



Poldi Zeitlin
David Goldberger

Understanding
**Music
Theory**

Ideal for keyboard players
and all musicians!

Poldi Zeitlin
David Goldberger

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Theory**

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PART ONE

LESSON 1

THE MUSICAL ALPHABET AND THE KEYBOARD

There are just seven letters in the musical alphabet: A B C D E F G. Can you say them backwards?

The lowest key on the left of the Piano Keyboard is A. After that, the white keys are named B C D E F and G. Then we start again with A.



The white keys touch each other, but the black keys are arranged in groups of twos and threes. Find all the groups of two black keys. Next find all the groups of three black keys. Can you do this without looking? The white key between the two black keys is D. How many D's can you find?



What is the name of the key to the left of D? The key to the right? Play all the C D E's. G and A are the white keys between the three black keys. Play all the G A's on your piano.




What is the name of the key to the left of G? The one to the right of A? Play all the F G A B's. You know the names of all the white keys on the piano.

LESSON 2

SOME NOTES AND THEIR TIME VALUES

In listening to music and singing, you have probably noticed that some notes last longer than others. In writing music we show this by making different kinds of notes.

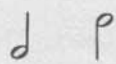
SEMIBREVE



FOUR BEATS EACH

Count: 1 2 3 4


MINIMS



TWO BEATS EACH

Count: 1 2 3 4

CROTCHETS




ONE BEAT EACH

Count: 1 2 3 4

Just as an apple can be cut into two halves or four quarters, a semi-breve can be divided into two minims or four crotchets.

If we place a dot after a minim, it will get three beats — two for the note and one for the dot. This is called a DOTTED MINIM.

DOTTED MINIM

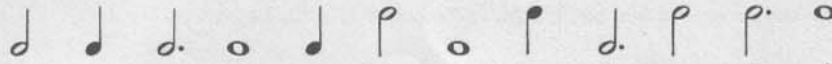


THREE BEATS EACH

Count: 1 2 3

A DOT PLACED AFTER A NOTE ALWAYS GETS HALF AS MANY BEATS AS THE NOTE ITSELF

What kind of notes are these? How many beats does each one get?

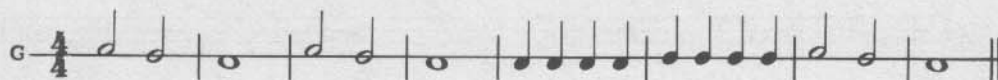


 2 1 3 4 1 2 4 1 3 2 3 4

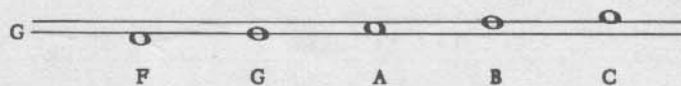
The stem of a note may go either up or down. But stems always go up on the right side. If the stem goes down, it is placed on the left side of the note.

LESSON 4 UNDERSTANDING NOTATION

If we draw a line and call it G, any note which that line goes through will be named G. If we place a note above the line, it will be the note above G, that is, A. What is the name of the note below the line? Here is a tune with three notes.



If we add another line above this line, it will be the next note after A. Just remember that each line is a note and the space between the lines is a note. They go up in alphabetical order and we play keys one after another on the keyboard.



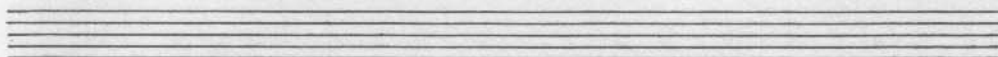
If we go from one line to the next, we skip one letter-name for the space and must also skip one key on the keyboard. The same is true if we go from one space to another—we skip the line.



In this next example can you tell which notes are moving in steps and which are skips?



So far we have written music on one, two or three lines. But printed music is always written on five lines called a *Staff*. Just remember that each line and each space represents a note.



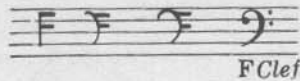
LESSON 5 THE GRAND STAVE

All we must do to work out the names of all the lines and spaces on the five line staff is to give one line a name. Many years ago people simply put a G on the second line as we did in the last lesson. That G got fancier and fancier until we now make it like this:



Remember that it is still a G and is on the second line. It is a *G Clef*.

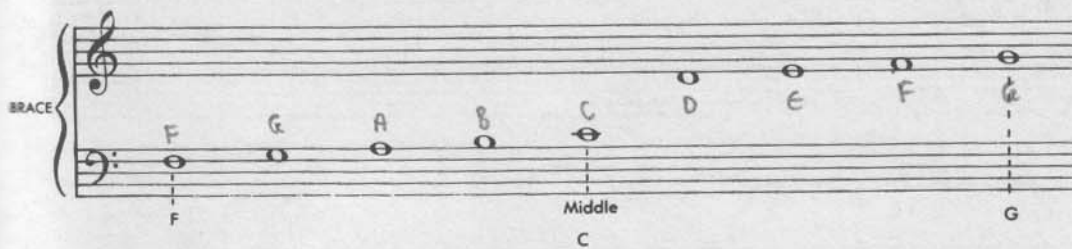
In writing piano music we also use another clef sign. It is called *F Clef* because it tells us that the fourth line is F. It is interesting to see how this clef grew out of the letter F.



Practise making G clefs and F clefs until you can make them like the ones given here.



When we write music for the piano we put the G clef on one staff and the F clef on another and connect the two with a *Brace*. This is called a *Grand Staff*.



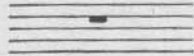
There is another line between the two staves of the grand staff. It is *Middle C* and tells us to play the C nearest to the centre of the keyboard. We put it in only when we want to write C. We now have three *Guide Posts* on the grand staff. The centre line is *Middle C*. The G clef tells us that the second line of that staff is the G above middle C. The F clef tells us that the fourth line of that staff is the F below middle C. Since we know the alphabet very well now, it is easy to work out the names of all the notes in between the *Guide Posts*.

LESSON 6

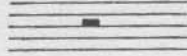
RESTS

You have already learned about semibreves, minims and crotchets. In music we also have signs for silence. These are called *Rests*. Just like the notes, we have *Semibreve*, *Minim* and *Crotchet* *Rests*. The *Semibreve Rest* and the *Minim Rest* look very much alike. The only difference is that the *Semibreve Rest* hangs from the fourth line while the *Minim Rest* sits on the third line.

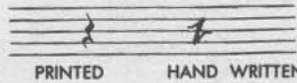
SEMIBREVE REST



MINIM REST



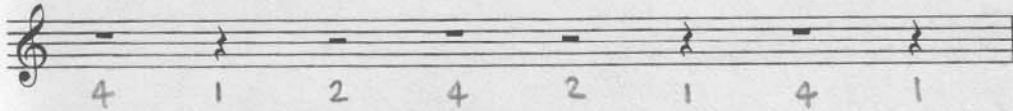
The *Semibreve Rest* is also used for a whole bar even if there are not four beats in the measure. There are two different ways of making the *Crotchet Rest*. When it is printed in music it usually looks like the one on the left. But when made by hand, it usually looks like the one on the right. Try to make some of the second type.



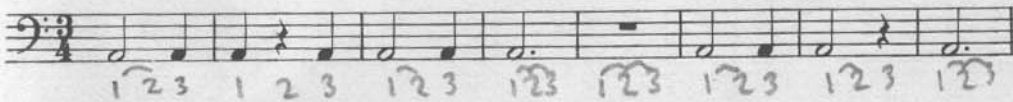
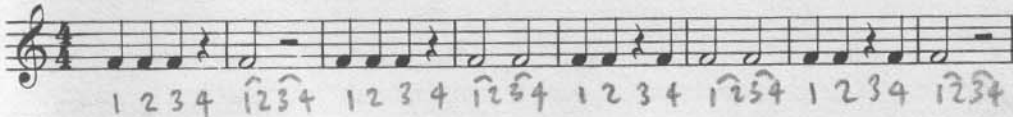
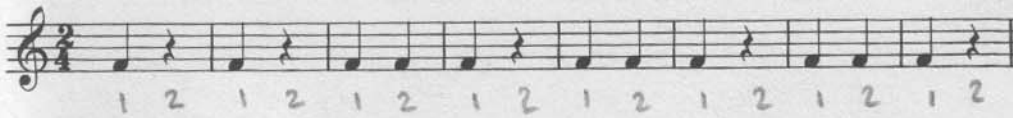
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HAND WRITTEN

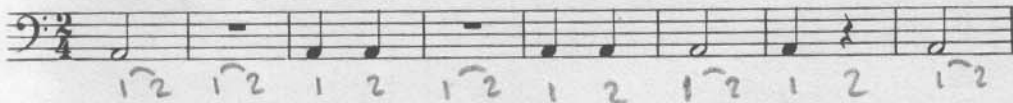
Can you identify these rests? How many beats does each one get?



Write in the beats and then clap the following examples.

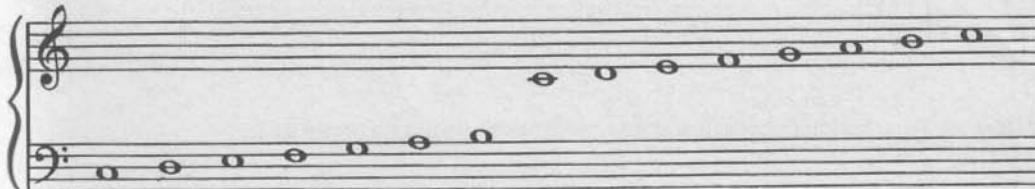


Don't Forget The Whole Bar Rests!



LESSON 7 SOME NEW NOTES

Here are some new notes. If you remember that the lines and spaces are in alphabetical order you can very easily work out the names of the three notes below our Guide Post F and the three notes above our Guide Post G.





— — — F G A B C D E F G — — —

After you work out the names of these new notes, play them on the piano.

We now have two new Guide Posts: *High C* and *Low C*.
Here are our five Guide Posts.



High	G of	Middle	F of	Low
C	G Clef	C	F Clef	C

Let's learn two new words. So far, we have always called this sign  a *G Clef*. It has another name—*Treble Clef*. The *F Clef*  also has another name—*Bass Clef*.

Remember: *G Clef* = *Treble Clef* *F Clef* = *Bass Clef*

LESSON 8

SHARPS

Have you been wondering how to write for the black keys? To do this, we must use a special sign. One of these special signs is called a *Sharp*. It tells us to play the very next key to the right of the one written.

SHARP SIGN

Can you tell the names of these notes? Play them on the piano.

Musical notation showing sharp signs on a grand staff. The treble clef has notes on F, C, and G lines with sharp signs. The bass clef has notes on F, C, and G lines with sharp signs. The first sharp in the treble clef is labeled "F Sharp".

The *Sharp* takes its name from the line or space where the middle section or box is written. Name these sharps.

Musical notation showing sharp signs on a grand staff. The treble clef has sharp signs on the first, third, and fifth lines. The bass clef has sharp signs on the first, third, and fifth lines.

Are these sharps written in the right place for the notes which follow them?

Musical notation showing sharp signs on a grand staff. The treble clef has notes on F, C, G, and D lines with sharp signs. The bass clef has notes on F, C, and G lines with sharp signs.

LESSON 9

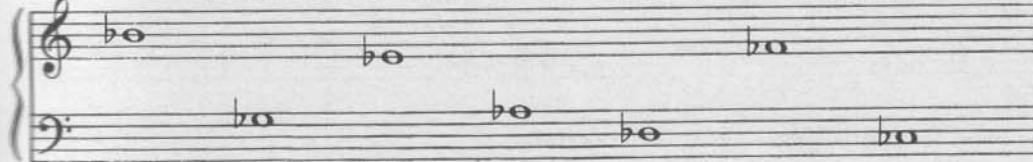
FLATS

We have already had one sign for writing the black keys. Here is the other:



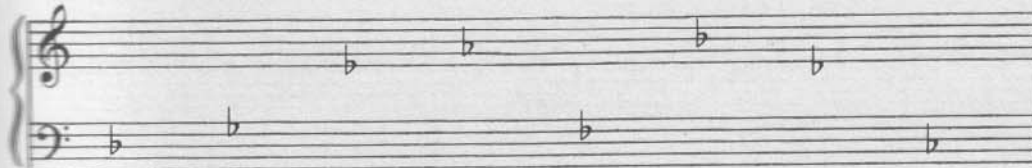
It is called a *Flat* and tells us to play the very next key to the left of the one written.

Can You Name These Notes? Play Them On The Piano



A musical exercise on a grand staff (treble and bass clefs). The treble clef staff contains three whole notes: B-flat, A-flat, and G-flat. The bass clef staff contains four whole notes: F-flat, E-flat, D-flat, and C-flat.

Like the sharps, the *Flats* get their names from the line or space where the closed part is written. Name these *Flats*.



A musical exercise on a grand staff. The treble clef staff contains four flats: B-flat, A-flat, G-flat, and F-flat. The bass clef staff contains four flats: E-flat, D-flat, C-flat, and B-flat.

If a sharp or a flat is written next to a note it tells us that that note should be played sharp or flat and that any other note of the same pitch following it in the bar should also be played that way. If, however, the sharp or flat sign is placed between the clef sign and the time signature, it tells us that that note is to be played sharp or flat each time it appears in the piece. This is called the **KEY SIGNATURE**:

KEY SIGNATURE



A musical staff showing a key signature of one sharp (F#) in the treble clef and one sharp (C#) in the bass clef, indicating the key of F major.

ALL F'S ARE SHARP

KEY SIGNATURE



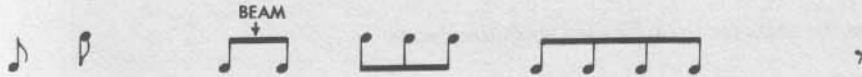
A musical staff showing a key signature of two flats (B-flat and E-flat) in the treble clef and two flats (B-flat and E-flat) in the bass clef, indicating the key of B-flat major.

ALL B'S ARE FLAT

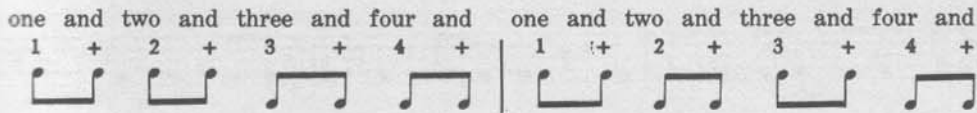
LESSON 10

QUAVERS

You have learned about notes which get one, two, three, and four beats. Now let us learn about a note which gets only half a beat. It is called a *Quaver*.



One *Quaver* Two or more *Quavers* are connected by a *Beam* The *Quaver Rest*
 Everyone should learn two different ways of counting quavers. Since the beat is divided into two parts, the easiest way is to count it in two parts. Most people say:



This is very easy to understand when all the notes are eight quavers as in the first example. But even when the quavers are mixed with crotchets and minims it is best to go on counting the "ands" so that all the beats will be alike.

The beats are written in for the first example. Write them in for the other examples and then clap.



When you can do this without making a mistake you should try to learn the other way of counting quavers. In this second way, we do not count the "ands" — just the numbers. We have to fit the quaver exactly half way between the two numbers.



When you can do this one correctly, go back and try to do the other examples without counting "ands".

LESSON 11

CURVED LINES AND DOTS

In music, a curved line connects things while a dot shows that they should be separated. If the curved line connects two notes of the same pitch it is called a *Tie* and the notes are spoken of as *Tied Notes*. This means that we play the first one but only count for the second without striking it again. One curved line can tie only two notes. A separate tie must be used to tie each note to the note following it.



When a curved line is placed over or under notes of different pitches it is called a *Slur*. This tells us to hold each note under the slur until we play the next note. There must not be any little rest in between. Musicians call this type of playing *Legato*; an Italian word meaning "bound together". One *Slur* may connect many notes.



When a dot is placed over or under a note it tells us to separate that note from the one which comes next. This is just the opposite of *Legato* playing. The Italian word for this type of playing is *Staccato* which means "separated".



Two important words to remember: *Legato*—Connected *Staccato*—Separated.

LESSON 13

MORE NEW NOTES

We have only a few more notes to learn in order to know all the notes written on the grand staff. And if you remember your musical alphabet they are very easy to work out.

Write in the names of the new notes. Play them on the piano.

— — — C D E F G A B C D E F G A B C — — —

We now have two more *Guide Posts* for note reading.

G C F C G C F

When the *Octave Sign* 8..... is placed over one or more notes, it tells us to play these notes one octave (eight notes) higher than where they were written. If it is placed underneath the notes, it means to play them one octave lower.

Written: 8..... Played:

Written: Played:

8.....

LESSON 14

UPBEATS

So far, all the rhythms we have counted and clapped have started on the first beat of the bar — that is, they have started on the strong beat. We have had these patterns:

Two musical examples showing rhythmic patterns starting on the strong beat. The first is in 2/4 time, with a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Below the notes are the counts: 1 (STRONG), 2 (weak), 1 (STRONG), 2 (weak), 1 (STRONG), 2 (weak), 1 (STRONG), 2 (weak). The second is in 3/4 time, with a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Below the notes are the counts: 1 (STRONG), 2 (weak), 3 (weak), 1 (STRONG), 2 (weak), 3 (weak), 1 (STRONG), 2 (weak), 3 (weak), 1 (STRONG), 2 (weak), 3 (weak).

Now we are going to have some patterns which do not start on the strong beat and so do not start from the count of *One*. Since the first beat of the bar is always the strong one and comes after the bar line, we only have to count backwards from the bar line to find what beat to start on.

Two musical examples showing rhythmic patterns starting on weak beats. The first is in 2/4 time, with a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Below the notes are the counts: 2 (weak), 1 (STRONG), 2 (weak), 1 (STRONG), 2 (weak), 1 (STRONG), 2 (weak), 1 (STRONG). The second is in 4/4 time, with a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Below the notes are the counts: 3 (weak), 4 (weak), 1 (STRONG), 2 (weak), 3 (weak), 4 (weak), 1 (STRONG), 2 (weak), 3 (weak), 4 (weak), 1 (STRONG), 2 (weak).

Here are some for you to work out. What beat does each of these examples start on?

Two musical examples for a student exercise. The first is in 3/4 time, with a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second is in 2/4 time, with a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

The notes which come before the first bar line are called the *Upbeat* because the conductor of an orchestra always raises his baton before the first beat of the bar.

LESSON 15

REVIEW WORK SHEET

1. Here are some words written with notes. Work out what they spell.

A musical staff with a treble clef and a bass clef. The treble clef staff contains three measures of music with notes that spell out the word 'CAT'. The bass clef staff contains three measures of music with notes that spell out the word 'DOG'.

2. Put in the correct time signatures for these examples.

Two musical staves. The top staff contains a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter. The bottom staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

3. Write three different notes with each of the following letter names.

A musical staff with a treble clef and a bass clef. Above the staff, the letter names C, G, D, F, A, E, and B are written. The staff contains seven empty measures for writing notes.








4. Put in the bar lines. Beware of *Upbeats!*

Two musical staves. The top staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The bottom staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

LESSON 15

REVIEW WORK SHEET (Continued)

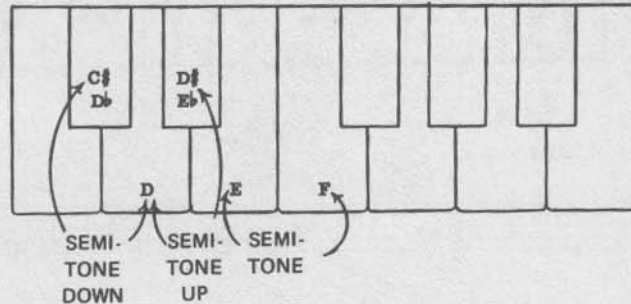
5. Here is your last chance to match them!

	<i>Quaver</i>
7	<i>Treble Clef</i>
	<i>Dotted Minim</i>
4	<i>Sharp</i>
	<i>Crotchet</i>
#	<i>Flat</i>
<i>p</i>	<i>Natural</i>
	<i>Forte</i>
—	<i>Bass Clef</i>
	<i>Piano</i>
b	<i>Minim Rest</i>
<i>f</i>	<i>Quaver Rest</i>
	<i>Crotchet Rest</i>
<i>legato</i>	<i>Semibreve Rest</i>
—	<i>Separated</i>
	<i>Octave Sign</i>
g.....	<i>Minim</i>
<i>staccato</i>	<i>Connected</i>

PART TWO

LESSON 1 TONES AND SEMITONES

A semitone is the distance from any key on the piano to its nearest neighbour on the right or left, whether white or black.



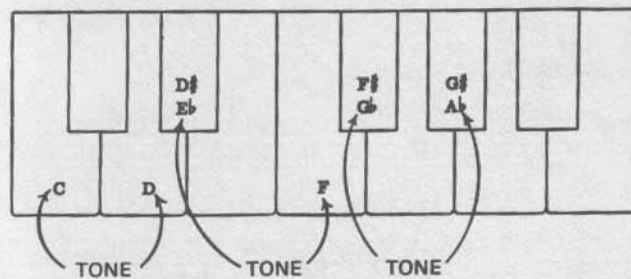
In this case, it does not matter whether we say the semitone is from D to D sharp or from D to E flat. The important thing is that there must not be any keys between the two keys making up the semitone.

Most semitones involve one white key and one black key. However, there are two semitones between white keys. Can you find them? Is it possible to have a semitone between two black keys? Why?

NEW WAY OF EXPLAINING SHARPS AND FLATS: a sharp raises a note one semitone; a flat lowers a note one semitone.

How many semitones are there in an octave? If we play all the semitones in an octave, we are playing a *Chromatic Scale*.

Two semitones equal one whole tone. We must always skip one key in playing a whole tone.

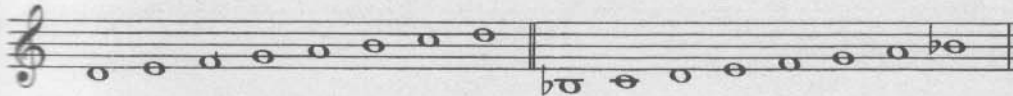


Is there always a tone between two neighbouring white keys? Is there always a tone between two black keys? Can you play a tone from a white key to a black one?

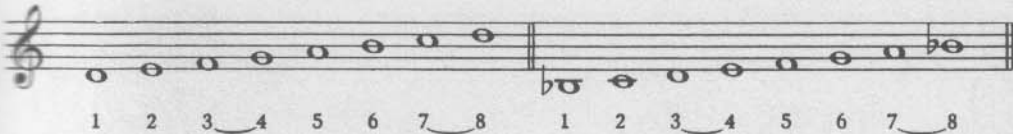
How many tones are there in an octave? If we start from any key and play tones until we reach the octave of that note, we are playing a *Whole Tone Scale*.

LESSON 5 WRITING THE MAJOR SCALE

The major scale is a *Diatonic Scale*. This means that the eight notes have letter names in alphabetical order. Each letter of the musical alphabet is used only once, except the tonic which is repeated as the final note. Since the lines and spaces of the grand staff are also in alphabetical order, the first thing to do in writing a scale is to write in the eight notes on eight consecutive lines and spaces. Start with the key tone and go to its octave.



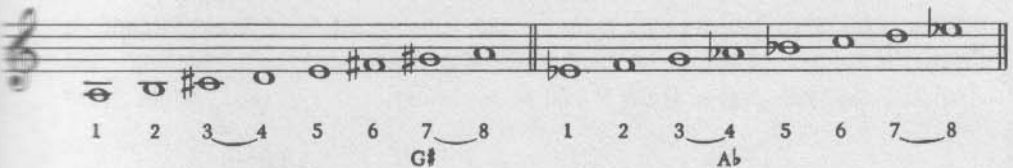
Next, write in the numbers from 1 to 8 indicating the scale degrees. Mark the semitones with slurs. If the tonic has a sharp or flat, be sure to repeat it when writing the final note.



As the final step, go back and put in the sharps or flats to make up the major scale pattern. By writing the notes on the staff before putting in the sharps or flats, we make sure that each note will have the correct letter name.



This helps us to understand why a key is sometimes called by its sharp name and sometimes by its flat name. Let us take G sharp and A flat as an example. In the key A Major, the seventh note is the black key between G and A. Since the seventh step of the A Major scale must have G for its letter name, it must be G Sharp. In the scale of E Flat Major, the fourth note is once again the black key between G and A. But the fourth note of the E Flat scale must have A for its letter name, so it must be A flat.



LESSON 6

DOTTED CROTCHET

In PART ONE, LESSON 2 (p.7) you learned that a dot placed after a note always gets half as many beats as the note itself. So far, the only dotted note we have used has been the dotted minim. Now it is time to learn about another dotted note – the *Dotted Crotchet*.

DOTTED MINIM	DOTTED CROTCHET
2 beats for the note + 1 beat for the dot	1 beat for the note + ½ beat for the dot
3 beats altogether	1½ beats altogether

Here are some common patterns using dotted crotchets. The beats have been written in for the first example. Write in the beats for the other examples using “and”. Count out loud and clap. When you are sure of the rhythms, try clapping while counting only the numbers.

Notice that in all of these examples the dotted crotchet was followed by a quaver note or a quaver rest. Since the dotted crotchet received one and a half beats, we need the half beat of a quaver note or quaver rest to make up two full beats.

LESSON 7

INTERVALS

An *Interval* is the distance between two notes. We measure intervals by counting the number of letters involved, including the names of the two notes of the interval. In order to know the interval from C to E, count the letter names C, D, and E. Since there are three letters, the interval is a third. From D to A is a fifth, because there are five letter names — D, E, F, G, and A. In naming intervals, we count from the bottom note to the top one, naming the bottom one first. The interval from F to D means the interval from F up to D, not F down to D.

What is the interval from B to E? From C to B?

WRITING INTERVALS ON THE STAVE

Since each line and each space of the grand staff represents one letter name, we can also measure intervals by counting the lines and spaces from one to the other. This also makes it easy to write intervals on the staff.



Notice that when the interval is a unison, a third, a fifth, or a seventh, both notes are on lines or both notes are in spaces. For seconds, fourths, sixths, and octaves, one is always on a line, the other in a space.

If you play every other white key on the piano, you are playing in thirds. Can you say the musical alphabet in thirds?

At this time we are only interested in the number names of intervals, such as a fifth, a second, etc. You will gradually learn to distinguish between different intervals with the same number of letter names. For the number names of intervals, sharps and flats do not matter. From A to G is a seventh; from A to G flat is also a seventh; from A to G sharp is still a seventh.

LESSON 8 SIX EIGHT TIME

So far, all of the exercises you have had, have had time signatures with 4 for the bottom number. There have been many examples in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time. In all of these, a crotchet received one beat. That is what the 4 on the bottom of the time signature tells us.

Now we are going to have time signatures with 8 on the bottom. $\frac{6}{8}$ and $\frac{3}{8}$ are the most common. In any kind of time with 8 for the bottom number, a quaver gets one beat.

CHART OF NOTE VALUES IN $\frac{6}{8}$ TIME

	ONE BEAT	
	TWO BEATS	
	THREE BEATS	
	SIX BEATS	

It is important to understand the difference between the six quavers in $\frac{6}{8}$ time and the six quavers in $\frac{3}{4}$ time. In $\frac{6}{8}$ time, the six quavers are linked together in groups of three. In $\frac{3}{4}$ time, the quavers come in three groups of two so that we can still see the three crotchets in the bar.



1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6



1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

Since the six quavers in $\frac{6}{8}$ time are grouped in threes, the dotted crotchet is very important in this kind of time.

Write in the beats and clap these bars in $\frac{6}{8}$ time and $\frac{3}{8}$ time.



LESSON 9

KEY SIGNATURES

Now that you have learned to write major scales, you must learn the key signatures which come from the scales. In studying keys and key signatures, three things are most important:

- 1) The order in which the sharps and flats are written.
- 2) The correct number of sharps or flats for the different keys.
- 3) How to tell the key by seeing the key signature.

Here are the scales using one, two, three, and four sharps written with key signatures.



F is always first. Then follow C#, G#, and D# in that order. The key note is on the line or in the space above the last sharp.



Here are the scales using one, two, three, and four flats.



Bb is always first. Then follow Eb, Ab, and Db in that order. Remember the word "BEAD" for the first four flats. The key note is always the next-to-last flat. The key with only one flat is F major.



LESSON 10

MAJOR TRIADS

When we strike several notes at one time, we are playing a chord. A chord made up of three notes arranged in thirds is called a *Triad*. This word is easy to remember if you keep in mind that a tricycle has three wheels and a triangle has three corners. *Tri*, the first part of all of these words, comes from a Greek word meaning three.

Say the musical alphabet in thirds. This is the chord alphabet, because most chords are built in thirds. Remember that the lines of the staff are arranged in thirds, as are the spaces.

A *Major Triad* is made up of the first, third and fifth notes of a major scale. These notes are then called the *Root*, the *Third*, and the *Fifth* of the major triad.

F MAJOR SCALE F MAJOR TRIAD

The triad takes its name from the root.

E Major Triad G Major Triad Ab Major Triad F# Major Triad

It is possible to build a triad on any note, just as it was possible to start a scale on any note. Build a major triad on each step of the chromatic scale. How many have only white keys? How many have only black keys?

If all the notes of a chord are played at one time, it is called a *Solid* or *Block* chord. If the notes are played one after another, it is called a *Broken Chord* or *Arpeggio*.

SOLID CHORDS THE SAME CHORDS BROKEN

LESSON 11

SOME MORE INTERVALS

So far you have used only number names for identifying intervals. However, there are some intervals you have used so often that you should now learn their exact names. To distinguish between intervals with the same number names, we must know the number of semitones.

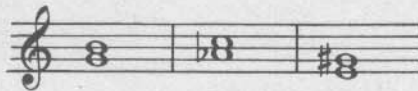
When you studied tones and semitones, you were learning about two different kinds of seconds. A tone is a larger second than a semitone. The words *Major* and *Minor* mean *Larger* and *Smaller*. A tone is a *Major Second*; a semitone is a *Minor Second*. (In order to be a minor second, the semitone must use two different letter names — from E to F, or from C to D Flat. If only one letter name is used, as from C to C# or from E Flat to E, the interval is called a chromatic semitone and is not a second at all).



Remember that a minor second is a semitone; a major second is a tone.

We used two very important intervals in playing and writing major triads. From the root to the third of a major triad is always a *Major Third*. It has four semitones (or two tones).

MAJOR THIRDS



From the root to the fifth of a major triad is always a *Perfect Fifth*. There are seven semitones (or three tones and a semitone) in a perfect fifth. This is also the distance from the first note of the major scale to the fifth note.



REMEMBER THESE INTERVALS:

MINOR SECOND
one semitone

MAJOR SECOND
two semitones

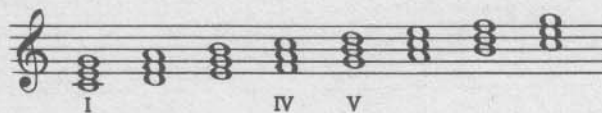
MAJOR THIRD
four semitones

PERFECT FIFTH
seven semitones

LESSON 13

TONIC AND DOMINANT

If you build a white-key triad on each step of the C Major scale, you will find that only three are major triads. Only the ones on the first, fourth, and fifth degrees are major, and we are only interested in the ones on the first and fifth degrees at this time.



The first degree of the scale is called the *Tonic*. The triad built on the first degree of the scale is called the *Tonic Triad*. Most pieces start with a tonic triad and almost all pieces end with either the tonic note or a tonic triad. You can see how important it is in any key.

The fifth degree of the scale is called the *Dominant*. The word *Dominant* means "of greatest importance". You will soon learn how important the dominant is in the music you play. The triad on the fifth degree of the scale is called the *Dominant Triad*.



We represent the notes of the scale by the numbers 1, 2, 3, 4, 5, 6, 7, and 8, the scale degrees. When we speak of the chords which are built on the different degrees of the scale, we use Roman numerals. The chord on the first degree of the scale, the tonic triad, is represented by the Roman numeral I. The chord on the fifth degree of the scale, the dominant, is represented by the Roman numeral V.

IMPORTANT: The first degree of the scale — the *Tonic*.
 The fifth degree of the scale — the *Dominant*.
 The triad built on the *Tonic*—*The Tonic Triad*—represented by I.
 The triad built on the *Dominant*—*The Dominant Triad*—represented by V.

LESSON 14 HARMONISING MELODIES

Many melodies can be harmonised using only the Tonic and Dominant triads. In order to give you an opportunity to use your knowledge of chords, here are some folk songs to play.

DOWN IN THE VALLEY

Playing the chords in this way does not give a very polished accompaniment. But as you learn more about chords, you will be able to improve the left hand parts. Even now, however, you can see chords in action.

In the remaining examples, the left hand part is not written in. Instead, you will find the letter name of the triad you are to play. C indicates a C Major triad, F an F Major triad. The Roman numerals have also been written in to indicate whether the chord is tonic or dominant. Write in the triads at first; but with practice, this should not be necessary.

SUR LE PONT D'AVIGNON

LESSON 15

REVIEW WORK SHEET (Continued)

5. Write the following key signatures. Indicate the Key Note.

F MAJOR D MAJOR A \flat MAJOR A MAJOR C MAJOR

6. Identify these intervals. Where you know the exact name, be sure to use it.

a) b) c) d) e)

f) g) h) i) j)

7. Write the tonic and dominant triads in the keys indicated by these key signatures.

8. Fill in the blanks.

- A major second is a
- There are semitones in a perfect fifth. A scale is made up of semitones only.
- One crotchet note equals semiquavers.
- The chord on the fifth step of the scale is called the
- Lines added above or below the staff are called lines.
- The scale of A Major has sharps.
- A chord where the notes are played one after another is called a chord.

PART THREE

LESSON 1

A REVIEW OF INTERVALS – MINOR THIRDS

An interval is the distance between two notes. We measure intervals by counting the number of letters involved including the names of the two notes making up the interval. From A up to D is a fourth because there are four letter names involved — A, B, C, and D. In PART TWO you learned the number names of all intervals (seconds, thirds, fourths, etc.)

UNISON SECOND THIRD FOURTH FIFTH SIXTH SEVENTH OCTAVE

To distinguish between different intervals with the same number of letter names - from C to D or from C to D flat - it is necessary to count the number of semitones. We have already learned the following exact names of intervals: Minor Second - one semitone; Major Second - two semitones; Major Third - four semitones; Perfect Fifth - seven semitones. We now add: Perfect Unison (or Prime) - same note, no semitones; Perfect Octave - twelve semitones.

PERFECT PRIME	MINOR SECOND	MAJOR SECOND	MAJOR THIRD	PERFECT FIFTH	PERFECT OCTAVE
no	one	two	four	seven	twelve
semitones	semitone	semitones	semitones	semitones	semitones

Since the words Major and Minor mean larger and smaller, it is easy to change a major interval into a minor one. Simply lower the upper note one semitone. A major second has two semitones while a minor second has only one. In the same way, a major third has four semitones and a minor third only three:

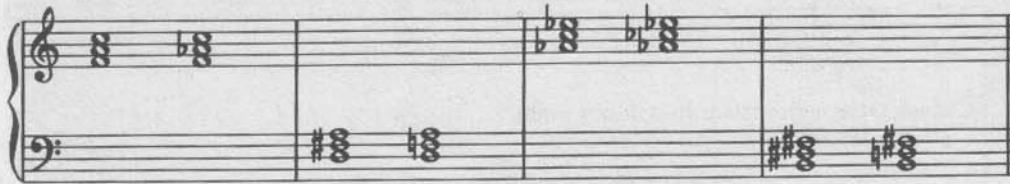
Maj. 3rd Min. 3rd Maj. 3rd Min. 3rd Maj. 3rd Min. 3rd Maj. 3rd Min. 3rd

In order to be a minor third, however, there must be three different letter names involved. From E to G is a minor third because there are three semitones and three letter names (E, F, and G). From E flat to G flat is also a minor third. But from E flat to F sharp is not a minor third because, although there are three semitones, there are only two letter names — E and F.

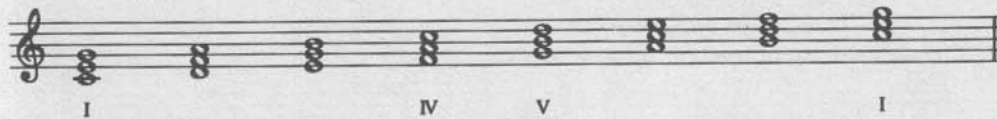
Min. 3rd Min. 3rd 2nd

LESSON 2 MINOR TRIADS

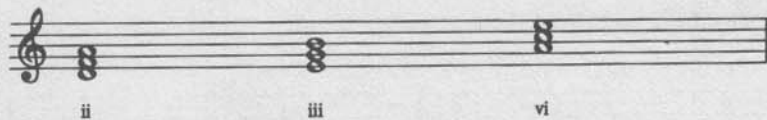
A major triad is made up of a root, a major third, and a perfect fifth. A Minor Triad is made up of a root, a *minor third*, and a perfect fifth. It is easy to change a major triad into a minor triad. Simply change the major third into a minor third by lowering it one semitone. Keep the same letter name.



If we now build a white-key triad on each note of the C Major scale, we will have an opportunity to study major and minor triads.



We have already seen that the triads on I, IV, and V are all major triads, and in PART TWO you harmonized melodies using tonic (I) and dominant (V) triads. We can see from the example above that three of the other triads are minor: the ones on the second, third, and sixth degrees of the scale.



The Roman numerals used to represent minor triads are usually made with lower case letters instead of the capital letters we use for major triads. Thus, these minor triads will be designated ii, iii, and vi.

LESSON 3

HARMONISING MELODIES USING MINOR TRIADS

So far, you have harmonised folk tunes using only tonic (I) and dominant (V) triads. Now that you have studied minor triads and learned how to form them, you can also use them in harmonising melodies in major keys. As you saw in the last lesson, the triads on the second, third, and sixth degrees of the major scale are minor triads. Of these three, the ones on ii and vi are the ones most frequently used.

For the chord symbols which we shall put above the melody line, we will use Gm, and Dm to indicate G minor, and D minor triads, since that is the way you will find them written in popular music. However, you should also know that g and d are sometimes used to indicate minor triads.

Here is an example of a folk song using both major and minor triads in its harmonies. Be sure to practise finding and playing the chords before trying to play the two hands together.

POLISH FOLK TUNE

The musical score for the Polish folk tune is presented in three systems, each with a treble and bass clef staff. The key signature has one flat (B-flat) and the time signature is 3/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. Chord symbols are placed above the melody line, and Roman numeral symbols are placed below the bass line.

System 1: Treble clef: F (above), Gm (above), C (above). Bass clef: I, ii, V.

System 2: Treble clef: F (above), Dm (above). Bass clef: I, vi.

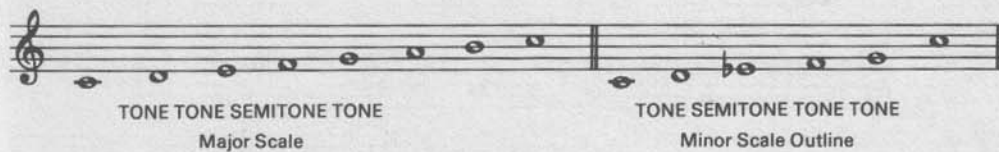
System 3: Treble clef: Gm (above), C (above), F (above). Bass clef: ii, V, I.

LESSON 4

MINOR SCALES AND THE MINOR SCALE OUTLINE

There is only one form of the major scale, but there are several different kinds of minor scales. We will start our study of minor scales by learning how they are alike. In all forms of the minor scale, the scale degrees 1, 2, 3, 4, 5, and 8 are always the same. Let us call this the *Minor Scale Outline*. It is only the scale degrees 6 and 7 which change and distinguish one form of the minor scale from another.

If we compare the notes of the minor scale outline with the corresponding notes of the major scale, we find that the only difference is that the third note of the minor scale outlines is one semitone lower, just as the third of the minor triad was one semitone lower than the third of the major triad. In fact, we may think of filling in the notes around the minor triad to form the minor scale outline.



The image shows two musical staves. The first staff, labeled 'Major Scale', shows the interval sequence: TONE, TONE, SEMITONE, TONE. The second staff, labeled 'Minor Scale Outline', shows the interval sequence: TONE, SEMITONE, TONE, TONE. Both staves are in treble clef and show the notes of a scale starting on C.

As you can see, the semitone comes between 2 and 3 in the minor scale outline, while it comes between 3 and 4 in the major scale.

If you try to fill in the sixth and seventh scale degrees at the piano, you will find that there are five possibilities: A natural-B natural, A flat-B flat, A flat-B natural, A natural-B flat, and A sharp-B natural. Play the scale using each of these pairs of notes to fill in the sixth and seventh degrees going up and down. Which ones sound best to you? In music, the first, second, and third pairs are the ones we meet most frequently, the fourth less often, and the fifth almost never.



The image shows three musical staves. The first two staves each show two variations of a scale outline with different sixth and seventh degrees. The third staff shows a single variation. All staves are in treble clef and show the notes of a scale starting on C.

LESSON 5

THE ASCENDING MELODIC MINOR SCALE

Now that you have learned the minor scale outline — those notes of the minor scale which are the same in all forms — we can start to learn how to fill in the sixth and seventh degrees correctly to form the different varieties of minor scales. Remember it is only the sixth and seventh degrees which distinguish one form of the minor scale from another.

Let us start out by using a tone from 5 to 6 and a tone from 6 to 7. That will leave a semitone from 7 to 8.



Now compare that to the parallel major scale pattern:



You can see that the only difference is that the semitone which comes between 3 and 4 in the major scale comes between 2 and 3 in this form of the minor scale.

The tones between 5 and 6 and 6 and 7 and the semitone between 7 and 8 make this scale move up very smoothly. For that reason, it is called the **ASCENDING MELODIC MINOR SCALE**. The word *ascending* means “going up,” and you will almost always find this form of the minor scale going up.

The ascending melodic minor scale on C has only an E Flat. But when you studied the correct order of flats in **PART TWO**, you learned that the first flat is always B Flat. So at this time we will have to write the ascending melodic minor scale without using a key signature. Simply write in the sharps or flats needed to make up the correct pattern of tones and semitones.

LESSON 6

NATURAL MINOR SCALES AND MINOR KEY SIGNATURES

In Lesson 5 we used the pattern TONE TONE SEMITONE for the upper tetrachord of a minor scale, just like the upper tetrachord of the major scale. But we found that the notes of the Ascending Melodic Minor Scale did not correspond to the pattern of flats and sharps used in key signatures. Now let us try some scales following the pattern SEMITONE TONE TONE for the upper tetrachord.

SEMI-TONE TONE TONE

SEMI-TONE TONE TONE

Notice that the scale starting on C has E flat, A flat, and B flat. Is there any key signature which uses those flats? Did you notice that the scale on A has no sharps or flats, just like C major? When a major and a minor scale use the same key signature, we speak of them as RELATIVES: C minor is the relative minor of E flat major; A minor is the relative minor of C major. The relative minor is always found on the sixth degree of the major scale. (We can also find the relative minor by counting down three semitones from the tonic of the relative major).

RELATIVE MAJOR

RELATIVE MINOR

This form of the minor scale, using only the notes of the key signature with no alterations, is called the NATURAL MINOR SCALE. There are not many familiar melodies based on this scale, but "God Rest Ye, Merry Gentlemen" is one. Most melodies use the pattern we learned for the ascending melodic minor scale when they are going up and this form when coming down. For that reason, the Natural Minor Scale is also known as the Descending Melodic Minor Scale.

It will be easy to remember which form of the melodic minor scale has the raised sixth and seventh degrees and which the lowered if you simply think that when going up we raise them and when coming down we lower them. That is, in C minor we use A natural and B natural going up and A flat and B flat coming down. We can see this clearly in this C Melodic Minor Scale.

REMEMBER: Raise — Up; Lower — Down

Ascending Melodic Minor Scale;

Descending Melodic Minor Scale

LESSON 7

PIANO-STYLE ACCOMPANIMENTS

It is not difficult to change the simple chords you have been playing into piano style accompaniments. All you have to do is find a way of spreading the notes of the chord out over the whole bar instead of playing them all together on the first beat. Here are some common patterns in different kinds of time.



Of course, the possibilities are unlimited, and you can use more elaborate forms as your skill increases. Try this Czech Folk Song, first playing the chords on the first beat of the bar, then with the accompaniment written in, and finally using some of the figures given above. Try to decide which sounds best.

The image shows a musical score for a Czech Folk Song in 3/4 time. The score is written in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The melody is in the treble clef, and the piano-style accompaniment is in the bass clef. The score consists of three systems of two staves each. Chord symbols (E, B, V, I) are placed above the treble staff, and fingering numbers (I, V) are placed below the bass staff. The melody features eighth and quarter notes, while the accompaniment uses a pattern of eighth notes.

When you can do this, go back and try playing good piano style accompaniments for some of the other melodies you have harmonised. In general, it should not be necessary to change any of the harmonies. But occasionally, the form of the accompaniment figure will make harmony changes on individual notes difficult or impossible to play. Then it may become necessary to leave out one chord. Be on the lookout for interesting accompaniment patterns in the pieces you study.

LESSON 8 HARMONISING MINOR KEY MELODIES

With the knowledge of major and minor triads which you already have, it is possible to harmonize some simple melodies in minor keys. We will not investigate the qualities of the chords on the different degrees of the minor scale at this time. Simply follow the indications for major and minor triads. As in the past, play the melody first with a chord accompaniment; then try it with a good piano style accompaniment.

IRISH FOLK TUNE

The musical score is titled "IRISH FOLK TUNE" and is written in C minor (two flats) and common time. It consists of three systems of music, each with a treble and bass staff. The first system shows a melody in the treble staff and a simple accompaniment in the bass staff. The second system shows the melody in the treble staff and a more complex accompaniment in the bass staff. The third system shows the melody in the treble staff and a simple accompaniment in the bass staff. The chords are indicated by letters above the treble staff and Roman numerals below the bass staff.

System	Bar	Chord	Accompaniment
System 1	1	Cm	i
	2		
	3	Fm	iv
	4		
System 2	1	Cm	i
	2		
	3		
	4	Fm	iv
System 3	1	G	V
	2	Cm	i
	3		
	4	Fm	iv
	5	Cm	i

A suggestion for one possible form of accompaniment is given in the first bar. In bar 3, where the melody has the note C of the F minor triad, the suggested accompaniment figure has only F and A flat. We could play all three notes in the left hand if we moved the chord down an octave, but then it would sound too deep. If you practise regularly at working out accompaniments to melodies, many different ways of solving the problems will come up. Harmonising melodies in this way is only meant for folk tunes and popular songs and not for the works of the great composers. As your knowledge of theory increases, you will be able to supply better and more polished accompaniments. At this time, you are just getting practice in using your knowledge of major and minor triads.

LESSON 9 THE HARMONIC MINOR SCALE

The third and last form of the minor scale is called the *Harmonic Minor Scale*. As its name implies, it is the form which determines the qualities of the various chords, whether they are major, minor, or otherwise. We might also say that the notes of this scale come from the notes of the principal chords. In the folk tune in C minor which you harmonized in Lesson 8, the tonic triad was made up of the notes C, E flat, and G; the iv chord or subdominant was made up of the notes F, A flat, and C; and the dominant was made up of the notes G, B, and D.

C E flat G
i

F A flat C
iv

G B D
v

Or, arranged in alphabetical order, as all scales must be,

C D E flat F G A flat B C

These are the notes of the harmonic minor scale. Its notes are the same whether we play it going up or coming down. We still have semitones between two and three and between seven and eight, but we also have a semitone between five and six which leaves 3 semitones between six and seven.



Since the key signature of C minor has three flats, B flat, E flat, and A flat, and the Harmonic Minor Scale has B natural, it will be seen that in writing this scale, we must add the natural to the seventh degree. In all harmonic minor scales, the seventh degree must be raised one semitone. This supplies the major third for the dominant triad.

Now let us compare the qualities of the principal chords in major and minor keys.

	IN MAJOR	IN MINOR
I (TONIC)	MAJOR	MINOR
IV (SUBDOMINANT)	MAJOR	MINOR
V (DOMINANT)	MAJOR	MAJOR

In major keys, tonic, subdominant, and dominant are all major. In minor keys, tonic and subdominant are minor, but the dominant is major.

REMEMBER: The dominant is almost always major whether we are in major or minor.

LESSON 10 TRIPLETS

So far, you have learned to divide a crotchet into two quavers or four semiquavers. But sometimes a composer may want to divide a note into three equal parts. Such a group is called a TRIPLET and must be indicated by a sign $\overbrace{\quad}^3$. A crotchet equals two quavers or a triplet of quavers.



When a piece is made up of a mixture of triplets and true quavers, the triplets should all be marked with the triplet sign. Here is an example.



If a whole piece is made up of triplets, the composer usually indicates only the first few. After that, he will expect you to understand that the others are the same.

Other notes beside the crotchet may be divided into triplets. Any three equal notes played in the time normally taken by two form a triplet. A minim equals a triplet of crotchets; a quaver note equals a triplet of semiquavers.



In order to decide what kind of note is equal to a given triplet, simply think of what kind of note would be equal to two notes of the same value as the notes of the triplet. On the other hand, if you are writing and wish to use a triplet, think of dividing the note into two parts, and that will be the same kind of note value you should write for your triplet.

LESSON 11

EXACT NAMES OF ALL MAJOR, MINOR, AND PERFECT INTERVALS

You have already learned to identify the number names of all intervals and the exact names of major and minor seconds, major and minor thirds, and perfect unisons, fifths, and octaves. Now it is time to learn the exact names of the remaining major, minor, and perfect intervals: major and minor sixths and sevenths and perfect fourths.

From the tonic to the fourth note of the scale, whether major or minor, is a perfect fourth. How many semitones are there in a perfect fourth? (Hint: count the semitones from C to F.)



PERFECT FOURTH: Five Semitones

From the tonic to the sixth note of the major scale is a major sixth. Since the words major and minor mean larger and smaller, all we need do to form a minor sixth is to lower the upper note of a major sixth one semitone.



MAJOR SIXTH: Nine Semitones

MINOR SIXTH: Eight Semitones

Similarly, from the tonic to the seventh note of the major scale is a major seventh. That makes eleven semitones, one less than an octave. The minor seventh is one semitone smaller and has ten semitones, two semitones less than an octave.



MAJOR SEVENTH: Eleven Semitones (one less than an octave)

MINOR SEVENTH: Ten Semitones
(two less than an octave)

IMPORTANT: Unisons, fourths, fifths, and octaves are the only intervals which can be perfect. They are the same in all forms of the major and minor scales. Seconds, thirds, sixths, and sevenths may be either major or minor. From the tonic to the second, third, sixth, or seventh notes of the major scale make a major second, third, sixth, or seventh. The minor interval is always one semitone smaller than the major.

LESSON 12

THE DOMINANT SEVENTH CHORD

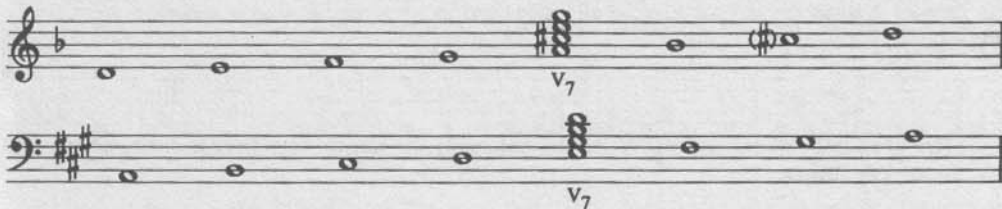
Not all chords are triads. Some have four or even more different notes. The most common of these chords is the **DOMINANT SEVENTH CHORD**. As you might guess from its name, it is built on the dominant, the fifth degree of the scale. It is formed by adding to the dominant triad a note a minor seventh above the root (or three semitones above the fifth of the triad).



You should practise playing dominant seventh chords on the piano. Start by playing minor sevenths on each note of the chromatic scale. Remember that a minor seventh is a whole step less than an octave. Practise playing minor sevenths until you have the sound in your ear and the feel in your hand. When you have done this, build a major triad on each note of the chromatic scale and add to it the note a minor seventh above the root (as shown in the example above).

Like the dominant triad, the dominant seventh chord is the same in both major and minor. Its chord symbol is V7 (or G7, F7, or D7, etc. depending on the root). It is very important to think of the dominant seventh chord in relation to the key of which it is the dominant. If you think of a dominant seventh chord on G (a G7 chord), you must remember it is not in the key of G. It is in the key of C (major or minor), since G is the dominant of C.

To help you think of the dominant seventh chord in relation to its key, play all the major and minor scales you know, stopping on the fifth degree to build a dominant seventh chord. Be sure to practise doing this with both hands. You may start out following the example above, but as you develop more skill, you may be able to form the dominant seventh chord without first forming the triad and the seventh separately.



Look for dominant seventh chords in your pieces.

VERY IMPORTANT: The chord symbol V7 indicates a chord with a seventh built on the dominant. The Roman numeral V indicates the scale degree, while the Arabic 7 indicates that the chord contains the interval of a seventh.

LESSON 13 USING THE DOMINANT SEVENTH CHORD

In pieces, the dominant seventh chord will usually be followed by a tonic triad. Most pieces end with the chords V7 — I (or V — I). These chords can also be used to mark the end of a section of a piece. In music, an ending figure of this sort is called a CADENCE. There are many different kinds of cadences, but the most important is the Perfect cadence, which consists of the chords V7 — I (or V — I). In order to get the sound of this cadence in your ear and the feel of it in your hands, you should practise playing dominant seventh chords in as many keys as possible, following each with its tonic triad. Generally, in this progression, the fifth is left out of the tonic triad. But you should practise playing the cadence both ways. Don't forget the minor keys!

The image shows four pairs of chords, each pair consisting of a dominant seventh chord (V7) and a tonic triad (I). The chords are arranged in two rows of two. The first row contains F major (V7: F, C, G, D; I: F, A, C), Bm minor (V7: B, F, A, D; I: B, D, F), Eb major (V7: Eb, Bb, F, C; I: Eb, Ab, C), and Dm minor (V7: D, F, Ab, C; I: D, F, Ab). The second row contains the same four pairs of chords. The notation is on a grand staff with treble and bass clefs.

Because the dominant seventh chord has four different tones, it may sometimes present difficulties for piano style accompaniments. Sometimes one of the notes is omitted — most frequently the fifth. Here are a few solutions and suggestions for piano style dominant seventh chords.

The image shows two rows of piano style accompaniment for dominant seventh chords. The first row shows C7 (V7), F (I), D7 (V7), and Gm (i). The second row shows A7 (V7), D (I), B7 (V7), and Em (i). The notation is on a grand staff with treble and bass clefs, showing the bass line and the right hand accompaniment.

It is impossible to give a rule which tells you when to use a dominant triad and when to use a dominant seventh chord. Your ear must tell you. Go back to the melodies you have already harmonised and substitute a dominant seventh chord for each dominant triad. Listen very carefully and try to decide which sounds better. It is only through this kind of listening and experimenting that you will develop real skill at harmonising melodies at the piano.

Check the endings of the pieces you are playing to look for perfect cadences. Listen for the difference between V — I and V7 — I.

LESSON 14

SUMMARY OF MINOR SCALES AND TRIADS

There are two different ways of relating minor keys to major keys. If we think of major and minor keys starting on the same tone, we speak of *Parallel* major and minor keys: C major and C minor; E major and E minor. If we think of the major and minor keys using the same key signature, we speak of *Relative* major and minor keys: C major and A minor; F major and D minor.



The minor third is the characteristic interval of minor scales and triads. It is the only difference between the major triad and the minor triad. And if we think about the minor scale in relation to the parallel major, this minor third is the only note changed to form the ascending melodic minor scale.



In learning the minor scales, it is helpful to remember that the three forms differ from one another only in the sixth and seventh degrees. The other notes of these scales are always alike. Just think of the minor key outline, which consists of those notes of the scale which do not change.



In the ascending melodic minor, the sixth and seventh degrees are raised because we are going up and that helps us move up more smoothly; descending, the sixth and seventh degrees are lowered to help us move down more smoothly. This descending form of the scale uses the notes of the minor key signature and is, therefore, called the natural minor. In the harmonic minor scale, the seventh is raised so that the dominant triad will be major.

LESSON 15

REVIEW WORK SHEET

1. How many forms of the minor scale are there in common use? _____
 Name them. _____
 In the ascending melodic minor scale are the sixth and seventh degrees raised or lowered?
 _____.

2. a) What is the relative minor of each of the following major keys? D major _____;
 E major _____; E flat major _____; A major _____.
 b) Name the relative major of each of the following minor keys. G minor _____;
 A minor _____; F minor _____; E minor _____; B flat minor _____.
 c) Give the parallel major or minor of the following keys. G major _____;
 D minor _____; B flat major _____; F sharp major _____.

3. Write the key signatures of these keys.

B MINOR	C SHARP MINOR	B FLAT MAJOR	E MAJOR	G MINOR	A FLAT MAJOR	F SHARP MINOR

4. Write the following chords.

F MINOR	E FLAT 7	D FLAT MAJOR	G SHARP MINOR	C7	B FLAT MAJOR	A7

5. Write in the counts for these examples.

The first staff is in common time (C) and contains a sequence of eighth notes with triplets and a star symbol above the first measure. The second staff is in 4/4 time and contains a sequence of eighth notes with triplets. The third staff is in 2/4 time and contains a sequence of eighth notes with triplets.

* an alternative way of writing $\frac{4}{4}$

LESSON 15

REVIEW WORK SHEET (Continued)

6. Write the dominant seventh chord and tonic triad indicated by each of these major key signatures.

Exercise 6 shows five major key signatures: G major (one sharp), B-flat major (two flats), D major (two sharps), E-flat major (three flats), and A major (three sharps). Each key signature is followed by a blank staff for writing the dominant seventh chord and tonic triad.

7. Resolve each of these dominant seventh chords to its tonic minor.

Exercise 7 shows five dominant seventh chords in various key signatures: B-flat major, D major, E-flat major, A major, and B-flat major. Each chord is followed by a blank staff for writing its resolution to the tonic minor.

8. Write the following scales. Use correct key signatures.

B FLAT MAJOR

A blank musical staff with a treble clef for writing the B flat major scale.

C HARMONIC MINOR

A blank musical staff with a bass clef for writing the C harmonic minor scale.

E FLAT MAJOR

A blank musical staff with a treble clef for writing the E flat major scale.

A MELODIC MINOR (Ascending and Descending)

A blank musical staff with a bass clef for writing the A melodic minor scale (ascending and descending).

E HARMONIC MINOR

A blank musical staff with a treble clef for writing the E harmonic minor scale.

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