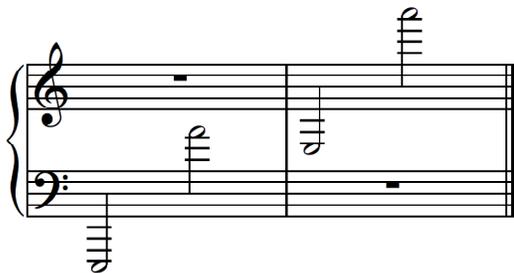


# Notes and Rhythm

## Note Naming



## Rhythm

(As counted in 4/4 time)

			1	2	3	4
	—	Whole note/rest				
	—	Half note/rest				
	∩	Quarter note/rest				
			1 &	2 &	3 &	4 &
	∩	Eighth note/rest				
			1 e & a	2 e & a	3 e & a	4 e & a
	∩	Sixteenth note/rest				

Triplets ( ) are played with **3** notes in **1** beat.

You will need to recognize these rhythms:

### The Rule of the Dot:

A dot adds  $\frac{1}{2}$  the length of the note before.  
A dotted note equals 3 of the next smaller note.

$$\text{dotted whole} = \text{whole} + \text{half}$$

$$\text{dotted half} = \text{half} + \text{quarter}$$

$$\text{dotted quarter} = \text{quarter} + \text{eighth}$$

$$\text{dotted whole} = \text{half} + \text{quarter} + \text{eighth}$$

$$\text{dotted half} = \text{quarter} + \text{eighth} + \text{sixteenth}$$

$$\text{dotted quarter} = \text{eighth} + \text{sixteenth} + \text{thirty-second}$$

## Time Signatures (Meter)

T = Top number (Number of beats in a measure)  
B = Bottom number (What kind of note gets 1 beat)

$$2 = \text{half}, 4 = \text{quarter}, 8 = \text{eighth}, 16 = \text{sixteenth}$$

Shortcut: "There are T B notes per measure."

Example:  $\frac{9}{8}$  "There are 9 eighth notes per measure."

Note:

**C** means  $\frac{4}{4}$

**C** means  $\frac{2}{2}$

# Key Signatures

## Order of Sharps and Flats

**Sharps:**     **F**ather **C**hristmas **G**ave **D**ad **A**n **E**lectric **B**lanket

**Flats:**       **B**lanket **E**xploded **A**nd **D**ad **G**ot **C**old **F**eet

## Finding Major Key Signatures

**Sharps:**     Last sharp → Go up a half-step

**Flats:**       2<sup>nd</sup> to last flat

Two to Memorize:

No flats or sharps = C Major

One flat = F Major

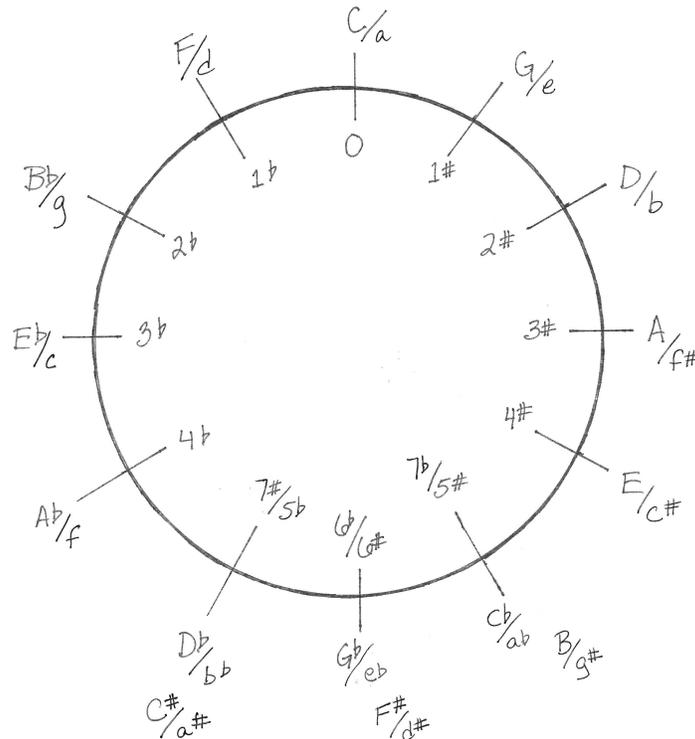
## Finding Minor Key Signatures

Go back 2 letter names from the major key signature. (Use correct flats/sharps.)

Ex: A Major → F# minor

Bb Major → G minor

Another good way to remember these is to learn the **Circle of Fifths**.



Look for patterns to help remember the order.

In the major keys, do you see...

**F**ather **C**harles **G**oes **D**own **A**nd **E**nds **B**attle?

**BEAD** (two places)?

that keys with the same letter name add to 7? (Bb + B)

Do you see the relationship between the major and minor circles?

# Key Signatures

## Steps to Naming a Key

What you are given: *The number of sharps or flats.*

1 Name the sharps or flats. (Use your saying.)	<b>OR</b> Draw a Circle of Fifths on the side of your test and find the <b>major key</b> .
2 Find the last sharp or 2 <sup>nd</sup> to last flat.	
<b>3 Name the major key.</b>	
4 Go back two letter names.	
5 Check this with your list of flats or sharps to see if it is flat or sharp.	
<b>6 Name the minor key.</b>	

To decide whether an excerpt is major or minor look for...

- Tonic (1<sup>st</sup> note of the scale)—The excerpt may end on this note.
- Leading Tone (a half step below tonic)—In minor this requires an accidental.
- Dominant (5<sup>th</sup> note of the scale)

**Pat yourself on the back.☺**

## Steps to Giving a Key Signature

What you are given: *The name of a **major** key.*

### Sharps

1. Name the sharp just below the name of the key.
2. Write the sharps in order up to (and including) that sharp.

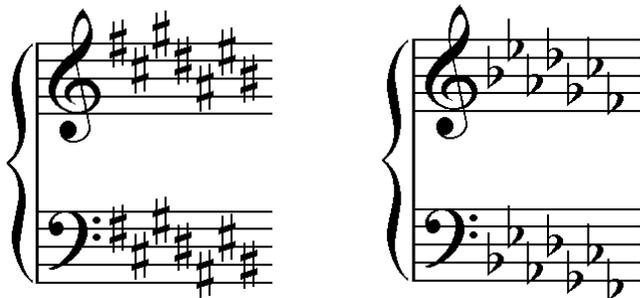
### Flats

1. Write the flats up to (and including) the name of the key.
2. Write one more flat.

What you are given: *The name of a **minor** key.*

1. Go up three half steps to determine the major key.
2. Use the steps listed above to write the key signature.

**Throw yourself a party for being so smart!**



**OR** Use your Circle of Fifths and the order of sharps and flats to write the correct number of flats or sharps.

# Intervals

## **Intervals**

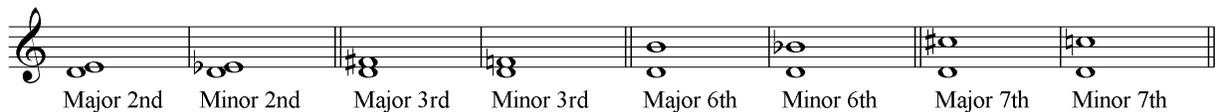
An interval is the distance between two notes. You can find the interval by counting the bottom note, every line and space between, and the top note. Did you notice that all odd-numbered intervals are from a line to a line or from a space to a space? All the even-numbered ones have one line and one space.



When the top note is in the major scale of the bottom note, the interval is either *major* (2nds, 3rds, 6ths, and 7ths) or *perfect* (4ths, 5ths, and octaves).



For a *minor* interval, make a major interval one half-step smaller.



## **Enharmonic Notes**

Enharmonic notes look (are spelled) different but sound the same pitch.



# Chords

## Naming Triads

1. Arrange the notes in thirds (snowman formation).
2. The bottom note is the letter name of the chord.
3. Determine whether the 3<sup>rd</sup> is a major or minor 3<sup>rd</sup>.
4. Give the full name of the chord.

1. 2. 3. 4.   
A Major 3rd A Major

## Dominant Sevenths

A special chord is the V7 (dominant seventh chord). Within a key, it is built on the 5<sup>th</sup> (Roman numeral V) note of the scale. It consists of a major triad with an added minor seventh above the root.

$C^7$   $A^{b7}$

## Functions of Chords

Within a key, each triad has a particular function. We identify these chords using Roman numerals to show which note of the scale is the root of the chord. Upper case is used for major triads and lower case for minor and diminished. (You do need to know about diminished chords for this test.)

I ii iii IV V vi vii I  
I ii iii IV V vi vii I

# Transposition, Form, and Style Periods

## **Transposing**

*What you are given: a melody and the name of a different key.*

1. Determine the key of the selection.
2. Determine the distance between the original key and the new key.
3. Write the new key signature.

### **Three ways to transpose:**

- |   |
|---|
| 1. Find the first note of the new melody.   |
| 2. Find the other notes by interval. If the melody goes up a 3 <sup>rd</sup> , write your new note up a 3 <sup>rd</sup> . If it goes down a 5 <sup>th</sup> , make the new melody go down a 5 <sup>th</sup> . |
| 1. Write above each note in the original melody the number of the scale degree. If it is the first note of the scale, write 1. If it is the sixth note, write 6.  |
| 2. Use the numbers with the new scale (key) to find your new notes.   |
| 1. Find each note of the new melody by the interval between the keys.   |

If you have time, use one method to transpose and another to check it.

## **Sonata-Allegro Form**

### **Exposition**

Theme I (in tonic)  
Bridge (modulating)  
Theme II (in related key)  
(Coda)

### **Development**

Any parts of themes in any keys

### **Recapitulation**

Theme I (in tonic)  
Bridge (non-modulating)  
Theme II (in tonic)  
(Coda)

## **Style Periods**

Baroque	1600-1750
Classic	1750-1820
Romantic	1820-1900
20th Century	after 1900