

# MAJOR AND MINOR SCALE PATTERNS

W--Whole Step  
H--Half Step

## Major Scale Pattern

1 2 3 4 5 6 7 8  
W W H W W W H

## Harmonic Minor Scale

1 2 3 4 5 6 7 8  
W H W W H 1 1/2 H

6 to 7 is an augmented 2nd which is 3 half steps.

The Relative Minor Scale is found a Small Third (Minor Third) below the Major Scale. Or it can be found by finding the 6th tone of the Major Scale.

Each key signature stands for two keys, a Major Key and a Minor key.

Example: 2# is D Major or b minor.  
1b is F Major or d minor.

## Fingerings for the Major Scales

### FIRST GROUP

C, G, D, A, E R.H. 4th finger on 7th tone  
L.H. 4th finger on 2nd tone

### SECOND GROUP

B, F#(C#) R.H. 4th finger on the highest  
(Cb)Gb, Db of the three black keys.  
L.H. 4th finger on the lowest  
of the three black keys. # → F C G D A E B ← b

### THIRD GROUP

F, Bb, Eb, Ab R.H. 4th finger on Bb  
L.H. 4th finger on 4  
except in F--like C  
on 2.

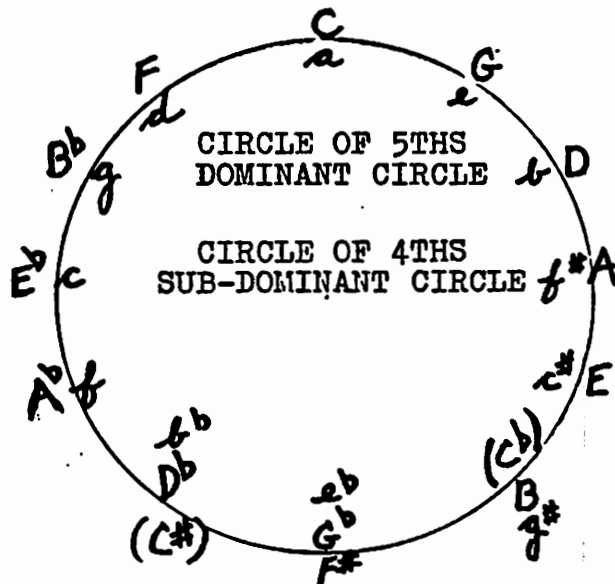
### KEY OF

C no # or b  
G 1# F#  
D 2# F#, C#  
A 3# F#, C#, G#  
E 4# F#, C#, G#, D#  
B 5# F#, C#, G#, D#, A#  
F# 6# F#, C#, G#, D#, A#, E#  
C# 7# F#, C#, G#, D#, A#, E#, B#

# RELATIVE MAJOR AND MINOR

## KEY CHART

### CIRCLE OF KEYS



Rule to Find the Key a composition is written in.

Call the last # Ti and count up to Do (1/2 step)

Call the last b Fa and count down to Do

1 2 3 4 5 6 7 8  
do re mi fa so la ti do

### ORDER OF SHARPS AND FLATS

# → F C G D A E B ← b

### To Remember Sharps

Fat Cats Get Dizzy After  
Eating Birds

### KEY OF

F 1b Bb  
Bb, 2b Bb, Eb  
Eb, 3b Bb, Eb, Ab  
Ab, 4b Bb, Eb, Ab, Db  
Db, 5b Bb, Eb, Ab, Db, Gb  
Gb, 6b Bb, Eb, Ab, Db, Gb, Cb  
Cb, 7b Bb, Eb, Ab, Db, Gb, Cb, Fb

## SCALE PATTERNS

An octave covers a range of 8 musical tones named for the first 7 letters of the alphabet. An octave can be divided into the 13 degrees of the chromatic scale. These degrees and the equal intervals separating them (called half-steps) provide the basic succession of tones upon which music in our part of the world is built.

A MUSICAL SCALE is a series of tones which progress by whole steps and half-steps through one octave. Each scale, (major, minor etc.) is described by the interval pattern of its tones. Each tone in a scale is called a DEGREE of that scale.

The lowest degree of a musical scale is called the KEYNOTE or TONIC. The highest degree of that scale will be the same tone as the keynote one octave higher.

### SPECIFIC NAMES OF SCALE-DEGREES

Each of the seven degrees of a diatonic scale has a special or specific name. These DEGREE-NAMES in numerical order, are as follows:

- \*I---Tonic
- II--Super-Tonic
- III-Mediant
- \*IV--Sub-Dominant
- \*V---Dominant
- VI--Sub-Mediant
- VII-Leading-tone, or Sub-tonic

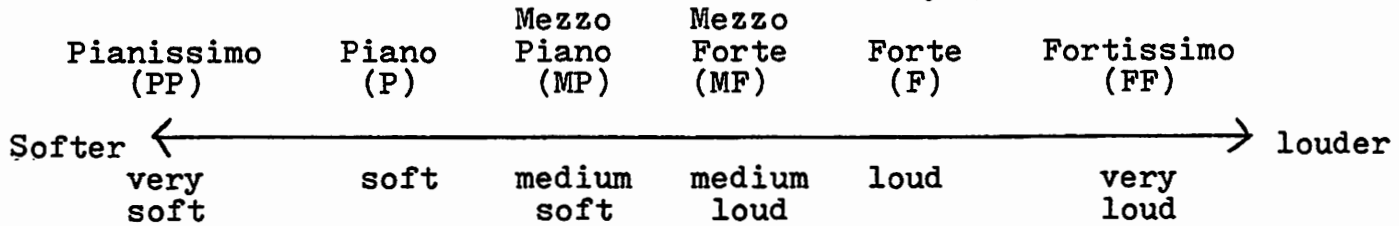
The three principal tones in any major or minor scale are its: key-tone (I) or tonic, fifth (V) degree or dominant, and fourth (IV) degree or sub-dominant. This is the order of their importance. Major and Minor scales are made up of whole steps and half steps. A Whole Tone scale is made entirely of whole steps. A Chromatic scale consists only of half steps. A Half Step (H) is from one key to the next with no key between. A Whole Step (W) is from one key to the next with one key between, either black or white.

### MAJOR SCALE PATTERN

|  |    |     |    |   |    |     |      |
|--|----|-----|----|---|----|-----|------|
| 1  | 2  | 3   | 4  | 5 | 6  | 7   | 8    |
|  |    |     |    |   |    |     |      |
|  | W  | W   | H  | W | W  | H   | H    |
| I  | II | III | IV | V | VI | VII | VIII |

## DYNAMICS

DYNAMIC marks are used to indicate the intensity (loudness) of the sound.



Below are symbols and terms used to indicate gradually increasing or decreasing sound intensity . . .

CRESCENDO (Cresc.) = gradually louder

DECRESCENDO (Decres.) or, DIMINUENDO (Dim.) = gradually softer

## ACCENTS

ACCENT, in music, is a special stress or emphasis given to one particular tone or chord to mark its position in the measure, or its relative importance in regard to the composition. It is through skillful use of accents that the player gives rhythmic vitality to his music.

The measure accent, falling on the strong beat of each measure, tells the listener whether the beats are grouped in twos, threes or fours.

These accents are called METRICAL ACCENTS. They are not usually indicated in the printed music, but the player is expected to feel them.

In addition to metrical accents, special MELODIC ACCENTS are often needed. Melodic accents are usually indicated on the printed page.

Sforzando (Sf or sfz) indicates one particular note or chord is played with stress or emphasis.

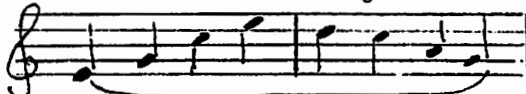
Other accents slight emphasis, more emphasis, great emphasis, marcato marked.

The following are special effects symbols: The symbol may be used over a note or rest to increase its length about double. This is called a fermata (hold).

The symbol // means to stop abruptly--both the playing and the beat.

## TOUCHES

There are two basic touches: LEGATO connects the tones in a smooth, graceful manner often indicated by a slur.



STACCATO, detached, distinct (like a typewriter) separated from each other, are sounds cut short but not played faster. Any note with a dot placed above or below it is to be played STACCATO.



Written

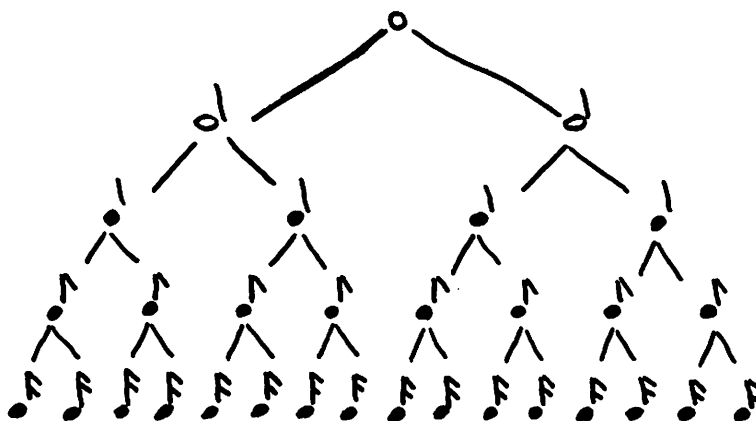
Played

### RHYTHM

Rhythm is the life-blood of music. It is one of the most necessary elements in music. Think of this when practicing. Music without rhythm is pale anemic music. Rhythm helps express the idea of a composition. There are marches, waltzes, ballets, etc. Slow rhythms, fast rhythms and rhythms of sombre nature for funeral marches. Playing the wrong rhythm changes the character and idea of the piece. Playing exact time-values is of utmost importance.

#### CHART OF RELATIVE NOTE-VALUES

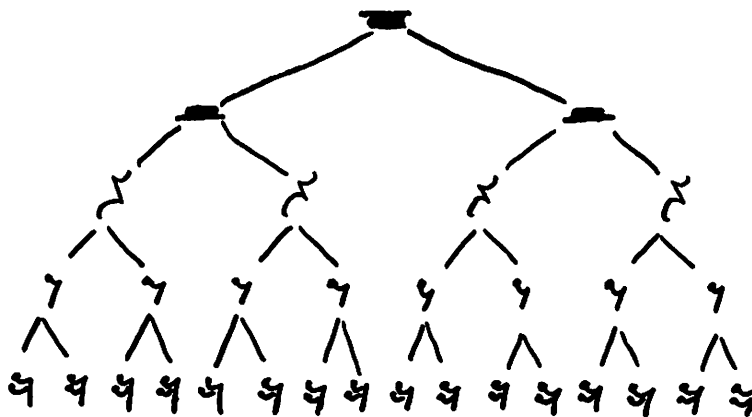
- 1 WHOLE NOTE  
equals
- 2 HALF NOTES  
equal
- 4 QUARTER NOTES  
equal
- 8 EIGHTH NOTES  
equal
- 16 SIXTEENTH NOTES




What is a Rest? Is a rest something, or nothing? Is a rest a "piece of nothing" put between notes, which are something? Does all action cease during a rest? How is it with your pulse? Does it cease when you are not actively doing something? NO--active or passive, your fundamental pulse beats on. Rests are as important as notes!

#### CHART OF RELATIVE REST-VALUES


- 1 WHOLE REST  
equals
- 2 HALF RESTS  
equal
- 4 QUARTER RESTS  
equal
- 8 EIGHTH RESTS  
equal
- 16 SIXTEENTH RESTS





## PHRASING

Music is a language. It can express thoughts and even tell stories--musical stories. When we hear a story we listen sentence by sentence, NOT letter by letter. So it is with music. Single notes by themselves mean nothing. Only when notes are arranged into musical sentences do they take on a definite meaning. By observing the phrase mark properly, your playing will acquire expression. Musical sentences are called PHRASES. Learn to think of your music phrase by phrase. These PHRASES are marked with curved lines  called slurs, which are used to punctuate a piece into phrases. Learn to play your music in phrases just as you speak in sentences. Music is like poetry. Both are made up of a series of similar phrases. A musical phrase is composed of a certain number of tones grouped into a melodic pattern. A poetical phrase consists of a certain number of syllables to a line. Groups of notes like words in books tell stories when arranged in sentences and punctuated. Phrasing is musical punctuation. To play the piano well you must phrase your music artistically. Your playing will become more vital and expressive by careful phrasing.

The clear separation of the phrases is effected as follows:

After the final note (the last note under the slur) the hand should be lifted slightly from the keys, but only just enough to cause a slight break in the legato. On no account must this break interfere with the steadiness of the beat. A phrase should not be ended abruptly as though suddenly "cut off." It should rather be "tapered off" by playing the last note or two with a short diminuendo  thus:

Written  Played 

PHRASING in music is like BREATHING in speech--we take short breaths and long breaths. If we keep in mind to make our playing of music BREATHE AT THE END OF EACH PHRASE, it will strengthen the rhythm and add immensely to the interpretation. All notes under the slur, except the last one, should be played LEGATO. The last note must always be played with a rolling motion of the arm forward and upward.

Two measures is usually a phrase comparable to a sentence. Four measures is a Section comparable to a paragraph and Eight measures is a Period comparable to a Chapter. Many times there is irregular phrasing such as three measures to a phrase.

## TO STUDENT

### Exploring new pieces

Before playing a new piece, look for "easy-learning" clues. Look at the idea of the piece in terms of the following:

#### 1-STYLE

Is the title a clue to the mood? Can you imagine how the piece will sound?

#### 2-RHYTHM

What does the measure signature tell you? Is the tempo of the piece slow, quick, or moderate? Does the tempo change? Are there rhythm patterns that repeat?

#### 3-MELODY

Is there a melody in the right hand? in the left hand? Do melody patterns repeat--either exactly, lower or higher?

Do you find any broken chords in the melody? Block the chords for hand shape.

Do both hands play melodies at the same time? Learn each melody (voice) separately before playing hands together.

#### 4-HARMONY

What does the key signature tell you? Are there accompaniment patterns to block? Do you recognize Major or Minor chords?

#### 5-FORM

Sections: How many sections do you see? Are they alike or different?


#### 6-EXPRESSIVE ELEMENTS

What is the dynamic plan of the piece?

##### EXPRESSIVE ELEMENTS

Most musical terms come from the Italian language. The terms help the composer express his musical ideas.

You already know many Italian musical terms:

|                  |                  |                    |   |
|------------------|------------------|--------------------|---|
| pianissimo (pp)  | mezzo forte (mf) | crescendo (cresc.) | a tempo   |
| piano (p)        | forte (f)        | diminuendo (dim.)  | Da Capo (D.C.)  |
| mezzo piano (mp) | fortissimo (ff)  | ritardando (rit.)  | Del Segno (D.S.)  |
|                  |                  |                    | fermata  |

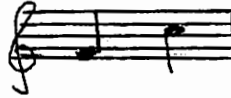
A composer often suggests the tempo for his piece. Below are some Italian words that suggest tempo. They are in order from slow to fast.

|            |                 |          |             |
|------------|-----------------|----------|-------------|
| Adagio     | slowly          | Con Moto | with motion |
| Andante    | "walking" tempo | Allegro  | quickly     |
| Moderato   | moderate tempo  | Vivace   | lively      |
| Allegretto | medium fast     |          |             |

The tempo of music helps set the mood. A piece can seem sad when played slowly, cheerful when played quickly.

An INTERVAL in music is the distance (difference in pitch) between any two tones. INTERVALS are named seconds, thirds, fourths, fifths, sixths, sevenths, and octaves. This is determined by the number of letter names, staff-degrees or scale degrees it includes. D-A, D-Ab, D-A#, are all fifths, but they do not sound alike so further classification is needed.

A MELODIC INTERVAL is the difference in pitch (the span) between two successive tones in a melody.



Melodic Interval

A HARMONIC INTERVAL is the difference in pitch (the span) between two tones played at the same time. Notes representing a harmonic interval are written on the staff above one another.



Harmonic Interval

EXAMPLE: The harmonic intervals represented are named below the staff. Intervals may span between any two tones any distance apart.

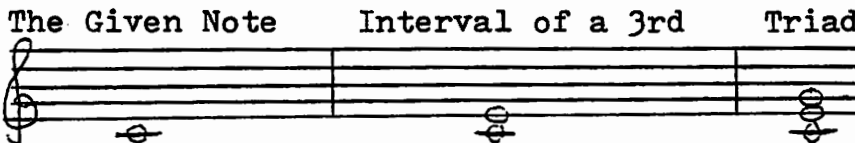


Prime 2nd 3rd 4th 5th 6th 7th 8th 9th  
 Seconds, fourths, and sixths, are written line-space, or space-line.  
 Thirds, fifths, and sevenths, are written line-line, or space-space.

NOTE: Odd number intervals span from line to line or space to space.  
 Even number intervals span from line to space or space to line.

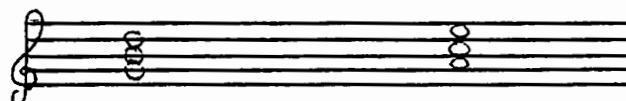
TRIADS

A chord is a combination of three or more different tones. A triad is a chord consisting of three tones only. A triad is formed by placing two thirds above each other. When one third is added to a given note the result is an interval, When another third is added the result is a TRIAD.



In root position they use three consecutive lines or spaces, and every other letter name. A triad cannot change its letter names (C-E-G), (F-A-C) etc. or it is no longer a triad. Therefore, it is sometimes necessary to use double sharps or double flats when forming triads.

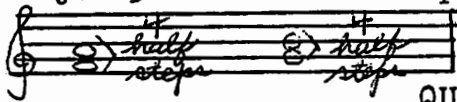
G am



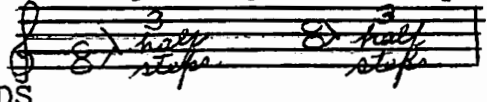
line-line-line space-space-space

A major third (M3 = four half steps) and a minor third (m3 = three half steps) are intervals used to construct all triads

Major 3rd = 4 half steps

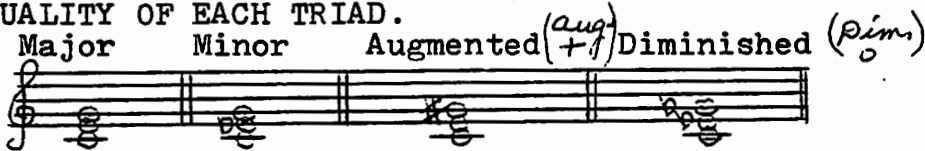


Minor 3rd = 3 half steps



QUALITY OF TRIADS

There are four different kinds or qualities of triads: Major, Minor, Augmented (made larger) and Diminished (made smaller). Chord symbols indicate the QUALITY OF EACH TRIAD.



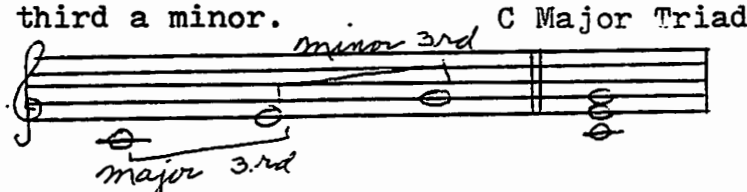
Major Triad M3+m3 = 4+3

Augmented Triad M3+M3 = 4+4

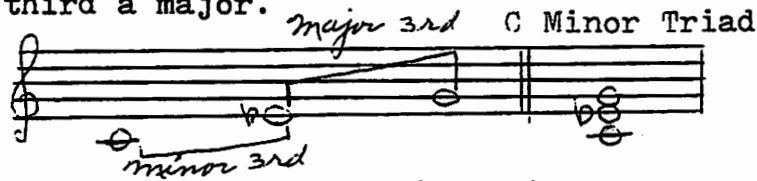
Minor Triad m3+M3 = 3+4

Diminished Triad m3+m3 = 3+3

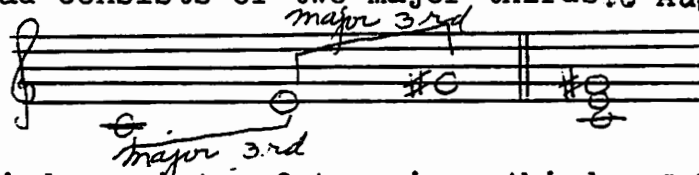
The Major Triad consists of two thirds, the lower third being major and the upper third a minor.



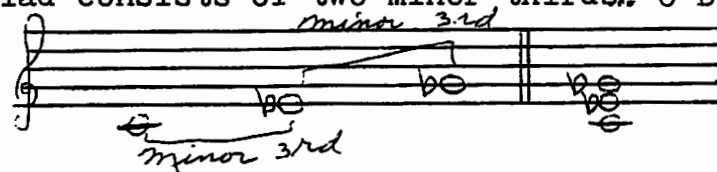
The Minor Triad consists of two thirds, the lower third being minor and the upper third a major.



The Augmented Triad consists of two major thirds.



The Diminished Triad consists of two minor thirds.



A triad may be formed upon each degree of the major and minor scales, and they are named after that degree of the scale upon which they are built. When a triad is built upon the first degree of the scale of C it is called the TONIC TRIAD of the key of C; Tonic (keynote) being the technical name for the first degree of a scale, likewise the triad upon the second degree becomes the SUPER-TONIC triad and etc.



## INVERSIONS OR DIFFERENT POSITIONS OF TRIADS

"Invert" means to "turn over". An inversion is a turned-over chord. All chords can be inverted. An inverted chord has a member other than its root as the lowest note. Place the bottom note on the top, one octave higher. A chord can be played in as many different positions as it has different tones. The Root of the chord (in this case a triad) is the lowest tone of the chord in its original position, the Third is the middle tone and the Fifth is the top tone.

When an inversion is used in the harmonization of a popular piece, the chord symbol is followed by a slash and another letter which indicates the bass note to be used.

|               |               |               |
|---------------|---------------|---------------|
| Root Position | 1st Inversion | 2nd Inversion |
| C             | C/E           | C/G           |



R

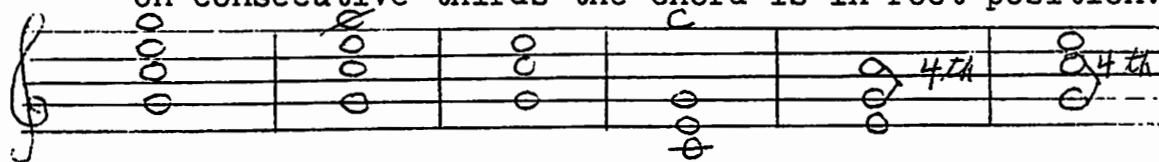
3rd

5th

### RECOGNIZING INVERTED CHORDS

When there is no chord symbol, you can name a chord and decide which inversion it is in by the following procedure:

1. Eliminate any doubled tones.
2. Place all of the tones as close together as possible.
- \*3. Try each member as the root. When the tones line up on consecutive thirds the chord is in root position.

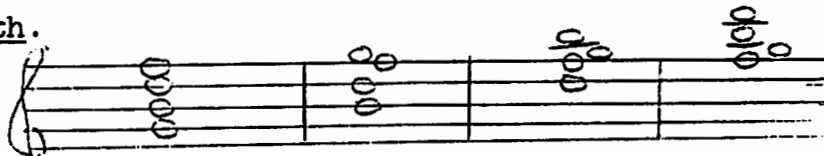


R

3rd

5th

\*In inverted triads the name of the triad is always the top tone of the fourth.



G7

\*In inverted seventh chords the name of the chord is always the top tone of the second.