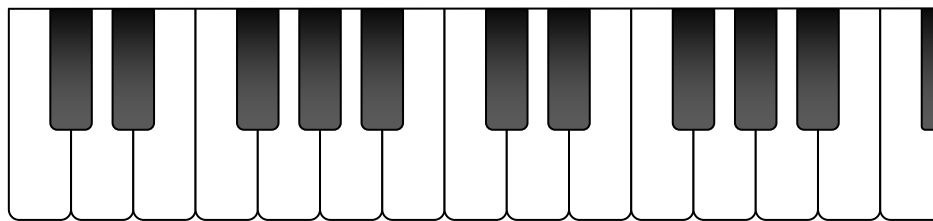


LEVEL 8 QUICK REFERENCE



STEPS, HALF STEPS AND ENHARMONIC NOTES

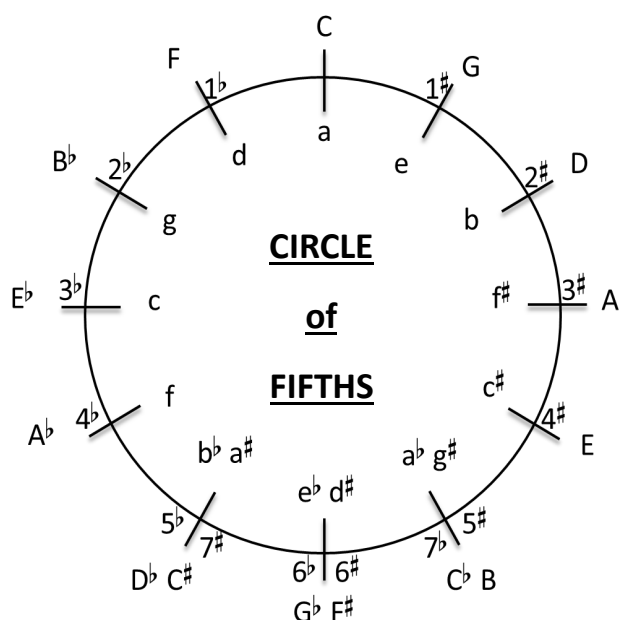
Chromatic Half Step - same letter name

Diatonic Half Step - different letter names

Whole Step - two half steps

Enharmonic Equivalents - same pitch, different names

KEY SIGNATURES



Order of Sharps



Order of Flats



Treble

Bass

Alto

Tenor

SCALES

Harmonic Minor - raised 7th ascending and descending

Melodic Minor - raised 6th and 7th ascending, lowered 6th and 7th descending

Natural Minor - no added accidentals

Relative Major and Minor - same key signature

Parallel (Tonic) Major and Minor - same tonic

Enharmonic - same pitches, written differently

SCALE DEGREES

Tonic - First

Mediant - Third

Dominant - Fifth

Leading Tone - Seventh in major, harmonic minor and ascending melodic minor

Subtonic - Seventh in natural minor and descending melodic minor

Supertonic - Second

Subdominant - Fourth

Submediant - Sixth

OTHER SCALES

Chromatic - all half steps

Octatonic - alternating whole steps and half steps

Whole Tone - all whole steps

Major Pentatonic - major scale, no 4th or 7th

Minor Pentatonic - natural minor scale, no 2nd or 6th

Blues Scale - minor pentatonic scale with chromatic half step added between 3rd and 4th notes

MODAL SCALES

same as major scale beginning on particular scale degree

I Do Play Like Mozart And Liszt

IONIAN - tonic to tonic

DORIAN - supertonic to supertonic

PHRYGIAN - mediant to mediant















LYDIAN - subdominant to subdominant



MIXOLYDIAN - dominant to dominant

AEOLIAN - submediant to submediant - same as natural minor scale

LOCRIAN - leading tone to leading tone

NOTE AND REST VALUES

NAME	NOTE	REST	BEATS QuarterTime
Breve			8
Whole			4
Half			2
Quarter			1
Eighth			1/2
Sixteenth			1/4
Thirty-second			1/8

-  A dot increases the note duration by half its value.
-  A second dot adds half the value of the first dot.

TIME SIGNATURES

SIMPLE TIME:

- Top number (**2, 3 or 4**) is number of beats in a bar
- Bottom number is the beat

COMPOUND TIME:

- Top number (**6, 9, 12**) is number of pulses in a bar
- Bottom number is the pulse
- Beat = three pulses = a **dotted note value**

HYBRID TIME

- Top number (**5, 7, 9, 10, 11**) is number of pulses in a bar
- Bottom number is the pulse
- Beat = three pulses (dotted note value) or two pulses (single note value)

RULES FOR GROUPING RESTS

FINISH PARTIAL BEATS

Complete each beat and each part of the beat before the next.

DO NOT JOIN 2 AND 3









Do not combine the 2nd and 3rd beats.

Do not combine the 2nd and 3rd pulses in 6/8 time.








- DOTTED REST FOR COMPLETE COMPOUND BEAT**
Do not use any other dotted rests.
- WHOLE REST FOR A COMPLETE BAR OF SILENCE**

IRREGULAR NOTE GROUPINGS

Simple Time

Grouping	Replaces
	
	
	
	

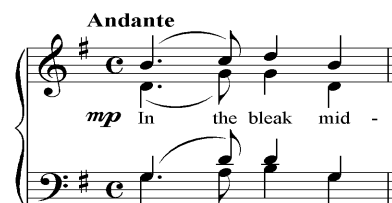
Compound Time

Grouping	Replaces
	
	
	 or 

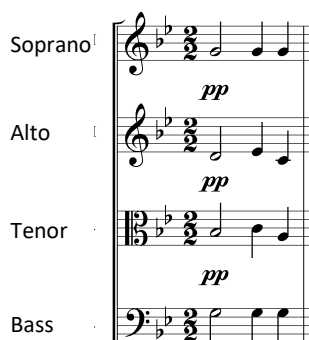
OPEN AND SHORT SCORE

Short Score

Andante



Modern Vocal Score



String Quartet Score



INTERVALS

Major and Perfect intervals—created with note of major scale above its tonic

Perfect Intervals

unisons (1), fourths (4), fifths (5) and octaves (8)

Major Intervals

seconds (2), thirds (3), sixths (6) and sevenths (7)

Minor interval

half step smaller than major

Diminished interval

half step smaller than minor

Augmented interval

half step larger than major

Naming Simple Interval Inversions:

Change sign to opposite, subtract the number from 9

Naming Compound Intervals:

Reduce to simple interval and add 7 to the number

Naming Compound Interval Inversions:

Change sign to opposite, subtract the number from 16

MELODY WRITING

Melodic Phrases: same - *a a*, similar - *a a¹*, different - *a b*

Unstable Scale Degrees: $\hat{2}$ and $\hat{7}$

Stable Scale Degrees: - 1 and 3

Parallel Period uses similar phrases - *a a*

Contrasting Period uses different phrases - *a b*

Non-chord notes:

Passing tones - fill in a skip between melody notes

Neighbour tone - between two identical notes, a step above or below

CADENCES

Authentic Cadence: V - I, V - i*

Half Cadence: I - V, i - V,* IV - V, iv - V*

Plagal Cadence: IV - I, iv - i, *

*minor keys

CHORDS

Major Triad: + 3rd, P5th

Minor Triad: - 3rd, P5th above root

Diminished Triad: -3rd, o5th

Augmented Triad: +3rd, x5th

Dominant 7th Chord: + 3rd, P5th and -7th

Diminished 7th Chord: -3, o5th and o7th

Polychord - combination of two or more chords

Cluster - at least three adjacent notes of the scale

Quartal chord - built entirely of fourths

Root Quality Chord Symbols (Use upper case letters)

Major - root lettername - e.g. **C**

Minor - root lettername + "m" - e.g. **Cm**

Dominant 7th - root lettername + "7" - e.g. **C7**

Diminished 7th - root lettername + "o7" - e.g. **C^{o7}**

Chord inversions - add "/bass note name" - e.g. **C#m/E**

Functional Chord Symbols

Major triad - Upper case Roman numeral - e.g. **IV**

Minor triad - Lower case Roman numeral - e.g. **iv**

First inversion triad - add "6" - e.g. **IV⁶**

Second inversion triad - add " $\frac{6}{4}$ " - e.g. **IV $\frac{6}{4}$**

Dominant 7th - root lettername + "7" - e.g. **C7**

Diminished 7th - root lettername + "o7" - e.g. **C^{o7}**

Dominant 7th Inversions: 1st - **V $\frac{6}{5}$** , 2nd - **V $\frac{4}{3}$** , rd - **V $\frac{2}{1}$**