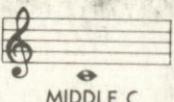


# MUSIC NOTATION GUIDE

## CLEF

### TREBLE CLEF



MIDDLE C

Guitar music sounds an octave lower than notated.

## NOTES AND RESTS

WHOLE Note Rest	HALF Note Rest	QUARTER Note Rest	EIGHTH Note Rest	SIXTEENTH Note Rest

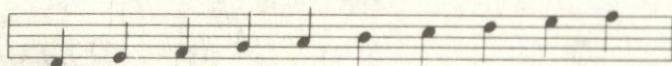
A dot added to a note or rest increases its value by 1/2.

## SYMBOLS

	<i>tenuto</i>	Hold full value
		Accent
	<i>marcato</i>	Louder accent
	<i>sforzando</i>	Sudden accent
	<i>staccato</i>	Detached
	<i>fermata</i>	Hold, pause
	<i>crescendo</i>	Gradually louder
	<i>decrescendo</i> <i>diminuendo</i>	Gradually softer
	<i>rit.</i>	Ritardando
	<i>accel.</i>	Accelerando
	<i>8va</i>	All 'ottava
	<i>tr</i>	Trill
	<i>Grace Note</i>	Very short ornamental note. (Note: Grace notes are always stemmed up.)
	<i>Break</i>	Short pause

## STEMS AND BEAMS

Notes below the third line are written with stems up. Notes on or above the third line are written with stems down.



Stem direction of beamed notes or chords is determined by the note farthest from the third line.



## REPEAT TERMS AND SIGNS

D.C. al FINE Return to the beginning and play to Fine.

D.S. al FINE Return to  $\frac{4}{4}$  and play to Fine.

D.C. al CODA Return to the beginning, play to  $\oplus$  and skip to the Coda.

D.S. al CODA Return to  $\frac{4}{4}$ , play to  $\oplus$  and skip to the Coda.

||: Return to the beginning or nearest ||: and repeat.

1 2 Play through 1 the first time, then skip to 2 on the repeat.

6 Extended rest (6 measures in this example).

is played as:

is played as:

is played as:

is played as:

## KEY SIGNATURES

Key of C Major A Minor	G Major E Minor	D Major B Minor	A Major F# Minor	E Major C# Minor	B Major G# Minor	F# Major D# Minor	C# Major A# Minor

ORDER OF SHARPS: F - C - G - D - A - E - B

Key of C Major A Minor	F Major D Minor	Bb Major G Minor	Eb Major C Minor	A# Major F Minor	D# Major B Minor	G# Major E Minor	C# Major A# Minor

ORDER OF FLATS: B - E - A - D - G - C - F

# Music Theory I : Lecture 13

1.16.24

3 types of scales: chromatic - all HS, use all 12 notes

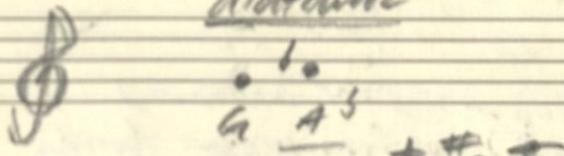
pentatonic = 5 HS, 2 WS, 2 notes

major - 1 2 3 5 6 - major - 1 2 3 5 6 7

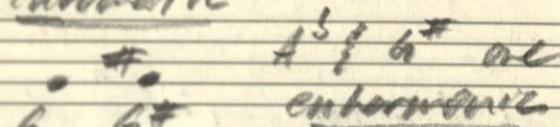
minor - 1 3 5 6 7 - minor

2 kinds of HS: chromatic → same letter  
diatonic → different letter

diatonic



chromatic



A<sup>b</sup> / A<sup>#</sup> ac

enharmonic

scale degree no.

A major: do re mi fa so la ti do movable do solfège

tonic mediant dominant leading tone

super tonic subdominant submediant

"root" tonic "super"

scale degree

name

4 3 6 7 1 2 3 4 5

subdominant / leading mediant dominant

submediant

Major Keys (15) =

F major: tonic & whole half steps  
flat keys: flat down alleys rating birds

G major: # # # # # #

D major: # # # # # #

A major: # # # # # #

E major: # # # # # #

B major: # # # # # #

Circle of 5<sup>th</sup>

(maj)

I<sup>b</sup> I<sup>b</sup>

II<sup>b</sup> II<sup>b</sup>

III<sup>b</sup> III<sup>b</sup>

IV<sup>b</sup> IV<sup>b</sup>

V<sup>b</sup> V<sup>b</sup>

VI<sup>b</sup> VI<sup>b</sup>

VII<sup>b</sup> VII<sup>b</sup>

I<sup>#</sup> I<sup>#</sup>

II<sup>#</sup> II<sup>#</sup>

III<sup>#</sup> III<sup>#</sup>

IV<sup>#</sup> IV<sup>#</sup>

V<sup>#</sup> V<sup>#</sup>

VI<sup>#</sup> VI<sup>#</sup>

VII<sup>#</sup> VII<sup>#</sup>

G G

D D

A A

E E

B B

F# F#

C# C#

G# G#

D# D#

A# A#

E# E#

name of  
key = (b major)

HL00210019 BEAD Go call Fred

down, 5 steps  
maj

## Minor keys:

Major keys  $\leftarrow$  minor keys

relative  $\rightarrow$  different tonic, same key signature

parallel  $\rightarrow$  same tonic, different key signature

Rel minor of major key: 6<sup>th</sup> of maj scale OR m3 below tonic

C major      A minor      E major      C# minor

Relative maj of minor key: 5<sup>th</sup> of minor (3<sup>rd</sup> of natural)

or 3 HS (m3) up from minor tonic

A minor      C major  
A      D      F#      G  
G#      B  
C      D#      E#      F#

3 types of minor scales:

natural minor      harmonic minor      melodic minor

A minor      E major      B natural minor      G natural minor

(relative major)      (relative major)      (leading tone)      (leading tone)

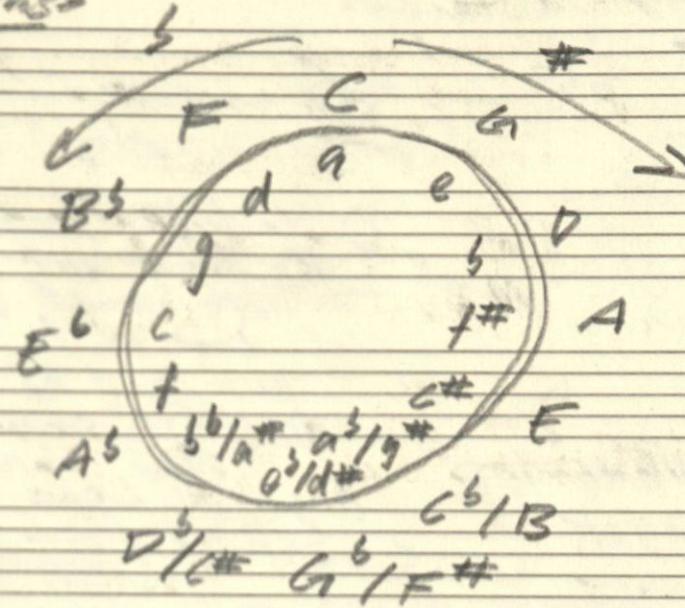
natural minor      harmonic minor

A minor      E harmonic minor

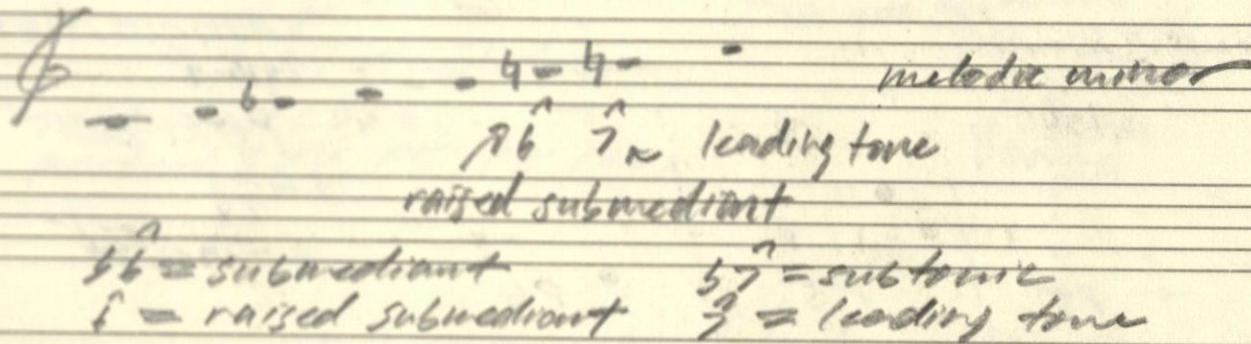
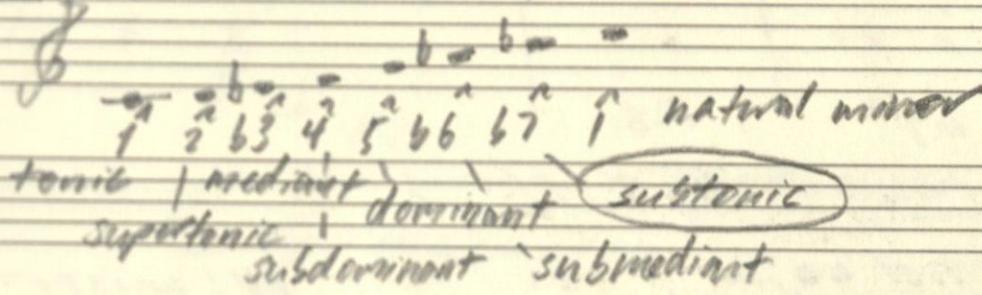
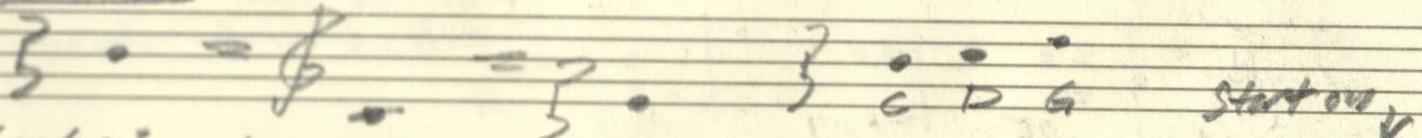
(relative major)      (relative major)

B maj depends on ♭ and ♯  
or tonics

G# min

Circle of Fifths

Keys = (mood context)

C-clot = movable do

Scales = chromatic	major modes	ionian (C)
diatonic	7 modes	dominian (D)
pentatonic	6 modes	phrygian (E)
"church" modes		lydian (F)
* Only white keys		mixolydian (G)
C D E F G A B		aeolian (A)
W W H W W W H		locrian (B)

Intervals: quality distance # of less ad spaces  
between two notes inshore

$\text{G} \cdot \text{P}^5$   
qualities: A → E

M major  
m minor  
P perfect  
d diminished  
A augmented

bigger | 1HS & AUGMENTED

| 1HS & MAJOR

smaller | 1HS & minor  
& diminished

P 6. • | e 3. | . . |  
M3 m7 M3

Perfect Intervals: only 2 options

P8  
5. not major  
4. or minor

P5

odd intervals

$\text{G} \cdot \text{P}^5 \quad \text{P}^5 \quad \cdot \text{P}^4$

F → d5 A5  $\text{d}^6$

\* always use lower note, even for dissonance

G: b6 | #6 | #6 | :  
minim d5 P5 #. M7 M7  
and ascending descending decoding decoding

Inharmonic Intervals: double sharp  
G: . . X

P8 A7  
entharmonic intervals

\* likes to resolve outwards

G: no G.

\* like to go

A4/D5 = forte  
"don't's note"

## Interval Inversion:

$M2 \Rightarrow M7$   
 $M2 \Rightarrow m7$   
 $m3 \Rightarrow M6$   
 $M3 \Rightarrow m6$   
 $P4 \Rightarrow P5$

distance = 9  
 quality changes  
 $m2 = M$   
 $P4 = P$   
 $d = D$

$\text{J} \cdot \text{i}$

$M2$  below  
 $(m2 \text{ above})$

$J \cdot i$

$d \cdot 5$

15 below

d5 below

add 7 to simple interval

11 4  
 12 5  
 13 6

$\text{J} \cdot \text{i}$

+ PII

Consonances 1  
 3  
 5 (major/minor)  
 6  
 8  
 P4 - melodic

Disssonances 2  
 7  
 Aug  
 dim

P4 - harmonic

imperfect: 3, 6  
 perfect: PV, P5, P8, (P4)

# Music Fundamentals:

1.23.29

## Lecture 3:

Handwritten musical staff showing note heads and stems.

Notes:

Handwritten musical staff showing note heads and stems with note value labels below them:

- whole note
- half notes
- quarter notes
- eighth notes
- 16th notes
- 32nd notes
- etc

- no flags in hollow notes
- no filled in notes without a stem
- notes take up entire space
- stems take up  $\frac{1}{2}$  -  $\frac{1}{3}$  spaces

Handwritten musical staff showing note heads and stems.

Beams:

Handwritten musical staff showing three groups of notes connected by beams:

- 8th notes
- 16th notes
- 32nd notes

- beam notes in direction of 2nd note
- or in direction of majority of notes  
(if  $> 2$  notes)

Handwritten musical staff showing a series of notes with arrows indicating beam direction:

- BEAM DOWN
- BEAM UP

Handwritten musical staff showing a series of notes connected by a single horizontal beam.

Handwritten musical staff showing a series of notes connected by a single horizontal beam.

dot: ✓      ✗ & articulation

d. p.      d. p. — dots add 50% more notes

Handwritten musical staff showing a series of notes connected by a single horizontal beam.

Rhythm: notes written on page

Meter: pulse given from tempo and time signature

$\text{F} \frac{4}{4}$   $\underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}}$

rhythm of "we will rock you"

$\text{F} \frac{4}{4} \underline{d} \underline{d} | \underline{d} \underline{d} | \underline{d} \underline{d}$

meter of "we will rock you"

Time Signature:

$\text{F} \frac{2}{4}$  → number of beats per measure  
 $\text{F} \frac{4}{4}$  → what kind of note gets the beat

$\text{F} \frac{2}{4} \underline{\underline{d}} \underline{\underline{d}} | \underline{d} | \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}}$

1 2 1 (2) 1 + 2 + 1 (2) + 1 e + a 1 e + a

$\text{F} \frac{3}{2} \underline{\underline{d}} \cdot | \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}}$

1 (23) 1 2 3 1 + 2 + 3 + 1 + 2 3

$\text{F} \frac{4}{8} \underline{\underline{d}} \cdot \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}}$

\* always beam in beats \*

$\text{F} \frac{4}{4} \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} | \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} \underline{\underline{d}} | \text{F} \frac{3}{6} \times \text{can't exist,}$   
 POSSIBLE but not common! No 6th notes!

$\text{F} \frac{4}{1} \underline{\underline{d}} | \underline{\underline{d}} | \text{F} \frac{2}{128} \underline{\underline{d}} | \underline{\underline{d}} | \text{F} \frac{45}{8} \checkmark \text{can exist}$

most common time signatures:

(2) 2 2 3 (3) (3) 4 (4) 4

(2) 4 8 2 (4) (8) 2 (4) 8

shortcuts:

$$C = \frac{4}{4} \quad \Phi = \frac{2}{2}$$

common time out time

$\text{F} \frac{3}{4} \underline{\underline{d}} | \underline{\underline{d}} | \text{F} \frac{2}{8} \underline{\underline{d}} | \underline{\underline{d}} | \text{F} \frac{4}{16} \underline{\underline{d}} | \underline{\underline{d}} | \text{F} \frac{4}{8} \underline{\underline{d}} | \underline{\underline{d}} |$

BED EGD EGG DEXD FAGE

$\text{F} \frac{3}{8} \underline{\underline{d}} | \underline{\underline{d}} | \text{F} \frac{3}{8} \underline{\underline{d}} | \underline{\underline{d}} |$

GAG BGA D

## Rests:

↓ takes up entire measure regardless of time signature

$\frac{8}{4}$  — // — //  $\overline{\overline{3}} \ 3 \ 3 \ 3$  //  $\overline{\overline{4}} \ \overline{\overline{4}} \ \overline{\overline{4}} \ \overline{\overline{4}}$

whole rest half rest quarter rest eighth rests

$\frac{8}{4}$   $\overline{\overline{3}} \ \overline{\overline{4}} \ \overline{\overline{3}} \ \overline{\overline{4}} \ \overline{\overline{3}} \ \overline{\overline{4}} \ \overline{\overline{3}} \ \overline{\overline{4}} \dots$  //  $\overline{\overline{3}} \cdot = \overline{\overline{4}} \ \overline{\overline{4}} \ \overline{\overline{4}}$

16th rests 32nd rests + rests can be dotted as well

## Lecture 43 of grand staff

10/25/24

$\frac{8}{4} \ \textcircled{a}$  |  $\textcircled{p} \ p$  |  $p \cdot p$  |  $\textcircled{p} \ p$ . |  $\textcircled{d} \ 1$   
 $\frac{7}{4} \ \textcircled{p} \ p \ p \ p \ p \ p \ p \ p$

beam with the beat

$\frac{2}{2} \ d \ \overline{\overline{d \ d \ d \ d}}$  |  $\frac{4}{2} \ d \ \overline{\overline{d \ d \ d \ d}} \ d \cdot d$  |  $\textcircled{p} \ \textcircled{p} \ 16$

conducting: always with right hand

- 1st beat is always down
- beat before 1st beat is always up
- beat before last beat is to the right

beat 1 ↓  
... ←

agogic accent: assumed accent (importance) based on beat

penultimate →

last beat ↑

$\frac{2}{4} \ 1 \ 2 \ || \frac{3}{8} \ 1 \ 2 \ 3 \ || \frac{4}{2} \ 1 \ 2 \ 3 \ 4$

\* smaller movements 1, 2      1, 3, 2      1, 3, 4, 2  
with shorter tempo

## Ex. Allegretto

$\frac{3}{4} \ \textcircled{1} \ \textcircled{2} \ | \ \textcircled{1} \ \textcircled{2} \ \textcircled{1} \ \textcircled{2} \ | \ \textcircled{1} \ \textcircled{2} \ \textcircled{1} \ \textcircled{2} \ | \ \textcircled{1} \ \textcircled{2} \ \textcircled{1} \ \textcircled{2} \ | \ \textcircled{1} \ \textcircled{2} \ \textcircled{1} \ \textcircled{2} \ |$

Hap-py birth day to you! Hap-py birth day to you! Hap-py

$\frac{1}{4} \ \textcircled{1} \ \textcircled{2} \ \textcircled{1} \ \textcircled{2} \ \textcircled{1} \ \textcircled{2} \ \textcircled{1} \ \textcircled{2} \ \dots \ \textcircled{1} \ ||$

birth day to some one. Hap-py birth day to you!

## Tempo: in Italian

slow - grave, largo, adagio

medium - andante, moderato, allegretto

fast - presto, allegro vivace

getting faster - accelerando (accel.)

getting slower - ritardando (r.t.)

## Dynamics:

... ppp pp p mp mf f ff fff ...

pianissimo piano mezzo mezzo forte fortissimo  
piano forte

decrecendo

crescendo

6/4       $\nearrow$  crescendo       $\searrow$  f      dim.      = pp cresc. fff

## Exercise 5: # octaves from bottom of keyboard

1r30r24

diatonic      chromatic      enharmonic equivalents      unison

4 - How many beats in a measure      1 - What note gets the beat

Adagio

tempo - speed of bottom #

moderate

f cresc.      ff dim.      pp

mp      f      ff      mp

$\leftarrow \rightarrow$  - local cresc., dim. - structural

## More Rhythms:

& same rules as Stein direction

$\text{6/4}$   $\text{tie - single note}$

$\text{|| 3/4}$   $\text{still not \#}$

$\text{8/4}$   $\text{slur - connects different notes}$

$\text{6/4}$

$\text{6/4}$

$\text{8/4}$

$1(123)125$   $12)3$   $(1)2+3$   $1(23)1+2(3)+$   $1(23)12(3)$

Lecture 6.

2.1.24

$\frac{8}{1} \frac{w}{2}$  Syncopation: distortion of expected  
accents

$\frac{3}{4} \frac{s}{1} \frac{w}{2} \frac{w}{3}$   $\frac{4}{4} \frac{s}{1} \frac{w}{2} \frac{s}{3} \frac{w}{4}$   $\text{6/4} \frac{d}{1} \frac{d}{2} \frac{d}{3} \frac{d}{4}$   $\frac{tied}{12} \frac{4}{2} \frac{4}{2}$

$\frac{s}{2} \frac{z}{2} \frac{z}{2} \frac{n}{2} \frac{z}{2}$   $\frac{1}{2} \frac{2}{4} \frac{1}{2} \frac{2}{4}$   $\frac{rests}{2} \frac{2}{4}$

accents

not syncopation      syncopation      repeat

$\text{G}^4$      $\text{s w s w}$      $\text{s w w}$     ||; :||  
 i e + a i e a

$\text{G}^4$      $\text{d d z m m n}$  |  $\text{n z z m m m m z :}$   
 1 2 3  $\checkmark$  +      1  $\checkmark$  +  $\checkmark$

Hearriola!     $\text{l : } \text{g d d l d d l d. l d.}$

$\text{G}^5$      $\text{l z z }$  |  $\text{z z z }$  |  $\text{z z z }$  |  $\text{z z z :}$

Triplets:

$\text{G}^4$      $\text{z z z }$      $\text{z z z }$      $\text{z z z }$      $\text{z z z }$      $\text{z z z }$   
 "                "                "                "                "  
 .                .                .                .                .                .

Lesson 7:

diatonic half step = minor second

whole step = major second

\* if letters are not adjacent it is not a second \*

\* chromatic whole step - same letter names

C4: middle C

$\text{G}$      $\rightarrow \text{A} :$      $\text{C}^4$      $\rightarrow \text{B} :$      $\text{D}^4$   
 2nd:    C4    3rd    4th    5th  
 $\text{G}$     0 0 0 0     $\text{B}$     0 0 0    0 0 0    0 0 0

- even intervals have one line and one space

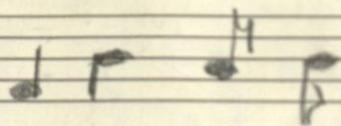
- odd intervals are either both on a space or both on a line

26.29

## Lecture 8: Exam 1 Review

2.18.24

general notation: 2 ornals  
• notehead size and slope  
• stems  
of flags - always on right



whole / half steps:

- half - adjacent keys
- whole - 2 HS

$\text{d}^{\#}$   
 $\text{H.S}$

$\text{d}^{\flat}$   
 $\text{H.S}$

chromatic diatonic - minor 2nd

time signatures:

T o how many beats per bar

H o top number can be anything diatonic WS - major 2nd

B o what note gets the beat

F o bottom number how to be represented by a note

$\frac{2}{2}, \frac{3}{2}, \frac{4}{2}, \frac{2}{4}, \frac{3}{4}, \frac{4}{8}, \frac{2}{8}, \frac{3}{8}, \frac{4}{8}$

dynamics:

- how loud or soft music is
- pp p mp mf f ff

---

diminuendo (dim.) crescendo (cres.)

tempo

- how fast or slow the beat is
  - refers to speed of bottom number
  - written in Italian
- allegro, vivace, presto, prestissimo = fast
- allegro, andante, = medium
- largo, grave = slow
- accelerando (accel.) - get faster
- ritardando (rit.) - get slower

enharmonies - same pitch written differently

## enharmonic equivalents:

8/4      8/4

clef transposition

3/4      3/4

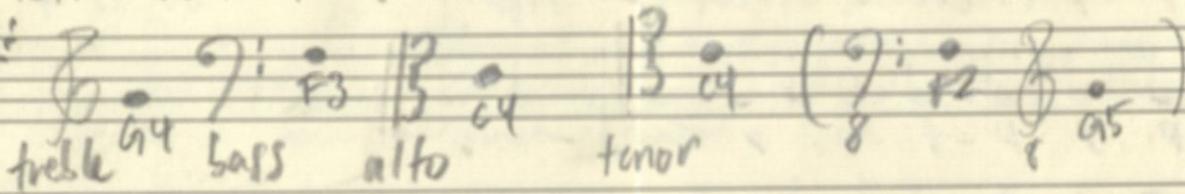
B3 E4 F4 D4 G4 F4 C4 D4 G3 A3 B3 E4 D4 C4

- Octave numbers change on C

- middle C is C4

- any letter is in the same octave as the C below it

Clefs:



Transpose a Major 2nd Lower!

group starts with beat

8/4      8/2

- if grouping it can go with the last note

↑ stem direction

Equivalent Time Signature! (sounds the same)

9:3/4      9:3/2

half note gets beat

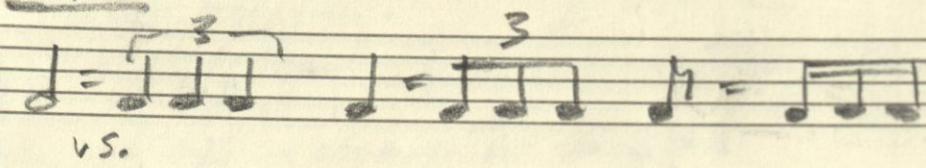
d = 1 2 3 1

d. = d d d

triplets

HL00210019

## Triplets:



v.s.



complete the rhythm:

Syncoptation: undermine the natural accented stress

9 1 2 3 4 ← natural accented stress  
 4 5 w s w create syncopated rhythm! accents on  
 w or +

Dynamics and Tempo:

fast passage, begins loud, gradually gets softer, ends quiet

*Allegro*

Analyze given music:

- tempo, dynamics, syncopation, clefs, rhythm markings, parts

Accidentals:

why? accents, treble, etc.

left of the note

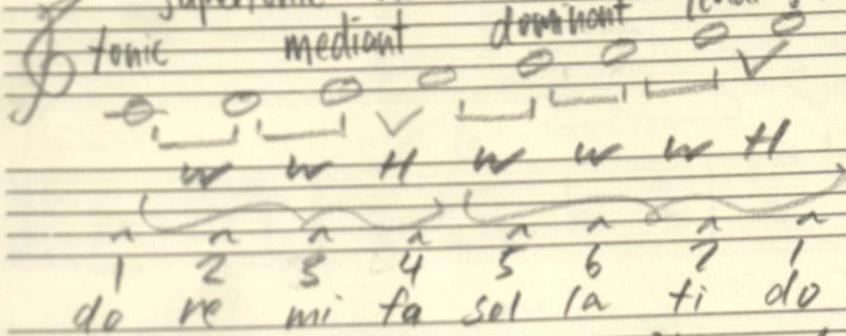
carry throughout the bar

b o # o

## Major Scales:

2.15.24

Gmaj: supertonic subdominant submediant tonic  
 tonic mediant dominant leading tone



"moveable do sol-fa-ge" — do is always 1

ex.

do do sol sol la la sol fa fa mi mi re re do

## Scale Degree Numbers:

1 2 3 4 5 6 7 8  
 tonic supertonic mediant subdominant dominant submediant leading tone

right above 3rd above 5th below 5th above 3rd below wants  
 tonic tonic tonic tonic tonic

major key does not mean happy

minor key does not mean sad

major and minor keys are determined mainly by their tonics

12 chromatic notes in one octave, each has flat own  
 major key built off of W-W-H-W-W-H

C# Maj:

do do sol sol la la sol fa fa mi mi re re do

D maj:

do do sol sol la la sol fa fa mi mi re re do

E maj descending: HWWWWHWW W-major 2nd  
H-minor 2nd

ex.

6/4

ex.

C maj

G maj

D maj

A maj

E maj

F maj

Bb maj

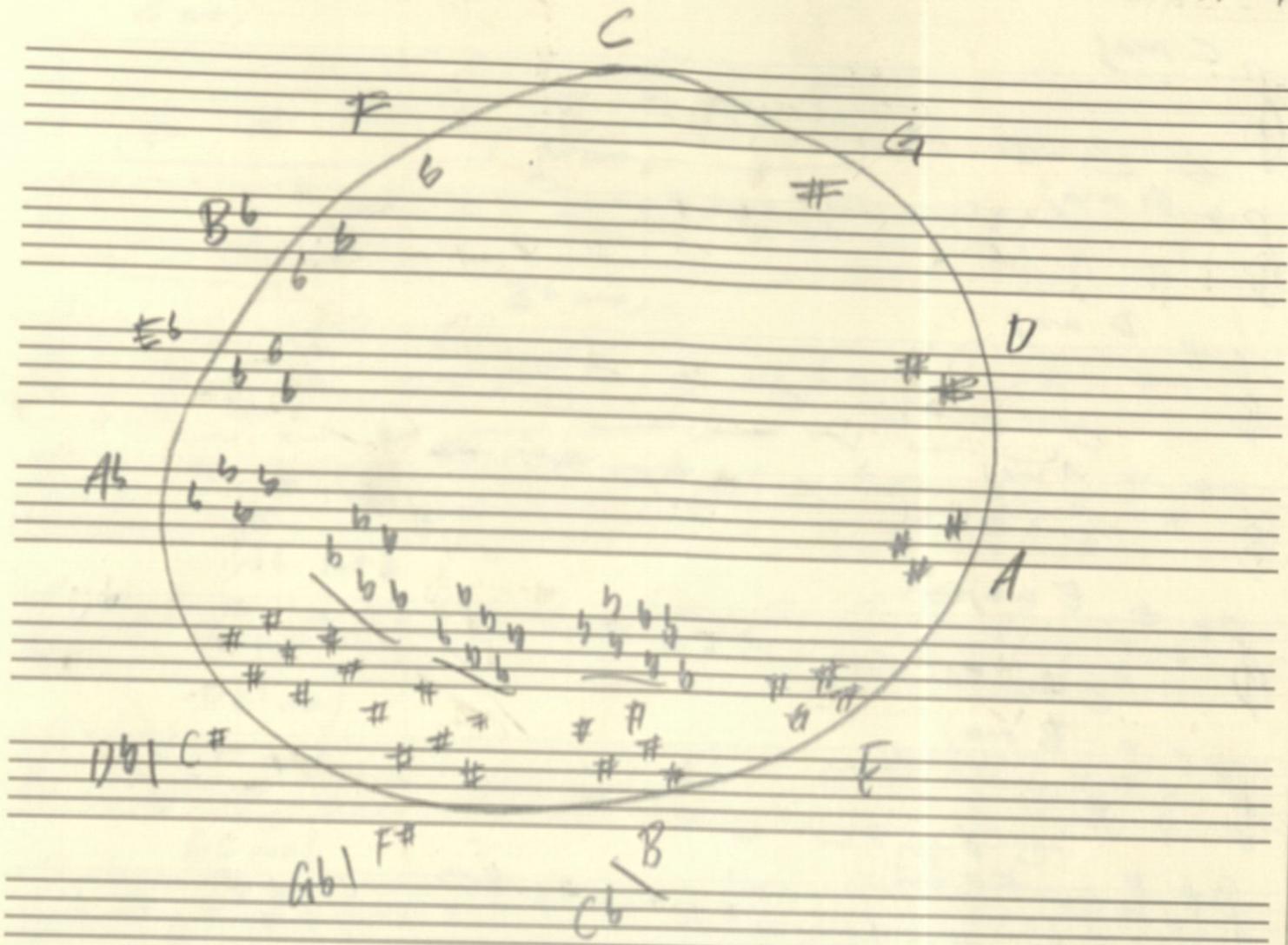
Eb maj

B b E b A b D b G b C b F b

repeats order of #'

F C G D A E B

repeats order of b's



C maj

A handwritten musical staff on five horizontal lines. It starts with a clef, followed by a key signature of one sharp (F#), and a tempo marking of 60. The notes are represented by open circles, with a bracket grouping the first four notes together.

G# maj

A handwritten musical staff on five horizontal lines. It starts with a clef, followed by a key signature of two sharps (G# and D#), and a tempo marking of 91. The notes are represented by open circles, with a bracket grouping the first four notes together.

D maj

A handwritten musical staff on five horizontal lines. It starts with a clef, followed by a key signature of one sharp (F#), and a tempo marking of 91. The notes are represented by open circles, with a bracket grouping the first four notes together.

A# maj

A handwritten musical staff on five horizontal lines. It starts with a clef, followed by a key signature of three sharps (F#, C#, and G#), and a tempo marking of 91. The notes are represented by open circles, with a bracket grouping the first four notes together.

F# no)

A handwritten musical staff on five horizontal lines. It starts with a clef, followed by a key signature of two sharps (F# and C#), and a tempo marking of 91. The notes are represented by open circles, with a bracket grouping the first four notes together.

B# maj

A handwritten musical staff on five horizontal lines. It starts with a clef, followed by a key signature of three sharps (F#, C#, and G#), and a tempo marking of 91. The notes are represented by open circles, with a bracket grouping the first four notes together.

E# no)

A handwritten musical staff on five horizontal lines. It starts with a clef, followed by a key signature of two sharps (F# and C#), and a tempo marking of 91. The notes are represented by open circles, with a bracket grouping the first four notes together.

C# no)

A handwritten musical staff on five horizontal lines. It starts with a clef, followed by a key signature of one sharp (F#), and a tempo marking of 91. The notes are represented by open circles, with a bracket grouping the first four notes together.

Sharp order: F#, C#, G#, D#, A#, E#, B#

or in ascending fifths

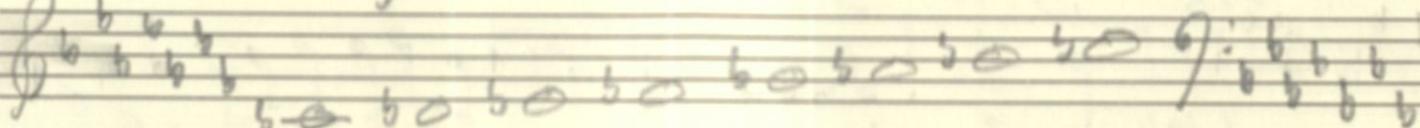
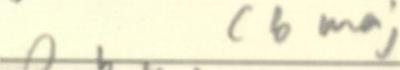
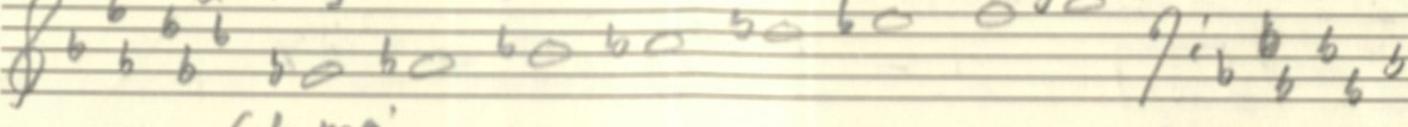
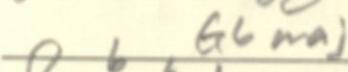
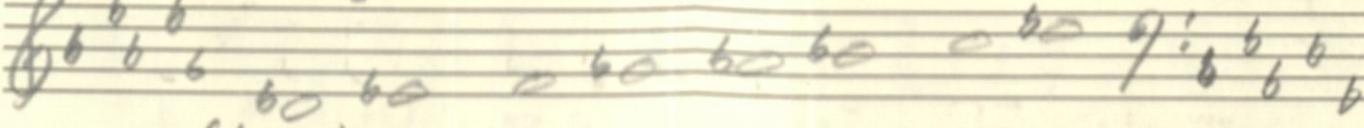
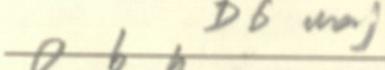
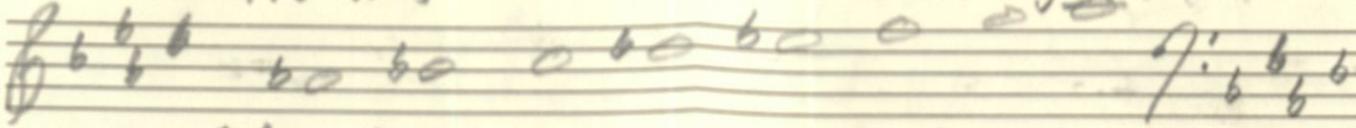
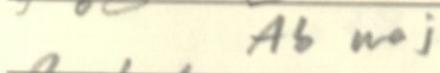
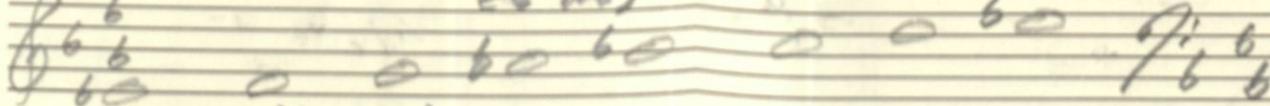
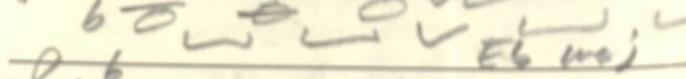
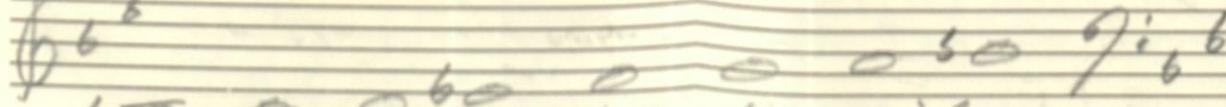
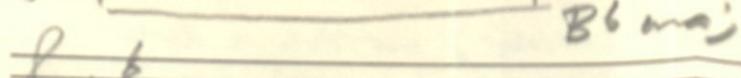
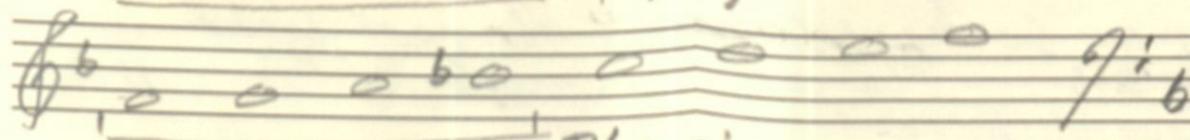
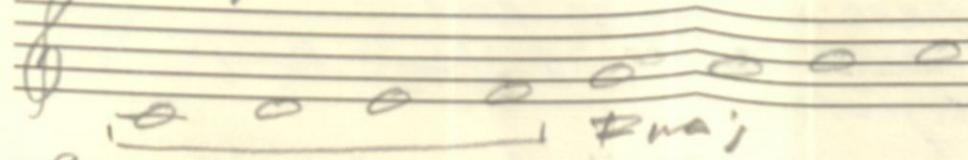
\* Go up a fifth, # the leading tone

\* Tonic of a key signature is a minor second (diatonic HS)

above its last # in its key signature

\* last sharp is leading tone

C maj



Flat Order: B<sup>b</sup>, F<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup>, F<sup>b</sup>

o in descending fifths

\* Go down a fifth, add ♭ the subdominant

\* 2nd to last b in key signature is tonic of key

Lecture Notes:

2.22.24

Transposing between key signatures:

- identify scale degrees of source part

- rewrite in same scale degree of target key  
with new key signature

Key signatures can be "artificially" changed with  
accidentals; to called a modulation

- right next to note

- effects all notes (in the same octave) within a bar

- accidentals do not stack w/ key signatures

modulation - can be done w/ accidentals or  
key signatures

lecture Notes:

2.27.24

Simple Meter: Beats divided in 2s

Compound Meter: Beats divided in 3s

$8 = 3$  ||  $6 = 3$  ||  $12 = 4$  ||  $15 = 5$  ||  $6 = 2$

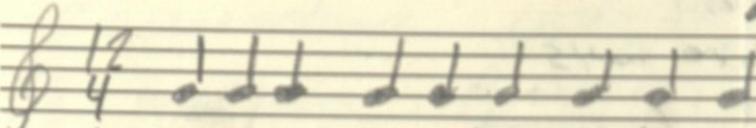
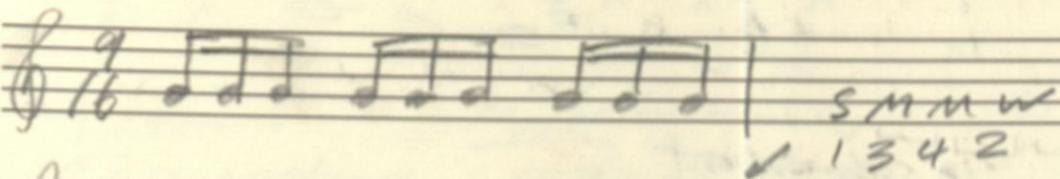
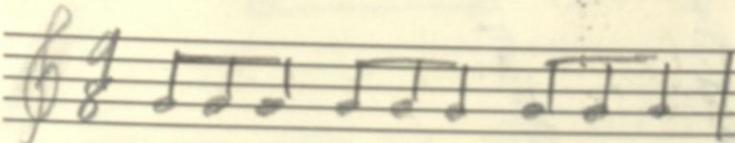
\* top # of time signature must be now divisible by 3

Lecture Notes:

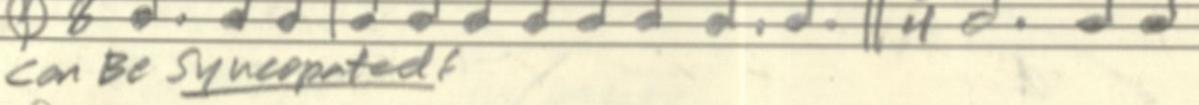
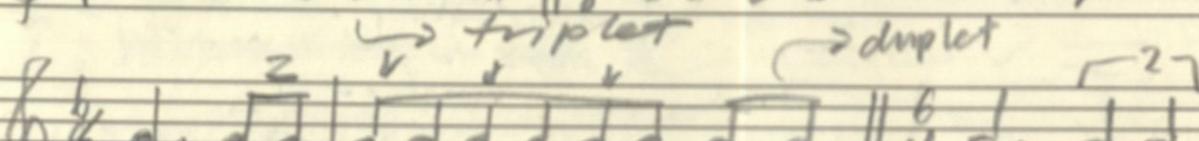
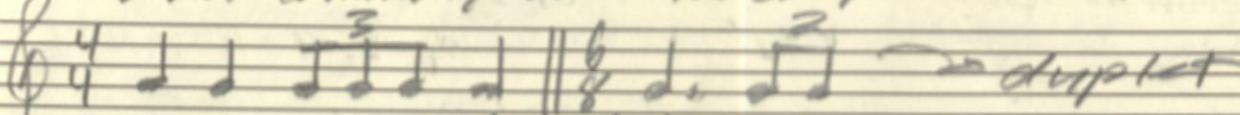
SMW

2,29,24

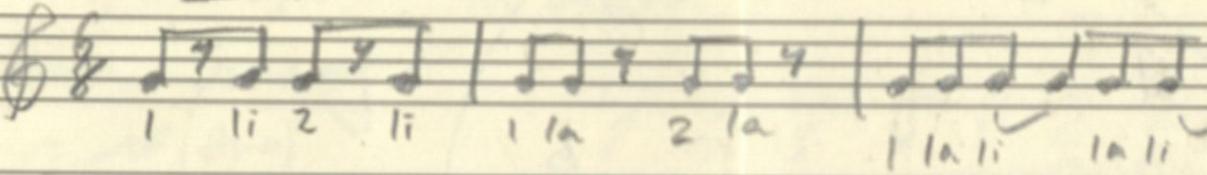
C 132



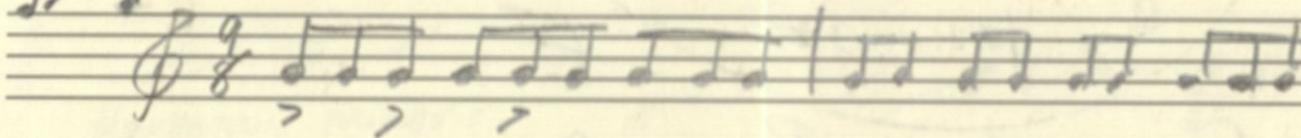
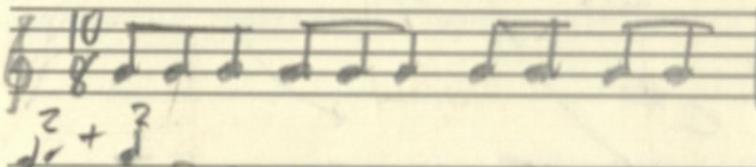
↳ not commonly used in compound meter



can Be Syncopated!



1 1i 2 1i 1la 2la 1la 1i 1la 1i

Asymmetric Time Signatures

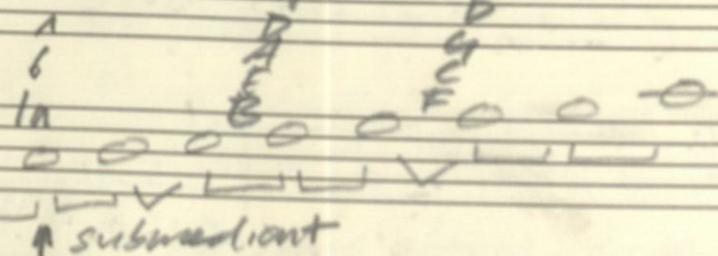
## Lesson Notes:

Major: W W H W W W H

Minor: W H W W H W W

*	b
f	b
c	f
g	d
a	g

5.5.24



Cmaj and Amaj are relative keys

- share the same key signature

- Amaj is relative minor of Cmaj

- Cmaj is relative major of Amaj, **IMPORTANT!**

c

\* two counter-clockwise  
3 steps to get a parallel  
minor

F

G (clockwise 3 steps  
for parallel major)

a

e

D

b

E♭ G

F♯

A

A♭

B♭ E

C♯

A♯

D♯

E♯

G♯

C♯

F♯

B

A

D♭

G

G♭

C

E

1#

d

13

2#

g

23

3#

e

36

4#

a

46

5#

b

56

d# 6# e# 65

a# 7# a# 76

Parallel Keys share a tonic

minor 2nd - 1 HS

major 2nd - 2 HS

augmented 3rd - 3 HS

\* cannot have x or bb in key signatures \*  
not every key has a parallel minor

sub

Super

1 2 3 4 5 6 7 1

1: tonic

Major:

2: supertonic do re mi fa sol la ti do

3: mediant

4: subdominant minor: do re mi fa sol la ti do

5: dominant

6: submediant

7: leading tone, subtonic

in major

in minor

feature notes:

~~F#~~ A major

1 2 3 4 5 6 7 3 7 2 4

~~F#~~

f# min 1 2 3 4 5 6 7 1

Natural Minor:

Subtonic

o o o o o o o o

Harmonic minor:

leading tone

o o o o o # o o

do re me fa sol le ti do augmented second

melodic minor:

o o o o # o - o - o - o - o

do re me fa sol la ti do te le sol fa me re do

HL00210019 *Kalmus's in accidentals, even with flat key signatures*

raised by HS,  
so 9 instead of #

Bb b  
Bb b

0 0 0 0 0 0 9 0 0

Bb b  
Bb b

0 0 0 0 0 4 0 # 0 0 6 0 0 0 0 0

Pentatonic Scales: 1 3 4 5 7

Maj: 1 2 3 5 6

2 can be in any key

Bmaj pentatonic 1, 2, 3, 5, 6

1 2 3 5 6

G# min pentatonic

G# G#  
G# G#

Lesson Notes:

add 36's

3.19.24

↑ remove 36's

relative keys: share a key signature  
parallel keys: share a tonic

Fingerpicks:

even intervals = time and space  
odd intervals = both on time or space

Intervals:

- Major: 4th, 3rd, 5th, 2nd, 7th, 6th, octave
- Minor: 2HIS, M2, 4HIS, M3, 5HIS, P4, 6HIS
- Perfect: 1HIS, M2, 3HIS, always P, 4H, 6HIS
- Augmented: 9HIS, M6, M7, 11HIS
- Diminished: P5, m6, m7, 10HIS, P8, 12HIS

tritone: half step up chromatic

To form an interval:

1. make sure you place notes on the right letters
2. adjust #/b/s to get correct quality

6 ♯0 1b0 | 8 | 0 b0 | 0 | 0 ♯0 00  
A5 m6 M3 P5 P4 m6 m3 M2  
root up / down

Forward Intervals = move bottom note up on 8th line

6 0 0 10 | 0 60 18 | ♯0 0 0  
M3 → M6 P5 → P4 P4 → P5 m6 → M3 m3 → M6 M2 → M7  
\* Always adds up to 9  
\* M → M, M → m, P → p  
\* 4 → d, d → A  
A4 d5

6 0 m2 | b0 M3 | 0 60 | 0 0 0 | 0 0 0 | 0 0 0  
M7 m6 d2 M3 A3 d3  
smaller than m2 larger than M3

Perfect 5th, 4th, 5th, 8ve, unison

+1 - 1HS → A1d directly from P

Others: 2nd, 3rd, 6th, 7th

+1 - 1HS → M1m, +1 - 2HS → A1d

\* more modes

Scales: P5

6 M3 M7  
0 0 0 0 0 0 0  
M2 P4 M6 8ve

P4  
6 0 0 0 0 0 0 0  
0 0 0 0 0 0 0  
P5 P5 P5 P5 P5 d5

7 is different

7  
0

$P5$        $4$        $5$        $d5$

$6$        $1$        $2$        $3$        $8$        $8$        $8$        $8$

$m3$        $m3$        $m3$        $M3$        $M3$        $m3$        $m3$

Lectures Notes:

5.21.24

quality size

$m2$   
 $p4$   
 $d5$   
 $m6$   
 $A2$

$6$        $0$        $0$        $|$        $50$        $|$        $+0$        $60$

$A4$        $p4$

$m, m$	$P$
2	0
3	4
6	5
7	8

inversions  $\Rightarrow$  Mass in?  
 $P \rightarrow P$  { must add up  
 $d \rightarrow A$  } to 9

Interval #45

Consonance / Dissonance?

$U - 0$        $P5 - 7$

consonant intervals?

$m2 - 1$        $m6 - 8$

$U, 3, P, 6, 8$

$M2 - 2$        $M6 - 9$

dissonant intervals?

$m3 - 3$        $m7 - 10$

$2, A4/d5, 7$

$M3 - 4$        $M7 - 11$

$\hookrightarrow$  tritone

$p4 - 5$        $8 - 12$

Compound Intervals? larger than 8ve

move down 8ve

$P11$        $p4$        $P11$

$m10$        $m9$        $P11$

Patterns = in Cmaj

Handwritten musical patterns for C major on a staff. The patterns consist of various note heads (circles) and rests (triangles). The first pattern shows a sequence of eighth notes (open circles) and sixteenth notes (half-filled circles). The second pattern shows a sequence of eighth notes (open circles) and sixteenth notes (half-filled circles), with some notes having vertical stems. The third pattern shows a sequence of eighth notes (open circles) and sixteenth notes (half-filled circles), with some notes having vertical stems. The fourth pattern shows a sequence of eighth notes (open circles) and sixteenth notes (half-filled circles), with some notes having vertical stems. The fifth pattern shows a sequence of eighth notes (open circles) and sixteenth notes (half-filled circles), with some notes having vertical stems. The sixth pattern shows a sequence of eighth notes (open circles) and sixteenth notes (half-filled circles), with some notes having vertical stems. The seventh pattern shows a sequence of eighth notes (open circles) and sixteenth notes (half-filled circles), with some notes having vertical stems. The eighth pattern shows a sequence of eighth notes (open circles) and sixteenth notes (half-filled circles), with some notes having vertical stems.

in Any Key!

M7

like bottom note at  
interval as tonic

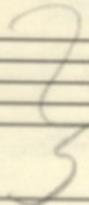
Diagram illustrating the intervals of a C major scale. The scale is shown on a staff with note heads. Brackets above the staff indicate intervals: M5 (Major Fifth) between the first and second notes, P5 (Perfect Fifth) between the first and fifth notes, and M7 (Major Seventh) between the first and seventh notes. Brackets below the staff indicate intervals: m2 (minor second) between the second and third notes, p4 (Perfect Fourth) between the third and fourth notes, m6 (Major Sixth) between the fourth and sixth notes, and p8 (Perfect Octave) between the eighth and first notes. A curved line connects the top bracket (M5) to the middle bracket (m2).

it can also have dot or AA

## Exam 2 Review:

3.26.24

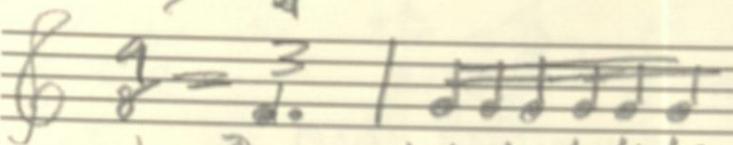
- Compound meter
- Major scales/keys
- Minor scales/keys
- Intervals



and last exam  
{ cumulative)

divide by 3

→



→

1 ta la talita

split into  
dotted notes

\* last note of a passage usually ends on the tonic

\* minor 6 and 7 are usually raise (and have more accidentals overall)

relative keys: share key signature

parallel keys: share a tonic

#	b
1.	F B
2.	C E
3.	G A
4.	D D
5.	A G
6.	E C
7.	B F

# Lesson Notes = Chords

4/2/24

## Most Common - Triads:

$m3 \# 5th - P5$

$C\# E G$  3rd

$m5 \# 5th - root$  - lowest note of the stack of 3rds

bass - lowest note

& sometimes the same note, sometimes different

$P5 (G \rightarrow m3)$

$P5 (G \rightarrow m3)$

$\# 5 (G \rightarrow \bar{m}3)$

minor triad

major triad

diminished triad

$\# G$

augmented triad

+

$i^1 i^2 3^1 4^1 5^1 6^1 7^1$

$\text{G: } M \bar{M} \bar{M} M M \bar{M} 0$

tonic super mediant dominant leading tone

tonic sub dominant

sub dominant

I ii iii IV V vi vii<sup>o</sup>

Major Triads: unaltered from key signature

$E: \begin{matrix} I & IV & ii & V & vii^o & I \end{matrix}$

$A^{\#}: \begin{matrix} I & vi & IV & VII^o & I \end{matrix}$

Minor Triads: harder because notes altered

6 b m ° A m M M °  
 ⌈ 6 6 ⌉ 8 8 48 8 42 8 48  
 c: I II° III+ IV V VI vii°  
 ⌈ ⌉ harmonic + # 7 \* by far the most common

\* always modulate by scale degree

## Root vs Base!

Lesson Notes:

4.4.24

M m A d

$\frac{6}{4}$  - 5th  
8-3rd  
-root

\* 8 68 # 8 58

Identifiers:

$\frac{6}{4}$  8 8 8 8 8 8 8  
M m m M M m

Inversions:

$\frac{6}{4}$  8 8 8 8  
root position 1st inversion 2nd inversion  
I I<sup>6</sup> I<sup>4</sup>

## Lesson Notes: 7th chords

6

MM MM MM D 0<sup>7</sup>

↓ half diminished ↓ ↓

6

Ci T<sup>7</sup> ii<sup>7</sup> iii<sup>7</sup> IV<sup>7</sup> I<sup>7</sup> vi vii<sup>7</sup>

my MM MM MM MM MM & 0M ↓

6

Amihi: i<sup>7</sup> II<sup>7</sup> III<sup>7</sup> IV<sup>7</sup> I<sup>7</sup> VI<sup>7</sup> VII<sup>7</sup>

MM 0M MM MM MM MM 00

## Inversions:

root pos	1st inversion	2nd inversion	root pos	1st inv	2nd inv	3rd inv
bass						
root = 3rd = 5th = bass						

\* spacing of notes do not matter in inversions

6

I I<sup>6</sup> I<sup>4</sup> I<sup>7</sup> I<sup>6</sup> I<sup>4</sup> I<sup>7</sup> I<sup>6</sup> I<sup>4</sup>

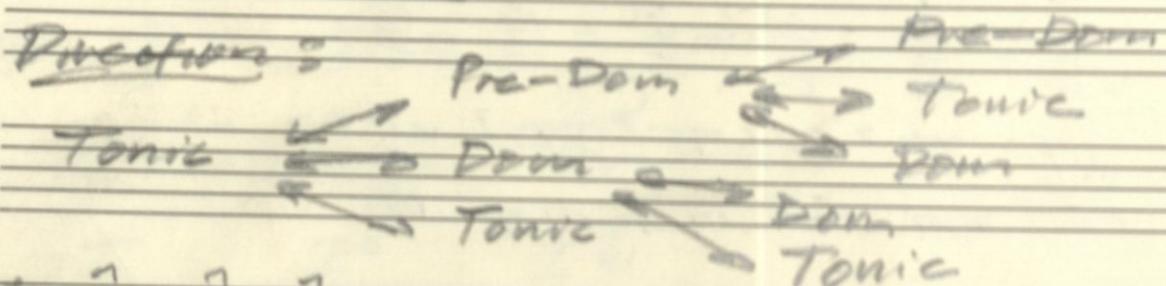
Chord Progressions:

C: I II III IV V VI VII<sup>o</sup>

E: I II<sup>o</sup> III<sup>+</sup> IV V VI VII<sup>o</sup>

Chord Functions:

Tonic — I / i, II / ii, III / iii

Dominant — V, vii<sup>o</sup> (VII)Pre-Dominant — ii / ii<sup>o</sup>, IV / iv

1, 2, 3, 7 are most often ~~THE~~ chords  
 \* inversions and different chords do not  
 change the function

— EXCEPT I<sup>4</sup> is Pre-DomCadences: Phrase of musicAuthentic: I / vii<sup>o</sup> → I / I<sup>4</sup>

Half: I → I

Deceptive: V / vii<sup>o</sup> → vi / iii

Plagal / IV → I

Perfect Authentic Cadence (PAC): II → I

## Lecture Notes:

9.16.24

- (I) Tonic - I, i, vi, III, iii, III<sup>(+)</sup>  
 (II) Dominant - II, VII  
 (III) Pre-Dominant - I<sup>+</sup>, ii, ii<sup>o</sup>, IV, iv

Within a Category:

I → II, II

IV → I, II

IV → I

Common:

I → IV → V → I

Cadences: moment of rest in music

Authentic: Dom → I

- PAC: II → I

AC	PAC
1 8 7 9 1 9	8 8 8 0 0 0
I II I	I II I

Half? ? → Dom

Deceptive: Dom → tonic that is not I

Plagal: IV → I

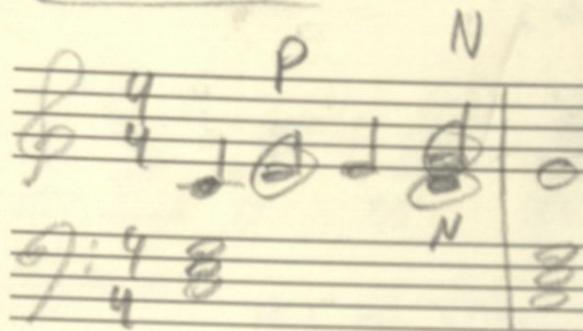
Homophony - melody + chords

Homonophony - single melody

Polyphony - different melodies simultaneous

## Lecture Notes 3

4.18.24



passing notes: notes going in same direction

neighboring notes: fluctuating notes in either direction (embellishments)

6ths connect two chords

## Lecture Notes = harmonizing a melody

4.23.24

Tonic -  $\text{I}, \text{iii}, \text{vi} / \text{i}, \text{III}, \text{II}$

Dominant -  $\text{V}, \text{vii}^{\circ}$

Predominant -  $\text{IV}, \text{ii} / \text{iv}, \text{ii}^{\circ}$

T, PD, D, T

T IV T T

I, vi, II	I, iii, II	V, IV, ii	IV, ii, VII	III, I, VI	ii, VII, I
1	5	6	5	4	3

A handwritten musical staff on five-line paper. It shows a sequence of chords: I, II, IV, V, II, V. Above the staff, Roman numerals indicate the chords: I, II, IV, V, II, V. Below the staff, fingerings are indicated: 1, 5, 6, 5, 4, 3. The time signature is 4/4. The key signature is B major (two sharps). The measure numbers 1, 2, 3, 4, 5, 6 are written above the staff.

## Cadences

A : Dom  $\rightarrow$  I

PAC : IV  $\rightarrow$  I

D : Dom  $\rightarrow$  Tonic (not I)

Lecture Notes 3 writing melody for

4.25.24

1, 3, 5

harmonics

5, 7, 2

6, 1, 3

3, 5, 7

6 # 3 4 | P P | P P P | P P P | P P P

D: I IV vi iii  
G: # 3 4 P: G: G: G:  
4, 6, 1 1, 3, 5 4, 6, 1 5, 7, 2 1, 3, 5

6 # P P = d. | P P = d. | P P | d.  
IV I IV IV I  
G: # G: G: G:  
A.C.

6 4 P.T. P.T.  
P.T. P.T.  
C: I ii IV? I