

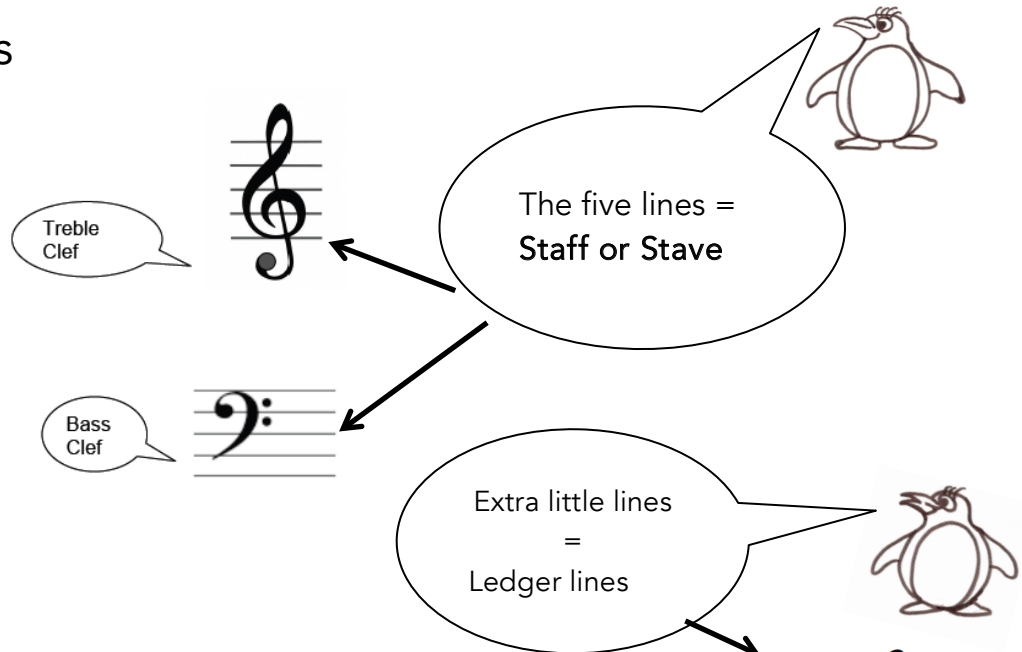
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Too Cool Music Speak

Basic Facts

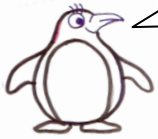


G A B C D E F G A B C D E F G A B C D E F G

A B C D E F G A B C D E F G A B C D E F G

More Music Speak

Ties and Slurs



A Tie joins the same note or same pitch to make the value of the note longer

Slurs are used with DIFFERENT notes – different pitched notes – for the player to play the notes smoothly – play notes legato



Tie

Slur

Key Signature

Time Signature

Bar Line

Repeat sign

Double Bar Lines = Finish

Bar 1
There are 3 bars

The five lines = Staff or Stave

All of these equal ONE crotchet

Used in SIMPLE TIME- time signatures using 2-3-4 on top



$$\frac{1}{4} + \frac{1}{4} + \frac{1}{2}$$



$$\frac{1}{4} + \frac{3}{4}$$



$$\frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4}$$



$$\frac{1}{3} + \frac{1}{3} + \frac{1}{3}$$



$$\frac{3}{4} + \frac{1}{4}$$



$$\frac{1}{2} + \frac{1}{4} + \frac{1}{4}$$


All of these = one DOTTED crotchet


Used in COMPOUND TIME- time signatures using 6-9-12 on top



Too Cool Time Signatures

Top Number tells HOW many beats in each bar.

2 2 beats each bar  Simple Time
4

3 3 beats each bar  Simple Time
4

4 4 beats each bar  Simple Time
4

5 5 beats each bar  Mixed Metre
4

6 6 beats each bar  Compound Time
4

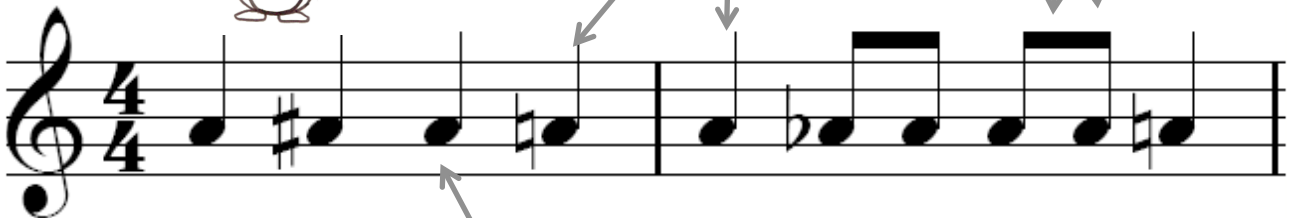
Too Cool Accidentals

Accidentals – sharps, flats, naturals, double flats and double sharps, last for the whole bar.
The note returns to “ normal” in the next bar.

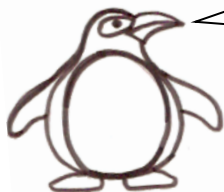


These notes are A naturals – as the note returns to the original if a natural is added or at the start of a new bar

These are all A \flat = A flats

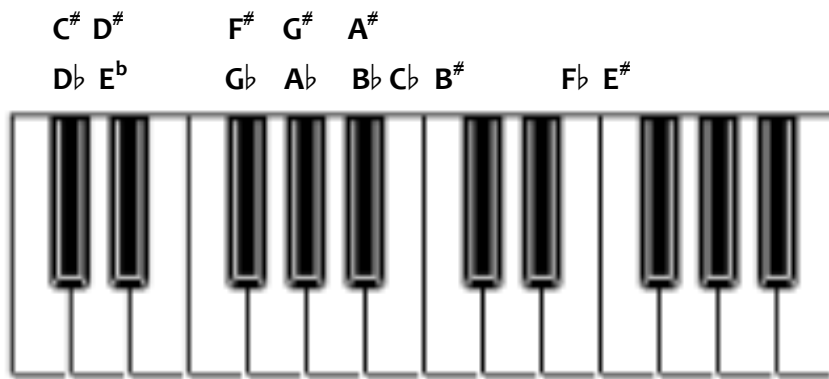


This A is still sharp as the note stays sharp until the end of the bar or until a natural sign is added.



Too Cool Enharmonics

Every note has 2 names. The alternative – other name for each note is an enharmonic.



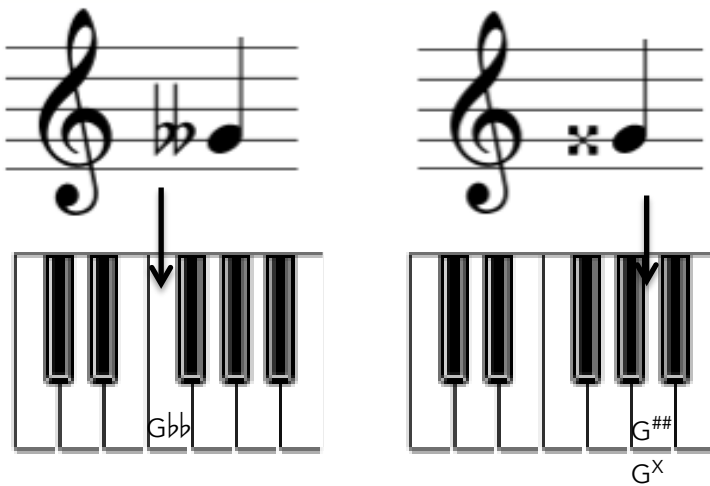
$$C^\# = D_\flat$$

$$F^\# = G_\flat$$

$$A^\# = B_\flat$$

$$E^\# = F$$

A double flat $\flat\flat$ lowers the note 2 semitones = ONE TONE
 A double sharps ($\sharp\sharp$) raises the note 2 semitones = ONE TONE



$$F^{\times} = G$$

$$A^{\times} = B$$

$$C^{\times} = D$$

$$B_{\flat\flat} = A$$

$$E_{\flat\flat} = D$$

$$G_{\flat\flat} = F$$

Too Cool Minor Key Signatures

Each Minor Key Signature **SHARES** with a major key signature-called the relative major.

You can only work out minor key signature by finding the relative major key signature first.

1. Work out the major key signature using the sharp or flat methods as shown.
2. Now you have the major key signature, GO BACK THREE semitones (**THREE** letters **including** the letter of the major key)
3. The third letter will be the minor key signature that SHARES with the major key signature.



E minor

Example

1. Use Sharp Key Method to find major key
–last sharp you read is F#, the letter after F in the alphabet is G= this is the key of G major
2. Go back three letter/ semitones- include G= (G – F – E)
3. This is E minor



B minor

Key of D major-
Go Back THREE from major key
(D-C-B)
This is B minor

Too Cool Scales

Scales go from letter to letter in the alphabet:

Diatonic Scales – have Different letters – a way to remember is *D for different – D for diatonic*

There are 3 common diatonic scales- major, harmonic minor and melodic minor scales

C Major Scale – T – T – S – T – T – T – S



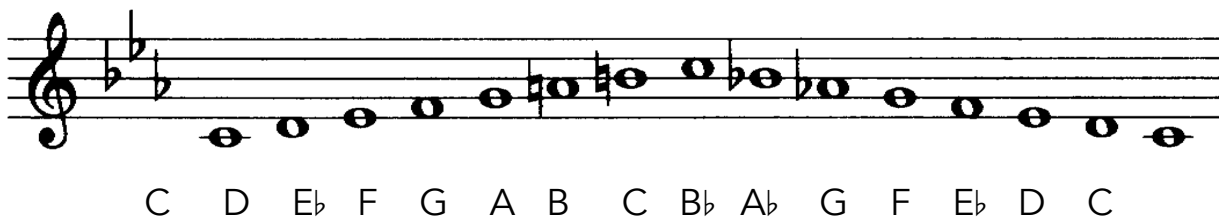
C Harmonic Minor Scale – T – S – T – T – S – 1 ½ – S



C harmonic minor shares the key signature of the relative major – Eb

Minor keys usually have an accidental – NOT part of the key signature = called the Raised 7th
The 7th note is raised a semitone.

C Melodic Minor Scale



Melodic Minor scale shares key signature of the relative major, but 6th and 7th notes are raised when ascending and lowered when descending.

Too Cool Chromatic Scale

Chromatic scales use every note, sometimes using the same letters twice, other one natural and a sharp or flat. Every interval is a semitone. This means the scale moves up and down in semitones.



There are TWO kinds of semitones

Chromatic semitone – C – C[#], or E^b – E –

The same letter is used but a sharp, natural or flat creates the semitone.

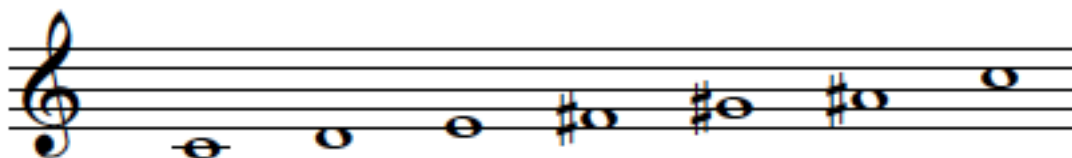
Diatonic semitone – C – D^b, or F[#] – G

Different letter names are used, but the intervals are still semitones.

D is for different= D is for diatonic

C – C[#] and C – D^b sound exactly the same

Whole tone scale is the opposite to the chromatic scale. Every interval is a tone apart so the scale moves up and down in tones.



How to write a scale onto the staff

Major Scales

* Remember
For sharps- Find the
last # go up a letter
of the alphabet



Major Scales

1. Write the letters out – eg: for A \flat major – ABCDEFGA
2. WORK OUT KEY SIGNATURE *
3. Place onto staff, add key signature OR accidentals
4. When Completing exam questions –
 - Check the clef
 - Read the question
 - Add key signature OR use accidentals as asked

* For flats -Go
one more flat in
the rhyme eg:
for A \flat – Bill,
Eats All + one
more= David's=
BEAD for the
flats used



Harmonic Minor Scales

1. Write the letters out of the scale eg: for F minor FGABCDEF
2. Go up three semitones/letters to find the name relative major to get the correct # or b for the key signature –
eg: for F minor – go up three semitones = A \flat
3. WORK OUT the key signature- use the flats method *
4. For exams
 - Check the clef
 - Read the question
 - Add key signature OR use accidentals –
 - Place onto staff –
 - Add a sharp or natural to 7th note = raised 7th – going up and down

R7 will always be an accidental NOT part of the key signature

Other ways to label- Triads and Chords

All of these are C triads = C Chords.
Root Position



Root Position can be labelled with the letter **a** or using figured bass **5**

3

1st Inversion can be labelled with the letter **b** or using figured bass **6**

3

2nd inversion can be labelled with the letter **c** or using figured bass **6**

4

Triads/Chords by position.



Root	1 st	2 nd
a	b	c
5	6	6
3		4

Triads/chords by type



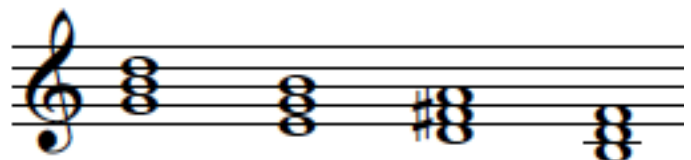
Augmented Major Minor Diminished



Triads /chords by name and type



Minor triads/ chords can be written with a small m beside the chord name = Em.
Diminished Chords are usually written with a small circle = B^o
Augmented Chords with a small +



G Major E Minor D Major B^o

Too Cool Interval Inversion #3

Any interval can be raised = augmented, and major intervals lowered TWICE become diminished. Starting with 4ths and 5ths- if raised become augmented, if lowered (once) become diminished- 4th, 5th, octaves are never minor



C-F# = aug 4th F-C# = dim 5th
 F# is above the normal note in C major scale, and C is below the normal note of F# major scale

C-Gb = dim 5th Gb-C = aug 4th
 F G^b is below the normal note of C major scale and C natural is above the normal note of G^b major scale

Intervals using double sharps and double flats.

F## – A# = 3rd but what type?
 There is no scale of F double sharp. To work out the interval try using a maths technique.

F## – A# If you remove a sharp from each note = F# – A, you can work out that the interval is a minor 3rd.

Likewise, A# – F## can be worked out the same way as long as you remove a sharp from each.

A – F#, now you can easily see that it is a major 6th



minor 3rd major 6th

