

## Foreword

What springs to mind when you hear the words ‘music theory’? Boredom? Hard work? Something to endure in order to get through examinations? If so, you are not alone! Many musicians underplay the relationship between music *in theory* and music *in practice*. But that connection is not only very real but also absolutely vital: without a solid appreciation of what constitutes music, and an understanding of how its ‘ingredients’ can be manipulated and transformed, can one really be a complete musician?

*Music Theory: the essential guide* is a practical and relevant introduction to music through the lens of music theory: it explores the key musical ingredients, concepts and facts essential for anyone wishing to flourish as a musician. By constantly making connections to real music through notated examples, listening suggestions and guidance on composition and transposition, this book is in fact about music in its entirety, not just music *in theory*.

Equally, however, it fully supports the requirements of the ABRSM music theory examinations (Grades 1 to 5), as well as anyone taking GCSE, B-TECH, AS and A Level music examinations. Whether you’re a student, teacher or simply a musician with a desire to deepen your musical understanding, I hope you find this book as fascinating and indispensable as I do.

*Paul Harris, September 2014*

## About the authors

**Julia Winterson** studied performance at the Royal Academy of Music and completed a DPhil in Music at the University of York. She now combines music lecturing at the University of Huddersfield with freelance writing and research. She has worked as the Head of New Music for Peters Edition and as Music Qualification Leader for a national examination board – this involved the development of music qualifications including A Level, GCSE, BTEC and HND. Publications include seven anthologies of music for schools, *Pop Music: The Text Book* and numerous articles for music magazines and academic journals.

**Paul Harris** is one of the most sought-after music educationalists, renowned for his innovative Simultaneous Learning approach. He has over 600 publications to his name, including *The Virtuoso Teacher*, *The Practice Process*, *Simultaneous Learning* and the highly acclaimed *Improve your ...* series. Paul writes frequently on music education and is in great demand as a workshop and seminar leader around the world.

## Broken chords

A broken chord is a term for when the notes of a chord are sounded individually. In Variations 2 and 21 of the *Chaconne*, Handel uses different kinds of broken chords in the left hand:

Here, the left-hand part is a quaver pattern based on the notes of each chord.



Variation 21

Here, the right-hand line is decorated with passing notes while the left hand plays simple crotchet broken chords.



Variation 2

### Passing notes and auxiliary notes

A passing note is a type of non-essential note found in melodies.

Non-essential notes are decorative and do not form part of the harmony; instead they move stepwise from one harmony note towards another.

A further type of non-essential note is the auxiliary note. Auxiliary notes are used to move stepwise between two repeated notes.

# Appendix 1: Table of scales and modes

## Major scales

The image displays 12 major scales, each on a five-line staff in treble clef. The scales are labeled on the left as follows:

- C: C4, D4, E4, F4, G4, A4, B4, C5
- G: G4, A4, B4, C5, D5, E5, F5, G5
- D: D4, E4, F4, G4, A4, B4, C5, D5
- A: A3, B3, C4, D4, E4, F4, G4, A4
- E: E4, F4, G4, A4, B4, C5, D5, E5
- B: B3, C4, D4, E4, F4, G4, A4, B4
- F#: F#4, G4, A4, B4, C5, D5, E5, F#5
- C#: C#4, D4, E4, F4, G4, A4, B4, C#5
- F: F4, G4, A4, B4, C5, D5, E5, F5
- Bb: Bb3, C4, D4, E4, F4, G4, A4, Bb4
- Eb: Eb3, C4, D4, E4, F4, G4, A4, Eb4
- Ab: Ab3, C4, D4, E4, F4, G4, A4, Ab4
- D#: D#4, E4, F4, G4, A4, B4, C5, D#5
- Gb: Gb3, C4, D4, E4, F4, G4, A4, Gb4