

# Music Theory

## Lesson #2 of 5



By Free Knowledge Mission

# What We'll Cover

Check out [Andrew Furmanczyk](#)

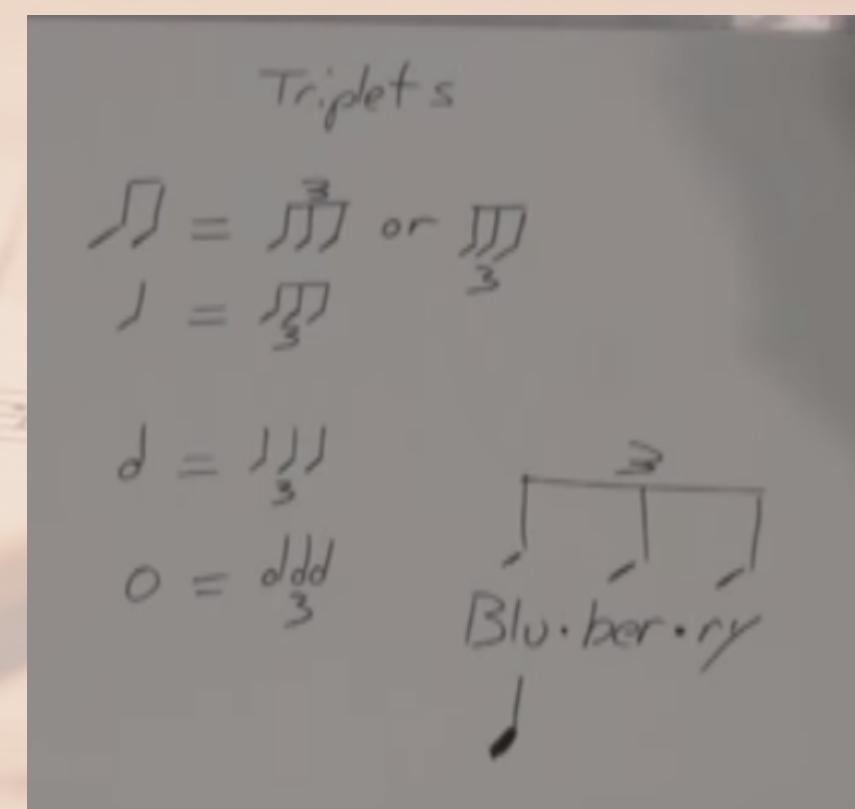
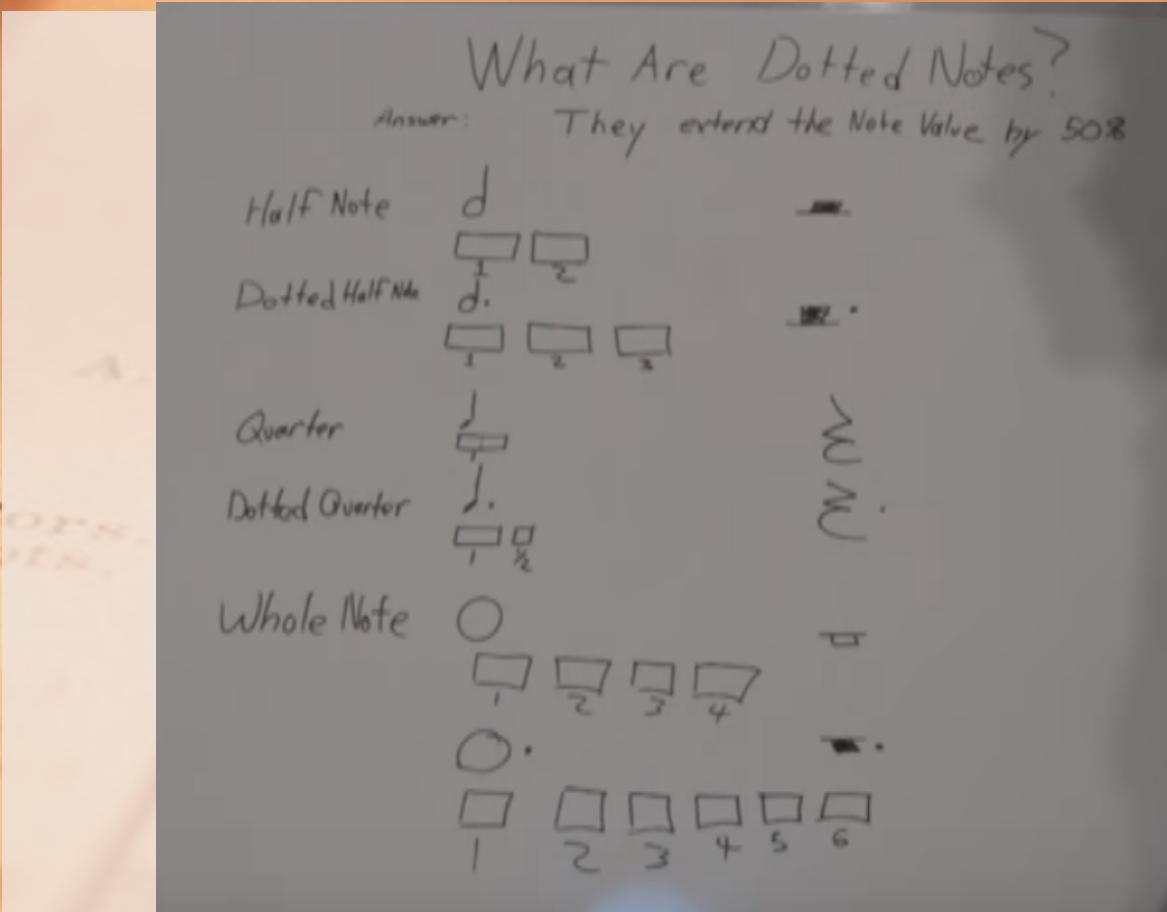
Music Theory lessons 01 – 50

Lesson 1 covered 01-05

I'll plan to cover 06.....16

- Dotted Notes and Triplets
- Time Signatures, Strong and Weak Beats
- Semi Tones & Whole Tones
- Chromatic/Diatonic, Enharmonic Tones
- Major Scale
- Minor Scale (Natural & Harmonic) Melodic + Relative Minor
- Order of Sharps and Flats + Key Signatures
- Circle of Fifths
- Basic Intervals

# #6 Dotted Notes & Triplets



# #7 Completing Bars, Strong & Weak Beats

S M = W

S S = I

S M S = D

W S = I

W S S = D

W S M = O

W S S = I

Always

combine

S → W

S → W → M → W

S → M

M → W

S → W → W

Never

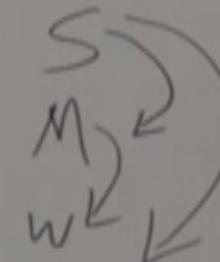
combine

W → M

W → S

W → W

Chain Of Command

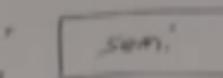


# #8 Semi Tones & Whole Tones

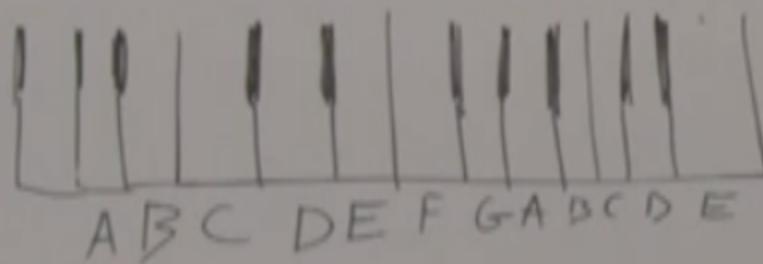
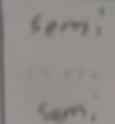
What is A Semitone?

whole

Semi:



whole



Flat



←  
Down  
One  
Semitone

Sharp



→  
Up  
One  
Semitone

Natural

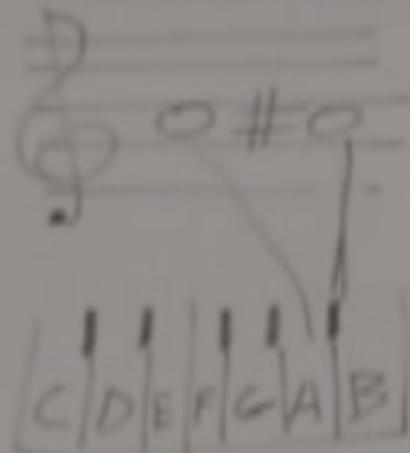


Cancels  
Sharp or Flat

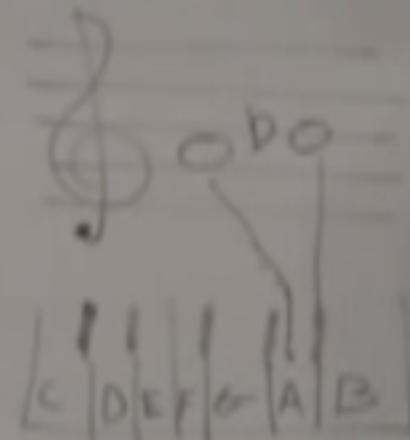
# #9 Chromatic/Diatonic Enharmonic Tones

Two Types Of Semitones

Chromatic  
Same



Diatonic  
Different

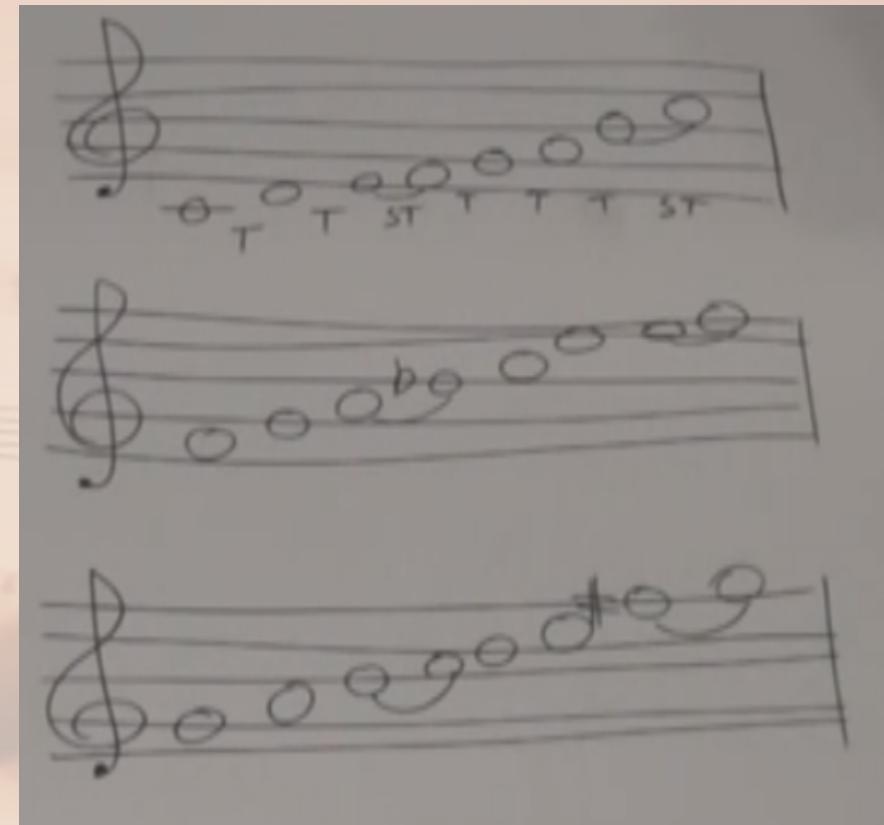


# #10 Major Scale

Major Scale

T T ST TTT ST  
T<sup>2</sup> ST T<sup>3</sup> ST

T = Tone  
ST = Semitone  
(whole)



# #11 Minor Scale (Natural & Harmonic) Melodic + Relative Minor

What is a minor scale?

Major T T ST T T T ST

Minor Natural T, ST, T, T, ST, T, T

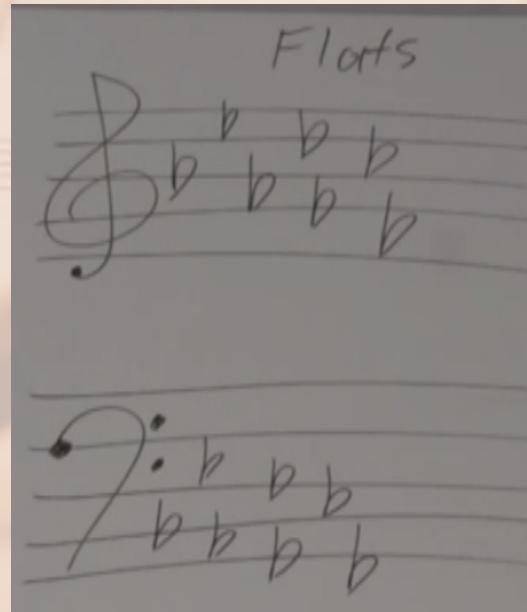
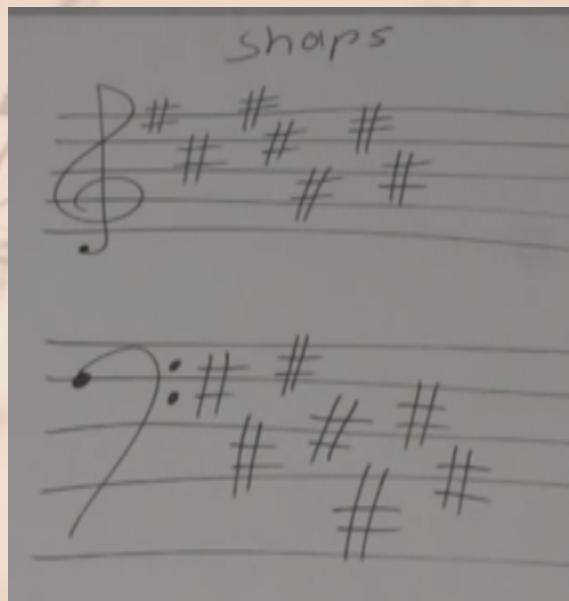
Harmonic T, ST, T, T, ST, T $\frac{1}{2}$ , ST

Melodic T, ST, T, T, T, T, ST

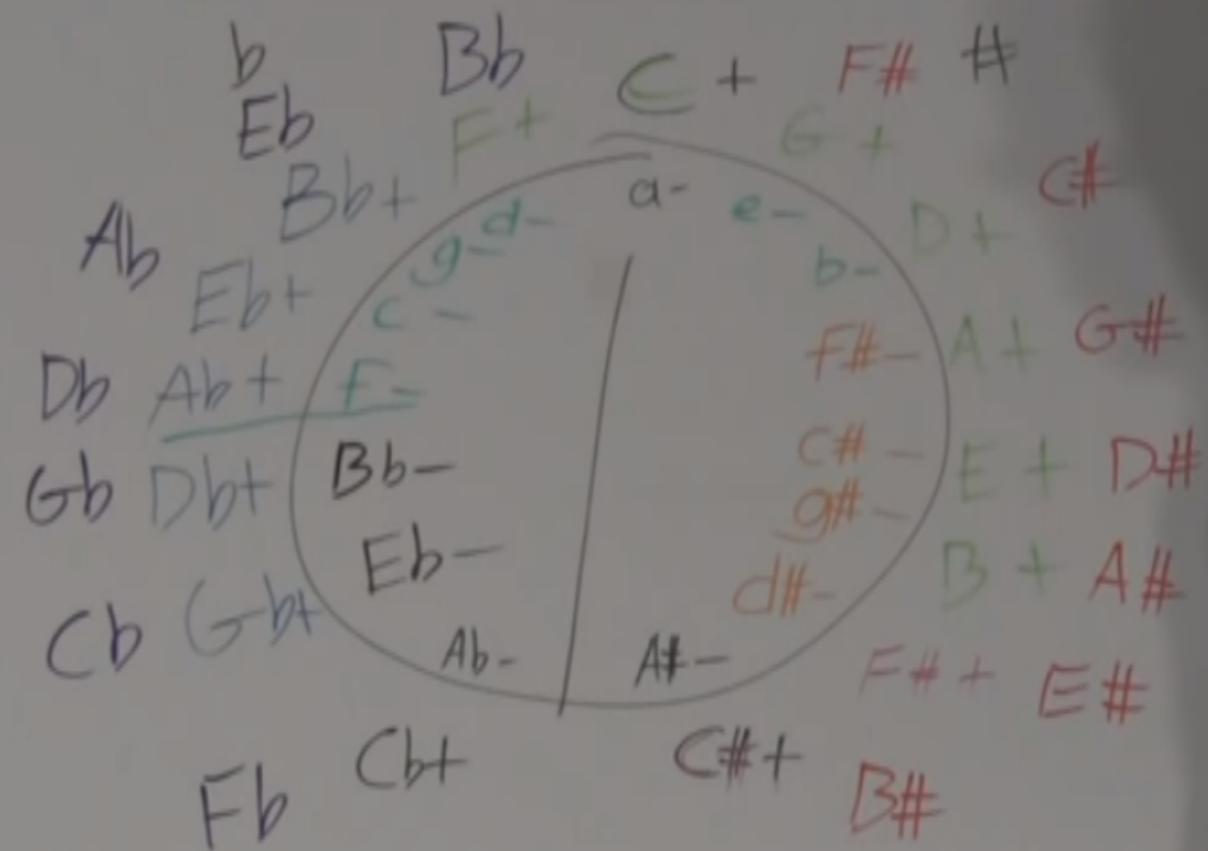
# #12 Order of Sharps and Flats + Key Signatures

Order

Sharps # Father Charles Goes Down And Ends Battle  
Flats b Battle Ends And Down Goes Charles Father



# #13 Circle of Fifths



# #14 Key of Music

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of two flats, and a common time (indicated by a '4'). It contains a single measure of music with eighth-note strokes. The bottom staff begins with a bass clef, a key signature of two flats, and a common time (indicated by a '4'). It also contains a single measure of music with eighth-note strokes. Both staves are enclosed in large curly braces, indicating they belong to the same piece. To the right of the staves, there is a small section of music on a separate staff, featuring a treble clef, a key signature of three flats, and a common time (indicated by a '4'). This section includes a bass note, a sharp sign, and another bass note.

# #15 Upbeat or Pickup Beat

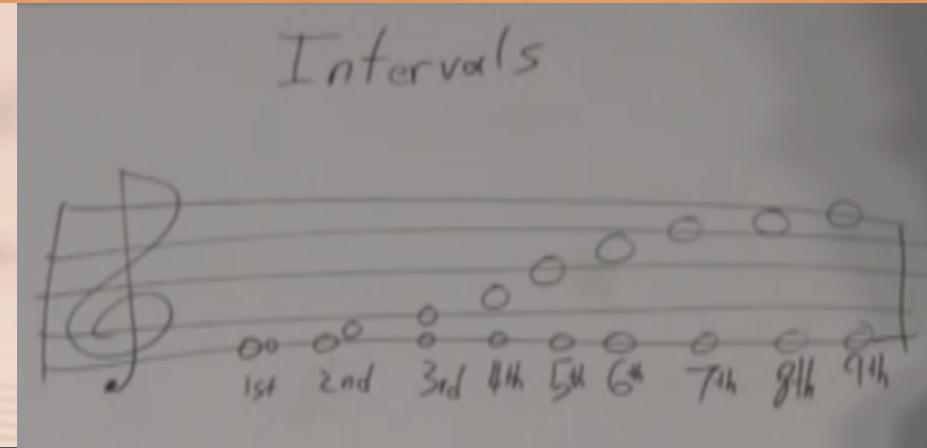
Upbeat, Pick-up, Anacrusis

Handwritten musical notation for an upbeat in common time (4/4). It shows a treble clef, a key signature of one sharp (F#), and a common time signature (4). The first measure consists of three eighth notes (3) followed by a dotted half note (d.). The second measure consists of a half note (p) followed by a bar line and a repeat sign. Below the staff, a hand-drawn stick figure is shown with a count of 3, 1 2 3, 1 2 ? under the first two measures, and a question mark under the third measure.

Three sets of handwritten musical notation for upbeats in common time (4/4).

- The top set shows a treble clef, a key signature of one sharp (F#), and a common time signature (4). It features a dotted half note (d.) followed by a quarter note (q), a eighth note (eighth note head), and a sixteenth note (sixteenth note head). Below the staff, a hand-drawn stick figure is shown with a count of 4 1 2 3 4 1 2 3 under the notes.
- The middle set shows a treble clef, a key signature of one sharp (F#), and a common time signature (4). It features a dotted half note (d.) followed by a quarter note (q), a eighth note (eighth note head), and a sixteenth note (sixteenth note head). Below the staff, a hand-drawn stick figure is shown with a count of 3 1 2 3 1 2 under the notes.
- The bottom set shows a treble clef, a key signature of one sharp (F#), and a common time signature (4). It features a dotted half note (d.), a quarter note (q), a eighth note (eighth note head), and a sixteenth note (sixteenth note head). Below the staff, a hand-drawn stick figure is shown with a count of 3 1 2 3 1 2 under the notes.

# #16 Basic Intervals



Odd  
Same  
line to line  
space to space

A handwritten diagram showing notes on a five-line staff. Notes are placed on the 1st, 3rd, 5th, 7th, and 9th positions relative to the staff lines. Below the staff, these are labeled as 1st, 3rd, 5th, 7th, and 9th.

Interval	Notes
1st	Line 1
3rd	Line 2
5th	Line 3
7th	Line 4
9th	Line 5

Even  
Different  
line to space  
space to line

A handwritten diagram showing notes on a five-line staff. Notes are placed on the 2nd, 4th, 6th, and 8th positions relative to the staff lines. Below the staff, these are labeled as 2nd, 4th, 6th, and 8th.

Interval	Notes
2nd	Space 1
4th	Line 2
6th	Space 2
8th	Line 4

Harmonic

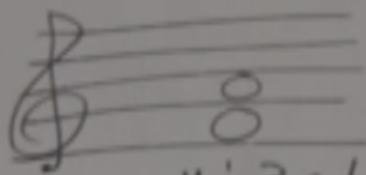
A handwritten diagram showing a harmonic interval. It consists of two horizontal lines with a note placed on the upper line. A red arrow points downwards from the note to the lower line, indicating a harmonic relationship.

Melodic

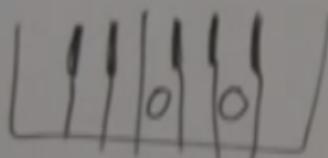
A handwritten diagram showing a melodic interval. It consists of two horizontal lines with a note placed on the upper line. A double-headed arrow above the lines indicates a melodic relationship between the two notes.

# #17 Intermediate Intervals

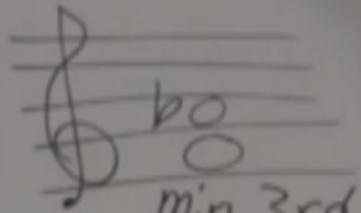
Major & Minor Intervals



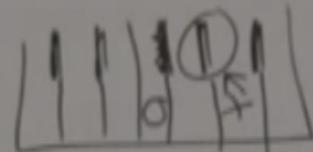
Maj 3rd  
+ 3rd



4 ST



Min 3rd  
- 3rd



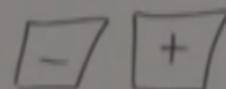
3 ST

Major/Minor  
2nd, 3rd, 6th, 7th, 9th

Perfects

1st, 4th, 5th, 8th

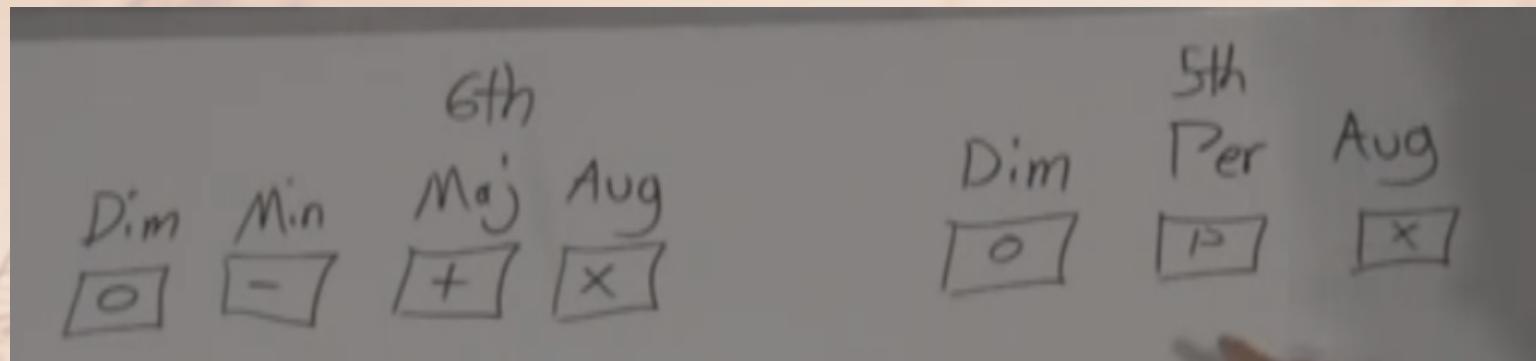
Minor/Major  
3rd



Perfect  
4th



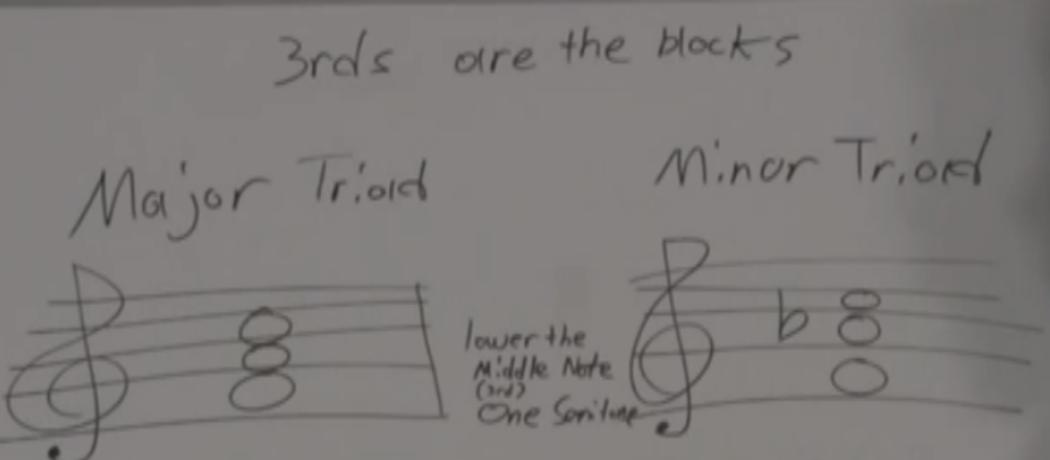
# #18 Advanced Intervals



# #19 Major and Minor Triads

3rds are the blocks

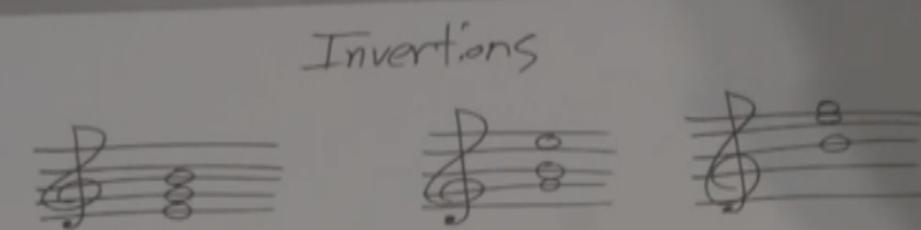
Major Triad      Minor Triad



F      A      C  
↔ +3rd      ↔ -3rd

Also known as  $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$

Inversions



Root      1st      2nd  
6      0      6  
0      8      8  
8      0      0

# #20 Scale Degrees

Scale Degrees

Leading Note  $vii^7$

SubMediant  $v_i^6$

Dominant  $v^5$

SubDominant  $iv^4$

Mediant  $iii^3$

SuperTonic  $ii^2$

Tonic I  $^1$

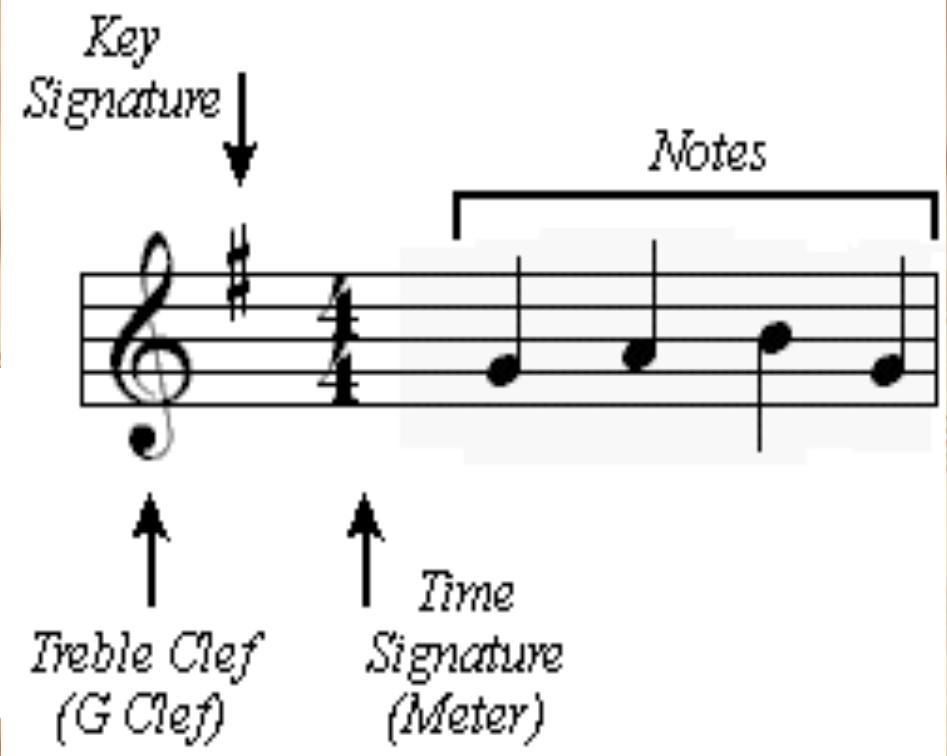
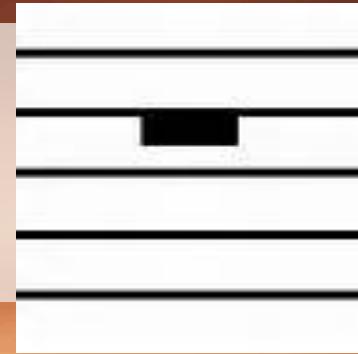
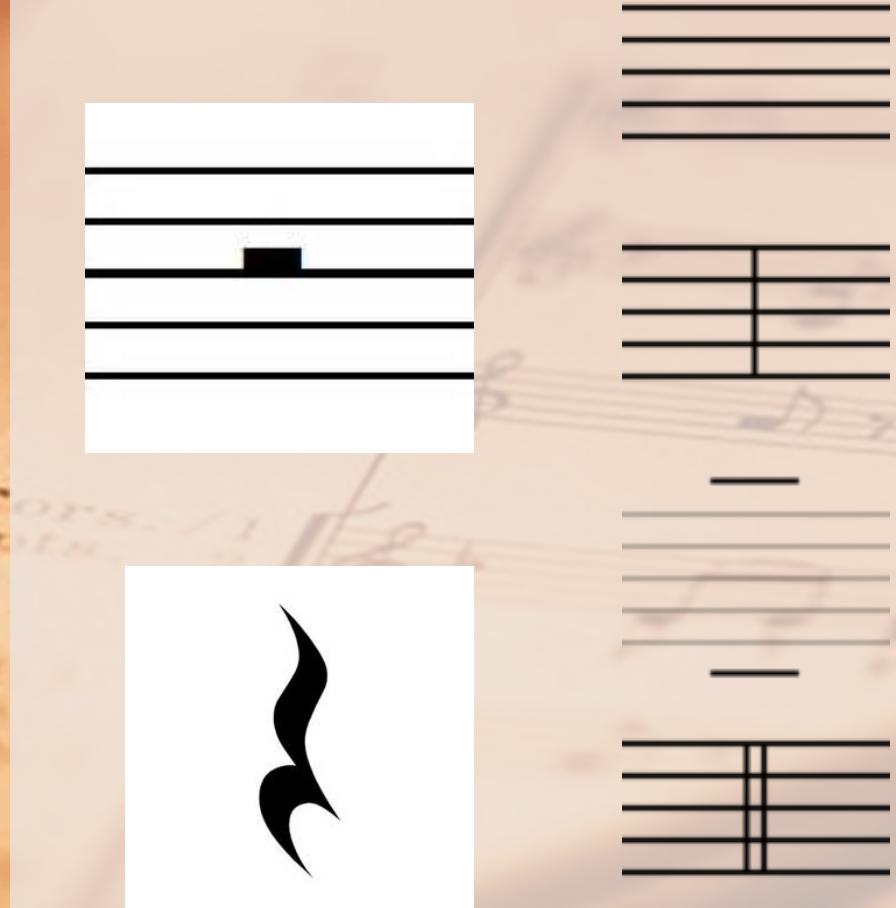
# Practice

- Watch all 15 videos
- Repeat the lessons many times; especially the ones you don't understand.
- Write them out. Practice the lessons Andrew provides.

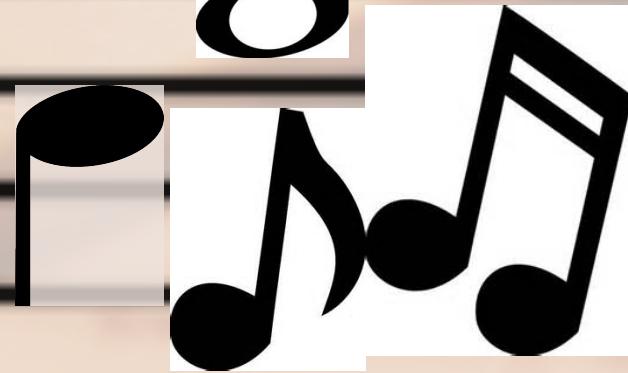
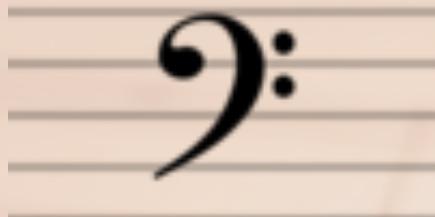
# Resources

- [Lypur – Andrew Furmanczyk](#)
- [Notes and Slides](#)

# Legend #1



## Legend #2



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