

# Lecture 3

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MUSI 1700

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# Clefs

Treble clef aka G clef (since it circles G)

Bass clef aka F clef (since the dots surround F)

Alto clef aka C clef since it shows the location of middle C

Soprano clef (no one uses this)

Baritone clef (no one uses this)

Tenor clef

## Octave Designations for Pitches

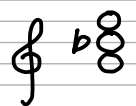
**Triads** must contain the root, 3rd, and 5th, but they can be in any order and notes can be duplicated.

There are 3 ways to represent triads:

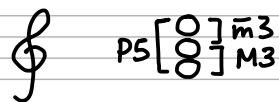
1. Roman numerals
2. Figured bass
3. Lead sheet notations / chord symbols (shown on the left)  
↳ not in textbook

These are all valid F major triads.

There are multiple ways to represent chords.


 $\boxed{Gm} = g = g^- = G^- = G \text{ min}$   
 ↑ most common

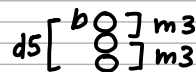
Major Triad:  $\begin{bmatrix} m^3 \\ M^3 \end{bmatrix} P5$


 $P5 \begin{bmatrix} \circ \\ \circ \\ \circ \end{bmatrix} \begin{matrix} m^3 \\ M^3 \end{matrix}$

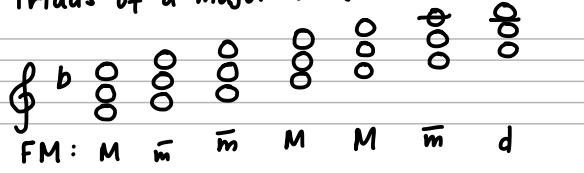
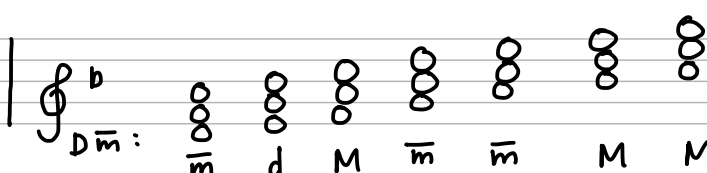
Minor Triad:  $\begin{bmatrix} M^3 \\ m^3 \end{bmatrix} P5$


 $P5 \begin{bmatrix} \circ \\ \circ \\ \circ \end{bmatrix} \begin{matrix} M^3 \\ m^3 \end{matrix}$

Diminished Triad:  $\begin{bmatrix} m^3 \\ m^3 \end{bmatrix} d5$

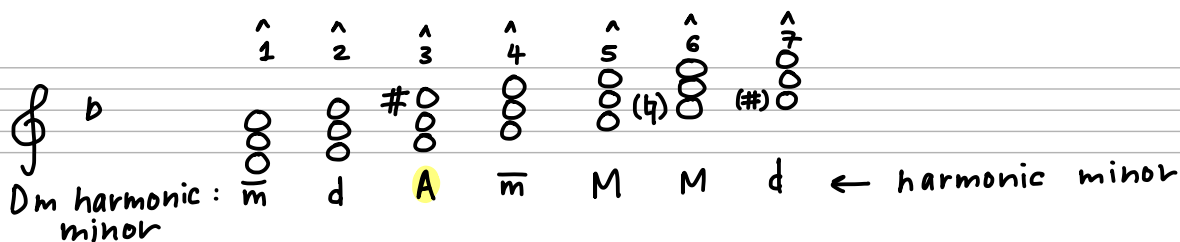

 $d5 \begin{bmatrix} \flat \circ \\ \circ \\ \circ \end{bmatrix} \begin{matrix} m^3 \\ m^3 \end{matrix}$

Triads of a major and natural minor scales are only ever Major, minor, or diminished.

Harmonic & Melodic scales also include Augmented triads (not common in this course)

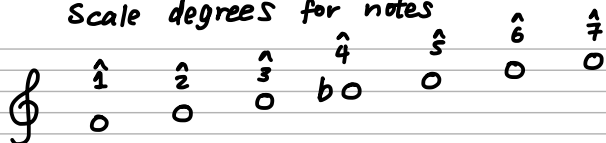
Aug Triad:  $\begin{bmatrix} M^3 \\ M^3 \end{bmatrix} A5$



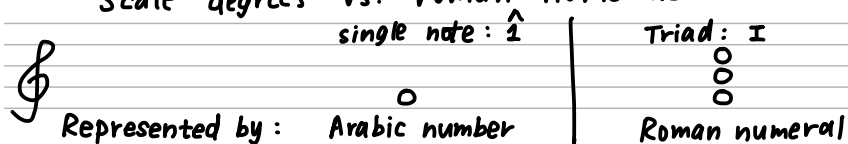
Roman Numeral Notation for triads

	1	2	3	4	5	6	7
Major:	I	II	III	IV	V	VI	VII
Minor:	i	ii	iii	iv	v	vi	vii

Scale degrees for notes



Scale degrees vs. roman numerals



Triads of a major scale: I ii iii IV V vi vii°

↑  
diminished

Augmented:  $\boxed{II^+}$  IV<sup>+</sup>  
preferred

Figured bass : write the bass note but not the whole triad

↳ tells you what notes are there but not where they are

lead sheet notation / chord symbols

Scale degrees

5 6 5 6 6 6 5 5 5

A G D G D E E A F#

→ D → E → G → E → G → C# → A → F# → D

I 6 IV vii° 6/4 6/V I

Figured bass is mainly helpful for triad inversions

$\frac{5}{3}$  = blank

$\frac{5}{3}$  is first inversion

$\frac{6}{3}$  is second inv.

$\frac{6}{4}$  is third inv.

$\frac{6}{3}$  = 6

Recall for assignment:

Harmonic minor : raised 7

Melodic minor : raised 6 and 7

raised 6 to tonic : 3 semitones