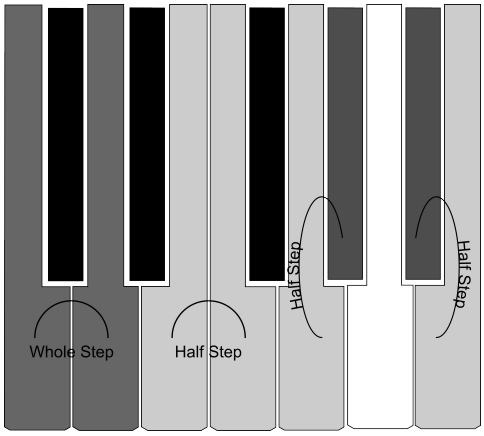
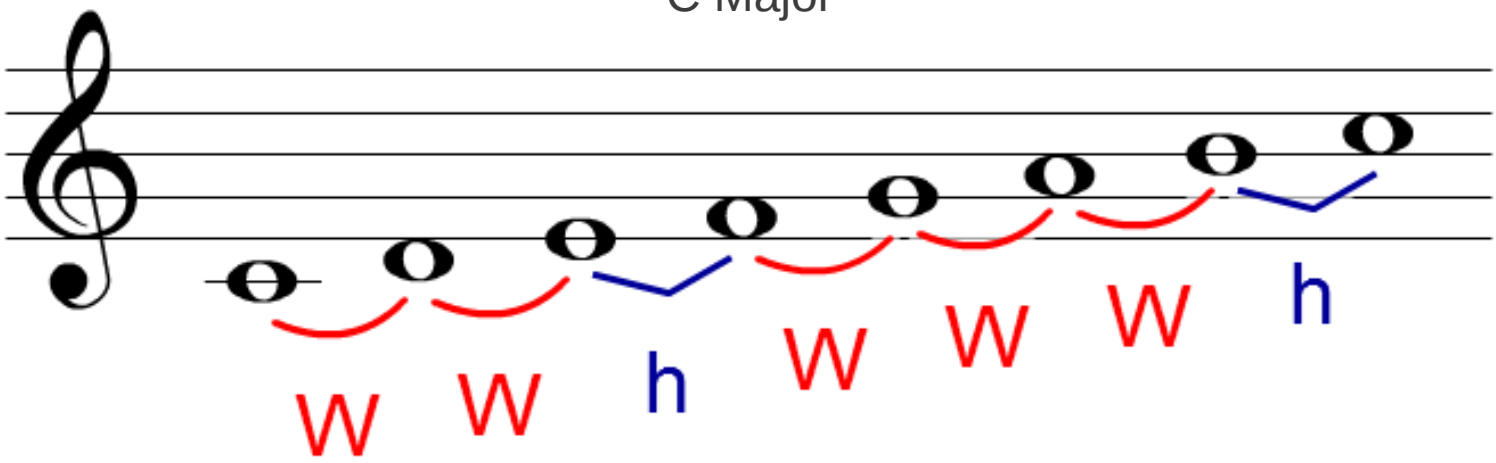


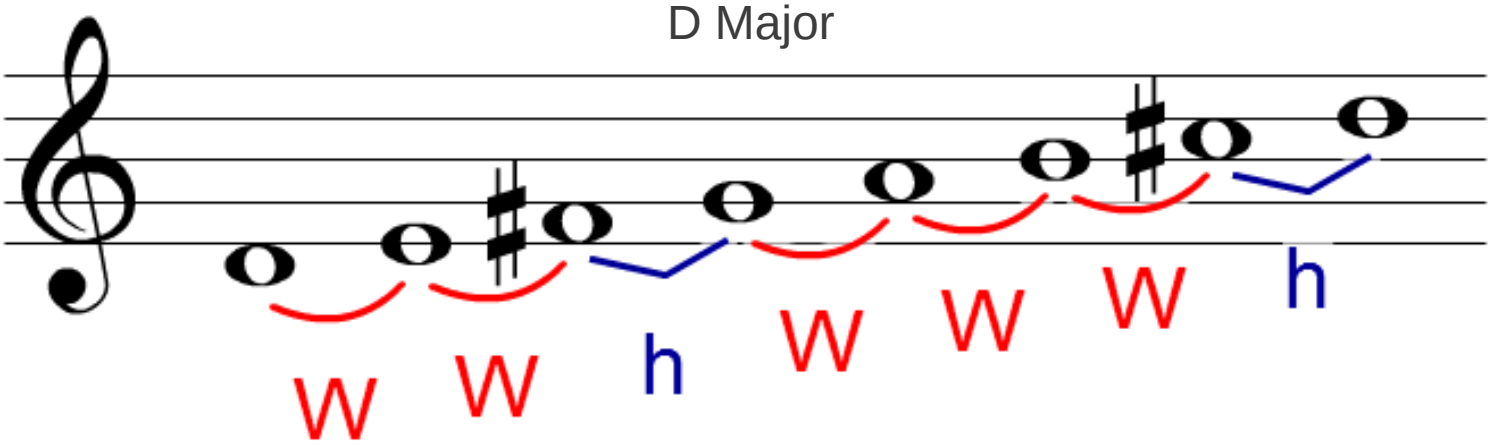
The Major Scale is made with these intervals.

W W h W W W h

C Major



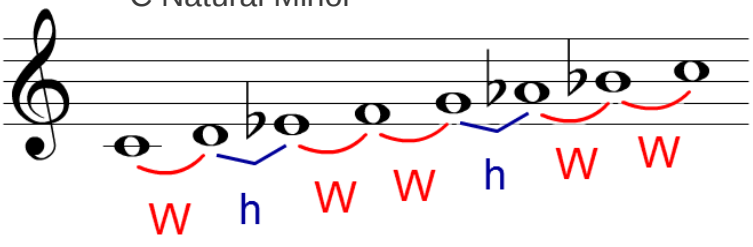
D Major



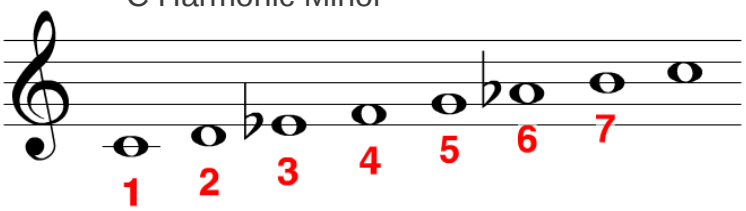
The Natural Minor Scale is made with these intervals.
In the Harmonic Minor Scale, the last interval is a half step.

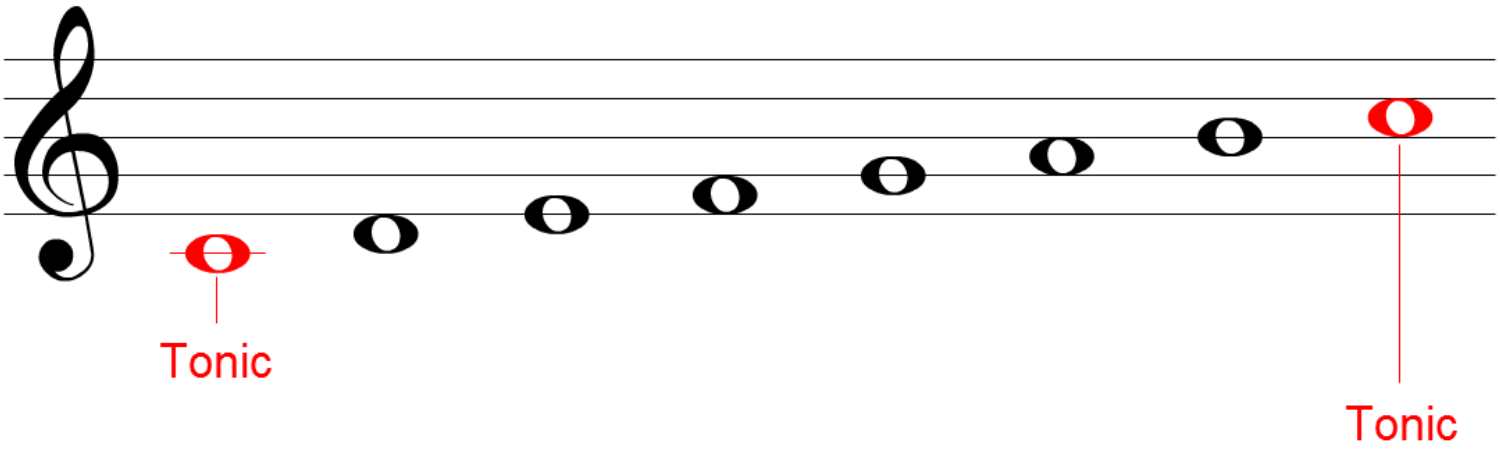
W h W W h W W

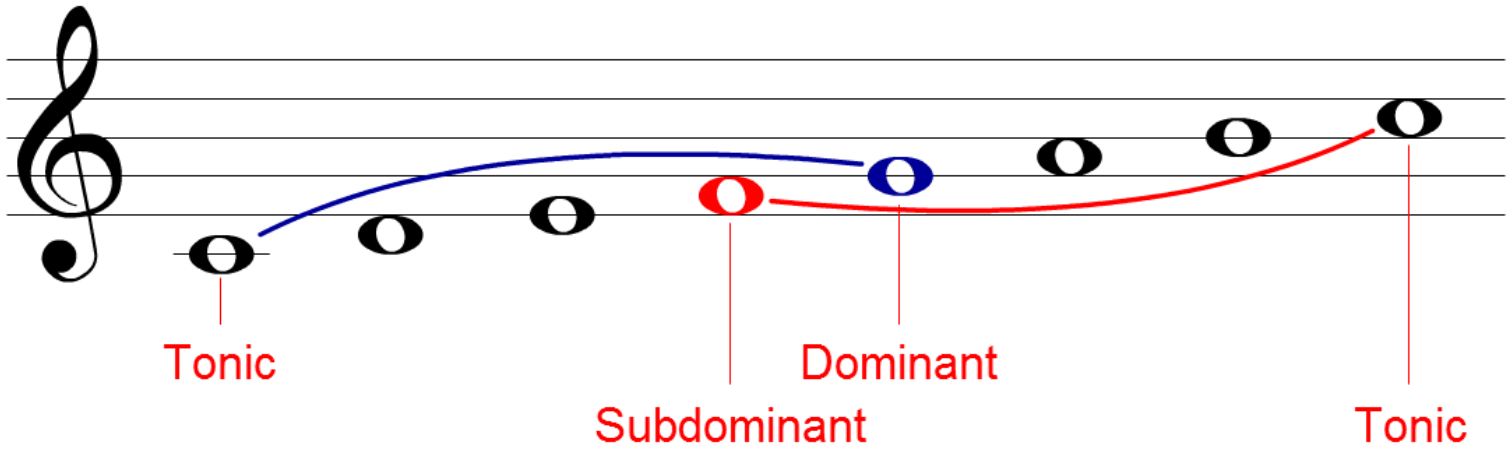
C Natural Minor

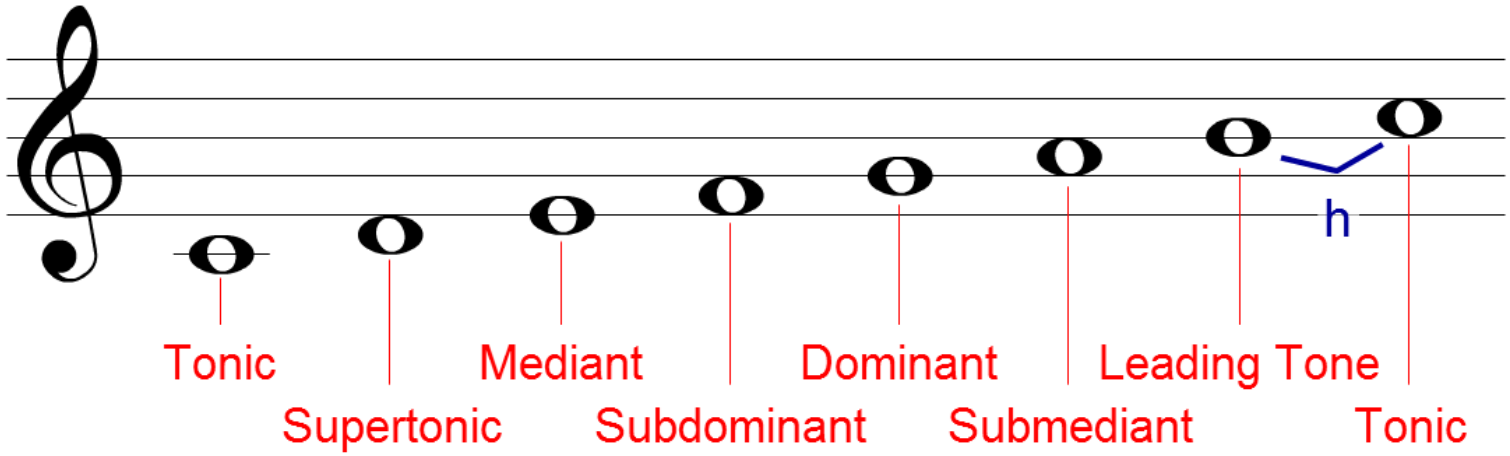


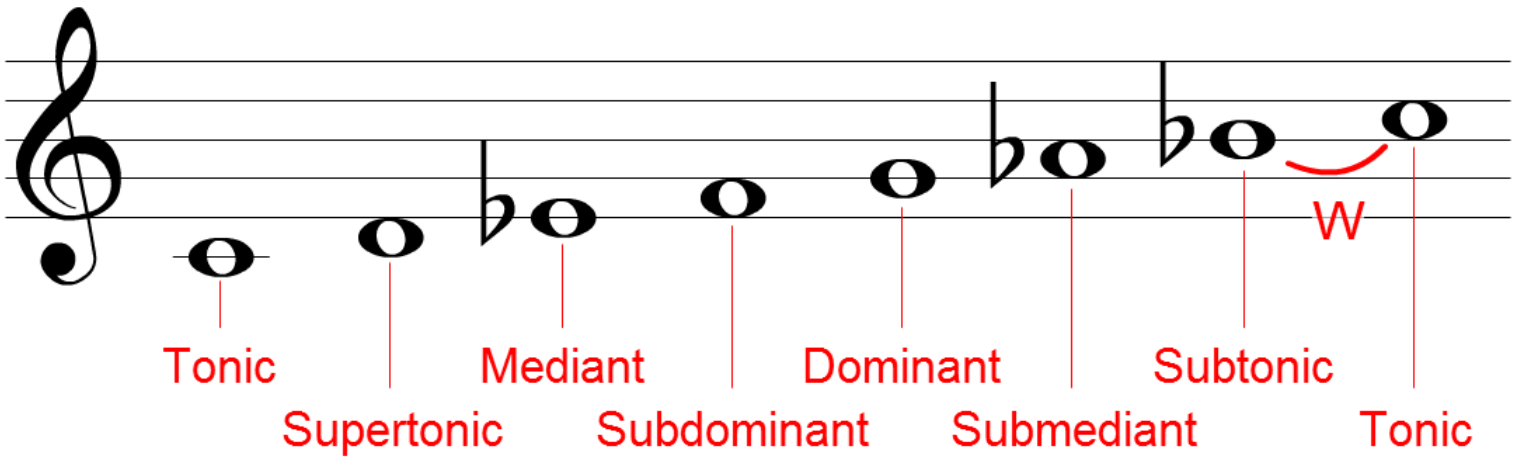
C Harmonic Minor



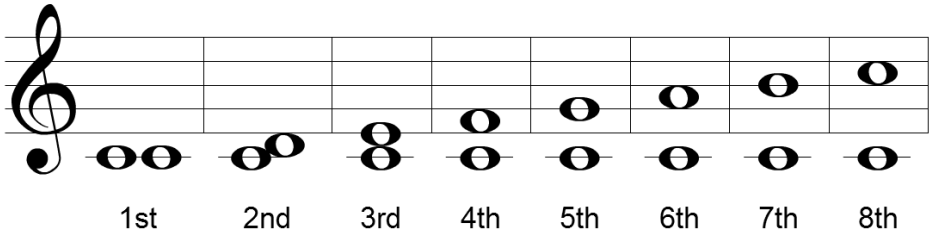

Tonic
Tonic


Tonic
Subdominant
Dominant
Tonic

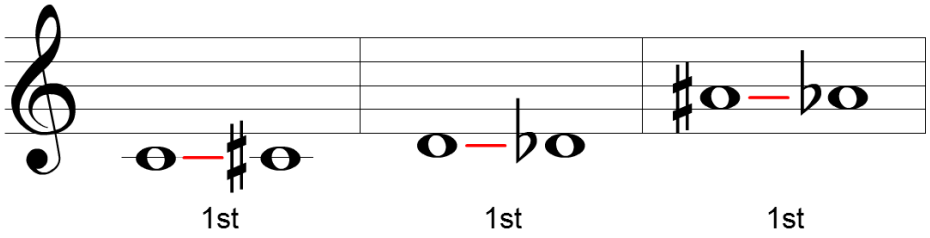

h
Tonic
Supertonic
Mediant
Subdominant
Dominant
Submediant
Leading Tone
Tonic


W
Tonic
Supertonic
Mediant
Subdominant
Dominant
Submediant
Subtonic
Tonic

An interval measures the distance between two notes.
"Generic" Intervals measure only the distance between the notes *on the staff.*



Remember, sharps and flats are ignored when talking about *generic* intervals.



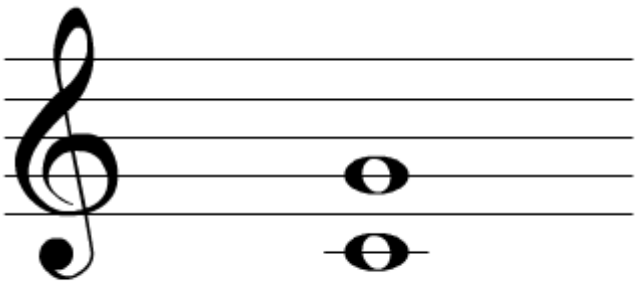
"Specific" Intervals don't ignore accidentals,
and so they are measured by their number of half steps.

This chart shows the relationships between the intervals.

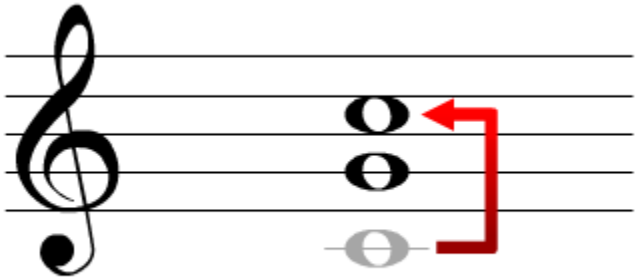
This one shows each's number of half steps. Memorize the Perfect and Major.
(0, 2, 4, 5, 7, 9, 11, 12)

	Diminished	Minor	Perfect	Major	Augmented
First			0		1
Second	0	1		2	3
Third	2	3		4	5
Fourth	4		5		6
Fifth	6		7		8
Sixth	7	8		9	10
Seventh	9	10		11	12
Eighth	11		12		13

Intervals can also be **inverted**.
To invert an interval, take the bottom note, and place it an octave higher.



P5



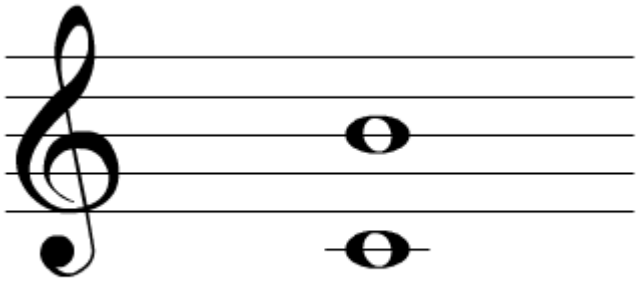
P4

When you invert an interval, it changes into it's **inverse**.

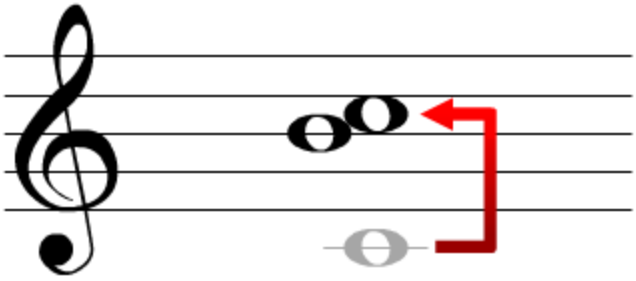
This chart shows what the inverse of each interval is.

Minor ↔ Major	Second ↔ Seventh
Perfect ↔ Perfect	Third ↔ Sixth
Diminished ↔ Augmented	Fourth ↔ Fifth

So, if I were to take a Major 7th and invert it, it would become a Minor 2nd.

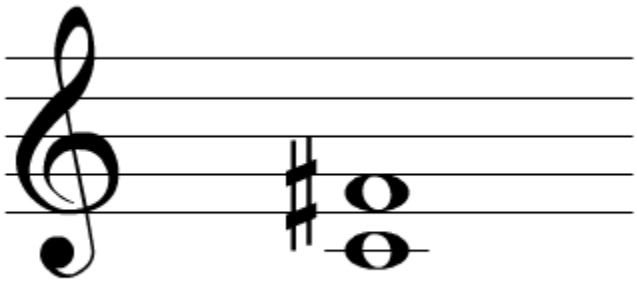


M7

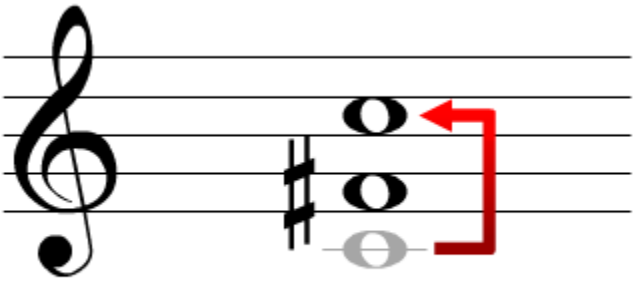


m2

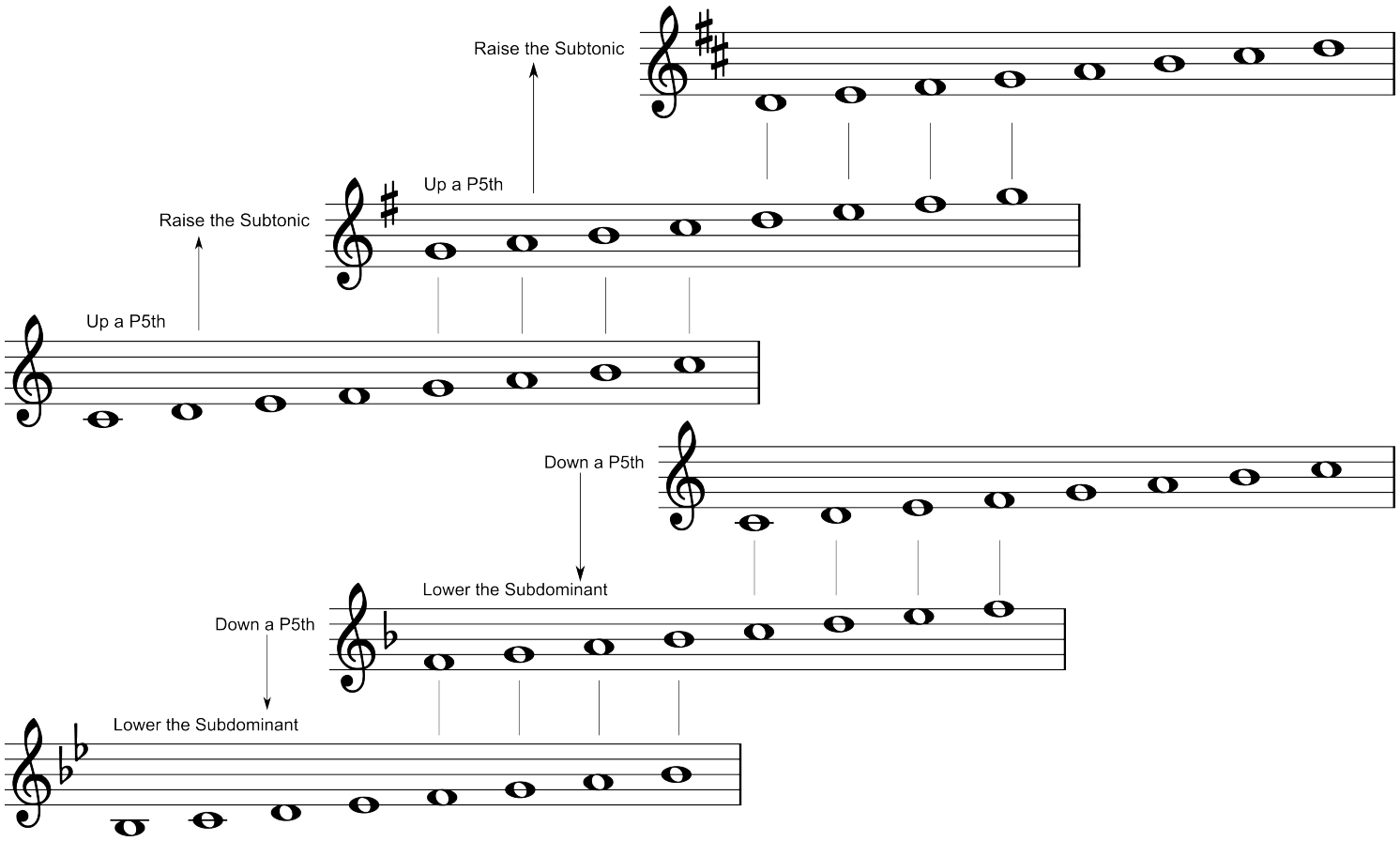
And an Augmented 4th inverts into a Diminished 5th.

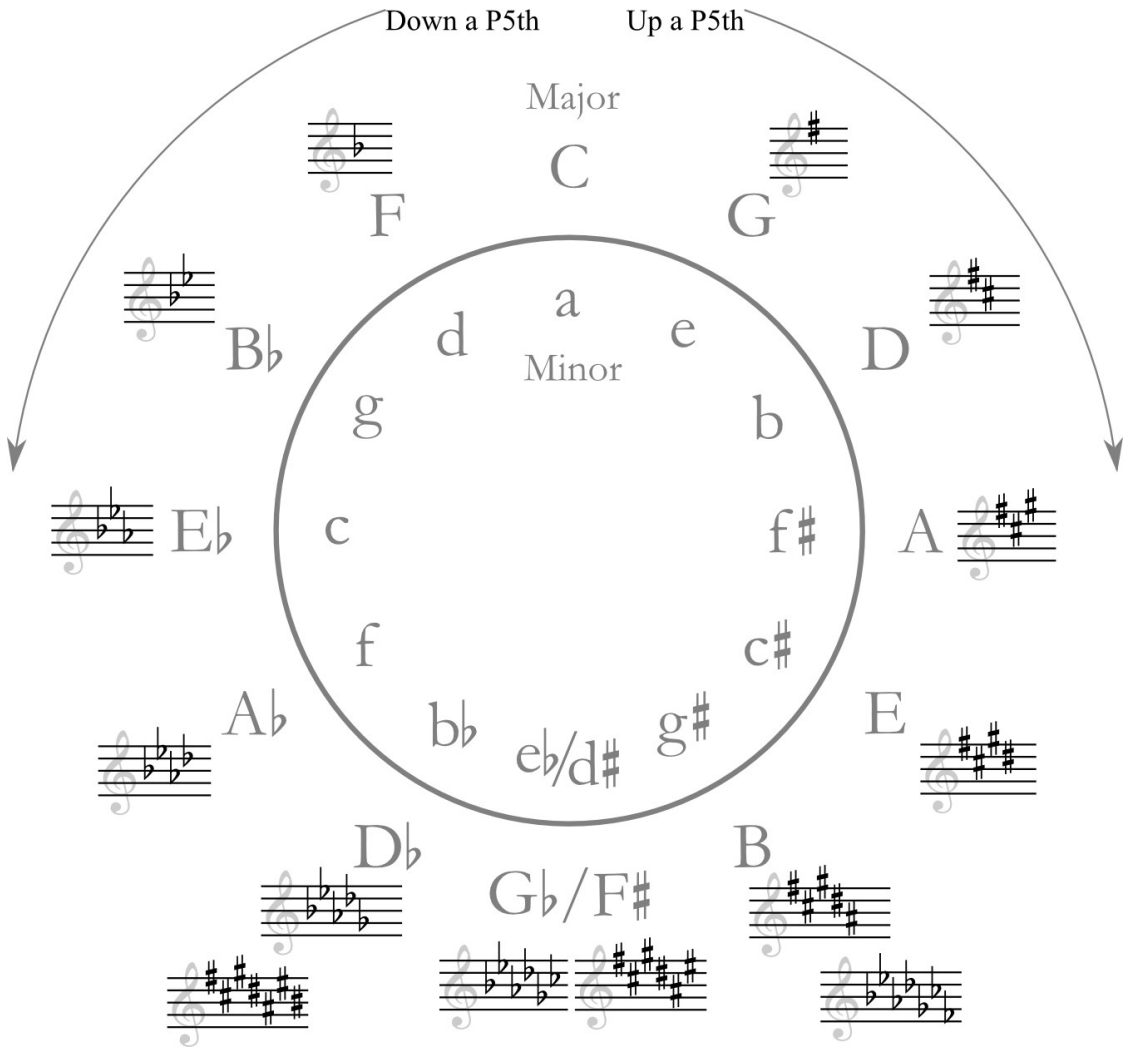


A4

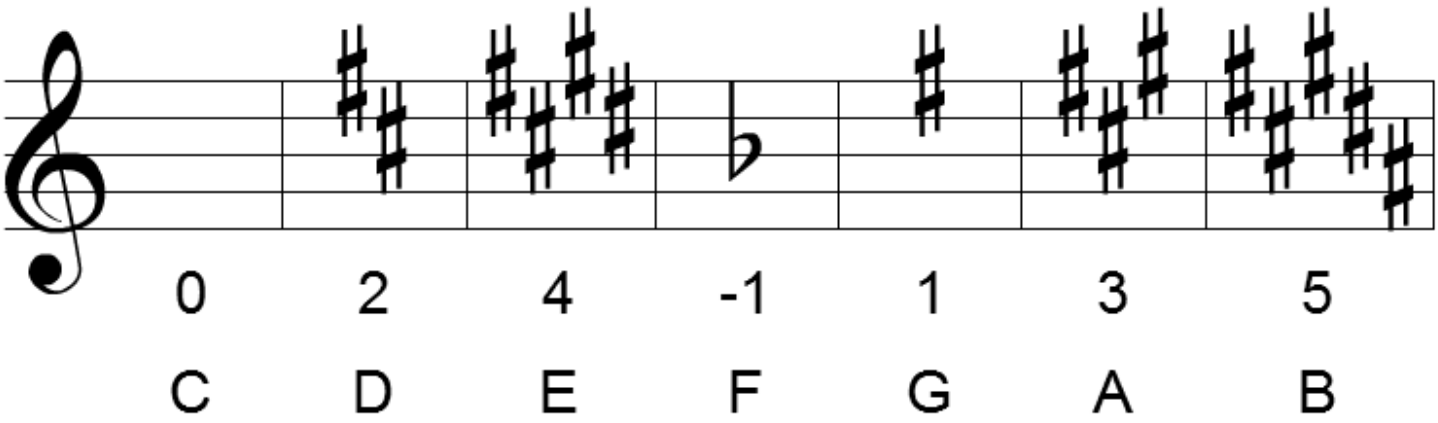


d5

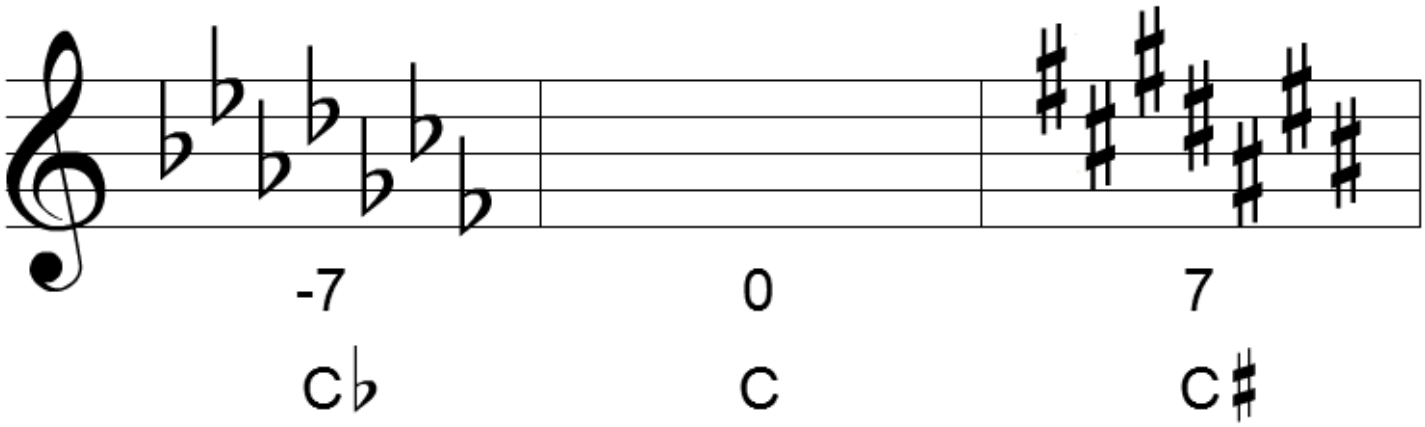

Raise the Subtonic
Up a P5th
Raise the Subtonic
Up a P5th
Down a P5th
Lower the Subdominant
Down a P5th
Lower the Subdominant


Down a P5th
Up a P5th
Major
C
G
D
A
E
B
G♭/F♯
D♭
A♭
E♭
B♭
F
Minor
a
e
b
f♯
c♯
g♯
e♭/d♯
b♭
f
c
g
d

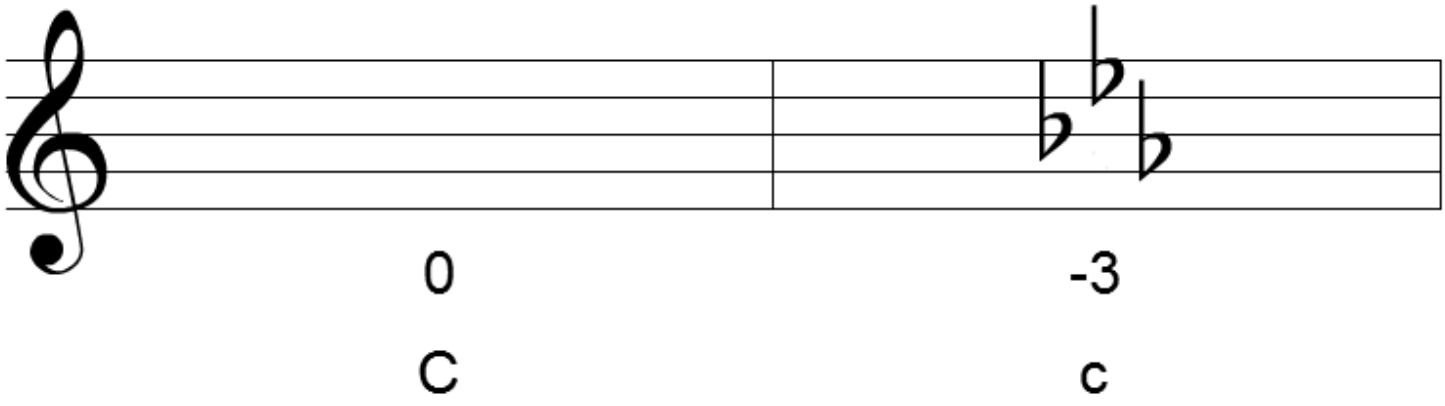
Sharps = 1 Flats = - 1



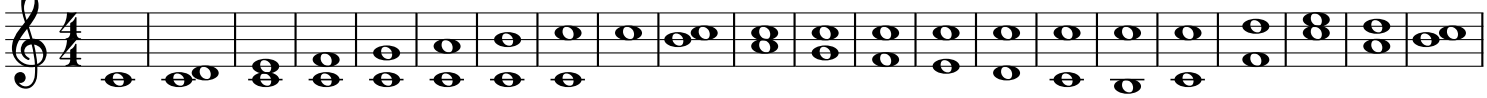
To lower a key signature by one half step, subtract it's number by 7.
To raise a key signature by one half step, increase it's number by 7.

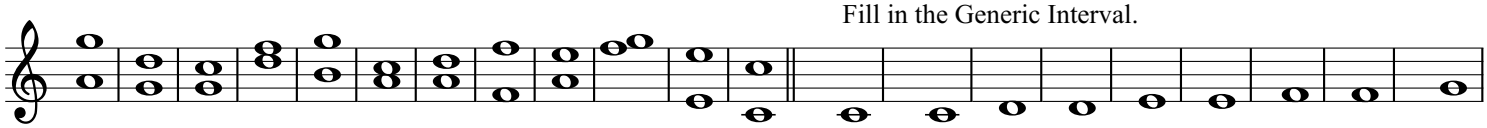


To find the parallel minor of a key signature, subtract it's number by 3.



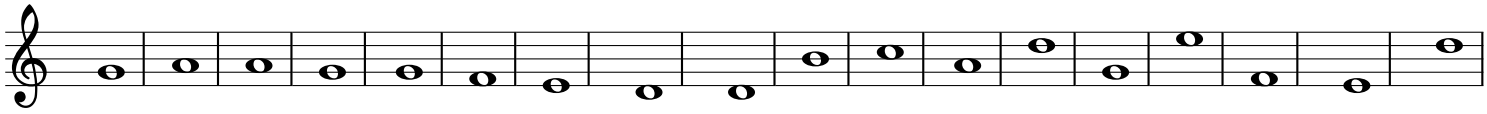
Intervals: Write the Generic Interval.





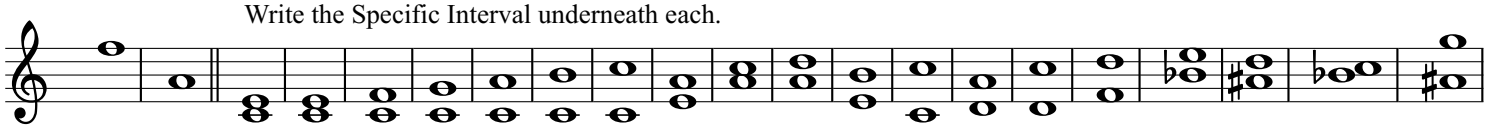
Fill in the Generic Interval.

3rd 4th 5th 8th 7th 6th 2nd 4th 5th

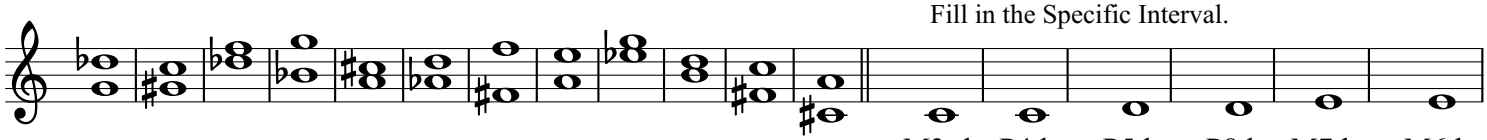


6th 3rd 4th 8th 2nd 8th 7th 3rd 6th 4th 3rd 2nd 7th 5th 8th 3rd 8th 7th

Write the Specific Interval underneath each.

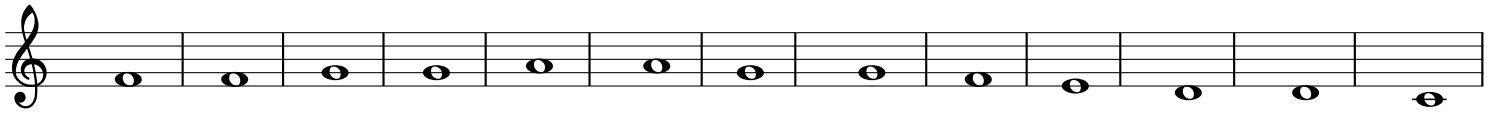


5th 4th

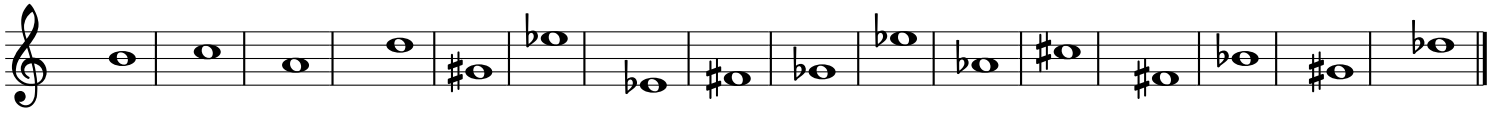


Fill in the Specific Interval.

M3rd P4th P5th P8th M7th M6th

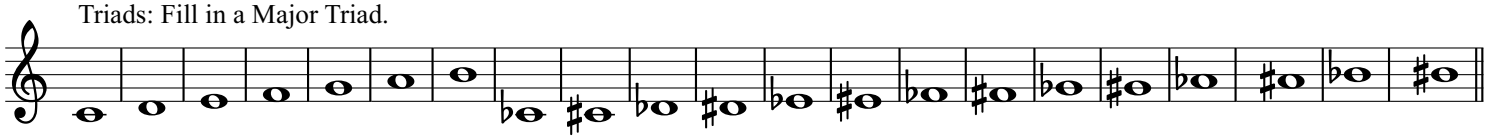


M2nd A4th A5th m6th m3rd d4th d8th M2nd A8th d7th d3rd m6th m2nd

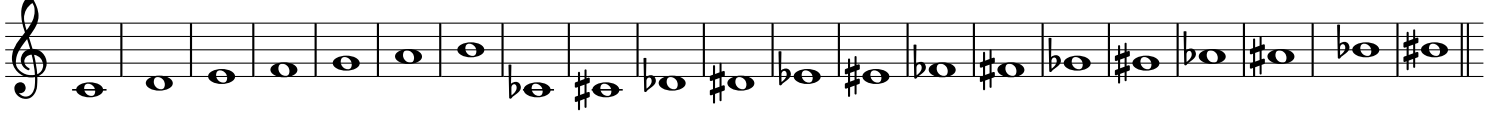


A4th M3rd A2nd m7th d5th d8th m3rd A8th M7th d5th M7th P5th A6th P4th d7th M3rd

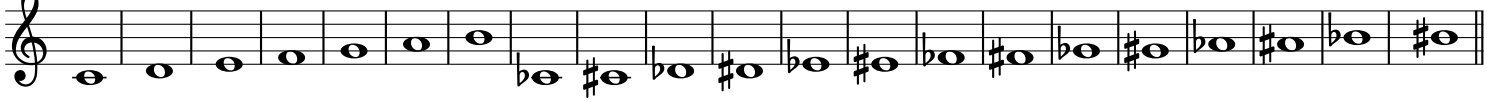
Triads: Fill in a Major Triad.



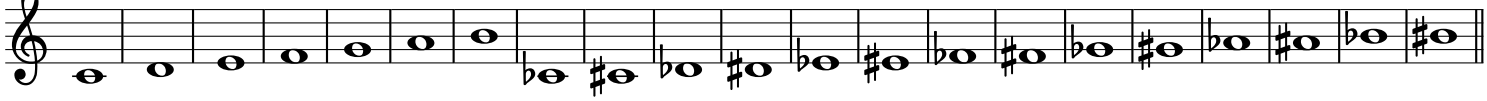
Minor Triad.



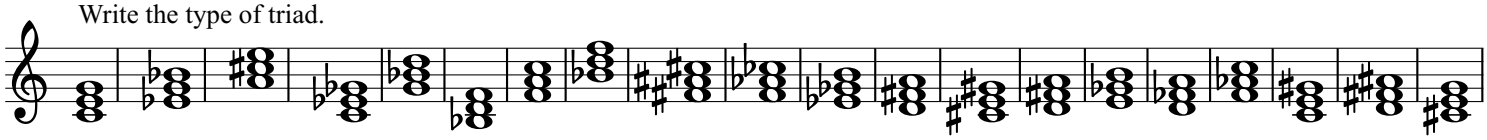
Diminished Triad.

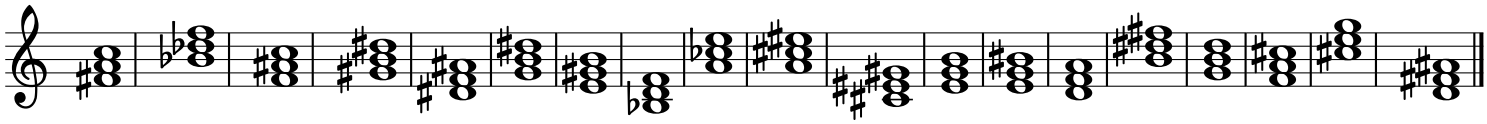


Augmented Triad.

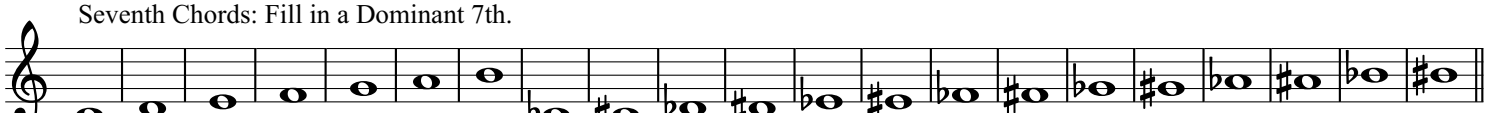


Write the type of triad.

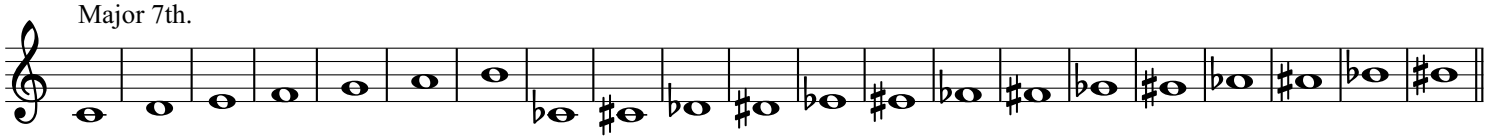




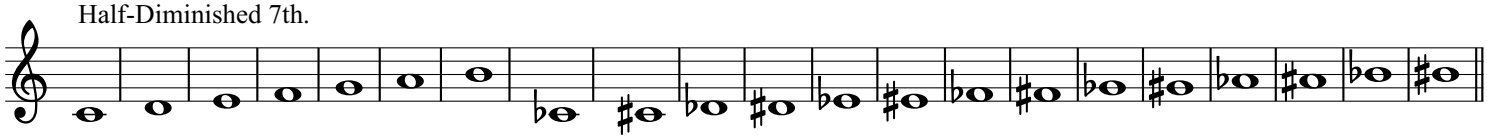
Seventh Chords: Fill in a Dominant 7th.



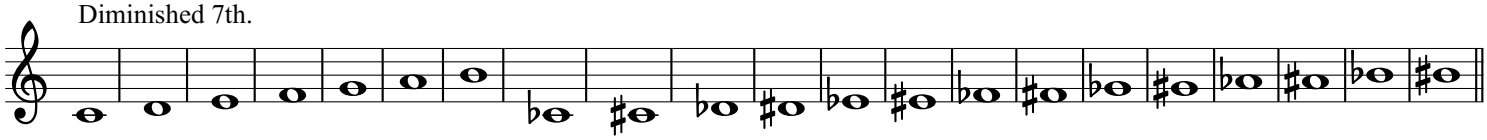
Major 7th.



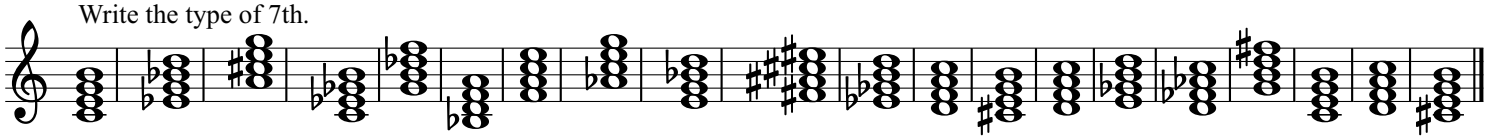
Half-Diminished 7th.



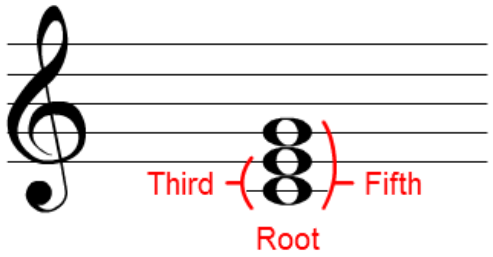
Diminished 7th.



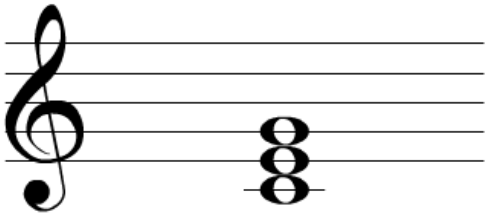
Write the type of 7th.



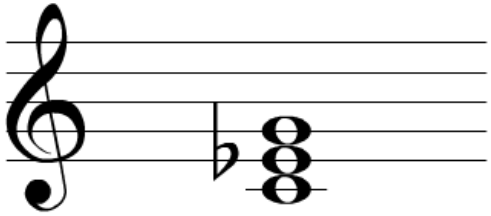
Triads



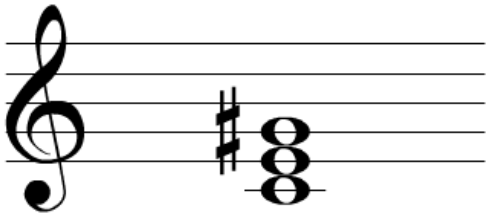
Major Triad: a Major 3rd and a Perfect 5th.



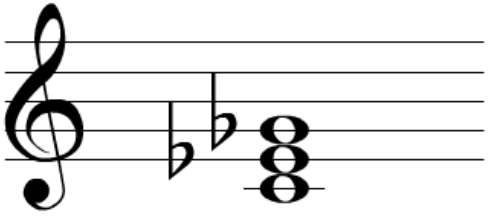
Minor Triad: a Minor 3rd and a Perfect 5th.



Augmented Triad: a Major 3rd and an Augmented 5th.

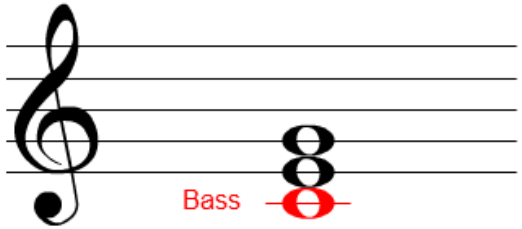


Diminished Triad: a Minor 3rd and a Diminished 5th.

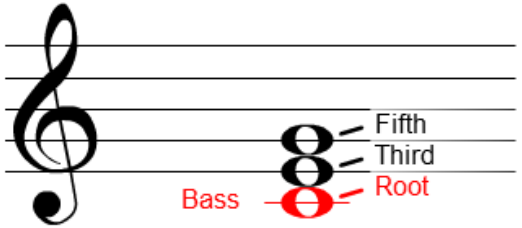


Triad Inversions

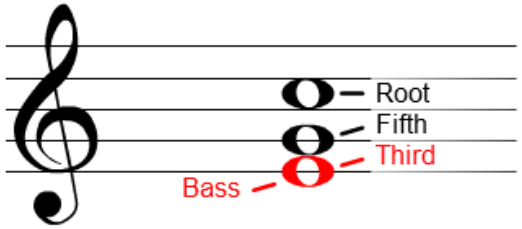
The lowest note is always the Bass.



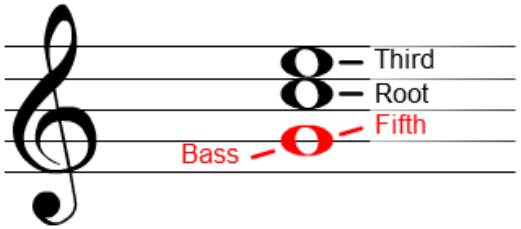
When you invert a triad, the Bass changes, but the Root always stays the same.



Root Position

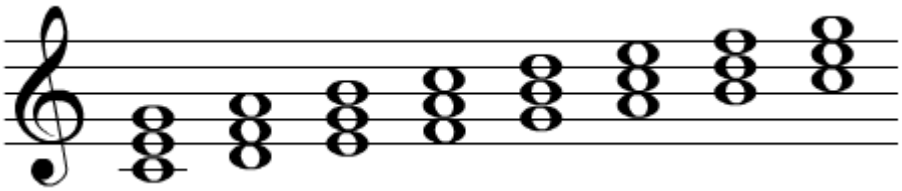


First Inversion



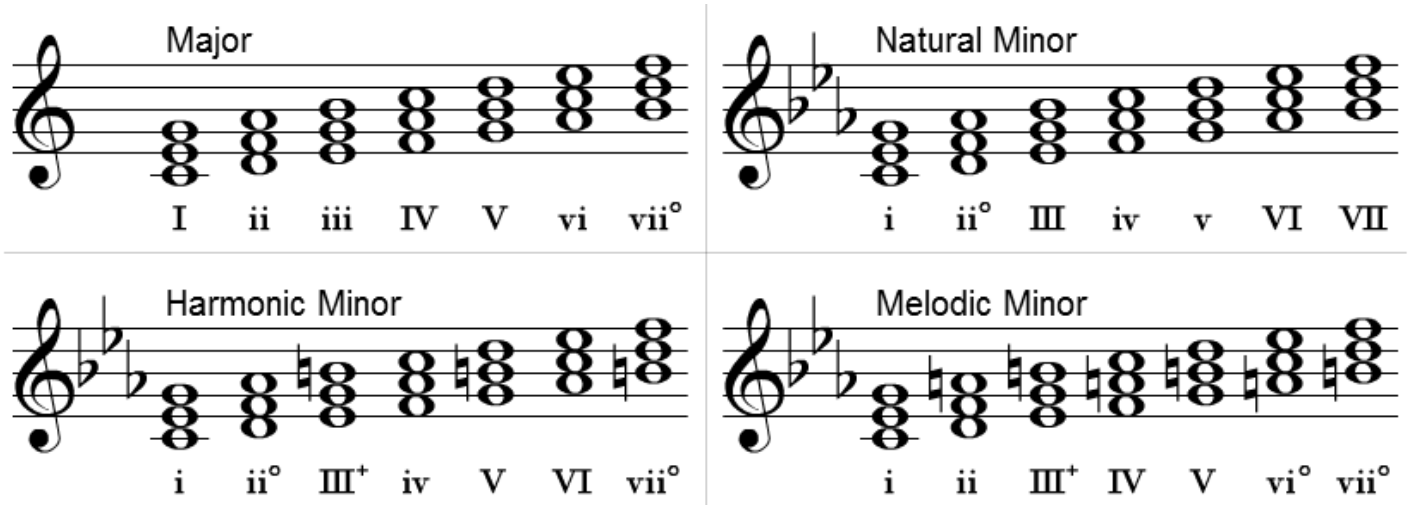
Second Inversion

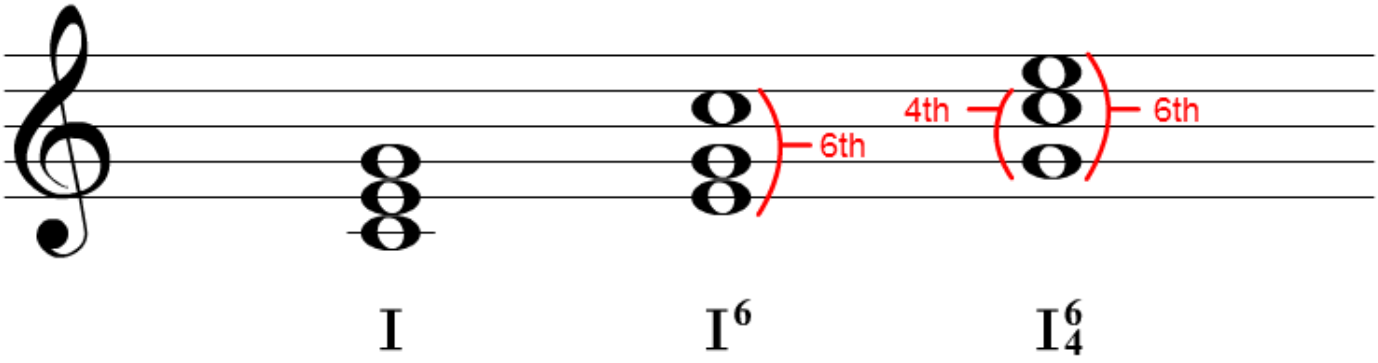
Diatonic Triads

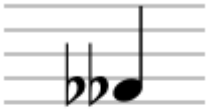


I Major Triads. **v°** Diminished Triads.

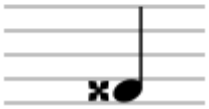
iii Minor Triads. **VII+** Augmented Triads.







Double Flat
Whole Step Lower.



Double Sharp
Whole Step Higher.

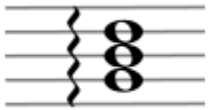
Press Sustain

Lift Sustain

Pedal Brackets

	left hand	right hand
English	l.h.	r.h.
	left hand	right hand
German	l.H	r.H
	linke Hand	*rechte Hand*
French	m.g.	m.d.
	main gauche	*main droite*
Italian	m.s.	m.d.
	mano sinistra	*mano destra*

Ottava. An octave higher (or lower).

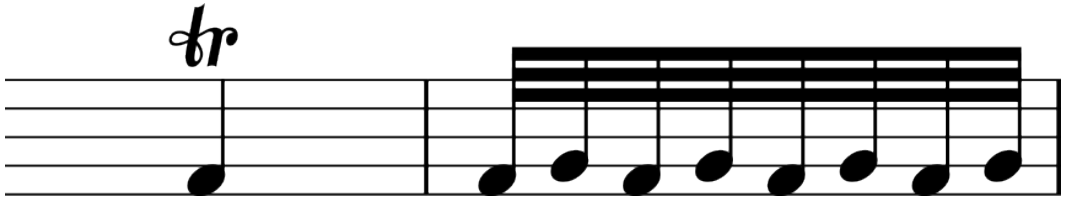


Arpeggiatura
Broken chord.

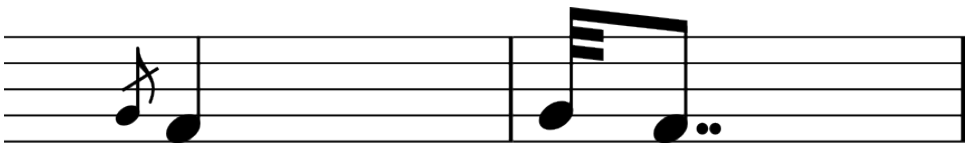
Quindicesima
Two octaves.

Glissando
Slide.

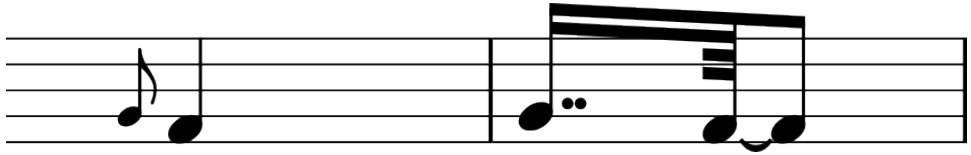
Trill



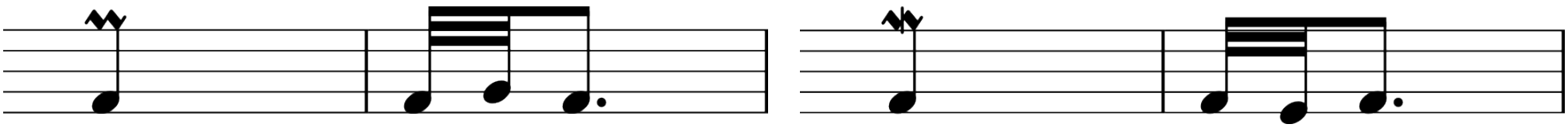
Acciaccatura (crushed)



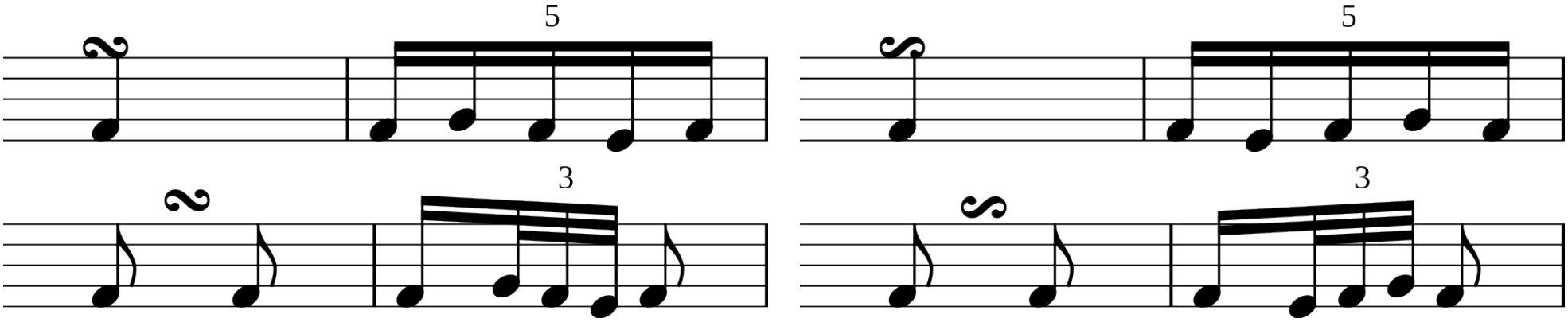
Arpoggiatura or **Grace Notes**



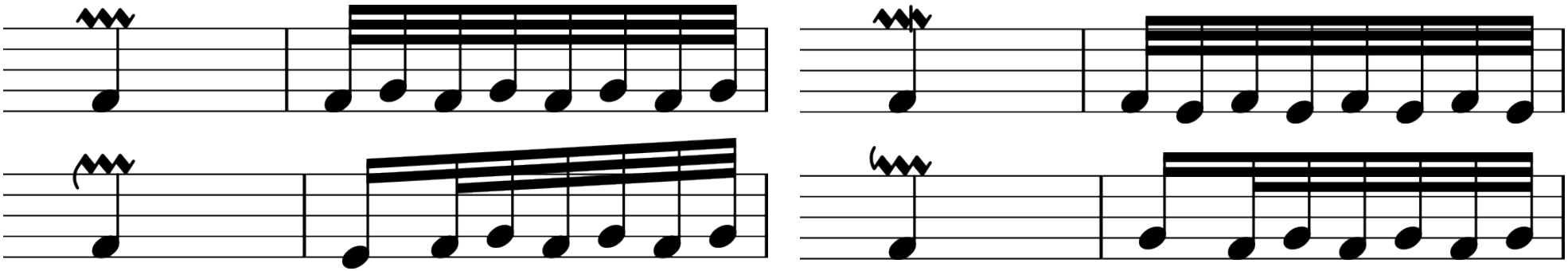
Mordent



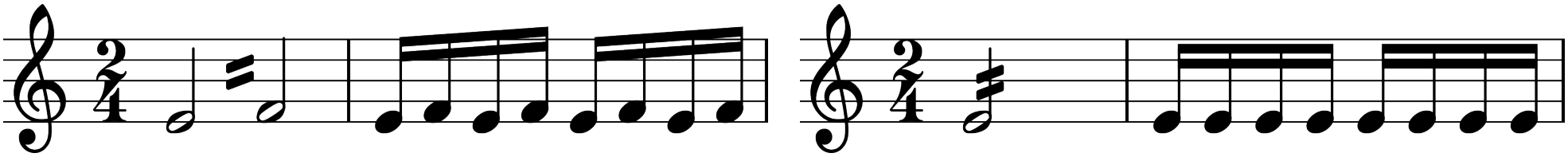
Turn (or gruppetto)



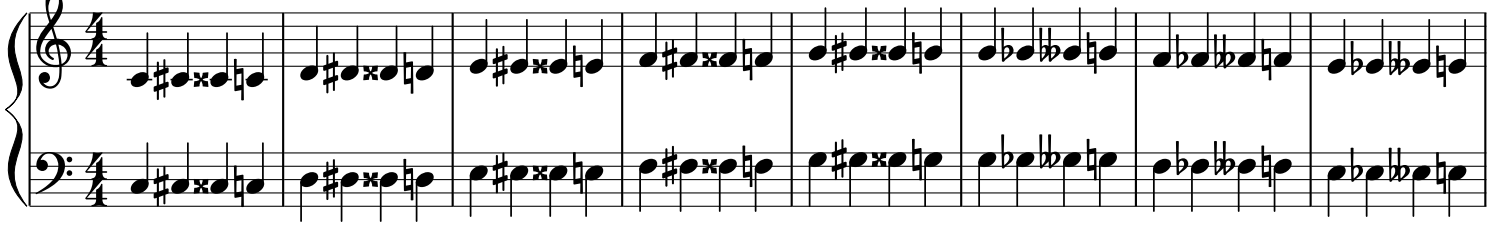
Trill

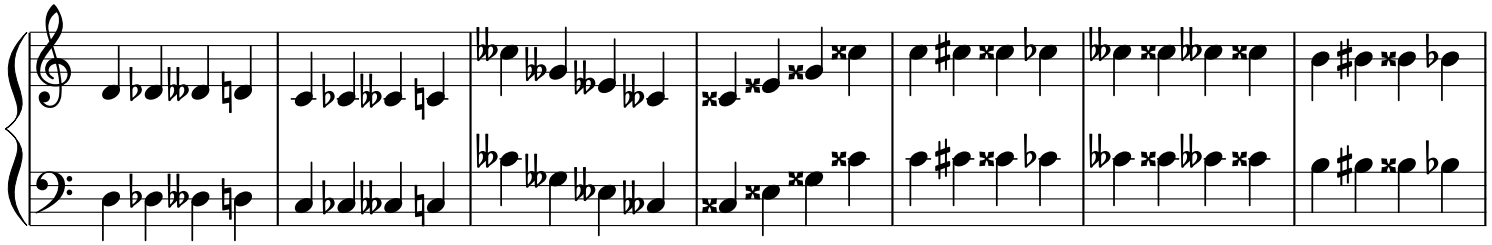


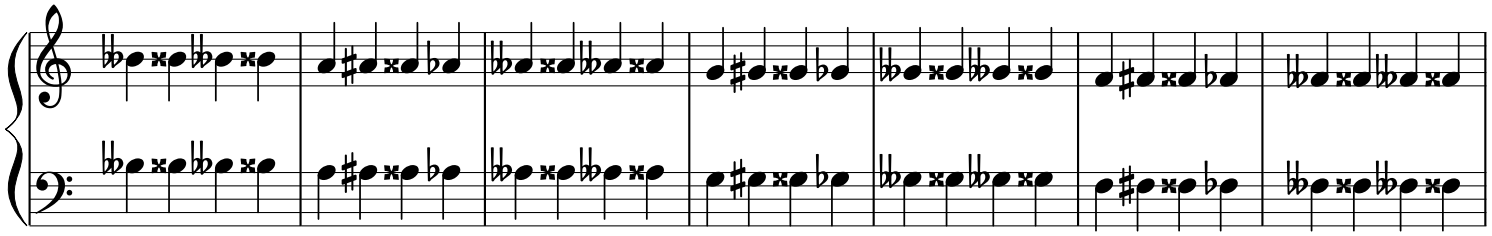
Tremolo



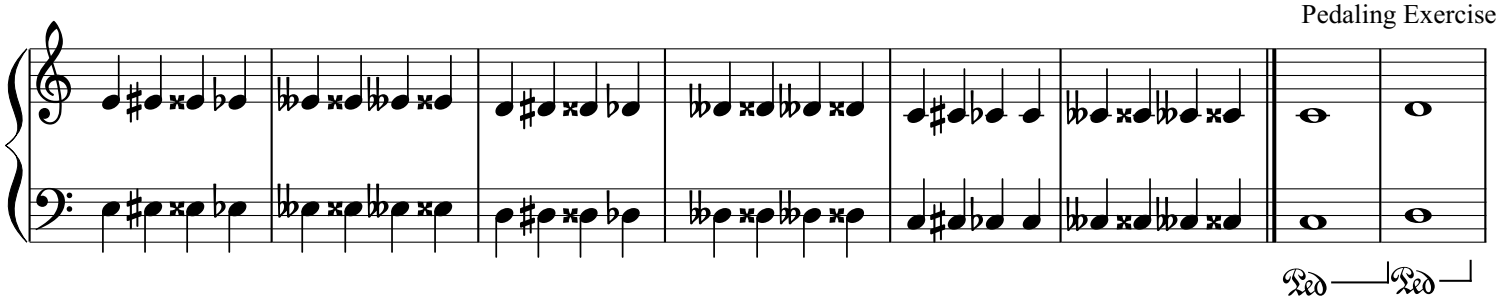
Double Accidental Exercise

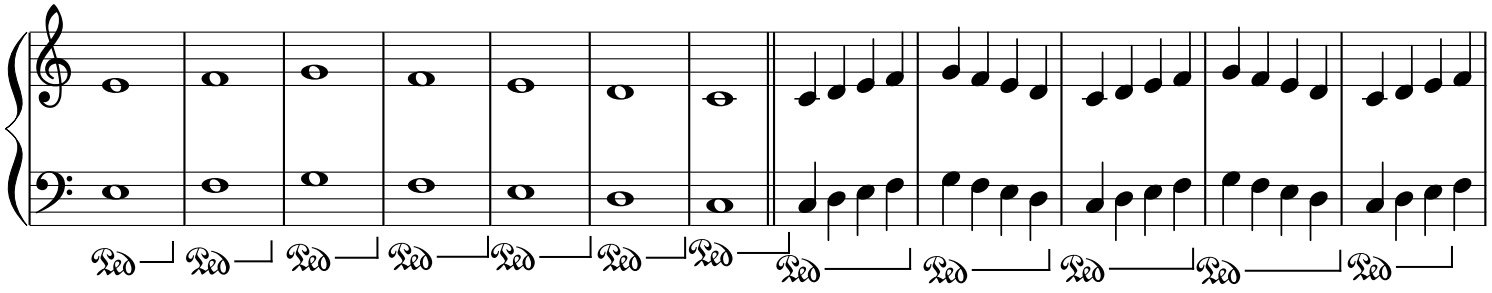


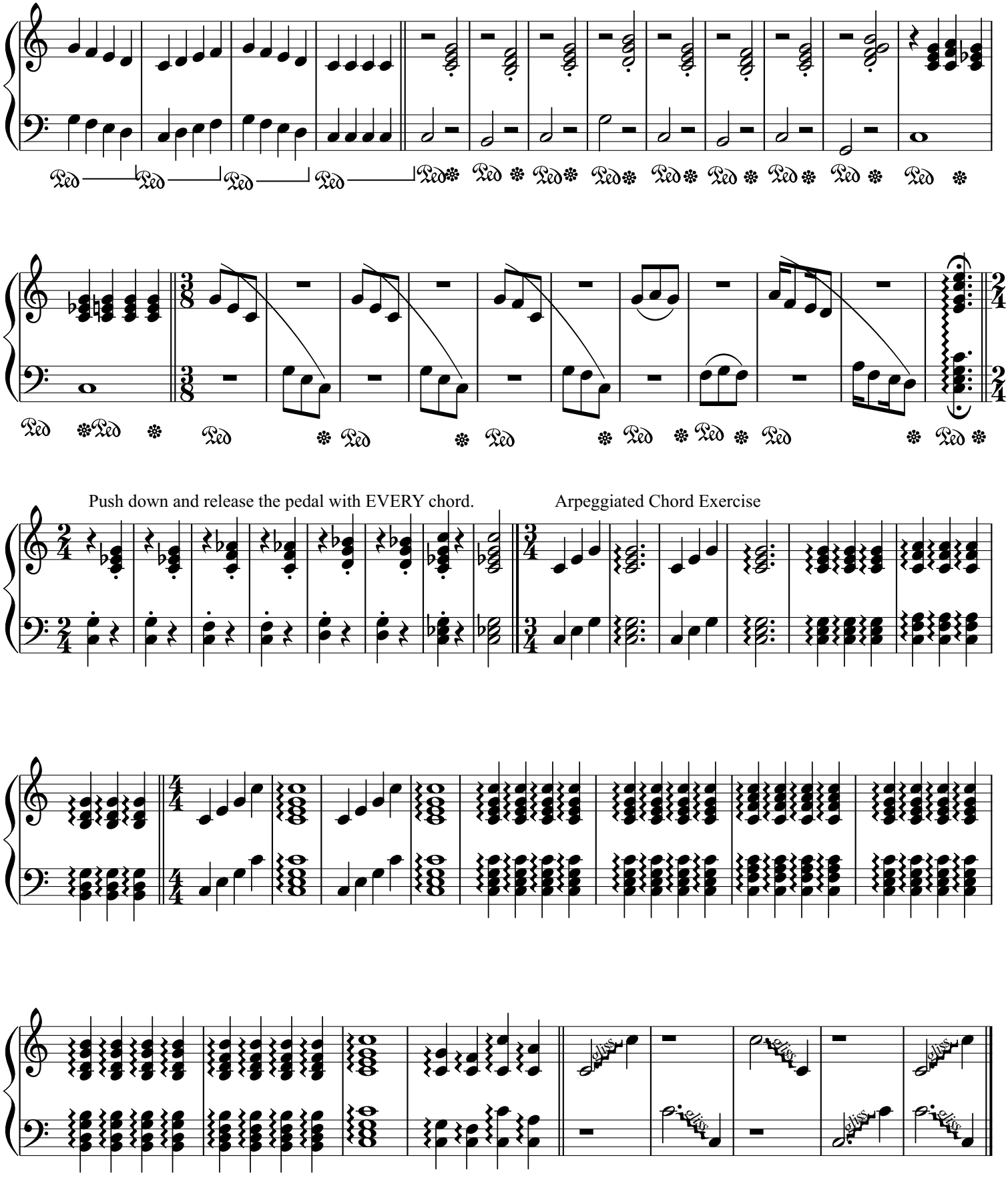




Pedaling Exercise

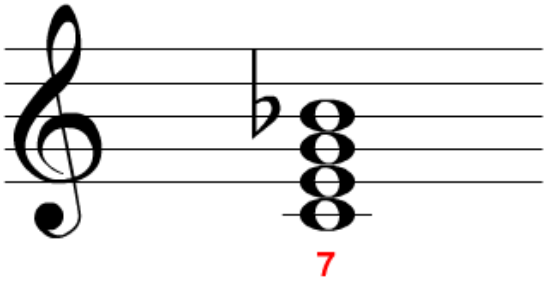




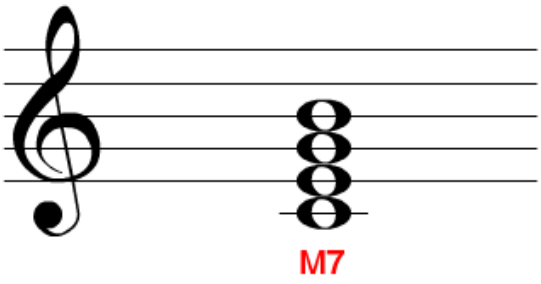

Push down and release the pedal with EVERY chord.
Arpeggiated Chord Exercise

Seventh Chords

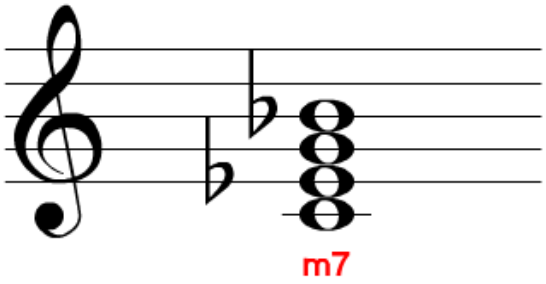
Dominant Seventh: A Major Triad and a Minor 7th.



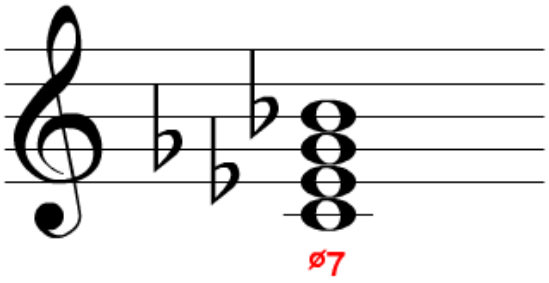
Major Seventh: A Major Triad and a Major 7th



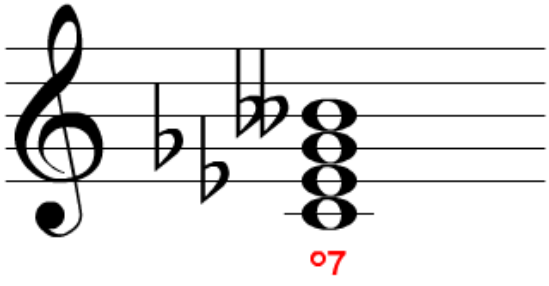
Minor Seventh: A Minor Triad and a Minor 7th



Half-Diminished Seventh: A Minor Triad and a Diminished 7th

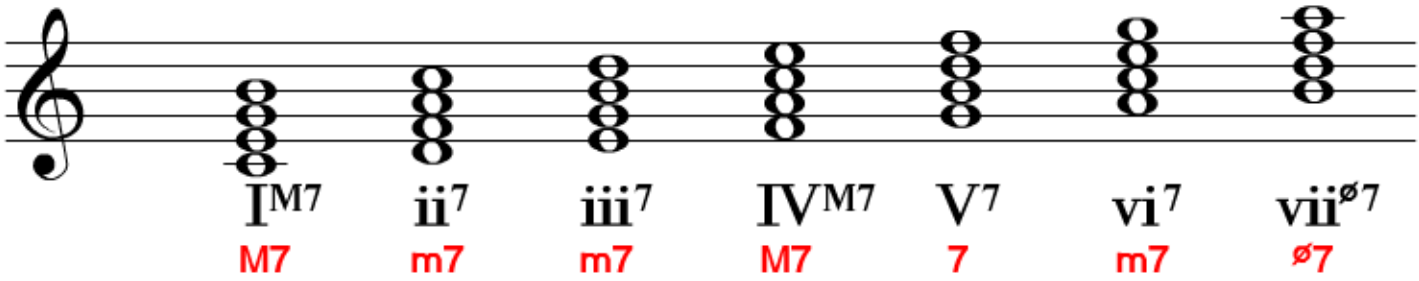


Diminished/Fully-Diminished Seventh: A Diminished Triad and a Diminished 7th

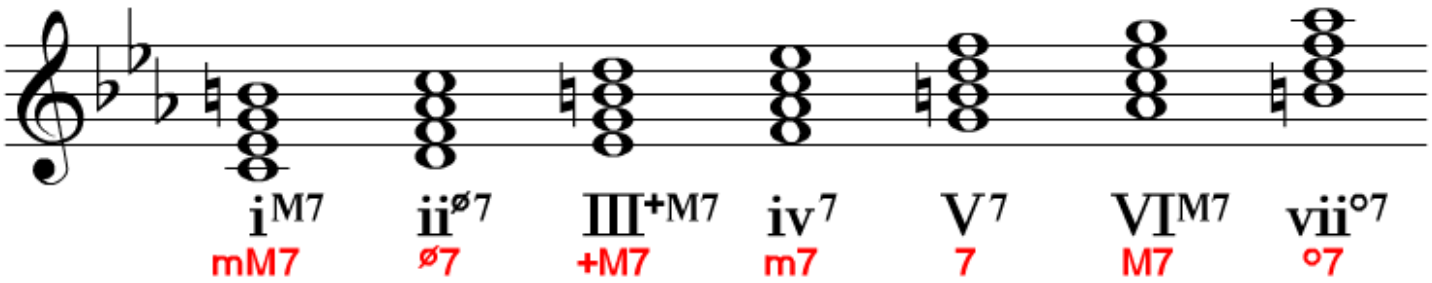


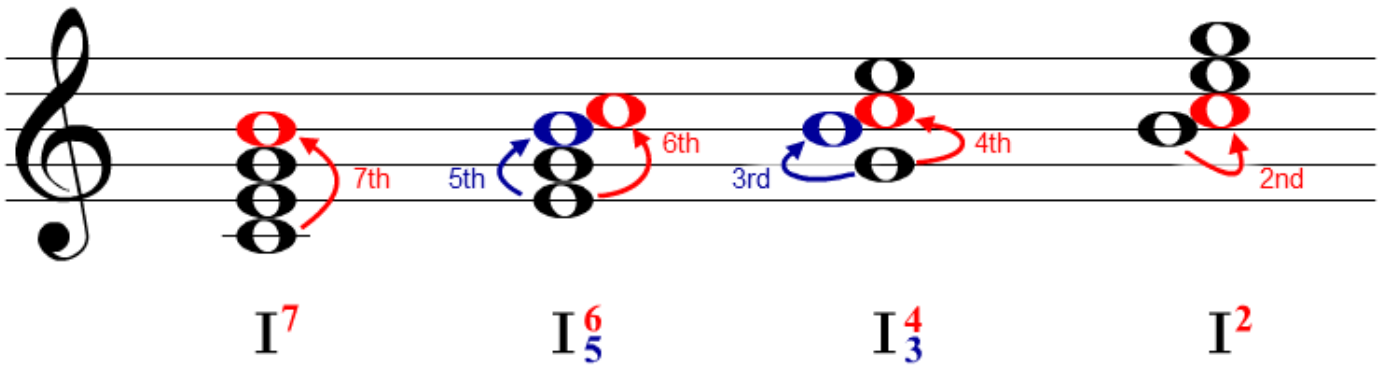
Diatonic Seventh Chords

Major Scale



Harmonic Minor Scale





Root Position: I^{7}

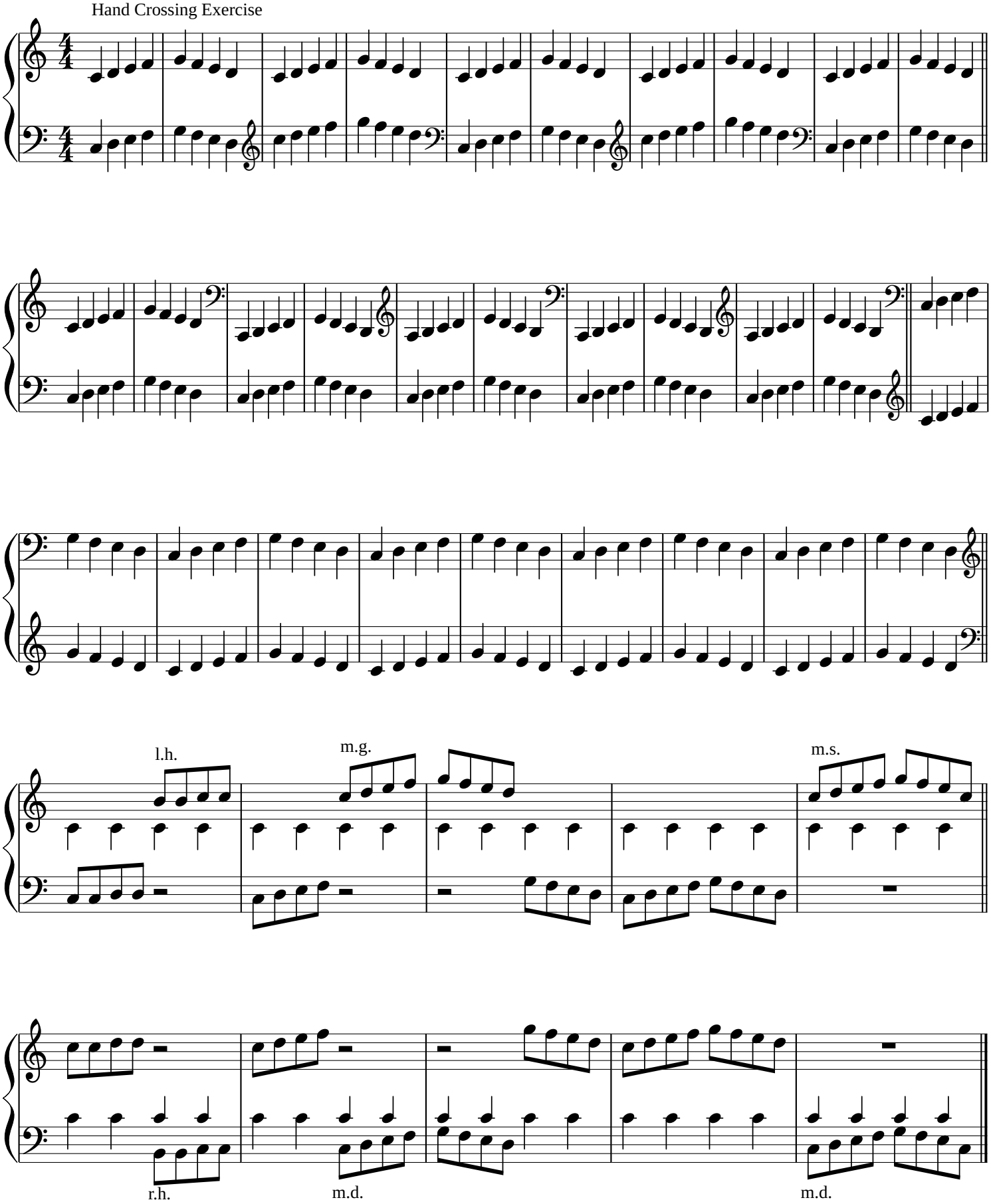
First Inversion: I^{6}_{5}

Second Inversion: I^{4}_{3}

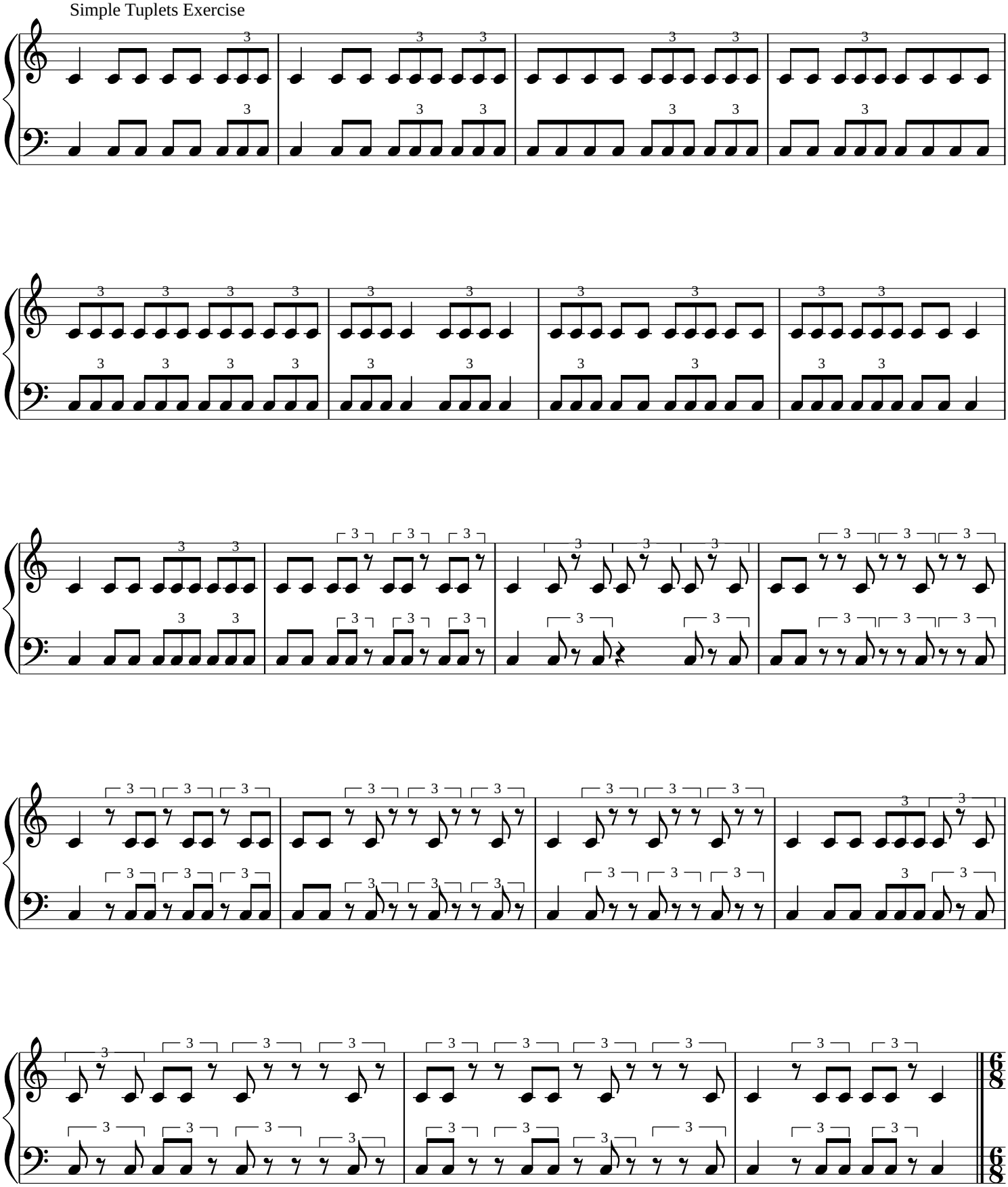
Third Inversion: I^{2}

7, 6, 5, 4, 3, 2

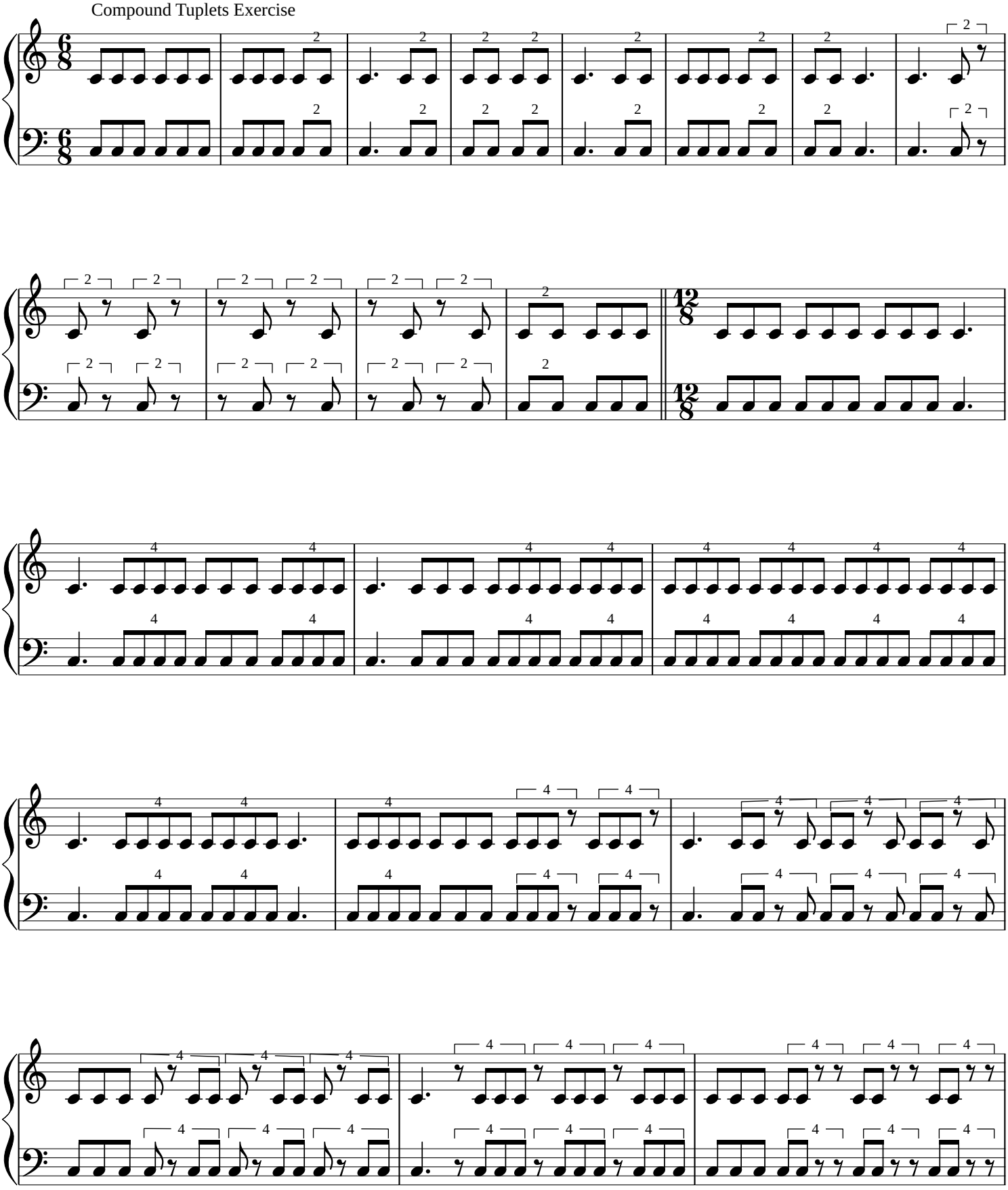
Hand Crossing Exercise

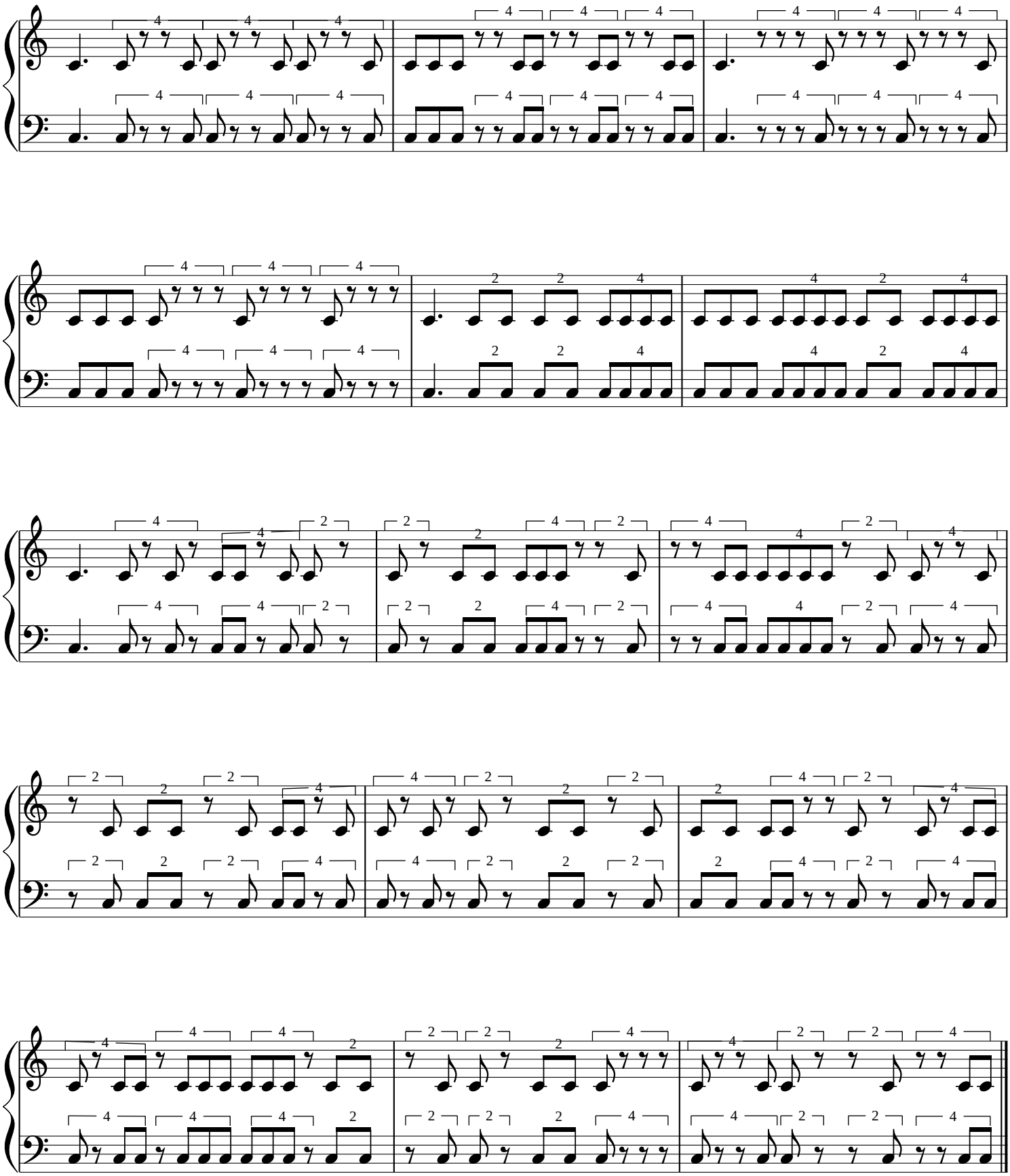


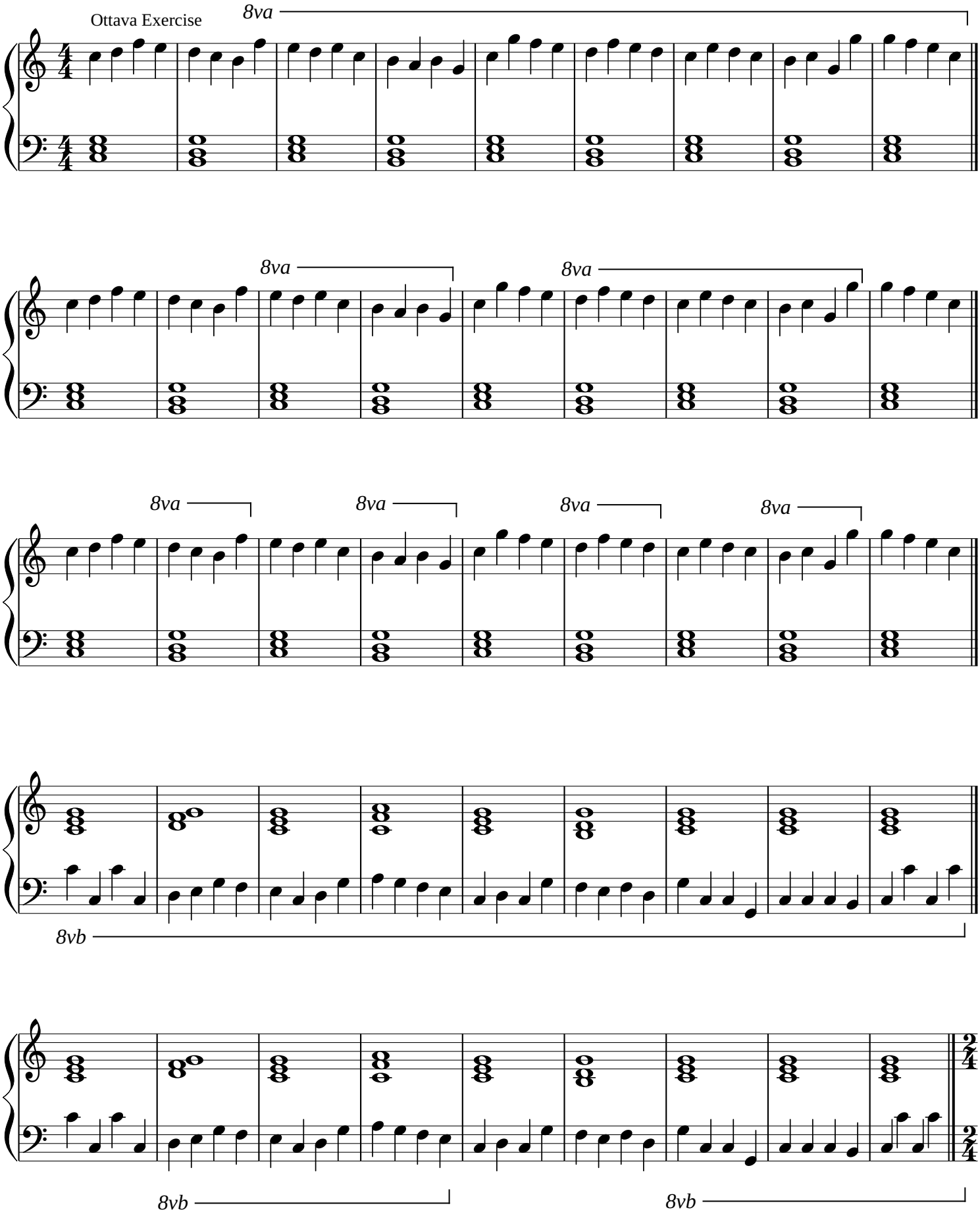
Simple Tuplets Exercise



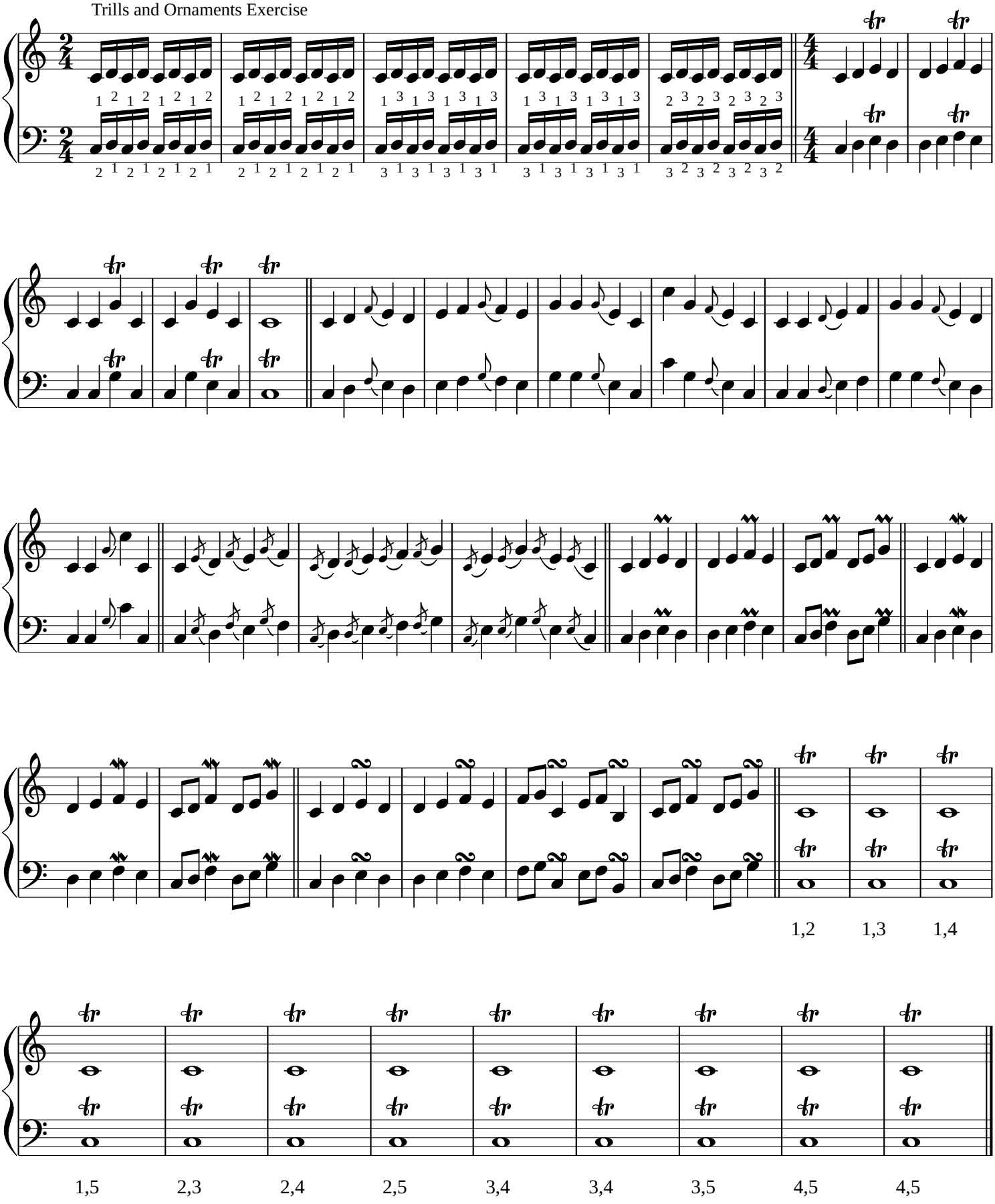
Compound Tuplets Exercise

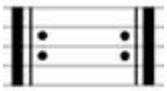





Ottava Exercise
8va
8va
8va
8va
8va
8va
8vb
8vb
8vb

Trills and Ornaments Exercise





Repeat Bars. One on the right side tells you to go back and repeat.
On the left, go back to IT an repeat.

D.C.

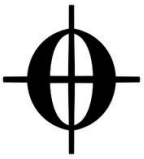
Stands for **Da Capo**, which means "from the top" in Italian.

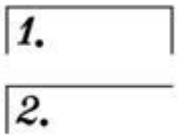
D.S.

Stands for **Dal Segno**, which means "from the sign" in Italian. Go back to **this** sign and repeat.

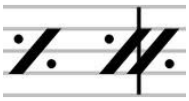
After D.C. Or D.S. It can say **al fine**, which means "to the end," or **al coda**, which means to the **coda**.

Coda Symbol. This sign marks the coda, or the very last part, or finale of the piece. If you see this Symbol after playing from a **D.C. al coda** or **D.S. al coda**, jump to the **next** time that symbol appears.

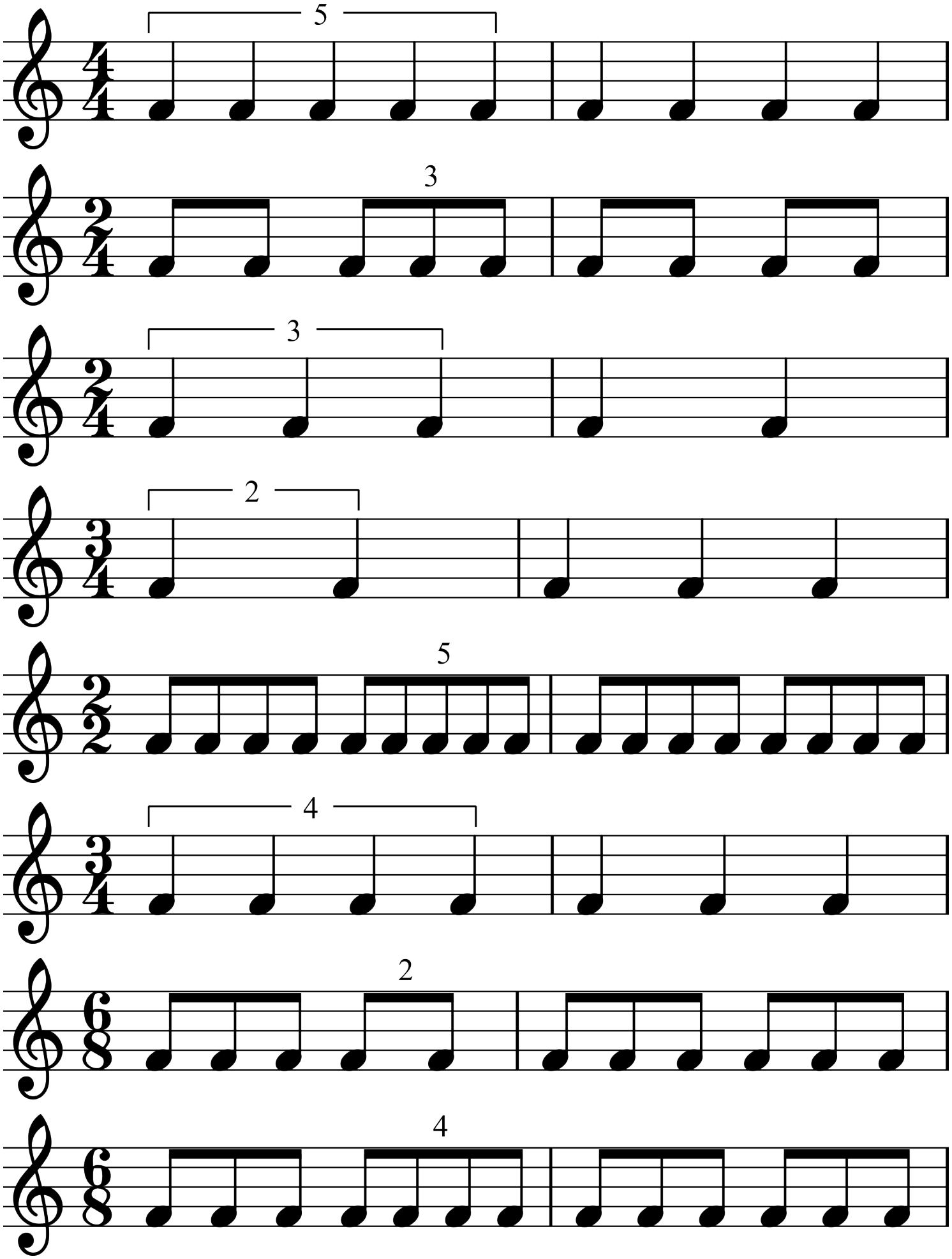


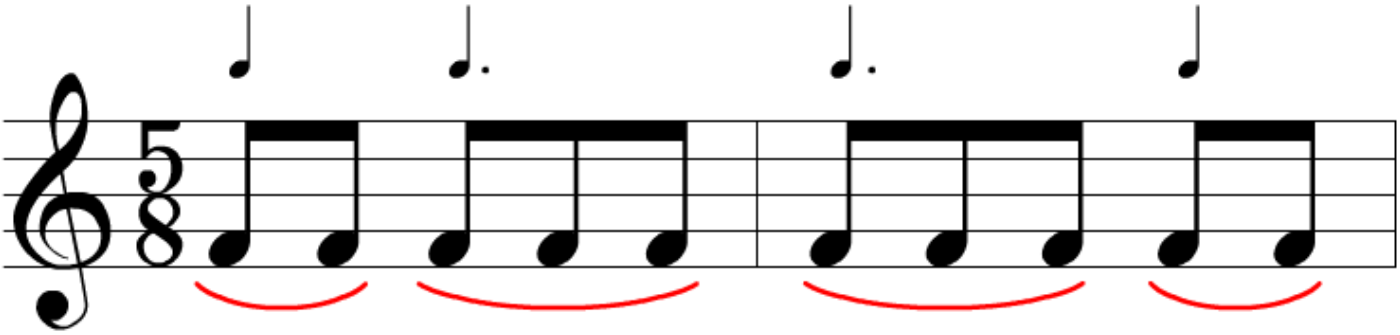


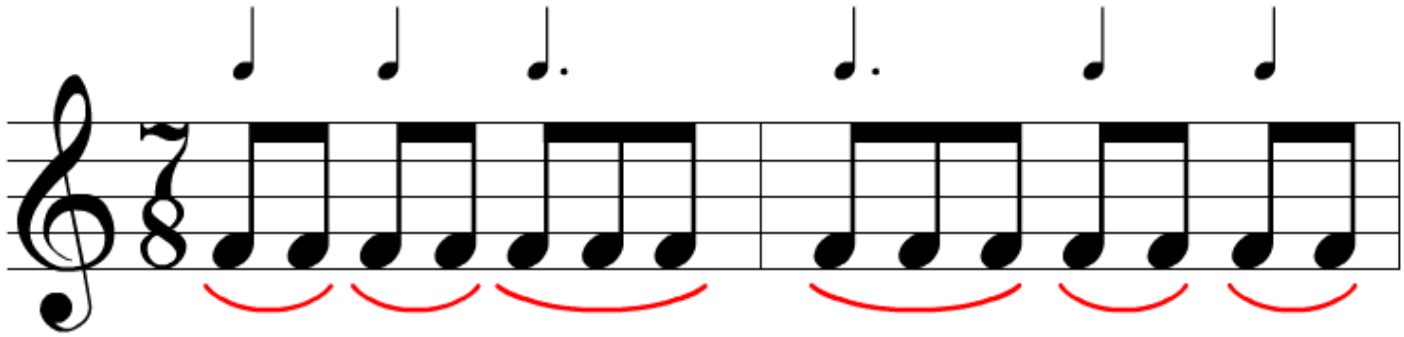
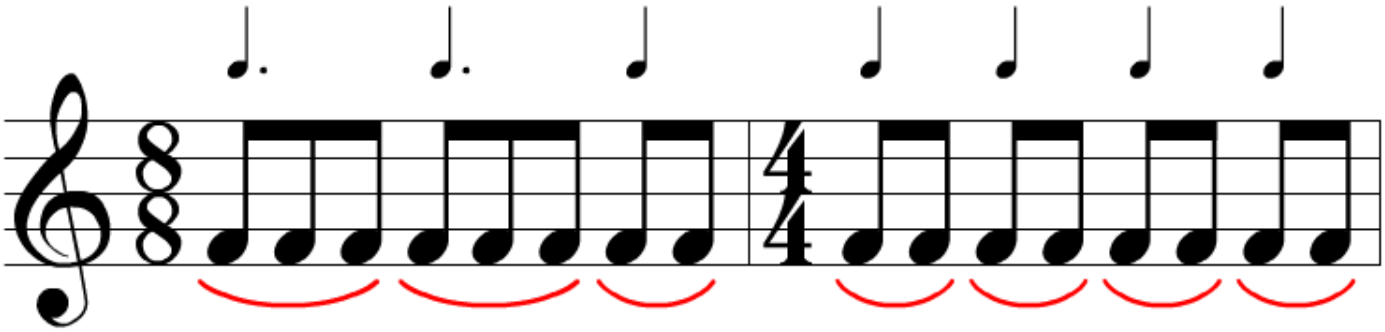
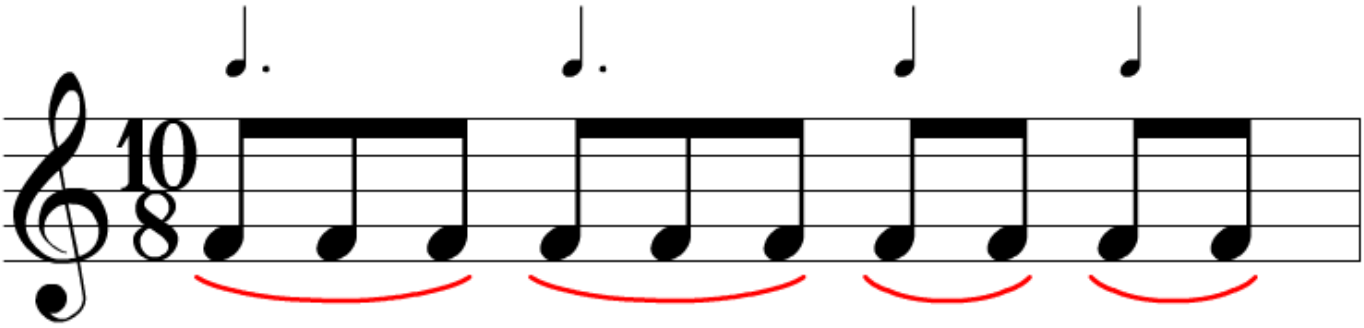
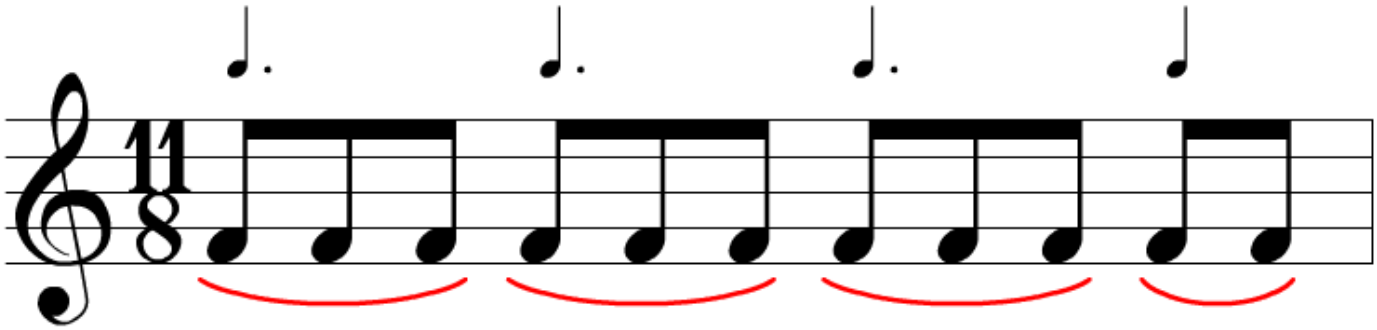
Volta Brackets. These give different endings for different repetitions. The first time, play #1, and as you come by after repeating, play #2.



Simile Marks. These mean to repeat either the last measure (with the first one) or the last two measures (with the second one).


5
3
3
2
5
4
2
4





8 over 8 is different than 4 over 4.