

Practice Cycles

Practice

Sequences and **cycles** for practicing scales, intervals, melodic sequences and arpeggios.

These sequences also help in learning what any interval is for a given note, the chord tones of chords and aide in memorizing scales.

These cycles are based on intervals. An interval is the distance between two notes. You get this distance by counting the lines and spaces of the music staff between the two notes, including both notes. The interval between C and E is a third.

An interval can be expressed generically such as "E is the third of C" and specifically by including the interval type "E is the major third of C". Here are a few more examples:

Generically speaking

The third of Cmaj is E.

The third of Cm is Eb.

With intervallic type

E is a major third in a Cmaj chord.

Eb is a minor third in a Cm chord.

Interval Inversion - Rule of Nine

When you move the lower note of an interval up one octave. This is called inverting the interval. Notice the number of the interval before inverting it and add it to the interval after inverting it. The result will always add up to nine. This is call the Rule of Nine.

C to G is a perfect fifth

G to C is a perfect fourth

The type of interval changes based on the following list:

Minor becomes **Major**

Augmented becomes **Diminished**

Perfect remain **Perfect**

Major becomes **Minor**

Diminished becomes **Augmented**

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Practice Sequences & Cycles

Practice all material through the various sequences below and in as many keys as possible, if not all keys. This insures the material will be covered in detail.

Chromatic

Ascending • *Minor Seconds*

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

Descending • *Major Sevenths*

C B Bb A Ab G Gb F E Eb D Db C'

Whole Steps - Seconds/Sevenths

Ascending • *Major Seconds*

C D E F# G# A#(B) C' ...

Descending • *Minor Sevenths*

C Bb Ab Gb Fb(E) D C' ...

Thirds / Sixths

Ascending • *Minor Thirds*

C Eb Gb A C' **Ab** B D F Ab'
E G Bb Db Fb

Descending • *Major Sixths*

C A Gb Eb C' **Eb** Db Bb G Eb'
Ab F D B Ab'

Ascending • *Major Thirds*

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

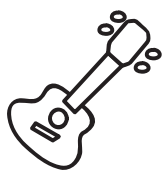
Descending • *Minor Sixths*

C Ab E C' **F** Db A F'
Bb Gb D Bb' **Eb** B G E'

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Perfect 4th / 5th

Ascending • Perfect Fourths

C F Bb Eb Ab Db Gb B E A D G C'...

Descending • Perfect Fifths

C G D A E B F# Db Ab Eb Bb F C'...

Tritone #4th or b5th

Ascending • Augmented Fourth

C F#(Gb) C'...

Same descending as ascending

** Enharmonic equivalents have been used for easier reading.*

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Key Signatures

A key signature is the summary of the sharp, flat and natural notes that make up a key or tonality. They are a shortcut for writing music in standard notation.

The key of **C Major** and its relative minor key of Am has no sharps or flat notes in its key signature — ALL natural notes. **C D E F G A B C'**



Adding a sharp (F#) we have **G Major** (1 sharp).



Adding an additional sharp (C#) we have **D Major** (2 sharps, F# and C#).

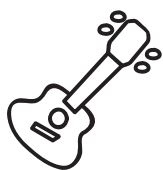


Adding an additional sharp (G#) we have **A Major** (3 sharps, F#, C# and G#).



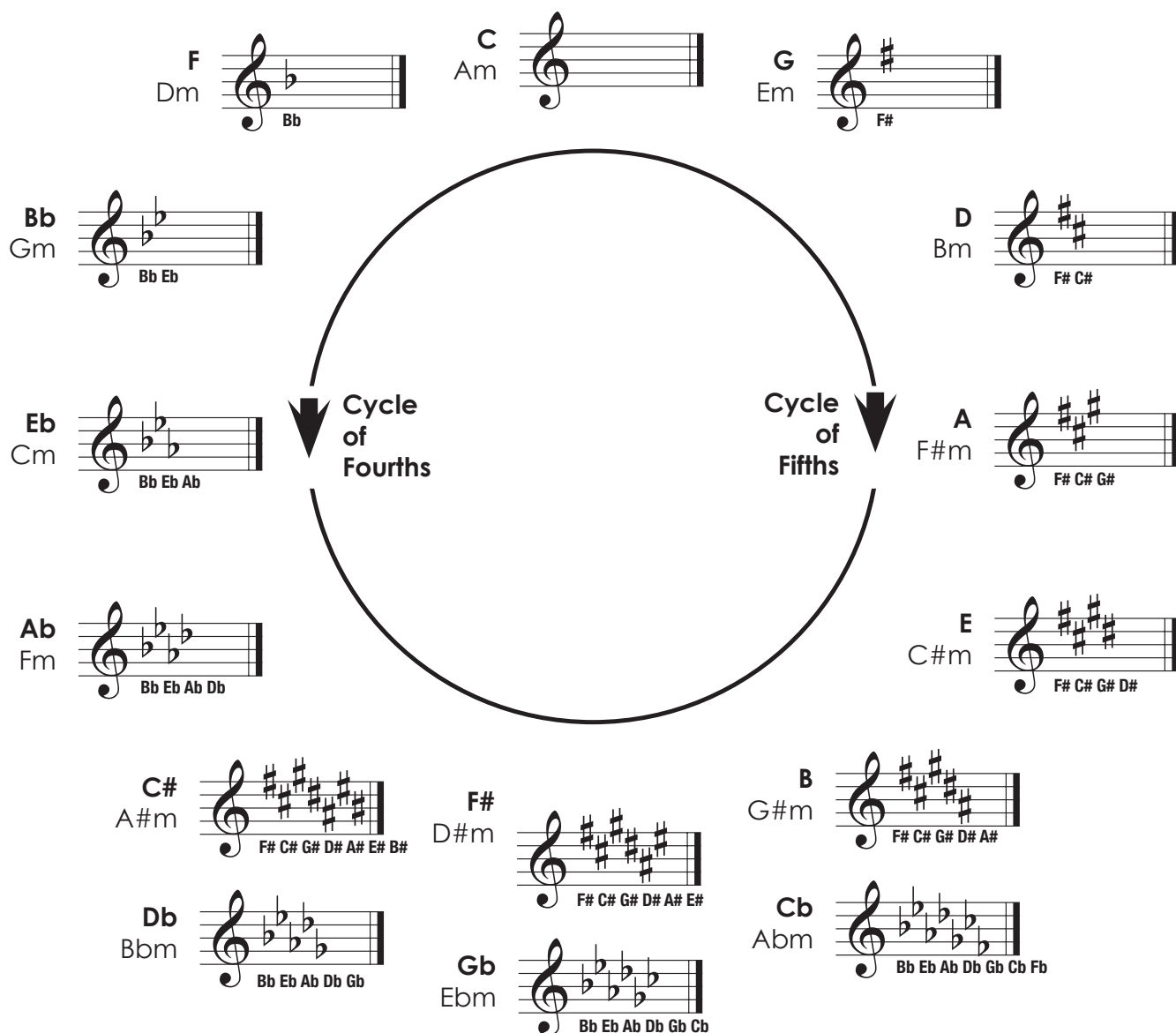
If we continue this cycle by adding a sharp using the next letter from the cycle of fifths we have seven of the Major keys.

Doing the same principle with the flat keys we can get the additional major keys for a total of fifteen major keys. The flats keys move around the cycle by fourths.



Cycle of Fifths & Fourths

Major & Relative Minor Key Signatures



Major Key Signature Sequence:

C	G	D	A	E	B	F#	C#
C	F	Bb	Ab	Ab	Db	Gb	Cb

Sequence of Sharps:

F#	C#	G#	D#	A#	E#	B#
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Sequence of Flats:

Bb	Ab	Db	Gb	Cb	Fb
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