

Distance Learning for Band and Choir 6-12 Grade

Hello BCCS band and choir students!

Since we will not be able to meet together to sing or play our instruments, we have decided to form a composition unit that both band and choir students can complete. If you are one of the lucky students that have choir and band, you will only have to complete this work once. We want to make sure that we are still learning in our content area. Each day you are expected to make progress towards the final assignment. This project will be completed and turned in to be assessed when we come back to school. We hope that through our learning we will be able to expand our knowledge and grow together as musicians.

This is the packet for the entire unit. **It is very important to READ ALL THE DIRECTIONS for each assignment.** Each page builds on the last, so it is crucial that you complete every page in the order you receive it.

If you need help understanding the assignment, you can email either

Mr. Quam nquam@bccs286.org

Mr. Uhrich muhrich@bccs286.org

Ms. Lyren alyren@bccs286.org

You can also start a google hangout with one of us, or use google classroom. We will be able to talk from 9:00am-3:00pm Monday through Friday. Please reach out!

We would like this unit to be finished with the work completed on Friday, May 1st. We encourage you to try to finish each assignment on the day it is given, so that you stay on track for finishing the unit. That being said, we know that exceptions and modifications will be necessary during this time. **Please be in contact with us and reach out to us with questions or help with the work.** While we continue to learn at a distance, communication with your teacher(s) is a must!

To use our google classroom the code is:

dwu7jo4

Section 1

The first section of this unit is about **Key Signatures**. If you have an instrument that uses the bass clef (Trombone, Euphonium and Tuba), you will have a different packet than those who play using the treble clef. All singers will use the treble clef.

Please read the document "[Keys and Key Signatures Explained](#)".

Monday April 6th

- Circle of Fifths I:

The circle of fifths is a diagram that shows all of the possible keys a song can be written in. In the key of D, "Do" or the "tonic" starts on the note D, and every note after is either sharp, flat, or natural according to the *key signature*. Since D has 2 sharps the scale would be D, E, F#, G, A, B, C#, D. In this exercise it asks you to write the sharps or flats in the order in which they appear in the key signature. Then, write in the name of the key signatures in the order of when they appear.

Tuesday April 7th

- Circle of Fifths II:

Using the first page for assistance if needed, fill in the name of the missing key next to the key signature.

Wednesday April 8th

- Circle of Fifths III:

Today, fill in the missing key signature next to the key. Make sure to use the first page if necessary.

Thursday April 9th

- Circle of Fifths IV:

Fill in both the missing key and key signature in each example. Try to not use the first page for help. Check your answers when finished.

Friday April 10th

- Major Scales and Key Signatures

First, write the name of the scale above each example. The first note of each scale is the name of that scale (C is the first note of a C Major scale). If you are having trouble finding the note name, reference the "[Note Name Overview](#)" sheet. Next, write in the correct key signature for each scale. The sharps and flats are already given to you as accidentals in the scale.

For example, G major only has one sharp (F#).

Lastly, practice singing or playing the major scales.

Section 2

Our second section of the unit is about **Rhythms**. Our purpose through these next couple of days is to practice and memorize notes and rest values. If you need a helpful aid with these worksheets, please refer to the "Value of Notes and Rests" sheet.

Monday April 13th

- Rhythm Equations I

Add up the values of the quarter, half, and whole notes. Try not to reference the top of the page. Check your work when you are done.

Tuesday April 14th

- Rhythm Equations II

Add up the values of the quarter, half, and whole notes and rests. Try not to reference the top of the page. Check your work when you are done.

Wednesday April 15th

- Rhythm Equations III

Today we are adding dotted half notes and rests. These both equal 3 beats.

Thursday April 16th

- Rhythm Equations IV

Eighth notes and rests are added today. Remember that each eighth note or rest equals a half of a beat or $\frac{1}{2}$.

Friday April 17th

- Rhythm Equations V

More practice with dotted half and eighth notes and rests. Take your time and check your work with the top of the page when finished.

Monday April 20th

- Rhythm Equations VI

Today is the last step in our rhythm equations timeline. We are added both dotted quarter notes and rests. Each is worth $1 \frac{1}{2}$ beats. Write the values of each note and rest underneath the examples to help.

Tuesday April 21st

- Rhythm Exercises I

These next few days we are writing the counts to each of the note and rest values. You are NOT writing how much each note is worth, rather are writing the counts in the 4 beat pattern underneath. The examples for each worksheet highlight how this process is done. The first sheet uses whole, half, quarter notes and rests. Refer to the "Values of Notes and Rests" sheet if you need help.

Wednesday April 22nd

- Rhythm Exercises II

We are adding both dotted half notes and rests in this worksheet . Each one is worth 3 beats.

Thursday April 23rd

- Rhythm Exercises III

Eighth notes and rests are added into the mix today. Remember that you need 2 of these to equal one beat.

Friday April 24th

- Rhythm Exercises IV

Our last rhythm exercise focuses on dotted quarter notes and rests. They are worth 1½ beats

Monday April 27th (We are planning to go back to school today, if plans change, continue with the work)

- My Rhythm Creation

You will create your own rhythm composition. Using the skills you have learned in the previous days. Here are the rules you need to follow:

1. Each measure has 4 beats in each measure
2. Each rhythm must have the counts written underneath
3. It can include: dotted quarter notes, half notes, dotted half notes, eighth rests, eighth notes, quarter rests and quarter notes. **NO WHOLE NOTES!**

Section 3

In this part of our unit we are focusing on **melody**. A melody is a sequence of notes that come together to form a tune. Think of a song that gets stuck in your head. The part of the song you are singing is called the melody.

In the next two worksheets we are going to learn how to move a melody from one key to another key. Please reference "Treble Clef Scales and Key Signatures" or "Bass Clef Scales and Key Signatures" for help identifying the new key signature and notes. This is our last step before writing our own composition! You can do it!

Tuesday April 28th

□ Melody Practice I

In the first example, "Are You Sleeping" we are in the key of C major, which means that "Do" is on the note name C (The C in FACE). Every note after that relates back to the "Do". Your job is to move the melody from C major to the new key. For example, in the first question the key is moved to G major. This means our "Do" has moved to the note G, and every note afterwards needs to change to fit into the new key. We have written in the key signature for you, so there should be no accidentals (sharps and flats) added.

Wednesday April 29th

□ Melody Practice II

Continue to work on transferring melodies to new keys. This process is called **Transposing**. The process of transposition is used widely by musicians in order to better fit someone's voice, or put the melody into a key that better fits an instrument's range.

Notice that each example follows three rules you should follow when writing your own composition...

- Starts on either "Do", "Mi" or "Sol"
- The last beat of measure 4 always ends on "Sol".
- All examples end with "Do" or the note you began with

Thursday April 30th

- Composition Assignment

Today we are starting our final project for this unit. We will be creating our own composition picking any key signature, rhythms, and melody you want to use.

Here are some rules you should follow when creating your composition:

- Make sure each measure has 4 beats
- Do not add extra sharps or flats (excluding what's in your key signature)

Your composition should:

- start on "Do", "Mi" or "Sol"
- the last beat of the 4th measure must end on "Sol"
- last measure needs to end on "Do" or on the note you started with

We want you to take your time and make multiple drafts for this project. Find ways to play or sing your melody if possible. This could be using your instrument, singing, or playing a piano. If you are not able to do this, please send us your composition and we will play and send you back a recording of your piece. Please ask us if you have any questions.

FINAL DUE DATE: Friday May 1st

- Composition Assignment

What is a key?

A **key** is the major or minor scale around which a piece of music revolves.

Every key has a unique set of seven notes called a *scale*.

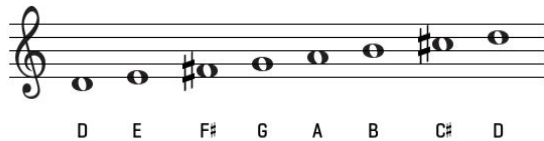
For example, the key of C Major uses the notes C, D, E, F, G, A, and B. The key of C Major uses no sharps or flats. It is the only major key using no sharps or flats.

Scale of C Major



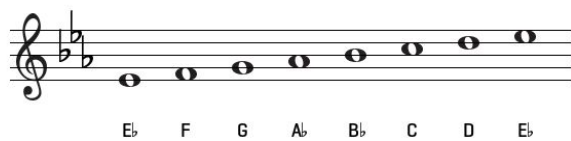
As another example, the key of D Major uses the notes D, E, F#, G, A, B, and C#. The key of D Major has two sharps — F# and C#. Again, D is the only major key with two sharps.

D major scale



As a third example, the key of Eb Major uses the notes Eb, F, G, Ab, Bb, C, and D. Eb Major has 3 flats — Bb, Eb, and Ab, and it's the only major key with 3 flats.

E-flat major scale



What is a key signature?

The **key signature** is a group of sharps or a group of flats that tells you the *key* of the written music. The key signature is written on the staff after the clef symbol and before the time signature.

Using our examples above, the key of C would show nothing in the *key signature* since it has no sharps or flats:



The key of D would show 2 sharps as its *key signature*:

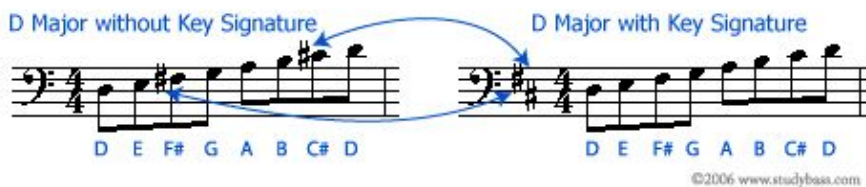


The key of Eb would show 3 flats as its signature:



In music, the key signature tells you which notes to play sharp or flat throughout the music. If you are playing a song in a certain key, the same notes will be sharp or flat throughout the entire song. Instead of writing sharps or flats for each note every time it occurs in the music, the sharps or flats of the key are placed at the beginning of the music in the *key signature*. The reader is expected to remember to sharp or flat those notes as they play.

In this example, you can see the notes of the D Major scale written without a key signature. Next to it is the very same notes using the key signature for D Major — 2 sharps. That means every F and C you encounter in the music are to be played as F# and C#. All key signatures work the same way.



The sharps and flats of the key signature are always written in a specific order. That order is...

The order of flats is: Bb, Eb, Ab, Db, Gb, Cb, Fb

The order of sharps is: F#, C#, G#, D#, A#, E#, B#

The Order of Flats



The Order of Sharps



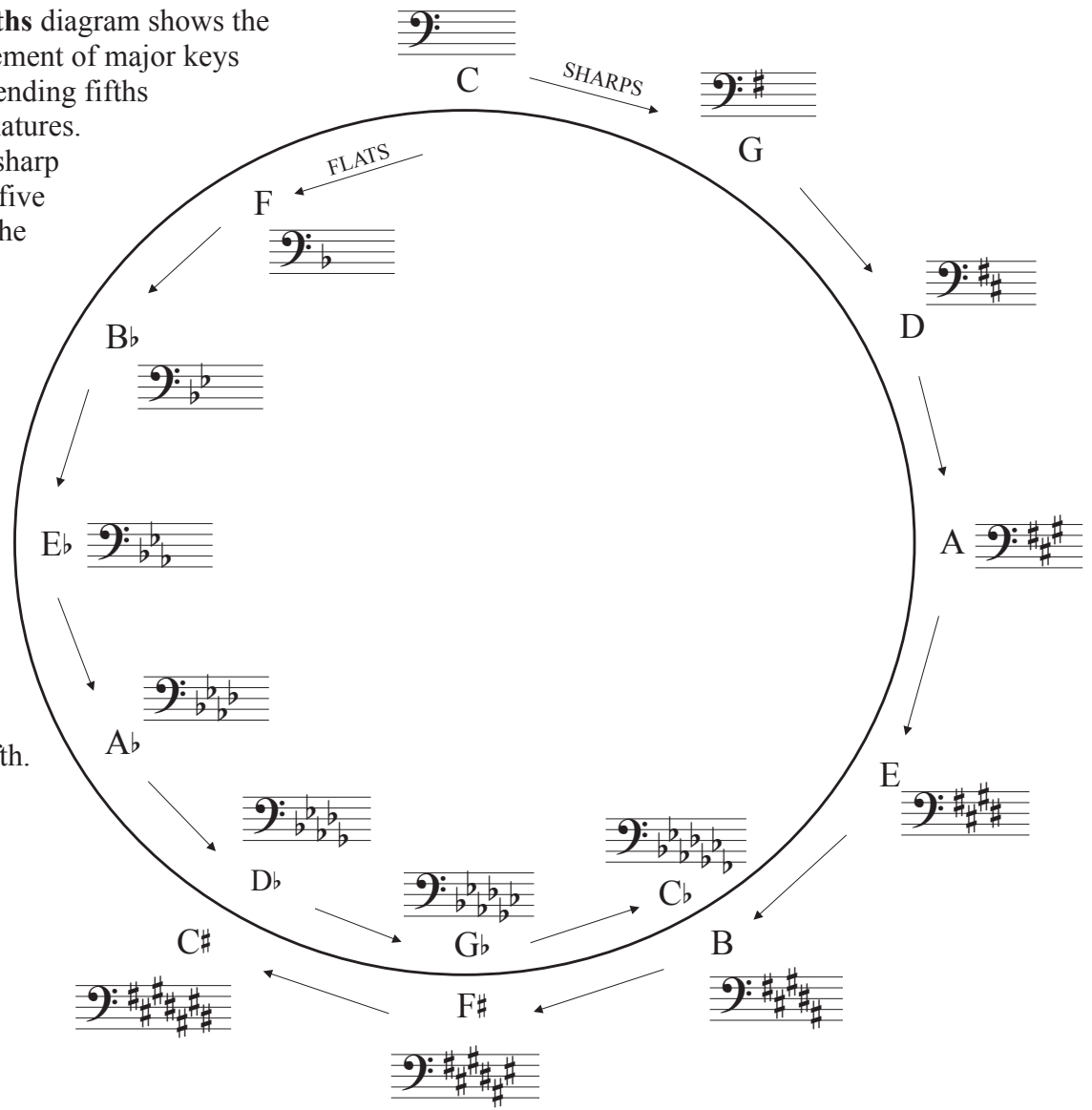
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The Circle of Fifths I -

The **Circle of Fifths** diagram shows the clockwise arrangement of major keys in an order of ascending fifths for sharp key signatures.

With each added sharp the key advances five letter names and the tonic moves up a perfect fifth.

Flat keys are presented in an order of descending fifths. With each added flat the key moves back five letter names and the tonic moves down a perfect fifth.



1. Write the flats in the order in which they are added as you go around the circle of fifths.

B^b _____

2. Write the sharps in the order in which they are added as you go around the circle of fifths.

F[#] _____

3. Write the names of the keys with sharps in order as they appear on the circle of fifths.

G _____

4. Write the names of the keys with flats in order as they appear on the circle of fifths.

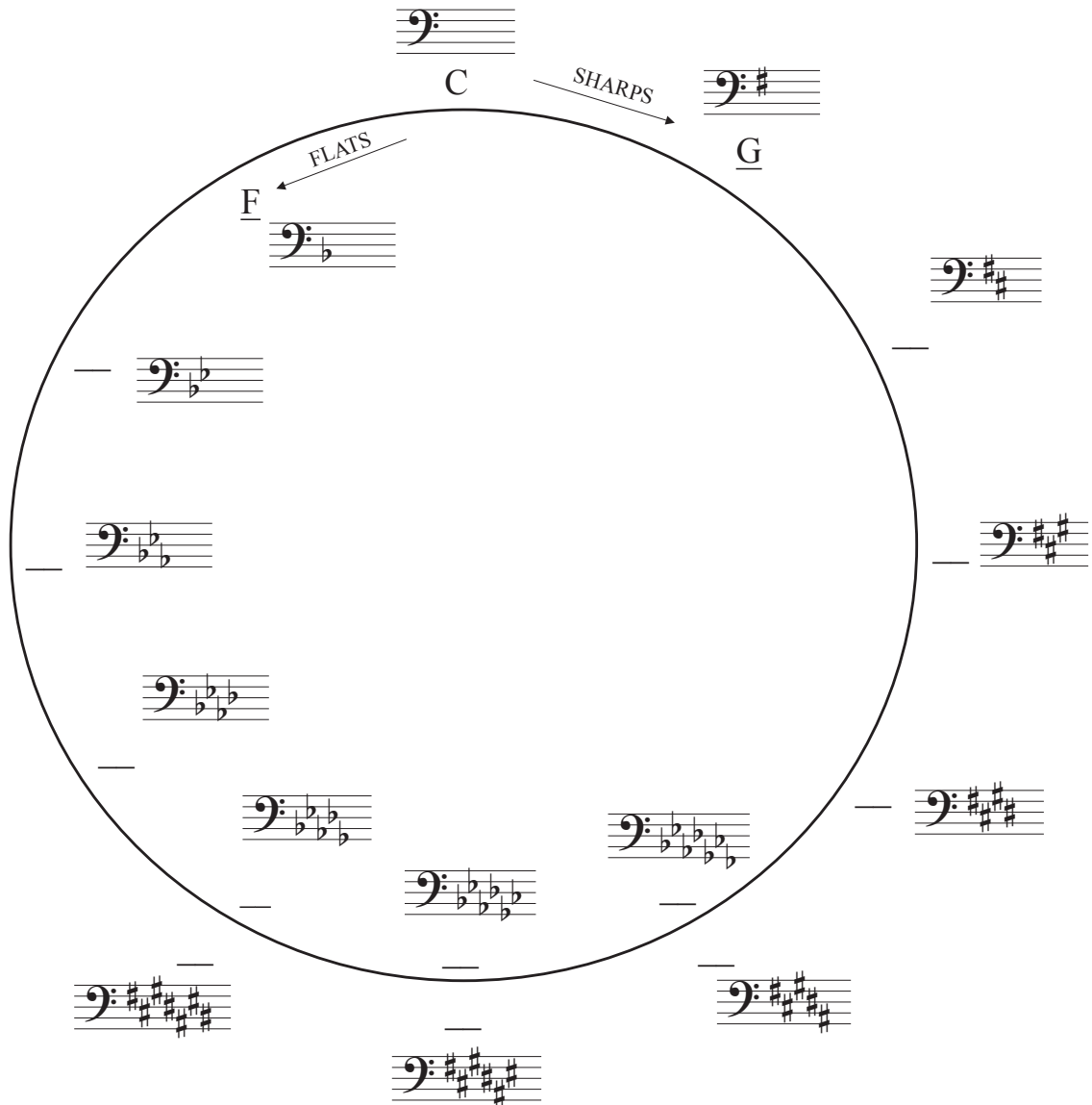
F _____

Name _____

Date _____

The Circle of Fifths II -

Complete the circle of fifths by writing the names of the missing keys.

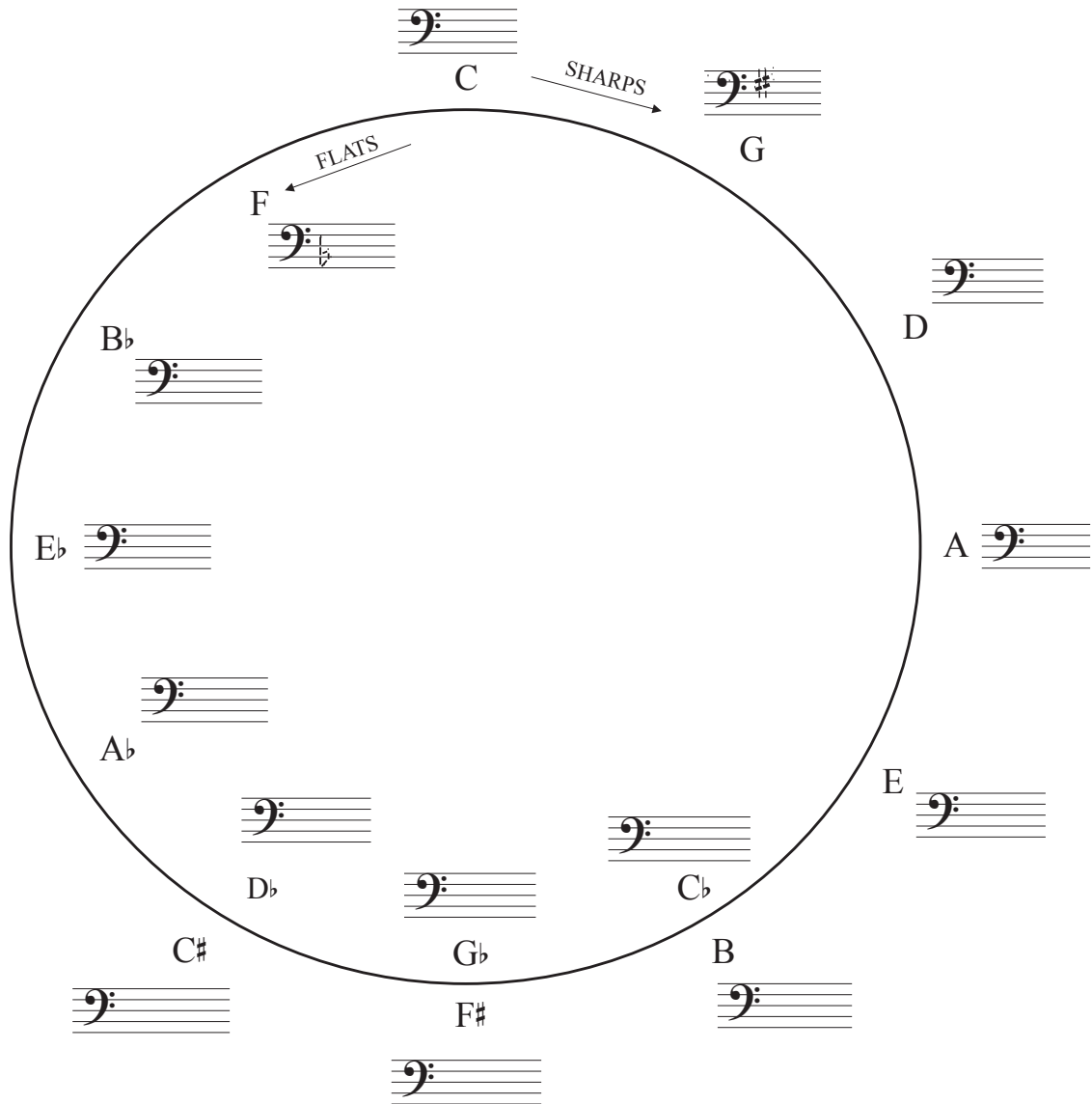


Name _____

Date _____

The Circle of Fifths III -

Complete the circle of fifths by adding the missing key signatures.

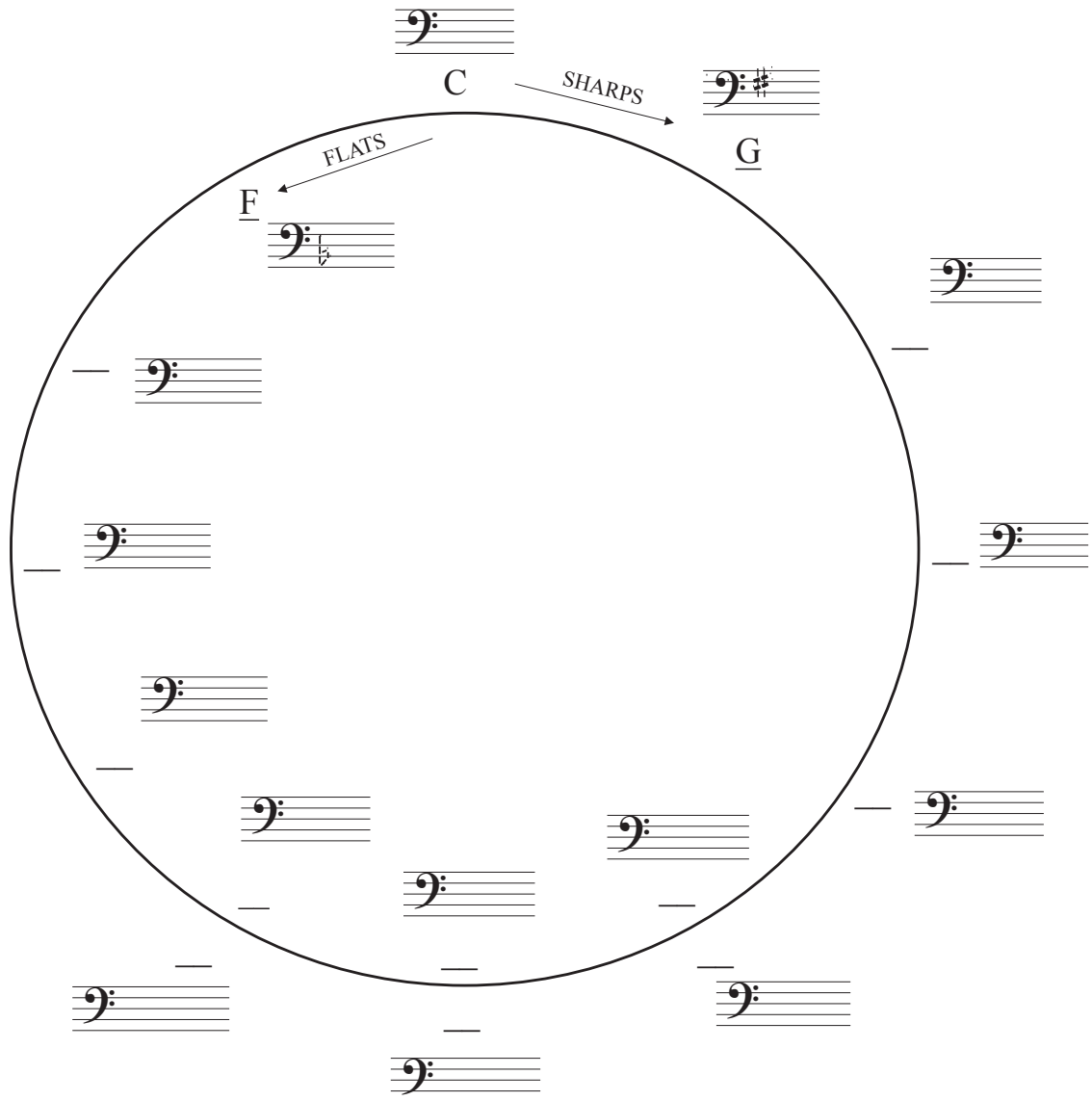


Name _____

Date _____

The Circle of Fifths IV - b

Complete the circle of fifths by writing in the names of the missing keys and their missing key signatures.



Note Names Overview

Treble Clef

E G B D F Every Good Boy Does Fine
EGBDF

F A C E **FACE**

Bass Clef

G B D F A **GBDFA**

A C E G All Cows Eat Grass
ACEG

Grand Staff

G A B C D E F G A B C D E F G A B C D E F

Name _____

Date _____

Major Scales and Key Signatures -

Write the name of the scale and fill in its key signature. The first note of the scale tells you it's name. 1, 2, and 9 are completed for you.

When writing key signatures the order of flats and sharps must always remain the same.

The order of sharps:

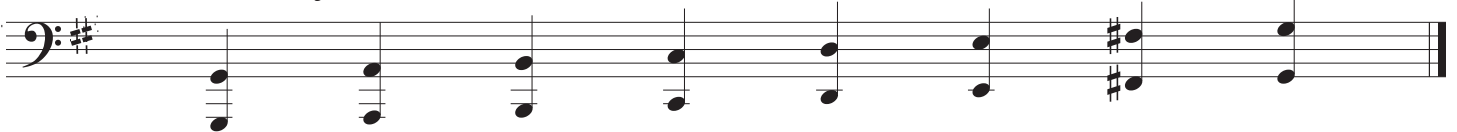
The order of flats:



1 Name of Scale: C Major



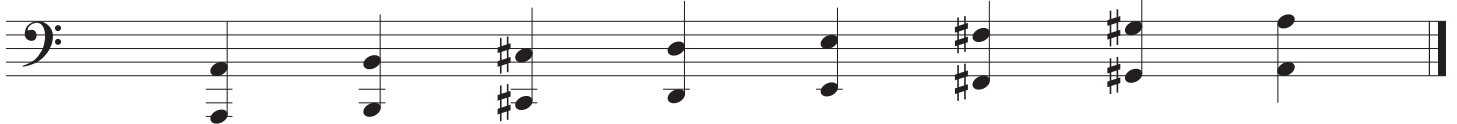
2 Name of Scale: G Major



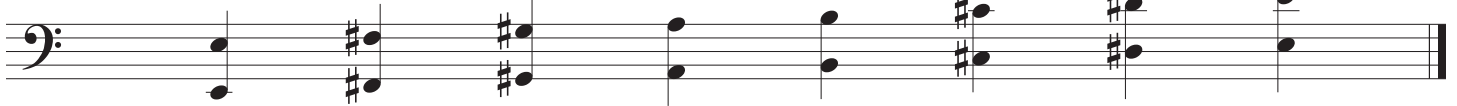
3 Name of Scale: _____



4 Name of Scale: _____



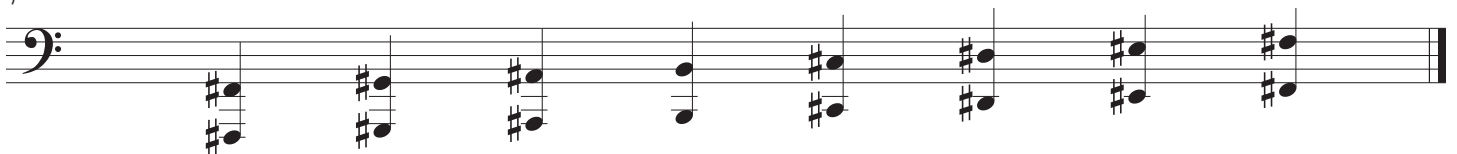
5 Name of Scale: _____



6 Name of Scale: _____



7 Name of Scale: _____



8 Name of Scale: _____

A musical staff in bass clef showing a scale with sharps. The notes are: F#2, G#2, A#2, B#2, C#3, D#3, E#3, F#4. The scale is ascending and ends with a double bar line.

9 Name of Scale: F Major

A musical staff in bass clef showing the F Major scale. The notes are: F2, G2, A2, Bb2, C2, D2, E2, F3. The scale is ascending and ends with a double bar line.

10 Name of Scale: _____

A musical staff in bass clef showing a scale with flats. The notes are: Bb2, C2, D2, Eb2, F2, G2, Ab2, Bb3. The scale is ascending and ends with a double bar line.

11 Name of Scale: _____

A musical staff in bass clef showing a scale with flats. The notes are: Bb2, C2, D2, Eb2, F2, G2, Ab2, Bb3. The scale is ascending and ends with a double bar line.

12 Name of Scale: _____

A musical staff in bass clef showing a scale with flats. The notes are: Bb2, C2, D2, Eb2, F2, G2, Ab2, Bb3. The scale is ascending and ends with a double bar line.

13 Name of Scale: _____

A musical staff in bass clef showing a scale with flats. The notes are: Bb2, C2, D2, Eb2, F2, G2, Ab2, Bb3. The scale is ascending and ends with a double bar line.















14 Name of Scale: _____

A musical staff in bass clef showing a scale with flats. The notes are: Bb2, C2, D2, Eb2, F2, G2, Ab2, Bb3. The scale is ascending and ends with a double bar line.

15 Name of Scale: _____

A musical staff in bass clef showing a scale with flats. The notes are: Bb2, C2, D2, Eb2, F2, G2, Ab2, Bb3. The scale is ascending and ends with a double bar line.

Values of Notes and Rests

| Note | Number of Beats | Counts | Rest |
|--|-----------------|----------|---|
|  Whole Note | 4 | 1+2+3+4+ |  Whole Rest |
|  Dotted Half Note | 3 | 1+2+3+ |  Dotted Half Rest |
|  Half Note | 2 | 1+2+ |  Half Rest |
|  Dotted Quarter Note | 1 ½ | 1+2 |  Dotted Quarter Rest |
|  Quarter Note | 1 | 1+ |  Quarter Rest |
|  Eighth Notes | 1 | 1 + |  2 Eighth Rests |
|  Eighth Note | ½ | 1 or + |  Eighth Rest |

Rhythmic Equations I

Combine all note values to complete the following rhythmic equations:

Examples: $\text{♩} + \text{♩} = 2$

$\text{♩} + \text{♩} = 3$

Rhythmic Values: $\text{♩} = 1$
 $\text{♩} = 2$
 $\text{♩} = 4$

1. $\text{♩} + \text{♩} =$

9. $\text{♩} + \text{♩} + \text{♩} + \text{♩} =$

2. $\text{♩} + \text{♩} =$

10. $\text{♩} + \text{♩} + \text{♩} + \text{♩} =$

3. $\text{♩} + \text{♩} + \text{♩} =$

11. $\text{♩} + \text{♩} + \text{♩} + \text{♩} =$

4. $\text{♩} + \text{♩} + \text{♩} =$

12. $\text{♩} + \text{♩} + \text{♩} + \text{♩} =$

5. $\text{♩} + \text{♩} + \text{♩} =$

13. $\text{♩} + \text{♩} + \text{♩} + \text{♩} =$

6. $\text{♩} + \text{♩} + \text{♩} =$

14. $\text{♩} + \text{♩} + \text{♩} =$

7. $\text{♩} + \text{♩} + \text{♩} =$

15. $\text{♩} + \text{♩} + \text{♩} + \text{♩} =$

8. $\text{♩} + \text{♩} + \text{♩} =$

16. $\text{♩} + \text{♩} + \text{♩} + \text{♩} =$

Rhythmic Equations II

Combine all note and rest values to complete the following rhythmic equations:

Examples: $\text{♪} + \text{♪} = 3$
 $\text{■} + \text{○} = 6$

Rhythmic Values: $\text{♪} = 1$ $\text{♪} = 1$
 $\text{♪} = 2$ $\text{■} = 2$
 $\text{○} = 4$ $\text{■} = 4$

1. $\text{♪} + \text{○} =$

9. $\text{■} + \text{♪} + \text{♪} + \text{■} =$

2. $\text{■} + \text{♪} =$

10. $\text{♪} + \text{■} + \text{♪} + \text{♪} =$

3. $\text{♪} + \text{♪} + \text{♪} =$

11. $\text{■} + \text{♪} + \text{♪} =$

4. $\text{■} + \text{♪} + \text{○} =$

12. $\text{○} + \text{♪} + \text{■} =$

5. $\text{■} + \text{♪} + \text{♪} =$

13. $\text{■} + \text{♪} + \text{♪} + \text{♪} =$

6. $\text{○} + \text{■} + \text{♪} =$

14. $\text{○} + \text{♪} + \text{♪} + \text{■} =$

7. $\text{♪} + \text{♪} + \text{○} =$

15. $\text{■} + \text{○} + \text{♪} + \text{♪} =$

8. $\text{■} + \text{○} + \text{♪} =$

16. $\text{♪} + \text{■} + \text{♪} + \text{♪} =$

Rhythmic Equations III

Combine all note and rest values to complete the following rhythmic equations:

Examples: $\text{d.} + \text{d.} = 4$
 $\text{m.} + \text{d.} = 6$

Rhythmic Values:

| | |
|-----------------|-----------------|
| $\text{d.} = 1$ | $\text{z} = 1$ |
| $\text{d.} = 2$ | $\text{m.} = 2$ |
| $\text{d.} = 3$ | $\text{m.} = 3$ |
| $\text{o} = 4$ | $\text{m.} = 4$ |

1. $\text{z} + \text{d.} =$

9. $\text{m.} + \text{d.} + \text{o} =$

2. $\text{m.} + \text{d.} =$

10. $\text{m.} + \text{m.} + \text{z} =$

3. $\text{d.} + \text{m.} =$

11. $\text{d.} + \text{m.} + \text{z} =$

4. $\text{d.} + \text{z} + \text{d.} =$

12. $\text{z} + \text{m.} + \text{m.} =$

5. $\text{o} + \text{m.} =$

13. $\text{o} + \text{z} + \text{d.} =$

6. $\text{d.} + \text{m.} =$

14. $\text{m.} + \text{o} + \text{d.} + \text{d.} =$

7. $\text{m.} + \text{d.} =$

15. $\text{d.} + \text{m.} + \text{d.} + \text{m.} =$

8. $\text{m.} + \text{d.} + \text{d.} =$

16. $\text{z} + \text{m.} + \text{d.} + \text{m.} =$

Rhythmic Equations IV

Combine all note and rest values to complete the following rhythmic equations:

Examples: $\text{♪} + \text{♩} = 1 \frac{1}{2}$
 $\text{♩} + \text{♪♪} = 3$

Rhythmic Values: $\text{♪} = \frac{1}{2}$ $\text{♩} = \frac{1}{2}$
 $\text{♪♪} = 1$ $\text{♪♪♪} = 1 \frac{1}{2}$
 $\text{♪♪♪♪} = 2$

1. $\text{♩} + \text{♩} =$

9. $\text{♩} + \text{♪♪} + \text{♩} =$

2. $\text{♪} + \text{♩} =$

10. $\text{♪} + \text{♩} + \text{♪♪} =$

3. $\text{♩} + \text{♩} =$

11. $\text{♩} + \text{♩} + \text{♩} =$

4. $\text{♩} + \text{♩} =$

12. $\text{♩} + \text{♪♪} + \text{♪} =$

5. $\text{♪♪} + \text{♪} =$

13. $\text{♪♪} + \text{♪} + \text{♩} =$

6. $\text{♩} + \text{♪♪} =$

14. $\text{♩} + \text{♪} + \text{♩} =$

7. $\text{♪} + \text{♩} =$

15. $\text{♩} + \text{♪} + \text{♪♪} =$

8. $\text{♪} + \text{♪♪} =$

16. $\text{♪} + \text{♪♪♪ + \text{♩} =$

Rhythmic Equations V

Combine all note and rest values to complete the following rhythmic equations:

Examples: $\text{♪} + \text{♪♪} = 1 \frac{1}{2}$
 $\text{♩.} + \text{♪♪♪} = 4 \frac{1}{2}$

Rhythmic Values: $\text{♪} = \frac{1}{2}$ $\text{♩} = \frac{1}{2}$
 $\text{♪♪} = 1$ $\text{♪♪♪} = 1 \frac{1}{2}$
 $\text{♪♪♪♪} = 2$

1. $\text{♪} + \text{♩} + \text{♪♪} + \text{♩.} =$

9. $\text{♪♪♪} + \text{♩} + \text{♩.} + \text{♩} =$

2. $\text{♪♪♪} + \text{♩.} + \text{♩} + \text{♩} =$

10. $\text{♩} + \text{♩} + \text{♩} + \text{♪♪} =$

3. $\text{♪} + \text{♩} + \text{♪} + \text{♩.} =$

11. $\text{♪♪♪} + \text{♩} + \text{♩} + \text{♩.} =$

4. $\text{♪♪} + \text{♩} + \text{♩} + \text{♪} =$

12. $\text{♩} + \text{♩} + \text{♪♪} + \text{♪} =$

5. $\text{♩} + \text{♩.} + \text{♩} + \text{♪♪} =$

13. $\text{♪♪♪♪} + \text{♪} + \text{♩} =$

6. $\text{♩.} + \text{♩} + \text{♪♪} + \text{♩} =$

14. $\text{♪♪} + \text{♩} + \text{♪♪♪} =$

7. $\text{♩} + \text{♩} + \text{♪♪} + \text{♩} =$

15. $\text{♩} + \text{♪♪♪} + \text{♩.} + =$

8. $\text{♩} + \text{♩} + \text{♪♪} + \text{♩} =$

16. $\text{♩} + \text{♪} + \text{♪♪♪} + \text{♩.} =$

Rhythmic Equations VI

Combine all note and rest values to complete the following rhythmic equations:

Examples: $\text{♪} + \text{♪} = 2$
 $\text{♩} + \text{♩} = 4 \frac{1}{2}$

Rhythmic Values:

| | |
|----------------------------|----------------------------|
| $\text{♪} = 1 \frac{1}{2}$ | $\text{♩} = 1 \frac{1}{2}$ |
| $\text{♩} = \frac{1}{2}$ | $\text{♩} = \frac{1}{2}$ |
| $\text{♩} = 1$ | $\text{♩} = 1 \frac{1}{2}$ |
| $\text{♩} = 4$ | |

1. $\text{♩} + \text{♩} =$

9. $\text{♪} + \text{♩} + \text{♩} =$

2. $\text{♪} + \text{♩} =$

10. $\text{♩} + \text{♪} + \text{♪} =$

3. $\text{♪} + \text{♩} =$

11. $\text{♩} + \text{♪} + \text{♩} =$

4. $\text{♩} + \text{♩} =$

12. $\text{♩} + \text{♩} + \text{♩} =$

5. $\text{♪} + \text{♪} =$

13. $\text{♪} + \text{♪} + \text{♪} =$

6. $\text{♩} + \text{♩} + \text{♪} =$

14. $\text{♩} + \text{♩} + \text{♪} =$

7. $\text{♩} + \text{♩} + \text{♪} =$

15. $\text{♩} + \text{♩} + \text{♪} =$

8. $\text{♩} + \text{♩} + \text{♪} =$

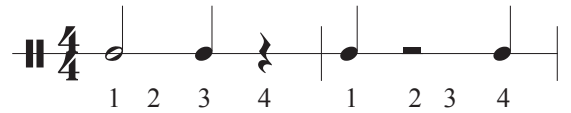
16. $\text{♩} + \text{♩} + \text{♪} + \text{♪} =$

Rhythm Exercises - I

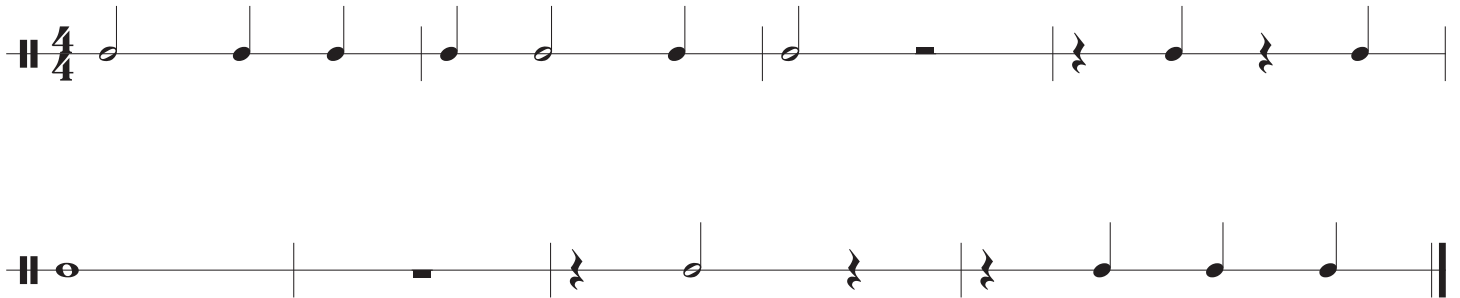
(Pattern 1 – 3)

Write the count below the notes and rests.

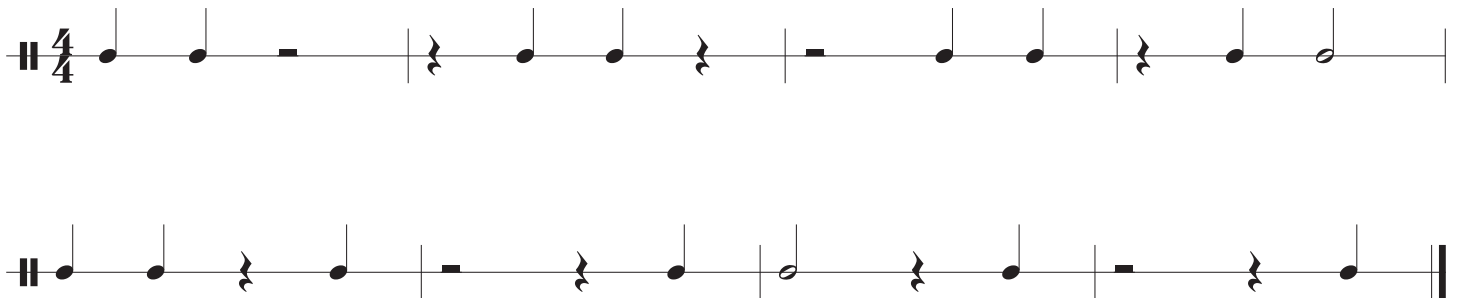
Clap the rhythms while counting out loud.

Example 

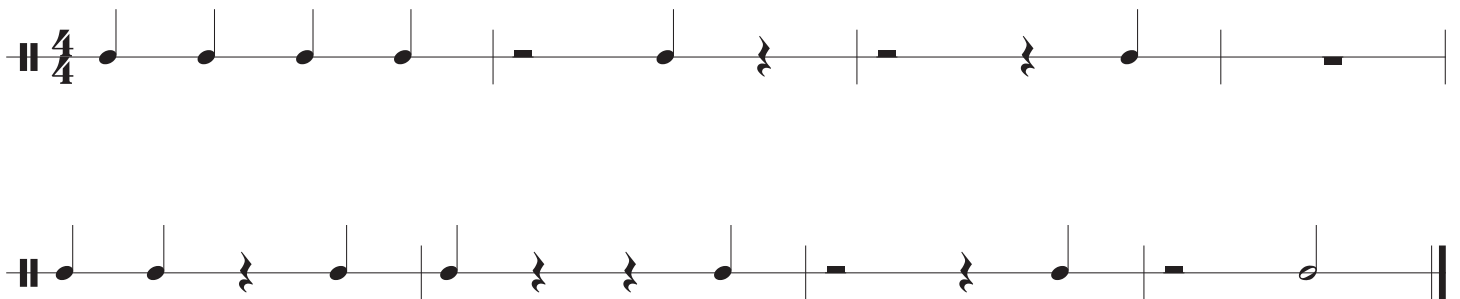
Pattern 1



Pattern 2



Pattern 3



Name _____

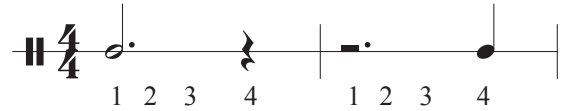
Date _____

Rhythm Exercises - II

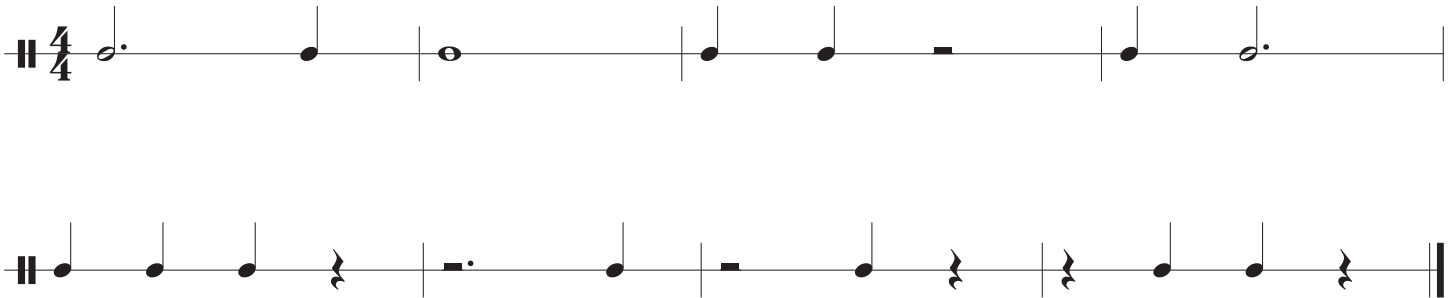
(Pattern 4 – 6)

Write the count below the notes and rests.

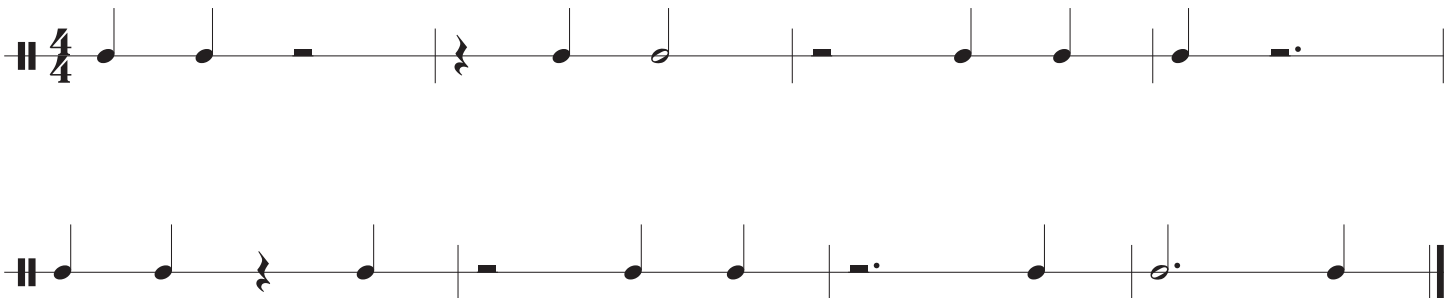
Clap the rhythms while counting out loud.

Example 

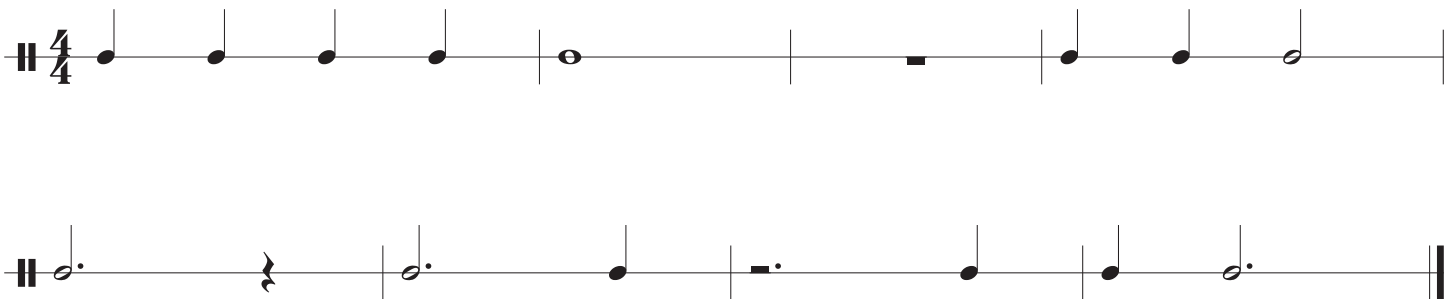
Pattern 4



Pattern 5



Pattern 6

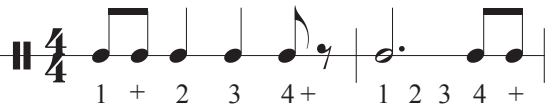


Rhythm Exercises - III

(Pattern 7 – 9)

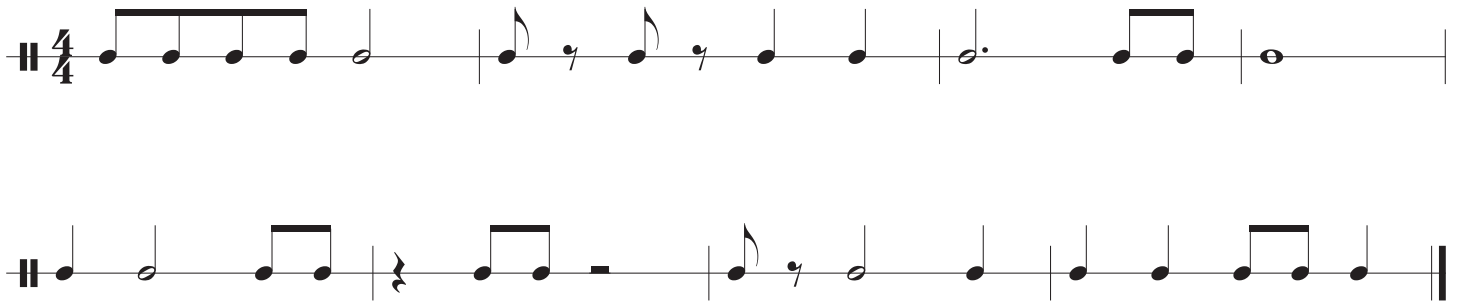
Write the count below the notes and rests.

Clap the rhythms while counting out loud.

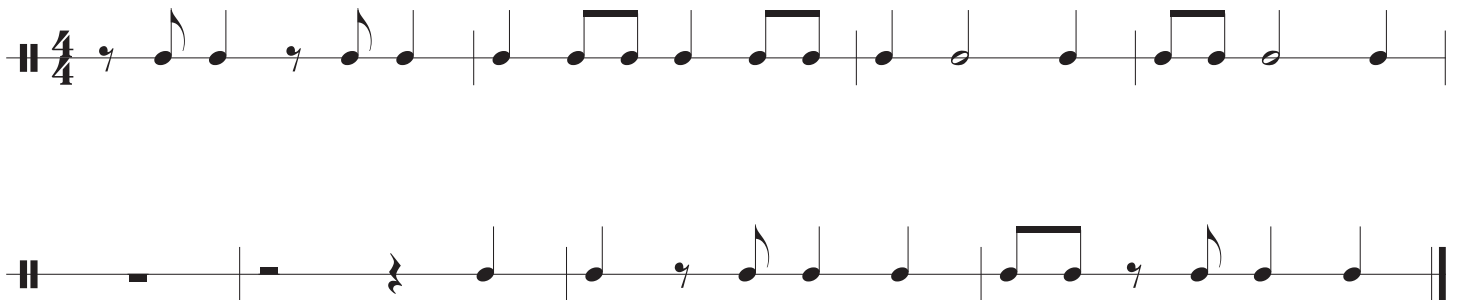
Example 

1 + 2 3 4+ 1 2 3 4 +

Pattern 7



Pattern 8



Pattern 9



Rhythm Exercises - IV

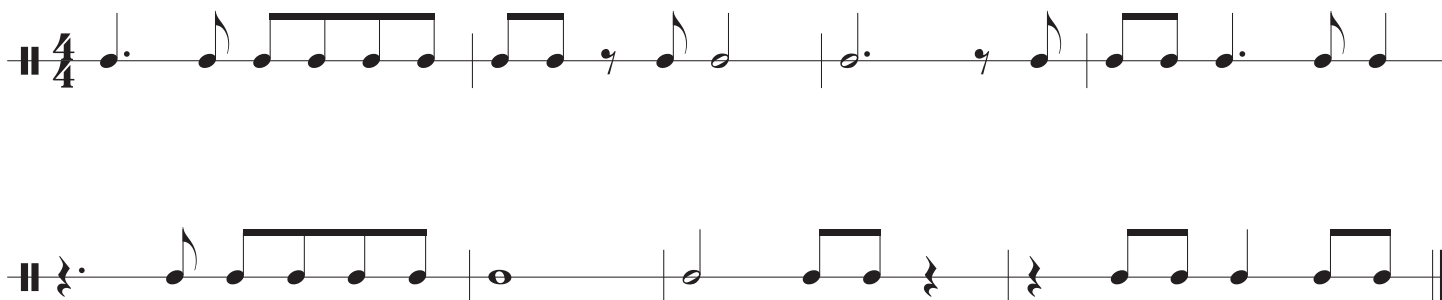
(Pattern 10 – 12)

Write the count below the notes and rests.

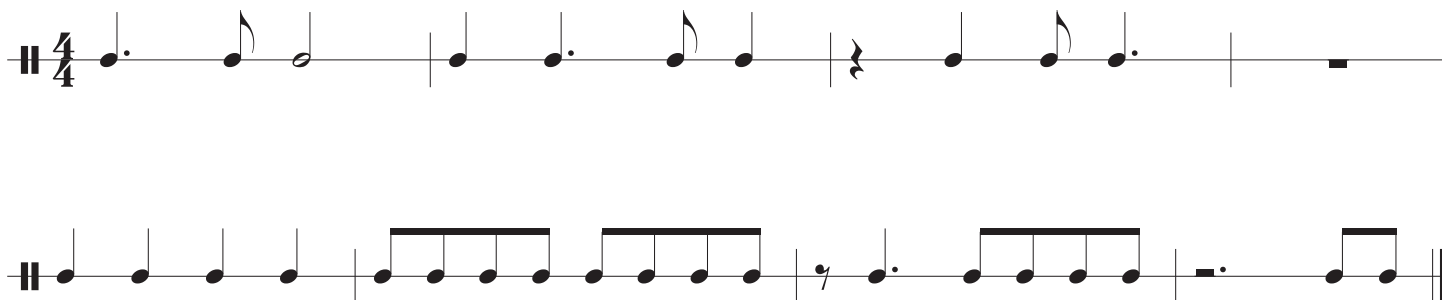
Clap the rhythms while counting out loud.

Example 

Pattern 10



Pattern 11



Pattern 12



Name _____

Grade _____

My Rhythmic Creation

DIRECTIONS

You will create a rhythm composition that:

1. Has 4 beats in each measure (time signature = 4/4)
2. Each rhythm must have the counts written underneath
3. It can include: dotted quarter notes, half notes, dotted half notes, eighth rests, eighth notes, quarter rests and quarter notes. **NO WHOLE NOTES!**



PLEASE BE ABLE TO CLAP AND PERFORM YOUR RHYTHMS

each box = 1 measure (4 beats)

Example:

| | | | |
|---------------------|--|--|--|
| 1 2 3 + 4 | | | |
| | | | |
| | | | |
| | | | |

Bass Clef Scales

Major Scales

C Major



G Major



D Major



A Major



E Major



B Major



F# Major



C# Major



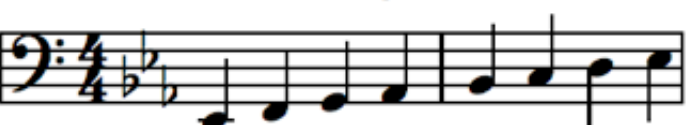
F Major



Bb Major



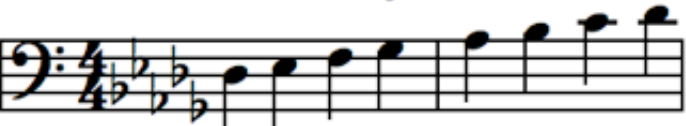
Eb Major



Ab Major



Db Major



Gb Major



Cb Major



Melody Practice - I

In this part of our unit we are focusing on melody. A melody is a sequence of notes that come together to form a tune. Think of a song that gets stuck in your head. The part of the song you are singing is called the melody. In the next two worksheets we are going to learn how to move a melody from one key to another key. This is our last step before writing our own composition! You can do it!

In the first example, “Are You Sleeping” we are in the key of C major, which means “Do” is on the note name C (The C in FACE). Every note after that relates back to the “Do”. Your job is to move the melody from C major to the new key. For example, in the first question the key is moved to G major. This means our “Do” has moved to the note G, and every note afterwards needs to change to fit into the new key.

1. Are You Sleeping? (Frere Jacques) - C Major

Musical notation for the first two lines of 'Are You Sleeping?' in C Major, 4/4 time. The first line contains the notes Do, Re, Mi, Do, Do, Re, Mi, Do, Mi, Fa, Sol, Mi, Fa, Sol. The second line contains the notes Sol, La, Sol, Fa, Mi, Do, Sol, La, Sol, Fa, Mi, Do, Do, Sol, Do, Do, Sol, Do.

Transpose to G Major

Musical notation for transposing the first line of 'Are You Sleeping?' to G Major. The key signature is one sharp (F#) and the time signature is 4/4. The notes shown are Do, Re, Mi, Do.

2. Mary Had A Little Lamb - C Major

Musical notation for the first two lines of 'Mary Had A Little Lamb' in C Major, 4/4 time. The first line contains the notes Mi, Re, Do, Re, Mi, Mi, Mi, Re, Re, Re, Mi, Sol, Sol. The second line contains the notes Mi, Re, Do, Re, Mi, Mi, Mi, Re, Re, Mi, Re, Do.

Transpose to F Major

Musical notation for transposing the first line of 'Mary Had A Little Lamb' to F Major. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The notes shown are Mi, Re, Do, Re.

3. Row, Row, Row, Your Boat - C Major

Do Do Do Re Mi Mi Re Mi Fa Sol

Do Do Sol Sol Mi Mi Do Do Sol Fa Mi Re Do

Transpose to D Major

Do Do

Melody Practice - II

Continue to work on transferring melodies to new keys. This process is called Transposing. The process of transposition is used widely by musicians in order to better fit someone's voice, or put the melody into a key that better fits an instrument's range.

4. Do You Know The Muffin Man? - C Major

Sol Do Do Re Mi Do Do Ti La Re Re Do Ti Sol Sol

5

Sol Do Do Re Mi Do Do Do Re Re Do Ti Do

9

Transpose to Bb Major

Sol Do Do Re

13

17 5. London Bridge is Falling Down - C Major

Sol La Sol Fa Mi Fa Sol Re Mi Fa Mi Fa Sol

21

Sol La Sol Fa Mi Fa Sol Re Sol Mi Do

25

Transpose to Eb Major

Sol La Sol Fa

29

Composition Assignment

Step 1: Decide on a key and write in your key signature's Sharps and Flats.

Step 2: Practice playing or singing the major scale you decided to use for your composition.

Step 3: Come up with some interesting rhythms you like the sound of and see if you can figure out how they would be written using note values.

Step 4: The melody should be composed in call and response. The first four measures should ask a question and the second four should answer the question. In order to achieve this, the last note in measure 4 should be the 5th tone or Sol of the scale you chose. The last note of measure 8 should be the 1st tone or Do of the scale.

Step 5: There should be 4 beats of music in each measure. This melody should be completely diatonic to the key chosen. This means that there should be no accidentals (sharps or flats that conflict with key signature).

