The numbers are Scale-Degrees. The syllables are the names of these scaledegrees for use in singing. There are so-called Whole-Steps between contiguous tones, except between E and F, and B and C, where there are Half-Steps. If we wish to form the major scale on any other tone than C, we must keep the where steps and half-steps uniform with these; for there is but one Major Scale.

251

We shall find, for instance, beginning at G:

G WHOLE A WHOLE B HALF C WHOLE D WHOLE E WHOLE F HALF G step to B step to C Step to D Step to E Step to F Step to G

Eb, F, G, Ab, Bb, C, D, Eb

We see here the need of Sharps and Flats, which are defined in the Section on Chromatics.

In order, then, to write a scale or any composition in G, the sharped F-degree must be used, not the F-degree; and, if E-flat is the key-tone, A-flat and B-flat must be taken as the fourth and fifth scale-degrees.

The notation of these facts of key is embodied in a KEY-SCINATURE, which may be said to put the staff-degrees into the proper condition to notate music in the respective key; for, at the beginning of the piece, it marks as sharped or flatted the appropriate lines or spaces.

But it does not duplicate its information for symmetrical degrees. It selects, in each case, a convenient staff-degree and marks that. Other degrees named by the same letter are understood to be included in the marking. Thus we have, as keysignatures,



By using the keyboard representation, which shows all possible letter-names for every degree (including chromatics) in every scale and key, the pupil can discover why the various keys have their respective signatures.

The Minor Scales, however, not being uniform, cannot be summed up once for all in a key-signature. The Primitive form of the respective scale determines the signature; the variations from this form are recorded by the necessary chromatic signs, which are called Accidentals. The same name is given to chromatic signs which record temporary modifications of any scale-degree in any key, major or minor.

The difference between regular and temporary Accidentals will become clear if one observes the full notation of the Minor Scales in various keys, in PART ONE of BOOK THREE of the NORMAL MUSIC COURSE. Full treatment of this and other matters of Notation is given, in convenient form, on Whits's Keyboard Chart.

le. be

r to For Gjor,

ey-

otaler-

b

cen

ves

iit-