale

4. _____ Major Scale
Sharp Scales

If sharps or flats are needed in the creation of a major scale, only one or the other can be used. A sharp and a flat can never exist together in a major scale.

Scales that use sharps are called Sharp Scales.

G Major Scale — one sharp (F♯)

D Major Scale — two sharps (F♯, C♯)

Tetrachord on G  Tetrachord on D

Tetrachord on D  Tetrachord on A

STUDENT ASSIGNMENT

1. Notate each tetrachord based on the given first pitch.

a)  

b)  

c)  

d)  

e)  

f)  

2. Using the tetrachords from exercise #1 and the scale degrees below the staff, construct each major scale indicated.

a)  G Major

1  2  3  4  5  6  7  8

b)  D Major

1  2  3  4  5  6  7  8

c)  G Major

1  2  3  4  5  6  7  8

d)  D Major

1  2  3  4  5  6  7  8
Flat Scales

If sharps or flats are needed in the creation of a major scale, only one or the other can be used. A sharp and a flat can never exist together in a major scale.

Scales that use flats are called Flat Scales.

**F Major Scale — one flat (B♭)**

![F Major Scale Diagram]

Tetrachord on F

**B♭ Major Scale — two flats (B♭, E♭)**

![B♭ Major Scale Diagram]

Tetrachord on B♭

**STUDENT ASSIGNMENT**

1. Notate each tetrachord based on the given first pitch.

   a)

   ![Diagram a)

   b)

   ![Diagram b)

   c)

   ![Diagram c)

   d)

   ![Diagram d)

   e)

   ![Diagram e)

   f)

   ![Diagram f)

2. Using the tetrachords from exercise #1 and the scale degrees below the staff, construct each major scale indicated.

   a) B♭ Major

   ![B♭ Major Scale]

   1 2 3 4 5 6 7 8

   b) F Major

   ![F Major Scale]

   1 2 3 4 5 6 7 8

   c) B♭ Major

   ![B♭ Major Scale]

   1 2 3 4 5 6 7 8

   d) F Major

   ![F Major Scale]
Tetrachord & Major Scale Review

1. Indicate the distance between each of the four pitches. 
   (H = half step; W = whole step)

2. This pattern of whole steps and half steps indicates that the above example is called a _________________.

3. Notate each tetrachord based on the given first pitch. (Use the piano keyboard on the inside front cover to help you.)
   a) 
   b) 
   c) 
   d) 
   e) 
   f) 
   g) 
   h) 

4. A major scale is created when two tetrachords are joined by a __________ step.

5. Using the tetrachords from #3, and the answer to #4, construct each major scale indicated. (The first pitch is provided.)
   a) F Major
   b) G Major
   c) B♭ Major
   d) D Major