

MUSIC THEORY

STUDENT WORKBOOK



↑ LEVEL 6 ↓



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Review of Level 5

Enharmonically Equivalent is a term used to describe notes that are the same pitch but have different letter names.

A **chromatic scale** can be built on any note with the space of a semitone between each of the notes.

An **interval** is the *distance* between two notes. It always includes the first note and the last note given.

Harmonic intervals – two notes happen at the same time.

Melodic intervals – two notes happen one after the other.

Intervals based on the major scale are either **major** or **perfect**. See the diagram below!

A musical staff in 4/4 time showing intervals between notes of a major scale. The notes are C, D, E, F, G, A, B, and C (Octave). The intervals are labeled below the staff: Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Major 7th, and Perfect Octave.

A **minor** interval is a major interval made a semitone smaller. See the diagram below!

A musical staff in 4/4 time showing minor intervals. The notes are C, D-flat, E-flat, F, G, A-flat, B-flat, and C. The intervals are labeled below the staff: maj 2, min 2, min 2, maj 3, min 3, min 3, per 4, NOT min 4, NOT min 4.

A **triad** is a combination of three notes formed by stacking two intervals of a third on top of each other.

C Major Triad

A musical staff showing a C Major Triad. The notes are C, E, and G. The intervals are labeled to the left of the staff: 5th (between C and G), 3rd (between C and E), and Root (C).

The **type** of triad is determined by the types of intervals above the root.

Major 3rd, Perfect 5th = **Major** triad

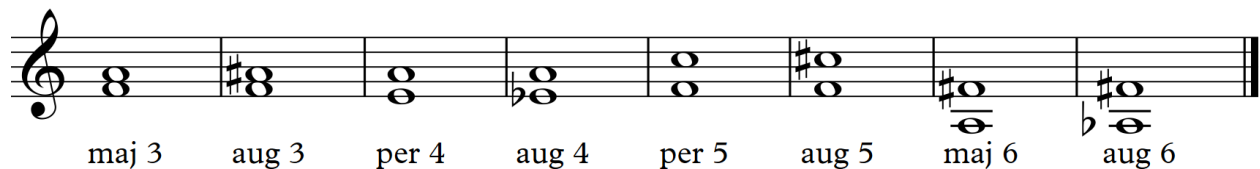
Minor 3rd, Perfect 5th = **Minor** triad

Lesson 6.1 – Augmented and Diminished Intervals

In previous levels, we have learned about major, minor and perfect intervals. Major and perfect intervals belong to the major scale, based on the bottom note. A minor interval is a major interval made a semitone smaller.

An **augmented** interval (represented by aug) is a *major* or *perfect* interval made larger by a semitone.

Study the below examples:



A musical staff in treble clef showing eight intervals. Each interval is represented by two notes on a staff. The intervals are: maj 3 (C4 to E4), aug 3 (C4 to E#4), per 4 (C4 to F4), aug 4 (C4 to F#4), per 5 (C4 to G4), aug 5 (C4 to G#4), maj 6 (C4 to A4), and aug 6 (C4 to A#4). The labels 'maj 3', 'aug 3', 'per 4', 'aug 4', 'per 5', 'aug 5', 'maj 6', and 'aug 6' are written below the staff.

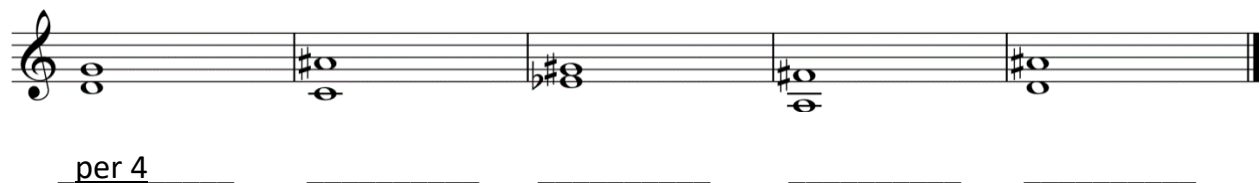
Note that some methods will use a capital **A** or an **X** sign to identify an augmented interval (i.e. A3, X3).

While either is correct to use when labelling intervals, this course will use the method demonstrated in the example above.

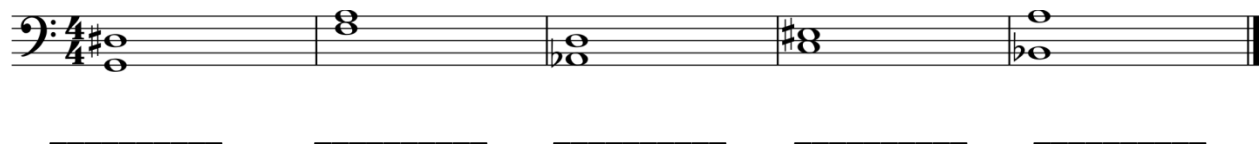
EXERCISE

Name the following intervals. The first one is done for you.

HINT: To begin, figure out what the upper note should be in the normal major scale. Then decide how the upper accidental affects the interval.



A musical staff in treble clef with five intervals for identification. The first interval is labeled 'per 4'. The other four intervals are: 1. C4 to E#4 (augmented 3rd), 2. C4 to F#4 (augmented 4th), 3. C4 to G#4 (augmented 5th), and 4. C4 to A#4 (augmented 6th). Each interval is followed by a blank line for the student to write the name.



A musical staff in bass clef with five intervals for identification. The first interval is labeled 'per 4'. The other four intervals are: 1. C3 to E3 (major 3rd), 2. C3 to F#3 (augmented 4th), 3. C3 to G#3 (augmented 5th), and 4. C3 to A#3 (augmented 6th). Each interval is followed by a blank line for the student to write the name.

A **diminished** interval (represented by dim) is a *minor* or *perfect* interval made smaller by a semitone.

Study the below examples:

min 3 dim 3 per 4 dim 4 per 5 dim 5 min 6 dim 6

Note that some methods will use a capital **D** or an **o** sign to identify a diminished interval (i.e. D3, o3).

While either is correct to use when labelling intervals, this course will use the method demonstrated in the example above.

EXERCISE

Name the following intervals. The first one is done for you.

min 7 _____ _____ _____ _____

_____ _____ _____ _____ _____



A *perfect* interval made a semitone larger forms an *augmented* interval. A *perfect* interval made a semitone smaller forms a *diminished* interval.

A *major* interval made a semitone larger forms an *augmented* interval. A *major* interval made a semitone smaller forms a *minor* interval. A *minor* interval made a semitone smaller forms a *diminished* interval.

EXERCISE

Write the following melodic intervals.



per 5 above aug 4 above maj 3 below min 7 below dim 5 above



dim 5 below aug 4 above min 3 above maj 6 above aug 6 below

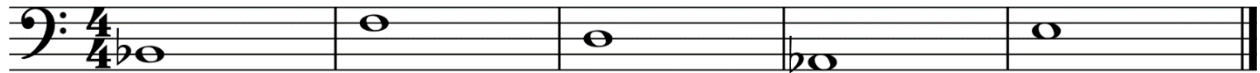
NOTE: Another way to identify intervals is by counting semitones.

Interval	Semitones/ Half Steps	Interval	Semitones/ Half Steps
per 1 (unison)	0	per 5	7
min 2	1	min 6	8
maj 2	2	maj 6	9
min 3	3	min 7	10
maj 3	4	maj 7	11
per 4	5	per 8 (octave)	12

REMEMBER: When we add a semitone to a *major* or *perfect* interval, it becomes *augmented*. When we remove a semitone from a *minor* or *perfect* interval, it becomes *diminished*.

EXERCISE

Write the following harmonic intervals.



maj 6 above

min 6 below

dim 7 above

per 5 above

min 3 above



aug 7 above

min 3 below

per 4 below

maj 2 above

dim 4 below

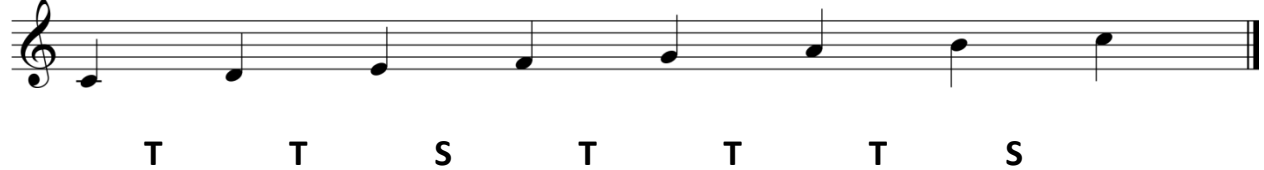
SUMMARY

- ✓ When we classify **written intervals**, first we find the number, then classify them as either **major (maj)**, **minor (min)**, **perfect (per)**, **augmented (aug)**, or **diminished (dim)**, based on their relation to the scale starting on the **bottom note**.
- ✓ **Augmented** intervals are major or perfect intervals made larger by a semitone.
- ✓ **Diminished** intervals are minor or perfect intervals made smaller by a semitone.

Lesson 6.2 - Minor Scales

All *major* scales have tones and semitones in the order **T T S T T T S**. A major scale starting on C has the following notes:

C major scale



Natural Minor Scale

Another type of scale is the **minor** scale. The **natural minor** scale starting on C has some of the same notes as C major, but others are different:

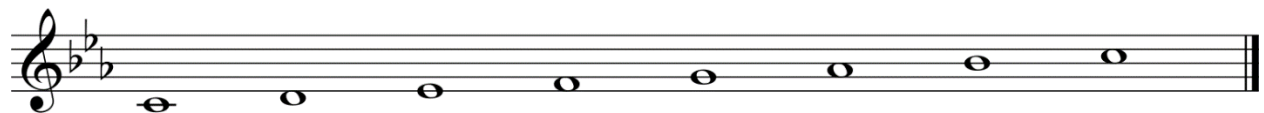
C natural minor scale



* Which notes are different? The 3rd, _____, and _____ notes.

* How are they different? They are one semitone _____.

This means that the key of C minor has three flats (Bb, Eb, Ab), so we can also write the scale using a key signature:



Here's another example of how to write a natural minor scale, this time starting on D.

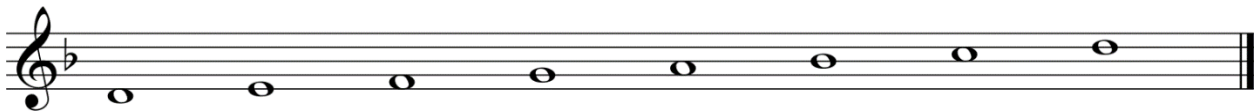
First, write the D major scale:



Now, lower the 3rd, 6th and 7th notes by one semitone:



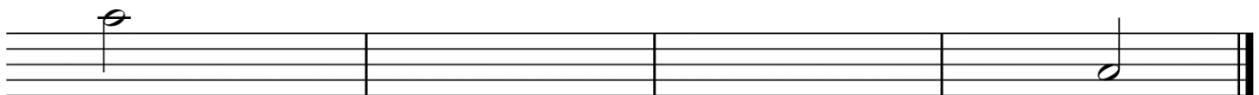
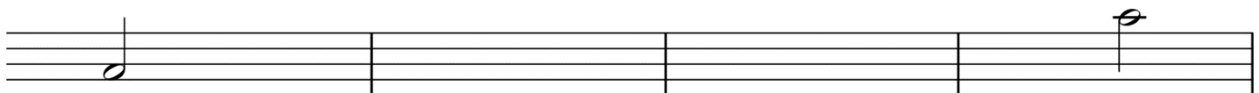
Finally, you can write the scale using a key signature:



EXERCISE

1. Write an A major scale in the Treble Clef, ascending and descending.
 - Use accidentals instead of a key signature.
 - Use half notes in 4/4 time.

A major



2. Now, write the A natural minor scale in the Treble Clef, ascending and descending. (Do you remember which notes have to be one semitone lower?)

A natural minor

The image shows two blank musical staves in 4/4 time, treble clef. The first staff has a quarter note on G4, and the second staff has a quarter note on G3. This is a partial representation of the A natural minor scale.

Quick Review:

- The **natural minor scale** is formed by taking the 3rd, 6th and 7th notes of the major scale and lowering them by a semitone.
- For a given minor key, the relative major has the same key signature.

Relative Major/Minor

The first example we saw of the natural minor scale was C minor. Which *major* scale has the same key signature as C minor? _____

That's right! Eb major is called the **relative major** of C minor, and C minor is called the **relative minor** of Eb major.

C minor: three flats

A musical staff in treble clef showing the C minor scale with three flats (Bb, Eb, Ab). The notes are C4, D4, Eb4, F4, G4, Ab4, Bb4, and C5.

Eb major: three flats

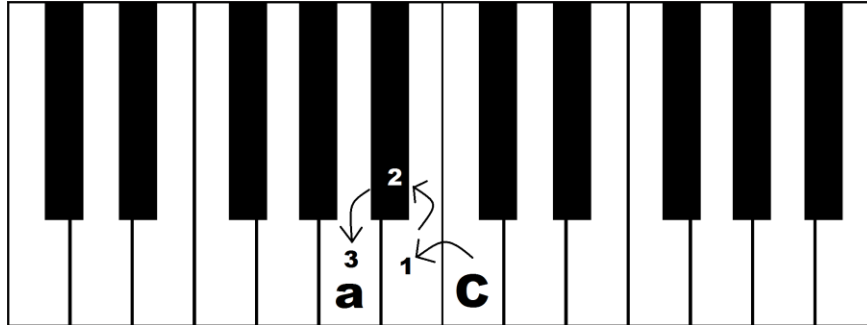
A musical staff in treble clef showing the Eb major scale with three flats (Bb, Eb, Ab). The notes are Eb4, F4, G4, Ab4, Bb4, C5, D5, and Eb6.

The second example was D minor. Which major scale has the same key signature as D minor? _____

So that means _____ major is the **relative major** of D minor.

To find the relative minor of a major key, move down 3 semitones.

For example, to find the relative minor key of C major, move down three semitones from C. We arrive at A! Therefore, the relative minor key of C major is A minor.



EXERCISE

1. Name the relative minor of the following major keys.

- | | |
|--------------------|-------------------|
| (a) Eb major _____ | (e) G major _____ |
| (b) A major _____ | (f) E major _____ |
| (c) Bb major _____ | (g) F major _____ |
| (d) Ab major _____ | (h) C major _____ |

2. Name the relative major of the following minor keys. (*Hint: move up 3 semitones*)

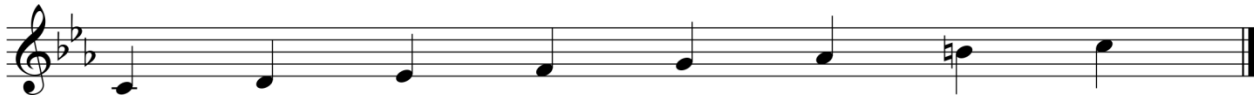
- | | |
|--------------------|--------------------|
| (a) C# minor _____ | (e) A minor _____ |
| (b) B minor _____ | (f) E minor _____ |
| (c) F minor _____ | (g) G minor _____ |
| (d) D minor _____ | (h) F# minor _____ |

Harmonic Minor Scale

A second type of minor scale is the **harmonic minor scale**.

1. It is called *harmonic* because the harmonies (or chords) of the minor key are built using the notes of this scale.
2. *The notes of the harmonic minor scale are the same as the natural minor scale EXCEPT the seventh note: it is raised one semitone.*

C harmonic minor scale



If you are asked to write the harmonic minor scale, there are two ways to figure it out:

Method 1

- Write the major scale on the given starting note.
- Change it into the natural minor scale (by lowering the 3rd, 6th and 7th notes by one semitone).
- Make it harmonic minor (by raising the 7th note by one semitone).

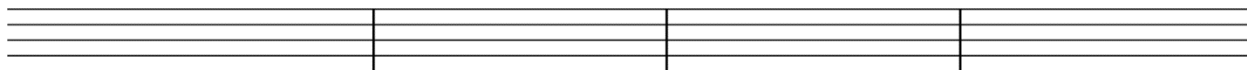
Method 2

- Figure out the key signature (same as relative major)
- Write the natural minor scale using the key signature.
- Make it harmonic minor (by raising the 7th note by one semitone).

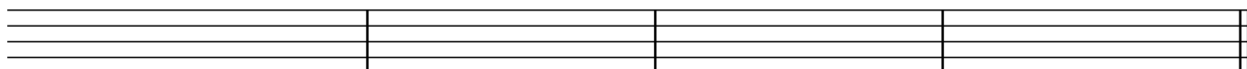
YOU SHOULD TRY BOTH METHODS AND THEN DECIDE WHICH YOU LIKE BEST!

EXERCISE

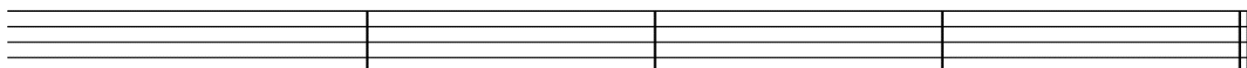
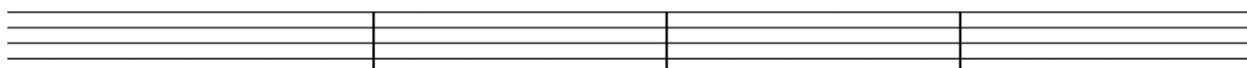
1. Write the F harmonic minor scale in the Treble Clef, ascending and descending, using half notes in 4/4 time. Use accidentals. Repeat the top note.



2. Write the G harmonic minor scale in the Bass Clef, ascending and descending, using quarter notes in 4/4 time. This time, use a key signature. Repeat the top note.



3. Write the E harmonic minor scale in the Treble Clef, ascending and descending, using half notes in 4/4 time. Use a key signature. Repeat the top note.



Melodic Minor Scale

The final type of minor scale is the **melodic minor scale**.

- This form of the minor scale is usually used when writing melodies.
- The notes of the descending scale are different!
- Ascending: the 6th and 7th notes are raised (one semitone higher than the natural minor).
- Descending: the 6th and 7th notes are lowered (same as natural minor).

A natural minor



A melodic minor



Like the other scales, the melodic minor can also be written using a key signature. Notice that accidentals are used to raise the notes on the way up AND to lower them on the way down:

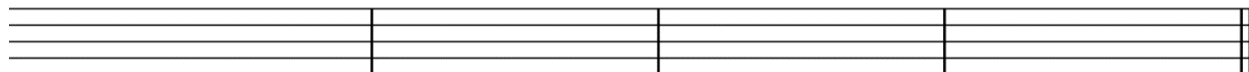
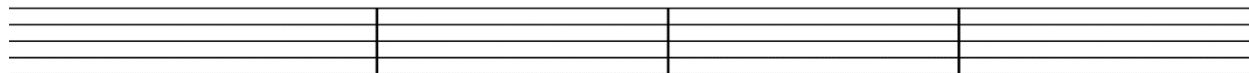
C melodic minor



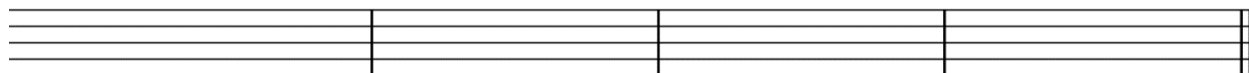
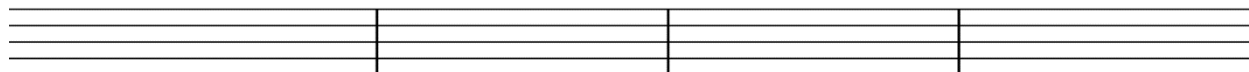
When writing a melodic minor scale, you can use the same two methods that you used for writing harmonic minor scales. Just remember that the 6th and 7th notes are *raised* on the way *up*, and *lowered* on the way *down*.

EXERCISE

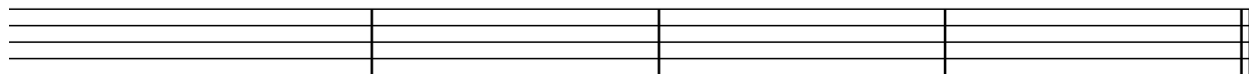
1. Write the D melodic minor scale in the Bass Clef, ascending and descending, using half notes in 4/4 time. Use a key signature. Repeat the top note.



2. Write the F# melodic minor scale in the Treble Clef, ascending and descending, using half notes in 4/4 time. Use a key signature. Repeat the top note.



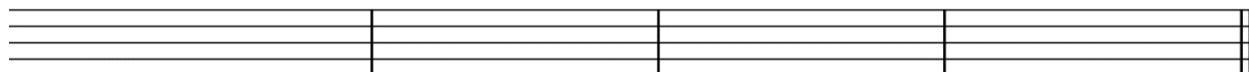
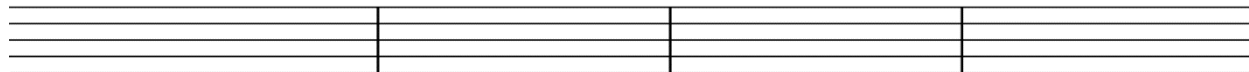
3. Write the B melodic minor scale in the Bass Clef, ascending and descending, using quarter notes in 4/4 time. Use accidentals. Repeat the top note.



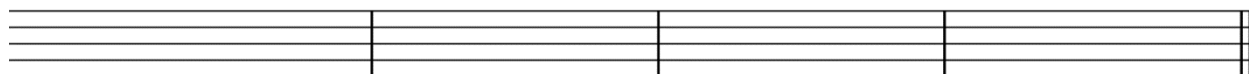
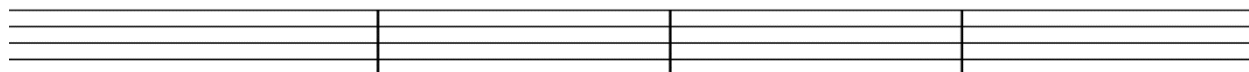
EXERCISE

1. Write the following scales using half notes in 4/4 time, in the Treble Clef, ascending and descending. Use accidentals instead of key signatures. Repeat the top note.

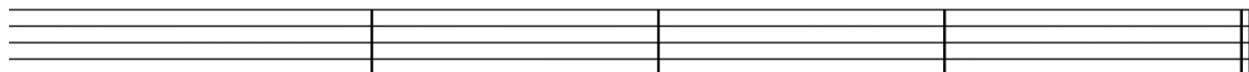
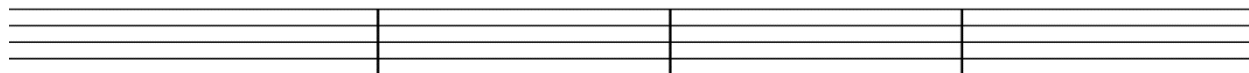
(a) G major



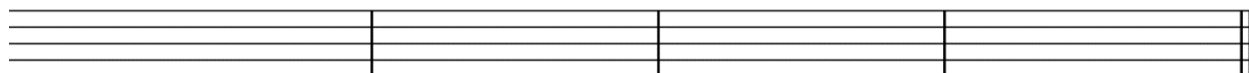
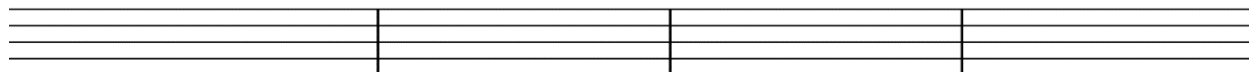
(b) G natural minor



(c) G harmonic minor



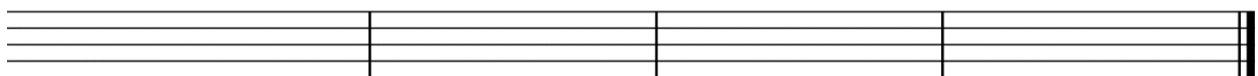
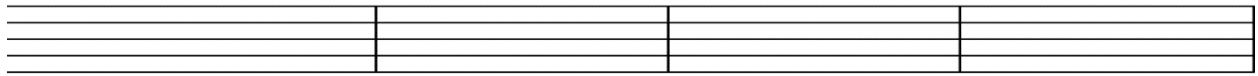
(d) G melodic minor



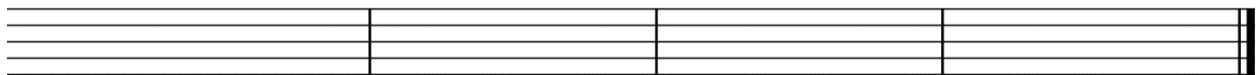
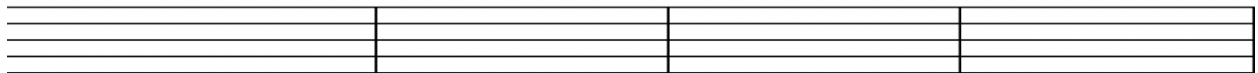
2. Write the following scales ascending and descending, using half notes in 4/4 time. Use the correct key signature for each. Repeat the top note.

(HINT: For some exercises, it might be easier to figure out the notes of the scale first and then write the key signature.)

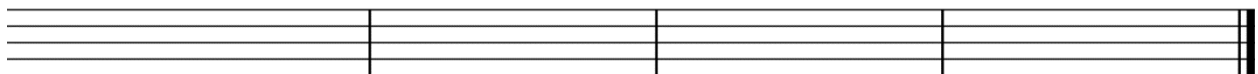
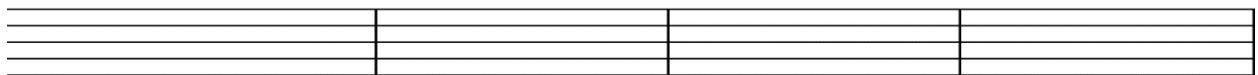
(a) D harmonic minor in Treble Clef



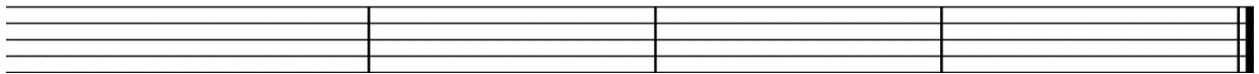
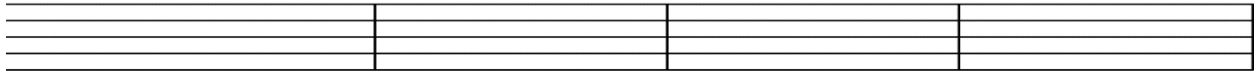
(b) E natural minor in Bass Clef



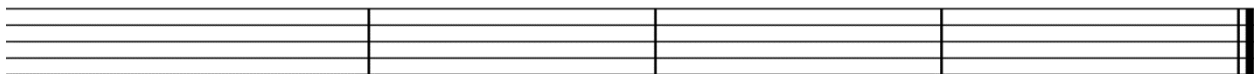
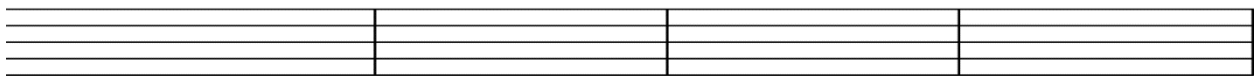
(c) F melodic minor in Treble Clef



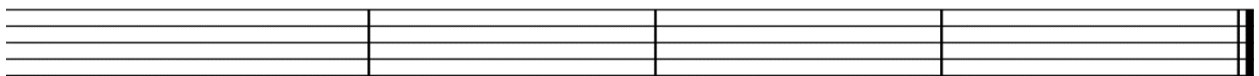
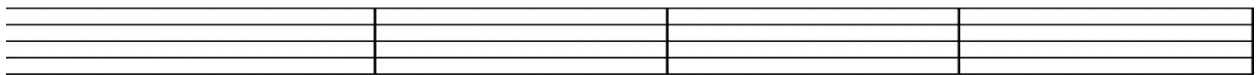
(d) F# harmonic minor in Bass Clef



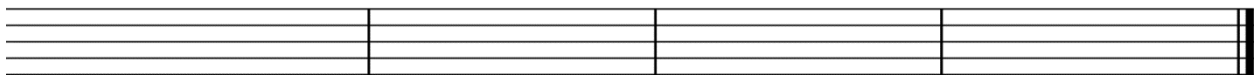
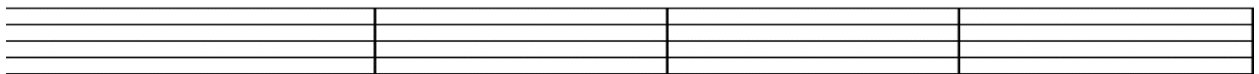
(e) C melodic minor in Bass Clef



(f) D melodic minor in Treble Clef



(g) B natural minor in Bass Clef



SUMMARY

- ✓ There are three types of **minor scales**.

- ✓ The **natural minor scale** is formed by taking the 3rd, 6th and 7th notes of the major scale and lowering them by a semitone.

- ✓ The **harmonic minor scale** is formed by raising the 7th note of the natural minor scale by a semitone.

- ✓ The natural and harmonic minor scales are the same both ascending and descending.

- ✓ The **melodic minor scale** is formed by raising the 6th and 7th notes by a semitone on the way up, then lowering them (to form a natural minor scale) on the way down.

- ✓ For a given minor key, the relative major has the same key signature.

Lesson 6.3 - Circle of Fifths

Here's a review of the key signatures for the major keys that we've learned so far:

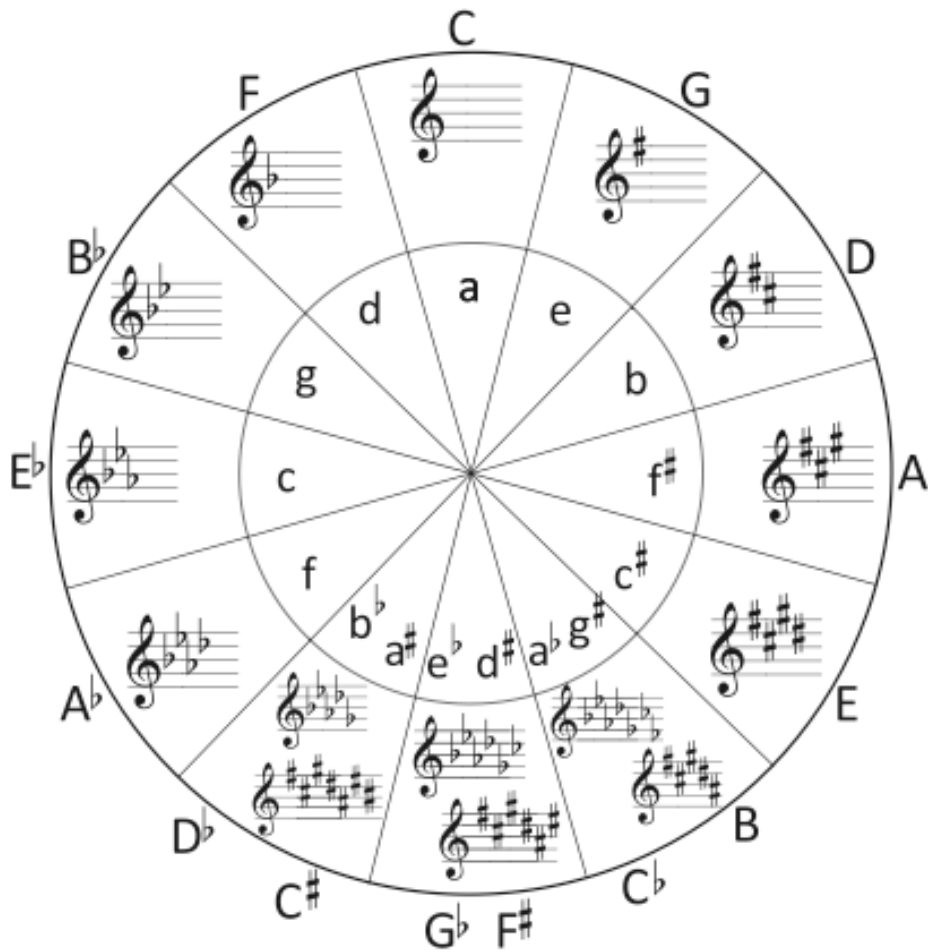
Diagram showing the key signatures for the sharp keys (C major, G major, D major, A major, E major) on a treble clef staff. Each key signature is represented by a double bar line followed by the number of sharps: C major (no sharps), G major (one sharp), D major (two sharps), A major (three sharps), and E major (four sharps).

Diagram showing the key signatures for the flat keys (F major, Bb major, Eb major, Ab major) on a treble clef staff. Each key signature is represented by a double bar line followed by the number of flats: F major (one flat), Bb major (two flats), Eb major (three flats), and Ab major (four flats).

There is a pattern to these key signatures which is very useful for remembering them:

<i>Sharp Keys</i>	<i>Flat Keys</i>
<ul style="list-style-type: none"> • If we start at C and go up a perfect fifth, we get G major – the key with one sharp. • If we go up another perfect fifth, we get D major – two sharps. • Up another perfect fifth gives us A major (three sharps), and so on. 	<ul style="list-style-type: none"> • If we start at C and go down a perfect fifth, we get F major – the key with one flat. • Down another perfect fifth gives us Bb major (two flats), and so on.

This pattern of going up or down perfect fifths can be summarized in what is called the **Circle of Fifths** (see diagram on the next page).



- Starting at the top and going around the right side of the circle (clockwise), we see that you must add a *sharp* each time you go *up* a perfect fifth.
- Starting at the top and going around the left side of the circle (counter-clockwise), you must add a *flat* each time you go *down* a perfect fifth.
- Notice that three keys can be represented with flats or sharps: Db/C#, Gb/F#, Cb/B. This means that each pair uses the same notes on the keyboard. Db major and C# major, for example, use the exact same notes.
- Keys in the inner circle are minor keys – we will look at these in the next lesson.

REMEMBER: Order of Sharps/Flats in Key Signatures

The circle of fifths helps us remember the *number* of sharps or flats for each key, but the *order* of the sharps and flats in the key signature is also important. In the key of Ab major, for example, the flats are written in the order Bb – Eb – Ab – Db; you can't write it in another order (such as Ab – Bb – Db – Eb). Fortunately, the order of sharps and flats is easy to remember.

Order of SHARPS: F, C, G, D, A, E, B

Father Charles Goes Down And Ends Battle

Order of FLATS: B, E, A, D, G, C, F

Battle Ends And Down Goes Charles' Father

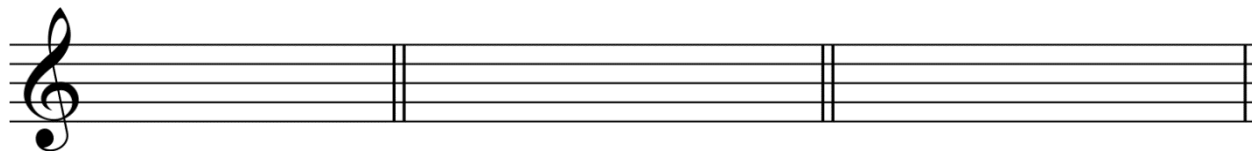
Here's how all of the key signatures look in both treble and bass clefs:

Musical notation showing the key signatures for flat keys in both treble and bass clefs. The keys are: C Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major, and Cb Major. Each key signature is represented by a staff with the appropriate number of flats.

Musical notation showing the key signatures for sharp keys in both treble and bass clefs. The keys are: C Major, G Major, D Major, A Major, E Major, B Major, F# Major, and C# Major. Each key signature is represented by a staff with the appropriate number of sharps.

EXERCISE

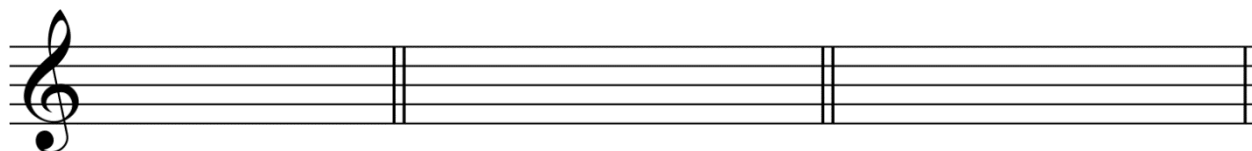
1. Write each of the following key signatures.



B major

Db major

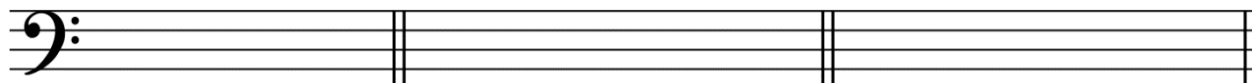
C# major



A major

Eb major

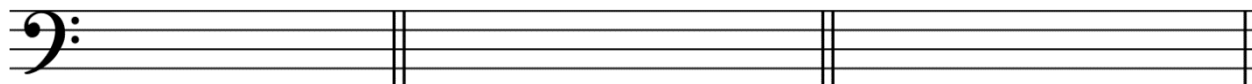
Gb major



F major

Cb major

Bb major



F# major

G major

Ab major

2. Name the major key for each given key signature.





Identifying the Key of a Piece of Music

Most music has a key signature which can help you name the key. However, sometimes the key signature is not written so you have to figure out the key based on the accidentals. Be careful – sometimes there are accidentals that do not belong to the key! Remember, a piece of music does not have to end on the tonic note. Do not just look at the last note to identify the key.

EXERCISE

Name the key of each musical excerpt. Circle any accidentals which are NOT part of the key.

1. Key: _____



2. Key: _____



3. Key: _____



4. Key: _____



5. Key: _____



SUMMARY

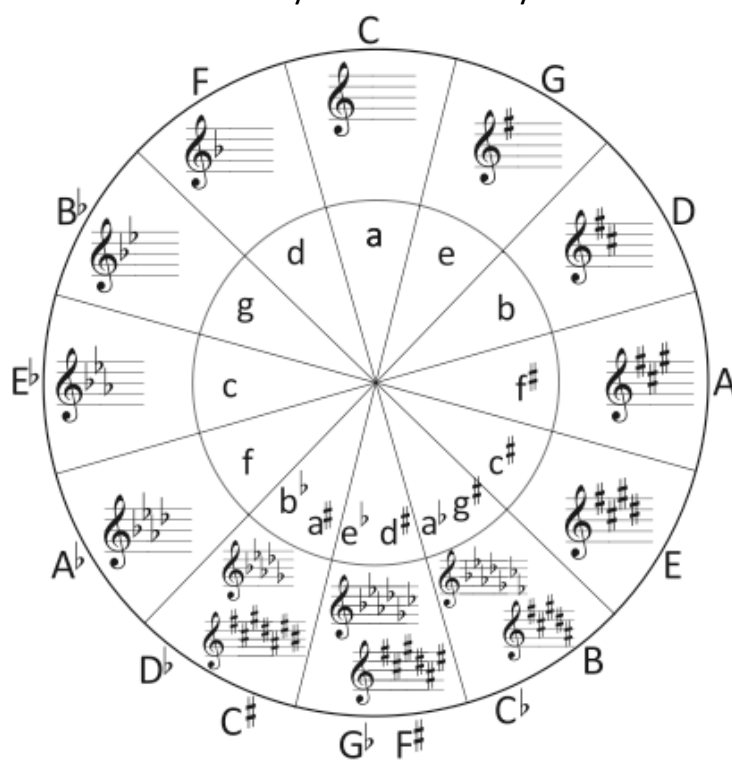
- ✓ The **Circle of Fifths** tells us the **key signatures** for **all major keys** in music.
Memorize it!
- ✓ The order of sharps: **F**ather **C**harles **G**oes **D**own **A**nd **E**nds **B**attle.
- ✓ The order of flats: **B**attle **E**nds **A**nd **D**own **G**oes **C**harles' **F**ather.

Minor Key Signatures

In lesson 6.2, we learned three forms of the minor scale: natural, harmonic and melodic. Remember that:

- the *natural minor* scale is used to determine which sharps or flats are in the key signature for a particular minor key.
- the key signature for the minor key is the same as the key signature for the relative major (ex. C minor has 3 flats, just like Eb major).

Just like major key signatures, the circle of fifths can help us remember how many sharps or flats are in each minor key. The minor keys are on the inside circle.



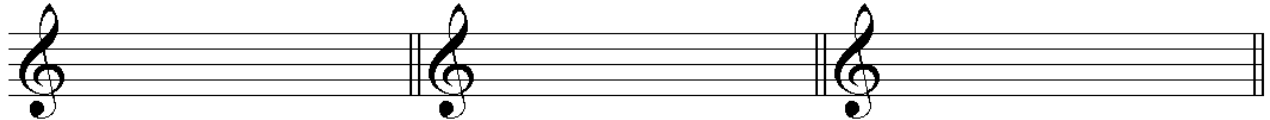
If we look at the circle of fifths closely, we see a number of things.

- Sharp keys: when you go up a perfect fifth, add a sharp (ex: E minor has 1 sharp, B minor has 2 sharps).
- Flat keys: when you go down a perfect fifth, add a flat (ex. G minor has 2 flats, C minor has 3 flats).
- Each minor key is paired with its relative major; they have the same key signature. For example, both A major and F# minor both have 3 sharps.
- The relative major is a *minor third* higher than the minor key. For example, the relative major of F minor is Ab major (F to Ab is a minor third higher).

So now you have a number of different ways to figure out the key signature for a minor key! You can write the natural minor scale and figure out the key signature. You can remember the patterns in the circle of fifths along with finding the relative major. Or you can count up three semitones to find the relative major key and use the shared key signature.

EXERCISE

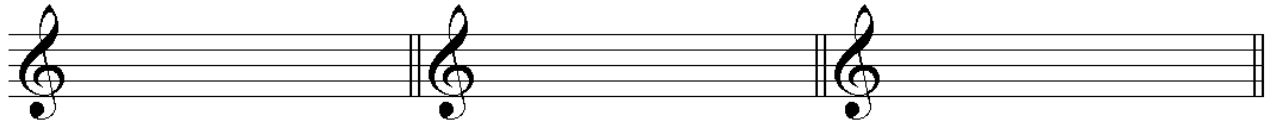
1. Write each of the following key signatures.



B minor

C# minor

Eb minor



F# minor

G minor

Ab minor



D minor

G# minor

Bb minor

2. Name the following minor key signatures.



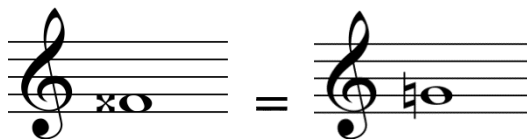


Double Sharps and Flats

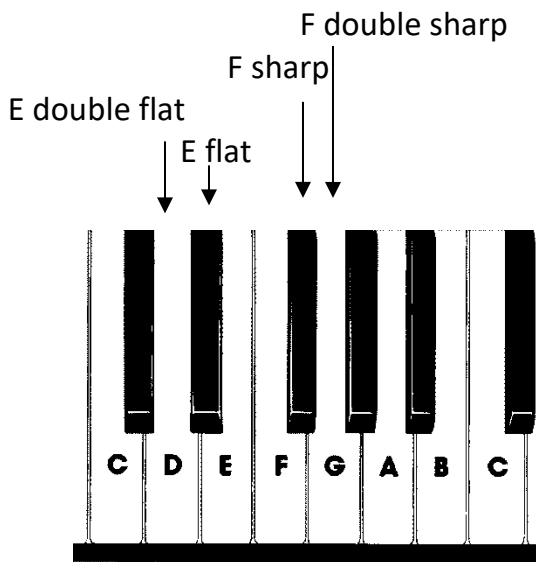
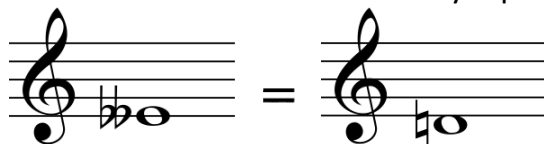
Sometimes in order to write music correctly, we need to write a **Double Sharp** or **Double Flat**.



A **Double Sharp** is a sharp note (such as **C#**, **D#**) raised by **another semitone**. For example, the note *F Double Sharp* is enharmonically equivalent to *G natural*.



Similarly, a **Double Flat** is a flat note (such as **Bb**, **Eb**) lowered by **another semitone**. For example, the note *E Double Flat* is enharmonically equivalent to *D natural*.



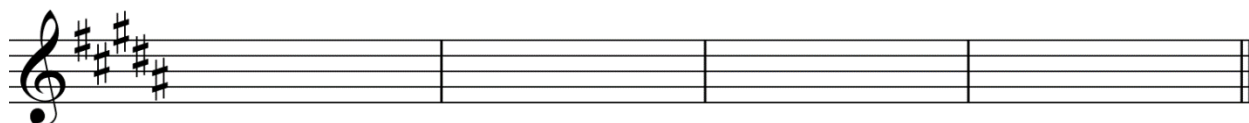
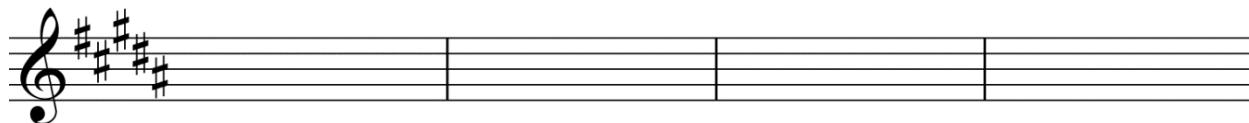
Notice that the note **F double sharp** occurs in the **G# melodic minor scale**:



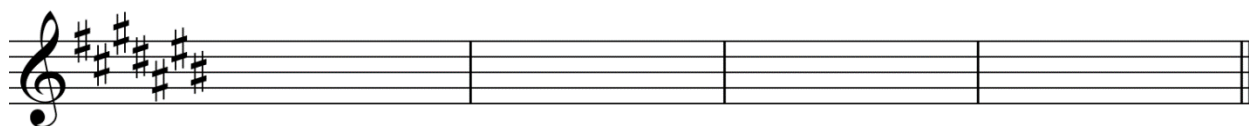
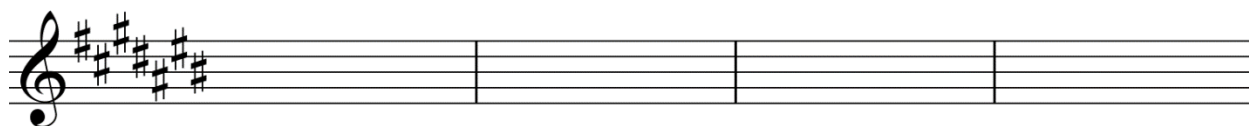
EXERCISE

1. Write the following minor scales (ascending and descending) whose key signatures are given, using half notes in 4/4 time. Repeat the top note. Name the key.

(a) Harmonic minor Key: _____



(b) Melodic minor Key: _____



Naming the Key of a Piece of Music

Now that we know each key signature can represent a major or minor key, how can we tell which it is?

One way to distinguish a major key from a minor key is to listen to the music. Major keys are often described as happy or joyful. Minor keys, on the other hand, can sound sad or even angry.

Another way to look for a minor key is to look at the accidentals. Remember that the 7th note of the scale is often raised in a minor key, and its accidental is not in the key signature.

For example, in the key of E minor, the raised 7th note is D# (but E minor only has F# and C# in the key signature). Be careful, though, because the 7th note might not be raised all of the time – if the melody is going down it will probably use the melodic minor form (lowered 7th note).

EXERCISE

1. Name the key in each of the following examples. *Be careful! Not all of the keys are minor.*

Circle all accidentals that do not belong to the key signature.

(a) Key: _____

Two staves of music in treble clef, 6/8 time signature, with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with various accidentals.

(b) Key: _____

Two staves of music in bass clef, common time signature, with a key signature of one sharp (F#). The melody consists of quarter and eighth notes with various accidentals.

(c) Key: _____

Two staves of music in treble clef, 4/4 time signature, with a key signature of five flats (Bb, Eb, Ab, Db, Gb). The melody consists of quarter and eighth notes with various accidentals.

(d) Key: _____

Two staves of music in bass clef, 4/4 time signature, with a key signature of one sharp (F#). The melody consists of quarter and eighth notes with various accidentals.

(e) Key: _____



(f) Key: _____



SUMMARY

- ✓ A **Double Sharp** is a sharp note (such as **C#**, **D#**) raised by **another semitone**.
- ✓ A **Double Flat** is a flat note (such as **Bb**, **Eb**) lowered by **another semitone**.
- ✓ Major keys often sound happy or joyful.
- ✓ Minor keys often sound sad, dark, angry, or agitated.
- ✓ Minor keys use the key signature based on the notes of their **natural minor scale**.
- ✓ Minor keys use the same key signatures as their **relative major** (a minor 3rd higher).

Lesson 6.4 - Cut Time

You already know that 4/4 is a very common time signature. In fact, it is often referred to as 'common time' and represented with the symbol **C**.



Same example, but time signature is written differently:



You may also have seen the following:



This time signature is sometimes called 'cut time' and it is the same as 2/2.

We know that the top number tells us how many beats are in a bar and the bottom number tells us what kind of note gets one beat. If we are in 2/2 time, this means that we have two beats in a bar, and that a **half note gets one beat**. Think of the time signature as "two halves" in a bar.

If we compare two examples, one in 4/4 and another in 2/2, we see that they look the same:

Two musical staves are shown, illustrating the equivalence between 4/4 and 2/2 time signatures. The first staff is in 4/4 time, and the second is in 2/2 time. Both staves have a key signature of one flat (Bb) and contain the same melody: four quarter notes (A, B, C, D), two half notes (E, F), and a whole note (G).

Below the 4/4 staff, the beats are numbered: 1, 2, 3, 4, 1 - 2, 3 - 4, 1 - 2 - 3 - 4.

Below the 2/2 staff, the beats are numbered: 1 + 2 +, 1 2, 1 - 2.

The main difference between 2/2 and 4/4 is how they are *counted* and how they *feel*. 4/4 has the feeling of four beats or pulses in a bar whereas 2/2 has two beats (pulses).

Another set of examples looks different, but will actually sound the same because of the tempo and time signatures:

The image shows two musical staves. The top staff is in 4/4 time signature and has a tempo marking of a quarter note equal to 72. The bottom staff is in 2/2 time signature and also has a tempo marking of a quarter note equal to 72. Both staves contain a sequence of notes: a quarter note, an eighth note, another eighth note, a quarter note, a half note, and a quarter note. This illustrates that despite the different time signatures, the perceived pulse rate is the same because the tempo is defined by the same note value.

These examples **sound** the same because of the **metronome marking**. In cut time (2/2), we use a half note as the note for the metronome marking and in common time (4/4), we use a quarter note.

One practical reason why composers use 2/2 (cut time) instead of 4/4 (common time) is to write fewer beams and flags on notes.

Counting in Cut Time

When we play or sing music, it is very important that we **always count** in our head the **beats** of the music. Remember that if beats are divided into four parts (sixteenth notes in 4/4 and eighth notes in 2/2), we use “1 e + a,” pronounced “1 ee and ah.”

Also, recall that a **triplet** (as in the exercise on the next page) has three notes in the space of what would normally be two. You can have eighth note triplets, but also quarter note triplets as well. Triplets and compound beats are counted as “1 + a.”

EXERCISE

1. Name the key of the following pieces and circle any accidentals.

Write out the counts underneath. Clap the rhythm.

(a) Key: _____

Two staves of music in 4/4 time. The first staff contains a melody starting with a quarter note, followed by eighth notes, a quarter rest, a triplet of eighth notes, and ending with a quarter note and a quarter rest. The second staff continues the melody with eighth notes, a quarter note, a quarter rest, a quarter note, and a quarter rest.

(b) Key: _____

One staff of music in C major, 2/4 time. The melody consists of quarter notes, eighth notes, and a quarter rest.

(c) Key: _____

One staff of music in B-flat major, 2/4 time. The melody includes quarter notes, eighth notes, a triplet of eighth notes, a quarter note, a quarter rest, and a quarter note.

(d) Key: _____

Andante

Two staves of music in B-flat major, 6/8 time. The first staff contains a melody of quarter notes and eighth notes. The second staff continues the melody with quarter notes and eighth notes.

SUMMARY

- ✓ Another name for 4/4 time signature is **common time**, represented with a **C**.
- ✓ **Cut time** is another name for the 2/2 time signature, and is represented as **C**.
- ✓ Cut time or 2/2 has two half notes per bar, so it has the same rhythm as a 4/4 bar but is counted differently (in two).
- ✓ Pieces that sound exactly the same can be written in different ways depending on their time signature and the metronome marking.
- ✓ When counting beats, we use “1 e + a” for beats that are sub-divided into four parts and “1 + a” for beats that are sub-divided into three parts, such as compound beats or triplets.

Lesson 6.5 – Phrase Markings

A **musical phrase** is like a sentence in language; it is only part of a larger sentence or section of the music. A small phrase in language conveys an idea and has meaning in itself, but because it is a part of a larger division, it is dependent on the whole sentence for its meaning. This is the same for musical phrases.

The ends of phrases mark “punctuation points” within the larger structure of the music. Normally, it is a place where wind players and singers take a breath. Even if they don’t physically breathe, they must be sure to allow the music to “breathe.”

Typically, musical phrases balance each other within music. In other words, they have the same length (number of bars). Also, the notes in a phrase feel and sound like they belong together in a small unit.

Phrases are shown with **curved lines over the top of the notes** known as **phrase markings**. They are often seen in piano music. They are typically left out of vocal music as the phrase coincides with the grammar and the lyrics or text. They are also left out of instrumental music, as the phrase marking can be confused with a slur. It is up to the musician and/or conductor to determine where the phrases would be.

EXERCISE

1. Group the following music into phrases, using phrase markings.

The first one has been done for you.

Great is Thy Faithfulness

Moderato ♩ = 92

William W. Runyan (1870-1957)

Great is thy faith-ful-ness, O God my Fa-ther. There is no shad-ow of turn-ing with thee;

Thou chang-est not, thy com-pas-sions they fail not; As thou hast been thou for-ev-er will

CHORUS

be. Great is thy faith-ful-ness! Great is thy faith-ful-ness! Morn-ing by morn-ing new

mer-cies I see; All i have need-ed thy hand hath pro-

vid-ed; Great is thy faith-ful-ness, Lord un-to me!

2. Put phrasing marks on the following melodies out of the band tune book.

(a)

Allegro ♩ = 104

Musical notation for exercise (a) in 4/4 time, key of G major. It consists of two staves. The first staff starts with a melody in G major, marked *mf*, with a *cresc.* marking at the end. The second staff continues the melody, marked *f*, and includes a section labeled "Chorus" with a double bar line. The piece ends with a double bar line.

(b)

Moderato ♩ = 104

Musical notation for exercise (b) in 4/4 time, key of G major. It consists of two staves. The first staff starts with a melody in G major, marked *mf*. The second staff continues the melody, marked *f*. The piece ends with a double bar line.

(c)

Allegro ♩ = 108

Musical notation for exercise (c) in 4/4 time, key of G major. It consists of three staves. The first staff starts with a melody in G major, marked *mf*, with a *p* marking later. The second staff continues the melody, marked *cresc.*, and includes a section labeled "Chorus" with a double bar line, marked *mf* and *cresc.*. The third staff continues the melody, marked *f*. The piece ends with a double bar line.

(d)

Moderato ♩ = 88

Musical notation for exercise (d) in 4/4 time, key of G major. It consists of two staves. The first staff starts with a melody in G major, marked *mf*. The second staff continues the melody, marked *cresc.* and *f*. The piece ends with a double bar line.

(e)

Allegro ♩ = 104

Musical notation for exercise (e) in 4/4 time, key of G major. It consists of two staves. The first staff starts with a melody in G major, marked *mf*. The second staff continues the melody, marked *f*, and includes a section labeled "Chorus" with a double bar line. The piece ends with a double bar line.

FOR DISCUSSION

Review the melodies in the preceding exercise. What do you notice about melodic and rhythmic patterns in terms of their regularity or frequency?

What do you notice about long notes or rests, ends of phrases, etc.?

How many bars are there in a typical phrase?

SUMMARY

- ✓ A musical **phrase** is a series of notes within a larger framework of a piece.
- ✓ **Phrases** are marked by **curved lines over top of the notes**, though they are not always marked. Therefore, one must learn to distinguish when phrases stop and start in order to play and sing with more expression.
- ✓ In vocal music, phrases are usually marked by the punctuation of the text. In all music, phrases often end with long notes, and are usually similar in length (i.e. a piece has “four-bar phrases”).

Musical Terms

Here are more tempo terms that you might see, in addition to the ones we have previously learned, along with approximate metronome markings:

Indication	Tempo	Approximate number of beats per minute
<i>Allargando</i>	slower and broader	
<i>Grave</i>	very slow	50-60
<i>Largo</i>	very slow	50-60
<i>Larghetto</i>	a little faster than <i>Largo</i>	60-70
<i>Vivace</i>	very fast	132+
<i>Prestissimo</i>	as fast as possible	144+
<i>Stringendo</i>	getting faster	
<i>Piu Mosso</i>	more movement	
<i>Meno Mosso</i>	less movement	

The following terms are sometimes used to modify other words:

<i>Poco</i>	a little
<i>Molto</i>	a lot
<i>Piu</i>	more
<i>Meno</i>	less
<i>Poco a poco</i>	little by little

Some examples:

cresc. poco a poco → *cresc. little by little*

molto allegro → 'a lot' *allegro* (faster than *allegro*)

BONUS EXERCISE

Add the following to the examples below:

- a tempo indication (including metronome marking, remembering what kind of note gets one beat)
- at least two dynamic markings (possibly including *crescendos* and *diminuendos*)
- at least one *accelerando* (*accel.*), *rallentando* (*rall.*) or *ritardando* (*rit.*)
- at least two articulation or style markings (accent, staccato, *legato*/slur, *dolce*, etc.)
- (optional) Write in the counts underneath

(a)

Three staves of musical notation for exercise (a). The first staff is in 4/4 time, key of B-flat major, and contains a melody with a slur over the first four notes, a fermata over the fifth note, and a slur over the last four notes. The second staff continues the melody with a slur over the first four notes, a fermata over the fifth note, and a slur over the last four notes. The third staff continues the melody with a slur over the first four notes, a fermata over the fifth note, and a slur over the last four notes.

(b)

Three staves of musical notation for exercise (b). The first staff is in 3/2 time, key of D major, and contains a melody with a slur over the first four notes, a fermata over the fifth note, and a slur over the last four notes. The second staff continues the melody with a slur over the first four notes, a fermata over the fifth note, and a slur over the last four notes. The third staff continues the melody with a slur over the first four notes, a fermata over the fifth note, and a slur over the last four notes.

(c)

Exercise (c) consists of three staves of music in 6/8 time, key of B-flat major. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The melody features eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

(d)

Exercise (d) consists of three staves of music in common time (C), key of D major. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody includes quarter notes, eighth notes, and rests. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

(e)

Exercise (e) consists of three staves of music in common time (C), key of D major. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody features quarter notes and eighth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a final note and a double bar line.

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