

Notes and Rhythm

Note Naming

Four ledger lines above/below the grand staff; three lines between treble and bass.

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				
	Thirty-second note/rest				

Triplets are played with **3** notes in the space of **2**:  in place of 2 

 in place of 2 

 in place of 2 

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:

 means $\frac{4}{4}$

 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: 2nd to last flat

Two to Memorize:

No flats or sharps = C Major

One flat = F Major

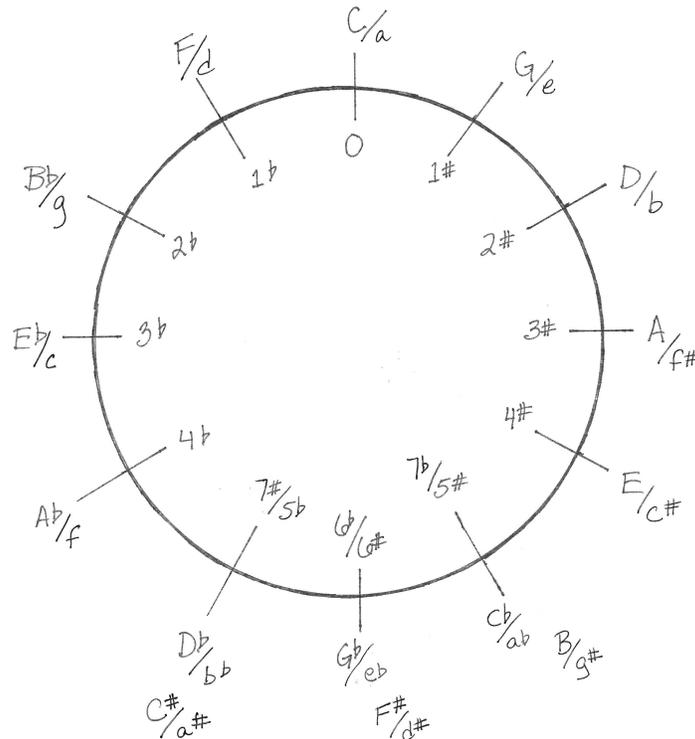
Finding Minor Key Signatures

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...

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

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

- Tonic (1st 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 (5th 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.

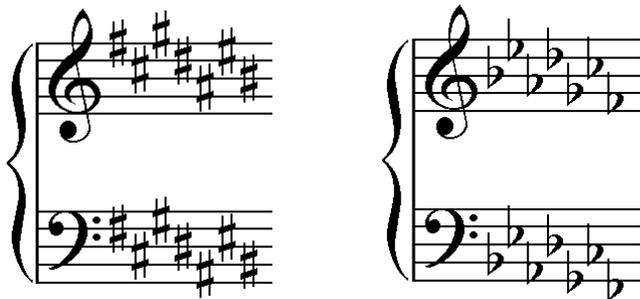
Flats

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!

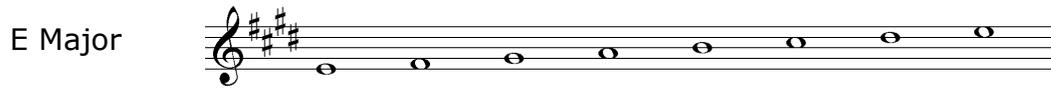


OR Use your Circle of Fifths and the order of sharps and flats to write the correct number of flats or sharps.

Scales

Major Scales

To write a major scale, use the major key signature:



Notice that all major scales follow a pattern of whole and half steps:
Whole - Whole - Half - Whole - Whole - Whole - Half

(If you want a saying for that, try "**W**e **W**ent **H**unting. **W**e **W**ent **W**abbit **H**unting.")

Minor Scales

For a natural minor scale, use the minor key signature:



For the harmonic minor scale, raise the 7th note a half step:



For the melodic minor scale, raise the 6th and 7th notes **ascending only**.

E Melodic Minor

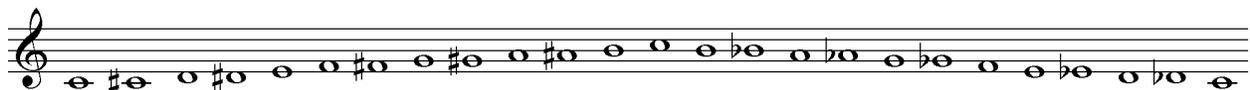


C Melodic Minor



Chromatic Scales

A chromatic scale uses every note and is made up of all half steps:



Whole Tone Scales

A whole tone scale is made up of all whole steps:



Intervals and Enharmonics

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.

A musical staff in treble clef showing seven intervals starting from C4. The intervals are: Major 2nd (C4 to D4), Major 3rd (C4 to E4), Perfect 4th (C4 to F4), Perfect 5th (C4 to G4), Major 6th (C4 to A4), Major 7th (C4 to B4), and Perfect 8th/octave (C4 to C5).

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).

A musical staff in treble clef showing seven intervals starting from C4. The intervals are: Major 2nd (C4 to D4), Major 3rd (C4 to E4 with a sharp), Perfect 4th (C4 to F4), Perfect 5th (C4 to G4), Major 6th (C4 to A4 with a sharp), Major 7th (C4 to B4 with a sharp), and Perfect 8th/octave (C4 to C5).

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

A musical staff in treble clef showing eight intervals starting from C4. The intervals are: Major 2nd (C4 to D4), Minor 2nd (C4 to D4 with a flat), Major 3rd (C4 to E4), Minor 3rd (C4 to E4 with a flat), Major 6th (C4 to A4), Minor 6th (C4 to A4 with a flat), Major 7th (C4 to B4), and Minor 7th (C4 to B4 with a flat).

For a *diminished* interval, make a minor or perfect interval one half step smaller. For an *augmented* interval, make a major or perfect interval one half step larger.

For this test you will only need diminished and augmented 4ths and 5ths.

A musical staff in treble clef showing four intervals starting from C4. The intervals are: Perfect 4th (C4 to F4), Diminished 4th (C4 to F4 with a flat), Augmented 4th (C4 to F4 with a sharp), Perfect 5th (C4 to G4), Diminished 5th (C4 to G4 with a flat), and Augmented 5th (C4 to G4 with a sharp).

Enharmonic Notes

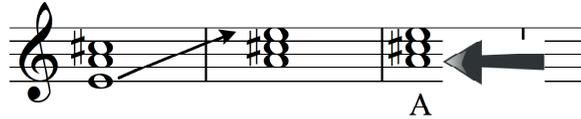
Enharmonic notes look (are spelled) different but sound the same pitch. (Notice the double sharp and double flat.)

A musical staff in treble clef showing six notes: C#4, Bb4, Bb4, C#4, Bb4, and C#4. The notes are enharmonic equivalents: C#4 = Bb4, Bb4 = C#4, and C#4 = Bb4.

Chords

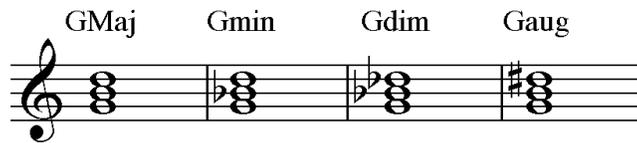
Triads

Triads are 3-note chords. To find the root of the chord arrange the notes in thirds (snowman formation). The root is the bottom note.



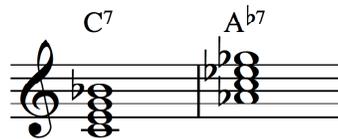
The quality of the triad is determined by the 3rd and 5th.

- Major: major 3rd, perfect 5th
- Minor: minor 3rd, perfect 5th
- Diminished: minor 3rd, diminished 5th
- Augmented: major 3rd, augmented 5th



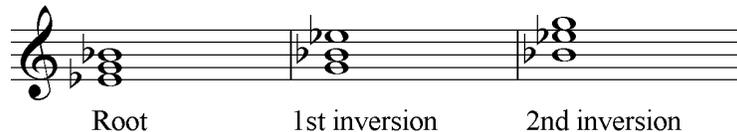
Dominant Sevenths

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



Inversions

Triads can be found in root position and two inversions:



Seventh chords have three inversions:

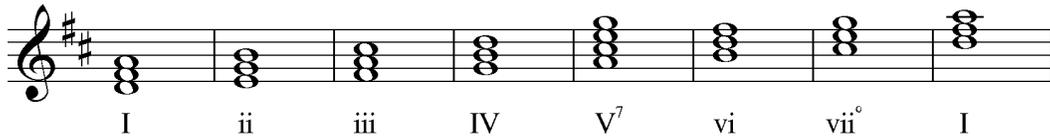


The bottom note determines which inversion it is.

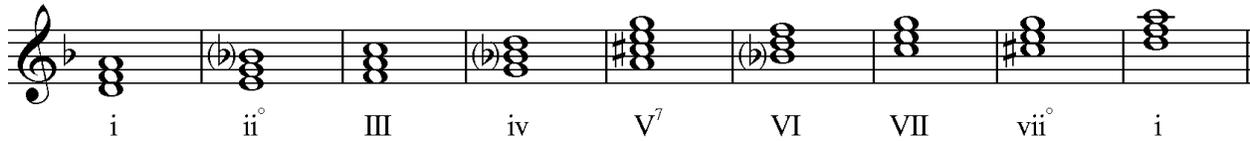
Chords

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. Diminished chords are marked with a little circle "degree" sign.



Notice the qualities of the chords in minor keys. Because we can use the harmonic minor, there are two chords built on different seventh scale degrees.



Degree Names

Each scale degree (and any chord built on it) has a name:

I or i	Tonic
ii	Supertonic
iii or III	Mediant
IV or iv	Subdominant
V	Dominant
vi or VI	Submediant
VII	Subtonic
vii [°]	Leading Tone

VII is not considered leading tone because it is a whole step below tonic instead of a half step. It does not lead as strongly to tonic.

Transposition

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 rd , write your new note up a 3 rd . If it goes down a 5 th , make the new melody go down a 5 th . |
| 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.

If you encounter accidentals, remember that they may not be the same in the transposition. A sharp raises a note. If that note is originally flat in the transposition, a natural sign will be needed. A natural may be used to either raise or lower a note depending on the context.



Form, and Style Periods

Sonata-Allegro Form

Fully developed and very popular in the Classical period, Sonata-Allegro form is frequently found in the first movement of sonatas from that time. It is also used in symphonies and concerto movements.

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)

Rondo Form

A form in which the A section is repeated. Used especially in Baroque and Classical periods, typical structures include

A - B - A - B - A
A - B - A - C - A
A - B - A - C - A - B - A

Style Periods

Baroque	1600-1750	J.S. Bach, Handel, Telemann D. Scarlatti, Purcell, Vivaldi
Classic	1750-1820	Haydn, Mozart, Beethoven Gluck
Romantic	1820-1900	Chopin, Schumann, Mendelssohn, Schubert Brahms, Liszt, Puccini, Verdi
Impressionistic		Debussy, Ravel Fauré
20th Century	after 1900	Bartok, Prokofiev, Shostakovich, Bernstein, Stravinsky Cage, Copland, Hindemith, Schoenberg