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| **Type of Interval** | **Number of Half Steps** |
| Unison | 0 |
| Minor Second | 1 |
| Major Second | 2 |
| Minor Third | 3 |
| Major Third | 4 |
| Perfect Fourth | 5 |
| Diminished Fifth | 6 |
| Perfect Fifth | 7 |
| Augmented Fifth | 8 |
| Minor Sixth | 8 |
| Major Sixth | 9 |
| Minor Seventh | 10 |
| Major Seventh | 11 |
| Perfect Octave | 12 |

Minor: 1,3,8,10

Major: 2,4,9,11

Perfect: 5,7,12

Diminished: 6

Augmented: 8

Chords: Chords are sets of notes based off a single note.

Notes of Major, Minor and Perfect intervals

Triad: A chord which has a root, third and fifth.

Major Triad: A triad with a root, major third and perfect fifth.

Minor Triad: A triad with a root, minor third and perfect fifth.

Augmented Triad: A triad with a root, major third and augmented fifth.

Diminished Triad: A triad with a root, minor third and diminished fifth.

Meter Classifications: Duple, Triple and Quadruple refer to the number of beats in a bar; the term simple means that each of these can be divided into 2 notes, ex. 4/4; the term compound means that each of these can be divided into 3 notes, ex. 6/8.

Odd Meter: A meter that contains both simple and compound beats, ex. 5/8.

Scale: Collection of notes within an octave.

Major Scale: A scale that follows the pattern of WWHWWWH. W = whole note, H = half note.

Minor Scale: A scale that follows the pattern of WHWWHWW. W = whole note, H = half note.

Relative Minor: The minor scale that has the same key signature as its major scale counterpart, they are found 3 half steps below their major equivalent.

Natural Minor: A normal minor scale.

Harmonic Minor: A minor scale with a raised 7th note.

Melodic Minor: A minor scale with a raised 6th and 7th note on the ascending scale and normal on the descending side.

Scale Degree: The special names for notes.

Tonic: The first and last note in a scale.

Supertonic: The second note in a scale; named such as it is above(super) tonic.

Mediant: The third note in a scale; named such due to being in between the dominant and lower tonic.

Subdominant: The fourth note in a scale.

Dominant: The fifth note in a scale.

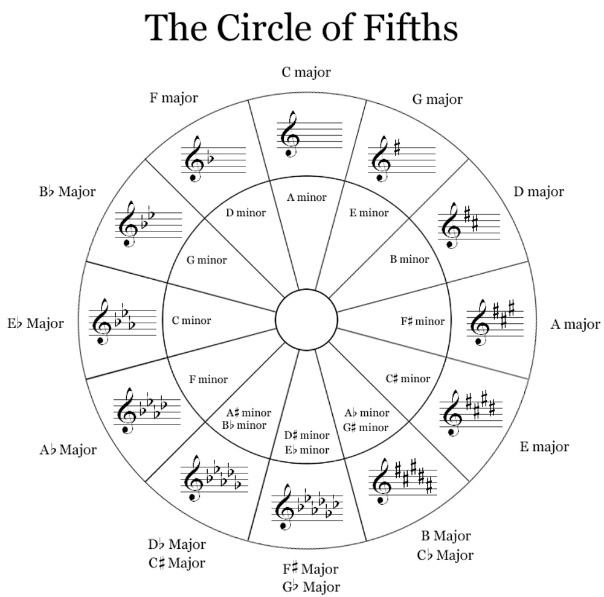
Submediant: The sixth note in a scale; named such due to being in between the subdominant and high tonic.

Leading Note: The seventh note in a scale that is a half note below the tonic. Named such as it leads into the tonic note naturally.

Subtonic: The seventh note in a scale that is a whole note below the tonic.

Order of Flats: The order of flat notes on the key signature is BEADGCF, note this is opposite the sharps.

Order of Sharps: The order of sharps on the key signature is FCGDEAB, note this is opposite the flats.

Circle of Fifth: A geometric representation of the order of the key signatures. The scale C Major is in the centre of the circle, to its left is F Major which is a 5th below C Major, to its right is G Major which is a 5th above C Major. F Major contains 1 flat while G major contains 1 flat. As you progress by fifths the number of flats and sharps increase until you reach a midway point in F# Major or Gb Major which contains 6 sharps/flats. Representation below.

Musical Inversion: The moving of the lowest note in an interval or chord up an octave.

Triad Inversion: All triads have a bass or lowest note. This note when in it is the root, the chord is in root position. Once inverted once the chord is now in first inversion. After inverting it twice it is in second inversion. However, if you invert the chord three times then it is back in root position, albeit an octave higher.

Dominant Seventh Chord: A major triad combined with a minor seventh.

Major Seventh Chord: A major triad combined with a major seventh.

Minor Seventh Chord: A minor triad combined with a minor seventh.

Half-Diminished Seventh Chord: A diminished triad with a minor seventh.

Fully Diminished Seventh Chord: A diminished triad with a diminished seventh.

Minor-Major Seventh Chord: A minor triad with a major seventh.

Augmented-Major Seventh Chord: An augmented triad with a major seventh.

Augmented Seventh Chord: An augmented triad with a minor seventh.

Seventh Chord Inversion: All seventh chords have a bass or lowest note. This note when it is in root position the chord is in root position. Once inverted once the chord is in first inversion, after inverting it twice it is in second inversion, once inverted trice it is in third inversion. However, if you invert the chord four times then it is back in root position, albeit an octave higher.

Neapolitan Chord: A major triad that is built on a note that is the lowered second degree of a major or minor scale. For example, the Neapolitan chord for c minor would have a second scale degree of D which would be lowered to D♭ and simply be a major triad built on D♭.

Nonharmonic Tones (Non-Chord Tones): Notes that do not belong in a certain chord.

Passing Tone: A nonharmonic tone that is approached by a step and then continue by step in the same direction.

Accented Passing Tone: A passing tone that occurs with the second chord as opposed to the middle of two chords.

Neighbouring Tone: A nonharmonic tone that is approached by a step then returns by step to the original note.

Accented Neighbouring Tone: A neighbouring tone the occurs with the second chord.

Anticipation Tone: A nonharmonic tone that is approached by a step then remains the same. They are not accented.

Escape Tone: A nonharmonic tone that is approached by a step then skips in the opposite direction. They are not accented and thus occur between two chords.

Appoggiatura Tone: A nonharmonic tone that is approached by a skip and then steps in the opposite direction. They are accented and occur with the second chord.

Suspension: A nonharmonic tone that keep a note the same and then steps downward.

Retardation: A nonharmonic tone that keeps a note the same and then steps upward.

Changing Tones (Double Neighbouring Tones, Neighbour Group): Two harmonic tones in succession, the first is approached by a stop and then skips in the opposite direction to the second nonharmonic tone which is resolved by a step.

Upbeat Figure: A series of notes played between the downbeat meant to be anticipatory in manor.

Turnaround: A passage at the end of a section that leads into the next section. Typically found in Jazz, it often repeats parts of old sections or even the entire song.

Cadence: A falling harmonic or melodic configuration that creates a sense of resolution.

Song Structure-Introduction: The introduction is the unique section that begins a piece that is meant to both build suspense as well as create the piece’s atmosphere. The rhythm typically builds into the rest of the song the succeeds it. In general, the introduction also ends with a cadence. Rarely the introduction may imply a key change.

Atonal Music: Music that lacks a ‘centre’ on which the pitches are based; not written in any key or mode.

Cadenza: An improvised or written-out passage in a piece of music, often a concerto, that is meant to showcase the player’s virtuosic ability.

Chromaticism: A scale using all 12 pitches as opposed to major/minor scales which use 7.

Common Practice Period: The time of European music spanning the Baroque, Classical and Romantic periods.

Modulation: A change of key within a piece.

Movement: A self-contained of a composition, most works are divided into 3-5 movements, each with its own title. Often, they are titled by their tempo markings. They are linked thematically, though not always apparent.

Scherzando: A tempo marking meaning playfully.

Tonal: A system of music that uses pitches based off a tonic and uses pitches from both major and minor scales.

Counterpoint: The relationship between voices that are harmonically interdependent, yet independent in rhythm and contour.

Parallel Motion: Two parts move in the same direction and maintain the same interval.

Similar Motion (Direct Motion): Two parts move in the same direction, but in different intervals.

Contrary Motion: Two parts move in opposite directions.

Oblique Motion: One part is stationary, while another move in an arbitrary direction.

Key Signature Calculation Method: A way to derive various key signatures through simple calculation. In order to use it one must memorize that C Major has no accidentals and we represent it with the number 0, D Major has two sharps and is represented by 2, E Major has 4 sharps and is represented by 4, F Major has one flat as is represented by -1, G Major has 1 sharp and is represented by 1, A Major has 3 sharps and is represented by 3 and finally B Major has 5 sharps and is represented by 5. Once this is memorized we follow the simple rule to find the sharp of any scale we add 7, and to find the flat we subtract 7. For example, take C, if we add 7 we find that the key signature of C sharp involves 7 sharps, and by subtracting 7 we find the key signature of C flat is 7 flats. This method can also be extended to minor scales, simply find its parallel major and then subtract 3.

Cadence: A point which punctuates the end of a musical unit such as a phrase, theme, or movement. They tend to be categorized by the different ways in which harmony and melody articulate the point of arrival, but they may be a harmonic, melodic and rhythmic.

Authentic Cadence: A cadence that occurs when a formal unit ends with the progression D5-T1(V7-I). If the melody accompaniment ends on do it is a perfect authentic cadence. If it ends of mi or sol, it is an imperfect authentic cadence.

Sentence: The sentence is 8 measures long and is divided into a presentation phase and a continuation phase, each of which are 4 measures long. The presentation phrase begins the sentence and consists of two components a melodic and harmonic component. The melodic component contains 2 repeated basic ideas and the harmonic component prolongs the tonic by either subsidiary harmonic progression or contrapuntal chords. The continuation phrase acquires momentum and leads to the cadence which ends the sentence (the cadence may be PAC, IAC or HC). Continuation phases begin with continuation function which involves 1 or more of the following: fragmentation (a breakdown in size of melodic units), liquidation (removal of characteristic melodic figures), sequential repetition, accelerated surface rhythm, accelerated harmonic rhythm. In addition to this, the sentence may be expanded or contracted, with the continuation phrase being more likely to be expanded or contracted than the presentation phrase.

Homophony: A musical texture in which the primary part is supported by one of more strands that provide rhythmic contrast and flesh out the harmony.

Baroque Era: The musical era extending from 1600-1750 which marks the beginning of what is commonly referred to as classical music. Music during this period developed into the tonal music that we know today. Baroque music is primarily characterized by its polyphonic texture, meaning it contains 2 or more independent melodic voices. In addition, the baroque era is known for the use of the counterpoint. Baroque pieces are known for their unity in mood, continuity of rhythm (patterns are often repeated throughout a piece), repetition of melody, terraced dynamics (sudden rather than gradual dynamic change), ornamentation and often use of the harpsichord.

Classical Era: The musical era from 1750-1820 this falls between the Baroque and Romantic eras of music. It has a lighter, clearer texture and less complexity. Music during this period tended to be homophonic, using clear melody line, but still maintaining a counterpoint. It also exhibited a style galant which in essence played to a lighter elegance as opposed to a dignified or grandeur tone. During the period variety and contrast became more pronounced and composers used a variety of keys, melodies, rhythms and dynamics.

Romantic Era: The musical era from 1820-1910 that follows the classical era and marks the end of the music that is generally termed as classical music. The music of this era tended to be more expressive and emotional and encompassed many themes from outside of music. The era differentiated itself from others due to its use of a wider range of dynamics and a larger tonal range as well as more elaborate harmonic progressions and larger orchestrations.

Through-Composed: A structure in which there is no repeat or return of any large-scale musical selection.

Binary Form: A two-part form in which both main sections are repeated.

Ternary Form: A three-part form featuring a return of the initial music after a contrasting section.