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FOREWORD

Playing a musical instrument is an extremely 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.

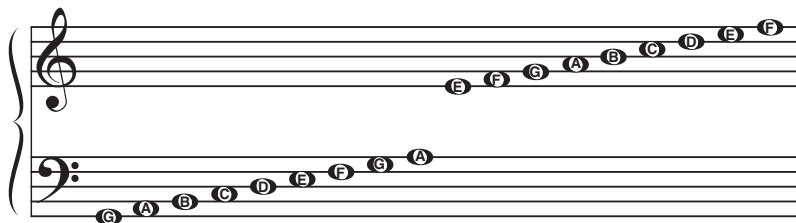
Alfred's *Music Theory Essentials* Mini Music Guide is designed for students of any age, whether listener or performer, who want to have a better understanding of the language of music.

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 page number) at the end of the book. As the Glossary only contains terms introduced within the book, it is a complete listing of subjects included.

Lesson 4: The Grand Staff and Ledger Lines (The Middle Notes)

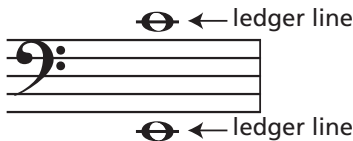
THE GRAND STAFF

When the bass and treble staves are connected by a brace and a line, they combine to form the GRAND STAFF.



LEDGER LINES (THE MIDDLE NOTES)

LEDGER LINES are short lines which are added to extend the range of the staff when the notes are too low or too high to be written on the staff.



Review of Lessons 14–17

(See page 203 for the answer key.)

1 Repeat signs are two dots before or after a _____
_____.

2 How many total measures would a musician play in the following example? _____

Anvil Chorus (from “Il Trovatore”)

Giuseppe Verdi (1813–1901)



3 Fill in the correct number:

a. _____ eighth note = quarter note

b. _____ eighth note = dotted quarter note

c. _____ eighth note = dotted eighth note

d. _____ eighth note = half note

4 Complete the notes by adding stems to the first measure and beamed notes (in pairs) to the second measure. Be sure the stems are pointing in the correct direction.



5 Fill in the correct number:

a. _____ eighth note = quarter rest

b. _____ eighth note = quarter rest with a fermata

c. _____ eighth note = quarter rest with a fermata

d. _____ eighth note = quarter rest with a fermata (4/4)

Lesson 26: 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

Keynote

W W H Whole Step W W H

Keynote

C tetrachord G tetrachord

W W H

C D E F

W W H

G A B C

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.

In **scale degree** order, the name and Roman numeral of each scale tone is:

TONIC SUPERTONIC MEDIANT SUBDOMINANT

I ii iii IV

DOMINANT SUBMEDIANT LEADING TONE TONIC

V vi vii I

Detailed description: This diagram shows two musical staves in treble clef. The first staff contains four notes: C4 (labeled TONIC, I), D4 (labeled SUPERTONIC, ii), E4 (labeled MEDIANT, iii), and F4 (labeled SUBDOMINANT, IV). The second staff contains four notes: G4 (labeled DOMINANT, V), A4 (labeled SUBMEDIANT, vi), B4 (labeled LEADING TONE, vii), and C5 (labeled TONIC, I).

With the tonic being the central tone, the name and Roman numeral of each scale tone is:

SUBDOMINANT SUBMEDIANT LEADING TONE TONIC

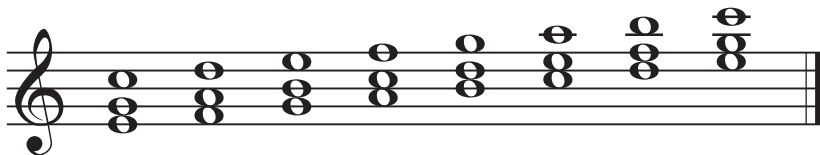
IV vi vii I

SUPERTONIC MEDIANT DOMINANT

ii iii V

Detailed description: This diagram shows two musical staves in treble clef. The first staff contains four notes: F4 (labeled SUBDOMINANT, IV), G4 (labeled SUBMEDIANT, vi), A4 (labeled LEADING TONE, vii), and C5 (labeled TONIC, I). The second staff contains three notes: D4 (labeled SUPERTONIC, ii), E4 (labeled MEDIANT, iii), and G4 (labeled DOMINANT, V).

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



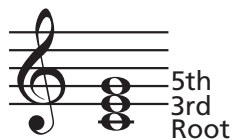
In 1st inversion, the **3rd** is *always* the bottom note.

OPEN and CLOSE POSITIONS

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

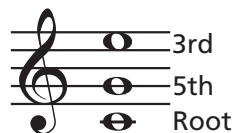
When the notes of a chord are spaced larger than an octave, it is in OPEN POSITION.

Close Position



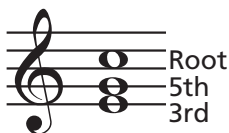
Root Position

Open Position



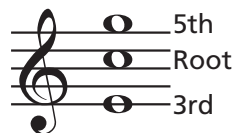
Root Position

Close Position



1st Inversion

Open Position



1st Inversion

Glossary & Index of Terms & Symbols

Includes all the terms and symbols used in the book 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. 188).

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. 191).

ACCELERANDO (accel.) Gradually faster (p. 51).

ACCENT > Play the note louder, with a special emphasis (p. 52).

ACCIDENTAL ♭ ♯ ♮ A flat, sharp or natural sign that appears within a piece of music. An accidental sign affects the notes written on the same line or space following it for that measure only (p. 64).

ACCOMPANY To play along with. A chord progression is used to accompany a melody (p. 142).

ADAGIO Slow (p. 50).

AEOLIAN MODE A natural minor scale, or A to A on the white keys of the piano (p. 160).

ALLA BREVE see CUT TIME. (p. 110).

ALLEGRO Quickly, cheerfully (p. 50).

ANDANTE Moving along (walking speed) (p. 50).

ARPEGGIO The notes of a chord played sequentially, one after the other (p. 168).



ARTICULATION The manner in which a note is performed (p. 52).

AUGMENTED INTERVAL When a perfect or major interval is made larger by one half step (p. 98).