

Alfred's

Essentials of **MUSIC THEORY**

Book 2

LESSONS • EAR TRAINING • WORKBOOK

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FOREWORD

Listening to music is one of the most popular pastimes, enjoyed by people all over the world. Whether listening to recordings or attending live concerts, music has the ability to inspire and give pleasure to almost everyone.

For many students and professionals, playing a musical instrument is an even more enjoyable experience. But understanding how music is constructed; how scales and chords are formed; the relationship between major and minor keys; and how music is composed through melody, harmony and chord progressions can enhance the musical experience even further. There is also current scientific research which proves that studying music improves I.Q. scores—it actually makes students smarter.

Alfred's Essentials of Music Theory is designed for students of any age, whether listener or performer, who want to have a better understanding of the language of music.

BOOKS 1, 2, 3: This theory course is made up of three books of 40 pages each, with each book containing six units. A unit consists of four or five pages of instructional material (including written exercises), an Ear Training page and a Review page.

Each new term is capitalized the first time it is introduced (GRAND STAFF) and will also be listed in the Glossary & Index of Terms and Symbols (along with the page number) at the end of each book. As the Glossary only contains terms introduced within the book, it is a complete listing of subjects included.

COMPLETE BOOK: *Alfred's Essentials of Music Theory* is also available in one complete book of 120 pages that contains all the pages included in the separate books. An alto clef (viola) edition is also available in one complete or three separate books.

TEACHER'S ANSWER KEY: A *Complete Book* with the answers for the exercises from the Lesson and Review pages and music for the Ear Training pages. Also included is a reproducible sheet for listing student names and grades for the Ear Training and Review pages.

COMPACT DISCS: One of the difficulties in studying music theory is not being able to hear what is being learned. The two CDs available (**CD 1** covers Books 1 and 2, **CD 2** covers Book 3) not only allow the student to hear the musical elements discussed, but offers the student opportunities to test their listening skills. Musical examples are played by a variety of instruments (piano, flute, clarinet, alto saxophone, trumpet, trombone, violin and cello).

COMPUTER SOFTWARE: The use of computers in the music studio has become commonplace in many schools and universities. *Alfred's Essentials of Music Theory* offers companion software for both IBM-compatible and Macintosh computers that will allow the instructor to test and drill students, keep track of their students' progress, and make use of interactive instruction in the classroom.



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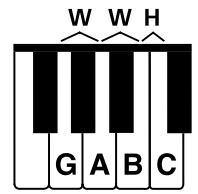
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Tetrachords and Major Scales

The word TETRA means four. A TETRACHORD is a series of four notes having a pattern of whole step, whole step, half step. The four notes of a tetrachord must be in alphabetical order.



C Major Scale



The MAJOR SCALE consists of eight notes—two tetrachords joined by a whole step.

Each scale begins and ends on a note of the same name, called the KEYNOTE. A scale can begin on any note.

The tones of a scale are also called the DEGREES (or steps) of the scale.

There are eight degrees in a major scale:

In all major scales, half steps occur between the 3rd and 4th and the 7th and 8th scale degrees.

The distances between all other scale degrees are whole steps.

Exercises

- Write tetrachords starting on the following notes, then add the note names under the staff. The notes must be in alphabetical order. Write where the whole (W) and half (H) steps occur above the staff.

- Write a C major scale. Add the scale degrees under each note and indicate where the whole and half steps occur above the staff.
-

- Write whether the distance between each note is a whole step (W) or half step (H).
-
- _____

GLOSSARY & INDEX OF TERMS & SYMBOLS

Includes all the terms and symbols used in Book 2 and the page on which they are first introduced.

ALLA BREVE see **CUT TIME**. (p. 65).

AUGMENTED INTERVAL When a perfect or major interval is made larger by one half step (p. 58).

CHORD 3 or more notes sounded together (p.74).



CHROMATIC INTERVAL

When the keynote and the upper note of an interval are not from the same major scale. Minor, diminished and augmented intervals are always chromatic intervals in major keys (p. 58).

CHROMATIC SCALE



A scale made up entirely of half steps in consecutive order. On the keyboard it uses every key, black or white (p. 51).

CIRCLE OF FIFTHS Shows the relationship of one key to another by the number of sharps or flats in the key signature and the order in which the sharps or flats occur (p. 53).

COMMON TIME C Means the same as the time signature of $\frac{4}{4}$ (p. 65).

CUT TIME C $\frac{4}{4}$ cut in half to $\frac{2}{2}$. It indicates there are two beats per measure and the half note receives 1 beat (p. 65).

DEGREES The tones or steps of a scale. There are eight degrees in a major scale (p. 43).



DIATONIC INTERVAL When the keynote and the upper note of an interval are from the same major scale. All diatonic intervals in the major scale are either perfect or major (p. 56).

DIMINISHED INTERVAL When a perfect or minor interval is made smaller by one half step. (p. 58).

DOMINANT The tone a 5th above the tonic (p. 76).

DOMINANT 7th CHORD A chord built on the 5th scale degree consisting of a root, major 3rd, perfect 5th (sometimes omitted), minor 7th (V⁷) (p. 77).

DOTTED EIGHTH NOTE $\text{♩}.$ In time signatures with 4 as the bottom number, it receives $\frac{3}{4}$ of a beat (p. 64).

DOUBLE FLAT ♭♭ Lowers a flat note by a half step (p. 58).

DOUBLE SHARP ♯♯ Raises a sharp note by a half step (p. 58).

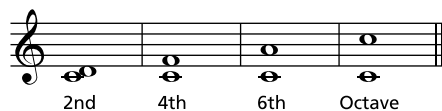
EIGHTH NOTE TRIPLET



When 3 8th notes are grouped together with a figure "3" above or below the notes (p. 70).

ENHARMONIC KEYS Keys and scales that sound the same but are written differently. The keys of C \sharp , F \sharp and B sound the same as the keys of D \flat , G \flat and C \flat respectively (pp. 50 & 53).

EVEN NUMBERED INTERVALS (2nd, 4th, 6th and octave) Are written from line to space or space to line (p. 52).



HARMONIC INTERVAL

Two notes sounded together (p. 52).



INCOMPLETE MEASURE See Pick-up Notes (p. 71).

INTERVAL

The distance in pitch between two notes (p. 52).



KEYNOTE The note on which a scale begins and ends (p. 43).

KEY SIGNATURE Indicates the notes that will be sharped or flatted each time they appear. These are placed right after the clef sign (pp. 46 & 47).



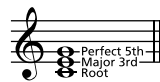
LEADING TONE The 7th scale degree (vii) (p. 76).

MAJOR INTERVAL The interval between the keynote of a major scale and the 2nd, 3rd, 6th or 7th of that scale (p. 56).

MAJOR SCALE A scale made up of eight notes—two tetrachords joined by a whole step (p. 43).



MAJOR TRIAD Triad consisting of a root, major 3rd and perfect 5th (p. 75).



MEDIANT The 3rd scale degree (iii) (p. 76).

MELODIC INTERVAL

Two notes sounded separately (p. 52).



MINOR INTERVAL When the interval between the two notes of a major interval (2nd, 3rd, 6th or 7th) is decreased by a half step (p. 57).

MOVEABLE DO In Solfège, Moveable Do means the syllables apply to the same scale degrees, regardless of the key. For example, in the key of C, the keynote C is called "do". In the key of F, the keynote F is also called "do" (p. 59).

OCTAVE The interval of an 8th (p. 52).



ODD NUMBERED INTERVALS (unison, 3rd, 5th and 7th) Written from line to line or space to space (p. 52).



PERFECT INTERVAL The interval between the keynote of a major scale and the unison, 4th, 5th or octave of that scale (p. 56).

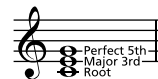
PICK-UP NOTES

Some musical pieces begin with an incomplete measure. This note (or notes) is known as a pick-up note (p. 71).



PRIMARY TRIAD/CHORD

Triads built on the 1st, 4th or 5th notes of the major scale, identified by the Roman numerals I, IV and V (p. 75).



PRIME INTERVAL See **UNISON** (p. 52).

ROMAN NUMERALS Numbering system used to identify the scale degree on which the chord is built (p. 75).

ROOT The note from which the chord gets its name (p. 74).

ROOT POSITION A triad where the order of notes from lowest to highest are: root, 3rd, 5th (p. 74).

SIXTEENTH NOTE

In time signatures with 4 as the bottom number, it receives $\frac{1}{4}$ beat (p. 62).

SIXTEENTH REST r In time signatures with 4 as the bottom number, it receives $\frac{1}{4}$ beat of silence (p. 63).

SOLFÈGE A system of reading musical notes by assigning a different syllable to each note (p. 59).

SUBDOMINANT The 4th scale degree (IV) (p. 76).

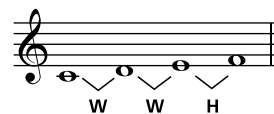
SUBMEDIANT The 6th scale degree (vi) (p. 76).

SUPERTONIC The 2nd scale degree (ii) (p. 76).

SYNCOPATION When the accent in a musical passage falls on the weak beat (&) rather than the strong beat (1,2,etc.) (p. 71).

TETRA Four (p. 43).

TETRACHORD A series of four notes having a pattern of whole step, whole step, half step. The four notes of a tetrachord must be in alphabetical order (p. 43).



TIME SIGNATURE C or $\frac{4}{4}$, C or $\frac{2}{2}$, $\frac{3}{8}$ and $\frac{6}{8}$ appears at the beginning of a piece of music after the clef sign. It contains two numbers. The upper number tells how many beats are in each measure and the lower number indicates what type of note receives 1 beat (pp. 65, 68, 69).

TONIC The first scale degree or keynote of a scale (I) (p. 76).

TRANSPOSITION When a melody is rewritten with the exact same sequence of notes and intervals into another key (p. 59).

TRIAD A 3-note chord consisting of a root, 3rd and 5th (p. 74).



TRIPLET See 8th note triplet (p. 70).

UNISON The interval between two identical notes (p. 52).