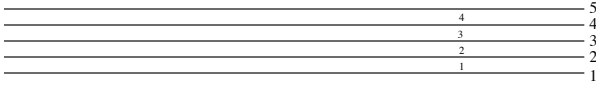


lesson 1



This is the **staff**. We number the lines and spaces from the bottom up.

As you go higher in the staff, you go higher in pitch.

As you go lower in the staff, you go lower in pitch.

We use the first 7 letters to name pitches: A B C D E F G.

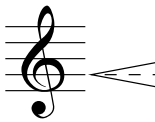
This series repeats, so that the next note higher than G is A, and the note lower than A is G.

We will learn later why this is so.

A **clef** is a symbol that tells what letters go with what lines and spaces. In other words, it tells you how to read the staff.

There are three different clefs. They are all moveable, but that feature isn't used much anymore.

We will learn the two most used clefs in their most used positions on the staff.



This is a G clef.

Whatever line this loop is wrapped around is the pitch G.

When the G clef is wrapped around the second line, it is also called the treble clef.

As you go from line to space or space to line, you go to the next letter in our shortened alphabet.

If you go up the staff, you go forward in the alphabet.

If you go down the staff, you go backward.

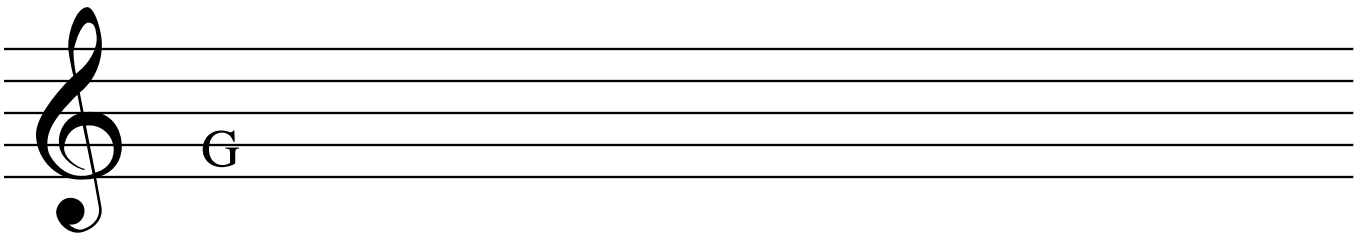
With this information, name all the lines and spaces in the treble clef.

These rules apply to any clef, but each clef indicates a different starting pitch.

exercise 1

Label the lines and spaces.

G is given as an example.



Another way to remember the lines and spaces, that only works for the treble clef:

Now that you've labelled the lines and spaces, you can see that the spaces spell FACE from the bottom up.

The lines are labelled EGBDF, which doesn't spell anything, but people over the years have come up with clever ways to remember the lines:

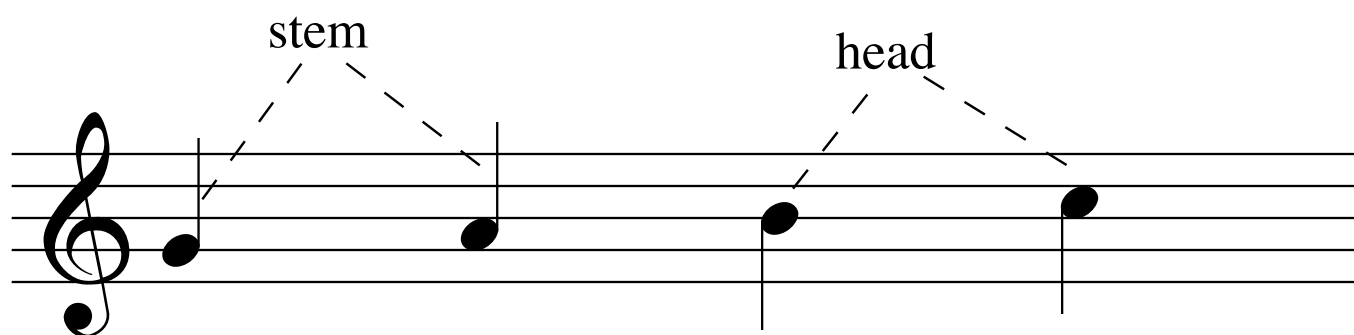
Every Good Boy Deserves Fudge

Every Girl Bites Dead Frogs

Empty Garbage Before Dad Flips

Make up your own!

These are quarter notes.



Since you will be writing music yourself during this course, it is important to remember a few things about music manuscript:

- If the notehead is below the 3rd line, the stem is on the right and points up.
- If the notehead is above the 3rd line, the stem is on the left and points down.
- If the note is on the 3rd line, then the stem can go either way.

We will add on to these rules as we go along.

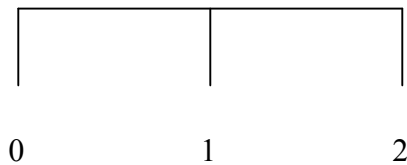
For now, we will say that the quarter note lasts one beat. We can eventually choose any note value as our beat, but this is where we shall start.

A beat is a steady, simple pulse. It is similar to a clock's tick, but a beat can be faster or slower than a clock's tick.

A convenient way to create a beat is to tap your foot. Every time your foot hits the floor, a new beat begins. A quarter note will start when your foot hits the floor and stop when it your foot hits the floor again.

“Wait,” you say, “isn't that two beats?”

Think of beat as being like a ruler. If something is one inch long, it starts at the beginning of the ruler and goes all the way to the one inch mark, where the next inch begins.



Beat measures time, like a ruler measures space.

Rhythms are sounds of different lengths. Yet, people tend to say something is “rhythmic” when the rhythms make the beat obvious.

What are some ways you can create a beat?

Since you will be playing an instrument, think of some ways you can create an audible beat while you are playing.

What are some ways you can keep track of a beat without making a sound?

Playing the recorder:

Take some time to blow into the recorder, twiddle your fingers, and make all the wild and crazy sounds your little heart desires. We will probably only do this once in class, but feel free to do this whenever you are at home and no one is around to tell you to stop making noise.

A specific combination of fingers to produce a certain pitch is called a fingering. Pretty apt name, isn't it? Fingerings will be shown in the following way:

t=thumb, i=index, m=middle, r=ring, p=pinky

A white hole indicates to leave your finger off the hole, a black hole indicates to close the

hole with your finger, and a half black/half white hole means to cover the hole halfway.

Articulation

In speaking, when you articulate, you make your speech clearer. It is the same with playing music.

Say “ta.” What does your tongue do? Keep saying “ta” until you can describe what your tongue does.

You will use your tongue in the same way, but without the voice, when you play recorder. For now, start every note this way. Do not breathe separately for every note.

Here are your first three notes. What are they called?

A musical staff in treble clef showing three notes: G4, A4, and B4. Below each note is a vertical column of circles representing fingerings. For G4, the first three circles are solid black (1, 2, 3) and the remaining five are hollow (4, 5, 6, 7, 8). For A4, the first two are solid black (1, 2), the third is solid black (3), and the remaining five are hollow (4, 5, 6, 7, 8). For B4, the first two are solid black (1, 2), and the remaining six are hollow (3, 4, 5, 6, 7, 8).

Play the following exercises:

1

A musical staff in treble clef with 14 notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5.

2

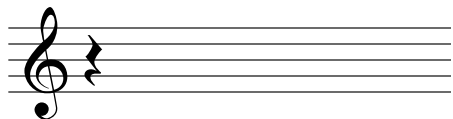
A musical staff in treble clef with 14 notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5.

3

A musical staff in treble clef with 14 notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5.

Do not write in the names of the pitches above or below the notes. This will keep you from actually reading the music.

This is a quarter rest. It is the silent version of the quarter note.



Now play these exercises:



Improvising and Composing

Improvising and composing are two ways to make music that are very closely related. Both involve creating new music. Composed music is generally written down so that another person can reproduce the music without having to hear someone else play it first. Improvising is basically instant composing; instead of writing it down first, you just play what comes to mind. Many people start composing through improvising. They'll play a little first and if they like it, they'll write it down on paper. Some people just write directly to paper because they hear the music clearly enough in their heads. In the same way you can visualize a house and then draw it, you can "auralize" music and play it on your instrument or write it directly to paper. We will be doing some exercises to develop all of these skills.

Improvising and composing can seem intimidating if you've never done them before. If you think of them as just creating new things from what you have, then it's not so bad: you improvise and compose every time you speak or write a sentence. Think of some other non-musical ways you improvise or compose.

Exercises:

1. Compose two lines of music using quarter notes, quarter rests, and the pitches G, A, and B.
2. Improvise for 15 seconds using the same materials as above. Then try for 30 seconds.
3. Improvise using the pitches G, A, and B, but don't worry about the rhythms.
4. Get together with a friend from class. Try the following:
One person keeps the beat by repeating one note (G, A, or B), the other improvises over this. Switch jobs.
Same as above, but the person keeping the beat will make up a rhythmic pattern of two or more pitches, instead of just playing the same one.

lesson 2



In this example we have half notes and half rests. You will notice that they look similar to quarter notes, but the noteheads are open. What we already learned about stem placement is still true.

Half rests sit on top of the third line.

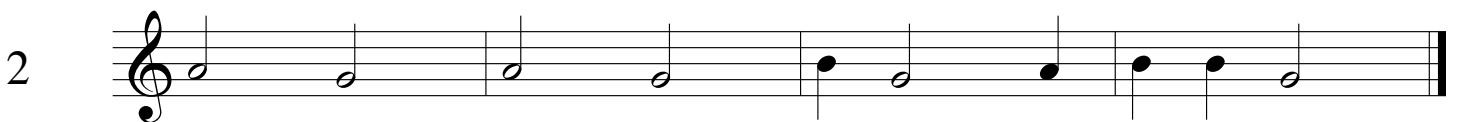
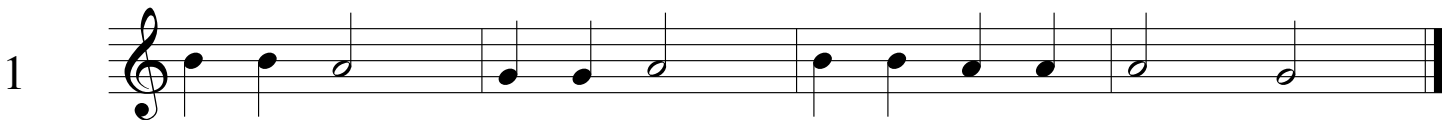
Half notes and rests are twice as long as quarters. If the quarter is one beat long, how long is a half note?

I knew you could figure that out.

You will also notice some vertical lines that cut across the staff. The thin ones are called bar lines. They help to group the music visually, making it easier to read. The music between bar lines is called a measure. How many measures are there in this example?

The thin bar followed by the thick bar at the end is called a double bar. The double bar indicates the end of the piece of music.

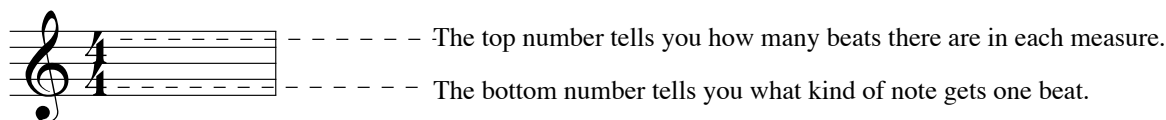
Now play the following examples:



Not only do bar lines help group music visually, they also group music by beat. How many beats are there in each measure in the previous two examples?

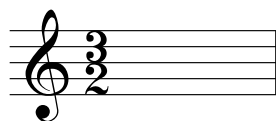
As mentioned before, any type of note can last one beat; there also can be any number of beats in a measure. The **time signature** is a set of numbers after the clef that indicates how many beats per measure and what kind of note lasts one beat.

Here's how it works:



The top number is pretty self-explanatory. The bottom number requires a little extra thought. The time signature is not a fraction! But, the bottom number is the denominator of a fraction with one as the numerator. Let me walk you through this some more. The bottom number is 4. Make a fraction, putting 4 on the bottom and 1 on the top. You now have one-fourth ($1/4$), right? What else do we call one-fourth? A quarter! A quarter note lasts one beat. We've been doing this all along.

Let's say our time signature looked like this:



How many beats are there in each measure? (Hint: the top number!)

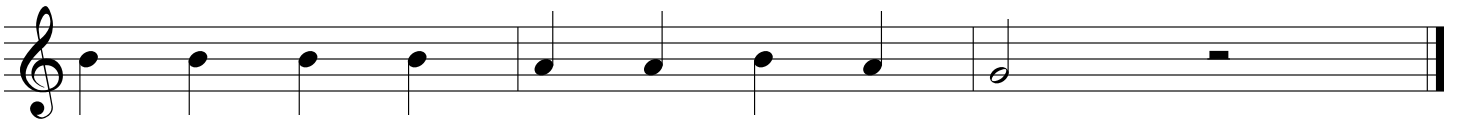
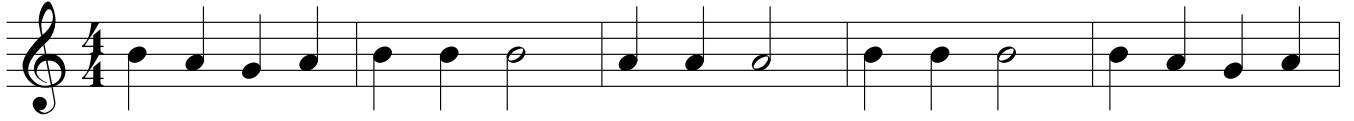
What kind of note lasts one beat? (Take the 2, make it the bottom of a fraction, put a 1 on top, and you have...)

If the half note lasts one beat, how long does the quarter note last?

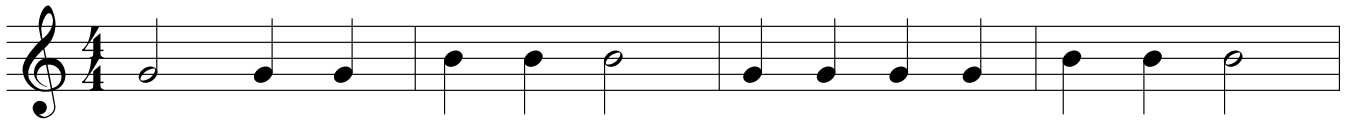
Don't worry about this too much for now; we're just stretching our brains a little bit. These are things that happen in music, but we will tackle them later.

The most important part is understanding how the time signature works.

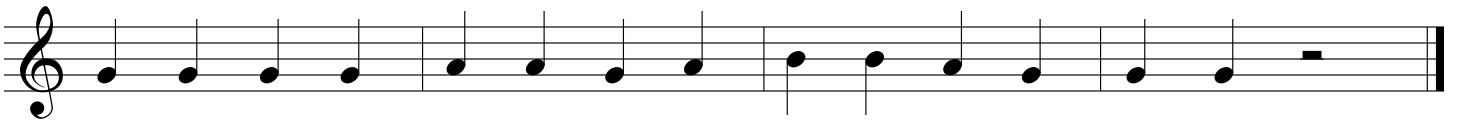
Merrily We Roll Along



Old Mister Rabbit



Old Mis - ter Rab - bit, You've got a might - y hab - it Of



jump - ing in the gar - den And—— eat - ing all my cab - bage.

Here are three new pitches. Notice how the first one has a line through the head. The line is called a ledger line. Ledger lines extend the range of the staff and eliminates the need for moveable clefs.

What are the names of these new notes?

The image shows a musical staff in 4/4 time with a treble clef. Three notes are written on ledger lines below the staff. The first note is on the first ledger line below the staff, the second is on the second ledger line, and the third is on the third ledger line. Below each note is a dot pattern representing its pitch: the first has 10 solid black dots, the second has 8 solid black dots, and the third has 6 solid black dots. The bottom two dots of each pattern are open circles.

Mary Had a Little Lamb

Musical notation for the first line of the song. The melody is written on a treble clef staff in 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Mar - y had a lit - tle lamb, lit - tle lamb, lit - tle lamb,

Musical notation for the second line of the song. The melody is written on a treble clef staff in 4/4 time. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Mar - y had a lit - tle lamb, its fleece was white as snow.

Hot Cross Buns

two versions

Musical notation for the first version of the song. The melody is written on a treble clef staff in 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Hot Cross Buns! Hot Cross Buns! One a pen-ny Two a pen-ny Hot Cross Buns!

Musical notation for the second version of the song. The melody is written on a treble clef staff in 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Improvising and Composing

Exercises:

1. Compose two pieces of music, each eight measures long, using quarter notes, quarter rests, half notes, half rests, and the pitches C, D, E, G, A, and B.
2. Improvise for 15 seconds using the same materials as above. Then try for 30 seconds.
3. Pick three pitches. Improvise using only those pitches; don't worry about the rhythms. Pick three new pitches.
4. Get together with a friend from class. Try the following:
One person keeps the beat by repeating one note, the other improvises over this. Switch jobs.
Same as above, but the person keeping the beat will make up a rhythmic pattern of two or more pitches, instead of just playing the same one.

lesson 3

The image shows a musical staff in 4/4 time. The first measure contains a quarter note on the first line (F4). The second measure contains a whole note on the first line (F4). The third measure contains a whole rest on the fourth line (F5). Below the staff are two sets of fingerings. The first set, for the quarter note, shows fingers 1-2 on the first line, 3-4 on the second line, and 5 on the third line. The second set, for the whole note, shows fingers 1-2 on the first line, 3-4 on the second line, and 5 on the third line. The whole rest has no fingerings shown.

Many new things!

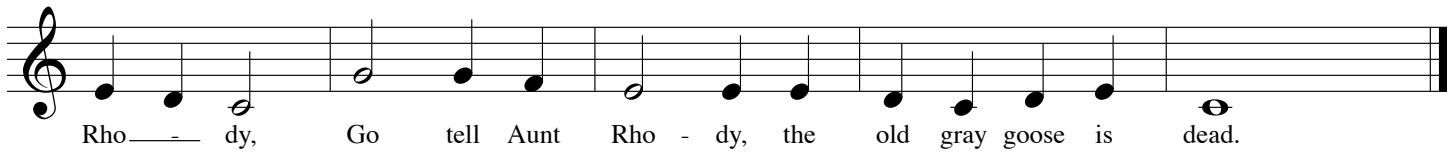
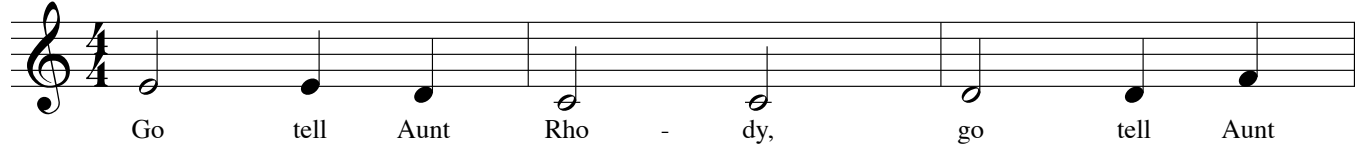
First we have a new type of note: the whole note is twice as long as a half note. When the quarter note lasts one beat, the whole lasts 4. The whole rest looks a lot like the half rest, but it hangs under the 4th line.

We also have two new pitches. What are they?

You'll remember that last lesson we already learned a pitch called C. Now we have another one! This C vibrates twice as fast as the low C we previously learned. Any pitches that have this sort of relationship will be named with the same letter name.

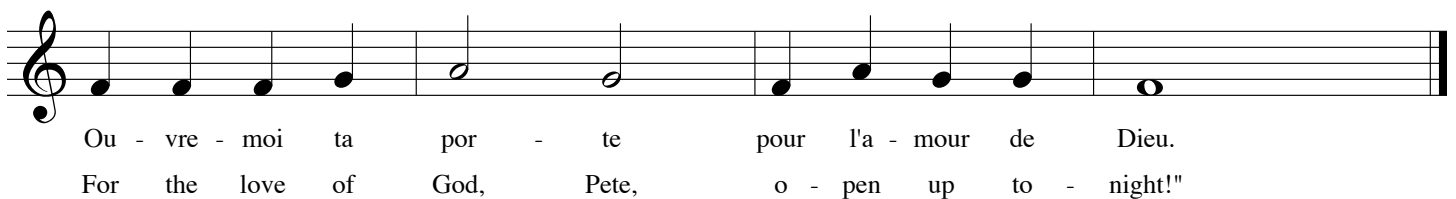
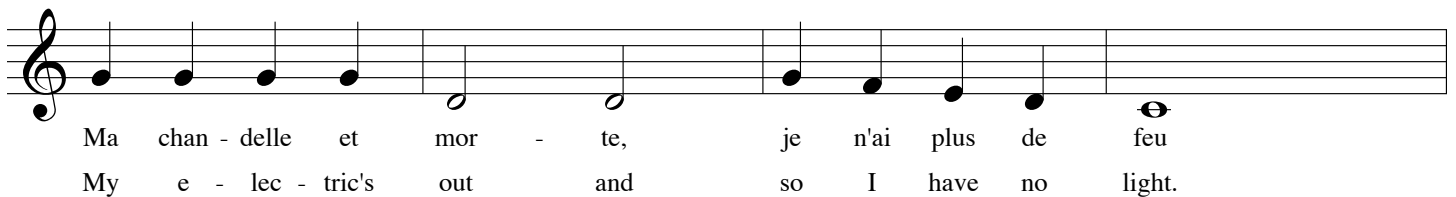
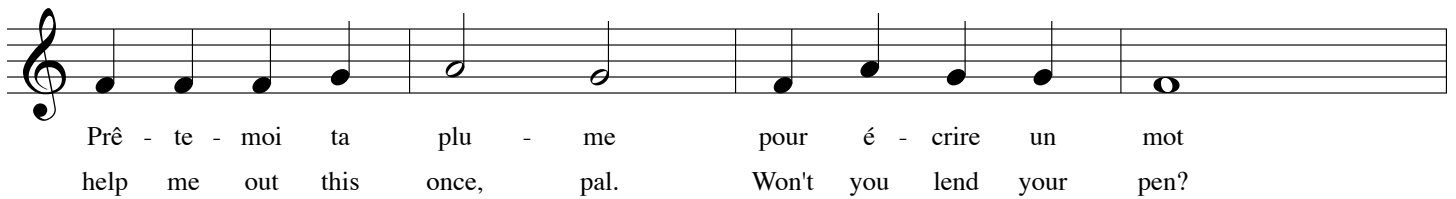
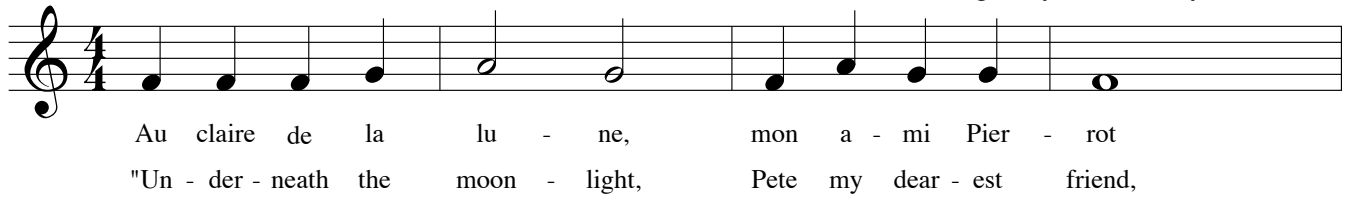
On a piano there are eight Cs. The low C you learned last lesson is written as C5 (the fifth C on the piano) and the new C we just learned is written as C6. They actually sound like the next C up, but to keep from having to read lots of ledger lines, we write them lower.

Go Tell Aunt Rhody



Au Clair de la Lune

Music: Jean-Baptiste Lully
French lyrics: Charles F. Manney
English lyrics: Dorothy H. Patterson



Goosey Goosey Gander

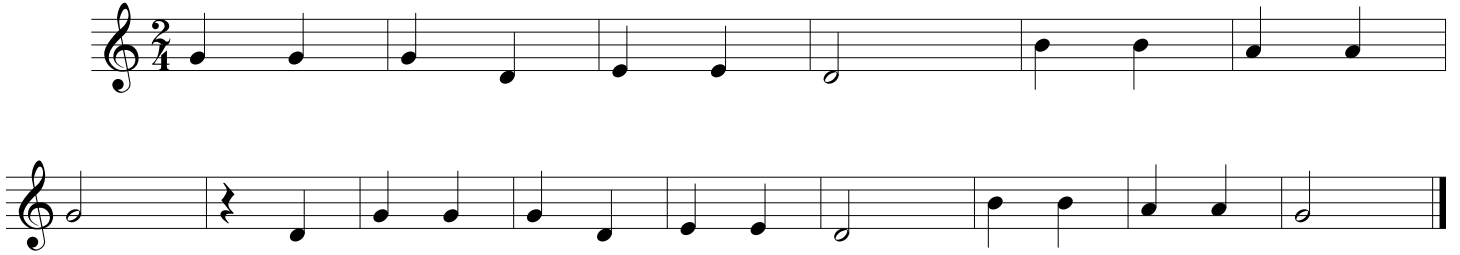
Goos-ey, goos-ey gan - der, Whith-er shall I wan - der Up - stairs and

down - stairs And in my la - dy's cham - ber.

Mary Had a Little Lamb

Next we'll look at some songs in a new time signature. Look back to the last lesson if you need a reminder on how time signatures work

Old MacDonald



Lightly Row



Twinkle, Twinkle, Little Star



Improvising and Composing

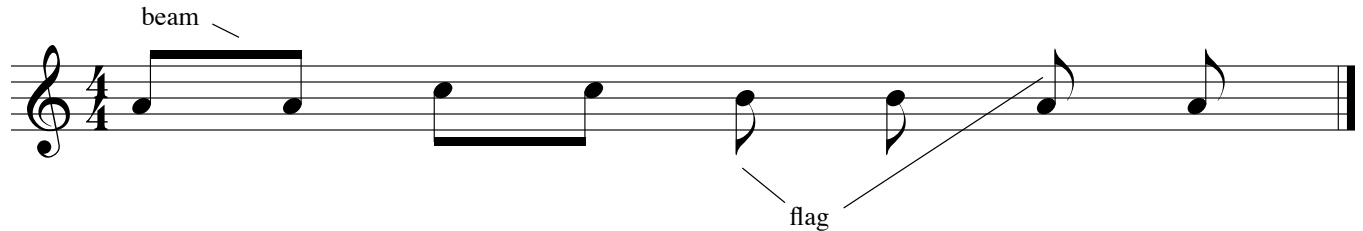
Exercises:

1. Look back at the songs with lyrics. Say the lyrics out loud and notice what words and syllables are accented. What beats do the accented words and syllables fall on? Those beats are the strong beats, the others are the weak beats. Set your full name using whole, half, or quarter notes in 4/4 time, making sure the accented syllables correspond with the strong beats.

2.

Pick one of the songs you've already learned. Play the first two measures, then improvise the next two. Play the whole piece this way. Think about how the song ends and improvise a similar ending. Try this with a few different songs.

lesson 4



The above measure contains eighth notes. You will most often see eighth notes beamed together in pairs, as in the first two beats. Remember, there are two eighth notes, even though they are beamed together. When not beamed together, the eighth notes have flags, as shown in the last two beats. Notice how the stem direction rules stay the same here.

You will see in songs to come that sometimes one eighth note is above the third line and the other is below the third line: how do you beam them together? The basic rule is, the stem direction conforms to whichever notehead is farthest from the middleline. If equidistant, then it can go either way.

One eighth note is half of a quarter note, which means it takes two of them to equal one beat. Beaming the eighth notes in pairs makes it easier to see where the beats are.

If the quarter note lasts one beat, then the eighth note lasts half of a beat. How are we going to count this? Here are two ways:

Remember how we mentioned tapping your foot as a way to keep track of beat? It will come in handy here. When your foot hits the floor, that is the first of two eighth notes; when your foot is all the way up, that is the second eighth note. Make sure your foot motions are even, like the tick-tock of a clock.

Another way involves counting. When there are four beats in a measure, for example, we count "1, 2, 3, 4, 1, 2, 3, 4..." and so on. We compared beat to a ruler earlier; these numbers are like the inch marks. Now we will keep track of the half-inch marks: in between each number, say "and:" 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and...

Before playing the following songs, try counting and clapping them. You will count aloud, "1 and 2 and 3 and 4 and" throughout the whole song; at the same time, clap the rhythm of the song. If there is a half or whole note, hold your hands together after you clap to represent the continuation of sound, since a handclap only lasts a brief instant. Counting and clapping can give you a good idea of how a piece of music will sound

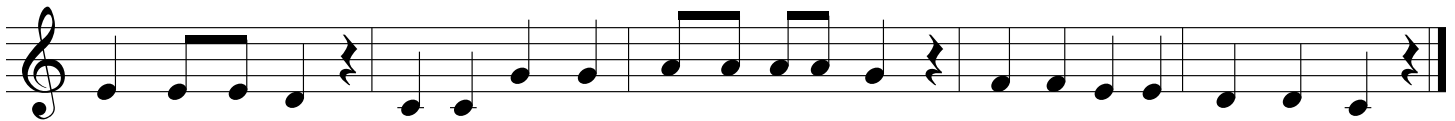
Baa, Baa, Black Sheep



Baa, baa, black sheep have you an - y wool? "Yes sir, yes sir, three bags full."

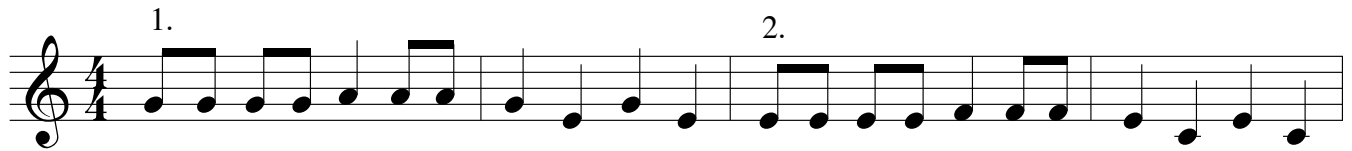


One for my mas - ter and one for my dame, one for the lit - tle boy who



lives down the lane. Baa, baa, black sheep, have you an - y wool? "Yes sir, yes sir, three bags full."

Kookaburra



Koo-ka-bur-ra sits in the old gum tree— Mer-ry mer-ry king of the bush is he.—



Laugh, koo - ka - bur - ra! Laugh, koo - ka - bur - ra! Fun your life must be.

Kookaburra is a canon, or round. A canon is a melody that sounds good when played with itself after a certain time delay. Player one starts at the beginning and plays through the melody twice. Easy enough, right! Notice the two dots next to the double bar. That is a repeat sign; it indicates to play the whole melody twice. When player one gets to the number 2 (the beginning of the third measure, in this case), player two starts at the beginning and plays through the whole melody twice. Player one will be playing alone at the beginning of the song; player two will be playing alone at the end.

Next we have another round and another new time signature!

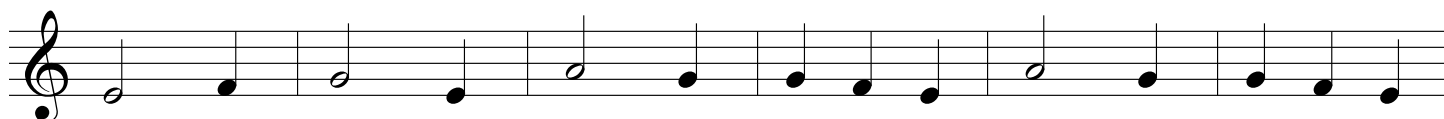
Oh, How Lovely Is the Evening

1.



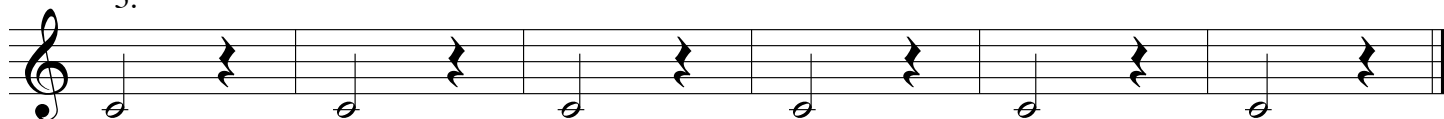
Oh how love - ly is the eve - - ning, is the eve - - ning

2.



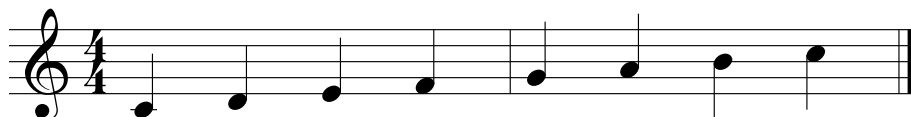
when the bells are sweet - ly ring - - ing, sweet - ly ring - - ing.

3.



Ding! Dong! Ding! Dong! Ding! Dong!

If we look at all the notes we know so far and put them in order from lowest to highest, it would look like this:



This is called the C major scale. A scale is a set of notes arranged stepwise, meaning that the notes go from line to space on the staff. If we say a piece of music is in C major, it uses primarily this set of pitch-classes. (A pitch refers to that note in that particular register; a pitch class is that note in any register.) It also means that the pitch-class C in particular is used to create a sense of finality.

Memorize this scale and be able to play it at any speed, both upwards and downwards.

The next three pieces are in C major and the first two feature the scale.

Lachend, Lachend

1. 2.

Lach - end, lach - end, lach - end, lach - end, Kommt der Som - mer üb - ers Feld

Üb - ers Feld kommt lach - end, ha ha ha, Lach - end üb - ers Feld.

trans.: Laughing, laughing, summer comes over the field.

Can-can

Jacques Offenbach

Can-can

Here is a duet. Notice how the barlines go through both staves. One person plays the top part, the other plays the bottom.

Chopsticks

The first system of music consists of two staves joined by a brace on the left. Both staves are in treble clef with a 3/4 time signature. The top staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a sequence of quarter notes: E3, F3, G3, A3, B3, C4, D4. Vertical barlines are placed at the end of each measure, extending through both staves.

The second system of music consists of two staves joined by a brace on the left. The top staff contains a sequence of quarter notes: D4, E4, F4, G4, F4, E4, D4. The bottom staff contains a sequence of quarter notes: E3, F3, G3, A3, B3, C4, D4. Vertical barlines are placed at the end of each measure, extending through both staves.

The third system of music consists of two staves joined by a brace on the left. Both staves are in treble clef with a 3/4 time signature. The top staff contains a sequence of quarter notes: E4, F4, G4, A4, G4, F4, E4. The bottom staff contains a sequence of quarter notes: E3, F3, G3, A3, B3, C4, D4. Vertical barlines are placed at the end of each measure, extending through both staves.

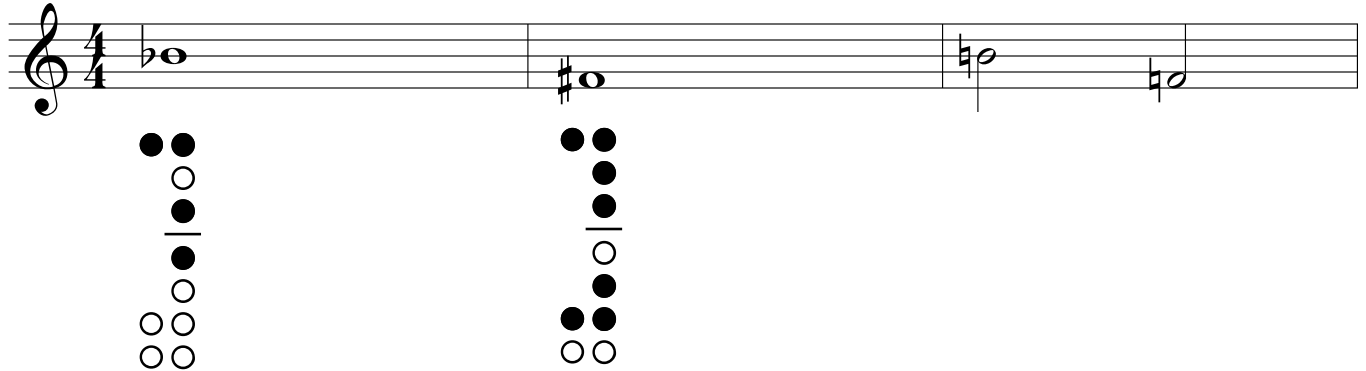
The fourth system of music consists of two staves joined by a brace on the left. The top staff contains a sequence of quarter notes: D4, E4, F4, G4, followed by a half note G4. The bottom staff contains a sequence of quarter notes: E3, F3, G3, A3, B3, C4, followed by a half note E3. Vertical barlines are placed at the end of each measure, extending through both staves. The final measure of the system ends with a double bar line.

Improvising and Composing

Exercises:

1. Find a short nursery rhyme and set it to music in the key of C in 4/4 time; make sure the last note of the piece is C. Remember that the accented words in the nursery rhyme should be placed on the strong beats in 4/4.
2.
Get together with friend, as before, one playing a repeated pattern, and the other improvises over it: create a pattern that sounds like 3/4 time.

lesson 5



Two new pitches and three new symbols: The symbol before the B is called a flat, the symbol before the F is called a sharp, and the symbol in the following measure is called a natural.

A flat lowers a pitch, and a sharp raises it. F# is higher than F, and Bb is lower than B. Naturals remind you to play the "regular" pitch. An accidental is valid for the whole measure; after the barline the pitch goes back to natural.

When these symbols appear before a note, they are called accidentals. They can also appear in this way:



When sharps or flats appear between the clef and the time signature, it is called a key signature. We will learn later what keys these signatures indicate. In the top example, all Fs are F# for the whole piece; in the bottom, all Bs are Bb, for the whole piece.

Surprise Symphony

Joseph Haydn

The first four staves of the musical score for the Surprise Symphony. The music is written in treble clef, 2/4 time, and B-flat major. The melody consists of a sequence of eighth and quarter notes, with some beamed eighth notes. The first staff ends with a quarter rest. The second staff has a natural sign under the second measure. The fourth staff ends with a double bar line and a repeat sign.

Yankee Doodle

The musical notation for the Yankee Doodle piece. It is written in treble clef, 2/4 time, and D major. The melody is a simple, rhythmic tune consisting of eighth and quarter notes, ending with a double bar line.

Heidenröslein

Franz Schubert

The musical notation for the Heidenröslein piece. It is written in treble clef, 4/4 time, and D major. The melody is a simple, rhythmic tune consisting of quarter and eighth notes, ending with a double bar line.

Deidamia

George Handel

The image displays a musical score for the piece 'Deidamia' by George Handel. It consists of five staves of music written in a treble clef with a 4/4 time signature. The first staff begins with a pick-up note (a quarter note) followed by a full measure of music. The second and third staves each start with a pick-up note (a quarter note) followed by a full measure. The fourth and fifth staves also begin with a pick-up note (a quarter note) followed by a full measure. The final measure of the fifth staff is incomplete, ending with a pick-up note (a quarter note) and a double bar line.

Notice there is not four beats in the first measure, nor the final measure. Not all music starts on beat one. If there is only one beat in the first measure, than what beat does it have to be? These notes at the beginning are called pick-up notes (or the fancy-schmancy term "anacrusis"). The last measure is incomplete because we "borrowed" the last beat and put it at the beginning of the piece.

lesson 6

We've learned the C major scale, we touched upon accidentals and key signatures; you may very well be asking yourself, "Are there any other scales? I know a flat lowers the pitch and sharp raises it, but by how much? What's going on?"

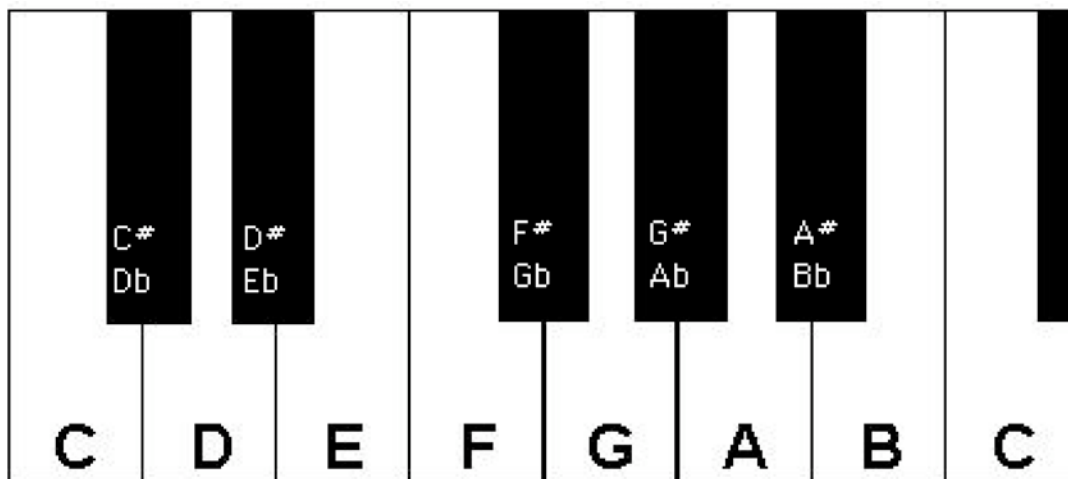
We learned that a scale is a stepwise arrangement of pitches and we know that when we move stepwise, we move to the next letter in the alphabet and to an adjacent line or space on the staff. This is all true and good, however...

NOT ALL STEPS ARE CREATED EQUAL!

We actually have two types of steps: the half step and the whole step. Do not confuse them with half and whole notes, which are rhythmic values. The half step is also known as the minor second (m2) or also a semitone, and the whole step is known as the major second (M2) or also a whole tone. We will use all terms.

Let's look at two ways to figure out half and whole steps:

The most common way is to visualize a piano keyboard, because all the notes are so nicely laid out in half steps:



Whenever you go from one piano key to the very next key, black or white, that is a half step.

Whenever you go two keys, that is a whole step. (Do not confuse piano keys with the key of C major...)

C to C# is a half step; E to F is a half step. D to E is a whole step. E to F# is a whole step.

What is the next note above B? Is the distance from B to that note a half or whole step?

You have noticed that the black keys all have a sharp name and a flat name. Why?

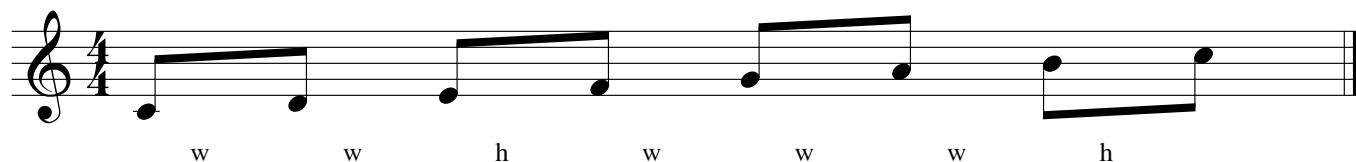
In order for a half step to be called a minor second and a whole step to be called a major second, you have to go to the next letter in the alphabet. C to C# is a half-step, but not a minor second; C to Db is a minor second. D# to F is not a major second; Eb to F is.

Major and minor seconds (half and whole steps, semi- or whole tones) are examples of intervals. An interval is the distance between two pitches.

What intervals make up the C major scale? (Hint: look at the white keys)

Another way to figure out major and minor seconds is to use your fingering chart. Your chart should list fingerings chromatically, that is, by half-steps. Usually, each measure shows a different pitch. If you go from measure to measure, you are "travelling" by half steps. If you skip a measure, you are "travelling" by whole steps. Remember that if you want a major or minor second, you have to use a different letter name from the one you started on.

For the C major scale, you should have the following answer (w=whole, h=half):



We can use this pattern, wwhwwwh, to create a major scale starting on any pitch-class.

How many pitch classes are there? (Hint: count all the black and white keys from and including C to the next B above it.) That is the also number of major scales.

We will be learning the major scales slowly at first. Memorize all scales: how to play them and how to spell them. It should become automatic. Do the hard work now and you will save yourself much trouble later.

Using half and whole step pattern for the major scale, figure out what pitch-classes are in the G major scale. Does this scale have any sharps or flats? If so, name them.

The scale and new fingerings are on the following page.

Remember that the F is F# because of the key signature! The fingerings for low F# and high F natural are given in the second measure above; you will need them in the songs below.

Next we have some songs in C major and G major. How will you know what key the song is in?

The first song features slurs. A slur is a type of articulation. The first note in the slurred group is tongued, the rest in the group are not tongued.

Minuet

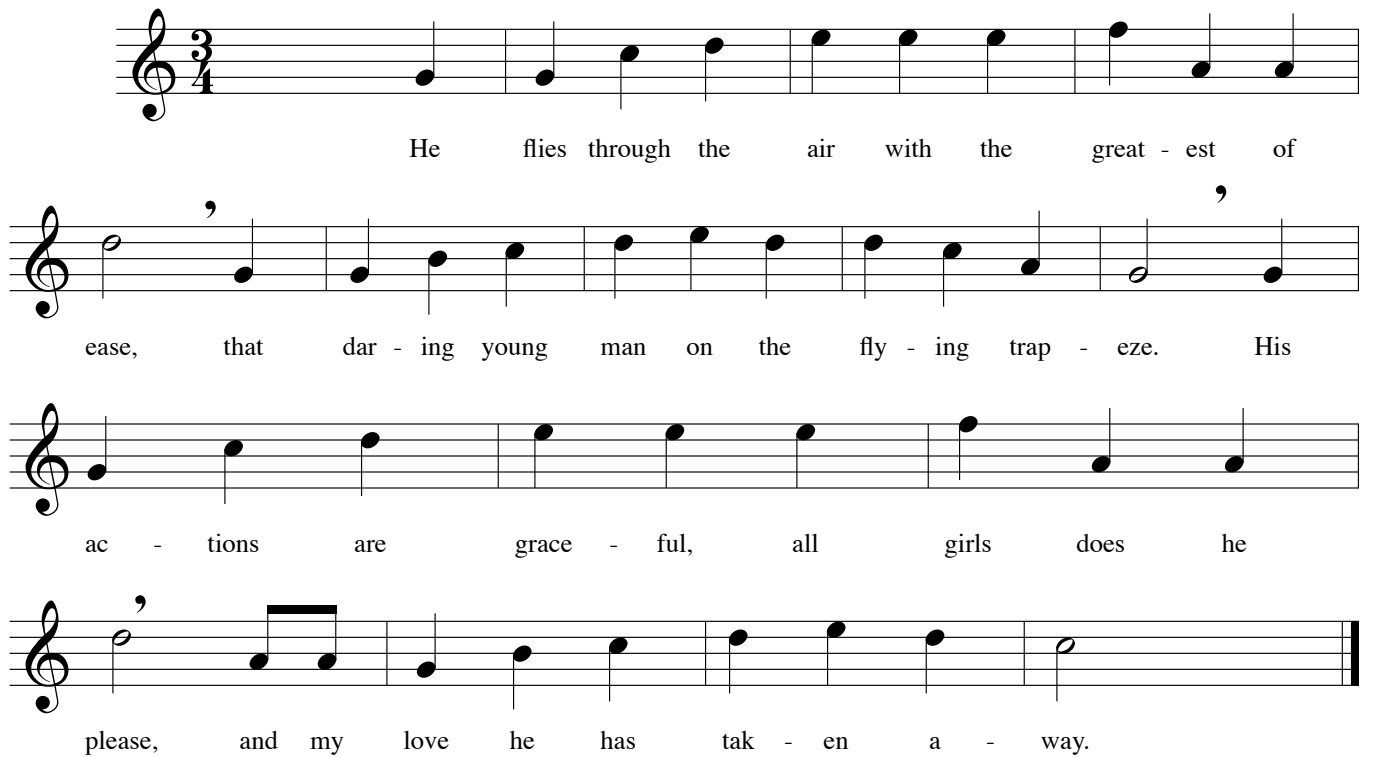
from Anna Magdalena Bach's notebook

Chiapanecas



Musical notation for the song "Chiapanecas". It consists of three staves of music in treble clef, key of D major (one sharp), and 3/4 time. The melody is simple and rhythmic, featuring quarter and eighth notes with rests.

The Man on the Flying Trapeze



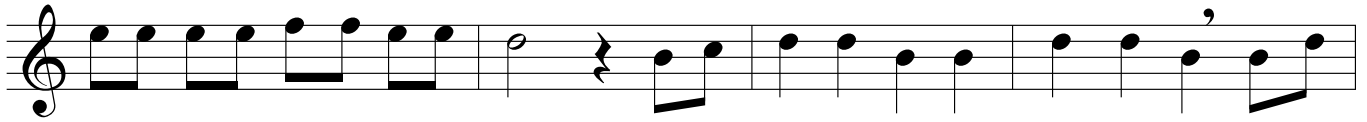
Musical notation for the song "The Man on the Flying Trapeze". It consists of four staves of music in treble clef, key of D major (one sharp), and 3/4 time. The melody is simple and rhythmic, featuring quarter and eighth notes with rests. The lyrics are written below the notes.

He flies through the air with the great - est of
ease, that dar - ing young man on the fly - ing trap - eze. His
ac - tions are grace - ful, all girls does he
please, and my love he has tak - en a - way.

Polly Wolly Doodle



Well, I went down South for to see my gal, sing - ing



Pol - ly Wol - ly Doo - dle all the day. For my Sal, she is a spunk - y gal, sing - ing



Pol - ly Wol - ly Doo - dle all the day. Fare thee well, fare thee well, fare thee



well, my Fair - y Fay! For I'm goin' to Louis - si - an - a for to



see my Sus - i - an - a, sing - ing Pol - ly Wol - ly Doo - dle all the day!

lesson 7

Your first job for this lesson is to figure out and memorize the F major scale. Make sure you know whether it has sharps or flats and how many.

One way to practice your scales is just straight up and down, with even note values, aiming to be able to play them as fast as possible, tongued and slurred.

This lesson we'll look at two other ways to practice and use your scales.

To begin, let's take a look at the C major scale again:



Each degree of the scale has been numbered. Notice that both low and high C have the same number because they are the same pitch class.

Now we can make up some patterns, for example, instead of just straight up and down, we can play 1-3, 2-4, 3-5, 4-6, and so on and then back down, 1-6, 7-5, 6-4, 5-3, etc.

If we wanted to play this pattern in G major or F major, we can then think in terms of scale degrees:

Three musical staves in 4/4 time, each showing a pattern of scale degrees. The first staff is in C major (no sharps or flats) and shows the pattern: 1-3, 2-4, 3-5, 4-6, etc. The second staff is in G major (one sharp, F#) and shows the pattern: 1-3, 2-4, 3-5, 4-6, etc. The third staff is in F major (one flat, Bb) and shows the pattern: 1-3, 2-4, 3-5, 4-6, etc. In all cases, the notes are connected by a slur.

Notice, too, that the pattern for the whole scale, 1-3 2-4 3-5 4-6 5-7 6-1, is really made up of a mini-pattern, 1-3, that is then moved up to the next scale degree, 2-4, and so on. How would a scale pattern that began 1-2-3-1 continue?

Composition assignment:

Make up two patterns, practice them in C, G, and F, and be prepared to play them in class.

The second way to practice your scales is to play songs you know in different keys. You can figure this out using scale steps. Any tune can start on any note. We've already seen an example of this: Mary Had a Little Lamb in C and in G:

The image shows two musical staves for the song 'Mary Had a Little Lamb'. The first staff is in C major (no sharps or flats) and the second is in G major (one sharp, F#). Both are in 4/4 time. Fingerings are indicated by numbers 1-5 below the notes.

When you "move" a piece from its original key to a new key, you **transpose** the piece. Transpose Mary Had a Little Lamb into the key of F.

Playing assignment: Choose one of the following songs from previous lessons and transpose it into the keys you know using scale degrees. For example, if the song is in C, transpose it to F and G. Be prepared to perform it in any of the keys you know in class!

- Man on the Flying Trapeze
- Polly Wolly Doodle
- Yankee Doodle
- Can can

lesson 8

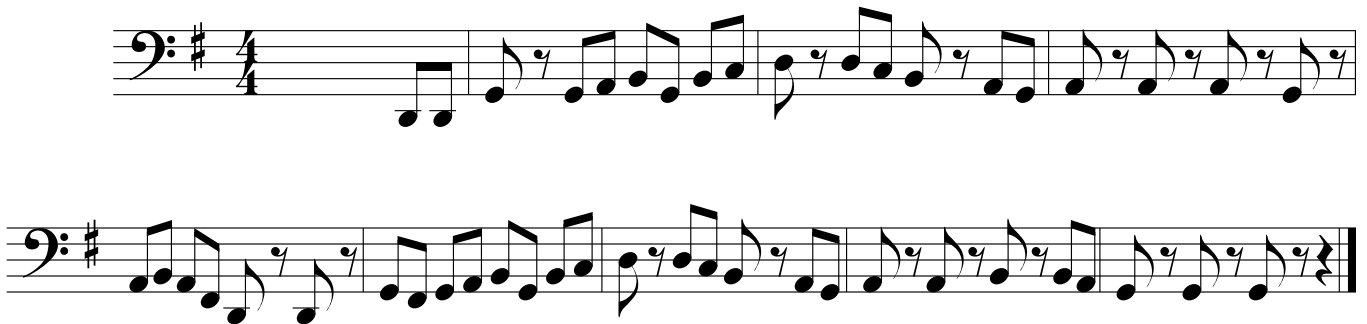


In the staff above, we have a new clef: the F clef. The line that runs between the two dots is F. Everything we have learned about reading notes on the staff still applies. What are the pitches in the measure above? Figure out the rest of the lines and spaces on the staff. When the fourth line is between the two dots, the F clef is also called the bass clef. Like the G clef, the F clef doesn't get moved around much anymore, so the bass clef is the version of the F clef you will usually see.

Technically speaking, the G clef shows G4, the G above middle C; and the F clef shows F3, the F below middle C. This means that the bass clef is way out of the soprano recorder's range! For now, read F3 as the high F on your instrument. You should also try playing the bass clef parts in the following lessons on the piano.

In the songs below, you will find eighth rests. Like all other rests, the eighth rest is the silent version of the eighth note.

Simple Gifts



You Are My Sunshine



In the following piece, you will see two new types of articulation. The small dot on top of a note is called staccato, which means detached. In terms of playing the recorder, start and stop each note with your tongue, as if you were saying "tut." The little arrow above or below a note is an accent: tongue a little harder and give a little more air, but not too much, or you'll

The Barber of Seville

Gioacchino Rossini

Composing: putting two melodies together.

Over the next seven lessons we will be composing simple melodies and learning how to harmonize them with other simple melodies. In order to do this, we have to expand on some of our previously learned ideas, and we have to learn some rules.

As mentioned before, an interval is the distance between pitches. We learned about two types of steps, minor and major seconds. Now we will learn three more: the octave, the third, and the sixth. Some of these also can be major or minor, but for now, we are not going to worry about that aspect.

When you count intervals, the first note you start on is "1." For example, a third higher than C is:

C	D	E
1	2	3

A sixth higher than C is:

C	D	E	F	G	A
1	2	3	4	5	6

An octave (8) higher than F is:

F	G	A	B	C	D	E	F
1	2	3	4	5	6	7	8

We can do this in the opposite direction, too:

A third below D:

D	C	B
3	2	1

This also works in other keys, because we're just counting letter names: A sixth above F# is D, However, an octave has to be exactly the same; an octave above F# is F#, not F.

For practice on the following page, write in the missing note:

written exercise 1:

3rd above 6th above 6th above 3rd below octave below 6th above 6th below octave above

octave below 3rd below 6th above 3rd above 3rd below octave above 6th below

We can look at intervals in two ways: horizontally, that is, melodically - from left to right; and vertically, that is harmonically - notes that happen simultaneously.

When we put two melodies together using treble and bass clefs, the intervals between the two voices are often larger than an octave. For our purposes, we still name them as if that extra octave wasn't there. For example, if the interval is an octave plus a third (a 10th), we will still just call it a third. In the written exercise below, you will fill in the missing notes into the two melodies. Look at the intervals horizontally: Make sure the melodies are mostly stepwise; there will be some skips, but within each melody, no skip will be larger than an octave. When you fill in the missing interval, you will be looking vertically: the intervals between the two melodies will often have an extra octave between them.

written exercise 2, write in the missing pitches using the clues below:

octave above 6th below 6th above 6th below 3rd above 6th below 6th above 3rd below octave above

Once you have filled in all the notes, play the exercise as a duet with a friend. Also try playing both parts together on a piano.

For the next exercises, you will fill in the melody in either the treble or bass clefs. Keep the following rules in mind:

1. Always begin and end with an octave on the first scale degree of the key.
2. Treble melodies should be almost exclusively stepwise; bass melodies can have more leaps. Either way, a leap should be followed by stepwise movement in the opposite direction: leap up, step down, or leap down, step up.
3. There are three ways the voices move in relation to each other:
 - a) parallel motion, e.g., if the treble goes up a step, the bass goes up a step
 - b) similar motion = both voices move in the same direction but with different melodic intervals
 - c) oblique motion = one voice stays the same, the other moves
 - d) contrary motion = the voices move in opposite directions
- Try to use a healthy mixture of all three.
4. For now, use ONLY octaves, thirds, and sixths.
5. Only use whole notes.

Written exercise 3:

Musical notation for exercise 1. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Treble staff is empty. Bass staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5.

Musical notation for exercise 2. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Treble staff contains a sequence of notes: B3, C4, D4, E4, F4, G4, A4, B4. Bass staff is empty.

Musical notation for exercise 3. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Treble staff contains a sequence of notes: D4, E4, F4, G4, A4. Bass staff contains a sequence of notes: C4, D4, E4, F4.

Composing:

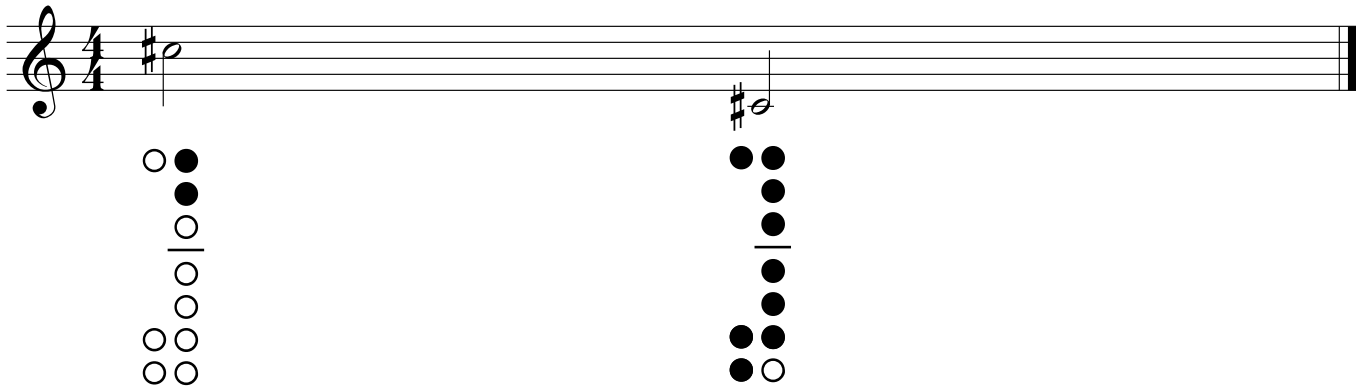
Write 3 pieces, one in each key, similar to the ones above. Apply the same rules from the previous page. Start by composing either a bass melody or a treble melody, 8 to 10 measures long; then add the second melody to it

lesson 9

First learn the Haydn melody below. Then figure out the D major scale and transpose the Haydn melody into D. Below the Haydn are two new fingerings you'll need to play in D major. Finally, play and transpose the melody from the Mozart piece into C, G, and F.

from the Piano Sonata in C major

Joseph Haydn



from Rondo alla Turca

Wolfgang Amadeus Mozart



Putting two melodies together, part 2:

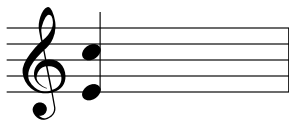
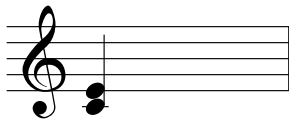
For part two, we are going to put a melody of half notes against a melody of whole notes. First, we need to look at two new concepts.

Consonance and Dissonance:

Basically, consonance means "sounds good together" and dissonance means "sounds bad." To some extent, this is a matter of opinion or musical context, but there are some inherent qualities to each interval. Last lesson, all the intervals we used are considered consonant. In this lesson, we'll add one new consonant interval and look at the dissonant intervals.

Inversion:

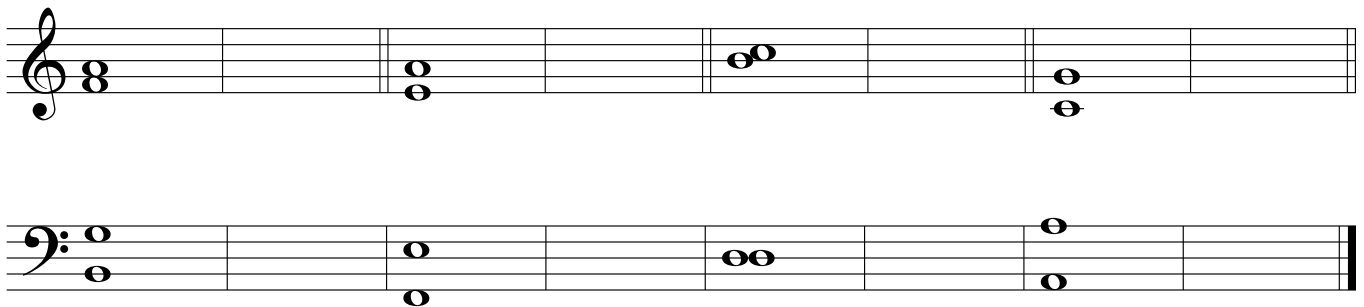
This concept is best introduced by example. Let's look at a 3rd:



If we take the low C and move it up an octave, what interval do we have now?
(Remember to start with the E as "1.")

When you invert an interval, you take the bottom note and move it up an octave. We can also say that the 6th is the inversion of the 3rd, and vice versa.

In the exercise below, name the given interval, then invert it and name the new inverted interval:



The exercise consists of two staves. The top staff is in treble clef and contains three measures, each with a double bar line at the end. The first measure has a 3rd interval (E4 and G4). The second measure has a 6th interval (E4 and C5). The third measure has a 3rd interval (E5 and G5). The bottom staff is in bass clef and contains three measures, each with a double bar line at the end. The first measure has a 6th interval (E3 and C4). The second measure has a 3rd interval (E3 and G3). The third measure has a 6th interval (E3 and C4).

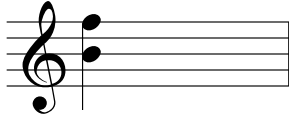
As you can see from the above exercise, we have unisons (1), seconds, thirds, fourths, fifths, sixths, sevenths, and octaves (8). Let's sort out which are consonant and which are dissonant.

The consonant intervals are: unisons, octaves, fifths*, thirds, and sixths.

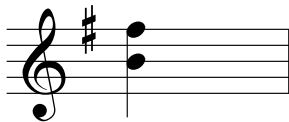
The dissonant intervals are: seconds, fourths*, and sevenths.

*A special problem:

Get a friend or use a piano to play the following intervals together:



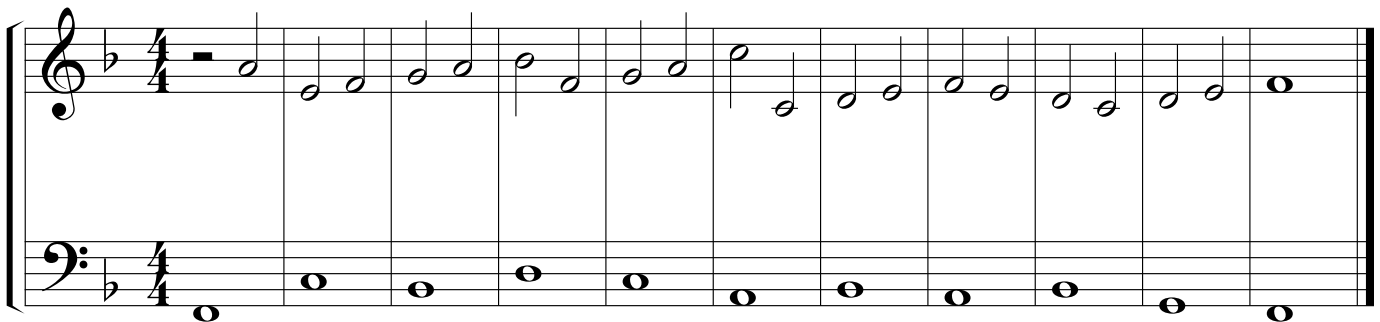
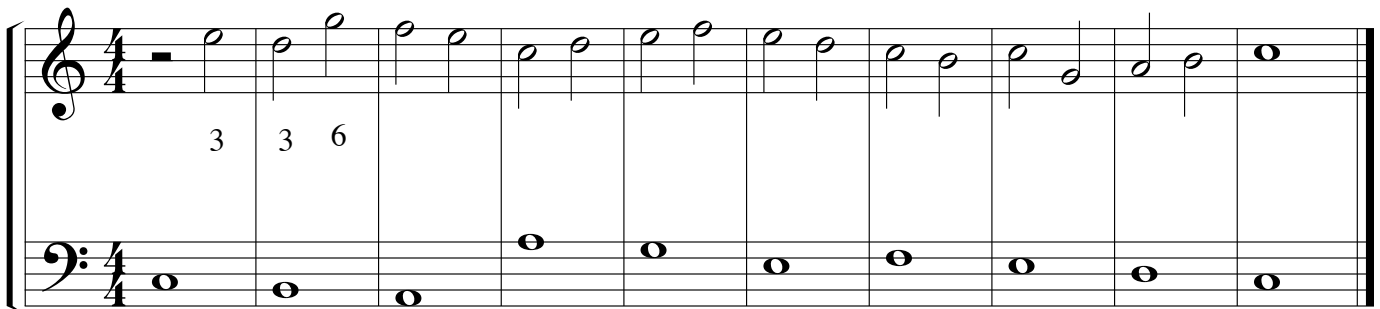
What interval is this? Does it sound consonant? Figure out the inversion and play that. Sound any better? What scale degrees are these pitches in C major?



What interval is this? Compare its sound to the previous example. What scale degrees are these pitches in G major?

The top interval is a special kind of 5th that is dissonant; its inversion is a special kind of fourth that is even more dissonant than the normal fourth. We will go into more detail about these intervals in a later lesson. For now, let's just say the combination of scale degrees 4 and 7 in any major key will give you this dissonant interval called the tritone (TT). When you do the exercises from now on, make sure that you are paying attention to your fourths and fifths; check to see if they are tritones, because as we shall soon see, dissonances can only be used in certain ways.

Play the examples then analyze the harmonic intervals (the first three are done for you). Remember that each measure will have two intervals (except when there is a rest or a whole note).



lesson 10

The new scale for this lesson is Bb. As usual, you need to know whether it has sharps or flats and how many. All scales should be memorized. New fingerings for this lesson are below.

The image shows the Bb scale in treble clef on a five-line staff. The notes are Bb, C, D, Eb, F, G, Ab, Bb. Below the staff are five fingering diagrams, each corresponding to a note. Each diagram shows a vertical line of seven circles representing the strings of a guitar. Filled circles indicate which string is to be fretted, and open circles indicate which string is to be played open. A horizontal line is drawn across the circles to indicate the fretting hand position.

In the following song we have two new concepts:

First you will see what looks like a slur, but it connects two of the same pitches, instead of grouping different pitches. This is called a tie. It works like a slur because you only tongue the first note under the tie marking. It is a little different from a slur, because ties create longer durations of sound, whereas slurs only affect articulation.

Second, at the end of the song, you will see D.C. al fine. D.C. is short for Da Capo, which means go back to the beginning. Al fine means stop where it says "fine," which means end. In other words, you repeat the first section as indicated by the repeat sign, then after the second section you go back and play the first section once.

Learn the following song and transpose it into C, F, G, and Bb:

All Through the Night

The image shows the musical notation for the song 'All Through the Night' in treble clef, 4/4 time, with a key signature of two sharps (D major). The first line of music contains the first section of the song. The second line of music starts with a repeat sign and the word 'Fine' above it. After the second section, there is a double bar line, followed by the first section of the song again, ending with the word 'D.C. al Fine' above it.

In this song we have an internal repeat: repeat only the section bracketed by the repeat signs.

Cielito Lindo

De la Sier - ra Mo - re - na Cie - li - to Lin - do vien - en ba -
jan - do Un par de o - ji - tos neg - ros, Cie - li - to
Lin - do, de con - tra - ban - do Ay ay ay
ay, can - ta - y no llo - res Por - que can -
tan - do s'a - le - gran, Cie - li - to Lin - do los cor - a - zo - nes

Putting two melodies together part 3:

In this part we will put a quarter note melody against a whole note melody. All the old rules still apply; here are some new ones:

- Vertical dissonances can occur on the second and fourth beats.
- A large leap may be followed by a smaller leap in the opposite direction, but notes approached by leap must be consonant. Keep in mind that this is not a common occurrence; melodies are still mostly stepwise.
- A dissonance may be approached by step and left by a third.
- Watch out for accented octaves or fifths

examples of these four rules on the next page:

a. b. c. d. not acceptable!

The image shows a musical score with four examples, labeled a, b, c, and d. Each example consists of a treble clef staff with a 4/4 time signature and a bass clef staff. Example a: Treble clef has quarter notes G4, F4, E4, D4, followed by a half note C4. Bass clef has a whole note G3. Fingering: 5 4 3 2, 6. Example b: Treble clef has quarter notes G4, F4, E4, D4, followed by a half note C4. Bass clef has a whole note G3. Fingering: 3 1 5 6, 1. Example c: Treble clef has quarter notes G4, F4, E4, D4, followed by a half note C4. Bass clef has a whole note G3. Fingering: 1 7 5 6, 6. Example d: Treble clef has quarter notes G4, F4, E4, D4, followed by a half note C4. Bass clef has a whole note G3. Fingering: 1 7 5 6, 1.

Composing:

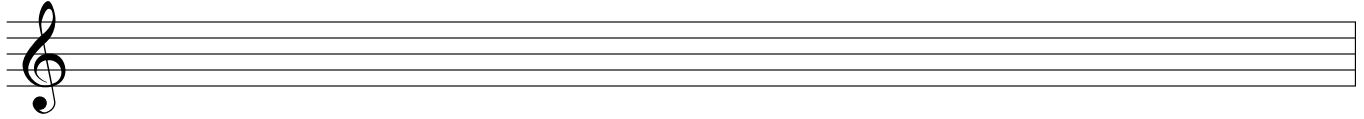
1. Create a whole note melody in Bb in the bass clef. Transpose to C, F, G, and D. Write different quarter note melodies over each.
2. Create a quarter note melody in C in the treble clef. Transpose to F, G, D, and Bb. Write different whole note melodies under each.

lesson 11

Let's think through the major scales we already know:

First we learned C, which has no sharps or flats. Then we learned G, which has one sharp F#; then F, which had Bb. Then we learned D with two sharps (F# and C#) and Bb with two flats (Bb and Eb). It's time for our next "sharp" key: how many sharps do you think it will have? What will they be? What scale will it be?

Here are some hints to help you: What is the interval between F# and C#? What is the interval between G and D? Use those intervals to help you find the next sharp and the next scale. Write in the new scale below.



Below we have a new way to add length to a note. Last lesson we learned that a tie adds two of the same pitch together. We can also use dots as a way to lengthen the duration of a sound. You can see in the example below, that the dot follows the note that it is "dotting." You can dot any note, but this lesson we will only deal with dotted half notes.

A dot ties together three (3) of the next smaller note value. For example, if I have a dotted half note, I ask myself, "What is the next type of note that is just smaller than a half note?" The answer is a quarter note. So, a dotted half note equals three quarter notes tied together.

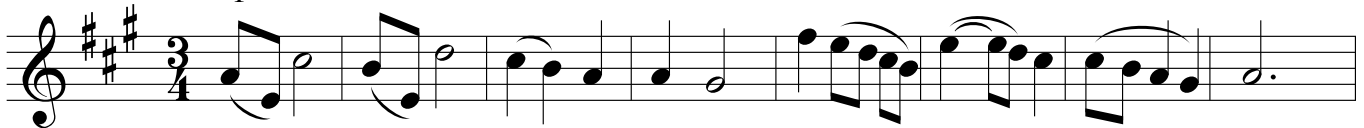


In much simpler terms, the dotted half note equals three beats. But it's important for you to understand how the dot works, because it will be extremely helpful when we start dotting smaller note values. Next, we have two rounds:

(slowly, like a nice easy walk)

Dona nobis pacem

Andante 1



Do - na no - bis pa - cem, pa - cem. Do - na no - bis pa - cem.



Do - na no - bis pa - cem. Do - na no - bis pa - cem.



Do - na no - bis pa - cem. Do - na no - bis pa - cem.

In the next round, there are some fancy repeats. Each part is repeated, so part 2 will come in after part 1 has happened twice. In part 2, play through the first ending (marked with a bracket and a 1), then go back to the beginning of PART 2 (where the backwards repeat sign is). This time, instead of playing the first ending, go to the second ending (the last two measures, also marked with a bracket).

Hineh Ma Tov

Moderato

1
 Hi-neh ma tov u' ma - na' - yim, she-vet a - chim gam ya - chad.

2
 Hi - neh ma tov, shevet a-chim gam ya - chad ya - chad.

Putting two melodies together, part 4:

Up until now, dissonances were only allowed on weaker beats. Now we will learn how a dissonance can appear on a strong beat. Look at and play the example below:

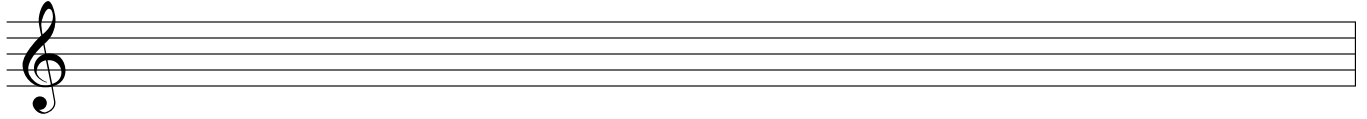
You will notice that whenever two half notes are tied over the barline, the first half note forms a consonance and the second forms a dissonance that resolves down by step. This exact setup is called a suspension. There is one instance above where the two half notes tied over the line does not create a suspension: can you find it? Why isn't it a suspension?

Composition exercises:

Make up 6 different short (around 8 measures) whole note melodies, one in each key that we have learned. Combine them with half note melodies, using as many suspensions as possible. All of the previous rules still apply.

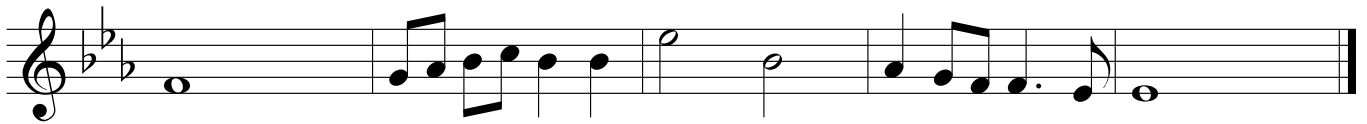
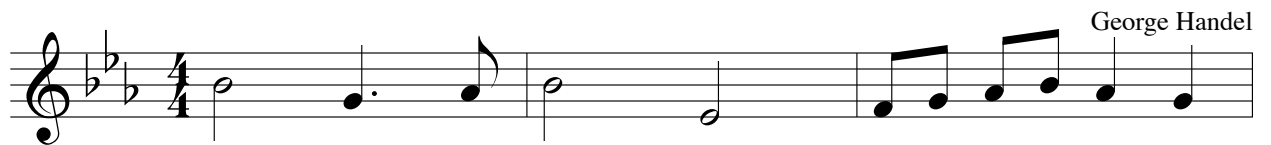
lesson 12

We are now ready to learn our next scale. This scale will have three flats. The first two flats were Bb and Eb. What is the next flat? Our first flat key was F, our second flat key was Bb; what will the name of this next scale be? Last lesson we learned the fingerings for G#; if you look at your fingering chart, you will see that G# is the same pitch as what flat note? How about that: you already know all the fingerings you will need to play our next scale! Write in the staff below.

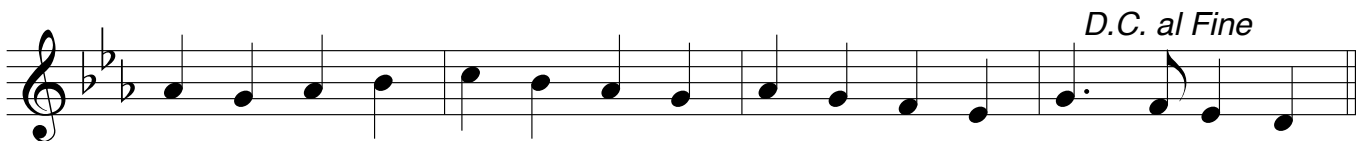


In the next few songs, you will see dotted quarter notes. Remember that a dot ties together three of the next smaller note value: what type of note is just smaller than a quarter note? An eighth note. So, the dotted quarter note is three eighth notes long.

Judas Maccabaeus

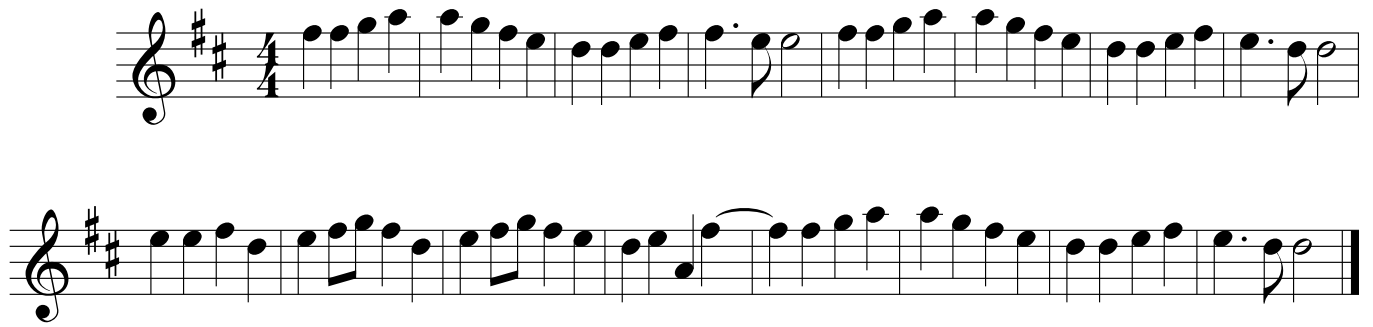


All Through the Night



Symphony No. 9, Theme from mvmt. IV

Ludwig van Beethoven



Symphony No. 5, Theme from mvmt. II

Antonin Dvůřák

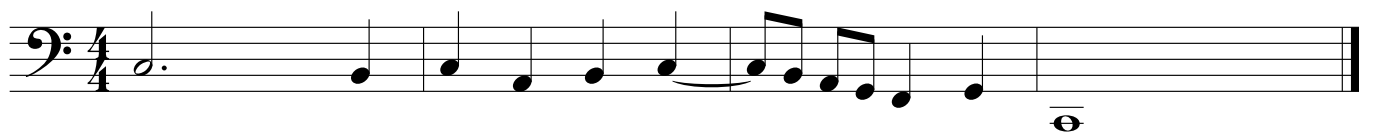


Putting two melodies together, part 5:

Now we will combine everything we have learned so far. You may use whole, half, quarter, and eighth notes. Eighths should be treated esimilarly to quarternotes: put consonances on the beat and dissonances on the "and."

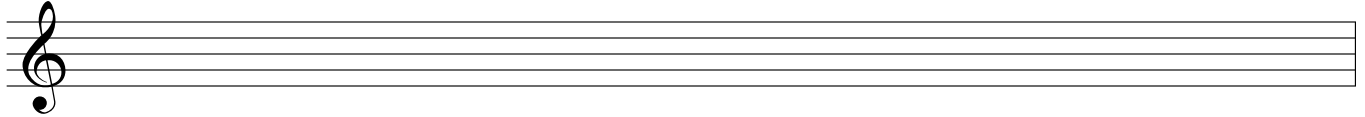
Composition:

Write a treble melody that fits the sample bass line below (an adaptation of a melody by Josquin des Prez). Transpose it into all the keys we know so far and write a different treble melody for each. (C, G, G, D, Bb, A, Eb = 7 examples!)



lesson 13

By now, you're an old pro at figuring out your major scales. So, what's the next scale? How many sharps or flats does it have? Any new fingerings? Last lesson we learned that G# and Ab are the same pitch and therefore have the same fingering. A fancy name for this situation is "enharmonic equivalent." For example, one can say "Ab is the enharmonic equivalent to G#," or simply, "G# and Ab are enharmonic," or you might be asked, "What is the enharmonic equivalent to G#?" Are there any pitches in the E major scale that are enharmonically equivalent to pitches that you already know? Write in the new scale on the staff below.



In the songs below, we have a new time signature: 6/8. Up until now the almighty quarter note has always received one beat. Not any more! We will be looking at pieces in which the eighth note receives one beat. If the eighth note gets one beat, how many beats does the quarter note get? The dotted quarter note?

Row Your Boat

Row, row, row your boat gently down the
stream. Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, life is but a dream.

Morning from "Peer Gynt"

Edvard Grieg

Oh Joy Upon This Earth

Fred Holland & Charles Seeger

1
Oh joy up-on this earth to live and see the day, when Rock-e-fel-ler

2

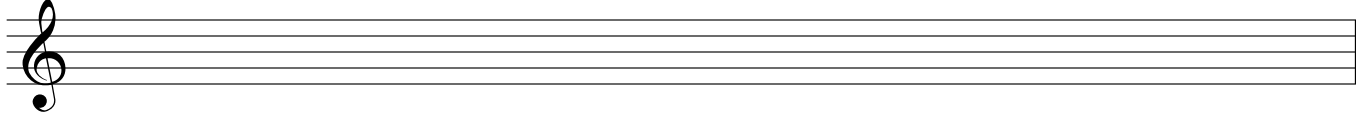
3
Sen-ior shall up to me and say, "Bro - ther can you spare a dime?" Oh,

Putting two melodies together, part 6:

Below is the opening melody from a part of "Missa Brevis" by Giovanni da Palestrina. Write a second melody to go with it. Transpose it to C, G, Bb, D, Eb, A, and E major and write a new melody for each. Use it sometimes as a bass melody and sometimes as a treble melody. Suspensions are encouraged. You can use them with quarters and eighths, similarly to the way you use them with half notes.

lesson 14

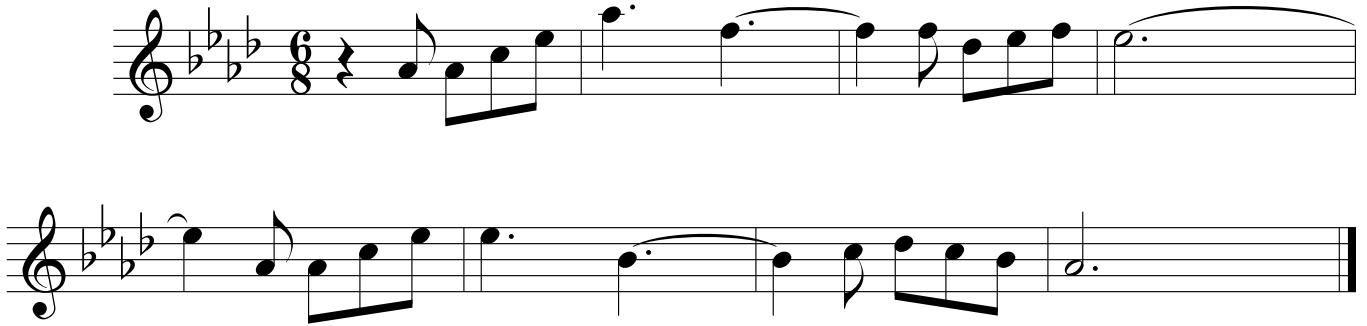
You know the routine: what's our next scale? Write it in the staff below. Once you have that squared away, read on...



In the same way that we can have, 4/4, 2/4, 3/4 time, for example, we can also have different top numbers, when the bottom number is 8. You will usually see 6/8, but there is also often 3/8, 9/8, and 12/8. You may have noticed last lesson that there were a lot of dotted quarter notes. In 6/8, how many dotted quarter notes can we have in a measure? Instead of counting six eighth notes, we often count the dotted quarter note; in other words, the dotted quarter gets one beat. If the dotted quarter gets one beat, our beat is now divisible into three parts, instead of just two. When you play the following songs, tap your foot only on the first and fourth eighth notes:

1 2 3 4 5 6

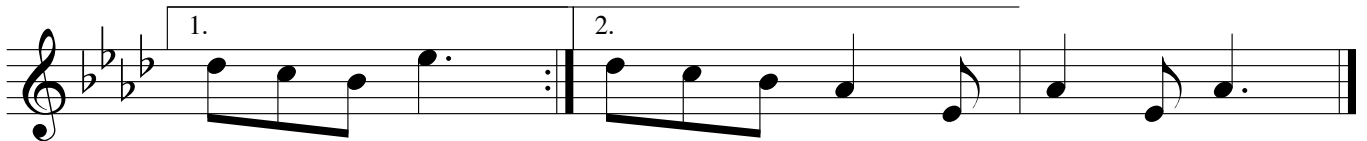
On Top of Old Smokey



Black Socks



Black socks, they nev - er get dir - ty, the long - er you wear them the
Some-times, I think I should laun-der them. Some-thing keeps tell - ing me



strong - er they get. don't wash them yet, not yet, not yet.

Meter

We have talked before about how beats can be grouped, and that, for example, in 4/4, the first beat is the strongest. Meter defines how the beats are grouped, and also how the beats are subdivided (divided into smaller parts).

Duple meter = beats are grouped into twos. 4/4 is a duple meter because the beats are grouped strong-weak-strong-weak. 6/8 is a duple meter because there are two dotted quarter beats per measure.

Triple meter = beats are grouped into threes. The only triple meter we have looked at so far is 3/4. We will look at another triple meter, 9/8, in just a moment.

Simple meter = beats are subdivided into 2 or 4 parts. We will learn division into four parts, sixteenth notes, in the next lesson. For now, any time signature with 4 in the bottom is a simple meter.

Compound meter = beats are subdivided into 3 or 6 parts (we will learn six parts later). 3/8, 6/8, 9/8, and 12/8 are all compound meters, because the dotted quarter gets one beat and the dotted quarter is divisible into three parts.

Any time signature represents a meter that we can describe as being duple or triple, simple or compound. For example, 4/4 is a duple simple meter. 12/8 is a duple compound meter. Can you explain why? What is 6/8? 9/8? 3/4?

The next song is in 9/8. There are three beats in each measure (9 divided by 3 is 3) and each beat is divided into three parts.

Jesu, Joy of Man's Desiring

Johann Sebastian Bach

Putting two melodies together, part 7:

The following is a song by Heinrich Isaak, "Innsbruck, ich muß dich lassen." (Innsbruck, I must leave you) Write a bass melody to go with this. Transpose Isaak's song to one other key, your choice, and use it as a bass melody, to which you will add a treble melody.

lesson 15

Below we have sixteenth notes; the quarter note is divided into four equal parts. We will count them in the following way:



A musical staff in 4/4 time showing a quarter note divided into four sixteenth notes. The notes are labeled with syllables and counts: 1 e & a, 2 e & a, 3 e & a, 4 e & a.

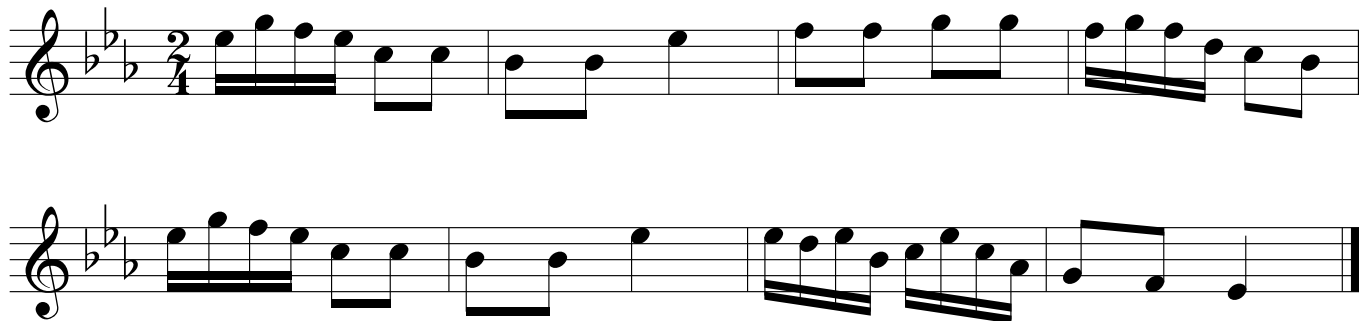
Twinkle Variation

based on Suzuki



Three staves of musical notation for 'Twinkle Variation' in G major (one sharp) and 2/4 time. The first staff contains the first four measures. The second staff contains the next four measures, ending with the word 'Fine'. The third staff contains the final four measures, starting with a repeat sign and ending with 'D.C. al Fine'.

Arkansas Traveller



Two staves of musical notation for 'Arkansas Traveller' in B-flat major (two flats) and 2/4 time. The first staff contains the first four measures. The second staff contains the next four measures, ending with a double bar line.

More about intervals:

We have already learned how to find intervals. Think back to the first intervals we learned: we learned that we could also call the half step and whole step minor second and major second, respectively. All of the intervals have these types of variations. We will learn them by counting the number of half steps in each interval.

When you count intervals, the note you start with is "1." When you count half steps, the note you start with is "0."

There are four "perfect" intervals: unison, octave, fourth, and fifth. If a perfect interval is altered, it can be diminished (a half step smaller) or augmented (a half step larger). All of the other intervals are major or minor (for now).

Name of interval	Number of half steps
minor second (m2)	1
major second (M2)	2
minor third (m3)	3
major third (M3)	4
perfect fourth (P4)	5
tritone	6
(augmented fourth -- A4 or diminished fifth -- d5)	
perfect fifth (P5)	7
minor sixth (m6)	8
major sixth (M6)	9
minor seventh (m7)	10
major seventh (M7)	11

These are the intervals you will use 90% of the time in your musical life. For now, don't worry about augmented thirds or diminished octaves; they exist, but you won't use them very much.

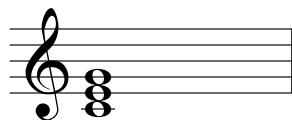
Notice that the tritone can be an A4 or a d5; how will you decide which it is? Look at the following example. What is the basic interval (i.e. fourth, fifth)? How many half steps between F and B? B and F?



Label each interval:

Chords:

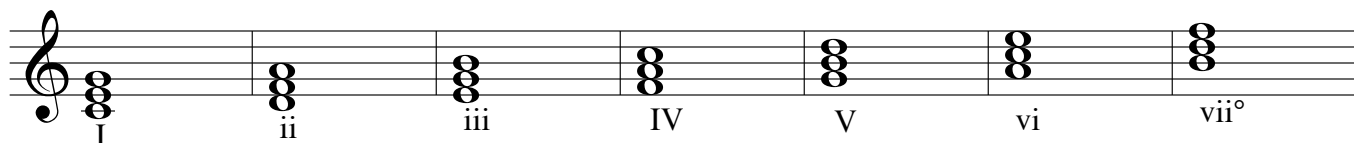
If I take the first, third, and fifth scale degrees from the C major scale, they look like this:



What is the interval between the C and the E?
What is the interval between the E and the G?

This is a C major chord. All major chords have a major third in the bottom and a minor third on top.

Remember how we made scale patterns? If I start with 1-3-5 to make my first chord, what will I use to make my second chord? What about the next chord? If I build a chord in this way for each scale degree, it will look like this:



Analyze each the intervals in each chord. Are they all major chords? The chord built on D, for example has a minor third on the bottom and a major third on top. This is a minor chord. The last chord built on B has two minor thirds stacked together; this is a diminished chord. You should notice now that the major chords have capital roman numerals under them and the minor chords have lower case roman numerals under them. We will learn how to use these chords a few at a time.

Tonic and Dominant

The I chord is also called the tonic; the V chord is also called the dominant. These two chords are the most important chords; they help establish a sense of what key you are in. Take a look at the next song. It only uses the tonic and dominant chords. Play through the song a few times. You should be able to tell by the melody where the song switches between chords. It starts with the tonic. Write in a "I" under the first measure. Write in a "V" where you think it switches to the dominant and another "I" where you think it switches back. (There is a high C in this song -- look up the fingering in your chart!)

Billy Boy



If I played guitar, I might see something like this written in my music:

The first staff shows a melody in 4/4 time. The first two measures are labeled 'Cmaj' and the next two are labeled 'Gmaj'. The melody consists of eighth and quarter notes. The second staff continues the melody with two measures of 'Cmaj', one measure of 'Gmaj', and one measure of 'Cmaj'.

I can also use what I've learned about putting melodies together to create an accompaniment, that uses only the notes in the tonic and dominant chords:

The first system shows a melody in the treble clef and a bass line with chords in the bass clef. The melody is the same as in the first two staves of the previous image. The bass line shows chords for Cmaj and Gmaj. The second system shows a melody in the treble clef and a bass line with chords in the bass clef. The melody is the same as in the last two staves of the previous image. The bass line shows chords for Cmaj and Gmaj.

Each chord member (note in a chord) can represent a voice, so there are three voices. I have to move smoothly from one chord to the next: C major is made up of C, E, and G; G major is made up of G, B, and D -- so, G can hold, C moves down one step to B, and E moves down one step to D, and then back. This will get more complicated as we learn more chords.

Notice, too, that my G major chord is not G, B, D, but is B, D, G. That is called an inversion. We will talk more about how this works later. For now, know that as long as you have the right chord members, it will function like that chord.

Written exercises:

Go back and look at the following songs:

Mary Had a Little Lamb (the one in C major)

Go Tell Aunt Rhody

Can-can

1. Write out the songs and write in where the tonic and dominant chords go, using I and V below the note where the chord would start.
2. Pick one of the songs and transpose it into F, G, Bb, D, Eb, A, Ab, and E major. Then write out the tonic and dominant chords in bass clef, as we did with "Billy Boy."