Mr. Cooper - Band
Assignments for May 4, 2020-May 15, 2020

(Please be sure to read these instructions completely. There is new information!)

1. All students need to complete TWO Music Theory Packets that are included. All Senior work is due by May 8!!!
2. Students DO NOT need to complete more practice logs for a grade unless they need to make up time.
3. 9 hours have been due up to date. Please use the extra practice log to log these hours if you have not completed all hours.
4. You will receive full credit for doing fundamentals, scales and rhythms for at least 5 minutes each time you practice.
5. Students should be signed up for Google Classroom and submit assignments there if you are able. If you are unable, you may submit to the totes at the school.

Here are the Google Classroom Codes:
   a. 5th Grade: tnmkp35c
   b. 6th Grade: 3f7zk6k
   c. 7th Grade: jv3a6j6
   d. 8-12 Band/Percussion: bgz6hb3

6. A Google Classroom has been set up for anyone interested in Marching Band next Fall. Please join this classroom if you intend on joining or are interested in joining.
   a. 2020-21 Marching Band Info: c2kjhoy

7. All assignments can be turned in on Google Classroom. You may submit a picture of the assignments or scan them and attach them.
8. If you do not have your instrument at home, PLEASE LET THE OFFICE OR MYSELF KNOW AND WE CAN ARRANGE A PICKUP.
9. If you have any questions PLEASE EMAIL me at lastname.firstname@ccck12.org.
This log is only for those who need to make up time.
- Total of 9 hours were due from April 17-May 1.
- If you have already completed these, no more logs are due.

COLONEL CRAWFORD LOCAL SCHOOLS

PRACTICE LOG

MR. COOPER - BAND

NAME ___________________________ WEEK OF __/____

GRADE LEVEL ______ INSTRUMENT _________________________

GOALS FOR THE WEEK

FUNDAMENTALS Any

SCALES Any

RHYTHMS Any

PRACTICE ASSIGNMENT Any

DATE

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<th>M</th>
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TOTAL MINUTES

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<th>FUNDAMENTALS*</th>
<th>SCALES*</th>
<th>RHYTHMS*</th>
<th>ASSIGNMENT*</th>
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(*FILL IN THE TIME SPENT ON EACH SEPARATE TASK AND FILL IN THE TOTAL MINUTES ABOVE)

THE TIMES RECORDED ABOVE ARE KNOWN TO BE HONESTLY AND TRUTHFULLY SUBMITTED.

PARENT SIGNATURE ___________________________ DATE ________
UNIT 8 LESSON 31

The Remaining Major Scales with Key Signatures

Once you are familiar with how to build tetrachords, it is easy to build any major scale. Altogether, there are 15 major scales: 7 sharp keys, 7 flat keys, and the key of C, which has no sharps or flats.

You are already familiar with the scales and key signatures of five of the 15: C, G (F#), D (F#-G), F (Bb) and Bb (B-G). Here are the remaining 10.

A Major (3 sharps: F#, C#, G#)
E Major (4 sharps: F#, C#, G#, D#)
B Major (5 sharps: F#, C#, G#, D#, A#)
F# Major (6 sharps: F#, C#, G#, D#, A#, E#)
C# Major (7 sharps: F#, C#, G#, D#, A#, E#, B#)
E# Major (3 flats: Bb, Eb, Ab)
A# Major (4 flats: Bb, Eb, Ab, Db)
D# Major (5 flats: Bb, Eb, Ab, Db, Gb)
G# Major (6 flats: Bb, Eb, Ab, Db, Gb, Eb)
C# Major (7 flats: Bb, Eb, Ab, Db, Gb, Eb, G)

The complete order of sharps in the key signature is: F C G D A E B.
A helpful reminder: F for Cats Go Down Alleys Eating Bread.

The complete order of flats in the key signature is: B E A D G C F.
A helpful reminder: BEAD + G C F.

There are, however, only 12 unique sounding major scales. The following are ENHARMONIC SCALES; they sound the same but are written differently:

- B major sounds the same as C# major
- F# major sounds the same as Gb major
- C# major sounds the same as Bb major

Exercises

1. Name the following major key signatures.

   a.  
   b.  
   c.  
   d.  
   e.  
   f.  

2. Write the following key signatures.

   a. Bb major  b. E major  c. A# major  d. C# major  e. Gb major  f. A major
Chromatic Scale

The CHROMATIC SCALE is made up entirely of half steps in consecutive order. On a keyboard, therefore, it uses every key, black and white. When the scale goes up, it is called ascending; when the scale goes down, it is called descending.

The chromatic scale may begin on any note. In a chromatic scale, there are 12 tones.

C Chromatic Scale

The ascending chromatic scale starting on C uses sharp signs.

The descending chromatic scale starting on C uses flat signs.

An ascending chromatic scale starting on F looks like this:

A descending chromatic scale starting on G looks like this:

Exercises

1. What is the distance between each pitch in a chromatic scale?

2. Write an ascending and descending chromatic scale starting on A.

3. Write an ascending and descending chromatic scale starting on B.
UNIT 8  LESSON 33

Intervals

An INTERVAL in music is the distance in pitch between two notes. The interval is counted from the lower note to the higher one, with the lower note counted as 1.

Intervals are named by the number of the upper note (2nds, 3rds, etc.) with two exceptions. The interval between notes that are identical is called a UNISON (also called a PRIME INTERVAL), the interval of an 8th is called an OCTAVE. The intervals below are all written with C as the lower note.

Intervals are called MELODIC INTERVALS when they are sounded separately and HARMONIC INTERVALS when they are sounded together.

EVEN NUMBERED INTERVALS of 2nds, 4ths, 6ths and octaves are written from line to space or space to line.

ODD NUMBERED INTERVALS of unisons, 3rds, 5ths and 7ths are written from line to line or space to space.

Exercises

1. Name the intervals.

2. Indicate whether the following are melodic (M) or harmonic (H) intervals.

3. Write the harmonic interval indicated above the following notes.

2nd 4th 5th unison 3rd octave 7th 6th
Circle of Fifths

The CIRCLE OF FIFTHS is useful in understanding scales and key signatures. It shows the relationship of one key to another by the number of sharps or flats in the key signature and the order in which the sharps or flats occur.

SHARP KEYS
Start with C and go clockwise in ascending tetrachord order.

FLAT KEYS
Start with C and go counterclockwise in descending tetrachord order.

The sharp keys ascend by 5ths (W W H W)*
the flat keys descend by 5ths (H W W W).

SHARP SCALES
Starting with C, the 2nd tetrachord of the ascending major scale becomes the 1st tetrachord of the following ascending scale. The scale's name is derived from the 1st note of that tetrachord, and one sharp is added to the key signature.

FLAT SCALES
Starting with C, the 2nd tetrachord of the descending major scale becomes the 1st tetrachord of the following descending scale. The scale's name is derived from the 1st note of that descending tetrachord, and one flat is added to the key signature.

OPTIONAL
Another way to determine the order of the flat keys is to ascend by 4ths (W W H). Starting on C: C to F, F to B♭, B♭ to E♭, etc.

OVERLAPPING TETRACHORD PATTERNS

**Sharp scales**
- G Major Scale
- A Major Scale
- C Major Scale
- D Major Scale
- E Major Scale

**Flat scales**
- F Major Scale
- E♭ Major Scale
- C Major Scale
- B♭ Major Scale
- A♭ Major Scale

1. What is the complete order of sharps in a key signature?

2. Name the following major key signatures.
   a. ______
   b. ______
   c. ______
   d. ______

3. Write the following key signatures.
   a. A major
   b. G major
   c. E major
   d. D major

4. What is the complete order of flats in a key signature?

5. Name the following major key signatures.
   a. ______
   b. ______
   c. ______
   d. ______

6. Write the following key signatures.
   a. B♭ major
   b. B♭ major
   c. F major
   d. A♭ major

7. The C♭ major scale sounds the same as which other major scale? ______

8. The G♭ major scale sounds the same as which other major scale? ______

9. The D♭ major scale sounds the same as which other major scale? ______

10. The chromatic scale is made up entirely of ______ in consecutive order.

11. Name the melodic intervals.

12. Write the indicated harmonic interval above the following notes.

13. In the circle of fifths, go clockwise and ascend by 5ths for the ______ keys, and
counter-clockwise and descend by 5ths for the ______ keys.
UNIT 9  LESSON 35

Perfect and Major Intervals

The interval between the keynote of a major scale and the unison, 4th, 5th or octave of that scale is called a PERFECT INTERVAL.

\[ \text{Perfect Unison} \quad \text{Perfect 4th} \quad \text{Perfect 5th} \quad \text{Perfect Octave} \]

The interval between the keynote of a major scale and the 2nd, 3rd, 6th or 7th of that scale is called a MAJOR INTERVAL.

\[ \text{Major 2nd} \quad \text{Major 3rd} \quad \text{Major 6th} \quad \text{Major 7th} \]

THE DIATONIC INTERVALS OF THE MAJOR SCALE

When the keynote and the upper note of an interval are from the same major scale, it is called a DIATONIC INTERVAL. All diatonic intervals in the major scale are either perfect (P) or major (M). The perfect intervals are the unison, 4th, 5th and octave; the major intervals are the 2nd, 3rd, 6th and 7th. This is true for all major scales. P1 indicates a perfect unison; P8 indicates a perfect octave.

\[ \text{P1} \quad \text{Unison} \quad \text{M2} \quad \text{M3} \quad \text{P4} \quad \text{P5} \quad \text{M6} \quad \text{M7} \quad \text{P8} \quad \text{Octave} \]

Exercises

1. Name the harmonic intervals and indicate whether they are perfect or major.

   \[ \text{M3} \]

2. Write the note above the given note to complete the harmonic interval.

   \[ \text{P5} \quad \text{P8} \quad \text{M3} \quad \text{M7} \quad \text{M6} \quad \text{P4} \quad \text{M2} \quad \text{P1} \]
**Minor Intervals**

When the interval between the two notes of a major interval (2nd, 3rd, 6th or 7th) is decreased by a half step, they become MINOR INTERVALS. For example, a major 3rd (M3) becomes a minor 3rd (m3) when decreased by a half step. A small letter “m” is used to signify a minor interval. Only major intervals may be made into minor intervals—perfect intervals may not.

**How major intervals may be changed to minor intervals:**

- **2nds**
  - M2
  - m2

- **3rds**
  - M3
  - m3

- **6ths**
  - M6
  - m6

- **7ths**
  - M7
  - m7

**Exercises**

1. **Name the intervals.**
   - m6

2. **Write the note above the given note to complete the harmonic interval.**
   - m3 m6 m2 m7 m2 m6 m3 m7

3. **Name the intervals, indicating whether they are perfect (P), major (M) or minor (m).**
   - P5
Augmented and Diminished Intervals

The word *augmented* means "made larger." When a perfect or major interval is made larger by a half step, it becomes an AUGMENTED INTERVAL. For example, a perfect 5th (P5) becomes an augmented 5th (aug 5). To raise a sharp note by a half step, use a DOUBLE SHARP ♭♯:

![Music notation showing augmented intervals](image)

The word *diminished* means "made smaller." With the exception of the perfect unison, any perfect or minor interval that is made smaller by a half step becomes a DIMINISHED INTERVAL. For example, a perfect 4th (P4) becomes a diminished 4th (dim 4). To lower a flat note by a half step, use a DOUBLE FLAT ♭♭:

![Music notation showing diminished intervals](image)

Since lowering either note of a perfect unison would actually increase its size, the perfect unison cannot be diminished, only augmented.

When the keynote and the upper note of an interval are not from the same major scale, it is called a CHROMATIC INTERVAL. Minor, diminished, and augmented intervals are always chromatic intervals in major keys.

**Exercises**

1. Name the augmented intervals.

   ![Music notation](image)

2. Write the note above the given note to complete the augmented harmonic interval.

   ![Music notation](image)

3. Name the diminished intervals.

   ![Music notation](image)

4. Write the note above the given note to complete the diminished harmonic interval.

   ![Music notation](image)
Solfège and Transposition

SOLFÈGE is a system of reading notes by assigning a different syllable to each note. The following syllables are used for all major scales as they relate to the scale degrees:

```
1 2 3 4 5 6 7 8
Do  Re  Mi  Fa  Sol  La  Ti  Do
```

MOVEABLE DO means that the syllables apply to the same scale degrees, regardless of what key you are in. For example, in the key of C, the keynote C is called “Do”. In the key of F, the keynote F is also called “Do”.

When a melody is rewritten with the exact same sequence of notes and intervals into another key, it is called TRANPOSITION. This raises or lowers the notes to make a melody easier to sing or play, or so it can be played by an instrument in another key.

The easiest way to transpose is by interval. For example, if a melody is in the key of C and you want to transpose it to the key of D, then you would rewrite all notes a major 2nd higher.

Exercises

1. Write the syllable names under the notes of the following melody.

```
\[ \text{\textbf{\textit{Score}}:} \text{\textbf{\textit{Music}}:} \text{\textbf{\textit{Example}}} \]
```

2. Add solfège syllables, then transpose the following melody up a major 2nd adding solfège syllables. Add the new key signature.

3. Add solfège syllables, then transpose the following melody down a major 2nd adding solfège syllables. Add the new key signature.
Review of Lessons 35-38

1. A perfect interval is the distance between the root of a major scale and the ________________ or ________________.

2. A major interval is the distance between the root of a major scale and the ________________ or ________________.

3. The two types of diatonic intervals are ________________ and ________________.

4. Name the intervals below and indicate whether they are major (M), perfect (P) or minor (m).

   - m3

   ________________ ________________ ________________

5. Write the notes above the given notes to complete the harmonic interval.

   - P4 m6 M3 P1 M6 m7 P8 M2 P5 M7 m2 m3

6. A diminished interval occurs when a perfect or minor interval is made: (circle one) larger smaller

7. An augmented interval occurs when a major or perfect interval is made: (circle one) larger smaller

8. Minor, diminished, and augmented intervals are called ________________ intervals.

9. Write the solfège syllable names under the notes of the following melody.

   Joy to the World

   George Frideric Handel (1685-1759)

10. Transposition is when a melody is rewritten in another ________________.

11. Transpose the following melody up a major 2nd and write the new key signature.

   Symphony in G, No. 94 (“The Surprise”), 2nd movement

   Franz Joseph Haydn (1732-1809)