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 interpeting the composer's wishes.

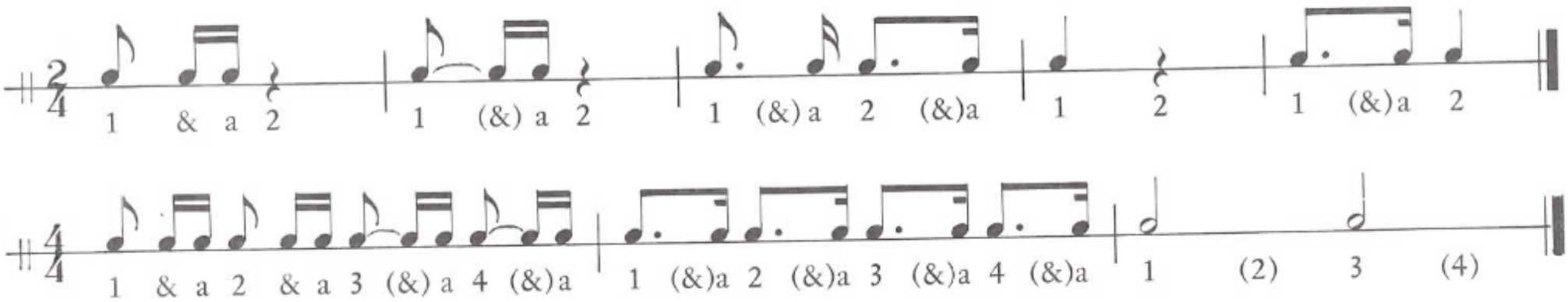
= Fermata — means: hold the note longer than its normal value
 = Accent — means: play the note a little louder
= Staccato — means: play the note short
 = Tenuto — means: hold the note for its full value

DOTTED EIGHTH NOTES

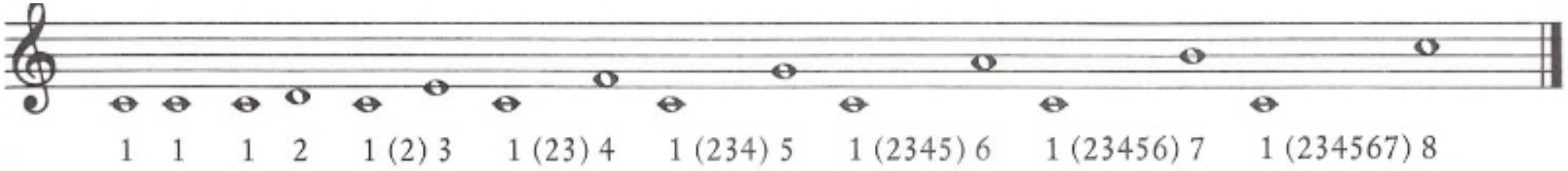
We already know that a dot adds one half the value of the original note.

In $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ times, an eighth note equals ½ count.
A dot after the eighth note adds
¼ count (½ of the original value).
A dotted eighth note equals ¾ count.

♪ = ½ count (♬)
· = ¼ count (𝅘𝅥𝅯)
♪. = ¾ count (♬.)

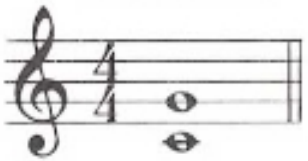


Intervals

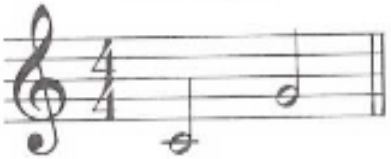


If the two notes are sounded simultaneously, they are called HARMONIC.
If the two notes are sounded in succession, they are called MELODIC.

Harmonic



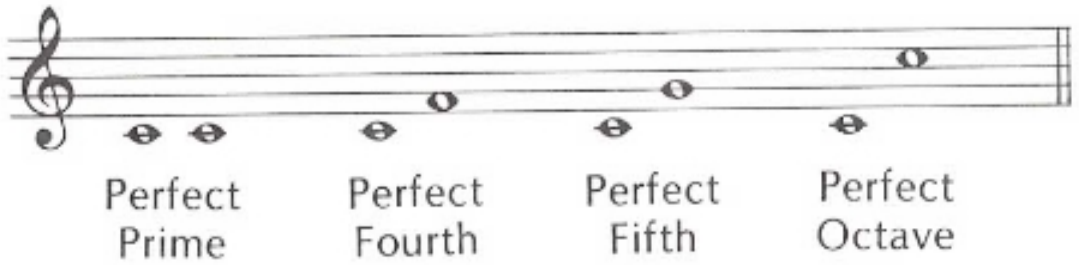
Melodic



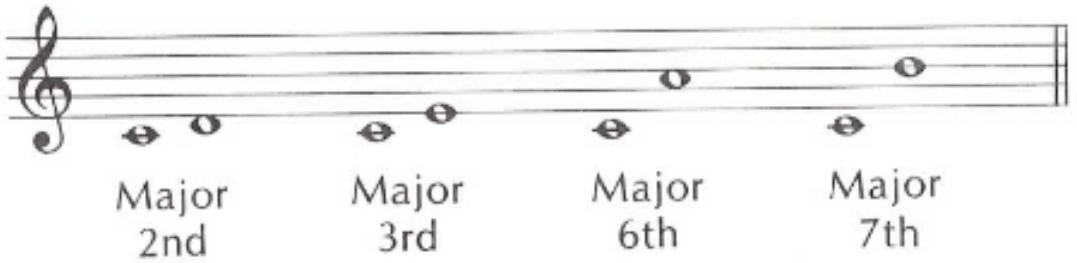
DIATONIC INTERVALS

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.



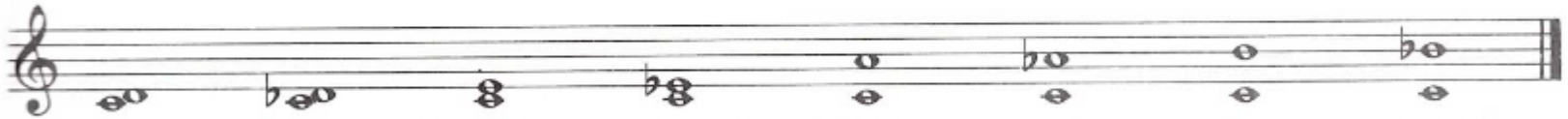
In a major scale, if a 2nd, 3rd, 6th, or 7th are diatonic, they are called major intervals.



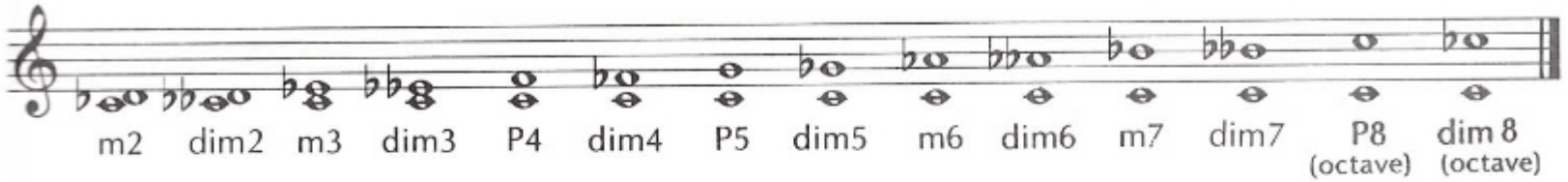
CHROMATIC INTERVALS

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.

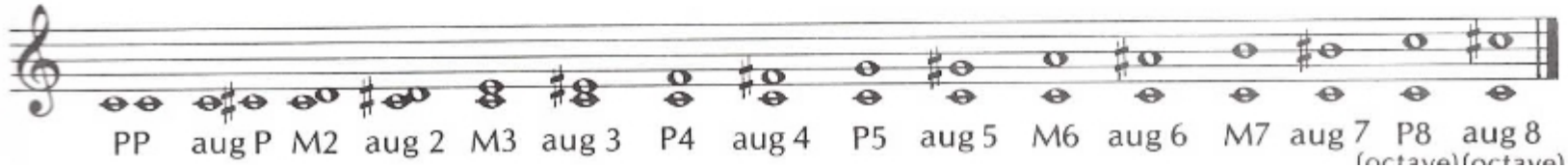
If the upper note is ½ step lower than a major interval, it is called a MINOR INTERVAL.



If the upper note is ½ step lower than a minor or perfect interval, it is called a DIMINISHED INTERVAL.



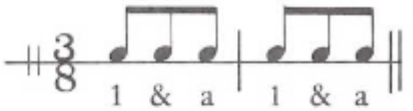
If the upper note is ½ step higher than a major or perfect interval, it is called an AUGMENTED INTERVAL.



Lesson 4

ANOTHER WAY TO COUNT

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



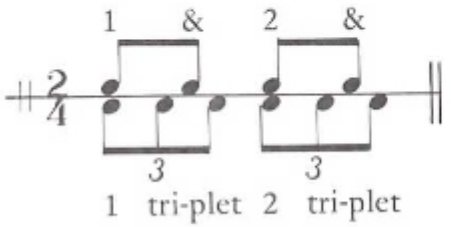
When $\frac{6}{8}$ time is played at a fast tempo, it is usually counted "in 2".

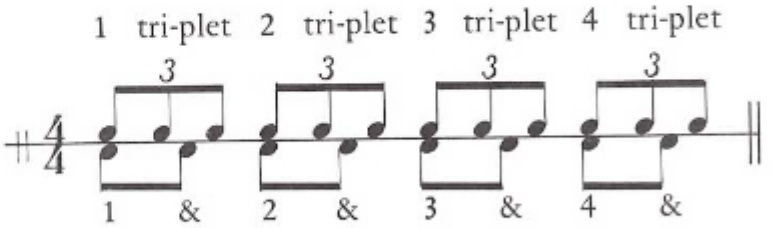
Sometimes $\frac{4}{4}$ time is indicated with the letter C which stands for COMMON TIME. It is just another way of saying $\frac{4}{4}$ time. and mean exactly the same thing.

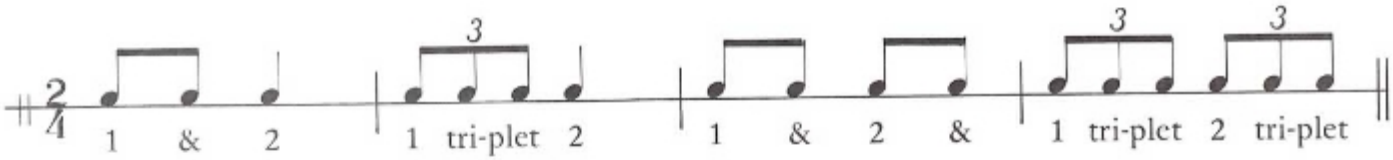
If the C is cut in half (¢) it is called CUT TIME or ALLA BREVE. It means the $\frac{4}{4}$ is cut in half to $\frac{2}{2}$. The music would sound the same but it is counted "in two".

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.







SYNCOPATION

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.

TRIPLETS

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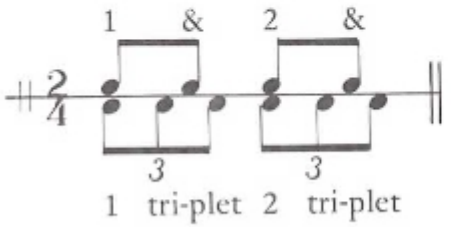

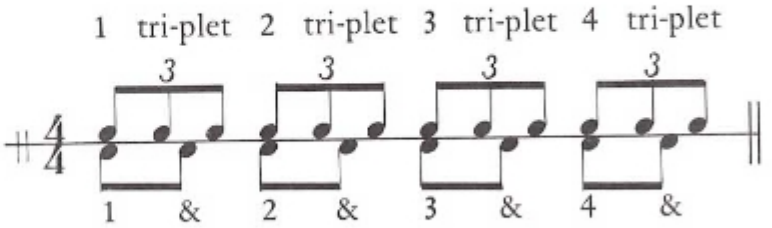

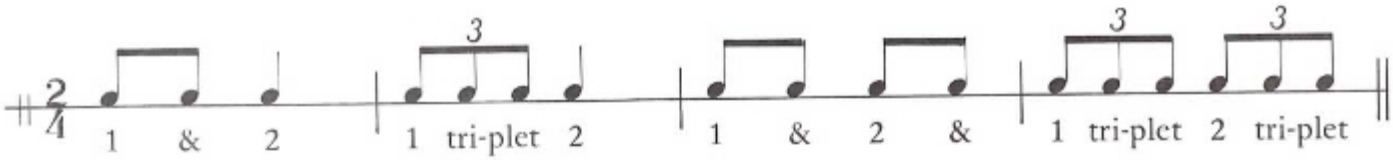

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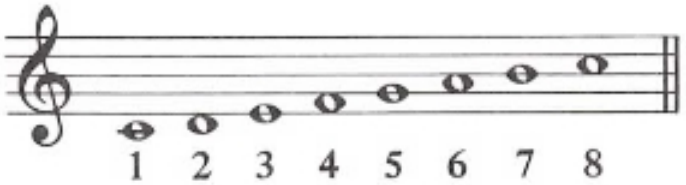
MAJOR CHORDS — MAJOR TRIADS

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

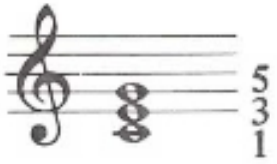
A *triad* is a 3-note chord.

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.

C Major Scale

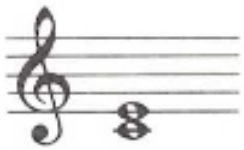


C Major Triad



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

Major 3rd



plus

Minor 3rd

equals

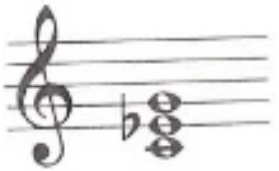
Major Triad

MINOR

Any major triad can be made minor by lowering the third degree ½ step.

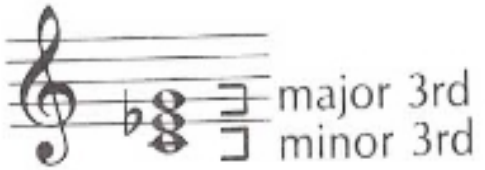
C Major Triad

C Minor Triad



You can also construct minor triads by interval.

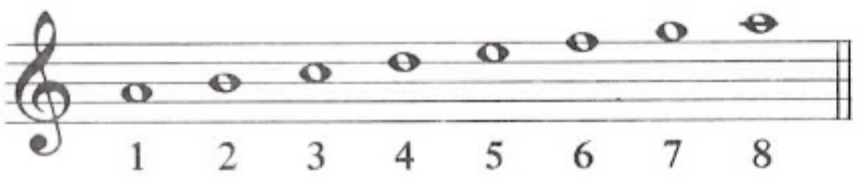
C Minor Triad



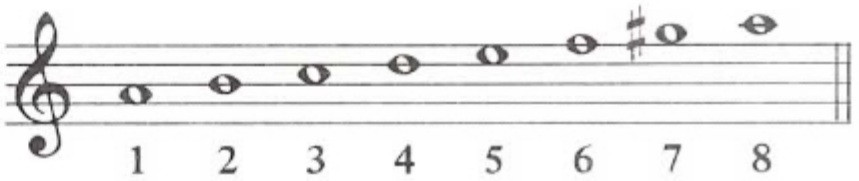
Minor Scales

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 ½ step.

A Natural Minor

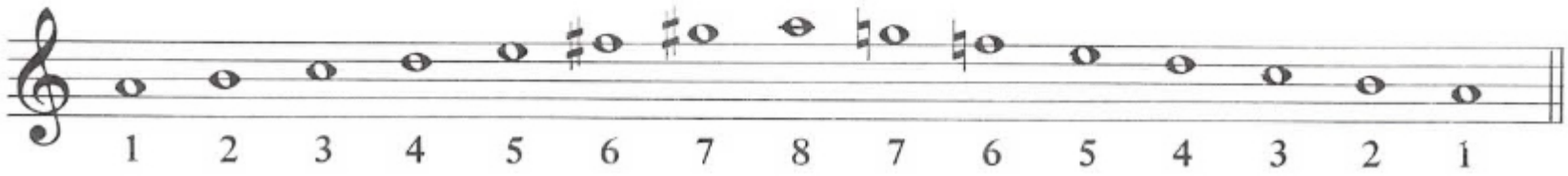


A Harmonic Minor



The *melodic minor* scale is different ascending and descending. Ascending, the 6th and 7th degrees of the natural minor scale are raised ½ 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

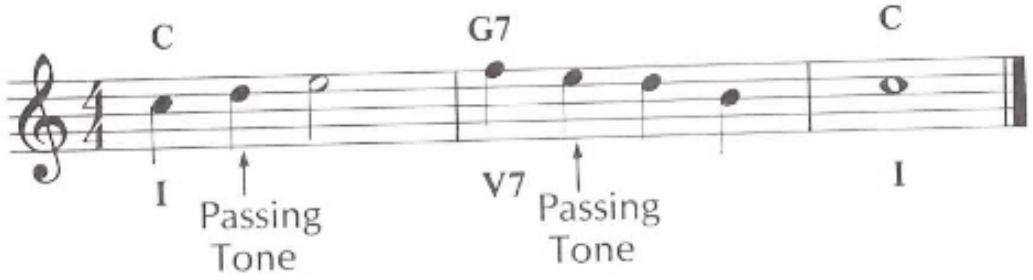
numbers:	1	2	3	5		6	8
syllables:	do	re	mi	sol		la	do
intervals:		2nd	2nd	3rd	2nd		3rd

Same Melody transposed to F

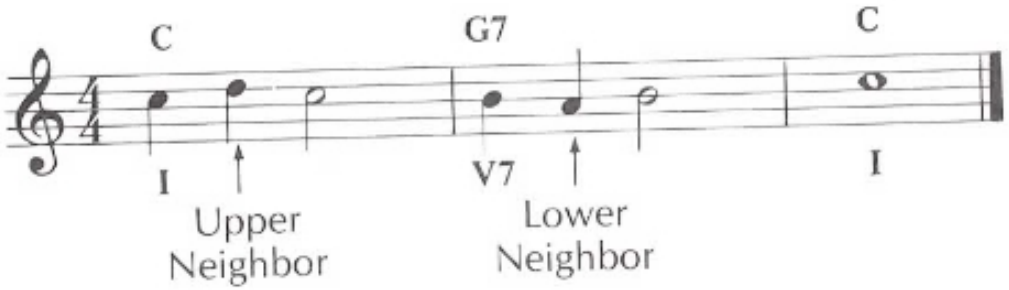
	1	2	3	5		6	8
	do	re	mi	sol		la	do
		2nd	2nd	3rd	2nd		3rd

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.*

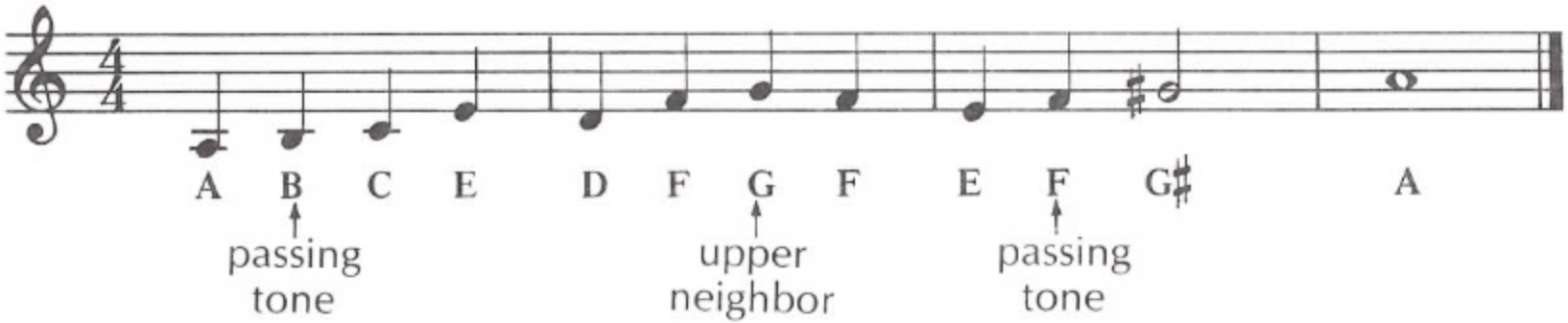


Sometimes notes are above or below a chord tone. They immediately return to the chord tone and are called *upper neighbors* and *lower neighbors,* or simply *neighboring tones* or *auxiliary tones.*



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.



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 E^7 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, E^7, A minor; or i iv V^7 i in A minor.