

Alfred's

Book 3

Essentials of MUSIC THEORY

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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Triads — 1st Inversion

Any root position triad may be changed by moving the root (bottom note) of the chord to another position. This is called an **INVERSION**—it means the notes are rearranged and a tone other than the root is the bottom note of the chord.

The first inversion can be made from a C triad by moving the root (C) to the top of the chord.

All letter names are the same, but the 3rd (E) is now on the bottom, and the root (C) is now on top. This is called **1st INVERSION**.

1st Inversion Triads in C major (3rd is on the bottom).

In 1st inversion, the **3rd** is *always* the bottom note.

OPEN and CLOSE POSITIONS

When the notes of a chord are spaced within an octave, it is in **CLOSE POSITION**.
When the notes of a chord are spaced larger than an octave, it is in **OPEN POSITION**.

Close Position

Root Position

Open Position

Root Position

Close Position

1st Inversion

Open Position

1st Inversion

Exercises

- 1 Rewrite the following root position triads in open position.

- 2 Using the given notes as the root, add the 3rd and 5th *below* each note to make 1st inversion triads in the key of C.

- 3 Using the given notes as the 3rd, add the 5th and root *above* each note to make 1st inversion triads in the key of C (close position).

GLOSSARY & INDEX OF TERMS & SYMBOLS

Includes all the terms and symbols used in Book 3 and the page on which they are first introduced.

AB (BINARY) FORM Two-part form where the musical material of the first (or A) section contrasts with the second (or B) section, i.e., verse and refrain song format (p. 115).

ABA (TERNARY) FORM A three-part form consisting of an A, a statement; B, a contrasting statement of new material; and A, a restatement of the A section (Ternary Form) (p. 116).

ACCOMPANY To play along with. A chord progression is used to accompany a melody (p. 87).

AEOLIAN MODE A natural minor scale, or A to A on the white keys of the piano (p. 99).

ARPEGGIO The notes of a chord played sequentially, one after the other (p. 103).



AUGMENTED TRIAD

A major triad that has been made larger by raising the 5th by ½ step (p. 93).

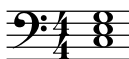


BAROQUE PERIOD The period of music from 1600–1750 (p. 86).

BINARY FORM AB or two-part form (p. 115).

BLOCK CHORD

The notes of a chord are played together (p. 103).



BLUE NOTES The flatted 3rd, 5th and 7th scale degrees of the blues scale (p. 111).

BLUES Music with roots in America's south where musicians combined west African rhythms and gospel singing with European harmonies (p. 110).

BLUES CHORD PROGRESSION

Usually 12 measures (or "bars") long, traditionally consisting of the I chord (4 measures), the IV chord (2 measures), the I chord (2 measures), the V or V7 chord (1 measure), the IV chord (1 measure), and the I chord (2 measures) (p. 110).

BLUES SCALE An altered major scale containing only 7 notes and including flatted 3rd, 5th and 7th scale degrees (p. 111).

BROKEN CHORD The notes of a chord played one at a time in any order (p. 103).



CHORD PROGRESSION When chords move from one to another, i.e., I IV V7 I (p. 87, 97).

CHORUS See Refrain (p. 115).

CLOSE POSITION Notes of a chord are spaced within an octave (p. 83).

COMPOSE To create or write a melody or chord progression (p. 105).

DIMINISHED TRIAD

A minor triad that has been made smaller by lowering the 5th by ½ step (p. 93).



DORIAN MODE A natural minor scale with the 6th raised a half step, or D to D on the white keys of the piano (p. 98).

FIGURED BASS

Numbers added to the Roman numeral of a chord to indicate the inversion of the chord to use (p. 86).



HARMONIC MINOR SCALE Raises the 7th tone of the natural minor scale by ½ step ascending and descending. Most frequently used type of minor scale (p. 91).

HARMONIZE To create a chord accompaniment for a melody (pp. 102, 108).

IMPROVISE To spontaneously create a unique solo (p. 111).

INVERSION The notes of a triad are rearranged and a tone other than the root is the bottom note of the chord (p. 83).

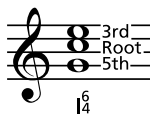
1st INVERSION

The notes of a triad are rearranged so the 3rd is the bottom note of the chord (p. 83).



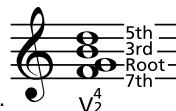
2nd INVERSION

The notes of a triad are rearranged so the 5th is the bottom note of the chord (p. 84).



3rd INVERSION

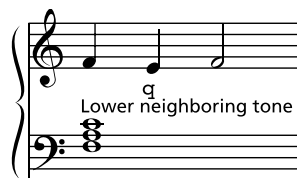
The notes of a V7 chord are rearranged so the 7th is the bottom note of the chord (p. 85).



IONIAN MODE A major scale, or C to C on the white keys of the piano (p. 98).

LOCRIAN MODE A natural minor scale with the 2nd and 5th lowered a half step, or B to B on the white keys of the piano (p. 98).

LOWER NEIGHBORING TONE Non-harmonic tone a half or whole step below and between two of the same chord tones. It usually occurs on a weak beat (p. 104).



LYDIAN MODE A major scale with the 4th raised a half step, or F to F on the white keys of the piano (p. 98).

MELODIC MINOR SCALE Raises the 6th and 7th scale tones of a natural minor scale by ½ step when ascending. It descends the same as the natural minor scale (p. 91).

MINOR TRIAD Triad consisting of a root, minor 3rd & a perfect 5th. In major keys, triads with the root on the 2nd, 3rd or 6th scale degrees (p. 92). In minor keys using the harmonic minor scale, triads with the root on the 1st or 4th scale degrees (p. 96).

MIXOLYDIAN MODE A major scale with the 7th lowered a half step, or G to G on the white keys of the piano (p. 98).

MODE A system of scales that began in ancient Greece. It consists of eight notes in alphabetical order (p. 98).

MOTIVE A short melodic, rhythmic or harmonic element used repeatedly throughout a piece (p. 114).

NATURAL MINOR SCALE Scale using only the tones of the relative major scale and beginning on the 6th tone (p. 91).

NEIGHBORING TONE Non-harmonic tone a half or whole step above or below and between two of the same chord tones. It usually occurs on a weak beat (p. 104).

NON-HARMONIC TONES Non-chord notes or tones which are not part of the existing chord (p. 104).

OPEN POSITION Notes of a chord are spaced greater than an octave (p. 83).

PASSING TONE Non-harmonic tone melodically placed a half or whole step between one chord tone and a different chord tone, usually occurring on a weak beat (p. 104).

PHRASE A short section of music which may be either a complete or incomplete musical idea (p. 114).

PHRYGIAN MODE A natural minor scale with the 2nd lowered a half step, or E to E on the white keys of the piano (p. 98).

PRIMARY TRIADS I, IV and V chords in a major key. For a minor key, the harmonic minor scale is usually used to determine the i, iv and V chords (p. 96).

REFRAIN A section of a song that is repeated after each verse (chorus) (p. 115).

RELATIVE MAJOR SCALE Made up of notes beginning on the 3rd tone of the relative minor scale (p. 90).

RELATIVE MINOR KEY

Key signature that is the same as that of the relative major key (p. 90).



C Major/A Minor

RELATIVE MINOR SCALE Scale made up of notes beginning on the 6th tone of the relative major scale (p. 90).

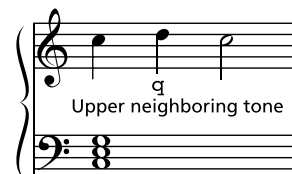
RONDO FORM Contrasting sections of musical material followed by repeated A sections. Commonly A B A B A, A B A C A or A B A C A B A (p. 117).

TWO-PART FORM AB or BINARY FORM (p. 115).

TERNARY FORM ABA form (p. 116).

THREE-PART FORM ABA or Ternary form (p. 116).

UPPER NEIGHBORING TONE Non-harmonic tone a half or whole step above and between two of the same chord tones. It usually occurs on a weak beat (p. 104).



VERSE Section of a song that tells a story and changes with each repetition, followed by the refrain (p. 115).