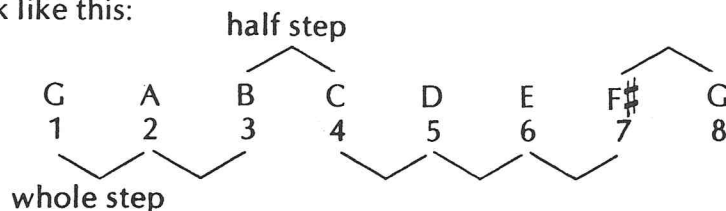


LESSON 33

MORE MAJOR SCALES

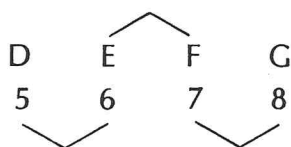
(F & G)

The pattern of whole and half steps that we saw in the key of C is the same for any major scale, no matter which note we start on. If, for example, we started on the note G, the scale would look like this:

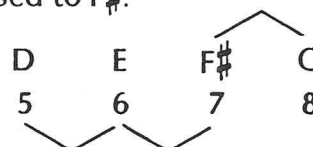


You can see that the note F has been changed to F#.

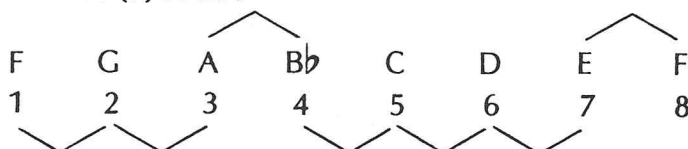
If it were F, the second tetrachord would have been:



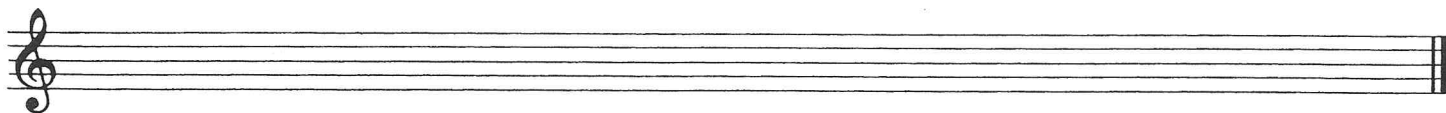
Since the formula is whole step, whole step, half step — the F had to be raised to F#.



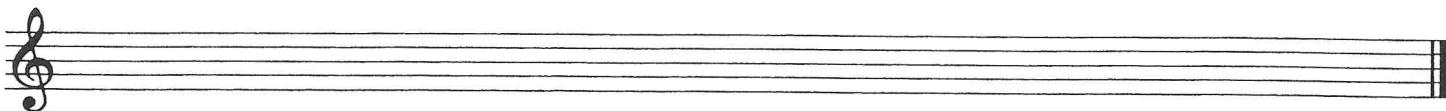
Applying the same formula to a scale beginning on F results in the F major scale. Notice that the B has been lowered (b) to Bb.



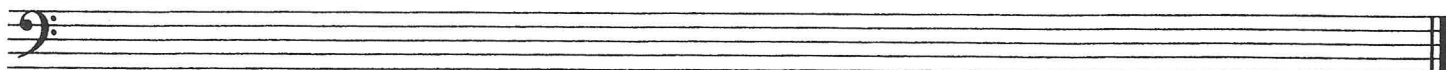
1. Draw eight notes on the staff from G to G. Check the whole and half step formula and add any necessary accidentals to make these eight notes a G major scale.



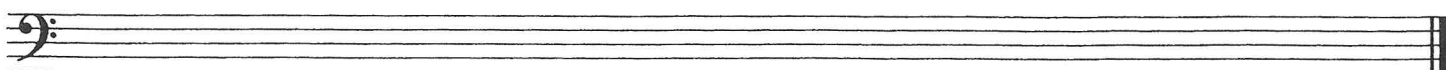
2. Draw eight notes on the staff from F to F. Check the whole and half step formula and add any necessary accidentals to make these eight notes a F major scale.



3. Write a G major scale ascending and descending.



4. Write an F major scale ascending and descending.

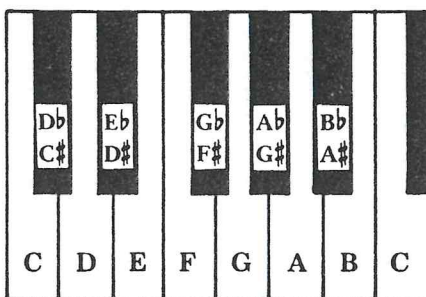
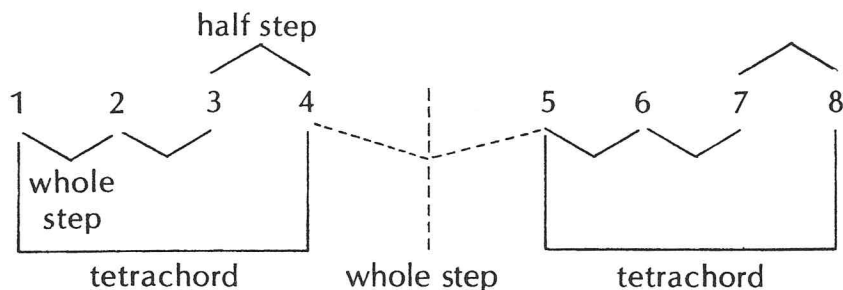


LESSON 34

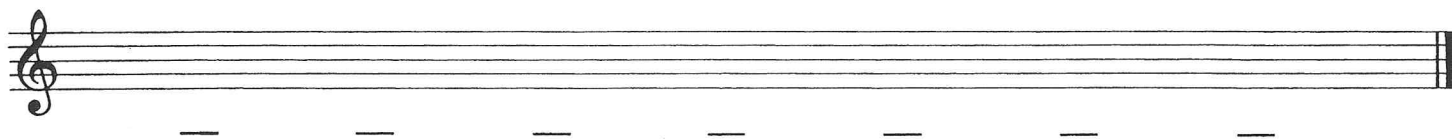
OTHER MAJOR SCALES

(B \flat —E \flat —D—A)

If we use the pattern of whole and half steps, we can construct scales beginning on any note. Remember, a major scale is made up of eight consecutive tones. Think of two tetrachords separated by a whole step.



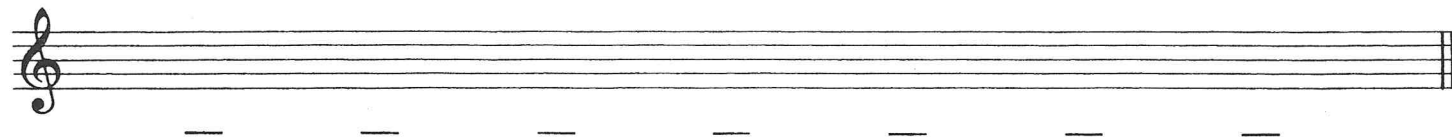
1. Start on the note B \flat . Draw eight consecutive notes. Add the necessary accidentals to make it a B \flat scale. Then, indicate the whole and half steps. You may use the keyboard to check your scales.



2. Write a major scale beginning on E \flat . Indicate the whole and half steps.



3. Write a major scale beginning on D. Indicate the whole and half steps.



4. Write a major scale beginning on A. Indicate the whole and half steps.



LESSON 35

KEY SIGNATURES

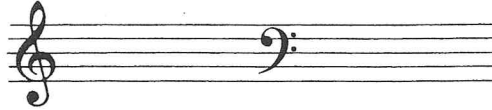
When constructing the scales, we wrote the sharps and flats before each note in the music. To make the writing process easier, we can indicate the flats or sharps to be used in a composition at the beginning of the piece. This is called a **KEY SIGNATURE** and tells the performer that the accidentals indicated are in effect throughout the piece.

For example, the F# in this key signature, which appears on the top line of the staff immediately following the clef, indicates that all of the F's in this composition are to be played F#.



The key signatures of the scales we already know are:

The key of C — no sharps or flats.



The key of G — 1 sharp



The key of D — 2 sharps



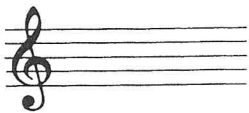
The key of F — 1 flat



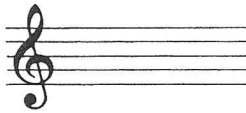
The key of Bb — 2 flats



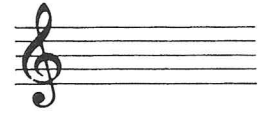
1. Write the key signatures for each key.



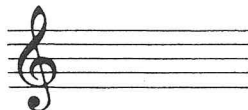
The key of C



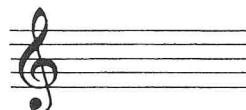
The key of G



The key of D

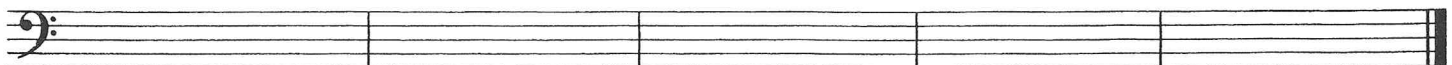


The key of F



The key of Bb

2. Write the key signatures in bass clef.



The keys of: C G D F Bb

LESSON 36

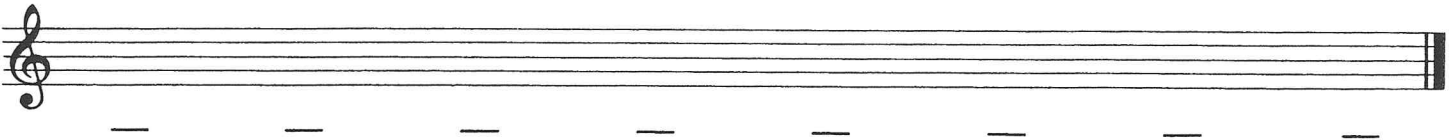
REVIEW OF LESSONS 33-35

True or false

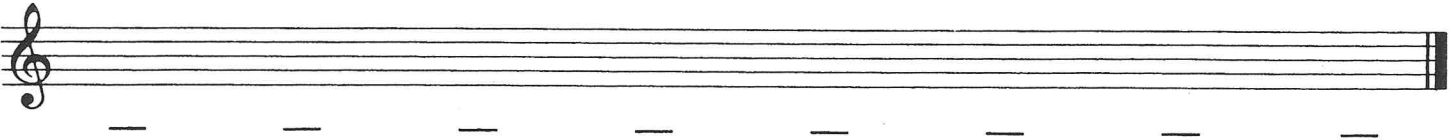
1. _____ The formula of whole and half steps is the same for all major scales.
2. _____ The key of F contains 1 sharp.
3. _____ The key of B \flat contains 2 flats.
4. _____ The key of D contains 2 flats.
5. _____ The key of E \flat contains 3 flats.
6. _____ The key signature is placed at the beginning of a composition, immediately following the clef.
7. _____ The amount of sharps and/or flats in the treble clef signature is different from the amount for the same key in the bass clef.

8. Write the following scales: first write the key signature, then name the notes.

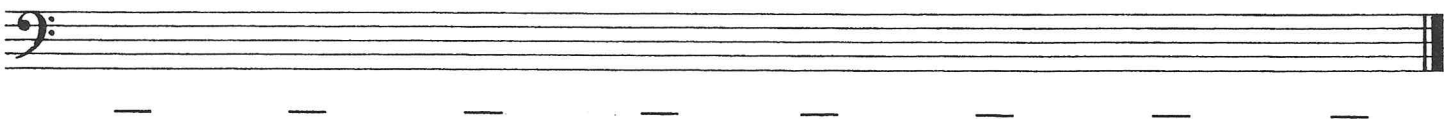
B \flat major scale



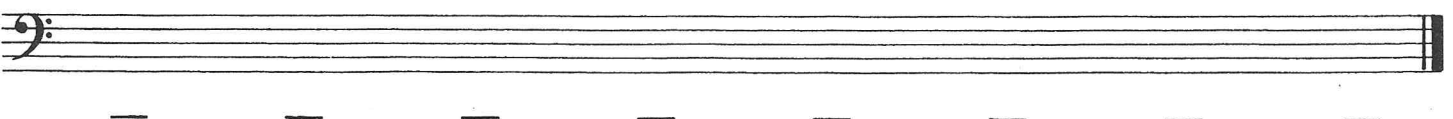
D major scale



F major scale



G major scale



E \flat major scale

