

Lesson 2

Created for Brooklyn United Sr. Alumni Drum & Bugle Corps.

Written by Rich Wardlow

In this lesson we will be looking at two scales, the Bb and D scales. As in the previous lesson, lesson 1, please pay attention to the notes and associate the notes with the valving. Use the C scale fingering and see what notes differ from the C scale. There is an introduction to dotted notes and then a very familiar song in 3 variations. Try to figure out what song it is and email me back with your answers if you know the name of the song in this lesson. Richwardlow9@aol.com is my email address.

Bb Scale

Use the fingering from lesson 1, C scale and compare the fingering for the Bb scale. You should see that notes B and E have different fingering than the B's and E's in the C scale. Now look at the left side of the music in the scale. The key signature shows that all B's and E's are flat. Hence the change in fingering from the C scale, play the Bb scale several times and then play the C scale.

D Scale

The D scale has the F and the C notes using different fingering than the C scale. Again, compare the C scale to the D scale and you will see all F's and C's are sharp in the D scale. Look again to the left side of the music note the key signature. Try to play the D scale and then the C scale.

Overview of all major scales

In all scales you need to understand the difference between a whole step and a half step in the scale. A step is the change in tone between notes, as in stair cases you can have small steps or large steps. In music a half step simply means you move up or down to the next possible tone in the ***chromatic*** scale. Look at the keyboard below and pay attention to the pattern that is on the keyboard.



The very bottom note on the Keyboard is C which is the first white key. The very next note is a C# or a Db, they are both the same note just written differently in the music. We will discuss this writing of the notes in rehearsal in more depth. Every note in the

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keyboard as we move up or down the keyboard is separated by half steps. Moving up the keyboard our next note is a D which is a white key and the note above that is a black key and is a D# or Eb, again these notes are the same note just written on the music differently depending on the writer and the music composition. The next note is a white key and is an E. The next note is also a white key and is an F. The two white keys together are also only a half steps apart. The pattern of white keys to black keys directly corresponds to the way scales tonal steps are. A major scale moves up with this stepping notation. Whole step, whole step, half step, whole step, whole step, whole step, half step. This means that if we play a C scale where nothing is sharp or flat we start on the white key C and play all the white keys to the next octave C. Look again at the keyboard and look at the very first key, which is a C. The next white key is the D note, the next white key is the E note playing all the white notes up the scale will be C,D,E,F,G,A,B,C. Now look where all of the black keys are in reference to the C scale. You will see there is a black key between the notes C and D hence our first whole step. Between D and E there is a black key hence our second whole step. There is no black key between the E note and the F note, hence our first half step in the scale. Moving along we move to the next white key which is the G note and there is a black key between the F and G hence a full step in the scale. From G to A again we have a whole step in the scale due to the black key between the G and A notes. Moving up to the next whole step which is the B note you will notice a black key between the A and B notes hence another whole step. Finally, between the B note and the C note you will see no black key hence our last half step up the scale giving us our full major scale in steps of whole, whole, half, whole, whole, whole, half or with the notes incorporated into this definition you have;

C whole step to D whole step to E half step to F whole step to G whole step to A whole step to B and half step to C. Two whole steps then a half step followed by three whole steps and a half step. Hey, look at the keyboard notice the two black keys and then the three black keys. Remember I said in the beginning look at the keyboard and see if you can decipher a pattern to the keyboard. That is the pattern 2 and 3 and then 2 and 3 and then 2 and then 3 just as in the scale 2 whole steps and then 3 whole steps. All major scales follow this tonal pattern of whole, whole, half, whole, whole, whole, half.

We will be working on all scales and you will notice all the major scales have the same exact pattern just different notes to create the scale pattern of whole, whole, half, whole, whole, whole, half. For now use the keyboard as a reference understanding that the notes to the left of the two black keys together will always be a C note no matter where it is on the keyboard or stave.

Introduction to dotted valued notes

The dotted note rhythm is simply another way of writing music. It is a form of musical shorthand. Instead of writing two separate notes and tying them together with a musical accidental called a tie, you can write a dotted note. The dot represents exactly $\frac{1}{2}$ the time value of the original note value. In other words, if you have a dotted half note it is worth 3 beats of the musical tempo. The two beats represented by the half note and $\frac{1}{2}$ of the original value of the half note which is 1 beat hence three beats. If you have a dotted

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quarter note the time value of the note is 1 and $\frac{1}{2}$ beats. The original 1 beat value of a quarter note and adding half of the value of the quarter note which is $\frac{1}{2}$ of a beat. Hence our 1 $\frac{1}{2}$ beats. Understanding this is basic math. You have an original value and you simply add half again as much to the original value. You should be able to decipher all dotted note rhythms if you have a grasp of lesson one, note duration values section. All notes can have a dot added to them. A whole note which represents 4 beats if a dot is added is now worth 6 beats. A half note which is 2 beats with the dot is now worth 3 beats. A quarter note which is worth one beat when the dot is added it is then worth 1 $\frac{1}{2}$ beats. An eighth note which is worth $\frac{1}{2}$ beat when you add the dot value it becomes $\frac{3}{4}$ of a beat and so forth. You could write all of these notes as follows NOT using the dot. Whole note worth 4 beats tied to a half note worth 2 beats, $4+2=6$. a half note tied to a quarter note, $2+1=3$, an eighth note tied to a sixteenth note, $\frac{1}{2} = \frac{1}{4} = \frac{3}{4}$ beat and so forth. Look over this section in the music lesson and try to figure out the values.

Variations of a theme

This should be fairly fun for you to play. Simply play the 1st 2nd and 3rd variations of this song in that order. Try to figure out what song it is and then play all 3 variations and see if you can create you own variation of this theme both playing and writing it out.

Conclusion for lesson 2

This lesson is designed to give you structured form for scales, tonal patterns, a basic understanding of the concept of dotted note values to give structure for reading and writing music. You will also be able to play variations of a theme along with trying to create your own original style of a variation.

More Scales

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Bb Scale 1 0 1 0 1 0 1/2 1 1 1/2 0 1 0 1 0 1 1

Bb C D E F G A Bb Bb A G F E D C Bb Bb

D Scale 1/3 1/2 2 0 1/2 2 1/2 1 1 1 1/2 2 1/2 0 2 1/2 1/3 1/3

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

D Scale 1 0 2 0 1/2 2 1/2 1 1 1/2 2 1/2 0 2 0 1 1


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

First Song

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First Variation

0 1 0 1 0 0 0 1 1 1 0 0 0 0 1 0 1



E D C D E E E D D D E E E E D C D


0 0 0 0 1 1 0 1 0



E E E E D D E D C


Second Variation

0 1 0 1 0 0 0 0 1 1 1 1 0 0 0



E D C D E E E E D D D D E E E


0 1 0 1 0 0 0 0 1 1 0 1 0



E D C D E E E E D D E D C


Third Variation

0 1 0 1 0 0 0 1 1 1 0 0 0



C D C D E G E D F D E G E

0 1 0 1 0 0 0 0 1 1 0 1 0



E D C D E G E E D D E D C