

# Lesson 3

# More Score Markings

Tempo markings tell how slow or fast to play the music.

Largo = very slow — broadly

Adagio = slow

Moderato = moderate

Allegro = fast

Presto = very fast

Accelerando = gradually get faster

Ritardando = gradually get slower

Other musical symbols guide the performer in interpreting the composer's wishes.

◡ = Fermata — means: hold the note longer than its normal value

> = Accent — means: play the note a little louder

• = Staccato — means: play the note short

— = Tenuto — means: hold the note for its full value

## DOTTED EIGHTH NOTES

We already know that a dot adds one half the value of the original note.

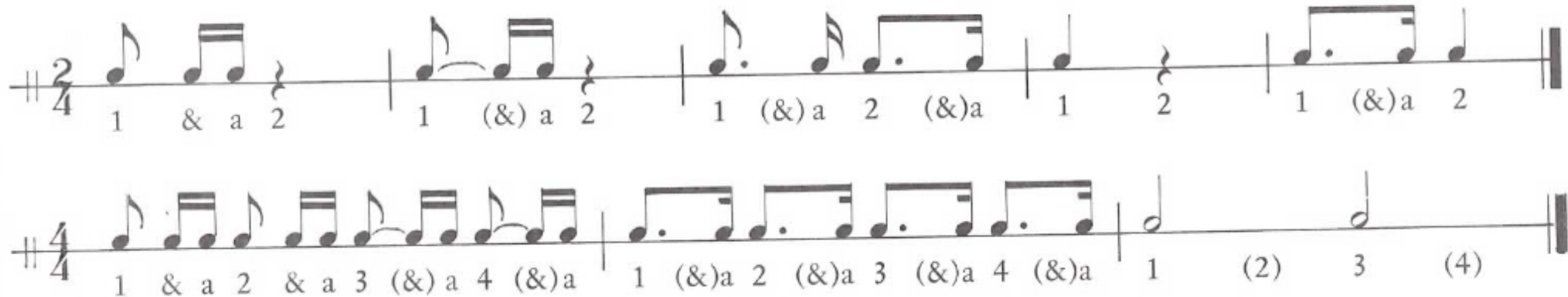
In  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$  times, an eighth note equals  $\frac{1}{2}$  count.

A dot after the eighth note adds  
 $\frac{1}{4}$  count ( $\frac{1}{2}$  of the original value).  
 A dotted eighth note equals  $\frac{3}{4}$  count.

 =  $\frac{1}{2}$  count ()

 =  $\frac{1}{4}$  count ()

 =  $\frac{3}{4}$  count ()



The image shows two staves of musical notation illustrating dotted eighth notes. The first staff is in 2/4 time and contains five measures. The second staff is in 4/4 time and contains four measures. Fingerings and accents are indicated below the notes.

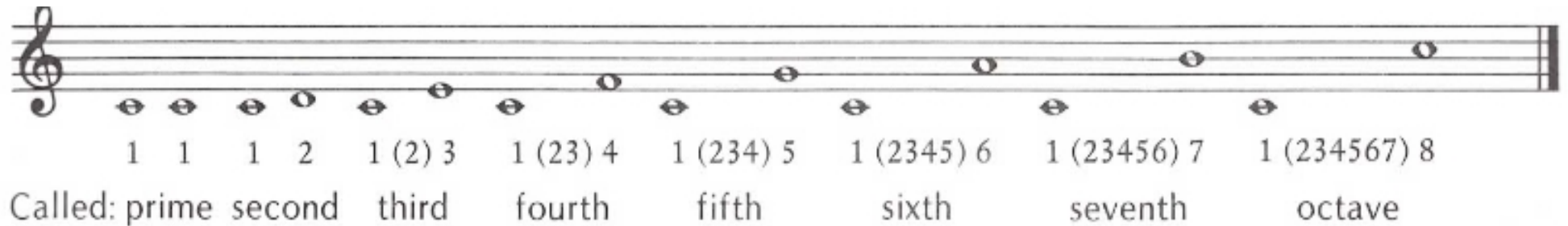
**Staff 1 (2/4 time):**

- Measure 1: Quarter note (1), eighth note (accent), eighth note (2).
- Measure 2: Quarter note (1), eighth note (accent), eighth note (2).
- Measure 3: Dotted quarter note (1), eighth note (accent), eighth note (2), eighth note (accent).
- Measure 4: Quarter note (1), eighth note (2).
- Measure 5: Dotted quarter note (1), eighth note (accent), eighth note (2).

**Staff 2 (4/4 time):**

- Measure 1: Quarter note (1), eighth note (accent), eighth note (2), eighth note (accent), eighth note (3), eighth note (accent), eighth note (4), eighth note (accent).
- Measure 2: Dotted quarter note (1), eighth note (accent), eighth note (2), eighth note (accent), eighth note (3), eighth note (accent), eighth note (4), eighth note (accent).
- Measure 3: Quarter note (1), eighth note (2), eighth note (3), eighth note (4).
- Measure 4: Quarter note (1), eighth note (2), eighth note (3), eighth note (4).

# Intervals



A musical staff in treble clef showing intervals from prime to octave. Each interval is represented by two notes on the staff. Below the staff, the intervals are labeled with their names and fingerings: 1 (prime), 1 (second), 1 2 (third), 1 (2) 3 (third), 1 (23) 4 (fourth), 1 (234) 5 (fifth), 1 (2345) 6 (sixth), 1 (23456) 7 (seventh), and 1 (234567) 8 (octave). Below these labels, the names of the intervals are listed: prime, second, third, fourth, fifth, sixth, seventh, and octave.

1 1 1 2 1 (2) 3 1 (23) 4 1 (234) 5 1 (2345) 6 1 (23456) 7 1 (234567) 8

Called: prime second third fourth fifth sixth seventh octave

If the two notes are sounded simultaneously, they are called HARMONIC.

If the two notes are sounded in succession, they are called MELODIC.

Harmonic



A musical staff in treble clef showing a harmonic interval. Two notes are sounded simultaneously: a whole note on the second line (G4) and a whole note on the first space (F4).

Melodic

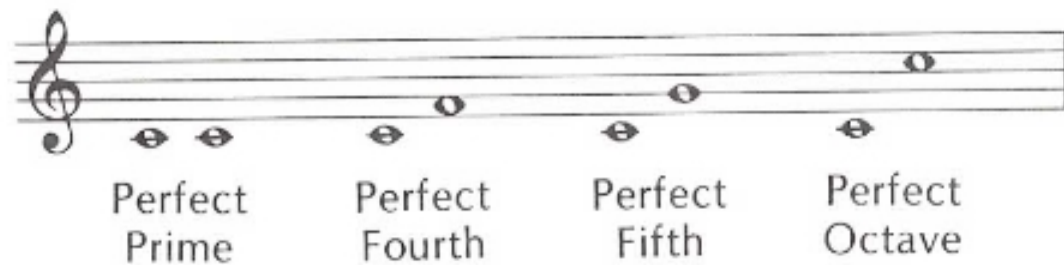


A musical staff in treble clef showing a melodic interval. Two notes are sounded in succession: a quarter note on the first space (F4) followed by a quarter note on the second line (G4).

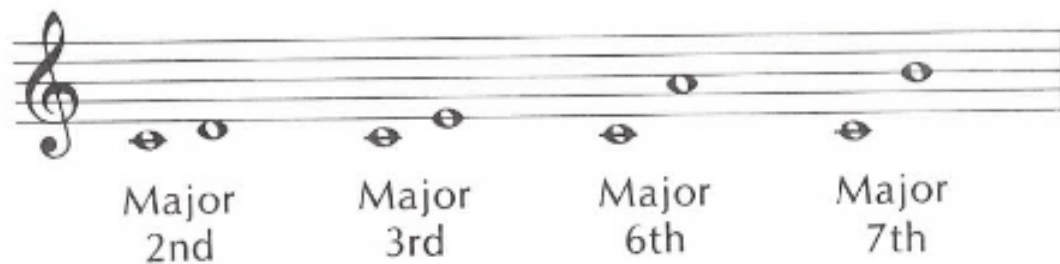
## DIATONIC INTERVALS

If the upper note of an interval is found in the major scale built on the lower note, it is a **DIATONIC INTERVAL**.

If a prime, fourth, fifth, or octave are diatonic (both notes appear in the same scale), they are called **PERFECT INTERVALS**.



In a major scale, if a 2nd, 3rd, 6th, or 7th are diatonic, they are called **major intervals**.



## CHROMATIC INTERVALS

If the upper note of an interval is not found in the major scale built on the lower note, it is called a CHROMATIC INTERVAL.

If the upper note is  $\frac{1}{2}$  step lower than a major interval, it is called a MINOR INTERVAL.

A musical staff in treble clef showing eight pairs of notes representing intervals. From left to right: Major 2nd (C4-D4), minor 2nd (C4-B3), Major 3rd (C4-E4), minor 3rd (C4-D4), Major 6th (C4-A3), minor 6th (C4-F3), Major 7th (C4-B3), and minor 7th (C4-Bb3). Each pair is labeled below the staff.

Major 2nd   minor 2nd   Major 3rd   minor 3rd   Major 6th   minor 6th   Major 7th   minor 7th

If the upper note is  $\frac{1}{2}$  step lower than a minor or perfect interval, it is called a DIMINISHED INTERVAL.

A musical staff in treble clef showing 14 pairs of notes representing intervals. From left to right: m2 (C4-Bb3), dim2 (C4-B3), m3 (C4-Eb4), dim3 (C4-D4), P4 (C4-F4), dim4 (C4-Eb4), P5 (C4-G4), dim5 (C4-F#4), m6 (C4-Ab4), dim6 (C4-G4), m7 (C4-Bb4), dim7 (C4-A4), P8 (octave) (C4-C5), and dim 8 (octave) (C4-B4). Each pair is labeled below the staff.

m2   dim2   m3   dim3   P4   dim4   P5   dim5   m6   dim6   m7   dim7   P8 (octave)   dim 8 (octave)

If the upper note is  $\frac{1}{2}$  step higher than a major or perfect interval, it is called an AUGMENTED INTERVAL.

A musical staff in treble clef showing 16 pairs of notes representing intervals. From left to right: PP (C4-C4), aug P (C4-C#4), M2 (C4-D#4), aug 2 (C4-D4), M3 (C4-E#4), aug 3 (C4-E4), P4 (C4-F#4), aug 4 (C4-F4), P5 (C4-G#4), aug 5 (C4-G4), M6 (C4-A#4), aug 6 (C4-A4), M7 (C4-B#4), aug 7 (C4-B4), P8 (octave) (C4-C5), and aug 8 (octave) (C4-C#4). Each pair is labeled below the staff.

PP   aug P   M2   aug 2   M3   aug 3   P4   aug 4   P5   aug 5   M6   aug 6   M7   aug 7   P8 (octave)   aug 8 (octave)

# Lesson 4

## ANOTHER WAY TO COUNT

When  $\frac{3}{8}$  time is played at a fast tempo, it is usually counted "in 1".



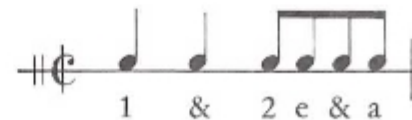
When  $\frac{6}{8}$  time is played at a fast tempo, it is usually counted "in 2".



Sometimes  $\frac{4}{4}$  time is indicated with the letter C which stands for COMMON TIME. It is

just another way of saying  $\frac{4}{4}$  time.  and  mean exactly the same thing.

If the C is cut in half (♩) it is called CUT TIME or ALLA BREVE. It means the  $\frac{4}{4}$  is cut in half to  $\frac{2}{2}$ . The music would sound the same but it is counted "in two".





## TRIPLETS

A TRIPLET is a group of three notes that are performed in the space normally allotted for two of the same kind of note.

The image shows three musical examples of triplets:

- Example 1 (2/4 time):** Two measures. The first measure contains a triplet of eighth notes (labeled '1 tri-plet') followed by an eighth rest (labeled '&') and another eighth note (labeled '2'). The second measure contains an eighth note (labeled '1'), a triplet of eighth notes (labeled '3'), and an eighth rest (labeled '&').
- Example 2 (4/4 time):** Four measures, each containing a triplet of eighth notes. The first measure is labeled '1 tri-plet', the second '2 tri-plet', the third '3 tri-plet', and the fourth '4 tri-plet'. Below each measure, the notes are labeled '1 &', '2 &', '3 &', and '4 &' respectively.
- Example 3 (2/4 time):** Four measures. The first measure has an eighth note (labeled '1'), an eighth rest (labeled '&'), and another eighth note (labeled '2'). The second measure has an eighth note (labeled '1'), a triplet of eighth notes (labeled '3'), and an eighth note (labeled '2'). The third measure has an eighth note (labeled '1'), an eighth rest (labeled '&'), and another eighth note (labeled '2'). The fourth measure has an eighth note (labeled '1'), a triplet of eighth notes (labeled '3'), and another eighth note (labeled '2').

## SYNCOPIATION

In jazz, rock, and pop, as well as in classical music, the accents sometimes come on the normally weak divisions of the beat, adding new excitement to the music. This is called syncopation.

The image shows two musical examples of syncopation:

- Example 1 (4/4 time):** Two measures. The first measure has notes on beats 1, & (with an accent), (2), and 3. The second measure has notes on beats 1, & (with an accent), (2), and 3.
- Example 2 (3/4 time):** Two measures. The first measure has notes on beats 1, & (with an accent), (2), and 3. The second measure has notes on beats 1, & (with an accent), (2), and 3.

## TRIPLETS

A TRIPLET is a group of three notes that are performed in the space normally allotted for two of the same kind of note.

The image shows three musical examples of triplets:

- Example 1 (2/4 time):** Two measures. The first measure contains a triplet of quarter notes (labeled '1 tri-plet') and a quarter note (labeled '2 tri-plet'). The second measure contains a quarter note (labeled '1 &') and a triplet of quarter notes (labeled '2 &').
- Example 2 (4/4 time):** Four measures. Each measure contains a triplet of quarter notes (labeled '1 tri-plet', '2 tri-plet', '3 tri-plet', '4 tri-plet') and a quarter note (labeled '1 &', '2 &', '3 &', '4 &').
- Example 3 (2/4 time):** Four measures. The first measure has a quarter note (1 &) and a quarter note (2). The second measure has a quarter note (1 tri-plet) and a quarter note (2). The third measure has a quarter note (1 &) and a quarter note (2 &). The fourth measure has a quarter note (1 tri-plet) and a quarter note (2 tri-plet).

## SYNCOPIATION

In jazz, rock, and pop, as well as in classical music, the accents sometimes come on the normally weak divisions of the beat, adding new excitement to the music. This is called syncopation.

The image shows two musical examples of syncopation:

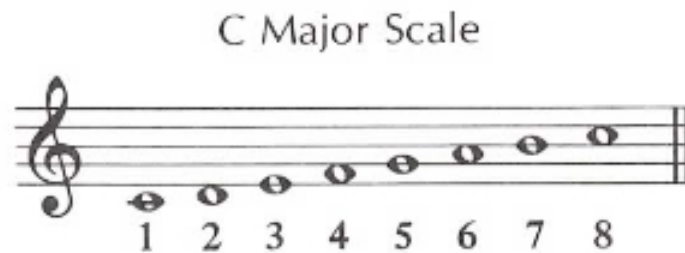
- Example 1 (4/4 time):** Two measures. The first measure has notes on beats 1, & (2), and 3, with an accent on the & (2). The second measure has notes on beats 1, & (2), and 3, with an accent on the & (2).
- Example 2 (3/4 time):** Two measures. The first measure has notes on beats 1, & (2), and 3, with an accent on the & (2). The second measure has notes on beats 1, & (2), and 3, with an accent on the & (2).

# MAJOR CHORDS — MAJOR TRIADS

A *chord* is a combination of three or more tones sounded simultaneously.

A *triad* is a 3-note chord.

A major triad can be constructed by thinking of the 1st, 3rd and 5th notes of a major scale. It gets its name from the root note.



A major triad can also be constructed by thinking of intervals. The major triad is a major 3rd plus a minor 3rd.



plus



equals



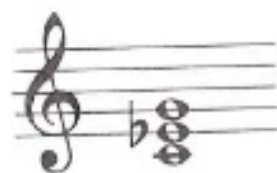
# MINOR

Any major triad can be made minor by lowering the third degree  $\frac{1}{2}$  step.

C Major Triad



C Minor Triad



You can also construct minor triads by interval.

C Minor Triad



# Minor Scales

The *harmonic minor* is the most commonly used minor scale in Western music. It is based on the natural minor, but the 7th scale degree is raised  $\frac{1}{2}$  step.

A Natural Minor

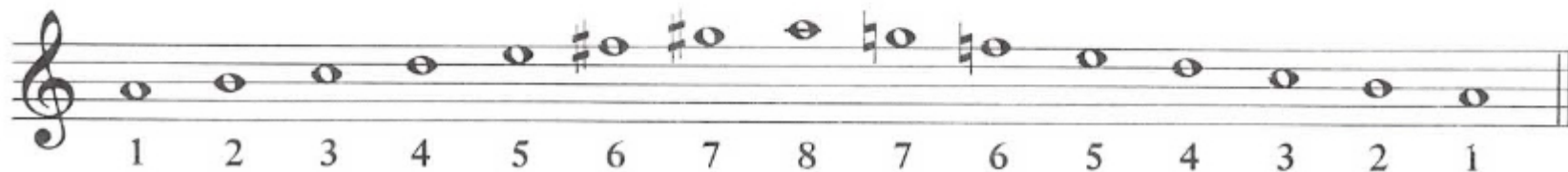


A Harmonic Minor



The *melodic minor* scale is different ascending and descending. Ascending, the 6th and 7th degrees of the natural minor scale are raised  $\frac{1}{2}$  step; descending, the natural form of the minor is used (both accidentals are cancelled).

A Melodic Minor



# LESSON 5

# TRANSPOSITION

*Transposition* is the rewriting of music from its original key to another. You may wish to transpose a song to make it easier to sing. You may also wish to transpose it for another instrument. We already know how to transpose harmony or a chord progression. All we have to do is use the Roman numeral names and move the progression to a new key. The same concept can be done with melodies. You may assign the melody the numbers of the scale (1-8) or the scale syllables (do, re, mi, etc.) and just begin on the new beginning note. You may also think of intervals between notes.

Melody in C



numbers: 1 2 3 5 6 8  
syllables: do re mi sol la do  
intervals: 2nd 2nd 3rd 2nd 3rd

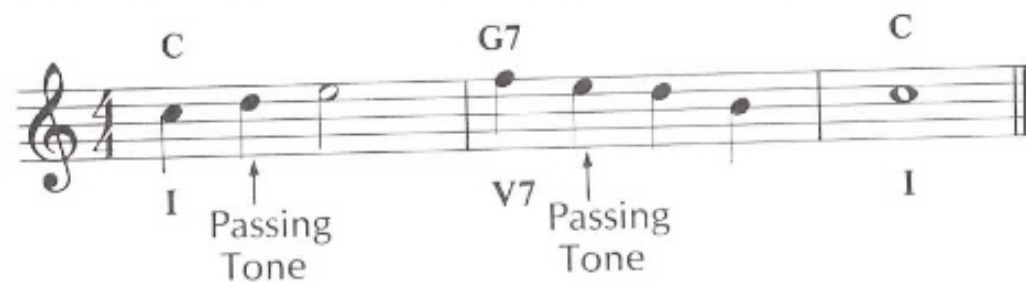
Same Melody transposed to F



numbers: 1 2 3 5 6 8  
do re mi sol la do  
2nd 2nd 3rd 2nd 3rd

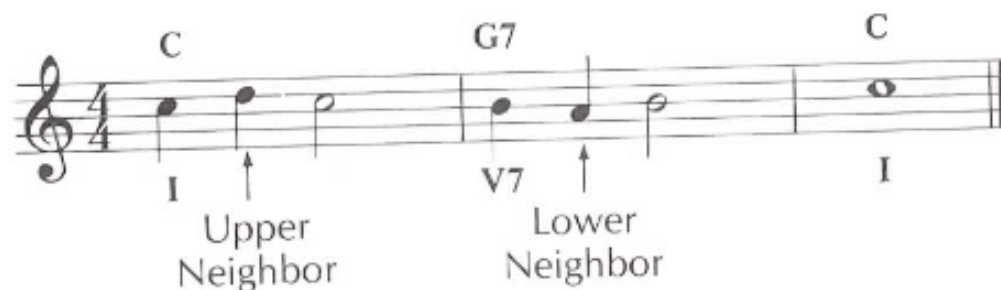
## PASSING TONES AND NEIGHBORING TONES

Melodies often contain notes that are not contained in the chord. Sometimes, these notes pass from one chord tone to another and are called *passing tones*.



A musical staff in 4/4 time showing a progression from C major to G7 and back to C major. The C major chord (I) has notes C4, E4, and G4. The G7 chord (V7) has notes G4, B4, D5, and F5. The C major chord (I) has notes C4, E4, and G4. The melody consists of quarter notes: C4, E4, G4, F5, E4, D4, C4. Arrows point to the F5 and E4 notes, which are labeled "Passing Tone".

Sometimes notes are above or below a chord tone. They immediately return to the chord tone and are called *upper neighbors* and *lower neighbors*, or simply *neighboring tones* or *auxiliary tones*.



A musical staff in 4/4 time showing a progression from C major to G7 and back to C major. The C major chord (I) has notes C4, E4, and G4. The G7 chord (V7) has notes G4, B4, D5, and F5. The C major chord (I) has notes C4, E4, and G4. The melody consists of quarter notes: C4, D5, C4, G4, F5, E4, C4. Arrows point to the D5 and F5 notes, which are labeled "Upper Neighbor" and "Lower Neighbor" respectively.



## HARMONIZING A MELODY IN MINOR

To harmonize a melody in a minor key, use the same procedure as you did for a major key. Analyze the melody to see if it outlines a chord you know. Look for passing tones and neighboring tones which are not members of the chord and are sometimes called nonchord tones.

The image shows a musical staff in 4/4 time with a treble clef. The melody is written in A minor. The notes are: A (quarter), B (quarter), C (quarter), E (quarter), D (quarter), F (quarter), G (quarter), F (quarter), E (quarter), F (quarter), G# (quarter), A (half). Below the staff, the notes are labeled: A, B, C, E, D, F, G, F, E, F, G#, A. Arrows point from the labels 'passing tone' to B, 'upper neighbor' to G, and 'passing tone' to F.

In measure 1 the notes A, C, E are all found in the A minor chord, the B is a passing tone. In measure 2, the notes D & F are all found in the D minor chord, the G is an upper neighbor.

In measure 3 the notes E & G# are all found in the E7 chord, the F is a passing tone.

In measure 4 the note A is found in the A minor chord.

The chord progression of the melody is A minor, D minor, E7, A minor; or  $i\ iv\ V^7\ i$  in A minor.