

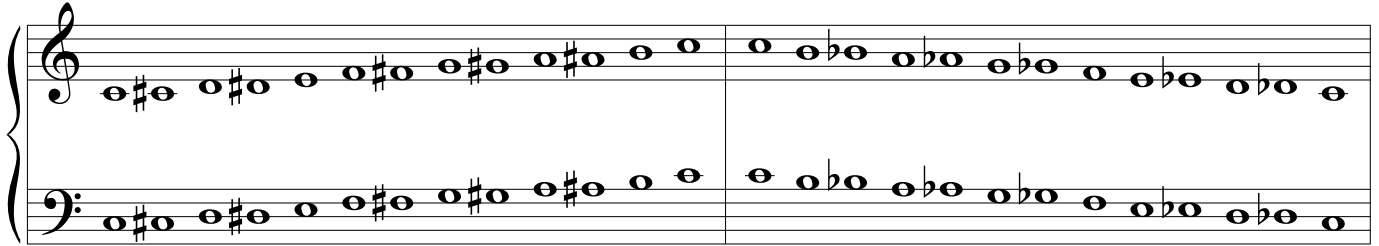
THE CHROMATIC SCALE

A Chromatic Scale is comprised entirely of half steps.

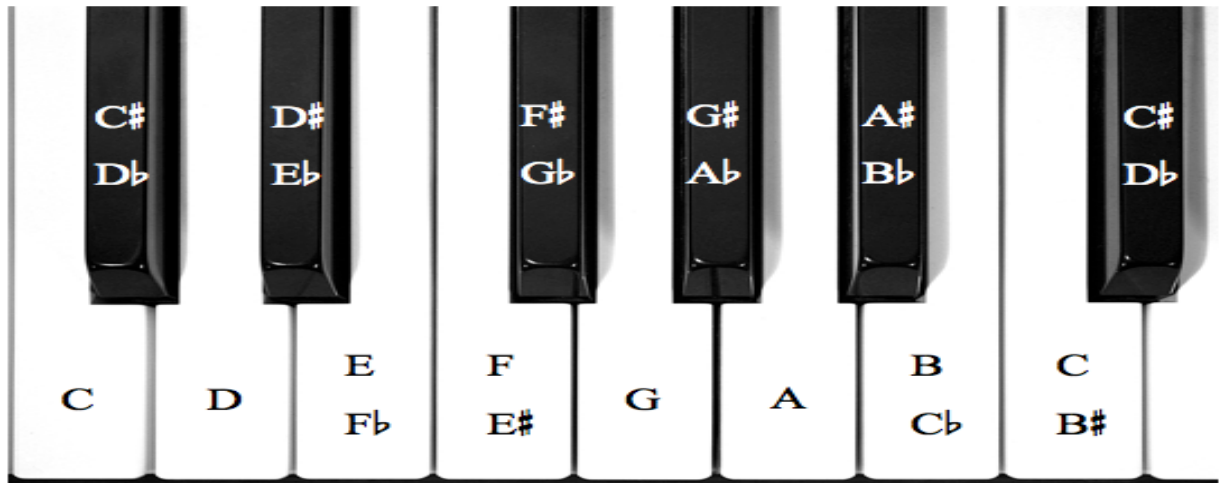
Therefore, an ascending Chromatic scale is: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C.

A descending Chromatic scale is: C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C.

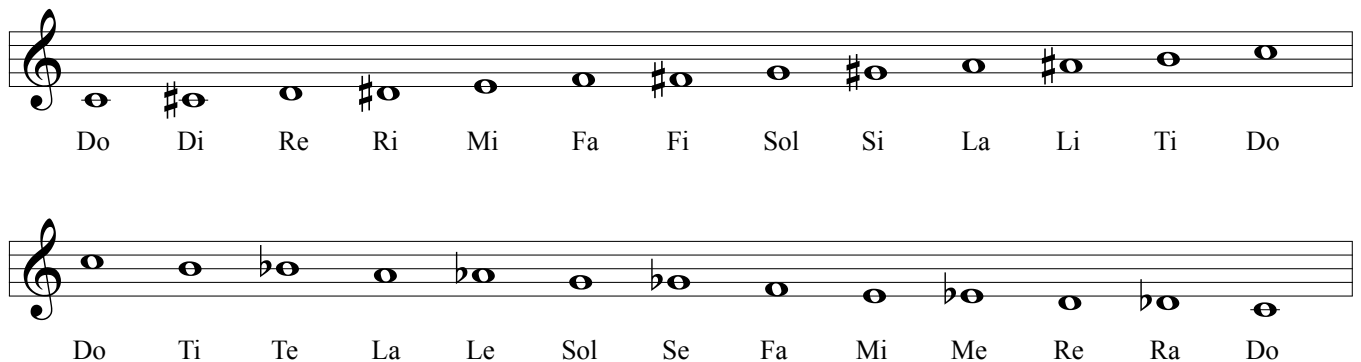
Chromatic Scale on the Grand Staff



Look at the notes on a piano as well to see the half steps.



Below is the solfege for a chromatic scale.



MINOR KEY SIGNATURES

Below are examples of new minor key signatures in this level. You will see the Major scales and their relative minor scales below.

B Major Do Re Mi Fa Sol La Ti Do

g# minor Do Re Me Fa Sol Le Te Do
La Ti Do Re Mi Fa Sol La

E \flat Major Do Re Mi Fa Sol La Ti Do

c minor Do Re Me Fa Sol Le Te Do
La Ti Do Re Mi Fa Sol La

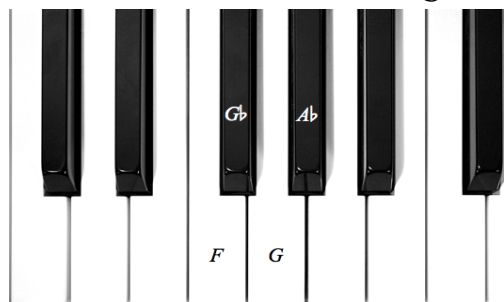
Remember, you can also count 3 notes (or 3 half steps) down to find the relative minor key. f is 3 half steps lower than A \flat , so it is the relative minor key.

A \flat Major

Do Re Mi Fa Sol La Ti Do

f minor

Do Re Me Fa Sol Le Te Do
La Ti Do Re Mi Fa Sol La



THE APPOGGIATURA, MORDENT & GRACE NOTE

The Appoggiatura: This is an accented, non-harmonic note that resolves stepwise to a harmonic note, often written in small type.

The diagram shows a single staff with a common time signature (&). It illustrates the Appoggiatura ornament in two ways. On the left, a note with a small 'a' above it (the appoggiatura) is written in small type, followed by a larger note (the harmonic note). This is labeled 'Appoggiatura'. On the right, the same ornament is shown 'written out (how it's sung)', where the appoggiatura is written as a full note with a stem and a flag, and the harmonic note is written as a full note with a stem and a flag. This is labeled 'written out (how it's sung)'.

(The Appoggiatura always gets its full value, and this value is subtracted from the note of resolution).

The Mordent: This is an ornament where the main note and the note below are sung quickly in succession before returning to the main note.

The diagram shows a single staff with a common time signature (&). It illustrates the Mordent ornament in two ways. On the left, a note with a large 'M' above it (the mordent) is written in small type. This is labeled 'Mordent'. On the right, the same ornament is shown 'written out (how it's sung)', where the mordent is written as a full note with a stem and a flag, followed by a shorter note below it, and then the original note. This is labeled 'written out (how it's sung)'.

The Grace Note: This is an unaccented ornament consisting of a short note immediately before a longer-lasting note. Grace notes are written in small type, with a slash through the stem.

The diagram shows a single staff with a common time signature (&). It illustrates the Grace Note ornament in two ways. On the left, a note with a small 'g' above it (the grace note) and a slash through its stem is written in small type, followed by a larger note (the main note). This is labeled 'Grace Note'. On the right, the same ornament is shown 'written out (how it's sung)', where the grace note is written as a full note with a stem and a flag, followed by the main note. This is labeled 'written out (how it's sung)'.

Here's an example of each ornament within a piece of music...

The diagram shows a musical score with three staves. The top staff is a single line with a common time signature (&) and a 3/4 time signature. It contains three ornaments: an Appoggiatura (a small note with a stem and a flag, followed by a larger note), a Mordent (a note with a large 'M' above it), and a Grace Note (a small note with a stem and a flag, followed by a larger note). The middle and bottom staves are a grand staff with a common time signature (&) and a 3/4 time signature. They contain a sequence of notes, with the Appoggiatura, Mordent, and Grace Note ornaments circled in the top staff to show their placement within the music.

REVIEW: VOICE CLASSIFICATIONS & SIGHT-SINGING

1. Match the following voice classifications with their definitions. F=Female, M=Male.

- a. Coloratura Soprano _____ (F) a very agile, light voice with a high range, capable of very fast coloratura; bel canto roles were written for this voice.
- b. Lyric Soprano _____ (M) a light, agile tenor with ability to sing difficult passages of high velocity.
- c. Dramatic Soprano _____ (M) a deep, heavy bass voice with an exceptionally low range, the lowest bass voice type.
- d. Mezzo Soprano _____ (M) a tenor with the brightness and height of a lyric tenor but a heavier vocal weight which can be "pushed" to dramatic climaxes.
- e. Contralto (alto) _____ (F) a type of operatic soprano voice who specializes in music with leaps, runs and trills.
- f. Countertenor _____ (M) a type of male singing voice that lies between bass and tenor voices-the most common male voice.
- g. Lyric Tenor _____ (F) meaning "middle" soprano, with a darker color and ability to extend the range.
- h. Dramatic Tenor _____ (M) a voice that is richer and fuller and sometimes harsh, with a darker quality.
- i. Baritone _____ (F) the deepest female classical voice, falling between tenor and mezzo-soprano.
- j. Bass/Baritone _____ (M) a male singing voice whose vocal range is equivalent to a contralto, mezzo soprano or soprano.
- k. Bass (Basso Profundo) _____ (F) a coloratura soprano of great flexibility in high velocity passages, with great sustaining power.