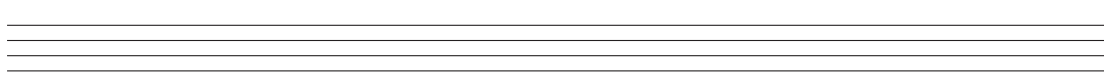
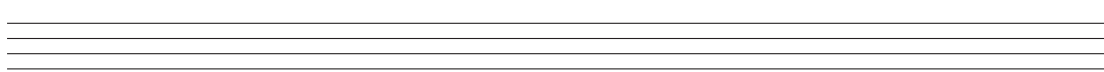
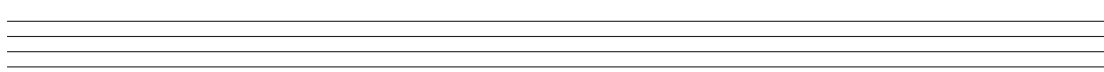
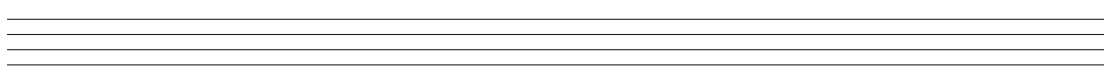
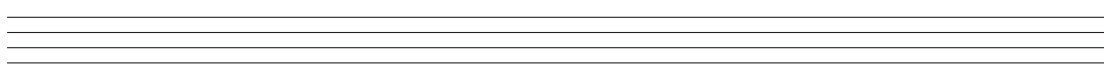
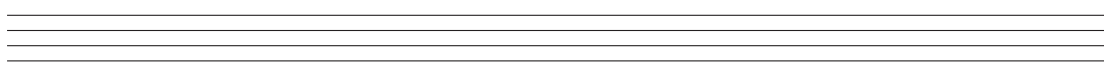
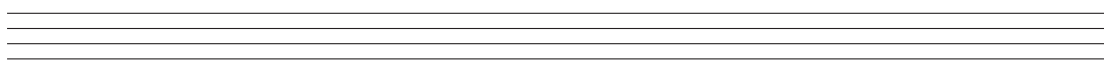
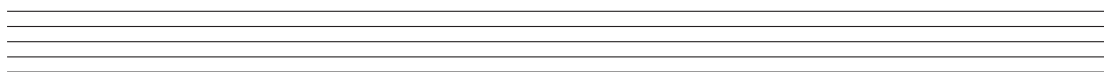


Major Scales and Key Signatures

SUPPLEMENTARY MATERIAL

PRACTICE: Major Scales

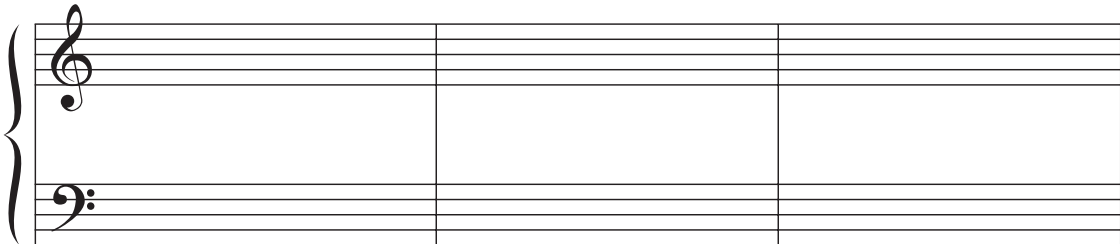
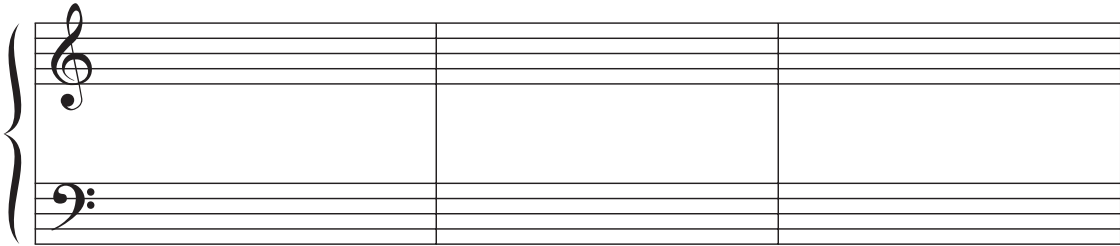
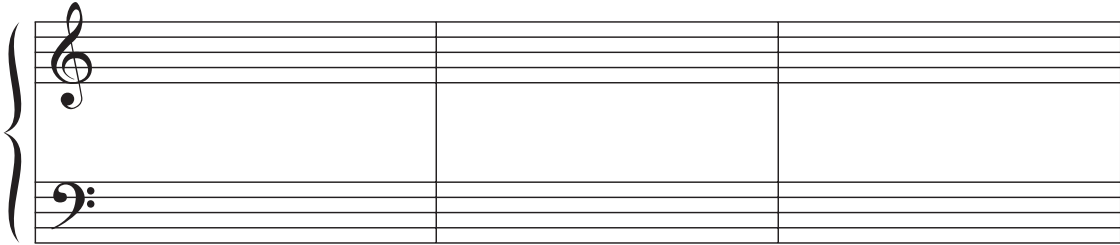
Write each of the fifteen major scales using the blank staves below. Remember to choose a clef. Think of the whole and half steps in each scale and write the accidentals beside the notes instead of using a key signature.



The page contains seven blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for writing musical notation.

PRACTICE: Sharp Key Signatures

Use the grand staves below and practice writing sharp key signatures (all 7 sharps on each staff) until you can do it accurately and quickly. Be **PRECISE!**



PRACTICE: Flat Key Signatures

Use the grand staff below and practice writing flat key signatures (all 7 flats on each staff) until you can do it accurately and quickly. Be PRECISE!

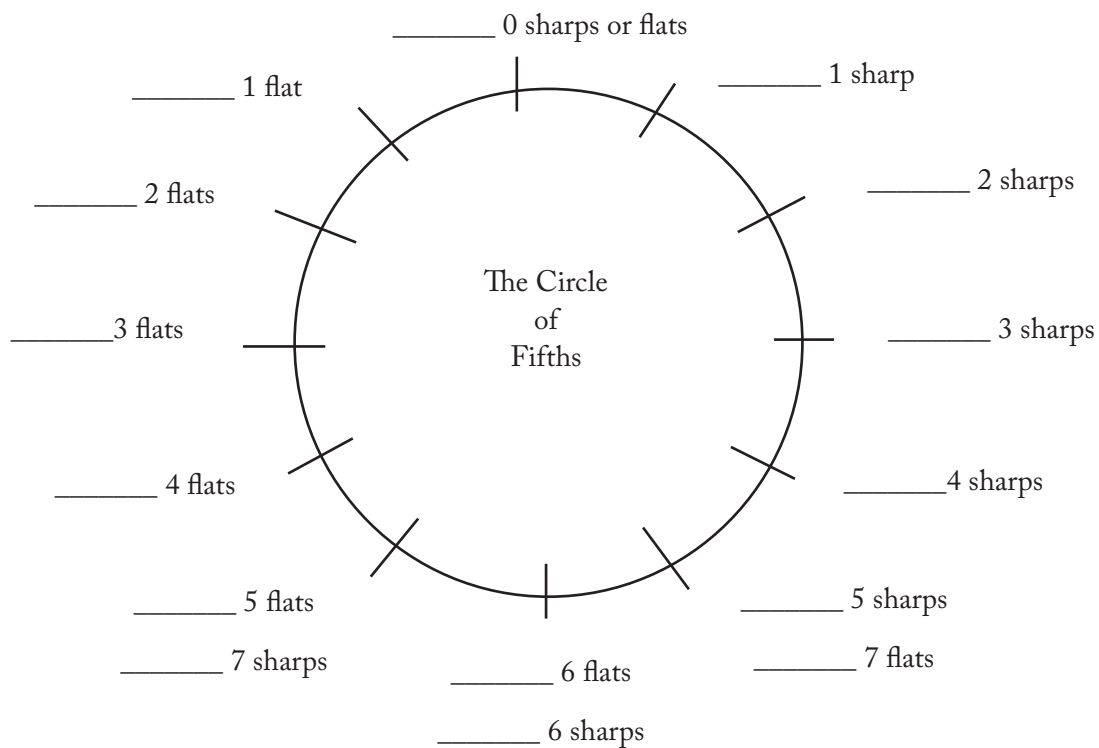
A grand staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is divided into three empty measures for writing a flat key signature.

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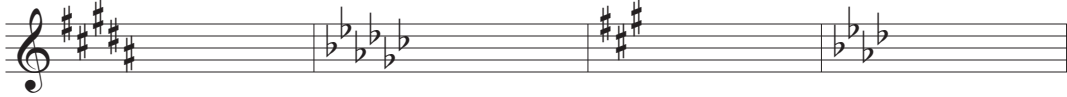
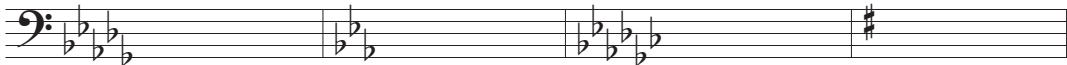
PRACTICE: Circle of Fifths

Using the diagram below, fill in the blank spaces around the circle of fifths with the names of the major keys. You may want to print out multiple copies of this worksheet to perfect your knowledge of this information.



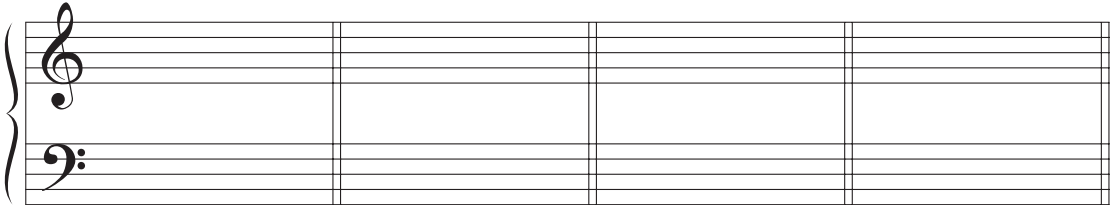
PRACTICE: Name Keys

Below each key signature, write the name of the major key.

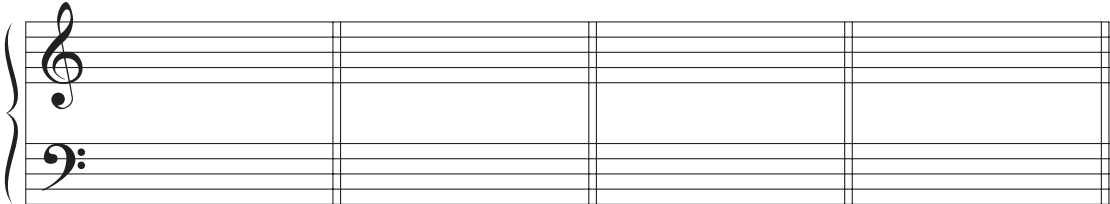


PRACTICE: Write Key Signatures

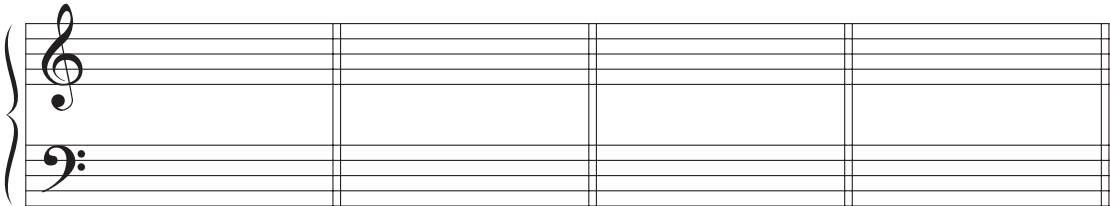
For each of the keys named below, write the key signature on both staves of the grand staff.



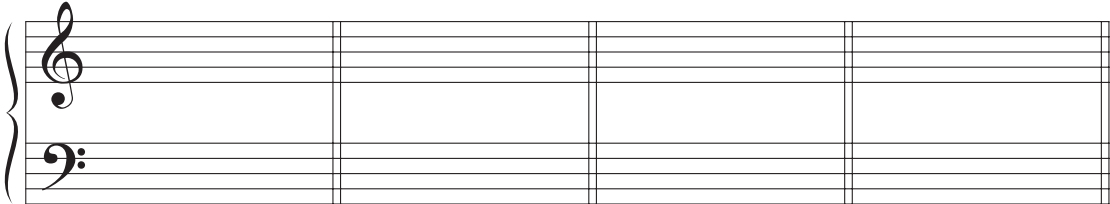
A \flat major B major C major F \sharp major



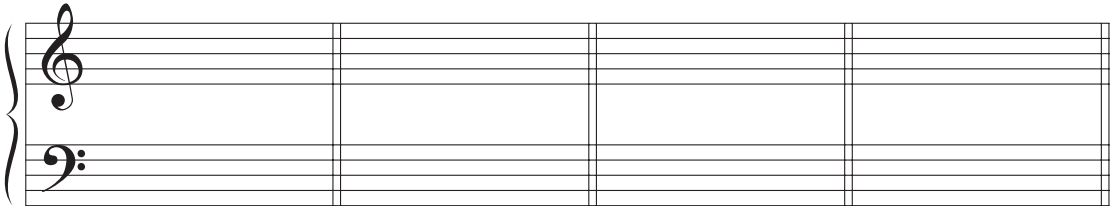
D major D \flat major G major E major



G major E \flat major F \sharp major B major



G \flat major A major C \flat major F major



A \flat major C \sharp major E \flat major B \flat major

Guido of Arezzo and the Development of Solmization

Guido of Arezzo was a Benedictine monk, teacher, and music theorist who lived from c. 991–1050. He taught his students to sing Gregorian chants, but discovered that the students had difficulty learning them. This difficulty stemmed from the ambiguity inherent in neumatic notation. To aid his students, he developed a system of teaching that associated the notes of the scale (mode) with standard syllables. This system was known as solmization.

The syllables came from a chant hymn tune that was widely known during Guido’s lifetime, *Ut queant laxis*. Each phrase of the hymn started with a distinctive syllable of text as follows: *ut-re-mi-fa-sol-la*. By associating the sound of the syllable to the sound of a particular scale note, students were able to learn new chant tunes more efficiently, and Guido gained reknown as a music teacher. He described his teaching process in his theoretical writings.

In modern day, this system has been modified to use the syllable *do* in place of the original *ut*. The system is also known as *solfège* or *solfeggio*. A similar technique is featured in the song “Do Re Mi” from *The Sound of Music*.

“Ut queant laxis,” (*Liber Usualis*, p. 1504)

The image shows two staves of musical notation in G-clef with a common time signature (C). The notes are represented by black dots on a five-line staff. The first staff contains the following notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The lyrics are written below the notes, with some syllables enclosed in boxes: 'Ut - que - ant la - xis, Re - so - na - re fi - bris, Mi - ra ges - to - rum, Fa - mu - li tu - o - r - rum, Sol - ve poll - lu - ti, La - bi - i re - a - tum, Sanc - te - te Jo - han - nes.'

Compose Pentachord Melodies

Use these staves to create your own melodies. Use a different pentachord for each staff and make your melody five or six notes in length. Use any clef and label each pentachord that you use. Typically, melodies end on the name of their scale or pentachord (*do*).

